

# THE NEW YORK CITY JAZZ RECORD

October 2012 | No. 126

Your FREE Guide to the NYC Jazz Scene

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# THE NEW YORK CITY JAZZ RECORD

- 4 **New York@Night**
- 6 **Interview: Thurman Barker**  
by Alex Henderson
- 7 **Artist Feature: Peter Evans**  
by Kurt Gottschalk
- 9 **On The Cover: Brad Mehldau**  
by Sam Spokony
- 10 **Encore:**  
**Juma Sultan**  
by Clifford Allen
- 11 **Megaphone**  
by Neil Cowley
- 12 **Label Spotlight:**  
**Skirl Records**  
by Sean Fitzell
- 13 **Festival Report:** Hudson Valley • Detroit • Guelph
- 14 **CD Reviews:** Michael Formanek, George Cables, Jason Robinson, Rez Abbasi, Andrew Lamb, David Krakauer, Scott Robinson and more
- 38 **Event Calendar**
- 45 **Club Directory**
- 47 **Miscellany:** In Memoriam • Birthdays • On This Day

**Lest We Forget:**  
**Willem Breuker**  
by Ken Waxman

**VOXNews**  
by Katie Bull

**Listen Up!:**  
Robin Verheyen  
& Douglas Bradford

One of the things that makes jazz so appealing is that, despite being a ‘genre’ unto itself, across its century-plus history, it has incorporated pretty much every other style imaginable, transmogrifying the most unlikely sources into fodder for improvisation. That eclecticism is not an accident; most musicians attracted to jazz are open-minded by nature and bring with them a panoply of influences.

Our three big features exemplify this phenomenon. Pianist Brad Mehldau (On The Cover) combines a love of jazz standards with the pop and rock music that informed his youth. He plays solo at Jazz at Lincoln Center’s Allen Room this month. Drummer Thurman Barker (Interview) is one of the earlier AACM’ers, bringing in blues and R’n’B into Chicago’s heady jazz scene. He leads a quartet at the Community Church of New York this month as part of the AACM-New York chapter monthly concert series. And trumpeter Peter Evans is equally comfortable in the worlds of classical (traditional and contemporary), electronic and jazz (both inside and outside). He performs in a variety of settings this month around town.

But the theme doesn’t stop there. Percussionist/bassist Juma Sultan (Encore) played with both avant jazz saxist Archie Shepp and rock god guitarist Jimi Hendrix. Late Dutch multi-reedist Willem Breuker was famous for incorporating the most diverse elements into his original large ensemble charts; his long-standing Kollektief appears at ShapeShifter Lab as part of a memorial tour this month. And Skirl Records, the brainchild of saxophonist Chris Speed, has, in its 20 releases thus far, shown how many different styles can co-exist on one label. A Skirl showcase is at ShapeShifter lab on Oct. 1st.

We contribute to this cornucopia through the wide swathe of music we cut in our CD Reviews, often jumping across musical worlds on the same page! And you can’t walk five feet in the city without having dozens of different kinds of shows - all to be found in our Event Calendar - open for listening.

We’ll see you out there...

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

*On the cover:* Brad Mehldau (© 2011 Jack Vartoogian/FrontRowPhotos)

**Corrections:** In last month’s Label Spotlight, Jason Yeager was doubly incorrectly identified as a trumpeter (he is a pianist) and the publicist for Inner Circle. In last month’s festival report from Newport, Scott Robinson played only tenor saxophone with the Maria Schneider Orchestra.

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## The New York City Jazz Record

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# SMOKE

## Jazz & Supper Club

Wednesday, October 3  
**Mark Whitfield Quartet**

Friday & Saturday October 5, 6  
**Cedar Walton Trio**  
Cedar Walton (p) • David Williams (b) • George Fludas (d)

Wednesday, October 10  
**Mike Di Rubbo Quintet**  
Mike Di Rubbo (a s) • Mike Rodriguez (t) •  
Brian Charette (p) • Dezron Douglas (b) • Kyle Poole (d)

Friday & Saturday October 12, 13  
**The Ben Riley Quartet plays Monk**  
"Thelonious Monk Birthday Celebration"

Wednesday, October 17  
**Tommy Campbell Quintet**  
featuring Carolyn Leonhart

Friday & Saturday October 19, 20  
**Myron Walden Momentum**  
Myron Walden (s) • Darren Barret (t) • Eden Ladin (p) •  
Yasushi Nakamura (b) • Mark Whitfield Jr. (d)

Wednesday, October 24  
**Flamenco Meets Jazz**  
Vocalist & Dancer Barbara Martinez & Band

Friday & Saturday October 26, 27  
**Eddie Harris Birthday Celebration**  
featuring Seamus Blake

Wednesday October 31  
Afro Cuban Jazz  
**Chris Washburne & SYOTOS Band**

Sundays, October 14, 28  
**SaRon Crenshaw**  
George Papageorge (o) • Thomas Hutchings (s) •  
Richard Lee (t) • Cliff Smith (b) • Damon Due White (d)

Sundays October 7, 21  
**Allan Harris Band**  
Allan Harris (v & g) • Pascal LeBoeuf (p & k) •  
Leon Boykins (b) • Jake Goldbas (d)

Mondays, October 8, 22  
**Captain Black Big Band**  
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The trio **Big Satan**, by saxophonist Tim Berne's own estimation, plays two or three gigs a decade, so their appearance at the Greenwich House Music School (Sep. 7th) was just a bit rarer than a blue moon. What was a staple band for Berne in the '90s with guitarist Marc Ducret and drummer Tom Rainey, Big Satan at times became the core of the bands Bigger Satan and Science Friction led by Berne. Together they represent some of the most exciting work any of them individually has done. On this night they gave the visiting Frenchman Ducret the spotlight, playing mostly his compositions, which matched Berne for long, twisting lines. The three seemed at points to work in different time signatures, meeting as if by accident in tandem refrains and being extraordinarily tidy about it. Ducret, armed with only a slide, a volume pedal and sparing use of distortion, came off as about the cleanest electric guitarist playing abstract jazz around. Berne, meanwhile, had a great way of playing outside without ever seeming to leave the pocket they'd made. And if Big Satan is the center of those other bands, Rainey was the center of the center: his impeccable timing and delicate persistence seemed to push from the inside out. Having demonstrated a methodology, they served up surprises in the second half with an out-and-out ballad, a surprisingly slow funk and a take on a Julius Hemphill tune, which built to a singularity made all the more dizzying by the evening's preceding weavings. *- Kurt Gottschalk*



Big Satan @ Greenwich House Music School

**Anthony Braxton** was invited to help celebrate Roulette's first anniversary in its Brooklyn theater, but the Sep. 13th concert could just as much have been celebrating his own decades of musical innovation. The first half featured a new quartet, with Dan Blackberg (trombone), Ken Filiano (bass) and Mike Szekely (drums), which was the hardest driving jazz band playing his own compositions that Braxton has led in 20 years. They played within Braxton's structures from a score of heavily notated paint smudges, but did so with soloists' mentalities. Braxton ran the gamut from soprano and sopranino to the massive contrabass sax and Filiano made sparing use of electronic effects, filling some sections like he was using a caulk gun. It was, in a sense, a standard jazz band, but making jazz like no one else does. The second half expanded Braxton's Diamond Curtain Wall Music from the trio and quartet plus electronics it's been in the past to include five operatic vocalists. Braxton spent much of his time conducting the ensemble but picked up his sopranino on a few occasions. In truth not much ado need be made of the fact that Braxton is using SuperCollider software; the digitally triggered sounds were not so different from Maura Valenti's isolated harp notes piercing through the mix. Overall, it was a fantastically rewarding night representing both ends on Braxton's continuum, with each set incorporating enough angles of his work to prove that there isn't really a continuum at all. *(KG)*

Celebrating 42 years as an ensemble, **Oregon**'s three original members - guitarist/pianist/principal composer Ralph Towner, multi-reedist Paul McCandless and bassist Glen Moore - hit the Birdland stage with percussionist Mark Walker (Sep. 7th) for a stimulating set of newly recorded songs. Walker's djembe kick-started "Bibo Babo", soon joined by singing-string guitar and keening oboe, the circling, Renaissance-style melody establishing a mood of refined exuberance that would prevail for the next hour. The well-honed "If" was enhanced by McCandless' cool but lively soprano and Towner's flowing filigrees, followed by the tensely swinging "Tern", Towner now on piano, Moore soloing convulsively with spidery fingers. McCandless was back on oboe for "The Hexagram", another modal melody soaring over open-string guitar timbres, but switched to bass clarinet for "Creeper", an edgier piece. The band hit its high point on "Aeolus", Towner's piano musings building to McCandless' inspired soprano solo and Walker's dynamic soliloquy. A free jam ensued, revealing a less 'Oregon-ized' side of the band, something darker, less predictable, with Towner triggering a laptop and McCandless coaxing bird-calls from penny whistles and a Norwegian flute. "Carnival Express" closed, McCandless' high-calorie sopranino trumped by Walker's head-bobbing samba solo, a stick in one hand, a shaker in the other. *- Tom Greenland*



Oregon @ Birdland

It was a party, complete with spare-ribs and cake, for new septuagenarian birthday boy **Oliver Lake** at Jazz Standard (Sep. 14th). Before anyone lit the candles, however, alto saxist Lake brought out his youngblood big band for an opening set of earthily swinging but cosmically-leaning original arrangements. The plodding bassline intro of "Philly Blues" was interrupted by full, 'phat' chords while the outré solos of James Stewart (tenor) and Freddie Hendrix (trumpet) quickly made it clear that an arrangement is only a template for derangement. "Round 2000" boasted lush ballad textures, a 'sleeper' solo by bassist Robert Sabin followed by the fluid, florid piano of Yoichi Uzeki. "Massai Moves" loped along in 6/8, Stafford Hunter evoking all manner of animal cries from a series of increasingly smaller conch shells, leading to Terry Greene's big, blazing trombone tone and the dueling altos of Bruce Williams and Lake himself. "M.I.L.D.", named for the composer's wife, meandered through a shifting palette of pastel harmonies. "Stutter", a bossa number with three- and four-way free blowing, featured another effective solo from Sabin and a strong statement from Lake, closing on the slow-swinging theme. The band's signature song, "Creole Talkin'", was catchy and bouncy, providing a platform for Darius Jones' honky then skronky alto, a brief episode from drummer Chris Beck and then a string of false finishes, each a little louder and more raucous than the one before. *(TG)*



The career of bassist **Wilbur Ware** (1923-79) spanned many eras of jazz history and included work with what seems like every significant figure across four decades. This was the life that was celebrated at Merkin Hall (Sep. 8th), on what would have been Ware's 89th birthday, also serving as a CD release of sorts - Ware's second album as a leader (*Super Bass* from 1968) sees its first release by the Wilbur Ware Institute. On hand to celebrate the bassist's accomplishments were several of his musical brethren: Larry Ridley, Juini Booth, Rufus Reid, Ray Drummond and Master of Ceremonies Bill Crowe, who talked about hearing Ware at the Café Bohemia shortly after the latter arrived to town in the mid '50s. As is often the case with such memorials, the reminiscences by Ware's peers and instrumental heirs were the most interesting parts but there were some nice musical moments as well, particularly the group led by drummer Louis Hayes (who first worked with Ware in 1957 in Sonny Clark's group), which included Booth, saxophonist Billy Harper and last-minute-piano-stand-in Benito Gonzalez (who acquitted himself admirably among his older groupmates). As was expected, pianist Thelonious Monk, with whom Ware played from 1957-58 and was, in the word of Bill Crowe, "the one who solved that particular problem", was amply represented but the highlight was a brief but plucky bass duet by Crowe and Booth on Ware's "31st And State" from what had previously been his only album as a leader.

- **Andrey Henkin**

The 'expandable' unit **Tarbaby**, cooperatively led by pianist Orrin Evans, bassist Eric Revis and drummer Nasheet Waits, has existed in various incarnations with several different frontlines, but none more worthy of its defiant name than the raucous unit featuring fiery alto saxophonist Oliver Lake and French avant guitarist Marc Ducret that held forth at Le Poisson Rouge (Sep. 11th). Playing music from a forthcoming album dedicated to the revolutionary philosopher Frantz Fanon, the band opened the set with Revis' "Black Skins, White Masks", an episodic journey that started off with dark rumbling solo piano chords, evolving into a sonic tapestry of ethereal space guitar and other worldly saxophone squeals over impressionistic rhythms that soon segued into a funky beat backing freebopping solos. Lake's "Fanon" opened with a solemn classically-influenced, gospel-tinged piano introduction, setting the tone for the composer's impassioned voicelike solo. Revis' "O" was a tour de force outing with powerful solos punctuated by surprising vocal outbursts of "Oh!" by the band, delighting the enthusiastic house. A solo bass interlude began Ducret's "Blues D'Omera", a commanding yet subtle guitar-propelled outer space exploration, Lake blowing soft alto overtones and Evans drawing alien sounds from the inside of the piano over Waits' masterful brushwork. The band ended the set with a rocking all-out five man musical assault on Don Cherry's "Awake Nu".

- **Russ Musto**



Bill Crowe & Juini Booth @ Merkin Hall



Tarbaby with Oliver Lake & Marc Ducret @ Le Poisson Rouge

Every time the original *Star Wars* trilogy comes on TV, I stop what I'm doing and watch it, despite knowing it by heart and seeing more and more of the seams with each viewing. But something about the initial impact stays with me, which I always try to capture anew. It is very much the same with seeing saxophonist **Peter Brötzmann**. His unique brand of stridency is not so unique anymore (just like sci-fantasy is everywhere these days) but it always activates some primal aspect in me, like watching two moose fighting. Brötzmann's partnership with vibraphonist **Jason Adasiewicz** (premiered at last year's Vision Festival, featured at Le Poisson Rouge Sep. 5th and with a new Eremite disc) is a far less bloody affair. The elder free jazz statesman has played with vibes rarely and not in duo for over 30 years, most likely because the gauzy instrument is so easily overpowered. But in Adasiewicz, Brötzmann has found someone who matches his intensity, the former literally bouncing off his instrument with every thwack. So in many ways, this duo recalls Brötzmann with drummer Han Bennink, Adasiewicz highlighting the vibraphone as a percussion instrument. But he also traffics in extended techniques, spending a fair portion of the second piece from a 55-minute set bowing the bars to create an otherworldly foundation for Brötzmann's less-tortured-than-usual shrieks. The unusual pairing actually highlighted the overtones present in the saxist's playing, usually lost in the squall, a new twist to an old story.

(AH)

Few bands in jazz today have the versatility and verve of **Matt Wilson's Arts & Crafts**. Opening their Thursday night second set at the Village Vanguard (Sep. 6th) with Rahsaan Roland Kirk's "Stomp'n' Grounds", the group, led by the witty drummer, with trumpeter Terell Stafford, keyboardist Gary Versace and bassist Martin Wind, swung with an expanding-the-tradition vitality appropriate to the jazz mecca, Stafford's puffed-cheeked staccato blowing recalling both Roy Eldridge and Dizzy Gillespie. The band then took things out, with Wilson scraping a second snare drum's underwiring and Wind bowing notes below the bridge to introduce the drummer's "Free Range Chickens", which featured Stafford's muted trumpet and Versace's Nord-20 keyboard on a New Orleans swing-flavored outing buoyed by the drummer's Ed Blackwell-inspired rhythms. This flowed smoothly into Wilson's Ornette-ish "Fowl Producers #1", with Stafford stretching out open-belled. Following with Wind's "The Cruise Blues", spotlighting the composer's lyrical solo bass, Versace's Bach-ish piano and Wilson's expert brushes, the group evinced an ironic blend of melancholy and joy that continued with its reading of "Happy Days Are Here Again" from the 1930 film *Chasing Rainbows*. Wilson paid tribute to his longtime employer Dewey Redman with his "In Touch With Dewey" and then invited tenor man Joel Frahm to sit in, his bold blowing driving the band to breathtaking heights on the drummer's "No Outerwear".

(RM)

## WHAT'S NEWS

Winners of the **Thelonious Monk Institute's 2012 Drummer Competition** have been announced. In first place was Jamison Ross, 24, of Jacksonville, FL; second place went to Justin Brown, 28, of Richmond, CA and third to Colin Stranahan, 26, of Denver, CO. For more information, visit [monkinstitute.org](http://monkinstitute.org).

Finalists have been named for the **Sarah Vaughan International Jazz Vocal Competition**. Local competitors are Alexis Cole, Cyrille Aimée and Hilary Kole and the judges of the competition, which will take place Oct. 21st as part of the TD James Moody Democracy of Jazz Festival at NJPAC in Newark, NJ, are vocalists Jon Hendricks and Melissa Walker, WBGO radio host Michael Bourne and co-founder of GRP Records, Larry Rosen. For more information, visit [indabamusic.com](http://indabamusic.com)

Omni-instrumentalist Scott Robinson's **ScienSonic Laboratories**, a combination record label/recording facility/musical distribution hub, has been recognized by the Space Foundation as "Certified Space Imagination Products". The organization, affiliated with NASA and the European Space Agency, seeks to highlight "products which utilize actual space technology, or which enlighten and inspire the public through imaginative efforts that incorporate space-related themes." To celebrate this, ScienSonic will donate a portion of its CD sales to the Foundation to help finance grants in space-related research and education. For more information, visit [sciensonic.net](http://sciensonic.net).

Last month, Massachusetts Governor Deval Patrick (son of Sun Ra Arkestra stalwart Pat Patrick) named Sep. 15th "**Marion Brown Appreciation Day**", to be celebrated annually throughout the Commonwealth of Massachusetts. Though born in Atlanta, the alto saxophonist was a longtime educator in the state as well as other universities in New England.

California brewery **North Coast**, producer of the Trappist-style Brother Thelonious Belgian Style Abbey Ale, is continuing its longtime relationship with the Monterey Jazz Festival by being named its "Official Beer" through 2014. For more information, visit [montereyjazzfestival.org](http://montereyjazzfestival.org).

**Blue Note Records** has launched an app within the music-streaming service Spotify whereby listeners may explore the label's complete catalogue in depth, with filters by various criteria, an examination of samples taken from Blue Note albums and a merchandise shop. For more information, visit [open.spotify.com/app/bluenote](http://open.spotify.com/app/bluenote).

The world-renowned **Kronos Quartet** has announced the deadline for the 5th edition of its Under 30 Project, a special commissioning program for composers under 30 years old in all genres. Submissions must be received by Nov. 16th. For more information, email [under30@kronosquartet.org](mailto:under30@kronosquartet.org).

Percussionist and bandleader **Poncho Sanchez** will receive a Lifetime Achievement Award at this year's Latin Grammys, taking place Nov. 21st. For more information, visit [latin Grammy.com](http://latin Grammy.com).

**Dr. Steve Cannon**, founder of Gathering of the Tribes, has been named recipient of the alluPiNiT Dolmen Award for Outstanding Achievement in Art and Citizenry. For more information, visit [allupinit-nyc.blogspot.com](http://allupinit-nyc.blogspot.com).

Submit news to [info@nycjazzrecord.com](mailto:info@nycjazzrecord.com)





# Thurman Barker

by Alex Henderson

*Thurman Barker is best known for his extensive contributions to avant garde jazz, which have included at least 45 years with Chicago's Association for the Advancement of Creative Musicians (AACM) and connections with jazz heavyweights like pianist Cecil Taylor, tenor saxophonist Sam Rivers and violinist Billy Bang. But the drummer's diverse history has also ranged from theatrical work to gigs backing soul, blues and pop vocalists. Born and raised in Chicago, Barker moved to the East Coast in the '80s and has been a professor at Bard College for almost 20 years. Barker, now 64, covered a lot of ground during an in-depth interview.*

**The New York City Jazz Record:** You have played with a who's-who of the AACM, including Anthony Braxton, Joseph Jarman, Muhal Richard Abrams, Kalaparusha Maurice McIntyre, Roscoe Mitchell and the Art Ensemble of Chicago. And you have been part of the Experimental Band since the '60s. Looking back, what are some of the most important ways in which the AACM influenced jazz?

**Thurman Barker:** I can't speak for the other members, but I think one way the AACM influenced jazz was it showed that musicians could get together as an organization and distribute their music. I know there were jazz organizations around before the AACM; Charles Mingus had a jazz workshop in California and I'm sure there were some music organizations in New York. But we certainly were the first ones in Chicago to establish that type of organization. The AACM created an atmosphere conducive to musicians coming together and working out their ideas - that's what the AACM was about.

**TNYCJR:** The AACM sound has been described as a calmer, more reflective and contemplative approach to free-form jazz. Is that an accurate description of the AACM sound, in your view?

**TB:** Once again, I can't speak for the others. But speaking for myself, I wouldn't use the word calmer. I think refined would be a better word to describe the AACM. I just came back from Europe with the Experimental Band and I didn't feel that the music was calmer, it was more refined. The improvisation was more organized. It had more order to it.

**TNYCJR:** You have worked with Cecil Taylor extensively. In what respects does working with Cecil differ from working with AACM musicians?

**TB:** [Drummer] Steve McCall, bless his heart, brought me into Cecil's band in 1986 and Cecil's music was quite different from the AACM in the sense that his notation was different. Most music notation, from a traditional standpoint, is linear: you read from left to right. But in Cecil's scores, the music was different. You read down, then you went up.

**TNYCJR:** So far, you have released five albums as a leader on your own label, Uptee Productions: *Strike Force*, *Rediscovered*, *Voyage*, *Time Factor* and *The Way I Hear It*. Do you have any more albums planned for the near future?

**TB:** Yes, over the summer of this year, I completed four pieces - and I have my sixth album coming out in 2013. Because I'm a full-time professor at Bard and an active jazz musician, I have not had as much time to devote to the label as I would like. But my dream is to have a label that presents music from percussionists and drummers. I've felt that as percussionists and drummers, we need to take care of each other.

**TNYCJR:** In what ways was Chicago a beneficial place to grow up if one was interested in a career in music?

**TB:** You could work in Chicago. During those years when I was active in Chicago, I was able to support myself and my family as a musician. I've never had a day job except for when I worked at the post office for six months and I did that just to see how the other world lives. But mainly, I have made my career playing and teaching music. In the '60s and '70s, Chicago was a great place for things to happen musically. It gave musicians a chance to work and think about doing something different. For instance, I remember meeting Maurice White when he was the drummer in Ramsey Lewis' trio. Maurice used to run a jam session on Monday nights and members of the AACM would sit in. Maurice had an apartment in Old Town on the north side of Chicago; one time, I stopped by and his apartment was full of boxes he had packed. I said, "What are you doing? Are you moving? What about your gig with Ramsey Lewis?" Maurice said, "Yes, I am moving. I'm making a change. As a matter of fact, I'm going to start my own group." Maurice had this great gig with Ramsey Lewis, but he was thinking beyond that. Of course, he went on to start Earth, Wind & Fire and the rest is history. So that's why Chicago was a great place: it allowed musicians to work, but it also allowed them to think about the next level of their careers.

**TNYCJR:** Some people don't know that Maurice White had an indirect connection to the AACM. For example, Sherry Scott performed with the AACM and was a lead vocalist for Earth, Wind & Fire during their pre-Philip Bailey period.

**TB:** That's right. Exactly. Sherry Scott. And Donald Myrick, who played saxophone with Earth, Wind & Fire, was a member of the AACM.

**TNYCJR:** "Little Hip-Hop", one of the songs on your *Rediscovered* album, combines hip-hop and jazz. What are some of your thoughts on hip-hop? Did you think hip-hop would maintain its popularity for so long?

**TB:** I have a son who is in grad school and a daughter who is in college and when I wrote "Little Hip-Hop", I wanted to challenge myself and see if I could write something for their generation. Hip-hop is all around us and it came about because of technology. In the '80s, we had all this creative energy in our young people, but you no longer had music programs and creative programs in the schools. So with hip-hop, young people found other ways to express themselves creatively using technology. And I can see how hip-hop has evolved over time. It's become more refined. It's not as raw as it used to be.

(CONTINUED ON PAGE 37)



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# Peter Evans

by Kurt Gottschalk

Peter Evans is a formalist, one for whom informality is just another process. He's a musician who wants to bring himself into playing Bach, a composer and bandleader who puts his trust in the methodology of group improvisation. To borrow one of the titles on *Beyond Civilized and Primitive*, his solo LP from last year, Evans is prone to using "simple tools for complex reasons."

Somewhere between his mind and his music, the phrase "more is more" (the title of his remarkable 2005 solo record and later the name of his own label) becomes a paradox. It isn't the contradiction of the common cliché "less is more". It leaves that behind, ceasing to be a tautology and becoming a credo. And yet it doesn't actually do much to describe Evans' music. With the exception of the trio *Pulverize The Sound*, his music isn't really about as-much-as-possible, it's about a controlled freedom, which is (unless it isn't, as in this instance) another paradox. It might more appropriately be "more is more than enough". It might be said that his music is generally enough, just with a little bit more. He plays contemporary chamber music with the International Contemporary Ensemble (ICE) and performs in a Bach concert at Bargemusic in Brooklyn every New Year's Eve. His association with saxophonist Evan Parker (who released his first solo record on his psi imprint) put him on the international avant garde map and his membership in Mostly Other People Do the Killing solidified him as one of the hottest trumpeters playing with (and within) the jazz tradition of his generation.

"I try to put myself in situations where I can be myself and I like adapting myself to other situations," Evans said. "Playing Xenakis with ICE is a more formal situation. It's scripted, but I love that music and I love the people I'm playing with. I think of Bach the same way. It's not just 'insert trumpet here'. I feel like I have a voice I can add to it."

Trying to fit such diverse activities into a single aesthetic, however, isn't a concern for Evans.

"I don't really worry about resolving everything I play," he said. "I don't think what I'm doing is that unusual. I really do try in everything I do as a leader to think about how it relates to other things. Even if there's a group I really like, I try not to do that twice. I hope anyone that's listening to my stuff can hear me in it. The quintet is like my kid-in-the-candy-store band because I can write anything and they can do it. But then it's up to me to come up with more things to do. And the problem with that is it's not actually that interesting to do everything."

While Evans is certainly adept at falling into such categories as contemporary classical and hardbop, he can also be surprisingly unclassifiable. The 2011 CD and mp3 release *Sum and Difference* (Carrier), for example, is a fascinating array of gurgles coming from inside the trumpet and from Sam Pluta's laptop with Jim Altieri's violin abetting the alien soundmaking.

"We had a bunch of sessions for that and Sam

recorded everything," Evans said. "I tried a bunch of different things and those internal sounds worked best with what he was doing. Those more metallic, percussive sounds blended with his glitchy, digital sounds."

Experimenting with the quieter sounds produced by air pushed through a metal tube and the working of valves and levers has become a common practice for sax-playing avant gardists, but poses greater challenges for trumpeters. And for Evans - who was already a formidable proponent of the practice - *Sum and Difference* still posed new hurdles.

"I learned a lot about the instrument [making that album]," he said. "You look at it as vacuums and tubes. The trumpet is like this orchestra of stuff, but it's all happening at a really low level. You can't change them, your thumb trilling the slide makes a click but you can't change it. It's different - there aren't as many things you can do [compared to a saxophone]. But it's not really about the sounds, it's more about thinking about the instrument, it's making that mental leap. Then you can try to find ways to make one thing modify another."

The reason Evans' output is so varied may be because it's so well considered. An aural onslaught like *Pulverize The Sound* - his trio with electric bassist Tim Dahl and drummer Mike Pride - may be cacophonous, for example, but it's not unplanned.

"It's nice to carve out a certain position for a band and work out from there, not like 'Oh, we can do anything'," he said. "I don't like doing that. With *Pulverize* there's a total absence of any sort of stylistic reference. It seems like it's about this very modernist exploring of any different sound: 'Is it more interesting when we have the ring modulator on and let the tom tom resonate or not?' I've never been in a band that researched sound like that."

The experiments of Evans extend to rethinking of the solo record - *Beyond Civilized and Primitive* includes some magnificently structured multi-tracked pieces - to his standing quartet and quintet, two of his jazzier projects. And even those are in flux. The quintet expanded to an octet at Roulette last March and this February the quartet will be augmented with four flutes, four oboes and four trombones for a concert at the Manhattan School of Music.

But true to his questioning nature, Evans points out that experimentation isn't an end in itself.

"Rehearsing a band and then doing an album and doing a tour and saying 'OK, I'm done with that', that's not that interesting to me," he said. "I want to see where things go. It's just about keeping the pressure on. The broader question is, what are we all doing this for? The point is not getting the perfect performance, it's so that it all grows." ♦

For more information, visit [moreismorerecords.com](http://moreismorerecords.com). Evans is at Shea Stadium Brooklyn Oct. 4th with *Pulverize The Sound*, JACK Oct. 6th in duo with Sam Pluta and Roulette

Oct. 11th solo and in duo with John Eckhardt as part of Interpretations. See Calendar.

## Recommended Listening:

- Mostly Other People Do the Killing - *Eponymous* (Hot Cup, 2004)
- Peter Evans - *More is More* (psi, 2005)
- Evan Parker/Barry Guy/Paul Lytton + Peter Evans - *Scenes in the House of Music* (Clean Feed, 2009)
- Peter Evans Quartet - *Live in Lisbon* (Clean Feed, 2009)
- Peter Evans/Agustí Fernández/Mats Gustafsson - *Kopros Lithos* (Multikulti Project, 2009)
- Peter Evans Quintet - *Ghosts* (More is More, 2010)



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# BRAD MEHLDAU

## Finding Freedom in the Form

by Sam Spokony



Photo by Michael Wilson / courtesy of Nonesuch Records

It could seem, to some degree, disingenuous or just confusing when an artist explains that he finds fulfillment in his craft not by pursuing some given path or mindset, but by exploring two apparently divergent directions at once. Or at least like some kind of overly abstract cop-out. Sure, it sounds nice to use the binary opposition to your advantage - No, that isn't 'black', if you look closely, you'll see that it's actually both 'black' and 'white' - but then how, after the dialectically quick fix, can you ever escape that cliché of gray?

As the ships of contemporary jazz continue to sail farther and farther away from port, away from a musical tradition that sometimes feels more antiquated than its hundred-or-so years suggest, we've become increasingly attuned to the creative nuances that distinguish our most adventurous players. With so many new theoretical and technological options heaped upon us (often trashing the standard models of how we both perform and consume the music), it could seem strange to draw forward-going strength by reaching back, or by, as pianist Brad Mehldau called it, finding freedom in the form.

It's no stretch to say that Mehldau, 42, has spent much of his career revealing the powerfully inventive spirit that still can exist within an acoustic piano trio. And when asked about the attitude behind *Where Do You Start*, his 18th album as a leader and newest trio recording with bassist Larry Grenadier and drummer Jeff Ballard, Mehldau didn't mind steering the subject towards broader terms.

"Larry and Jeff and I find freedom in the form," he said. "That's one thing that got me into jazz; it's one reason I stick around and I'm not going to actively turn from that. So it's going to inform a lot of what I do as a musician and touching that is very satisfying. It may be a cliché, but I feel that all good music is innovative and rooted all at once."

But it doesn't sound false when Mehldau speaks his piece in paradoxes and abstractions. His words, like a deep blues groove, draw from something intangibly deeper.

That sense of depth is easily found in all of Mehldau's trio work, which in its incisiveness and stunning variety has merged contemporary songs of so many unexpected genres with the traditional jazz canon. Beginning with Grenadier and drummer Jorge Rossy in 1994 and then featuring Ballard as Rossy's replacement since 2005, the trio has continued to inject their work with a level of interplay and sensitivity that can seem rare at a time when so many players have begun seeking increasingly unconventional or jarring ways of expressing themselves.

*Where Do You Start* features 10 interpretations of typically eclectic tunes, as well as an original, and was recorded during the same session as the trio's previous album, *Ode*, which was released in March of this year and features 11 originals. That self-imposed dichotomy is not only an effective way to communicate the art - it also just makes so much sense, given Mehldau's twofold approach to his craft.

"I thought it was a nice way to split the music," he mused, "and I think both records are a good document of how the trio has developed over the last five years or so."

Releasing the new album itself was also somewhat of a cathartic experience for Mehldau, given the vast range of eras, as well as genres, through which he and his trio explored. While giving a deeper insight into his thought process behind selecting what songs to interpret, he explained that, in this case, nostalgia certainly played a role.

"Some of those tunes I've known for quite some time, like 'Brownie Speaks', which is from a Clifford Brown record that was big for me in my teens," said Mehldau. "'Got Me Wrong' was from an Alice in Chains record that was big in my early 20s while 'Holland' is from Sufjan Stevens' album *Michigan*, which was in heavy play for me about six years ago."

"My, the time flies," he added, wistfully.

Mehldau added that, as with the originals featured on *Ode*, his musical relationship with Grenadier and Ballard also had an impact on both song choice and execution. The pianist also seems never to miss an opportunity to heap some praise on his bandmates, which certainly is deserved.

"I definitely have Larry and Jeff in mind [when choosing tunes]," he said. "For instance, the opening track, 'Got Me Wrong', is a completely Jeff kind of 7/4 groove. I heard something like what he eventually did, but then he made it even hipper than I could have imagined."

Revealing some of the deeper musical connections behind their work, Mehldau characterized his overall interactions with the trio in a jumble of terms, as if he were always forced to improvise in describing them.

"Jeff and Larry have a kind of lopey between-swing-and-something-else territory," he explained. "Something that has to do with rock a bit and maybe even a little 'jammy'."

And while Mehldau spoke about the trio and his new album with a certain density of thought, he has also established a keen intellect throughout his career by writing affecting, clearly constructed essays and liner notes that have traced his personal development while also illustrating his musical goals in more detail. *Where Do You Start* actually doesn't include liner notes - something this writer noted as unexpected, given that *Ode* included a top-form essay - but Mehldau reminded that while he has trouble pinning down some deep-seated reason for writing about his own music, the words are always secondary.

"I feel it's a supplement - it doesn't have to be read to enhance the music, but for people who like to probe further, it's there," he said. "As far as whether it's a cathartic kind of process, I'm not sure. It's just satisfying when thoughts can be put down in an orderly fashion, without too much flabbiness."

The level of personal and introspective insight that goes into Mehldau's writing should also remind listeners of another element alongside his trio work - a solo performance career good enough to match any

jazz musician of his generation. Along with recording landmark solo albums like *Elegiac Cycle*, which provided both moving elegies to fellow artists like Allen Ginsburg and deep meditations on mortality, and *Places* (which also partially featured his trio), Mehldau has brought his sense of multi-generic exploration to concert halls around the world.

He will perform two nights in the Allen Room at Jazz at Lincoln Center (JALC) this month, giving two solo sets each night, which continues his rich history of playing there in multiple different musical settings.

Whatever the scenario may be, as Mehldau continues his journey to find freedom in the form and to draw out the most universally exciting and timeless elements of the acoustic jazz tradition, he noted that intellectual goals never cause him to lose sight of his true motivation.

"In the end, I'm not so much attached to being innovative or being rooted," he said. "These are not the reasons I play music or the reasons Jeff and Larry and I come together to make music. We do it to make something beautiful and to share that with others."

It's a nebulous response, but one that doesn't seem inappropriate when one listens to the joyful leaps and bounds that coalesce throughout *Where Do You Start*, like Mehldau's virtuosic lines on the Sonny Rollins tune "Airegin" or his intensely emotional melodic twists on Brazilian composer Toninho Horta's "Aqueelas Coisas Todas". And as the pianist said, the linked, diptych-esque approach to the new album and *Ode* do present a vibrant picture of the trio's development - one that has probed jazz to its improvisational core while pioneering a contemporary sense of open-mindedness about approaches to rock and pop standards of the past couple of generations.

Aside from his own innovative path, Mehldau explained that he isn't worried about the fact that today's experimental jazz is becoming so academically distant that it may soon lose touch with new, young audiences or that traditional jazz may also suffer the same fate, albeit for different reasons. He laughed while chalking his contentedness up to "the luxury of a bit of success," but his real reasons for feeling that way are yet another reminder of his unshakable connection to the framework of jazz - that deep sense of being rooted in a music that is as diverse and engaging as his own genius. ❖

For more information, visit [bradmehldau.com](http://bradmehldau.com). Mehldau plays solo at Allen Room Oct. 5th-6th. See Calendar.

### Recommended Listening:

- Brad Mehldau - *Introducing* (Nonesuch, 1995)
- Brad Mehldau - *The Art of The Trio Recordings: 1996-2001* (Warner Brothers-Nonesuch, 1996-2001)
- Charles Lloyd - *Hyperion with Higgins* (ECM, 1999)
- Pat Metheny/Brad Mehldau - *Quartet* (Nonesuch, 2005)
- Brad Mehldau - *Live in Marciac* (Nonesuch, 2006)
- Brad Mehldau - *Where Do You Start* (Nonesuch, 2008/2011)

# Juma Sultan

by Clifford Allen



Bassist/percussionist Juma Sultan's work and documentation of "Loft Jazz" are crucial to understanding this music's cultural significance. His name

cropped up frequently in Valerie Wilmer's *As Serious As Your Life* (Serpent's Tail, 1980) but Sultan's musical contributions were infrequently heard until the release last year of the Aboriginal Music Society boxed set *Father of Origin* on Eremite.

Since the mid '60s, Sultan has been keeping an audio-visual record of creative music performance, rehearsal and action, including activities on the West Coast, in New York's Lower East Side and among the artists' colonies of Woodstock and upstate New York. As Sultan puts it, "I started documenting seriously around 1965. I have material from the lofts as well as pre-loft, Woodstock, California and anywhere I go I document any small concerts and rehearsals. I have trio recordings with [saxophonists] Albert Ayler and Pharoah Sanders - they used to come to my house on the Lower East Side and while they haven't been dug out yet, they exist. I have recordings with Jimi Hendrix, but it's a matter of locating them." After receiving a NEA grant through Clarkson University, Sultan and archivist Michael Heller went through his storage space and identified 450 tapes (out of approximately 1500) and have transferred and annotated the material.

Excerpts from this body of tapes formed *Father of Origin* as well as the forthcoming Porter Records collection *Whispers From The Archive*. "Right now we have applied for a grant to have the entire collection transferred and pay the engineering costs and have me on site to identify the tapes and give commentary. I've applied to a humanitarian foundation as well, because I would like to show the social and political implications of the work we were doing at that period of time." The archive also includes a significant amount of photographs, flyers and other material - "that's where the memorabilia comes in and the things of that nature - where the concerts were presented and by whom is an intricate part of the history."

Sultan was born in Monrovia, California in 1942 and began playing music at a young age. "I started out in the third grade on baritone horn because they didn't have a trombone for me. Later on, I played piano and

in junior high I played sousaphone. Then, through my travels and experiences, in my early 20s I was playing guitar and singing, like Leadbelly sort of stuff... A girlfriend of mine took me to see a concert with Ray Brown and Oscar Peterson. It happened to be at Shelly's Manne-Hole, which had a riser stage about four feet up and I'm sitting at a table right next to Ray Brown's bass peg. The sound of that bass just permeated my soul - I'd been playing different kinds of music and it wasn't long before I went and got a bass myself. Cats like [reedmen] Sonny Simmons and Bert Wilson were around and it was a sound that I began to appreciate." Sultan began to spend summers in New York and soon became involved in the creative art and music scene in Woodstock (a few years before the festival bearing that name occurred), working with Simmons, trumpeter Barbara Donald and drummer Paul Smith in a band called the Depth Probers.

Influenced by Chano Pozo and a Kenyan student at UCLA he had befriended, Sultan had also begun playing congas while on the West Coast. "Around the same time drum centers began to develop in the parks, things like that, and I used to play drums with the guys out there. They were heavy on the Latin side, but we'd also go Afro, even though they were rhythmically kept a bit separate. We developed the AfroAmerican Extraordinaire, which is to say that we weren't playing the specific Cuban or African rhythms per se, but we were combining rhythms. With AfroAmerican drumming, it wasn't structured in [a specific] way, because it was a combination of different rhythms. To define the rhythm - well, it is yet to be defined, you know? In the years since Emancipation, we still haven't defined it. I wasn't the creator - there was a prevailing spirit."

Along with Detroit-born percussionist Ali Abuwi, Sultan led the Aboriginal Music Society, a rhythm-centered ensemble that collaborated with a range of improvisers including Dewey Redman, Frank Lowe, Hendrix, members of the Butterfield Blues Band, Julius Hemphill and Earl Cross. As Sultan puts it, "with the Aboriginal Music Society, it was rhythmical and had a pulse through it drawing on Africa, Java and anywhere the drums were prevalent. It's a strand through the music that someone could hold onto. There are great drummers out there like Sunny Murray, but there's a big difference between Sunny and, say... Jimmy Cobb. His early days with Miles, he was a master of his area and I like to think of the rhythms that we incorporated as a strand like Jimmy Cobb's soft swing - it was always gonna be there no matter where the cats go." ❖

For more information, visit [jumasarchive.com](http://jumasarchive.com)

## Recommended Listening:

- Jimi Hendrix - *Live at Woodstock* (Experience Hendrix-Sony, 1969)
- Noah Howard - *The Black Ark* (Freedom-Bo' Weavil, 1969)
- Juma Sultan Aboriginal Music Society - *Father of Origin* (Eremite, 1970-71)
- Juma Sultan's Aboriginal Music Society - *Whispers From The Archive* (Porter, 1970/1978)
- Archie Shepp - *Attica Blues* (Impulse, 1972)
- Earl Cross - *Jazz of the Seventies* (Circle, 1973)



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## LEST WE FORGET

# Willem Breuker (1944-2010)

by Ken Waxman

The blend of anarchism, precision and humor suggested by Willem Breuker Kollektief (WBK), the ensemble the Dutch saxophonist/composer led for 36 years until his death from lung cancer on Jul. 23rd, 2010, underlined the fascinating contradictions in his music. A collective has everyone on equal footing no matter how skilled, yet this Kollektief had Breuker as the undisputed boss of a group of first-class soloists. Furthermore the sly joke in this wordplay was also reflected in the WBK's on-stage horseplay. Breuker not only ensured that the unmistakable modern jazz played included themes by notated composers such as Kurt Weill and George Gershwin, but also a large helping of physical and instrumental comedy that might culminate in the vocalizing of a '20s ditty like

"Yes We Have No Bananas".

Amsterdam-born on Nov. 4th, 1944, Breuker, who usually played tenor saxophone and bass clarinet, had established himself as a free jazz player par excellence before he was 25. In 1967, he, drummer Han Bennink and pianist Misha Mengelberg founded the Instant Composers Pool (ICP) and he worked with variations of that group until 1973. However, Breuker was never committed to any single project. Even before he acrimoniously split with the ICP in 1973 to form the WBK, he had already been featured on three European free jazz classics. He, alongside tenor saxophonist Peter Brötzmann, was part of pianist Alexander von Schlippenbach's first *Globe Unity* disc in 1966; he, plus saxophonist Evan Parker, is on Brötzmann's *Machine Gun* from 1968 and vibist/bass clarinetist Günter Hampel's *The 8th of July 1969* had Breuker matching wits with multi-reedist Anthony Braxton.

Later on the 10-piece WBK gave Breuker the scope to feature his own musical ideas, over the years

utilizing the talents of star sidemen such as trumpeters Andy Altenfelder and Boy Raaymakers, trombonist Bernard Hunnekink, saxophonist André Goudbeek, bassist Arjen Gorter and vocalists Loes Luca and Greetje Bijma. Besides writing music specifically for the bandmembers, who in many cases remained with the ensemble for years, some of Breuker's more than 500 compositions were designed as theater, opera or film scores, written for brass bands, chamber music ensembles, fanfare or symphony orchestras and even for carillons or barrel organs. Starting in the '60s he organized improvised music workshops wherever he toured and from 1977-2005 curated an Amsterdam music festival. In short, Breuker was involved in so many projects and created so much music that listening to even a wide selection of his discs only roughly approximates the extent of his talents. ❖

*The Willem Breuker Memorial Kollektief is at ShapeShifter Lab Oct. 4th. See Calendar.*



# Pip, Pip, Jazzio!

by Neil Cowley

So over here in the deep, leafy outskirts of London where I hide when not being a pianist and bandleader on the road with Neil Cowley Trio (my eponymously named band) I find the tranquillity to write music, ponder art forms and write essays for *The New York City Jazz Record*.

I live in a rural English village, as a very conscious life choice. Running from the metaphorical smog of old London town to raise two children, my wife and I decided upon an existence straight out of a Merchant Ivory film. Though a musician can worry about falling off the pulse of a big city and losing edge, it hasn't worked that way for me. I've discovered that a bit of space around people can lead to increased communication and co-operation. People get their fill of breathing space in a place like this so go looking for humanity. In addition, I have become the village musician, almost minstrel-like. I am called upon to organize all musical input into parties, village green jubilee celebrations, etc. Of course, it is true to say that people here don't really have a grip on what I really get up to in my 'day job'. I like it that way and don't overegg the pudding when asked. Most of them think of music as an annoyance at weddings or restaurants and cannot comprehend of someone who has a 24-hour-a-day obsession with it, let alone music without vocals. "Why on earth would you not want to be in One Direction's backing band," I hear them thinking as I look into their vacant eyes. "Surely the money's good?" Money is important in these parts where keeping up with the Joneses via a new sports car or loft extension is the main currency of self-worth. But these things have never appealed to me. And then of course there's that word - jazz. Oh, dear no. I can own the word and disown it in equal measures when necessary.

One of our band's great missions and rewards has been to surprise great swathes of the British public as to their appetite for jazz when they actually witness one of our shows. But then are we really jazz? The media think so. We even look like a jazz trio. But do we sound like one? I certainly wanted to have a jazz trio when I formed this band, but in my youth, due to my short boredom threshold and the trends available to me, it was inevitable that other sounds were going to come out; I was a pub rocker, a dance music head-nodder and a flare-wearing funkster at one time or another. All good fun and all contribute to the sound that we make today as the Neil Cowley Trio. I think my

wife secretly hates my music, so I guess we must be jazz!

As we are not One Direction, band chores are not taken care of by a massive management team and record label. Most of the work is done by either myself or my manager. Today we have discussed at great length flight options for getting to the US this month. We finally have our work visas, an expensive and time consuming process, which does lead to some small resentment when queuing at the US embassy at 6 am in central London on a cold Monday morning. Our drummer Evan was sent to the back of the queue, as his photograph was not appropriate. This was of no surprise to me and most of the photographs I have seen of Evan have not been appropriate!

Anyway, I digress. Today I booked flights to New York and New York to LA. These are magic times for us. All musicians want to break the US and if you are a jazz musician then you feel a duty to at least show your homework to a US audience. We were very conscious that we didn't want to make music that an American band would always make better, because quite simply, we're British. That's it. We're stuck with it and we may as well sound like it. But from my experience, it has paid dividends. When we've had the good fortune to entertain audiences on the western side of the Atlantic, reaction has been so incredibly positive; we're told we provide something quite unique. If there's one thing I'm confident of in life, it's that this band's live shows are wonderfully involving experiences, full of energy, fun and a roller coaster of an emotional ride. In fact, when I think about it, we really are an arena band biding our time till the Madison Square Garden gig! Hey.... maybe we are One Direction after all.

Much has been made of my connection with the mega-billion-selling singer Adele. I did indeed play on both her albums. I became a very capable session musician very early on in life and it's something that I do from time to time. It can often mean I meet great new musicians or find new ways of working that can inspire and influence my work with my trio. The Adele case was just such a time. The funny thing is that the only reason I got the call in the first place was that her original keyboard player refused to turn up on the first day of recording, as he simply "didn't think the band was going anywhere." He decided to keep his job at the local mall and consequently should never put any money on a horse...ever!

Anyway, I digress. Flights are booked and we're on our way - me and my trio at our most ebullient and stripped-down best. If you see us at your local bus stop you'll know that my organization skills have let me

down. You'll recognise us. Rex, our bass player, has a Salvador Dali moustache, mohawk and tattoos, Evan looks inappropriate as mentioned previously and I will be doing my best to look like a combination of Michael Caine, Hugh Grant and Keira Knightley. Whatever it takes to hammer home the point that we're British -weather-obsessed-tea-drinkers with a mission to do to jazz what the Rolling Stones did to the blues. Depending on your angle and our effectiveness that may be a good thing or not! ❖

For more information, visit [neilcowleytrio.com](http://neilcowleytrio.com). Cowley is at Iridium Oct. 11th. See Calendar.

Neil Cowley played pub gigs with R&B outfits. He toured Europe with a Blues Brothers tribute band. Aged 17 he answered a Melody Maker ad and ended up touring with big-selling pop group The Pasadenas. For three years in the early '90s he occupied the prestigious piano stool in the Brand New Heavies; in the early noughties he was playing warm electric piano grooves for Zero 7. He formed an acclaimed chill-out duo called Fragile State in 2002; he played huge raves with a psychedelic trance band called The Green Nuns Of The Revolution; he co-wrote a hit single (with Michael Jackson sidekick Siedah Garrett) for funky house duo The Freemasons. It was only after making computer-based music for so long that he formed Neil Cowley Trio in 2005 to return to his first love, the acoustic piano. To date Neil Cowley Trio have released four albums, most recently The Face of Mount Molehill (Naim Jazz, 2012).



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## VOXNEWS

by Katie Bull

What sounds can influence and shape the vitality of a singer's voice? I was reminded of this question when I went to saxophonist Greg Osby's sonically diverse Voxify festival at Cornelia Street Café recently. That night, three fiercely entrained singers in the group were human yet reed, human yet flute, human yet bass. The members of Sefira - Argentinean Sofia Rei, French-Moroccan Malika Zarra, Indian Sachal Vasandani and percussionists - were talking with each other like birds in a forest at dawn. In October let's consider singers through the lens of multiple sonic influences.

From Tokyo, **Hiromi Suda** will release her CD of Brazilian songs and Brazilian-influenced originals *Sou* (Happiness) at Cornelia Street Café (Oct. 9th). Suda's uniquely clear, unaffected voice glides, honoring the lines and emphases that characterize Brazilian jazz. Suda's time spent in Rio learning Brazilian instruments

like the pandeiro can be heard in her vocal blend. There are subtle tilts in new kindred directions on the album, as Japanese folk inflections are woven with contemporary swing edges.

Italian **Erika Dagnino**, an intense jazz poet, uses written images that include stark contrast, like chromosomes and sea rocks. Her spoken-word is articulated with a bright pungency that bites into language. Dagnino's new CD is *Narcete* (SLAM Productions). Conversation crescendos in punctuated sparring with her improvising band; one sparring partner in particular, tenor saxophonist Ras Moshe, seems to be an instrumental thread for the singer; he's heard at gigs with Dagnino including the Revival Bar (Oct. 22nd), The Backroom (Oct. 27th) and the same night at 17 Frost Theatre of Arts, with the Dissident Art Orchestra which also features the earthy vocalist **Mossa Bildner**. Bildner will trade impulses at ShapeShifter Lab with her own trio (Oct. 30th), featuring one of the greatest living pianists, veteran

improviser Connie Crothers. A multi-linguist, Bildner's sound seems sourced from the rhythm and syntax of language.

Don't miss the gently soaring **Elina Duni's** *City of Eyes* ECM debut tour (at Drom Oct. 30th). Her soothingly magnetic tone and phrasing manifests the nature and people of Albania, which inspires her album. As Duni says in her liner notes, "To me, all improvised music is a jazz state of mind." Duni fluidly shares her organically rooted state of being in song and her roots are deep.

At Roulette, world-renowned artist/singer/composer **Meredith Monk** (Oct. 10th) breaks new ground, again. Monk - a cited influence on many a jazz artist - uses an ever-evolving palette of sound to service story and feeling. And later the Vital Vox Festival unfolds at Roulette (Oct. 29th-30th) with such singers as **Sabrina Lastman**, **Sarah Bernstein** and **Pamela Z**, fast becoming a venue where jazz singers expand and build from diverse sources. ❖

# Skirl Records

by Sean Fitzell

With the proliferation of digital downloading of music and the continued wane of the major labels, creative musicians must find novel ways to maneuver in the evolving economic climate. Although they never received much big label support, the abrupt change in music's dominant medium from a hard copy to a transferable file has impacted independent artists and labels. Since he founded Skirl Records in 2006, multi-reedist Chris Speed has maintained belief in the music he's making and releasing on the label and confidence that there are interested listeners. Skirl is not just a brand but a mutually collaborative community. Drawn at first from his immediate circle of Brooklyn-based improvisers, the roster has expanded as their associations have similarly grown.

"It is a home base, that's why I set it up, to give some sort of frame around our scene here," Speed says. "I'm being as embracing as I can." The eclecticism of the 20 titles reflects that open-mindedness and the varied interests of the artists - jazz, rock, metal-prov, Brazilian, electronics, modern classical, avant folk and combinations thereof - have all found a home on the label. Their commonality: the integrity of the artist's vision.

Skirl's inclusiveness was evident from the first three releases. *The Clarinets* was an improvising chamber trio that included Speed, Oscar Noriega and Anthony Burr. The instrumental rock and dub-

influenced *My Ears Are Bent* was a departure for multi-instrumentalist Ted Reichman, who didn't even play accordion, the instrument he was known for, on the release. That initial crop also yielded trombonist Curtis Hasselbring's *The New Mellow Edwards*, his debut as a leader, though he was an established performer. Blending jazz with garage rock, noise and classical influences, Hasselbring's music was difficult to categorize. All were projects that fell through the cracks until Skirl brought them to fruition.

"Chris realized that so many people he played with and knew that were his peers weren't able to put records out," Hasselbring says. "So he decided to grab the bull by the horns and make it happen." Speed had examples of successful DIY labels, having worked with two of the more successful artist-label founders in saxophonists John Zorn and Tim Berne on their respective imprints Tzadik and Screwgun.

One lesson he learned was to give the label a unified and distinctive look. He enlisted the award-winning Karlssonwilker design studios for a modern style befitting the adventurous music. They suggested using DVD-sized digipacks to increase the space available for artwork and to set the CDs apart. The combination gives the physical copy additional value compared with digital files.

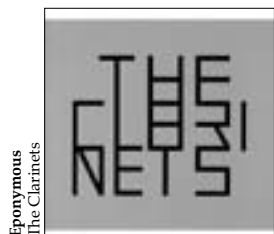
Speed also knew that live performances were key to disbursing the music. He's organized a series of Skirl events to promote new releases and boost audiences by featuring several groups at once. "I formed it to support my community of musicians, but also it feels good to make stuff happen that people recognize as a good thing," says Speed of the events.

The label's best-sellers feature bands that worked often, including: *Galore* by the reformed Human Feel; *Meg Nem Sa* by guitarist Hilmar Jensson's Tyft; the self-titled debut by Endangered Blood and *Finally Out of My Hands* by drummer Ches Smith's These Arches, which just completed its first pressing.

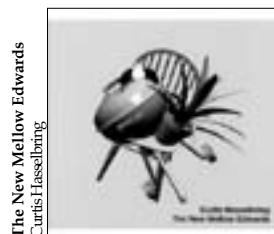
This month's Skirl party will be at the artist-run ShapeShifter Lab, a natural kindred. The night will feature a performance from The Clarinets, rare now that Burr lives in California. He will also perform a solo set interpreting modern clarinet compositions and Giacinto Scelsi, as he did on his eponymous CD. In another rare performance, saxophonist Briggan Krauss will lead his group H-Alpha with laptop artist Ikue Mori and drummer Jim Black; their *Red Sphere* was an aggressive swirl of electronic textures, odd time grooves and howling alto sax lines. Speed will also play in duo with drummer Dave King, which they've done when schedules permit. Finally, there will be a pre-release set by trumpeter Ben Holmes' quartet; their CD *Anvil of the Gods* will be Skirl's 20th and available in November. Hasselbring, a member of that quartet, will DJ between sets under his alias Curha, manipulating and processing his own and other recordings.

"As a performer I'm conflicted about what being a DJ means, so this is forcing me to confront that to see if I can do something that I feel like is adding to the event and creating music," Hasselbring says. Overall, the event offers a combination of label stalwarts and new directions. "It's a hot Monday night; Monday is the new Wednesday," jokes Speed.

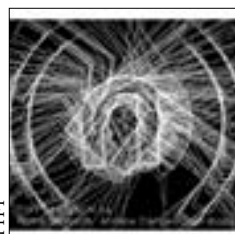
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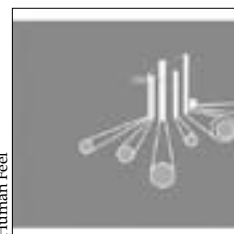
Eponymous  
The Clarinets



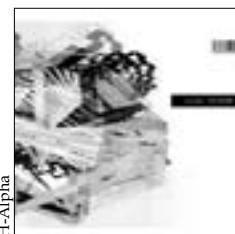
The New Mellow Edwards  
Curtis Hasselbring



Meg Nem Sa  
TYFT



Galore  
Human Feel



Red Sphere  
H-Alpha

## LISTEN UP!

Saxophonist **ROBIN VERHEYEN** was only a teenager when he began forging a formidable reputation in his native Belgium. After having lived and worked in Amsterdam and Paris, Verheyen arrived in New York in 2006. He has appeared at major European jazz festivals (North Sea Jazz, Gent Jazz, etc.) and worked with such artists as Roy Hargrove, Ralph Alessi, Bill Carrothers, etc. In May 2009, the French publication *Jazz Magazine* declared him one of the top 12 European saxophone players, alongside other prominent musicians like Pietro Tonolo, Christoph Lauer and Trygve Seim. This fall his NY quartet will release its first album, *Trinity*, on the label 52creations.

**Teachers:** Bart Defoort, Frank Vaganée, Jasper Blom, Ferdinand Povel, John Ruocco, Dick Oatts, Steve Slagle, Branford Marsalis, Dave Liebman. Many other great teachers and people I've worked with.

**Influences:** Wayne Shorter, Pierre Van Dormael, Olivier Messiaen, Paul Motian and many more.

**Current Projects:** Robin Verheyen NY Quartet (Ralph Alessi, Thomas Morgan, Jeff Davis); Robin Verheyen International Quartet (Bill Carrothers, Nicolas Thys, Dre Pallemmaerts); Robin Verheyen/Aki Rissanen Duo; Narcissus (Jozef Dumoulin, Clemens van der Feen, Flin van Hemmen).

**By Day:** Composition (classical music and jazz), practice and sessions.

**I knew I wanted to be a musician when...** I was 16 and heard Keith Jarrett play in Juan-les-Pins.

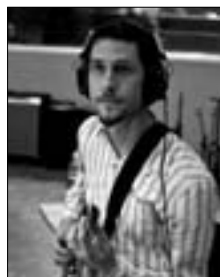
**Dream Band:** My current band, or if I really have to pick, a quintet with Wayne Shorter, Keith Jarrett, Gary Peacock and Paul Motian.

**Did you know?** I'm training to run the NYC Marathon in November.

For more information, visit [robinverheyen.be](http://robinverheyen.be). Verheyen is at Jazz Standard Oct. 10th. See Calendar.



Robin Verheyen



Douglas Bradford

Guitarist/composer **DOUGLAS BRADFORD** was born in New Orleans, LA and studied at the New Orleans Center for the Creative Arts and the University of New Orleans. Currently a Brooklyn resident, he is an active bandleader and sideman in a variety of contexts and has performed in Europe, the US and Latin America. His debut recording as a leader, *Atlas*

*Obscura*, was released on Fresh Sound-New Talent Records in May.

**Teachers:** Hank Mackie, Clyde Kerr Jr., Steve Masakowski, Ed Petersen, Peter Bernstein, George Garzone, Ralph Alessi, Jean-Michel Pilc.

**Influences:** Nature, people and their creations.

**Current Projects:** I lead a quartet, Atlas Obscura (with John Beaty, Pascal Niggenkemper and Nick Anderson), a trio, Timaeus (with Zach Lober and Cody Brown), and sometimes work with Peter Schwebs Quintet, Scott Tixier's String Theory and The Charles Brewer Trio.

**By Day:** I practice, compose, rehearse, listen, do peripheral music stuff and teach.

**I knew I wanted to be a musician when...** I saw Irshad Khan play sitar and surbahar in New Orleans as a teenager.

**Dream Band:** I feel fortunate to make original music with people I strongly identify with, hopefully it will keep happening!

**Did you know?** Allegedly I sometimes sleep with my eyes open.

For more information, visit [douglasbradford.com](http://douglasbradford.com). Bradford is at Bar 4 Oct. 1st with Timaeus. See Calendar.



## Hudson Valley Jazz Fest

by Laurence Donohue-Greene



String Trio of New York

For New Yorkers looking to bolt out of the city for a day-trip or long weekend, Warwick, an hour's drive northeast, is a great destination. From fall foliage and apple picking (the 24th Applefest is Oct. 14th) to its third annual jazz festival (Aug. 16th-19th), the small town is bustling with activity.

The Hudson Valley Jazz Festival (né Warwick Jazz Festival) is the brainchild of Steve Rubin, a jazz drummer and former student of Mel Lewis. By offering a unique jazz festival setting, his hope is to bring people into the country, where they can pick peaches and apples, go to a farm and then go hear live jazz. "It makes for an interesting combination," Rubin admits. His other goal is to present local talent in the context of a festival setting. As with their fruit, Warwick and the larger Hudson Valley have an impressive pool of jazz talent from which to pick.

Guitarist and one-time Greenwich Village resident James Emery has been in Warwick for almost 20 years. Given the paucity of his city appearances, it was worth the trip just to hear him as co-founder and co-leader of the long-standing String Trio of New York. The early afternoon Albert Wisner Library concert was a mix of strong original compositions by each musician, including some so much a part of their repertoire as to have become standards. Emery - Jim-Hall-meets-Derek Bailey - offered flourishes that wove their way into bassist/co-leader John Lindberg's familiar "Frozen Ropes", the composer playing pizzicato lines in contrast to the legato phrasing of Rob Thomas, who recently surpassed Billy Bang's tenure in the violin chair, holding it longest in the group's 35-year history.

Another well-respected Hudson Valley jazz resident is electric bassist Mark Egan (best known for his work with Pat Metheny in the late '70s). He played classic jazz fusion at Village Green's packed courtyard for a comfortable dusk outdoor concert, with one street closed off entirely to all but pedestrians. Egan's fingers moved like a spider's legs up and down his various electric basses, with Warwick's Jeff Ciampa (guitar) and hard-hitting drummer Richie Morales behind soprano/tenor saxophonist and Miles alum Bill Evans. Both Morales and Egan have worked with Evans for decades and their rapport was evident throughout an almost two-hour set featuring extended jam-session-like performances, including a 14-minute "Softly As In A Morning Sunrise", Egan's "Gargoyle" and the leader's tribute to trumpeter Eddie Henderson.

City-based musicians who made the drive - some collaborating with locals, others with their own groups - included drummer Bobby Sanabria (with Hudson Valley's Gabriele Tranchina Quintet at Warwick Grove) and saxophonist Ralph Lalama (with Warwick trumpeter Chris Persad's group at Dautaj) as well as

(CONTINUED ON PAGE 46)

## Detroit Jazz Fest

by Greg Thomas



Wynton Marsalis Sextet

The 2012 Detroit Jazz Festival held over Labor Day weekend was a cornucopia of value at the perfect price: free. Considering the headliners - Sonny Rollins, Wynton Marsalis, Terence Blanchard (the Artist-in-Residence), Chick Corea/Gary Burton, Wayne Shorter, Kenny Garrett and Pat Metheny - the vision of the new Artistic Director Christopher Collins can be summed up by a WBG0 radio tag line: real jazz, right now.

The overall programming design was excellent in its balanced menu, from panels and educational presentations in the Chrysler Jazz Talk Tent to performances by local greats, youth groups and jazz royalty. The weather for the three days of the festival was ideal: warm sunshine and no rain.

Off the Detroit Riverwalk, with views of Windsor, Canada in clear sight, the Hart Plaza was the locale for three of the four stages: the Mack Avenue Records Waterfront, the Absopure Pyramid and the Carhartt Ampitheatre. The latter had the largest capacity of all the stages but the relatively close proximity to the Waterfront stage was problematic when the sound from one bled over to the other.

Of the many highlights, on Aug. 31st, the Terence Blanchard Quintet kicked off the festivities on the JP Morgan Chase Main Stage as the opening act for Sonny Rollins. Blanchard's ensemble burned on "Autumn Leaves", with scorching solos, respectively, by Blanchard and tenor saxophonist Brice Winston and no less a fiery solo turn by drummer Kendrick Scott. The pace settled down via Aaron Parks' "Ashé", from Blanchard's moving *A Tale of God's Will: A Requiem for Katrina*. Pianist Fabian Almazan caressed the keys with introductory phrases; Blanchard and Winston followed with the song's theme, evoking a mournful acceptance of the tragic with shards of hope. Hurricane Isaac had swept through Louisiana just days before, knocking out power all over the state, so the song had an unstated but very present currency beyond Katrina.

Rollins' sextet came out blazing with "St. Thomas" in high energy and big volume. So much volume, in fact, that trombonist Clifton Anderson seemed to have ear trouble. The group played less than a handful of songs. On an uptempo number, drummer Kobie Watkins and percussionist Sammy Figueroa locked into a vital groove, as Bob Cranshaw bounced basslines with ebullience. Guitarist Saul Rubin demonstrated ample solo chops as well. Rollins called up "Pop Goes The Weasel" during the one ballad feature, showing that his musical sense of humor and propensity to quote and allude remain strong.

On Sep. 1st, the Louis Hayes Jazz Communicators Quartet lit up the Pyramid Stage. Pianist Anthony Wonsey erupted on McCoy Tyner's "Just Feelin'" and Hayes' brushes were the perfect accompaniment to

(CONTINUED ON PAGE 46)

## Guelph Jazz Festival

by Ken Waxman



Darius Jones & Matthew Shipp

A specter was haunting the 2012 Guelph Jazz Festival (GJF): the ghost of John Coltrane. Coltrane was honored in direct and indirect ways throughout the five-day festival, which takes places annually in this college town, 100 kilometers west of Toronto. This year's edition (Sep. 5th-9th), featured two live performances of *Ascension*, Coltrane's 1965 masterwork, one by an 11-piece Toronto ensemble at the local arts center with the original instrumentation, the other on the main stage of the River Run Centre concert hall as ROVA's *Electric Ascension* refashioned the piece with strings and electronics as well as horns.

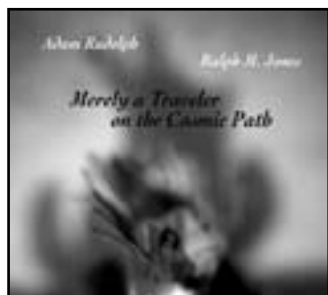
Coltrane's legacy was also apparent in the improvising of former Trane sideman bassist Reggie Workman with the Brew trio, as well as in the playing of alto saxophonist Darius Jones, whose duo with pianist Matthew Shipp split an afternoon concert with Brew in the River Run's smaller concert hall. Coltrane's saxophone command was not only recalled in the work of many other reedists present, including the trio of saxophonists in the Shuffle Demons, whose jive-jazz was one of the high points of the GJF's 12 hours of free outdoor tent concerts, but in more profound fashion by Peter Brötzmann and Larry Ochs. These tenor saxophonists' sets were two of more than six dozen performances scheduled during the GJF's third annual dusk-to-dawn Nuit Blanche extravaganza. Ghostly forms visible on Nuit Blanche were festivalgoers moving among sites ranging from art galleries to yoga studios throughout Guelph.

Rova's *Electric Ascension*, with cornetist Rob Mazurek, saxophonists Ochs, Jon Raskin, Steve Adams and Bruce Ackley, violinists Carla Kihlstedt and Jenny Scheinman, guitarist Nels Cline, Fred Frith on electric bass, drummer Hamid Drake, plus Ikue Mori and Chris Brown on electronics, used hand signals to pilot Trane's amorphous score. With Drake's backbeat plus Brown and Mori's processed oscillations constant presences, the performance frequently moved from dense group crescendos to taut solos, duos or trios. An impassioned alto solo, for instance, was paired with opaque guitar distortion; a phrase toggled between Mazurek's looped triplets and Raskin's stretched tongue stops or unison guitar and violin plinking would presage a cacophonous group explosion.

Frith's characteristically witty guitar playing was better showcased during Nuit Blanche at the intimate Guelph Youth Music Centre (GYMC). Instrument resting on his knees, bare feet manipulating effects pedals, Frith pummeled and bowed his strings more often than he strummed them; shoved sticks beneath them and used an e-bow to create chiming vibrations. Signal-processing as well, kotoist Miya Masaoka was restrained with Brew, relying on her ability to replicate

(CONTINUED ON PAGE 46)





**Merely a Traveler on the Cosmic Path**  
Adam Rudolph/Ralph M. Jones (Meta)  
by Ken Waxman

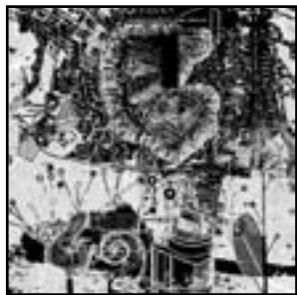
Ranging through a program of 14 musical miniatures, playing almost double that number of soundmakers, percussionist Adam Rudolph and reedist Ralph M. Jones show that ethnic instruments can be legitimately used to create forthright improvisations.

Besides having the ambidextrous skills to negotiate the unique characteristics of this Ali Baba's cave-full of membranophones, idiophones and aerophones, the two meld the instruments' entrancing textures vividly via long-time familiarity with each other's talents; although this is only their second duo CD, the pair have worked together for nearly 40 years. No world music poseurs, both have studied Asian and African music for years, relating it to improvisation.

The two are also proficient on so-called conventional jazz instruments as is evident on "Illuminated". Rudolph's conga thumps and pumps play up African and South American inferences while Jones not only complements the rhythms with saxophone honks but also with high-frequency piano key-clipping. Elsewhere the saxophonist's sputters and spews are almost circularly breathed on "Starlit" as the percussionist produces consistent rumbles and pops from a variety of drums. Turning to alien timbres and instruments, contrapuntal riffs from an echoing ney are matched with metallic clangs from gongs and a glockenspiel on "Rainbow Rivers of Skin". Meanwhile a climax of juddering staccato tones is reached on "Wanderings" as Jones' mysterious flute lines burst into taut vibrations while Rudolph's sintir-paced Balkan rhythms are strengthened by pedal-point ostinato from a djembe and other percussion.

Percussion samples are used throughout, as are electronics, most noticeably on "Refracted Splendor" and "Spectrum". While the latter mixes vibraharp-like plinks and plops with synthesized quivers, signal processing is more upfront on the former. As Jones' low-pitched split tones illuminate the melody beside Rudolph's irregular bell pings and drum beats, jittery electronic tones are simultaneously generated.

For more information, visit [metarecords.com](http://metarecords.com). Rudolph is at Roulette Oct. 1st, 8th and 15th. See Calendar.



**Atlas Obscura**  
Douglas Bradford (Fresh Sound-New Talent)  
by Elliott Simon

Debut jazz guitar recordings can easily sacrifice their essential message in favor of stylistic diversity and/or a desire to overimpress with flashiness. The meaning of guitarist Douglas Bradford's *Atlas Obscura*, despite its titular allusion to the arcane, rings through loud and clear - beautiful touch, inventive chords and fiery arpeggios in the context of rhythmically complex compositions make for a brilliantly cohesive statement.

Of course it doesn't hurt that Bradford and altoist John Beaty are totally in synch and that bassist Pascal Niggenkemper and drummer Nicholas Anderson are spot on with Bradford's somewhat obscure - there I said it - fluid approach to structure.

Take "Fast Talker on a Slow Walk, parts I and II", where an eccentric melodic figure provides opportunity for Bradford and Beaty to engage in quick mutual chatter, leading to superb alto/guitar voicings. It is left up to Niggenkemper to demonstrate the walk as part II approaches the melody from a bluesy vantage point. The joint alto/guitar improvisation on "Bastard in a Basket" is precise give and take, with each musician counterpointing the other's silences until Bradford fleetly solos over a quick stepping rhythm that showcases Anderson's melodic skills.

Though Beaty and Bradford can both spit fire while impressing with their synchronicity, "Deep Water Horizon" is an ethereally beautiful free-floating respite. "Umbra" loosely begins where "Deep Water Horizon" leaves off but the band quickly finds a common groove for what turns into a microcosm of the session. Both Bradford and Beaty open up for some of their finest extended solo work as intriguing chords are interspersed with speedy runs until they coalesce as one. *Atlas Obscura* is a refreshing debut, highlighting Bradford's skills as both a guitarist and a strong leader while never losing sight of great group dynamic.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com). Bradford is at Bar 4 Oct. 1st. See Calendar.



**Future Drone**  
Joe Hertenstein/Achim Tang/Jon Irabagon  
(Jazzwerkstatt)  
by Clifford Allen

*Future Drone* is the latest trio offering from drummer Joe Hertenstein, a German native living and working in New York. Though recordings and concerts have found him collaborating within ensembles of varying size, the trio format seems among the most rewardingly equilateral. Hertenstein is part of the wonderful HNH, for example, with bassist Pascal Niggenkemper and trumpeter Thomas Heberer. There's also TØRN, with pianist Philip Zoubek and Austrian bassist Achim Tang, the latter also present on *Future Drone*, which features violent technician and saxophonist Jon Irabagon across nine pieces.

Most of the tunes here are group improvisations, though Hertenstein has penned two originals for the occasion, "Ballad for Paul & Poo" and the gorgeously "Lonely Woman"-esque "Panicballad". Hertenstein's approach is spryly interactive and darting while front-forward and direct. One is sometimes reminded of Barry Altschul, though Hertenstein is more of a minimalist. In terms of drummer-saxophone pairings, Hertenstein and Irabagon are well-balanced, because the saxophonist is about as far from 'minimal' as one could get, often volleying between contorted squeals or multiphonics and gruff swagger, almost to the point of being obnoxiously garish. In lesser hands that might become a tiring trope, but Irabagon's facility is captivating and his logic persuasive.

There are sparser moments too, such as "Two Days Ahead", which centers on a nodding bass slink, embellished by percussive keypad taps and short tenor curls, Hertenstein lending supple prods throughout. "Rotten Strawberry" is perhaps a little closer to the

unruliness that seems to be the trio's stock in trade; bouncing and squirrely with an odd funkiness, the rhythm section puts Irabagon's burred squawks in motion. Following a short break of studio chuckle, the trio hightails it, with all three musicians seemingly pulling at the reins in parallel directions (though Tang is the robust anchor). *Future Drone* is a strong date from three young improvisers whose work, while bright, is also fascinatingly unsettled.

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu). Hertenstein is at The Stone Mondays with On Ka'a Davis, Brooklyn Conservatory of Music Oct. 19th with James Ilgenfritz and The Stone Oct. 30th with Welf Dorr. See Calendar.



## RECOMMENDED NEW RELEASES

- Josh Berman and His Gang - *There Now* (Delmark)
- Raynald Colom - *Rise* (World Village)
- Joe Fiedler - *Big Sackbut* (Yellow Sound)
- Roman Filiu - *Musae* (Dafnison Music)
- Michael Formanek Quartet - *Small Places* (ECM)
- Sean Wayland - *Click Track Jazz* (Seed Music)

David Adler, *New York@Night Columnist*

- Jeff Davis - *Leaf House* (Fresh Sound-New Talent)
  - Dena DeRose - *Travelin' Light (Live in Antwerp, Belgium)* (MAXJAZZ)
  - Grass Roots - *Eponymous* (AUM Fidelity)
  - David Krakauer - *Pruflas: David Krakauer Plays Masada Book Two (Book of Angels, Vol. 18)* (Tzadik)
  - Sam Rivers/Dave Holland/Barry Altschul - *Reunion: Live in New York* (Pi)
  - Scott Robinson Doctette - *Bronze Nemesis* (Doc-Tone)
- Laurence Donohue-Greene  
*Managing Editor, The New York City Jazz Record*

- Rez Abbasi Trio - *Continuous Beat* (Enja)
  - Nik Bärtsch's Ronin - *Live* (ECM)
  - John Butcher/Mark Sanders - *Daylight* (Emanem)
  - Bill Laswell - *Means of Deliverance* (Innerhythmic)
  - Platform 1 (Ken Vandermark/Magnus Broo/Steve Swell/Joe Williamson/Michael Vatcher) - *Takes Off* (Clean Feed)
  - Wojtek Traczyk - *Free Solo* (Multikulti Project)
- Andrey Henkin  
*Editorial Director, The New York City Jazz Record*



**Small Places**  
**Michael Formanek Quartet (ECM)**  
by John Sharpe

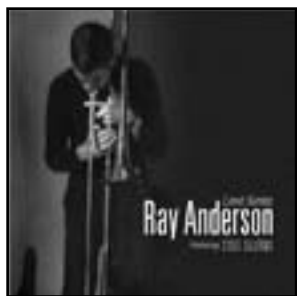
For the follow up to his acclaimed ECM leadership debut *The Rub and Spare Change* (2010), bassist Michael Formanek sticks with the same game plan. The difference is that this time his group has toured the repertoire in both the US and Europe and as a consequence inhabits the San Francisco native's intricate yet enigmatic constructions even more thoroughly. It's a stellar lineup featuring extraordinary pianist Craig Taborn and downtown saxophone fixture Tim Berne, who both opened their own ECM accounts in 2011. Rounding out the cast is the pianist's longtime associate from the Detroit scene, drummer Gerald Cleaver.

That rapport between keys and trap-set explicates what the players bring to the table: the ability to deepen the impact of each composition through the complex exchange of snappy motifs within the larger storytelling arcs, exemplified by the offkilter accents with which the pair spice the vamp closing out "Parting Ways". Even though largely ensemble music, with egos checked at the door, Taborn manages to shine. Witness his brief avalanching cascade on the sprightly opening title track, sparkling solo on "Seeds And Birdman" and descending left-hand counterpoint to the repeated riff delivered by his right hand in unison with Berne's alto sax on the urgent "Rising Tensions And Awesome Light".

However, even in spite of their twin rhythmic axis, there is at times an ethereal air to the proceedings. Berne in particular shows restraint, hardly losing his cool, even when the content is heated. Formanek steers with nimble-fingered fretwork, coming to the fore only occasionally, most notably on the delicate pastoral "Slightly Off Axis" and wielding his bow in keening symbiosis with Berne on the final "Soft Reality".

Captured in typically reverberant sound, it's a set that fits snugly within the ECM template, at the jazzier end of the contemporary music spectrum as befits the player's back stories, rewarding those who like their pleasures intense but understated.

For more information, visit [ecmrecords.com](http://ecmrecords.com). This group is at Jazz Standard Oct. 2nd-3rd. See Calendar.



**Love Notes (featuring Steve Salerno)**  
**Ray Anderson (Raybone Music)**  
by Alex Henderson

With *Love Notes*, Ray Anderson offers something that one wouldn't ordinarily expect from the avant garde-leaning jazz trombonist: an album devoted entirely to ballads, most of them famous standards. This session doesn't have the inside/outside perspective he usually brings to the table, instead falling firmly somewhere between swing and bop. Anderson is still an eccentric, only this time he is a romantic eccentric.

The goofiest performance on this album of intimate duets with guitarist Steve Salerno is "Crazy She Calls Me". Most of the time, however, Anderson manages to be romantic and quirky at the same time. His playing is both lyrical and humorous on two Duke Ellington gems ("All Too Soon" and "I Didn't Know About You") as well as Gene de Paul-Don Raye's "You Don't Know What Love Is" and Harry Warren's "At Last". The only original is Anderson and Salerno's "Nevisian Afternoon", a ballad that fits right in with the CD's dreamy yet playful mood. Anderson and Salerno enjoy a strong rapport, the latter clearly relishing this facet of the former's trombone - and occasional tuba - playing.

Performing so many overdone standards on an album can be risky but Anderson is so distinctive and original that he keeps even the most overdone warhorses interesting. And since these days albums of standards are a dime a dozen in jazz, Anderson's ability to balance the romantic and the humorous makes *Love Notes* a consistently memorable listen.

For more information, visit [rayanderson.org](http://rayanderson.org). Anderson is at Cornelia Street Café Oct. 4th with Ricardo Gallo. See Calendar.



**Where Do You Start**  
**Brad Mehldau Trio (Nonesuch)**  
by Sam Spokony

Pianist Brad Mehldau's trio returns in fine form with this sequel to his earlier 2012 offering, *Ode*, which was released in March and featured 11 of the leader's compositions. Clocking in at just over 78 minutes, *Where Do You Start* also comprises 11 tracks but ten are covers that represent Mehldau's diverse interests, which in this case include composers from every decade between the '50s and today.

And as with *Ode* - not to mention all of their other work together - the interplay between Mehldau, bassist Larry Grenadier and drummer Jeff Ballard is unmistakably masterful.

After leading with a great odd-time take on the Alice in Chains acoustic hit "Got Me Wrong", the trio delve into their stylistically maze-like array of tunes, creating some really successful contrasts along the way. Second on the list is a meditative interpretation of "Holland", a folk-indie narrative by contemporary singer/songwriter Sufjan Stevens, which is immediately followed by a swinging, straightahead version of Clifford Brown's "Brownie Speaks".

The next multi-genre triplet of tunes is no less interesting. As they move fluidly through "Baby Plays Around", a late '80s ballad by Elvis Costello and his then-wife Caitlin O'Riordan, the lively Sonny Rollins composition "Airegin" and the rock standard "Hey Joe", each member of the trio makes good use of solo time while also sustaining a typically top-flight rhythmic pocket. Their cover of "Hey Joe", the blues-tinged song written by Billy Roberts and made famous by Jimi Hendrix, is especially enjoyable as Mehldau digs into and elaborates on its iconic chord progression, one by which he is clearly inspired.

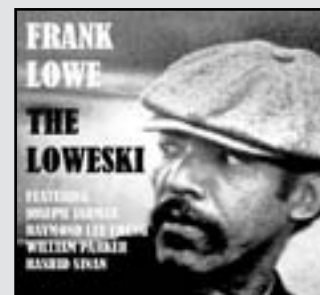
The second half of the album is marked by its only original, "Jam" - a well-paced, five-minute improvisation that serves as an engaging interlude and a chance for Mehldau to break out some freer chops - and its two covers of tunes by Brazilian composers. The real highlight is Toninho Horta's "Aqueles Coisas Todas", the second of the two sambas and the tenth

track overall, which, in addition to being the album's richest and most affecting piece, once again reveals the collective ability of Mehldau, Grenadier and Ballard to approach and interpret Latin tunes with a seemingly endless amount of passion.

As the world of experimental jazz continues to develop and traditionally trained artists venture further beyond typical jazz boundaries, it is comforting to hear albums like *Ode* and *Where Do You Start*, which remind us of all the wonderful possibilities that still exist within the standard trio format.

For more information, visit [nonesuch.com](http://nonesuch.com). Mehldau plays solo at Allen Room Oct. 5th-6th. See Calendar.

## UNEARTHED GEM



**The Loweski**  
**Frank Lowe (ESP-Disk')**  
by Stuart Broomer

By 1973 free jazz had been largely abandoned by American commercial record labels and was unheard in mainstream clubs. Its underground existence, however, seemed to agree with it. It was the early years of the New York Loft Scene and musicians were actively promoting and recording their own work. If the intensity of free jazz was more than promoters - or a large audience - could handle, there seemed to be only two alternatives: temper it, whether with long drones, rhythmic grooves or blues, or make it more intense.

Frank Lowe (Jun. 1943-Sep. 2003) was at the center of that foment and in 1973, at least, he was opting to up the intensity. After working with Alice Coltrane, Sun Ra and Rashied Ali, he released his first session as a leader, *Black Beings*, on ESP, a quintet with fellow saxophonist Joseph Jarman, electric violinist Raymond Lee Cheng, bassist William Parker and drummer Rashid Sinan. When *Black Beings* was reissued in 2008, edited material was restored to the two longer tracks; *The Loweski* is previously unissued material by the same band, a 38-minute piece shaped by intensity beyond all else.

It begins with an unaccompanied solo by Jarman. It's absolutely speech-like, a sermon testifying to dark days and a soul's progress. When the band enters, it's virtually a chorus of screams, Lowe's tenor a primordial beast proclaiming its existence and discontent as one and Cheng's violin readily matching the saxes in volume at even higher pitches. The nearest analogues for these sounds are loud, high-pitched tools made for cutting very hard materials, which require ear protection. When the barrage thins, it's replaced by a naked, attenuated lyricism that may be even more painful.

Cheng's extended solo is remarkably original, a chaotic mix of plucking and bowing. The conclusion has Parker repeatedly bowing a two-note figure at dirge tempo, completing what sounds like spontaneous and unknowable ritual rather than mere performance. It's a level of concentrated emotion largely unknown in contemporary music, where, if it did occur, it would likely be framed for merely dramatic effect.

For more information, visit [espdisk.com](http://espdisk.com)



## GLOBE UNITY: TURKEY



**Open Land** Trio Morgenland (Morgenland)  
**Nar(r)** Urumchi (Leo)  
*Istanbul Improv Sessions May 4th*  
 Mark Alban Lotz/Israk Köpek (Evil Rabbit)  
 by Tom Greenland

Straddling the Bosphorus, a strait connecting the Black Sea and the Sea of Marmara, Turkey's capital city Istanbul lies at the cultural crossroads of Europe and Asia. No surprise then that Turkish 'jazz' is cosmopolitan in character and local in flavor, embracing a world of musical travelers.

Berlin-based Trio Morgenland, with Turkish saxophonist/clarinetist Mesut Lekesiz, German guitarist Hub Hildenbrand and Greek percussionist Dimitris Christides, approaches improvisation with a decidedly Middle Eastern/South Asian attitude. *Open Land*, their debut, is a mix of originals and Turkish folksong covers, modal meditations that circle around a central tone, developing in unhurried, understated fashion like the alap section of a raga. Lekesiz' soprano sax keens like a muezzin's call to prayer from a minaret, floating over Hildenbrand's guitar, which answers with the melodic ornaments of an Arabic oud, the open-string drones and slides of an Indian sarod or post-modern chord clusters while Christides' hand-drums add subtle and colorful inflections.

Istanbul-born, Zurich-based Saadet Türköz is of Central Asian heritage, a passionate and versatile avant-vocalist whose music combines Kazakh and Turkish songs with free improv. *Nar(r)* features accordionist Hans Hassler, cellist Alfred Zimmerlin and percussionist Fredy Studer, a boisterous but empathetic ensemble that follows her over every dip, skip and flip in the road. You don't have to speak Türköz' language(s) to get the message: her voice sings for itself, evoking an emotional ambitus of Sprechstimme-like dramatic narratives, nasal invectives, gargled ululations and milky vibratos. Hassler, Studer and especially Zimmerlin prove able foils to her eclectic ebullience. "Su", "Dem", "Nanci" and "The Horses" are all stellar, powerful yet nuanced, earthy yet erudite.

Berlin-born, Den Haag-based flutist Mark Alban Lotz is a globetrotting musician whose latest project, *Istanbul Improv Sessions May 4th*, was recorded in the Turkish capital with Israk Köpek, a local quintet of guitarist Sevet Akinci, cellist Kevin W. Davis, laptop and controllers player Korhan Erel and saxophonists Robert Reigle and Volkan Terzioğlu. A disciplined outing, the group eschews skronky bombast for tessellated textures and sustained group 'chords' in a variety of settings, all featuring Lotz on various flutes, some prepared and/or processed. Erel's samples - a mix of animal calls, natural elements, odd metallophones and robotic twitters - never dominate the soundscape, blending seamlessly with the husky, sputtering saxes, scratchy cello and spitting flute for a satisfying balance, impeccably recorded.

For more information, visit [triomorgenland.com](http://triomorgenland.com), [leorecords.com](http://leorecords.com) and [evilrabbitrecords.eu](http://evilrabbitrecords.eu)



**My Muse**  
 George Cables (HighNote)  
 by Donald Elfman

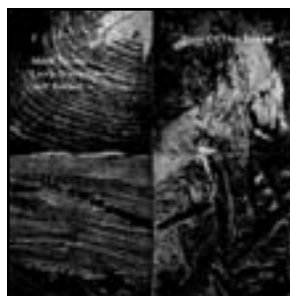
A versatile, eminently tasteful and deeply expressive pianist, George Cables has had a fruitful career playing with some of the legends - Dexter Gordon, Art Pepper, Woody Shaw, Bobby Hutcherson, Freddie Hubbard, Art Blakey, etc. On *My Muse*, he offers continuing evidence that he richly deserves to be granted 'legend' status himself, as he presents a lovely collection of songs about love and connection, inspired by a 28-year relationship with his "partner and soulmate" Helen Wray. Cables smartly joins forces with rhythm players who are always communicative and together they create a masterful trio recording that is both rooted and newly inventive.

From the first notes of the original opening solo piece "Lullaby", Cables shows gently how potent pure beauty can be. Cables not only tells a story, he also draws a portrait. That expansiveness is made manifest in his sprightly take on the Harry Warren standard "You're My Everything", Cables' playing always making sense even as it swings into the stratosphere. Bassist Essiet Essiet and drummer Victor Lewis both display deft and pointed solo chops, never calling undue attention to themselves and always adding to the musical statement.

Cables has got it all - blues, swing, romanticism, 'church', lyricism - and collectively they add up to even more. Listen to his reworking of "The Way We Were" and hear how master musicians bring all material to their exalted levels. Sure we've heard "My One and Only Love" before, but Cables and company reassure us of the majesty of the melody. Lewis contributes a soulful and humorous composition, the jaunty "Hey, It's Me You're Talking To". The language is bright and familiar and Cables spins out deft lines from its pulsating riff. The composer then punches through a brief solo statement of his own, perfectly timed in both rhythmic pulse and smart brevity.

The session closes with another solo piano reading, this time Gershwin's "I Loves You Porgy". Cables' take is exquisite as it underlines the hymnlike eloquence of this timeless ballad. On *My Muse*, George Cables has told a story from beginning to end.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Cables is at Jazz at Kitano Oct. 5th-6th. See Calendar.



**Year Of The Snake**  
 FLY (ECM)  
 by David R. Adler

From its eponymous Savoy debut in 2004 to its ECM breakthrough *Sky & Country* in 2009, the collaborative trio FLY has never lacked for spontaneity, compositional depth and fully rounded musicianship. But with *Year Of The Snake*, the band's sophomore outing for ECM, tenor saxophonist Mark Turner, bassist Larry Grenadier

and drummer Jeff Ballard have risen to a new level. They bring abstraction and mystery but also mathematical precision to the date and each composer has at least one 'wow' moment - a personal creative leap that is also a gain for music in general.

The trio opens with Turner's moody contrapuntal theme "The Western Lands I" and this becomes the basis for collectively composed sketches interspersed throughout the program. The variations (II through V) range from unsettled and playful to meditative and chamber-like; the final one sounds something like a harbor at night, far-off and remote. Sonic experimentation and extended techniques are not FLY's usual bag, but the approach works, balancing out the more rigorously planned material. The immaculate ECM sound especially does wonders for Ballard's percussion.

More than ever, FLY succeeds in seeming huge and harmonically full - far more than expected from a trio without a chordal instrument. Turner's ambitious entries are "Festival Tune" and the title track, both fast and elliptical, and "Brothersister", a sparse waltz with startling metric crosscurrents in its opening and closing moments. Ballard's "Diorite" and "Benj" are breakthrough achievements, with forbiddingly complex rhythmic passages that demand superb execution but also a sense of fluidity and breath. Grenadier brings in just one piece, "Kingston", but it is the longest track and arguably the album's highlight. The explosive outro, with its fast and repeating double-stop figure for arco bass, is unlike anything on an acoustic jazz record in recent memory.

For more information, visit [ecmrecords.com](http://ecmrecords.com). Mark Turner is at Jazz Standard Oct. 6th with Tom Harrell as part of FONT. See Calendar.



## Aleks Girshevich Trio Tomorrow

**11-year-old drumming prodigy  
 Aleks Girshevich releases his debut**  
 Vlad Girshevich - piano David Arend - double bass  
 Aleks Girshevich - drums and percussion

**Jazz piano trio's conversational,  
 virtuosic style is explored  
 via original compositions**

**"A first rate 5-star release" - Critical Jazz**

**"An awesome threesome to the core"  
 - The Entertainment Bank**

**[www.cdbaby.com/cd/aleksgrshevichtrio](http://www.cdbaby.com/cd/aleksgrshevichtrio)**

## ECM ARTISTS IN CONCERT



### Michael Formanek Quartet

Oct 2/3, 7:30pm + 9.30pm  
Jazz Standard  
116, E. 27th Street  
(b/w Park + Lex)  
Tel: 212-576-2232

**Tim Berne** alto saxophone  
**Craig Taborn** piano  
**Michael Formanek** double-bass  
**Gerald Cleaver** drums

New Album: *Small Places*



### Nik Bärtsch's Ronin

Oct 22, 7.30pm  
Le Poisson Rouge  
158 Bleeker St  
(b/w Thompson and Sullivan)  
Tel: 212-505-3474

**Nik Bärtsch** piano  
**Sha** bass clarinet, alto saxophone  
**Thomy Jordi** bass  
**Kaspar Rast** drums

New Album: *Live*



### Elina Duni Quartet

First Ever NY Concert  
Oct 30, 7:15pm  
Drom  
85 Avenue A  
(b/w 5th and 6th)  
Tel: 212-7771157

**Elina Duni** voice  
**Colin Vallon** piano  
**Patrice Moret** double-bass  
**Norbert Pfammatter** drums

New Album: *Matanë Malit*

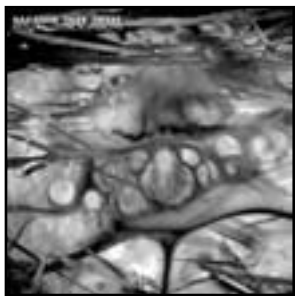
Albums all available for pre-order at [amazon.com](http://amazon.com)

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www.ecmrecords.com

**ECM**





**Ritual Inscription**  
Nakatani/Tiner/Drake (Epigraph)  
by Kurt Gottschalk

There's something different happening in Bakersfield since the glory days of Merle Haggard and Buck Owens. That at least is what would be suggested by the inaugural release from Epigraph Records, recorded live at a midnight set at the gallery Metro Pictures featuring trumpeter Kris Tiner who - like the label and gallery - is based in the southern California city.

Tiner (a member of the Empty Cage Quartet and the duo Tin/Bag) brought LA guitarist Jeremy Drake and Pennsylvania-based drummer Tatsuya Nakatani to the gallery in May of 2010 for the session documented on *Ritual Inscription*. The two side-long improvisations work in the time-honored tradition of feeling each other out with confidence in the outcome. Drake has a large vocabulary of guitar technique at his disposal: in other endeavors he draws from finger-picking ragtime and '60s-style psych and here he is heard deftly matching trumpet lines at one moment and then allowing a controlled feedback to build as the trumpet and drums generate a fiery intensity. Nakatani is no doubt the most recognizable name of the three. He's an inordinately sensitive and inventive percussionist, as conversant in steady rhythms as he is with singing

bowls. His thoughtful use of the drums as acoustic chambers adds dimension to the greatly varying passages the trio constructs.

The longer first half, given the title "Ritual", is a bit noisier, untamed, like circling and colliding sound spheres. It seems to be them working out their demons - or at least working out the kinks in their union. By the 13 minutes of the second side they are secure in quieter sounds and open space and this is where some really lovely moments occur. While remaining distinct voices, they begin to occupy each other's territory. Breathy exultations and rippling vibrations bounce around as if sounds were balls tossed between stations.

For more information, visit [epigraph.bandcamp.com](http://epigraph.bandcamp.com). Kris Tiner is at Douglass Street Music Collective Oct. 6th and The Stone Oct. 7th, both with Empty Cage Quartet. See Calendar.



**Dos Y Mas**  
Elio Villafranca/Arturo Stable (Motéma Music)  
by Marcia Hillman

Pianist Elio Villafranca and percussionist Arturo Stable, both Cuban-born, show off their performance and composition skills (Villafranca with six originals and Stable four) in this collaborative effort. Both are also conversant with each other's instrument, making

them a well-attuned pair.

CD title *Dos Y Mas* (meaning two and more) is significant in that these masters bring more than just notes and rhythms to the table. This is a display of the musical and cultural influences that have shaped their playing and composing efforts. Villafranca's pianistic ability is well known; he can produce dazzling runs and knows how to build a solo with nuance and power. Stable, who plays a variety of percussion instruments, demonstrates commanding energy and sensitivity to the demands of each selection.

Each track is like a little vignette (for example, "1529" is the number of the house where Stable used to live and where Villafranca wrote the composition) and several stand out. "Saghezi" is a Villafranca original whose rhythm is from Iran, but the composer has gone one step further, incorporating time signatures going from 7/4 to 10/4. "A Las Millas" - defined as "moving rapidly" - certainly lives up to its billing with Villafranca's flying fingers and Stables' high-speed conga playing. "Yusa" is a lovely ballad composed on piano by Stable while his 6/8 song "En La Colonia" features his deft hands on the congas. The closer, "Cuba Linda", pays tribute to both men's Cuban home. Written by Villafranca in what is known as the Coro de Clave y guaguanco form, it opens instrumentally then is followed by an inspired vocal by Igor Arias with background voices by the co-leaders (the lyrics in Spanish are included in the CD insert).

It will take more than one listening to garner the "mas" that these "dos" have delivered here.

For more information, visit [motema.com](http://motema.com). Villafranca is at Winter Garden Oct. 10th as part of Monk at 95, Dizzy's Club Oct. 10th-14th and Jazz Standard Oct. 31st with Francisco Mela, as is Stable. See Calendar.

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*Live at Smalls*  
**Ralph Lalama BopJuice (smallsLIVE)**  
by Tom Conrad

The smallsLIVE label is exclusively dedicated to documenting live gigs at Smalls, the tiny brick basement club in Greenwich Village. The series is at 28 titles and counting. The loose community of players who make up the Smalls scene tend to be B-list for fame and A-list for nerve, commitment and street smarts. Jimmy Katz, best known as a photographer, engineered *Live at Smalls*. He puts you right in the middle of the sweaty Smalls hang. A few feet away, Ralph Lalama, working-class tenorist, spills his guts.

Bopjuice belongs to the distinguished tenor trio tradition of Sonny Rollins, Joe Henderson and, more recently, JD Allen. The format is inherently austere. For the tenor player, there is nowhere to hide. Lalama has bassist Joel Forbes and drummer Clifford Barbaro with him, but they are amiable rhythmic support staff, along for the ride. (Forbes does take two deadpan solos).

Lalama has played for almost 30 years in the Vanguard Jazz Orchestra and also worked with Woody Herman and Buddy Rich. In big bands, concision is valued. But with his trio in Smalls, Lalama can ponder Thad Jones' "Mean What You Say" for 13 minutes. He acknowledges the melody in his forthright, burry tone,

then rolls onward like a self-fulfilling prophecy, patiently accumulating relevant ideas, then discovering fresh derivatives of those ideas, then winding down a twisting road that turns out to be the melody again. In 13 minutes there is time for an unhurried side conversation with Barbaro. "Love Letters", at 11 minutes, is an even deeper free dive, with an exclamatory opening cadenza, complex branch logic in the long middle and the melody wrung dry at the end. The closing "Wonderful, Wonderful" is burned, a hard 11-minute charge, splintered notes flying everywhere, a honking, life-affirming celebration.

If you live too far from New York to take a subway to Smalls, this series is the next best thing.

For more information, visit [smallslive.com](http://smallslive.com). Lalama is at *Somethin' Jazz Club* Oct. 11th, *Smalls* Oct. 19th and *Village Vanguard Mondays with the Vanguard Orchestra*. See *Calendar and Regular Engagements*.



*Tiresian Symmetry*  
**Jason Robinson (Cuneiform)**  
by Matthew Miller

Saxophonist Jason Robinson isn't one to shy away from his cerebral side. On *Tiresian Symmetry*, the daring musician incorporates mythology, odd meters and complex, contrapuntal writing with abandon while leaving ample room for his brilliant bandmates - drummers Ches Smith and George Schuller, bassist Drew Gress, guitarist Liberty Ellman, tubaists Bill Lowe and Marcus Rojas and multi-reedists Marty Ehrlich and JD Parran - to improvise freely and at length.

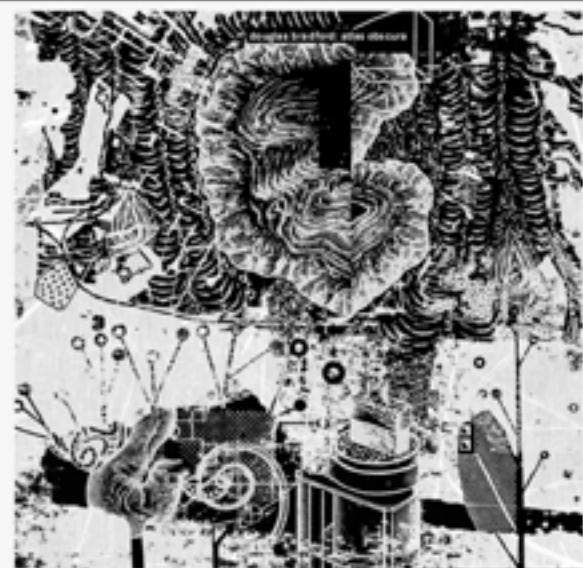
Named for the blind, gender-shifting prophet from Greek mythology, *Tiresian Symmetry* is every bit as complex and referential as its name implies. "Tiresias lived seven generations and spent time as both male and female, which gives you 7/2," Robinson explains. "The pieces I wrote for the album embody those numerical relationships in a variety of ways." Despite this, Robinson and his unorthodox band manage to inject abundant soul, humor and bravura into every track, in the spirit of bandleaders like Charles Mingus, Anthony Braxton and Henry Threadgill. "Of course, in the end there's the litmus test," Robinson explained. "The music has to sound good and feel good."

On the title track, Rojas and Lowe enter with a brazen, thunderous counterpoint that opens to a driving, modal theme, which recurs throughout the ten-minute track. Parran (on bass clarinet), Gress and the leader (sounding at times like a cross between Michael Brecker and Peter Brötzmann) take extended and memorable solos complemented by Robinson's artful composed backgrounds for flute, clarinet and guitar.

For a composer of such dense material and one audacious enough to lead a band with doubled drums and tubas, Robinson is also quick to leave space for unaccompanied statements, as for his tenor on the introduction to "Elbow Grease", Gress on the title track and Lowe on contrabass clarinet on "Saros". It's a strategy that strikes a strong note of balance with the knotty ensemble passages that abound throughout the album and yet another thing to love about this uniquely compelling effort.

For more information, visit [cuneiformrecords.com](http://cuneiformrecords.com). Robinson is at *The Firehouse Space* Oct. 13th. See *Calendar*.

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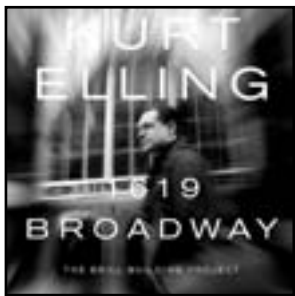
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**1619 Broadway - The Brill Building Project**  
**Kurt Elling (Concord)**  
 by Andy Vélez

“Having done so many projects about my love for Chicago,” singer Kurt Elling says, “I wanted to make something that speaks of my love for New York.” A New York resident for the past four years, every one of Elling’s previous nine albums have been Grammy-nominated in the jazz category.

The songs chosen with his longtime collaborator and arranger Laurence Hobgood for Elling’s latest set, *1619 Broadway - The Brill Building Project*, are perhaps not the expected sampling of classic Gershwin, Rodgers-Hart and Cole Porter. This is a salute to the mythic status of the warren-like offices and famously claustrophobic studios in the Brill Building, which for decades served as creative home for the pop-music industry from the mid ‘30s through the ‘70s. The wide range of songs chosen extends far beyond that time.

Typical of the atmospheric reharmonization of a classic is the opener, “On Broadway”, on which Elling cuts loose with unexpected rhythms. No less striking is his take on the 1957 Van Heusen-Cahn swinger “Come Fly With Me”. Sinatra’s classic version is a rollicking contrast to Elling’s invite, one which impresses as an invitation for mutual self-discovery.

Easily shifting his throaty baritone into a soaring falsetto gives a fresh jazz-inflected take to Sam Cooke’s “You Send Me”. The broadness of ease in Elling’s range enables him to deliver a no-frills consideration of “I Only Have Eyes For You” and a totally persuasive wailing of “I’m Satisfied”. The same can be said for his trumpet-like delivery of Duke Ellington-Jimmy Hamilton’s “Tutti For Cootie” [sic]. Elling has got a sound that satisfies and an ability to explore the past and yet create anew.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). This project is at Allen Room Oct. 12th-13th. See Calendar.



**Unity Band**  
**Pat Metheny (Nonesuch)**  
 by George Kanzler

Last year, Pat Metheny toured solo, playing a self-invented 40-something string synth instrument called an orchestrion, creating complete, symphonically orchestral sounding music by channeling it through a bank of synthesizers and Efx machines surrounding him on stage. It was Metheny at his high-tech geekiest. The orchestrion is only featured on one track on *Unity Band*, featuring his current touring ensemble, a quartet with reedman Chris Potter, bassist (acoustic only) Ben Williams and drummer Antonio Sanchez. On the other eight tracks he plays acoustic and/or electric guitars.

Metheny has always followed a bifurcated career path, appealing to wider pop audiences with his more fusion-oriented, electronic Pat Metheny Group and to jazz audiences with his various allstar jazz bands. On

*Unity Band*, a studio recording, he splits the difference, showcasing his eclectic virtuosity on a variety of guitars and also features his arranging/orchestrating skills in a program of nine originals. “Signals (Orchestrion Sketch)”, the longest track at 11:26, is also the most elaborately arranged, a mini-suite including a bravura display of the sonic range - from piano, organ and accordion to horns, strings and theremin-like skeins of sound - of the orchestrion. But it’s a lot more than just a tour de force; it’s an involving, developing piece that sweeps you in with the force of its themes and episodes, including a prelude with bass clarinet and main sections featuring a cantering rhythm in six and potent solos from Potter and Metheny, culminating in spirited simultaneous solos.

The gift that Metheny has for lyrical, melodic improvising and writing is amply displayed on the other tracks, most notably the pair where he plays acoustic guitar. “New Year” has a bossa feel, with nylon strings contrasting with Potter’s big, brawny tenor sax lead. “This Belongs To You” takes full advantage of the sliding overtones of steel strings on a ballad with an evocative melody, again voiced by Potter’s tenor. Other tracks utilize electronic Efx or over-dubbing, as in the harp-like guitar textures, bass clarinet backgrounds and soprano sax co-leads in “Come and See” or the subtle synth textures of “Roofdogs” that prod its yearning melody as it rises to a rock-ballad-anthem crescendo. Other tracks emphasize the leader and Potter’s clean, creative improvising lines while the last track, “Breakdealer”, is an old-school flagwaver combining bop speed and fluidity with rock intensity.

For more information, visit [nonesuch.com](http://nonesuch.com). This band is at Town Hall Oct. 12th. See Calendar.



**Continuous Beat**  
**Rez Abbasi (Enja)**  
 by Sharon Mizrahi

With the release of his ninth album *Continuous Beat*, guitarist Rez Abbasi has reached yet another point of evolution - one that may not be a phase as much as it is an intriguing metamorphosis of musical character. Bassist John Hébert and drummer Satoshi Takeishi are the perfect pair to round out the guitarist’s trio, taking the role of co-adventurers rather than accompanists.

“Divided Attention” illustrates the group’s expressive form of experimentation. Abbasi’s repetitive guitar refrain appears to dominate the air upon first listen but his sound soon transforms into a hypnotic canvas on which Hébert and Takeishi mingle. Bass gracefully resonates in the savory lower registers while Takeishi channels a piercing tone, producing a dynamic rhythm by tapping on the rims of his drums.

The aptly titled “iTexture” introduces Abbasi’s work in the electronic realm. Much of the track stems from acoustic instrumentation, but the vibe rests its roots in electric territory. The opening bell sequence channels the pristine quality of synthesized effects, uniting beautifully with the natural luster of Hébert’s sprightly bass. Abbasi spearheads the way this time, however, launching powerful lightning chords as Takeishi and Hébert saunter.

No sauntering takes place, however, on “Rivalry”, a narrative tune laced with rock-inspired nuances. The melody is spiky, dark and methodical - a stellar complement to Takeishi’s fierce sound. By the eighth

and final minute, it quickly becomes clear that this is a piece with personality - a composition that transcends its technical merit and takes on an attitude of its own.

John Stafford Smith posthumously contributes the record’s final track, our National Anthem, - a time-tested classic that here emerges as a striking outlier. Abbasi turns to solo acoustic guitar for this one, transforming the anthem into a delicate lullaby. His wistful strumming infuses the spirit with both melancholy and hope, illustrating the radiance of bare simplicity.

For more information, visit [enjarecords.com](http://enjarecords.com). This group is at Cornelia Street Café Oct. 13th. See Calendar.






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**The Continents**  
Chick Corea  
(Deutsche Grammophon)



**Further Explorations**  
Corea/Gomez/Motian  
(Concord)

by Joel Roberts

At 71, piano legend Chick Corea remains one of the most eclectic and prolific artists in jazz, as two recent - and very different - releases make clear. The first, *The Continents: Concerto for Jazz Quintet & Chamber Orchestra*, is a two-disc set that includes a concerto that's not, strictly speaking, a concerto at all, along with a selection of standards and solo piano musings. Disc One is devoted to Corea's six-part orchestral suite ostensibly inspired by the world's continents (North and South America are treated together) that deftly fuses jazz, classical and world music elements.

What's odd here is that despite the sections named for the individual continents, the music doesn't really follow the geography. There's no strong Asian flavor to the "Asia" section, for example, or heavy African feel to "Africa", although the "Americas" part probably has the biggest dose of straight-ahead jazz. That's no matter, really, since the music throughout is energetic and exciting, with Corea's terrific quintet (Tim Garland on clarinet, flute and saxophone, Steve Davis on trombone, Hans Glawischnig on bass and Marcus Gilmore on drums) given plenty of room to improvise over the intricately arranged orchestral passages conducted by Steve Mercurio and featuring members of the Harlem String Quartet and Imani Winds. It's one of the best pairings of jazz ensemble and orchestra you're likely to hear, mostly because the handpicked classical players have a genuine feel for jazz and the arrangements achieve a real synergy between the two musical worlds.

The set's second disc is a bit of a hodgepodge, including a handful of standards played sublimely by the quintet, as well as a dozen short solo piano sketches, some barely longer than a minute. It's all fine enough and the quintet's treatments of "Lotus Blossom", "Blue Bossa" and "Just Friends" are standouts, but the disc seems like a bit of an afterthought, without much reason to be paired with the concerto.

Corea's second recent release, *Further Explorations*, is a live trio date, recorded during a two-week run at the Blue Note in 2010, that pays tribute to one of his greatest influences, the legendary pianist Bill Evans. There's probably no one better suited for such an homage than Corea, who owes a deep debt to Evans' impressionistic, lyrical, highly cerebral keyboard style.

Wisely, Corea doesn't attempt to ape Evans' playing here, nor does he offer up a set of strictly Evans material. He smartly mixes some of Evans' most memorable tunes ("Turn Out the Stars", "Peri's Scope") with well-chosen standards ("But Beautiful", "They Say That Falling in Love is Wonderful") and a few of his own compositions ("Rhapsody", "Bill Evans").

Most importantly Corea enlists drummer Paul Motian and bassist Eddie Gomez, who also happen to have been two of Evans' most essential collaborators, as his trio mates. Over the course of two discs and nearly 20 tunes, each member of the group gets plenty of room to stretch out while the trio achieves a remarkable sense of both freedom and cohesion.

For more information, visit [deutsche Grammophon.com](http://deutsche Grammophon.com) and [concordmusicgroup.com](http://concordmusicgroup.com). SFJazz Collective plays the music of Chick Corea at Jazz Standard Oct. 13th-14th. See Calendar.



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**Shimmy**  
Billy Martin/Wil Blades (Royal Potato Family)  
by Brad Farberman

The organ-and-drums duo makes sense on a pair of important levels. The first is economic: a two-man band is cheap; touring, for instance, becomes less of a money pit. The second is musical: if the keyboardist is competent on bass pedals, an organ-and-drums operation becomes a full rhythm section. And yet, despite a number of sizzling organ-and-drums hookups throughout jazz history - Big John Patton and Ben Dixon; Jack McDuff and Joe Dukes; most every organist with Idris Muhammad - there have been few working organ-and-drums duos. The most important one in recent history is the more-or-less defunct pairing of organist Marco Benevento and drummer Joe Russo. The latest organ-and-drums combo to work regularly is the partnership of Medeski Martin & Wood drummer Billy Martin and Californian keyboardist Wil Blades. Neither player is a stranger to this format - Martin has duetted with John Medeski and Blades has sparred with Scott Amendola - but the rapport between Blades and Martin is especially potent, as evidenced by *Shimmy*, the pair's first album.

"Deep in a Fried Pickle" finds Blades dropping tough clavinet leads on top of atmospheric organ harmonies, an approach familiar to fans of Medeski. The immortal "Down by the Riverside" is reexamined through beats that resemble bossa nova and second-line patterns, plus an in-time drum solo that's all insistent hi-hat clicks and greasy snare rolls. "Pick Pocket" also incorporates the clavinet, this time in a slinky, song-opening riff that soon steers back towards the organ's thick, beastly chords and deep, rumbling bass. And "Les and Eddie", named for another dynamic duo, Les McCann and Eddie Harris, is a sleek funk workout that faintly recalls Harris' "Cold Duck Time".

*Shimmy* is more than an expertly executed foray into soul-jazz territory, however. It's also an introduction to Blades, a young, passionate player who hasn't recorded much yet. In addition to Martin, Blades has worked with Muhammad and John Lee Hooker; he'll no doubt work with other greats.

For more information, visit [royalpotatofamily.com](http://royalpotatofamily.com). Martin is at ShapeShifter Lab Oct. 19th. See Calendar.



**Rhapsody in Black**  
Andrew Lamb  
(NoBusiness)



**Honeymoon on Saturn**  
Andrew Lamb  
(CIMP)

by Jeff Stockton

By all accounts multi-instrumentalist Andrew Lamb's recordings as a leader have been inexplicably rare. Adding to the mystery is that both *Rhapsody in Black* and *Honeymoon on Saturn* were recorded in 2008 and took four years to see the light of day. The good news is that Lamb's aesthetic seems to deepen with each effort, along with his extra-sensory partnership with bassist/multi-instrumentalist Tom Abbs. These recordings are alive with artistic commitment, exciting playing and document a bandleader at the height of his powers.

*Rhapsody in Black* was recorded live and in person at Roulette (then in Manhattan) and, along with Abbs' array of low-end sounds, Lamb is credited with tenor, flute, clarinet and conch shell while two drummers - Michael Wimberly and Guillermo E. Brown - handle percussion duties. As befits the jazz-club setting, the performances are expansive, lengthy and discursive, allowing the musicians maximum freedom for improvisation.

On the opening "Initiation", Abbs' didgeridoo wails like a tortured bowed bass, Lamb's clarinet tone is as dark as its wood and tasteful percussion and shaken shells accent the musical discourse. Abbs' tuba guides the title track and Lamb's soloing is spiritual, inflected by African folk song and palpably soulful. "To Love in the Rain" begins with a gentle flute solo that moves seamlessly and organically into the sound of the conch while the concluding "Song of the Miracle Lives" is at heart a tenor ballad that builds to an emotional climax, punctuated by Abbs' aboriginal squeals, before Lamb restates the solemn melody in a state of repose. If anything, the music promises to take off more often than it does, but what's there is inside-out musicianship of the first order.

*Honeymoon on Saturn* is the second release of a two-part concert (*Hues of Destiny* was the first) recorded at the Spirit House in upstate New York. The liner notes credit Lamb only with tenor sax, but describes Abbs' double bass rig as augmented by didgeridoo, a violin, floor effects and tuba, with veteran Warren Smith on drums and a little glockenspiel.

Engineer Marc Rusch prides himself on recreating performances with in-the-moment accuracy and the sound of this CD has a remarkable presence, with Lamb's tone strong, urgent and choked-up, sounding almost like a deeply pitched alto. Abbs' bass playing is rock-solid and his supplementary instruments (especially the screaming didgeridoo on the title track) contribute to the music's atmospherics, but it's his tuba that really opens up sonic possibilities for Lamb, pacing the rhythm and echoing the leader's lines on "Land of the Pure at Heart". It's hard to imagine Lamb's playing on this session's first release (*Hues of Destiny*) surpassing the tenderness of his tribute to the American consul of Portugal or the brief pressure cooker of the right-on "Theme for Radio Crude Oil" (both on *Honeymoon on Saturn*), but considering the scarcity of Lamb's recordings, it's probably wise to snap up both.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com) and [cimprecords.com](http://cimprecords.com). Lamb is at The Stone Oct. 20th with Marshall Allen. See Calendar.

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**Mirage**  
**FFEAR (Jazzheads)**  
by Fred Bouchard

Two horns afront chordless rhythm make up an appreciable percentage of jazz ensembles. FFEAR may echo the sassy microtonality of Ornette Coleman and the stark melodicism of Dave Holland, but makes its mark performing odd-metered and angular, classically scored chamber music with jazzy blowing spaces. Collaborators Ole Mathisen (reeds) and Chris Washburne (trombone) parse their dry, tart, good-humored experiments with Ole's brother Per on bass and NY kit-veteran Tony Moreno.

FFEAR's avowed uses of classical notation in improvisational settings lend the band a lean, taut book with an appealing penchant for scoring over blowing. At times Ole peels Dave Liebman-isms off his soprano and Washburne may go for Ray Anderson grit. Mathisen's *Mirage Suite* lays out some attractive melodies: an altercative "Haze", eerie "Shimmer", jaunty "Shapes", manic "Scenes". Washburne's *Frederick Sommer Suite* consists of five short movements interpreting a few of the photographer/graphic artist's not-for-playing 'art scores'. "Borrowed Time" sets up a snappy offbeat dance; "Circle Back" drones under spooky unisons; "Be Smudged" smears clarinet; group chattering punctuates "Illusive Lineage" and "There Is No There There" tattoos hard-sock unisons with tart squeals.

"Circling back", a concept that infuses both suites, invests *Mirage* with thematic echoes and *Sommer* visual references. Amusing anecdotes surface to explain metrical derivation of well-crafted pieces: "U-Bend" graphs a chart reflecting human happiness and "Hyperion Conduit" climbs a 3/4-tone scale to map the erratic orbit of Saturn's outermost moon. These guys like to coat their smart pills with pepper and deflect an exacting musicianship with wry one-liners.

For more information, visit [jazzheads.com](http://jazzheads.com). Chris Washburne is at Smoke Oct. 31st. See Calendar.



**On View at the Five Spot Café (with Art Blakey)**  
**Kenny Burrell**  
(Blue Note-Universal Music Analogue Prod.)



**Back at the Chicken Shack**  
**Jimmy Smith**  
(Blue Note-Universal Music Analogue Prod.)

by Stuart Broomer

Still working at 81, Kenny Burrell has had one of the longest and most productive careers among currently active musicians. A consummate stylist, he might define an era of jazz guitar without being pigeonholed into a single genre, mixing earthy blues with a refined sound and harmonic complexity. During the '50s, he moved from bop to hardbop and soul, coming as close as one might to a definition of the modern mainstream. These two records, recorded over 50 years ago and now released in a Blue Note series of Super Audio

SACD/CD compatible discs, demonstrate that art.

*On View at the Five Spot* is a live recording from 1959 in the same hardbop spirit as Burrell's other Blue Note sessions of the era - like *Introducing Kenny Burrell* and the jam-session masterpiece *Blue Lights*. It shares a couple of musicians from the latter as well, with the elemental Art Blakey playing drums and the doomed and distinctive tenor saxophonist Tina Brooks joining Burrell in the frontline for most tracks. It's the combination of the three that distinguishes the date. Brooks' style is blunt and laconic, his lines oblique passes at the underlying harmony and it's a fine complement to Burrell's rapid and almost casually consonant flow of ideas, whether it's the uptempo "Lady Be Good" or the ballad "Lover Man". Ben Tucker plays solid bass while Bobby Timmons and Roland Hanna both appear on piano, the former adding elements of soul and gospel, the latter more boopish.

Jimmy Smith's *Back at the Chicken Shack* - along with *Midnight Special* recorded at the same epic 1960 session - is one of the defining moments in soul jazz and the organ combo. First released in 1963, it represented the apotheosis of the style - all the figuration of gospel, jump blues and blues itself knit together with an elegance that invested the inner-city barroom style with the sophistication of Ellington. Joining Smith and Burrell for the first time, tenor saxophonist Stanley Turrentine realized an ideal rhetorical complement to Smith and Burrell, amalgamating R&B tenor gestures with bop fluidity and a special timbral sweetness. Burrell's brilliance is apparent everywhere here, doing bluesy string bends on chords on the title track while deftly combining funk and bop harmonies on "Messy Bessie".

For more information, visit [analogueproductions.com](http://analogueproductions.com)



**& The American Stars**  
**Jesper Thilo (Storyville)**  
by Ken Dryden

Jesper Thilo is one of the most recognized names in Europe, having recorded numerous albums with visiting American stars, in addition to his own dates as a leader and appearances with European bands. Primarily a tenor saxophonist, Thilo, who celebrated his 70th birthday last November, is at home on most reeds, though he sticks to his main instrument in this anthology. This three-CD compilation draws from his voluminous recordings for Storyville between 1980-87, expanding upon the earlier, individually issued two volumes by adding 76 minutes with the extra disc.

A meeting with Clark Terry mostly salutes Ben Webster by playing some of his favorite songs, Thilo's lush tenor leading off with Webster's "Did You Call Her Today", showing a decided Zoot Sims influence, with Terry's delicious muted horn engaging in an intricate duet for two choruses in the midst of the song. A rousing take of "Cotton Tail" has Thilo recreating Webster's original solo. Terry's salute to Webster, "Frog Eyes", and hilarious signature song "Mumbles" (with Richard Boone sharing the vocals with its composer) are also highlights of their meeting. The late expatriate pianist Kenny Drew leads a rhythm section including bassist Mads Vinding and drummer Billy Hart for their 1980 session with Thilo. In the brisk rendition of "Just One of Those Things", Thilo evokes the sound of Stan Getz while taking "Cherokee" at an even faster clip, never failing to swing.

Harry 'Sweets' Edison's expressive trumpet is the highlight of the loping "On the Trail", humorously integrating Thelonious Monk's "Epistrophy" and "Hail, Hail, the Gang's All Here" into his solo. Pianist Sir Roland Hanna's dramatic introduction to Willard Robison's timeless "Old Folks" is matched by Thilo's lush, moving solo. A meeting with trombonist Al Grey never quite reaches the heights of the sessions with Terry or Edison, though Grey's sassy playing in "A Night in Tunisia" comes close. The jumbled order of the music is a bit frustrating, but fans of swing and bop won't be disappointed with this collection.

For more information, visit [storyville-records.com](http://storyville-records.com)



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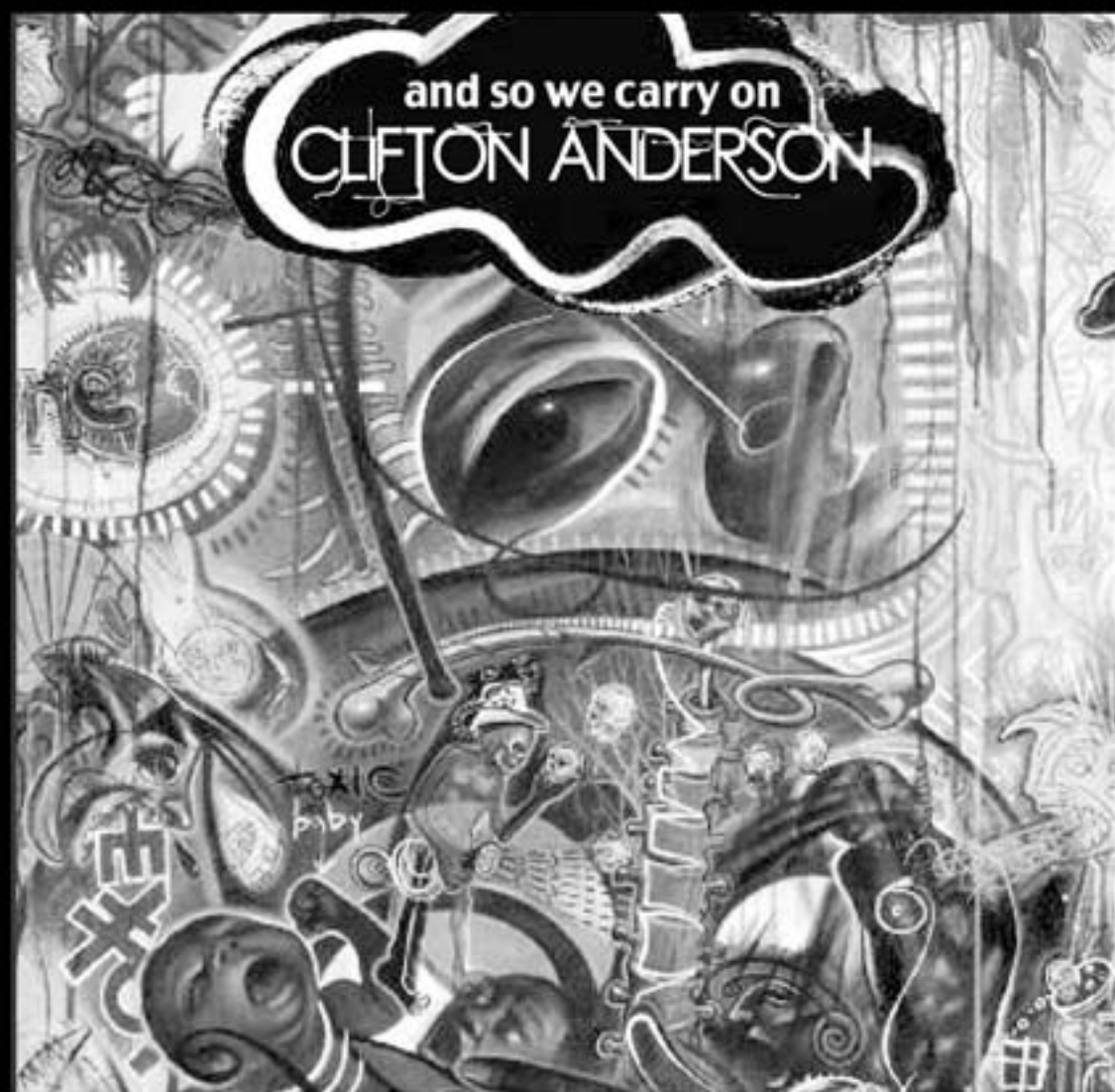
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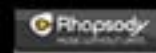
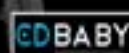
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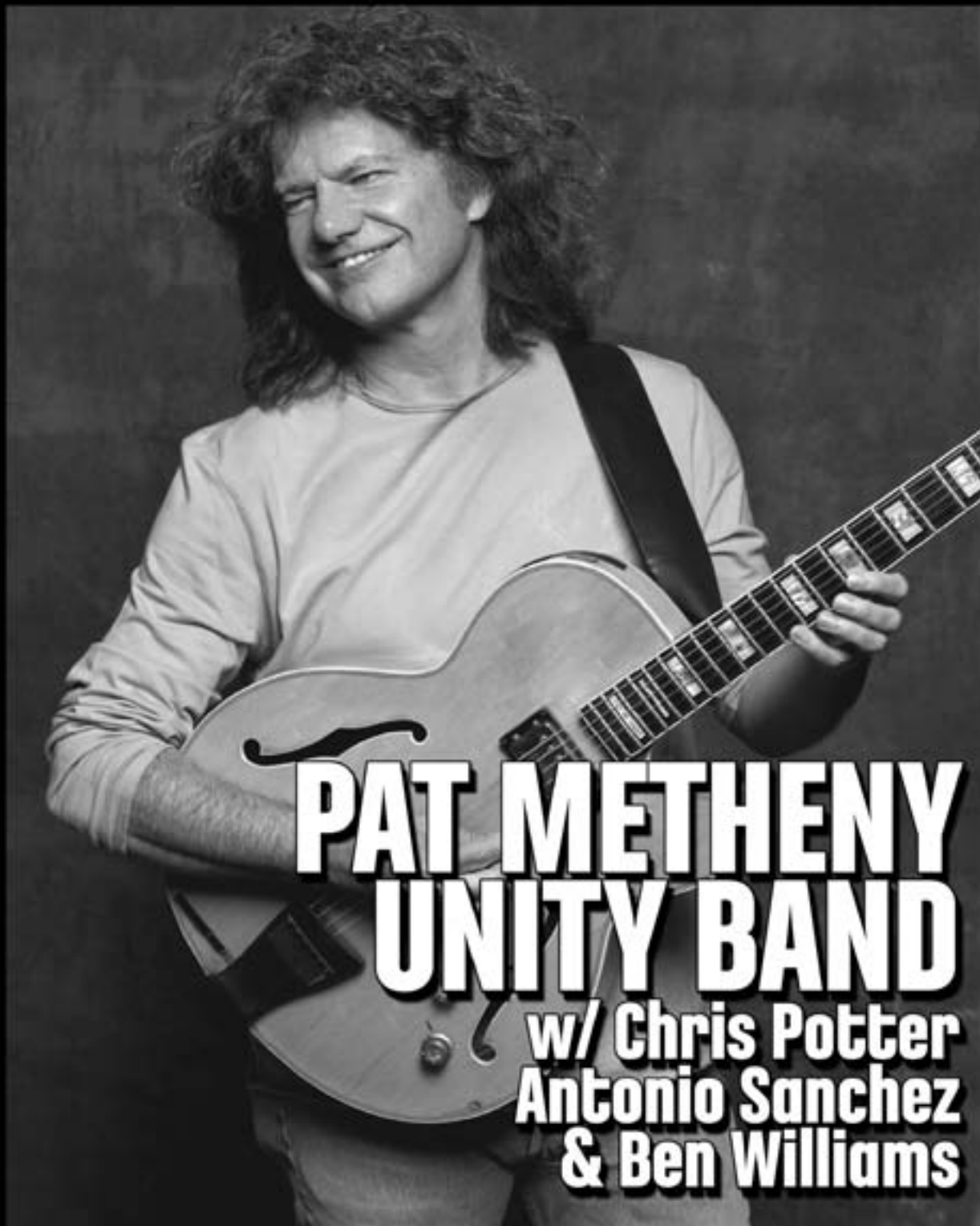
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**Tomorrow** Aleks Girshevich Trio (s/r)  
**Funkengrößen: The Joy Of Driving A B3**  
Kevin Coelho (Chicken Coup)  
*New York Attitude*  
Erena Terakubo with Legends  
(Four Quarters Entertainment)  
by Tom Greenland

Jazz prodigies have a speckled history: for every Herbie Hancock or Tony Williams, there is a Geoffrey Gallante, Christopher Hollyday or Emily Haddad who, after an initial stir, ultimately fails to deliver on their promise. Three young lion cubs growl for attention here, hoping to become big 'cats' someday.

11-year-old Russian-American drummer Aleks Girshevich debuts with *Tomorrow*, a trio outing led by his father Vlad on piano, with David Arend on bass. On "Strange Memories" the young drummer pulls off astounding polyrhythmic feats, sounding like he has five limbs, rotating around snare and toms as his left foot toggles between hi-hat and cowbell, and on "The Other Side" his solo reveals a hyper-creative imagination. Unfortunately, however, the music never locks into a tight pulse, though it comes close on "Broken Promises". The problem is that Girshevich fills constantly layers cross-rhythms at the expense of a consistent ride cymbal pattern while Girshevich père goes deeply into 'the zone', phrasing over and against the time with ebullient flourishes instead of nailing it down with clearly articulated eighth notes. An impressive opening, but not toe-tapping music.

16-year-old organist Kevin Coelho is another story, expressing a sensitivity and soul seemingly beyond his tender (y)ears. *Funkengrößen: The Joy of Driving A B3* tributes the chitlin-circuit sound, played with respect and enthusiasm. Coelho milks various combinations of stops (tone bars) to exploit the B3's timbral possibilities, often swelling solos into dramatic shout choruses of resounding chords or attacking the keys with stuttered staccatos and swooping glissandi. Backed by the slow-hand, greasy guitar of Derek Diczenco and the swunky (ie, swingin' and funky) drums of Reggie Jackson, this set covers everything from Otis Redding's "Dock of the Bay" and standards like "Tangerine" and "What's New" to two gems by Randy Masters: the gospel-drenched "Take a Stand" and a catchy cha-cha "Chagalu".

20-year-old Japanese alto saxophonist Erena Terakubo makes her first splash on this side of the Pacific with *New York Attitude*, culling the considerable talents of pianist Kenny Barron, bassist Ron Carter and drummer Lee Pearson, with additional assistance from trumpeter Dominick Farinacci. Her music nods back to Charlie Parker with covers of "Star Eyes" and "Invitation", acknowledges Cannonball Adderley with takes on "This Here" and "Del Sasser" and shows its mettle and maturity on "That's the Truth", an original ballad, and the closer, "Body & Soul", where Terakubo hits it all the way home with a slow-swinging solo. Standout tracks include Wayne Shorter's "Oriental Folk Song", displaying her brassy swagger, bluesy yet wispy; "Invitation", where she burns fast and smooth, hardly raising a sweat, quick to paint herself out of musical corners, and "Del Sasser", another straightahead scorcher, her soloing loose but precise.

For more information, visit [aleksgirshevichtrio.com](http://aleksgirshevichtrio.com), [summitrecords.com](http://summitrecords.com) and [fourquartersent.com](http://fourquartersent.com)





**Source Material**

**Mike Baggetta Quartet (Fresh Sound-New Talent)**  
by Ken Waxman

Trying to forge a singular path with a saxophone-guitar quartet is the monumental task guitarist Mike Baggetta has set himself in this package of attractive originals. But Baggetta appears content to stay within the parameters set by such string-reed teams as Vic Juris-Dave Liebman and Jim Hall-Sonny Rollins.

Still the source material of *Source Material* played by Baggetta's working group of reedman Jason Rigby, bassist Eivind Opsvik and drummer George Schuller is too often low-key. Schuller's paced pops rarely upset the intensive interplay, nor do Opsvik's solid thumps. Rigby's well-modulated tenor saxophone trills sometimes suggest an updated Zoot Sims, especially when they connect in broken octave harmonies with Baggetta's smartly paced licks, but most of the nine tracks drag at midtempo.

Breaking free from these moody, overly polite tunes filled with carefully positioned strums and vibrations are two that impress with their speedy freedom. "A Trust Issue" includes arpeggiated guitar licks whose synched reverb links impressively with Rigby's balanced timbres while "Momentum" is staccato and swinging with drum paradiddles, pats

and ruffs and a secure walking bassline. Before cymbal resounding signals a unison guitar-sax head recapping, Baggetta again picks up the pace with slurred, nearly seamless runs that match the saxophonist's upwards slurping trills and repeated pressurized snorts.

In this, their second outing, Baggetta's band members confirm their cohesion as a group as well as an ability to create a pleasant variant on the guitar-saxophone combo style. Hopefully though, the band's next CD will be a bit less perfectly balanced and add some stimulating roughness to the program.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com). This group is at Sycamore Oct. 7th. See Calendar.



**Pruflas: David Krakauer Plays Masada Book Two**  
**David Krakauer (Tzadik)**  
by Elliott Simon

John Zorn has infused modern Jewish music with more original compositions than any other single individual. For the past several years, he has chosen significant other voices from within and beyond "Radical Jewish Culture" to premiere his most recent songbook. *Pruflas*, the 18th volume in the beautifully produced and exquisitely packaged *Book of Angels* sequence, features clarinetist David Krakauer.

Since his early association with the Klezmatics and work with Zorn, Krakauer's clarinet has become instantly recognizable. Trademark intensity, overblowing, speed and a purity of tone have given both Jewish music and the clarinet itself a unique voice. His Klezmer Madness (KM) band has been the primary forum for this development and drummer Michael Sarin and guitarist Sheryl Bailey are both here. While the last two releases from KM have been forays that engaged other genres, somewhat at the expense of their foundation, this is a brilliant return to the core. Bassist Jerome Harris, laptopist Keepalive and Sarin structure a sound that has the band cooking as it did during the groundbreaking days of *Klezmer*, NY (Tzadik, 1998) and *Twelve Tribes* (Label Bleu, 2001).

Bailey, a leader and multi-genre guitar mistress in her own right, has not previously had a studio opportunity to showcase her chops and depth of connection with Krakauer as she does here. Together, they make this much more than a return to the egg as Bailey engages Krakauer on her own terms, pushing the klezmer envelope into varied jazz genres. While some have criticized Krakauer's sound as too "gimmicky" this is anything but. The arrangements are stellar and the soulful 'doina' portions of tunes like "Parzial-Oranir" and "Neria-Mahariel" are thoughtful and achingly emotive. Make no mistake though - the Krakman can still blow his brains out like nobody except maybe the unknown (wink-wink) altoist on the high-octane speedster "Tandal" and *Pruflas* allows plenty of room for that. But in addition, it makes an important restatement of Krakauer's central role in new Jewish music.

For more information, visit [tzadik.com](http://tzadik.com). Krakauer is at Center for Jewish History Oct. 11th. See Calendar.



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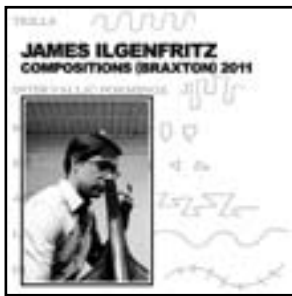
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**Compositions (Braxton) 2011**  
**James Ilgenfritz (Infrequent Seams)**  
 by Clifford Allen

Composer/reedman Anthony Braxton's opus is huge and though his personality infuses all of it, the work is open to being reimagined beyond his corporeal sphere. That's the task that bassist James Ilgenfritz has undertaken for *Compositions (Braxton) 2011*, which transliterates a number of Braxton pieces into a solo bass context. The project was initially undertaken via the tutelage of former Braxton Quartet bassist Mark Dresser at the University of California San Diego and focuses on both early and later pieces including Coordinate, Language and Ghost Trance Musics.

The fact is that Braxton's music can be 'heard' without his presence and the work that he began over 40 years ago should therefore be able to be continued without his literal voice. Ilgenfritz, by getting into the nuts and bolts of this music and tackling it from his own unique perspective, has found a leaping-off point for his own development as an artist. Naturally, it doesn't hurt that Ilgenfritz is a very good bassist, deft with the bow as well as pizzicato and embodying a tone that is both robust and sprightly. One can hear the exquisitely choppy rhythms of Braxton's alto or soprano cutting through bright, martial pieces like the opening "Composition 223" or the stark, breathy and tense near-ballad structure of the following snatch of Language Music.

But as Ilgenfritz determinedly sashays through "40F", it is patently clear that these compositions are as much 'his' as they are the musician(s) who initially wrote and performed them (plurality is important - even solo musics are meant to be experienced in the collective sense). *Compositions (Braxton) 2011* is a beautiful homage as much as it is a statement of personal intent and it's a must-hear for anyone interested in Braxton's music or modern creative music in general.

For more information, visit [infrequentseams.com](http://infrequentseams.com). This project is at Brooklyn Conservatory of Music Oct. 19th. See Calendar.



**Mr. Lucky: A Tribute to Sammy Davis, Jr.**  
**Harold Mabern (HighNote)**  
 by Alex Henderson

Sammy Davis, Jr.'s contributions to traditional pop are somewhat underrated by many musicologists, who don't give him the level of respect as Nat King Cole, Bing Crosby, Tony Bennett or fellow Rat Pack members Frank Sinatra and Dean Martin. Of course, the fact that Davis recorded his share of cute novelty tunes (including his 1972 smash "The Candy Man") doesn't help. But make no mistake: when Davis had great material to work with, he was a superb crooner. Pianist Harold Mabern's *Mr. Lucky* acknowledges the type of depth of which Davis was quite capable.

Although Davis was never a jazz singer, Mabern

uses straightahead hardbop and postbop to pay homage. None of the songs were actually written by Davis, but they are from his repertoire - ranging from Johnny Mercer's "Something's Gotta Give" to Walter Marks' "I've Gotta Be Me" to Henry Mancini's title track. This recording finds the hard-swinging yet lyrical Mabern leading a quartet of Eric Alexander (tenor sax), John Webber (bass) and Joe Farnsworth (drums), the expressive, big-toned saxophonist laying out on Leslie Bricusse-Anthony Newley's "What Kind of Fool Am I?" and Mabern unaccompanied on a solo piano interpretation of Richard Adler-Jerry Ross' "Hey There". Although Mabern doesn't perform "The Candy Man", Alexander briefly quotes it on Bricusse-Newley's "The People Tree".

Mabern, now 76, has recorded some fine albums over the years; this thoughtful tribute certainly deserves to go down in history as one of his best.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Mabern is at Juilliard School Peter Jay Sharp Theater Oct. 16th with the Juilliard Jazz Orchestra and Zeb's Oct. 21st with BAANO. See Calendar.



**Triads and more (with Joshua Redman)**  
**Trondheim Jazz Orchestra & Eirik Hegdal (MNJ)**  
 by Donald Elfman

Scandinavia continues to be in the vanguard of creative musical adventure. A key player in that scene, the Trondheim Jazz Orchestra from Norway regularly invites composers and soloists to create new music and perform it in a variety of settings.

*Triads and more* is the latest chapter in this brilliantly conceived musical odyssey. In the documentary about this recording (found on the bonus DVD), the musicians, including guest saxophonist Joshua Redman, talk about the notion that this is truly a blend of approaches, colors and sounds. It's a jazz orchestra, of course, and composer/saxophonist Eirik Hegdal says his major influence is Wayne Shorter, but the elements involve European classical music (Messiaen and Stravinsky to name but a few), country and folk musics and more and the sum total is something else again.

The recording opens with a kind of three-part suite that immediately displays influences as well as the different instruments and sections of the ensemble. There's raucous dissonance but almost right away, in the second "movement", there's a delightfully nutty parade march that periodically slides back into the chaos, which moves back to the march and then into the third and longest section of the piece where Redman wails against, over and with some particularly quirky yet accessible bursts from the orchestra. And then the saxophonist takes a solo that starts abstractly over bass and drums and builds in a kind of 'nu-jazz' intensity. The orchestral bursts return but with increased density and, ultimately, a changed rhythmic shape. Suddenly the pace changes and Redman and guitarist Nils Olav Johansen engage in a dreamy out-of-time duet, which is again interrupted as the strings emerge playing what sounds like Celtic dance music. The orchestra joins in the dance and then splats of individual instruments fracture into an abrupt close. It's quite a workout for everyone and it's full of wonder.

The above is, perhaps, a longwinded description, but it's meant to present the mixture of diverse

elements that make up Hegdal's writing and the playing of this magnificent ensemble. The colors abound, hints of bluegrass, hymns and the classical traditions with which these players are familiar.

The DVD has an extra treat - a Hegdal composition, "Space Is Still The Place", performed live with Redman as the featured guest. It suggests the continuing importance of Sun Ra and informs us that this ensemble is taking the joy of Ra and moving it forward with individuality and great style.

For more information, visit [mnj.no](http://mnj.no). Joshua Redman is at Rose Hall Oct. 26th-27th with Jazz at Lincoln Center Orchestra. See Calendar.

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**Nik Bartsch's Ronin (ECM)**  
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Ray Anderson, Dan Blake, Mark Helias, Jeff Davis
- Fri, Oct 5 MICHAEL BATES QUARTET 9PM & 10:30PM**  
Donny McCaslin, Ben Monder, Clarence Penn
- Sat, Oct 6 BOBBY AVEY GROUP 9PM & 10:30PM**  
Shane Endsley, Thomson Kneeland, Dan Weiss
- Sun, Oct 7 NEW BRAZILIAN PERSPECTIVES:  
NOVOSEL-BOUKAS DUO 8:30PM**  
Filip Novosel, Richard Boukas; Billy Newman, host
- Tue, Oct 9 VOXIFY: HIROMI SUDA 8:30PM**  
Helio Alves, Tatsuya Sakurai, Anne Drummond,  
Yasushi Nakamura, Keita Ogawa  
**KAVITA SHAH 10PM**  
Glenn Zaleski, Sam Anning, Guilhem Flouzat,  
Yacouba Sissoko, Stephen Cellucci  
Nicky Schrire, host
- Wed, Oct 10 STEVE NORTHEAST 8:30PM**  
Alejandro Haaker, Carlos Aguilar
- Thu, Oct 11 DAN WEISS & ARI HOENIG DUO 8:30PM**
- Fri, Oct 12 JEFF DAVIS TRIO,  
CD RELEASE CONCERT 9PM & 10:30PM**  
Russ Lossing, Eivind Opsvik
- Sat, Oct 13 REZ ABBASI TRIO,  
CD RELEASE: CONTINUOUS BEAT 9PM & 10:30PM**  
John Hébert, Satoshi Takeishi
- Tue, Oct 16 AMIR ELSAFFAR: RESONANCE QUINTET 8:30PM**  
Ole Mathisen, Matt Mitchell, Francois Moutin, Dan Weiss
- Thu, Oct 18 CHRIS LIGHTCAP-BIGMOUTH DELUXE 8:30PM**  
Chris Cheek, Tony Malaby, Matt Mitchell, Ches Smith
- Fri, Oct 19 MERGER 9PM & 10:30PM**  
Andrew D'Angelo, Kirk Knuffke, Eric Revis, Nasheet Waits
- Sat, Oct 20 KRIS DAVIS TRIO 9PM & 10:30PM**  
Eivind Opsvik, Nasheet Waits
- Mon, Oct 22 ADAM NUSSBAUM TRIO 8:30PM**  
Ohad Talmor, Nate Radley
- Tue, Oct 23 TAMARINDO 8:30PM**  
Tony Malaby, William Parker, Mark Ferber
- Wed, Oct 24 THE CELLAR AND POINT 8:30PM**  
Chris Otto, Mariel Roberts, Joe Bergen, Chris Botta,  
Greg Chudzik, Joseph Branciforte  
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**DOUBLE BASS-LAPTOP 10pm**
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Jon Werking, Glen Fittin
- Fri, Oct 26 PETE ROBBINS REACTANCE QUINTET 9PM & 10:30PM**  
Jonathan Finlayson, Carlos Homs,  
Carlo De Rosa, Tyshawn Sorey
- Sat, Oct 27 "HOENIG PILC PROJECT" 9PM & 10:30PM**  
Jean-Michel Pilc, Or Bareket, Ari Hoenig
- Wed, Oct 31 YOUNGJOO SONG QUARTET 8:30PM**  
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Over 11 years and six previous records, Nik Bartsch has crafted an unusual amalgam for his band Ronin. The sextet grooves with an unusual complexity, cerebral in a way that's almost danceable. Bartsch, who directs the band from behind his piano and Fender Rhodes, writes carefully constructed compositions but they are pieces meant to breathe.

*Live* is Ronin's second live album and the first on ECM after a 2006 self-released record also titled *Live*. And that is how they're heard best. For this edition, Bartsch and company collected nine takes from eight concerts in Europe and Japan between 2009-11 for a wide-ranging 104 minutes spread across two CDs. The set does a great job of casting a light on the intricate music they seem to play with such ease. Pushed by the interlocking rhythms of drummer Kaspar Rast and percussionist Andi Pupato, the music always seems to build from an internal momentum, a growing sound that seems to surround and release again the focused lines coming from reedman Sha.

The album opens with a bold 16+ minutes that moves from Bartsch's "Modul 41" into his "Modul 17" (as with the titling of his live records Bartsch employs a certain economy in naming his compositions and here we are treated to select cuts between "Moduls" 17 and 55). "17" reappears - the only composition to be repeated here - in another take from Tokyo, luxuriating in a prolonged introduction before finally falling into step. The collection reaches its apogee with the 13-minute "Modul 45", which truly seems to explode off the shiny CD surface with cinematic tension, steady rhythms and expressive saxophone soloing. "41\_17" and "45" also feature strong soloing from bassist Björn Mayer, who exits the band after 10 years with this release. Making for a nice transitional document, *Live* features one cut with new bassist Thomy Jordi, the downtempo concluding cut "Modul 55".

There are many allusions that could be drawn to Ronin's music. They have a subdued funk reminiscent of electric Miles and an organic way of building their music that calls to mind The Necks. But these don't quite describe the way Ronin works. Ronin is like boogie-fried brain food. It's a jam you can think to.

For more information, visit [ecmrecords.com](http://ecmrecords.com). This band is at *Le Poisson Rouge* Oct. 22nd. See Calendar.



*Angelic Warrior*  
**Tia Fuller (Mack Avenue)**  
by Marcia Hillman

Saxophonist Tia Fuller's third release on Mack Avenue Records aims to illustrate her stance as an "Angelic Warrior" - a combination of determination and spiritual qualities. She is accompanied by her sister Shamie Royston (piano and Fender Rhodes), brother-in-law

Rudy Royston (drums), Mimi Jones (bass) and Shirazette Tinnin (percussion) with drummer Terri Lynn Carrington, John Patitucci on electric/piccolo bass and vocalist Dianne Reeves performing on specific tracks. The material is mostly Fuller originals with the exception of three popular standards ("Body and Soul", "So In Love" and "Cherokee"). As a composer, Fuller is capable of writing melodically, demonstrated by the lyricism of her original ballad "Core Of Me".

Fuller, who has toured with Beyonce's all-female band for five years and who has also been Assistant Musical Director with Esperanza Spalding's Radio Music Society touring band, has both R&B and jazz roots and attempts to fuse them in this offering. She is a skilled saxophonist with an assertive command of both the alto and soprano saxes and is able to achieve a soulful sound on both. However, what stands out is her strong musical connection with the drums. Starting with the first track - a rouser titled "Royston Rumble" - most of the tracks have the drummer very up front.

There are several highlights in this album. One is Dianne Reeves' touching rendition of "Body and Soul" sung against reharmonized chording. Listen for Patitucci (playing piccolo bass) and Fuller having a musical conversation on "Descend To Barbados". The familiar "Cherokee" is played at super speed with Carrington and Fuller doing most of the driving. Most arresting is Fuller's tribute to Cole Porter, where she plays "So In Love" using the bridge from "All Of You". It's amazing how well it works.

Fuller continues to explore her roots and her influences without settling in one place. It will be interesting to see where she eventually finds her niche.

For more information, visit [mackavenue.com](http://mackavenue.com). This project is at *Jazz Standard* Oct. 16th. See Calendar.

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**Think Shadow**  
Sean Conly/Michaël Attias (OutNow)  
by Matthew Miller

For all of their shared virtuosity, bassist Sean Conly and saxophonist Michaël Attias place a high premium on sound and intuition. On their stunning new album, *Think Shadow*, the pair reaffirms the limitless possibilities of the duo format with a set of improvised originals that strike the perfect balance between seeming completeness and never ending surprise.

On the album's title track, Attias opens with a series of whispered descending tones as Conly coaxes focused counterpoint runs on his resonant instrument. As the piece develops, the pair exult in the free-associative ethic that dominates the disc, where each player is empowered at any time to change direction, double down on a phrase or simply step back as the other follows an idea to its inevitable conclusion.

While both clearly embrace this anything-goes approach to making music, their shared love of melodic and harmonic structure leads them to linger at moments of passing consonance and rhythmic union. On "Timeslip", Attias and Conly end up on a unison note and spend the next minute anticipating the other's next move, either arriving on the same tone or alighting on close intervals that convey tension, longing and

resolution without implying tonality. The music is dictated by chance, but somehow always manages to convey an emotional message.

Attias' expressive "Baghdad Bargain" - which finds him circular breathing to deliver hypnotic lines on baritone saxophone - is the sole foray into extended solo performance on an album that is all about the possibilities inherent in duality. Over nearly an hour and through 15 diverse tracks, Attias and Conly never waver in the quest for invention and connection. Here's to hoping this is the first of many duo albums from the pair.

For more information, visit [outnowrecordings.com](http://outnowrecordings.com). This duo is at I-Beam Oct. 10th. See Calendar.



**Bronze Nemesis**  
Scott Robinson Doctette (Doc-Tone)  
by George Kanzler

Scott Robinson has created a tactile and visual package, an album if you will, for his latest project. The cardboard CD container has a double gate-fold with a picture of '30s-40s sci-fi pulp novel hero Doc Savage, superimposed over art of Robinson's studio depicting a basketball hoop-tall contrabass sax. A sticker on the back cover says: "Caution: Contains perilous and daring musical adventures. Do not attempt." Campy, yes, but also a fair assessment of what is thoroughly unique music from one of jazz' most questingly eclectic and wide-ranging talents.

Robinson is a multi-instrumentalist who plays a wide range of reeds, brass and percussion (he's also a collector of same, like the large treme terra Brazilian drum) but, most germane here, the theremin, that eerie-toned, Twilight-Zoned instrument played by intruding on and thus altering an electro-magnetic space with hand or other object. "Man of Bronze", the opening track, introduces us to the pulp hero with generous dollops of theremin along with tenor and bass saxes, plus the other members of the Doctette: Randy Sandke (trumpet), Ted Rosenthal (piano), Pat O'Leary (bass) and Dennis Mackrel (drums). The unusual instrumental/tonal palette gets more so on "The Secret in the Sky" as alto clarinet blends with muted trumpet and electric harpsichord in a quasi-tango. The tremor-rattling tones of the contrabass sax croak through "The Man Who Shook the Earth" over treme terra rumbling and, instead of theremin, a wind machine. The theremin is used more often as spice or condiment than main course, although "Mad Eyes" features an extended cadenza for theremin and slide sax, the motion of the slide controlling the sounds of the theremin in a fascinating manner.

Robinson isn't the first jazz musician to dig the Doc Savage pulps. He mentions Ruby Braff, Bill Finegan and John Coltrane as other fans. So it's appropriate that some of his best jazz solos are on tenor sax, as hardbop sections alternate with metallic (cymbals, gongs, bells, an oscillating metallic sonic-dispersion plate) interludes on "The Metal Master". The music, all inspired by Doc Savage titles, is broadly impressionistic and ranges from moody blues like "Fortress of Solitude" to lyrical ballads like the flute-led "Land of Always-Night" and mezzo-soprano sax and muted trumpet voicings of "Weird Valley".

For more information, visit [sciensonic.net](http://sciensonic.net). This project is at Jazz Standard Oct. 24th. See Calendar.

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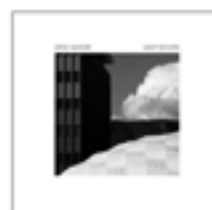
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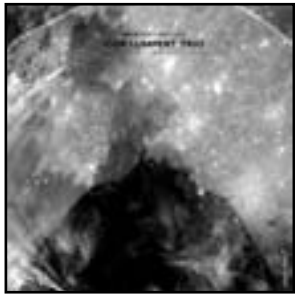
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**Innertextures Live**  
**Igor Lumpert Trio (Clean Feed)**  
by Sharon Mizrahi

Experiencing the Igor Lumpert Trio's *Innertextures Live* is like eating a seven-layered cake: each bite reveals its own delectable flavor and texture, all uniting to form an intriguing whole. In the trio's case, the flavors are more savory than sweet and the textures are more assertive than soft - and when brought together to form this newest live release, the resulting sound is creativity at its boldest.

Lumpert's rich yet angular alto saxophone sets the scene in "America I really like your shoes", an original composition as curious in sound as in name. The saxist alternates between jagged notes, hypnotic repetitions and romantic refrains, as Christopher Tordini tenses up the air on bass. Drummer Nasheet Waits washes away any silences with his billowing cymbals and athletic drumrolls.

The trio's dynamism spreads its wings into "In My Eyes", a fiery exploration of rhythmic contrast. Lumpert again jumpstarts the track with a sharp series of notes akin to a brassy beat box. Tordini echoes Lumpert's eclectic flair, offering his own subtly pungent spin on rhythm. Waits' counterpoint is similarly anything but conventional, laced with swirls of thick drumbeats and airy cymbal swoops.

"Perug" carries on the trio's avant garde affinity through a compositionally witty lens. Tordini's walking bassline first serves as a starting point for the group's more abstract expansion. Intricate saxophone slurs become curt singular notes before convoluting once again. Waits and Tordini oscillate between minimalism and outspoken musicality.

This album was recorded in 2011 at the Ljubljana Jazz Festival but Lumpert rejuvenated its inventive spirit at Brooklyn's quaint Bar 4 last month. With a new set of musicians, he notably brought "Open the safe!" to visceral fruition, Tordini and guitarist Ben Monder crafting a refreshing acoustic-electric vibe alongside Lumpert's brazen expression. Tommy Crane, however, sparked a truly visceral ambience, pounding on his drums with enough fervor to knock his eyeglasses to the floor.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com)



**Dreams of New Orleans**  
**Wycliffe Gordon (Chesky)**  
by Joel Roberts

Wycliffe Gordon has established himself as one of the top trombone players in jazz over the past two decades. While he has recorded in settings from bebop to postbop and beyond, he remains rooted in early jazz and swing and frequently returns to those forms, as on his new release *Dreams of New Orleans*.

The songs covered here are all predictable standards ("Down by the Riverside", "Won't You Come

Home Bill Bailey", "Little Liza Jane", even "When the Saints...") and the arrangements, for the most part, don't push these familiar tunes in particularly new directions. But, man, do Gordon and his ace crew (Jon Erik-Kellso trumpet; Adrian Cunningham, clarinet; Michael Dease, trombone and saxophone; Matt Munisteri, guitar and banjo; Ibanda Ruhumbika, tuba and Marion Felder, drums) play the heck out of these old warhorses.

Gordon is a magician, whether he's playing fast and furious on "Tiger Rag", growling through his mute on "Some of These Days" or digging into the blues on two versions of "St. Louis Blues" - a traditional take on the WC Handy classic and his own more expansive arrangement, which plays up the tune's tango-like rhythm and features some devastating banjo work from Munisteri. Gordon also sings with an easy, soulful style on a couple of numbers and plays an impressive muted trumpet on a gently rollicking duet reading of "Sweet Papa, Mama's Getting Mad", with Munisteri switching to guitar.

There are few surprises here, but plenty of reminders of the reason these old favorites became standards in the first place and how much fun they can still be in the hands of present-day masters.

For more information, visit [chesky.com](http://chesky.com). Gordon is at *Dizzy's Club* Oct. 30th-Nov. 4th. See Calendar.



**The Multiple Personality Reunion Tour**  
**Guy Klucevsek (Innova)**  
by Ken Waxman

Probably the only person who bridges the gap among Slovenian polkas, Tex-Mex ballads, Erik Satie and John Zorn is accordionist Guy Klucevsek. Assisted by more than a dozen other musicians, Klucevsek has come up with 13 performances here that show off every aspect of his keyboards, buttons and bellows skills.

Crucially though, the reason why *The Multiple Personality Reunion Tour* impresses on every level is the accordionist's insistence on treating each of the compositions with equal deference. Three so-called hymnopodies, dedicated to Satie, for instance, including "Hymnopodie No. 2" with Dave Douglas advancing a legato variant of baroque trumpeting, are performed with the same serious intent as "The C&M Waltz". The latter, honoring Klucevsek's cousins, who have been waltzing to Slovenian music for more than half a century, includes the proper pumps and sways in its exposition while subtly incorporating improvised obbligatos from Klucevsek and fellow squeezebox specialist Alex Meixner.

Klucevsek, who founded the international Accordion Tribe in 1996 and played with that all-accordion quintet until 2009, always celebrates the dual-voice tremolo instrument and its practitioners. "Lädereld" for instance, a stop-time number, does more than illustrate the mixture of blues, jazz and Tex-Mex sounds favored by reedist Jeffrey Barnes, keyboardist Carl Finch, bassist Little Jack Melody and drummer Alan Emert, who play on the half the CD. More importantly it features Klucevsek on melodica, bending notes and trading licks with two other accordionists, Meixner and Ginny Mac.

The accordionist's humor is paramount when that quartet joins him saluting Martin Denny on "O'O", proving that his instrument's tremolo stopping mixed with cymbal clashes and bird-calls from everyone can

easily approximate the style of Exotica's forefather. Similarly, backed by Pete Donovan's bass and John Hollenbeck's drums, Klucevsek's squeezebox creates well-modulated keyboard accompaniment, allowing a vocal trio to approximate the sound of the Swingle Singers on "Gimme a Minute Please". In contrast, the staccato undulations and pumping ostinato he melds into a keening threnody for the late Accordion Tribe member Lars Hollmer demonstrates how the accordion's versatility can be used to illustrate appropriately solemn sentiments.

For more information, visit [innova.mu](http://innova.mu). Klucevsek is at *Roulette* Oct. 25th. See Calendar.

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Performances at 12:30pm [WBGO.org/kids](http://WBGO.org/kids)







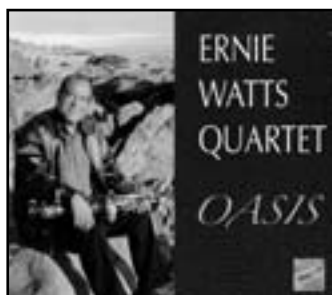
*Floating Ice*  
Michael Bisio/Matthew Shipp Duo (Relative Pitch)  
by Clifford Allen

For music to be propulsive and engaging, it's more a matter of who and how rather than the instruments being played. Take, for example, the idea of the 'power trio' of a saxophone, bass and drums - while Albert Ayler's *Spiritual Unity* (ESP, 1964) was an early high-water mark for the format, the music engenders much more of a deep-listening environment than simply a "Chasing the Trane" pacesetter. The music might have more in common, in a subtle way, with 1960-61 trio of pianist Bill Evans. Matthew Shipp's trio music falls at a point between the romantic and sublime freedoms of Evans and Ayler, with the most recent working/recording variant including drummer Whit Dickey and bassist Michael Bisio. To achieve movement and heightened interaction, though, doesn't always require a full 'group'.

Shipp has recorded a number of extraordinary unaccompanied sets as well as fascinating and full duos with the likes of William Parker, Joe Morris, Mat Maneri and Sabir Mateen. His latest duet disc is with Bisio, a variant on their current trio, which, while distinct, is equally generative and powerful. Importantly, Bisio is credited first (it seems that he organized the session) and all seven of the pieces here are collectively improvised. A meaty and deft improviser, Bisio builds up a tremendous amount of energy, so when Shipp's glassine eddies and bent blocks recede, there's a significant amount of motion still at play in this drummerless unit. "The Queen's Ballad" is an arcing give and take, openly ringing and beautiful as Shipp and Bisio suss out music from narrow corners. The duo swings madly, too, replacing beat with waves of action and gently probing rollick. "Swing Laser" builds on that notion, a jauntily ricocheting Mal Waldron-esque minimalism that muffles its shards into cloudy washes of sound as Bisio scumbles and tugs with compact and workmanlike pizzicato before letting the horsehairs fly.

Though the title *Floating Ice* might evoke a calculating and wintry weight, there is a lot of warmth to be found in this duo's communication. Listening to this music alongside recent trio and solo dates featuring Shipp (or Bisio's *Travel Music*), one receives a cohesive picture of an expansive and exacting sound world.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). This duo is at ShapeShifter Lab Oct. 28th. See Calendar.



*Oasis*  
Ernie Watts Quartet (Flying Dolphin)  
by Alex Henderson

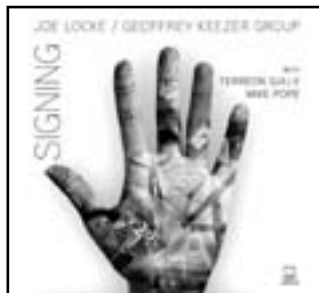
When it comes to straightahead jazz, Ernie Watts has arguably been making up for lost time. The veteran tenor saxophonist recorded his share of commercial 'smooth jazz' albums in the '70s-80s, but since has been

hell-bent for straightahead bop and postbop. And he is in very good form on *Oasis*, which was recorded in April 2011 during a visit to Cologne, Germany and finds him fronting an acoustic quartet of European players: Christof Saenger (piano), Rudi Engel (bass) and Heinrich Koebberling (drums). The tenor man was 65 when he recorded *Oasis*, underscoring the fact that he is still very much on top of his game.

The quartet savors the pleasures of swift bop changes on the Dizzy Gillespie/Charlie Parker standard "Shaw Nuff", but for the most part, this is a postbop CD and the '60s quartet output of saxophonist John Coltrane is an obvious inspiration on Koebberling's mysterious "Konbanwa", Saenger's reflective "Palmito" and Watts' probing title song as well as interpretations of the Johnny Mandel/Dave Frishberg ballad "You Are There" and the Beatles' "Blackbird". Over the years, the latter Lennon-McCartney gem has been butchered by various jazz artists but on Watts' version, he maintains some of the song's sweetness while still exemplifying a stubbornly improvisatory spirit.

Watts has made no secret of the fact that Coltrane has been a major inspiration for him and he pays homage to his idol on a nine-minute performance of "Crescent" from the 1964 album of the same name. But the fact that Watts greatly admires Trane doesn't mean that he is going out of his way to emulate him or wants to sound exactly like him. Watts has been his own player for a long time.

For more information, visit [erniewatts.com](http://erniewatts.com)



*Signing*  
Joe Locke/Geoffrey Keezer Group (Motéma Music)  
by George Kanzler

Vibes player Joe Locke and pianist Geoffrey Keezer achieve a richly episodic tapestry with their quartet on *Signing*, a triumph of ensemble amplitude, an expansive unity illustrating that old saw that the whole is greater than the parts. Besides Keezer's use of Fender Rhodes and omnisphere to add electronic textures, as well as B3 organ sounds, bassist Mike Pope employs electric bass guitar as well as an acoustic bass and Terreon Gully's drumming is spiced with crisp snaps and pops on rims, sticks and cymbals, providing a timbral counterpoint to Locke's vibes and (what sounds like) marimba. This is music where individual voices are subsumed into an ineluctable collective sound so strongly that what stays with you are not individual solo moments but the songs themselves.

Four of those tracks are by Locke, two by Keezer, but the best revelation of the creative group aesthetic at the heart of this project may be the two covers. John Coltrane's "Naima" is a radical departure from the composer's recordings, a supple, spiraling embrace of the theme as compelling as a Modern Jazz Quartet classic. Just as arresting is the group's interpretation of Imogene Heap's "Hide and Seek", one that can be fully appreciated only by seeking out Heap's layered a cappella vocal performance on YouTube, Keezer's keyboards entwining with Locke's vibes to create textures very similar to Heap's choir-like ones.

The six originals from the co-leaders are all distinctive, multifaceted songs that develop like complex narratives, or in the case of a couple of Locke's more lyrical pieces, with the straightforward ease and clarity of a folk ballad. There's a resonance to the

simple melodies - emphatically and tightly voiced by Locke and Keezer - of "The Lost Lenore" and "Her Sanctuary" that make an indelible impression. Keezer's "Darth Alexis" and "Terraces", both utilizing electric bass under his piano parts/solos, are more rhythmically driving, as is Locke's title tune. But they all share the distinction of developing and encompassing many orchestral elements and strategies, from processional movement to swirls, cascades, vamps, climactic convergences and heraldic moments. This is combo jazz with a symphonic sweep.

For more information, visit [motema.com](http://motema.com). Locke is at Jazz at Kitano Oct. 25th-26th. See Calendar.

## IN PRINT



*John Coltrane & Black America's Quest for Freedom: Spirituality and the Music*  
Leonard L. Brown (Oxford University Press)  
by Russ Musto

50 pages into this collection of essays purportedly addressing the subject matter(s) presented in the slim volume's lengthy title, I put the book down and put on *Coltrane Plays The Blues* and decided that time was better spent listening to the man play, rather than reading what a writer opined about his music. Returning to Herman Gray's treatise "John Coltrane and the Practice of Freedom" shed little light on Trane's music and his conclusion that "Coltrane represents a kind of blackness...that understood itself as expansive and cosmopolitan, moored in traditions, but yet not captive to them" while valid, seems designed more to 'confirm' a hypothesis, rather than present Coltrane as an individual who knew, but transcended the race barrier.

Similarly, editor Leonard L. Brown's chapter "In His Own Words: Coltrane's Response's To Critics" attempts to prove a race-centric theory with an analysis of a letter by Coltrane to *DownBeat* editor Don DeMichael that consistently ascribes a fundamentally adversarial tone to the correspondence that is often not there.

Drummer Anthony Brown's "John Coltrane as the Personification of Spirituality in Black Music" exhibits a much better understanding. Analyzing Trane's rhythmic evolution into unmeasured time, Brown sees the change as "an index of spiritual and musical inclusivity". The largely musical analysis is illuminating, but only tangentially touches on the spirituality alluded to in the title. Another musician penned chapter, "Don't Let The Devil Steal Your Joy" by saxophonist Salim Washington, proves to be the most enlightened, the connections between black community and culture, "free" jazz and religious transcendence clearly explicated.

The other essays fall somewhere between the aforementioned in their value or lack thereof, but all in all it is the works of Brown and Washington, as well as excerpts of conversations with knowing musicians Olly Wilson, Yusef Lateef and George Russell, that make this book a worthy read.

For more information, visit [us.oup.com](http://us.oup.com). Coltrane tributes are at Dizzy's Club Oct. 23rd-28th and both Allen Room and Rose Hall Oct. 26th-27th. See Calendar.





**The American Dream**

**Marco Cappelli's Italian Surf Academy (Mode)**  
by Ken Waxman

Comfortable improvising with advanced musicians like percussionist Andrea Centazzo and keyboardist Anthony Coleman, Italian guitarist Marco Cappelli takes a left turn with this CD, interpreting themes from Italian western and spy films of the '60s-70s. He's stripped the accompaniment down to feature harsh fuzz-tone licks from his guitar, pumping bass guitar lines from Luca Lo Bianco and drummer Francesco Cusa's meaty backbeat.

At the same time, despite the band's name, the players are more sophisticated than surf music heroes like Dick Dale. With stylish arrangements that make ample use of reverb, distortion and contrapuntal motifs, *The American Dream* highlights links between rock band The Astronauts and Ennio Morricone while bringing humor and chops to the proceedings.

Fine examples of this are "Cinque Bambole", composed by Piero Umiliani for *Cinque Bambole per la Luna d'Agosto*, and "The Sundown/San Antonio Mission" from Morricone's famous soundtrack for *The Good, the Bad and the Ugly*. On top of Cusa's intense beat, the first tune features Cappelli's staccato picking and oscillating quivers subtly moving to higher

registers before the head reappears. As for the second, Lo Bianco and Cappelli distend their strings and combine the results in such a way to approximate organ-like tremolos. Meantime Cusa's shuffles underscore the gradual introduction of a more delicate secondary melody to replace the initial spiky theme.

For added faux-coolness, Armando Trovajoli's title piece from *Sesso Matto* and Morricone's "Deep Deep Down" from *Danger: Diabolik* both feature the interpretive vocals of Gaia Matteuzzi. She adds Jane Birkin-like laughs and heavy breathing to the stabbing guitar runs, electric piano-like chording and snapping percussion on the former while her straightforward vocalizing of the naïve Italian lyrics of the latter meets plucked basslines and drumming that seems to have migrated from a '60s disco.

*The American Dream* is a sonic funhouse mirror that reflects stylized pop and rock while the trio's clever solos signals the in-joke that jazz players were in the studio bands that initially produced this music.

For more information, visit [modererecords.com](http://modererecords.com). This project is at Littlefield Oct. 26th. See Calendar.



**Nights of Ballads & Blues**  
McCoy Tyner

(Impulse-Universal Music Analogue Prod.)  
by George Kanzler

It's doubtful many fans of the McCoy Tyner of *Fly Like the Wind* could, in a blindfold test, even identify the pianist on such tracks as "We'll Be Together Again" or "Days of Wine and Roses" on this early trio album by Tyner, made in 1963, when the pianist was still a member of John Coltrane's seminal quartet. For although he may have been part and parcel of a cutting edge, even revelatory group, Tyner had yet to develop his own unique style and personal approach. Coltrane and the dynamic of his ensemble sound largely dictated Tyner's aesthetic in the quartet and it was not one he transferred to his own recordings of the period.

Producer Bob Thiele, who was always after a commercial edge and popular appeal, undoubtedly exerted his influence here, both in repertoire ("Days of Wine and Roses" was an Academy Award-winning hit song that year) and the general decorum of a rhythm section where drummer Lex Humphries employs brushes throughout. Tyner himself seems quite demure at times, exhibiting none of the pounding clusters and harmonic/rhythmic waves of his work with Coltrane, work that also formed a foundation for his mature hallmark style, developed in the '70s-80s. His approach to standards such as "Satin Doll" is unexceptionally mainstream modern, with bright single-note runs and judicious chordal passages. "For Heaven's Sake" verges on cocktail piano politeness. "Blue Monk" neuters the composer's idiosyncrasies, as Tyner turns it into an impersonal fast modern blues.

The best tracks, the ones that provide glimmers of Tyner's musical personality and creativity, are "'Round Midnight", with the pianist developing the melody first as a solo, semi-rubato piece with rhapsodic flourishes, then returning to swing it with the trio, and his own "Groove Waltz", built with cluster-like phrases, developed with swirling arpeggios and propelled by a robust waltz time.

For more information, visit [analogueproductions.com](http://analogueproductions.com). Tyner is at Allen Room Oct. 26th-27th. See Calendar.

**ON DVD**



**Deconstructing Dad: The Music Machines and Mystery of Raymond Scott**  
(Waterfall Films)  
by Ken Dryden

Raymond Scott may not be a familiar name, but if you have watched classic *Looney Tunes* cartoons of the '40s-50s, you've heard his music. Scott was a pianist, composer, bandleader and electronic music pioneer, though he remained a somewhat shadowy figure even to his fans. Stan Warnow, Scott's son, a filmmaker, made this enriching documentary to explore his father's multifaceted career.

The Raymond Scott Quintette's quirky, catchy themes and unusual titles drew Warner Bros. Musical Director Carl W. Stalling to incorporate them into over a hundred *Looney Tunes* cartoons, particularly the two memorable themes from "Powerhouse". Scott's music appeared in several films, though rarely with the Quintette on camera and never prominently featuring the strangely shy leader. Following his older brother's sudden death, Scott took over as bandleader for the radio series *Your Hit Parade* and followed it to television, remaining until it was dropped in 1964. It provided a steady income though no musical satisfaction.

Scott's fascination with technology led to an early interest in recording, including phone conversations with his fiancée and rehearsals with his musicians as he taught them their parts. As Scott grew dissatisfied with musicians, he invented electronic music devices, including the Electronium and Clavivox, to perform his compositions, continuing to develop them until the first of a series of strokes forced retirement upon him in 1987.

Scott's focus on music came at a cost: his first two marriages ended in divorce and he was distant from his children. But third wife Mitzi proved very supportive, even moving into an industrial park to give him room to build and refine his electronic instruments.

Scott was a trailblazer in other ways. Hired to conduct a radio orchestra, he insisted on being able to recruit the best musicians regardless of race, leading to the first integrated orchestra after the hiring of Charlie Shavers, Cozy Cole and Ben Webster. After Motown's Barry Gordy visited Scott's home, Gordy purchased an Electronium and hired Scott, though Gordy grew frustrated with the inventor's continuous tinkering.

Scott only appears briefly as an interview subject, though his family, clarinetist Don Byron, Devo's Mark Mothersbaugh, composer John Williams, Moog synthesizer co-inventor Herb Deutsch and producer DJ Spooky all add valuable perspectives on his contributions. Warnow's editing is superb, never focusing on one subject or interviewee for too long, keeping his 98-minute film fast-paced yet informative. He includes several segments in unedited form apart from the film as bonus selections. None of Scott's musical performances are heard complete though, likely due to the costs of gaining the rights, along with maintaining the film's tempo.

For more information, visit [ScottDoc.com](http://ScottDoc.com)

# LIVE AT LPR

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SUNDAY, OCTOBER 14 • 7:00PM DOORS • 8:00PM SHOW

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**ABIAH ALBUM RELEASE**  
W/ MARVIN SEWELL, DAVID ROSENTHAL, & MORE

MONDAY, OCTOBER 15 • 10:00PM DOORS • 10:30PM SHOW

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**AN EVENING OF JAZZ: A FUNDRAISER FOR BARACK OBAMA W/ SEX MOB, RANDY INGRAM TRIO, & NOAH PREMINGER QUARTET**

SUNDAY, OCTOBER 21 • 10:00PM DOORS • 10:30PM SHOW

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**NIK BÄRTSCH'S RONIN**

MONDAY, OCTOBER 22 • 6:30PM DOORS • 7:30PM SHOW

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**KAKI KING**  
W/ LADY LAMB THE BEEKEEPER

TUESDAY, NOVEMBER 13 • 10:00PM DOORS • 10:30PM SHOW

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## BOXED SET



*The Complete Columbia Studio Albums Collection  
Thelonious Monk Quartet (Columbia-Legacy)  
by Ken Dryden*

Comprehensive retrospectives like this six-CD boxed set of Thelonious Monk's quartet studio sessions are essential and affordable. There is much bonus material, including performances restored to their original length, unissued songs and alternate takes. Although covering a lot of familiar territory, the presence of Monk's working quartet makes the music noteworthy.

*Monk's Dream* was his debut album for Columbia, with tenor saxophonist Charlie Rouse (who worked with him from 1959-70), bassist John Ore and drummer Frankie Dunlop, his steady band of the period. Monk shows off some intricate bop in his lively "Bright Mississippi" and his jaunty "Five Spot Blues" is buoyed by the rhythm section. Monk's stride piano roots are prominent in his two solo interpretations of "Body and Soul".

*Criss-Cross* opens with Monk's quirky, demanding "Hackensack", a wild reworking of

"Lady Be Good", which features the quartet in top form. Monk's striding, angular rendition of "Tea For Two" is a trio feature without Rouse. The title track was a new work, a demanding, dissonant theme that puts his saxophonist to the test. The graceful "Pannonica" (a bonus track) is played a bit faster than most of his recorded versions, yet retains its elegance.

*It's Monk's Time* marked a change in Monk's rhythm section with bassist Butch Warren and Ben Riley on drums. The pianist's playful stride solo opens "Lulu's Back in Town" and then he shifts to abstract chords to accompany Rouse's effusive solo. "Brake's Sake" is an obscurity that builds upon a repeated theme, with Monk's alternately jagged and soft chords pushing Rouse. The pianist's brooding "Epistrophy" was not a part of the original album, a rare extended studio performance rather than a brief theme as in concert settings.

*Monk* was the first recording to feature bassist Larry Gales, his pairing with Riley making up the pianist's best rhythm section. Monk's whimsical side is on display interpreting standards, such as his rollicking setting of George Gershwin's "Liza" and the deliberate, off-center "April in Paris". "Just You, Just Me" is the source for Monk's composition "Bright Mississippi", though he transforms this standard into something new with his elaborate improvisation, with a potent Gales solo also a highlight. Monk's peppy blues "Teo" (honoring producer Teo Macero) was one of his rare new tunes of this period, yet this striking gem remains overlooked by players who delve into his repertoire.

*Straight, No Chaser* has long been a landmark in Monk's discography, though the reissue is a

revelation. The pianist recorded a surplus of material and several long performances, so Macero made some judicious edits to fit the music onto an LP. Reissue producer Orrin Keepnews restored the missing portions in 1996. Monk's infectious "Locomotive" has the flavor of a train slowly getting underway while his interpretation of Duke Ellington's overlooked '40s ballad "I Didn't Know About You" (heard in two takes) is both bittersweet and tongue-in-cheek. The title track has long since become a jazz standard, this version benefiting from restoring the edited material and the quartet swinging hard. The dissonant theme of "We See" seems to throw Rouse initially, though he quickly grasps its essence and turns in a powerful solo. Monk's solo tracks include a whimsical take of "Between the Devil and the Deep Blue Sea" and a deliberate, rather straightforward rendition of the hymn "This is My Story, This is My Song".

*Underground* featured four new Monk compositions. "Ugly Beauty" is a lush ballad with a bittersweet undercurrent while "Raise Four" is a pulsating blues built upon a simple riff. "Boo-Boo's Birthday", dedicated to his then-young daughter Barbara, is anything but child-like, full of sudden twists and accents. "Green Chimneys" begins with a staccato riff then progresses into a punchy bop vehicle. Finally, Jon Hendricks' vocal and lyric for "In Walked Bud" perfectly complements this Monk favorite.

For more information, visit [legacyrecordings.com](http://legacyrecordings.com). Monk tributes are at Dizzy's Club Oct. 3rd, Sistas' Place Oct. 6th, Winter Garden Oct. 10th, Somethin' Jazz Club Oct. 10th and Smoke Oct. 12th-13th. See Calendar.

# Dizzy's Club *Coca-Cola*

OCT 1 | COCA-COLA GENERATIONS IN JAZZ

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OCT 3 | COCA-COLA GENERATIONS IN JAZZ

HELEN SUNG: *Generations in Monk*

OCT 4 | COCA-COLA GENERATIONS IN JAZZ

ULYSSES OWENS QUINTET

OCT 5-7  
COCA-COLA GENERATIONS IN JAZZ

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## Mickey Freeman

### *Living the Dream*

Mickey Freeman's swinging style and improvisational skills are simply astounding. Check out her new CD, "Living the Dream" available September 25th on Blue Duchess Records.



[www.blueduchessrecords.com](http://www.blueduchessrecords.com)

(INTERVIEW CONTINUED FROM PAGE 6)

**TNYCJR:** Early in your career, you backed non-jazz artists like Marvin Gaye.

**TB:** I worked with Marvin Gaye and Bette Midler when I had an association with theater. They would tour and when they came to Chicago, I was recommended as a good drummer to back them up. Marvin came to Chicago for three days and during rehearsal, the first thing he did was ask me if he could play drums. He was a drummer before he was a singer; I was struck that he could really sit down and play.

**TNYCJR:** Although many people associate you with experimental jazz, one of your earliest gigs was playing with blues singer Mighty Joe Young.

**TB:** I got my blues chops playing with Mighty Joe Young. We would go to the South - Virginia, North Carolina, South Carolina, Mississippi - and believe me, the blues circuit was tough. We would start at 10:30 and wouldn't be done until 4 AM and I remember that I always smelled like barbecue because the places we played would have a barbecue joint in the front. The fumes from the kitchen would float back to the lounge. But I got my experience playing blues and now, I want my students to learn the blues. I've been at Bard for 20 years this semester. I make sure the students learn the traditional jazz repertoire - John Coltrane, Miles Davis - but before I do that, I make sure they learn to play the blues. I make sure they learn that no matter how wide the musical spectrum is in jazz, it all has some connection to the blues, which allows musicians to express themselves freely and play from the heart. Sometimes, young students will say to me, "I want to

play Cecil Taylor or Ornette Coleman. Ornette has no chord progression and we can really express ourselves that way." And I say, 'OK, wait a minute. Let's put on our brakes. That's fine. We can do that. We can play Ornette or Cecil, but we have to take some baby steps first. First, you have to learn to play the blues.' Working with students, I like to think that I'm making an investment in the future. That's one of the benefits of teaching. ♦

For more information, visit [upteeproductions.com](http://upteeproductions.com). Barker is at Community Church Of New York Oct. 26th. See Calendar.

#### Recommended Listening:

- Art Ensemble of Chicago - *Early Combinations* (Nessa, 1967)
- Joseph Jarman - *As If It Were The Seasons* (Delmark, 1968)
- Sam Rivers - *Contrasts* (ECM, 1979)
- Thurman Barker - *Voyage* (Uptee, 1984)
- Cecil Taylor - *Olu Iwa* (Black Saint, 1986)
- Thurman Barker - *Strike Force* (Uptee, 2003)

(LABEL CONTINUED FROM PAGE 12)

Kidding aside, these recent Skirl releases are different even among the broad catalog. Burr's, along with flutist Leah Paul's *Bike Lane*, released earlier this year, are through-composed and have no improvisations. "It's fun to have some fully repertoire records out," says Speed. "Anthony is sort of hitting on modern composition and also Scelsi pieces; just on the clarinet level it's incredible." The new Holmes CD takes a more traditional approach. "I'm glad we went

for it," Speed says. "Those guys play really well together, it's just a great jazz record in that tradition of Booker Little and Eric Dolphy."

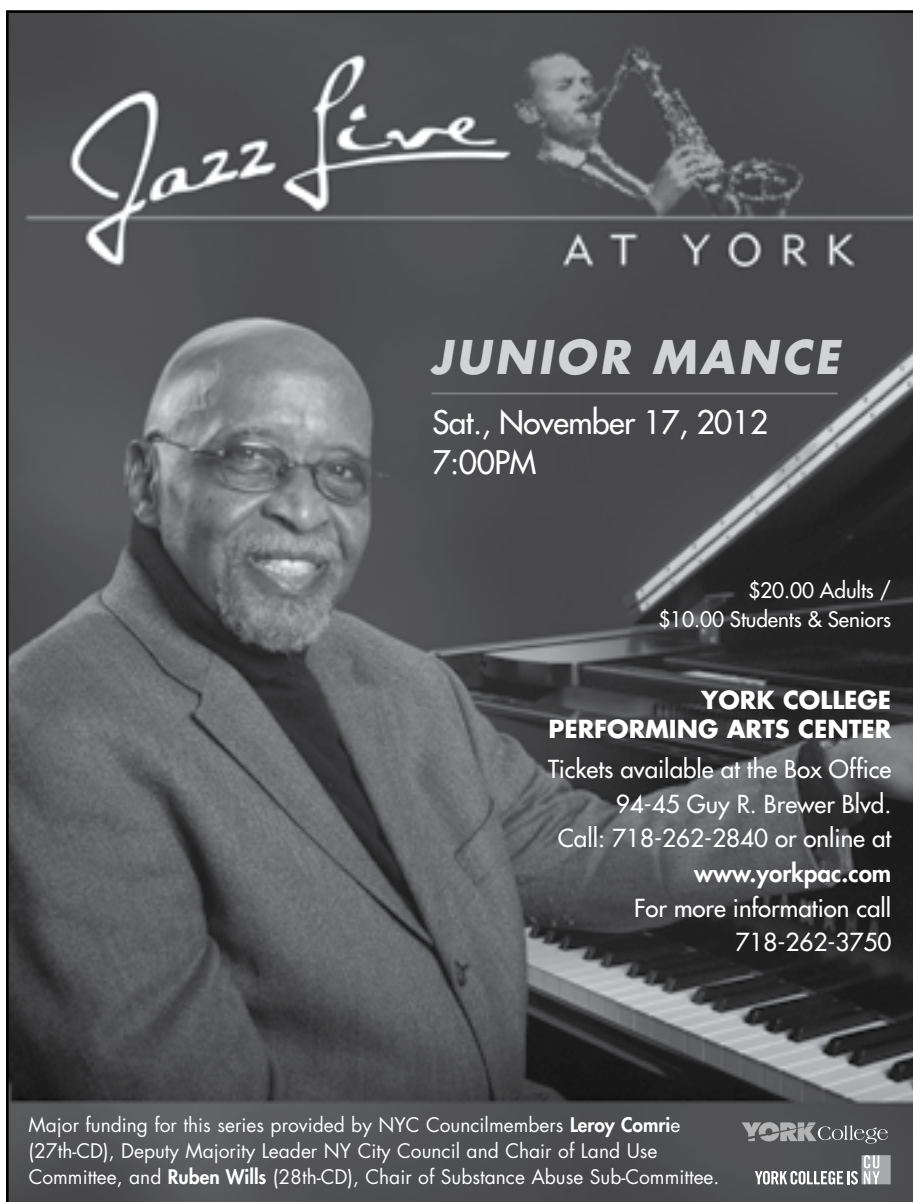
Another upcoming Skirl project comes from the collective of saxophonist Ingrid Laubrock, drummer Tom Rainey, trumpeter Ralph Alessi and pianist Kris Davis. Speed's collective *Endangered Blood* - a sort of Skirl allstar band including Noriega, bassist Trevor Dunn and Black - also plans to record this fall. But though he is on nearly half the label's catalogue, Speed has not released a project under his name.

"It's funny, when I started the label I thought 'OK, I'll have this place to sort of put my own stuff on,' but it hasn't been that way, which is fine," he says. Managing the manufacturing, distribution and design are some of Speed's responsibilities, in addition to organizing the live showcases. "I don't think the label has taken time away from my writing or trying to make stuff happen. It's a job...it's an extra thing that I'm trying to keep going," he says.

Navigating the new realities of the music business is also a concern. The catalogue is available digitally on iTunes, Amazon and other retailers but not through the Skirl website, which may be a future option. Saxophonist Travis LaPlante pressed vinyl record copies of his *Heart Protector*, a possibility for future releases. Balancing the interests of the artists and the demands of the public is a challenge for all media outlets, not just music.

"It's sort of a small, self-maintaining operation, I guess maybe that's all right," Speed says. "The point is that it's really good music and as long as that's happening then I guess it has a place." ♦

For more information, visit [skirlrecords.com](http://skirlrecords.com). A label showcase is at ShapeShifter Lab Oct. 1st. See Calendar.



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Fri. Oct 26th 10:00 pm  
**Nublu**  
62 Ave C NYC  
<http://www.nublu.net>

Fri. Nov 23rd 8:30pm  
**The Shrine**  
2271 Adam Clayton Powell Jr. Blvd NYC  
<http://www.shrinenyc.com>

<http://www.nickgiannisevolution.com>



Monday, October 1

- ★Skirl Records Showcase: The Clarinets: Oscar Noriega, Anthony Burr, Chris Speed; Ben Holmes Quartet with Curtis Hasselbring, Matt Pavolka, Vinnie Sperrazza; Anthony Burr solo; Dave King/Chris Speed Duo; Briggan Krauss' H-Alpha with Ikue Mori, Jim Black  
ShapeShifter Lab 8 pm \$20
- ★Hal McKusick Memorial  
Saint Peter's 7 pm
- ★Allen Toussaint  
City Winery 9 pm \$40-55
- ★Adam Rudolph GO: Organic Orchestra  
Roulette 8 pm \$15  
Jazz Standard 7:30, 9:30 pm \$25
- ★Mingus Big Band
- ★Youngjoo Song with Steve Wilson, David Wong, Adam Cruz  
Blue Note 8, 10:30 pm \$25
- Dominick Farinacci with Sullivan Fortner, Christian Tamburr, Yasushi Nakamura, John Davis, Rogerio Boccato  
Dizzy's Club 7:30, 9:30 pm \$25
- Chris Minh Doky and the Nomads with Dave Weckl, Dean Brown, George Whitty  
Idium 8, 10 pm \$30
- On Ka'a Davis Famous Original Djuke Music Big Band  
The Stone 9 pm \$10
- David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram  
Cornelia Street Café 8:30 pm \$10
- Paul Meyers solo; Ari Hoenig Group; Spencer Murphy  
Smalls 7:30, 9:30 pm 12 am \$20
- Timaeus: Douglas Bradford, Zach Lober, Nicholas Anderson; Kirk Knuffke; Mike Gamble/Tony Falco  
Bar 4 8, 10 pm \$5
- Denver General: Jeff Davis, Jonathan Goldberger, Kirk Knuffke; Kate Pittman's Denial & Error with Josh Reed, Landon Knoblock, Adam Hopkins  
Sycamore 8:30, 9:30 pm \$10
- Juilliard Jazz Ensembles play Cedar Walton  
Paul Hall 8 pm
- Randy Napoleon Trio with Marco Panascia, Pete VanNostrand  
The Bar on Fifth 8 pm  
Spectrum 7:30 pm
- Ras Moshe/Shayna Dulberger
- Linda Ciofalo Trio with Ron Affif, Essiet Essiet  
Bar Next Door 8:30 pm \$12  
Zinc Bar 7 pm \$8
- Camila Meza
- Howard Williams Jazz Orchestra; Ben Cliness Trio  
The Garage 7, 10:30 pm  
Bryant Park 12:30 pm
- Ayako Shirasaki

Tuesday, October 2

- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron  
Birdland 8:30, 11 pm \$30-40
- John Scofield Trio with Steve Swallow, Bill Stewart  
Blue Note 8, 10:30 pm \$35
- ★Michael Formanek Quartet with Tim Berne, Craig Taborn, Gerald Cleaver  
Jazz Standard 7:30, 9:30 pm \$20
- Brianna Thomas with Aaron Diehl Trio  
Dizzy's Club 7:30, 9:30 pm \$25  
Dizzy's Club 11 pm \$10
- William Delisfort Quartet
- Ravi Coltrane Quartet with David Virelles, Robert Hurst, Greg Hutchinson  
Village Vanguard 9, 11 pm \$25
- Gary Morgan and Panamericana  
NYC Bahaï Center 8, 9:30 pm \$15
- Spike Wilner solo; Rick Germanson Quartet; Frank Lacy, Josh Evans, Theo Hill, Stacy Dillard, Rashaan Carter, Kush Abadey  
Smalls 6:30, 9 pm 12 am \$20  
York College Illinois Jacquet Performance Space 7 pm
- Christian Scott
- Janet Feder and guests; Matt Mitchell's Normal Remarkable Persons with Oscar Noriega, Herb Robertson, Travis Laplante, Tyshawn Sorey  
The Stone 8, 10 pm \$10
- Danny Fox Trio with Chris van Voorst van Beest, Max Goldman; Josh Deutsch's Pannonia with Zach Brock, Brian Dye, Gary Wang, Ronen Itzik  
Korzo 9, 10:30 pm \$5
- Peter Sloan Lewis' KU with Essiet Essiet, Chulo Gatewood, Francis Jacob, Karel Ruzicka  
ShapeShifter Lab 8 pm \$10
- Ece Göksoy with Chad Lefkowitz-Brown, Can Çankaya, Scott Colberg, Dan Pugach  
Drom 7:15 pm \$15
- Nick Vayenas Trio with Doug Wamble, Yashushi Nakamura  
Bar Next Door 8:30 pm \$12
- Jack Wilkins/Howard Alden  
Bella Luna 8 pm
- Mike Dease Big Band; Adrian Cunningham Quartet  
The Garage 7, 10:30 pm  
Shrine 6, 8 pm
- Matt Heath Trio; Daniel Weiss  
City Winery 9 pm \$40-55
- Allen Toussaint
- Chris Minh Doky and the Nomads with Dave Weckl, Dean Brown, George Whitty  
Idium 8, 10 pm \$30
- Randy Napoleon Quartet with Nicola Turiello, Giuseppe Venezia, Pete VanNostrand  
The Bar on Fifth 8 pm  
Bryant Park 12:30 pm
- Ayako Shirasaki

Wednesday, October 3

- ★Helen Sung's Generations In Monk with John Ellis, Brandon Lee, Ron Carter, Obed Calvaire  
Dizzy's Club 7:30, 9:30 pm \$30
- William Delisfort Quartet  
Dizzy's Club 11 pm \$10
- ★Mark Whitfield Quartet  
Smoke 7, 9, 10:30 pm
- ★Valery Ponomarev Our Father Who Art Blakey Big Band  
Zinc Bar 8 pm
- Ferenc Nemeth's Triumph with Kenny Werner, Lionel Loueke, Jacques Schwarz-Bart  
Joe's Pub 10 pm \$20
- Richie Barshay's Plastic Beach with James Shipp, Anna Brown Massey  
ShapeShifter Lab 8 pm \$10
- ★Girls in Airports: Martin Stender, Lars Greve, Matthias Holm, Victor Dybbroe, Mads Forsby  
Barbès 8 pm \$10
- The Jazz Conceptions: Alex Nguyen, Brandon Lee, Robert Edwards, Alex Lore, Jeremy Fratti, Carl Maraghi, Joshua Bowls, Ben Adkins and guest Annie Sellick  
Idium 8, 10 pm \$25
- Shahzad Ismaily solo; Causing a Tiger: Carla Kihlstedt, Shahzad Ismaily, Matthias Bossi  
The Stone 8, 10 pm \$10
- Allison Miller Tick Boom; Anna Webber 5tet  
Seeds 8:30, 10 pm \$10  
Smalls 9 pm 12 am \$20
- Martha Lorin Quartet with Bill Pernice, Jim Cammack, Thierry Arpino  
Jazz at Kitano 8, 10 pm \$10
- John Webber Guitar Trio  
An Beal Bocht Café 8, 9:30 pm \$15
- Joseph Lepore Trio  
The Bar on Fifth 8 pm
- Federico Ughi  
Brooklyn Lyceum 8, 9:30 pm
- Danny Jonokuchi Sextet with Tal Shtuhl, Steven Feifke, Jamie Eblen  
Somethin' Jazz Club 9 pm \$5
- Marc Devine Trio; The Anderson Brothers  
The Garage 6, 10:30 pm
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron  
Birdland 8:30, 11 pm \$30-40
- John Scofield Trio with Steve Swallow, Bill Stewart  
Blue Note 8, 10:30 pm \$35
- ★Michael Formanek Quartet with Tim Berne, Craig Taborn, Gerald Cleaver  
Jazz Standard 7:30, 9:30 pm \$20
- Ravi Coltrane Quartet with David Virelles, Robert Hurst, Greg Hutchinson  
Village Vanguard 9, 11 pm \$25
- ★Festival of New Trumpet Music (FONT): Laurie Frink Celebration  
Cornelia Street Café 6:30 pm  
Shrine 6:30 pm  
Saint Peter's 1 pm \$10  
Bryant Park 12:30 pm
- Verena McB Ensemble
- Barbara Rosene/Conal Fowkes
- Ayako Shirasaki

Thursday, October 4

- ★Willem Breuker Memorial Kollektief: Frans Vermeerssen, Hermine Deurloo, Marten van Noorden, Andy Altenfelder, George Pancraz, Andy Bruce, Bernard Hunnekink, Henk de Jonge, Arjen Gorter, Rob Verdurmen  
ShapeShifter Lab 8, 9:30 pm \$15
- ★FONT: Jack Walrath Quintet with George Burton, Abraham Burton, Joe Martin, Donald Edwards  
Jazz Standard 7:30, 9:30 pm \$25
- ★Ulysses Owens Quintet with Steve Nelson, Christian Scott, Reuben Rogers, Michael Dease  
Dizzy's Club 7:30, 9:30 pm \$30
- Joe Sanders Infinity with Will Vinson, Luis Perdomo, Rodney Green  
Jazz at Kitano 8, 10 pm \$10
- ★Ricardo Gallo's Tierra de Nadie with Ray Anderson, Dan Blake, Mark Helias, Jeff Davis  
Cornelia Street Café 8:30 pm \$10
- ★Pulverize The Sound: Peter Evans, Tim Dahl, Mike Pride; Jealousy Mountain Duo; Mick Barr/Weasel Walter Duo; Joe Merolla/Kenny Grohowski Duo  
Shea Stadium 8 pm \$8
- Vinnie Sperrazza; Jesse Stacken, Tony Malaby, Eivind Opsvik, Tom Rainey  
I-Beam 8:30, 10 pm \$10  
Bar Next Door 8:30 pm \$12
- Howard Alden/Anat Cohen Duo  
I-Beam 8:30, 10 pm \$10
- Ai Murakami; Ehud Asherie; Layfayette Harris Group; Bruce Harris/Alex Hoffman Group  
Smalls 4, 7:30, 9:30 pm 12 am \$20
- Gregorio Uribe Big Band  
Zinc Bar 9, 10:30 pm 12 am
- Timba Harris solo; SuperBalls: Gyan Riley/David Cossin  
The Stone 8, 10 pm \$10
- Amy Cervini with Anat Cohen, Nadje Noordhuis, Bruce Barth, Jesse Lewis, Matt Aronoff, Matt Wilson  
55Bar 7 pm
- Carolina Calvache Quartet with Jaleel Shaw, Hans Glawischnig, Ludwig Afonso  
The Jazz Gallery 9, 10:30 pm \$15
- ★Joe Phillips' Numinous/DELIRIOUS Dances  
Irondale Center 8 pm \$20
- Ken Greves and Wells Hanley Trio with Peter Donovan, Jacob Melchior; Sean Wayland/James Muller  
Somethin' Jazz Club 7, 9 pm \$10-20
- Golda Solomon/Will Connell Jr.  
Eye's Lounge 8 pm
- Rudi Mwongozi Trio  
Cleopatra's Needle 7 pm
- Rick Stone Trio; Alan Chaubert Trio  
The Garage 6, 10:30 pm  
The Bar on Fifth 8 pm
- Joseph Lepore Trio  
The Bar on Fifth 8 pm
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron  
Birdland 8:30, 11 pm \$30-40
- John Scofield Trio with Steve Swallow, Bill Stewart  
Blue Note 8, 10:30 pm \$35
- Ravi Coltrane Quartet with David Virelles, Robert Hurst, Greg Hutchinson  
Village Vanguard 9, 11 pm \$25
- Harlem Speaks: Rome Neal  
Jazz Museum in Harlem 6:30 pm
- Ayako Shirasaki  
Bryant Park 12:30 pm

Friday, October 5

- ★Brad Mehldau solo  
Allen Room 7:30, 9:30 pm \$55-65
- ★FONT: Charles Tolliver Music Inc. Continuum with Xavier Davis, Bruce Edwards, Devin Starks, Gene Jackson  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Cedar Walton Trio with David Williams, George Fludas  
Smoke 8, 10 pm \$35
- ★George Cables Trio with Essiet Essiet, Victor Lewis  
Jazz at Kitano 8, 10 pm \$25
- ★Joe Temperley Sextet with Marcus Printup, Brianna Thomas and Jonathan Batiste Trio  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:30 pm \$20
- William Delisfort Quartet
- Joel Harrison String Choir Tribute to Paul Motian with Christian Howes, Sam Bardfeld, Mat Maneri, Dave Eggar, Liberty Eilman  
Greenwich House Music School 8 pm \$12  
The Jazz Gallery 9, 10:30 pm \$20
- Marcus Gilmore
- Luc Decker, Nial Djuliarso, Sam Rademan; Ray Gallon Trio; Peter Zak Group; Lawrence Leathers Group  
Smalls 4, 7:30, 10:15 pm 1 am \$20
- Michael Bates Quartet with Donny McCaslin, Ben Monder, Clarence Penn  
Cornelia Street Café 9, 10:30 pm \$15
- Arturo O'Farrill Family Sextet  
BAMCafé 9:30 pm
- Manuel Valera and the New Cuban Express  
Rubin Museum 7 pm \$20
- Paul Bollenback Trio with Joseph Lepore, Roberto Gatto  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Lonnie Youngblood Quartet  
Jazz 966 8 pm \$25
- John di Martino Trio  
The Bar on Fifth 8 pm
- Greg Snyder Trio with Jason Fraticelli, Justin Leigh; John Yao Quintet with Jon Irabagon, Randy Ingram, Leon Boykins, Will Clark  
The Firehouse Space 8, 9 pm \$10
- Al-Madar: Bassam Saba, April Centrone, Gyan Riley, Timba Harris, Brian Holtz  
The Stone 8, 10 pm \$10
- John Colianni/Mike Boone  
Knickerbocker Bar and Grill 9:45 pm \$5
- Trio Subtonic: Galen Clark, Brian Killeen, Jesse Brooke  
I-Beam 8:30 pm \$10  
ShapeShifter Lab 8 pm \$10  
Drom 8 pm \$15
- Dorian Wallace Big Band
- Philip Dizack Quartet with Strings  
Eats Restaurant 10:30 pm
- Nobuki Takamen
- Tracy Hamlin  
Metropolitan Room 9:30 pm \$25
- Rubens Salles Quartet with Conor Meehan, Jon De Lucia, Ben Gallina, Pedro Silva  
Somethin' Jazz Club 9 pm \$10  
Cleopatra's Needle 8 pm
- Dona Carter Quartet  
The Garage 6:15, 10:45 pm
- Brandon Lee Quintet; Jason Prover Quintet  
The Garage 6:15, 10:45 pm
- ★Joe Phillips' Numinous/DELIRIOUS Dances  
Irondale Center 8 pm \$20
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron  
Birdland 8:30, 11 pm \$30-40
- John Scofield Trio with Steve Swallow, Bill Stewart  
Blue Note 8, 10:30 pm \$35
- Ravi Coltrane Quartet with David Virelles, Robert Hurst, Greg Hutchinson  
Village Vanguard 9, 11 pm \$25
- Scott Kulick  
Shrine 6 pm
- Ayako Shirasaki  
Bryant Park 12:30 pm

Saturday, October 6

- ★Musica Elettronica Viva: Alvin Curran, Frederic Rzewski, Richard Teitelbaum  
The Kitchen 8 pm \$15-20
- ★FONT: Tom Harrell Quartet with Mark Turner, Ugonna Okegwog, Adam Cruz  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Peter Evans/Sam Pluta  
JACK 8 pm \$10
- Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen  
Miller Theatre 8 pm \$25-30
- ★Michaël Attias Spun Tree with Ralph Alessi, Matt Mitchell, Sean Conly, Tom Rainey  
Greenwich House Music School 8 pm \$12
- Kayo Dot: Toby Driver, Terran Olson, Daniel Means, Ron Varod, Keith Abrams, Tim Byrnes and guests; James Davis with Timba Harris and guests  
The Stone 8, 10 pm \$10  
Sistas Place 9, 10:30 pm \$20  
The Bar on Fifth 8 pm
- TK Blue's Mostly Monk
- ★Pete Malinverni Trio  
BAMCafé 9:30 pm
- Bobby Avey Group with Shane Endsley, Thomson Kneeland, Dan Weiss  
Cornelia Street Café 9, 10:30 pm \$15
- ★CaCaw: Oscar Noriega, Landon Knoblock, Jeff Davis; Empty Cage Quartet: Kris Tiner, Jason Mears, Ivan Johnson, Paul Kikuchi; Killer Kate: Dustin Carlson, Anna Webber, Devin Gray  
Douglass Street Music Collective 8 pm \$10
- Dave Allen Trio with Drew Gress, Justin Brown  
Bar Next Door 7:30, 9:30, 11:30 pm \$12

- Paul Steven Ray/Theresa Rosas  
I-Beam 8:30 pm \$10
- Jocelyn Medina Quartet  
Tea Lounge 9, 10:30 pm
- Gregory Generet  
Oceana Restaurant 9 pm
- Banana Puddin' Jazz: The Back Alley Players  
Nuyorcan Poets Café 9 pm \$15
- Don Almas: Nobuhiro Sakuraba, Riki Tanishima, Shuji Suwa; Victor Jones Trio with Dylan Meek, Eric Eudel and guest Jenny Lee  
Somethin' Jazz Club 7, 9, 11 pm \$10-15
- Sachmo Mannan Quartet  
Cleopatra's Needle 8 pm
- ★Brad Mehldau solo  
Allen Room 7:30, 9:30 pm \$55-65
- ★Cedar Walton Trio with David Williams, George Fludas  
Smoke 8, 10 pm \$35
- ★George Cables Trio with Essiet Essiet, Victor Lewis  
Jazz at Kitano 8, 10 pm \$25
- ★Joe Temperley Sextet with Marcus Printup, Brianna Thomas and Jonathan Batiste Trio  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:30 pm \$20
- William Delisfort Quartet
- Marcus Gilmore  
The Jazz Gallery 9, 10:30 pm \$20
- Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Peter Zak Group; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal  
Smalls 7:30, 10:15 pm 1 am \$20
- Eats Restaurant 9:30 pm
- Knickerbocker Bar and Grill 9:45 pm \$5
- Nobuki Takamen
- John Colianni/Mike Boone
- ★Joe Phillips' Numinous/DELIRIOUS Dances  
Irondale Center 8 pm \$20
- Escalandrum's Piazzolla Plays Piazzolla  
Birdland 5:30 pm
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron  
Birdland 8:30, 11 pm \$30-40
- John Scofield Trio with Steve Swallow, Bill Stewart  
Blue Note 8, 10:30 pm \$35
- Sparkplug: Beau Sasser, Bill Carbone, David Davis, Jamemurrell Stanley  
Blue Note 12:30 am \$10
- Ravi Coltrane Quartet with David Virelles, Robert Hurst, Greg Hutchinson  
Village Vanguard 9, 11 pm \$25
- Larry Newcomb Trio; Justin Wood; Virginia Mayhew Quartet  
The Garage 12, 6:15, 10:45 pm

Sunday, October 7

- ★All Nite Soul Honoring the Vanguard Jazz Orchestra  
Saint Peter's 7 pm \$25
- ★Leyna Marika Papach; Empty Cage Quartet: Kris Tiner, Jason Mears, Ivan Johnson, Paul Kikuchi  
The Stone 8, 10 pm \$10
- FONT: Claudio Roditi with West Point Jazz Knights Big Band  
Jazz Standard 7:30, 9:30 pm
- Jim Stranahan Group; Bucky Pizzarelli/Ed Laub Duo  
Smalls 4:30, 7:30 pm \$20
- The Four Bags: Brian Drye, Jacob Garchik, Sean Moran, Mike McGinnis  
Barbès 7 pm \$10
- Mike Baggetta Quartet with Jason Rigby, Eivind Opsvik, George Schuller  
Sycamore 8:30 pm  
The Bar on Fifth 8 pm
- Mike LeDonne Trio  
Ayman Fanous/Tomas Ulrich Duo  
The Firehouse Space 8 pm \$10
- Filip Novosel/Richard Boukas  
Cornelia Street Café 8:30 pm \$10
- Peter Mazza Trio with Marco Panascia, Rogerio Boccato  
Bar Next Door 8 pm \$12
- Out of Your Head: Eric Trudel, Josh Reed, Sebastian Noelle, Blake Cramer, Noah Garabedian, Flin von Hemmen; Josh Sinton, Kenny Warren, Matt Frazao, Landon Knoblock, Jon Birkholz, Devin Gray  
The Backroom 9:30, 11 pm  
Walker's 8 pm
- Peter Leitch/Harvie S  
Swing 46 8:30 pm
- Foster Meets Brooks Big Band  
Somethin' Jazz Club 7 pm \$5
- Shrine Big Band  
Shrine 8 pm
- ★Joe Temperley Sextet with Marcus Printup, Brianna Thomas and Jonathan Batiste Trio  
Dizzy's Club 7:30, 9:30 pm \$35  
Eats Restaurant 7:30 pm
- Nobuki Takamen
- John Scofield Trio with Steve Swallow, Bill Stewart  
Blue Note 8, 10:30 pm \$35
- Ravi Coltrane Quartet with David Virelles, Robert Hurst, Greg Hutchinson  
Village Vanguard 9, 11 pm \$25
- Dennis Rea/Jay Jaskot  
Downtown Music Gallery 6 pm
- Fabian Almazan with Strings and guest Camila Meza  
Saint Peter's 5 pm
- Escalandrum's Piazzolla Plays Piazzolla  
Kupferberg Center 3 pm
- NYU Jazz Brunch: Combo Nuvo: David Schroeder, Rich Shemaria, Lenny Pickett, Brad Shepik, Mike Richmond, John Haffield  
Blue Note 12:30, 2:30 pm \$29.50
- Yoon Sun Choi, Khabu Doug Young, Mike McGinnis  
Lark Café 4 pm \$5
- The Music of Louis Armstrong: Hot Lips Joey Morant and Catfish Stew  
BB King's Blues Bar 12 pm \$25
- Alexis Cole Trio with Dave Stryker, Jim Cammack  
North Square Lounge 12:30, 2 pm
- Ben Healy Trio; David Coss Quartet; Masami Ishikawa Trio  
The Garage 11:30 am 7, 11:30 pm

Monday, October 8

- ★10 Years, One Night, Carnegie Hall: Irvin Mayfield and the New Orleans Jazz Orchestra, Dee Dee Bridgewater, Haley Reinhart, Casey Abrams, Branford Marsalis, Aaron Neville, Sphinx Virtuosi String Chamber Orchestra, Soledad O'Brien  
Stern Auditorium 8 pm \$35-145
- ★Adam Rudolph GO: Organic Orchestra  
Roulette 8 pm \$15  
Jazz Standard 7:30, 9:30 pm \$25
- ★Mingus Big Band
- Italian Jazz Days All Star Big Band conducted by Antonio Ciacca with Brian Pareschi, Brandon Lee, Andy Gravish, Mike Carubia, James Burton, John Allred, Joe McDonough, Andy Farber, Kurt Bacher, Alex Hoffman, Jerry Weldon, Frank Basile, Paul Gill, Carl Allen  
Dizzy's Club 7:30, 9:30 pm \$25
- Lynn Roberts, Rebecca Kilgore, Nicki Parrott, Mike Renzi, Harry Allen, Joel Forbes, Chuck Riggs  
Feinstein's at Loews Regency 7 pm \$25
- Ray Gelato  
Blue Note 8, 10:30 pm \$15
- On Ka'a Davis Famous Original Djuke Music Big Band  
The Stone 9 pm \$10
- ★Peter Bernstein solo; Ari Hoenig Group; Spencer Murphy  
Smalls 7:30, 9:30 pm 12 am \$20
- ★Eivind Opsvik solo; Adam Schneit Band with Dave Miller, Eivind Opsvik, Devin Drobka  
Sycamore 8:30, 9:30 pm \$10
- My Time With Legrand: Laury Shelley with Russ Kassoff and guest Marcus Simeone  
Metropolitan Room 9:30 pm \$20
- The Magic Trio: Chris McNulty, Paul Bollenback, Ugonna Okegwog  
Bar Next Door 8:30 pm \$12
- Vicki Burns; Joe Negroni Trio with Bob Francheschini  
Zinc Bar 7, 9 pm  
The Bar on Fifth 8 pm
- Simona Premazzi Trio
- Ken Greves and Wells Hanley Trio with Peter Donovan, Jacob Melchior  
Somethin' Jazz Club 7 pm \$20
- Howard Williams Jazz Orchestra; Bryan Carter Trio  
The Garage 7, 10:30 pm  
Shrine 6 pm
- Joe Breidenstine Quintet
- ★Jon Weber  
Bryant Park 12:30 pm



## Tuesday, October 9

- ★ Jazz for Obama 2012: Ron Carter, Dee Dee Bridgewater, Jim Hall, Joe Lovano, Roy Haynes, Kenny Barron, Kenny Garrett, Christian McBride, Jimmy Heath, Jeff "Tain" Watts, Ravi Coltrane, Claudia Acuña, Gretchen Parlato and guests  
Symphony Space Peter Jay Sharp Theatre 7:30 pm
- James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Miche Braden, Steve Turre  
Birdland 8:30, 11 pm \$30-40
- GRP 30th: Dave Grusin, Lee Ritenour, Diane Schuur with John Patitucci, Will Kennedy  
Blue Note 8, 10:30 pm \$35
- Aaron Diehl Quartet with Warren Wolf, David Wong, Rodney Green  
Jazz Standard 7:30, 9:30 pm \$20
- Italian Jazz Days All Star Big Band conducted by Antonio Ciacca with Brian Pareschi, Brandon Lee, Andy Gravish, Mike Carubia, James Burton, John Allred, Joe McDonough, Andy Farber, Kurt Bacher, Alex Hoffman, Jerry Weldon, Frank Basile, Paul Gill, Carl Allen  
Dizzy's Club 7:30, 9:30 pm \$25
- Luca Santaniello Quartet  
Dizzy's Club 11 pm \$10
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 9, 11 pm \$25
- Daoud David Williams and Spirit Of Life Ensemble  
NYC Baha'i Center 8, 9:30 pm \$15
- Spike Wilner solo; Luis Perdomo Group; Frank Lacy, Josh Evans, Theo Hill, Stacy Dillard, Rashaan Carter, Kush Abadey  
Smalls 6:30, 9 pm 12 am \$20
- ★ Andy Biskin's IBID with Kirk Knufke, Brian Drye, Vinnie Sperrazza  
Barbes 7 pm \$10
- Samuel Adams/Adrian Knight; ABRAKAS: Shanir Ezra Blumenkranz, Aram Bajakian, Eyal Maoz, Kenny Grohowski  
The Stone 8, 10 pm \$10
- Sean Wayland Group  
ShapeShifter Lab 8 pm \$10
- Hiromu Suda with Helio Alves, Tatsuya Sakurai, Anne Drummond, Yasushi Nakamura, Keita Ogawa; Kavita Shah with Glenn Zaleski, Sam Anning, Guilhem Flouzat, Yacouba Sissoko, Stephen Cellucci  
Cornelia Street Café 8:30, 10 pm \$10
- Stan Killian Quartet with Mike Moreno, Corcoran Holt, McClenty Hunter  
55Bar 7 pm
- Hendrik Meurkens Trio with Gustavo Amarante, Misha Tsiganov  
Bar Next Door 8:30 pm \$12
- Jack Wilkins/Carl Barry  
Bella Luna 8 pm
- Gadi Lehavi solo  
Jazz at Kitano 8 pm
- Erica Seguíne/Shannon Baker Jazz Orchestra  
Somethin' Jazz Club 7 pm \$5
- Eyal Vilner Big Band with Andrew Gould, Mike McGarril, Asaf Yuria, Lucas Pino, Jonah Parzen-Johnson, Cameron Johnson, Matt Jodrell, John Mosca, Nick Finzer, Yonatan Riklis, Tal Ronen, Joe Strasser, Yaala Ballin, Brianna Thomas; Mayu Saeki Trio  
The Garage 7, 10:30 pm  
The Bar on Fifth 8 pm  
Shrine 6, 8 pm  
Bryant Park 12:30 pm

## Wednesday, October 10

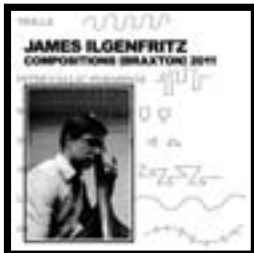
- ★ Monk at 95: Manuel Valera; Elio Villafranca; James Weidman; Michael Cochrane Trio; Jean-Michel Pilc Trio  
Winter Garden 12 pm
- ★ Sidney Bechet Society 15th Anniversary Celebration: Vince Giordano Band with Randy Sandke, John Allred, Mark Loperman, Ken Salvo, Mark Shane, Arnie Kinsella and guests George Wein, Catherine Russell  
Kaye Playhouse 7:15 pm \$35
- Save The Village - A Benefit Concert: John Zorn, Thurston Moore, Jesse Harris, TriBeCaStan, Flutterbox, John Kelly  
Le Poisson Rouge 7:30 pm \$25
- Elio Villafranca and The Jass Syncopators with Terrell Stafford, Vincent Herring, Greg Tardy, Carlos Henriquez, Lewis Nash and guests Julia Loisa Gutierrez-Rivera, Maria Rivera, Anthony Carrillo, Jonathan Troncoso  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11 pm \$10
- Luca Santaniello Quartet  
Dizzy's Club 11 pm \$10
- Andrew D'Angelo DNA Orchestra with Greg Ward, Bill McHenry, Josh Roseman, Brian Drye, Andy Clausen, Seneca Black, John Carlson, Kirk Knuffke, Ben Monder, Dan Weiss and guest Matt Moran  
ShapeShifter Lab 8 pm
- ★ Mike DiRubbo Quintet with Mike Rodriguez, Brian Charette, Dezron Douglas, Kyle Poole  
Smoke 7, 9, 10:30 pm
- ★ Think Shadow: Sean Conly/Michael Attias; Mara Rosenbloom Trio with Sean Conly  
I-Beam 8:30 pm \$10
- Trio Hornito: Oscar Noriega, Brandon Seabrook, Tom Rainey  
Barbes 8 pm \$10
- ★ Robin Verheyen Quartet with Ralph Alessi, Thomas Morgan, Jeff Davis  
Jazz Standard 7:30, 9:30 pm \$20
- UR; Ches Smith Trio with Jonathan Finlayson, Stephan Crump  
The Stone 8, 10 pm \$10
- John Ellis Group; Pete Rende Trio  
Smalls 9 pm 12 am \$20
- ★ Daryl Sherman Quartet with Harvie S, Scott Robinson  
Jazz at Kitano 8, 10 pm \$10  
Brooklyn Lyceum 8, 9:30 pm
- Terrence McManus  
Seeds 8:30, 10 pm \$10
- My Time With Legrand: Laury Shelley with Russ Kassoﬀ and guest Marcus Simeone  
Metropolitan Room 9:30 pm \$20  
The Bar on Fifth 8 pm  
The Lambs Club 7:30 pm
- Lucio Ferrara
- Mauricio de Souza Quartet

## James Ilgenfritz: Compositions (Braxton) 2011

### CD Release Concert: Friday October 19, 2012

@ Brooklyn Conservatory  
58 7<sup>th</sup> Avenue (B/Q or 2/3)

\$15, \$10 students, seniors



### 8PM James Ilgenfritz SOLO: Music of Anthony Braxton

### 9PM James Ilgenfritz QUARTET: Sara Schoenbeck, bassoon Josh Sinton, contrabass & bass clarinet Joe Hertenstein, percussion

- Gabriela Martina with Jiri Nedoma, Jussi Reijonen, Kyle Miles, Alex Bailey; Mac Gollehon Monk Birthday Bash; Russ Nolan with Zach Brock, Art Hirahara, Michael O'Brien, Brian Fishler  
Somethin' Jazz Club 7, 9, 11 pm \$5-10
- Dylan Meek Trio; Alex Brown Trio  
The Garage 6, 10:30 pm
- James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Miche Braden, Steve Turre  
Birdland 8:30, 11 pm \$30-40
- GRP 30th: Dave Grusin, Lee Ritenour, Diane Schuur with John Patitucci, Will Kennedy  
Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 9, 11 pm \$25
- ★ Jack Wilkins/Nancy Harrow  
The New York Society Library 6:30 pm \$25
- Yoshida Hajime  
Shrine 6 pm
- Bryan Wells, John Webber, Joe Farnsworth  
Saint Peter's 1 pm \$10  
Bryant Park 12:30 pm
- ★ Jon Weber

## Thursday, October 11

- ★ Interpretations: John Eckhardt's Xylobiont; Peter Evans solo;  
John Eckhardt/Peter Evans Duo  
Roulette 8 pm \$15
- ★ David Krakauer with the Phoenix Chamber Ensemble  
Center for Jewish History 7:30 pm \$10-15  
Cornelia Street Café 8:30 pm \$10
- Dan Weiss/Ari Hoenig  
Cornelia Street Café 8:30 pm \$10
- ★ Neil Cowley Trio with Evan Jenkins, Rex Horan  
Indium 8, 10 pm \$25
- Edmar Castaneda Trio with Itai Kriss, Clarence Penn and guest Andrea Tierra  
Jazz Standard 7:30, 9:30 pm \$20
- Ai Murakami; Carolyn Leonhart; Vince Ector Group; Carlos Abadie  
Smalls 4, 7:30, 9:30 pm 12 am \$20
- Ishraqiyun; Secret Chiefs 3 with guests Jamie Saft, Gyan Riley, April Centrone  
The Stone 8, 10 pm \$10
- Colin Stranahan, Glenn Zaleski, Rick Rosato  
The Jazz Gallery 9, 10:30 pm \$15
- Liam Sillery Trio with Jesse Stacken, Peter Brendler; Ralph Lalama Quintet with Nicole Pasternak, Dave Lalama, Rusty Holloway, Barry Ries; Adrian Cunningham and Matt Baker Trio  
Somethin' Jazz Club 7, 9, 11 pm \$10-15
- Frederika Krier's Molecular Vibrations with Theo Hill, Ryan Berg, Malik Washington, Andrew Atkinson; Warren Walker's Kandinsky Effect with Sam Minaie, Caleb Dolister  
ShapeShifter Lab 8 pm
- Emmet Cohen Trio with Russel Hall, Evan Sherman  
Jazz at Kitano 8, 10 pm \$10  
Drom 7 pm
- Petros Klampanis Contextual  
Drom 7 pm
- Jacam Mannicks Trio with Des White, Jochen Rueckert  
Bar Next Door 8:30 pm \$12  
Metropolitan Room 9:30 pm \$20
- Ryan Greer/John Feliciano  
Cleopatra's Needle 7 pm
- Fukushima Tainaka Trio  
Cleopatra's Needle 7 pm
- Champion Fulton Trio; Andrew Hadro Quartet  
The Garage 6, 10:30 pm  
Shrine 8 pm
- Message with with Zaccai Curtis  
Shrine 8 pm
- Elio Villafranca and The Jass Syncopators with Terrell Stafford, Vincent Herring, Greg Tardy, Carlos Henriquez, Lewis Nash and guests Julia Loisa Gutierrez-Rivera, Maria Rivera, Anthony Carrillo, Jonathan Troncoso  
Dizzy's Club 7:30, 9:30 pm \$30  
The Bar on Fifth 8 pm
- Lucio Ferrara
- James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Miche Braden, Steve Turre  
Birdland 8:30, 11 pm \$30-40
- GRP 30th: Dave Grusin, Lee Ritenour, Diane Schuur with John Patitucci, Will Kennedy  
Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 9, 11 pm \$25  
Bryant Park 12:30 pm
- ★ Jon Weber

## Friday, October 12

- ★ Pat Metheny Unity Band with Chris Potter, Ben Williams, Antonio Sanchez  
Town Hall 8 pm \$55-95
- ★ Oliver Lake 70th Birthday Celebration - Improvised Duos: Orrin Evans, Nasheet Waits, Alex Harding, Jason Marshall, Jason Kao Hwang, Joel Harrison, Joe Daley, Pheeroan akLaff  
Roulette 8 pm \$15
- ★ Ben Riley's Monk Legacy Band  
Smoke 8, 10 pm \$35
- ★ Marcus Roberts' Romance, Swing, and the Blues with Jason Marsalis, Rodney Jordan, Marcus Printup, Alphonso Horne, Etienne Charles, Ron Westray, Joe Goldberg, Stephen Riley, Ricardo Pascal, Tissa Khosla  
Rose Hall 8 pm \$30-120
- Kurt Elling's The Brill Building Project  
Allen Room 7:30, 9:30 pm \$55-65
- ★ Rufus Reid Out Front Trio with Steve Allee, Duduka Da Fonseca  
Jazz at Kitano 8, 10 pm \$25
- Pucho and His Latin Soul Brothers  
Jazz 966 8 pm \$25
- Luc Decker, Nial Djuliarso, Sam Rademan; Russ Nolan Group; Mark Soskin Quartet; John Webber Trio  
Smalls 4, 7:30, 10:15 pm 1 am \$20
- ★ Ed Palermo Big Band with guest Napoleon Murphy Brock  
Indium 8, 10 pm \$30
- ★ Jeff Davis Trio with Russ Lossing, Eivind Opsvik  
Cornelia Street Café 9, 10:30 pm \$15  
The Jazz Gallery 9, 10:30 pm \$20
- Matt Brewer
- Jerome Sabbagh Trio with Joe Martin, Billy Drummond  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Noah Garabedian, Ralph Alessi, Vinnie Sperrazza, Jacob Sacks  
I-Beam 8:30 pm \$10
- Tony Falco's Internal Combustion with Josh Sinton, Drew Sayers, Owen Stewart-Robertson, Anyeh Kobrinsky  
Douglass Street Music Collective 9 pm \$10
- Trey Spruance with Eyvind Kang, Jessika Kenney, Timba Harris; Gyan Riley Trio with Timba Harris, Ches Smith  
The Stone 8, 10 pm \$10
- Dollshot: Rosalie Kaplan, Noah Kaplan, Wes Matthews, Giacomo Meregá; Rat Lunch: Marco Cappelli, Giacomo Meregá, Noah Kaplan  
The Firehouse Space 8 pm \$10  
Eats Restaurant 10:30 pm
- Hendrik Meurkens
- Matt Newton and Matt Baker Trio with Adam Kabak, Jacob Melchior; Racha Fora: Hiroaki Honshuku, Rika Ikeda, Mauricio Andrade, Rafael Russi, Renato Malavasi; DEF Trio: Mike Eckroth, Greg Diamond, Jeff Fajardo  
Somethin' Jazz Club 7, 9, 11 pm \$10
- Will Terrill Quartet  
Cleopatra's Needle 8 pm
- Kyoko Oyobe Trio; Hot House  
The Garage 6:15, 10:45 pm
- Edmar Castaneda Trio with Itai Kriss, Clarence Penn and guest Andrea Tierra  
Jazz Standard 7:30, 9:30 pm \$20
- Elio Villafranca and The Jass Syncopators with Terrell Stafford, Vincent Herring, Greg Tardy, Carlos Henriquez, Lewis Nash and guests Julia Loisa Gutierrez-Rivera, Maria Rivera, Anthony Carrillo, Jonathan Troncoso  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:30 pm \$20  
The Bar on Fifth 8 pm
- Luca Santaniello Quartet
- Lucio Ferrara
- James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Miche Braden, Steve Turre, Rodney Jones  
Birdland 8:30, 11 pm \$30-40
- GRP 30th: Dave Grusin, Lee Ritenour, Diane Schuur with John Patitucci, Will Kennedy  
Blue Note 8, 10:30 pm \$35
- Andy Milne and Dapp Theory with Aaron Kruziki, John Moon, Chris Tordini, Kenny Grohowski  
Blue Note 12:30 am \$10
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 9, 11 pm \$25  
Shrine 6 pm  
Bryant Park 12:30 pm
- Nick Di Maria
- ★ Jon Weber

## JAZZ AT LINCOLN CENTER



**OCT 5-6**

**7:30 PM**

**& 9:30 PM**

**BRAD MEHLDAU: SOLO**

*A rare opportunity to hear the pianist perform solo*

**OCT 12-13**

**7:30 PM**

**& 9:30 PM**

**KURT ELLING**

*Music from the Brill Building, including the works of Paul Simon, Irving Mills, and others*

**OCT 12-13**

**8 PM**

**MARCUS ROBERTS: ROMANCE, SWING, AND THE BLUES**

*With Jason Marsalis, Rodney Jordan, Alphonso Horne, and others*

**OCT 26-27**

**7:30 PM**

**& 9:30 PM**

JOHN COLTRANE FESTIVAL

**MCCOY TYNER: THE GENTLE SIDE OF COLTRANE**  
*With Jack DeJohnette, Dave Holland, and others*

**OCT 26-27**

**8 PM**

JOHN COLTRANE FESTIVAL

**THE GENIUS OF JOHN COLTRANE**  
*Jazz at Lincoln Center Orchestra with saxophonist Joshua Redman*

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23 & 30 - BILLY TEST • 8:00 PM - 11:00 PM

WED. OCTOBER 3

MARTHA LORIN QUARTET

MARTHA LORIN, BILL PERNICE

JIM CAMMACK, THIERRY ARPINO

\$10 COVER + \$15 MINIMUM

THURS. OCTOBER 4

JOE SANDERS INFINITY

JOE SANDERS, WILL VINSON

LUIS PERDOMO, RODNEY GREEN

\$10 COVER + \$15 MINIMUM

FRI. & SAT. OCTOBER 5 & 6

GEORGE CABLES TRIO

CD RELEASE EVENT FOR "MY MUSE"

GEORGE CABLES, ESSIE ESSIE, VICTOR LEWIS

\$25 COVER + \$15 MINIMUM

WED. OCTOBER 10

DARYL SHERMAN TRIO

DARYL SHERMAN, HARVIE S, SCOTT ROBINSON

\$10 COVER + \$15 MINIMUM

THURS. OCTOBER 11

EMMET COHEN TRIO

EMMET COHEN, RUSSELL HALL, EVAN SHERMAN

\$10 COVER + \$15 MINIMUM

FRI. & SAT OCTOBER 12 & 13

RUFUS REID - OUT FRONT TRIO

RUFUS REID, STEVE ALLEE, DUDUKA DA FONSECA

\$25 COVER + \$15 MINIMUM

WED. OCTOBER 17

JUDY WEXLER QUARTET

JUDY WEXLER, MARK SOSKIN, BILL MORING, TIM HORNER

\$10 COVER + \$15 MINIMUM

THURS. OCTOBER 18

BOB SHEPPARD QUARTET

BOB SHEPPARD, DAVE KIKOSKI

JAY ANDERSON, MARK FERBER

\$10 COVER + \$15 MINIMUM

FRI. OCTOBER 19

BERNIE WILLIAMS/

GIL PARRIS QUARTET

BERNIE WILLIAMS, GIL PARRIS, HARVIE S, THIERRY ARPINO

\$25 COVER + \$15.00 MINIMUM

SAT. OCTOBER 20

BILL MAYS TRIO

“PLAYS STEPHEN SONDHEIM”

BILL MAYS, TOMMY CECIL, DUDUKA DA FONSECA

\$25 COVER + \$15 MINIMUM

WED. OCTOBER 24

YUKAKO MITO QUARTET

YUKAKO MITO, ALLEN FARNHAM

DEAN JOHNSON, ERIC HALVORSON

\$10 COVER + \$15 MINIMUM

THURS. OCTOBER 25

JOE LOCKE QUARTET

“BLUES & BALLADS”

JOE LOCKE, RYAN COHAN,

DAVID FINCK, JAIMEO BROWN

\$10 COVER + \$15 MINIMUM

FRI. OCTOBER 26

JOE LOCKE QUARTET

“BLUES & BALLADS”

LINEUP SAME AS 10/25

\$25 COVER + \$15 MINIMUM

SAT. OCTOBER 27

HIROMI SHIMIZU QUARTET

FEATURING DON FRIEDMAN

HIROMI SHIMIZU, DON FRIEDMAN

PHIL PALOMBI, SHINNOSUKE TAKAHASHI

\$25 COVER + \$15 MINIMUM

WED. OCTOBER 31

NICKY SCHRIRE QUARTET

NICKY SCHRIRE, GLENN ZALESKI,

MATT ARONOFF, JAKE GOLDBAS

\$10 COVER + \$15 MINIMUM

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[www.kitano.com](http://www.kitano.com) • email: [jazz@kitano.com](mailto:jazz@kitano.com)

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## Saturday, October 13

• SFJazz Collective Plays Corea: David Sanchez, Miguel Zenón, Avishai Cohen, Stefon Harris, Robin Eubanks, Edward Simon, Matt Penman, Jeff Ballard

Jazz Standard 7:30, 9:30, 11:30 pm \$35

• Kermit Ruffins and the BBQ Swingers

Brooklyn Bowl 8 pm \$15

• Rez Abbasi Trio with John Hébert,

Satoshi Takeishi

Cornelia Street Café 9, 10:30 pm \$15

• Dave Ballou, Jason Robinson, James Ilgenfritz, George Schuller

The Firehouse Space 8, 9:30 pm \$10

• Sound Actions: Eyvind Kang/Jessika Kenney; Timba Harris' neXus I: Cascadia with

Jessika Kenney, Eyvind Kang, Trey Spruance, Shahzad Ismaili, Ches Smith,

April Centrone

The Stone 8, 10 pm \$10

• Tito Puente Jr. Orchestra

York College Performing Arts Center 7 pm \$10-20

• Jon Irabagon Trio with Peter Brendler, Vinnie Sperazza

Bar Next Door 7:30, 9:30, 11:30 pm \$12

• Vinny Golia, Ross Hammond, Nick Didkovsky, Philip Zuercher

Spectrum 9 pm

• Joe Sanders Trio

Oceana Restaurant 9 pm

• Ben Van Gelder with Peter Schlamb, Glenn Zaleski, Rick Rosato, Craig Weinrib

The Jazz Gallery 9, 10:30 pm \$20

• Lester Bowie Tribute

Sistas' Place 9, 10:30 pm \$20

• Mazz Swift solo

Brecht Forum 8 pm \$15

• Simone Weiffenfels Ensemble with Ras Moshe, Juini Booth, Federico Ughi

I-Beam 8:30 pm \$10

• Ryutaro Makino; Gary Fogel Lagtet with Jonathan Saraga, Alex Violette, Josh Holcomb,

Harry Miller, Brian Questa, Gary Fogel; Steve Kaiser Quartet with Kevin Golden,

George Cotten, Matt Garrity; James Robbins Quintet with Christoph Huber, Nat Janoff,

Sharik Hassan, Charles Gool

Somethin' Jazz Club 5, 7, 9, 11 pm \$5-15

• Swingadelic

Swing 46 8:30 pm

• Oliver Lake 70th Birthday Celebration: Oliver Lake Big Band

Roulette 8 pm \$15

• Ben Riley's Monk Legacy Band

Smoke 8, 10 pm \$35

• Marcus Roberts' Romance, Swing, and the Blues with Jason Marsalis,

Rodney Jordan, Marcus Printup, Alphonso Home, Etienne Charles, Ron Westray,

Joe Goldberg, Stephen Riley, Ricardo Pascal, Tissa Khosla

Rose Hall 8 pm \$30-120

• Kurt Elling's The Brill Building Project

Allen Room 7:30, 9:30 pm \$55-65

• Rufus Reid Out Front Trio with Steve Allee, Duduka Da Fonseca

Jazz at Kitano 8, 10 pm \$25

• Hayes Greenfield Group; Mark Soskin Quartet; Philip Harper

Smalls 7:30, 10:15 pm 1 am \$20

• Ed Palermo Big Band with guest Napoleon Murphy Brock

Iridium 8, 10 pm \$30

• Will Terrill Quartet

Cleopatra's Needle 8 pm

• Hendrik Meurkens

Eats Restaurant 9:30 pm

• Elio Villafranca and The Jass Syncopators with Terrell Stafford, Vincent Herring,

Greg Tardy, Carlos Henriquez, Lewis Nash and guests Julia Loisa Gutierrez-Rivera,

Maria Rivera, Anthony Carrillo, Jonathan Troncoso

Dizzy's Club 7:30, 9:30 pm \$40

• Lucio Ferrara

The Bar on Fifth 8 pm

• James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Miche Braden,

Rodney Jones

Birdland 8:30, 11 pm \$30-40

• GRP 30th: Dave Grusin, Lee Ritenour, Diane Schuur with John Patitucci, Will Kennedy

Blue Note 8, 10:30 pm \$35

• Bill Charlap Trio with Peter Washington, Kenny Washington

Village Vanguard 9, 11 pm \$25

• Carl Bartlett Jr. Quartet

Creole 6 pm

• Carol Sudhalter's Astoria Jazz Sextet with guest Fred Staton

Steinway Reformed Church 3 pm

• Daniela Schaechter Trio; Brooks Hartell Trio; Akiko Tsuruga Trio

The Garage 12, 6:15, 10:45 pm

## Sunday, October 14

• Chico Hamilton with Nick Demopoulos, Paul Ramsey, Evan Schwam, Mayu Saeki,

Jeremy Carlstedt and guests

Drom 7:15 pm \$15

• Charlie Hunter/Scott Amendola

Rockwood Music Hall 7:30 pm \$15

• Harvester: Nate Wooley, C. Spencer Yeh, Ryan Sawyer, Mario Diaz de Leon

The Stone 8, 10 pm \$10

• Anders Nilsson solo and with Michael Evans, Dave Nuss

The Firehouse Space 8 pm \$10

• Star Systems: Stuart Popejoy, Vinnie Sperazza, Anders Nilsson

Zebulon 11 pm

• Jarrett Gilgore's Talkshow; Tony Falco's Internal Combustion with Josh Sinton,

Drew Sayers, Owen Stewart-Robertson, Anyeh Kobrinsky; Deric Dickens and Company

I-Beam 8 pm \$10

• Brooklyn Jazz Underground

ShapeShifter Lab 8 pm \$10

• Dave Chamberlain's Band of Bones

Christ and St. Stephen's Church 7 pm \$15

• Ed MacEachen Trio with Geoff Morrow, Joey Bracchiatta

Bar Next Door 8 pm \$12

• Peter Leitch/Sean Smith

Walker's 8 pm

• Sarah Slonim solo; Ernie Edwards Trio

Somethin' Jazz Club 5, 7 pm \$5-10

• Stan Killian Jam Session

Two Moon Art House and Café 7 pm

• Vadim Neselevskiy

Shrine 10 pm

• SFJazz Collective Plays Corea: David Sanchez, Miguel Zenón, Avishai Cohen,

Stefon Harris, Robin Eubanks, Edward Simon, Matt Penman, Jeff Ballard

Jazz Standard 7:30, 9:30 pm \$35

• Hendrik Meurkens

Eats Restaurant 7:30 pm

• Elio Villafranca and The Jass Syncopators with Terrell Stafford, Vincent Herring,

Greg Tardy, Carlos Henriquez, Lewis Nash and guests Julia Loisa Gutierrez-Rivera,

Maria Rivera, Anthony Carrillo, Jonathan Troncoso

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

• GRP 30th: Dave Grusin, Lee Ritenour, Diane Schuur with John Patitucci, Will Kennedy

Blue Note 8, 10:30 pm \$35

• Bill Charlap Trio with Peter Washington, Kenny Washington

Village Vanguard 9, 11 pm \$25

• Vinny Golia, Ross Hammond, Adam Lane; Ben Tyree solo

Downtown Music Gallery 6 pm

• Iris Ormig

55Bar 6 pm

• John Moulder Group

Saint Peter's 5 pm

• Assaf Kehati Trio with Ehud Ettun, Ferenc Nemeth

Blue Note 12:30, 2:30 pm \$29.50

• Abyssinian Jazz Vespers: Eunice Newkirk Quintet; Brianna Thomas/

Courtney Bryan Trio

Abyssinian Baptist Church 4 pm \$10

• Roz Corral Trio with Freddie Bryant, Paul Gill

North Square Lounge 12:30, 2 pm

• Lou Caputo Quartet; David Coss Quartet; Mauricio de Souza Trio

The Garage 11:30 am 7, 11:30 pm

## Monday, October 15

• Adam Rudolph GO: Organic Orchestra

Roulette 8 pm \$15

• Mingus Big Band

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

• Jacques Schwarz-Bart Quartet

Dizzy's Club 7:30, 9:30 pm \$25

• Gadi Lehavi

Blue Note 8, 10:30 pm \$15

• On Ka'a Davis Famous Original DJ

Juke Music Big Band

The Stone 9 pm \$10

• Saul Rubin solo; Ari Hoenig Group; Spencer Murphy

Smalls 7:30, 9:30 pm 12 am \$20

• Rachael MacFarlane with Tedd Firth and Big Band

Highline Ballroom 8 pm \$25-59.50

• Jesse Stacken, Jeremy Udden, Dan Loomis, Jared Schonig;

Sebastien Ammann Quartet with Michaël Attias, Noah Garabedian, Nathan Ellman-Bell

Sycamore 8:30, 9:30 pm \$10

• Abiah with Martin Sewell, David Rosenthal, Chris Eddleton, Keith Witty and guest

Le Poisson Rouge 10:30 pm \$20

• Julie Eigenberg/Yaron Gershovsky

Drom 7:30 pm \$20

• Ross Hammond/Anders Nilsson

Panoply Performance Laboratory 9 pm \$10

• Ann Martindale/Richard Busch

Metropolitan Room 7 pm \$20

• Amy Cervini Trio with Jesse Lewis, Matt Aronoff

Bar Next Door 8:30 pm \$12

• Jazzmeia Horn; Jack Jeffers and the New York Classics with Antoinette Montague

Zinc Bar 7, 9 pm

• Antonio Ciacca

The Bar on Fifth 8 pm

• Howard Williams Jazz Orchestra; Kenny Shanker Quartet

The Garage 7, 10:30 pm

## Tuesday, October 16

• Memphis Jazz: Juilliard Jazz Orchestra with guests George Coleman, Harold Mabern

Juilliard School Peter Jay Sharp Theater 8 pm

• Meshell Ndegeocello: A Dedication to Nina Simone

Highline Ballroom 9 pm \$35

• Dizzy Gillespie Alumni All-Stars: Terrell Stafford, Paquito D'Rivera, Steve Davis,

Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash

Blue Note 8, 10:30 pm \$35

• Curtis Brothers and Completion of Proof

Dizzy's Club 7:30, 9:30 pm \$35

• Emmet Cohen Trio

Dizzy's Club 11 pm \$10

• Nicholas Payton XXX Trio with Vicente Archer, Henry Cole

Birdland 8:30, 11 pm \$30-40



## Thursday, October 18

- ★ Charles McPherson/Tom Harrell Quintet with Jeb Patton, Rufus Reid, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Jacky Terrasson Trio with Burniss Travis, Justin Faulkner  
Jazz Standard 7:30, 9:30 pm \$25
- Anthony Coleman with Ashley Paul, Sean Conly, Satoshi Takieshi  
Barbès 8 pm \$10
- ★ Jemeel Moondoc with Matt Lavelle, Hill Greene, Newman Taylor Baker, Avram Fefer Trio with Eric Revis, Chad Taylor  
The Stone 8, 10 pm \$10-15
- ★ The Loves of Pharaoh: Joseph C. Phillips Jr.'s Numinous with Ben Kono, Chris Reza, Stephanie Richards, Lis Rubard, Jose Davila, Tom Beckham, Amanda Monaco, Carmen Staaf, Maeve Gilchrist, Sara Serpa, Jean Rohe, Ana Milosavljevic, Scott Tixier, Hannah Levinson, Brian Lindgren, Richard Vaudrey, Mariel Roberts, Michael Blanco  
BAM Harvey Theater 7:30 pm \$25
- Ai Murakami; Ehud Asherie; John McNeil Group; Bruce Harris/Alex Hoffman Group  
Smalls 4, 7:30, 9:30 pm 12 am \$20
- Bob Sheppard Quartet with Dave Kikoski, Jay Anderson, Mark Ferber  
Jazz at Kitano 8, 10 pm \$10
- ★ Chris Lightcap Bigmouth Deluxe with Chris Cheek, Tony Malaby, Matt Mitchell, Ches Smith  
Comela Street Café 8:30 pm \$10
- Bryan and the Aardvarks: Bryan Copeland, Fabian Almazan, Chris Dingman, Joe Nero  
The Jazz Gallery 9, 10:30 pm \$15
- John Raymond Trio with Danny Weller, Austin Walker  
Bar Next Door 8:30 pm \$12
- Jorge Sylvester ACE Collective with Nora McCarthy, Donald Nicks, Kenny Grohowsky  
ShapeShifter Lab 8 pm
- Ladies Day: MJ Territo, Linda Presgrave, Iris Omig  
Somethin' Jazz Club 7 pm \$10
- Justin Lees Trio  
Cleopatra's Needle 7 pm
- Josh Lawrence Quartet; Randy Johnston Trio  
The Garage 6, 10:30 pm
- Dizzy Gillespie Alumni All-Stars: Jeremy Pelt, Paquito D'Rivera, Steve Davis, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash  
Blue Note 8, 10:30 pm \$35
- Nicholas Payton XXX Trio with Vicente Archer, Henry Cole  
Birdland 8:30, 11 pm \$30-40
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 9, 11 pm \$25
- Eric Comstock/Barbara Fasano  
Metropolitan Room 9:30 pm \$25
- Antonio Ciacca  
The Bar on Fifth 8 pm
- David Bixler with John Hart, Scott Wendholdt, Ugonna Okegwo, Andy Watson  
Birdland 6 pm

## Friday, October 19

- Seeing Jazz with George Wein: Darcy James Argue; Pedro Giraudo Septet Plays The Music of Darcy James Argue  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$30
- The Symphonic Ellington: Manhattan School of Music Jazz Philharmonic Orchestra  
Borden Auditorium 7:30 pm \$12
- Myron Walden Momentum with Darren Barret, Eden Ladin, Yasushi Nakamura, Mark Whitfield Jr.  
Smoke 8, 10, 11:30 pm \$30
- Luc Decker, Nial Djuliarso, Sam Raderman; Ralph Lalama and Bop Juice with David Wong, Clifford Barboro; George Burton Group; Lawrence Leathers Group  
Smalls 4, 7:30, 10:15 pm 1 am \$20
- SONG: Todd Clouser, Tony Scherr, Billy Martin  
ShapeShifter Lab 8:30 pm \$12
- Eric Comstock/Barbara Fasano; Libby York's Travelin' Light with Warren Vache, John di Martino, James Cammack, Greg Sergo  
Metropolitan Room 7, 9:30 pm \$15-25
- Merger: Andrew D'Angelo, Kirk Knuffke, Eric Revis, Nasheet Waits  
Comela Street Café 9, 10:30 pm \$15
- James Carney Quartet with Oscar Noriega, Chris Lightcap, Chad Taylor  
i-Beam 8:30 pm \$10
- Bernie Williams/Gil Parris Quartet with Harvie S, Thierry Arpino  
Jazz at Kitano 8, 10 pm \$25
- Nick Gianni's Evolution with Rick Bottari, John Trent, On Ka'a Davis; Brandon Ross and Pendulum with Kevin Ross, Chris Eddleton, Hardegree  
The Stone 8, 10 pm \$10-15
- ★ James Ilgenfritz solo and Quartet with Sara Schoenbeck, Josh Sinton, Joe Hertenstein  
Brooklyn Conservatory of Music 8 pm \$15
- Nico Dann's Rhododendron with Nathaniel Morgan, Matt Plummer, Sebastian Ammann, Lauren Falls; Andrew Smiley, Travis Reuter, Aryeh Kobrinsky; The Moon: Adam Caine/ Federico Ughi  
Douglass Street Music Collective 8 pm \$10
- ★ PascAli: Sean Ali/Pascal Niggenkemper  
Spectrum 8 pm
- Tom Dempsey Trio with Ron Oswanski, Dion Parsons  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Paul Roth  
The Firehouse Space 8 pm \$10
- Jennifer Griffith and Friends with Josh Wolff, Paul Gabrielson  
Somethin' Jazz Club 7 pm \$10
- Kate Davis  
Eats Restaurant 10:30 pm
- Joonsam Lee Quartet  
Cleopatra's Needle 8 pm
- Carl Bartlett Jr. Quartet; Kevin Dorn and the BIG 72  
The Garage 6:15, 10:45 pm
- ★ Charles McPherson/Tom Harrell Quintet with Jeb Patton, Rufus Reid, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$40
- Emmet Cohen Trio  
Dizzy's Club 11:30 pm \$20
- ★ Jacky Terrasson Trio with Burniss Travis, Justin Faulkner  
Jazz Standard 7:30, 9:30, 11:30 pm \$30

## Cobi Narita presents

<i>Wednesdays in October 8 p.m. \$10</i>	<i>October 20, 2012 8 p.m. \$10</i>	<i>October 21, 2012 7 p.m. \$20</i>
<i>Saul Rubin presents His Jazz Vocalist Series</i>	<i>Frank Owens Singers</i>	<i>Song Stylist BAANO in Concert</i>
<i>Continues every Wednesday in November</i>	<i>Judith Beville Lynn Beville with the Frank Owens Trio Frank Owens, piano Paul West, bass Greg Bufford, drums</i>	<i>with Harold Mabern - piano Paul West - bass Jackie Williams - drums and A Very Special Guest Artist!</i>
<i>1st set - featured vocalist 2nd set - jam session for singers and instrumentalists</i>	<i>All proceeds benefit the Frank Owens Workshops</i>	<i>Don't Miss!</i>

## Zeb's

223 W.28 Street (between 7th & 8th Avenues), 2nd Floor - 212-695-8081  
for more information: 516-922-2010 or cobijazz@optonline.net

- ★ The Loves of Pharaoh: Joseph C. Phillips Jr.'s Numinous with Ben Kono, Chris Reza, Stephanie Richards, Lis Rubard, Jose Davila, Tom Beckham, Amanda Monaco, Carmen Staaf, Maeve Gilchrist, Sara Serpa, Jean Rohe, Ana Milosavljevic, Scott Tixier, Hannah Levinson, Brian Lindgren, Richard Vaudrey, Mariel Roberts, Michael Blanco  
BAM Harvey Theater 7:30 pm \$25
- Dizzy Gillespie Alumni All-Stars: Jeremy Pelt, Antonio Hart, Steve Davis, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash  
Blue Note 8, 10:30 pm \$35
- Nicholas Payton XXX Trio with Vicente Archer, Henry Cole  
Birdland 8:30, 11 pm \$30-40
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca  
The Bar on Fifth 8 pm
- Martin Loyato  
Shrine 6 pm

## Saturday, October 20

- Ramsey Lewis Electric Band  
Schimmel Center for the Arts 7:30 pm \$30-55
- Bill Mays Trio plays Stephen Sondheim with Tommy Cecil, Duduka Da Fonseca  
Jazz at Kitano 8, 10 pm \$25
- ★ Bern Nix with Matt Lavelle, Gerald Feroux, Francois Grillot; Marshall Allen with Andrew Lamb, Juini Booth, Warren Smith  
The Stone 8, 10 pm \$10-15
- Rene McLean  
Sistas' Place 9, 10:30 pm \$20
- The October Jazz Revolution: Radio Noir: John Pietaro, Laurie Towers, Javier Hernandez-Miyares, Quincy Saul; Erika Dagnino Sextet with Jean Carla Rodea, Sarah Bernstein, Ras Moshe, Josh Sinton, John Pietaro; Karl Berger Downtown Quartet with Ingrid Sertso, Ken Filiano, John Pietaro; Ras Moshe's Music Now! with Jeremy Dannemann, Nick Gianni, Dafna Naphtali, Tom Zlabinger, Tor Yochai Snyder, Kit Demos, John Pietaro  
17 Frost Theater of the Arts 7 pm
- ★ Kris Davis Trio with Eivind Opsvik, Nasheet Waits  
Comela Street Café 9, 10:30 pm \$15
- The Puppeteers: Arturo O'Farrill, Bill Ware, Alex Blake, Jaime Affoumado  
ShapeShifter Lab 8:30 pm
- Pedro Giraudo Sextet  
Barbès 8 pm \$10
- Patrick Cornelius Trio with Michael Janusch, Rudy Royston  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Hot Sardines  
Joe's Pub 7 pm \$20
- Gretchen Parlato/Taylor Eigsti  
The Jazz Gallery 9, 10:30 pm \$20
- Pamela Luss/Houston Person; Eric Comstock/Barbara Fasano  
Metropolitan Room 7, 9:30 pm \$20-25
- Frank Owens Singers: Judith Beville, Lynn Beville, Derek Hood with Frank Owens, Paul Vest, Greg Bufford  
Zeb's 8 pm \$10
- Donald Vega Trio  
Oceana Restaurant 9 pm
- Matt Siffert with Joe Etzine, Lia Kohl, Allan Mednard, Erin Whelan  
i-Beam 8:30 pm \$10
- Leland Baker Quartet with Jack Giannini, Alex Tremblay, Paul Dimartino; Lili Sommerfeld  
Somethin' Jazz Club 7, 9 pm \$5-10
- Ken Simon Quartet  
Cleopatra's Needle 8 pm
- Harmonious Wail  
Shrine 7 pm
- Myron Walden Momentum with Darren Barret, Eden Ladin, Yasushi Nakamura, Mark Whitfield Jr.  
Smoke 8, 10, 11:30 pm \$30
- Tad Shull Group; George Burton Group; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal  
Smalls 7:30, 10:15 pm 1 am \$20
- Kate Davis  
Eats Restaurant 9:30 pm
- ★ Charles McPherson/Tom Harrell Quintet with Jeb Patton, Rufus Reid, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Jacky Terrasson Trio with Burniss Travis, Justin Faulkner  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ The Loves of Pharaoh: Joseph C. Phillips Jr.'s Numinous with Ben Kono, Chris Reza, Stephanie Richards, Lis Rubard, Jose Davila, Tom Beckham, Amanda Monaco, Carmen Staaf, Maeve Gilchrist, Sara Serpa, Jean Rohe, Ana Milosavljevic, Scott Tixier, Hannah Levinson, Brian Lindgren, Richard Vaudrey, Mariel Roberts, Michael Blanco  
BAM Harvey Theater 7:30 pm \$25
- Dizzy Gillespie Alumni All-Stars: Jeremy Pelt, Antonio Hart, Steve Davis, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash  
Blue Note 8, 10:30 pm \$35
- Nicholas Payton XXX Trio with Vicente Archer, Henry Cole  
Birdland 8:30, 11 pm \$30-40
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca  
The Bar on Fifth 8 pm
- Eugene Marlow's Heritage Ensemble  
Brooklyn Public Library Brooklyn Heights Branch 2 pm
- Fukushi Tainaka Trio; Mark Marino Trio; Virginia Mayhew Quartet  
The Garage 12, 6:15, 10:45 pm

## Sunday, October 21

- ★ A Fundraiser for Barack Obama: Sex Mob; Randy Ingram Trio; Noah Preminger Quartet  
Le Poisson Rouge 10 pm \$30
- ★ Little Women: Darius Jones, Travis Laplante, Andrew Smiley, Jason Nazary  
Zebulon 9 pm
- Evans Thompson; Sylvain Leroux/Max Johnson  
The Stone 8, 10 pm \$10
- Nat Janoff Trio with Thomson Kneeland, Chris Carroll  
Bar Next Door 8 pm \$12
- Lezlie Harrison  
Smalls 7:30 pm \$20
- Maria Spencer  
ShapeShifter Lab 8:30 pm
- Out of Your Head: Adam Schneit, Sebastian Ammann, Pascal Niggenkemper, Noel Brennan; Yoni Kretzmer, Joe Moffett, Liz Kosack, Mike Ross  
The Backroom 9:30, 11 pm
- Andrea Veneziani/Josiah Boornazian Quartet with Jacob Sacks  
The Firehouse Space 8 pm \$10
- Simona Premazzi  
The Bar on Fifth 8 pm
- Baano with Harold Mabern, Paul West, Jackie Williams and guest  
Zeb's 7 pm \$20
- Cheryl Pyle/Nicolas Letman-Burtinovic; Jane Scarpantoni, Jill Burton, Judy Dunaway  
ABC No-Rio 7 pm \$5
- Peter Leitch/Dennis James  
Walker's 8 pm
- Christian Artmann with Johannes Weidenmueller, Gregg Kallor, Jeff Hirshfield; Anthony Fung Quartet with Ben Solomon, Davis Whitfield, Russell Hall  
Somethin' Jazz Club 7, 9 pm \$5-10
- Swingadelic  
Swing 46 8:30 pm
- Kate Davis  
Eats Restaurant 7:30 pm
- ★ Charles McPherson/Tom Harrell Quintet with Jeb Patton, Rufus Reid, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Jacky Terrasson Trio with Burniss Travis, Justin Faulkner  
Jazz Standard 7:30, 9:30 pm \$25
- Dizzy Gillespie Alumni All-Stars: Terrell Stafford, Antonio Hart, Steve Davis, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash  
Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 9, 11 pm \$25
- Ken Silverman, John Muchinson, Andy O'Neill; Juan Pablo Carletti/Daniel Levin  
Downtown Music Gallery 6 pm
- Jaleel Shaw Quartet  
Saint Peter's 5 pm
- Cécile McLorin Salvant with Aaron Diehl Trio  
Blue Note 12:30, 2:30 pm \$29.50
- Alakande! Spread Joy Women's Percussion Ensemble with guests Esther Louise, Cheryl Boyce-Taylor  
St. Augustine's Church 2 pm \$20
- Amy London Trio with Roni Ben-Hur  
North Square Lounge 12:30, 2 pm
- Evan Schwam Quartet; David Coss Quartet; Greg Lewis Trio  
The Garage 11:30 am 7, 11:30 pm

# Brooklyn Conservatory of Music



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STEPHAN CRUMP | bass  
MARCUS GILMORE | drums

MON, OCTOBER 22

7:00 Concert (concert hall setting)

8:30 Discussion

9:00 Concert (jazz club setting)

\$25 admission

\$20 students & seniors

\$15 standing room

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## Monday, October 22

- ★ **Nik Bartsch's Ronin** with Sha, Thomy Jordi, Kaspar Rast  
Le Poisson Rouge 7:30 pm \$25
- ★ **Vijay Iyer Trio** with Stephan Crump, Marcus Gilmore  
Brooklyn Conservatory of Music 7, 9 pm \$15-25
- ★ **Adam Nussbaum Trio** with Ohad Talmor, Nate Radley  
Cornelia Street Cafe 8:30 pm \$10
- ★ **Virgil Jones Memorial**  
Saint Peter's 7 pm
- ★ **Mingus Big Band**  
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Cecile McLorin Salvant**  
Dizzy's Club 7:30, 9:30 pm \$25
- ★ **On Ka'a Davis Famous Original Djuke Music Big Band**  
The Stone 9 pm \$10
- ★ **Vadim Neselovskyi; Ari Hoenig Group; Spencer Murphy**  
Smalls 7:30, 9:30 pm 12 am \$20
- ★ **Simon Jermyn Trio; Dave Miller Quartet with Greg Ward, John Tate, Tomas Fujiwara**  
Sycamore 8:30, 9:30 pm \$10
- ★ **Jeremy Udden/Mike Baggetta Duo; JC Sanford Orchestra**  
ShapeShifter Lab 8 pm
- ★ **Antonio Ciacca**  
The Bar on Fifth 8 pm
- ★ **Bob Heman/Ras Moshe; Erika Dagnino with Ras Moshe, John Pietaro**  
Revival Bar 7:30 pm
- ★ **Laura Brunner Trio** with Marco Panascia, Camila Meza  
Bar Next Door 8:30 pm \$12
- ★ **Nancy Goudinaki**  
Zinc Bar 7 pm \$8
- ★ **Joanna Wallfisch with Jesse Lewis, Matt Clohesy, Robert Garcia**  
Somethin' Jazz Club 9 pm \$10
- ★ **Howard Williams Jazz Orchestra; JT Project**  
The Garage 7, 10:30 pm

## Tuesday, October 23

- ★ **Jimmy Heath 86th Birthday Celebration**  
Blue Note 8, 10:30 pm \$35
- ★ **John Coltrane Festival: Azar Lawrence Quintet Celebrating John Coltrane and Elvin Jones** with Eddie Henderson, Benito Gonzalez, Essiet Okun Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Alphonso Horne, Chris Pattishall, Ricardo Pascal, Barry Stephenson, Jamison Ross**  
Dizzy's Club 11 pm \$10
- ★ **Bill McHenry Quartet** with Orrin Evans, Eric Revis, Andrew Cyrille  
Village Vanguard 9, 11 pm \$25
- ★ **Freddie Bryant and Kaleidoscope** with Donny McCaslin, Yosvany Terry, Juan Galiardo, Patrice Blanchard, Willard Dyson  
Jazz Standard 7:30, 9:30 pm \$20
- ★ **Mike Longo's NY State of the Art Jazz Ensemble** with guests Ira Hawkins, Jimmy Owens, Annie Ross  
NYC Baha'i Center 8, 9:30 pm \$15
- ★ **Tamarindo: Tony Malaby, William Parker, Mark Ferber**  
Cornelia Street Cafe 8:30 pm \$10
- ★ **Spike Wilner solo; Seamus Blake; Frank Lacy, Josh Evans, Theo Hill, Stacy Dillard, Rashaan Carter, Kush Abadey**  
Smalls 6:30, 9 pm 12 am \$20
- ★ **Naomi Watanabe; Tor Snyder/Jeremy Carlstedt**  
The Stone 8, 10 pm \$10
- ★ **Soundcheck: Ted Leo plays Hugh Masakela; Antibalas**  
World Financial Center 8 pm
- ★ **Greg Skaff Trio** with Luques Curtis, EJ Strickland  
Bar Next Door 8:30 pm \$12
- ★ **Michael Delia and Friends; Evan Gallagher's Splekthora Musicae d'NonPop't Art**  
The Backroom 8:30 pm \$10
- ★ **Justin Mullens Delphian Orchestra**  
ShapeShifter Lab 8:30 pm
- ★ **Jack Wilkins/Peter Bernstein**  
Bella Luna 8 pm
- ★ **Billy Test solo**  
Jazz at Kitano 8 pm
- ★ **Cecilia Coleman Big Band; Justin Lees Trio**  
The Garage 7, 10:30 pm
- ★ **Antonio Ciacca**  
The Bar on Fifth 8 pm
- ★ **Kultura; Harmony Keeney**  
Shrine 6:30, 9 pm

## Wednesday, October 24

- ★ **Soundcheck: Missy Mazzoli & Victoire; Vijay Iyer Trio**  
World Financial Center 8 pm
- ★ **Scott Robinson Docette** with Randy Sandke, Ted Rosenthal, Pat O'Leary, Dennis Mackrel  
Jazz Standard 7:30, 9:30 pm \$20
- ★ **The Jazz Gallery Home Run Benefit II**  
Rockwood Music Hall 9 pm
- ★ **The Gershwins and Us - Standard Time With Michael Feinstein**  
Zankel Hall 7:30 pm \$92
- ★ **David Benoit**  
Idium 8, 10 pm \$30
- ★ **Barbara Martinez and Band**  
Smoke 7, 9, 10:30 pm
- ★ **Brandon Terzic and the Xalam Trio; On Ka'a Davis with Tom Chess, Valerie Kuehne**  
The Stone 8, 10 pm \$10
- ★ **Mat Maneri**  
Barbes 8 pm \$10
- ★ **Yukako Mito Quartet** with Allen Farnham, Dean Johnson  
Jazz at Kitano 8, 10 pm \$10
- ★ **Magos Herrera Group**  
ShapeShifter Lab 8 pm
- ★ **Quarteto Moderno: Richard Boukas, Chris Stover, Gustavo Amarante, Mauricio Zottarelli and guests** with Lucas Pino, Peu Cardoso, Maria-Elisa Pompeu  
New School/Arnhold Hall 8 pm \$10
- ★ **The Cellar and the Point: Chris Otto, Mariel Roberts, Joe Bergen, Chris Botta, Greg Chudzik, Joseph Branciforte; Florent Ghys solo**  
Cornelia Street Cafe 8:30, 10 pm \$10
- ★ **Francois Houle 5 with Ralph Alessi, Russ Lossing, Michael Bates, Harris Eisenstadt; Kat Pittman Group**  
Seeds 8:30, 10 pm \$10
- ★ **Stan Killian Jam Session**  
The Backroom 11 pm
- ★ **Linda Presgrave with Stan Chovnick, Fred Weidenhammer; icQk; Bobbie Lee Crow III, Elsa Nilsson, Yasuhiko Fukuoka, Annette Homann, Edmund Bagnell, Blake Allen, Tia Allen, Jon Lijoi, Chris Lijoi, Yuko Yamamura, Goro Masayuki Negoro, Cody Rahn**  
Somethin' Jazz Club 7, 9 pm \$5-10
- ★ **Nick Moran Trio; Paul Francis Trio**  
The Garage 6, 10:30 pm
- ★ **Jimmy Heath 86th Birthday Celebration**  
Blue Note 8, 10:30 pm \$35
- ★ **John Coltrane Festival: Azar Lawrence Quintet Celebrating John Coltrane and Elvin Jones** with Eddie Henderson, Benito Gonzalez, Essiet Okun Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Alphonso Horne, Chris Pattishall, Ricardo Pascal, Barry Stephenson, Jamison Ross**  
Dizzy's Club 11 pm \$10
- ★ **Bill McHenry Quartet** with Orrin Evans, Eric Revis, Andrew Cyrille  
Village Vanguard 9, 11 pm \$25
- ★ **Seamus Blake; Eden Ladin**  
Smalls 9 pm 12 am \$20
- ★ **Antonio Ciacca**  
The Bar on Fifth 8 pm
- ★ **iKb Freedom**  
Shrine 6 pm
- ★ **Arturo O'Farrill Trio**  
Saint Peter's 1 pm \$10

## Thursday, October 25

- ★ **George Coleman Organ Quintet** with Mike LeDonne, Russell Malone, George Coleman, Jr., Danny Sadownick  
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Dave Phillips with Rez Abbasi, John O'Gallagher, Tony Moreno, Jon Werking, Glen Fitter**  
Cornelia Street Cafe 8:30 pm \$10
- ★ **Joe Locke Quartet** with Ryan Cohan, David Finck, Jaimeo Brown  
Jazz at Kitano 8, 10 pm \$25
- ★ **Guy Klucevsek**  
Roulette 8 pm \$15
- ★ **Al Murakami; Michael Hashim; Akiko Tsuruga Group; Carlos Abadie**  
Smalls 4, 7:30, 9:30 pm 12 am \$20
- ★ **Pete Zimmer Trio** with Avi Rothbard, Yoshi Waki  
Bar Next Door 8:30 pm \$12
- ★ **Nonoko Yoshida; Cartoon Satellite: Nick Gianni, Dalius Naujo, On Ka'a Davis**  
The Stone 8, 10 pm \$10
- ★ **Sara Caswell Quartet** with Jesse Lewis, Ike Sturm, Jared Schonig  
The Jazz Gallery 9, 10:30 pm \$15

- ★ **Peter Fish Group** with Abe Fogel, Benjamin Drazen, Waldron Ricks, Bill Grant, Paul Livant  
ShapeShifter Lab 8 pm \$15
- ★ **Pamela Kurstin/Pete Drungle**  
Barbes 8 pm \$10
- ★ **The ExPosed Blues Duo: Fay Victor/Anders Nilsson** with guest Roy Nathanson  
55Bar 7 pm
- ★ **Pancho Molina/Elias Meister's Open For Business** with George Garzone, Leo Genovese, Dan Weller  
The Living Theatre 11 pm \$10
- ★ **Donna Singer and Doug Richards Trio**  
The Backroom 7:30 pm
- ★ **Maria Sampson Quartet** with Matt Baker, Kevin Hailey, Jacob Melchior, Cristina Morrison  
Somethin' Jazz Club 7, 9 pm \$10-12
- ★ **Michika Fukumori Trio**  
Cleopatra's Needle 7 pm
- ★ **George Weldon Trio; New Tricks**  
The Garage 6, 10:30 pm
- ★ **Gianni Gagliardi; Yvonne Moneira**  
Shrine 6, 8 pm
- ★ **David Benoit**  
Idium 8, 10 pm \$30
- ★ **Jimmy Heath 86th Birthday Celebration**  
Blue Note 8, 10:30 pm \$35
- ★ **John Coltrane Festival: Azar Lawrence Quintet Celebrating John Coltrane and Elvin Jones** with Eddie Henderson, Benito Gonzalez, Essiet Okun Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Bill McHenry Quartet** with Orrin Evans, Eric Revis, Andrew Cyrille  
Village Vanguard 9, 11 pm \$25
- ★ **Antonio Ciacca**  
The Bar on Fifth 8 pm
- ★ **Harlem Speaks: Marian McPartland Tribute** with Karin Allyson, Jon Weber  
Jazz Museum in Harlem 6:30 pm

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## Friday, October 26

- ★ Thurman Barker Quartet with James Emery, Rob Schwimmer, Jerome Harris; Mark Taylor Quartet with Darius Jones, Ken Filiano, Michael TA Thompson  
Community Church Of New York 8 pm \$35
- ★ John Coltrane Festival: McCoy Tyner Trio with Dave Holland, Jack DeJohnette and guests  
Allen Room 7:30, 9:30 pm \$55-65
- ★ John Coltrane Festival: Jazz at Lincoln Center Orchestra with guest Joshua Redman  
Rose Hall 8 pm \$30-120
- ★ Marc Ribot Ceramic Dog with Shahzad Ismaili, Ches Smith; Marco Cappelli's Italian Surf Academy with Luca Lo Bianco, Francesco Cusa and guest Gaia Mattiuzzi  
Littlefield 7:30 pm \$15
- ★ Eddie Harris Birthday Celebration with Seamus Blake  
Smoke 8, 10, 11:30 pm \$30
- Esperanza Spalding Radio Music Society with Tia Fuller  
Apollo Theater 8 pm \$40-65
- Luc Decker, Nial Djularso, Sam Raderman; Garry Dial Trio; Jimmy Greene Quartet; Ned Gool  
Smalls 4, 7:30, 10:15 pm 1 am \$20
- Harlem Hothouses!: Manhattan School of Music Afro-Cuban Jazz Orchestra  
Borden Auditorium 7:30 pm \$12
- Pete Robbins Reactance Quintet with Jonathan Finlayson, Carlos Homs, Carlo De Rosa, Tyshawn Sorey  
Cornelia Street Café 9, 10:30 pm \$15
- Eli Yamin Blues Band  
Tribeca Performing Arts Center 8 pm \$15
- ★ Joel Forrester/Phillip Johnston  
Barbes 7 pm \$10
- ★ Sadhana: Will Connell Jr., Vincent Chancey, Max Johnson, Jeremy Carlstedt; Bruce Edwards  
The Stone 8, 10 pm \$10
- Nick Gianni's Evolution  
Nublu 10 pm
- Rick Stone Trio with Marco Panascia, Tom Pollard  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Todd Neufeld solo; Rema Hasumi Trio  
I-Beam 8:30 pm \$10
- Matt Lavelle/ Claire Elizabeth Barratt; Ras Moshe Ensemble with Luke Stewart, Joel Freedman, Chris Forbes; We Free Strings: Melanie Dyer, Charles Burnham, Sonya Robinson, Nioka Workman, David Harewood, Royal Hartigan; Erika Dagnino with Andrea Wolper, John Pietaro, Ras Moshe, Cheryl Pyle, Nicolas Letman-Burtovic  
Brecht Forum 7 pm \$10
- Steve Cromity Quartet; Carolyn Harding Quartet  
Jazz 966 8, 10:15 pm \$20
- Josh Henderson  
The Firehouse Space 8 pm \$10
- Jeff Gardner Trio with Cliff Schmitt, Anthony Pinciotti; Mihoko NY Trio + One with Waldron Ricks, Larry Roland, Vince Ector; Jack Furlong Quintet with Jon McElroy, Sean Gough, Pat Kelley, John O'Keefe  
Somethin' Jazz Club 7, 9, 11 pm \$10-15
- ★ George Coleman Organ Quintet with Mike LeDonne, Russell Malone, George Coleman, Jr., Danny Sadownick  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Joe Locke Quartet with Ryan Cohan, David Finck, Jaimeo Brown  
Jazz at Kilano 8, 10 pm \$25
- Meddy Gerville Group with Jérôme Calciné, Michel Alibo; Patrick Andy Group  
ShapeShifter Lab 8 pm
- Jack Donahue  
Eats Restaurant 10:30 pm
- Masami Ishikawa Quartet  
Cleopatra's Needle 8 pm
- Dave Kain Group; Dre Barnes Project  
The Garage 6:15, 10:45 pm
- Rodrigo Bonelli; Florencia Gonzalez  
Shrine 6, 8 pm

- ★ Jimmy Heath 86th Birthday Celebration  
Blue Note 8, 10:30 pm \$35
- ★ John Coltrane Festival: Azar Lawrence Quintet Celebrating John Coltrane and Elvin Jones with Eddie Henderson, Benito Gonzalez, Essiet Okun Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$40
- Alphonso Home, Chris Pattishall, Ricardo Pascal, Barry Stephenson, Jamison Ross  
Dizzy's Club 11:30 pm \$20
- ★ Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille  
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca  
The Bar on Fifth 8 pm

## Saturday, October 27

- ★ Jazz Foundation of America Benefit: Madeleine Peyroux, James Carter, Rebirth Brass Band, Lou Donaldson, Randy Weston, Junior Mance, Melvin Van Peebles w/Laxative, Davell Crawford, Ken Stringfellow, Manno Charlemagne, Sweet Georgia Brown, Alfredo Rodriguez, Matthew Whitaker, Geoffrey Gallante, Darius Jones, Elliot Sharp's Terraplane, Manu Lanvin, Henry Cole  
Hudson Studios 7 pm \$281
- Jean-Michel Pilc, Or Bareket, Ari Hoenig  
Cornelia Street Café 9, 10:30 pm \$15
- David Pleasant, Miles Griffith, Nick Russo; Famous Original Djuke Music Players: On Ka'a Davis, Nick Gianni, Cavassa, Welf Dorr, Peter Barr  
The Stone 8, 10 pm \$10
- Ben Monder Trio with Orlando Le Fleming, Diego Vogliini  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Hiromi Shimizu Quartet with Don Friedman, Phil Palombi, Shinnosuke Takahashi  
The Kilano 8, 10 pm \$25
- Manuel Valera and the New Cuban Express  
Fat Cat 10 pm
- Karen Francis  
Sistas' Place 9, 10:30 pm \$20
- Tomoyasu Ikuta Group with Hyuna Park, Atsushi Ouchi  
I-Beam 8:30 pm \$10
- Banda Magda  
Barbes 8 pm \$10
- Erika Dagnino with Ras Moshe, Blaise Siwula, Matt Lavelle, John Pietaro  
The Backroom 8 pm
- Dissident Arts Orchestra: John Pietaro, Ras Moshe, Blaise Siwula, Cheryl Pyle, Erika Dagnino, Rocco John Iacovone, Nicolas Letman-Burtinovic, Laurie Towers, Quincy Saul, Javier Hernandez-Miyares  
17 Frost Theatre of the Arts 10 pm
- Douglas Detrick's Cartography Trio with Karen Waltuch, Sara Schoenbeck, Jonathan Goldberger  
The Firehouse Space 8 pm \$10
- Marchelle Jackson and Trio with Paul Beaudry  
Oceana Restaurant 9 pm
- Zach Resnick Quintet with Mitch Guido, Will Armstrong, Ross Kratter, Steve Picataggio; Brenda Earle Quartet; Emilie Weibel  
Somethin' Jazz Club 5, 7, 9 pm \$10
- Don Slatoff Quartet  
Cleopatra's Needle 8 pm
- ★ John Coltrane Festival: McCoy Tyner Trio with Dave Holland, Jack DeJohnette and guests  
Allen Room 7:30, 9:30 pm \$55-65
- ★ John Coltrane Festival: Jazz at Lincoln Center Orchestra with guest Joshua Redman  
Rose Hall 8 pm \$30-120
- ★ Eddie Harris Birthday Celebration with Seamus Blake  
Smoke 8, 10, 11:30 pm \$30
- Esperanza Spalding Radio Music Society with Tia Fuller  
Apollo Theater 8 pm \$40-65
- Yaala Ballin Group; Jimmy Greene Quartet; Philip Harper  
Smalls 7:30, 10:15 pm 1 am \$20

- ★ George Coleman Organ Quintet with Mike LeDonne, Russell Malone, George Coleman, Jr., Danny Sadownick  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Meddy Gerville Group with Jérôme Calciné, Michel Alibo; Patrick Andy Group  
ShapeShifter Lab 8 pm
- Jack Donahue  
Eats Restaurant 9:30 pm
- ★ Jimmy Heath 86th Birthday Celebration  
Blue Note 8, 10:30 pm \$35
- ★ John Coltrane Festival: Azar Lawrence Quintet Celebrating John Coltrane and Elvin Jones with Eddie Henderson, Benito Gonzalez, Essiet Okun Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille  
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca  
The Bar on Fifth 8 pm
- Marsha Heydt Quartet; Champion Fulton Trio  
The Garage 12, 6:15, 10:45 pm

## Sunday, October 28

- ★ Jessica Pavone solo; Shayna Dulberger Quartet with Yoni Kretzmer, Chris Welcome, Carlo Costa; Matthew Shipp/Michael Bisio  
ShapeShifter Lab 7 pm \$10
- Jessica Lurie/Matt Cole; Sabir Mateen  
The Stone 8, 10 pm \$10-15
- Emilio Solla 50th Birthday Celebration  
Brooklyn Conservatory of Music 8 pm \$10
- Peter Mazza Trio with Paul Bollenback, Thomson Kneeland  
Bar Next Door 8 pm \$12
- MERMORT; Normal Love; Child Abuse; Killer BOB; Procatroist: Mick Barr; Weasel Walter, Joe Merolla, Eston Browne  
The Paper Box 8 pm \$10
- Simona Premazzi  
The Bar on Fifth 8 pm
- Simone Weisenteils Ensemble with Jeremy Slater, Daniel Carter, Blaise Siwula; Riddim Songs: David Pleasant, Miles Griffith, Swiss Chris, Nick Russo  
ABC No-Rio 7 pm \$5
- Peter Leitch/Jed Levy  
Walker's 8 pm
- George Coleman Organ Quintet with Mike LeDonne, Russell Malone, George Coleman, Jr., Danny Sadownick  
Jazz Standard 7:30, 9:30 pm \$25
- Jack Donahue  
Eats Restaurant 7:30 pm
- ★ Jimmy Heath 86th Birthday Celebration  
Blue Note 8, 10:30 pm \$35
- ★ John Coltrane Festival: Azar Lawrence Quintet Celebrating John Coltrane and Elvin Jones with Eddie Henderson, Benito Gonzalez, Essiet Okun Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille  
Village Vanguard 9, 11 pm \$25
- ★ Two Bass Hit: JD Parran/Larry Roland  
Downtown Music Gallery 6 pm
- Timo Vollbrecht Quartet  
Saint Peter's 5 pm
- Jazz Kids! with Amy Cervini  
55Bar 2 pm \$5
- Juilliard Jazz Brunch Tribute to Art Blakey & The Jazz Messengers: Jordan Pettay, Braxton Cook, Alphonso Home, Andrew Clausen, David Lantz, Joshua Crumbly, Jimmy Macbride  
Blue Note 12:30, 2:30 pm \$29.50
- Roz Corral Trio with Yotam Silberstein, Chris Berger  
North Square Lounge 12:30, 2 pm
- Iris Omig Quartet; David Coss Quartet; Tsutomu Naki Trio  
The Garage 11:30 am 7, 11:30 pm

# DAVE PHILLIPS & FREEDANCE

Thursday, October 25, 2012  
Sets 9 & 10:15pm (doors open 8:30pm)  
Cornelia Street Café  
29 Cornelia Street  
Greenwich Village, NYC

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**TONY MORENO:** drums  
**JOHN O'GALLAGHER:** alto saxophone  
**REZ ABBASI:** guitars

with special guests  
**Jon Werking & Glen Fitten**

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## Monday, October 29

- ★ Rebirth Brass Band Brooklyn Bowl 8 pm \$20
- ★ Vital Vox Festival: Philip Hamilton; Sabrina Lastman; Uneathish: Sarah Bernstein/ Satoshi Takeishi Roulette 8 pm \$15
- ★ Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★ Bobby Broom Deep Blue Organ Trio with Chris Foreman, Greg Rockingham Dizzy's Club 7:30, 9:30 pm \$25
- BANN: Seamus Blake, Jay Anderson, Oz Noy, Adam Nussbaum Blue Note 8, 10:30 pm \$15
- On Ka'a Davis Famous Original Djuke Music Big Band The Stone 9 pm \$10
- Sean Wayland; Ari Hoenig Group; Spencer Murphy Smalls 7:30, 9:30 pm 12 am \$20
- Alex Wyatt Sextet with Kyle Wilson, Jon De Lucia, Greg Ruggiero, Danny Fox, Christopher Tordini; Danny Fox Trio with Chris van Voorst van Beest, Max Goldman Sycamore 8:30, 9:30 pm \$10
- Melissa Stylianou Trio with Orlando Le Fleming, Mark Ferber Bar Next Door 8:30 pm \$12
- Beat Kaestli with Ben Stivers, Matt Wigton, Fred Kennedy Zinc Bar 7 pm \$8
- Tsuyoshi Niwa Group ShapeShifter Lab 8:30 pm
- Javier Arau Jazz Orchestra Tea Lounge 9, 10:30 pm
- Lucio Ferrara The Bar on Fifth 8 pm
- Howard Williams Jazz Orchestra; Mauricio de Souza's Bossa Brasil The Garage 7, 10:30 pm

## Tuesday, October 30

- ★ Lee Konitz Quartet Birdland 8:30, 11 pm \$30-40
- ★ Wycliffe Gordon's Dreams of New Orleans with Jon Erik-Kellso, Adrian Cunningham, Michael Dease, Matt Munisteri, Ibanda Ruhumbika, Marion Felder Dizzy's Club 7:30, 9:30 pm \$30
- Alphonso Horne, Chris Pattishall, Ricardo Pascal, Barry Stephenson, Jamison Ross Dizzy's Club 11 pm \$10
- ★ Jeff Ballard's Fairgrounds with Eddie Henderson, Kevin Hays, Jeff Parker, Larry Grenadier Village Vanguard 9, 11 pm \$25
- Francisco Mela Quartet with Ben Wendel, Gilad Hekselman, Ben Williams Jazz Standard 7:30, 9:30 pm \$20
- ★ Warren Smith Orchestra NYC Baha'i Center 8, 9:30 pm \$15
- Misha Piatigorsky with Danton Boller, Rudy Royston, Tatum Greenblatt, Joel Frahm, Peter Hess, Frank Lacy Zinc Bar 8, 10 pm
- Welf Dorr Unit with Dave Ross, Dmitry Ishenko, Joe Hertenstein; Earth People: Doug Principato, Jason Candler, Francois Grillot, Mark Hennan, Karen Borca, Andres Martinez The Stone 8, 10 pm \$10
- Persiflage: Matt Steckler, Curtis Fowlkes, Todd Neufeld, Dave Ambrosio, Satoshi Takeishi; Senhor Vargas: Greg Ward, Dan Blake, Brian Settles, Josh Sinton; Christof Knoche Quartet with Miles Okazaki, Zach Lober, Damion Reid Douglass Street Music Collective 8 pm \$10
- Spike Wilner solo; Peter Bernstein Quartet; Frank Lacy, Josh Evans, Theo Hill, Stacy Dillard, Rashaan Carter, Kush Abadey Smalls 6:30, 9 pm 12 am \$20
- Akiko Pavolka and House of Illusions with Loren Stillman, Nate Radley, Matt Pavolka, Bill Campbell Barbès 7 pm \$10
- Elina Duni with Colin Vallon, Patrice Moret, Norbert Pfammatter Drom 7:15 pm \$15
- Tom Guama Trio with Orlando Le Fleming, EJ Strickland Bar Next Door 8:30 pm \$12
- Signal Problems: Danny Gouker, Eric Trudel, Adam Hopkins, Nathan Ellman-Bell; George Schuller's Circle Wide with Peter Apfelbaum, Brad Shepik, Tom Beckham, Dave Ambrosio Korzo 9, 10:30 pm \$5
- Mossa Bildner and Friends with Philip Gibbs, Connie Crothers, Zafer Tawil, James Carter; Matt diGiovanna Group with Adam Kromelow, Jason Burger ShapeShifter Lab 8, 9:30 pm \$10
- ★ Jack Wilkins/Bucky Pizzarelli Bella Luna 8 pm
- Billy Test solo Jazz at Kitano 8 pm
- Catherine Dupuis/Russ Kassoff Somethin' Jazz Club 7 pm \$10
- Kyle Athayde; Stan Killian Trio The Garage 7, 10:30 pm
- Vital Vox Festival: Lisa Karrer/David Simons; Sasha Bogdanowitsch; Pamela Z Roulette 8 pm \$15
- Lucio Ferrara The Bar on Fifth 8 pm

## Wednesday, October 31

- John Zorn Halloween Improv Night The Stone 8 pm \$25
- Chris Washburne SYOTOS Band Smoke 7, 9, 10:30 pm
- Halloween Party!: Matt Pavolka 4tet with Ben Monder, Ted Poor, Pete Rende Seeds 9:30 pm \$10
- Nicky Schrire Quartet with Glenn Zaleski, Matt Aronoff, Jake Goldbas Jazz at Kitano 8, 10 pm \$10
- Youngjoo Song Quartet with Joonsam Lee, John Davis Comelia Street Café 8:30 pm \$10
- ★ Lee Konitz Quartet Birdland 8:30, 11 pm \$30-40
- ★ Wycliffe Gordon's Dreams of New Orleans with Jon Erik-Kellso, Adrian Cunningham, Michael Dease, Matt Munisteri, Ibanda Ruhumbika, Marion Felder Dizzy's Club 7:30, 9:30 pm \$30
- Alphonso Horne, Chris Pattishall, Ricardo Pascal, Barry Stephenson, Jamison Ross Dizzy's Club 11 pm \$10
- ★ Jeff Ballard's Fairgrounds with Eddie Henderson, Kevin Hays, Jeff Parker, Larry Grenadier Village Vanguard 9, 11 pm \$25
- Francisco Mela's Cuban Safari with Uri Gurvich, Elio Villafranca, Peter Slavov, Arturo Stable Jazz Standard 7:30, 9:30 pm \$20
- Surface to Air: Jonti Siman, Rohin Khemani, Jonathan Goldberger Barbès 8 pm \$10
- Lucio Ferrara The Bar on Fifth 8 pm

## REGULAR ENGAGEMENTS

### MONDAYS

- Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
- Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$125
- SMOKE or Captain Black Big Band; John Farnsworth Smoke 7, 9, 10:30 pm
- Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
- Sedric Choukroun and The Brasileros Chez Lola 7:30 pm
- Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
- Emerging Artists Series Bar Next Door 6:30 pm (ALSO TUE-THU)
- Joel Forrester solo Brandy Library 8 pm
- George Gee Swing Orchestra Gospel Uptown 8 pm
- Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- Grove Street Stompers Arthur's Tavern 7 pm
- JFA Jazz Jam Local 802 7 pm
- Roger Lent Trio Jam Cleopatra's Needle 8 pm
- Iris Ornig Jam Session The Kitano 8 pm
- Les Paul Trio with guests Iridium 8, 10 pm \$35
- Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
- Stan Rubin All-Stars Charley O's 8:30 pm
- Kavita Shah Trio Tomi Jazz 8 pm
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- Rakiem Walker Project Red Rooster 7:30 pm
- Jordan Young Group Bflat 8 pm (ALSO WED 8:30 pm)

### TUESDAYS

- Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
- Rick Bogart Trio with Louisa Poster L'ybane 9 pm (ALSO FRI)
- Orrin Evans Evolution Series Jam Session Zinc Bar 11 pm
- Irving Fields Nino's Tuscany 7 pm (ALSO WED-SUN)
- George Gee Swing Orchestra Swing 46 8:30 pm
- Trevor Long Trio Tomi Jazz 8 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio Arturo's 8 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- Mike LeDonne Quartet; Jason Marshall Quartet Smoke 7, 9, 10:30, 11:30 pm
- Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
- Iris Ornig Quartet Crooked Knife 7 pm
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Robert Rucker Trio Jam Cleopatra's Needle 8 pm
- Slavic Soul Party Barbès 9 pm \$10
- Ed Vodicka Trio Pier 9 8 pm (ALSO WED-THU; FRI-SAT 9 PM)

### WEDNESDAYS

- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Jonathan Batiste Band Jazz Museum in Harlem 7 pm
- Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
- Roxy Coss Smoke 11:30 pm
- Roger Davidson/Pablo Aslan Caffè Vivaldi 6 pm
- Walter Fischbacher Trio Water Street Restaurant 8 pm
- Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- Les Kurtz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Guillaume Laurent Trio Bar Tabac 7 pm
- Jake K. Leckie Trio Kif Bistro 8 pm
- Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- Greg Lewis Organ Monk with Reggie Woods Sapphire NYC 8 pm
- Ron McClure solo piano McDonald's 12 pm (ALSO SAT)
- John McNeil/Mike Fahie Tea and Jam Tea Lounge 9 pm
- Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- Alex Obert's Hollow Bones Via Della Pace 10 pm
- David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
- Yoshino Nakahara Trio Tomi Jazz 8 pm
- Stan Rubin Orchestra Swing 46 8:30 pm
- David Schnug Papa's Gino's Restaurant 8:30 pm
- Alex Terrier Trio Antibes Bistro 7:30 pm
- Justin Wert/Corcoran Holt Benoit 7 pm
- Bill Wurtzel/Mike Gari American Folk Art Museum Lincoln Square 2 pm
- Bill Wurtzel Duo Velour Lounge 6:30 pm

### THURSDAYS

- Rahn Burton 449 Lounge 1 pm (ALSO SAT)
- Jason Campbell Trio Perk's 8 pm
- Sedric Choukroun Brasserie Julien 7:30 pm (ALSO FRI, SAT)
- Jazz Open Mic Perk's 8 pm
- Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
- Michael Mwenso and Friends Dizzy's Club 11 pm (ALSO SAT 11:30 pm)
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

### FRIDAYS

- The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
- Deep Pedestrian Sintir 8 pm
- Charles Downs' Centipede The Complete Music Studio 7 pm
- Gerry Eastman's Quartet Williamsburg Music Center 10 pm
- Patience Higgins & The Sugar Hill Quartet Smoke 11:30 pm
- Kengo Nakamura Trio Club A Steakhouse 11 pm
- Brian Newman Quartet Duane Park 10:30 pm
- Frank Owens Open Mic The Local 802 6 pm
- Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
- Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
- Bill Saxton and Friends Bill's Place 9, 11 pm \$15

### SATURDAYS

- Cyrille Aimee The Cupping Room 8:30 pm
- Candy Shop Boys Duane Park 8, 10:30 pm
- Jesse Elder/Greg Ruggiero Rothmann's 6 pm
- Joel Forrester solo Indian Road Café 11 am
- Guillaume Laurent/Luke Franco Casaville 1 pm
- Annette St. John; Johnny O'Neal Smoke 11:30 am, 12:30 am
- Skye Jazz Trio Jack 8:30 pm
- UOTS Jam Session University of the Streets 11:30 pm \$5 (ALSO SAT)
- Michelle Walker/Nick Russo Anyway Café 9 pm
- Bill Wurtzel Duo Henry's 12 pm

### SUNDAYS

- Cyrille Aimee Birdland 6 pm
- Bill Cantrall Trio Crescent and Vine 8 pm
- Barbara Carroll 54Below 1 pm \$30-40
- Marc Devine Trio TGIFriday's 6 pm
- JaRon Eames/Emme KempEats 6 pm
- Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
- Marjorie Eliot/Rudell Drears/Sedric Choukroun Parlor Entertainment 4 pm
- Gene Ess Jam Session ShapeShifter Lab 3 pm \$3
- Sean Fitzpatrick and Friends Ra Café 1 pm
- Joel Forrester solo Grace Gospel Church 11 am
- Nancy Goudinaki's Trio Kellari Taverna 12 pm
- Enrico Granafel solo Sora Lella 7 pm
- Annette St. John; Allan Harris; Cynthia Soriano Smoke 11:30 am, 7, 11:30 pm
- Bob Kindred Group Café Loup 12:30 pm
- Nate Lucas All Stars Ginny's Supper Club 7 pm
- Alexander McCabe Trio CJ Cullens Tavern 5 pm
- Junior Mance Trio Café Loup 6:30 pm
- Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
- Lu Reid Jam Session Shrine 4 pm
- Vocal Open Mic; Johnny O'Neal Smalls 4:30, 8:30 pm
- Rose Rutledge Trio Ardesia Wine Bar 6:30 pm
- Secret Architecture Caffè Vivaldi 9:45 pm
- Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
- Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- Brian Woodruff Jam Blackbird's 9 pm

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- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](http://www.bqcm.org)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816) Subway: R to Union Street [www.brooklynlyceum.com](http://www.brooklynlyceum.com)
- **Brooklyn Public Library Brooklyn Heights Branch** 280 Cadman Plaza West at Tillary Street (718-623-7000) Subway: N, R to Court Street; 2, 3 to Clark Street [www.brooklynpubliclibrary.org](http://www.brooklynpubliclibrary.org)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street [www.bryantpark.org](http://www.bryantpark.org)
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- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](http://www.completemusic.com)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street [www.corneliastreetcafe.com](http://www.corneliastreetcafe.com)
- **The Counting Room** 44 Berry Street (718-599-1860) Subway: L to Bedford Avenue [www.thecountingroombk.com](http://www.thecountingroombk.com)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 th 116th Street [www.creolenyc.com](http://www.creolenyc.com)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th Street (212-696-2593) Subway: 6 to 33rd Street [www.thecrookedknife.com](http://www.thecrookedknife.com)
- **Czech Center New York** 321 East 73rd Street Subway: 6 to 68th Street [www.bohemiannationalhall.com](http://www.bohemiannationalhall.com)
- **The Cupping Room** 359 West Broadway between Broome and Grand Street (212-925-2898) Subway: A, C, E to Canal Street
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](http://www.jalc.org)

- **Douglass Street Music Collective** 295 Douglass Street Subway: R to Union Street [www.295douglass.org](http://www.295douglass.org)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](http://www.downtownmusicgallery.com)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](http://www.dromnyc.com)
- **Duane Park** 157 Duane Street (212-732-5555) Subway: 1, 2, 3 to Chambers Street [www.duaneparknyc.com](http://www.duaneparknyc.com)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](http://www.earinn.com)
- **Eats Restaurant** 1055 Lexington Avenue (212-396-3287) Subway: 6 to 77th Street [www.eatsonlex.com](http://www.eatsonlex.com)
- **Eve's Lounge** 769 Washington Avenue (347-442-5959) Subway: 2, 3 to Eastern Parkway-Brooklyn Museum
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](http://www.fatcatmusic.org)
- **Feinstein's at Loews Regency** 540 Park Avenue (212-339-4095) Subway: 4, 5, 6 to 59th Street [www.feinsteinsattheregency.com](http://www.feinsteinsattheregency.com)
- **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue [www.thefirehousespace.org](http://www.thefirehousespace.org)
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [www.garagerest.com](http://www.garagerest.com)
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.redroosterharlem.com](http://www.redroosterharlem.com)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [www.gospeluptown.com](http://www.gospeluptown.com)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](http://www.greenwichhouse.org)
- **Henry's** 2745 Broadway (212-866-0601) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994) Subway: A, C, E to 14th Street [www.highlineballroom.com](http://www.highlineballroom.com)
- **Hudson Studios** 601 West 26th Street #1330 (212-924-2430) Subway: C, E to 23rd Street [www.hudsonstudios.com](http://www.hudsonstudios.com)
- **I-Beam** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](http://www.ibeambrooklyn.com)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](http://www.indianroadcafe.com)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street [www.theiridium.com](http://www.theiridium.com)
- **Irondale Center** 85 South Oxford Street Subway: C Lafayette Street; G to Fulton Street [www.gimmeatirondale.com](http://www.gimmeatirondale.com)
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall; A, C, F, N, R to Jay Street [www.issueprojectroom.org](http://www.issueprojectroom.org)
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue [www.jackny.org](http://www.jackny.org)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](http://www.jazz966.com)
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central [www.kitano.com](http://www.kitano.com)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063) Subway: C, E, to Spring Street [www.jazzgallery.org](http://www.jazzgallery.org)
- **Jazz Museum in Harlem** 104 E.126th Street (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](http://www.jazzstandard.net)
- **Joe G's** 244 West 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](http://www.joespub.com)
- **Kaye Playhouse** 695 Park Avenue at 68th Street (212-772-5207) Subway: 6 to 68th Street [www.kayeplayhouse.hunter-cuny.edu](http://www.kayeplayhouse.hunter-cuny.edu)
- **Kellari Taverna** 19 West 44th Street (212-221-0144) Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](http://www.kellari.us)
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [www.thekitchen.org](http://www.thekitchen.org)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](http://www.knickerbockerbarandgrill.com)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425) Subway: R to Prospect Avenue [www.korzorestaurant.com](http://www.korzorestaurant.com)
- **Kupferberg Center** 65-30 Kissena Boulevard, Flushing (718-793-8080) Subway: E to 71 - Continental Aves - Forest Hills
- **The Lambs Club** 132 W. 44th Street (212-997-5262) Subway: A, C, E, to 42nd Street [www.thelambsclub.com](http://www.thelambsclub.com)
- **Lark Café** 1007 Church Avenue, Brooklyn (718-469-0140) Subway: Q to Beverly Road [www.larkcafe.com](http://www.larkcafe.com)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lepoissonrouge.com](http://www.lepoissonrouge.com)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [www.lenoxlounge.com](http://www.lenoxlounge.com)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](http://www.littlefieldnyc.com)
- **The Living Theatre** 21 Clinton Street below Houston Street Subway: F to Second Avenue [www.livingtheatre.org](http://www.livingtheatre.org)
- **The Local 269** 269 East Houston Street at Suffolk Street Subway: F, V to Second Avenue [www.thelocal269.com](http://www.thelocal269.com)
- **The Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](http://www.jazzfoundation.org)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114) Subway: 1 to 145th Street [www.londelsrestaurant.com](http://www.londelsrestaurant.com)
- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority [www.lybane.com](http://www.lybane.com)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](http://www.mcdonalds.com)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](http://www.metropolitanroom.com)
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University [www.millertheater.com](http://www.millertheater.com)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](http://www.bahainyc.org)
- **New School Arnold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschool.edu](http://www.newschool.edu)
- **The New York Society Library** 53 East 79th Street (212-288-6900) Subway: 6 to 77th Street [www.nysoclib.org](http://www.nysoclib.org)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](http://www.ninostuscany.com)
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquarejazz.com](http://www.northsquarejazz.com)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400) Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, M to Second Avenue [www.nublu.net](http://www.nublu.net)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, M to Second Avenue [www.nuyorican.org](http://www.nuyorican.org)

- **Oceana Restaurant** 120 W. 49th Street (212-759-5941) Subway: B, D, F, M to 47-50 Streets - Rockefeller Center [www.oceanarestaurant.com](http://www.oceanarestaurant.com)
- **Panoply Performance Laboratory** 104 Meserole Street (269-317-5394) Subway: G to Broadway; L to Montrose Avenue [www.panoplylab.org](http://www.panoplylab.org)
- **The Paper Box** 17 Meadow Street (718-383-3815) Subway: L to Grand Street [www.paperboxnyc.com](http://www.paperboxnyc.com)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](http://www.parlorentertainment.com)
- **Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](http://www.juilliard.edu)
- **Pier 9** 802 9th Avenue (212-262-1299) Subway: N, Q, R to 57th Street [www.pier9restaurant.com](http://www.pier9restaurant.com)
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](http://www.fairmont.com)
- **Revival Bar** 129 East 15th Street (212-253-8061) Subway: 4, 5, 6, L, N, R, Q, W to Union Square [www.revivalbarnyc.com](http://www.revivalbarnyc.com)
- **Rhythm Splash** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, M to Second Avenue [www.rockwoodmusichall.com](http://www.rockwoodmusichall.com)
- **Rose Hall** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](http://www.jalc.org)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](http://www.roulette.org)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [www.rmanyc.org](http://www.rmanyc.org)
- **SOB's** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street [www.sobs.com](http://www.sobs.com)
- **St Augustine's Church** 290 Henry Street (212-673-5300) Subway: F to East Broadway [www.staugnyc.org](http://www.staugnyc.org)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](http://www.saintpeters.org)
- **Sapphire NYC** 333 East 60th Street (212-421-3600) Subway: 4, 5, 6, N, Q, R to 59th Street [www.nysapphire.com](http://www.nysapphire.com)
- **Schimmel Center for the Arts** 3 Spruce Street (212-346-1715) Subway: 2, 3, 4, 5, A, C, J, Z to Fulton Street [www.pace.edu](http://www.pace.edu)
- **The Schomburg Center** 515 Malcolm X Boulevard (212-491-2200) Subway: 2, 3 to 135th Street [www.nypl.org/research/sc/sc.html](http://www.nypl.org/research/sc/sc.html)
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](http://www.seedsbrooklyn.org)
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street [www.shapesifterlab.com](http://www.shapesifterlab.com)
- **Shea Stadium Brooklyn** 20 Meadow Street Subway: L to Grand Street [www.sheastadiumbk.blogspot.com](http://www.sheastadiumbk.blogspot.com)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941) Subway: A, B, C, D to 125th Street [www.showmansjazz.webs.com](http://www.showmansjazz.webs.com)
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](http://www.shrinenyc.com)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](http://www.sistasplace.org)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3,9 to 14th Street [www.smallsjazzclub.com](http://www.smallsjazzclub.com)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](http://www.smokejazz.com)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: 6 to 51st Street; E to Lexington Avenue-53rd Street [www.somethinjazz.com/ny](http://www.somethinjazz.com/ny)
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [www.soralellanyc.com](http://www.soralellanyc.com)
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F, M to Second Avenue
- **Steinway Reformed Church** 21-65 41 Street at Ditmars Boulevard Subway: N to Ditmars Blvd-Astoria
- **Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue [www.carnegiehall.org](http://www.carnegiehall.org)
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [www.thestonenyc.com](http://www.thestonenyc.com)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](http://www.swing46.com)
- **Sycamore** 1118 Cortelyou Road (347-240-5850) Subway: B, Q to to Cortelyou Road [www.sycamorebrooklyn.com](http://www.sycamorebrooklyn.com)
- **Symphony Space Leonard Nimoy Thalia and Peter Jay Sharp Theatre** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](http://www.symphonyspace.org)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [www.tealoungeNY.com](http://www.tealoungeNY.com)
- **Tomí Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](http://www.tomijazz.com)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street [www.tribecapac.org](http://www.tribecapac.org)
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place [www.universityofthestreets.org](http://www.universityofthestreets.org)
- **Velour Lounge** 297 10th Avenue (212-279-9707) Subway: C, E to 23rd Street [www.velournyc.com](http://www.velournyc.com)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011) Subway: A, B, C, D, E, F, M to W. 4th Street [www.thevillagetrattoria.com](http://www.thevillagetrattoria.com)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](http://www.villagevanguard.com)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](http://www.Waltz-Astoria.com)
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Winter Garden** Battery Park City Subway: E to World Trade Center [www.worldfinancialcenter.com](http://www.worldfinancialcenter.com)
- **World Financial Center** Subway: E to World Trade Center [www.worldfinancialcenter.com](http://www.worldfinancialcenter.com)
- **York College Illinois Jacquet Perf. Space** 94-20 Guy R. Brewer Blvd. Subway: E to Jamaica Center [www.york.cuny.edu](http://www.york.cuny.edu)
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd. Subway: E to Jamaica Center [www.york.cuny.edu](http://www.york.cuny.edu)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](http://www.carnegiehall.org)
- **Zeb's** 223 W. 28th Street (212-695-8081) Subway: 1 to 28th Street [www.zebulonoundandlight.com](http://www.zebulonoundandlight.com)
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934) Subway: L to Bedford Avenue [www.zebuloncafeconcert.com](http://www.zebuloncafeconcert.com)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincbar.com](http://www.zincbar.com)



(HUDSON VALLEY CONTINUED FROM PAGE 13)

ensembles led by guitarist John Ehlig, pianist Arturo O'Farrill and drummer/percussionist Will Calhoun. The latter two, on the festival's second and third nights respectively, lit up one of the town's regular jazz spots, Coquito, managed by the widow of percussionist Ray Barretto. Calhoun's electrifying trio with Marc Cary (keyboards) and John Benitez (electric bass) presented a well-rounded set, starting with the leader's 10-minute informal groove dedicated to indigenous Brazilian drummers, Calhoun performing on a "wave machine" that created amplified and processed clay and talking drum effects. For 25 minutes, the group traversed Mongo Santamaria's "Afro Blue", spotlighting Cary's Ray Manzarek-like creativity (was that "Riders on the Storm" that crept into his improvisation?) and an extended guest alto solo by the venue's bartender (Barretto's son Chris).

Another well-known last name in the jazz field is Pastorius and young drummer Julius (electric bassist Jaco's son) splits his time between Warwick and a home in Florida. Pastorius' late set with his year-old local trio (bassist Bob Kopec and keyboardist Michael Purcell) at Eddie's Roadhouse attracted the youngest festival crowd. The group's repertoire included Wayne Shorter tunes ("Fall", "Footprints") as well as the Beatles' "Eleanor Rigby", the latter functioning as a groove-based rhythm for improvisation rather than a watered-down melodic rendition.

The festival culminated in the neighboring town's Sugar Loaf Performing Arts Center with performances by Andy Ezrin's group with drummer Adam Nussbaum and Rick Savage's Group with saxophonist Don Braden and drummer Eliot Zigmund. In addition, a special Lifetime Achievement Award ceremony (the festival's first) honored octogenarian Hudson Valley resident Hal Gaylor, erstwhile jazz bassist since turned visual artist, whose impressive resumé includes work with Charlie Parker, Chico Hamilton and Walter Norris.

Rubin hopes that other players who call Hudson Valley home will get involved in future editions. Maybe Joe Lovano, Jack DeJohnette or Dave Holland will appear on the program as the festival continues to burnish its reputation and more city musicians consider a permanent move to Warwick and the Hudson Valley, equally rich in fresh fruit and jazz culture. ❖

For more information, visit [hudsonvalleyjazzfest.org](http://hudsonvalleyjazzfest.org)

(DETROIT CONTINUED FROM PAGE 13)

Mal Waldron's "Soul Eyes", as Dezron Douglas intoned roots on bass and tenorist JD Allen called forth echoes

of John Coltrane. Allen proclaimed his own identity on "Firm Roots", Cedar Walton's swinger with the loping limp-walk opening and Latin-esque groove. Douglas' solo referenced the melody and lingered on the low end. Duke Pearson's "Jeannine" closed the set on a high note.

Wynton Marsalis' ensemble played a series of originals with power and precision born of bandstand compatibility developed over a decade. Their group conception was so tight - especially the symmetry between bassist Carlos Henriquez and drummer Ali Jackson (a Detroit native) - that some hardened Marsalis-bashers had to admit pleasant surprise. The first two songs came from his *The Magic Hour* record. Here "Free To Be" swung harder than on the original recording. The infectious New Orleans second-line plus samba groove of "Big Fat Hen" led to the high-velocity "Knozz-Moe-King" from his ensembles in the '80s, which transitioned into "Sparks", the brisk song he wrote for an Apple iPod commercial. Saxist Wes Anderson, a member of Marsalis' ensemble in an earlier period, also sat in on several numbers. "First Time", a blues with Latin flavoring, featured a stupendous solo by saxophonist Walter Blanding and a reference to Tito Puente's "Oye Como Va" by pianist Dan Nimmer. After trumpeter Sean Jones and pianist Aaron Diehl joined the group to play an early blues, the group closed with "Doin' Our Thing", which sounded like a children's song with an Asian accent.

Saxophonist Donald Harrison's set on the Main Stage on the last day presented a cross-section of styles, from jazz (swing), funk and soul to Herbie Hancock's "Watermelon Man" reborn in a New Orleans vein. He even played some 'smooth' jazz, which was not the best choice. Yet hearing all of those musical approaches in one set was nonetheless a strong statement of independence from the genre police.

Trumpeter Randy Brecker, bassist Peter Washington and drummer Lewis Nash joined saxophonist Lew Tabackin for a 90-minute set on the Waterfront Stage filled with sonic pleasures. Nash and Washington shifted gears, whether tempo or accents, smoothly, giving Tabackin and Brecker flexi-firm support, spurring inspired improvisations. On flute, Tabackin's wide-vibrato and Asian influence (trills and flutter-tonguing) amount to a sui generis approach. On tenor, he luxuriates in deep overtones. Brecker was in top form: in one solo you could hear shades of Dizzy Gillespie and Lee Morgan, idiomatic jazz shakes from pre-bebop and a tradition of noble Latin trumpeting.

The festival closed with a tribute to Art Blakey, with tenorist Jean Toussaint, pianist Geoff Keezer, trombone icon Curtis Fuller, Harrison, Blanchard, Washington and Nash. Classic arrangements on "Moanin'", "Three Blind Mice", "Free For All" and "A La Mode" evoked the ever-present spirit of one of the central drummers in jazz lore. ❖

For more information, visit [detroitjazzfest.com](http://detroitjazzfest.com)

(GUELPH CONTINUED FROM PAGE 13)

anything from harp-like glissandi to isolated guitar picking on her multi-string instrument. Committed to three-way dialogue, percussionist Gerry Hemingway smacked, rotated and tapped his drums and cymbals. Meanwhile Workman maintained pulsating basslines when he wasn't rubbing his strings or bowing them.

Rhythmic beats were abundantly present during a church-basement set by Huntsville - guitarist/banjoist Ivar Grydeland, electric bassist Tonny Klufton and percussionist Ingar Zach - plus Nels Cline and drummer Glenn Kotche. There were sequences when Klufton's unvarying strums, Grydeland's bowed banjo twangs plus Zach's wiggles and pops defined the buoyant folk-like melodies the trio reconstructs. Flashy

Cline and bombastic Kotche disrupted the balance, however, until Kotche withdrew for Zach's beat manipulation and Cline concentrated on shruti box.

Folk-like melodies were also prominent during a morning recital at the GYM by Scheinman and pianist Myra Melford. Melford squeezed accordion-like tremolos from harmonium as Scheinman used glissandi and flying spiccatto to build up to what could have been hoedown music. Later detours away from fiddle tunes allowed Melford to exhibit spiky intonation and a slippery blues time sense. Her 12-bar command resurfaced 24 hours later in the same location when her solo piano concert encore was pumped-up boogie-woogie. Her skill with blues chord progressions was as accomplished as her outlining a series of emotional compositions reflecting a painter's sketches. Using assertive elbow keypunches plus weighted chording and witty stops, these interludes threatened to fragment into dissonance but never did. In contrast, Shipp neither avoided dissonant strokes nor recourse to glistening arpeggios, kinetic runs or impressionistic patterning. Jones' fluid blowing approached the intensity of late Coltrane, compressing distended cries and altissimo screams into aggressive glossolalia. He built solos out of key percussion, distended slurps and reed bites or churned out so many splintered runs that Shipp relied on pedal pressure to respond.

Ochs and Brötzmann were Trane's spirit extenders, the former in a yoga studio duet with Drake, the latter with vibraphonist Jason Adasiewicz at the GYM. Waving tenor or soprano saxophone above the packed, floor-seated crowd, Ochs mixed moderato and agitated timbres as he slid from harsh reflux to shofar-like brays, swallowed breaths, vocalized altissimo riffs or nephritic cries. Connecting these disjointed vibrations, Drake used windmill-like motions as he rapped on a woodblock, stroked drum tops and cymbals with brushes and gauged exactly when to clobber his bass drum. If Ochs-Drake recalled Trane's duets with Rashied Ali, then Brötzmann, who formulated his musical identity around the time *Ascension* was recorded, boisterously pushed his horns to their limits backed only by vibraphone. Favoring four mallets, Adasiewicz alternately emphasized the instrument's chordal or percussive qualities. With marionette-like jerks, balancing on one foot, the vibist chimed enough polyphonic chords to match Brötzmann, whether he was producing alto multiphonics, angled smears from his tarogato or tenor saxophone blasts.

Like Coltrane and many of the GJF performers, Brötzmann mixed sound experimentation with sonic storytelling. His participation helped pinpoint why the GJF has become a major festival and why many cannot wait for 2013's 20th anniversary edition. ❖

For more information, visit [guelphjazzfestival.com](http://guelphjazzfestival.com)



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# IN MEMORIAM

By Andrey Henkin

**FLAVIO AMBROSETTI** - The father of trumpeter Franco, as young man the Swiss saxophonist started his career in earnest after seeing Coleman Hawkins play in Switzerland. His recording career began in the late '40s and later included work with his son and as part of the George Gruntz Concert Jazz Band. Ambrosetti died in August at 93.

**SEAN BERGIN** - A later South African jazz expatriate, the white saxist/flutist left his native country in the '70s to escape the musical limitations of Apartheid, settling in Holland. He had a reasonably large discography, mostly in the avant garde realm, working with Dutchmen like Ernst Reijseger and the Instant Composers Pool, fellow South Africans like Harry Miller and Louis Moholo and leading his own international projects. Bergin died Sep. 1st at 64.

**TOM BRUNO** - The drummer came up in the heady '70s Loft Scene, rubbing musical elbows with David S. Ware and Cooper-Moore, releasing a mostly solo-drum album in 1981 and later going on to play with the cooperative quartet TEST (with Daniel Carter, Matt Heyner and Sabir Mateen, the latter with whom Bruno played for years as a duo in the NYC subways). Bruno died Aug. 23rd at 75.

**JEAN FANIS** - A mainstay of the Belgian jazz scene, the pianist worked with visiting Americans as part of the house band at Brussels' Rose Noire and Blue Note clubs and since the '50s collaborated with many other Belgian jazz musicians like Fats Sadi, Jack Sels, Francy Boland, Philip Catherine, René Thomas and others. Fanis died Sep. 3rd at 88.

**CHARLES FLORES** - The bassist lent the sounds of his native Cuba to whatever band of which he was part, including those of Michel Camilo (a trio that won the 2004 Grammy for the Best Latin Jazz Album), Jane Bunnett, Paquito D'Rivera, Brian Lynch, David Sanchez, Arturo Sandoval and Dave Valentin. Flores left Cuba two decades ago to settle in Hartford, CT, where he died Aug. 22nd at 41 from throat cancer.

**VON FREEMAN** - Jazz in Chicago would look very different without the efforts and mentorship of Von Freeman. Some may know him as father to Chico but the elder Freeman (brother to fellow musicians George and Bruz), who attended the famed DuSable High School, had an impact on all levels of jazz in the Windy City, playing with visiting legends like Charlie Parker, influencing the

members of the AACM and remaining vital, despite relatively infrequent recording and touring. And though Freeman's lack of fame was not commensurate with his unique and compelling talent, he received some measure of justice when he was named part of the 2012 class of NEA Jazz Masters. Freeman died Aug. 11th at 88.

**ANNIE KUEBLER** - The archivist can be thanked for opening the collections of Duke Ellington at the Smithsonian Institution and Mary Lou Williams at the Institute of Jazz Studies at Rutgers University. It was during work on the former that Kuebler established herself as an Ellington scholar and later assisted in the promulgation of Benny Carter's archives. Kuebler died Aug. 13th at 61.

**BYARD LANCASTER** - A legend in his native Philadelphia, the saxophonist cut his teeth during the New Thing era of New York City jazz, working with Archie Shepp, Sunny Murray and Bill Dixon in the mid '60s and later fellow City of Brotherly Lovers like Khan Jamal in the last few decades, all while releasing albums as a leader every decade or so until the '00s, when he became more prolific. Lancaster died Aug. 23rd at 70.

**SHIMRIT SHOSHAN** - The Israeli pianist came to New York after studies at the Thelma Yellin School of the Arts and time in the army. Upon arrival, she studied at City College and The New School and worked with Abraham Burton, Nasheet Waits and Eric McPherson, among others. A finalist in both the Mary Lou Williams Women In Jazz Competition and the Thelonious Monk Institute Ensemble Competition, Shoshan released her only album as a leader in 2010 and died Aug. 19th at 29 from cardiac arrest.

**TOMASZ SZUKALSKI** - The Polish saxophonist's best-known associations were with countrymen Zbigniew Namyslowski and Tomasz Stanko in the '70s (including the latter's 1975 classic *Balladyna*) but Szukalski also led many groups over the years, be it duos with multi-instrumentalist Józef Skrzek, trios or quartets, mostly for Polish labels. Szukalski died Aug. 2nd at 64.

**NABIL TOTAH** - The bassist moved to the US from his native Jordan in the mid '40s. His early musical experience came in US Army bands and upon returning to civilian life, Totah worked with a wide array of players like Herbie Mann, Zoot Sims, Benny Goodman and Lee Konitz. His sole album as a leader, the piano trio date *Double Bass*, came out in 1985. Totah died Jun. 7th at 82.

# BIRTHDAYS

**October 1**  
Andre Paquinet b.1926  
Dave Holland b.1946  
Mark Helias b.1950  
Tony Dumas b.1955  
Fred Lonberg-Holm b.1962

**October 2**  
†Wally Rose 1913-97  
†Phil Urso 1925-2008  
†Howard Roberts 1929-92  
†Ronnie Ross 1933-91  
Peter A. Schmid b.1959  
Django Bates b.1960

**October 3**  
†Edgar Battle 1907-77  
†Buddy Banks 1909-91  
†Von Freeman 1922-2012  
George Wein b.1925  
Rashid Bakr b.1943  
Mike Clark b.1946  
Michael Bowie b.1961  
Carsten Dahl b.1967

**October 4**  
†Noel Chiboust 1909-94  
†Marvin Ash 1914-74  
†Walter Bishop 1927-98  
†Leon Thomas 1937-99  
Mark Levine b.1938  
Steve Swallow b.1940  
Eddie Gomez b.1944  
Robert Hurst b.1964  
Mat Maneri b.1969

**October 5**  
†Jimmy Blanton 1918-42  
†Bill Dixon 1925-2010  
†Donald Ayler 1942-2007  
Clifton Anderson b.1957  
Tord Gustavsen b.1970

**October 6**  
Norman Simmons b.1929  
Steve Elmer b.1941  
Masahiko Satoh b.1941  
Mark Whitfield b.1966

**October 7**  
†Papa Jo Jones 1911-85  
†Alvin Stoller 1925-92  
†Larry Young 1940-78  
Aaron Parks b.1983

**October 8**  
†JC Heard 1917-88  
†Pepper Adams 1930-86  
John Betsch b.1945  
Steven Bernstein b.1961  
Ted Kooshian b.1961

**October 9**  
†Elmer Snowden 1900-73  
Bebo Valdes b.1918  
Yusef Lateef b.1920  
Abdullah Ibrahim b.1934  
Chucho Valdes b.1941  
Satoko Fujii b.1958  
Kenny Garrett b.1960  
Jeff Albert b.1970  
Amy Cervini b.1977

**October 10**  
†Harry "Sweets" Edison 1915-99  
†Thelonious Monk 1917-82  
†Monk Montgomery 1921-82  
†Julius Watkins 1921-77  
†Oscar Brown Jr. 1926-2005  
Junior Mance b.1928  
†Ed Blackwell 1929-92  
Cecil Bridgewater b.1942  
Scott Reeves b.1950  
Pam Fleming b.1957

**October 11**  
†Curtis Amy 1919-2002  
†Art Blakey 1919-90  
†Billy Higgins 1936-2001  
†Lester Bowie 1941-99  
†Fred Hopkins 1947-99  
Federico Ughi b.1972

**October 12**  
Mel Rhyne b.1936  
Ed Cherry b.1957  
Michael Mossman b.1959  
Harry Allen b.1966

**October 13**  
†Art Tatum 1909-56  
Terry Gibbs b.1924  
†Ray Brown 1926-2002  
Tommy Whittle b.1926  
Lee Konitz b.1927  
†Johnny Lytle 1932-95  
Pharoah Sanders b.1940  
Joachim Badenhorst b.1981

**October 14**  
Dusko Goykovich b.1931  
†Fritz Pauer 1943-2012  
Garrison Fewell b.1953  
Kazumi Watanabe b.1953

**October 15**  
Freddy Cole b.1931  
†Joe Rocciano 1939-97  
Palle Danielsson b.1946  
Bo Stief b.1946  
Bill Charlap b.1966  
Reid Anderson b.1970

**October 16**  
Ray Anderson b.1952  
Tim Berne b.1954  
Roy Hargrove b.1969

**October 17**  
†Cozy Cole 1906-81  
†Barney Kessel 1923-2004  
Sathima Bea Benjamin b.1936  
Joseph Bowie b.1953  
Howard Alden b.1958  
Manuel Valera b.1980

**October 18**  
†Anita O'Day 1919-2006  
†Bent Jaedig 1935-2004  
†JC Moses 1936-77  
Wynton Marsalis b.1961  
Bill Stewart b.1966  
Myron Walden b.1972  
Esperanza Spalding b.1984

**October 19**  
Howard Smith b.1910  
†Red Richards 1912-98  
Eddie Daniels b.1941  
Ronnie Burrage b.1959  
Tim Garland b.1966

**October 20**  
†Jelly Roll Morton 1890-41  
†Johnny Best 1913-2003  
†Ray Linn 1920-96  
†Willie Jones 1929-1991  
†Eddie Harris 1934-96  
Dado Moroni b.1962  
Mark O'Leary b.1969

**October 21**  
†Don Byas 1912-72  
†Dizzy Gillespie 1917-93  
†Don Elliott 1926-84  
Bobby Few b.1935  
Jerry Bergonzi b.1947  
Marc Johnson b.1953  
Fred Hersch b.1955  
David Weiss b.1964

**October 22**  
Giorgio Gaslini b.1929  
†Tyrone Hill 1948-2007  
Jane Bunnett b.1955  
Hans Glawischnig b.1970

**October 23**  
†Sonny Criss 1927-77  
†Fats Sadi 1927-2009  
†Gary McFarland 1933-71  
Ernie Watts b.1945  
Tristan Honsinger b.1949  
Dianne Reeves b.1956

**October 24**  
†Louis Barbarin 1902-97  
†Jimmie Powell b.1914  
Odean Pope b.1938  
Jay Anderson b.1955  
Rick Margitza b.1961

**October 25**  
†Eddie Lang 1902-33  
†Don Banks 1923-80  
Jimmy Heath b.1926  
Terumasa Hino b.1942  
Robin Eubanks b.1955

**October 26**  
†Charlie Barnet 1913-91  
†Warne Marsh 1927-87  
Eddie Henderson b.1940

**October 27**  
†Sonny Dallas 1931-2007  
Barre Phillips b.1934  
Philip Catherine b.1942  
Arild Andersen b.1945  
Nick Stephens b.1946  
Ken Filiano b.1952  
David Hazeltine b.1958  
Amanda Monaco b.1973

**October 28**  
†Chico O'Farrill 1921-2001  
Cleo Laine b.1927  
Andy Bey b.1939  
Jay Clayton b.1941  
Glen Moore b.1941  
†Elton Dean 1945-2006  
Michel Pilz b.1945  
Richard Bona b.1967  
Kurt Rosenwinkel b.1970

**October 29**  
†Hadda Brooks 1916-2002  
†Neil Hefti 1922-2008  
†Zoot Sims 1925-85  
†Pim Jacobs 1934-96  
Siggy Busch b.1943  
Emilio Solla b.1962  
Mats Gustafsson b.1964  
Josh Sinton b.1971

**October 30**  
†Teo Macero 1925-2008  
†Bobby Jones 1928-80  
†Clifford Brown 1930-56  
Trilok Gurtu b.1951

**October 31**  
Toshiyuki Miyama b.1921  
†Illinois Jacquet 1922-2004  
†Ted Nash 1922-2011  
†Bob Graettinger 1923-57  
†Ray Crane 1930-94  
†Booker Ervin 1930-70  
Les Tomkins b.1930  
Johnny Williams b.1936  
†John Guerin 1939-2004  
Reimer Von Essen b.1940  
†Sherman Ferguson 1944-2006  
David Parlato b.1945  
Bob Belden b.1956  
Vincent Gardner b.1972



**MASAHIKO SATOH**  
**October 6th, 1941**

Despite geographic isolation, Japan has produced countless numbers of world-class jazz musicians of all stripes. Less known than he should be is pianist Masahiko Satoh, one of the original and most compelling avant gardists of the Land of the Rising Sun. He has been a leader since 1969, releasing well over 100 albums in various formats, from solo to trio to large ensembles. And as a sideman he has worked with every important Japanese jazz musician as well as such players as Anthony Braxton, Attila Zoller, Jean-Luc Ponty, Gary Peacock and Nancy Wilson, to name but a few but demonstrate Satoh's range. In addition, Satoh has composed music for film and television and continues to perform regularly, though far-too-rarely outside of Japan. *-AH*

# ON THIS DAY

by Andrey Henkin



*Jazz Studio 1*  
Various Artists (Brunswick)  
October 10th, 1953

The *Jazz Studio* series came about as a response to producer Norman Granz' Jam Sessions Clef/Verve releases (a studio offshoot of the Jazz At The Philharmonic projects). Later editions featured West Coast musicians but this inaugural volume is more eastward-looking with Joe Newman (trumpet), Bennie Green (trombone), Frank Foster and Paul Quinichette (tenor saxes), Hank Jones (piano) and Sir Jonathan Gasser (aka guitarist Johnny Smith) playing a 22-minute version of "Tenderly" and 14-minute take of "Let's Split".



*Indo-Jazz Suite*  
Joe Harriott/Jon Mayer (Atlantic)  
October 10th, 1966

Nowadays, jazz-Indian fusion is common and celebrated (even itself being fused with other genres). But first promulgated in the mid '60s, it was a revolutionary sound. Jamaican alto saxist Joe Harriott, legendary on the British jazz scene, collaborates here with Indian composer John Mayer (who played violin in British orchestras) in a ten-piece group: four Indian musicians and Harriott's own jazz sextet. Mayer composed the four ragas, combining instruments like tabla, tamboura and sitar with jazz sensibilities, birthing a movement.



*Last Polka In Nancy ?*  
Frank Wright (Center of the World)  
October 10th, 1973

After early work in the New Thing cauldron of New York in the mid '60s, tenor saxophonist Frank Wright left for the more verdant musical shores of Europe, where he and many others of his ilk gained the fame that eluded them stateside. Three other players - pianist Bobby Few, bassist Alan Silva and drummer Muhammad Ali - round out this live quartet date, four tunes written by either Silva or Few, from the Jazz Pulsations Festival in Nancy, France, the third recorded document of one of the strongest bands to tour all over Europe.



*Epistrophy*  
Charlie Rouse (Landmark)  
October 10th, 1988

On what would have been former employer Thelonious Monk's 71st birthday (and almost seven years after his death), tenor saxist Charlie Rouse convened this tribute, recorded live at the Jazz In The City Festival in San Francisco. The participants are an odd assortment - Don Cherry (trumpet), Buddy Montgomery (vibes), George Cables and Jessica Williams (piano), Jeff Chambers (bass) and Ralph Penland (drums) - on a six-tune program of Monk classics like "'Round Midnight", "Blue Monk" and the title track.



*Oriental Express*  
Aki Takase (Omagatoki)  
October 10th, 1994

In a discography that began in the late '70s, this disc would be among the last on which the Japanese expatriate worked with her countrymen. The pianist leads a septet here (only bassist Nobuyoshi Ino was a regular collaborator) of trumpet, alto/soprano and tenor/baritone saxophone, trombone and herself in the rhythm section. Takase wrote three of the tunes, Charles Mingus one and Alex von Schlippenbach (her partner) the other. Two years later this group would collaborate with the Berlin Contemporary Jazz Orchestra.



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<b>JIMMY HEATH</b>	<b>KENNY GARRETT</b>
<b>CHRISTIAN MCBRIDE</b>	<b>RAVI COLTRANE</b>
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