# THE NEW YORK CITY JAZZ RECORD

September 2013 | No. 137 Your FREE Guide to the NYC Jazz Scene nycjazzrecord.com

## MATTHEW SHIPP
### SHIPP-SHAPE

FRED FRITH • RALPH ALESSI • BILL CROW • CAPRI RECORDS • EVENT CALENDAR

# Blue Note

WORLD'S FINEST JAZZ CLUB & RESTAURANT

**SEPTEMBER 2013**

**CASSANDRA WILSON**
**SEP 5 - 8**

**JOE SAMPLE & THE CREOLEJOE BAND**
**SEP 10 - 15**

**NEW GARY BURTON QUARTET**
**70th BIRTHDAY TOUR**
**WITH ARTURO SANDOVAL (17-18), TERENCE BLANCHARD (19-20), & LARRY CORYELL (21-22)**

**CHICK COREA & THE VIGIL**
**SEP 24 - 29**

**MICHELLE CARR & MARK WHITFIELD - CD RELEASE**
**SEP 2**

**GADI LEHAVI TRIO**
**SEP 3**

**ERIC HARLAND - VOYAGER**
**SEP 4**

**TOMAS DONCKER - CD RELEASE**
**SEP 9**

**JESSE FISCHER & SOUL CYCLE**
**SEP 16**

**ALICIA OLATUJA**
**SEP 23**

**SEAN SMITH QUARTET**
**SEP 30**

## LATE NIGHT GROOVE SERIES

| | |
|---|---|
| OLI ROCKBERGER | SEP 6 |
| FELIX PASTORIUS | SEP 7 |
| TY STEPHENS & (THE) SOULJAAZZ | SEP 13 |
| MAKAYA McCRAVEN | SEP 14 |
| CHRISTIAN SCOTT | SEP 20 |
| JENNY HILL & LIQUID HORN | SEP 21 |
| ADRIAN HIBBS | SEP 27 |
| THE FLOWDOWN | SEP 28 |

## SUNDAY BRUNCH SERIES

| | |
|---|---|
| DAVE PIETRO QUARTET | SEP 1 |
| KATE DAVIS | SEP 8 |
| JUILLIARD JAZZ ENSEMBLE | SEP 15 |
| ANDREA TIERRA | SEP 22 |
| JOE ALTERMAN | SEP 29 |

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FRIDAY & SATURDAY LATE NIGHTS: 12:30AM

SUNDAY BRUNCH: 12:30PM & 2:30PM

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THE NEW YORK CITY JAZZ RECORD

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FEATURED ARTISTS / 7:00, 9:00 & 10:30pm

*Friday & Saturday Sep 6 & 7*

**ERIC REED QUARTET**
**Seamus Blake • Eric Reed • Ben Williams • Gregory Hutchinson**

*Friday & Saturday Sep 13 & 14*

**HAROLD MABERN TRIO**
**Harold Mabern • John Webber • Joe Farnsworth**

*Friday & Saturday Sep 20 & 21*

**DAVID HAZELTINE QRT**
**Seamus Blake • David Hazeltine • David Williams • Joe Farnsworth**

*Friday & Saturday Sep 27 & 28*

**WILLIE JONES III QNT**
**featuring Eddie Henderson**
**Eddie Henderson • Stacy Dillard • Theo Hill**
**Dwayne Burno • Willie Jones III**

JAZZ BRUNCH / 11:30am, 1:00 & 2:30pm

*Sundays*
***Vocal Jazz Brunch***
**Annette St. John and her Trio**

SPECIAL EVENT / 7:00, 9:00 & 10:30pm

*Wednesday & Thursday Sep 17 & 18*

**FONT 2013**
**(FESTIVAL OF NEW TRUMPET MUSIC)**

***Tue 9/17:*** **Vitaly Golovnev Quartet, Miki Hirose Quintet, Adam Meckler & Lulu's Playground, and Josh Evans Quintet**

***Wed 9/18:*** **Bria Skonberg Quartet, Nick Roseboro Quartet, Billy Buss Quartet, and Jeremy Pelt**

ONE NIGHT ONLY / 7:00, 9:00 & 10:30pm

*Thursday Sep 4*
***"The Music of Wes Montgomery"***
**John Webber Quartet**

*Wednesday Sep 11*
***"Flamenco Meets Jazz"***
**Barbara Martinez Quintet**

*Tuesday Sep 25*
***"Voice Like a Horn" CD Release Party***
**Pete McGuinness**

RESIDENCIES / 7:00, 9:00 & 10:30pm

*Sundays Sep 1, 15 & 29*
**SaRon Crenshaw Band**

*Sundays Sep 9 & 22*
**Allan Harris**

*Mondays Sep 2, 9, 16, 23 & 30*
**Jason Marshall Big Band**

*Tuesdays Sep 3, 10, 17 & 24*
**Mike LeDonne Groover Quartet**
**Eric Alexander (ts) • Peter Bernstein (g) • Joe Farnsworth (dr)**

*Thursdays Sep 5, 12, 19 & 26*
**Gregory Generet**

LATE NIGHT RESIDENCIES / 11:30 -

| | |
|---|---|
| *Mon* | **The Smoke Jam Session** |
| *Tue* | **Milton Suggs Quartet** |
| *Wed* | **Brianna Thomas Quartet** |
| *Thr* | **Nickel and Dime OPS** |
| *Fri* | **Patience Higgins Quartet** |
| *Sat* | **Johnny O'Neal & Friends** |
| *Sun* | **Roxy Coss Quartet** |

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SMOKE

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Even as we get older, there is a certain anticipation to September, an extension of that nervous back-to-school feeling we got as kids all those years (decades?) ago. You remember - anxiety over meeting new friends and new teachers and all the new experiences awaiting us in the months ahead. Maybe that's why so many albums are released just as summer heat gives way to fall cool. This month, we are awash in CD release concerts throughout the city, many of which we are featuring in our CD Review section: Warren Wolf, JD Walter and Tarbaby at Jazz Standard; Charles Evans and Connie Crothers/Jessica Jones at ShapeShifter Lab; Rocket Science at The Stone; Tom Dempsey at LaGuardia Performing Arts Center; Gerald Clayton at SubCulture; Ryan Cohan at Iridium; Harris Eisenstadt and Eric Hofbauer at Greenwich House Music School; Gary Burton at Blue Note; Jonathan Moritz at Barbès; Ghosts of the Holy Ghost Spermic Brotherhood at Downtown Music Gallery; Mostly Other People Do the Killing at The Firehouse Space; Albert "Tootie" Heath at Village Vanguard; Andrew Rathbun at Cornelia Street Café.

It's so much you can almost forget our featured artists, who are no less busy. Pianist Matthew Shipp (On The Cover) has a new solo album out, which too gets a release event at SubCulture. Guitarist Fred Frith (Interview), fresh off of a week at The Stone, will celebrate an album as well, albeit one from 1979-80, when he recreates *Gravity* for two nights at Roulette. And trumpeter-about-town Ralph Alessi (Artist Feature), in addition to a slew of sideman gigs, will celebrate the release of his new (and ECM leader debut) album at Jazz Standard for two nights. Even Oscar Pettiford (Encore), who died tragically at 37, 53 years ago this month, has a new album, an archival release of German sessions from 1958-59.

If that's not enough, we have features on bassist Bill Crow (Encore); Capri Records (Label Spotlight) and Festival Reports from Newport, RI and Siena, Italy.

With so much jazz heating up, it's lucky the temperature is coming down. We'll see you out there...

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

***On the cover:*** **Matthew Shipp (Peter Gannushkin/DOWNTOWNMUSIC.NET)**

***Corrections:*** **In last month's NY@Night, Sam Bardfeld has been a member of the Jazz Passengers for over a decade. In last month's CD Reviews, the Oliver Lake twofer was written by Ken Waxman. In last month's birthday spotlight, Perry Robinson was actually born Sep. 17th, 1938.**

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FONT
FESTIVAL OF NEW TRUMPET MUSIC
2013
SEPT 10TH THRU OCT 2ND
MUSIC FOR
SMALL MEDIUM AND
MASSIVE
PREMIERES FANFARES AND REMEMBRANCE
ALL KINDS OF TRUMPET

**Roulette**
509 Atlantic Ave, Brooklyn
**September 10th & 11th**
Christian Wolff | Roy Campbell Jr. | John Zorn
Honoring Lawrence D. "Butch" Morris
Henry Brant for 52 Trumpets

**Village Zendo**
588 Broadway #1108
**September 14th**
RPE Duo | Douglas Detrick Group

**Douglass St. Collective**
295 Douglass Street, Brooklyn
**September 15th & 16th**
Chad McCullough | Laura Kahle | David Smith
Matt Holman | Lina Allemano | The Westerlies

**SMOKE**
2751 Broadway
**September 17th & 18th**
Vitaly Golovnev | Miki Hirose | Adam Meckler
Josh Evans | Bria Skonberg
Nick Roseboro | Billy Buss | Jeremy Pelt

**St. Peter's Church**
619 Lexington Ave at 54th St
**September 22nd & 23rd**
Ted Daniel | Hugh Ragin | David Amram
Lew Soloff | James Zollar
Myles Sloniker | Bruce Cox
Dave Douglas Sextet featuring Heather Masse

**Jazz Standard**
116 E 27th St
**October 1st & 2nd**
**2013 FONT Awardee**
Marcus Belgrave Quartet
featuring Geri Allen

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When the collaborative quartet **Ideal Bread** played Ibeam Brooklyn (Aug. 12th) the clock was running on a Kickstarter appeal for *Beating the Teens*, the band's third album devoted to the music of Steve Lacy. *Beating the Teens* is a twist on *Scratching the Seventies* (Saravah), the landmark Lacy collection, which Ideal Bread hopes to revisit and transform in its entirety. Baritone saxophonist Josh Sinton, the group's appointed talker, introduced Kirk Knuffke on cornet, Adam Hopkins on bass and drummer Tomas Fujiwara, all of whom made a strong case for the album in the works. They led off with the slow splintered theme of "The Wane" and followed it with "Scraps", a brighter piece, all meticulously harmonized hits and odd drum patterns. "Dreams", built around sensitive duet exchanges for cornet and drums, led right into "Cryptosphere", an almost John Cage-ian affair: Sinton scraped at the floor with a kitchen utensil, Hopkins dropped a hardcover book several times, Fujiwara lifted up his floor tom and struck a cymbal with it - all while an Ideal Bread recording played in the background. As Sinton explained, Lacy dedicated these pieces to figures as diverse as Kid Ory and Frederic Rzewski and the reference points all seemed to make sense. The first set closed with another medley: "Ladies", which pitted an agitated rhythm section against the more relaxed legato horns, into "Blinks", with an all-out solo by Fujiwara, who put a New Orleans spin on Lacy's ingenious quasi-Monkish line. ***- David R. Adler***

The Siberian pianist **Roman Stolyar**'s matinee set at Spectrum (Aug. 4th) was initially billed as a duo with drummer Weasel Walter, but it became a trio with bassist Dominic Duval a few days before the gig and by the day of the gig had grown into a quartet and ultimately was a pair of duos, a trio and quartet, all with Stolyar at center. The pianist showed himself to be a muscular improviser from the get-go. Heavy sustain and heavy bass bowing in duo with Duval moved at medium tempo, yet he was still unafraid of romantic flourish. His brisker pairing with Walter was certainly no less power-mad. They seemed like two unsupervised kids riding bulls in a china candy shop until Stolyar moved to the inside of the case and they started striking something in common. When they took the stage as a trio, it was hard to tell if there was really room for more than a duo within the three cornered ring they'd made: Duval beating the body of his bass, Walter using a triangle as an intermediary between sticks and cymbals, Stolyar locking into tight repetitions until he seemed to be propelled off the bench and stood and listened for a moment, then sat down to a genuine passage of swinging hardbop. They were then joined by Ann Arbor guitarist Kirsten Carey. Hunched over in low volume, heavy distortion and confident sputters of skronk, she slowly pushed her volume over several minutes until she forced the men in line with a regimented, offbeat march.

***- Kurt Gottschalk***

Photo by Scott Friedlander

Ideal Bread @ Ibeam Brooklyn

Peter Gannushkin/DOWNTOWNMUSIC.NET

Roman Stolyar & Weasel Walter @ Spectrum

At first glance bassist **Pedro Giraudo's Expansions Big Band** looked like a standard jazz lineup: five saxophones, four trombones, four trumpets and rhythm section with piano. But the first set at Birdland (Aug. 11th) quickly revealed the skills of Paulo Stagnaro on cajón and percussion, often obscured from view by Giraudo's upright bass. Seated between drummer Franco Pinna and pianist Jess Jurkovic, Stagnaro brought the leader's wide-ranging South American influences into vibrant relief, boosting the rhythmic dynamism and sonic power of the music. "Moñeca", in driving 5/4, featured Giraudo on electric bass and trombonist Ryan Keberle and Pinna as soloists. Another electric bass vehicle, "Duende del Maté" from Giraudo's 2011 release *Córdoba* (ZOHO), beckoned with furious beats and handclaps, intricate section writing and solos by Miki Hirose on trumpet and Sam Sadigursky on tenor sax. Two pieces, "La Viudita" and "Desconsuelo", dated back to 2005 but sounded fresh as larger scores (Expansions has two more trumpets and trombones than the Pedro Giraudo Jazz Orchestra). Alto saxophonist Will Vinson, a prominent voice throughout, soared on the main theme and ripped up the solo section of "La Ley Primera", rooted in the zamba ballad form of Giraudo's native Argentina. The most striking solo entrance came late in the set: trombonist Mike Fahie, on "Desconsuelo", burned with confidence while staring ahead, a little stunned, as though looking right back at himself. ***(DA)***

The trio **Sifter** played a CD release show as a part of a free Friday night jazz series at the Neighborhood Church of Greenwich Village. But with the ink barely dry on their self-titled disc (released by Relative Pitch) the trio was already playing new compositions with an eye, it would seem, toward the future. Guitarist Mary Halvorson, cornet player Kirk Knuffke and drummer Matt Wilson began their second set (Aug. 2nd) with "Original Blimp", a gently swinging Knuffke composition from the record. "Wind Spirit", a new piece by Wilson inspired by the Trayvon Martin verdict sounded hopeful despite its inspiration. Another new piece, by Knuffke, was written as a dedication to the late saxophonist Jim Pepper. The record is a dozen short songs, almost pop in the sense of setting a series of three-minute moods, and for the concert they didn't stretch things out much further. Short, thoughtful arcs were held together by Wilson's steady hand, showing again and again that there aren't strict rules about keeping strict time. There was an odd humor to his presence much of the night, enough so that he and Knuffke shared a laugh during an almost perversely methodical drum solo. Within the trio is a strong dedication to finding their way through to each other's compositions, which is to say they are greater than the sum of their familiar parts, which is to say they're a band, not just a one-off meeting, a band clearly already ready for new tunes even as their debut CD hit the shelves. ***(KG)***

It's no secret that jazz has lost its connection to the (wo)man in the street, so when a group of youngish lions like **NEXT Collective** cover contemporary 'pop' songs, there's hope that upcoming generations will tune in. Kicking off the very first set of a five-day run at Jazz Standard (Aug. 7th), Gerald Clayton (piano), Logan Richardson (alto sax), Walter Smith III (tenor sax), Matt Stevens (guitar), Joe Sanders (bass) and Justin Brown (drums) brought a decidedly jazz sensibility to a decidedly hip setlist: Little Dragon's "Twice" (played in 9/4), followed by Clayton's "Shadamanthem" (with an effective solo by the composer), Pearl Jam's "Oceans", Meshell Ndegeocello's "Come Smoke My Herb", D'Angelo's "Africa" (a tasteful rock ballad), closing with Dido's "Thank You" (with another fine solo by Clayton). The collective's style was just that, emphasizing group cohesion over individual soloing, with smooth segues between sections, sparse horn arrangements, streamlined harmonies and solid rock grooves that culminated in a hypnotic effect. Richardson, Smith and Stevens all took solo turns, for the most part laying low in the overall mix while Clayton's presence was more palpable, injecting graceful flourishes and light counterpoint throughout. Ironically, the 'pop' repertoire may have been a little too hip for the not-so-youngish audience (no one could identify "Come Smoke My Herb" when Clayton asked them), but maybe that's a good sign. ***- Tom Greenland***

**Steve Turre** brought an extraordinary new ensemble into Dizzy's Club to celebrate the forthcoming release of his latest effort, *Bones of Art* (HighNote), which features the *Saturday Night Live* trombonist in a three-trombone sextet with Robin Eubanks and Frank Lacy, fellow veterans of Art Blakey and the Jazz Messengers. The group opened the week's final set (Aug. 4th) playing "Bird's Bones", a lively bop line by trombonist Steve Davis (another Blakey alumnus, who is heard on the CD). The frontline, with its mellifluous sound, floated airily over the rhythmic Kenny Davis bassline, heard out front in the rhythm section, flanked by pianist Xavier Davis and drummer Willie Jones III. As each trombonist soloed with his distinctive sound, it was apparent that there would be as much tonal variety in this group as in any more traditionally configured sextet. The band followed with a new Turre composition introduced as being about "a young man who went to the store, bought some Skittles and never got home." The stirring piece, "Trayvon's Blues", was dramatic in tone, with Lacy's cries of "Stand fast Trayvon", recalling Charles Mingus' "Freedom", further enhanced by the composer's wailing conch shells. Turre's "4 & 9" showcased Eubanks' mastery of the odd meter, then Davis' "Twilight" had the whole band swinging in a 6/8 Latin groove to end the set. Responding to the full house's cries for an encore, Turre brought the band back for one more, his "Julian's Blues". ***- Russ Musto***

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NEXT Collective @ Jazz Standard

© 2013 Jack Vartoogian/FrontRowPhotos

Steve Turre and The Bones of Art @ Dizzy's Club

A sense of discovery was in the air when pianist Vijay Iyer brought **Tirtha**, his trio with South Indian musicians Prasanna (guitar) and Nitin Mitta (tablas), to The Stone (Aug. 3rd) for two crowded and well-received sets. Underpinned by Mitta's mercurial accents, cushioned by Iyer's churning chords and ambidextrous rhythms and fired by Prasanna's singing guitar lines, embellished with wide finger-slides that mimic the gamaka (vocal ornamentation) of Carnatic (South Indian classical) singers, Tirtha traversed the interzone between jazz and Indian music, suggesting an emergent bilingualism. The trio played all but two songs from its eponymous debut CD (ACT Music, 2008), including "Remembrance" and "Tirtha" in the first set, "Falsehood" and "Abundance" in the second and "Duality", "Tribal Wisdom" and "Entropy in Time" in both. The latter tune, based on a traditional Carnatic raga (Bilahari) and improvisational structure (ragam-talam-pallavi), was a standout, beginning with Prasanna's dazzling alapana (solo in free rhythm), leading to a driving 18-beat tala (time cycle), climaxing (in the second set) with rapid call-and-response between guitar and tabla. "Duality" toggled major and minor thirds, with punchy tihai (thrice repeated) phrasing; "Tribal Wisdom's" 12-beat solkattu (recited rhythms) intro gelled into a dancing groove and the evening ended with a shuffle-funky version of South Indian film score composer Ilaiyaraaja's "Inji Idupazhagi". ***(TG)***

The **Smalls Legacy Band**, the hard-hitting sextet that takes it name from the Greenwich Village bastion of contemporary mainstream jazz, returned to its regular place on the bandstand of the basement establishment to deliver a typically exciting set of music (Aug. 13th). The cooperative band fronted by veteran trombonist Frank Lacy, with some of the strongest young players on the scene today - trumpeter Josh Evans, tenor/soprano saxophonist Stacy Dillard, pianist Theo Hill, bassist Rashaan Carter and drummer Jason Brown - plays a wide ranging repertoire that includes both originals by its members and seldom heard compositions from the '60s and '70s, such as Freddie Hubbard's "The Intrepid Fox", the fiery hardbopping classic that concluded the evening's first show. The band began its second set hot from the start, charging out of the gate with Lacy's "The Spirit Monitor", a soulful outing that showcased the composer's bold sound and rhythmic drive, Dillard's broad toned moaning tenor and Hill's melodically engaging McCoy Tyner-ish chords. The frontline's unified ensemble harmonics came to the fore as the band began its second song, Joe Bonner's "Love Dance", on which Evans recalled the sound of Woody Shaw while remaining decidedly his own man. The group ended the set with another Lacy composition, "Settegast Strut", a gospel-drenched processional paying tribute to his Texas roots on which the horns soloed wildly over the explosive rhythm section. ***(RM)***

# WHAT'S NEWS

A benefit concert has been arranged to raise funds for saxophonist **Dayna Stephens**, who is suffering from the rare illness Focal Segmental Glomerulosclerosis and is awaiting a kidney transplant. The concert will take place at The Jazz Gallery Sep. 28th and will feature Joe Lovano. For more information, visit helpdaynastephens.org.

The **Nuyorican Poets Café**, the East Village venue that regularly presents jazz performances, has received funding from the city to facilitate repairs after damage sustained during Hurricane Sandy. $5.3 million will be applied to the club and the building in which it is housed. For more information, visit nuyorican.org.

Trumpeter **Arturo Sandoval** is among the recipients of the 2013 Presidential Medal of Freedom. For more information, visit whitehouse.gov.

**Bethlehem Records**, a legendary '50s imprint, will have its catalogue restored, remastered and reissued through a partnership of Verse Music Group and Naxos of America. The initial set of releases, available as of last month, includes seminal work by Art Blakey, Charles Mingus, John Coltrane, Nina Simone and Oscar Pettiford. For more information, visit bethlehemrecords.com.

**Michiko Studios** is starting a "Live at Michiko Studios" series at its midtown Manhattan location this month, open to the public and also streamed live. For more information and the schedule of performers, visit robertoswinds.com.

The **2013 Thelonious Monk International Jazz Saxophone Competition** will take place at the Kennedy Center Sep. 16th. 14 saxophonists will be judged by a panel consisting of Jane Ira Bloom, Jimmy Heath, Branford Marsalis, Wayne Shorter and Bobby Watson. For more information, visit monkinstitute.org.

**Josh Jackson** has been named Vice President of Content for **WBGO Jazz FM**. Jackson was (and will continue to be) host of *The Checkout*. For more information, visit wbgo.org.

**Seleno Clark** was given a 2013 Achievement Award by the Jazz Organ Fellowship for hosting the jam session at the American Legion Post #398 in Harlem for over 15 years. For more information, visit jazzorganfellowship.org.

**SiriusXM's Watercolors**, a digital radio station devoted to contemporary (read, smooth) jazz, has established a Hall of Fame. The first class of inductees are David Sanborn, Earl Klugh and the late Grover Washington Jr.. For more information, visit siriusxm.com.

The third season of **YoungArts MasterClass**, a documentary-style program on HBO, where students are mentored by leaders in their fields, will premiere Sep. 9th with an episode featuring Jazz at Lincoln Center Artistic Director Wynton Marsalis. For more information, visit facebook.com/HBODocs.

***Submit news to info@nycjazzrecord.com***

Photo courtesy of Fred Frith

# Fred Frith

## by Kurt Gottschalk

*Fred Frith may be one of the most multi-faceted improvisers in rock. Or one of the hardest rocking of improvisers. Or maybe he's just the hardest working man in the avant garde business. From his days working in no small part to define progressive rock in the '70s with Henry Cow and Art Bears and his landmark 1979-80 album* Gravity *to decades of collaboration with Derek Bailey, Iva Bittová, Lol Coxhill, Joëlle Léandre, John Zorn and scores of others, not to mention soundtrack work and formal composition, Frith has amassed a catalogue of work as impressive as one could imagine. This month he will be restaging the aforementioned 1979-80 album for two nights at Roulette.*

**The New York City Jazz Record:** What brought you to revive the *Gravity* album?

**Fred Frith:** I was approached by [bass clarinetist] Aaron Novik and [multi-instrumentalist] Dominique Leone, who I had rubbed shoulders with in the Bay Area scene a few times. They'd had this idea that since a) they both loved *Gravity* and b) it was made around the axis of two bands [Samla Mammas Manna and The Muffins], then why not do a new version based on the axis around THEIR two bands? Initially I was skeptical. First of all, I'm generally wary of going backwards, second I didn't think they could pull it off without far more time than I figured they would want to invest and then the lineups of their bands were not quite right, though pretty close. But they were insistent and eventually I agreed and we booked a date at San Francisco's Great American Music Hall. That would have been in February 2012. But it eventually became clear that they had absolutely underestimated how much preparation time it would take and they were expecting to hit the stage with a couple of rehearsals only. So I canceled!! Maybe THEY didn't need it but I sure did! But the message was understood and it allowed us to reschedule for Slims in August and actually book a solid five days to work on it and it was at that point that I understood that this was really going to happen and started getting into it. And then Aaron put a huge amount of work into helping with arrangements and the rehearsals came along and the quality of the musicians was so stellar that it really gelled right away and we knew that something quite special was happening. The gig was out of this world. They totally delivered and kicked my butt in the process. It was a joy! So obviously we want to do it again...

**TNYCJR:** What sort of changes can we expect between the concert and the original album?

**FF:** We are pretty faithful to the basic idea of the album, but the material has just blossomed, as it tends to do when you're doing something live instead of overdubbing it part by part by part by part! William Winant provides the compositional glue that came from the percussion part, Wobbly does a whole range of samples that build on that part of the record and take it somewhere else and all the individual players in the two bands have strong personalities that shine through. These are killer musicians, I love it!

**TNYCJR:** In recent years you also brought back the Art Bears music. Is it fair to say you're looking back and assessing your body of work?

**FF:** I guess I always have one ear back and one ear forward, but I'm usually far more interested in what I'm doing now than what I was doing then. In both cases the return to this 30-year-old material came from the impetus of younger players who grew up with that music and wanted to play it. [String player] Carla Kihlstedt was in a band in college that played Art Bears songs. She has probably played them live more often than I have! It's nice to know that you've done something that had an impact and it's nice to hear it being brought to life in new and unexpected ways. But without being approached by these musicians I doubt if I would have considered it for a second. Obviously I'm very grateful to them.

**TNYCJR:** OK, well unfortunately we can't talk about the present - at least the present when people are reading this and you're just finishing up a week at The Stone - so let's talk about the more recent past. Two of your recent recordings that I found especially striking were *The Bird, The Breath, And The Razorsharp Dream* by the group Whisperings [with vocalist Franziska Baumann, keyboardist Michel Wintsch and drummer Lionel Friedli] and *Live at the Metz' Arsenal* by MMM [with bassist Joëlle Léandre, pianist Alvin Curran and saxophonist Urs Leimgruber]. First, do you have any reflections on these two titles? And second, what determines when an improv session is something you want to commit to the permanence of a commercial release?

**FF:** Reflections? Well I like them... Whisperings made one of my favorite records ten years earlier and so it was nice to come back together after a long hiatus. And this time we did several concerts so the group has taken on a different kind of life. But what's special for me is what we do in the studio, the idea of manipulating improvised performances after the fact and turning them into something else. It's a passion of mine that started with Henry Cow's *Unrest* and the fact that some of the pieces on *Unrest* sound so fresh after almost 40 years speaks for itself. MMM was the brainchild of Joëlle, brought about by her visits to Mills College when Alvin was still teaching there. Originally it was supposed to be with Pauline Oliveros but the schedule was too punishing so Urs agreed to join us instead. Those were some crazy gigs! Talk about anything can happen! These are some of my favorite improvisers and the Metz gig was magical. Maybe that answers your second question? I'm sitting on a lot of sessions waiting to be released and I usually wait a long time before doing it, because when they still sound good after that, you know you're onto something. Look out for duo releases with John Butcher and Lotte Anker and Barry Guy, for example...

**TNYCJR:** Speaking of Mills, it's a pretty impressive department you're a part of there, with not just the names you've mentioned but Chris Brown, James Fei, Roscoe Mitchell and others. The importance (or institutionalization) of music education is a common debate in jazz circles and you yourself studied English Literature in college. Is it fair to say you were primarily self-taught? What do you think are the benefits of

*(CONTINUED ON PAGE 40)*

Photo: © John Rogers / ECM Records

# Ralph Alessi

## by Sam Spokony

Something indescribable happened during that moment when the trumpeter Ralph Alessi and his quartet hit the downbeat inside Avatar Studios at West 53rd Street, on what was perhaps an otherwise quiet and uneventful day last October. As the fall air cooled and the leaves turned - as Hurricane Sandy began brewing in the Caribbean - Alessi began the new chapter of a three-decade career by recording *Baida*, his debut as a leader for the elite German record label ECM. And Alessi, 50, who has already earned a stellar reputation both as a bandleader and as a collaborator with artists like Steve Coleman, Ravi Coltrane and Don Byron, wasn't afraid to admit, nearly a year later, that he'd felt a little anxious about it. "I did have some doubts going into the session," said Alessi, after roasting a fresh cup of Italian-style espresso in the kitchen of his Brooklyn apartment. "To tell you the truth, I just wasn't sure what Manfred [Eicher, ECM founder/producer] would like and at the same time I needed to make sure I was staying true to my own sound." But then something happened, as four trusting, probing voices began speaking in congress, together again in the studio after years apart. And on the other side of that downbeat, the doubts melted away.

*Baida* marks the third recorded gathering of the singularly powerful and engaging quartet of Alessi, pianist Jason Moran, bassist Drew Gress and drummer Nasheet Waits. The virtuosi first appeared together on several tracks for the trumpeter's 2002 release *This Against That* (RKM Music) and made their only other full-length effort on *Cognitive Dissonance*, which Alessi recorded on the CAMJazz label in 2004.

"As soon as we started playing, [Eicher] became really enthusiastic about the music and he just allowed us to do our thing," Alessi recalled of the *Baida* recording sessions while also remarking that the quartet's reunion was characterized by a particularly smooth communicative flow. "And since this band doesn't play together often, whenever we do there's a certain freshness to it," he continued, "a feeling of starting over in a great way, amid an underlying sense of continuity. We have these shared sensibilities about music and a shared language that's deeply rooted in the jazz tradition, but all these guys are also extremely creative and that's where we really come together."

The 11-track, hour-long album consists entirely of Alessi's original tunes - some newly written, some dating back to the quartet's time together in 2010 - throughout which the trumpeter's vibrant soloing moves into territory that, while certainly not unfamiliar, allows for richly inventive improvisational flights. Spanning Alessi's masterfully diverse conceptions of harmony, rhythm and structure, from the pulsing power of "Gobble Goblins" to the beautiful lyricism of "I Go, You Go" or the plaintive ballad "Sanity", the record's framework also provides more than ample room for Moran to display his own brilliance and add lush accompaniment behind the leader. Gress (whose experience playing with Alessi dates back to one of pianist Uri Caine's groups in the late '90s) and Waits both provide the uniquely musical contributions necessary from a rhythm section in order to make the quartet's output a truly and fruitfully collaborative effort. The soul of *Baida*, though, emerges most clearly in the title tune, two performances of which allow it to serve as both the opening and closing tracks of the album. Its name is a playful one - coming from the word Alessi's toddler daughter uses for blanket - but its essence is the epitome of focused-yet-free interplay and of successful balance not only between the instruments but between sound and silence. The tune's simple melody is like a guiding light that permeates and links every piece of the album.

And, as Alessi pointed out, "Baida" was one of several new tunes that passed through the environment of his parallel career as a teacher, before being permanently etched onto the record. After writing the title piece and almost immediately performing it a single time with Moran, Gress and Waits at their one-off gig at The Jazz Gallery last June, Alessi said that he went on to play through the tune with students at several workshops he taught in New York, Denmark and Poland throughout the summer of 2012.

The trumpeter, who founded the not-for-profit School for Improvisational Music in 2001 and who has been on the jazz faculty of New York University since 2002, has made it a point to state that teaching can have a very positive impact on his work as a performer. "I was lucky to realize, years ago, that teaching isn't a chore for me; instead, I see it as just another creative challenge. Being able to workshop some of the tunes with students definitely gave me a bit more insight into what I had to work with and that helped to inform their eventual development on the record." Alessi also mentioned a new teaching gig, when he'll travel once a week to the New England Conservatory (NEC), in Boston, to give private lessons. Plenty of close colleagues, including Moran, have already followed that particular path in education.

Another player who taught for years at the NEC is the inimitable pianist Fred Hersch, with whom Alessi recently released a thoroughly interesting duo record, *Only Many*, for CAMJazz. The trumpeter said he "had a blast" recording with Hersch in that more open setting, after having collaborated with him plenty of times in the past, primarily as a sideman in the pianist's quintet. Alessi recalled with particular fondness the recording of a lengthy free improvisation called "Someone Digging in the Ground".

"That kind of playing was something that I'd never done with Fred before and we both really loved the way it felt," Alessi said, adding that he and Hersch are trying to book some duo gigs in Europe and that he may appear in the pianist's quintet once again in the somewhat near future. ❖

*For more information, visit ralphalessicom. Alessi's Baida Quartet is at Jazz Standard Sep. 24th-25th. He is also at Jazz Standard Sep. 7th-8th with Orrin Evans, Barbès Sep. 11th with Tomas Fujiwara, Somethin' Jazz Club Sep. 21st with Christian Finger and ShapeShifter Lab Sep. 26th with Michael Formanek. See Calendar.*

**Recommended Listening:**

- Michael Cain/Ralph Alessi/Peter Epstein - *Circa* (ECM, 1996)
- Drew Gress - *7 Black Butterflies* (Premonition, 2004)
- Ralph Alessi - *Cognitive Dissonance* (CAMJazz, 2005)
- Ralph Alessi And This Against That - *Wiry Strong* (Clean Feed, 2008)
- Scott Colley - *Empire* (CAMJazz, 2009)
- Ralph Alessi - *Baida* (ECM, 2012)

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# MATTHEW SHIPP

## SHIPP-SHAPE

### by Clifford Allen

Peter Gannushkin/DOWNTOWNMUSIC.NET

Matthew Shipp is known for being one of creative music's most outspoken figures; at 52, the pianist has been a crucial part of the New York scene and worked at an international level since the late '80s. A wiry, lanky and bespectacled individual, the seriousness and total commitment of Shipp's music are offset by his jovial and broad-minded intellect. This writer conversed with him near his Lower East Side home on subjects ranging from pianistic traditions to transcendent mysticism, as well as Shipp's recent writing on the subject of Keith Jarrett. Shipp's review of the Jarrett Trio's new disc for former *Rolling Stone* contributing editor Michael Azerrad's online journal The Talkhouse has garnered recent controversy for its negative pall.

But what's interesting is that despite Jarrett's extensive hold on the commercial market for improvised piano music, it's a codification of emotion and language that in a perfect world might brush up against Shipp's music. Known for his extensive work with tenor saxophonist David S. Ware (1949-2012), bassist William Parker, guitarist/bassist Joe Morris, violinist Mat Maneri and drummer Gerald Cleaver, Shipp's piano trio with bassist Michael Bisio and drummer Whit Dickey is a refreshingly involved and multivalent answer to the post-Bill Evans framework of trios and standard repertoire. "I'm not trying to be postmodern, I'm just trying to use the talents of the people I have and do something interesting. It's pretty simple. I tend to play with people who completely fetishize and love the jazz tradition and the people who have been in recent trios of mine have a very strong connection to the whole idiom, probably stronger than the people who talk a lot about tradition. The people I play with seem to me to actually love and know the tradition more, despite the fact that they don't wear it on their sleeves. Even though I have talked a lot about getting away from tradition in the past, paradoxically everything we do comes from complete love for and absorption in tradition."

A student of Philadelphia guitarist and jazz icon Dennis Sandole, Shipp was born in Wilmington, Delaware on Dec. 7th, 1960 and also studied under Ran Blake at the New England Conservatory before relocating to New York in 1984. His first release was a set of duos waxed for Cadence Jazz in 1987-88 with alto saxophonist Rob Brown. Shipp began working with Ware in 1990 and was the pianistic fulcrum of his quartet until its dissolution in early 2007. "I was starting to feel like my career couldn't go any further if I was still seen as David S. Ware's pianist. We had a very complex relationship. We were very close and we had a deep abiding connection. He understood me and I understood him on a very profound level, but there was that sense that - not that he was a parent to me - but there was that sense where you need to leave and establish your own thing and I had to make clear that this was what I am about."

Nevertheless, a nearly 17-year run with Ware is extraordinary (the saxophonist was noted for going through drummers and had four over the course of the group's existence). As Shipp puts it, "David was an iconoclast and an eccentric who had his own complete vision, so his thing took from energy music but it was definitely his music. It took from aspects of Sonny Rollins' universe, Rahsaan Roland Kirk's universe, some aspects of what the Coltrane Quartet did, but it was really a product of David's time. He didn't like syncopation. He always wanted rolling sound behind him like a river, for lack of a better way of characterizing it. Whenever I would start syncopating he would look at me in rehearsal and be like 'man, don't do that. We don't want no jazz here.'"

It's fitting that a deeply spiritual musician like Ware would find commonality with Shipp, who is a self-described prophet drawing from the poetic traditions of Williams Blake and Wordsworth. "I had a minister tell my parents when I was 12 years old that I was always going to be a troubled kid because - this is a priest saying this, mind you - because I was a religious fanatic and it was problematic. I was obsessed with the Eucharist and to me, if you actually believe that you're ingesting the body and blood of Jesus Christ, you're actually - the crucifixion of Jesus is this event outside space and time - so every time you go through that rite, you're reviving that field, that non-spatial or non-temporal field of activity. I was always just obsessed with that to the point that I used to steal wafers from the Church; I knew the whole service by memory because I was an altar boy, so I used to do it at home like a scientific experiment, trying to verify how the wafer and wine would transmute to the body and blood of Jesus Christ."

On a musical level, Shipp defines this aspect of his work as "the breakup of the ontological construction of the world. You have a spirit enter into the mundane and that's what happens when musicians play, at some level. Having gone through a religious background, it kind of gives you a feel for the shimmering dynamic of angst that goes along with religious symbology and ritual." Ritual is a shared cognitive embrace of process and making the material immaterial, something that is quite clear from his series of trio, duo and ensemble discs for labels like Thirsty Ear (to which Shipp contributes A&R), hatOLOGY, Splasc(h), RogueArt, AUM Fidelity and Silkheart. "I'm completely and utterly involved in that struggle. The idea is to work the material over and over and over until it becomes instinct or second nature and that just gives you more freedom to dig deeper because you're not afraid of falling into the abyss. Even if you jump off, you know something will always generate itself instantly and that's what you practice - to have the reflexes interact with the conceptual ability to do that."

Yet the ritual aspect also fits into solo piano music, of which Shipp is one of the foremost contemporary practitioners and he views the practice as of a piece with group music. His eighth solo disc *Piano Sutras* will be released this month on Thirsty Ear and while Shipp says he hasn't yet put it in relief to the bulk of his solo work, he is quite committed to its roots in "the idea that there's an ecstatic, sensual and all-encompassing aspect to playing solo piano. It's a complete experience and I revel in the challenge of that. It's the earth, it's made out of ivory and wood and metal and also the sacred harp aspect of it has been translated into an encoded alphabet."

Shipp is part of a lineage of solo performers that is broad and equally all encompassing and sees himself as part of that tradition, "whether it's Scott Joplin coming from an African-American experience melded with European forms or Art Tatum coming completely from outer space - he came and he left and nobody really figured out where he was coming from. Or Cecil Taylor in *Air Above Mountains (Buildings Within)* [Enja, 1976], *Silent Tongues* [Freedom, 1974] or *Indent* [Unit Core, 1973], which were being done about the same time as Jarrett started coming around. They all relate to something of a naked dealing with the instrument. The piano's possibilities are not limited and everybody's mind is structured differently, so each mind brings a different wrinkle to the equation and it is great to be part of dealing with that in my own way."

While Shipp is incredibly in demand as a soloist and group improviser and his releases are frequent and acclaimed, his 'stardom' within the avant garde should be thought of within a greater context. With a unique harmonic depth and volcanism as well as a crystalline attraction to granular melody, Shipp's music engages his own compositions, total improvisation and the occasional standard. He considers himself well within the jazz idiom, perhaps surprisingly: "A word is a lettered construction and if you're looking for my music, you go to the jazz section of the store and buy it. It's a word that encompasses so much; when you can take a word and put Buddy Bolden, Jeff Beck, Douglas Ewart, myself and Marcus Roberts into it, it's obviously amorphous. People know from the word what it signifies, even though the people I just mentioned are very different… I just want to do what I want to do, get my credit cards paid off and get some health insurance. I don't have the energy to deal with semantics. People don't have a concept of what the music's about anyway, so if you change the word every time it just makes things harder for people. Any profound experience you have will be beyond language." ❖

*For more information, visit matthewshipp.com. Shipp plays solo at SubCulture Sep. 21st. See Calendar.*

**Recommended Listening:**

- Matthew Shipp/Rob Brown - *Sonic Explorations* (Cadence Jazz, 1987-88)
- Matthew Shipp String Trio - *By The Law Of Music* (hatOLOGY, 1996)
- David S. Ware Quartets - *Live In The World* (Thirsty Ear, 1998/2003)
- Matthew Shipp - *Songs* (Splasc(H), 2001)
- David S. Ware Quartet - *Freedom Suite* (AUM Fidelity, 2002)
- Matthew Shipp - *Piano Sutras* (Thirsty Ear, 2013)

# Bill Crow

## by Ken Dryden

Bill Crow has been a part of many prominent jazz groups large and small. The bassist worked with Marian McPartland's Hickory House Trio, Gerry Mulligan and the Clark Terry-Bob Brookmeyer Quintet, though he was a valve trombonist when he came to New York.

Crow explained, "The first band I joined didn't have a bassist, so the drummer rented one and insisted I play it." To a great extent he learned bass on his own. "Everybody could tell me what they wanted to hear but nobody could tell me how to do it. I could hear the notes I wanted to play, then found them on the bass however I could get to them. When I joined Claude Thornhill's band, his theme song was 'Snowfall'. It was in D flat, which is hard on the bass because there are no open strings in the major scale. The bass part was a repetitive thing that went through a tenth. I couldn't make it sound beautiful; I was shifting every note and missing a lot of them. I didn't think other bass players were working so hard, then I realized there were other places on the bass that the same note could be played and worked out some fingerings. When I played with Marian McPartland, she chose hard keys and liked to modulate into different keys, so that taught me a lot from the experience of finding it on the bass." Crow reunited with McPartland and drummer Joe Morello for her *Piano Jazz* program, along with her 80th birthday broadcast and the 1998 CD *Reprise*.

Joining Mulligan's sextet brought greater demands. "He wrote things that I didn't know how to accurately get to in the upper register. Trigger Alpert, a CBS staff bassist I had met, recommended Fred Zimmerman, the principal bassist with the New York Philharmonic, as the best teacher in town. He straightened me out within a year, showing me a fingering system, how to use a bow and many things I didn't know. I started playing like a real bassist." He loved working with the Terry-Brookmeyer Quintet during the same period. "Clark was on *The Tonight Show* staff and they finished taping very early in the evening, so any time that Gerry's [touring] schedule had a hole in it, we'd call the Half Note for a booking."

During his formative years as a professional, Crow noted that he was the least experienced member with the most to learn in almost every group. "George Wallington called me for a Birdland gig. I knew that he liked playing fast tunes and heavily reharmonized changes. His sheet music had tiny notes written in red ink. I put them on top of the piano and as soon as we started, [club MC] Pee Wee Marquette turned the red lights on and the music vanished!"

Crow recalled another learning experience. "Stan Getz called Jimmy Raney and invited him to a gig in Boston, but he also needed a bassist. We took a train and went to the Hi-Hat. After meeting Stan and the rest of the band, we played a medium-up opener and my D string broke - we were using gut strings then. I saw another bass under the piano, so I figured the house player wouldn't mind me using it, since I'd only miss a couple of bars. I grabbed it and started playing, but it sounded awful, it was a left-handed bass. I replaced my string after the first song."

There was a big fuss about "To Russia Without Love", Crow's scathing yet hilarious memoir about the difficulties of touring the Soviet Union with Benny Goodman, which appeared in Gene Lees' *The JazzLetter* shortly after the clarinetist's death (and is available on Crow's website). "Gene said, 'It's all true, we should publish it.' One singer responded, 'Thank God the truth is out!'" Crow's two books, the amusing collection *Jazz Anecdotes* and memoir *From Birdland to Broadway*, are also prized by jazz fans.

Crow recorded two CDs for Venus not long after publishing his books, using the same titles. The bassist remains active: "I play Wednesdays in Irvington at the Red Hat on the River with keyboardist Hiroshi Yamazaki. We alternate with having a vocalist or guitar player. I play with Lou Caputo's band at The Garage in the Village once a month. David Aaron in New Jersey calls me for gigs. Hiroshi and I have recorded a couple of things, making a couple of hundred copies, which we sell at clubs. We've got another in the works. I made a CD with guitarist Armand Hirsch [*Bill Crow Sings*] where I sang instead of playing bass. I've been a singer all of my life, but I never enjoyed singing and playing bass together." ❖

*For more information, visit billcrowbass.com. Crow is at The Garage Sep. 9th with the Lou Caputo Not So Big Band. See Calendar.*

**Recommended Listening:**

- Stan Getz - *Plays* (Norgran-Verve, 1952)
- Sam Most - *Musically Yours* (Bethlehem, 1956)
- Gerry Mulligan Quartet - *What Is There To Say?* (Columbia-Legacy, 1958-59)
- Clark Terry/Bob Brookmeyer - *The Power of Positive Swinging* (Mainstream, 1965)
- Ruby Braff - *Them There Eyes* (Sonet, 1976)
- Marian McPartland - *Hickory House Trio Reprise* (Concord, 1998)

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# Oscar Pettiford (1922-60)

## by George Kanzler

I was a novice jazz fan who sat in the Peanut Gallery - bleacher-like seats at the side of the stage for under-drinking-age patrons - at Birdland in 1956 when I caught Oscar Pettiford's Orchestra, a bracing surprise. Both sight and sound were indelible, an unforgettable memory. Near the piano was a harp played by Janet Putnam and in the usual brass row under the trumpets sat two French horn players along with one trombonist. Then there was Pettiford himself, sitting out front, holding an amplified cello. The band's music was unique and sounds as fresh today as it did back then. It was also one of the few and probably best showcases for the big band composing/arranging talents of alto saxophonist Gigi Gryce, as well as those of the leader, writer of such enduring jazz standards as "Blues in the Closet", "Bohemia After Dark" and "Tricotism" (which appeared on the *Oscar Pettiford Modern Quintet* 10" for Bethlehem, just reissued last month).

That orchestra didn't last very long, a fact sometimes attributed to Pettiford's abrasive personality. Yet in the mid '50s in New York, Pettiford was one of the most active musicians in jazz, playing with everyone from Boyd Raeburn's big band to guitarist Tal Farlow's Quintet to his own bands that he led as virtually the house bassist at Greenwich Village's Café Bohemia. The bassist also recorded under the leadership of saxophonist Lucky Thompson in his innovative trio of tenor sax, guitar and bass, an intimate setting that showcased both Pettiford's bebop melodic and harmonic sense as well as his plangent tone and rhythmic drive.

Pettiford was one of the original architects of bebop, the bassist who played with pianist Thelonious Monk at Minton's Playhouse in Harlem at the after-hours sessions in the early '40s, with the likes of Charlie Parker, Joe Guy and Dizzy Gillespie, which were the incubator of bop. In the winter of 1943-44 he and Gillespie co-led the first bebop quintet to play on 52nd Street (at the Onyx) and he can be heard on recordings with Monk, Gillespie, Parker, Fats Navarro, Red Rodney and other bebop progenitors. In 1945 he took over the bass chair in Duke Ellington's Orchestra, continuing and advancing the tradition of the bassist as melodicist and soloist as well as rhythmist pioneered by his biggest influence Jimmy Blanton, remaining with Ellington for over two years and returning to the band periodically afterward.

Pettiford had a distinctive background. He was born on a reservation in Oklahoma, Sep. 30th, 1922, of mixed African- and Native-American heritage and raised in Minneapolis in a large musical family, learning many instruments in the family touring band. He became part of a two-man bass section, with Chubby Jackson, in Charlie Barnet's big band in 1943, ending up in the Big Apple. After leaving Ellington he was with Woody Herman's Second (Four Brothers) Herd in 1949 when he broke his arm. While convalescing he took up the cello, playing it amplified and pizzicato in a style reminiscent of Charlie Christian's guitar. In 1958 he went to Europe to tour and never returned (the fruits of that period are newly available as part of the Jazzhaus *Lost Tapes* series), working with expats like Stan Getz and Bud Powell, leading important, pioneering European modern jazz groups until his death in Copenhagen on Sep. 8th, 1960, weeks short of his 38th birthday. ❖

*A Pettiford Tribute is at Dizzy's Club Sep. 26th. See Calendar.*

**Recommended Listening:**

- Duke Ellington - *Black, Brown & Beige* (RCA Bluebird, 1945-46)
- Oscar Pettiford - *Oscar Pettiford Modern Quintet* (Bethlehem - Verve/Naxos, 1954)
- Thelonious Monk - *Plays Ellington* (Riverside-Concord, 1955)
- Oscar Pettiford Orchestra - *Deep Passion (In Hi-Fi, Vol. One & Two)* (Impulse-GRP, 1956-57)
- Sonny Rollins - *Freedom Suite* (Riverside-Concord, 1958)
- Oscar Pettiford - *Lost Tapes: Germany 1958/1959* (Jazzhaus, 1958-9)

# Six Points of Observation

by David Haney

My name is David Haney. I am a pianist, composer and, for the past 25 years, publisher of *The Liturgy Planner Journal*. As of 2012, I took on the job as the new publisher of *Cadence Magazine*. How and why this came into being is not very interesting other than the fact that I was a pianist on the Cadence label. Cadence Jazz and its sister label CIMP produced 15 of my CDs over the past decade. The former publisher of *Cadence* knew and trusted me that I would continue to produce the magazine in the same spirit as before. After turning down my offer, we eventually reached an agreement. So on a hot summer evening in July 2011, in upstate New York, close to the Canadian border, we signed a contract that would transfer ownership of the magazine to me. I paid one dollar.

When I took over, there were several aspects of the job that I wasn't sure about. Like, who is going to do all the work? Will the writers with *Cadence* continue on? What if no one helps me? In this state of uncertainty, I began interviewing subjects and compiling material. Over the next four months I interviewed about 50 jazz musicians, historians and promoters. I stopped once I became aware that we had plenty of writers!

At first I interviewed the people I knew such as Roswell Rudd, Julian Priester, members of the ICP Orchestra, Bernard Purdie, the late Obo Addy and others. In addition to this group, reedplayer Rob Scheps supplied me with a list of artists he felt deserved wider attention. Finally, I had my own wishlist, including Sonny Rollins, Bennie Maupin, Roscoe Mitchell, Lorraine Gordon, John Abercrombie, John McLaughlin, Billy Cobham, William Parker, Marty Ehrlich, Mulgrew Miller, Gunter Hampel and Marvin Bugalu Smith. It was a fascinating few months and when the project was completed, there were a few patterns that stood out.

1. Many of the subjects interviewed had played in high school bands/music programs. There seems to be a lot of credit given to high school band teachers for the inspiration they provided.

2. Playing in high school music programs opens up the prospect of scholarships to prestigious colleges. While those interviewed have positive things to say about college programs, their real education seemed to include subbing for established music groups. I talked to several musicians who subbed in Art Blakey's band. When full-time positions opened up in Art's group, most musicians just dropped out of school thinking that they had the dream job! As a result, years later, many of these artists privately suffer from living in the shadow of others, longing to be in the forefront. When they do attempt their own projects there can still be a real struggle for recognition with labels and venues.

3. The bigger you are, the harder you fall. There are some sad stories of artists major labels got behind in a big way, built up and then dumped, usually in a worse way: meaning strung out, in debt and often destitute. So, if you can still crank out your stuff in relative obscurity, shine on!

4. Musicians who also compose seem to fare better than musicians who only play. I know a saxophonist in Los Angeles that got the job of playing Lisa Simpson's sax on the hit television show *The Simpsons*. He was paid a measly few hundred dollars to record the music. He does not receive royalties because someone else wrote the notes for him to play. Well, anyone listening knows that Lisa's playing is just a bunch of noodling that he could have easily improvised. The end result is that someone else pockets the royalties from his playing. Be known as a composer as well as a musician.

5. Many successful, well-educated musicians come from poor rather than middle class backgrounds. Many musicians got their breaks in part because of dedication of their parents or mentors. Often the parents were musicians and had connections with various teachers or bands. These contacts seemed to serve them more effectively than just having the money to attend college.

6. The landscape of the professional musician is not easy. One day while I was carping to Bernard Purdie about how difficult everything is, he pointed out that we choose to play music. Yeah, it's a tough landscape but if you can survive and flourish in such a harsh environment, well then you have really done something remarkable. ❖

*For more information, visit haneydavid.tripod.com*

*David Haney is a composer/pianist and now full-time publisher of* Cadence Magazine. *In 1997, he released his first CD,* Arctic Radio, *featuring Portland residents Ghana master drummer Obo Addy, vocalist Nancy King and guitarist John Stowell. Starting in 1998, Haney put together various bands that included Roswell Rudd, Julian Priester, Bernard Purdie, John Tchicai, Bud Shank, Han Bennink, Andrew Cyrille, Buell Neidlinger and a huge list of great younger players such as Adam Lane, Dylan van der Schyff, Michael Bisio, Johannes Bauer, Wolter Weirbos and Marvin Bugalu Smith. From 2001-10 Haney recorded 15 albums for Cadence Jazz Records and CIMP.*

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# Boys Will Be Men Will Be Jazz Singers

by Katie Bull

What musical instrument is also a person? The singer's vocal apparatus is inextricably connected to their whole body. Inanimate instruments become musically alive by human impulse. You've heard the phrase, "the instrument channels the voice". Singers' bodies are not channels for the voice - they are the voice.

A male singer's voice begins maturing at puberty and drops into deeper and increasingly blended resonance as his vocal cords settle. Add life lived in the same body that is singing and one hears the whole person. This month let's focus on some male jazz vocalists whose voices are fully embodied and very powerful.

From the first second **Pete McGuinness** wails on his new CD, *Voice Like a Horn* (Summit), you realize you're hearing one of today's most vibrant heavyweights. With unpretentious expressive energy, the vocalist/trombonist sings in a completely available upper range. It's as if he is flying like a sonic Peter Pan, in youthful octaves never lost during his maturation. Simultaneously his sound carries a deeply nuanced undertone of warmth and dimension. Reminiscent of the Mel Tormé timbre, McGuinness delivers clean Chet Baker-style lines and commands scat with Jon Hendricks-ian precision. His articulators fluidly shape syllables at the speed of a hummingbird's wing - some of the best scat around. His voice is, in fact, like a horn. You can hear him blow at Smoke (Sep. 25th).

With similar dexterity, singer **JD Walter** invokes Kurt Elling and Bobby McFerrin-style fusions of tradition and postbop with a unique funk edge. On his new release *One Step Away* (Jwal), Walter's combustive collaboration with the trio Tarbaby has inspired him in new directions. Hear Walter 'open it up' within song forms at Jazz Standard (Sep. 4th).

Hailing from Chicago and based in New York, arranger/vocalist/pianist **Milton Suggs**' third album *Lyrical, Vol. I* (Skiptone) is still making waves a year after its release. Rooted in tradition, smooth and relaxing, his performance at Dizzy's Club (Sep. 11th) promises to be a night of social vision as well as lyrical, intimate sharing.

Also at Dizzy's Club (Sep. 18th), the one and only **Andy Bey** will self-accompany on piano in a life-affirming celebration of *The World According to Andy Bey* (HighNote). Bey is a true jazz icon. Gritty, gentle, playful and achingly soulful, his completely full vocal range transmits the highest level of truth. Part singer, part medicine doctor, he bestows a healing energy.

Two standout jazz vocal releases are not to be missed. **Gregory Porter**'s lyrics say it all: "Get down, take a drink and fill your water tank. Liquid Spirit." Grammy award-winning Porter's new release *Liquid Spirit* (Blue Note) is comprised of original songs, seamlessly weaving his roots in gospel and R&B with jazz tradition. Porter cuts his spirited passion completely loose and delivers a turning-point album in his career. Heads up: get your tickets early for the release concert at Le Poisson Rouge (Oct. 24th). Swiss **Andreas Schaerer**'s collaboration with bass player Banz Oester, *Rarest Reechoes* (Unit), is the most vocally experimental and cutting-edge release of the month (and perhaps the year). Schaerer is a stunningly genre-defying and versatile male vocalist. Enter the preternatural Schaerer/Oester landscape of patiently built sound textures, a kaleidoscopically engaging surround-sound atmosphere layered from the sub-cellular to the outer-limits. Schaerer is exercising and exorcising song, inventing new jazz vocabulary.

Finally we must pay homage to one of the most beloved living fathers of modern vocal jazz, **Mark Murphy**, as he releases *A Beautiful Friendship: Remembering Shirley Horn* (Gearbox) - on vinyl! Turntable or download format, you will find a true master. Murphy opens his heart with nothing held back. It is clear that jazz is the lifeblood running through his veins.

It's a man, it's an instrument, it's...a male jazz vocalist! Just a typical day in Metropolis. ❖

# Capri Records

by Ken Dryden

Since the mid '80s, Thomas C. Burns has built Capri into one of the major independent jazz labels. Based in Bailey, Colorado, where he also owns the jazz/blues LP store Jazz Record Revival, Burns launched Capri to give better exposure to artists he thought merited attention. He has recorded many greats including Ray Brown, Jimmy Rowles, Red Mitchell, Al Grey, Bud Shank, Louie Bellson and Curtis Fuller. Many artists have made their mark through recordings for the label, including the Clayton/Hamilton Jazz Orchestra and the Clayton Brothers, Holly Hofmann and Chie Imaizumi.

Burns began his label on a lark during his 20s, after hearing guitarist Robert Yelin in a club. He recalled, "15 to 20 people were there, but only me, my wife and his wife were listening. He was a marvelous guitarist. When I learned he didn't have any recordings out, I said he should be recorded. Within a year we went into the studio and did a solo guitar album." This was the debut of the Capri label. "After he bought the rights to the album, I shelved everything until 1984, when Spike Robinson approached me and said he was going to quit his engineering job to play jazz full time. The first recording we did featured a young Martin Taylor on guitar, bassist Dave Green and drummer Spike Wells. I loved Spike because he had that Lester Young school sound and the Stan Getz/Zoot Sims kind of feel to his playing."

Within a few years, Burns was eager to expand the label, funded in part by selling a sizable portion of his record collection. He had larger goals this time, explaining, "When Capri began, I wanted to show that locals were as talented as people who had made many records. Spike hadn't recorded in decades. I recorded Ellyn Rucker's first album. I made friends with John Clayton and Jeff Hamilton through Dick Gibson's jazz parties. Pete Christlieb used to come out to Colorado a lot. I threw Ellyn in with them and we came out with a gorgeous record." Burns has had other successes giving up-and-coming local artists national exposure. "Ron Miles and Holly Hofmann were basically kids when we started recording them."

Hofmann has recorded several CDs for Capri, along with appearing on *Flutology* with fellow flute players Frank Wess and Ali Ryerson. "I met him [Burns] while I was in grad school in Colorado. After I moved to San Diego in the late '80s, he contacted me about recording for Capri. Our first project, *Take Note*, came out in 1988. All musicians talk on the road about what we're doing. Not many of our friends have a label like ours, which will pay them to record, yet retain complete control of repertoire. We value the label roster he has put together, it has great integrity. He focuses on straightahead jazz; he hasn't gone the route of hiring pop artists to make jazz records. He doesn't always focus on famous artists, but those he feels merit being recorded." Hofmann's spouse, pianist Mike Wofford, added, "Tom is one of the really good guys in the jazz recording world. He gives the artist total reign to choose material and sidemen. He's got good ears. It's a real labor of love with him. Tom takes chances on a lot of people who might not otherwise get recorded by a label."

Burns continues his search for talent deserving of wider exposure, whether it's a veteran musician or a rising young player. "Recently I've worked with Colin Stranahan and Graham Dechter, to promote them properly and make sure everyone gets a chance to hear them." Stranahan, a young drummer, appreciates the rare opportunity to record for a jazz label: "Tom and everyone at Capri have been amazing to work with over the years. I am thrilled that there is at least one record label left in the world supporting the future of jazz. Tom has never once asked me or the band to change the way we play. He has encouraged us to be ourselves and bring out that sound. What more could you ask for?"

Burns believes that coming up with a theme for a release is essential. Frank Potenza was putting together a project that was still taking shape. During a Denver performance, Burns recalled, "Frank played Joe Pass' tune 'For Django' and told about how he transcribed it for Joe and that he was a protégé of Joe's. When he came off the stage, I said, 'That's your next record. Let's do a tribute to Joe Pass and try to put together the original group.' John Pisano, Jim Hughart and Colin Bailey were on the original LP, the tunes were Frank's choice."

Great sound is central to each Capri CD. Burns believes that the producer should be the liaison

*(CONTINUED ON PAGE 40)*

*Red Sparkle*
Jeff Hamilton Trio

*Turn Signal*
Mike Wofford/Holly Hofmann

*Smul's Paradise*
Gary Smulyan

*Down Home*
Curtis Fuller

*Ellington Saxophone Encounters*
Mark Masters

## LISTEN UP!

Saxophonist/flutist **ANNA WEBBER**'S new album, *Percussive Mechanics* (Pirouet), was praised by Nate Chinen of *The New York Times* as "an impressive new album that taps the useful frictions between contemporary classical music and modern jazz." She was among three composers nominated for BMI's Charlie Parker Award/Manny Albam Commission this year, won the Prix François-Marcaurelle 2010 at the OFF Festival of Jazz in Montréal and was a finalist in the Mary Lou Williams Saxophone Competition.

**Teachers:** John Hollenbeck, Mark Turner, Jason Moran, George Garzone.

**Influences:** My friends and my teachers and a large quantity of coffee.

**Current Projects:** I just recorded a trio album with John Hollenbeck and Matt Mitchell. I also lead a raucous Berlin-based septet called Percussive Mechanics. As for collaborative projects, I'm working on an improvised duo album with Chris Dahlgren where he plays viola da gamba and I play flute and alto flute. And I have a trio with Devin Gray and Elias Stemeseder, which recorded recently. Other projects include KillerKate (Americana-themed), Hero of Warchester (drones and sounds) and Cowbaby.

**By Day:** Teaching, copy work, biking, practicing, composing.

**I knew I wanted to be a musician when...** it was always the thing at which I had to work the hardest, but was constantly rewarding emotionally and intellectually. It seemed to have the most potential to keep me stimulated and fulfilled for the rest of my life.

**Dream Band:** I'm pretty satisfied!

**Did you know?** I played cello for 10 years.

*For more information, visit annakristinwebber.com. Webber is at Douglass Street Music Collective Sep. 20th with Jonah Rosenberg. See Calendar.*

Photo by Jonno Rattman

Anna Webber

Lina Allemano

**Lina Allemano** is a Toronto-based trumpeter, improviser and composer - adventurous, expressive, compelling, forward-thinking, inventive and sophisticated. She appears on over 30 recordings, including five of her own critically acclaimed CDs with her band Lina Allemano Four, with whom she has been touring extensively for the past eight years across Europe, USA and Canada. Their newest album, *Live at the Tranzac*, has been receiving favorable attention from reviewers internationally. Allemano was named one of *DownBeat*'s top innovative trumpeters for the future in 2007.

**Teachers:** Axel Dörner (Berlin), Laurie Frink (New York City), Kevin Turcotte (Toronto), Bill Dimmer (Edmonton).

**Influences:** A few early influences were Miles Davis, Ornette Coleman, Wayne Shorter and Thelonious Monk.

**Current Projects:** As a leader, I have two active groups, Lina Allemano Four and Titanium Riot. I also play in various other creative projects as a sideperson as well as playing a lot of improvised music.

**By Day:** Cultivating various antisocial behaviors such as making strange noises on the trumpet.

**I knew I wanted to be a musician when...** it never actually occurred to me that there were any alternatives.

**Dream Band:** Luckily, my own projects are quite dreamy for me.

**Did you know?** I have a balloon phobia.

*For more information, visit linaallemano.com. Allemano is at Douglass Street Music Collective Sep. 16th as part of Festival of New Trumpet Music (FONT). See calendar.*

# Siena Jazz Workshop

by Tom Conrad

Photo by Francesco Martinelli

Ambrose Akinmusire & Miguel Zenón

This year was the 43rd edition of the International Summer Workshops in Siena, Italy (Jul. 24th-Aug. 7th). All the students I met seemed aware that they were among the most fortunate young jazz musicians on the planet. They got to come to one of Italy's most beautiful hill towns, hang and jam with 120 peers from five continents, eat Sienese pasta, bask in continuous Italian sunshine and receive instruction from teachers like Ambrose Akinmusire, Miguel Zenón, Larry Grenadier, Jeff Ballard, Stefano Battaglia and Franco D'Andrea. They also got to form bands around these teachers and play concerts in Siena's piazzas and courtyards.

The Workshop program began in private homes in Siena in 1977. There was no formal jazz education available in Italy at that time. Originally there were programs in both winter and summer. The former became the Accademia Nazionale del Jazz, a degree-granting university. The latter have continued as a separate curriculum. Both occupy a lovely old brick building under shade trees, a few blocks from Siena's primary tourist destination, Il Campo.

Classrooms are well equipped, with pianos, drum kits, amps, computers and stereo systems. The main hallway is lined with photos, all new to me, of icons like Monk, Dolphy and Mingus. (I later learned that they were all by the great Italian jazz photographer Roberto Polillo.) Students attend two instrument classes and two ensemble sessions per day. The faculty changes for the second week and new ensembles are formed. Each student therefore participates in four different bands, all of which give recitals.

I sat in on instrument classes taught by Akinmusire and Ballard. Both started their students (five drummers for Ballard; three trumpeters, a trombonist and a singer for Akinmusire) with foundational first concepts for music and life. Akinmusire spoke of living in the moment: "When trumpet players get ahead of themselves, that's when they mess up. You've got to be totally devoted to the note you're on. You've got to be in the center of each note."

Ballard talked about posture and balance and body awareness and about "triplets as existential acts". He showed his students how to practice by slowing everything down and concentrating on the full weight and significance of each separate stroke: "You practice in order to teach your body what it feels like to let the drums talk to you."

In his ensemble class, Akinmusire had a group of students who struggled with "Anthropology". He told them, "OK, now let's pretend you can play everything you want to play and nobody has ever told you not to play it." It worked. The group sounded better on its second run-through. The ensemble class led by the Italian drummer Roberto Gatto had more advanced

*(CONTINUED ON PAGE 50)*

# Newport Jazz Festival

by Robert Milburn

Photo by Alan Nahigian

Danilo Pérez & Herbie Hancock

The 59th Newport Jazz Festival (Aug. 2nd-4th) has proven, yet again, that jazz, as an art form, is far from dead. The weekend showcased some young up-and-comers sprinkled amongst older baton-passing veterans. Similar to their musical counterparts, Newport has served as a fertile stomping ground for audience members, introducing both jazz aficionados and introductory listeners to top-notch talent. From any perspective, the emotive revelry is enough to sate even the most sophisticated of palates.

Beyond the general tenor of excitement, there was a legitimate cause for celebration, Wayne Shorter's impending 80th birthday (Aug. 25th). The Miles Davis alum and saxophone progenitor led longtime quartet of pianist Danilo Pérez, bassist John Patitucci and drummer Brian Blade, stealing the Saturday show with selections from Shorter's deep catalogue and his latest release *Without A Net*. The group has a tangible and deeply introspective connection that borders on telepathy, not so much following one another through their music as they are collectively capturing emotional snapshots of time.

The day, which weather-wise began rather dank and dreary, erupted with sunshine halfway through Shorter's set. Whether the saxophonist summoned the sun himself is open for debate. A series of stratospheric screeches and stampeding eruptions carried titanic authority.

Dynamically, the group occupied the entire spectrum of human emotion upon which Shorter layered freewheeling exposition. Pérez' touch could be light as a twinkle or sharp as a knife and Patitucci switched skillfully between delicate arco and soulful pizzicato at a moment's notice while Blade was authoritative - as comfortable rustling his brushes as he was striking a cymbal with hammer-like authority.

The set carried on for an hour with no stops, Shorter occasionally leaning against the piano and in one instance jumping in surprise when Blade struck a particularly heavy cymbal. The saxophonist's meditative demeanor never seemed to remove him from the music.

Finally, the group took a breather. Only for a second, though, so Herbie Hancock could join Pérez at the piano for "Adventures Aboard The Golden Mean", a suite for four hands both incredibly satisfying and unselfish. The two shifted seats periodically to keep things interesting and Pérez spent a few moments hand-to-chin studying a few of Hancock's more astonishing explosions. During one exchange between the two, a particularly lithe flourish from Hancock was splattered amongst Pérez' pounding persistence. Shorter stopped and, from beneath his mouthpiece, directed an approving smile.

*(CONTINUED ON PAGE 50)*

jazz

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–october

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wynton marsalis
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Manolo Badrena, and the
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***Tootie's Tempo***
**Albert "Tootie" Heath/Ethan Iverson/Ben Street (Sunnyside)**
**by Sean O'Connell**

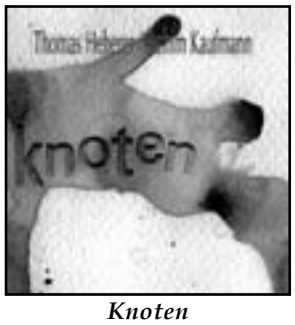
If there was one word to describe this album, it would be 'sweet'. Most musicians would probably kick a cat or write a regrettable Facebook post in order to regain a more muscular reputation but even the cover of *Tootie's Tempo* is undeniably sweet: pianist Ethan Iverson and bassist Ben Street flank drummer Albert "Tootie" Heath wearing bowties, suit jackets, campaign buttons and stubbly smiles.

Heath established himself as major mover in the jazz world long before Iverson and Street were born. He, along with brothers Percy (bass) and Jimmy (saxophone), made their collective mark on hundreds of essential jazz recordings starting in the '50s while Street and The Bad Plus' Iverson are in the midst of forging their own legacies. The younger duo shows a great and well-deserved reverence for their percussive leader in this new recording of old standards.

The band open by going way back with a tune dating to a dozen years before Heath was born - "The Charleston". Heath gives it a second-line pop as Iverson bounces the familiar chestnut with both hands. The trio dispenses an effortless swing at various speeds over 11 tracks, from a funereal "How Insensitive" to a simmering "Fire Waltz", with Heath to the fore on most every track. Iverson gets to stretch out on an easygoing stroll through "Stompin' At the Savoy", expanding and contracting across the keyboard with a jagged edge while Street shines on a duet with Heath on Neil Hefti's "Cute", carrying the melody with a sly briskness. Appropriately, Heath has the last word with the title track, an economic solo rendition of Frank Foster's "Shiny Stockings".

Despite the throwback aspect, cross-generational collaborations are invaluable both to preserving and progressing jazz and this trio has done a terrific job of making it fun. Let's hope there is more to come.

*For more information, visit sunnysiderecords.com. This group is at Village Vanguard through Sep. 1st. See Calendar.*




***Knoten***
**Thomas Heberer/Achim Kaufmann (Red Toucan)**
**by Ken Waxman**

Following a 30-year gestation period, Achim Kaufmann (piano and prepared piano) and Thomas Heberer (trumpet and quarter-tone trumpet) have recorded their first duo disc. This program of high-quality improv was worth the wait but one wishes they had done so sooner. Teenage conservatory roommates and jobbers, Heberer and Kaufmann subsequently established themselves elsewhere. Today, the NYC-based Heberer is best known as a member of the ICP Orchestra while Kaufmann, now a Berliner, is occupied in many Continental ensembles, most notably with Frank Gratkowski and Wilbert de Joode.

With all nine tracks credited to Kaufmann, Heberer or both, the selections are concerned with tryouts and tropes, not story-telling, the players uncovering novel ways to meld or contrast textures and timbres. This is facilitated with extensions available from quarter-tone trumpet and prepared piano. For instance, the piano string stops, strums and plucks gradually insinuate themselves within the jerky narrative of "Mâchoire" after Kaufmann's methodical note placement angles that way. In reaction, Heberer turns from open-horn note sprays to baby whines and dog yelping simulations without altering the midtempo melody. By mid-session both men put aside their more measured and hesitant byplay for erudite humor. For example, the pianist's warm voicing on "Großer Onkel" is interrupted by the trumpeter's razzing lip burbles before the two attain a staccato blend of key clipping and metal buzzing. In a similar fashion, Kaufmann's comping turns from soothing to jagged on "Ohrschuft", the better to push Heberer's legato phrasing into a collaborative theme.

*Knoten* translates as "knots" and the trumpeter's unfinished phrase at the finale of the closing "Kleimasker" suggests the two are prepared to untangle a few more knots on a future date.

*For more information, visit www3.sympatico.ca/cactus.red/toucan. Heberer is at Downtown Music Gallery Sep. 1st. See Calendar.*

***Afar***
**Scott Robinson/Frank Kimbrough (ScienSonic)**
**by George Kanzler**

The 19 "completely improvised" duets on this recording vary in length from 11 seconds to 6 minutes and 28 seconds, with most falling in the two-plus to five-plus minute range. Scott Robinson plays a wide spectrum of saxophones, from sopranino down to contrabass, tenor most favored, as well as alto clarinet, flugelhorn, theremin and tremoloa (a zither-like stringed instrument with slide). Frank Kimbrough is on piano, both conventionally on keys and also occasionally inside on strings or with a "prepared" piano, on 14 tracks, but also plays electronic harpsichord, Hammond RT-3 organ, clavioline (an early electric piano/keyboard) and Farfisa organ. The approach of the musicians can be called avant garde but ranges stylistically from the lyric austerity of ECM improvised Euro-music to AACM free form. The duo explores not just the farther reaches of melody and harmony, but also the sonic boundaries of their instruments in improvised creations.

There's also an antic aspect to this CD, one tipped by the little label on the back cover that warns: "NOTE TO CONSUMER: This music may induce a sensation of being transported across great distances. If feeling persists, do not discontinue use." This is existential free jazz. The (all-one-word) titles scatter meaning clues around, ie, "Hither", "Thither" and "Yon" are dispersed/divided by such others as "Wend", "Advance" and "Whorl". On longer pieces such as "Vantage" and "Vista" Robinson pushes the range, tone and timbre of his tenor sax to extremes, from siren-high to grumbling-low, also bee-like buzzing on the latter, which also finds Kimbrough inside strumming piano strings. However, the former, as well as "Yon", are infectiously lyrical too, Robinson recalling Stan Getz or Warne Marsh, Kimbrough Bill Evans or his own more mainstream self. Some tracks are oddly comic, like the contrabass sax and Farfisa organ "Advance", eerie tones suggesting old radio show *The Shadow*. Even eerier is "Celestria", a clavioline and theremin duet. Because of the ever-changing nature of the tracks and instrumental approaches, the album is a constant, surprising delight for the open-minded and open-eared listener.

*For more information, visit sciensonic.net. Robinson is at Jazz Standard Sep. 2nd with Mingus Big Band and Rubin Museum Sep. 6th with Donny McCaslin. Kimbrough is at Jazz Standard Sep. 13th-14th, Juilliard School Sep. 17th and 55Bar Sep. 27th with Kendra Shank. See Calendar.*

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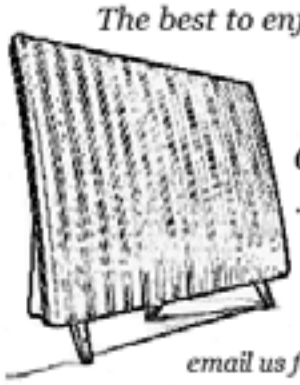

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## RECOMMENDED NEW RELEASES

- The New Gary Burton Quartet - *Guided Tour* (Mack Avenue)
- Leo Genovese - *Seeds* (Palmetto)
- Guillermo Gregorio/Steve Swell/Pandelis Karayorgis - *Window and Doorway* (Driff)
- Hamilton de Holanda & André Mehmari - *GismontiPascoal* (Adventure)
- Ben Monder - *Hydra* (Sunnyside)
- Mike Wofford - *It's Personal* (Capri)

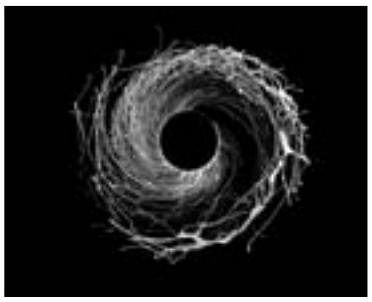
**David Adler, *New York@Night Columnist***

- Black Motor - *Yosta Aamun Kynnykselle* (Lumpeela Julkaisut)
- Iro Haarla Sextet - *Kolibri* (TUM)
- Bobby Naughton Trio - *Pawtucket* (OTIC)
- Scott Robinson/Frank Kimbrough - *Afar* (ScienSonic)
- Andreas Schaerer/Bänz Oester - *Rarest Reechoes* (Unit)
- S.O.S. - *Looking For The Next One* (Cuneiform)

**Laurence Donohue-Greene**
***Managing Editor, The New York City Jazz Record***

- KAZE - *Tornado* (Circum-Libra)
- Made To Break - *Provoke* (Clean Feed)
- Rempis Percussion Quartet - *Phalanx* (Aerophonic)
- São Paulo Underground - *Beija Flors Velho E Sujo* (Cuneiform)
- Keith Tippett/Giovanni Maier - *Two for Joyce (Live in Trieste)* (Long Song)
- Trio 3 + Jason Moran - *Refraction - Breakin' Glass* (Intakt)

**Andrey Henkin**
***Editorial Director, The New York City Jazz Record***



***Dysnomia***
**Dawn of Midi (Thirsty Ear)**
by Kurt Gottschalk

There may be a new kind of piano trio afoot. 24 years after the debut album by the Australian minimalist trio The Necks (and 54 years since Bill Evans formed his classic trio with bassist Scott LaFaro and drummer Paul Motian), a certain warmth in downtempo has been gaining a foothold. Dawn of Midi released their pristine debut album (*First*, Accretions) in 2010, without having heard their Aussie forebears. A more recent appearance by former Kronos Quartet cellist Jeffrey Ziegler with pianist Hauschka and drummer Samuli Kosminen was (with only a slight variation in form) the third instance that makes for a trend.

And if this qualifies as a trend, the three men of Dawn of Midi have set a new standard for the form with their second record. While the aforementioned efforts relied on a deep level of intuition in crafting an improvised music that lands somewhere between Miles Davis and Steve Reich, drummer Qasim Naqvi, bassist Aakaash Israni and pianist Amino Belyamani have scored that style on their new album *Dysnomia*. While still working in a long-form, slowly evolving approach, the nine-part suite (which plays without a break on the CD) is strictly composed by Belyamani and Israni and runs like clockwork for 47 tightly constructed minutes. And while composed by the melody instrumentalists, the program is about rhythm.

What they've achieved by working from script is an even greater dramatic tension. Even when improvising, Dawn of Midi's music is about patience and pulse and that dynamic is all the more accentuated on *Dysnomia*. With little sustain coming from piano or bass, the record reads very much like synchronized percussion, an exploration of tonality and counterpoint. But while such terminology might more often be applied to the academic extremes of "new music", the trio retains an organic jazz feeling - not unlike The Necks, or Evans for that matter, but still something very much their own.

*For more information, visit thirstyear.com. This group is at Le Poisson Rouge Sep. 3rd and Issue Project Room Sep. 27th as part of the venue's 10th Anniversary Celebration. See Calendar.*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***Sonic Elements*** **Joe McPhee (Clean Feed)**
***Human Encore*** **Trespass Trio + Joe McPhee (Clean Feed)**
***Looking Back*** **Deep Listening Band (ZaDiscs)**
***The Rest*** **Steve Lacy/Joe McPhee (Roaratorio)**
by Robert Iannapollo

At the age of 73, multi-instrumentalist Joe McPhee shows no signs of slowing down. Since his re-emergence to full-time recording in the mid '90s, he has jumped from project to project with little respite.

Even though McPhee began on trumpet, the saxophone is the instrument with which most people associate him. He primarily plays tenor but has increasingly made his mark on alto. *Sonic Elements* is a live set from the 2012 Ljubljana Festival, half played on pocket trumpet and dedicated to Don Cherry and the other on alto, celebrating Ornette Coleman. McPhee's trumpet is all about breath and squeezing unheard sounds out of the instrument. He employs subtle valve pops, siren-like squeaks and vocalization within a wide dynamic range. Bill Dixon is a prime influence but the spectre of Cherry can also be heard in his bright and feathery upper register lines. On alto, McPhee employs the rich, full sound he brings to his tenor. Towards the end of the Coleman set McPhee plays his classic tune "Old Eyes", a song he wrote in the late '70s and dedicated to Coleman (who gave McPhee a trumpet when the younger player was coming up).

McPhee is a consummate collaborator. He has always added his individuality to groups from Peter Brötzmann's Tentet to Other Dimensions In Music. Saxophonist Martin Küchen tapped McPhee as a foil on the Trespass Trio's third album, *Human Encore*, recorded in 2012 at a concert in Coimbra, Portugal. Küchen's rough-hewn sound (on alto and baritone) contrasts nicely with McPhee's stately tenor. When McPhee switches to pocket trumpet, their intertwining is even more pronounced. On the ballad "Xe" Küchen states the melody as McPhee etches a contrapuntal line, then the situation reverses. Bassist Per Zanussi and drummer Raymond Strid (both veterans of the Swedish improvising scene) give the music a wide rhythmic berth and colorful backdrop. The title track has some exceptional four-way interaction, as if McPhee had always been a member of the group.

McPhee has had close ties with contemporary music titan Pauline Oliveros. Their concept of what an improvising group can do seems to be in synch. He has participated in several of her Deep Listening Band projects and *Looking Back* stems from recently rediscovered recordings made in Kingston, NY in 1999. Here McPhee totally subsumes himself into the group ethos. He plays pocket trumpet on most tracks but also percussion and bamboo flute and the music focuses on drones and meditative soundscapes; Stuart Dempster's trombone and didgeridoo reinforce this. McPhee and Dempster's complementing lines on "Kuranda" stand out. No one instrument is in the foreground and all work to achieve a contemplative and successful whole.

The most surprising release in this batch is the latest installment in Roaratorio's recordings of McPhee. *The Rest* is the only known documentation of McPhee and soprano master Steve Lacy together. The two shared a solo bill in June 1977 in Basel, Switzerland and, quite unexpectedly, after Lacy's concluding set (released as *Clinkers*) he invited McPhee to share an encore with him. This 20-minute improvisation shows two stylists of the soprano sax jousting, jabbing, dovetailing and slithering around each other. At times, it sounds as if Lacy is going to go into one of his compositions and McPhee, for his part, holds his own against the master, his more visceral soprano sound contrasting nicely with Lacy's elegance. This limited-edition, one-sided vinyl is truly an unearthed gem.

*For more information, visit cleanfeed-records.com, deeplistening.org and roaratorio.com. McPhee is at Issue Project Room Sep. 3rd as part of the venue's 10th Anniversary Celebration and The Stone Sep. 12th. See Calendar.*

## UNEARTHED GEM

***Lost Tapes: Germany 1958/1959***
**Oscar Pettiford (Jazzhaus)**
by Joel Roberts

Bassist, bandleader and composer Oscar Pettiford made his name as one of the earliest pioneers of bebop, working throughout the '40s-50s with giants like Dizzy Gillespie, Max Roach, Miles Davis and Thelonious Monk. He's credited with expanding the possibilities of the bass as a solo instrument and being one of the first jazz artists to master the cello.

By the late '50s, Pettiford had settled in Europe, first in Germany, then in Denmark, where he enjoyed great success playing and recording with the best European musicians, as well as touring American bands and fellow expatriates. He remained in Europe until his untimely death at the age of 37 following a 1960 car crash in Copenhagen.

*Lost Tapes* captures Pettiford in this extremely fruitful period, in which he was combining his by-now mature bebop style with hints of cool jazz and Third Stream sounds. The 16 tracks, mostly standards, are taken from a pair of 1958 and 1959 recording sessions in Baden-Baden, Germany, as well as a live date from December 1958.

The album is a standout not just for Pettiford's exemplary bass playing, but also for the fine contributions from his well- and lesser-known European bandmates. Trumpeter Dusko Goykovich joins Pettiford for a sparkling duet on Gershwin's "But Not for Me". Tenor saxophonist Hans Koller brings a gorgeous Stan Getz-like tone to several tunes, including a pair of his own compositions. And clarinetist Rolf Kühn makes a strong impression on Charlie Christian's "A Smooth One". A couple of American bebop legends who'd also relocated to Europe are on hand, too. Lucky Thompson's soulful saxophone is heard to fine effect on Ellington's "Sophisticated Lady" while the great bebop drummer Kenny Clarke sits in on five tracks.

As for Pettiford, he plays brilliantly throughout and delivers especially strong, melodic solos on "Yesterdays" and "The Nearness of You". He switches to cello for an energetic bebop workout on "All the Things You Are", making the case for how well that instrument can be used in a hard-driving jazz context.

*For more information, visit jazzhaus-label.com. A Pettiford Tribute is at Dizzy's Club Sep. 26th. See Calendar.*

# GLOBE UNITY: SPAIN

***O Que Sera***
**Albert Sanz Trio (Nuba/Productions Contrabaix)**
***Pianoactivity | One*** **Agustí Fernández (Sirulita)**
***La Noche Más Larga*** **Buika (Warner Music Latina)**
**by Tom Greenland**

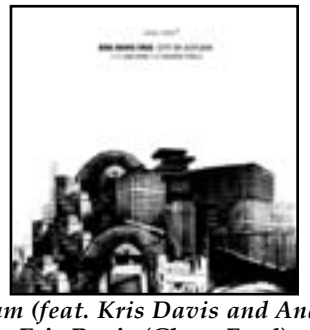
Spanish jazz, once it emerged from under Franco's boot, has flourished in cities like Madrid and Barcelona and at outdoor festivals, producing artists who draw on folksong, flamenco and other influences to develop distinctive musical dialects. Three such individual voices are described below.

Valencia-based pianist/leader Albert Sanz enlisted bassist Javier Colina and drummer Al Foster to make *O Que Sera*, an unpretentious trio date that leaves a strong impression without undue density or complexity. The songs, largely drawn from Brazilian composers Chico Buarque and Ivan Lins (four by each), plus covers of Tom Jobim's "Aula de Matemática" (played solo) and Duke Ellington's "Sophisticated Lady" (played in 3/4), are intricate yet accessible, perfect platforms for Sanz' nuanced style, which often builds melodic sequences into gentle climaxes. Colina's lyricism comes to the fore on "Mil Perdões", a duet, and Foster shines throughout, especially on "Antes que Seja Tarde", "Desesperar Jamais" and "Sophisticated Lady".

Pianist Agustí Fernández, known for his work with Barry Guy, Evan Parker and others, performs *Pianoactivity | One*, his ninth solo release, with typical bravado, unleashing rippling torrents of precisely articulated phrases that recall the sonic onslaught of Cecil Taylor, but also reveal a disciplined refinement underlying the bombast. "Pianoactivity I" sets the tone, a nine-minute-plus exposé of incessant, morphing motives that span the far reaches of the keyboard to end in abrupt quietude. On the second track, Fernández rubs the strings with a metallic butcher's glove, evoking a subliminal storm, then layers on sliding Chinese gong effects. Elsewhere he uses various implements (mallets? forks? spoons?) to strike the strings, akin to a hammered dulcimer. The sixth and seventh tracks are particularly passionate while the finale is contrastingly gentle.

*La Noche Más Larga* is the latest from Concha Buika, a Palma de Mallorca-born cantaora possessed with *una voz afillá* (a rough vocal quality) able to channel the despairing emotions of flamenco cante *hondo* (deep song). Directed by pianist/arranger Iván "Melón" Lewis, the album's sound is piano-based, augmented by fretless electric bass, cajón, hand percussion, palmas (hand claps) and flamenco guitars. Buika's fervent delivery, backed by Ramón Porrina's ethereal vocal arrangements, elevates her five original pieces - "No Lo Sé", with a cameo by Pat Metheny, and the AfroCuban "Los Solos" are standouts - and lends a unique flavor to covers of "Don't Explain", Abbey Lincoln's "Throw It Away" (in 5/8) and Ernesto Lecuona's "Siboney".

*For more information, visit produccionscontrabaix.com, agustifernandez.com and warnermusic.es*



***City of Asylum (feat. Kris Davis and Andrew Cyrille)***
**Eric Revis (Clean Feed)**
**by Stuart Broomer**

Eric Revis has worked across a broad spectrum of jazz, from mainstream to free, from his emergence with Betty Carter in the '90s and tenure in the Branford Marsalis Quartet to recent collaborations with Peter Brötzmann and Ken Vandermark. While that kind of varied career testifies to competence and flexibility, there's something far more compelling in Revis' music: a sheer force of personality that demands outlet. Here he finds a kind of free-jazz middle ground in a trio with pianist Kris Davis and drummer Andrew Cyrille, playing together for the first time in a recording studio.

Recording a first meeting isn't that unusual, but it's particularly difficult in the space in which this group operates. Seven of the ten pieces played here are completely improvised (complemented by a Revis original and tunes by Monk and Keith Jarrett), but they are done so with a special ear for pattern and intuitive structure. Revis' bass playing is grounded: though he might take sudden flight into the upper register, he focuses on the low end, creating a solid foundation. The approach finds ideal partners in Davis and Cyrille, Revis' equals in intensity and spontaneous structure.

There's a profound communication evident in trio music of genuinely equal parts. Working largely without composed structures reveals how fluent an improviser Davis is, playing with an exuberant virtuosity that invites comparison with Don Pullen and Marilyn Crispell. Cyrille, still the consummate free jazz drummer at 73, can generate sufficient force and form to suggest that the band itself is a kind of drum kit, a key to the empathy here in which every instrument sounds like the center of the band.

While the music is always intense, there's also variety, ranging from the creative flights of "Vadim" to the percussive insistence of "St. Cyr". For a group that's so accomplished in a dense, rhythmic dynamism, the trio also whispers very well on the minimalist "Egon" and title track. It's a creative contrast that bodes well for the trio's further development.

*For more information, visit cleanfeed-records.com. Revis is at Jazz Standard Sep. 3rd with Tarbaby and 6th-8th with Orrin Evans and Smalls Sep. 4th-5th as a leader. See Calendar.*

***Ballad of Sam Langford***
**Tarbaby (Hipnotic)**
**by Terrell Holmes**

Sam Langford (1883-1956) was a Canadian-born black boxer regarded as one of the greatest fighters of all time. He was denied a shot at the heavyweight title because of his fear-inspiring skills (Jack Johnson refused to fight him) and generous servings of apple pie-flavored racism. He was known ironically as "The Greatest Fighter Nobody Knows" and inimically as "The Boston Tarbaby".

Perhaps the jazz group Tarbaby felt a kind of empathy for this fighter. The trio of pianist Orrin Evans, bassist Eric Revis and drummer Nasheet Waits comprises the core group; trumpeter Ambrose Akinmusire and alto saxophonist Oliver Lake join them here. Although this isn't a concept album about Langford or boxing, it opens with the pulsating, thrashing chaos of "Title Bout (Opening Round)". There's no feeling out here as the band goes full tilt with a Hearns-Hagler intensity. Lake's alto sounds at once defiant and imploring on "Aztec", a tune that has a touch of the weary blues, with a gritty head that recalls "Nefertiti". One hears the inexorable march of time in Evans' elegiac "When". At times the band uses a Revis plucked ostinato as an organizing principle, with other bandmembers soloing furiously around it. Such is the case with "Rolling Vamp" and the evocative "August", which conjures up images of a peaceful, sun-dappled forest through the efforts of Waits on percussion and recorder, with call-and response finger pianos by Revis and Matthew Evans, Orrin's son. In addition to his eloquent playing, Waits contributes the beautiful ballad "Kush". Akinmusire's heartfelt duet with Evans, "Asiam", displays his singular trumpet style, which he underscores with a delightfully manic performance on the multifaceted "Korean Bounce".

Tarbaby has always been a jazz band unafraid to take chances. However, considering the level of talent the members bring to the table any risk is minimal. This excellent album proves that there is no genre or construct that this band can't conquer and invigorate. Maybe nobody today has heard of Sam Langford, but everybody should know about Tarbaby.

*For more information, visit hipnotic.com. This group is at Jazz Standard Sep. 3rd. See Calendar.*

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***The Destructive Element***
**Harris Eisenstadt September Trio (Clean Feed)**
**by John Sharpe**

Drummer Harris Eisenstadt garners as much recognition for his composing as for his instrumental performances, but on *The Destructive Element*, the second outing by his September Trio, he manages to combine both in an expansive expressive delight. Tenor saxophonist Ellery Eskelin and pianist Angelica Sanchez move around, through and out of Eisenstadt's artful constructs with such command that they make them flexible breathing frameworks, rather than something prescriptive or straitjacketing. And that's just as well when you have as much to say as this pair.

Eskelin takes plaudits as MVP. He's everywhere, integrating the spirits of Ben Webster and Gene Ammons into a thoroughly modern sensibility. Rugged and bluesy, he instills the program with a gritty late-night ardor both impassioned and opinionated. Sanchez proves the perfect foil, moving seamlessly between tumbling chords, earthy comping and sparkling repartée. Eisenstadt covers the bases, from delivering a master class in maintaining momentum without settling into a steady tempo to savvy tonal shading and probing commentary, all with an easy grace. His one feature, a languidly pulsing intro to the opening "Swimming, then Rained Out" is over before you know it, as the other two take over for a deep indigo ballad while a brace of flinty duets with Eskelin's tenor emerge organically from the staccato interplay of "From Schoenberg, Part One" and "From Schoenberg, Part Two".

Nothing can be gainsaid about the charts as Eisenstadt keeps everyone guessing. On the flag-waving "Additives", hard-driving sections continually morph into open form improv while the portentous closer "Here Are the Samurai" sees three separate lines converging and diverging until one final knotty dash. One of the strong suits of this band is a way with a ballad and they don't disappoint. Eskelin's slow burning lyricism illuminates "Back and Forth" while his tender lament percolates up through the lilting solemnity of the lovely "Cascadia". Here and throughout, they keep you coming back only to discover more on each listen.

*For more information, visit cleanfeed-records.com. Eisenstadt is at The Stone Sep. 3rd-4th and Greenwich House Music School Sep. 12th. See Calendar.*

***One Step Away***
**JD Walter (Jwal)**
**by Alex Henderson**

Those familiar with jazz vocalist JD Walter know that the Philadelphia native has been putting out risk-taking CDs since the '90s and his adventurous spirit doesn't let up a bit on *One Step Away*. This session was produced by pianist Orrin Evans (another Philly jazzman) and bassist Eric Revis, who comprise two-thirds, along with drummer Nasheet Waits, of the trio Tarbaby, who back up Walter here along with guitarist Marc Ducret. The accompaniment is as free-spirited as the leader on an album that mostly falls into the postbop category but sometimes detours into the avant garde realm.

Walter emphasizes original material, writing or co-writing six of the nine selections, which range from the impressionistic "How to Die and Where to Fly" and haunting "It's Raining Today" to the eerie "Inward". Most of the songs have lyrics, but on the funky-yet-abstract "Inside Outfluence" (the album's most overtly avant garde offering), Walter offers stream-of-consciousness wordless scatting. The three selections not by Walter are Paul Simon's "50 Ways to Leave Your Lover", Todd Rundgren's "Pretending to Care" and Michel Legrand's "I Will Wait for You". Cabaret singing this is not: Walter and his colleagues turn the melodies inside out and take liberties with the lyrics as well. Anyone who claims that rock material doesn't give jazz artists enough room to improvise should hear Walter on the Rundgren and Simon songs.

Walter brings a strong Mark Murphy influence to the table, whether he is scatting or performing lyrics but one can hear Bob Dorough, Jon Hendricks and Betty Carter as well. But Walter is his own person and his willingness to take chances yields consistently absorbing results on *One Step Away*.

*For more information, visit jdwalter.com. This project is at Jazz Standard Sep. 4th. See Calendar.*

***The End of Summer***
**Anthony Coleman (Tzadik)**
**by Sean Fitzell**

Influenced as much by composer Anton Webern as he was by Duke Ellington, pianist Anthony Coleman always bristled at the distinction between "composition" and "jazz composition". Since he started teaching at New England Conservatory, his compositional focus has shifted from small group improvisation to classically influenced works. His rotating cast of student musicians and different instrumentation has provided the opportunity to experiment with sonic combinations.

*The End of Summer* gathers together recent chamber works, ranging from solo piano and a quartet (piano, trombone and two alto saxophones) to his Survivor's Breakfast ensemble. Inspired by foreign films and musings on snow, as well as personal loss, the music patiently unfurls over long cycles at slow tempos, reflecting Coleman's interest in minimalism and Southeast Asian forms.

The ensemble piece "Matter of Operation" opens with heightened drama that dissipates to introduce voices. Coleman writes high pitches for the strings, horns and voice, which blend to create a tense, discomforting line like the hum of insects, relieved only by his deft use of space. Similarly, the unusual quartet instrumentation on "The Taste of Saury" results in unexpected intertwining sounds that strain until leavened by the composer's tinkling keys. The title composition makes expert use of the large ensemble with a swelling call-and-response cycle between instrumental groupings. It intensifies to a concluding section boasting a funereal trumpet theme bolstered by raking percussion accents.

Conversely, the solo piano piece "Whorfian Hypothesis" illustrates Coleman's instrumental mastery, as he modulates between soft touches and emphatic strikes over its austere structure. Subtle shifts of inflection underlie the meditative piano étude "Aioli", which seems to add a phrase with each repetition. The four-movement "And Life Goes On" is at times bombastic with pounding percussion and piano accents and then ruminative with airy woodwinds and strings as the principal tones.

*For more information, visit tzadik.com. Coleman is at Issue Project Room Sep. 5th as part of the venue's 10th Anniversary Celebration. See Calendar.*

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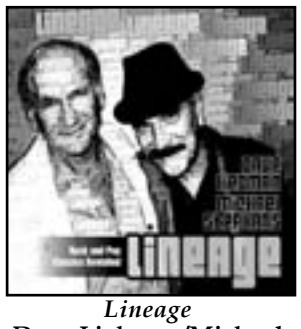
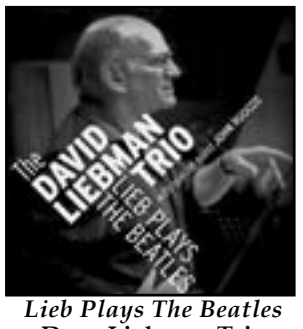



*Lineage*
**Dave Liebman/Michael Stephans (Whaling City)**




*Lieb Plays The Beatles*
**Dave Liebman Trio (Daybreak-Challenge)**

**by Ken Dryden**

Starting in the '60s, as jazz record sales fell during the explosion of rock, many jazz labels attempted albums of pop tunes. The difficulty with such projects is avoiding unpromising works and arranging the tunes in novel ways, which is never an issue for Dave Liebman. He is constantly envisioning new recording projects and avoids falling into the trap of predictable repertoire, instrumentation or approaches. Two of his recent releases take a fresh look at familiar rock songs.

For *Lineage*, Liebman and co-leader/drummer Michael Stephans recruit keyboardist Bobby Avey, guitarist Vic Juris, saxophonist/flutist Matt Vashlishan and bassist Evan Gregor. For Liebman's whimsical setting of "Mr. Sandman" both Gregor and Avey are in the spotlight while Avey and Liebman shine in their adventurous, abstract solos. Two Beatles songs are included, starting with a Far Eastern-flavored "Eleanor Rigby" featuring Liebman on wooden flute and Vashlishan on clarinet, though the former quickly shifts to tenor and latter to soprano as the theme comes into focus and the arrangement loses its mystical air. Liebman is back on tenor in Gregor's bluesy setting of "Here, There and Everywhere", punctuated by surging electric organ. Avey contributed the reharmonization of "Woodstock", a brilliant feature with Liebman on soprano. Although "Walk Don't Run" was a pop hit, it was written by late jazz guitarist Johnny Smith and this version features a fiery exchange between Liebman and Vashlishan, both on soprano saxes. "Wipe Out" retains much of its rock essence, though it quickly detours into new ground, with Liebman's sassy tenor, Avey's darting electric piano and Juris incorporating feedback. The superb finale has Liebman on tenor and Avey playing ominous accompaniment on piano.

*Lieb Plays The Beatles* features Liebman playing solo piano to duets with saxophonist/clarinetist John Ruocco, trios with bassist Marius Beets and drummer Eric Ineke, along with the full quartet. Opening the session is a stunning duet between the leader's soprano sax and Ruocco's clarinet for a medley of "She's Leaving Home" (with intricate counterpoint) and a brief tag of "Let It Be". Liebman shifts to tenor for his hip take of "While My Guitar Gently Weeps", accented by inventive basswork and crisp brushes. Ruocco is added on clarinet for a free-spirited "Blackbird" with an unresolved ending; he switches to bass clarinet for the even wilder medley of "Tomorrow Never Knows", "Blue Jay Way" and "Love Me Do" while the trio version of "If I Fell" with Liebman on soprano emphasizes the melancholy air of the song. Liebman moves to wooden flute and Ruocco to clarinet for the quartet setting of "Within You, Without You", played in a hypnotic modal setting.

It's a nice change to hear Liebman playing piano, which he plays when researching material for a recording. Joined by the rhythm section, he delivers a jagged, somewhat mysterious "The Fool on the Hill" and wraps the date with a thoughtful, choppy piano solo of "And I Love Her", adding a sense of drama not typically heard in this beloved ballad.

*For more information, visit whalingcitysound.com and challengerecords.com. Liebman is at Birdland Sep. 10th-14th. See Calendar.*

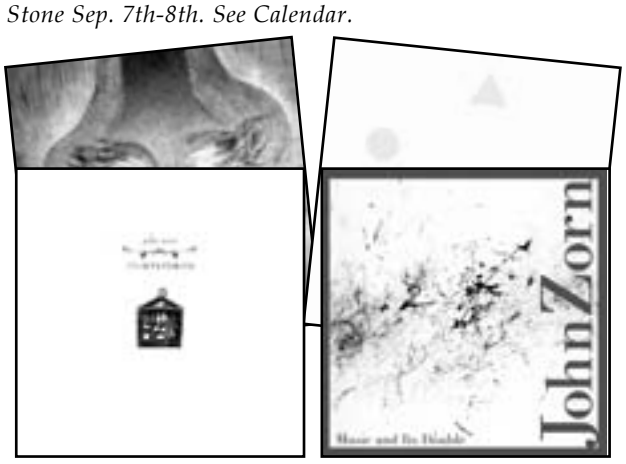
***Eponymous***
**Stratic (s/r)**
**by Clifford Allen**

Chicago and the Bay Area might not be as far apart in terms of musical geography as one might expect. Both have developed fascinating levels of hybridization - in Oakland, this is steeped from the multi-disciplinary environment bred at Mills College. Chicago is equally cross-disciplined, with musicians exploring the meld of electronic/digital sound environments, psychedelia, noise-rock and composition to a remarkable degree.

Multi-reedist/electronic artist Aram Shelton relocated from Chicago to Oakland in 2005 to study at Mills, primarily within the electro-acoustic realm, researching real-time alteration of improvised phrasing as a structural conceit, an approach that bleeds into his acoustic music as well. Stratic is one of his more recent collaborations, formed in 2010 with drummer Alex Vittum and keyboardist Michael Coleman. Both Coleman and Shelton employ electronics and live processing across a suite of nine untitled pieces on their self-titled and self-released debut.

The final movement and the longest piece is a fine example, with damped percussive fragments splaying out into a cavalcade of frenetic breakbeats, limned by electronic glitches and oscillation from Coleman's keyboards. Shelton's alto enters thin and gritty, smeared and split apart through processing so as to be nearly unrecognizable. The trio drops out to leave Coleman unaccompanied in dusky keyboard repetitions, soon joined by Shelton's splintered buzz. In the first movement, his fluttering curlicues are met by clicks and digital glitches, aggressively piling and contrasted by lilting whines before the trio arrives at incisive, stuttering motion. Vittum's dry whorl is the key ingredient that shoves Stratic away from concept and into a funky, trippy freedom. On the third piece, he switches to singing gongs, their resonance altered to make a bent and quiet meditation, in concert with fuzzy, cool alto and Rhodes accents. Electronics and acoustic improvisation aren't always the easiest of bedfellows, but Stratic makes an engaging cooperative case for the possible strength of this medium.

*For more information, visit straticmusic.com. Aram Shelton is at Douglass Street Music Collective Sep. 6th and The Stone Sep. 7th-8th. See Calendar.*




***A Vision In Blakelight - The Concealed***
***The Mysteries - Music and Its Double***
**John Zorn (Tzadik)**
**by Wilbur MacKenzie**

Four recent releases by John Zorn present major developments in his work that nonetheless have deep roots in some of his oldest creations. Zorn has increasingly found voice through the Nova Quartet (John Medeski, piano; Kenny Wollesen, vibraphone; Trevor Dunn, bass; Joey Baron, drums). Initially assembled to create two recordings inspired by the writings of William S. Burroughs, the quartet appears on two new recordings, augmented by other noteworthy Zorn associates.

*A Vision In Blakelight* features the Nova Quartet augmented by Cyro Baptista (percussion) and Carol Emanuel (harp). The material is based on the mystical writings of William Blake, placing this recording firmly amongst a legion of Zorn creations that directly reference literary works from the mystical tradition (see also Aleister Crowley, Austin Osman Spare, Marquis De Sade). This recording focuses on many mysterious textures, as with "Marriage of Heaven and Hell" and "The Prophecy". "Jerusalem" in particular accomplishes a notable blending of ecstatic organ psychedelia with intricate melodies for vibraphone and glockenspiel. "The Hammer of Los" and the closer "Night Thoughts" rely heavily on the harp and bells to create a minimalistic exploration of the ethereal. This album feels both diverse in its forms of expression and unified in concept - a programmatic work reminiscent of some of the moods found in Zorn's film music.

*The Concealed* adds two other Zorn associates to the Nova Quartet, this time to an effect that is more familiar to the *Bar Kokhba*, *The Circle Maker* and *Dreamers* concepts. Masada String Trio members Mark Feldman (violin) and Erik Friedlander (cello) bring both fireworks and atmosphere to the proceedings. "The Hidden Book", "Kavanah" and "Amu Darya" match the violin/cello/bass instrumentation of the Masada String Trio, which is balanced by tracks like "Passage to Essentuki", a piece with all the mystery of many of the William Blake tracks, but with more attention to the lush textures, improvisational expressiveness and driving rhythm section that characterize the *Dreamers* work (see also "Towards Kafiristan", "A Portrait Of Moses Cordovero" and the final piece "Life Is Real Only Then, When "I Am"").  Rousing ensemble tracks like "The Dervish" and contemplative solo tracks like "The Silver Thread" (Friedlander) and "The Way of the Man" (Medeski) add more dimensions to this sonic journey. The result is a balance between expressionism and impressionism, which will inspire those with a taste for both Zorn's minimalistic mysticism and his improvisational vamp-driven bands.

On *The Mysteries*, Zorn reunites the trio of Wollesen, Emanuel and guitarist Bill Frisell, who last appeared together on Zorn's *Gnostic Preludes*. In a recent performance at the Museum of Modern Art, works from this trio were performed sans Frisell, with the harp and vibraphone providing an amazing atmosphere amidst the paintings of Claude Monet (Monet makes a great sub for Frisell, actually). With Frisell's distinctive guitar lending so much character to the music, the energy is both grounded and celestial. The sound of these three musicians working together is truly an unmatched beauty, not to be missed. "The Bacchanalia" is a good microcosm of what makes this band so amazing: it's hard to imagine three instruments that could be more different while inhabiting such close proximity with such empathy. Zorn's compositions have created an ideal space for the interaction between grounding repetitive behavior and expressive gestures. "Hymn of the Naassenes" accomplishes this with an almost blues-like quality, whereas "Apollo" is filled (or perhaps 'empty') with mystery. Continuing towards the end, "Yaldabaoth" evokes the stratosphere while more ephemeral closer "The Nymphs" almost feels like the type of moment when one turns their attention away from a daydream and back to the here-and-now… a wry reminder that some of the most unprecedented journeys happen in the mind.

*Music and Its Double* is the sole recording of concert works in this bundle, though it has many connections to the other three discs included here. One notable connection is the presence of Wollesen (now on drums). In an audacious move, Zorn has augmented his solo violin concert work "Ceremonial Magic", performed by Jennifer Choi, with Wollesen's improvised drumming. These four movements are filled with fragmented gestures, unexpected twists and blazing virtuosity. "La Machine de l'Être" was premiered as part of the New York City Opera's *Monodramas*, which also included operas by Morton Feldman and Arnold Schoenberg. This wordless opera is based on drawings by yet another maverick literary figure: Antonin Artaud. This work is a fascinating companion to the violin piece, equally virtuosic but presented on a mammoth scale with the Lahti Symphony Orchestra, conducted by Sakari Oramo. This recording holds all the mystery and intrigue the work offered in performance and benefits greatly from the opportunity to hear it as an intimate listening experience. The lyricism that characterizes the operatic work contrasts delightfully with frenetic density and cartoonish shifts in mood found in "A ReBours", the cello concerto that opens the disc, played exquisitely by cellist Fred Sherry.

*For more information, visit tzadik.com. Zorn's Antiphonal Fanfare for the Great Hall is at Roulette Sep. 11th as part of Festival of New Trumpet Music (FONT). Zorn@60 events take place at Skirball Center Sep. 15th (Masada Marathon); St. Paul's Chapel Sep. 23rd (solo organ); Miller Theater Sep. 25th (All-Star Orchestra Concert), Sep. 26th (Chamber Music Marathon) and Sep. 27th (Game Pieces); Metropolitan Museum of Art Sep. 28th (various events throughout the museum) and Le Poisson Rouge Sep. 29th (The Song Project and Moonchild). See Calendar.*

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***About Birds and Bees*** **Helmut Kagerer (Acoustic Music)**
***Gongfarmer 36*** **Jim McAuley (Long Song)**
***American Grace*** **Eric Hofbauer (Creative Nation Music)**
**by Tom Greenland**

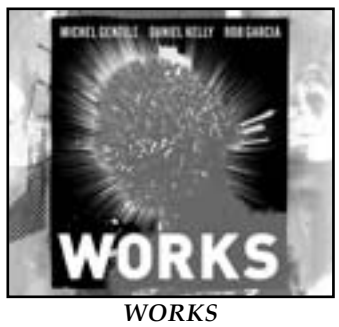
With limited possible combinations of hand positions to sound notes and generate contrapuntal ideas, the guitar is a challenging instrument to perform solo. Three recent releases show three unique and creative solutions to these inherent difficulties.

German guitarist Helmut Kagerer, a protégé of Attila Zoller, is steeped in the mainstream jazz guitar tradition and an impeccable craftsman. On *About Birds and Bees*, he performs standards, three Zoller tunes, a bit of Bach and a lesser-known Pat Martino piece with verve and taste, handling melody, chordal accompaniment, basslines and percussive effects in a manner reminiscent of Joe Pass, seamlessly shifting between these various textures and techniques to create the illusion of a small group session. Excellent examples of this include "Giant Steps", featuring a lyrical solo line through the tune's notoriously angular changes; "Ain't Misbehavin'", with masterful chording under the melody; and the B minor partita segueing into "My Funny Valentine". This approach would be hackneyed if not for Kagerer's immaculate technique, bouncy swing, imaginative harmonic language and spur-of-the-moment ambiance, qualities that make this highly listenable recording an inspiration for fellow guitarists.

Jim McAuley's second solo release, *Gongfarmer 36*, is a followup to 2005's *Gongfarmer 18*, which introduced the LA guitarist's avant-acoustica to a wider audience. A mixture of inner- and outer-spaces, McAuley's musical cosmology is both sparse and expansive, constrained and amoebic, a sound grounded in bare-boned Mississippi Delta slide blues, often hunkering on a single-note drone, yet at the same time embracing an ethic of never-repeat-anything-you-did-before… ever. The results are not easy to describe, but the artistry is palpable. Tracks like "Second Blooming" and "Una Lunga Canzone" evince an affinity for flamenco techniques like rasqueado (finger strums), tremolo and golpas (rapping) whereas "Nika's Waltz" sounds a bit like the opening of a raga performed on sarod (Indian fretless lute). There are many 'blue notes': the microtonal clusters over Travis-picked bass notes on "Blues for John Carter"; the swooping Hawaiian steel slides on "The Eyelids of Buddha" and the diddley-bow triplets of "Saltarello/Jumpstart". On "Another November Night" McAuley's unorthodox orchestration mimics a koto while the shuffling and scratching of "Joy Buzzer" are more ambiguous. But these are only approximations of what you might hear for yourself.

*American Grace* is the final volume of a trilogy Eric Hofbauer began a decade ago with *American Vanity* (2004), followed by *American Fear* (2010). A rugged individualist, the guitarist exposes the angst-ridden underbelly of the American dream through a series of unflinching portraits, including an 18th century sacred harp hymn ("Idumea") redressed as a blues moan; a dazzling transcription of Satchmo's "West End Blues" that manages to sound both radical and traditional; a tender take on The Beatles' "Dear Prudence" with forays into unrelated keys and uneven beat structures; a cover of "Stella by Starlight" harmonized beyond recognition and a dramatic improv ("Pocket Chops") meandering along the slipstreams of consciousness. Hofbauer too can play out of a Joe Pass bag, as on "Cheer Up, Charlie" (from the Willie Wonka movie) or Cyndi Lauper's "True Colors", which is subjected to an amazing variety of harmonic prestidigitations, but he is never predictable. And Hofbauer is also a down-to-Earth outerspaceman who launches his most far-flung sonic rockets from the most basic of materials: hymns, blues and functional harmony. From the hustling dobro shuffle of "God Moves on the Water" and swing freebop of "Mileage", "Today, All Day" and "And So It Goes" to the rampant polytonality of "Guess I'll Hang My Tears out to Dry", *American Grace* proves a worthy closer to an impressive series.

*For more information, visit acoustic-music.de, longsongrecords.com and erichofbauer.com. Hofbauer plays solo at Ibeam Brooklyn Sep. 14th. See Calendar.*




***WORKS***
**Michel Gentile/Daniel Kelly/Rob Garcia**
**(Connection Works)**
**by David R. Adler**

Flutist Michel Gentile, pianist Daniel Kelly and drummer Rob Garcia aren't just trio mates but business partners, overseeing the nonprofit Connection Works as it programs concerts and educational events in Brooklyn. WORKS, their co-led trio, is a house band of sorts, collaborating regularly with high-profile guest artists in the Brooklyn Jazz Wide Open series.

WORKS has also developed its own repertoire over the years, highlighting the compositional gifts of its members. The debut CD gathers these original pieces and shines some overdue light on Gentile, Kelly and Garcia as players and co-thinkers. Their union of flute, piano and drums is a wonderful thing: softly textured, harmonically expansive, percussively engaged and intense, all in the right proportion.

Kelly is the band's de facto bassist, taking charge of the energized low-end lines in Garcia's "Island" and "Will" and Kelly's own "Emanglons", among others. But Kelly is also prominent as a melody voice, doubling many flute parts while keeping chordal ideas flowing. Of anybody in WORKS it seems Kelly's job is the hardest, though he doesn't let it show.

The trio members each play a brief "Soliloquy" - just one of the ways they show their subtlety as individuals. Together they handle the challenges strewn throughout Kelly's galloping "Hundertwasser", with a 6/8 theme that shifts ingeniously to 5/8 when the melody returns midway through. Gentile's "Voir Dire", in contrast, opens with a fast quasi-serialist motive and later breaks away to free improvisation. There's a quieter side too, in the romantic chanson vibe of Gentile's out-of-tempo "C'est Bien Ça" and the dark ambiguity of Kelly's "Chorale".

The category stumpers are Garcia's "Spring Comes 'Round" and the closing track, Gentile's "Commodius Vicus". The former is angular and jazzy, free of tempo, but detouring into chamber-like passages and ending on an ominous straight-eighth vamp. The latter generates maddening spirals of counterpoint - melodic and rhythmic - between flute and piano, framed by hip and understated groove accents. There isn't a stronger example of the trio's uniqueness and ability.

*For more information, visit connectionworks.org. Gentile, Kelly and Garcia are at ShapeShifter Lab Sep. 15th as part of Joseph Jarman's 76th Birthday Celebration. See Calendar.*

***Vaincu.Va! (Live at Western Front 1978)***
**Evan Parker (Western Front New Music)**
***Live at Maya Recordings Festival***
**Evan Parker/Barry Guy/Paul Lytton (NoBusiness)**
***One Four and Two Twos***
**John Stevens/Paul Rutherford/**
**Evan Parker/Barry Guy (View/ Konnex - Emanem)**
***Cinema*** **John Coxon/Evan Parker/Eddie Prévost (Fataka)**
***Dortmund Variations***
**Evan Parker/Georg Graewe (Nuscope)**
***The Voice is One*** **Evan Parker/Agustí Fernández (Not Two)**
***Rex, Wrecks & XXX***
**Evan Parker/Matthew Shipp (RogueArt)**
***Hasselt*** **Evan Parker ElectroAcoustic Ensemble (psi)**
***Eponymous*** **Rocket Science (More Is More)**
**by Andrey Henkin**

As saxophonist Evan Parker approaches his 70th birthday, he has become a known quantity. Far from disparagement, this is high praise. Parker has developed such a unique language on his instrument(s) and honed it through so many improvisational regimens that he has joined the pantheon of the Instantly Recognizable. But, to quote a 2002 interview with this reporter, "...there should be a sense of self (or a sense of self as musician), which is flexible enough to generate slightly different (or very different) depending on the context."

Part of Parker's language was developed away from other musicians, in monolithic solo performances. These began in the mid '70s and Parker has gone back to the format with relative frequency ever since, creating nearly impenetrable tornadoes of sound. Nearly seven months after the 1978 *Monoceros* LP on Incus, Parker performed at Western Front in Vancouver, part of a solo North American tour. The sprawling improvisatory concept was there at the beginning, Parker having already amassed the letters and words of his language and needing only to start putting them into phrases, sentences and dense, cerebral paragraphs. As he continued to explore this format, his facility and fluency increased such that there wasn't a crack into which a spare note could be fit. But here he was only beginning the process and *Vaincu.Va!* sounds primal, Parker wrestling with himself.

Parker applied these and other improvisatory approaches to a new trio with fellow Brits Barry Guy (bass) and Paul Lytton (percussion). This group began in 1983 and has become his longest-running project aside from the Alexander von Schlippenbach trio with Paul Lovens. *Live at Maya Recordings Festival* (Maya is Guy's imprint) captures the group in September 2011 concerts at Winterthur, Switzerland. Schlippenbach told this reporter once that playing with someone for a long time is a greater challenge "because you know about each other's clichés and also you use them - you know you must use them - but you must also go further and maybe bring up something new." With this imperative in mind, the Parker/Guy/Lytton trio never loses a sense of dynamism. Across four long tracks, there are no dead spots, those dithering moments that infect low-grade improvisational music. The tropes that come up are not conciliatory but challenging and the audible comfort level between the musicians requires everyone to be fully participatory, as per Schlippenbach's comment. The closing eight-minute track is emblematic of this concept.

Parker and Guy were old friends from heady mid '60s London in the Spontaneous Music Ensemble (SME), under the ostensible leadership of drummer John Stevens. Those three are joined by trombonist Paul Rutherford (another SME alumnus) on the reissue of *One Four and Two Twos*, an August 1978 London improvised quartet date, filled out with previously unissued duo tracks between Rutherford and Guy (Milan, 1979) and Stevens and Parker (London, 1992). These four men had worked together in so many contexts that one feels voyeuristic eavesdropping on their musical conversation. The crystalline delicacy of the SME has mostly given way to a more 'continental' improv approach and jittery melodic fragments are blown around like leaves in a hurricane, sounds literally toppling over each other. It is almost futile to extricate a single voice from any of the pieces so why try? The '92 Parker/Stevens segment is counterintuitively easier to digest for being far more abstract.

Parker has worked with pretty much every English improvising musician at some point. *Cinema* finds him in a trio with guitarist John Coxon (one half of Spring Heel Jack, the electronic duo with whom Parker collaborated in the beginning of the millennium) and drummer Eddie Prévost, co-founder of AMM, a group that coexisted alongside the SME. The single-track, 55-minute album was recorded live in March 2008 at The Cube in Parker's hometown of Bristol. And as befits a city known for its high-tech manufacturing, *Cinema* has an industrial air about it, building up slowly with shards and filigree, coalescing with seeming unwillingness before breaking apart into discrete strands. Prévost is an atomistic drummer and Coxon utilizes a wide range of effects so Parker's lows and circular-breathed swirls act as connective tissue between his partners but also reset the improvisation when needed. Coxon and Prévost are unusual aesthetic partners for Parker and his playing has a refreshing curiosity, eager to see what reactions he can garner.

Parker has also collaborated extensively with other Europeans, going back to his work with Schlippenbach and the various groups of Peter Brötzmann. A more recent Teutonic partner is pianist Georg Graewe and their *Dortmund Variations* was recorded in that German city in October 2010 (the pair have an earlier duo disc from 1998). Graewe is perhaps the most 'classically'-minded partner Parker has had, whose tenor is generally pure of tone in three stirring improvisations of descending length. Graewe skitters around the keyboard and Parker is downright sprightly in his attack, short blasts and trills aplenty. Despite the density of the playing, the tonality is airy and spacious - balladic in spots, in others the musical equivalent of an argument between Oberon and Titania.

Parker first recorded with Catalan pianist Agustí Fernández in 1995. Both are part of Barry Guy's New Orchestra and the pianist is part of the saxophonist's 21st century ElectroAcoustic Ensemble (more on that later). *The Voice is One* documents a November 2009 concert on Fernández' home turf of Barcelona and is one of the finest entries in Parker's recent discography. From the first moments of the opening improvisation, the pair is locked in that incomprehensible abstraction that is spontaneous communication. In between duo tracks, both Fernández and Parker take their own laser-guided solo turns. This might, in other hands, break up the momentum but here the unaccompanied expositions serve to strengthen the conversation, an opportunity to listen and recharge. If the first duo track is probing and expansive, the second seethes with aggression, courtesy of Fernández' preparations. The third simply soars. Even the five-minute encore, usually the bane of improvised performances, presents a previously unheard, sparse side of the duo.

*Rex, Wrecks & XXX* comes from a piano companion of more recent vintage: Matthew Shipp, nearly 20 years Parker's junior. The two worked together on the 2006 album *Abbey Road Duos*, an outgrowth of the aforementioned Spring Heel Jack sessions. This double-CD, combination studio-and-live album was made at Parker's 'home' club, London's The Vortex, in 2011. While the live portion is an uninterrupted 42-minute improvisation, the studio session is 48 minutes broken into eight discrete tracks (six duos and a pair of solos). The latter is more melodic than perhaps listeners may be used to from Parker, the pieces sounding less like free improvs than thematic études. There is, dare we say, a bluesy quality, or at least roundness where both men typically offer up sharper edges, as well as a curious restraint. There's more angularity and aggression, at least in moments, to the live set but the intensity never really breaks out of a middle bandwidth. Of the two discs, the studio session goes for less and achieves more. This is a partnership with potential as yet unfulfilled.

Returning to Parker's solo work, those lengthy, circular-breathing based excursions often took on an almost electronic quality. Perhaps this inspired Parker to initiate his ElectroAcoustic Ensemble. The original lineup for the group's first ECM album (*Memory/Vision*, 2002) was mostly English and European (Fernández, Guy and Lytton all appearing alongside Philipp Wachsmann's violin and the electronics of Lawrence Casserley, Joel Ryan, Walter Prati and Marco Vecchi). *Hasselt* is the group's fourth album, released on Parker's psi imprint, and includes newer international members Peter Evans (trumpet), Ishikawa Ko (sho, a Japanese bamboo reed instrument), Ned Rothenberg (clarinets), Peter van Bergen (clarinets, a last-minute replacement for Wachsmann) and the FURT electronics duo (Richard Barnett and Paul Obermayer) in a 2010 concert from the titular Belgian city, where three tracks feature smaller groupings from one day until the ensemble comes together for the final piece on the next. Parker only appears on the final track so *Hasselt* is more a feature for his concept. The music has a suite-like quality across the first three tracks, the acoustic instruments seizing greater control against the tasteful electronics. The fourth piece, nearly as long as all that preceded it, is necessarily denser and episodic as musicians float or stab their way in or out, with the electronic and acoustic elements in more balance.

Evans was a part of Parker's 2005 octet recording *Crossing the River* and released his first two solo albums on psi under Parker's avuncular care (and check out his appearance with the Parker/Guy/Lytton trio on the 2009 Clean Feed album *Scenes in the House of Music*). He is responsible for Parker's most recent appearance: Rocket Science with pianist Craig Taborn and laptopicist Sam Pluta, an unusual combination that came together during a tour last summer and whose first concert at The Vortex is documented on this eponymous debut. To reiterate what this reporter wrote about the group's 2012 Moers performance, Parker and Evans are really made for each other; their lines twist around each other like two strands of DNA. Taborn adds interesting ornaments and chordal foundations while Pluta's machinations are a bit more forceful than what might be found in the ElectroAcoustic Ensemble. For a new project with some of Parker's youngest partners, Rocket Science is both cohesive and far-ranging, showing that he remains as flexible as always.

*For more information, visit front.bc.ca, nobusinessrecords.com, emanemdisc.com, fataka.net, nuscoperec.com, nottwo.com, roguart.com and moreismorerecords.com. Parker is at The Stone Sep. 15th and 17th-22nd (including with Rocket Science) and Roulette Sep. 30th with his ElectroAcoustic Septet. See Calendar.*

***Mischief & Mayhem***
**Jenny Scheinman (s/r)**
**by Suzanne Lorge**

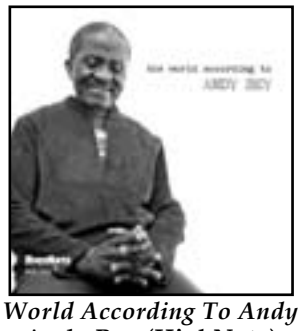
Jenny Scheinman speaks through her violin in a voice that is usually whimsical, always serious. It's a powerful combination. On her latest release, she pulls from folk and rock and avant garde and mashes them all up into eight infectiously rhythmic, lyrically compelling tunes; the improvisational feel of her playing pushes it into jazz territory, even though she's unlikely to reference any traditional jazz tunes. No matter - you can call her compositions jazz or you can call them something else. As Scheinman twists her kaleidoscope of musical ideas, the persnickety part of your brain will quiet down and that's a good thing.

All of the pieces on *Mischief & Mayhem* stretch our understanding not just of modern music but also of violin music in particular. One clear example is the last track, "The Mite", with its intense punk groove underneath Scheinman's pretty bowing - just a little bit of mischief until the melody line tumbles into scratchy chaos. You don't expect this much volatility from a violin, but Scheinman challenges our ideas of what a violin can offer. Indeed, why not mayhem?

Scheinman's bandmembers are her equals in deconstruction: listen to guitarist Nels Cline's modal solo on "Blues For The Double Vee", for instance, or bassist Todd Sickafoose's cheerful, driving lines on "A Ride With Polly Jean" or drummer Jim Black's alternately haunting and assertive percussion on "Sand Dipper". You might be tempted to think that Scheinman and her band were advocating anarchy when they push their instruments beyond our expectations and into these strange new patterns. You might think that, except that the sounds they produce are so beautiful, so of a piece, that they transcend all of the commotion.

In creating this kind of meta-harmony, Scheinman hints at a future where musical hybridization is the norm, where the musician's ideas dictate the instrument's vocabulary rather than the other way around. Jazz musicians excel at this kind of innovation and Scheinman's compositions extrapolate from jazz innovation, certainly. You could say that they even move beyond it. Post-jazz fiddling, anyone?

*For more information, visit jennyscheinman.com. This project is at Le Poisson Rouge Sep. 16th. See Calendar.*



***The World According To Andy Bey***
**Andy Bey (HighNote)**
**by Andrew Vélez**

The former "wonder kid of Newark", vocalist and pianist Andy Bey has been making deep musical waves for over six decades. His latest set is a mix of American Songbook classics, some rarer gems and four of his own musical creations, including a jubilantly wordless scat beauty "Dedicated to Miles". Among the small pantheon of stellar self-accompanying jazz vocalists masters that includes Shirley Horn, Carmen McRae and Sarah Vaughan, Bey solidly holds his own place.

Possessed of a four-octave bass baritone range and capable of effortlessly soaring into falsetto stratosphere, he is also a master improviser. So while totally honoring music and lyrics of a classic like the Gershwins' "Our Love Is Here To Stay", he stretches, bends and repeats words like "tumble" and "our love". By the time he reaches the final elongated "here to stayyyyyy", a beloved, familiar song has fresh new life. "Dissertation on the State of Bliss" is a heretofore-forgotten Arlen-Gershwin gem, a perfect fit for Bey's ease with songs that are bulletins about life and love from the trenches of experience. By the time you get to the final "you haven't learned a thing" and last single dark piano note, the blue truth of the conversation is self-evident.

For a different mood there's so much fun with Fats Waller, Andy Razaf and JC Johnson's "The Joint Is Jumpin'". Suddenly the philosophical and contemplative fade away and Bey swings into stride piano. And rocks the house. Jumpin' is the word. Another of Bey's own 'discussion' songs is "There's So Many Ways to Approach the Blues". The phrase "there's really only one way..." is repeated again and again and again before concluding with "Tell the truth. Tell the truth. Tell the truth." Which in every way is Bey's specialty.

*For more information, visit jazzdepot.com. Bey performs solo at Dizzy's Club Sep. 18th. See Calendar.*

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***The Blue Room***
**Madeleine Peyroux (Decca-Emarcy)**
**by Marcia Hillman**

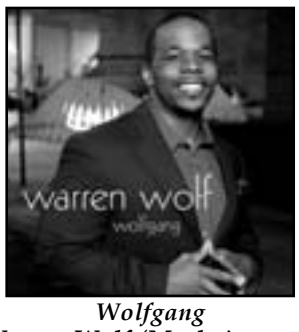
Madeleine Peyroux has taken a page out of the Ray Charles catalogue (à la his legendary *Modern Sounds In Country and Western Music*) and put together a CD whose arrangements (by Larry Klein) in an uncluttered country and western music vein are done so as to focus on Peyroux' moving vocals and choice of material. Peyroux is ably backed by Dean Parks (guitars), Jay Bellerose (drums), Larry Goldings (Hammond B3 organ and Wurlitzer electric piano) and David Piltch (bass), with additional contributions by trumpeter John "Scrapper" Sneider or a string section (arranged by Vince Mendoza).

Peyroux is an accomplished storyteller who uses her clear and sometimes haunting vocal qualities to get to the heart of her eclectic material. There are several songs from the Charles songbook ("Take These Chains From My Heart", "You Don't Know Me", "Born To Lose" and "I Can't Stop Loving You"), the Everly Brothers' "Bye, Bye Love" (with overdubbed vocal harmony) and a rediscovery of Buddy Holly's "Changing All those Changes" among the selections.

But two of the most notable tracks are a touching rendition of Leonard Cohen's "Bird On A Wire" and a reading of John Hartford's "Gentle On My Mind", where Peyroux does a beautiful job of pointing up the poetry and imagery of the lyric. Worth mentioning is Sneider's trumpet work on "You Don't Know Me" and his sweet, sensitive statements on "Born To Lose".

Even if you are not a fan of country and western music, this is one album you do not want to pass by.

*For more information, visit emarcy.com. Peyroux is at Beacon Theatre Sep. 19th as part of Francofolies. See Calendar.*



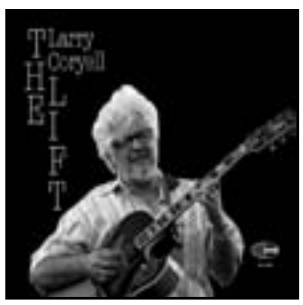

***Wolfgang***
**Warren Wolf (Mack Avenue)**
**by Adam Everett**

Co-produced by Christian McBride (who also contributes upright bass on three tracks), vibraphonist Warren Wolf's second album features six of his compositions among its nine tunes. Wolf's promising leadership is reinforced by the musicians who join him, including pianist and label-mate Aaron Diehl, featured on two duets. The rest of the album is a quartet setting with two different trios: pianist Aaron Goldberg, bassist Kris Funn and drummer Billy Williams, Jr. or Benny Green, McBride and Lewis Nash.

The album opens strong with "Sunrise", where haunting piano chords set the stage for an evocative melody on the vibraphone. After a few moments, the drums kick in the time - a waltz with flashes of AfroCuban triplet rhythms. "Frankie and Johnny" is a 12-bar blues featuring the ever-soulful McBride, who shouts along at times of real intensity. "Grand Central" is the album's burner, featuring lightning-speed solos by Wolf and Goldberg, whose open fifths pay homage to the great McCoy Tyner. The album finally slows down for the title track, a stunning amalgamation of classical and jazz. This duet with Diehl references those non-jazz influences that make Wolf's musicianship so well-rounded.

But if the first half is compelling, the second lacks continuity. The penultimate track, a cover of Ivan Lins' "Setembro" is a total mood shift, with a late introduction of singer Darryl Tookes, who harmonizes with himself over a strangely "Poinciana"-type groove on the drums and jazz voicings on the piano. And the jazz-to-classical-to-pop leaps from track to track can be either refreshing or jarring. Wolf is clearly a virtuosic musician and composer and if he would follow the thread of any one piece, he would have enough material for at least nine new albums.

*For more information, visit mackavenue.com. This group is at Jazz Standard Sep. 19th-22nd. See Calendar.*




***The Lift***
**Larry Coryell (Wide Hive)**
**by Donald Elfman**

In case you have forgotten the pioneering contributions of Larry Coryell to the intersection of jazz and rock or don't understand the concept of a power trio or just want to hear a knockout guitarist playing his big heart out, please cue up this disc of one-take performances by a legend in contemporary music. With a young support group, Coryell is back in a very large way.

Two of the titles - "Stadium Wave" and "Arena Blues" - suggest what is present in all of them: the drive and power of a group filling a large venue. "Going Up" comes out hard and charging with a dinosaur-heavy beat, savagely played by drummer Lumpy, Coryell's ferociously virtuoso electric guitar goosed by bassist Matt Montgomery. It may feel monolithic, but at the center is a master of dynamics and improvisation who can show any rock guitarist how it's done - he's been doing it since the mid '60s.

The aforementioned "Arena Blues" accomplishes an incredible feat. It has the sonic strength of large-scale rock but in a blues with a line suggestive of Thelonious Monk. The bass and drums are volcanic, providing a fat cushion over which Coryell can thrash out his soulful lead.

There's another veteran on three tunes: the title track, "Lafayette" and "Rough Cut". Organ player Chester Smith, born in Philadelphia, but now a Bay Area resident, was actually a technical consultant to Jimmy Smith (no relative) and he provides low pulsing color, especially on "Rough Cut", bubbling up in the thick mix.

Every performance has this kind of passion even when the texture is lighter. "Clear Skies" is a kind of folk blues and this time the guitar feels acoustic. You can also hear that sound on "First Day of Autumn", a lovely song-like adventure that ends the album quietly.

*For more information, visit widehiverecords.com. Coryell is at Blue Note Sep. 21st-22nd with Gary Burton. See Calendar.*

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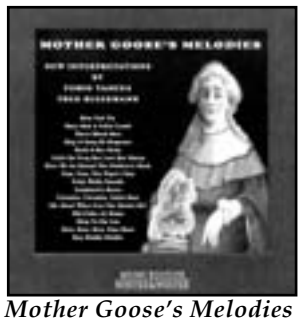
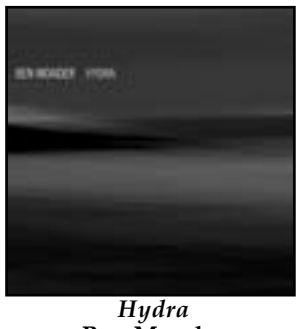


*Mother Goose's Melodies*
**Yasuda/Bleckmann**
**(Winter & Winter)**



*Hydra*
**Ben Monder**
**(Sunnyside)**

**by Fred Bouchard**

Sheila Jordan pulled this reviewer's coattail about Theo Bleckmann some 15 years ago. "Watch out for this guy. He can sing anything." True: he's tackled the apocalyptic lyrics of Kate Bush, refreshed Charles Ives' songs with electrifying charts by Kneebody and scaled the heady orchestral heights of John Hollenbeck.

Bleckmann's tireless collaborations embrace other singers (one-on-one with Kate McGarry); vocal groups (the late-lamented Moss); composer-impresarios (Meredith Monk, Laurie Anderson, Phil Kline); bands (Refuge Trio with Hollenbeck and keyboardist Gary Versace) and often himself (filters, overdubs, choral effects). In any vocal encounter, Bleckmann comports himself with gentility, wit, generosity and genuine camaraderie. The crystal clarity and meticulous craftsmanship of his vocals continue to build a consistently seductive and intensely personal corpus.

Over several recordings with Japanese pianist/arranger Fumio Yasuda on the Winter & Winter label, Bleckmann has trilled American beer-joint songs Schumann-style, Bartók-ed Lerner & Loewe, multi-trackedly recloned the Hi-Los, honeyed Kurt Weill with string quartet and now this - Mother Goose rhymes drawn in a wide array of hues and textures: pink pastel "Mary Had A Little Lamb" (with a sweet cameo by Japanese singer Akimuse); ominously fuzzy-steely "Three Blind Mice"; a sly Mel Tormé slide on "Sing a Song of Sixpence". On and on for 16 quick tracks, replete with rich details and subtle modal twists.

They call on Jo Lawry, a sure, glowing presence in any setting, mainly to limn vocalese lines an octave (or so) above and sing an 'ah-me!' duo on "Oh, Dear!" Likewise, clarinetist Bodhan Milash spices solos with cumin and tamarind, as on the Partch-meets-Boulez "Mulberry Bush" and the slinky-scary "Polly Wolly Doodle". "Twinkle Twinkle" evokes satellite travel over stargazing while Stephen Foster favorites appear as era-ringers, such as a droll, creepy "Camptown Races" and sumptuously choral "Old Folks At Home".

Bleckmann's encounter with Ben Monder's guitar on *Hydra* builds on dazzling vocal lines festooned with swathes of fleet arpeggios, often layered like flamenco or classical studies. The fluid vocals go wordless here in expressing contrapuntal vocal power or trance-state mantras. Only the final track, a gentle folksy reading of EB White's "Charlotte's Web" lyric, brings us back to a cozy corner of Earth.

Angelic filigreed duets with gentle, harplike guitar harmonics ("Aplysia") alternate with stark trios of Ted Poor's slashing cymbals, John Patitucci's well-deep bass and Monder's insistent, explosive arpeggiations ("39"). The title track, a dream-sequenced tour de force at 25 minutes, transcends genres and centuries, recalling Karlheinz Stockhausen's elfin *Gesang der Junglinge*, Pat Metheny's experimental plectral work, arcane hocketing of Perotin's Ars Antiqua and Arvo Pärt's mystically floating chorales. The push-pull swings between heavenly voice and fiendish metal delve into apocalyptic abyss on the Gothic rock-anthem "Tredecadrome".

*For more information, visit winterandwinter.com and sunnysiderecords.com. Theo Bleckmann is at Governors Island Sep. 1st and Joe's Pub Sep. 25th. See Calendar.*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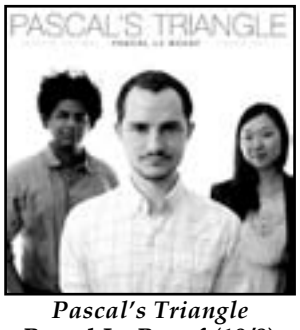



***Pascal's Triangle***
**Pascal Le Boeuf (19/8)**
**by Elliott Simon**

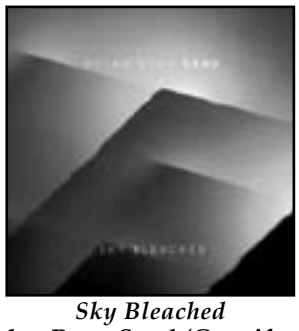
*Pascal's Triangle* highlights pianist Pascal Le Boeuf's knack for melody and attention to detail in the context of a harmonious piano trio. Bassist Linda Oh and drummer Justin Brown combine with the leader for ensemble playing that is a marriage of exactitude and exploration. Their classically inspired precision gives the session its sense of control while the pianist's dynamic twists and turns convey a sense of introspection, pathos and tension.

La Boeuf's playing is usually right on point and even when he drifts a bit, as on the briefly devolved center section of opener "Home in Strange Places", he quickly re-engages the structure. Each of these tunes has at its heart a beautiful design. This results in the graceful tension of "Variations on a Mood" or the quiet and gentle respectfulness of "Song For Ben Van Gelder". Showiness is intentionally disdained for melodic and organizational integrity, with the music's individuality allowed to be the star.

Two solo excursions, "Jesse Holds Louise" and "Return to You", elegantly use time and resonance to reflect their intended tenderness while "The Key" artfully blends piano with soft-spoken drums to build its slightly off-key structure. "What your Teacher…", an out-of-place straightahead quick stepper, serves as an invigorating interlude from a session where hypnotic chords are the primary building blocks used to construct slow meditative tunes. "Revisiting A Past Self" begins in this way but Oh doesn't let the melancholy take over and instead develops a very pleasing opportunity for self-reflection.

Originally designed as the acoustic guts of a project that was to include electronic overlays, *Pascal's Triangle* stands very well on its own merits as a compact session of modern instrumental music.

*For more information, visit nineteeneight.com. Le Boeuf is at The Jazz Gallery Sep. 28th. See Calendar.*



***Sky Bleached***
**Dylan Ryan Sand (Cuneiform)**
**by Sharon Mizrahi**

In the dusky ambience of Joe's Pub last month stood drummer Dylan Ryan and his two bandmates, not commanding the stage as much as blending in with the contours. The trio was there to celebrate their latest release, *Sky Bleached*, which features several sun-drenched peaks as the cover artwork - a visual that reflects their wispy yet expressive vibe. Even the band's name, Sand, encompasses the ethereal nature of their music, which filled the cavernous venue.

Ryan, guitarist Timothy Young and bassist Devin Hoff weave together delicately complex streams of sound before taking unexpected turns. On "Psychic Journey", a few guitar chords unfold, abstractly at first, then form a loop accented by almost imperceptible drum thuds. Hoff's bowed bass cinches the two threads with a heaviness that dissolves as the piece assumes a more energetic character. Ryan's cymbals provide a lead-in to Young's resonating solo.

Young fired up his guitar more intensely on stage throughout the night, channeling the thumping undercurrent of a rock concert. Matt Engle, who filled in for Hoff live, infused the brass-less trio with a necessary elaborate richness, underscoring Ryan's rhythm while sometimes emerging in the forefront.

The hypnotic "Barocco" features a different kind of contrast, Ryan repeating a cowbell-esque rhythm, surrounded by subliminally electronic soundscapes. The tinny and flat percussion crisp up the abstract stirrings of bass and guitar. One sparse note resembles the Doppler effect. A faint electric screech follows closely behind, only to give way to yet another note. But Ryan snaps the scene back into focus with a single assertive tap on the cymbals - curt, but not so sweet.

When Sand plays, the air is in perpetual metamorphosis. But in the moments between songs at Joe's Pub, Ryan tried his hand at on-stage small talk. These interludes were a way to simmer down and bask in the band's many aural layers. Perhaps they even summed up the trio's appeal, illustrating that often times the best expressed moments are ones that take their natural course, no matter how quaint or how loud.

*For more information, visit cuneiformrecords.com*

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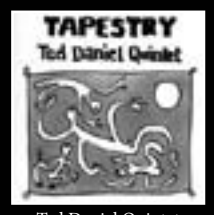

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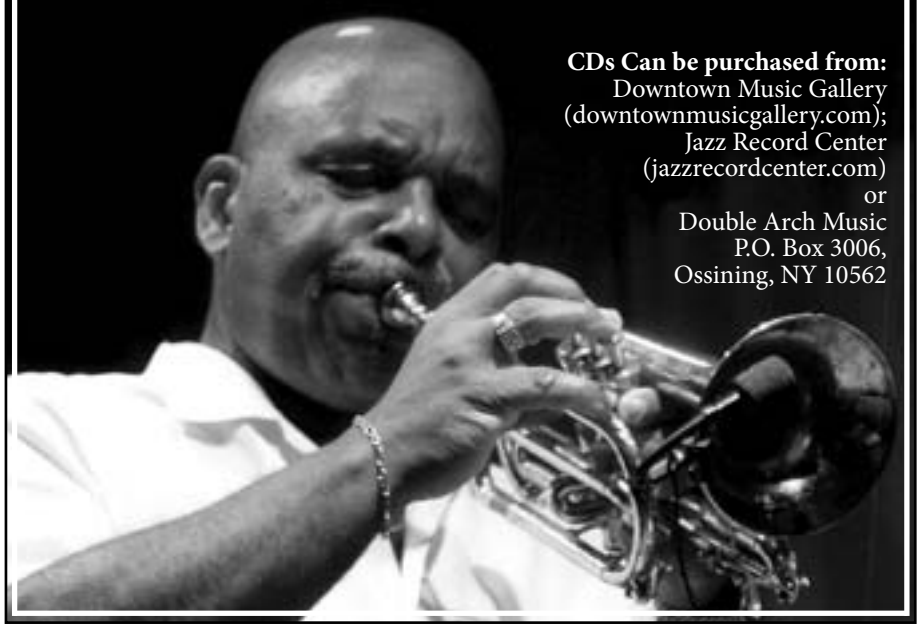

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***Soho Nights Vol. 2***
**Ben Webster/Stan Tracey (Resteamed)**
**by Jeff Stockton**

You can picture the great tenor saxophonist Ben Webster arriving in Europe for the first time in 1964, walking in on the Stan Tracey Trio at Ronnie Scott's in London, Tracey asking, "Ben, what songs are we going to play?" "…Ben Webster songs" might have come the reply. Because every song Webster wrapped his horn around became his own. Rough and honking on uptempo numbers, almost unbearably burly and steeped in sensitive masculinity on ballads, 40 years to the month after his death Webster's tone is as definitive and distinctive as it was when he came to prominence in the Duke Ellington band more than 20 years prior to this performance.

Of course, that Swing Era-training meant that Webster would never be a modernist when it came to soloing. He was used to making his statement within the parameters of the tune. Saying what he had to say, even if it meant saying it over and over in similar ways from version to version. Webster let his style speak for itself.

It's also easy to imagine him traveling across Europe after these nights at Ronnie's, playing with pick-up rhythm sections of varying quality, which is what makes this performance with Tracey so compelling. The pianist is an energetic soloist, making equal use of both hands with a physicality that suggests the burgeoning free jazz movement. "C-Jam Blues" builds a head of steam before segueing into "A Night in Tunisia", where Webster mixes it up with the percussive attack of drummer Jackie Dougan (future Mahavishnu Orchestra bassist Rick Laird fills out the group). Webster quotes his own original solo on "Cotton Tail" while adding contemporary touches and the longest part of the set, "Sometimes I'm Happy", is taken at the midtempo pace that highlights the best of Webster: nimble when called for, but never rushed.

Webster's own composition, the soulful, swinging "Poutin'" is bracketed by "Chelsea Bridge" and a masterful, succinct version of "Over the Rainbow". Few sounds in jazz can match the beauty of Webster on the former. This second volume of *Soho Nights* marks the beginning of the great tenor saxophonist's European sojourn, where he would play his final note in Amsterdam nine years later. The soul and legacy of Ben Webster live on.

*For more information, visit resteamed.com*

***Rare & Unissued Masters, (1945-1949)***
**Wooden Joe Nicholas (American Music)**
**by Marc Medwin**

Here's another offering from the expertly curated American Music label, a companion piece to their earlier Wooden Joe Nicholas disc. Full biographical information can be found in label founder Bill Russell's excellent notes to that earlier release, thus the decision to fill this new booklet with photos instead of recapping Nicholas' life.

For those unfamiliar, Nicholas (Sept. 23rd, 1883-Nov. 17th, 1957) was a mainstay of the New Orleans of Buddy Bolden and King Oliver, with whom he was playing clarinet in 1915. The story goes that he tried Oliver's cornet during a break and the rest is history. As with other legendary New Orleans musicians, Nicholas was not recorded in his prime, nor did he ever have the profile of several other veterans gracing these private sessions, such as guitarist Johnny St. Cyr and drummer Baby Dodds; the 1945 and 1949 sessions constitute Nicholas' legacy on record.

We are treated to what might be called jam sessions. They cannot really be compared to those glossier dates made by the better-known New Orleans working groups, such as those led by Kid Ory or King Oliver. There is a laid-back feel to these tracks, mixed with a certain raw power, which, most likely for technological reasons, is less palpable in Oliver and Ory's '20s work, even when it is restored for such excellent labels as Off the Record.

Some 30 years after Storyville closed down, the vibe is one of relaxed friendliness as Nicholas swaps easy phrases with trombonist Joe Petit on "I Ain't Got Nobody" or cuts loose on the second of two versions of "St. Louis Blues". For the most part, his bold sound eschews Louis Armstrong's wide vibrato and it seems that subsequent musical developments must have had their influence. Equally interesting for the student of this music is the fact that Dodds and Albert Jiles' drums can be plainly heard driving the music forward, unlike in the Oliver Creole Jazz Band recordings, where wood blocks had to be substituted.

Given the acoustical problems posed by empty concert hall and rather claustrophobic home recordings, Russell's recordings are nothing short of miraculous. Ann Cook's vocals on 1949's "Where He Leads Me" come off as majestic and slightly intimidating by turn while never eclipsing St. Cyr's guitar and "Climax Rag" bristles with energy, due in large part to Albert Burbank's beautifully captured clarinet agility.

This is an important addition to the American Music catalogue, further documenting the full, rich sound of Nicholas' trumpet. The warts-and-all honesty of the music, accompanied by excellent photographic and historical documentation, makes it irresistible for those interested in jazz' formative period.

*For more information, visit jazzology.com*

***The Sky His Own***
**Slumgum (featuring Hugh Ragin)**
**(Nine Winds)**
**by Sean O'Connell**

Los Angeles-based Slumgum's newest album cover features a hexagonal patchwork. The mostly ivory-toned landscape is dotted with a few scattered blasts of paisley, checkers and stripes. It's an apt fabric-based representation of the contents of the album. The youthful quartet (drummer Trevor Anderies, saxophonist Jon Armstrong, pianist Rory Cowal, bassist David Tranchina) is joined by cornet veteran Hugh Ragin, who contributes many of those abrupt swatches amid the band's groove.

The setlist is a group effort with each member contributing at least one apiece. Tranchina gets the first shot with "Zoyoki Gnoki", a satisfying feature for his rhythmically-inclined support. He bounces around the changes alongside Cowal as an engaging backdrop for Armstrong's muscular solo.

Ragin's lone compositional contribution, "Silver Cornet News", opens as a straightahead swinger, the cornetist pushing things further out as the track progresses, with Armstrong joining him on a fluttering soprano saxophone until Cowal digs right back into the swing pushed heartily by Anderies and Tranchina. The extended opus provides everyone with a generous solo spotlight.

A long swath of sleepiness travels from Tranchina's "Mayday" to Anderies' "Kyo" before making way for Armstrong's expansive "Inherent Vibrations", which runs the gamut of styles over a quarter of an hour. The tune opens with a dreamlike sway before rolling into a solid backbeat for Ragin's spastic horn and then Cowal's flirtatious rolls. None of the vibes last too long as the quintet gradually segues from peace into a rumbling dissonance. Cowal gets the last word with his "Minuet". Ragin and Armstrong briefly don their ragged parlor wigs through the time-signature-free interactions. The bandmembers sputter and jolt each other to a demure close.

Through it all the band takes many sharp turns, covering a fair amount of real estate. It is hard to tell whether the avant garde or the straightahead moments are more unexpected but the band tackles both with aplomb. This is a thoroughly modern record that successfully ties together multiple generations, genres and sensations into a wide-reaching whole.

*For more information, visit ninewinds.com. Hugh Ragin is at Saint Peter's Sep. 22nd as part of Festival of New Trumpet Music (FONT). See calendar.*

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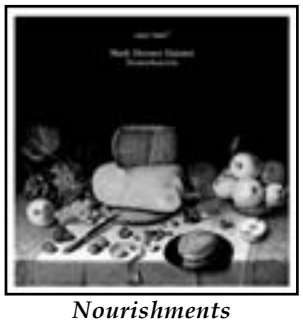

***Nourishments***
**Mark Dresser Quintet (Clean Feed)**
**by Ken Waxman**

Bassist Mark Dresser is known for his stunning ability to interpret the most advanced notated and improvised music. However, on his first quintet date in decades, he shows he can compose affecting and swinging music without neglecting his matchless technique.

While the lineup of trombone, alto saxophone, piano, bass and drums may sound standard, each sideman is so accomplished that the results are out of the ordinary. The most obvious departure from the norm is that Denman Maroney plays so-called hyperpiano throughout, allowing him to expose in-and-outside-the-frame multiphonics along with expected patterns. Alto saxophonist Rudresh Mahanthappa, who co-wrote "Not Withstanding" with Dresser, has a knowledge of Carnatic music that helps him negotiate the shimmering changes of the leader's "Rasaman", which honors a sitar-playing colleague. Trombonist Michael Dessen is established in mainstream and avant contexts while Tom Rainey and Michael Sarin, who split drum duties, are both sympathetic, un-showy accompanists.

The players intertwine their parts, interjecting tone extensions without losing the tunes' thematic threads, as on the time-signature shifting "Rasaman". Dessen's wide-ranging plunger tones dovetail with Dresser's stentorian slaps, Mahanthappa heading into screech mode alongside the bassist's spiccato scratches as contrapuntal lines churn beneath them. A little bit Latin, a little bit boppish, the title track demonstrates Dresser's compositional sophistication as players simultaneously tease variations from the melodic line. His chunky solos serve as bridges between slurred trombone and honking sax flutters, referencing Mingus' writing and faint echoes of "Played Twice" as well as devious recaps of the tune's head. "Para Waltz" is an exemplar of group interaction as Rainey's drum beats behind harmonized horns maintain a relaxed feel, seconded by Maroney's keyboard rhythms. At the same time the pianist's string preparations spice the narrative with unsettling microtones.

Dresser's piquant asides, plus the other ingredients used his compositional recipe book, help provide the musical nourishment for this key session.

*For more information, visit cleanfeed-records.com. Dresser is at Le Poisson Rouge Sep. 3rd, 61 Local Sep. 5th, Jazz at Kitano Sep. 6th, The Stone Sep. 7th-8th, JACK Sep. 9th, Greenwich House Music School Sep. 12th and Cornelia Street Café Sep. 13th. See Calendar.*

***The River***
**Ryan Cohan (Motéma Music)**
**by George Kanzler**

In 2008 Chicago pianist Ryan Cohan's quartet toured Eastern Africa, sponsored by the State Department and Jazz at Lincoln Center, playing concerts, jamming with local musicians and conducting workshops in Rwanda, Congo, Uganda and Zimbabwe. The experience had a profound effect, resulting in an earlier (2010) CD, *African Flowers*, by multi-reedist Geof Bradfield and now this album from Cohan himself. It is constructed as a suite with linking sections of "River"; as Cohan explains: "A river is a connecting body of water that is always changing, constantly in motion. Like the essence of jazz, it flows in the moment."

Cohan expanded his quartet - with Bradfield, bassist Lorin Cohen, and drummer Kobie Watkins - to a septet, adding second saxophonist John Wojciechowski, trumpeter Tito Carrillo and percussionist Samuel Torres. His arrangements make full use of the ensemble's wide range of colors, with the reeds doubling flutes and bass clarinet and trumpet employing mutes and doubling flugelhorn. It all begins with "River (i) Departure", a piano solo built on an insistent ostinato and vamps evocative of both blues and African spirituals, recalling Abdullah Ibrahim. (Later iterations of "River" feature solo or duo largely free passages from other bandmembers). "Call & Response" has the piano bringing on the rest of the band in one-on-one trades that evolve into a highlife-style tune. A swift interplay of horns over rollicking rhythms informs "Arrival". Ominous piano trills along with rattling cymbals announce "Storm Rising", resolving into swing 4/4 for compelling piano, tenor sax and trumpet solos. "Forsaken", dedicated to victims of the Rwandan genocide, is a moody, haunting piece built on Miles-like Harmon-muted trumpet in an arrangement that gracefully builds to a moving climax. Elements of Congolese rumba invigorate the stirring "Domboshava" while "Kampala Moon" is a beguilingly lovely ballad for piano and soprano sax. Both "Brother Fifi", in 6/4, and "Last Night at the Mannenberg" (a nightclub) are highly groove-friendly pieces with exuberant solos inspired by the pop/dance musics of East Africa, Cohan adapting the sounds of the mbira (thumb piano) in his piano part on the latter. A "River (vi) Coming Home" reprise by the ensemble takes it all out satisfactorily on the title theme.

*For more information, visit motema.com. This project is at Iridium Sep. 22nd. See Calendar.*

***Trio***
**Kui Dong/Larry Polansky/Christian Wolff (Henceforth)**
**by Kurt Gottschalk**

The supposition that classical musicians can't improvise is given voice far more often in the jazz community than in the classical world, where improvisation is often included in compositions, from the experimental works of modern innovators like the late Cornelius Cardew all the way back to the popular improvised encores performed by Mozart and Beethoven in previous centuries.

As the junior (and only surviving) member of the "New York School" with Earle Brown, John Cage and Morton Feldman, Christian Wolff is easily one of America's most important living composers. He also has a decided interest in improvisation, sometimes performing with nothing but a melodica, other times - as on the new CD *Trio* - at the piano. The other members of the titular trio are composers as well: Larry Polansky is a guitarist and composer whose contemporary takes on rounds are well worth hearing as is a previous recording with Wolff given the plural title *Trios* (Pogus Productions, 2004). Beijing-born pianist Kui Dong has composed for piano, strings and chorus. All are faculty at Dartmouth College and play together regularly.

The five group improvisations on *Trio* are abstract to say the least, uncentered in the sense that each player has the choice to respond to one of the others or traipse out on their own - not an uncommon approach, to be sure. With dual pianos the space fills up quickly and what saves them from chaos is their determination, which is where being a composer (or to borrow from the Dutch, instant composer) comes into play. Piano strings are prepared to provide a more percussive element or are played with the full magnitude of their musicality. Fretless electric guitar slithers below them or breaks through with jarring overdrive; at other moments acoustic mandolin slips in alongside the plucked strings of the piano. It's an enjoyable session, the one drawback being its fairly stark recording. While there's a philosophical purity to room mics without reverb, it also creates a distance - a reminder that you're not in the room - that can keep the listener from fully falling into the sonic world. A bigger sound would have made for a more absorbing listen.

But that's a small point against a fine record by three astounding musicians/composers. One could argue that the strength of *Trio* lies in the fact that all three play with the conviction of their classical background, but that would be to make the "classical musicians can't improvise" mistake in reverse. It is, rather, the dedication to music of the moment that makes *Trio* a success.

*For more information, visit henceforthrecords.com. Wolff is at Roulette Sep. 10th as part of Festival of New Trumpet Music (FONT). See calendar.*

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***Red Hot***
**Mostly Other People Do the Killing (Hot Cup)**
**by Stuart Broomer**

Having rubbed up against smooth jazz in their last project, bassist Moppa Elliott and MOPDtK here take on the rich legacy of early jazz. The de rigueur parodic cover has the band photographed in black and white in black dinner jackets and bow ties in a pose imitating the publicity photo of Jelly Roll Morton and His Red Hot Peppers used on the cover of the *Birth of the Hot* CD. To match the original photo - and presumably for musical reasons as well - MOPDtK has expanded from a quartet to a septet, supplementing the usual lineup of trumpeter Peter Evans, saxophonist Jon Irabagon and drummer Kevin Shea with bass trombonist Dave Taylor, pianist Ron Stabinsky and Brandon Seabrook on banjo and electronics.

If you were looking for precedents, you might think of Charles Mingus' "Jelly Roll", a rollicking two-beat episode of *Mingus Ah Um*. Elliott references Mingus directly with "Orange Is the Name of the Town", managing to connect a Mingus title to a Pennsylvania town (a source for titles that seems inexhaustible). There's also the French Anachronic Jazz Band of the '70s that performed Thelonious Monk and John Coltrane compositions in a '20s style.

The expansion places even more emphasis on Elliott's compositions, increasingly complex pieces, sometimes series of segments in different tonal systems with a surface of jocular fragments, near-familiar melodies and gestures that might come from Morton or a Vegas show band. Amid the musical hijinks and pratfalls, the group achieves textures and effects that are utterly novel: "Turkey Foot Corner", for example, includes an episode of pointillist improvisation between banjo and the frontline of soprano saxophone, trumpet and trombone that leads in turn to an oddly staccato melody. In another odd moment, "Seabrook, Power, Plank" begins with an end tag.

The CD is dotted with terrific individual contributions: Seabrook plays a one-man duet between electronics and banjo; Irabagon slap-tonguing a C-melody saxophone is alternately amusing and touching; Evans manages to make the whinnying horse effect sound formal; Taylor is wonderful playing braying, bullying trombone in ways that invoke musicians from Tricky Sam Nanton to Quentin Jackson. *Red Hot* is another intriguing step in the progress of the band and Elliott's compositional palette.

*For more information, visit hotcuprecords.com. This group is at The Firehouse Space Sep. 29th. See Calendar.*

***Shadow Forms II***
**Andrew Rathbun (SteepleChase)**
**by Terrell Holmes**

*Shadow Forms II* leaves no rhythmic or harmonic stone unturned. Scott Lee (bass) and Jeff Hirshfield (drums) join outstanding multi-reedist Andrew Rathbun as he uses overdubbing and other effects to augment the musical textures and colors.

Rathbun's horn proficiency is evident from the start on "The Long and the Short of It", where an electronically enhanced soprano sax intrudes upon a playful, engaging dialogue between bass clarinet and tenor. "Stutter Step" has a clever tenor/bass clarinet counterpoint while Rathbun blows with a crisp tone on tenor and soprano on the light-hearted delight "Harmonicalls". And Rathbun is just as effective when he plays solo, so to speak. "All Ways" has what might be described as a mannered languor, but he peppers its slow march with intermittent stridency on soprano; "Patty Melt" and "Meltdown" are tenor-driven snapshots, the latter irresistibly bringing Coltrane's "Countdown" to mind.

The overall group dynamic is excellent. Whether it's something as elemental as the tempo changes in "Speed Up", the slick hardbop/funk hybrid of "Beat Up" or the simpatico that links the binary tunes "Add and Subtract"/"Subtract and Add", this trio is tight and on point all the way. Hirshfield is a paradigm of polyrhythmic cool. It doesn't matter if he's thrashing, as he does on "Drums and Symbols", or scampering with brushes on the symphonic and abstract "Hi and Lo". The way he changes up on tempos gives the music another level of plasticity. And Lee plucks with such resonance that the notes are almost palpable and his arco passages are straight shots to the solar plexus. The composing and playing on *Shadow Forms II* is intelligent and challenging, but without obscurity or pretense and this is what makes this album a memorable experience.

*For more information, visit steeplechase.dk. This group is at Cornelia Street Café Sep. 11th. See Calendar.*


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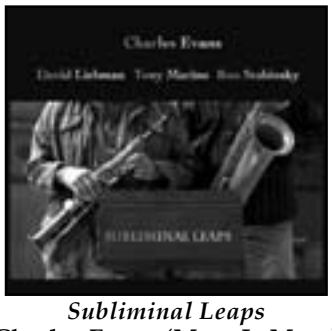
***Guided Tour***
**The New Gary Burton Quartet (Mack Avenue)**
**by Ken Dryden**

At 70, Gary Burton remains one of the top vibraphonists in jazz. He was impressed with guitarist Julian Lage after hearing him playing on a Grammy telecast at the age of 12 and they worked together occasionally. Burton then formed a new quartet with Lage (now in his mid-20s), veteran bassist Scott Colley and drummer Antonio Sanchez. *Guided Tour* is the group's second CD and it's understandable why Burton is so enthusiastic about his band. The vibraphonist has long encouraged his musicians to contribute originals and, in spite of frequently claiming he isn't much of a composer, adds two pieces as well.

Lage shows incredible maturity in his writing: his quirky "The Lookout" sounds like it could have been in Burton's repertoire decades ago; the playful and demanding "Sunday's Uncle" builds from a repeated motif, turning it inside out and engaging the vibraphonist in delightful counterpoint, and "Helena" is full of twists and intricate interplay. Sanchez penned the hip Latin opener "Caminos" and the humorously breezy "Monk Fish", based on the changes to "I Got Rhythm". Colley wrote "Legacy" in memory of his father, a poignant elegy blending lyricism with just a touch of melancholy.

Burton's "Jane Fonda Called Again" is a constantly shifting postbop vehicle featuring a superb Lage solo. His exotic tango "Remembering Tano" is a tribute to the late Argentinian bandoneon player and composer Astor Piazzolla, with whom Burton recorded back in the late '80s. This sensuous work shows how the vibraphonist learned a style of music then new to him and distilled it into something personal. Rounding out the CD is a brisk workout of Fred Hersch's "Jackalope" and an intimate treatment of Michel Legrand's "Once Upon a Summertime".

*For more information, visit mackavenue.com. This group is at Blue Note Sep. 17th-22nd. See Calendar.*




***Subliminal Leaps***
**Charles Evans (More Is More)**
**by Clifford Allen**

When this writer spoke with baritone saxophonist Hamiet Bluiett in 2004, the idea of a specific tonal griot related to the baritone was put forth. In terms of atmospheric strata, the baritone level wasn't something that, in Bluiett's mind, had been fully explored in modern music. But just because a musician plays the baritone doesn't mean that they exclusively work within a baritone sonic model. Baritone saxophonist Charles Evans is a curious recent voice whose work transcends register; an early associate of bassist Moppa Elliott, Evans studied with saxophonists Dave Liebman and George Garzone and has worked with trumpeter Peter Evans (no relation), who has released *Subliminal Leaps* on his More Is More label.

Reminiscent of the frontline on *The Straight Horn of Steve Lacy* (Candid, 1961, with baritone saxophonist Charles Davis), *Subliminal Leaps* places Evans in conversation with Liebman's soprano on a six-part chamber suite. The drummer-less group is rounded out by pianist Ron Stabinsky and bassist Tony Marino; between glassy midrange stabs and woody measurement, the quartet presents a fascinating, shapely clamber. It's interesting to note the registered triangulation between Evans and Liebman; the presence of soprano and baritone creates an in-between, shadowy midrange expanded by Evans' own high-register harmonic abilities. Rather than the buzzing, split-toned squeals one might expect, Evans creates whistles and chuffs almost papery in their attack, heard to good advantage on the wonderful title track. Liebman gets into similarly warped territory here and each saxophonist engages a torqued refraction in gorgeous unaccompanied passages. While the music certainly focuses on the saxophonists – Liebman's vocal, flute-like odd interval movement and Evans' glorious swirling huffs – not enough can be said about the spare but declamatory outlines of Stabinsky and Marino (a regular Liebman associate). *Subliminal Leaps* is a document of harmonically advanced improvisation, technically interesting and with a poetic voice.

*For more information, visit moreismorerecords.com. This project is at ShapeShifter Lab Sep. 20th. See Calendar.*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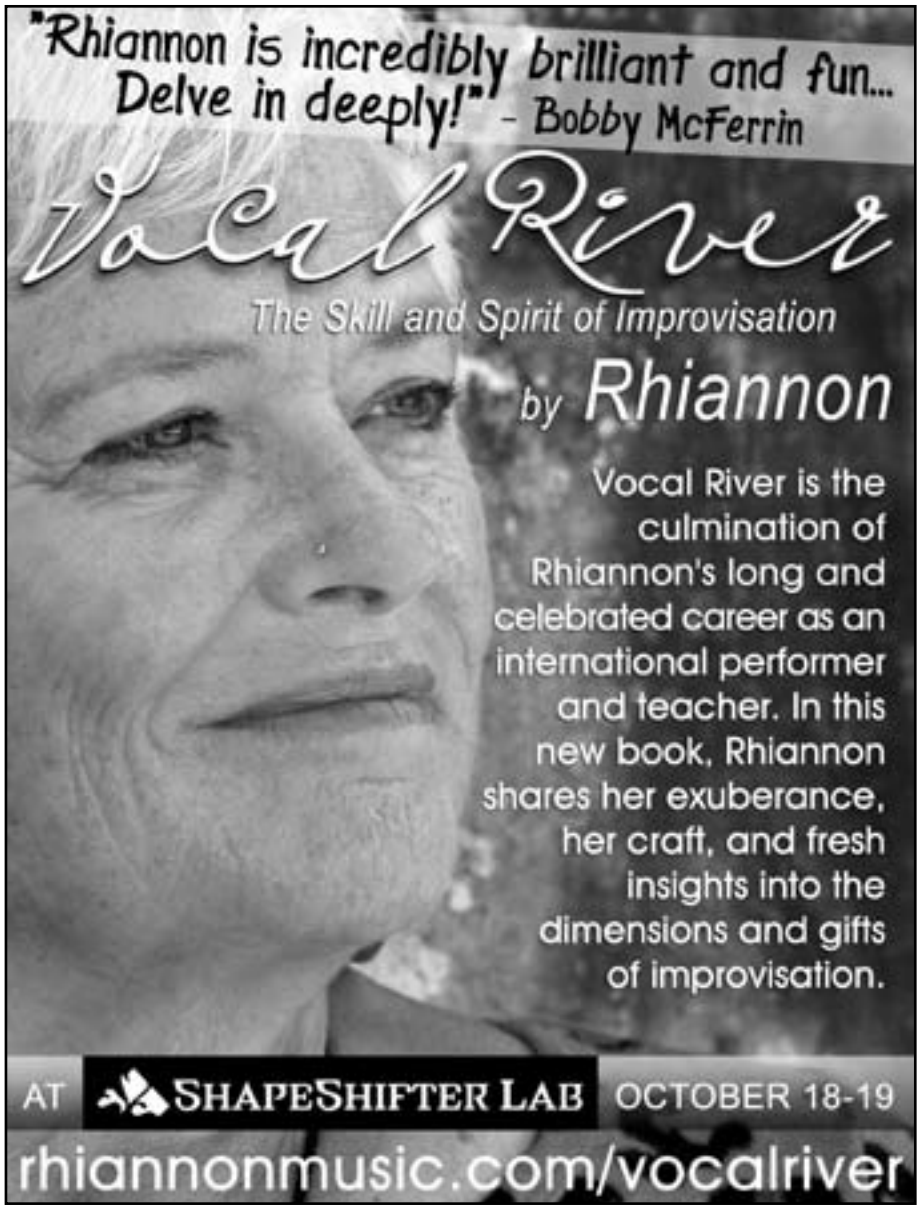

***Live at the Freight***
**Jessica Jones/Connie Crothers (New Artists)**
**by Tom Greenland**

*Live at the Freight* captures a relaxed duo concert by tenor saxophonist Jessica Jones and pianist Connie Crothers, performed at Berkeley, California's Freight and Salvage Coffee House. Both originally from the Bay Area - Jones is a product of Berkeley's fertile multi-kulti jazz scene while Crothers majored in music at the university - the two women were far from a New-York-State-of-mind this evening, opting for a more laid-back take on three standards, three free improvs and a compelling original.

On "All the Things You Are", "In a Sentimental Mood" and "There Will Never Be Another You" the duo hews close to the underlying song-forms, Jones usually laying out stoic but subtly unorthodox melody statements while Crothers is more extroverted and expansive in her accompanying prods, responses and side-trackings, often branching out into rhapsodic soliloquies. Many of Crothers' vignettes could stand alone, restless ruminations that maintain their coherence through oblique allusions to the song structure and a firm, if implied, pulse. Jones often seems to be hovering in the shadows, a patient observer, as if she's playing not the first but the second musical thought that comes to mind. "Another You" contains some sublime moments realized through offhand cadences and elastic interplay.

Interspersed between the standards are completely spontaneous pieces, the first a tentative reconnoitering, the second achieving a mellow tunefulness suspended in time, the third building in tiered climaxes. Jones' poignant ballad "Family" - one of those tunes you could swear you've heard before - closes this fine set of laid-back radicalism, what you might call "Left Coast" jazz.

*For more information, visit newartistsrecords.com. This duo is at ShapeShifter Lab Sep. 20th. See Calendar.*

***Now Jazz Ramwong***
**Albert Mangelsdorff (CBS-Jazzhus Disk)**
***Tension***
**Albert Mangelsdorff (CBS-Jazzhus Disk)**
***Legends Live: Audimax Freiburg (June 22, 1964)***
**Albert Mangelsdorff Quintet (Jazzhaus)**
**by Andrey Henkin**

Trombonist Albert Mangelsdorff, the most famous jazz musician to come out of Frankfurt, perhaps Germany even, would have celebrated his 85th birthday this month. He spearheaded the use of multiphonics and the solo trombone recital (along with Paul Rutherford, who unfairly gets less credit) and performed with a remarkable cross-section of the world's jazz elite, from Lee Konitz and John Surman to Peter Brötzmann and John Tchicai, to name only saxophonists. Listening to his earliest recordings, it is hard to imagine that this JJ Johnson acolyte would go on to be nearly as influential. But by the time of Mangelsdorff's early '60s quintet, coming just as European jazz as a whole was unshackling itself from American influence, his potential was clear, only becoming clearer as the decades progressed. That group's first two albums are now available in loving reissues, saving the trouble of searching out the expensive original LPs. And as a complement to those sessions, a live recording of the group, which had languished in the archives of the Southern German Radio for nearly 50 years, has also been released.

The quintet existed from 1962-67. Joining Mangelsdorff are the dual saxophones of Günter Kronberg (alto and baritone) and Heinz Sauer (tenor initially but adding soprano and then alto after Kronberg's departure in 1969 due to irreconcilable aesthetic differences), bassist Günter Lenz and drummer Ralf Hübner and *Tension* was the group's debut, recorded in July 1963. Apart from the opening "Club Trois" by Sauer (who, along with Gerd Dudek, is his country's finest saxophone player), Mangelsdorff wrote all the pieces. All the instrumental facility American jazz snobs begrudgingly assign to Europeans is plentiful, particularly the leader's remarkable diction and agility. But more than that, the pieces have memorable themes and stirring solo sections, the equal of anything that might have been found across the pond on Prestige or Blue Note, from the brisk "Set 'em Up" and moody "Varie" to the frenzied title track and gauzy "Ballade for Jessica Rose".

*Now Jazz Ramwong* (recorded June 1964) expands on the frothy postbop of *Tension* with a twist. The album was recorded after an extensive tour of Asia (which, at the time, according to the liner notes, generously included everything between Turkey and Japan) sponsored by the Goethe Institute. The pieces on the album reflect the experience of that voyage, including ruminations on a traditional Japanese cherry blossom folk song ("Sakura Sakura"), a Bengali folk theme itself reinvented by Ravi Shankar ("Three Jazz Moods"), an Indonesian/Malaysian folk song ("Burungkaka"), a Thai folk dance (the title track) and a Vietnamese love song ("Theme from Vietnam"). Lenz and Hübner contribute the duo piece "Raknahs", based on rhythms they learned at Shankar's music school. Leavening all this Eastern exploration is Mangelsdorff's "Blues Fanfare" and the German folk song "Es Sungen Drei Engel". *Now Jazz Ramwong* can be considered an early world-fusion record, predating Joe Harriott's efforts by a couple of years, filtering the Asian themes through an increasingly open jazz approach.

The group makes an appearance as part of the new Jazzhaus *Legends Live* series (one of three European-led discs of the initial 11 catalogue entries). Recorded in Freiburg, about 300 kilometers south of the quintet's Frankfurt base, two weeks after the *Ramwong* sessions, the material is mostly from that album, with *Tension*'s "Set 'em Up" also included, as well as two previously unheard pieces: Mangelsdorff's "Far Out Far East" and the traditional "Okaka" (named for Japanese dried skipjack tuna). Some renditions hew close to the originals while "Now Jazz Ramwong", "Theme from Pather Panchali" (the aforementioned "Three Jazz Moods", based on Shankar's music for the 1955 Bengali drama film) and "Set 'em Up" are given more expansive interpretations. As would be expected from German radio, the sound quality is very good and the impact of the Asian tour evident in the band's communication. Sauer is a monster and Lenz and Hübner make for a pliant and responsive rhythm section. This important release already shows what the band would become a few years later on *Folk Mond & Flower Dream* and presages Mangelsdorff's international reputation.

*For more information, visit downtownmusicgallery.com and jazzhaus-label.com*

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***Voice Like a Horn***
**Pete McGuinness (Summit)**
**by Marcia Hillman**

Noted trombonist, arranger and composer Pete McGuinness has led his own jazz orchestra bearing his name and appeared on over 40 recordings but now delivers a welcome package in his first outing as a vocalist. He is backed by the core members of his group: pianist Ted Kooshian, bassist Andy Eulau and drummer Scott Neumann. Filling out the bill are guests Jon Gordon (saxophone) and Bill Mobley (trumpet), who perform on two tracks. McGuinness is also responsible for all of the arrangements except for the Mobley original "49th Street".

McGuinness' scat singing expertise is ably displayed on the opener, Jerome Kern's "Yesterdays", as fluid and full of musical ideas as his trombone playing. He possesses a clear voice, good diction and great range and if there is not the ethereal quality of a Chet Baker, McGuinness does have the same sensitivity and emotional grab. His sound is reminiscent of Clark Burroughs - the only surviving member of the original legendary vocal group The Hi-Los - with the same kind of range and clarity. Like other instrumentalists who have started singing, McGuinness shows great respect for the verbal aspects of a song and even includes the verses for Youmans-Caesar's "Tea For Two" and the Gershwins' "Who Cares?". McGuinness does play trombone as well on several tracks, most notably Livingston-Evans' killer "Never Let Me Go" while "49th Street" features Gordon and Mobley in a formidable horn section with the leader's trombone. But the focus is on McGuinness' "voice like a horn". He likes to trade 2s or 4s with his bandmates while scatting, like the call-and-response with the horns on "Oh! You Crazy Moon" and delightful conversations with Neumann on "49th Street".

Hopefully, there will be future vocal recordings from McGuinness and he will turn out to be as successful as another vocalist-trombonist, Billy Eckstine. The list of male vocalists who can really sing jazz is a short one these days.

*For more information, visit summitrecords.com. This project is at Smoke Sep. 25th. See Calendar.*

***Saucy***
**Tom Dempsey (Planet Arts)**
**by Donald Elfman**

Tom Dempsey makes the strong and powerful case for the guitar-organ-drums trio as a primal expressive force. His group works together beautifully, communicating the essence of ten smart tunes.

James Ingram originally sang the lead for the Grammy-winning "One Hundred Ways" on Quincy Jones' album *The Dude*. Dempsey heard this music when he was growing up and also played it in early bands. It's a captivating and bluesy way to open the album; like one of his obvious influences, Wes Montgomery, Dempsey is not afraid to find gems in the popular repertoire. The guitarist's joy in the tune spills forth in his solo. Organist Ron Oswanski buoys the proceedings perfectly and offers a greasy solo that keeps things fun. The trio takes Paul Simon's "Bridge Over Troubled Water" and adds a New Orleans second-line feeling, paying tribute, notes Dempsey, to recent natural disasters. On Lee Morgan's "Ceora", Dempsey has retained the delicacy and loving tone of this Latinish ballad while presenting it with new textures.

Dempsey has also written some smart originals, with the group as a whole in mind. Check out the lovely tribute to Dempsey's teacher and mentor, the late Ted Dunbar. It's quiet and swinging and harmonically rich. Closing this immensely appealing collection is another tribute, this time to another of Dempsey's heroes, Pat Martino, celebrating the linear quality of his sound. It's a smoking affair, with all three players taking rapid-fire, totally expressive solo shots. Special praise must be given to drummer Alvin Atkinson for his subtle power, even when he's bashing, and the sound engineers for perfectly balancing the colors of this trio. Dempsey has made a recording that is deftly musical and a true blast to hear.

*For more information, visit planetarts.org. This project is at LaGuardia Performing Arts Center Sep. 26th. See Calendar.*

***Odd Man Out***
**Nick Hempton Band (Posi-Tone)**
**by Sharon Mizrahi**

What makes Nick Hempton's music and persona so innately compelling that one can't turn away? Perhaps it's that he's a character, in the sincerest of ways. He rarely, if ever, for example, opens his eyes when he plays. Often he stands in the sidelines for the first minute of a tune. And sometimes he will briskly cross the stage to whisper something in pianist Art Hirahara's ear, then return to his spot at the bar.

Of course, every character needs a story and Hempton and his supporting cast have one in *Odd Man Out*. The record is bold without being audacious and Hempton knows exactly which words to say on his tenor saxophone. He unwinds steadfast melodies that tend to drift off into whispered shadows of notes. But it would be a disservice to merit Hempton solely on what he does say - it is his choice in when to stand aside that ultimately makes him a stellar frontman.

Bassist Marco Panascia strums the opening rhythm to "Blue Shadows" with a heavy hand, eventually passing off to Hirahara and drummer Dan Aran. The latter two complement one another well, offering a lightly bluesy vibe that contrasts Panascia and, later Hempton's, hard-hitting flair. That effortless swingy-bluesy undertone makes its way into many of the tracks. The quintet draws audible inspiration from the sounds of times past, but newly invigorates the tried-and-true. "Nights and Mornings" features a particularly innovative Michael Dease, who propels one blurred trombone note after the other in scurrying succession.

Hempton proves that a frontman's best moments are not a product of how often he plays in front of his fellow musicians, but rather how well he plays with his own band. It's a rare quality to come by.

*For more information, visit posi-tone.com. Hempton's quartet is at Smalls Sep. 19th. See Calendar.*

***Plays The Max Roach Songbook***
**Willie Jones III Sextet (WJ3)**
**by Sean O'Connell**

Drummer Max Roach was one of the most influential drummers of the 20th century but his legacy of songwriting is not nearly as widespread. He certainly wrote and recorded some powerful statements but his tunes are not a large part of the standard jazz repertoire. Drummer Willie Jones III's live tribute to his songbook doesn't focus strictly on his pen; in fact there are only two tunes credited to Roach, with one of them a collaboration. Instead, the band rips through tunes associated with a 15-year span of Roach's career as a leader from the early '50s to the late '60s.

The sextet starts off with a crisp, extended version of "Ezz-Thetic", one of two tunes from *Max Roach +4* featured on this recording. Everyone but bassist Dezron Douglas takes ecstatic solos on the upbeat tune before Jones trades eights with the soloists. Eventually he takes over the stage with a thundering spotlight. The band maintains their energy for Gary Bartz' "Libra", which lets saxophonist Stacy Dillard throw a few daggers before trumpeter Jeremy Pelt explodes over the furious rhythm section.

Leon Mitchell's "To Lady" briefly slows the tempo with beautiful interaction between the horns and a lilting touch from pianist Eric Reed. The band closes with a nod to Roach's days with Clifford Brown, working through the 1954 rendition of Cole Porter's "I Get A Kick Out of You", Pelt leaping out of the gate, amiably tackling the Brown role.

Although the sound of the audience has a minimal presence on the recording, the live aspect allowed the band to stretch out quite a bit. The first four of seven tracks account for over 45 minutes of running time. Everyone is in top form, Reed especially memorable with a swinging arsenal of lightning-quick ideas. Jones has a crisp feel and drives the band expertly, rumbling along with barely enough room to catch his breath in a fitting homage to the much-missed master.

*For more information, visit williejones3.com. Jones is at Smoke Sep. 27th-28th. See Calendar.*

***Eponymous* Watershed (RogueArt)**
***Aquarius* Nicole Mitchell's Ice Crystal (Delmark)**
***Engraved in the Wind* Nicole Mitchell (RogueArt)**
**by Ken Waxman**

Flute player Nicole Mitchell recently traded her Chicago base for an academic post as Assistant Professor of Music at University of California, Irvine. But as these sessions demonstrate, Mitchell, who during her two decades in the Windy City played in numerous bands and was an executive of the Association for the Advancement of Creative Musicians (AACM), hasn't let geography or academe slow down her recording schedule.

Recorded in July 2011 in Junas France, Watershed is filled out by fellow AACMers Tomeka Reid (cello) and Hanah Jon Taylor (tenor and alto saxophones, flute and EVI). Bassist Bernard Santacruz and drummer Denis Fournier, who singly or together have played with everyone from Byard Lancaster to Mal Waldron, make up the Gallic contingent. The band appropriately honors its (free) jazz forefathers in the form of Fournier's "Dannie Richmond", a salute to Charles Mingus' long-time drummer, and Reid's "Prayer for Wadud", for legendary cellist Abdul Wadud. Legato cello pumps and contrapuntal saxophone and flute lines plus reverberations from a billowing thunder sheet ensure that "Prayer for Wadud" is celebratory as well as melancholy. "Dannie Richmond" is one of the disc's major statements, Santacruz' rumbles and Fournier's concentrated thumps defining its contours as Taylor's crescendo of smears and snorts outline the dramatic theme while Reid's double-stopped sawing and Mitchell growling multiphonics break up the line just enough to keep it constantly fascinating. The moving "La Voce de la Luna" - also composed by Fournier - is the other standout piece, theatrical in presentation and carefully maintaining balance between Santacruz' percussive slaps and Mitchell's flat-line but flighty emotionalism.

Recorded almost 18 months later, *Aquarius* is different but as notable. Not only did Mitchell compose all 10 selections, but her band is filled out by three of Chicago's top improvisers: vibraphonist Jason Adasiewicz, bassist Joshua Abrams and drummer Frank Rosaly. All often work together in many configurations and their mutual tough-mindedness counters those hints of delicacy that could arise from the pairing of vibraphone and flute. One instance is the effervescent "Above the Sky", which manages to attain the airy otherworldliness of Sun Ra, flute blasts and paralleled drum and vibe resonations building to an undulating climax. Abrams' walking and Rosaly's backbeat steady the arrangements throughout and with this powerful backup the frontline can improvise with unparalleled confidence. For example, Mitchell's flutter tonguing hits such a swaggering groove on "Sunday Afternoon" it appears as if she could carry the melody and the rhythm parts all by herself.

That's precisely what she does do on *Engraved in the Wind*, her first-ever solo CD. Playing C flute, alto flute and with some selective overdubbing, Mitchell runs through a matchless program of 16 originals and tunes composed specifically for her. Of the latter, Renée Baker's "Pratagraha: Virtue of Freedom from Attachment" is particularly affecting. As Mitchell propels a jazz rhythm with embouchure shaping, her curlicue and whirling trills skirt atonality. James Newton's "Six Wings" is also given a high-pitched aviary treatment. On Yung Wha Son's "Song of Suchness", Mitchell enlivens her repetitive tonal extensions with mischievous whistles and elasticized-to-almost-shattering timbres. Overdubbing takes advantage of the alto flute's lowest register, allowing Mitchell to stack various tremolo tones: "High Light at the Waterfall" has a graceful play-party theme and "Beehive" buzzes appropriately, with strident shrills subservient to low-pitched Queen Bee-like drones. But Mitchell's crowning achievements occur when a single flute is present. With embellished multiphonics her output resembles timbres from a bagpipe, harmonica or Chinese dizi. Staccatissimo slurs on "Making of Rose Quartz" are bulky, leading to reverberations filling the sound field, while among the cornucopia of doubled and tripled tones on the final "Fireflies and Mischief on Dada B's Porch" is a prominent blues line emphasizing Mitchell's root jazz commitment.

*For more information, visit roguart.com and delmark.com. Mitchell is at Greenwich House Music School Sep. 12th with Harris Eisenstadt. See Calendar.*

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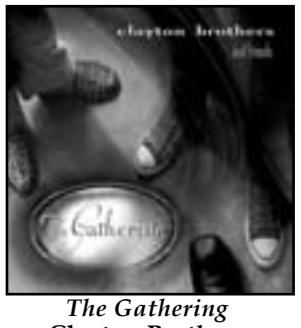


*The Gathering*
**Clayton Brothers**
**(ArtistShare)**

*Life Forum*
**Gerald Clayton**
**(Concord)**

by George Kanzler

While only 29, pianist Gerald Clayton has been a recording professional for a decade and a member of the quintets of Roy Hargrove and the one featured on *The Gathering*, co-led by his father, bassist John Clayton and uncle, multi-reedist Jeff Clayton. The younger Clayton has expanded his horizons beyond the postbop of those quintets on his own CDs, *Life Forum* the latest and most ambitious. One of his tunes, "Some Always", appears on both albums. On *The Gathering* it is a hymn-like piano solo feature that arises out of repeating phrases from the horn section while on *Life Forum* it's developed into a suite-like piece, preceded by a short "Prelude" from horns and voices.

The rest of *The Gathering* is a typical mix of Clayton Brothers' bluesy, soulful swing and tender, compelling balladry. Adding to the pleasures of the basic quintet - John, Jeff and Gerald Clayton plus trumpeter Terell Stafford and drummer Obed Calvaire - are guests Wycliffe Gordon (trombone) and Stefon Harris (vibraphone), one or both on all but three of the dozen tracks. The pianist fits right in with the grooves of the band, but while playing idiomatically he is still distinctively himself, with a singular ability to weight notes individually, making sequences spike, glance and dart at multiple angles, rather than predictably flow along. It's a technique developed by Ellington and Monk he's made his own and gives a rattling spark to the boogaloo "This Ain't Nothin' But A Party", also juiced by Gordon's guffaw-inducing solo. This very entertaining album ends with a sophisticatedly swinging "The Happiest of Times" from Jeff Clayton, done by the whole septet, with Gerald enhancing the mood with George Shearing-esque locked hand chords, yet another trope in his creative arsenal.

He composed all the music for the 12 tracks of *Life Forum*, with lyrics by Sachal Vasandani on two songs and a recitation by Carl Hancock Rux on the opening title piece. Throughout the album, Clayton creates a unity and flow to the music, many tracks employing horns - Ambrose Akinmusire's trumpet, Logan Richardson's alto sax, Dayna Stephens' tenor sax - and/or the often wordless voices of Vasandani and Gretchen Parlato along with his trio of bassist Joe Sanders and drummer Justin Brown. On "Future Reflection", a piano feature, a piano riff is echoed by the choir of horns and voices that then cushions and supports the piano solo along with the rhythm section. "Shadamanthem" has horns and piano developing a line, then a piano solo giving way to trumpet as the two converse, culminating in a repetitive, broken record-like coda vamp. Bowed bass and chanting voices surround the featured piano on the enthralling "Like Water" while the sinuous melody of "Deep Dry Ocean" over a percolating Latin rhythm is doubled by Parlato's voice with piano. The album is creatively memorable, the variety of colors and moods impressive, but there are also standout piano features, especially "Mao Nas Massa", with hand percussion and prepared and/or electric piano touches, and "Sir Third", a skittery trio track with Monk and Duke gestures.

*For more information, visit artistshare.com and concordmusicgroup.com. Clayton is at SubCulture Sep. 25th. See Calendar.*

*Secret Tempo*
**Jonathan Moritz Trio (Hot Cup)**
by Kurt Gottschalk

If there were truth-in-advertising requirements in jazz, Jonathan Moritz would set an industry standard. Moritz has come up with a rather poetic way of labeling his music - music that is, it's worth noting, compelling and uncomplicated in its own right. From the outset, it is made clear that the band - Moritz on saxophones, Shayna Dulberger on bass and Mike Pride on drums and percussion - is working on a level not altogether apparent. The title hints at a complaint often lodged by out-jazz naysayers: "Are they even playing in time?" The trio plays in time, sure, but more importantly with deep intuition.

Likewise, his titles serve to underscore, or undermine, the jazz paradigm. The disc opens with "Medium", an economic scorcher that finds the trio rolling around in their secret time. That's followed by "Fast", which is appropriately more upbeat but at the same time more sparse, stopping short of a full-on rouse. That perhaps predictably is followed by "Ballad", giving space to Moritz' rich voice on the tenor in parsed phrases but never a full melody - which is to say, never quite a ballad. Pride falls behind the beat with deft brushwork and cymbal crashes that land without accompanying climax.

Continuing with form, "Melody" is a squall of soprano runs and overtones with bells and chimes reminiscent of a Roscoe Mitchell workout and abetted by lyrical arco interjections by Dulberger. "Harmony", then, plays in quick rolls without - like the rest of the pieces here - ever quite moving with momentum. This, counter-intuitively enough, is the magic of *Secret Tempo*. The music is persistently present, never unnecessarily cluttered and never, strange though it may seem, pushing toward anything other than the immediate. "Rhythm", of course, is stubbornly stagnant, with tones floating above bowed cymbals and parsed bass phrases. The album closes with "7779", the title referring to shifting time signatures, the unevenness of which perhaps giving the band an excuse at last to swing.

*For more information, visit hotcuprecords.com. This project is at Barbès Sep. 17th. See Calendar.*

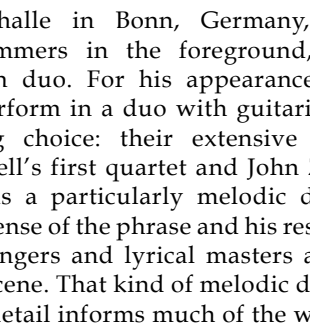
***Just Listen***
**Joey Baron (Relative Pitch)**
**by Stuart Broomer**

This CD comes from a concert series in the Bundeskunsthalle in Bonn, Germany, devoted to putting drummers in the foreground, whether as soloists or in duo. For his appearance, Joey Baron elected to perform in a duo with guitarist Bill Frisell. It's a fitting choice: their extensive collaboration includes Frisell's first quartet and John Zorn's Naked City. Baron is a particularly melodic drummer, one with a keen sense of the phrase and his resumé includes work with singers and lyrical masters as well as the Downtown scene. That kind of melodic drumming and attention to detail informs much of the work here.

At times the program suggests a casual version of the Frisell quartet's *Have a Little Faith*, with its panorama of musical Americana. A spiky opening free improvisation segues into Benny Goodman's "Benny's Bugle", a Swing Era emphasis that also includes Ray Noble's "Cherokee", driven along by superb brushwork. Later jazz genres are covered with Charlie Parker's "My Little Suede Shoes" and Ron Carter's aptly named ballad "Mood". Both Baron and Frisell know the value of a note and it's never more apparent than on "A Change Is Gonna Come": Sam Cooke's soul classic comes drenched in blues, country and gospel guitar phrases and a raw electric guitar sound worthy of Steve Cropper. The guitar is at first accompanied only by Baron's isolated and ceremonial drum thwacks (the performance is both good enough and obvious enough for Grammy contention).

It's an entertaining collection of tunes played with conviction and consummate listening skills, Baron and Frisell closely attuned whether playing classic jazz tunes or free improvisations. Baron is even subtle on the unaccompanied "Night Howl", moving through the parts of his kit with subtle sonic and rhythmic touches. The closing account of John McLaughlin's "Follow Your Heart", though, gives free rein to some playful and celebratory rock impulses - drum rolls and an extra dollop of electronic effects.

*For more information, visit relativepitchrecords.com. Baron is at Skirball Center Sep. 15th and Le Poisson Rouge Sep. 29th, both as part of Zorn@60. See Calendar.*




***Deep in the Shed: A Blues Suite***
**Marcus Roberts Nonet (J-Master)**
**by Ken Dryden**

Marcus Roberts came on the jazz scene as the pianist in Wynton Marsalis' band, then began recording on his own in the late '80s. His original CD *Deep in the Shed*, released in 1990, was a six-part suite of originals, all of which were blues, with some tracks performed by the pianist's quintet and others by the Marsalis Septet. Roberts decided to take a fresh look by changing the sequence of tracks, adding a new composition and expanding to a nonet, with Wess Anderson being the only holdover from the earlier recording. The other saxophonists include Stephen Riley and Ricardo Pascal on tenor, with trumpeters Marcus Printup and Alphonso Horne, plus trombonist Ron Westray.

Brisk opener "The Governor" is a snappy blues that showcases Roberts, followed by Anderson with a tantalizing solo on the infrequently heard sopranino. "Mysterious Interlude" has a melancholy, late night air highlighted by Printup's powerful trumpet solo, along with dissonant, effective ensembles. "E. Dankworth" opens with a cacophonous mix of horns and reeds, then settles down into a hip blues punctuated by Roberts' rapid-fire runs and several brief solos by various bandmembers. "Spiritual Awakening" has a meditative flavor with its subdued piano sections, though the horns take it into a brooding atmosphere. The exotic "Nebuchadnezzar" puts the spotlight on Westray's conversational horn and Printup's exuberant trumpet, though it is Roberts' blues-infested solo that takes charge as the song's centerpiece.

The title track is introduced by drummer Jason Marsalis with a subtle solo, leading into an infectious Ellington-flavored groove. Wrapping the CD is the new piece "Athanatos Rythmos", which focuses on the rhythm section, featuring Roberts in an extended solo before giving way to bassist Rodney Jordan's understated effort and the pianist fueling Marsalis' drum breaks. The delightful interplay between the reeds and brass that follows gives the piece a feeling of being a jam session rather than a studio recording.

*For more information, visit marcusroberts.com. Roberts is at Dizzy's Club Sep. 19th-22nd. See Calendar.*

***Solo at Abbazia San Zeno***
**Ted Daniel (UJAMAA)**
**by Clifford Allen**

Solo performance on non-piano instruments is a relatively recent phenomenon in jazz, with the first major exponents being saxophonists Anthony Braxton and Steve Lacy and trumpeter Bill Dixon. While the latter's solo work was yet unreleased when brass multi-instrumentalist Ted Daniel - who was touring through Europe towards an eventual meeting with drummer Andrew Cyrille and Maono, the group he was working with at the time - agreed to perform a solo slot at the Rassegna Internazionale del Jazz di Pisa on Fathers Day 1981, the music of Dixon, Lester Bowie, Clifford Brown, Lee Morgan, Rex Stewart and Cootie Williams informed Daniel's soli.

*Solo at Abbazia San Zeno* presents the nine-part concert in its complete form, though one must bear in mind that there is some crackle present on the recording along with a bit of print-through and phasing on the tape. It's not audiophile by any means, but serves as a fascinating, rare document of Daniel's music outside of an ensemble. One could extrapolate his playing here as the beginning of an arc that led to recent work in Duology with multi-reedist Michael Marcus. Daniel's palette includes trumpet and flugelhorn as well as a French hunting horn and a Pakistani natural trumpet. Following a deep invocation on the latter horn, Daniel begins exploring Lee Morgan-ized runs and pregnant silences on "Meditations on Starlight", his trumpet chortling and uncorked in narrow runs where a rhythm section is felt (if not heard), or alternately in sparsely abstracted introspection. "Deac's Ceremonial Testimonial" is dripping with heavy blues, broad and swaggering but also fragile, amended by brief passages of vocal exhortations. Some of the phasing on the tape is probably related to how the phase shifter and octave divider were captured on a portable recorder. "Closer and Closer" is an example of this experiment, which Daniel used to fascinating results with Cyrille's band. Muscular and quixotically darting, Daniel's solo explorations and statements add much to the landscape of unaccompanied performance.

*For more information, visit myspace.com/teddaniel. Daniel is at Roulette Sep. 11th and Saint Peter's Sep. 22nd, both as part of Festival of New Trumpet Music (FONT). See calendar.*

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***Phone Book***
**Laura Toxvaerd/Jacob Anderskov (ILK Music)**
***Light***
**The Universal Quartet (ILK Music)**
***Eponymous***
**Klökkeblömst (ILK Music)**
***[Part I - SloeBlack]***
**On Dog (ILK Music)**
**by Donald Elfman**

The Danish label ILK continues a long-standing Scandinavian tradition of seeking original new music. Exactly 10 years ago 20 musicians from that country formed a company to release "original quality music"; its label statement notes that it reflects "the incomparable and vibrant scene in Copenhagen" and that its concerns are "musical necessity, collective responsibility and inspiration from all past and present genres."

Alto saxophonist Laura Toxvaerd has written something of a suite of four compositions united by the name *Phone Book*. (The CD actually includes graphic scores.) Digging into the gritty and raspy sounds of her horn - it sometimes sounds as if she's playing tenor - Toxvaerd presents a variety of colors and textures in a 30-minute journey. The opening section "Androidangle" is perhaps the most conventional, a melancholy and dark yet hopeful poem. It opens with what seems a familiar set of chords on Jacob Anderskov's piano and then moves to a theme stated by the composer. The two musicians move in and out of that theme and concentrate on sonorities and atmosphere. It's bittersweet and beautiful.

Yusef Lateef continues to find the universal in jazz. We find him, at age 93, still supremely intrigued by color, sound, diversity and telling stories. On *Light*, he is joined by his longtime partner, multi-instrumentalist Adam Rudolph, and Danes Kasper Tranberg (trumpet, pocket trumpet, cornet and flugelhorn) and Kresten Osgood (drums, percussion and keyboard). Sounds from around the world are suggested - we hear cries of Africa, European classical tradition and a tribute to Randy Weston, whose music reflects all that and more. Rudolph plays insistent piano figures on "Antenna" and is complemented increasingly by percussion and then the horns of Tranberg and Lateef, the composers. Ever-present is the human pulse supplied by Osgood. This album is about the universal ethos of a group in its best and most ego-less form but also the wise meditations of an artist who has been around a long time and seen a lot but still has questions.

The overall theme of Klökkeblömst is, according to the band, "Songs That Could Have Been Danish". All the tunes are written by bassist Peter Danstrup and are a melodic questioning of the notion of Nordic and Scandinavian and even music itself. The melodies sometimes feel folk-like and they all provide excellent foundation for the improvisational excursions of Anders Banke (tenor saxophone), Danstrup and Anders Provis (drums). The opener, "Campanula", has an Ornette-like shape to its jauntiness. The soloists each have a warm sound that somehow takes an edge off while always allowing it somewhere at the center. With quiet plinking and plonking from Provis, this group demonstrates just how solid a unit it is and how flexible each of its players can be. This group takes into consideration how to transcend labels. None of the tunes is extended and thus the statements are concise and beautifully pointed.

On Dog describes their project as trans-European, with their musicians hailing from Italy, Denmark and Luxembourg. The music is through-composed but allows for sections of improvisation and goes from dense and busy to open and almost chamber-like. When the five are playing together, the sound can be ferocious and powerful, but quickly the mood will change and there's the transparency that allows us to note the sonic skills of the players more easily. The opener, "Lortehund", composed by saxophonist Francesco Bigoni, emerges out of some primal chaos. But what happens is that, suddenly, as the drums enter, courtesy of Marc Lohr, the horns (Piero Bittolo Bon, alto saxophone, bass clarinet, flute; Bigoni: tenor saxophone, clarinet; Beppe Scardino: baritone saxophone, bass clarinet) seem to center around a pulse and the group boldly comes together to create a kind of order that never completely leaves the chaos. Mark Solborg on guitars and Moog creates a simple base from which the reeds do their own individual searching. If all of this sounds ponderous or academic, be assured there is an organic and thoughtful sense of urgency that makes this trek feel like one we'd like to take. Or maybe have already taken. Or both.

*For more information, visit ilkmusic.com*

***Ghosts of the Holy Ghost Spermic Brotherhood***
**Michael Evans/David Grollman/Andy Haas**
**(Resonant Music)**
**by Ken Waxman**

Furrowing the rarely upturned soil where industrial sounds meet Musique Concrète, Orientalized court music meets rural field hollers and free jazz brushes up against electronic impulses is this trio of sound explorers. With the loam sometimes unyielding, *Ghosts of the Holy Ghost Spermic Brotherhood* uses a collection of excavating tools that include familiar and Korean-sourced reed instruments, percussion, balloons, processing plug-ins and so-called objects. The resulting dozen tracks sometimes infuriate as much as they intrigue, since the band goes out of its way to scramble its influences and identity. Titling each track with an individual typographical signs is another way to sow confusion, but adventurous listeners who persevere will be rewarded.

No tyro noise-makers, saxophonist Andy Haas plus snare drummers Michael Evans and David Grollman have been involved in creating unusual sounds for almost three decades, alongside players ranging from Fred Frith and Martha & the Muffins to William Parker and LaDonna Smith. For jazz purpose probably the most representative track is ";", an almost straightahead line where Haas' vibrating alto saxophone is backed by drum-top scratches as Grollman's stroked rubber-latex echoes like organ or guitar chords. Other pieces such as "/", which match ring-modulator clangs, bell tree shakes and irregular reed bites, suggest what could happen if roots jazzers like Milford Graves and Yusef Lateef had access to the equipment in a futuristic computer lab. Still other narratives meander through curlicue themes without ever needing a full-fledged percussive backbeat.

But the pinnacles of the trio's creativity are tracks that mulch so many textures together that patterns can barely be isolated. For example, "X" matches ululating timbres from the piri (Korean double reed) with wild-animal-like digging sounds, washboard-like scrapes, what could be cash register ringing and processed oscillating tones. Simultaneously referencing past and future, the result is both ineffable and uplifting.

Not the easiest listen, *Ghosts of the Holy Ghost Spermic Brotherhood* is fascinating in its audacity and ultimately illustrative of one somewhat muddy path committed improvisers are following to sonic fruition.

*For more information, visit soundcloud.com/bspermic. This project is at Downtown Music Gallery Sep. 29th. See Calendar.*

## IN PRINT

***The Last Balladeer: The Johnny Hartman Story***
**Gregg Akkerman (Scarecrow Press)**
**by Marcia Hillman**

Known as a "singer's singer", Johnny Hartman (who died 30 years ago this month) flew under the radar for most of his career so it is no wonder it has taken so long for a solid biography. Gregg Akkerman (Director of Jazz Studies at the University of South Carolina Upstate) has produced a definitive work, not only about Hartman but about the music business and world that existed during Hartman's career. Akkerman has researched well, reaching out to Hartman's immediate family as well as musical colleagues such as the late Dr. Billy Taylor, Jon Hendricks, Tony Bennett, Ralph Sharon and Tony Monte, among others.

The story begins in Louisiana, where Hartman was born in 1923. The family then migrated to Chicago and he grew up in the music-filled South Side. His singing career began during his service in the Army, where Hartman was able to exchange the normal drudgery for performing with the all-black big band at Camp Lee in Virginia. At this time, the Army was highly segregated and full of bigotry, but Hartman persevered and honed his craft. After the war years came his singing with the big bands of Earl Hines and Dizzy Gillespie before going solo in '50s. His long catalogue of classic recordings with Bethlehem Records followed.

The story follows his years of ups and downs, leading to the legendary 1963 collaboration with John Coltrane. Although Hartman never considered himself a 'jazz' singer, this pairing brought him to the attention of many jazz lovers and widened his audience, the book discussing his popularity in Europe and in Japan. Akkerman also tells the story of when a larger part of the world 'discovered' him 12 years after his death as a result of his recordings used in the soundtrack of Clint Eastwood's movie *The Bridges of Madison County*. Aptly, Hartman is quoted in the book as saying "I have a feeling my work won't be appreciated until after I'm gone."

This biography contains a session-based discography, list of songs that Hartman recorded, timeline of his life and bibliography. It is a smooth read and a well-done portrait of a gifted singer and a warm and caring human being.

*For more information, visit rowman.com/Scarecrow*

***Clarity***
**Laszlo Gardony**
**(Sunnyside)**

***Visions (The Music of Stevie Wonder)***
**Yoron Israel (s/r)**

**by George Kanzler**

A musician's musician, the Hungarian-born American pianist Laszlo Gardony has probably had as much or more influence on music as a longtime professor at Berklee College of Music as he has as a performing artist. Two facets of that career are displayed on these two albums. *Clarity* is a solo outing, an improvised suite recorded in one short session. *Visions* is from the band of drummer Yoron Israel, who has also been a member of Gardony's working trio for a decade.

In his notes on *Clarity*, Gardony says that each piece (10 totaling 50 minutes) "built on and evolved from the previous one." Through the first four tracks, the music seems as schematic as études created by a professor of piano, although the mood is reflective and softly elegiac, resembling Bill Evans' "Peace Piece". But then "Finding Strength" brings a folkish, rhythmic feel to an insistently repeated phrase, a prelude to one of the two tour-de-force highlights, "Better Place", a long piece beginning rhapsodically and tumbling into swinging, momentum-building climaxes. A two-track interlude of more meditative balladry includes "Opened Window", strongly echoing the Victor Young melody "When I Fall In Love". The other bravura and lengthy track, "Resilient Joy", follows, beginning with a prancing phrase developed over a rhythmic left hand, escalating to second-line rhythm incorporating a panoply of swing piano styles from boogie to stride to rollicking Ray Charles vamps. The suite ends gracefully with the blues-tinged "Resolution (Perfect Place)".

Stevie Wonder's music is very much the co-headliner of *Visions* along with Yoron Israel's High Standards quartet of Gardony, saxophonist Lance Bryant and bassist Ron Mahdi, with occasional guests. "Another Star" opens in a midtempo groove reminiscent of American songbook standards from '50's Miles or Coltrane, Israel's subtle backbeat emphasizing the feel. As on all the eight (of nine) tunes with acoustic piano, the appeal of Wonder's songs, both the infectiously indelible melodies and strong, distinctive harmonies, pervade the sound. Israel daringly stomps out a strong backbeat and heavy drumming, instead of the usual bossa niceties on a bossa/samba version of "Bird of Beauty", Thomas Hogarth's guitar enhancing the mood. "All Is Fair In Love" is a celebration of melody from Israel's brushes, then piano and tenor sax trading choruses and phrases. "You Are the Sunshine of My Life" is just as catchy in an odd 7/4 meter as it was on the original. A fast "Where Were You When I Needed You" alternates swing 4/4 with stutter-time sections, Gardony contributing a frolicking, ebullient solo. He also arranged the outré chart for "Contusion", cast for his electric keyboard, soprano sax and a rhythm section featuring Israel expanding his kit with gongs, chimes and hand cymbals. Hogarth does a credible Wonder tribute on harmonica on the calypso-like "Passionate Teardrops" and Larry Roland intones his own poem over the music of "Visions".

*For more information, visit sunnysiderecords.com and yoronisrael.com. Gardony is at Greenwich House Music School Sep. 28th solo and in a trio with Israel. See Calendar.*

***Big Sur***
**Bill Frisell (OKeh)**

**by Kurt Gottschalk**

Guitarist Bill Frisell has been crafting his New Americana for some 25 years - more than twice as long as he spent making jagged-edged music in the Downtown scene - and at this point he more than has the craft down. His playing, composing and arranging are distinctive and instantly recognizable, itself an accomplishment. But beyond that he has established a small cadre of musicians who play his music impeccably.

And in his New Americana, Frisell has arguably never made a more assured, accomplished and simply enjoyable record than *Big Sur*. The album falls unworriedly between West Coast jazz and instrumental pop but with plenty of (easily swallowed) surprises along the way. He glides through a surf rock tune, namechecks Neil Young, gently rolls out a simple ballad perhaps inspired by his recent John Lennon project and delivers a low key march tune while still retaining the amber waves of solid-body tonality that have been his hallmark since the '80s.

But what makes *Big Sur* stand out within Frisell's discography is the four players he's enlisted and the time they've booked with him. Violinist Jenny Scheinman, violist Eyvind Kang and cellist Hank Roberts play discrete parts at some times while managing some surprisingly rich orchestral swells at others. At the same time, foregoing horns and a bass instrument keeps an airiness to the music. The new kid here is drummer Rudy Royston, who came up playing with frequent Frisell collaborator trumpeter Ron Miles. He has a soft touch and does some tasteful brushwork, not innocuous but staying under the strings.

*Big Sur* isn't anything entirely new, but it is something of a defining record for Frisell, casting a new light on his 25 years in the Pacific Northwest.

*For more information, visit sonymasterworks.com. Frisell is at Allen Room Sep. 20th-21st and Metropolitan Museum of Art Sep. 28th as part of Zorn@60. See Calendar.*

## ON DVD

***Concert for Fukushima***
**Peter Brötzmann Chicago Tentet (Pan Records-Trost)**

**by Ken Waxman**

Passion is an adjective associated with German sax avatar Peter Brötzmann, especially when you can see as well as hear the efforts that produce his gut-busting sounds. This DVD, produced by Pavel Borodin and Wolfgang Wasserbauer and directed and edited by Borodin, not only focuses on the passion behind his playing and that of the other musicians featured in this 75-minute concert from the 2011 Unlimited Festival in Wels, Austria, it also highlights Brötzmann's compassion. Four Japanese innovators were invited to play with the Chicago Tentet, proceeds going to organizations aiding victims of Japan's 2011 earthquake.

Altruism aside, the careful focus and fluid camera work provides a matchless opportunity to observe individual strategies plus cohesive interaction among the bandmembers, who now include five Europeans. Backed by a crisp percussion outlay from Paal Nilssen-Love and Michael Zerang, improvisational variants are shown that include saxophonist Mats Gustafsson's externalization of the search for a perfect sound and Joe McPhee, unperturbedly cool in porkpie hat and shades, slyly interjecting trumpet commentary.

As each guest appears, crisp editing underlines the ensemble's versatility. Toshinori Kondo easily blends his processed trumpet tones with multiphonics produced by Brötzmann and Ken Vandermark. Sophisticated multi-camera work reveals that the jagged shakes and licks from Yoshihide Otomo's guitar dovetail with shaped runs from bassist Kent Kessler and cellist Fred Lonberg-Holm. Plucking or roughening the strings with a bow, koto player Michiyo Yagi's alternately staccato and smooth output is framed by sympathetic blowing from dual trombonists Jeb Bishop and Johannes Bauer.

However, veteran alto saxophonist/clarinetist Akira Sakata steals the show. Diminutive in stature, with a mixture of power and aplomb, he goes head-to-head with the taller sax section, inciting Brötzmann to output even more lung-bursting violence than elsewhere. To conclude, the German and Japanese embrace in mutual admiration.

*For more information, visit trost.at*

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Carla Kihlstedt: vln, voc
Zeena Parkins: acc, key, voc
Shahzad Ismaily: b, voc
Matthias Bossi: dr, voc
The Norman Conquest: sound manipulation

Intakt CD 204

**FED FRITH**
**COSA BRAVA**
**Ragged Atlas**

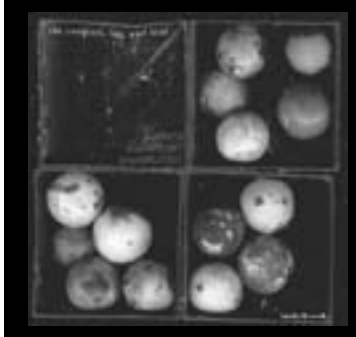
Fred Frith: g, b, voc
Carla Kihlstedt: vln, voc
Zeena Parkins: acc, key, voc
Matthias Bossi: dr, voc
The Norman Conquest: sound manipulation

Intakt CD 161

**FRED FRITH**
**Clearing Customs**

Fred Frith: g
Wu Fei: guzheng
Anantha Krishnan: mri, tbl
Marque Gilmore: dr, elec
Tilman Müller: tp
Patrice Scanlon: elec
Daniela Cattivelli: elec

Intakt CD 176



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**CARLA KIHLSTEDT**
**STEVIE WISHART**
**The Compas, Log and Lead**

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Carla Kihlstedt: vln, hrp
Stevie Wishart: hurdy-gurdy, elec, vln

Intakt CD 103

**MAYBE MONDAY**
**Unsquare**

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Miya Masaoka: koto, elec
Larry Ochs: sss, ts
Gerry Hemingway: dr, perc
Carla Kihlstedt: el-vln, vln
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Zeena Parkins: el-hrp, elec

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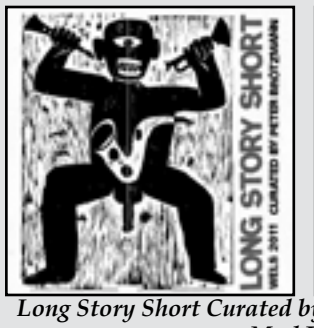


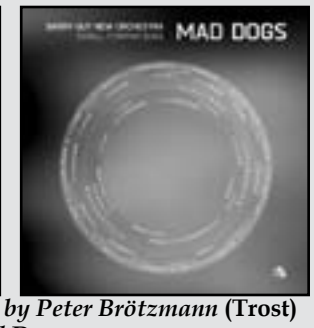


***Long Story Short Curated by Peter Brötzmann* (Trost)**
***Mad Dogs***
**Barry Guy New Orchestra Small Formations (Not Two)**

**by Andrey Henkin**

One good thing about regret is it is often imagined. Linear time doesn't allow for real assessment of what could have been. Who knows, if I had the courage to ask Melissa Friedman out 23 years ago, whether it would have been the magical romance I anticipated. So we can live with regret. But that is why the release of these two boxed sets (technically one comes in a box, the other is five CDs in an LP sleeve) is so distressing. I mulled going to both of these festivals but didn't, never expecting to have my regret stamped onto plastic discs to haunt me forever.

*Long Story Short* is five CDs from the Unlimited Festival in Wels, Austria (Nov. 3rd-6th, 2011). The central performers are Peter Brötzmann and the Chicago Tentet (Ken Vandermark, Mats Gustafsson: reeds; Joe McPhee: trumpet; Per-Åke Holmlander: tuba; Jeb Bishop, Johannes Bauer: trombones; Fred Lonberg-Holm: cello; Kent Kessler: bass; Michael Zerang, Paal Nilssen-Love: drums) but with a slew of guests: John Tchicai, Keiji Heino, Okkyung Lee, Xu Fengxia, Michiyo Yagi, Masahiko Satoh, Takeo Moriyama, Maalem Mokhtar Gania, Tamaya Honda, Jason Adasiewicz, Sabu Toyozumi, Dieb 13, Martin Siewert, Bill Laswell, Hamid Drake, Mars Williams, Toshinori Kondo, Massimo Pupillo, Otomo Yoshihide, Akira Sakata, Eric Revis, Nasheet Waits, Marino Pliakas, Michael Wertmüller and Caspar Brötzmann's Massaker. It hurts just to type the list.

A belated 70th birthday party for Brötzmann, the festival presented the celebrant with groups of long-standing like the Tentet with guests, Sonore, Hairy Bones and Full Blast. But there were trios with Satoh and Moriyama, Revis and Waits and Adasiewicz and Toyozumi as well as a quartet with Laswell, Gania and Drake. And when Brötzmann took a break, the partygoers picked up the slack, whether it be a trio of Lee, Fengxia and Yagi, Heino or Satoh solo, DKV Trio with guests or various ad hoc improvisational formations.

Clearly not all of this made it into *Long Story Short* and what did is often just highlights of the highlights (the DVD *Concert for Fukushima* - the Tentet with Yoshihide, Yagi, Sakata and Kondo in a concert to benefit the recovery after the Japanese earthquake of several months earlier - supplements the set, which only includes the Yagi portion; see review on pg. 37).

Even if this is the best of the best of the festival, certain parts are standouts among standouts. The nearly 26 minutes of the sadly departed Tchicai with the Tentet is a delicious maelstrom, complete with the saxophonist's penchant for chanting. A meeting between Brötzmann and two seminal figures of Japanese avant garde jazz, pianist Satoh and drummer Moriyama, bubbles with the tension of a new partnership. In a trio of Brötzmann, koto player Yagi and drummer Honda, Yagi's frenetic approach exists midway between earlier Brötzmann partners Derek Bailey and Fred Van Hove. Laswell's swimmy electric bass provides textural contrast to the shrill bleats of Brötzmann in a quartet with Hamid Drake's drums and Gania's (sometimes inaudible) guembri. A Bishop/McPhee/Williams/Adasiewicz/Kessler/Honda sextet provides the brash peak-and-valley improv no self-respecting free jazz festival can do without. Satoh, in an 11-minute solo recital, should make listeners ask themselves why they haven't been listening to this guy for years. Brötzmann's trio with bassist Revis and drummer Waits is wonderfully reminiscent of the 1979-80 group with Harry Miller and Louis Moholo. With four days of this level of music, one wonders how the town of Wels is still standing.

Barry Guy New Orchestra (BGNO) is a 21st-century extension of the bassist's London Jazz Composers Orchestra, the mighty large ensemble that celebrated its 40th anniversary last year. There are few shared members (Evan Parker, Paul Lytton, Trevor Watts) but the BGNO is a more international affair, adding pianist Agustí Fernández (Spain), saxophonists Mats Gustafsson (Sweden) and Hans Koch (Switzerland), trumpeter Herb Robertson (New Jersey), trombonist Johannes Bauer (Germany), tuba player Per-Åke Holmlander (Sweden) and drummer Raymond Strid (Sweden).

At the 5th Krakow Jazz Autumn Festival (Nov. 16th-19th, 2010), the BGNO appeared en masse on the final day at the Manggha Centre, the first four featuring the orchestra fragmenting into orchestralettes of various sizes at the Alchemia club. The five CDs of *Small Formations* partially document those latter events: solo pieces; unusual horn duos and trios; three different 'traditional' saxophone trios; one low-horns-plus-double-drum quartet; the seminal Parker/Guy/Lytton trio alone and with Fernández; Parker and Lytton in duo, recalling their early '70s partnership; and closing pieces from the BGNO minus its leader, Parker and Koch.

If seeing the BGNO is an impressive affair, new insight into its impact is achieved by digging into the substrata. Of course it would have been nice to hear the entire ensemble performing at least one of Guy's ambitious and far-ranging pieces but there is more than enough quality spread across the five CDs to compensate. Fernández' solo exposition cements his place among a younger generation of improvising pianists, 11 minutes of otherworldly preparations. The triumvirate of Bauer, Holmlander and Koch moves from puckish to alarming to lugubrious while Koch alongside Watts and Robertson in a separate set is more of a subversive fanfare. Parker/Guy/Lytton take up the entire second disc, becoming the group's ninth pure trio recording since 1983; this is probably the most unfettered these three gentlemen get, assured of mutual support (the set with Fernández was a rambunctiously dense revisitation of 2006's *Topos*). Watts and Guy (who've known each other as long as they've both known Parker) make an appealingly martial threesome with Strid. Gustafsson and Fernández, two of the younger group members, luxuriate across their 24-minute track (à la 2004's *Critical Mass*), squalls birthing insectile scratches that themselves explode, but the saxophonist wastes no time with the TARFALA Trio (with Guy and Strid), scorching earth in his wake.

Brötzmann and Guy began their careers in the mid '60s cauldron of European avant garde jazz. Separately, they have - often with the same partners - come through improvisational fire in the intervening decades. These sets are tributes to their musical commitment. But they are also a testament to the questing that brings together musicians from different continents and eras for those ephemeral moments, which, sometimes, maddeningly, are preserved so a guy like me can kick himself daily.

*For more information, visit trost.at and nottwo.com*

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*(INTERVIEW CONTINUED FROM PAGE 6)*

formal study in musical improvisation? You're teaching two courses in improvisation and one in composition this fall. Has teaching affected the way you approach your own playing or composing?

**FF:** Mills has made an unbelievably deep mark on American music culture, and beyond, which is astonishing for such a relatively tiny department. I consider it an honor to have been invited to be part of the faculty there and the students are consistently extraordinary. It is especially odd and interesting for me, given that I had little formal music education after the age of 13 - before that I studied violin and had theory lessons at school. Not having been to college to study music meant that I had no concrete idea how it is normally done, which perhaps allowed me to approach it from a different angle. But of course meanwhile I have learned a great deal from my colleagues and our students, so things develop and change, as they should. Formal study is useful in helping to situate oneself in a historical context, to better understand one's own work and to learn to focus one's ideas, to set goals and learn how best to realize them, apart from simple things like craft, technique, methodology. It's not that you can't do those things outside of an institution, but the fact of having uninterrupted time to try things out, to make mistakes and to develop a community in the process makes it very intense and intensive. My formal education was Henry Cow and we had that kind of time because we made it for ourselves, or because our partners had jobs or because we didn't really know how to do anything else, because we were totally driven and prepared to sacrifice everything. When you talk about the formal study of improvisation I'm kind of wary, especially since it's become such a hot academic topic. Did the formal institutionalized study of jazz positively impact the creative side of the music? Has the classical conservatory system helped the development of contemporary music-making in any way? In my own teaching I try to stay focused on the players themselves, not any theory of what it's 'supposed' to sound like.

I try to create a dynamic community that feels safe and open, where we can try stuff out without preconceptions. That's it really. As for teaching affecting my own improvisation and composition, yes of course it does. It makes me constantly question my own assumptions and challenge my own opinions. More than anything it has taught me to accept myself for who I am. As Muhal Richard Abrams likes to intone: "Who's the student, who's the teacher?"

**TNYCJR:** Do you feel like there's some (articulable) new direction for new music you see in your students? Any interesting trends in the upcoming generation?

**FF:** In answer to the first question I would say, not really. It's all over the map and the fact that the consumption of music is now unofficially sanctioned theft has drastically changed many things, some for the better and some not. I'm very taken with the way many younger musicians are marrying a deep respect for traditional music with weird and interesting electronic frameworks. I see it all over the place and it's striking. It seems like there's less fear of exploring unusual connections than ever. ❖

*For more information, visit fredfrith.com. Frith is at The Stone through Sep. 1st and Roulette Sep. 19th-20th. See Calendar.*

**Recommended Listening:**
- Fred Frith - *Guitar Solos* (East Side Digit-ReR, 1974/1978-88)
- Fred Frith - *Gravity* (Ralph - ReR/Fred, 1979-80)
- Fred Frith Ensemble Modern - *Traffic Continues* (Winter & Winter, 2000)
- Fred Frith - *Clearing Customs* (Intakt, 2007)
- Fred Frith - *To Sail, To Sail* (Tzadik, 2008)
- John Zorn/Fred Frith - *Late Works* (Tzadik, 2009)

*(LABEL CONTINUED FROM PAGE 12)*

cover art. It's called *Plays Well With Others*.

Then there are CDs featuring two octogenarian actors singing. "Jeff Hamilton told me about Wilfred Brimley, who shows up at jazz festivals and sings well. Jeff and Wilfred got together to choose some tunes and write arrangements; the record [*Wilfred Brimley with the Jeff Hamilton Trio*] turned out quite good. Gary Smulyan suggested a record of Neapolitan songs; he was friends with Dominic Chianese, who was Uncle Junior in *The Sopranos*. *Bella Napoli* features Dominick singing beautiful Italian melodies and the other half is the band playing them, but jazzing the tunes up. ...Then there is *Game Changer*, Ali Ryerson's jazz flute big band CD. It should help gain acceptance of flute in the jazz world... Soloists include Hubert Laws, Nestor Torres, Holly Hofmann, Jamie Baum and Andrea Brachfeld."

Hofmann has two record dates for Capri in the planning stage. "In November, I'll enter the studio for my first all alto flute recording, with Mike Wofford, John Clayton, Jeff Hamilton and Anthony Wilson. It will be beautiful ballads and slow groove-oriented songs....We've also been playing with the string sections from various symphony orchestras around the country, featuring flute and piano in a quartet with Latin percussion, playing the music of Antonio Carlos Jobim. Tom is particularly interested in recording this project and we've started talking about a recording date and choice of string players." ❖

*For more information, visit caprirecords.com. Artists performing this month include Gary Smulyan at Jazz Standard Sep. 10th with Dave Stryker and Village Vanguard Mondays with the Vanguard Jazz Orchestra and Colin Stranahan at Cornelia Street Café Sep. 10th with Jocelyn Medina, ShapeShifter Lab Sep. 27th as a leader and Smalls Sep. 30th with Randy Ingram. See Calendar and Regular Engagements.*

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## Sunday, September 1

★Fred Frith, Annie Lewandowski, Theresa Wong — The Stone 8, 10 pm $10
★Albert "Tootie" Heath, Ethan Iverson, Ben Street — Village Vanguard 8:30, 10:30 pm $25
• Roy Ayers — Blue Note 8, 10:30 pm $35
• Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Friends — Dizzy's Club 7:30, 9:30 pm $35
• Kaoru Watanabe/Satoshi Takeishi — Cornelia Street Café 8:30 pm $10
★Keystone Korner Presents: Ed Cherry Band with Pat Bianchi — Iridium 8, 10 pm $25
• John Merrill Trio with George Delancy; Milton Suggs Group; Johnny O'Neal; Jonathan Lefcoski Trio — Smalls 4:30, 7:30, 10 pm 12 am $20
• Terry Waldo's Gotham City Band; Fat Cat Big Band; Brandon Lewis/Renée Cruz Jam — Fat Cat 6, 8:30 pm 12:30 am
• Peter Leitch/Sean Smith — Walker's 8 pm
• Bill Wurtzel/Mike Gari — Eats Restaurant 7 pm
• Jon Davis solo — Measure 8 pm
• Whitney Marchelle Jackson — Chez Lucienne 7 pm
• Grex: Karl AD Evangelista, Margaret Rei Scampavia, Robert Lopez; Kurt Kotheimer's ROMCOM — Launch Pad Gallery 8 pm
• Lauren Lee/Charley Sabatino Duo — Somethin' Jazz Club 9 pm $12
• Shrine Big Band — Shrine 8 pm
★Frank Gratkowski/Thomas Heberer — Downtown Music Gallery 6 pm
• Nadje Noordhuis Quintet — Saint Peter's 5 pm
• Rivbea Revisted: Michael Rodriguez — The Cell 3 pm $25
• NYU Jazz Brunch: Dave Pietro Quartet with Brad Shepik, Johannes Weidenmuller, Mark Ferber — Blue Note 12:30, 2:30 pm $29.50
• Emily Braden Trio with Paul Odeh, Joseph Lepore — North Square Lounge 12:30, 2 pm
• Pam Goldberg with Sharon Roffman, Amy Barston; The Two B's - Byron & Brahms: Blair McMillen with Don Byron, Wendy Sutter; TIGUE; Classical Jam; Theo Bleckmann's Hello Earth! — Governors Island 12 pm
• Ben Healy Trio; The Anderson Brothers; Afro Mantra — The Garage 11:30 am 6:30, 11 pm

## Monday, September 2

★Mingus Big Band — Jazz Standard 7:30, 9:30 pm $25
• Michelle Carr and Mark Whitfield with James Genus, Mark Whitfield Jr. — Blue Note 8, 10:30 pm $30
• Konrad Paszkudzki Trio with Hassan Shakur, Dag Markhus — Dizzy's Club 7:30, 9:30 pm $25
• David Amram and Co. with Kevin Twigg, Rene Hart, Adam Amram — Cornelia Street Café 8:30 pm $10
★Peter Bernstein solo; Ari Hoenig Group with Johannes Weidenmuller, Shai Maestro; Spencer Murphy — Smalls 7:30, 10 pm 12:30 am $20
• Kyoko Oyobe Quintet; Billy Kaye Jam — Fat Cat 9 pm 12:30 am
• Jay Rodriguez/Victor Jones In The Spirit of Gil — Zinc Bar 9, 11 pm
• Tony Jefferson Trio with Paul Meyers, Neal Miner — Bar Next Door 8:30, 10:30 pm $12
★Champian Fulton — Eats Restaurant 7 pm
• Matt Davis' Aerial Photograph — Tea Lounge 9, 10:30 pm $5
• Antonio Ciacca — Measure 8 pm
• Ross Kratter Quintet with Randy Johnston, Enrique Sanchez, Xavier Del Castillo, Jerrold Kavanagh; Raviv Markovitz — Somethin' Jazz Club 7, 9 pm $10
• Howard Williams Jazz Orchestra; Justin Lees Trio — The Garage 7, 10 pm
• Sue Maskaleris — Bryant Park 12:30 pm

## Tuesday, September 3

• Freddy Cole Quartet with Randy Napoleon, Elias Bailey, Curtis Boyd — 54 Below 7, 9 pm $25-35
★Larry Ochs, Nate Wooley, Ken Filano, Pascal Niggenkemper, Harris Eisenstadt; Larry Ochs/Gerald Cleaver Duo — The Stone 8, 10 pm $10
★Jeff "Tain" Watts Group with Pl Jenkins, Troy Roberts, Geri Allen, Chris Smith — Village Vanguard 8:30, 10:30 pm $25
★Tarbaby: Oliver Lake, Orrin Evans, Eric Revis, Nasheet Waits — Jazz Standard 7:30, 9:30 pm $20
• Arturo O'Farrill Sextet with Adam O'Farrill, Livio Almeida, Travis Reuter, Shawn Conley, Zack O'Farrill — Birdland 8:30, 11 pm $35-45
• Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Friends — Dizzy's Club 7:30, 9:30 pm $35
• Jake Goldbas Group — Dizzy's Club 11 pm $5
• Gadi Lehavi Trio with Jorge Roeder, Richie Barshay — Blue Note 8, 10:30 pm $15
★Mark Dresser solo; Dawn of Midi: Aakaash Israni, Amino Belyamani, Qasim Naqvi — Le Poisson Rouge 10:15 pm $12
★Issue Project Room 10th Anniversary: Joe McPhee, Charlemagne Palestine, Steve Dalachinsky — Issue Project Room 8 pm $25
• Chris Stover's Caetano Veloso Project with Marty Ehrlich, Andy Milne, Matt Clohesy, Mark Ferber; Sarah Kervin with Matt Podd, Perry Smith, Julia Adamy, Ross Pederson, Kelly Ash, Aubrey Johnson — ShapeShifter Lab 8:30, 9:30 pm $8-10
• Melody Federer; Jack Jeffers and the New York Classics — Zinc Bar 6:30, 8, 10 pm
• Spike Wilner Trio; Smalls Legacy Band: Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Frank Lacy, Kush Abadey; Kyle Poole and Friends — Smalls 7:30, 10 pm 12:30 am $20
• Adam Birnbaum Quartet; CocoMama Salsa Y Son; Greg Glassman Jam — Fat Cat 7, 9 pm 12:30 am
• Pete Zimmer Trio with Daisuke Abe, Kuriko Tsugawa — Bar Next Door 8:30, 10:30 pm $12
• Nate Smith and Friends with Kris Bowers, Amma Whatt, Fima Ephron, Jaleel Shaw, Jeremy Most — Rockwood Music Hall 10 pm
• Kat Gang — Metropolitan Room 7 pm $20
• Michael Cabe solo — Jazz at Kitano 8 pm
• New York Tokyo Connection: Dave Pietro, Jonathan Katz; Simona De Rosa Quartet with Tuomo Uusitalo, Nathan Brown, Lawrence Leathers — Somethin' Jazz Club 7, 9 pm $10-15
• Daseul Kim — Tomi Jazz 8 pm
• Yvonnick Prene Quartet; Kyoko Oyobe Trio — The Garage 6, 10:30 pm
• Olivia Foshi — Silvana 8 pm
• Antonio Ciacca — Measure 8 pm
• Sue Maskaleris — Bryant Park 12:30 pm

## Wednesday, September 4

★Keystone Korner Presents: Papo Vazquez Mighty Pirate Troubadours with Willie Williams, Manuel Valera, Alexander Apolo Ayala, Alvester Garnett, Anthony Carillo, Carlos Maldonado — Iridium 8, 10 pm $25
★Eric Harland's Voyager with Julian Lage, Taylor Eigsti, Walter Smith III, Harish Raghavan — Blue Note 8, 10:30 pm $25
★Eric Revis Quartet with Darius Jones, Bill McHenry, Chad Taylor; Jaz Sawyer NYC4 with Elena Pinderhughes, Samora Pinderhughes, Ben Wolfe — Smalls 9:30 pm 12 am $20
• Raphael D'lugoff; Groover Trio; Ned Goold Jam — Fat Cat 7, 9 pm 12:30 am
• John Webber Quartet plays Wes Montgomery with Harold Mabern, Joe Farnsworth — Smoke 7, 9, 10:30 pm
★JD Walter Group with Marvin Sewell, Orrin Evans, Luques Curtis, Nasheet Waits — Jazz Standard 7:30, 9:30 pm $20
• Eric Alexander Quartet with David Hazeltine, Gerald Cannon, Jason Tiemann — An Beal Bocht Café 8, 9:30 pm $15
★Angelica Sanchez with Omar Tamez, Ratzo Harris — Barbès 8 pm $10
★Valery Ponomarev "Our Father Who Art Blakey" Big Band — Zinc Bar 8 pm
• Pedro Giraudo Sextet — Terraza 7 9:30 pm
• SimakDialog; Tri-Vibe Sonic Sensation: Kyoko Kitamura, Stomu Takeishi, Masayasu Tzboguchi — ShapeShifter Lab 7, 9 pm $10
• Ms. Blu Quartet with Billy Test, Iris Ornig, Ronen Itzik — Jazz at Kitano 8, 10 pm $10
• Urban Soil: Nicolas Letman-Burtinovic, Ohad Talmor, Alex Ritz — Bar Chord 9 pm
• Michelle Zangara — Metropolitan Room 9:30 pm $20
• Dorian Devins/Lou Rainone — Flute Midtown 7 pm
• Hilary Gardner — Caffe Vivaldi 8:30 pm
• Craig Yaremko Organ Trio with Matt King, Jonathon Peretz and guest Vic Juris — Somethin' Jazz Club 9 pm $12
• Rika Ikeda — Tomi Jazz 8 pm
• Tony Jefferson Quartet; Nat Janoff Trio — The Garage 6, 10:30 pm
• Mina Yu — Silvana 8 pm
★Larry Ochs, Elliot Humberto Kavee, Ikue Mori; Larry Ochs, Nate Wooley, Ken Fillano, Pascal Niggenkemper, Harris Eisenstadt — The Stone 8, 10 pm $10
★Jeff "Tain" Watts Group with Pl Jenkins, Troy Roberts, Geri Allen, Chris Smith — Village Vanguard 8:30, 10:30 pm $25
• Arturo O'Farrill Sextet with Adam O'Farrill, Livio Almeida, Travis Reuter, Shawn Conley, Zack O'Farrill — Birdland 8:30, 11 pm $35-45
• Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Friends — Dizzy's Club 7:30, 9:30 pm $35
• Jake Goldbas Group — Dizzy's Club 11 pm $5
• Antonio Ciacca — Measure 8 pm
• David Kardas — Shrine 6 pm
• Barbara Carroll — Saint Peter's 1 pm $10
• Sue Maskaleris — Bryant Park 12:30 pm


MEASURE

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JAZZ LEGENDS PERFORM NIGHTLY 8 - 11 PM

September 1, 8, 15
JON DAVIS

September 12-14, 16, 17, 19
LUCIO FERRARA

September 2 - 7, 9 - 11, 27, 28 30
ANTONIO CIACCA

September 22 & 29
TADATAKA UNNO

4th ANNUAL
BUD POWELL FESTIVAL

September 19
LUCIO FERRARA TRIO

September 20-21
BRUCE HARRIS QUINTET

September 23-24
EHUD ASHERIE TRIO

September 25-26
MICHAEL WEISS TRIO

September 27
BUD POWELL BIRTHDAY TRIBUTE
HOSTED BY EARL JOHN POWELL
WTH ANTONIO CIACCA TRIO

September 18
ANTONIO CIACCA TRIO

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## Thursday, September 5

- **Cassandra Wilson** Blue Note 8, 10:30 pm $55
- ★**Larry Ochs/Miya Masaoka; Andrew Drury, Larry Ochs, Miya Masaoka** The Stone 8, 10 pm $10
- ★**Charlie Hunter/Scott Amendola** The Cutting Room 7:30 pm $20
- ★**Orrin Evans Trio with Luques Curtis, Karriem Riggins** Jazz Standard 7:30, 9:30 pm $25
- **Issue Project Room 10th Anniversary: Richard Youngs/Anthony Coleman** Issue Project Room 8 pm $15
- ★**Vortex: Russ Lossing, Tony Malaby, Billy Mintz** Greenwich House Music School 8 pm $15
- ★**Chris Speed's Dream Of A Song with Brad Shepik, Ben Perowsky** Barbès 10 pm $10
- ★**Greg Ward Phonic Juggernaut with Joe Sanders, Damion Reid** Cornelia Street Café 8:30 pm $10
- **Eric Doob Quartet with Matthew Stevens, Alex Brown, Harish Raghavan** The Jazz Gallery 9, 10:30 pm $15
- **Chiemi Nakai Quartet with Pedro Giraudo, Francis Benitez** Jazz at Kitano 8, 10 pm $10
- **Dom Salvador The Art of Samba Jazz Sextet with Laura Dreyer, Michael Dease, Rodrigo Ursaia, Itaiguara Brandão, Mauricio Zottarelli** Metropolitan Room 7:30 pm $20
- **Mark Cocheo Trio with Andrea Veneziani, Tyson Stubelek** Bar Next Door 8:30, 10:30 pm $12
- **Joseph Lepore Quintet; Saul Rubin** Fat Cat 7, 10 pm
- **Gregorio Uribe Big Band** Zinc Bar 9:30, 11 pm
- **Rebeca Vallejo Trio** Terraza 7 9 pm
- **Amy Cervini and Friends with Joel Frahm, Michael Cabe, Matt Aronoff** 55Bar 7 pm
- **The QC New Ensemble: Yasuno Katsuki, Antonello Parisi, Jan Kus, Julien Hucq, Amadis Dunkel, Antonello Parisi, Peng Ji, Enrico Solano and guest Howard Brofsky; Zach Mama's Motherhood Band with Daniel Nissenbaum, Arnold Lee, Albert Marques, Eric Wheeler** Somethin' Jazz Club 7, 9 pm $10
- **Akihiro Yamamoto** Tomi Jazz 9 pm $10
- **Steve Elmer Trio** Cleopatra's Needle 7 pm
- ★**Champian Fulton Quartet; Adam Larson Trio** The Garage 6, 10:30 pm
- ★**Eric Revis Quartet with Bill McHenry, Darius Jones, Chad Taylor; Emmet Cohen Trio** Smalls 9:30 pm 12 am $20
- ★**Jeff "Tain" Watts Group with Pl Jenkins, Troy Roberts, Geri Allen, Chris Smith** Village Vanguard 8:30, 10:30 pm $25
- **Arturo O'Farrill Sextet with Adam O'Farrill, Livio Almeida, Travis Reuter, Shawn Conley, Zack O'Farrill** Birdland 8:30, 11 pm $35-45
- **Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Friends** Dizzy's Club 7:30, 9:30 pm $35
- **Jake Goldbas Group** Dizzy's Club 11 pm $10
- **Antonio Ciacca** Measure 8 pm
- **Mark Dresser solo** 61 Local 6 pm $10
- **Benji Kaplan Trio** Shrine 6 pm
- **Sue Maskaleris** Bryant Park 12:30 pm

## Friday, September 6

- ★**Trio M: Myra Melford, Mark Dresser, Matt Wilson** Jazz at Kitano 8, 10 pm $25
- ★**Clifton Anderson Quintet with Eric Wyatt, Tadataka Unno, Essiet Essiet, Steve Williams** Smalls 10:30 pm $20
- ★**Eric Reed Quartet with Seamus Blake, Ben Williams, Greg Hutchinson** Smoke 7, 9, 10:30 pm $38
- ★**Best for Brows: Larry Ochs, Ches Smith, Devin Hoff** The Stone 8, 10 pm $10
- ★**Donny McCaslin with Sam Newsome, David Binney, Scott Robinson** Rubin Museum 7 pm $20
- ★**David Virelles Continuum with Ben Street, Andrew Cyrille, Román Díaz** The Jazz Gallery 9, 10:30 pm $20
- **The Trio of Oz: Rachel Z/Omar Hakim** SubCulture 7:30 pm $20-25
- **Secret Keeper: Stephan Crump/Mary Halvorson; Public Beneficiary: Stephan Crump, Mary Halvorson, Aram Shelton, Josh Sinton** Douglass Street Music Collective 8, 9 pm $10
- ★**Chris Lightcap's Bigmouth with Chris Cheek, Tony Malaby, Matt Mitchell, Gerald Cleaver** Cornelia Street Café 9, 10:30 pm $15
- **Gilad Hekselman Trio with Joe Martin, Marcus Gilmore** Bar Next Door 7:30, 9:30, 11:30 pm $12
- ★**Ed Palermo Big Band with guest Napoleon Murphy Brock** Iridium 8, 10 pm $30
- **Rotem Sivan/Tuomo Uusitalo Quartet; Jared Gold/Dave Gibson** Fat Cat 6, 10:30 pm
- **Pannonia: Josh Deutsch, Zach Brock, Mike Fahie, Gary Wang, Ronen Itzik** The Queens Kickshaw 9 pm
- **Jorge Luis Pacheco** Drom 6 pm $69
- **Michael Feinberg's Elvin Jones Project with Peter Bernstein, Ian Froman, Billy Buss, Dayna Stephens** Drom 9:30 pm $10
- **Edward Pérez/Christelle Durandy's Festejation** Terraza 7 10:30 pm
- **Hilary Gardner** Metropolitan Room 7 pm $20
- **Emily Wolf Project with Leah Gough-Cooper, Jason Yeager, Lauren Falls, Matt Rousseau; Reine Sophie/David Cordeiro; Will Mac Quartet with Catillac Lovette, Tucker Flythe, Daniel Silverstein** Somethin' Jazz Club 7, 9, 11 pm $12
- **Ken Simon Quartet** Cleopatra's Needle 7 pm
- **Guy Mintus Trio; Kevin Dorn and the BIG 72** The Garage 6:15, 10:45 pm
- **Victor Baker** Silvana 8 pm
- **Cassandra Wilson** Blue Note 8, 10:30 pm $55
- **Oli Rockberger with Ryan Scott, Jordan Scannella, Jordan Perlson** Blue Note 12:30 am $10
- ★**Orrin Evans Trio with Eric Revis, Karriem Riggins** Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**Jeff "Tain" Watts Group with Pl Jenkins, Troy Roberts, Geri Allen, Chris Smith** Village Vanguard 8:30, 10:30 pm $25
- **Arturo O'Farrill Sextet with Adam O'Farrill, Livio Almeida, Travis Reuter, Shawn Conley, Zack O'Farrill** Birdland 8:30, 11 pm $35-45
- **Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Friends** Dizzy's Club 7:30, 9:30 pm $40
- **Jake Goldbas Group** Dizzy's Club 11 pm $10
- **Antonio Ciacca** Measure 8 pm
- **Sue Maskaleris** Bryant Park 12:30 pm

## Saturday, September 7

- ★**Aram Shelton/Larry Ochs Quartet with Mark Dresser, Kjell Nordesen; Jones Jones: Vladimir Tarasov, Mark Dresser, Larry Ochs** The Stone 8, 10 pm $10
- ★**Orrin Evans Quintet with Ralph Alessi, Greg Osby, Eric Revis, Donald Edwards** Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**David Binney Duo** Michiko Studios 8 pm $15
- **Eric Comstock/Barbara Fasano Quartet with Sean Smith, Vito Lesczak** Jazz at Kitano 8, 10 pm $25
- **Lauren Sevian Quartet; Steve Carrington Quintet** Fat Cat 7, 10 pm
- **Nick Moran Trio with Brad Whitely, Chris Benham** Bar Next Door 7:30, 9:30, 11:30 pm $12
- ★**Northern Spy Festival: Driphouse; Diamond Terrifier; Loren Connors/Suzanne Langille; ODO; Charles Gayle Trio** Spectrum 7 pm $10
- **Jorge Luis Pacheco** Drom 6, 8:30 pm $69
- **Killian Beatz; Stan Killian; B.E.A.T. NYC; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal; Gentei Kaijo** The Complete Music Studio 7 pm $10-75
- **Scott Reeves/Masayasu Tzboguchi Quintet with Yosuke Miyajima, Adrian Moring, Eric Reeves; Nick Di Maria Quartet with Andrew Kosiba, Andrew Zwart, Michael Dick; Brett Sandler Trio with Peter Longofono, Adam Pin** Somethin' Jazz Club 7, 9, 11 pm $10
- **Satchmo Mannan Quartet** Cleopatra's Needle 8 pm
- ★**Ralph Lalama Bop-Juice with Mike Karn, Clifford Barbaro; Clifton Anderson Group with Eric Wyatt, Tadataka Unno, Essiet Essiet, Steve Williams** Smalls 7:30, 10:30 pm $20
- ★**Eric Reed Quartet with Seamus Blake, Ben Williams, Greg Hutchinson** Smoke 7, 9, 10:30 pm $38
- ★**David Virelles Continuum with Ben Street, Andrew Cyrille, Román Díaz** The Jazz Gallery 9, 10:30 pm $20
- ★**Chris Lightcap's Bigmouth with Chris Cheek, Tony Malaby, Matt Mitchell, Gerald Cleaver** Cornelia Street Café 9, 10:30 pm $15
- ★**Ed Palermo Big Band with guest Napoleon Murphy Brock** Iridium 8, 10 pm $30
- **Cassandra Wilson** Blue Note 8, 10:30 pm $55
- ★**Jeff "Tain" Watts Group with Pl Jenkins, Troy Roberts, Geri Allen, Chris Smith** Village Vanguard 8:30, 10:30 pm $25
- **Arturo O'Farrill Sextet with Adam O'Farrill, Livio Almeida, Travis Reuter, Shawn Conley, Zack O'Farrill** Birdland 8:30, 11 pm $35-45
- **Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Friends** Dizzy's Club 7:30, 9:30 pm $45
- **Jake Goldbas Group** Dizzy's Club 11 pm $20
- **Antonio Ciacca** Measure 8 pm
- **Rodrigo Bonelli** Shrine 6 pm
- **Larry Newcomb Quartet; Jesse Simpson; Peter Valera Jump Blues Band** The Garage 12, 6:15, 10:45 pm

## Sunday, September 8

- ★**Jones Jones: Vladimir Tarasov, Mark Dresser, Larry Ochs; Aram Shelton/Larry Ochs Quartet with Mark Dresser, Kjell Nordesen** The Stone 8, 10 pm $10
- **Colliding Galaxies: aStridd: Jill Peacock, Yasser Tejeda, Coran Henley, Chad Selph, Kyle Miles; Jeremy De Jesús with Andrew Burglass, Chad Selph, Zwelakhe Duma Bell Le Pere, Charles Burchell, Gabo Lugo; Mario Castro Quintet + Strings with Josh Shpak, KyuMin Shim, Tamir Shmerling, Jonathan Pinson, Kailey Shaffer, Malcolm Parson** ShapeShifter Lab 8, 9, 10 pm $10
- **John Merrill Trio with George Delancy; Lezlie Harrison; Johnny O'Neal; Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser** Smalls 4:30, 7:30, 10 pm 12 am $20
- **Terry Waldo's Gotham City Band; Brandee Younger Quintet; Brandon Lewis/Renée Cruz Jam** Fat Cat 6, 8:30 pm 12:30 am
- **Peter Leitch/Jed Levy** Walker's 8 pm
- **Northern Spy Festival: PC Worship; Ava Luna; Seven Teares; NYMPH; Thurston Moore/John Moloney; Chris Forsyth and The Solar Motel Band; Aa** 285 Kent 7 pm $10
- **Broc Hempel, Sam Trapchak, Christian Coleman with guest Jon Irabagon** Dominie's Astoria 9 pm
- **Jim Silverstein/Paul Meyers** Eats Restaurant 7 pm
- **Jon Davis solo** Measure 8 pm
- **Swingadelic** Swing 46 8:30 pm
- **Joshua Davis Love Salad with Kenny Grohowski, Thana Alexa, Nicole Zuraitis, iJosh; Glenda del E 's Q-ban Mixology with Lew Soloff, Craig Handy, Panagiotis Andreu, Edgar Ahmed; Tangolando: Sofia Tosello, Yuri Juarez, Victor Prieto, Pablo Menares, Freddy Huevito Lobaton** Somethin' Jazz Club 5, 7, 9 pm $12-15
- ★**Orrin Evans Quintet with Ralph Alessi, Greg Osby, Eric Revis, Donald Edwards** Jazz Standard 7:30, 9:30 pm $25
- **Cassandra Wilson** Blue Note 8, 10:30 pm $55
- ★**Jeff "Tain" Watts Group with Pl Jenkins, Troy Roberts, Geri Allen, Chris Smith** Village Vanguard 8:30, 10:30 pm $25
- **Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Friends** Dizzy's Club 7:30, 9:30 pm $35
- **Kalunga** Saint Peter's 5 pm
- **Rivbea Revisted: Miguel Zenón** The Cell 3 pm $25
- **Eric Reed Quartet** Abyssinian Baptist Church 4 pm $20
- **Kate Davis** Blue Note 12:30, 2:30 pm $29.50
- **Roz Corral/Eddie Monteiro Duo** North Square Lounge 12:30, 2 pm
- **Ben Holmes/Patrick Farrell Duo with guest Sveta Kundish** City Winery 11 am 12:30 pm $10
- **Lou Caputo Quartet; David Coss Quartet; Mayu Seiki Trio** The Garage 11:30 am 6:30, 11 pm

## Monday, September 9

- ★**Sidney Bechet Society: Ed Polcer with Mark Shane, Frank Tate, Marion Felder and guests Joe and Paul Midiri** Symphony Space Peter Jay Sharp Theatre 7:15 pm $35
- ★**Mingus Orchestra** Jazz Standard 7:30, 9:30 pm $25
- ★**Mark Dresser/Ned Rothenberg** JACK 8 pm $10
- **Romantic Moods for Lovers: Michael Mwenso, Brianna Thomas, Charenee Wade** Dizzy's Club 7:30, 9:30 pm $30
- **Tomas Doncker** Blue Note 8, 10:30 pm $15
- **DEDALUS Ensemble** Roulette 8 pm $15
- **Leni Stern** ShapeShifter Lab 8:15, 9:30 pm
- **Noah Haidu Trio with Ariel Alejandro de la Portilla, Mark Ferber; Ari Hoenig Group with Johannes Weidenmuller, Shai Maestro; Spencer Murphy** Smalls 7:30, 10 pm 12:30 am $20
- **Ned Goold Quartet; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
- **Tom Dempsey/Tim Ferguson** Eats Restaurant 7 pm
- **Dorian Devins Trio with Lou Rainone, Tom Hubbard** Bar Next Door 8:30, 10:30 pm $12
- **Aaron Dugan/Aaron Moore Duo; Anders Nilsson and guest** Otto's Shrunken Head 10 pm
- **Life Squad** Spectrum 8 pm
- **Nathan Parker Smith Large Ensemble** Tea Lounge 9, 10:30 pm $5
- **Antonio Ciacca** Measure 8 pm
- **Allegra Levy with Will Caviness, Sean MCluskey, Will Slater, Matt Rousseau** Somethin' Jazz Club 9 pm $10
- **Kristen Lee Sergeant** Tomi Jazz 8 pm
- ★**Lou Caputo Not So Big Band; Mauricio de Souza Trio with Ben Winkelman, Charlie Dougherty** The Garage 7, 10 pm
- **Joe Breidenstine Quintet** Shrine 6 pm
- **Dan Manjovi** Bryant Park 12:30 pm


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23 7:00 P.M. Concert
Dave Douglas Quintet and Sextet
Heather Masse with Jon Irabagon, Josh Roseman,
Matt Mitchell, Linda Oh, Rudy Royston

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4 Barbara Carroll
11 Peter & Will Anderson Quartet
Reeds & Rhythm
18 Sandy Stewart & Bill Charlap
25 Frank Perowsky Big Band

**JAZZ MEMORIALS**
16 7:30 P.M. Michael Canterino
30 7:00 P.M. Harold "Stumpy" Cromer

## Tuesday, September 10

★**Peter Evans solo; Peter Evans Trio with Robert Dick, David Taylor**
The Stone 8, 10 pm $10
★**Dave Liebman Expansions Quintet**
Birdland 8:30, 11 pm $35-45
• **Joe Sample and the CreoleJoe Band with Ray Parker Jr., CJ Chenier, Nick Sample, Erica Falls, Raymond Weber, Alex McDonald, Skip Nallia, June Yamagishi**
Blue Note 8, 10:30 pm $45
★**Dave King, Billy Peterson, Bill Carrothers**
Village Vanguard 8:30, 10:30 pm $25
• **Dave Stryker's Blue to the Bone with Freddie Hendrix, Steve Slagle, Gary Smulyan, Jared Gold, McClenty Hunter** Jazz Standard 7:30, 9:30 pm $20
• **Bryan Carter/Joe Saylor Jazz Band with Jerry Weldon, Matt Jodrell, Chris Patishall, Neil Caine** Dizzy's Club 7:30, 9:30 pm $25
★**Cecilia Coleman Big Band** NYC Baha'i Center 8, 9:30 pm $15
★**Festival of New Trumpet Music (FONT): TILT Brass plays Christian Wolff; Roy Campbell Jr: Akhenaten Large Ensemble**
Roulette 8 pm $20
★**Brianna Thomas Quartet and guests**
54 Below 7, 9 pm $25-35
• **Jenny Scheinman/Robbie Fulks** Barbès 7 pm $10
★**Angelica Sanchez, Omar Tamez, Ratzo Harris; John O'Gallagher, James Carney, Michael Bates, Jeff Davis** Korzo 9, 10:30 pm
• **Todd Clouser's A Love Electric with Aaron Cruz, Heman Hecht; Jerome Langlois/Sylvain Leroux** ShapeShifter Lab 8:15, 9:30 pm $8-12
• **Jocelyn Medina Quartet with Jamie Reynolds, Sean Smith, Colin Stranahan; Hiromi Suda with Anne Drummond, Julian Shore, Tatsuya Sakurai, Mike Loren LaValle, Mathias Kunzli** Cornelia Street Café 8:30, 10 pm $10
• **Spike Wilner Trio; Smalls Legacy Band: Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Frank Lacy, Kush Abadey; Kyle Poole and Friends**
Smalls 7:30, 10 pm 12:30 am $20
• **Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam**
Fat Cat 7, 9 pm 12:30 am
• **Samir Zarif Trio with Fima Ephron, Dan Pugach**
Bar Next Door 8:30, 10:30 pm $12
• **Stan Killian Unified Quartet with Benito Gonzalez, Bryan Copeland, Darrell Green**
55Bar 7 pm
• **Troublemaker Sintet; Dan Peck** Silent Barn 8 pm $7
• **Kat Gang** Metropolitan Room 7 pm $20
• **Michael Cabe solo** Jazz at Kitano 8 pm
• **Yehonatan Cohen Quartet with Tal Blumstein, Yoni Marianer**
Somethin' Jazz Club 9 pm $12
• **Ricardo de Castro** Tomi Jazz 8 pm
• **Robert Edwards Quartet; Chris Beck Trio**
The Garage 6, 10:30 pm
• **Jimmy O'Connell** Silvana 8 pm
• **Antonio Ciacca** Measure 8 pm
• **Dan Manjovi** Bryant Park 12:30 pm

## Wednesday, September 11

★**Pulverize the Sound: Peter Evans, Tim Dahl, Mike Pride**
The Stone 8, 10 pm $10
★**Festival of New Trumpet Music (FONT): John Zorn Antiphonal Fanfare for the Great Hall; Honoring Butch Morris and His Language: Conductions with JA Deane, Taylor Ho Bynum, Graham Haynes, Stephanie Richards, Kenny Wollesen, Brandon Ross; Henry Brant's Flight Over a Global Map for 52 Trumpets with Jonathan Finlayson, Nick Roseboro, Ted Daniel, Wilmer Wise, Nadje Noordhuis, Gareth Flowers, Nate Wooley, Greg Glassman**
Roulette 8 pm $20
★**Harold Mabern Trio; Ned Goold Jam**
Fat Cat 9 pm 12:30 am
• **New Dimensions in Latin Jazz: Miguelo Valdes with Enrique Fernandez, Edgar Pantoja, Mario Rodriguez, Marvin Diz** Jazz Standard 7:30, 9:30 pm $20
★**Milton Suggs Group with Linton Smith, Godwin Louis, Willerm Delisfort, Noah Jackson, Jeremy Clemons; Charles Turner and His Trio**
Dizzy's Club 7:30, 9:30 pm $30
• **David Berkman Quartet with Dayna Stephens, Linda Oh, Johnathan Blake; Lummie Spann Quartet** Smalls 9:30 pm 12 am $20
• **Queens Jazz OverGround Jazz Jam with guest Don Byron**
Flushing Town Hall 7 pm $10
• **Coelacanth: Daniel Levin, Russ Lossing, Gerald Cleaver; Thunk: Stephen Gauci, Kenny Wessel, Michael Bisio, Jeremy Carlstedt**
ShapeShifter Lab 8:15, 9:30 pm $10
• **Barbara Martinez Quintet with Cristian Puig, Pablo Vergara, Sean Kupisz, Jose Moreno**
Smoke 7, 9, 10:30 pm
• **Caleb Curtis/Chris Pattishall; Andrew Rathbun Trio with Scott Lee, Jeff Hirshfield**
Cornelia Street Café 6, 8:30 pm $10
• **Tomas Fujiwara Trio with Ralph Alessi, Brandon Seabrook**
Barbès 8 pm $10
★**Miles Okazaki 4tet with Donny McCaslin, François Moutin, Dan Weiss**
Seeds 9 pm
• **Adam Larson Quartet with Can Olgun, Kiyoshi Kitagawa, Rodney Green**
Jazz at Kitano 8, 10 pm $10
• **Correspondence: Elie Sorbel, Norman Licorice, Frank Lariat, Patrick Solarium, Sean Ali, Carlo Costa** Douglass Street Music Collective 8 pm $10
• **Nicolas Letman-Burtinovic, Daniel Carter, Jake Henry, Keith Parker**
Bar Chord 9 pm
• **Morrie Louden Group; Mina Yu Project with Minjee Gill, Osmar Okuma, Oscar Suchanek** Somethin' Jazz Club 7, 9 pm $10-12
• **Atsushi Ouchi** Tomi Jazz 8 pm
• **Marc Devine Trio; Dmitri Baevski Trio**
The Garage 6, 10:30 pm
• **David Greer; Chris Massey Nue Jazz Project**
Silvana 8, 9 pm
★**Dave Liebman Expanions Quintet** Birdland 8:30, 11 pm $35-45
• **Joe Sample and the CreoleJoe Band with Ray Parker Jr., CJ Chenier, Nick Sample, Erica Falls, Raymond Weber, Alex McDonald, Skip Nallia, June Yamagishi**
Blue Note 8, 10:30 pm $45
★**Dave King, Billy Peterson, Bill Carrothers**
Village Vanguard 8:30, 10:30 pm $25
• **Antonio Ciacca** Measure 8 pm
• **The September Concert: The Heart of Jazz**
Sugar Bar 6 pm
• **Peter and Will Anderson Quartet** Saint Peter's 1 pm $10
• **Dan Manjovi** Bryant Park 12:30 pm

## Thursday, September 12

★**Zebulon Trio: Peter Evans, John Hébert, Kassa Overall; Peter Evans/Joe McPhee**
The Stone 8, 10 pm $10
★**Issue Project Room 10th Anniversary: Marc Ribot, Matana Roberts, Cian Nugent**
Issue Project Room 8 pm $15
★**Louis Hayes Jazz Communicators with Abraham Burton, Steve Nelson, Anthony Wonsey, Dezron Douglas** Dizzy's Club 7:30, 9:30 pm $35
★**Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen and guest Cuddle Magic** ShapeShifter Lab 8:15, 9:30 pm $15
• **Lionel Loueke Trio with Michael Olatuja, John Davis**
Jazz Standard 7:30, 9:30 pm $25
★**Dave Liebman Big Band with Gunnar Mossblad, Charles Pillow, Dave Riekenberg, Tim Ries, Jay Brandford, Bob Milliken, Brian Pareschi, Dave Ballou, Pat Dorian, Tim Sessions, Scott Reeves, Sam Burtis, Jeff Nelson, Jim Ridl, Vic Juris, Tony Marino, Marko Marcinko** Birdland 8:30, 11 pm $35-45
★**Michael Blake Band with Ryan Blotnick, Landon Knoblock, Michael Bates, Greg Ritchie**
Cornelia Street Café 8:30 pm $10
• **Elliott Sharp meets Either/Or** Spectrum 8 pm $15
• **Judy Niemack Quartet with Dan Tepfer, Jay Anderson**
Jazz at Kitano 8, 10 pm $10
★**Mark Dresser solo; Harris Eisenstadt's Golden State with Mark Dresser, Nicole Mitchell, Sara Schoenbeck** Greenwich House Music School 7:30, 8:15 pm $15
★**Kevin Hays/Bill Stewart Duo** The Jazz Gallery 9, 10:30 pm $15
• **Jordan Young Trio with Peter Bernstein; Greg Glassman Quintet**
Fat Cat 7, 10 pm
• **Correspondence: Elie Sorbel, Norman Licorice, Frank Lariat, Patrick Solarium, Sean Ali, Carlo Costa** Douglass Street Music Collective 8 pm $10
★**Jorge Sylvester Trio Imagination with Cameron Brown, Kenny Grohowski**
Bar Next Door 8:30, 10:30 pm $12
• **Abbe Buck** Metropolitan Room 7 pm $20
• **Gerardo Contino y Los Habaneros** Terraza 7 9:30 pm
• **Luiz Ebert-Fidel Cuellar Project with Livio Almeida, Ian Stapp; The Saxtet: Andrew Beals, Tom Imre, Martin Sather, George Prieto, George Beratis, Darren Litzie, Kevin Smith, Ryan Dunne** Somethin' Jazz Club 7, 9 pm $10-12
★**Champian Fulton Trio** Cleopatra's Needle 7 pm
• **Lucio Ferrara** Measure 8 pm
• **Alex Hoffman Quartet; Chris Carroll Trio**
The Garage 6, 10:30 pm
• **Eric Duane Platz** Silvana 8 pm
• **David Berkman Quartet with Dayna Stephens, Linda Oh, Johnathan Blake; Carlos Abadie Quintet with Joe Sucato, Theo Hill, Clovis Nicolas, Luca Santaniello**
Smalls 9:30 pm 12 am $20
★**Miles Okazaki 4tet with Donny McCaslin, François Moutin, Dan Weiss**
Seeds 9 pm
• **Joe Sample and the CreoleJoe Band with Ray Parker Jr., CJ Chenier, Nick Sample, Erica Falls, Raymond Weber, Alex McDonald, Skip Nallia, June Yamagishi**
Blue Note 8, 10:30 pm $45
★**Dave King, Billy Peterson, Bill Carrothers**
Village Vanguard 8:30, 10:30 pm $25
• **Dan Manjovi** Bryant Park 12:30 pm

## Friday, September 13

★**Peter Evans Quintet with Ron Stabinsky, Tom Blancarte, Sam Pluta, Jim Black**
The Stone 8, 10 pm $10
★**Harold Mabern Trio with John Webber, Joe Farnsworth**
Smoke 7, 9, 10:30 pm $38
• **Stanley Jordan Trio** Iridium 8, 10 pm $35
★**Frank Kimbrough Quartet with Steve Wilson, Jay Anderson, Lewis Nash**
Jazz at Kitano 8, 10 pm $25
★**Mark Dresser East Coast Quintet with Marty Ehrlich, Michael Dessen, Denman Maroney, Michael Sarin** Cornelia Street Café 9, 10:30 pm $15
• **Sean Smith Quartet with Joel Frahm, John Hart, Russ Meissner; Mike Rodriguez Quintet with Chris Cheek, Gerald Clayton, Kiyoshi Kitagawa, Rodney Green** Smalls 7:30, 10:30 pm $20
★**Brian Carpenter's Ghost Train Orchestra with Andy Laster, Dennis Lichtman, Petr Cancura, Curtis Hasselbring, Karen Waltuch, Ron Caswell, Cynthia Sayer, Rob Garcia** Barbès 10 pm $10
• **Romain Collin/Mino Cinelu** Michiko Studios 7 pm $15
• **Fabian Almazan** The Jazz Gallery 9, 10:30 pm $20
• **Andrea Veneziani Trio with Kenny Wessel, George Schuller**
Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Louis Armstrong Tribute: "Hot Lips" Joey Morant and Catfish Stew**
Lucille's at BB King's Blues Bar 8 pm $25
• **Nu D lux; Jared Gold** Fat Cat 10:30 pm 1:30 am
• **Kathleen Potton with Tuomo Uusitalo, Jay Sawyer; Rivas Ramsay Collective: Shawn Whitehorn, Jr., Adam Ramsay, Alex Rivas**
Somethin' Jazz Club 9, 11 pm $10-12
• **Dan Furman Trio** Cleopatra's Needle 7 pm
• **Bryan Carter Trio; Jason Prover Sneak Thievery Orchestra**
The Garage 6:15, 10:45 pm
• **Kane Mathis and Friends** Inkwell Café 7 pm
★**Louis Hayes Jazz Communicators with Abraham Burton, Steve Nelson, Anthony Wonsey, Dezron Douglas** Dizzy's Club 7:30, 9:30 pm $40
★**Victor Wooten; Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen and guest Thiefs: Guillermo E. Brown, Keith Witty, Chrisophe Panzani**
ShapeShifter Lab 7:30, 8:15, 9:30 pm $15
• **Lionel Loueke Trio with Michael Olatuja, John Davis**
Jazz Standard 7:30, 9:30, 11:30 pm $30
★**Dave Liebman Big Band with Gunnar Mossblad, Charles Pillow, Dave Riekenberg, Tim Ries, Jay Brandford, Bob Milliken, Brian Pareschi, Dave Ballou, Pat Dorian, Tim Sessions, Scott Reeves, Sam Burtis, Jeff Nelson, Jim Ridl, Vic Juris, Tony Marino, Marko Marcinko** Birdland 8:30, 11 pm $35-45
• **Correspondence: Elie Sorbel, Norman Licorice, Frank Lariat, Patrick Solarium, Sean Ali, Carlo Costa** Douglass Street Music Collective 8 pm $10
• **Lucio Ferrara** Measure 8 pm
★**Miles Okazaki 4tet with Donny McCaslin, François Moutin, Dan Weiss**
Seeds 9 pm
• **Joe Sample and the CreoleJoe Band with Ray Parker Jr., CJ Chenier, Nick Sample, Erica Falls, Raymond Weber, Alex McDonald, Skip Nallia, June Yamagishi**
Blue Note 8, 10:30 pm $45
• **Ty Stephens and (the) Souljaazz** Blue Note 12:30 am $10
★**Dave King, Billy Peterson, Bill Carrothers**
Village Vanguard 8:30, 10:30 pm $25
• **Dan Manjovi** Bryant Park 12:30 pm

## Saturday, September 14

★**Peter Evans Octet with Ron Stabinsky, Brandon Seabrook, Tom Blancarte, Dan Peck, Sam Pluta, Jim Black, Ian Antonio** The Stone 8 pm $10
★**Sam Newsome/Ethan Iverson** Michiko Studios 7 pm $15
★**Matt Mitchell/Ches Smith** Greenwich House Music School 8 pm $15
• **Stephan Crump's Rosetta Trio with Liberty Ellman, Jamie Fox**
Cornelia Street Café 9, 10:30 pm $15
• **Issue Project Room 10th Anniversary: Pauline Oliveros; Olivia Block**
Issue Project Room 8 pm $15
★**Festival of New Trumpet Music (FONT): RPE Duo: Matt Postle/Radek Rudnicki; Douglas Detrick Group with Jonathan Goldberger, Tanya Kalmanovitch, Sara Schoenbeck** Village Zendo 8, 9 pm $20
• **Adam Larson Trio with Luques Curtis, Guilhem Flouzat**
Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Bryn Roberts** SubCulture 7:30 pm $15
• **Josh Sinton solo; Eric Hofbauer solo**
Ibeam Brooklyn 8, 9 pm $10
• **Joe Breidenstine Quintet; Raphael D'Iugoff**
Fat Cat 7, 10 pm
• **Dee Lucas** The Cutting Room 10 pm $20
• **Vox Syndrome: Nicolas Letman-Burtinovic, Robin Verheyen, Akira Ishiguro, Ziv Ravitz, Nick Anderson** Launch Pad Gallery 8 pm
• **Isaac Darche** Metropolitan Room 11:30 pm $20
• **Florian Schantz Jazz Combo with Margaret Schantz, Phil Rinaldi, Rup Chattopadhyay, Lowell Schantz, Caryn Feder; The Grautet: Andrew Grau, Drew X Coles, Alessandro Fadini, Luke Markham** Somethin' Jazz Club 5, 7 pm $10
• **Hiroko Kanna** Tomi Jazz 8 pm $10
• **Armengot Quartet** Cleopatra's Needle 8 pm
• **Swingadelic** Swing 46 8:30 pm
★**Harold Mabern Trio with John Webber, Joe Farnsworth**
Smoke 7, 9, 10:30 pm $38
• **Stanley Jordan Trio** Iridium 8, 10 pm $35
★**Frank Kimbrough Quartet with Steve Wilson, Jay Anderson, Lewis Nash**
Jazz at Kitano 8, 10 pm $25
• **Chris Byars Quartet with Stefano Doglioni, Ari Roland, Stefan Schatz; Mike Rodriguez Quintet with Chris Cheek, Gerald Clayton, Kiyoshi Kitagawa, Rodney Green** Smalls 7:30, 10:30 pm $20
• **Fabian Almazan** The Jazz Gallery 9, 10:30 pm $20
★**Louis Hayes Jazz Communicators with Abraham Burton, Steve Nelson, Anthony Wonsey, Dezron Douglas** Dizzy's Club 7:30, 9:30 pm $45
★**Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen and guest Shilpa Ray** ShapeShifter Lab 8:15, 9:30 pm $15
• **Lionel Loueke Trio with Michael Olatuja, John Davis**
Jazz Standard 7:30, 9:30, 11:30 pm $30
★**Dave Liebman Big Band with Gunnar Mossblad, Charles Pillow, Dave Riekenberg, Tim Ries, Jay Brandford, Bob Milliken, Brian Pareschi, Dave Ballou, Pat Dorian, Tim Sessions, Scott Reeves, Sam Burtis, Jeff Nelson, Jim Ridl, Vic Juris, Tony Marino, Marko Marcinko** Birdland 8:30, 11 pm $35-45
• **Lucio Ferrara** Measure 8 pm
★**Miles Okazaki 4tet with Donny McCaslin, François Moutin, Dan Weiss**
Seeds 9 pm
• **Joe Sample and the CreoleJoe Band with Ray Parker Jr., CJ Chenier, Nick Sample, Erica Falls, Raymond Weber, Alex McDonald, Skip Nallia, June Yamagishi**
Blue Note 8, 10:30 pm $45
• **Makaya McCraven with guest Alecia Chakour**
Blue Note 12:30 am $10
★**Dave King, Billy Peterson, Bill Carrothers**
Village Vanguard 8:30, 10:30 pm $25
• **Daniela Schaechter Trio; Brooks Hartell Trio**
The Garage 12, 6:15 pm

## Sunday, September 15

★**Zorn@60 - Masada Marathon: Marc Ribot, Secret Chiefs 3, Trey Spruance, David Krakauer, Roberto Juan Rodriguez, Uri Caine, Mark Feldman, Erik Friedlander, Greg Cohen, Joey Baron, Cyro Baptista, Jamie Saft, Trevor Dunn, Kenny Wollesen, Brian Marsella, Shanir Blumenkranz, Tim Keiper, Gyan Riley, Ches Smith, Aram Bajakian, Eyal Maoz, Shanir Blumenkranz, Kenny Grohowski, Ikue Mori, Tammy Scheffer, Ayelet Gottlieb, Malika Zarra, Sofia Rei, Michael Sarin, Sheryl Bailey, Jerome Harris, Keepalive, Timb Harris, Toby Driver, Igor Arias Baro, Gilad Harel, Jonathan Keren, Bernie Minoso, Uri Sharlin**
Skirball Center 7 pm $35-60
★**Rocket Science: Evan Parker, Peter Evans, Sam Pluta, Craig Taborn**
The Stone 8, 10 pm $10
★**Joseph Jarman's 76th Birthday Celebration - Joseph Jarman and the John Ehlis Ensemble with Olivia Foschi, Tony White, Yasuno Katsuki, Max Johnson, Glen Fittin and guests Thurman Barker, Douglass Ewart; Non-Cognitive Aspects of the Poet's City: Jessica Hagedorn, David Henderson, Cecilie Beck Morris, Thulani Davis; Lifetime Visions Dojo Band: Michel Gentile, Jessica Jones, Tony Jones, Chris Chalfant, Daniel Kelly, Rob Garcia** ShapeShifter Lab 7, 8:15, 9:30 pm
★**Magda Mayas/Anthea Caddy** Roulette 8 pm $15
• **Niels Vincentz, Cameron Brown, Billy Hart**
Cornelia Street Café 8:30 pm $10
★**Festival of New Trumpet Music (FONT): Chad McCullough Quartet with Chad Lefkowitz-Brown, Or Bareket, Arthur Hnatek; Laura Kahle Trio with Orlando Le Fleming, Jeff "Tain" Watts; David Smith**
Douglass Street Music Collective 8, 9, 10:30 pm $10
• **Stuart Isacoff/Ratzo Harris; Ray Gallon Trio with David Wong, Peter Van Nostrand; Johnny O'Neal; Charles Owens Trio with Johannes Weidenmuller, Ari Hoenig**
Smalls 4:30, 7:30, 10 pm 12 am $20
• **Terry Waldo's Gotham City Band; Grant Stewart; Brandon Lewis/Renée Cruz Jam**
Fat Cat 6, 8:30 pm 12:30 am
• **Peptalk: Angélica Negrón, Shayna Dunkelman, Preshish Moments; Balun: Andrés Fontanez, Noraliz Ruíz, Shayna Dunkelman**
JACK 8 pm $10
• **Peter Leitch** Walker's 8 pm
• **John Minnock** Metropolitan Room 9:30 pm $20
• **Broc Hempel, Sam Trapchak, Christian Coleman with guest Joel Frahm**
Dominie's Astoria 9 pm
• **Jack Wilkins/Carl Barry** Eats Restaurant 7 pm
• **Jon Davis solo** Measure 8 pm
• **Bob Bennett Quartet with Erica Seguine, Jesse Breheney, Gusten Rudolph**
Somethin' Jazz Club 5 pm $10
• **Tamo Tuma Project** Silvana 8 pm
• **Stanley Jordan Trio** Iridium 8, 10 pm $35
★**Louis Hayes Jazz Communicators with Abraham Burton, Steve Nelson, Anthony Wonsey, Dezron Douglas** Dizzy's Club 7:30, 9:30 pm $35
• **Lionel Loueke Trio with Michael Olatuja, John Davis**
Jazz Standard 7:30, 9:30 pm $25
• **Joe Sample and the CreoleJoe Band with Ray Parker Jr., CJ Chenier, Nick Sample, Erica Falls, Raymond Weber, Alex McDonald, Skip Nallia, June Yamagishi**
Blue Note 8, 10:30 pm $45
★**Dave King, Billy Peterson, Bill Carrothers**
Village Vanguard 8:30, 10:30 pm $25
• **Daniel Carter/Nicolas Letman-Burtinovic**
Downtown Music Gallery 6 pm
• **Ike Sturm and Evergreen** Saint Peter's 5 pm
• **Rivbea Revisted: Carlo DeRosa** The Cell 3 pm $25
★**Dom Minasi/Nora McCarthy; Trudy Silver solo; Music Now!: Ras Moshe, Jamal Moore, Matt Lavelle, Tor Yochai Snyder; William Hooker solo; Bill Cole's Untempered Ensemble with Warren Smith, Joe Daley, Althea SullyCole, Shayna Dulberger, Lisette Santiago, Ras Moshe** Brecht Forum 4 pm $11
• **Juilliard Jazz Brunch - New Standards: Lukas Gabric, Reuben Allen, Greg Duncan, Paolo Benedettini, Jordan Young** Blue Note 12:30, 2:30 pm $29.50
• **Roz Corral Trio with Yotam Silberstein, Paul Gill**
North Square Lounge 12:30, 2 pm
• **Alex Layne Trio; David Coss Quartet; Abe Ovadia Trio**
The Garage 11:30 am 6:30, 11 pm

## Monday, September 16

★**Mingus Orchestra** Jazz Standard 7:30, 9:30 pm $25
★**Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sickafoose, Jim Black** Le Poisson Rouge 7 pm $18
• **AYCH: Mary Halvorson, Jim Hobbs, Taylor Ho Bynum** JACK 8 pm $10
• **Berklee Global Jazz Ambassadors with guest Joe Lovano** Dizzy's Club 7:30, 9:30 pm $35
★**Festival of New Trumpet Music (FONT): Matt Holman's The Tenth Muse with Sam Sadigursky, Andy Milne, Chris Dingman; Lina Allemano Four with Brodie West, Andrew Downing, Nick Fraser; The Westerlies: Riley Mulherkar, Zubin Hensler, Andy Clausen, Willem de Koch** Douglass Street Music Collective 8, 9, 10:30 pm $10
★**Carol Morgan Quartet with Chris Cortez, Corin Stigall, EJ Strickland; Ari Hoenig Group with Johannes Weidenmuller, Shai Maestro; Spencer Murphy** Smalls 7:30, 10 pm 12:30 am $20
• **George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
• **Hendrik Meurkens/Misha Tsiganov** Eats Restaurant 7 pm
• **Kristin Slipp/Dov Manski** Cornelia Street Café 8:30 pm $10
• **Lainie Cooke Trio with Greg Skaff, Ugonna Okegwo** Bar Next Door 8:30, 10:30 pm $12
• **Michael Canterino Memorial** Saint Peter's 7:30 pm
• **Michael Webster's Leading Lines** Tea Lounge 9, 10:30 pm $5
• **Lucio Ferrara** Measure 8 pm
• **Paul Carlon Latin Strayhorn Tribute** Somethin' Jazz Club 9 pm $10
• **Benjamin Servenay** Tomi Jazz 8 pm
• **Howard Williams Jazz Orchestra; Kenny Shanker Quartet** The Garage 7, 10 pm
• **Stephanie Jones** Silvana 8 pm
• **Kuni Mikami** Bryant Park 12:30 pm

## Tuesday, September 17

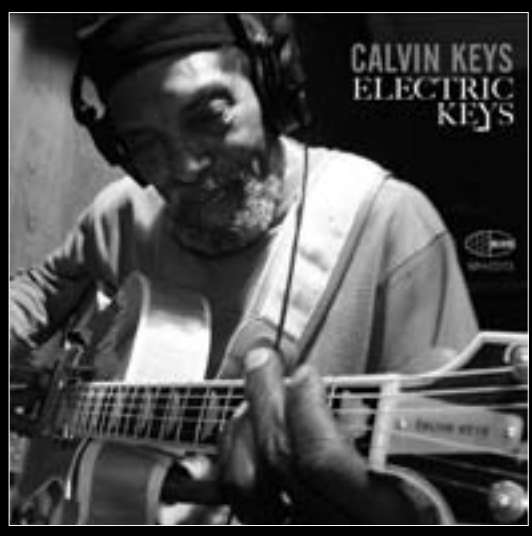
★**Rocket Science: Evan Parker, Peter Evans, Sam Pluta, Craig Taborn** The Stone 8, 10 pm $10
★**New Gary Burton Quartet 70th Birthday Tour with Julian Lage, Scott Colley, Antonio Sanchez and guest Arturo Sandoval** Blue Note 8, 10:30 pm $45
★**Oliver Lake Big Band with Aaron Johnson, Terry Greene, Stafford Hunter, Alfred Patterson, Darius Jones, Bruce Williams, James Stewart, Mike Lee, Jason Marshall, Josh Evans, Tatum Greenblatt, Nabate Isles, Freddie Hendrix, Yoichi Uzeki, Robert Sabin, Chris Beck** Dizzy's Club 7:30, 9:30 pm $35
★**Coltrane Revisited: Steve Kuhn, Eric Alexander, Mark Turner, Lonnie Plaxico, Andrew Cyrille** Birdland 8:30, 11 pm $35-45
★**Miguel Zenón Rhythm Collective with Aldemar Valentin, Tony Escapa, Reinaldo de Jesus** Jazz Standard 7:30, 9:30 pm $20
• **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $25
★**Billy Martin/Chris Wood** Iridium 8, 10 pm $30
★**Juilliard Jazz Quartet: Ron Blake, Frank Kimbrough, Ron Carter, Carl Allen** Juilliard School Peter Jay Sharp Theater 8 pm
• **Joe Locke Group with Ryan Cohan, David Finck, Jaimeo Brown and guest Kenny Washington** 54 Below 7, 9 pm $25-35
• **Russ Kassoff Orchestra with Catherine Dupuis** NYC Baha'i Center 8, 9:30 pm $15
• **Dee Hessler/Dino JA Deane; Alan Ferber Big Band with John O'Gallagher, Jon Gordon, John Ellis, Jason Rigby, Chris Cheek, Tim Albright, Josh Roseman, Jennifer Wharton, Taylor Haskins, Scott Wendholt, Alex Norris, David Smith, Anthony Wilson, David Cook, Matt Pavolka, Mark Ferber; Ayal Tsubery Group with Eyal Hai, Daniel Meron, Rafael Russ, Dani Danor** ShapeShifter Lab 7, 8:15, 9:30 pm $10-15
★**Festival of New Trumpet Music (FONT): Vitaly Golovnev Quartet with Miki Hayama, Gerald Cannon, Pete Zimmer; Miki Hirose Quintet with Xavier Perez, Toru Dodo, Aidan O'Donnell, Jerome Jennings; Lulu's Playground: Adam Meckler, Cory Grossman, Steven Hobert, Evan Montgomery; Josh Evans Quintet** Smoke 7 pm
• **Danny Fox, Chris Van Voorst Van Beest, Max Goldman; Aruán Ortiz, Tim Berne, Chad Taylor** Korzo 9, 10:30 pm
• **Hendrik Meurkens Trio with Gustavo Amarante, Misha Tsiganov** Bar Next Door 8:30, 10:30 pm $12
★**Jonathan Moritz Secret Tempo Trio with Shayna Dulberger, Mike Pride** Barbès 7 pm $10
• **Spike Wilner Trio; Savassi Festival: Antônio Loureiro Trio with Frederico Heliodoro, Felipe Continentino and guest Mike Moreno; Leonardo Cioglia Group Homage to Milton Nascimento with Aaron Goldberg, Mike Moreno, John Ellis, Obed Calvaire; Dave Pietro and Embrace with Helio Alves, Leonardo Cioglia, Adriano Santos; Kyle Poole and Friends** Smalls 7:30, 9, 10:15, 11:30 pm 12:30 am $20
• **Voice Box: Venissa Santi with Roman Filiu, Francois Zayas, John Stenger, Jason Fraticelli; Areni Agbabian** Cornelia Street Café 8:30, 10 pm $10
• **Saul Rubin; Greg Glassman Jam** Fat Cat 7 pm 12:30 am
• **Brian Prunka's Nashaz** Drom 7:15 pm $15
• **Michael Cabe solo** Jazz at Kitano 8 pm
• **Hidden Jazz Collective: Billy Carrion Jr., German Gonzalez, Campbell Charshee, Mike Mohamed, Carlos Maldonado; Dorian Wallace Big Band** Somethin' Jazz Club 7, 9 pm $10-12
• **John Allen Watts Trio** Tomi Jazz 8 pm
• **Randy Johnston Trio; Paul Francis Trio** The Garage 6, 10:30 pm
• **Asako Takasaki; Quentin Angus** Silvana 8, 10 pm
• **Lucio Ferrara** Measure 8 pm
• **Kuni Mikami** Bryant Park 12:30 pm

## Wednesday, September 18

★**Duos and Quartet: Evan Parker, John Escreet, John Hébert, Tyshawn Sorey** The Stone 8, 10 pm $10
★**Andy Bey solo** Dizzy's Club 7:30, 9:30 pm $30
• **Seamus Blake Group with Chris Cheek, Ethan Iverson, Matt Penman, Jochen Rueckert; Jared Gold Trio with Randy Napoleon, Mark Ferber** Smalls 9:30 pm 12 am $20
• **Raphael D'lugoff; Don Hahn; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
★**Bud Powell Festival: Antonio Ciacca Trio with guest Barry Harris** Measure 8 pm
• **New School Jazz Alumni Night: Bilal; Gilad Hekselman; The Amigos Band with Brianna Thomas** Highline Ballroom 8 pm $30-50
• **Judi Silvano Quintet with Kenny Wessel, Adam Kolker, Peter Slavov, Anthony Pinciotti** Barbès 8 pm $10
• **Savassi Festival: Joana Queiroz Quartet with Rafael Martini, Frederico Heliodoro, Felipe Continentino; André Vasconcelos Quintet with Evan Waaramaa, Rafael Aguiar, Tiago Michelin, Greg Toro and guest Anna Talpe** The Bitter End 10, 11 pm
• **Vox Syndrome: Nicolas Letman-Burtinovic, Robin Verheyen, Akira Ishiguro, Ziv Ravitz, Nick Anderson; Greg Ward Quartet with Dave Miller, Adam Hopkins, Tomas Fujiwara** Seeds 8:30, 10 pm
• **Akemi Yamada Quartet with Helio Alves, Gregory Ryan, Willard Dyson** Jazz at Kitano 8, 10 pm $10
• **PascAli: Sean Ali/Pascal Niggenkemper with guest ViolaTwoViola** Panoply Performance Lab 8 pm
• **Daseul Kim** Metropolitan Room 9:30 pm $20
• **Hilary Gardner** Caffe Vivaldi 8:30 pm
• **Morrie Louden Group; Dani and Debora Gurgel** Somethin' Jazz Club 7, 9 pm $10
• **Junko Sakai** Tomi Jazz 8 pm
• **The Anderson Brothers; Nobuki Takamen Trio** The Garage 6, 10:30 pm
★**New Gary Burton Quartet 70th Birthday Tour with Julian Lage, Scott Colley, Antonio Sanchez and guest Arturo Sandoval** Blue Note 8, 10:30 pm $45
★**Coltrane Revisited: Steve Kuhn, Eric Alexander, Mark Turner, Lonnie Plaxico, Andrew Cyrille** Birdland 8:30, 11 pm $35-45
★**Miguel Zenón Rhythm Collective with Aldemar Valentin, Tony Escapa, Reinaldo de Jesus** Jazz Standard 7:30, 9:30 pm $20
• **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $25
★**Festival of New Trumpet Music (FONT): Bria Skonberg Quintet with Dalton Ridenhour, Sean Cronin, Darrian Douglas, Evan Arntzen; Nick Roseboro's Passageway with Travis Reuter, Jarod Kashkin, Jorge Roeder, Rogério Boccato; Billy Buss Sextet with Godwin Louis, Dayna Stephens, Victor Gould, Shin Sakaino, Nicholas Falk; Jeremy Pelt Show with Roxy Coss, David Bryant, Chris Smith, Dana Hawkins** Smoke 7 pm
• **Enrico Solano Trio** Shrine 6 pm
• **Sandy Stewart/Bill Charlap** Saint Peter's 1 pm $10
• **Kuni Mikami** Bryant Park 12:30 pm

## Thursday, September 19

★**Fred Frith's Gravity with Marie Abe, Myles Boisen, Jordan Glenn, Kaethe Hostetter, Kasey Knudsen, Dominique Leone, Ava Mendoza, Lisa Mezzacappa, Aaron Novik, William Winant, Wobbly; Aaron Novik's Thorny Brocky** Roulette 8 pm $20
★**Ahmad Jamal Quartet with Reginald Veal, Herlin Riley, Manolo Badrena and Jazz at Lincoln Orchestra** Rose Hall 8 pm $30-120
★**Bleeding Edge Trio: Peter Evans, Okkyung Lee, Evan Parker; Evan Parker/ Han-earl Park** The Stone 8, 10 pm $10
★**Marcus Roberts Trio with Rodney Jordan, Jason Marsalis** Dizzy's Club 7:30, 9:30 pm $35
• **Warren Wolf's Wolfpack with Aaron Goldberg, Reuben Rogers, Billy Williams Jr.** Jazz Standard 7:30, 9:30 pm $25
• **Francofolies - Tribute to Edith Piaf: Harry Connick, Jr., Marianne Faithfull, Duffy, Madeleine Peyroux, Angelique Kidjo, Patricia Kaas, Alex Hepburn, Beth Ditto, Olivia Ruiz, Charles Dumont, Camélia Jordana, Jean-Louis Aubert, Zaz, Coeur de Pirate, Nolwenn Leroy** Beacon Theatre 7:30 pm $55-125
• **Marco Benevento Trio with Dave Dreiwitz, Andy Borger** Winter Garden 8 pm
★**Ryan Keberle and Catharsis with Mike Rodriguez, Jorge Roeder, Eric Doob** Barbès 8 pm $10
★**Lage Lund Trio with Orlando Le Fleming, Jochen Rueckert** Bar Next Door 8:30, 10:30 pm $12
• **Sara Serpa with André Matos, Jacob Sacks, Eivind Opsvik, Tyshawn Sorey** Cornelia Street Café 8:30 pm $10
• **Anita Wardell/Perez with Art Hirahara, Matt Aronoff, Allison Miller** Jazz at Kitano 8, 10 pm $10
• **Savassi Festival: Vitor Gonçalves Quartet Tribute to Hermeto with Todd Neufeld, Thomas Morgan, Richie Barshay; Sandro Albert Quartet with James Weidman, Rich Hammond, Ari Hoenig** The Jazz Gallery 9, 10:30 pm $20
• **Savassi Festival: Gunhild Carling's Swinging Brazil! with Ehud Asherie, Don Falzone, Jimmy Duchowny; Rafael Martini Sextet with Joana Queiroz, Jonas Vitor, Alexandre Andrés, Pedro "Trigo" Santana, Antonio Loureiro; Jared Gold's Brazil on the B3 Quartet with Ralph Bowen, Dave Stryker, Jimmy Duchowny** ShapeShifter Lab 8:15, 9:30 pm $10
• **Nancy Valentine and Friends with Warren Vache, Joel Frahm, John di Martino, Neal Miner, Alvin Atkinson, Jr.** Saint Peter's 7:30 pm $20
• **Corin Stiggall Quintet; Point of Departure** Fat Cat 7, 10 pm
• **MSM Chamber Jazz Ensemble** Manhattan School of Music 7:30 pm
• **Natura Morta: Frank Lariat, Sean Ali, Carlo Costa** Ibeam Brooklyn 8:30 pm $10
• **Yuko Yamamura Group with Masayuki "Goro" Negoro, Sam JC Lee, Arei Sekiguchi, Vanderlei Pereira** Gershwin Hotel 8 pm $10
• **Persons of Interest: Eric Wollman, Jim Donica, Peter Grant; Piotr Pawlak UStet with Tamir Shmerling, Michael King, Jimmy O'Connell, Benny Benack III, Jure Pukl** Somethin' Jazz Club 7, 9 pm $10-12
• **Scot Albertson/Billy Test** Tomi Jazz 9 pm $10
• **Lluis Capdevila Trio** Cleopatra's Needle 7 pm
• **Bud Powell Festival: Lucio Ferrara Trio** Measure 8 pm
• **Rick Stone Trio; Adam Rongo Trio** The Garage 6, 10:30 pm
• **Benji Kaplan Trio** Silvana 8 pm
• **Seamus Blake Group with Chris Cheek, Ethan Iverson, Matt Penman, Jochen Rueckert; Nick Hempton Quartet with Art Hirahara, George Delancy, Dan Aran** Smalls 9:30 pm 12 am $20
★**New Gary Burton Quartet 70th Birthday Tour with Julian Lage, Scott Colley, Antonio Sanchez and guest Terence Blanchard** Blue Note 8, 10:30 pm $45
• **Pucci Amanda Jhones with Matt Baker, Eric Lemon, Bobby Sanabria** Birdland 6 pm $30
★**Coltrane Revisited: Steve Kuhn, Eric Alexander, Mark Turner, Lonnie Plaxico, Andrew Cyrille** Birdland 8:30, 11 pm $35-45
• **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $25
• **Kuni Mikami** Bryant Park 12:30 pm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## Friday, September 20

- **Gershwin & Beyond: Bill Frisell, Sam Amidon, Jason Moran, Alicia Hall Moran** Allen Room 7, 9:30 pm $45
- ★**Mat Maneri, Lucian Ban, Evan Parker; Evan Parker/Sylvie Courvoisier** The Stone 8, 10 pm $10
- ★**Wycliffe Gordon Quintet with Adrian Cunningham, Ehud Asherie, Corcoran Holt, Alvin Atkinson Jr.** Jazz at Kitano 8, 10 pm $25
- ★**David Hazeltine Quartet with Seamus Blake, David Williams, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
- ★**AACM Presents: Steve and Iqua Colson Quintet with Kelvyn Bell, Mark Helias, Tyshawn Sorey; Amina Claudine Myers/Reggie Nicholson Duo** Community Church of New York 8 pm $25
- ★**Crossing Frets for Tapping: Min Xiao-Fen, Jin Hi Kim, Max Pollak** Flushing Town Hall 8 pm $15
- **Bud Powell Festival: Bruce Harris Quintet** Measure 8 pm
- **Josh Breakstone Trio with Mike Richmond, Eliot Zigmund; Rodney Green Group** Smalls 7:30, 10:30 pm $20
- **Michael Louis Smith "First Black Nation" Quintet** Fat Cat 10:30 pm
- **Westbeth Music Festival: Michael Moss/Billy Stein Group with Lou Selmi, Mel Nussbaum, Robert Edwards, Arlene Gottfried, Gabriel Abularach; Music Now: Ras Moshe, Shayna Dulberger, Katie Bull, John Pietaro** Brecht Forum 8 pm
- **Samuel Torres Group with Michael Rodriguez, Joel Frahm, Marshall Gilkes, Luis Perdomo, John Benitez, Obed Calvaire, Jonathan Gomez** Rubin Museum 7 pm $20
- ★**John McNeil's Hush Point with Jeremy Udden, Aryeh Kobrinsky, Vinnie Sperrazza** Cornelia Street Café 9, 10:30 pm $15
- **Alexis Cuadrado's A Lorca Soundscape with Claudia Acuña, Dan Tepfer, Mark Ferber** The Jazz Gallery 9, 10:30 pm $20
- ★**Connie Crothers/Jessica Jones; Charles Evans with Daniel Blake, Ron Stabinsky, Tony Marino; Bobby Selvaggio with Aaron Goldberg, Ashley Summers, Chris Baker** ShapeShifter Lab 7, 8, 9:30 pm $10-12
- **Savassi Festival: Dave Stryker, Jared Gold, Jimmy Duchowny play Toninho Horta** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Natura Morta: Frank Lariat, Sean Ali, Carlo Costa; Correspondence: Elie Sorbel, Norman Licorice, Frank Lariat, Patrick Solarium, Sean Ali, Carlo Costa** Spectrum 8 pm
- **Brandon Saunders Quintet** Jazz 966 8:15, 10:15 pm $20
- **Thomas Helton, Jarrett Gilgore, Steve Swell, Joe Hertenstein; Jonah Rosenberg Band with Anna Webber, James Ilgenfritz** Douglass Street Music Collective 8 pm $10
- **Brenda Earle Quartet; Yasuno Katsuki and The New York Bakery Connection with Antonello Parisi, Joseph Han, Luiz Ebert; Mind Open: Andrew Ahr, Chris Covais, Dave Pellegrino, Hugo Lopez** Somethin' Jazz Club 7, 9, 11 pm $10-12
- **Eric DiVito Trio** Tomi Jazz 9 pm $10
- **Rudi Mwongozi Trio** Cleopatra's Needle 7 pm
- **Toby Tobias Ensemble** Shrine 8 pm
- **Joonsam Lee Trio; Kevin Dorn and the BIG 72** The Garage 6:15, 10:45 pm
- **Kenny Wessel/Andre Veneziani** Silvana 8 pm
- ★**Fred Frith's Gravity with Marie Abe, Myles Boisen, Jordan Glenn, Kaethe Hostetter, Kasey Knudsen, Dominique Leone, Ava Mendoza, Lisa Mezzacappa, Aaron Novik, William Winant, Wobbly; Dominique Leone Band** Roulette 8 pm $20
- ★**Ahmad Jamal Quartet with Reginald Veal, Herlin Riley, Manolo Badrena and Jazz at Lincoln Orchestra** Rose Hall 8 pm $30-120
- ★**Marcus Roberts Trio with Rodney Jordan, Jason Marsalis** Dizzy's Club 7:30, 9:30 pm $40
- **Warren Wolf's Wolfpack with Aaron Goldberg, Reuben Rogers, Billy Williams Jr.** Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**New Gary Burton Quartet 70th Birthday Tour with Julian Lage, Scott Colley, Antonio Sanchez and guest Terence Blanchard** Blue Note 8, 10:30 pm $45
- **Christian Scott** Blue Note 12:30 am $15
- ★**Coltrane Revisited: Steve Kuhn, Eric Alexander, Mark Turner, Lonnie Plaxico, Andrew Cyrille** Birdland 8:30, 11 pm $35-45
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $25
- **Kuni Mikami** Bryant Park 12:30 pm

## Saturday, September 21

- ★**Milford Graves/Evan Parker** The Stone 8, 10 pm $20
- ★**Matthew Shipp solo** SubCulture 7:30, 10 pm $25-35
- ★**Sonorama - The Lost Space Age Music of Esquivel: Mr. Ho's Orchestrotica** Schimmel Center for the Arts 7:30 pm $36.50
- **Issue Project Room 10th Anniversary: Pitreleh: Duane Pitre/Eleh; Tashi Wada/Charles Curtis** Issue Project Room 8 pm $15
- **Ben Monder Trio with Hans Glawischnig, Jeff Hirschfeld** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Frank Basile Sextet** Fat Cat 10 pm
- **Savassi Festival: Juarez Moreira Trio with Leonardo Cioglia; The Brazilian Trio: Hélio Alves, Nilson Matta, Duduka da Fonseca** Cornelia Street Café 9, 10:30 pm $15
- **Dollshot: Rosalie Kaplan, Noah Kaplan, Wes Matthews, Giacomo Merega** Barbès 8 pm $10
- **Pookestra** ShapeShifter Lab 10:30 pm
- **E.S.P. with guest Kirsten Tegtmeyer** Metropolitan Room 11:30 pm $20
- **Linda Presgrave Quartet with Stan Chovnick, Fred Weidenhammer, Seiji Ochiai; Christian Finger Band with Ralph Alessi, Vadim Neselovskyi, Adam Armstrong; Noshir Mody Quintet with Tsuyoshi Niwa, Carmen Staaf, John Lenis, Yutaka Uchida; Joseph Howell Quartet with Danny Weller, Tyson Stubelek** Somethin' Jazz Club 5, 7, 9, 11 pm $10-15
- **Yuko Ito** Tomi Jazz 8 pm $10
- **Justin Lees Trio** Cleopatra's Needle 8 pm
- **Modular Equinox** Silent Barn 7 pm
- **Tamo Tuma Project; Florencia Gonzalez Candombe Project** Shrine 6, 8 pm
- **Gershwin & Beyond: Bill Frisell, Sam Amidon, Jason Moran, Alicia Hall Moran** Allen Room 7, 9:30 pm $45
- ★**Wycliffe Gordon Quintet with Adrian Cunningham, Ehud Asherie, Corcoran Holt, Alvin Atkinson Jr.** Jazz at Kitano 8, 10 pm $25
- ★**David Hazeltine Quartet with Seamus Blake, David Williams, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
- **Bud Powell Festival: Bruce Harris Quintet** Measure 8 pm
- ★**Tad Shull Quartet with Rob Schneiderman, Neal Miner, Joe Strasser; Rodney Green Group** Smalls 7:30, 10:30 pm $20
- **Alexis Cuadrado's A Lorca Soundscape with Claudia Acuña, Dan Tepfer, Mark Ferber** The Jazz Gallery 9, 10:30 pm $20
- ★**Marcus Roberts Trio with Rodney Jordan, Jason Marsalis** Dizzy's Club 7:30, 9:30 pm $45
- **Warren Wolf's Wolfpack with Aaron Goldberg, Reuben Rogers, Billy Williams Jr.** Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**New Gary Burton Quartet 70th Birthday Tour with Julian Lage, Scott Colley, Antonio Sanchez and guest Larry Coryell** Blue Note 8, 10:30 pm $45
- **Jenny Hill and Liquid Horn** Blue Note 12:30 am $10
- ★**Coltrane Revisited: Steve Kuhn, Eric Alexander, Mark Turner, Lonnie Plaxico, Andrew Cyrille** Birdland 8:30, 11 pm $35-45
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $25
- **Thomas Helton, Kevin Patton, Nicolas Letman-Burtinovic** New Home Series 6 pm
- **Westbeth Music Festival: Madeline Yayodele Nelson/Egbe Omo Shekere; Richard Hundley's Art Songs; Jim O'Donnell Blues; Valerie Ghent's Rn'B; Luanda Capoeira Group; John Eckert's NYJAZZ9; Chris Hunter Quartet; Mike Holover's Brass Sextet; Beth Griffith/John McGuire; Ilsa Gilbert; Marie McAuliffe/ Dave Gould; Barry Temkin and The Raytones with guest Paul Muranyi; Dave Mann's Funkadelic Mannmadesound** Westbeth 1 pm
- **Larry Newcomb Quartet; Mark Marino Trio; Peter Valera Jump Blues Band** The Garage 12, 6:15, 10:45 pm

## Sunday, September 22

- **John Scofield Uberjam Band with Andy Hess, Avi Bortnick, Tony Mason** BB King's Blues Bar 8 pm $30
- ★**Jeremiah Cymerman, Nate Wooley, Evan Parker; Solos and Duos: Ned Rothenberg/Evan Parker** The Stone 8, 10 pm $10
- ★**Hamiet Bluiett solo** Zürcher Studio 7 pm $15
- ★**Keystone Korner Presents: Ryan Cohan Sextet** Iridium 8, 10 pm $25
- **Savassi Festival: Rogério Souza/Billy Newman Quintet with Dennis Lichtman, Leonardo Lucini, Ranjan Ramchandani; Sérgio Krakowski Quartet with Túlio Araújo, Todd Neufeld** Cornelia Street Café 8:30, 10 pm $10
- **John Harbison Project with Mary Mackenzie, John Chin, Dan Rieser, Joe Martin; Johnny O'Neal; Joe Magnarelli Quartet** Smalls 7:30, 10, 11:30 pm $20
- **Terry Waldo's Gotham City Band; Sheryl Bailey Quartet; Brandon Lewis/ Renée Cruz Jam** Fat Cat 6, 8:30 pm 12:30 am
- **Fabian Almazan** SubCulture 6:30 pm $15
- **Metis 9: Han-earl Park, Catherine Sikora, Josh Sinton; Lisa Mezzacappa Trio with Chris Welcome, Mike Pride** Douglass Street Music Collective 8 pm $10
- **Mike Rood Communion with Mike Bjella, Sam Minaie, Arthur Hnatek** ShapeShifter Lab 7, 8:15 pm $10
- **Peter Leitch/Dwayne Burno** Walker's 8 pm
- **Joe Alterman** Eats Restaurant 7 pm
- **ReCall III; John Dunlap Ensemble** ABC No-Rio 7 pm $5
- **Nicolas Letman-Burtinovic/Thomas Helton with guest Robert Boston** Silvana 8 pm
- **Rob Reich; Laura Campisi** Somethin' Jazz Club 7, 9 pm $10-12
- **Tadataka Unno solo** Measure 8 pm
- **Swingadelic** Swing 46 8:30 pm
- ★**Marcus Roberts Trio with Rodney Jordan, Jason Marsalis** Dizzy's Club 7:30, 9:30 pm $35
- **Warren Wolf's Wolfpack with Aaron Goldberg, Reuben Rogers, Billy Williams Jr.** Jazz Standard 7:30, 9:30 pm $25
- ★**New Gary Burton Quartet 70th Birthday Tour with Julian Lage, Scott Colley, Antonio Sanchez and guest Larry Coryell** Blue Note 8, 10:30 pm $45
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $25
- **Jessica Lurie/Kane Matthis** Downtown Music Gallery 6 pm
- ★**Festival of New Trumpet Music (FONT): Ted Daniel; Vespers with Hugh Ragin; Hugh Ragin with David Amram, Lew Soloff, Nate Wooley, Myles Slonik, Bruce Cox** Saint Peter's 3:30, 5, 7 pm
- ★**Sheila Jordan/Cameron Brown** Perez Jazz 3 pm $20
- **Andrea Tierra with Dave Silliman, Shlomi Cohen, Edmar Castaneda, Andres Garcia** Blue Note 12:30, 2:30 pm $29.50
- **Westbeth Music Festival: The Westbeth Kids Groove; Luanda Capoeira; Perry Dance Kids Kaboret; Hal Miller with PS 41 Songbirds Choir; GrooveCats Jazz Band; JJROC, Catalyst; Minda Cowen's Violin Ensemble; Marya Zimmet; Janet Parrish Trio; Alexandra Leff; Val Hawk and Bob Dorough Quartet; Ken Wade; Eve Zanni and The Sweethots with Blancka Harper** Westbeth 11 am
- **Iris Ornig Quartet; David Coss Quartet; Tsutomu Naki Trio** The Garage 11:30 am 6:30, 11 pm

## Monday, September 23

- ★**Zorn@60: The Hermetic Organ** St. Paul's Chapel 7 pm
- ★**Festival of New Trumpet Music (FONT): Dave Douglas Pathways with Heather Masse, Jon Irabagon, Josh Roseman, Matt Mitchell, Linda Oh, Rudy Royston** Saint Peter's 7 pm $20
- ★**Lee Konitz/Dan Tepfer** SubCulture 10 pm $30-35
- ★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
- ★**Coltrane Tribute - My Favorite Things: Marcus Strickland Quartet with Luis Perdomo, Dezron Douglas, Jeff "Tain" Watts** Dizzy's Club 7:30, 9:30 pm $30
- **Dred Scott Trio with Spencer Murphy, Bill Campbell; Kenny Werner's CHANT with Billy Drewes, Johannes Weidenmuller, John Hadfield; Spencer Murphy** Smalls 7:30, 10 pm 12:30 am $20
- **Now vs. Now: Jason Lindner, Panagiotis Andreou, Mark Guiliana** Rockwood Music Hall 11 pm
- ★**Bud Powell Festival: Ehud Asherie Trio** Measure 8 pm
- **Savassi Festival - Tribute to Paulo Moura: Cliff Korman Ensemble with Billy Drewes, Augusto Mattoso, Pascoal Meirelles** Le Poisson Rouge 7:30 pm $20
- **Sonia Szajnberg Trio with Matt Davis, Marty Urbach** Bar Next Door 8:30, 10:30 pm $12
- **Tom Dempsey/Tim Ferguson** Eats Restaurant 7 pm
- **Javier Arau Jazz Orchestra** Tea Lounge 9, 10:30 pm $5
- **Drew Williams; Jon LaTona Trio with Oran Etkin, Francisco Mela** Somethin' Jazz Club 7, 9 pm $10
- **Takenori Nishiuchi** Tomi Jazz 8 pm
- **Cecilia Coleman Big Band; Will Terrill Trio** The Garage 7, 10 pm
- **Hot House NYC Jazz Awards Night** Metropolitan Room 6 pm $25-115
- ★**Daryl Sherman** Bryant Park 12:30 pm

## Tuesday, September 24

- ★**Ralph Alessi Baida Quartet with Jason Moran, Drew Gress, Nasheet Waits** Jazz Standard 7:30, 9:30 pm $20
- **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore; Gadi Lehavi solo** Blue Note 6:30, 8, 10:30 pm $65
- ★**David Krakauer's Acoustic Klezmer Quartet with Will Holshouser, Jerome Harris, Michael Sarin** The Stone 8, 10 pm $10
- ★**Bud Powell Birthday Celebration: Tim Hagans, Greg Osby, Dan Tepfer, Lonnie Plaxico, Matt Wilson** Birdland 8:30, 11 pm $35-45
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $25
- **Yosvany Terry Quintet with Mike Rodriguez, Osmany Paredes, Hans Glawischnig, Jeff "Tain" Watts** Dizzy's Club 7:30, 9:30 pm $30
- ★**Oscar Peterson Tribute: Mike Longo Trio** NYC Baha'i Center 8, 9:30 pm $15
- **Igor Butman And The Moscow Jazz Orchestra with Allan Harris** 54 Below 7, 9 pm $25-35
- ★**Tri-Centric Orchestra: Jason Hwang, Scott Tixier, Sarah Bernstein, Skye Steele, Gwen Laster, Curtis Stewart, Julianne Carney, Brenda Vincent, Jessica Pavone, Erin Wright, Brian Thompson, Tomas Ulrich, Marika Hughes, Chris Hoffman, Carl Testa, Ken Filiano, Josh Sinton, Mike McGinnis, Oscar Noriega, Katie Scheele, Libby Van Cleve, Sara Schoenbeck, Dana Jessen, Michel Gentile, Yukari, Nate Wooley, Stephanie Richards, Vincent Chancey, Rachel Drehmann, Curtis Hasselbring, Jay Rozen, Chris Dingman, David Shively, Amy Crawford, Kyoko Kitamura, Kamala Sankaram, Anne Rhodes, Elizabeth Saunders, K. Fung, Tomas Cruz, Nick Hallett, Roland Burks, Michael Douglas Jones, Peter Stewart, Taylor Ho Bynum** Roulette 8 pm $20
- **Matt Pavolka's Horns Band with Kirk Knuffke, Loren Stillman, Jacob Garchik, Mark Ferber** Barbès 7 pm $10
- **Taylor Eigsti Birthday Celebration** SubCulture 7:30 pm $20
- **Jon Irabagon Trio with Peter Brendler, Shawn Baltazor** Bar Next Door 8:30, 10:30 pm $12
- **Drunken Sailor: Jeff Lederer, Petr Cancura, Kirk Knuffke, Brian Drye, Allison Miller; Ben Holmes Quintet with Chris Speed, Curtis Hasselbring, Matt Pavolka, Vinnie Sperrazza** Korzo 9, 10:30 pm
- **Spike Wilner Trio; Cyrille Aimée with Michael Valeanu, Sam Anning, Adrien Moignard, Rajiv Jayaweera; Kyle Poole and Friends** Smalls 7:30, 10 pm 12:30 am $20
- **Saul Rubin; Itai Kriss Salsa All-Stars; Greg Glassman Jam** Fat Cat 7, 9 pm 12:30 am
- **Will Mason Ensemble with Stuart Breczinski, Daniel Fisher-Lochhead, Nina Moffitt, Travis Reuter, Andrew Smiley, Dan Stein; Mike Pride Group** The Backroom 8 pm $10
- **Dimitrije Vasiljevic Quartet with Brad Shepik, Ayal Tsubery, Alessio Romano** Drom 8 pm $20
- **The Core Trio: Seth Paynter, Joe Hertenstein, Thomas Helton** The Backroom 8:30 pm $10
- **Kat Gang** Metropolitan Room 7 pm $20
- **Music Lab Project** Jazz at Kitano 8, 10 pm
- **Jeron White Trio; Kazuhiro Thujo with Yasuno Katsuki** Somethin' Jazz Club 7, 9 pm $10
- **Billy Carrion, Jr.** Tomi Jazz 8 pm
- **Al Marino Quintet; Austin Walker Trio** The Garage 6, 10:30 pm
- **Geo Progulakis** Silvana 8 pm
- ★**Bud Powell Festival: Ehud Asherie Trio** Measure 8 pm
- ★**Daryl Sherman** Bryant Park 12:30 pm

## Wednesday, September 25

- ★**Zorn@60: All-Star Orchestra Concert** Miller Theater 8 pm $25
- ★**Krakauer Plays Zorn: David Krakauer, Sheryl Bailey, Jerome Harris, Michael Sarin, Keepalive** The Stone 8, 10 pm $10
- ★**Aaron Goldberg; Gerald Clayton** SubCulture 7:30, 10 pm $25-40
- ★**Theo Bleckmann's Songs in the Key of D with Zeena Parkins, Henry Hey, Mark Guiliana** Joe's Pub 9:30 pm $20
- ★**Pete McGuinness' Voice Like a Horn with Ted Kooshian, Andy Eulau, Scott Neumann and guests Jon Gordon, Bill Mobley** Smoke 7, 9, 10:30 pm
- **Karl Berger Improvisors Orchestra; Ayelet Rose Gottlieb** ShapeShifter Lab 8:15, 9:30 pm
- ★**Bud Powell Festival: Michael Weiss Trio** Measure 8 pm
- **Trio Hornitos: Oscar Noriega, Tom Rainey, Brandon Seabrook** Barbès 8 pm $10
- **Grupo Los Santos: Dave Ambrosio, Paul Carlon, Pete Smith, William "Beaver" Bausch; Thomas Morgan Trio with Todd Neufeld, Billy Mintz** Seeds 8:30, 10 pm
- **Hilary Gardner Quintet with Ehud Asherie, Jason Marshall, Elias Bailey, Kevin Kanner** Jazz at Kitano 8, 10 pm $10
- **Sullivan Fortner Group with Tivon Pennicott, Joe Dyson; Michael Feinberg Group** Smalls 9:30 pm 12 am $20
- **Raphael D'lugoff; Richie Vitale Quintet; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
- **Florian Hoefner with Mike Ruby, Sam Anning, Peter Kronreif** Cornelia Street Café 8:30 pm $10
- ★**Tri-Centric Foundation: Chris Jonas and TILT Brass; Steve Lehman with Jonathan Finlayson, James Hurt** Roulette 8 pm $20
- **Frank London's Klezmer Brass All-Stars' Klezmer-Bhangra Extravaganza with Deep Singh; Zeb Bangash/Michael Winograd** Littlefield 8 pm $12-15
- **Michelle Zangara** Metropolitan Room 9:30 pm $20
- **The Core Trio: Seth Paynter, Joe Hertenstein, Thomas Helton with guests Steve Swell, Robert Boston; Thomas Helton, Daniel Carter, Nicolas Letman-Burtinovic** Goodbye Blue Monday 9 pm
- **Equilibrium** Caffe Vivaldi 8:30 pm
- **Josh Lawrence with Leon Boykins, Anwar Marshall; Negroni's Trio: Jose Negroni, Nomar Negroni; Enrico Solano Quartet with Julien Hucq, Antonello Parisi, Yiorgos Kostopoulos** Somethin' Jazz Club 7, 9, 11 pm $12
- **Yuki Shibata** Tomi Jazz 8 pm
- **Dre Barnes Project; Adam Larson Trio** The Garage 6, 10:30 pm
- **Nick Grinder Group** Silvana 8 pm
- ★**Ralph Alessi Baida Quartet with Jason Moran, Drew Gress, Nasheet Waits** Jazz Standard 7:30, 9:30 pm $20
- **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore; Gadi Lehavi solo** Blue Note 6:30, 8, 10:30 pm $65
- ★**Bud Powell Birthday Celebration: Tim Hagans, Greg Osby, Dan Tepfer, Lonnie Plaxico, Matt Wilson** Birdland 8:30, 11 pm $35-45
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $25
- **Yosvany Terry Quintet with Mike Rodriguez, Osmany Paredes, Hans Glawischnig, Jeff "Tain" Watts** Dizzy's Club 7:30, 9:30 pm $30
- **Frank Perowsky Big Band** Saint Peter's 1 pm $10
- ★**Daryl Sherman** Bryant Park 12:30 pm

## Thursday, September 26

★**Interpretations: Muhal Richard Abrams' Dialogue Social with Richarda Abrams, Meaghan Burke, Thomas Buckner, Tom Chiu, Tom Hamilton, Amirtha Kidambi, Joseph Kubera, Amina Claudine Myers, JD Parran, Warren Smith**
Roulette 8 pm $15

★**Zorn@60: Chamber Music Marathon**
Miller Theater 8 pm $25

★**The Life & Music of Oscar Pettiford: Joe Sanders Quartet with Gerald Clayton, Greg Hutchinson** Dizzy's Club 7:30, 9:30 pm $30

★**Larry Ochs/Don Robinson** Greenwich House Music School 8 pm $15

★**Michael Formanek's Ensemble Kolossus with Loren Stillman, Oscar Noriega, Chris Speed, Brian Settles, Tim Berne, Dave Ballou, Ralph Alessi, Shane Endsley, Jonathan Finlayson, Alan Ferber, Jacob Garchik, Ben Gerstein, John Nelson, Mary Halvorson, Patricia Franceschy, Kris Davis, Tomas Fujiwara**
ShapeShifter Lab 8:15, 9:30 pm $15

• **Hymn to the World Concert: Heikki Sarmanto, Jeannine Otis, Bim Strasberg, Greg Bufford** Saint Peter's 7 pm $25

★**Peter Evans Zebulon Trio with John Hébert, Kassa Overall**
The Jazz Gallery 9, 10:30 pm $15

★**Lucian Ban Elevation with Abraham Burton, Drew Gress, Eric McPherson**
Cornelia Street Café 8:30 pm $10

★**Howard Alden/Warren Vache** Bar Next Door 8:30, 10:30 pm $12

• **Mary Foster Conklin** Metropolitan Room 7 pm $20

• **Erbium; Andy Milne Dapp Theory** Shrine 6, 10 pm

• **Martha Lorin Quintet with James Weidman, Harvie S, Steve Williams, Lew Soloff**
Jazz at Kitano 8, 10 pm $10

• **Uri Sharlin and the DogCat Ensemble with Kyle Sanna, Jordan Scannella, Rich Stein and guests John Hadfield, Harrison Hollingsworth, Matt Darriau, Itai Kriss, Lea Furnion**
David Rubenstein Atrium 7:30 pm

• **Tom Dempsey's Saucy with Ron Oswanski, Alvin Atkinson**
LaGuardia Performing Arts Center 7:30 pm

• **Theo Hill Quartet** Fat Cat 10 pm

• **Joe Moffett, Jonathan Moritz, Denman Maroney, Sean Ali, Carlo Costa**
Ibeam Brooklyn 8:30 pm $10

• **Joe Pino QUAD4 +1; Joao Martins Quartet with Yongmun Lee, Edgar Gomez, Ekah Kim**
Somethin' Jazz Club 9, 11 pm $10-12

• **Masami Ishikawa Trio** Cleopatra's Needle 7 pm

• **Hilary Gardner** Caffe Vivaldi 8:30 pm

• **Nick Moran Trio; Sammy Miller Trio**
The Garage 6, 10:30 pm

• **Vinicius Cantuária Quintet with Helio Alves, Paul Socolow, Adriano Santos, Dende**
Jazz Standard 7:30, 9:30 pm $25

★**Ancestral Groove: David Krakauer, Sheryl Bailey, Jerome Harris, Michael Sarin, Keepalive** The Stone 8, 10 pm $10

★**Bud Powell Festival: Michael Weiss Trio**
Measure 8 pm

• **Sullivan Fortner Group with Tivon Pennicott, Joe Dyson; Carlos Abadie Quintet with Joe Sucato, Theo Hill, Clovis Nicolas, Luca Santaniello**
Smalls 9:30 pm 12 am $20

• **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore** Blue Note 8, 10:30 pm $65

★**Bud Powell Birthday Celebration: Tim Hagans, Greg Osby, Dan Tepfer, Lonnie Plaxico, Matt Wilson** Birdland 8:30, 11 pm $35-45

• **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 8:30, 10:30 pm $25

• **Harlem Speaks: Stanley Crouch** Jazz Museum in Harlem 6:30 pm

★**Daryl Sherman** Bryant Park 12:30 pm

## Friday, September 27

★**Don Byron New Gospel Quintet with Carla Cook, Xavier Davis, Brad Jones, Pheeroan akLaff** Flushing Town Hall 8 pm $20

★**Zorn@60: Game Pieces with Cyro Baptista, Uri Caine, Erik Friedlander, George Lewis, Marc Ribot** Miller Theater 8 pm $25

• **Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Jean-Michel Pilc's True Story with Boris Kozlov, Billy Hart** Smalls 7:30, 10:30 pm $20

★**Helen Sung Sextet with Seamus Blake, Ingrid Jensen, Dezron Douglas, Obed Calvaire, Samuel Torres and guest Steve Wilson**
Dizzy's Club 7:30, 9:30 pm $40

★**Barry Altschul and The 3Dom Factor with Jon Irabagon, Joe Fonda**
Cornelia Street Café 9, 10:30 pm $15

• **Kneebody: Adam Benjamin, Ben Wendel, Kaveh Rastegar, Nate Wood, Shane Endsley**
SubCulture 10 pm $20

• **Danny Mixon Quartet** Jazz 966 8:15, 10:15 pm $25

★**Willie Jones III Quintet with Eddie Henderson, Stacy Dillard, Theo Hill, Dwayne Burno**
Smoke 7, 9, 10:30 pm $38

• **Aaron Parks Trio with Ben Street** Jazz at Kitano 8, 10 pm $25

• **Colin Stranahan Band with Camila Meza, Aidan Carroll, Glenn Zaleski; Linda Oh Quartet with Dayna Stephens, Ben Monder, Rudy Royston**
ShapeShifter Lab 7, 8:15, 9:30 pm

• **World on a String Trio: Paul Meyers, Leo Traversa, Vanderlei Pereira**
Bar Next Door 7:30, 9:30, 11:30 pm $12

• **Ai Murakami Quartet; Point of Departure**
Fat Cat 6, 10:30 pm

• **Gabriel Alegria Afro-Peruvian Sextet**
Drom 9:30 pm $30

★**Curtis Hasselbring's Number Stations with Chris Speed, Mary Halvorson, Matt Moran, Trevor Dunn, Satoshi Takeishi, Jim Black**
Greenwich House Music School 8 pm $20

★**Melissa Aldana Crash Trio with Pablo Menares, Francisco Mela**
The Jazz Gallery 9, 10:30 pm $20

★**Issue Project Room 10th Anniversary: Cooper Moore with Fay Victor, Brian Price, Pascal Niggenkemper, Chad Taylor; Dawn of Midi: Aakaash Israni, Amino Belyamani, Qasim Naqvi** Issue Project Room 8 pm $10

• **David Krakauer/Kathleen Tagg Duo with guest Will Holshouser**
The Stone 8, 10 pm $20

• **Bud Powell Festival: Bud Powell Birthday Tribute hosted By Earl John Powell with Antonio Ciacca Trio** Measure 8 pm

• **The Core Trio: Seth Paynter, Joe Hertenstein, Thomas Helton; Brinsk: Jeremy Udden, Adam Dotson, Jonathan Goldberger, Aryeh Kobrinsky, Jason Nazary**
Douglass Street Music Collective 8 pm $10

• **The Vocal Summit: Beat Kaestli, Elisabeth Lohninger, Dylan Pramuk, Camila Meza, Gabrielle Stravelli, Magos Herrera, Melissa Stylianou and guest Jamie Reynolds; Somethin' Vocal with Matt Baker Trio; Nicholas Biello 4tet**
Jazz Club 7, 9, 11 pm $10-12

• **Takeshi Asai Duo** Tomi Jazz 9 pm $10

• **Denton Darien Trio** Cleopatra's Needle 7 pm

• **Fukushi Tainaka Trio; Hot House** The Garage 6:15, 10:45 pm

• **Vicki Burns/Leonard Thompson** Inkwell Café 7 pm

• **Joaquin Pozo** Silvana 10 pm

• **Mary Foster Conklin** Metropolitan Room 7 pm $20

• **Vinicius Cantuária Quintet with Helio Alves, Paul Socolow, Adriano Santos, Dende**
Jazz Standard 7:30, 9:30, 11:30 pm $30

• **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore** Blue Note 8, 10:30 pm $65

★**Bud Powell Birthday Celebration: Tim Hagans, Greg Osby, Dan Tepfer, Lonnie Plaxico, Matt Wilson** Birdland 8:30, 11 pm $35-45

• **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 8:30, 10:30 pm $25

• **Kendra Shank Quartet with Frank Kimbrough, Dean Johnson, Tony Moreno**
55Bar 6 pm

★**Daryl Sherman** Bryant Park 12:30 pm

## Saturday, September 28

★**Zorn@60: Mike Patton; Milford Graves; Bill Frisell; Tony Arnold; John Zorn; Jay Campbell; Lisa Bielawa; Erik Friedlander**
Metropolitan Museum of Art 10 am-8:30 pm

• **Bill Goodwin Quartet with Adam Niewood, James Weidman, Adrian Moring**
Jazz at Kitano 8, 10 pm $25

★**Benefit for Dayna Stephens: Joe Lovano, Donny McCaslin, Mark Turner, Aaron Parks, Pascal Le Boeuf, Linda Oh, Rudy Royston and guests**
The Jazz Gallery 9, 10:30 pm $30

• **Duos and Trios: David Krakauer, Jeff Zeigler, Helga Davis, Todd Reynolds**
The Stone 8, 10 pm $20

★**Kris Davis Trio with John Hébert, Tom Rainey**
Cornelia Street Café 9, 10:30 pm $15

★**Laszlo Gardony solo and Trio with John Lockwood, Yoron Israel**
Greenwich House Music School 8 pm $15

• **Kneebody: Adam Benjamin, Ben Wendel, Kaveh Rastegar, Nate Wood, Shane Endsley**
ShapeShifter Lab 8, 9:30 pm

• **The Kaleidoscope Trio: Freddie Bryant, Leo Traversa, Tommy Campbell**
Bar Next Door 7:30, 9:30, 11:30 pm $12

• **Django's Dream: Stephane Wrembel, Kamlo, Alfonso Ponticelli**
Schimmel Center for the Arts 7:30 pm $36.50

• **Loop 2.4.3/TommyTom's Time Machine; Lucio Menegon; Sub-verse**
Ibeam Brooklyn 8:30 pm $10

★**Tad Shull Quartet** Fat Cat 7 pm

• **Craig Hartley Trio with Carlo De Rosa, Jeremy "Bean" Clemons; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor; Cristian Mendoza Quartet with Francisco Lelo De Larrea, Edward Perez, Alex Kautz**
Somethin' Jazz Club 7, 9, 11 pm $10-12

• **Daniel Benett** Tomi Jazz 8 pm $10

• **Larry Newcomb Quartet** Cleopatra's Needle 8 pm

• **Antonio Ciacca** Measure 8 pm

★**Don Friedman Trio with Phil Palombi, Shinnosuke Takahashi; Jean-Michel Pilc's True Story with Boris Kozlov, Billy Hart** Smalls 7:30, 10:30 pm $20

★**Helen Sung Sextet with Seamus Blake, Ingrid Jensen, Dezron Douglas, Obed Calvaire, Samuel Torres and guest Gary Thomas**
Dizzy's Club 7:30, 9:30 pm $45

★**Willie Jones III Quintet with Eddie Henderson, Stacy Dillard, Theo Hill, Dwayne Burno**
Smoke 7, 9, 10:30 pm $38

• **Mary Foster Conklin; Lance Houston**
Metropolitan Room 7, 11:30 pm $20

• **Vinicius Cantuária Quintet with Helio Alves, Paul Socolow, Adriano Santos, Dende**
Jazz Standard 7:30, 9:30, 11:30 pm $30

• **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore** Blue Note 8, 10:30 pm $65

★**Bud Powell Birthday Celebration: Tim Hagans, Greg Osby, Dan Tepfer, Lonnie Plaxico, Matt Wilson** Birdland 8:30, 11 pm $35-45

• **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 8:30, 10:30 pm $25

• **Marsha Heydt and the Project of Love; Ben Benack Quartet; Akiko Tsuruga Trio**
The Garage 12, 6:15, 10:45 pm

## Sunday, September 29

★Zorn@60: John Zorn's The Song Project with Mike Patton, Jesse Harris, Sofia Rei, Marc Ribot, John Medeski, Trevor Dunn, Kenny Wollesen, Cyro Baptista, Joey Baron; John Zorn's Moonchild with Mike Patton, John Medeski, Trevor Dunn, Joey Baron
Le Poisson Rouge 7:30, 10 pm $35

• Krakauer with Strings: David Krakauer, Cornelius Dufallo, Abigale Reisman, Margaret Dyer, Jeff Zeigler — The Stone 8, 10 pm $20

★Mostly Other People Do the Killing: Peter Evans, Jon Irabagon, Moppa Elliott, Kevin Shea, Dave Taylor, Ron Stabinsky, Brandon Seabrook
The Firehouse Space 8, 10 pm $10

• David Amram, Kevin Twigg, Rene Hart, Elliott Pepper, Adam Amram
Cornelia Street Café 8:30 pm $10

★Sheryl Bailey/Harvie S — Eats Restaurant 7 pm

★Gene Bertoncini — The Drawing Room 7 pm $20

★Peter Leitch/Ray Drummond — Walker's 8 pm

• Falkner Evans Group with Marc Mommaas, Ron Horton, Belden Bullock, Matt Wilson; Ehud Asherie Trio; Johnny O'Neal — Smalls 4:30, 7:30, 10 pm $20

• Anthony Strong — SubCulture 7:30, 10 pm $15-20

• Terry Waldo's Gotham City Band; Alexi David; Brandon Lewis/Renée Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am

• Misha Marks; The Core Trio: Seth Paynter, Joe Hertenstein, Thomas Helton and guest Robert Boston — ABC No-Rio 7 pm $5

• Tadataka Unno solo — Measure 8 pm

• Lance Houston with Davis Whitfield, Justin Richey; Yuhan Su Group with Kenji Herbert, Joseph Lepore — Somethin' Jazz Club 7, 9 pm $10

• Lea Bertucci — Silent Barn 8 pm $7

• Clement Piezanowski Sextet — Silvana 8 pm

★Helen Sung Sextet with Seamus Blake, Ingrid Jensen, Dezron Douglas, Obed Calvaire, Samuel Torres and guest Ted Nash
Dizzy's Club 7:30, 9:30 pm $35

• Vinicius Cantuária Quintet with Helio Alves, Paul Socolow, Adriano Santos, Dende
Jazz Standard 7:30, 9:30 pm $25

• Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore — Blue Note 8, 10:30 pm $65

• Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm $25

• Earl Howard solo — 61 Local 6 pm $10

• Ghosts of the Holy Ghost Spermic Brotherhood: Andy Haas, David Grollman, Michael Evans; The Core Trio: Seth Paynter, Joe Hertenstein, Thomas Helton and guest William Parker — Downtown Music Gallery 6, 7 pm

• Eric Person Thoughts on God Quartet
Saint Peter's 5 pm

• Steve Kroon Latin Jazz Sextet with Igor Atalita, Ruben Rodriguez, Bryan Carrott, Craig River, Diego Lopez and guest Lillias White
Emmanuel Baptist Church 3 pm

• Jazz Kids! with Amy Cervini — 55Bar 2 pm $5

• Joe Alterman Trio — Blue Note 12:30, 2:30 pm $29.50

• Jane Irving Trio with Ron Affif, Kevin Hailey
North Square Lounge 12:30, 2 pm

• Todd Marcus Quartet; David Coss Quartet; Dave Kain Group
The Garage 11:30 am 6:30, 11 pm

## Monday, September 30

★Wet Ink Ensemble; Evan Parker Electro-Acoustic Septet with George Lewis, Ikue Mori, Ned Rothenberg, Okkyung Lee, Peter Evans, Sam Pluta
Roulette 8 pm $20

★Jimmy Cobb; Billy Kaye Jam — Fat Cat 9 pm 12:30 am

• Harold "Stumpy" Cromer Tribute — Saint Peter's 7 pm

★Mingus Orchestra — Jazz Standard 7:30, 9:30 pm $25

★Michele Rosewoman New Yor-Uba 30th Anniversary with Oliver Lake, Gary Thomas, Freddie Hendrix, Vincent Gardner, Howard Johnson, Yunior Terry, Adam Cruz, Pedrito Martinez, Roman Diaz, Abraham Rodriguez
Dizzy's Club 7:30, 9:30 pm $35

• The Wee Trio: Cliff Hines, James Westfall, Dan Loomis
SubCulture 7:30 pm $12-17

• Sean Smith Quartet with Jon Gordon, Nate Radley, Russell Meissner — Blue Note 8, 10:30 pm $15

• Randy Ingram Quartet with Mike Moreno, Matt Clohesy, Colin Stranahan; Tivon Pennicott Quartet with Sullivan Fortner, Russell Hall, Joe Dyson; Spencer Murphy
Smalls 7:30, 10 pm 12:30 am $20

• Sebastian Amman Quartet with Ohad Talmor, Dave Ambrosio, Eric McPherson
Cornelia Street Café 8:30 pm $10

★David Chamberlain's Band of Bones
Zinc Bar 9 pm

★Brianna Thomas Trio — Bar Next Door 8:30, 10:30 pm $12

• Jaron Eames/Sharp Radway — Eats Restaurant 7 pm

• Chris Stover's Book of Sand — Tea Lounge 9, 10:30 pm $5

• Antonio Ciacca — Measure 8 pm

• Dori Levine with Giacomo Franci, Christopher Dean Sullivan, Bob Meyer
Somethin' Jazz Club 9 pm $15

• Mina Yu — Tomi Jazz 8 pm

• Kyle Athayde Big Band; Sam Decker Trio
The Garage 7, 10 pm


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## REGULAR ENGAGEMENTS

**MONDAYS**

- Ray Abrams 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 $145
- Big Band Night; John Farnsworth Quintet — Smoke 7, 9, 10:30 pm
- Michael Brecker Tribute with Dan Barman — The Counting Room 8 pm
- Sedric Choukroun and The Brasilieros — 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 — Iguana 8 pm (ALSO TUE)
- Grove Street Stompers — Arthur's Tavern 7 pm
- JFA Jazz Jam — Local 802 7 pm
- Jam Session with Jim Pryor — Cleopatra's Needle 8 pm
- Ian Rapien's Spectral Awakenings Jazz Groove Session — Ave D 9 pm
- Stan Rubin All-Stars — Charley O's 8:30 pm
- Vanguard Jazz Orchestra — Village Vanguard 9, 11 pm $30
- Diego Voglino Jam Session — The Village Lantern 9:30 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 $12
- 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
- Jam Session — Cleopatra's Needle 8 pm
- Sandy Jordan and Larry Luger Trio — Notaro 8 pm
- Mike LeDonne Quartet; Milton Suggs Quartet — Smoke 7, 9, 10:30, 11:30 pm
- Ilya Lushtak Quartet — Shell's Bistro 7:30 pm
- Mona's Hot Four Jam Session — Mona's 11 pm
- Russ Nolan Jazz Organ Trio — Cassa Hotel and Residences 6 pm
- PJ Rasmussen Sextet — The Four Seasons Restaurant 7 pm
- Annie Ross — The Metropolitan Room 9:30 pm $25
- Slavic Soul Party — Barbès 9 pm $10
- Diego Voglino Jam Session — The Fifth Estate 10 pm

**WEDNESDAYS**

- Astoria Jazz Composers Workshop — Waltz-Astoria 6 pm
- Sedric Choukroun and the Eccentrics — Chez Oskar 7 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 5:30 pm $20
- Saul Rubin Vocalist Series — Zeb's 8 pm $10
- Stan Rubin Orchestra — Swing 46 8:30 pm
- Alex Terrier Trio — Antibes Bistro 7:30 pm
- Brianna Thomas Quartet — Smoke 11:30 pm
- Bill Wurtzel/Mike Gari — American Folk Art Museum Lincoln Square 2 pm

**THURSDAYS**

- Michael Blake Bizarre Jazz and Blues Band — Bizarre 9 pm
- Jason Campbell Trio — Perk's 8 pm
- Sedric Choukroun — Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
- Eric DiVito — The Flatiron Room 8 pm
- Gregory Generet — Smoke 7, 9, 10:30 pm
- Craig Harris and the Harlem Night Songs Big Band — MIST 9, 10:30 pm $15
- Jazz Jam Session — American Legion Post 7:30 pm
- Lapis Luna Quintet — The Plaza Hotel Rose Club 9 pm
- Curtis Lundy Jam Session — Shell's Bistro 9 pm
- Metro Room Jazz Jam with guests — Metropolitan Room 11 pm $10
- Jacob Varmus Duo — Portalia 7:30 pm
- Eri Yamamoto Trio — Arthur's Tavern 7 pm (ALSO FRI-SAT)

**FRIDAYS**

- Scot Albertson — Parnell's 8 pm (ALSO SAT)
- The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen — Barbès 5 pm
- Day One Trio — Prime and Beyond Restaurant 9 pm (ALSO SAT)
- Charles Downs' Centipede — The Complete Music Studio 7 pm
- Gerry Eastman's Quartet — Williamsburg Music Center 10 pm
- Finkel/Kasuga/Tanaka/Solow — San Martin Restaurant 12 pm $10
- Patience Higgins & The Sugar Hill Quartet — Smoke 11:45 pm
- Tommy Igoe Birdland Big Band — Birdland 5:15 pm $25
- Sandy Jordan and Friends — ABC Chinese Restaurant 8 pm
- Kengo Nakamura Trio — Club A Steakhouse 11 pm
- Brian Newman Quartet — Duane Park 10:30 pm
- Frank Owens Open Mic — Zeb's 6:30 pm $10
- Albert Rivera Organ Trio — B Smith's 8:30 pm (ALSO SAT)
- Richard Russo Quartet — Capital Grille 6:30 pm
- Brandon Sanders Trio — Londel's 8, 9, 10 pm (ALSO SAT)
- Bill Saxton and the Harlem Bebop Band — Bill's Place 9, 11 pm $15 (ALSO SAT)
- UOTS Jam Session — University of the Streets 11:30 pm $5 (ALSO SAT)
- Rakiem Walker Project — Shrine 6 pm

**SATURDAYS**

- Avalon Jazz Quartet — Matisse 8 pm
- Candy Shop Boys — Duane Park 8, 10:30 pm
- Jesse Elder/Greg Ruggiero — Rothmann's 6 pm
- Guillaume Laurent/Luke Franco — Casaville 1 pm
- Curtis Lundy Trio with guests — Shell's Bistro 9 pm
- Johnny O'Neal — Smoke 11:45 pm
- Skye Jazz Trio — Jack 8:30 pm
- Michelle Walker/Nick Russo — Anyway Café 9 pm
- Bill Wurtzel Duo — Henry's 12 pm

**SUNDAYS**

- Arturo O'Farrill Afro Latin Jazz Orchestra — Birdland 9, 11 pm $30
- Avalon Jazz Quartet — The Lambs Club 11 am
- Birdland Jazz Party with Cyrille Aimée — Birdland 6 pm $25
- Marc Devine Trio — TGIFriday's 6 pm
- Ear Regulars with Jon-Erik Kellso — The Ear Inn 8 pm
- Marjorie Eliot/Rudell Drears/Sedric Choukroun — Parlor Entertainment 4 pm
- Sean Fitzpatrick and Friends — Ra Café 1 pm
- Ken Foley/Nick Hempton Quintet — Smithfield 8:30 pm
- Joel Forrester solo — Grace Gospel Church 11 am
- Nancy Goudinaki's Trio — Kellari Taverna 12 pm
- Enrico Granafei solo — Sora Lella 7 pm
- Broc Hempel/Sam Trapchak/Christian Coleman Trio — Dominie's Astoria 9 pm
- Annette St. John; Roxy Coss — Smoke 11:30 am 11:30 pm
- Bob Kindred Group; Junior Mance Trio — Café Loup 12:30, 6:30 pm
- Ras Chemash Lamed Vocal Jam Session — University of the Streets 6:45 pm $10
- Peter Leitch Duo — Walker's 8 pm
- Alexander McCabe Trio — CJ Cullens Tavern 5 pm
- Peter Mazza Trio — Bar Next Door 8, 10 pm $12
- Lu Reid Jam Session — Shrine 4 pm
- Sara Serpa/André Matos — Pão Restaurant 2 pm
- Gabrielle Stravelli Trio — The Village Trattoria 12:30 pm
- Jazz Jam hosted by Michael Vitali — Comix Lounge 8 pm
- Brian Woodruff Jam — Blackbird's 9 pm


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THURS. SEPTEMBER 5
CHIEMI NAKAI TRIO
CHIEMI NAKAI, PEDRO GIRAUDO, FRANCIS BENITEZ
$10 COVER + $15 MINIMUM

FRI. SEPTEMBER 6
TRIO M
MYRA MELFORD, MARK DRESSER, MATT WILSON
$25 COVER + $15 MINIMUM

SAT. SEPTEMBER 7
ERIC COMSTOCK/ BARBARA FASANO QUARTET
ERIC COMSTOCK, BARBARA FASANO
SEAN SMITH, VITO LESCZAK
$25 COVER + $15 MINIMUM

WED. SEPTEMBER 11
ADAM LARSON QUARTET
ADAM LARSON, CAN OLGUN
KIYOSHI KITAGAWA, RODNEY GREEN
$10 COVER + $15 MINIMUM

THURS. SEPTEMBER 12
JUDY NIEMACK QUARTET
JUDY NIEMACK, DAN TEPFER
JAY ANDERSON, PRINCE OF LIGHT
$10 COVER + $15 MINIMUM

FRI. & SAT. SEPTEMBER 13 & 14
FRANK KIMBROUGH QUARTET
FRANK KIMBROUGH, STEVE WILSON
JAY ANDERSON, LEWIS NASH
$25 COVER + $15 MINIMUM

WED. SEPTEMBER 18
AKEMI YAMADA QUARTET
"BIRTHDAY BASH"
AKEMI YAMADA, HELIO ALVES
GREGORY RYAN, WILLARD DYSON
$10 COVER + $15 MINIMUM

THURS. SEPTEMBER 19
ANITA WARDELL & PEREZ HIT AGAIN
CD RELEASE "THE ROAD"
ANITA WARDELL, PEREZ
ADAM BIRNBAUM, MATT ARONOFF, ALLISON MILLER
$10 COVER + $15 MINIMUM

FRI. & SAT. SEPTEMBER 20 & 21
WYCLIFFE GORDON QUINTET
WYCLIFFE GORDON, ADRIAN CUNNINGHAM
EHUD ASHERIE, CORCORAN HOLT, ALVIN ATKINSON JR.
$25 COVER + $15 MINIMUM

WED. SEPTEMBER 25
HILARY GARDNER QUINTET
HILARY GARDNER, EHUD ASHERIE
JASON MARSHALL, ELIAS BAILEY, KEVIN KANNER
$10 COVER + $15 MINIMUM

THURS. SEPTEMBER 26
MARTHA LORIN QUINTET
MARTHA LORIN, JAMES WEIDMAN
HARVIE S, STEVE WILLIAMS, LEW SOLOFF
$10 COVER + $15 MINIMUM

FRI. SEPTEMBER 27
AARON PARKS TRIO
AARON PARKS, BEN STREET, TBA – DRUMS
$25 COVER + $15 MINIMUM

SAT. SEPTEMBER 28
BILL GOODWIN QUARTET
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- **ABC Chinese Restaurant** 34 Pell Street (212-346-9890) Subway: J to Chambers Street
- **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J,M,Z to Delancey Street ***www.abcnorio.org***
- **Abyssinian Baptist Church** 132 Odell Clark Place/W. 138th Street (212-862-5959) Subway: 2, 3 to 135th Street ***www.abyssinian.org***
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street ***www.folkartmuseum.org***
- **American Legion Post** 248 West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street ***www.legion.org***
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street ***www.LindasJazzNights.com***
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street ***www.antibesbistro.com***
- **Anyway Café** 34 E. 2nd Street (212-533-3412) Subway: F to Second Avenue
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street ***www.arthurstavernnyc.com***
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Ave D** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square ***www.bbkingblues.com***
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **The Backroom** 627 5th Avenue (718-768-0131) Subway: D, N, R to Prospect Avenue ***www.freddysbar.com***
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road ***www.barchordnyc.com***
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.lalanternacaffe.com***
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue ***www.barbesbrooklyn.com***
- **Beacon Theatre** 2124 Broadway at 74th Street (212-496-7070) Subway: 1, 2, 3 to 72nd Street ***www.beacontheatre.com***
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street ***www.birdlandjazz.com***
- **The Bitter End** 147 Bleecker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Bizarre** 12 Jefferson Street Subway: J, M, Z to Myrtle Avenue ***www.facebook.com/bizarrebushwick***
- **Blackbird's** 41-19 30th Avenue (718-943-6898) Subway: R to Steinway Street ***www.blackbirdsbar.com***
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.bluenotejazz.com***
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Brecht Forum** 451 W. Street (212-242-4201) Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street ***www.brechtforum.org***
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street ***www.cafeloupnyc.com***
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, M to W. 4th Street ***www.caffevivaldi.com***
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street ***www.thecapitalgrille.com***
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street ***www.casavillenyc.com***
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000 Subway: B, D, F, 7 to Fifth Avenue ***www.cassahotelny.com***
- **The Cell** 338 West 23rd Street (646-861-2253) Subway: C, E to 23rd Street ***www.thecelltheatre.org***
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues ***www.bistrolola.com***
- **Chez Lucienne** 308 Lenox Avenue (212-289-5555) Subway: 2, 3 to 125th Street ***www.chezlucienne.com***
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue ***www.chezoskar.com***
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street ***www.citywinery.com***
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street ***www.cleopatrasneedleny.com***
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190) Subway: 4, 5, 6 to 59th Street ***www.clubasteak.com***
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue ***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.corneliastreetcafé.com***
- **The Counting Room** 44 Berry Street (718-599-1860) Subway: L to Bedford Avenue ***www.thecountingroombk.com***
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street ***www.thecuttingroomnyc.com***
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.new.lincolncenter.org/live/index.php/atrium***
- **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***
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Douglass Street Music Collective** 295 Douglass Street Subway: R to Union Street ***www.295douglass.org***
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway ***www.downtownmusicgallery.com***
- **The Drawing Room** 70 Willoughby Street Subway: N, R to Jay Street/Metrotech
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue ***www.dromnyc.com***
- **Duane Park** 157 Duane Street (212-732-5555) Subway: 1, 2, 3 to Chambers Street ***www.duaneparknyc.com***
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street ***www.earinn.com***
- **Eats Restaurant** 1055 Lexington Avenue (212-396-3287) Subway: 6 to 77th Street ***www.eatsonlex.com***
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue ***www.ebcconnects.com***
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square ***www.fatcatmusic.org***
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue ***www.fifthestatebar.com***
- **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue ***www.thefirehousespace.org***
- **The Flatiron Room** 37 West 26th Street (212-725-3860) Subway: N, R to 28th Street ***www.theflatironroom.com***
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street ***www.flushingtownhall.org***
- **Flute Midtown** 205 W.54th St.between 7th and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **The Four Seasons Restaurant** 99 East 52nd Street (212-754-9494) Subway: 6 to 51st Street; E, M to Lexington Avenue ***www.fourseasonsrestaurant.com***
- **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***
- **Gershwin Hotel Living Room** 7 East 27th Street (212-545-8000) Subway: 6 to 28th Street
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street ***www.ginnyssupperclub.com***
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343) Subway: J, M train to Myrtle Avenue ***www.goodbye-blue-monday.com***
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street ***www.gospeluptown.com***
- **Governors Island** Ferry from Battery Maritime Building
- **Grace Gospel Church** 589 E. 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***
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994) Subway: A, C, E to 14th Street ***www.highlineballroom.com***
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue ***www.ibeambrooklyn.com***
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue ***www.iguananyc.com***
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling Subway: 5 to Sterling Street ***www.plgarts.org***
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street ***www.theiridium.com***
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall ***www.issueprojectroom.org***
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue ***www.jackny.org***
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street ***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***
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street ***www.jazzgallery.org***
- **Jazz Museum in Harlem** 104 E.126th Street (212-348-8300) Subway: 6 to 125th Street ***www.jazzmuseuminharlem.org***
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street ***www.jazzstandard.net***
- **Joe G's** 244 W. 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***
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street ***www.juilliard.edu***
- **Kellari Taverna** 19 W. 44th Street (212-221-0144) Subway: B, D, F, M, 7 to 42nd Street-Bryant Park ***www.kellari.us***
- **Knickerbocker Bar and Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU ***www.knickerbockerbarandgrill.com***
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425) Subway: R to Prospect Avenue ***www.korzorestaurant.com***
- **LaGuardia Perfoming Arts Center** 31-10 Thomson Avenue, Long Island City (718-482-5935) Subway: 7 to 33rd Street
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street ***www.thelambsclub.com***
- **Launch Pad Gallery** 721 Franklin Avenue (718-928-7112) Subway: S to Park Place ***www.brooklynlaunchpad.org***
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street ***www.lepoissonrouge.com***
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street ***www.littlefieldnyc.com***
- **The Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street ***www.jazzfoundation.org***
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114) Subway: 1 to 145th Street ***www.londelsrestaurant.com***
- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority ***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***
- **Manhattan School of Music** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street ***www.msmnyc.edu***
- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street ***www.matissenyc.com***
- **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street ***www.langhamplacehotels.com***
- **Metropolitan Museum of Art** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street ***www.metmuseum.org***
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street ***www.metropolitanroom.com***
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets ***www.michikostudios.com***
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University ***www.millertheater.com***
- **MIST - My Image Studios** 40 West 116th Street Subway: 2, 3 to 116th Street
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **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***
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.ninostuscany.com***
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street ***www.northsquareny.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***
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue ***www.nuyorican.org***
- **Otto's Shrunken Head** 538 E 14th Street between Avenues A and B (212-228-2240) Subway: L to First Avenue
- **Panoply Performance Lab** 104 Meserole Street (269-317-5394) Subway: G to Broadway; L to Montrose Avenue ***www.panoplylab.org***
- **Pão Restaurant** 322 Spring Street (212-334-5464) Subway: C, E to Spring Street ***www.paonewyork.com***
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street ***www.parlorentertainment.com***
- **Parnell's** 350 East 53rd Street #1(212-753-1761) Subway: E, M to Lexington Avenue/53 Street ***www.parnellsny.com***
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue ***www.fairmont.com***
- **Portalia** 35-03 Broadway, Queens (718-545-3500) Subway: N, Q to Broadway ***www.portalianyc.com***
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place ***www.primeandbeyond.com***
- **The Queens Kickshaw** 40-17 Broadway (718-777-0913) Subway: E, M, R to Steinway Street ***www.queenskickshaw.com***
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue ***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***
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue ***www.roulette.org***
- **Rubin Museum** 150 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street ***www.rmanyc.org***
- **St. Paul's Chapel** 209 Broadway (212-233-4164) Subway: 4, 5, A, C to Fulton Street ***www.trinitywallstreet.org***
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street ***www.saintpeters.org***
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sapphire NYC** 333 E. 60th Street (212-421-3600) Subway: 4, 5, 6, N, Q, R to 59th Street ***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.schimmel.pace.edu***
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza ***www.seedsbrooklyn.org***
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street ***www.shapeshifterlab.com***
- **Shell's Bistro** 2150 5th Avenue (212) 234-5600 Subway: 2, 3 to 135th Street ***www.shellsbistro.com***
- **Showman's** 375 W. 125th Street at Morningside) (212-864-8941) Subway: A, B, C, D to 125th Street ***www.showmansjazz.webs.com***
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street ***www.shrinenyc.com***
- **Silent Barn** 603 Bushwick Avenue Subway: J, M, Z to Myrtle Avenue ***www.silentbarn.org***
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street
- **Skirball Center** 566 LaGuardia Place at Washington Square (212-992-8484) Subway: B, D, F, V, A, C, E to West 4th Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3,9 to 14th Street ***www.smallsjazzclub.com***
- **Smithfield** 215 West 28th Street (212-564-2172) Subway: 1 to 28th Street ***www.smithfieldnyc.com***
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street ***www.smokejazz.com***
- **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***
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street ***www.soralellanyc.com***
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street ***www.spectrumnyc.com***
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue ***www.thestonenyc.com***
- **SubCulture** 45 Bleecker Street (212-533-5470) Subway: 6 to Bleecker Street ***www.subculturenewyork.com***
- **Sugar Bar** 254 W. 72 Street between Broadway and West End Avenue (212-579-0222) Subway: 1, 2, 3 to 72nd Street ***www.sugarbarnyc.com***
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street ***www.swing46.com***
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharp Theatre & Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street ***www.symphonyspace.org***
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street ***www.tealoungeNY.com***
- **Terraza 7** 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights ***www.terrazacafe.com***
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street ***www.tomijazz.com***
- **University of the Streets** 130 E. 7th Street (212-254-9300) Subway: 6 to Astor Place ***www.universityofthestreets.org***
- **Via Della Pace** 48 E. 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Lantern** 167 Bleecker Street (212-260-7993) Subway: A, B, C, D, E, F, M to W. 4th Street
- **The Village Trattoria** 135 W. 3rd Street (212-598-0011) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.thevillagetrattoria.com***
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street ***www.villagevanguard.com***
- **Village Zendo** 588 Broadway (212-340-4656) Subway: B, D, F, M to Broadway-Lafayette Street ***www.villagezendo.org***
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria ***www.Waltz-Astoria.com***
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street
- **Westbeth Artists Complex** 55 Bethune Street (212-691-1500) Subway: 1, 2, 3 to 14th 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***
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street ***www.zebulonsoundandlight.com***
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.zincbar.com***
- **Zürcher Studio** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleeker Street; B, D, F to Broadway-Lafayette ***www.galeriezurcher.com***

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| **Sun, Sep 1** | **KAORU WATANABE & SATOSHI TAKEISHI 8:30PM**<br>Dan Weiss, host |
| **Mon, Sep 2** | **AMRAM & CO 8:30PM**<br>David Amram, Kevin Twigg, Rene Hart, Adam Amram |
| **Wed, Sep 4** | **CONTAGIOUS SOUNDS: IKTUS PERCUSSION 8:30PM**<br>Chris Graham, Justin Wolf, Josh Perry,<br>Piero Guirmaraes, Cory Bracken<br>**CONTAGIOUS SOUNDS: T8TS 10PM**<br>Vicky Chow, Lisa Dowling, Domenica Fossati, Andie Springer<br>Vicky Chow, host |
| **Thu, Sep 5** | **GREG WARD'S PHONIC JUGGERNAUT 8:30PM**<br>Joe Sanders, Damion Reid |
| **Fri, Sep 6**<br>**Sat, Sep 7** | **CHRIS LIGHTCAP - BIGMOUTH 9PM & 10:30PM**<br>Chris Cheek, Tony Malaby, Matt Mitchell, Gerald Cleaver |
| **Tue, Sep 10** | **VOXIFY: JOCELYN MEDINA QUARTET 8:30PM**<br>Jamie Reynolds, Sean Smith, Colin Stranahan<br>**VOXIFY: HIROMI SUDA 10PM**<br>Anne Drummond, Julian Shore, Tatsuya Sakurai,<br>Mike Loren LaValle, Mathias Kunzli; Nicky Schrire, host |
| **Wed, Sep 11** | **CALEB CURTIS.CHRIS PATTISHALL DUO 6PM**<br>**SHADOW FORMS II, CD RELEASE 8:30PM**<br>Andrew Rathbun, Scott Lee, Jeff Hirshfield |
| **Thu, Sep 12** | **MICHAEL BLAKE BAND**<br>**PLAYS THE MUSIC OF JOHN LURIE 8:30PM**<br>Landon Knoblock, Michael Bates, Greg Ritchie, Ryan Blotnick |
| **Fri, Sep 13** | **MARK DRESSER QUINTET-**<br>**NOURISHMENTS CD RELEASE 9PM & 10:30PM**<br>Marty Ehrlich, Michael Dessen, Denman Maroney, Michael Sarin |
| **Sat, Sep 14** | **STEPHAN CRUMP'S ROSETTA TRIO**<br>**CD RELEASE 9PM & 10:30PM**<br>Liberty Ellman, Jamie Fox |
| **Sun, Sep 15** | **VINCENTZ, HART & BROWN 8:30PM**<br>Niels Vincentz, Cameron Brown, Billy Hart |
| **Mon, Sep 16** | **KRISTIN SLIPP & DOV MANSKI DUO-**<br>**A THOUSAND JULYS CD RELEASE 8:30PM** |
| **Tue, Sep 17** | **VOICE BOX: VENISSA SANTI 8:30PM**<br>Roman Filiu, Francois Zayas, John Stenger, Jason Fraticelli<br>**VOICE BOX: ARENI AGBABIAN 10PM** |
| **Thu, Sep 19** | **SARA SERPA 8:30PM**<br>André Matos, Jacob Sacks, Eivind Opsvik, Tyshawn Sorey |
| **Fri, Sep 20** | **HUSH POINT 9PM & 10:30PM**<br>John McNeil, Jeremy Udden, Aryeh Kobrinsky, Vinnie Sperrazza |
| **Sat, Sep 21** | **SAVASSI BRAZILIAN JAZZ: JUAREZ MOREIRA TRIO 9PM**<br>**SAVASSI BRAZILIAN JAZZ: THE BRAZILIAN TRIO 10:30PM**<br>Helio Alves, Nilson Matta, Duduka Da Fonseca |
| **Sun, Sep 22** | **SAVASSI BRAZILIAN JAZZ:**<br>**ROGERIO SOUZA-BILLY NEWMAN 8:30PM**<br>Rogerio Souza, Billy Newman, Dennis Lichtman,<br>Leonardo Lucini, Ranjan Ramchandani<br>**SAVASSI BRAZILIAN JAZZ:**<br>**TULIO ARAUJO - SERGIO KRAKOWSKI DUO 10PM** |
| **Wed, Sep 25** | **FLORIAN HOEFNER GROUP-**<br>**SONGS WITHOUT WORDS CD RELEASE 8:30PM**<br>Mike Ruby, Sam Anning, Peter Kronreif |
| **Thu, Sep 26** | **LUCIAN BAN & ELEVATION-**<br>**MYSTERY CD RELEASE 8:30PM**<br>Abraham Burton, Drew Gress, Eric McPherson |
| **Fri, Sep 27** | **BARRY ALTSCHUL AND THE 3DOM FACTOR**<br>**FEATURING JON IRABAGON 9PM & 10:30PM**<br>**Joe Fonda** |
| **Sat, Sep 28** | **KRIS DAVIS 9PM & 10:30PM**<br>John Hébert, Tom Rainey |
| **Sun, Sep 29** | **JACK KEROUAC, THE FLORIDA-**<br>**NEW YORK CONNECTION 8:30PM**<br>David Amram, Kevin Twigg, Rene Hart, Elliott Pepper, Adam Amram |
| **Mon, Sep 30** | **SEBASTIEN AMMANN QUARTET-**<br>**SAMADHI CD RELEASE 8:30PM**<br>Ohad Talmor, Dave Ambrosio, Eric McPherson |

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*(SIENA CONTINUED FROM PAGE 13)*

students. He brought in a haunting, all-but-forgotten Henry Mancini song, "Lujon". On the first try, reading, the band caught most of its mystery.

In the first week, there were three evening concerts by ad hoc faculty bands, two in the Piazza del Duomo. The ornate cathedral, striped in dark green and white, dates from 1215. A quintet of Akinmusire, Zenón, Grenadier, Ballard and 21-year-old pianist Alessandro Lanzoni lit up the piazza. The latter made his first record at 14 but had probably never been in company this heavy. He more than held his own. Every piano solo was surprising. Lanzoni's touch is powerfully percussive yet precise. He thinks in large episodic fragments that loom and ring and crash. Akinmusire, on his own "Henya", proved that ballads can contain wild intervallic leaps yet sustain tenderness. (He had told his ensemble class, "Anytime I am playing music I am having the time of my life. I have no idea what's going to happen.") Zenón is a slight, fragile-looking man, but he plays an alto saxophone on anabolic steroids. He can organize torrential passionate cries into rigorous complex designs. The band blasted into "Stablemates" and smoked it.

Lanzoni also stood out in an allstar ensemble including Steven Bernstein, Pietro Tonolo, bassist Ben Street and Ballard. Tonolo is a suave, supple, light-footed tenor player. Bernstein, on slide trumpet, played a whispery, sputtery "Come Sunday", full of pregnant hesitations.

Claudio Fasoli has been a dominant tenor saxophonist in Italy for 40 years. His quartet (Michele Calgaro, guitar; Lorenzo Calgaro, bass; Gianni Bertoncini, drums) played a taut, elegant set in Piazza del Duomo. They were followed by the Siena Jazz University Orchestra, made up of students from the winter academic program, directed by Roberto Spadoni. The two featured soloists, bass clarinetist Achille Succi and guitarist Pietro Condorelli, came from the faculty. Spadoni's charts, nicely executed by the band, included fresh perspectives on "Bags' Groove", "Epistrophy" and "Nostalgia in Times Square". The best piece was Spadoni's "Qualcosa Deve Essere Successo", on the changes of "Naima". The rapt, swooping prologue by Succi contained fragments of Coltrane's song.

A concert by a quartet of guitarist Nir Felder, tenor saxophonist Michael Blake, Street and Gatto was undermined by disastrous acoustics. The setting was a beautiful courtyard open to the starry night sky, but surrounded by four brick walls, which bounced the sound into a reverberant mess. Felder is 30, has yet to make a record and is one of the most original guitarists in jazz. His intuition for space and dynamics is deep. The band played two Felder originals, too new to have titles. Even with the bad sound, their cryptic clues were intriguing.

I stayed only long enough to attend the first student jam session, in a piazza of one of Siena's 17 neighborhoods. Each neighborhood, or contrada, has its own colors and mascot. In the contrada of the "Lupa", or she-wolf, the first rhythm section was bassist Elisabeth Hoppe from Germany and drummer Eva Korse from the Netherlands. They were solid. More bassists and drummers came and more alto saxophonists and trumpeters and guitarists, all young, all wailing as if their lives depended on it. Perhaps their lives did. Siena was certainly a hard place to leave. ❖

*For more information, visit sienajazz.it*

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*(NEWPORT CONTINUED FROM PAGE 13)*

Shorter's imposing presence did not prevent me from enjoying the plethora of other impeccable artists. Established musicians, like saxophonists Joshua Redman and Lew Tabackin, were predictably impressive. Redman opened his set with an explosive rendition of "Summertime", which took on a serrated roughness thanks to some fiery drumming from Gregory Hutchinson. Tabackin and trumpeter Randy Brecker, meanwhile, could be heard tousling "Monk's Dream" in a blur of postbop proficiency.

Chick Corea's The Vigil joined rhythmic explosiveness, thanks to drummer Marcus Gilmore, with remarkable improvisation. With Corea's moaning keyboards and guitarist Charles Altura ripping through the mix, the group tipped their hat to fusion of the highest quality. Christian McBride's electric bass provided ample propulsion and intensity.

Continuing the electric-driven theme, though sans Corea's significant reputation, was saxophonist Donny McCaslin. His group mixed funk, jazz and rock anthems. The intense metallic screeches and swirling reverberations from keyboardist Jason Lindner provided McCaslin with a tapestry of emotional range. His punctuated honking and blurring lines of melodrama were particularly impressive.

Dialing back the intensity, but not the talent, was Jonathan Batiste's Stay Human band. Their wry yet soulful reading of "Killing Me Softly" featured an expertly tasteful Batiste playing melodica with spare potency. Batiste's playful vocals on ""On The Sunny Side of the Street" matched Joe Saylor's combination of stomping and working of the tambourine, adding a jocular lightness.

A rising star and certainly someone to keep your eye on was harpist Edmar Castañeda. Castañeda's wife Andrea Tierra, who joined for two songs, was a bit too theatrical though, with her hand flourishing and seemingly expressive crouching. Castañeda's core group, made up of drummer/percussionist David Silliman and trombonist Marshall Gilkes, was truly refreshing. Castañeda's strings provided a lush backdrop of harmonic richness as he expertly switched between melody, accompaniment and bass strings. The harpist's original composition "Jesus de Nazareth", performed unaccompanied, was beautifully pensive, its melody washing over the audience with impassioned vivacity. The song, while delicate and airy, climaxed unexpectedly amidst an eruption of sweeping and slapping of strings as Castañeda, eyes tightly closed in concentration, loosed a flurry of emotional energy. Simply beautiful.

Of similar passion was Japanese pianist Hiromi's fiery trio, with electric bassist Anthony Jackson and drummer Steve Smith. The moments before the set were telling. One could observe Hiromi, cloth in hand, fervently scrubbing the fingerprints and grime from the side of the piano. Stepping up to the piano at showtime, we saw a concentrated intensity wash over her. That seriousness translated into daring theatrics, her persistence pushing Jackson and Smith into a gauntlet of driving extrapolations. The cumulative sound filters a jazz harmonic sophistication through the oddly metered dexterity of a heavy metal group and throws in a bit of soul. Hiromi can shock with emotional extremes, slamming the keys with her elbows on the title track of her newest album *Move* (Telarc) or demonstrate the most delicate of flutters as on "Fantasy", a gospel-drenched movement of her "Suite Escapism".

All in all, a joyous bravo is due to 87-year-old Newport Jazz Fest founder George Wein for putting on another weekend of phenomenal music, continuing a tradition he began (actually innovated) all the way back in 1954. Wayne Shorter's showcase may have been the highlight but we can all rest assured that the Newport Jazz Festival will continue to provide an excellent platform for the music. ❖

*For more information, visit newportjazzfest.net*

# IN MEMORIAM

by Andrey Henkin

**PETER APPLEYARD** - The British vibraphonist was a part of Benny Goodman's sextet in the early '70s, had a musical revue TV show in his adopted Canada for a couple of years and released many albums as a leader since the '50s, including a pair last year after coming out of retirement. Appleyard died Jul. 17th at 84.

**STEVE BERRIOS** - The Latin jazz percussionist was a founding member of the Fort Apache Band in the late '80s but had earlier album credits with Mongo Santamaria, Ray Mantilla, Jerry Gonzalez and Hilton Ruiz, as well as working with legendary drummers like Max Roach and Art Blakey. Berrios died Jul. 25th at 68.

**STEVE BLAILOCK** - The guitarist worked in the trad-jazz and blues worlds, amassing gigs with Lou Rawls and Big Mama Thornton on the one hand and Dr. Michael White and Hank Garland on the other, later becoming a fixture in the New Orleans jazz scene. Blailock died Jul. 19th at 69 as part of an apparent murder-suicide.

**LAURIE FRINK** - The trumpeter's influence was felt on the bandstand, in groups led by Benny Goodman, Mel Lewis and most recently Maria Schneider and Darcy James Argue, and off, as a well-respected teacher, clinician and co-author of *Flexus: Trumpet Calisthenics for the Modern Improvisor*. Frink died Jul. 13th at 61 after a long illness.

**KENNETH GIORDANO** - As the owner of Willie's Steakhouse in the Bronx, the restaurateur featured AfroCuban stars like Eddie Palmieri, Willie Colon and Tito Puente during the '90s and his eatery was a noted stop for music-loving celebrities. Giordano died Jul. 15th at 70.

**AL KIGER** - The trumpeter got his start in the mid '50s, played on George Russell's *Jazz In The Space Age* and *Stratusphunk* and later moved more into composing and arranging. Kiger died Jul. 20th at 81.

**HERBERT MORGAN** - The saxophonist can be heard on the mid '60s albums of organist Larry Young, with the Latin jazz leader Ocho in the '70s and alongside poet Amiri Baraka in the new millennium. Morgan died Jul. 19th at either 82 or 83.

**CARLINE RAY** - The bassist (and later vocalist), who just released her debut as a leader earlier this year, was the rare female instrumentalist in the late '40s-early '50s, working with the International Sweethearts of Rhythm, Erskine Hawkins and later Sy Oliver and the Duke Ellington Orchestra under Mercer Ellington, becoming a mentor to younger female jazz players, including vocalist daughter Catherine Russell. Ray died Jul. 18th at 88.

**RITA REYS** - The Dutch vocalist started working alongside her husband, drummer Wessel Ilcken, in the mid '40s, founded her own group in 1950 and became one of the first Europeans to have success in America, cutting an album with Art Blakey's Jazz Messengers in 1956, the real start to a career that celebrated the Great American Songbook and continued right up to her death Jul. 28th at 88.

**BILLY ROOT** - The baritone saxophonist was the house tenor player in Philadelphia's Blue Note club in the early '50s, toured with Ella Fitzgerald and then Red Rodney, alternated between the big bands of Stan Kenton and Dizzy Gillespie in the late '50s and eventually moved to Las Vegas to be part of show bands. Root died Jul. 30th at 78.

**ALDO SINESIO** - The producer founded HORO Records in 1972, which released albums by Sam Rivers, Ran Blake, Archie Shepp, Sun Ra and Enrico Rava, among others, during its seven-year existence. Sinesio died Jul. 2nd at 83.

**PETER YPMA** - The Dutch drummer worked with many of his countrypersons like Toots Thielemans, Pim Jacobs, Rita Reys and the Dutch Swing College Band and played on Ben Webster's last concert in 1973. Ypma died Jul. 29th at 71.

# BIRTHDAYS

**September 1**
†Art Pepper 1925-82
Willie Ruff b.1931
†Gene Harris 1933-2000
Wayne Horvitz b.1955
Essiet Essiet b.1956
Wolter Wierbos b.1957

**September 2**
Horace Silver b.1928
†Clifford Jordan 1931-93
†Walter Davis Jr. 1932-90
John Zorn b.1953
Jonas Kullhammar b.1978

**September 3**
Mickey Roker b.1932
Larry Ridley b.1937
Onaje Allan Gumbs b.1949
Veryan Weston b.1950
Peter Bernstein b.1967
David Sanchez b.1968

**September 4**
Gerald Wilson b.1918
David Liebman b.1946
Lonnie Plaxico b.1960
Kenny Davis b.1961
Bireli Lagrène b.1966
Patrick Cornelius b.1978

**September 5**
†Albert Mangelsdorff 1928-2005
†Eddie Preston 1928-2009
†Richie Powell 1931-56
Charles "Bobo" Shaw b.1947

**September 6**
†Buddy Bolden 1877-1931
†Clifford Thornton 1936-89
Peter Van Huffel b.1978

**September 7**
†Max Kaminsky 1908-94
†Graeme Bell 1914-2012
Sonny Rollins b.1930
†Makanda Ken McIntyre 1931-2001
Ron Blake b.1956
Bruce Barth b.1958
Irvin Mayfield b.1978

**September 8**
†Wilbur Ware 1923-79
†Specs Wright 1927-63
†Marion Brown 1935-2010
†James Clay 1935-95
Butch Warren b.1939

**September 9**
†Elvin Jones 1927-2004
†Walter Benton 1930-2000
Zbigniew Namyslowski b.1939
George Mraz b.1944

**September 10**
†Frank Coughlan 1904-79
†Rod Rodriguez 1906-92
†Raymond Scott 1908-94
†Joe Deniz 1913-1994
†Cliff Leeman 1913-86
†Ken Rattenbury 1920-2001
†Prince Lasha 1929-2008
Roy Ayers b.1940
Dave Burrell b.1940
Craig Harris b.1954
Steve Davis b.1958

**September 11**
†Charles Moffett 1929-97
†Baby Face Willette 1933-1971
Oliver Jones b.1934
†Hiram Bullock 1955-2008
Dan Aran b.1977

**September 12**
†Cat Anderson 1916-81
†Joe Shulman 1923-57
†Earl Coleman 1925-95
Steve Turre b.1948
Joëlle Léandre b.1951
Scott Hamilton b.1954
Adam Rudolph b.1955
Brian Lynch b.1956
Marc Mommaas b.1969
Champian Fulton b.1985

**September 13**
†"Chu" Berry 1908-41
†Leonard Feather 1914-94
†Dick Haymes 1916-80
†Charles Brown 1922-99
†Mel Tormé 1925-99
Alex Riel b.1940
Joe Morris b.1955
Moppa Elliott b.1978

**September 14**
†Cachao 1918-2008
†Jay Cameron 1928-2011
†Bill Berry 1930-2002
Joseph Jarman b.1937
Eddie Moore b.1940
Oliver Lake b.1942
Jerome Sabbagh b.1973
Aram Shelton b.1976
Brian Landrus b.1978
Diederik Rijpstra b.1982

**September 15**
†Al Casey 1915-2005
†Gene Roland 1921-82
†Arvell Shaw 1923-2002
†Julian "Cannonball" Adderley 1928-75
†Seldon Powell 1928-97
Ned Rothenberg b.1956

**September 16**
†Joe Venuti 1903-78
Jon Hendricks b.1921
†Charlie Byrd 1925-99
†Gordon Beck 1938-2011
Lisle Atkinson b.1940
Hamiet Bluiett b.1940
Steve Slagle b.1951
Graham Haynes b.1960
Chris Cheek b.1968

**September 17**
†Jack McDuff 1926-2001
†Earl May 1927-2008
Theo Loevendie b.1930
David Williams b.1946
Jeff Ballard b.1963
Craig Haynes b.1965

**September 18**
†Steve Marcus 1939-2005
Jovino Santos Neto b.1954
John Fedchock b.1957
†Emily Remler 1957-90
Pete Zimmer b.1977

**September 19**
Muhal Richard Abrams b.1930
†Lol Coxhill 1932-2012
Tatsu Aoki b.1957
Bruce Cox b.1959
Cuong Vu b.1969

**September 20**
†Jackie Paris 1926-2004
†John Dankworth 1927-2010
†Red Mitchell 1927-92
Joe Temperley b.1929
Eddie Gale b.1938
†Billy Bang 1947-2011
Steve Coleman b.1956
Ben Kono b.1967

**September 21**
†Slam Stewart 1914-87
Chico Hamilton b.1921
†Fred Hunt 1923-86
Sunny Murray b.1937
John Clark b.1944

**September 22**
†Fletcher Smith 1913-93
Bill Smith b.1926
Ken Vandermark b.1964
Alex Kontorovich b.1980

**September 23**
†Albert Ammons 1907-49
†John Coltrane 1926-67
†Frank Foster 1928-2011
†Jimmy Woode 1928-2005
†Ray Charles 1930-2004
Norma Winstone b.1941
Jeremy Steig b.1943
George Garzone b.1950

**September 24**
†"Fats" Navarro 1923-50
†John Carter 1929-91
Wayne Henderson b.1939
Bill Connors b.1949
Jay Hoggard b.1954
Ingrid Laubrock b.1970
Walter Smith III b.1980

**September 25**
†Alex Bigard 1899-1978
†Charlie Allen 1908-72
†Sam Rivers 1923-2011
†Roland Alexander 1935-2006
Horacee Arnold b.1937
Mike Gibbs b.1937
John Taylor b.1942
Craig Handy b.1962
Barbara Dennerlein b.1964

**September 26**
†George Gershwin 1898-1937
†Dick Heckstall-Smith 1934-2005
Gary Bartz b.1940
Vic Juris b.1953
Nicholas Payton b.1973
Mamiko Watanabe b.1980

**September 27**
†Bud Powell 1924-66
†Hank Levy 1927-2001
†Red Rodney 1927-94
Mike Nock b.1940
Matt Wilson b.1964

**September 28**
†John Gilmore 1931-95
Gerd Dudek b.1938
Ray Warleigh b.1938
Rod Mason b.1940
†Sirone 1940-2009
†Mike Osborne 1941-2007
†Kenny Kirkland 1955-98

**September 29**
Rolf Kühn b.1929
Malcolm Griffiths b.1941
Jean-Luc Ponty b.1942
Roy Campbell b.1952
Dave Kikoski b.1961
Alex Skolnick b.1968

**September 30**
†Buddy Rich 1917-87
†Oscar Pettiford 1922-60
†Carmen Leggio 1927-2009
†Jon Eardley 1928-91
†Steve McCall 1933-89
Antonio Hart b.1968
Melissa Stylianou b.1976
Marshall Gilkes b.1978

Photo by Peter Gannushkin

**NED ROTHENBERG**
**September 15th, 1956**

A multi-threat on saxes, clarinets and various flutes (including shakuhachi, a Japanese end-blown flute), Ned Rothenberg may be from from Boston but he made his name as part of the NYC '80s Downtown scene. His first albums as a leader were solo efforts on his own Lumina imprint (reissued in 2006 on Tzadik), concurrent with credits in the bands of Kip Hanrahan and John Zorn. The relationship with the latter continued with a number of albums done for Tzadik, most recently 2012's solo *World Of Odd Harmonics*. Rothenberg often works in duos, with a range of partners like Evan Parker, Masahiko Satoh or Denman Maroney. Two of his recent projects are powerful trios: SYNC and The Fell Clutch. ***-AH***

# ON THIS DAY

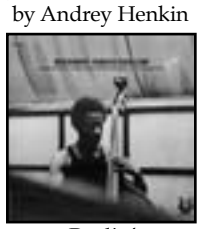
by Andrey Henkin

*Eponymous*
Terry Gibbs (EmArcy)
September 14th, 1955

Vibraphonist Terry Gibbs' debut album from 1949 featured a young Stan Getz. A couple of years later, Gibbs was making albums for Savoy then Brunswick before switching to EmArcy for this album. Gibbs leads a quartet here with Terry Pollard (a rare female pianist at this time), Herman Wright (bass) and the Swedish drummer Nils-Bertil Dahlander (aka Bert Dahl). Gibbs wrote five of the nine pieces on this album, the others standards by Benny Goodman, Burks-Van Heusen, Count Basie and Madison-Conrad.

*Dream Talk*
Wolfgang Dauner (CBS)
September 14th, 1964

In a long career that saw the German pianist work in free jazz, fusion and orchestral circles, Wolfgang Dauner began with this fairly traditional trio set, accompanied by future bass star Eberhard Weber and American ex-pat drummer Fred Braceful. Part of a small series of CBS LPs highlighting young German jazzers, Dauner presents an eight-tune program featuring five of his originals alongside a piece each by Ornette Coleman ("Bird Food"), Mal Waldron ("Soul Eyes") and Kern-Harbach ("Yesterdays").



*Dealin'*
Richard Davis (Muse)
September 14th, 1973

In the '60s, Richard Davis was the bassist on legendary albums by Eric Dolphy, Andrew Hill, Jaki Byard, Booker Ervin and dozens of others. But he was also a compelling leader with a honed compositional sense that may have come from his classical background. For his fourth album, he re-enlists much of the band from his live 1972 session *Now's The Time*: saxophonist Clifford Jordan, trumpeter Marvin Peterson and drummer Freddie Waits, adding keyboardist Paul Griffin and guitarist David Spinozza for this pseudo-soundtrack.

*Live at the Mühle Hunziken*
Roscoe Mitchell (Cecma)
September 14th, 1986

Though known most as a co-founder of the Art Ensemble of Chicago and his deep involvement with the Association for the Advancement of Creative Musicians (AACM), multi-instrumentalist Roscoe Mitchell (all manner of reeds and percussion) may be best appreciated during his occasional solo forays. Recorded over a decade after his solo debut on Sackville, also recorded live (though in Switzerland rather than the US, Canada and Finland), Mitchell plays alto, soprano and bass saxophones for a program of five originals.

*The Maker*
Pat Martino (Evidence)
September 14th, 1994

Given the quality and frequency of guitarist Pat Martino's albums and appearances over the past two decades, it is strange to think that his career was nearly over in his 30s. After the aptly titled *The Return* (1987), Martino came back in earnest in the mid '90s and never looked back. This album came after a pair of sessions on Muse (all three recorded in the same year) and featured the guitarist's regular partners of the period - pianist Jim Ridl and bassist Marc Johnson, joined by drummer Joe Bonadio - for five Martino originals.

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