

SEPTEMBER 2015—ISSUE 161

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



# GARY BARTZ

MUSICAL WARRIOR

ARTURO  
O'FARRILL

RON  
HORTON

STEVE  
POTTS

STAN  
GETZ

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

**To Contact:**  
The New York City Jazz Record  
66 Mt. Airy Road East  
Croton-on-Hudson, NY 10520  
United States  
Phone/Fax: 212-568-9628

**Laurence Donohue-Greene:**  
ldgreene@nycjazzrecord.com

**Andrey Henkin:**  
ahenkin@nycjazzrecord.com

**General Inquiries:**  
info@nycjazzrecord.com

**Advertising:**  
advertising@nycjazzrecord.com

**Editorial:**  
editorial@nycjazzrecord.com

**Calendar:**  
calendar@nycjazzrecord.com

**VOXNews:**  
voxnews@nycjazzrecord.com

**Letters to the Editor:**  
feedback@nycjazzrecord.com

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money order to the address above  
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**Staff Writers**

David R. Adler, Clifford Allen,  
Fred Bouchard, Stuart Broomer,  
Katie Bull, Thomas Conrad,  
Ken Dryden, Donald Elfman,  
Brad Farberman, Sean Fitzell,  
Kurt Gottschalk, Tom Greenland,  
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Terrell Holmes, Robert Iannapolo,  
Suzanne Lorge, Marc Medwin,  
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John Sharpe, Elliott Simon,  
Andrew Vélez, Ken Waxman

**Contributing Writers**

Phil Freeman, Anders Griffen,  
George Kanzler, Mark Keresman,  
Ken Micallef, Sean J. O'Connell,  
John Pietaro, Michael Steinman

**Contributing Photographers**

Denis Alix, Scott Friedlander,  
John Rogers, Alan Nahigian,  
R.I. Sutherland-Cohen, Jack Vartoogian

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*Alto saxophonist Gary Bartz (On The Cover) turns 75 this month and celebrates with two nights at Dizzy's Club. 75 is also the atomic number for Rhenium, a silvery-white transition metal, which reminds us of Bartz' impressive mane, and the mandatory retirement age for Canadian senators; while we might wish for something similar stateside, we are glad there are no sell-by dates for jazz musicians, particularly those of Bartz' stature. Pianist/composer/arranger/bandleader Arturo O'Farrill (Interview), who resides at Birdland for a week this month (in addition to his regular Sundays), just turned 55 this past June, appropriate as he often seems to be right around the speed limit and has explored the musical culture of Brazil, whose country code is...you guessed it, 55. Trumpeter Ron Horton (Artist Feature), who leads tributes to his former boss Andrew Hill at Greenwich House Music School, is also 55 but his seems closer to NGC 55, a spiral galaxy in the constellation Sculptor, or type 55 flour, the standard hard-wheat for pastry, given the exploratory sweetness of his playing.*

*Saxophonists Steve Potts (Encore), 72, and Stan Getz (Lest We Forget), died at 64, add up to 136, which is the 1960 resolution admitting the Togolese Republic to the U.N. and makes no sense.*

*Less numerology and more jazz, you say? We couldn't agree more.*

**On The Cover:** Gary Bartz (photo by Alan Nahigian)

**In Correction:** In the July issue's festival report on FIMAV, the photographer was Martin Morissette.

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**ROY HARGROVE**  
SEPTEMBER 8 - 13



**LOU DONALDSON**  
SEPTEMBER 15 - 16



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SEPTEMBER 17 - 20



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SEPTEMBER 22 - 27



**TRIO 3: OLIVER LAKE,  
REGGIE WORKMAN & ANDREW CYRILLE**  
W/ GUESTS ETHAN IVERSON (9/29),  
VIJAY IYER (9/30) & JASON MORAN (10/1)  
SEPTEMBER 29 - OCTOBER 1

ABIAH SEPTEMBER 7 • GATO BARBIERI SEPTEMBER 14 & 28 • MINO CINELU SEPTEMBER 21

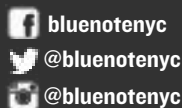
## SUNDAY BRUNCH

NYU JAZZ BRUNCH WITH COMBO NUVO SEPTEMBER 6 • SA SEPTEMBER 13

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# SEPTEMBER 2015

W 9/2 **LE BOEUF BROTHERS**

Th 9/3 **PEPPE MEROLLA QUINTET**  
Featuring Harold Mabern

F 9/4 **THE POWER QUINTET**  
Sa 9/5 Jeremy Pelt [trumpet] Steve Nelson [vibraphone]  
Su 9/6 Danny Grissett [piano] Peter Washington [bass] Bill Stewart [drums]

W 9/9 **GLENN ZALESKI TRIO**

Th 9/10 **ORRIN EVANS TRIO + SPECIAL GUESTS**  
F 9/11 **"THE EVOLUTION OF ONESELF" CD RELEASE WEEKEND**  
Sa 9/12 Orrin Evans [piano] Luques Curtis [bass] Clarence Penn [drums]  
Su 9/13 + Steve Wilson [alto saxophone, thu] Mark Whitfield [guitar, fri & sat]  
JD Walter [vocals, fri] Antonio Hart [alto saxophone, sun]

W 9/16 **SARAH ELIZABETH CHARLES**  
Th 9/17

F 9/18 **EDDIE HENDERSON QUINTET**  
Sa 9/19 Eddie Henderson [trumpet] Gary Bartz [alto saxophone]  
Su 9/20 Kevin Hays [piano] Doug Weiss [bass] Billy Drummond [drums]

W 9/23 **A TRIBUTE TO JACKIE MCLEAN**  
Th 9/24 Featuring the Rene McLean Quartet

F 9/25 **BUSTER WILLIAMS "SOMETHING MORE"**  
Sa 9/26 Jaleel Shaw [alto saxophone] Eric Reed [piano]  
Su 9/27 Buster Williams [bass] Carl Allen [drums]

W 9/30 **"SELENO'S BIRTHDAY BASH"**  
Featuring Seleno Clarke's Harlem Groove Band

## ARTIST RESIDENCIES

BIG BAND MONDAYS: ORRIN EVANS & THE CAPTAIN BLACK BIG BAND

B-3 TUESDAYS: MIKE LEDONNE'S GROOVER QUARTET

SUNDAY JAZZ BRUNCH WITH ANNETTE ST. JOHN

## 'ROUND MIDNIGHT SESSIONS

M THE SMOKE JAM SESSION  
Tu EMMET COHEN ORGAN TRIO  
W CAMILLE THURMAN QUARTET  
Th NICKEL & DIME OPS  
F JOHN FARNSWORTH QUARTET or PATIENCE HIGGINS & THE SUGAR HILL QUARTET  
Sa JOHNNY O'NEAL & FRIENDS  
Su WILLERM DELISFORT QUARTET





**Thursday, September 24**  
**"Without a Frame" @ Rockwood Music Hall 3**  
 Curated by Stephanie Richards & CJ Camerieri  
 w/ yMusic, Gareth Flowers,  
 Brandon Ridenour, and Asphalt Orchestra. 8:30pm

**Friday, September 25**  
**"Sacred Feast" @ The Dimenna**  
**Center for Classical Music**  
 w/ Thomas Bergeron. 8pm

**Saturday, September 26**  
**"Signatures in Brass" @ Jazz Gallery,**  
 Curated by Marquis Hill  
 w/ Phillip Dizack, Keyon Harrold,  
 Billy Buss, Josh Evans, Ingrid Jensen. 7:30 & 9:30pm

**Sunday, September 27**  
**Blue Note Brunch**  
 The Jonathan Powell Latin Jazz Sextet. 11:30 & 1:30pm  
  
**"Blast of Brass" @ Brooklyn**  
**Children's Museum**  
 FREE Kids Show. 12pm  
  
**"Visionaries Night 1"**  
**@ Downtown Music Gallery**  
 Chad McCullough, John Blevins, Leo Hardman-Hill. 7-10pm

**Monday, September 28**  
 FREE Masterclass. 4pm  
 w/ Eddie Henderson @ **The New School**  
  
**"Visionaries Night 2"**  
**@ Downtown Music Gallery**  
 Jaimie Branch, Joe Moffett, Brandon Lewis. 7-10pm

**Tuesday, September 29**  
**Celebrating Eddie Henderson**  
 Discussion Panel @ **The New School**. 7pm

**Eddie Henderson Quartet**  
 + special guests Marquis Hill, Randy Brecker  
 and Dave Douglas. 8pm



See festival details and ticket info at  
**fontmusic.org**  
 Festival Pass to all 7 shows just \$100

It's sometimes said that contemporary improvisation doesn't have enough regularly working bands and too many one-off projects. The band concept is directly tied to the idea that there be somewhere to workshop said band and those have become fewer and further between—even in our fair metropolis. Enter The Jazz Gallery, a collegial space with good sound; saxophonist **Ingrid Laubrock** had the opportunity to workshop seven new pieces there with two different groups (Jul. 31-Aug. 1st). The first was a trio with pianist Kris Davis and guitarist Mary Halvorson, the second a quintet with French horn player Vincent Chancey, bassists Michael Formanek and Eivind Opsvik and drummer Tom Rainey. Laubrock first worked with Chancey, a loft-jazz veteran, in the Tri-Centric Orchestra and later in trio with reedplayer Josh Sinton. The quintet is Laubrock's first to employ two basses, although not necessarily with the temporal counterpoint of Bill Dixon, Cecil Taylor and John Coltrane—Formanek's boomy, robust approach tends to obscure the deftness of Opsvik's technique—thrumming in an explosive march with Rainey in rockish suspension or droning underneath sparse measures. In addition to Laubrock's powerful tenor and soprano, she performed two pieces on piano with a halting dissonance that gave the proceedings an even more varied palette. Chancey was the ensemble's secret weapon, show-stealing with an inventive chortle, loquaciously bridging crisp detachment with sallying tailgate. —**Clifford Allen**



Ingrid Laubrock @ The Jazz Gallery

Midway through its stint at Birdland (Aug. 13th), bassist **Ben Allison**'s quintet was in fine form, performing his originals and cover arrangements with agility and finesse. Pianist Frank Kimbrough and guitarist Steve Cardenas shared comping duties, each showing the kind of song-serving restraint that kept the group sound lithe and clear. Trumpeter Jeremy Pelt, a potential firebrand, was relatively reserved, often muting his horn and executing Allison's melodies in whispered tones. Drummer Rudy Royston was another story; with a wide smile and staccato stickwork, he created connections throughout the musical texture with chattering figures alternating with abrupt punctuations and gaps. The songs showed Allison's ear for accessible rock-based melodies married to more unusual harmonies, augmented by simple but effective contrapuntal lines. After his "Roll Credits" and "Broke" came a carnivalesque romp through "Rainy Days and Mondays", charged by Royston's infectious gospel beat and featuring fine short solos by Cardenas and Kimbrough. A re-revamped version of Allison's "Riding the Nuclear Tiger", during which Royston prodded Pelt to bolder flights of imagination and tone, was followed by a stark, elegant reading of Joe Zawinul's "In a Silent Way", with concise solos all around. On "Man-sized Safe", Royston was given free rein, outstripping his extended duet with Pelt with a show-stopping a cappella solo, all in good time.

—**Tom Greenland**


Ben Allison @ Birdland

Denizens of the Brooklyn underground, **Talibam!** has embraced noise, electro-pop, theatrical performance, free improvisation and "no-school rap", finally making it uptown in the process—that is, to the Lincoln Center Film Society where messengers Kevin Shea (drums) and Matt Mottel (keyboards) occupied the space as part of the *Sound + Vision* series (Aug. 4th). Over a timed block of 75 minutes, the pair screened a range of film footage, from abstraction to droll skits, both in dialogue with the music and apart from it. Talibam! began with pulsing, near-chaotic interplay, the drummer's fleet, diabolical undermine aided by electronic anti-beats and processed voice in powerful counterpoint to Mottel's churning, distorted Keytar wallop. Breaks of unaccompanied footage included "no-school rap reports" and tour shenanigans while the duo shifted from improvisation to a bizarre melodrama based on lyrics to their *Puff Up the Volume* LP (Critical Heights, 2012), twirling umbrellas and lamenting in front of a washed-out Yule Log projection. Ripping through another several minutes of electric free music, they closed with a few choice raps set to fake exercise videos. The set's strongest moment was perhaps midway through, as a spoken ramble through an Italian airport had Mottel in the character of a lame installation artist, the cadence shift from free music to spoken dialogue spotlighting the fact that as shambolic as they seem in performance, there is logic and continuity to their strange artistic world. (CA)

For the final night (Aug. 9th) of his weeklong residency at The Stone, **Bill Frisell** invited fellow guitarist **Julian Lage** to perform two duet sets. You wouldn't have guessed that Lage had just taken a transcontinental flight, that the pair had never gigged together before (they've shared a stage) or that their 'rehearsal' primarily consisted in jotting down a list of standards that they both knew, because very quickly they established a strong rapport with their matching clean-toned Telecaster-style guitars. At first Lage seemed to defer to the older Frisell, shadowing his every move, ghosting his phrases, but as the evening progressed they became like one big 4-handed, 20-fingered über-guitarist, so that it was hard to tell where one's idea left off and the other's began. The setlist drew on the Great American (Jazz) Songbook, including "All the Things You Are", "Days of Wine and Roses", "Stella by Starlight" and "Body and Soul", but there were surprises as well, such as Elizabeth Cotton's "Freight Train" (picked with Merle Travis-style oom-pah thumbstrokes) and The Carter Family's "Wildwood Flower". They also played several blues (Ornette Coleman's "Turnaround" and Charles Lloyd's "Island Blues"), rhythm changes heads (Sonny Rollins' "Oleo" and Benny Goodman-Charlie Christian's "Seven Come Eleven") and Steve Swallow's through-composed "Falling Grace". By the time the last tone had faded away, both Frisell and Lage had a lot of reasons to smile. (TG)



Jazz—like plumbing or politics—is often a family business; just ask the Coltranes, Heaths, Joneses, Mangelsdorffs, Kühns, Breckers and far too many parents/children/brothers/sisters/cousins to list here. A relatively new family firm is the **Rodriguez Brothers** (trumpeter Michael and pianist Robert, whose father was a drummer, surprise surprise), who celebrated the release of their fourth CD, *Impromptu* (Criss Cross) at Dizzy's Club (Aug. 5th). In the first set, the pair did exactly what a record label and audience want from a release concert: they played six of the eight tunes from the album almost in order but expanded upon them, stretching tune lengths by 50% or more (and mentioning CDs for sale). Joining them were some of the album cast in drummer Ludwig Afonso and percussionist Samuel Torres, bassist Hans Glawischig subbing for Carlos Henriquez. While Robert is the oldest (by about 18 months) and wrote more of the album's tunes, there was no sibling rivalry apparent during the performance, only a compelling and highly rhythmic take on modern postbop featuring the pianist's Herbie Hancock-like phrasing and the trumpeter's round tone, honed most notably in Charlie Haden's Liberation Music Orchestra. What Latin jazz elements there were came in subtle flashes: the perky samba of "La Guaracha" or "Love Samba"; the tick-tock percussion from Torres on the Cesar Portillo De La Luz ballad "Tu Mi Delirio" (the album's only outside tune) and Robert's deft lines on the opening title track.

—**Andrey Henkin**

Violinist **Regina Carter** dug deep down into her familial southern roots at Jazz Standard (Aug. 2nd), performing a set that stretched outside of the usual jazz repertoire, demonstrating an expansive musical world view and ability to make any song, regardless of its origin, her own. Leading a quintet that featured Marvin Sewell and Will Holshouser on guitars and accordion, respectively, along with the freewheeling rhythm team of bassist Chris Lightcap and drummer Alvester Garnett, Carter began the set with an easy-grooving reading of the countrified "Hickory Wind", her singing tone lyrically sighing over the relaxed backing. The mood brightened on Garnett's "New For N'awlins", a rhythmic tour de force that had the whole band rollicking over the composer's Second-line drumming. Carter's iPod opened the traditional Appalachian songs "Cornbread Crumbled in Gravy" and "Shoo-Rye" with original field recordings before the band put their own stamp on the pair, the former a faintly melancholy lullaby, the latter a no-holds-barred bluegrass hoedown, which built dynamically into a festive jazz jaunt with swinging guitar, gospel-tinged accordion and impassioned violin solos. Acoustic guitar, tapped bass strings and malleted cymbals opened Richard Bona's "Standing Up Straight" on which Carter's wordless vocal blended ethereally with her violin. The set closed with Duke Ellington's "Just Squeeze Me Please (But Don't Tease Me)", with Carter recalling jazz violin pioneer Ray Nance.

—**Russ Musto**



Robert and Michael Rodriguez @ Dizzy's Club



Regina Carter @ Jazz Standard

Latin jazz—if we can be excused for using such a simplistic imperial term—is typically thought of as celebratory music. While that may be true, casual outside listeners often forget that the various regions of South America are hardly idyllic. Percussionist **Samuel Torres** of Colombia tackles this notion straight on with his new ZOHO disc *Forced Displacement*, which had its CD release at Zinc Bar (Aug. 12th). The album-long suite, the result of a Chamber Music America New Works Grant, explores the decades-long conflict between the Colombian government and the FARC (Fuerzas Armadas Revolucionarias de Colombia) guerilla army, specifically the civilian populace caught in the middle. The music was written for a multi-cultural octet, four of whom were on hand for the performance: pianist Luis Perdomo, bassist Ricky Rodriguez, trumpeter Michael Rodriguez and percussionist Jonathan Gómez, the live group filled out by saxophonist Will Vinson, trombonist Noah Bless and drummer Ludwig Afonso. The group presented the 75-minute suite in its entirety, broken up into two segments, I-IV followed by V-X. One need not know the background to the music to enjoy it but Torres was as deliberate in explaining the foundation of the pieces as he was conducting his band or offering conga solos like corn kernels on a hot skillet. The triumvirate of Torres, Afonso and Gómez made the evening, in their spotlights and the bed of rhythm over which the rest of the band floated, danced or reflected.

(AH)

Multitalented brassplayer **Wycliffe Gordon** wowed an enthusiastic Harlem audience with a Friday night (Aug. 14th) free Jazzmobile concert at the Richard Rodgers Amphitheater in Marcus Garvey Park, mixing equal parts swing and showmanship in a program of contemporary and classic jazz. Kicking things off on trombone, Gordon led his quartet with Chris Pattishall (piano), Russell Hall (bass) and Alvin Atkinson (drums) on a couple of Duke Ellington favorites—"It Don't Mean a Thing (If It Ain't Got That Swing)" and "Pie Eyed Blues"—sharing the spotlight on both with bowed bass and effusive conversational 'talking' drums. An unaccompanied trombone solo laden with slurred notes, buzzed tones and smears introduced an incendiary rendition of John Coltrane's "Impressions" featuring explosive piano, buoyed by both furiously fast walking bass and relentless drumming. Stepping up to the microphone Gordon delivered a convincing Satchmo-styled vocal for Jimmy McHugh-Dorothy Fields' "On the Sunny Side of the Street", then soloed on trombone and slide trumpet as couples young and old danced in front of the stage. A Latin-ized arrangement of Freddie Hubbard's "Little Sunflower" followed on which each of the players stretched out, with galloping drums driving Pattishall's montuno on a double-time section. Gordon ended the show with a blues, singing "My baby done left me, I guess I did somethin' wrong", leaving the crowd wanting more.

(RM)

## WHAT'S NEWS

A screening of *Mary Lou Williams: the Woman Who Swings the Band*, directed by Carol Bash, will take place at Harlem Stage Gatehouse Sep. 22nd at 7:30 pm along with a solo performance by pianist Geri Allen and a panel discussion with Bash, Allen and Columbia professor Dr. Farrah Jasmine Griffin. For more information, visit [harlemstage.org](http://harlemstage.org).

The application for the **Thelonious Monk Institute of Jazz Performance** is now open for students entering in fall 2016. The tuition-free, graduate-level program takes place at UCLA's Herb Alpert School of Music. For more information, visit [monkinstitute.org](http://monkinstitute.org).

Bassist **Ben Allison** has been reelected as Vice President of the Recording Academy, NY Chapter.

The **Institute of Jazz Studies at Rutgers University** has named its new director. Wayne Winborne spent the last five years at the helm of The Winborne Group, a strategic consulting firm, and will now preside over one of the world's largest jazz archives. For more information, visit [newarkwww.rutgers.edu/IJS/index1.html](http://newarkwww.rutgers.edu/IJS/index1.html).

**Birdland Jazz Club** has announced the formation of an Artists Management company, AB Artists, to "provide artist services ranging from personal management and domestic booking to royalty administration, recording production and administration, and career development." Its current roster includes Ravi Coltrane, Robin Eubanks, Benny Green, Jane Monheit and Nicholas Payton. Additionally, Birdland has announced plans for the Birdland Theater, a 100-seat theater occupying the lower level of the club and featuring cabaret, jazz, dance, burlesque and comedy, for a Spring 2016 opening. For more information, visit [abartists.nyc](http://abartists.nyc) and [birdlandjazz.com](http://birdlandjazz.com).

Starting this month and continuing through November, the **New School** will present live conversations with legendary pianist Randy Weston at its Tishman Auditorium (66 W. 12th Street). The schedule is: Sep. 10th—Who Is Randy Weston? A Conversation with Robin D.G. Kelley; Oct. 13th—The Ganawa: Abdellah El Gord And Randy Weston Present The Traditional Music Of Morocco; and Nov. 17th—Senegalese Master Drummer Doudou N'Diaye Rose. For more information, visit [jazz.newschooledu](http://jazz.newschooledu).

The National Jazz Museum in Harlem and the Bronx Museum of the Arts have partnered on the exhibition **More Than A Tinge: Latin Jazz**. It will open with a free concert Sept. 14th at 6 pm. For more information, visit [jmih.org](http://jmih.org).

The death knell has been sounded for 48th Street between Sixth and Seventh Avenues, known as **Music Row** for its many musical instrument stores over the decades. Rudy's Music Stop closed its doors last month (it still has a location in SoHo) and the final remaining store, Alex Musical Instruments, will do so before the end of the year.

Two New York City jazz composers were given Honorable Mention in the **Seattle Women's Jazz Orchestra's** third annual contest for women composers: Migiwa Miyajima and Gizem Gokoglu. For more information, visit [swojo.org](http://swojo.org).

**American Music Pioneers'** set of 35 jazz trading cards, featured in our 2014 Holiday Gift Guide, have been included in the jazz studies curriculum of Frank Sinatra School for the Arts in Astoria. For more information, visit [americanmusicpioneers.com](http://americanmusicpioneers.com).

Vocalist **Alexis Cole** sang the National Anthem at an August Mets game at Citi Field, inspiring the team to a 4-0 victory over the visiting Colorado Rockies.

The Fall 2015 term of Jazz at Lincoln Center's **WeBop** (an interactive jazz class for children ages eight months to five years) is open for enrollment. Weekly classes are 45 minutes and held Sep. 22nd-Nov. 15th in the Irene Diamond Education Center at Frederick P. Rose Hall. For more information, visit [jazz.org/webop](http://jazz.org/webop).

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





# ARTURO O'FARRILL

BY RUSS MUSTO

*The scion of Latin Jazz nobility, pianist Arturo O'Farrill first garnered attention on the jazz scene in the '80s with Carla Bley and later worked in a wide variety of musical contexts—from Dizzy Gillespie to Lester Bowie—before joining and then assuming leadership of the Afro Cuban Jazz Orchestra founded by his father, Latin music legend Chico, in the '90s. As leader of his own Afro Latin Jazz Orchestra, O'Farrill has advanced the Latin jazz tradition into the 21st Century, as evidenced by his 2014 Grammy Award-winning Motéma album The Offense Of The Drum.*

**The New York City Jazz Record:** You have a new album coming out on Motéma Music that was recorded in Cuba, coincidentally, on the heels of a most historic occurrence. Talk about the circumstances surrounding the recording of *Cuba: The Conversation Continues*.

**Arturo O'Farrill:** The record itself has really been many years in the making. The first discussion that I had about the record was in 2002, when I started going to Cuba and the idea that the conversations between [percussionist] Chano Pozo and [trumpeter] Dizzy Gillespie not ending with death and revolution, but continuing on some plane somewhere in some dimension with these old guys just sitting around still trying to connect the dots. And so the idea for me is that we would commission some American and Cuban composers to imagine what that music would sound like—that music that Dizzy and Chano were still creating, still talking about, still envisioning. It is a music that Dizzy Gillespie called neither jazz nor AfroCuban, but universal music. And we were beyond blessed to be in Havana performing at the Plaza Jazz Festival and recording this very album when the announcements were made by President Castro and President Obama that the normalization of relations would begin and that the pursuance of diplomatic relations would ensue.

**TNYCJR:** What was the atmosphere like?

**AO:** The elation, the energy, the incredible feelings made it on to every single note on that record. The studio environment was charged with anticipation. Cubans were dancing in the street, crying with emotion. It was an unbelievable thing to be able to be there and to record with that energy in the air. Our guest composers included Michele Rosewoman, Yasek Manzano, Alexis Bosch, Zack O'Farrill, Michel Herrera, myself, Dafnis Prieto and a cast of performers that you wouldn't believe: Cotó [Juan de la Cruz Antomarchi], Bobby Carcasses, Jesús Ricardo [Anduz]—a young trumpet player of the age of all of 17 who will blow your mind. Our guest performers included the amazing Rudresh Mahanthappa. And the music will bear testament to the idea that there is neither jazz nor AfroCuban, but a musical fusion; a music in which both sides treat each other with mutual love and respect. The jazz not looking down on the Cuban as

exotic and the Cuban not looking up to the jazz on some pedestal.

**TNYCJR:** The centerpiece is your composition “The Afro Latin Jazz Suite”, which you debuted at the Apollo Theater, who commissioned the work to commemorate your father, Chico O'Farrill, and his landmark “The AfroCuban Jazz Suite”.

**AO:** The thing about “The Afro Latin Jazz Suite” is that it's not being a nostalgic nod to my father; it's a real commemoration of his artistic aesthetic. My father was a forward-looking musician. He wasn't content to sit on what made his bread and butter. He wasn't content to write mambos for Count Basie records... My father was a searcher, he was a wanderer, he spoke the truth. He sought art over commerce and I think that's the legacy that I want to continue.

**TNYCJR:** Your orchestra has certainly evolved.

**AO:** It's easy enough to have a repertory orchestra, but to understand that when Louis Armstrong first started scat-singing people thought he was nuts. When Charlie Parker first started playing bebop Louis Armstrong said it was Chinese music because he didn't understand it. And I'm fairly certain that if Charlie Parker had heard Ornette he would probably have thought it was awful. Every time you go back and play a master's music in an attempt to recreate a moment or to reaffirm your musical centrality, you are making a big mistake... In my opinion what you need to do is capture the spirit of adventure, the love of progress and art and social justice that these master musicians sought to accomplish with their music. They were changing, they were restless; my father was restless, I'm restless. Why? Because, you know, things have to change. On my album I think that we prove that [Secretary of State] John Kerry, President Raul Castro, President Barack Obama are also restless. They want to progress, they want to move the vision forward. And now that we have embassies, Ambassador [Jeffrey] DeLaurentis, Ambassador [José Ramón] Cabañas [Rodriguez], in Cuba and in Washington, D.C., we're on real conference. This is change. This is not your father's mambo. This is some different stuff that's going on. And I would just add too that for those people who are open-minded, who want to go on a journey, man, write your legislators, write your state senators, write your congressmen, tell them that we need to dismantle this embargo that has kept these impoverished people poor for so many decades. We need to change so many things in our lives; so many of the causes...like my dad said, my job is to move things forward.

**TNYCJR:** Do you feel that the cultural exchange between Cuba and the United States, specifically in the world of jazz, has helped things come along to where we are now?

**AO:** Oh, of course it did. We didn't just go to Cuba to put on a show, record an album and show how great we were. Man, I've been there year after year after year. I took my family there to understand the culture. Paquito [D'Rivera] accused me of tourism. Man, nothing could be further from the truth. Just going to Cuba—and when I started going it was no fun—we went there to prove a point: that people are people. That what unites us is not ideology or commerce, but what unites us is the love of community, the love of culture, the love of humanity. No matter who is in charge someone is going to be getting over, but at the end of the day there are still babies to feed, clothes to

(CONTINUED ON PAGE 46)

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# RON HORTON

BY SEAN FITZELL

It's a project that spans more than 20 years and evolved through different permutations. But the kernel remains: a love for the music of the late pianist Andrew Hill. The project has now come full circle for trumpeter Ron Horton as he brings its latest two iterations to Greenwich House Music School this month, the same venue that hosted a Jazz Composers Collective (JCC) concert dedicated to Hill's music in 1995.

"There's something about Andrew's music... something kind of spiritual, kind of positive, kind of uplifting," says Horton. He played in and was musical director for Hill's bands in the late '90s-early '00s. Horton arranged Hill's musical sketches for the bands and his contributions permeate *Dusk* (Palmetto, 1999) and *A Beautiful Day* (Palmetto, 2002). Horton also transcribed many of Hill's early compositions and arranged them for his own big band concert in 2000.

For the first concert, Horton will perform Hill's music exclusively with his sextet of saxophonists Marty Ehrlich and Marc Mommaas, pianist Frank Kimbrough, bassist Dean Johnson and drummer Tim Horner. The Ron Horton/Tim Horner Tentet includes the same rhythm team and adds vibraphonist Mark Sherman, trombonist Mike Fahn, trumpeter Nathan Ecklund and saxophonists Scott Robinson and John O'Gallagher. Their performance will include music by Hill and by the co-leaders. Both groups have honed their approach over the last six years and Kimbrough, Horner and Horton trace their musical association back to the early '80s.

"I definitely was drawn to people that were thinking in a different way," says Horton. He met Kimbrough at a jam session in Washington, DC, likely at the One Step Down while home on a break from Berklee College of Music. It was at Berklee where he met Horner and began developing his signature melodic approach. Unlike many of his contemporaries, who favored chops—playing faster and higher notes—Horton pursued a deeper focus on melody. It still informs his playing on both trumpet and flugelhorn. His solos feel like natural extensions of the compositions, often unfurling in long lines of beautifully intoned notes, rather than smears of texture or extended techniques.

Around 1981-82, Horton relocated to New York City to pursue music, as did Kimbrough and Horner. Though lacking gigs, Horton reflects that they used the time wisely, listening to and absorbing an array of music. Horton and Kimbrough collected Hill's music and the pianist would later introduce Hill to Horton's transcriptions. Playing trumpet alongside saxophonist Jane Ira Bloom was an early breakthrough, which became a lengthy association. Around the time he recorded on her *Art and Aviation* (Arabesque, 1992), the JCC was forming.

The JCC was a way for musicians to support each other, play a variety of music, develop as bandleaders and create a scene. It included Horton and Kimbrough, bassist Ben Allison and saxophonists Ted Nash, John Schroeder (early on) and (later) Michael Blake. Horton

fondly recalls the early concerts as being great, if not making any money. "The guy [Horton] is just a consummate musician. I've never, ever seen him show up for anything unprepared, no matter what," says Kimbrough. "He plays well with others...he's very intuitive and simpatico with whoever he's playing with and that's all the time."

The JCC gained greater notice thanks to Horton's discovery of about three-dozen unrecorded Herbie Nichols compositions at the Library of Congress. They performed the material in concert and recorded some of it for three well-regarded albums. The JCC spawned a number of projects for its members and Horton contributed significantly to recordings by Nash and Blake and was a fixture in many of Allison's ensembles. "Ron has an instantly recognizable timbre and approach to playing," Allison says. "He often employs large intervals, which give his melodies a very distinctive sound." This sound elevated a half-dozen of Allison's albums and many live shows.

Horton's work in the JCC also led to composing grants from Mary Flagler Cary Charitable Trust and Meet the Composer. He released his leader debut, *Genius Envy* (OmniTone), in 1999. The evocative compositions boasted hints of classical inspiration and humor. The followup, *Subtextures* (Fresh Sound-New Talent, 2002), included pieces from classical composers Olivier Messiaen and Frédéric Chopin alongside his own and one each from Hill and Kimbrough. The music was more open, with the ensemble given room to stretch. "The less you give to people then the more they can put their own stamp on it and that's what I prefer," says Horton. It's an approach that Hill took even further. As Horton and Kimbrough relate, Hill constantly deconstructed his pieces and changed voicings without telling the band. This kept them uneasy, but the goal was for the pieces to be free-flowing and require the musicians to be fully in the moment.

"To try to codify that music sometimes seems pointless. But the music is so great it has to be played," says Kimbrough of Hill's compositions. "Andrew was a very special cat and any way we can honor him I think is something that his memory deserves." For the shows this month, the focus will be on Hill's later material, as Horton and Ehrlich have strong attachments to the music they played together back then.

Horton teaches through the New York Jazz Workshop and New York Jazz Academy and privately more often than he had in the past. He strives to make it enjoyable for students, recognizing the need to keep them engaged to continue playing and learning. He views teaching as a balance of instructing and coaching to help students get from point A to point B as they improvise.

From teaching more frequently, he's come to recognize something about improvising that may also be applied to his musical journey: "Improvising is a phenomenon to me, it's so abstract. It is a lifetime endeavor, really." ❖

For more information, visit [ronhorton.net](http://ronhorton.net). Horton is at Greenwich House Music School Sep. 12th with his Andrew Hill Tribute Sextet and 17th with the Ron Horton/Tim Horner Andrew Hill Tribute Tentet. See Calendar.

#### Recommended Listening:

- Allan Chase Quartet—*Dark Clouds* (Accurate, 1994)
- Herbie Nichols Project—*Love Is Proximity* (Soul Note, 1995-96)
- Ron Horton—*Genius Envy* (OmniTone, 1999)
- Andrew Hill—*A Beautiful Day* (Palmetto, 2002)
- Ben Allison—*Cowboy Justice* (Palmetto, 2005)
- Ron Horton—*It's a Gadget World* (Abeat, 2006)



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# GARY BARTZ

## MUSICAL WARRIOR

BY JOHN PIETARO

Imagine if you will a Brooklyn coffee house and the conversation of two hipsters as it may have been heard. Williamsburg looms just beyond the doorway, listening in. The elder fellow, beaming with recent-grad vigor, is holding court. His notable topic: '60s jazz and radical politics. He lectures on the Black Arts Movement, dropping such names as "Amiri" and "Shepp" while quizzing the other guy with quotes from the AACM playbook. His young charge sips a latte, tersely commenting, "Word". Suddenly, he begins to tap out a Latin rhythm on the table and sing in a loud voice. As others in the house look up from iPads, he bellows, "Rivers I have seeeeen and rivers I have knooooown. Ancient in the wooorld and older than the blooooood, I've known rivers! I've known rivers!" "Yeah, dude!" jazzbo exclaims, fist-bumping his companion. "Gary Bartz!" By the time the other patrons resume web surfing, the hipster pair are toasting their muses over another round of overpriced coffees.

Measures of cool are determined by public favor and the passage of time, but the artist-activist reigns eternal. Gary Bartz, a fiercely independent musician, hits 75 on Sep. 26th. For well over a half-century, he has worked with some of the greatest figures in this music. His discography, a testament to African-American arts traditions, speaks with pride and unabashed radicalism but through an immediately welcoming voice. From the adventurous, socially conscious band of drummer Max Roach and vocalist Abbey Lincoln to the burning hardbop of drummer Art Blakey's Jazz Messengers, from the divergent worlds of pianist McCoy Tyner and singer Phyllis Hyman to the bold paths of saxophonists Jackie McLean and Pharoah Sanders, poet Amiri Baraka, drummer Norman Connors and, of course, the groundbreaking Miles Davis band, Bartz' alto and soprano resound. His contributions as a bandleader also march to their own musical foray, but the objective is always communication with his audience. Bartz' experiences are embedded in the social and musical fabric of the nation. He's known rivers and then some.

"My parents were serous listeners and we would go out as a family to see all of the bands who came through Baltimore, where I'm from. But we were close enough to New York to visit there often. There was so much going on in New York—I knew I had to move as soon as possible. For a young musician, it was the place to be." In addition to the music, Bartz had another, more urgent reason to relocate. "Baltimore was a segregated city," he explained. "I just couldn't remain there." By 1958, he'd moved to NYC's Lower East Side. Though formal training came from classes at Juilliard, perhaps the more important tutelage was obtained during conversations with Roach, Lincoln, Baraka (then LeRoi Jones), Alan Ginsberg and other revolutionary artists in his immediate purview.

"Max was like a father-figure to me. He was a great thinker. We would get into long discussions about politics, Black Nationalism and history. This was a revelation. Parties at Max' place included not only all of the great musicians but people like Adam Clayton

Powell, Jr. Max also sent me to check out Lewis Michaux' [African National Memorial] Bookstore in Harlem." Malcolm X was a frequent visitor to this noted civil rights bookstore. "My friends and I would follow him around. We would see him at Michaux' or the Shabazz Restaurant or just walking around the streets. Malcolm was brilliant, an intellectual giant with a magnetic personality."

Bartz was a regular visitor to the Five Spot after the Ornette Coleman Quartet began their now mythic residency. "From the moment he landed in town, I knew that Ornette was changing the musical landscape forever. And the horn. I view him as only one of three musicians to completely revolutionize the saxophone. The other two were Lester Young and Charlie Parker."

Downtown was a veritable wonderland for the young Bartz. He began playing with an early version of Charles Mingus' Jazz Workshop, then at the Village Gate. The bassist became another important figure in Bartz' career and philosophy. Bartz became absorbed in the concept of The New Thing as a voice, a symbol of liberation. The Mingus band played an almost entirely improvisational repertoire, guided only by the leader's brief motifs sung quietly to various key players. Bartz' section-mate in the band was reed player Eric Dolphy. The two became close friends and spent Wednesday afternoons at Dolphy's loft playing the most difficult duets they could find at the nearby Carl Fischer Music store.

By 1964 Bartz had become a member of the Roach-Lincoln band and it was here that his reputation was forged. This ensemble had already achieved considerable celebrity with its release of *We Insist: Freedom Now Suite* four years prior, so significant a statement that the band continued to feature it. Bartz would go on to create music with Roach intermittently over the years, including a foreign tour that brought the band to Shah-led Iran. The performances of the suite became intense in lands held by Western imperial powers. Roach insisted that the ensemble wear tuxedos to garner respect when playing this piece. "This was a concert, not some gig, and Max wanted it to carry that weight. He gave strict orders that the musicians could not smile during the music." The internationalist angle also featured into Bartz' anti-war activism, with Vietnam becoming more and more in the public debate. "People were taking a stand. The world didn't need just another musician—there were plenty of them ignoring the issues. We were living in an unjust society; I had to speak up."

Gary moved on to the Jazz Messengers in the mid '60s, part of a lineup that included both Lee Morgan and Freddie Hubbard on trumpets. The Messengers' 1965 LP *Soul Finger* marked Bartz' recording debut. Within a year, however, he'd begun working with various other artists, developing particularly strong ties to Tyner. In 1970, Bartz bested every other saxophonist on the scene when he got the call to join Miles Davis' band. After a decade of great success, offering visions of how vast a palette he could cast, Miles had truly reached a mass audience: *Bitches Brew*

turned the trumpeter into a rock star. "Miles saw me playing at Slugs' with McCoy. A week later I was in rehearsal with him and then on stage. The third gig we had was the Isle of Wight Festival. Wow. I walked out and saw the audience of half a million go so far back that it disappeared into the horizon," Bartz recalled. "I always wanted to be in this band—but the way it was when Coltrane was in it! Everything was so loud that I really couldn't hear myself. I honestly didn't think I would last too long, planning on leaving in two weeks. But I came to realize that the actual music wasn't any different, just the instrumentation. Miles' new sound was still based on modes, the blues." He remained with the Davis band long enough to be featured on the legendary concert recording *Live Evil*.

During his time with Davis, Bartz also formed his own ensemble, the Ntu Troop (named for the Bantu word for unity), which explored musical genres but maintained a fervent political message. Though he'd actually recorded several albums by this point—including 1969's *Home*—the work of the Ntu Troop was deeply personal. The ensemble offered significant output during the early '70s, including two volumes of *Harlem Bush Music*, but it was 1973's *I've Known Rivers and Other Bodies* that is perhaps best remembered. Recorded live at Montreux, this album featured Bartz' vocals as well as his horn. He composed the title song to Langston Hughes' 1921 poem, "The Negro Speaks of Rivers". First published in the early Black revolutionary journal *The Crisis*, the piece was a call to arms. Hughes led the Harlem Renaissance, became celebrated as one of the great American poets, yet fell victim to the "Red scare" blacklist by the late '40s. The symbolism for the people's struggle of the early '70s was apparent.

This period also illustrated Bartz' musical development. Soaring improvisations reflected the strong influence of John Coltrane. Bartz infused elements of fire music with funk-derived urban rhythms, a formula that would carry him through many years. More recently, however, he has redirected his music back to the more acoustic place where he'd begun, albeit informed by the decades. Work with the all-star Heads of State ensemble and his 2012 release *Coltrane Rules* (on his own OYO label) speak as much about where he's been as means to go next. Through nearly 100 recordings, he remains a musical warrior. ❖

For more information, visit [garybartz.com](http://garybartz.com). Bartz celebrates his 75th birthday at Dizzy's Club Sep. 23rd-24th and is also at Smoke Sep. 18th-20th with Eddie Henderson. See Calendar.

### Recommended Listening:

- Art Blakey — *Soul Finger* (Limelight-Verve, 1965)
- Max Roach — *Members, Don't Git Weary* (Atlantic, 1968)
- Gary Bartz Ntu Troop — *I've Known Rivers and Other Bodies* (Prestige-Fantasy, 1973)
- Gary Bartz — *West 42nd Street* (Candid, 1990)
- Gary Bartz — *Coltrane Rules: Tao of a Music Warrior* (OYO, 2000)
- Gary Bartz/Larry Willis/Buster Williams/Al Foster — *Heads of State* (Smoke Sessions, 2015)



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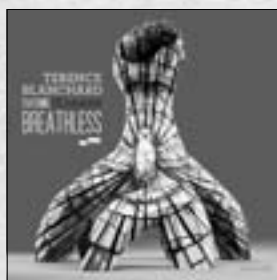
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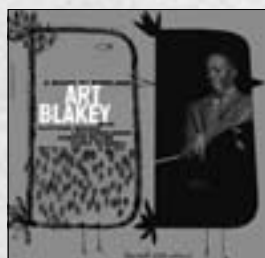


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# STEVE POTTS

BY CLIFFORD ALLEN

Sometimes it's hard to separate a musician from the ensemble in which they've done their most fruitful work. One has only to think of saxophonists Johnny Hodges and Paul Gonsalves with Ellington, Franks Foster and Wess with Basie or Jimmy Lyons' quarter-century relationship with pianist Cecil Taylor. Alto/soprano saxophonist and flutist Steve Potts was the dry, acerbic charge to soprano saxophonist Steve Lacy (1934-2004) in the latter's small groups from 1971-96. While playing outside such an orbit he's been impressive, it is as the sinewy counterpoint to Lacy's golden galumph that Potts gained his following.

Potts was born on Jan. 21st, 1943 in Columbus, Ohio and moved to Los Angeles at a young age. "It was a bit of a cultural shock—I'd just started high school on the West Side and I'd always been interested in music. When I got to school my music appreciation teacher was [saxophonist] Charles Lloyd and he was a revelation for me musically. I had musicians in my family, but when I met Charles I was influenced enough to study with him privately and take it seriously. My family wasn't that excited, of course, because they wanted me to go out and get a job!" Even though music was briefly sidelined to appease his parents, Potts followed Lloyd to New York in 1963 and hit the Village at the right time, when a creative foment was really taking hold, and took lessons with Eric Dolphy. Potts had already begun working in music somewhat; a neighbor was actor Bernie Hamilton, brother of drummer Chico Hamilton, Lloyd's employer. Upon arrival in New York, Potts was able to begin working with Hamilton and vibraphonist Roy Ayers, later making his recording debut with the drummer in 1968.

However, it wasn't long before Potts arrived in Europe—"I was winding up a period with Chico where we went to Mexico and Central America and I got back to the States and wanted to keep traveling. The political situation was very, very heavy at the time as you know,

the racial situation, and I wanted to see what else existed. I got a gig when I arrived in 1970, with [vocalist] Brigitte Fontaine and I started hanging out with her and the Art Ensemble of Chicago and [trumpeter] Alan Shorter and I had a group together pretty quick too." Coming from Hamilton's group, the free music that was being explored in Paris and New York at the outset of the '70s might seem like a far cry from groovy Latin-inspired chamber-jazz, but Potts had gotten to know other young, progressive players and was fascinated by the "evolutionary aspects of the music—Cecil Taylor, Ornette, Coltrane—there was so much going on and it was a rich, inspiring period. Studying with Eric, of course, opened many doors."

In Paris, Potts met Lacy—he'd already heard a few of his records—and was asked to join his group. "[Lacy's] music was so interesting, as far as I was concerned and it was something I realized I could devote myself to and grow in," and while at the outset Potts and Lacy had different approaches, they evolved into something of a unit within the quartets, quintets and sextets that the soprano saxophonist assembled. "This was conscious to a great extent because I knew that technically I could not be Steve Lacy—he was and is one of the virtuosos, not only of the soprano saxophone but of this music. I had to concentrate on my own sound and my own way of functioning; we talked about certain things but mainly we worked together every day. When we weren't performing, I'd go to his house and we'd take our horns out for a couple of hours and improvise. Then he'd take out some music and we'd work on a tune or two and this allowed us to perform duo concerts without a rhythm section or accompaniment because of the complicity that existed from our practicing together for many years."

Despite being relatively ensconced in Lacy's world—composing for that group, Potts says that "when we played my music, it just sounded like Steve Lacy's tunes!"—he was able to record in other situations as a sideman and composed or arranged music for theater, film and poets (like Lacy, he's a champion of inter-media environments). Currently Potts teaches master classes in Paris and Italy, including for concert musicians who struggle with stage fright. From playing

alongside many of this music's greatest improvisers, he understands that "being of a certain caliber myself, I had to learn how to act with and react to people who musically I couldn't even hold their coats. What do I have to be afraid of? If you play with fantastic musicians, you'll at least sound competent because they know how to play something that can assist you and bring everybody up." ❖

For more information, visit [stevepotts.net](http://stevepotts.net)

## Recommended Listening:

- Chico Hamilton—*The Gamut* (Solid State, 1967)
- François Tusques—*Intercommunal Music* (Shandar, 1971)
- Steve Potts—*Musique Pour le Film d'Un Ami* (Un-Deux-Trois, 1974)
- Steve Lacy—*Esteem: Live in Paris, 1975* (Atavistic Unheard Music Series, 1975)
- Steve Potts 4—*Pearl* (Caravan, 1990)
- Steve Lacy—*We See* (Thelonious Monk Songbook) (hatHUT, 1992)



## LEST WE FORGET

# STAN GETZ

BY GEORGE KANZLER

When tenor saxophonist Stan Getz (Feb. 2nd, 1927-Jun. 6th, 1991) achieved stardom with Woody Herman's "Early Autumn" in 1948, he was just 21, but had been playing professionally for half a decade with various big bands before joining the Four Brothers sax lineup of Herman's Second Herd in 1947. That recording wasn't Getz' only encounter with the hit charts. In 1952 his tenor was the featured lead on guitarist Johnny Smith's "Moonlight in Vermont" and his recording of the bossa nova "Girl from Ipanema" with singer Astrud Gilberto peaked at #5 on the *Billboard* Hot 100 in 1964.

His reputation was just as strong among jazz critics and cognoscenti. Sonny Rollins and John Coltrane may have been pioneering new avenues for the tenor, but Getz was the acknowledged master of an older tradition, derived from Lester Young but fashioned into one of the most distinctive voices of the modern era. It was an immediately identifiable sound, keening, plaintive and, unlike Rollins and Trane, unabashedly romantic. And although ballads were his sweet spot, Getz proved he could swing and romp as well as those other two giants.

In the late '50s, Getz moved to Sweden—where

heroin was readily available—for a couple of years, but returned in 1961, when he commissioned composer-arranger Eddie Sauter to write a "with strings" album for him. The result, *Focus*, remains not only one of the high points of Getz' career, but also stands as the most creative wedding of jazz soloist and strings yet made. Soon after, Getz hooked up with guitarist Charlie Byrd to bring the Brazilian bossa nova style to American audiences, first with their hit "Desafinado" and then with Gilberto, although that collaboration imploded because Getz disparaged her vocal abilities. She wasn't the only one he disliked; in fact, his version of Benny Goodman's "the ray" (a stare which the bandleader leveled on a musician who he was dismissing) was notorious among those with whom Getz had fallen out. One possible reason Getz is not as revered may be his cantankerous personality. After all, he was an addict most of his life and as mercurial as that lifestyle often is. As fellow Four Brother Zoot Sims famously put it: "Stan is a nice bunch of guys."

He was also a musical perfectionist, one who constantly challenged himself with new formats and personnel. After his bossa nova period he led bands featuring vibraphonist Gary Burton and pianist Chick Corea and worked with drummer Roy Haynes. He also ventured into soul jazz and jazz-fusion while never abandoning his romantic tendencies, a mid '70s highlight being his collaboration with pianist Jimmy Rowles (*The Peacocks*). And although Getz would lash

out at noisy audiences in jazz clubs, he never abandoned his love of that intimate setting, working with top musicians such as pianists Lou Levy, Jim McNeely and Kenny Barron. It was in duo with the latter that he recorded his valedictory triumph, *People Time*, at a Copenhagen jazz club shortly before he died.

I leave the final word here to late *New Yorker* jazz critic Whitney Balliett: "The sweet, nagging beauty of Getz' ballad playing has gone largely out of fashion and out of jazz. This is particularly noticeable in the playing of young saxophonists. John Coltrane's influence—the guttural tone, the screams, the animal noises—remains pervasive. These saxophonists should listen to Getz. He may have worn his troubled Jewish heart on his sleeve, but, at his best, he could play rings around God." ❖

A Getz tribute is at Lehman College's Steve Getz Music Hall Sep. 11th. See Calendar.

## Recommended Listening:

- Stan Getz—*The Complete Roost Recordings* (Roost-Blue Note, 1950-54)
- Stan Getz/Oscar Peterson—*Stan Getz & The Oscar Peterson Trio* (Verve, 1957)
- Stan Getz—*Focus* (Verve, 1961)
- Stan Getz/João Gilberto—*Getz/Gilberto* (Verve, 1963)
- Stan Getz—*Captain Marvel* (Columbia, 1972)
- Stan Getz/Kenny Barron—*People Time* (*The Complete Recordings*) (Verve-Sunnyside, 1991)



# 482 MUSIC

BY KEN WAXMAN

A maxim like “you can take the boy out of the country, but you can’t take the country out of a boy” possesses more than a kernel of truth if you substitute Chicago for country and the 482 Music label for the boy. After more than a decade in New York, label-owner Mike Lintner says ruefully that many people still consider 482 a Chicago enterprise, even though the majority of the 90-odd releases it has put out since 1997 aren’t by Chicago artists. “It was the *Document Chicago* series, our close relationships with Chicago media and, I guess, to some extent [drummer] Mike Reed, that gave the label the Chicago identity,” explains Lintner, who lived in Chicago during the first six years 482 existed. “A record label can be run from most anywhere,” he insists, “and New York’s not a bad place to do it.”

It was Lintner’s constant attendance at the Sunday night sessions at Chicago’s Hungry Brain, curated by Reed and [cornet player] Josh Berman, which introduced him to up-and-coming Chicago players he felt should be recorded. At that point Lintner was winding down the operations of the indie record store he ran and had already released some rock CDs under the 482 Music imprint. As a fan of creative music in all its manifestations, Lintner decided to put out Reed’s The Treehouse Project’s *The Picture Show*. Just before that Bay area shakuhachi player Philip Gelb offered 482 a quartet session that became *The Space Between* with bassist Barre Phillips. “What a way to start,”

exclaims Lintner. From then on most 482 releases were jazz or free improv. “I met Mike when he was intrigued with the scene I was involved in and started to come to a lot of the concerts,” recalls Reed, who has led 12 projects for 482. “I wanted to gain insight on how to put out records and he started releasing free jazz and improvised music. Soon 482 grew up as a label and I grew up as a musician.”

“It’s incredibly hard to find a label, so once you have one that wants to work with you, one would be hard pressed to leave that situation,” he adds. “I have releases with other labels, but they’re releases mostly by people that have no personal connection to me. The point is that anyone who would want to [release records] and do it for so long that it becomes part of his life and the lives of the artists he works with creates a testament.”

Part of the testament is the label’s name, which Lintner reveals “was meant to evoke nothing. It’s not even an area code.” But like other oddball brands such as search engine Bing, it has remained constant throughout the label’s history. What hasn’t remained constant is the media on which 482 sessions reach the public. “We’ve done LP only, LP with DL, LP with CD and of course CD only,” elaborates Lintner. “There are even two digital-only releases. There’s not any rule for how the decision is made. It’s a combination of what feels right to me and what the artist wants. Some things I’ve wanted to do on LP but the artist didn’t and so the project went elsewhere. I think you will see more LPs than CDs in the future from 482. I can tell you from sales that the popularity of the CD has fallen far from its heyday. I believe 50 years from now you’ll be able to buy a record player but not a CD player.”

At the beginning Lintner approached musicians to record for 482, “but it didn’t take long before artists came to us. Now there are more available artists and recordings than there are labels to release them.” Although he prefers to be involved with a project from its beginning, artists often send him finished or near-finished work. “How would you say no to something that arrives on your doorstep that you love at first hearing?” he asks.

Pianist Greg Burk provided one of those in 2004. “I was a fan of 482 Music and had just completed a trio recording, *Nothing, Knowing*, with [bassist] Steve Swallow and [drummer] Bob Moses. I sent Mike a copy; he expressed interest and so began our collaboration. We’ve collaborated on five recordings and hopefully will continue to collaborate. My philosophy is that freely improvised music inhabits the same space as playing on structures. Mike understood and appreciated this approach. Mike’s support for younger creative artists has a real impact on the scene and a generation of composer/performers. I’ve worked with other labels but 482 is the most uncompromising in that they release consistently new and challenging music.”

Another challenge that 482 attends to is the financing of the session. Selling the inventory of his record store plus sales of the label’s rock CDs in its pre-jazz infancy helped pay for early creative music sessions; the label now uses the sales of older discs to finance subsequent ones. “We pay for all costs, once we’ve agreed to work together. For example if we’re delivered a finished recording we don’t necessarily pay the recording costs already incurred. There may

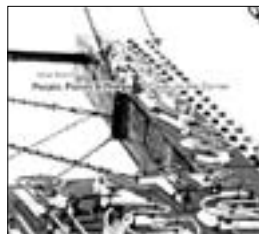
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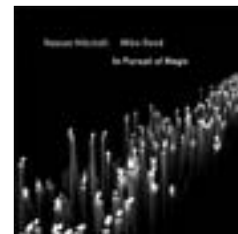
Koan  
Tyshawyn Sorey



The Path Here  
Greg Burk Trio



Clean on the Corner  
Mike Reed's People, Places & Things



In Pursuit of Magic  
Roscoe Mitchell/Mike Reed



After All Is Said  
Tomas Fujiwara

## VOXNEWS

# ESSENCE OF COALESCENCE

BY KATIE BULL

This month highlights vocalists who are catalytic, whether inspiring ensemble unions, reimagining interpretations or sparking their ensembles’ energy.

Let’s start with the indescribably fun, free and expansive sounds of trumpeter/ukulele player Ersilia Prosperi’s Sardinian/Italian sextet “OU” (egg in Sardinian dialect); in their second recording *Scrambled* (Spoot-Public Eyesore) lead vocalist **Martina Fadda**’s stunning voice is front, center and thread within the fission of the Rome-based band’s energy, often igniting it. Fadda’s range is wide, her timbres a mix of silky and brassy texture delivered with zero false flourish. Fadda and the band succeed in blurring boundaries between jazz, world music and boldly poetic soundscapes.

Continuing in the adventurous earth-meets-alternate realms vein, the sonic planes of John Zorn’s epic Masada project continue on *Gomoray: Book of Angels, Volume 25* (Tzadik). The culminating language created by a cappella vocal quartet Mycale—**Ayelet Rose Gottlieb, Sofia Rei, Sara Serpa and Malika Zarra**—is drawn from a variety of texts including Portuguese, Berber, Hebrew, French and Spanish. In synchronous percussive and harmonic unity the singers are

simultaneously individuals and one. Members of Mycale have arranged Zorn’s melodies in harmonies and rhythmical configurations and share producing credit. Do not miss their heavenly sounds at the release event at The Stone (Sep. 19th). Mycale is in residency at The Stone Sep. 15th-20th with the individual members’ projects also featured.

Make a pilgrimage to Birdland (Sep. 15th-19th) for the CD release event of *The Royal Bopsters Project* (Motéma Music) starring vocalists **Amy London, Darmon Meader, Dylan Pramuk and Holli Ross**. This will be a multi-generational gathering of powerhouse vocalists celebrating the lineage of jazz vocalese in a residency featuring jazz vocal icons **Sheila Jordan, Andy Bey, Jon Hendricks, Bob Dorough and Annie Ross** as guests throughout. Note that Hendricks turns 94 on Sep. 16th and will celebrate with the JC Hopkins Biggish Band at Minton’s Sep. 18th-19th!

*Introducing M-Base* (Winter & Winter), subtitled “Brooklyn in the 1980s”, is another extremely important jazz vocal lineage CD featuring four tracks of the luscious and fierce Cassandra Wilson. The album contextualizes Wilson’s beautiful younger voice as a core part of saxophonist/composer Steve Coleman’s African-American M-Base Collective, first recorded by budding producer Stefan Winter. The compilation album is a profound testimony to Coleman’s stated mission of the movement: “to creatively express our experiences as they are today” and “seek common

language”; Winter’s vast producing vision; the sustainable power of jazz collectives; and the alchemical effect that is Wilson.

Speaking of coalescence, dive into the realm of jazz sorcery with the experimental jazz vocalist **Jen Shyu**, who celebrates the release of yet another stunning vocal channeling on *Sounds and Cries of the World* (Pi). Shyu, a 2014 recipient of the Doris Duke Impact Award, is a performance artist, multi-instrumentalist and veritable shamaness. In a promotional video Shyu displays a montage of music and connecting images that carry themes of the album; in cries and whispers, moving humans morph with images of the ocean, floating algae-laden plastic bottles and what look to be medicinal dances. Her release event at the Rubin Museum of Art (Sep. 18th) will most certainly be a tremendously moving happening as her live events always are.

And, towards the end of the month don’t miss your chance to hear the seasoned warmth and total ease of exquisite jazz diva and Norwegian jazz legend **Karin Krog** in concert with pianist and longtime collaborator Steve Kuhn, performing songs from their album *Break of Day* (Meantime) at Joe’s Pub (Sep. 30th). Krog’s voice is arrestingly truthful, unveiled and entirely in the pocket.

Whether scrambling sounds, scatting, harmonizing or crooning, September’s VOXNews vocalists are coalescing forces with which to reckon! ❖

# CARMEN LUNDY

WITH  
PATRICE RUSHEN  
KENNY DAVIS  
JAMISON ROSS  
ANDREW RENFROE

dizzy's club *Coca-Cola*

FRIDAY, SEPT. 18 –  
SUNDAY, SEPT. 20!



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THIS GEM INCLUDES PATRICE RUSHEN, GERI ALLEN, RANDY BRECKER, MAYRA CASALES, SIMPHIWE DANA, DARRYL HALL, BENNIE MAUPIN, CAROL ROBBINS, JAMISON ROSS, ADA ROVATTI & WARREN WOLF.

4 STAR REVIEW, BEST ALBUMS OF 2014 – DOWNBEAT (JANUARY 2015 ISSUE)

“IT’S LUNDY’S INCREDIBLE RANGE AS A MUSICIAN-SONGWRITER AND AN ARTIST-VOCALIST THAT ELEVATES HER AMONG HER PEERS.” – GREG PTACEK, MONSTERS AND CRITICS



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# MASABUMI KIKUCHI

BY ANDREY HENKIN



Masabumi Kikuchi, nicknamed Poo, a pianist who began his career in his native Japan in the early '60s, then moved to New York where he began a long productive collaboration with drummer Paul Motian, died Jul. 6th at 75 as a result of a subdural hematoma.

Kikuchi was born Oct. 19th, 1939 in Tokyo. According to an interview for pianist Ethan Iverson's *Do The Math* blog, a young Kikuchi first heard jazz after World War II: “When American soldiers went home they would try to sell their LP records.” His first recordings came in the bands of older players like pianist Toshiko Akiyoshi (*East & West*, RCA, 1963) and saxophonist Sadao Watanabe (*Jazz & Bossa*, Denon, 1966). Among his earliest peers were drummer Masahiko Togashi and trumpeter Terumasa Hino, both with whom Kikuchi worked in various bands and later recorded as co-leaders. In February 1970, he was tapped by visiting bassist Gary Peacock to record the piano trio session that would become *Eastward* (CBS-Sony); the same year would see him beginning to lead his own recording sessions for World and Philips, including a pair of albums that included saxophonist Joe Henderson in 1971. In 1972 he collaborated with the arranger/conductor Gil Evans and a mostly Japanese big band for an EmArcy/Nippon Phonogram LP and then participated in a trio recording with drummer Elvin Jones (*Hollow Out*, Philips).

In the mid '70s, Kikuchi relocated to New York City where he worked more with Evans, Hino and drummer Al Foster as well as his own projects. Of the latter, one of the more ambitious was a series of real-time synthesizer performances recorded from October 1984 to May 1986 and named for the elements in Japanese Buddhism. In October 1990 and May 1991, Kikuchi made the first album with his Tethered Moon group, bringing together Peacock and Motian, who had previously worked together with pianist Paul Bley. *First Meeting* featured tunes by Kikuchi, Peacock, Monk and improvisations. The group would go on to make several more albums, exploring the songbooks of Kurt Weill, Jimi Hendrix and Edith Piaf and the opera *Tosca*. Kikuchi would continue recording regularly in both New York and Japan with various groups and in the new millennium was a fixture in Motian's projects for the Winter & Winter label, the drummer returning the favor in 2009 by being part of the trio for Kikuchi's ECM debut *Sunrise*, released in 2012 and among Motian's final studio recordings before his death in 2011 (a new Kikuchi album, *Black Orpheus - Solo in Tokyo*, recorded in 2012, will be released by ECM in the fall). Kikuchi credits Motian with encouraging him to develop his style; as told to Iverson, “Paul supported me... In the beginning I was still stuck basically with the bebop concept but especially since that first meeting I thought, “Oh OK, this is a way I want to go.”



**VAN ALEXANDER** (May 2nd, 1915 – Jul. 19th, 2015) The composer and arranger, known for his work with a young Ella Fitzgerald (while both were with Chick Webb), also collaborated with Benny Goodman, Paul Whiteman, Peggy Lee and others and later become famed as a composer for Hollywood films and teacher of arranging. Alexander died Jul. 19th at 100.



**BUDDY EMMONS** (Jan. 27th, 1937 – Jul. 29th, 2015) The steel guitar player was a legend in the Nashville country scene from the late '50s on but brought his instrument into the jazz world with *Steel Guitar Jazz* (Verve, 1963), featuring Jerome Richardson, Art Davis and Charli Persip and material by Sonny Rollins, Horace Silver and Ray Noble. Emmons died Jul. 29th at 78.



**GARRISON FEWELL** (Oct. 14th, 1953 – Jul. 5th, 2015) The guitarist and professor at Berklee College of Music led ensembles such as The Variable Density Sound Orchestra, released albums on Accurate, Koch and Splasc(h) and collaborated with John Tchicai, Steve Swell and others. Fewell died Jul. 5th at 61.



**JOERG REITER** (Nov. 22nd, 1958 – Jul. 2nd, 2015) The German pianist's credits include Biréli Lagrène, Johannes Faber, Peter Herbolzheimer and Uri Caine as well as his own bands and work as an arranger for various ensembles. Reiter died Jul. 2nd at 56.



**HOWARD RUMSEY** (Nov. 7th, 1917 – Jul. 15th, 2015) The California bassist's early work was in the Stan Kenton band but his claim to fame is establishing the Lighthouse in Hermosa Beach as ground zero for the West Coast jazz movement in 1949 and leading the Lighthouse All-Stars, members of which included Maynard Ferguson, Conte Candoli, Frank Rosolino, Jimmy Giuffre, Bud Shank, Hampton Hawes, Marty Paich, Shelly Manne, Max Roach and others and recorded for the Contemporary label in the '50s and then again in the late '80s after reforming. Rumsey died Jul. 15th at 97.



**ETTORE STRATTA** (Mar. 20th, 1933 – Jul. 9th, 2015) The producer of albums by Phil Woods, Dick Hyman, Stéphane Grappelli, Tony Bennett, Eddie Daniels, Ramsey Lewis, Cleo Laine, Dave Brubeck and others as well as a conductor/arranger for popular symphonic orchestras was, along with his wife Pat Philips, an organizer of concerts, notably the annual Django Reinhardt Festival held at Birdland. Stratta died Jul. 9th at 82.



**JOHN TAYLOR** (Sep. 25th, 1942 – Jul. 17th, 2015) The pianist was a participant in the burgeoning indigenous jazz scene of England in the '60s, working with Harry Beckett, Graham Collier, Alan Skidmore, John Surman, Kenny Wheeler and Norma Winstone (the latter two with whom he formed Azimuth), was a leader of various groups on labels like Turtle and MPS in the '70s to his most recent recordings for CAM Jazz and was a stalwart player for ECM on sessions by Arild Andersen, Peter Erskine, Jan Garbarek, Miroslav Vitous, Surman, Wheeler and Winstone. Taylor died Jul. 17th at 72. ❖



# MONTREAL

BY SEAN O'CONNELL



Abdullah Ibrahim

# VISION

BY JOHN SHARPE



Aruán Ortiz & Wadada Leo Smith

Over the course of ten long summer days, scattered within earshot of Montréal's rue Sainte-Catherine, more concerts occur than most people see in a lifetime. Unraveling the list of hundreds of shows is a daunting task because the possibilities are so vast. What's your preferred setting? Intimate jazz quartets surrounded by clinking glasses? A thousand hip-hop fans with hands raised high? Late-night electric blues from a picnic table? The 36th annual Montréal Jazz Festival (Jun. 26th-Jul. 5th) seems to have everything covered. Add to that nearly perfect weather to close out the last few days and it becomes apparent that something special is going on in Montréal.

On Jul. 1st, husband and wife Nels Cline and Yuka Honda were playing at the same time but on opposite ends of the festival. Cline was joined by fellow guitarist Julian Lage in the hushed, 150-year-old church space Salle De Gesù while Honda was performing with her band Cibo Matto at the goofily named Club Soda, a spacious rock club across the street from the Café Cleopatra, a modest strip club promising "spectacles continuel". Honda and Miho Hatori made waves with Cibo Matto in the mid '90s, capturing a strange meeting point between Japanese pop, bratty rap and slow motion soul-jazz. The respectful crowd danced and sang when they knew the tunes ("Know Your Chicken!") and the upright bassist continually fought to keep the strap of his dress on his shoulder. An encore performance of Jobim's "Aguas de Marco" tied in the festival appearance, hearkening back to a duet Hatori had performed with Beastie Boy Adam Yauch nearly 20 years ago. Just another pair of Japanese vocalists singing in Portuguese on Canada Day.

A ten-minute walk from the center of the festival, a full house crowded the Upstairs Jazz Club for a set by guitarist Russell Malone's quartet. Squeezed onto likely the only jazz club stage to feature an aquarium, Malone opened with a smooth midtempo bossa entitled "Honeybone". As the night progressed, Malone got grittier, building a beautiful rendition of "Witchcraft" to a playfully funky romp. Pianist Rick Germanson gave his best touch of Wynton Kelly and from that cozy spot the band finished out their lengthy set with nods to other pianists, including Roland Hanna and Mulgrew Miller. "This is a slick little club," announced Malone towards the end of the set and the push and pull from the audience gave him a warm response. The intimate, classic jazz setting was a welcome touch from a venue that offers jazz year round.

The breadth of acts at the festival was wide, with street performers balancing cups on their head to records by Django Reinhardt while on the other side of the festivities hordes of screaming girls awaited pop

(CONTINUED ON PAGE 47)

"On their shoulders" was the theme of the 20th Annual Vision Festival, celebrating performers and their connection to the diverse free jazz legacy. To mark the momentous anniversary, director Patricia Nicholson Parker assembled a star-studded lineup, spread over six nights (Jul. 7th-12th) in Judson Memorial Church on Washington Square, showcasing poetry, visual arts and dance alongside the music.

Among many highlights, trumpeter Wadada Leo Smith and pianist Aruán Ortiz presented an intimate set of austere beauty in which sound was cosseted by the surrounding silence. Both displayed a palpable sense of purpose and structure, evidenced in the close-knit phrasing, masterful changes of dynamics and attention to timbre. Phrases fizzed back and forth between the two protagonists at opposite ends of the stage. Ortiz fully embraced Smith's conception, answering heraldic blues-tinged fanfares with simple spare notes and dark ominous voicings, which he then carefully erected into a towering edifice, before he steadily reverted to his starting point.

Pianist Marilyn Crispell and percussionist Gerry Hemingway conjured high drama in a wonderful duet that bore testament to their 30-year-plus association. Crispell's thunderous clusters and sinewy probing drew an abrupt rat-a-tat response from Hemingway. But then, in an electric about-face, the potency dissipated to leave an enthralling exchange of crystalline droplets and sighs rubbed from the skins of the drums. In an unspoken tribute to saxophonist Ornette Coleman, whose demise hung heavily over the festival, Crispell later referenced Coleman's gorgeous "Broken Shadows" in an invention alternately hymn-like and tumultuous.

Joe McPhee's tribute was more explicit, made all the more so by the white plastic alto saxophone he wielded. He joined with Charles Gayle on piano, Charles Downs (drums) and Warren Smith (vibraphone) for an impassioned interpretation of his composition "Old Eyes" in homage to Ornette. Earlier, with Gayle on bass, the quartet sequenced lyricism with emotional fervor as they congealed around a Steve Dalachinsky recitation of "Tazz Dilemma", itself a tribute to late trumpeter Roy Campbell.

Pianist Matthew Shipp's trio played an unbroken set characterized by processional chords, romantic flourishes, nagging motifs and resounding depth charges. Bassist Michael Bisio proved exceptionally alert to Shipp's diversions, but also took a forthright, but ultimately melodic solo, which touched on Ornette's "Lonely Woman". Drummer Newman Taylor Baker brought a direct tuneful approach, which slotted neatly into the trio's methodology.

(CONTINUED ON PAGE 47)

## John Coltrane Satchmo Armstrong Jazz Festival

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*Every Sunday*  
**Jason Roebke (Clean Feed)**  
by John Sharpe

Jason Roebke's busy schedule bears testament to his status as one of the go-to bassists on the fertile Chicago scene. As well as leading his own adventurous outfits and multitudinous sideman dates, he also participates in hard-to-classify sessions such as *Every Sunday*. It comprises three lengthy improvisations jointly credited to the collective of Roebke, guitarist Matthew Schneider and drummer Marcus Evans, who has also recorded with flutist Nicole Mitchell's Black Earth Ensemble. Meditative though melodic interplay seems to be the trio's calling card, captured in a bright crisp live recording, though unfortunately Schneider's sound is marred by occasional amplifier distortion.

The album starts with spare thoughtful unaccompanied bass, which at times recalls Charlie Haden in its solemnity, before a scratchy passage resolves with hints of regular tempo. At this point guitar and drums join. At first it resembles a dialogue between bluegrass guitar referencing half-remembered songs and jazz drums, mediated by Roebke, whose counterpoint and rhythmic walking patterns weld the disparate elements together. But by turns proceedings become gnarly and conversational, before Evans shifts into a lilting meter and Schneider takes on a samba inflection. You can easily imagine these three guys getting together every weekend and chewing the fat—enjoying themselves in a mellow unobtrusive way while the world goes about its business.

After the intro on the title track, Roebke tends to take a back seat, although he does attract attention through some unconventional timbres and extended techniques. Schneider deals in abstract lyrical fragments that never quite cohere into tunes, but are not intrinsically dissonant. "So Big" opens with understated guitar musings underpinned by arco bass and mallets. As the cut delicately blossoms, bowed bass slowly spirals upwards, fuelled by tappy improv-style drums, guitar remaining resolutely sweet. Another bass solo begins the concluding "For Jimmy Woode", dedicated to the Duke Ellington bassist, before it settles into an appropriately straightahead groove embellished by chiming guitar.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Roebke is at *The Stone* Sep. 1st. See Calendar.



*Traveler*  
**Bob Gingery (Fresh Sound-New Talent)**  
*Behind The Sky* (featuring Tom Harrell)  
**Jon Irabagon (Irrabagast)**  
by George Kanzler



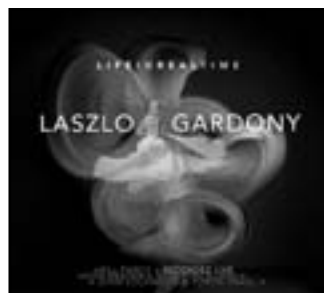
Since he emerged on the jazz scene coincident with the arrival of the new century and especially since winning the Thelonious Monk Saxophone Competition in 2008, Jon Irabagon has been featured on scores of recordings and been a prominent sideman with groups ranging from Mary Halvorson and Dave Douglas' quintets to

Mostly Other People Do the Killing (including recreating all the John Coltrane and Cannonball Adderley sax solos on that group's *Blue*, an audacious echoing of Miles Davis' *Kind of Blue*). On these albums we hear how Irabagon can assert his individuality while working within the confines of a sideman as well as how he presents himself on his own new CD. As an added bonus for the listener, both albums feature surprisingly fine original compositions from their respective leaders.

Bassist Bob Gingery's debut CD, *Traveler*, pairs Irabagon's tenor saxophone in a frontline with the assertive electric guitar of Mike Baggetta, Gingery joined in the rhythm section by drummer Mark Ferber. The tenor saxophonist and guitarist revel in playing off of and pushing each other, generating building excitement on consecutive and tandem solos. Gingery favors novel and odd-time signature rhythms, but both he and Ferber express them with a gratifyingly natural flow, including the rolling 5/4 of the title track and catchy New Orleans Second-line update of "Three Legged Dog". Irabagon demonstrates a wide-ranging, virtuosic command of his tenor throughout, whether playing with honking intensity or fleet, fluttery arpeggiated runs, gruffly raucous tones or breathy ballad caresses. His solo on the languorous ballad "Past Lives" manages to suggest an internal dialogue/duet in two registers while both he and Baggetta join the leader in mining the spacey, Pat Metheny vibe of closer "Cadence".

Although Irabagon notes that *Behind The Sky* "was written with the grieving process and its different emotional states in mind", the music is hardly dour or mournful, ranging from rubato-tinged ballads to a variety of rhythms and time signatures, from swing and bop to rolling rock. The leader has enlisted a perfect foil in the limpid piano of Luis Perdomo, whose pristine-toned solos contrast with Irabagon's broad ranging sound, especially his tenor (he also plays soprano). Anchoring the band are bassist Yasushi Nakamura and drummer Rudy Royston (Irabagon's bandmate with Douglas), with trumpeter/flugelhornist Tom Harrell making it a quintet on 3 of the 11 tracks. High points with Harrell are the tracks "Obelisk" and "Eternal Spring", where the two horns solo in tandem, the first featuring tenor over a modal theme, the second in 6/8 with Irabagon on soprano. Other highlights include "One Wish", a midtempo ballad morphing into a vampy 2/4 beat for Irabagon's final solo turn; "Music Box Song (For When We're Apart)", a waltz with such a strong melody it could be mistaken for a classic pop standard; and "Lost Ship at the Edge of the Sea", a stunning duet for soprano sax and piano. And for tenor sax bravado, "Mr. Dazzler" more than lives up to its name. The title tune closes the album with Irabagon's only overdubbing, as soprano weaves in and out of the tenor sax lead and final coda.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com) and [jonirabagon.com](http://jonirabagon.com). Irabagon is at *Jazz Standard* Sep. 2nd, *Korzo* Sep. 15th, *Cornelia Street Café* Sep. 19th with Barry Altschul and *The Stone* Sep. 27th. See Calendar.



*Life in Real Time*  
**Laszlo Gardony (Sunnyside)**  
by Donald Elfman

*Life in Real Time*, recorded at the Berklee College of Music Performance Center, is a concert showcase for

pianist Laszlo Gardony's compositional prowess and his talented band. The set opens with a funky New Orleans march, "Bourbon Street Boogie"; over strutting piano and the driving rhythm of bassist John Lockwood and drummer Yoron Israel, the tenor saxophones of Bill Pierce, Stan Strickland and Don Braden spin a most appealing dance. Pierce takes the first solo and demonstrates the soulful fire that has always marked his playing. Braden follows with a solo equally passionate and eminently danceable. Gardony gets right in the same groove for his lead with appropriate swagger. It's a perfect tune to get an audience in the concert mood.

"Breakout" opens with a prolonged feature for Israel, who offers so much color and dynamic range it never seems predictable. Some aural fireworks towards the end of its three-minute length lead into Braden, hot and forward-moving, in a fine solo, building to a number of persuasive climaxes before giving way to Pierce, who starts almost lyrically and then quickly gives way to the drive of the tune. Gardony again plays with an authority that never lets up. The tune ends with 'chaos' reflective of the title, everybody just wailing.

The music here is both crowd-pleasing and intelligent. Witness the funky take on "Lullaby of Birdland" and emotionally strong version of "Motherless Child", featuring Strickland's bass clarinet. Four other Gardony originals are a tribute to folk music of West Africa ("New Song"), another groove dance ("Gemstones"), a bluesy ballad ("The Other One") and another smoking wailer ("Out on Top"). Gardony's new album is the definitive model of a concert recording.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Gardony is at *Birdland* Sep. 3rd. See Calendar.

## RECOMMENDED

- Michael Bates — *Northern Spy* (Stereoscopic)
- Paul Dunmall/Tony Bianco — *Homage to John Coltrane* (SLAM)
- Harris Eisenstadt — *Canada Day IV* (Songlines)
- Chico Freeman/Heiri Känzig — *The Arrival* (Intakt)
- Erroll Garner — *The Complete Concert By The Sea* (Columbia-Legacy)
- Mary Halvorson — *Meltframe* (Firehouse 12)
- Darius Jones Quartet (featuring Emilie Lesbros) — *Le Bébè de Brigitte* (Lost in Translation) (AUM Fidelity)
- Charlie Haden/Gonzalo Rubalcaba — *Tokyo Adagio* (Impulse)
- The Ladybugs — *Eponymous* (s/r)
- The Uppercut | Matthew Shipp/Matt Walerian Duo — *Live at Okuden* (ESP-Disk)

Laurence Donohue-Greene, Managing Editor

## NEW RELEASES

- Eric Alexander — *The Real Thing* (HighNote)
- John Ellis & Double-Wide — *Charm* (Parade Light)
- Erik Friedlander — *Oscalyppo* (Tribute to Oscar Pettiford) (Skipstone)
- Dieter Glawischnig — *Winged By Distance* (European Jazz Legends, Vol. 1) (Intuition)
- Paul Hubweber/Frank Paul Schubert/Alexander von Schlippenbach/Clayton Thomas/Willi Kellers — *Intricacies* (NoBusiness)
- Improgressive (Alberto Popolla/Errico Defabritiis) — *Primo* (SLAM)
- James Brandon Lewis — *Days of Freeman* (Okeh)
- Rodriguez Brothers — *Impromptu* (Criss Cross)
- Roots Magic — *Hoodoo Blues* (Clean Feed)
- Tony Wilson 6Tet — *A Day's Life* (Drip Audio)

Andrey Henkin, Editorial Director



**Canada Day IV**  
**Harris Eisenstadt (Songlines)**  
by David R. Adler

With three previous quintet dates and an octet spinoff under its belt, drummer Harris Eisenstadt's *Canada Day* returns with a new bassist, Pascal Niggenkemper, who picks up where Eivind Opsvik and Garth Stevenson left off. Otherwise the original members are in place: vibraphonist Chris Dingman with his timbral sophistication and tenor saxophonist Matt Bauder and trumpeter Nate Wooley in the frontline with stirring improvisatory bouts and intricately voiced themes.

Eisenstadt's horn writing on *Canada Day IV* is marked more by counterpoint and wide and weaving intervals than simple unison, giving the band a distinctive and often unsettled flavor. In such jittery pieces as "Let's Say It Comes in Waves" and "What Can Be Set to the Side", his orchestration for the full band is particularly ambitious and well wrought. The ingenious horn cross-rhythms in the midtempo section of "What's Equal to What", and that tune's surprisingly calm and spacious ending, also attest to Eisenstadt's imagination and unpredictability. "Life's Hurling Passage Forward" first comes across as dark and vigorous jazz with satisfying solo turns from Dingman and Bauder, but it mutates halfway through as Wooley moves into solo abstraction and billows of non-pitched sound. The piece ends with Dingman gently underscoring Wooley on muted horn; the initial loping swing feel never returns.

On the drums, Eisenstadt conveys a sense of deceptive ease, loose yet disciplined feel and great overall sound. His music isn't drum-centric yet his playing stands out consistently, propelling and shaping these seven original pieces in every way. On the closing "Meli Melo" he sits out most of the first half as Bauder ventures an intimate rubato dialogue with Dingman. His cymbal entrance at four minutes, like turning a corner and suddenly seeing a broad vista, is what makes the song. Rousing collective improvisation on a big, ambling swing melody ensues. It's not every drummer with a touch that refined.

For more information, visit [songlines.com](http://songlines.com). This project is at The Stone Sep. 3rd and Eisenstadt curates The Stone Sep. 1st-6th. See Calendar.



**Return of the Jazz Communicators**  
**Louis Hayes (Smoke Sessions)**  
by Alex Henderson

In 1967, drummer Louis Hayes formed a New York City-based quintet called the Jazz Communicators with trumpeter Freddie Hubbard, tenor saxophonist Joe Henderson, pianist Kenny Barron and bassist Herbie Lewis. The name brings to mind the Jazz Messengers and, in fact, Hubbard had been a member of that similarly drummer-led ensemble. Fast forward to the 2010s: Hayes, who turned 78 on May 31st, has

reactivated the name Jazz Communicators with a new lineup and different instrumentation. *Return of the Jazz Communicators*, recorded live at Smoke on Manhattan's Upper West Side in November 2013 as part of the club's Smoke Sessions series, unites Hayes with Abraham Burton (tenor saxophone), Steve Nelson (vibraphone), David Bryant (piano) and Dezron Douglas (bass).

The performances are mindful of the postbop of the '60s and listening to the quintet on Nelson's "Shape Shifting", Ernie Wilkins' "Groovin' for Nat" (which Dizzy Gillespie included in his big band repertoire), Mulgrew Miller's "Soul-Leo" or Cedar Walton's "Simple Pleasures", one is reminded of Hayes' early work with Cannonball Adderley and Horace Silver. The expressive Burton does a lot to help Hayes maintain that '60s ambiance; from "Without a Song" to his own "It's to You", he plays a big, robust tenor reminiscent of John Coltrane and Dexter Gordon.

Burton lays out on an introspective performance of Billy Strayhorn's "Lush Life", which Nelson dominates with pleasing results. But Nelson is the one who lays out on J. Russel Robinson's "Portrait of Jennie", which gives Burton a chance to show how soulful a ballad player he can be.

Although Hayes grew up in Detroit, he has lived in New York City since 1956. The veteran drummer has played with a long list of jazz icons over the years, from Coltrane and pianist Oscar Peterson to tenor saxophonist Yusef Lateef (who was featured on Hayes' first album as a leader back in 1960). *Return of the Jazz Communicators* demonstrates that, after all these years, he remains a vital contributor to the city's jazz scene.

For more information, visit [smokesessionsrecords.com](http://smokesessionsrecords.com). Hayes is at Dizzy's Club Sep. 3rd and 5th. See Calendar.



**Balance 38-58**  
**Alex Sipiagin (Criss Cross)**  
by Phil Freeman

Trumpeter Alex Sipiagin made his debut as a leader on Criss Cross in 2000 and has continued to record for them for the last 15 years. *Balance 38-58* is his 11th album for the label and he's joined by saxophonist David Binney, guitarist Adam Rogers, keyboardist John Escreet, bassist Matt Brewer and drummer Eric Harland, all of whom save Harland have also recorded for Criss Cross as leaders in the past.

The music shifts between two modes: acoustic postbop and electric jazz-funk. The latter pieces—including the opening "38-58" and the closing one-two of "Yragon" and "Trio Whale", both Binney compositions—are at times almost hilariously '70s in feel. Sipiagin's rich, melodic flugelhorn playing recalls Chuck Mangione while Binney is discursive and occasionally strident. Escreet's organ melodies are like an explicit tribute to George Duke and Bob James and Harland's machine-gun drumming genuflects before Billy Cobham's throne. Rogers' solo on "38-58" has some sting, but unfortunately never heads all the way out into Al DiMeola territory.

The four acoustic pieces—"Way to Her", "Momentum", the 12-minute "Echoes of Thought" and "Balance"—that make up most of the album have a sort of classicist hardbop feel, not unlike Woody Shaw's Columbia records, with Rogers giving them a slightly sharper edge. "Echoes of Thought" is the literal centerpiece (the fourth track of seven) and marks a turning point, as it shifts into a higher gear in its final

three minutes, during and after the guitarist's solo. "Balance", which follows, is a lush ballad on which Sipiagin journeys to the music's heart with skillful, precise phrases, the band vamping behind him; it's reminiscent of The Cookers, that allstar band of '60s and '70s power players. Escreet's solo has the beauty of summer rain on a pond. When the music returns to stuttering funk on "Yragon" and grinding, almost blues-rock grit on "Trio Whale", it almost feels like a step down. But the band makes it work, synthesizing their two sides into a cohesive whole.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). This project is at Smalls Sep. 4th-5th. See Calendar.

**UNEARTHED GEM**



**Ascent of the Nether Creatures**  
**Rahied Al Akbar/Muhammad Ali/**  
**Earl Cross/Idris Ackamoore (NoBusiness)**  
by Ken Waxman

High-class free jazz from an unheralded quartet of journeymen Americans, *Ascent of the Nether Creatures* confirms that a vociferous audience existed for more experimental sounds 30 years ago despite the supposed dominance of fusion and mainstream jazz.

Certainly no one in this sometimes raggedly recorded club date from somewhere in the Netherlands in 1980 was drawn by star power: best known was drummer Muhammad Ali—Rashied's brother—whose Center of the World band with Frank Wright and Bobby Few worked extensively during the '70s; trumpeter Earl Cross recorded with Charles Tyler, Noah Howard and Rashied Ali; saxophonist Idris Ackamoore's jazz-world music/jazz ensemble The Pyramids has toured slightly-under-the-radar for many years. Virtually nothing is known about bassist Rahied Al Akbar.

The latter's full-bodied string-stopping, sometimes featuring woody cross-strumming, is a constant of the four long tracks. But Ali's spectacular drum accents plus crackle cymbals make the most impact. The theme is usually stated by unison horns, which also recap it. Enough variation exists though so that there's always room for Cross' moderated grace notes or upended triplets plus Ackamoore's sinewy, excitable alto sax breaks, with the drummer spicing up the action with rattles or thumps.

The title tune is also the showpiece. An atmospheric Art Ensemble of Chicago-like exposition of bell-shaking, string buzzing and hand-muted brass and trouser-muted sax slurs keep the narrative simmering on low heat until it detonates a riveting blast divided among tremolo trumpet flutters, bent reed smears, an arpeggio-rich bass solo and a concluding demonstration of restrained crashes and rebounds from the drummer.

The organization of these strong performances shows that sophisticated avant garde impulses had permeated the DNA of even less-celebrated players working clubs in the '80s. A long-drawn-out near-orgasmic squeal from someone present as the quartet concluded its performance corroborates that the audience was enthralled as well.

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



## GLOBE UNITY:MEXICO



*Cosmogram*

**Hugo Fernandez (Origin)**

*Samba Little Samba*

**Gabriel Espinosa/Hendrik Meurkens (ZOHO)**

*RGB*

**Molé (Mark Aanderud/Hernan Hecht) (RareNoise)**  
by Tom Greenland

Besides its noticeable talent for spawning Gold Cup-winning teams, Mexico also has much to offer in the arena of jazz, another team sport driven by individual prowess. Three recent recordings display Mexican players at the top of their game.

Guitarist Hugo Fernandez, originally from Mexico, now based in Madrid, has released *Cosmogram*, his second date as a leader, with the help of countryman drummer Antonio Sanchez, Cuban saxophonist Ariel Bringuéz and Spanish bassist Antonio Miguel. A relaxed set with hummable originals, all composed by Fernandez, the music is highly accessible with gentle surprises. Although he's the team captain, Fernandez is more of a mid-fielder at heart, writing arrangements and playing solos that keep the musical ball in motion from front to rear. Sanchez, as might be expected, is a most valuable player, enlivening tracks such as "Grounds", "Auras" and "Bakio" with fluid beats, helping but never hogging the action. Bringuéz, who switches between tenor and alto horns, achieves a highly satisfying and seemingly effortless climax on "Yap", a mellow ballad in 13/4.

Even more accessible is bassist Gabriel Espinosa's buoyant *Samba Little Samba*, co-led with German harmonica player Hendrik Meurkens. Like their earlier *Celebrando*, it includes Russian pianist Misha Tsiganov and features Brazilian-style songs by both leaders. Meurkens' nimble harmonica is the ideal interpreter of the instrumental sections while vocal themes are sung by the blithe-toned Alison Wedding, who is often doubled at the low octave by Espinosa. Anat Cohen brings her distinctive voice on clarinet and tenor saxophone to several tunes and vocalist Tierney Sutton makes a poignant cameo appearance on one of Mexico's best-known songs, "Besame Mucho". Brazilian drummer Adriano Santos crackles on the various batucadas, bossa novas and boleros, switching to percussion on half the tracks, ceding the drumkit to Antonio Sanchez. The music evokes, as Meurkens writes in the liner notes, "a unique Yucatecan Mayan ambiance".

Molé (pronounced like the sauce) is an expansion of Mexican-born, Barcelona-based pianist Mark Aanderud's ongoing musical dialogue with Argentina-born, Mexico City-based drummer Hernan Hecht, recruiting NYC-based Japanese fretless electric bassist Stomu Takeishi for *RGB*, their second release for RareNoise. The results are predictably unpredictable, as the team thrives on the elements of surprise. Fairly rigorous compositional structures and extremely syncopated but ferociously funky beats keep things manageable, but the trio finds fresh musical moments throughout: Aanderud's peregrine piano in the middle of "Trichromatic"; Takeishi's stop-and-go soloing over "Freelance" that incites a three-way rumpus; polyrhythmic interplay on "Rodriguez"; and Hecht's busy stick-work that underpins Aanderud's jagged chords on "Wix".

For more information, visit [origin-records.com](http://origin-records.com), [zohomusic.com](http://zohomusic.com) and [rarenoiserecords.com](http://rarenoiserecords.com)



*Banned From New York City (Live 1948-1957)*

**Billie Holiday (Uptown)**

by Michael Steinman

Billie Holiday, born a century ago, is an artist beset by stereotypes, many of them apparently supported by a quarter-century of recordings. One could easily construct a chronicle of the effervescent soloist alongside Lester Young, Buck Clayton and Jo Jones sliding into despair and self-destruction, the second half of her work dominated by slower tempos, darker repertoire and a deteriorating voice. But this set does much to revise the idea of a prematurely elderly singer, barely in control of herself and her voice, a woman in pain.

The rare performances on these discs are bracing correctives. One has only to compare the 1948 performances of "Miss Brown to You" and "Them There Eyes" on the first disc to the legendary '30s originals to hear that Holiday could be ebullient still. Even the slower songs are full of energy; her diction is clear, improvisations elastic, memorable. The 1948 "Strange Fruit" may well surpass the first version. Several rare songs are also pleasures: "Maybe You'll Be There", "I Wonder Where Our Love Has Gone". The first disc also offers a set by a 1948 Red Norvo sextet, delightful for crisp ensemble work, beautiful horn solos and extended opportunities to hear a 22-year old Jimmy Rowles.

The second disc moves into the '50s: gin and cigarettes had aged Holiday's voice, but there is a good deal of resilience evident. Some performances – the 1954 "My Man" – sound stylized, with piano following every rubato turn, the result being more a dramatic tone-poem than jazz improvisation. But this is understandably the result of an artist choosing to set a familiar routine. At times on the second disc, Holiday sounds tired (she is uncomfortable introducing her own songs in 1954) but her work is comparable to the best Verve studio recordings, proving that she was more consistent than for which she has ever been given credit. Her "Willow Weep For Me" from Boston's Hi-Hat is extraordinary and the second disc is in no way a descent into incapacity.

The package has good sound, excellent liner notes by Kirk Silsbee, rare photographs and the text of a 1953 magazine article, "Can A Dope Addict Come Back?" The music answers that question in the affirmative. Stephen Sondheim said recently, "The late work of most first-rate artists is second-rate." This set refutes him.

For more information, visit [uptown.net](http://uptown.net). Tributes to Holiday are at Jazz at Kitano Sep. 5th and Blue Note Sep. 22nd-27th. See Calendar.



*Kwanza (The First)*

**Albert Heath (Xanadu-Elemental Music)**

by Thomas Conrad

Zev Feldman has started a buzz with his superb historical releases on the Resonance label. Feldman operates another label, Elemental Music, on which he has just launched the Xanadu Master Edition series.

Don Schlitten started Xanadu in the mid '70s, documenting major figures of hardbop when fusion was the rage. Much of the music has been unavailable for decades. While many reissue labels provide only the original liner notes (and brag about it), the new Xanadu CDs have thick booklets with new (and original) liner notes, detailed discographical data, previously unseen photographs and optimized sound.

The music on Xanadu is strong and fresh. *Kwanza (The First)*, recorded in 1973, was drummer Albert Heath's debut as a leader. "A Notion" is a graceful line that Heath's brother Jimmy traces brightly on flute before digressing into subtle variations. "Dr. JEH", with its angular, high-pressure head, would sound current on a record made today. "Dunia" could only have been written by a drummer. Themes emerge from Heath's kit, which includes tympani. The other instruments come in, blasting, where drum breaks would normally go.

The frontline is trombonist Curtis Fuller, guitarist Ted Dunbar (now all but forgotten) and Jimmy on reeds. The sonic blend constantly evolves as Jimmy shifts among tenor and soprano saxophones and flute and Kenny Barron moves between acoustic and electric pianos. Albert, one of the most intelligent, tasteful drummers of his era, gives himself generous solo space. Bassist brother Percy also gets opportunities to stretch out rarely afforded him in his day gig with the Modern Jazz Quartet. "Sub-Set" is just a blowing tune. Fuller, Dunbar, Jimmy and Barron all smoke it.

Two of the three Heath brothers are still playing in their 80s. (Percy died in 2005). All have long been revered as elder statesmen of jazz. *Kwanza (The First)* proves what badasses they were in their prime.

For more information, visit [elemental-music.com](http://elemental-music.com). Heath is at Dizzy's Club Sep. 5th. See Calendar.



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Adegoke Steve Colson, piano, Iqua Colson, vocals  
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**WADADA LEO SMITH'S QUINTET**  
Wadada Leo Smith, composer, trumpet  
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James Emery, guitar  
J.D. Farran, tenor saxophone, clarinet  
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### Interplay

Kenny Barron/Mark Sherman (Chesky)  
New York Quartet (featuring Kenny Barron)  
Alex Terrier (Barking Cat)  
*We're Back*

Gerry Gibbs Thrasher Dream Trio (Whaling City Sound)  
by Ken Dryden

Pianist Kenny Barron has been active for over a half-century and was honored as an NEA Jazz Master in 2010. His distinctive touch is recognizable within a few seconds and effortlessly swinging style lends itself to any record date. While still in his teens, he worked with his brother, the late saxophonist Bill Barron, drummer Roy Haynes, trumpeter Lee Morgan and saxophonist James Moody, the latter who recommended him to Dizzy Gillespie, who hired him unheard. A stint with Yusef Lateef led Barron to earn a college degree and he taught for years at Rutgers and is now a Juilliard professor. He gained exposure in the Thelonious Monk tribute quartet Sphere and for his work with saxophonist Stan Getz in the late '80s and early '90s. Barron remains very active, with over 40 albums of his own and participating in other artists' releases.

*Interplay* pairs the pianist with vibraphonist Mark Sherman, a fellow Juilliard professor. Barron has long enjoyed performing in a duo setting, with nine earlier releases to his credit while this is Sherman's first in the format. A series of duo gigs together led to Sherman suggesting a record date. Their chemistry is apparent throughout the session, beginning with an upbeat

rendition of John Lewis' "Afternoon in Paris". Intimate, lyrical interpretations of the standards "Darn That Dream" and "Polka Dots and Moonbeams" should be required listening for young musicians. Charles Mingus' "Orange Was the Color of Her Dress, Then Blue Silk" is transformed from a hardblowing bop vehicle into a master class on understatement. They also add vintage songs now in the public domain, including a sublime version of the traditional jazz favorite "Royal Garden Blues" and a gorgeous, reharmonized take of "Indian Summer", conveying a reflective mood. The originals also measure up. Sherman revisits his "Venture Within", an introspective piece that sounds inspired by Bill Evans' "Very Early", while Barron's playful blues waltz "The Question Is" is also a perfect fit for piano and vibraphone. Chesky's binaural recording setup conveys the sound as if the listener is seated right in the studio.

Barron appears as a guest with saxophonist Alex Terrier's *New York Quartet*. The young Frenchman has gained praise from veterans like David Liebman and Joe Lovano for his rich, swinging sound and also shows promise as a composer. Starting on alto, Terrier's expressive take of Sonny Rollins' infrequently performed "Plain Jane" brings to mind Phil Woods, though Barron's jaunty solo threatens to steal the spotlight. Barron's "Voyage" has become a jazz standard and this passionate interpretation stands up well to its many earlier recordings. Charles Mingus' "Duke Ellington's Sound of Love" is another gem, showcasing rhapsodic alto and elegant piano. Half of the release consists of the saxophonist's compelling originals: "Blues For Fred" has an infectious hook, easily containing Terrier's most fiery solo of the session, and "Alligator Blues" recalls Lou Donaldson's soul jazz of the mid '60s, buoyed by funky piano.

Terrier shifts to soprano for his lush, melancholy "Prelude" and cheerful jazz waltz "Question Mark", the latter featuring Peter Slavov's superb walking bass. Two bonus tracks, "Lester Left Town" and "Habanera", are available exclusively as free downloads, though there was room to include them on the CD while the rubber cementing of the booklet to the packaging makes it seem like an afterthought.

Drummer Gerry Gibbs reunited his Thrasher Trio with Barron and bassist Ron Carter to follow up their first CD, *We're Back* focusing on interpretations of R&B classics. What is notable is that Gibbs didn't reharmonize these relatively simple songs, instead altering their rhythms, with the substantial help of his master rhythm section. Anyone who grew up listening to radio in the '60s-70s will recognize most of these hits, though the songs swing harder in the hands of the trio. Marvin Gaye's "What's Going On" is one of the most dramatic transformations in a brisk arrangement, adding guests Warren Wolf on vibraphone and Larry Goldings on organ, with a playful call-and-response between Wolf and Barron in the refrain. Saxophonist Steve Wilson's furious alto is the highlight of the Coltrane-like setting of "Mighty Mighty". Wolf is also present for the glistening take of "Betcha By Golly, Wow", where Gibbs' adept percussion plays a prominent role. The Average White Band's "Pick Up the Pieces" was rather monotonous in its original form, but Gibbs' hard-charging arrangement makes it viable in a jazz setting, Barron and Carter's intense solos inspiring Gibbs to keep pace with them. The table is set for yet another exciting Thrasher Trio meeting.

For more information, visit [chesky.com](http://chesky.com), [alexterriermusic.com](http://alexterriermusic.com) and [whalingcitysound.com](http://whalingcitysound.com). Barron is at Dizzy's Club Sep. 6th. See Calendar.

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**Alana's Fantasy (A Tribute to Dwayne Burno)**  
Justin Robinson (Criss Cross)  
by Russ Musto

Since his 1988 recording debut and subsequent 1992 maiden voyage as a leader, alto saxophonist Justin Robinson has appeared on surprisingly few albums. *Alana's Fantasy* marks only the fourth endeavor under his own name. Recorded in November 2013, just weeks before the tragic passing of Dwayne Burno, the date features the stalwart bassist alongside pianist Sullivan Fortner and drummer Willie Jones III, all part of the Roy Hargrove quintet. Filling out the group is trumpeter Michael Rodriguez, whose bright brassy tone is a perfect match for Robinson's fat sound.

Three originals by the leader, four more by fellow saxophonists Jackie McLean, Gary Bartz, Johnny Griffin and Sonny Stitt, one Monk classic and two Great American Songbook standards place Robinson in the tradition while his strident sound marks him as a modernist. On opener "Little Melonae", Robinson displays an unabashed tonal allegiance to alto saxophonist Eric Dolphy as well as composer McLean. The saxophonist's hellfire opening improvisation references Monk's "Epistrophy" before giving way to Rodriguez, who quotes "You And The Night And The Music" in his solo, setting up Fortner who uses the melody to kick off his own outing. Burno's bass interlude on the bridges shows off his lyricism and crisp drumming keeps things fired up throughout.

Robinson's "Eazy E", which Burno begins unaccompanied, is a Jazz Messenger-like anthem, as is his "Jeremy Isaiah". Between the pair of hardbopping outings is the wistful original title track, a minor key excursion again featuring stellar bass work. Rodriguez lays out on Griffin's poignant "When We Were One" and Monk's anthem "Eronel", on which Robinson proves he's more than capable of handling horn duties at both languid and moderate tempos. The quintet delivers an energetic take of Bartz' "Libra" and digs down deep into Stitt's "Answering Machine" (another Burno showcase), then swings out on "Just One Of Those Things" before Robinson finishes things off with a moving quartet reading of "For Heaven's Sake".

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). Robinson is at Blue Note Sep. 8th-13th with Roy Hargrove. See Calendar.



**Friction**  
Daniel Levin Quartet (Clean Feed)  
by Stuart Broomer

*Friction* is the seventh CD released by cellist Daniel Levin's quartet since 2003 and its consistency has been remarkable, both in its personnel and its music. Vibraphonist Matt Moran has been there since the beginning and trumpeter Nate Wooley arrived on the second CD in 2006, replacing Dave Ballou; only the bass chair has had three occupants: Joe Morris and Peter Bitenc for three CDs each and now Torbjörn Zetterberg. The group feeds on that developed dialogue (and perhaps the shifting bass role), because it's the embodiment of chamber free jazz, at times playing with abandon, at others with an acute attention to the delicate elaboration of texture and tonal nuance.

Levin the composer creates an unusual breadth of expressive moods and dimensions. Opener "Launcher" immediately establishes the new configuration's authority: a brief, rapid-fire theme hung on storming bass launches a fierce group improvisation with a propulsion that shows drums won't be missed while foregrounding every instrument in the band. In contrast, "Chol" is almost a dirge, its mournful, pitch-bending theme articulated by cello and trumpet against a background of somber bowed bass and bell-like tolling of vibraphone. Levin's stunning glissando chords suggest the cries of a dissonant chorus while Wooley finds a naked lyric intensity rarely heard away from *Sketches of Spain*. There's a remarkable evolution of textures here that depends on the flexibility of the individual bandmembers and a collective flow, including the sheer emotional and musical power of bowed cello and bass together. "Whisper" is utterly different again, a slow unfolding of sounds set just above silence exploring each musician's sonic resourcefulness. At times Levin and Zetterberg's arco passages seem to exchange identities and fuse.

Levin's concentrated, sustained quartet compositions are set off by two duo improvisations, "Terrarium I" by Wooley and Moran, and "Terrarium II", by Moran and Zetterberg. Each is a relatively light, playful dialogue, other aspects to a remarkable band.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This project is at Cornelia Street Café Sep. 9th. See Calendar.

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**The Evolution of Oneself**  
**Orrin Evans (Smoke Sessions)**  
by Joel Roberts

Pianist Orrin Evans has released some two-dozen albums as a leader or co-leader. His latest has the feel of a mid-career summing up for the 40-year-old Philadelphia-raised artist. As the title implies, it's a look back at how he got to where he is today and the musical and non-musical forces that helped shape him. It's an eclectic journey touching on hip hop, neo-soul, R&B and even country, as well as the forward-thinking jazz for which Evans is best known.

While looking back, the album also looks ahead in the form of Evans' brand new, allstar band of bassist Christian McBride and drummer Karriem Riggins. The trio proves its bonafides right from the start with a swirling, fiery postbop workout on Jerome Kern-Oscar Hammerstein's "All the Things You Are", one of three entirely distinct versions of the well-known standard that Evans presents. The second version is an experimental spoken-word reading, as well as a family affair, with his son Matthew's hip-hop beats and recitations of the lyrics by Evans and his wife Dawn Warren Evans. The final take is a dramatically slowed-down vocal number, featuring the booming baritone vocals of J.D. Walter and a gorgeous bowed bass solo.

Evans' own compositions touch on themes of family, friends and loss, with tributes and shout-outs to relatives, bandmates and influences from the Philly jazz scene. "For Miles" isn't for trumpeter Miles Davis, though it sounds like it could be, but rather for Evans' oldest son. "Red Ruby" is a soulful ballad composed for Evans' godmother while the energetic and funky "Iz Beatdown Time" is written and played just for the fun of it.

In a sign of his empathy and generosity, Evans also dedicates two tunes to fellow musicians who recently lost loved ones. One of those, a stirring rendition of the folk song "Wildwood Flower", made famous by The Carter Family, is the album's most unusual offering, opening with an eerie slide guitar solo from guest Marvin Sewell, before Evans swoops in with a raw, avant garde attack. It doesn't quite make sense, but it packs a lot of power.

For more information, visit [smokesessionsrecords.com](http://smokesessionsrecords.com). This project is at Smoke Sep. 10th-13th. See Calendar.



**R&B**  
**Adam Rogers/David Binney (Criss Cross)**  
by Ken Micallef

What a delight! Long accustomed to hearing guitarist Adam Rogers and alto saxophonist David Binney perform in overly complex, thin-souled, eclectic environments where you're ready to run away by track three, *R&B* shows these players swinging simply, madly, beautifully on a set of bebop burners, American Songbook standards and lesser-known material. Each

track is a winner, every performance sincere and grooving, the sum effect like attending a great blowing session delivered by a well-oiled, friendly cast.

Joined by bassist Reuben Rogers and drummer-for-every-jazz-style Gerald Cleaver, Rogers and Binney work their quartet hard, with swing and svelteness the gameplan. Charlie Parker's "Ah-Leu-Cha" opens the set, the familiar melody positively glowing between Rogers and Binney as Cleaver interjects commentary after the opening statement, then off to solo terrain, Rogers acquitting himself like a Jim Hall fanatic, all smoky notes and dark chord sequences allied to jagged single-note runs. Monk's "Introspection" is delivered at medium tempo, the long arcing melody skillfully paced by Rogers and Binney, the latter playing like Zoot Sims and Jimmy Heath sharing a secret.

The quartet takes a chill pill on Jerome Kern's "In Love In Vain", Rogers chording beautifully behind Binney's intro. Cleaver locks down a meaty AfroCuban groove for Wayne Shorter's "Africaine", Binney leading the charge via a willowy solo suspended by knotty basslines. Gordon Parks' beautiful "Don't Misunderstand" shows Binney's way with a ballad, his lines thick yet dry, lush yet unsentimental, followed by Miles Davis' "Sippin' at Bells", the quartet eating this classic bebop for lunch, dinner and a late-night snack. Freddie Hubbard's "Skydive" seems an odd choice but the band turns the '70s selection into an uptempo bossa blowout, followed by a lovely reading of Kurt Weill-Ira Gershwin's "My Ship", Cleaver brushing his kit to create the crashing waves of the sea. This is a fantastic set that has little in common with R&B but everything to do with good taste and eternal swing.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). Rogers is at SEEDS Sep. 10th and The Jazz Gallery Sep. 15th. Binney is at Smalls Sep. 4th-5th with Alex Sipiagin and Dominie's Astoria Sep. 6th with Trampelman. See Calendar.



**Something Familiar**  
**Max Johnson Trio (Fresh Sound-New Talent)**  
by Ken Waxman

After three CDs and about five years of collaboration, resourceful bassist Max Johnson's trio has attained a state of extraordinary cohesion. Filed out by the streamlined fluidity of Kirk Knuffke's cornet and complementary rhythms of drummer Ziv Ravitz, the trio can handle ballads and burners with equal aplomb.

Each sonic modulation reaches its intended position the way marbles fill indentations on a Chinese checkers board. The melody of slow-paced "Les Vague", for instance, is built around heartfelt muted cornet cries, gorgeously harmonized with double bass tones that sound sprinkled not plucked. Its antithesis, "Blips and Bloops", is unabashedly onomatopoeic, with Knuffke's open-horn blasts and plunger smears so vivid they're practically emoticons while Johnson's spiccato triple stops strengthen the jocular theme with woody affirmations. "Hammer Song" may appear as if it's designed to showcase Ravitz yet the few hard thumps he extracts from the deeper-toned parts of his kit are ultimately displaced by lively polyrhythms, as walking bass, reverberating with the power of a punch to the solar plexus, steers the tune forward.

The sequence of "Cold Blooded" and "Little Arnie" may be *Something Familiar's* high point. In both, Knuffke's flutter tonguing and Johnson's lilting stops move like Olympic skiers slaloming down a hill, nimbly

avoiding obstacles emanating from Ravitz' pumping rattles and supple enough in execution to recap both tunes' heads at the finale(s).

Living up to the CD's title, all tracks are a discernible mix of bop, cool and free motifs but they aren't familiar in a hackneyed or overused manner. Instead, with well-modulated contributions from all and Johnson's compositions as a base, the disc shows that distinguished jazz can be produced without resorting to extremes.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com). Johnson is at New Revolution Arts Sep. 12th and Children's Magical Garden Sep. 19th. See Calendar.

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**A Beautiful Friendship**  
Bucky Pizzarelli/Alexis Cole (Venus)  
by Marcia Hillman

When vocalist Alexis Cole met master guitarist Bucky Pizzarelli for the first time she felt as if she “had met a soul mate.” And when two soul mates happen to be musical performers, what better way to express that connection than to record together? This CD is a selection of their favorite songs with a band of Frank Vignola (rhythm guitar), Nicki Parrott (bass and vocals) and guest appearances by Warren Vaché (cornet) and Anat Cohen (clarinet).

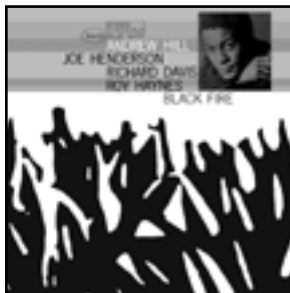
Cole possesses warm vocal tones, great diction and distinctive phrasing and because of the light instrumentation, all of these qualities are on ample display. The tracks that she does with just the guitar(s) and bass, such as “East of the Sun”, “I Thought About You” and “These Foolish Things” (where she sings and scats), especially show off her talents. Her poignant interpretation of “Stardust”, which she sings with the verse, is a standout.

Pizzarelli, in his late 80s, is still in top form. His fills are there to accent the vocalist and when it comes to his solos, the fluidity of his technique and wealth of his musical ideas is incredible. Parrott and Vignola are solid all the way through the CD, the former also as a

vocalist, singing harmony with Cole on some of the tracks and a spotlight of her own in a medley of “Blue Moon” and “Moonglow”, where she sings the chorus of one song and the bridge of the other in a seamless fit. Vache does his usual fine cornet work while Cohen’s smooth clarinet skills embellish several tracks, really wailing on the rousing “Stompin’ At The Savoy”.

One soon realizes that this album not only expresses the relationship between Pizzarelli and Cole but the “beautiful friendships” between all of the players as they gather to have fun and make fine music.

For more information, visit [venusrecord.com](http://venusrecord.com). This project is at Dizzy’s Club Sep. 15th. See Calendar.



**Black Fire**  
Andrew Hill (Blue Note)  
by Anders Griffen

Andrew Hill is a distinguished musician with a singular voice. *Black Fire* resulted from the first of four recording sessions in five months from November 1963-March 1964, a career-defining period for the pianist. Bassist Richard Davis is the only supporting musician that appears on all four records. Tenor saxophonist Joe Henderson and drummer Roy Haynes round out the *Black Fire* quartet.

In the original liner notes, A.B. Spellman recognizes Hill as part of the second wave of the avant garde. “His conception,” Michael Cuscuna later clarified, “was so unique that he was categorized with the avant garde ... but it was anything but free form.” Five of these seven original compositions consist of an AABA form, though they are not otherwise conventional. Hill’s idiosyncratic angularity and characteristic counterpoint, present throughout, are particularly pronounced on the title cut, an upbeat waltz on an AABA made up of 16-bar sections. On the opening, “Pumpkin”’s mysterious atmosphere is created by Davis’ loose triplet figure against the fast 4/4 swing on the hi-hat. This is the trickiest form in the set and may be interpreted as a 10-bar A section, the first seven bars in 4/4 and the final three counted in 5/4, 4/4 and 3/4. Henderson lays out on the dark and funky “Subterfuge” and “Tired Trade”, another AABA with a B section of just four bars. “Subterfuge” and “Cantarnos” each consist of a modal, 32-bar AABA form. Many find the somewhat rubato ballad “McNeil Island”, a trio feature without drums, reminiscent of “Monk’s Mood”. Like “Canatarnos”, “Land Of Nod” exhibits a Latin influence, but the former is airier while this number has a harder, earthier groove. They blow over a 21-bar form made up of an 8-bar A and a 13-bar A-prime with an extended ending in which the final bar is the same as the 8th measure of A.

This must have been a challenging session given such unconventional music; but feeling comes through more than thought. While everyone is in fine form, Davis stands out with a masterful performance. Not a dull moment on this extraordinary classic.

For more information, visit [bluenote.com](http://bluenote.com). Hill tributes are at Greenwich House Music School Sep. 12th and 17th. See Calendar.

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**Crisis**  
**Amir ElSaffar Two Rivers Ensemble (Pi)**  
 by Kurt Gottschalk

Amir ElSaffar's music has never been about fusion, at least not in the usual 'jazz fusion' sense. The compositions he writes for his Two Rivers Ensemble are built in parallels, mirroring his jazz and Iraqi influences without seeking to meld or reconcile them into a single statement.

That said, his approach to both lineages has become more refined since 2011's *Inana*, the last Two Rivers Ensemble record. "Introduction - From the Ashes" opens the "Crisis Suite", which occupies close to an hour of the album's 67-minute running time. It begins with a burst, a quick drum intro from Nasheet Waits and a strong group statement, steeped in the devotional maqam tradition but played in part on Western instruments. The follower, "The Great Dictator", includes some searing tenor saxophone by Ole Mathisen and an adrenaline-pumping theme. That's followed by a short and lovely trumpet improvisation by ElSaffar. The funky "El-Sha'ab (The People)" follows, showcasing the Arabic strings (ElSaffar's santur and Tareq Abboushi's buzuq), and then "Love Poem", a setting of an 800-year-old Sufi verse. Those two tracks are the only simple rhythms on the album. ElSaffar sings this (as he does on "From the Ashes") with a striking melisma.

The music of the "Crisis Suite" doesn't come off as angry or tragic. If we are to take to heart the implications of American jazz and an Iraqi maqam running parallel, then the suite would seem to be more about survival than protest and surviving against hardship can bring at least a modicum of joy. And so even if the title "Flyover Iraq" is hard to dismiss, there's still an exuberance in the Ornette-styled twin horn lines. The finale, "Tipping Point"—with themes borrowed from other sections set over infectious, stacked rhythms—seems more like an opening overture. As it stands, though, it serves well as a hopeful conclusion. The disc ends by revisiting two of ElSaffar's compositions, which don't add much to the album, but they don't get in the way either.

As with his previous Two Rivers outings, the cultural trails on *Crisis* coexist without the need to dominate. Would that we could do the same.

For more information, visit [pirecordings.com](http://pirecordings.com). This project is at Symphony Space Leonard Nimoy Thalia Sep. 17th. See Calendar.



**Triangles and Circles**  
**Dafnis Prieto (Dafnison Music)**  
 by Tom Greenland

One of his generation's most gifted percussionists, Dafnis Prieto has absorbed and mastered an array of musical traditions, from the AfroCuban rhythms of his native island to the forward-reaching concepts of Steve

Coleman and Henry Threadgill, reforming these influences in music that reflects a distinct original vision. *Triangles and Circles*, his second sextet release and sixth overall, includes his working quartet of Peter Apfelbaum (Bb saxophones and melodica), Manuel Valera (piano) and Johannes Weidenmueller (bass), with the addition of Felipe Lamoglia (alto saxophone) and Michael Rodriguez (trumpet).

The extra horns give Prieto room to explore voicings and contrapuntal textures: closely spaced on "Back and Forth", they seem to play hacky sack with each other on the seven-pulse, triplet-based theme of the title track, then blend together on the soulful tango line of "Flores", which features Apfelbaum's keening melodica. The quirky accents of "The Evil in You" are impressive, but sound a bit forced while "Blah Blah Blah" is viscerally funky, in spite of an extra two beats tacked on to the otherwise symmetrical form; Valera solos with inspired bursts of imagination while Apfelbaum, now on tenor, comes off like an updated Lester Young, using false fingerings and other creative touches, even deliberate weirdness, to elevate an otherwise static harmonic vamp. "Blah Blah" is another tango, now revved up with an odd-length montuno figure, with deft soloing from Prieto. "Two for One" weds a bop-like theme to AfroCuban accent patterns and well-written connecting sections to create a progressive-sounding hybrid, a taste of future Latin jazz; Rodriguez contributes a soulful solo, Prieto a complex exposé on rhythm, played deep in the pocket. The set closes with "Opening", another driving rhythmic workout with catchy figures in lieu of a memorable theme, trailing off to light, precise sticking.

For more information, visit [dafnisonmusic.com](http://dafnisonmusic.com). This project is at Jazz Standard Sep. 18th-20th. See Calendar.



**New York Boogaloo**  
**Spanglish Fly (Chaco World Music)**  
 by Elliott Simon

If you do not know how to boogaloo then you weren't alive in NYC during the '60s. James Brown did the boo-ga-loo around 1965 and soon everybody was doing it. Perhaps young Latin bands in NYC saw this and Latin bugalú happened, or perhaps not. Anyway, this was the best party music around and a listen to *New York Boogaloo* from Spanglish Fly makes you think that it still is. Short lived in its pure form—think Joe Cuba's mega hit "Bang Bang" with everyone chanting "ahhhh beep beep"—it spawned the Nuyorican music scene. The musicians' skills or lack thereof, commingling of styles that didn't necessarily fit, changing tempos, meaty bass and free-flowing vocals in English and Spanish provided a raggedy revolutionary edge. This had parents who were still dancing the cha-cha hating it and the kids loving it. Spanglish Fly incorporates all of this and more in this release of almost entirely newly composed music.

Vocalist Erica Ramos is exceptional as is sonero David Frankel, whose vocals on the intense ending to opener "Esta Tierra" and wherever else he appears jolts the music into high gear. "Bump and Let it Slide" exposes the band's soul while "Martian Boogaloo" showcases Zach Seman's soulful organ and the killer horn section fronted by trumpeter Jonathan Goldman. "Love Graffiti Me" is Ramos doing her best Little Eva to Goldman's locomotion and "Me Gusta Mi Bicicleta" invites all to "get up off your butt and ride your bike."

"Mira Ven Aca", from the repertoire of the great Johnny Colon, is smooth but a little too slick. In truth, Spanglish Fly's spot-on horns, incredibly tight percussion section and expert musicianship shine throughout but somewhat at the expense of the endearing raggedness of the genre. Being too good is small criticism and their tribute to "42", retired pitcher Mariano Rivera, is a campy blend of Spanglish fun that will delight any Yankee fan while the session's actual closer, "Brooklyn Boogaloo", is a guided tour of the borough that is a dancer's delight.

For more information, visit [chacoworldmusic.com](http://chacoworldmusic.com). This project is at Subrosa Sep. 19th. See Calendar.

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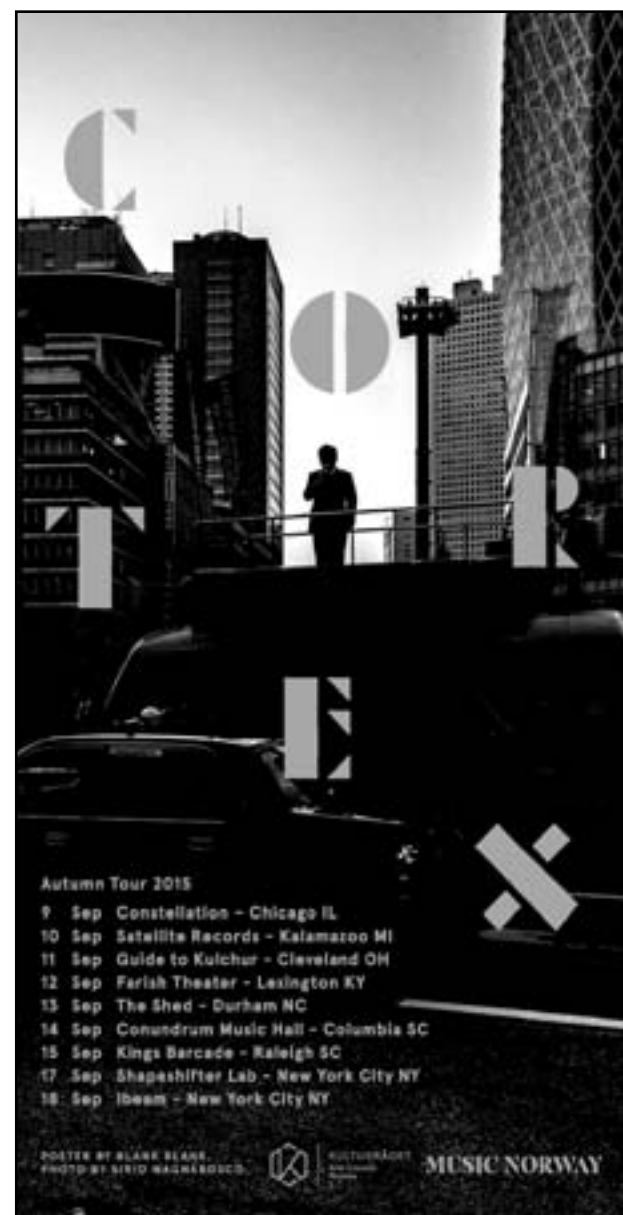
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**MUSIC NORWAY**





*Five Fizzles for Samuel Beckett*  
**Barry Guy (NoBusiness)**  
*SOL[os]*  
**Marcio Mattos (Emanem)**  
*'look with thine ears'*  
**Pascal Niggenkemper (Clean Feed)**  
 by Clifford Allen

In 1948, Coleman Hawkins recorded "Picasso" as a tenor solo in the Swing style, but even this painterly nude on offer eclipses any sort of category beyond its unaccompanied fact—it's pure tenor improvisation and an early outlier in postwar creative music. Solo playing is some of the riskiest imaginable for an improviser; one is ostensibly 'free' of stylistic constraints, yet one has to hew as closely as possible to the capabilities of the body, the axe and the space for there is no net. It seems to be a performance realm made for the improvising vanguard, yet even in this area the ones who have built up a body of solo work are a relatively small number, since improvised music tends to rely on the idea of communication between players. Communication on the level of a solo is more oblique—it's not a dialogue between players, but between abstract necessities.

Bassist Barry Guy is a veteran performer of bass soli, first in 1976 on the Incus LP *Statements* following numerous small-group appearances with pianist Howard Riley, saxophonist Evan Parker and the cooperative trio Iskra 1903. It makes sense that he'd have an arresting solo concept—after all, by that time

he was also directing the London Jazz Composers Orchestra and had performed early music with Christopher Hogwood, developing a unique approach to allowing soloists maximum flexibility relating to an expanded group concept. Guy's latest solo outing is comparatively brief—a ten-inch EP titled *Five Fizzles for Samuel Beckett*—and renders in solemn, pedal-actuated detail the stark, resonant action of being 'alone'. The set begins with slices of high harmonics pierced by low jabs, a furrowed vibrato cast in the direction of a consonant caress before Guy switches to leaping intervals, his guttural scrapes and upper-register pinpoint twitter a profoundly athletic display. A voided plain is the setting for "Fizzle III", microtones hanging in the air as Guy builds up an obsessive, minimal patter in an arid break between plenums of blurred, worked-over grapple between actor and instrument. The music is raw, naked and immediate, albeit missing the wry absurdity that might truly connect it with its dedicatee.

While perhaps a bit more obscure than some of his contemporaries stateside, bassist/cellist and visual artist Marcio Mattos (b. 1946, Rio de Janeiro) has been a regular participant in the British free music climate since the dawn of the '70s, first with the Spontaneous Music Ensemble and later with drummer Eddie Prevost and saxophonist Elton Dean. Apart from a rare Bead cassette from the London Bass Trio (with Marc Meggido and Tony Wren), very few recordings have spotlighted his artistry in such a string-heavy context. *SOL[os]*, a program of ten improvisations for bass, cello and electronics, is, in fact, the first view listeners have had of his unaccompanied work. Other than the closing "Prominence", a 20-minute spiraling meditation on resonant tension wires, all of the pieces are rather short vignettes exhibiting obsessive, sharp reflexes and

gesturally applied, rugged subtones with considerable attention given to orchestration. "Saros 126" is, for the most part, a series of particulate, subtly muted globs recalling the prepared piano soli of Miguel Angel Coria. Altered and below-bridge cello plucks result in the appropriately titled "Spicules", its percussive, taut vibrations darting and ricocheting in a cellular dance. While one might ask what took so long to hear Mattos solo, the ultimate takeaway is that we're definitely listening now.

Pascal Niggenkemper is the youngest of the three bass soloists here, having emerged in the community of improvisers around the Loft Köln at the beginning of the millennium before relocating to New York in 2005. *'look with thine ears'* is Niggenkemper's first solo outing after a series of ensemble recordings; like Guy and Mattos, part of his work focuses on an expanded palette and he uses metal lampshades, foam and extra bows to augment the instrument's sonic capabilities, though notably without electronics. On the opening title piece, muted high harmonics and graceful drones are spectral and narrow, gradually evincing toothier intensity as the three minutes progress (the 13 improvisations are all relatively brief). "This Shall Not Be Revoked" finds the bassist's mouthy gathering of undulating movements and sharp asides more akin to the garrulous blats of a baritone sax. Niggenkemper has a beautiful, full tone and impeccable time and for many that would be enough (indeed, these are the starting points for some of his soli). However, *'look with thine ears'* is not an espousal of what player and instrument *can* do, but examining what they *could* do.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com), [emanemdisc.com](http://emanemdisc.com) and [cleanfeed-records.com](http://cleanfeed-records.com). Niggenkemper plays solo at Delroy's Cafe and Wine Bar Sep. 21st. See Calendar.



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## PULVERIZE THE SOUND

*Eponymous*  
**Pulverize The Sound (Relative Pitch)**  
by Andrey Henkin

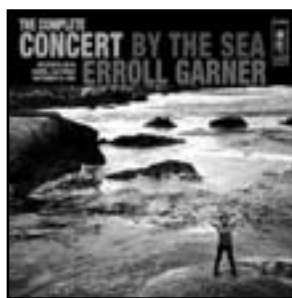
For those of a certain age and experience, Pulverize The Sound (PTS) recalls the heady hardcore days of the mid '80s in its name and the stark white block lettering on a red background of its eponymous debut's cover (though the album's 60+-minute running time exceeds a dozen 7" EPs). That the band's acronym is also used for Post-Traumatic Stress is probably not a coincidence. All you really need to know about the trio—trumpeter Peter Evans, electric bassist Tim Dahl and drummer Mike Pride—is that they were nearly booed off the stage of the 2011 Vision Festival for their blaring freneticism.

PTS has the precision of a nail gun, and its subtlety as well. While Evans is responsible for half of the album's six tracks, this should not be misattributed as a leader-and-rhythm section-type of band, instead a collaborative project that often swallows Evans' flights into a morass of effects-laden bass and pummeling drums. One reason why the Vision attendees may have reacted poorly is that there is no attempt at bluesy warmth, not a moment of spiritual cry; this is grim, apocalyptic music.

Mostly PTS works with unisons and repetitions, ostinatos flying at the listener like shards from a broken

window. The segments of looser improvisation that come between these are hardly calming. Evans' "Echo", a tune he also plays much differently with his Zebulon Trio, is a series of manic blasts sewn together by the 'jazziest' improvisations to be found herein. A hilarious moment is the opening to Pride's "Pools", jackbooted bass and fluttering trumpet coasting above whimsical glockenspiel before turning into a Deep Purple deep cut. While Evans and Pride's improvisational prowess is well known in a variety of contexts, Dahl's contributions are the revelation here. His is such a forceful approach to the instrument that the higher-pitched trumpet and louder drums often genuflect before it. But whatever facet is your focus, don't forget the band-aids.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). This project is at The Stone Sep. 24th. See Calendar.



**The Complete Concert By The Sea**  
**Erroll Garner (Columbia-Legacy)**  
by Mark Keresman

Even in the world of jazz, excellence can sometimes be sorely underrated. Take Erroll Garner—while, like contemporary George Shearing, he preceded the bebop era, he adapted to it famously, playing on Charlie Parker's 1947 Dial sessions. His career spanned 1944-74 and his popularity extended beyond the jazz sphere. Garner appeared nine times on *The Tonight Show* as well as many other TV shows in the '60s-70s. He composed "Misty", which became a jazz standard and figured in Clint Eastwood's 1971 film *Play Misty for Me*. The self-taught Garner had amazing, virtually orchestral technique and a powerful sense of swing, gaining the respect of pianists then and now.

Why then isn't his name in the pantheon with Bud Powell and McCoy Tyner? One writer's opinion: like Shearing (a Garner admirer, by the way), Garner achieved popularity among those that were not necessarily devotees of jazz, which for some purists is well-nigh deplorable. *Concert By The Sea*, recorded and released in 1955, was a million-seller within a few years of its release and continues to be popular. Now, thanks to the wizards at Legacy Recordings, it gets the deluxe 60th Anniversary reissue treatment (recorded Sep. 19th, 1955), expanded to three discs: the first two present the complete concert with 11 unreleased selections while the third is the album as it was originally issued in the '50s, plus a post-concert interview with Garner.

Garner's approach is so genial, swinging, richly melodic and warmly lyrical it's easy to see why *Concert By The Sea* strikes such a chord (no pun intended, honest) with non-jazz listeners. His methodology was aimed at capturing the richness of a big band at the 88s—he maintains a joyfully cogent rhythm while melodies intertwine and counter-melodies ensue, lightheartedly quoting jazz and pop standards throughout. His stylistic influences emanated from the boisterous stride pianists of the '20s-30s (Fats Waller, James P. Johnson), steady rumble of boogie woogie (Pete Johnson, Albert Ammons), unassuming elegance of Duke Ellington and a percussiveness that paralleled but did not really resemble that of Dave Brubeck.

Among the previously unreleased highlights, "Night and Day" features a heavy touch that buoys rather than impedes the rollicking feel of this rendition. Garner alternates speeding and slowing the tempo slyly, making this standard both jovial and somewhat reflective. "Spring is Here" finds Garner expanding this

evergreen, maintaining its wistful feeling yet enriching it with a judicious April-showers cascade of keyboard runs. Bebop standard "Bernie's Tune" has some effervescent, melodramatically urgent piano, with plenty of thrusting, bobbing-and-weaving jabs, Garner occasionally vocalizing along with his playing.

Disc Two has a heretofore-unissued and incredible take on the Gershwin gem "S'Wonderful", Garner judiciously splaying rapid-fire single-note runs, ending with a dazzling, unexpected change in tempo, slowing it then blazing to a fare-thee-well conclusion. "Laura" is given a whimsical, Debussy-flavored reading, in the manner of an Impressionist artist delicately applying paint to a canvas. Before sinking his proverbial teeth into the classic melody of "Caravan", Garner plays what might be considered an affectionate parody of it, giving it an angular, slightly dissonant interpretation, before remaking it entirely, reharmonizing it until almost all that remains is that rolling rhythm, until it's more after-midnight-on-52nd Street than North African exotica.

If there is any flaw in this otherwise fabulous collection, it's that Garner's accompanists, drummer Denzil Best (who also played with George Shearing on a live recording in which Shearing "introduced" himself as Garner!) and bassist Eddie Calhoun are rather distant in the mix. This might be explained as this set, ironically, was not originally recorded for official release but by and for a private collector. It was only after Garner's manager played the tape recording for George Avakian, then head of Columbia Records' jazz division, that it became a legitimate release and made history. If this writer had influence over music education in the U.S., every aspiring pianist (jazz or not) would have a copy of *The Complete Concert By the Sea*.

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

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**Eponymous**  
**The Spirit Farm (SLAM)**  
by John Sharpe

The Spirit Farm represents the eponymous debut of an outfit convened by pianist Adam Fairhall comprising six young improvisers based in the north of England. Although culled from a live performance, thought has gone into sequencing, so three improvisations featuring the full band are separated by three shorter cuts from subsets of the group. But even when the complete unit combines not everyone plays all the time. One of the most notable features is the distinctive group approach focused on timbre, texture and sound, alongside willingness to use diverse idiomatic materials.

That open-mindedness is demonstrated by a fondness for rhythmic patterns not always present in improv settings. Each of the pieces is episodic and incremental, drawing on unusual combinations, like a series of tenuously linked short stories. So in "All", after an enigmatic beginning of percussive clanging, most likely emanating from Fairhall's electric piano preparations, Johnny Hunter's tappy drums and Dave Kane's twanging bass join. Eventually a pulse emerges as Kane rhythmically bounces the back of his bow on the strings while French saxophonist Christophe de Bezenac breaks up his lines to good effect by alternating

long tones and eruptions of overblown squawks.

De Bezenac further shows his predilection for unusual timbres in duet with Anton Hunter's stumbling guitar stylings on "Anton Christophe". Although not generally jazzy Fairhall's piano in "Adam, Dave, Johnny" almost verges on the conventional in its lilting flow and slight blues inflections. More typical is "Adam Corey" where vibraphonist Corey Mwamba's spare phrasing contrasts with Fairhall's distorted keyboard motifs. The overall trajectory increases in density, culminating in "All Once More", where layers of overlapping rhythmic activity bring the cast together. Rocky drums and driving guitar fuel an intense crescendo before an abrupt halt. It's a set that declares intent, imagination and prowess and as such promises much for the future.

For more information, visit [slamproductions.net](http://slamproductions.net). Adam Fairhall is at ABC No-Rio Sep. 13th. See Calendar.



**VOLK**  
**Ochion Jewell (s/r)**  
by Donald Elfman

**VOLK** arose from a dark incident in saxophonist Ochion Jewell's life. The victim of police brutality, he took the opportunity to create a powerful recording

that finds beauty emerging from that place of darkness.

Four suites draw inspiration from different places. The first, "At the End of the World, Where the Lions Weep" and "Pathos/Logos", is inspired by Andalusian music. The opening theme and ensuing improvisation feel chant-like with Jewell's tenor intoning, almost shofar-like, themes of longing and unity. In the second suite, "Kun Mun Kultani Tulisi" is dark and tragic but its very expression, with Amino Belyamani inside the piano and Jewell exhorting on the tenor, gives purpose and beauty to Finnish folk melody. "Give Us A Drink Of Water", a jig, suggests both dance and the pulse of modern classical music, while "Pass Fallow, Gallowglass" is based on Scottish ballads with bassist Sam Minaie suggesting bagpipes. In the third suite, North Africa meets the Delta for "Gnawa Blues", guitarist Lionel Loueke taking the melody and wailing in his solo until Belyamani enters for some deeply rooted piano, followed by "The Master", guitar and tenor coalescing over a strong rhythm for music based on the drumming of the West African Ewe people, meeting the forces of what Jewell calls "in-your-face-hard-bop".

Jewell looks to Appalachia for the final suite. "Oh Shenandoah" spins variations on the dark theme with each player digging into the melody: a melancholy opening with Jewell and Minaie, then the saxophonist with the whole band and a contemporary classical sound in the piano section. Finally, Jewell 'sings' "Black is the Colour (of My True Love's Hair)" on tenor, evoking the sounds of traditional country voice.

Ochion Jewell plays to find meaning and has made a recording both brilliant and original.

For more information, visit [ochion.com](http://ochion.com). This project is at Cornelia Street Café Sep. 23rd. See Calendar.

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**In Good Company**  
**George Cables (HighNote)**  
*Neon Art: Volume Two and Three*  
**Art Pepper (Omnivore)**  
 by Alex Henderson

Pianist George Cables, who turned 70 last year, has a long history of excelling as both a leader and a sideman. The veteran has backed a Who's-Who over the years and has been recording as a leader since the mid '70s, most often in the acoustic piano trio format, which continues to serve him well on his latest outing.

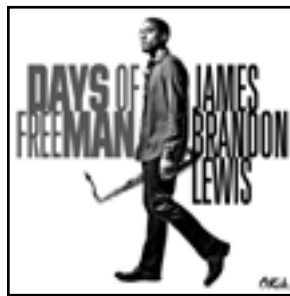
*In Good Company* finds Cables leading an intimate trio with bassist Essiet Essiet and drummer Victor Lewis, both longtime collaborators. They are very much in sync on an album that celebrates pianists. Cables contributes two pieces ("EVC" and insistent "Mr. Anonymouse"), but most of the selections were written by other pianists—from John Hicks' "Naima's Love Song" and "After the Morning" and Kenny Barron's "Voyage" to Duke Ellington's "Love You Madly". In fact, half of the CD's ten selections come from the Duke Ellington-Billy Strayhorn songbook. "It Don't Mean a Thing (If It Ain't Got That Swing)" was a major hit but Cables' version has more in common with Cedar Walton than the Swing of the Great Depression. The pianists Cables pays homage to came out of different eras—Barron emerged in the '60s while Ellington became a major name in jazz back when Calvin Coolidge was president—but his own pianism is very much of today.

In the late '70s-early '80s, Cables was one of Art Pepper's favorite pianists, fitting right in with the John Coltrane-influenced direction the alto saxophonist favored during that period. *Neon Art, Volume Two and Three* offer some of the highlights of the alto saxophonist's November 1981 tour of Japan, where he oversaw a cohesive acoustic quartet of Cables, bassist David Williams and drummer Carl Burnett. Pepper's widow Laurie's liner notes are full of interesting anecdotes. For example, she recalls that when her husband (whose battle with heroin addiction was well-documented) toured Japan, methadone had become his alternative to heroin. But bringing methadone into Japan was illegal under any circumstances, even with the legal prescription that he had in the United States, and Laurie, knowing that he couldn't function without it, managed to get his methadone through Japanese customs by placing it in shampoo bottles.

*Volume Two* finds Pepper in fine form on his Latin-flavored "Mambo Koyama" (which lasts 18 minutes) as well as a 14-minute reading of Harold Arlen's "Over the Rainbow" and an exuberant performance of Denzil Best's "Allen's Alley". *Volume Three* offers an introspective ballad and two exuberant uptempo performances. Pepper's romantic side asserts itself on the melancholy Thomas Adair-Matt Dennis ballad "Everything Happens to Me", but he spares no energy on either the gritty "Arthur's Blues" or "Make a List (Make a Wish)". Cables, 37 at the time, has plenty of room to stretch out and his inspired solos show why Pepper held him in such high regard.

Sadly, the saxophonist didn't have long to live after these volumes were recorded, dying from a stroke in Los Angeles at 56 on Jun. 15th, 1982. Cables, thankfully, is still alive and well. And when these releases are heard side by side, it is evident that he has been a valuable contributor, whether taking center stage or supporting other major-league improvisers.

For more information, visit [jazzdepot.com](http://jazzdepot.com) and [omnivorerecordings.com](http://omnivorerecordings.com). Cables is at Dizzy's Club Sep. 10th-13th with *The Cookers*, Blue Note Sep. 17th-20th with *Roberta Gambarini* and *Jazz at Kitano* Sep. 25th. See Calendar.



**Days of FreeMan**  
**James Brandon Lewis (Okeh)**  
 by Phil Freeman

Tenor saxophonist James Brandon Lewis, born in 1983, seems to prefer crossing generations to forming bands with musicians his own age. On last year's *Divine Travels*, he was joined by bassist William Parker, who's 63, and drummer Gerald Cleaver, who's 52. This time out, he's accompanied by bassist Jamaaladeen Tacuma, 59, and drummer Rudy Royston, 44. He never seems like a callow kid borrowing gravitas from his sidemen, though. The ideas are all his and they're executed with power and surety.

*Days of FreeMan* takes inspiration from late '80s/early '90s hip-hop, but avoids programmed beats and samples—this isn't a crossover album in the spirit of Us3 or 3-D *Lifestyles/Black Book*-era Greg Osby. Instead, Lewis seems to be primarily channeling the head-nodding feel and thoughtful lyricism of A Tribe Called Quest and Jungle Brothers, without consciously imitating their sound.

Deep, fluid electric bass and sharp, ringing drums chop the beat up and shuffle it around in restless patterns. But while he never works consciously against the rhythm section, Lewis doesn't allow them to command him either. As the music moves endlessly forward, he ducks sideways, finding places to wander and explore. He floats atop the groove like Rakim, kicking down bar lines and breaking up cadences like Chuck D.

*Days of FreeMan* packs 19 tracks into just over an hour, but six of them are framing devices or intermissions as brief as 28 seconds. The voice of Lewis' grandmother Pearl is heard on these "Break" tracks, offering philosophical life advice. The rapper Supernatural pops up, too, contributing a verse to the title track. But it's the saxophonist's voice that dominates and he's rapidly becoming one of the most impressive young guns on the New York scene. To date, his music has explored free jazz (with a dash of gospel), melodic postbop, hip-hop, funk and dub, swirling them all into something unique and personal—a synthesis of 20th Century black music that's the soundtrack to him (in his grandmother's words, from the album's first track) looking in the mirror and saying, "I'm James Brandon Lewis."

For more information, visit [okeh-records.com](http://okeh-records.com). Lewis is at WhyNot Jazz Room Sep. 20th. See Calendar.



**I Want To Hold Your Hand (At The Kitano, Vol. 3)**  
**Andy LaVerne's One Of A Kind (SteepleChase)**  
 by Ken Dryden

Andy LaVerne is a powerhouse pianist and versatile composer/arranger who has recorded prolifically as a leader and sideman, along with his full schedule as a jazz educator. He has worked with Dizzy Gillespie, Stan Getz, Benny Golson, Woody Herman, Gerry Mulligan, Lionel Hampton and Frank Sinatra. The Danish label

SteepleChase has been home to many of LaVerne's projects over the past 25 years. This third volume of his *One of a Kind* trio, with its unusual instrumentation, was recorded during a 2007 two-night booking at Jazz at Kitano, featuring the pianist with organist Gary Versace and drummer Anthony Pinciotti.

LaVerne meshes well with Versace (also a fine pianist), as both men excel as soloists and comping for his keyboard partner, with Pinciotti fueling the frontline with intuitive, swinging percussion. Opening with LaVerne's midtempo groove anthem "Upside", the trio doesn't try to blow away the audience, but gets their feet tapping with intuitive interplay and burning solos. The pianist wrote the Latin-infused "In Lieu of Flowers" following the death of his old friend, tenor saxophonist Michael Brecker; its unique blend of melancholy and buoyant rhythm evolves into a memorable celebration of Brecker's life.

The Beatles' "I Want to Hold Your Hand" was played by jazz musicians not long after it became a hit, though here the approach of LaVerne and company takes it to a new level in jazz improvisation. The pianist frequently departs from its theme in his rich reharmonization, with Versace providing inspired comping, then the organist takes center stage with Pinciotti to stretch its boundaries much further in his explosive solo. The pianist's driving "Note Worthy" has a linear approach reminiscent of Bill Evans' "Very Early" and the brisk interpretation of Herbie Hancock's "Watermelon Man" takes it into new territory, with spacious off-center piano and soulful organ powered by driving percussion. Andy LaVerne's *One of a Kind* deserves to be more than a one-time experiment.

For more information, visit [steeplechase.dk](http://steeplechase.dk). LaVerne is at Steve Getz Music Hall Sep. 11th. See Calendar.

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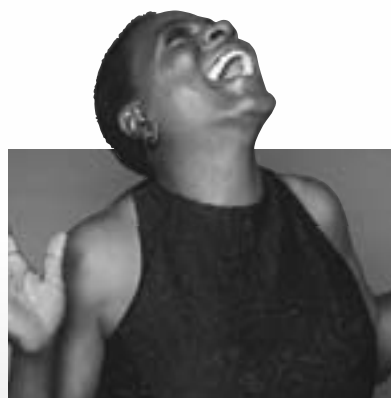
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Live

**The Thing with Thurston Moore (Trost)**  
*Hidros6 Knockin' (Dedicated to the Music and Lyrics of Little Richard)*

**Mats Gustafsson/Nu Ensemble (Not Two)**  
*Spring Snow*

**Masahiko Satoh/Paal Nilssen-Love (PNL)**  
 by Stuart Broomer

Since its inception in 2000, The Thing has proven to be one of the most forceful ideas in free jazz. First put together to play Don Cherry compositions (the band is named for a Cherry composition on *Where Is Brooklyn?*), the trio of Swedish saxophonist Mats Gustafsson and Norwegian bassist and drummer Ingebrigt Håker Flaten and Paal Nilssen-Love has managed to weld together free jazz, current popular songs and even a substantial audience with furious rhythmic drive and sheer sonic force. The members have also created a range of extended and individual projects.

Given The Thing's often singular force, it's been flexible enough to accommodate a surprising range of guests, among them saxophonist/trumpeter Joe McPhee, guitarist James "Blood" Ulmer, bassist Barry Guy and guitarist Otomo Yoshihide. For the performance at London's Café Oto with guitarist Thurston Moore, The Thing further concentrates its sonic force with Gustafsson sticking to baritone and Håker Flaten switching to electric bass, each pressing his instrument into the industrial range. "Blinded by Thought" is a dense wall of pulsing, driven sound,

changing infinitesimally through its 20-minute run. Its details come into focus gradually, first the punctuation and detail of higher-pitched drums and then the breadth and complexity of heavily distorted guitar. The shorter "Awakened by You" is highlighted by the dialogue between electric bass and guitar.

Mats Gustafsson's Nu Ensemble is a 12-member band assembled for Krakow's Jazz Autumn in 2013 to perform *Hidros6 Knockin'*, a 73-minute piece with the subtitle "Dedicated to the Music and Lyrics of Little Richard", which begins in sighs and scraped piano strings at the threshold of hearing and extends to roaring collective improvisations anchored in the dense roar of dual percussionists, bassists and bass reeds. The piece uses verbal fragments from Little Richard's songs as the basis for the work's most prominent element, Stine Janvin Motland's extended segments of vocal improvisation, which range from playful to visceral, turning a surreal Richard Wayne Penniman eruption like "I didn't need a shoe" into an obsessive, dream-like interlude. Turntablist dieb 13 extends that element with loops of a Little Richard interview that seem to float just below cognition.

Along with these parts, Gustafsson's score and conduction supply a shifting panorama of instrumental textures and, in Part 3, a strong hymn-like melody, whether he's working with just a few instrumental voices or building layered orchestral improvisations from a band that also includes McPhee, Håker Flaten, Nilssen-Love, bassist Jon Rune Strøm, tuba player Per Åke Holmlander, vibraphonist/drummer Kjell Nordeson, pianist Agustí Fernández, reed player Christer Bothén and trumpeter Peter Evans. That emphasis on sound leads to some remarkable doubling, with Fernández playing organ as well, Bothén adding the guimbri to his usual bass clarinet and McPhee

playing "space organ" as well as his pocket trumpet and tenor saxophone. That space organ and the orchestral intensity might suggest Sun Ra as a second dedicatee, another strange Southern original reflected in the work's scale and depth. Their musics of ecstasy and prophecy are welded together in Gustafsson's tumultuous tenor jeremiad in the first segment.

Masahiko Satoh has had a long career as a pianist and composer, ranging from arranging work with trumpeter Art Farmer and singers Nancy Wilson and Helen Merrill to composed outings with violinist Jean-Luc Ponty and Attila Zoller and free improvisations with bassist Joëlle Léandre. On *Spring Snow*, he's heard in a duet concert with Nilssen-Love recorded at a Tokyo performance in 2013. Satoh has always worked at the percussive end of the pianistic spectrum and he and Nilssen-Love are ideal partners in this extended duet. The major episode here is the 42-minute whirligig "Spring", the two crafting high-speed music in which fracturing piano runs are often perfectly in sync with broken drum flurries. The music spreads out in time around the 18-minute mark, turning first to more reflective piano work, the two then moving through a field of sudden explosions to arrive at a moment of glassy, circling runs in the piano's upper register before moving on to other dimensions. It's intuitive playing at a very high level, achieving rare synchronicity. The 12-minute "Snow" has a very different dynamic, Satoh striking bright, hanging notes in an abstract pattern at the keyboard, building a kind of reflective tension against Nilssen-Love's cymbals, the impulse turning to playful, almost music-box patterns.

For more information, visit [trost.at](http://trost.at), [nottwo.com](http://nottwo.com) and [paalnilssen-love.com](http://paalnilssen-love.com). The Thing is at Roulette Sep. 29th. See Calendar.

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**The Royal Bopsters Project**  
**London, Meader, Pramuk & Ross (Motéma Music)**  
 by Joel Roberts

*The Royal Bopsters Project* is truly an event for fans of vocalese and jazz singing in general. For starters, it introduces a new and superbly talented vocal quartet of Amy London, Darmon Meader, Dylan Pramuk and Holli Ross, a group that clearly draws its inspiration from Lambert, Hendricks and Ross and seems well-suited to carry on their dynamic tradition of richly harmonized, wildly swinging bebop vocals.

Secondly, the album brings this new group together with five genuine legends of jazz singing, all well into their 80s or more: Mark Murphy, Jon Hendricks, Annie Ross, Bob Dorough and Sheila Jordan. Each of the elder statespersons join their younger colleagues for one tune, with the exception of Murphy, the session's featured guest, who appears on four tracks. The absurdly spry and youthful Hendricks, who turns 94 this month, kicks things off in style with a lively, inventive improvised exchange with Pramuk on the opener, "Music in the Air (Wildwood)" — and it's to the younger man's credit that he's able to hold his own with his much senior partner. Jordan is heard in fine form on a beautiful rendition of Horace Silver's "Peace" while Ross and Dorough, on their numbers, show that while they may have lost some range and power in their voices, they still retain the soul, artistry and commitment that have made them legends.

But it's Murphy, the beatnik poet of jazz singing, seemingly incapable of singing a wrong note, who carries the day. Also now on the far side of 80 and with some health issues, he energetically bops and scats his way through his tunes, including his own vocalese version of Freddie Hubbard's "Red Clay" and a rousing take on Charlie Parker's "Chasin' the Bird", on which he dips deep into his Beat Generation bag for a powerful reading from Jack Kerouac's *On the Road*. It's a remarkable performance for an artist of any age.

London, Meader, Pramuk and Ross all have their moments as well, delivering crisp harmonies and swinging, creative scat solos. But they cede much of the spotlight, rightly so, to their elders, on this landmark jazz vocal summit.

For more information, visit [motema.com](http://motema.com). This project is at Birdland Sep. 15th-19th. See Calendar.



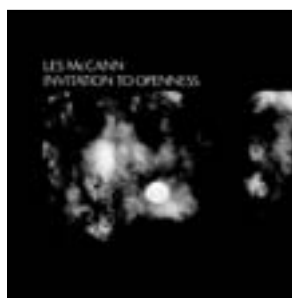
**Eponymous**  
**Masabumi Kikuchi/Ben Street/Thomas Morgan/  
 Kresten Osgood (ILK Music)**  
 by Ken Micallef

Japanese pianist Masabumi Kikuchi, best known in his later years for his work with drummer Paul Motian, died Jul. 6th, 2015. During his long career Kikuchi played with jazz musicians of every shape and style, from Lionel Hampton and Sonny Rollins to Miles Davis and Billy Harper, and released dozens of albums

as a leader and co-leader. The music of this penultimate release to feature Kikuchi is roughly similar to his work with Motian: playfully abstract melodies that spread out slowly over seemingly extended bar lines, his piano accompanied by his unique guttural vocalizations, which, while annoying at first, quickly become part of the music's fabric.

The session is credited equally among its four musicians: Kikuchi, bassists Ben Street and Thomas Morgan and brilliant Danish drummer Kresten Osgood (ILK Music credits Osgood as the record's leader at their site). Though recorded in 2008, it's tempting to hear an air of elegy to the numbered improvisations ("1" to "8"), the music frequently contemplative. Kikuchi suffered from cancer for some time, as was revealed to this writer when interviewing Paul Motian in 2009. Still, the air moves slowly on this introspective but not humorless recording. Quiet, pastoral piano and bass movement opens "3", upper-register bass notes tugging at the music while piano traces small, sparse circles below. "4" blusters with moments of drum chatter and thrusting bass enunciations, backed by lovely piano trills and a comic sense of tumbling motion. "7" is more of a rough and tumble ride, Kikuchi striking keys in an unrelated, mad scientist fashion as Osgood assails his brushes around the kit with full bore, Tony Williams-like aggression. The song appears and is quickly over, gone like a vapor. On "5", Osgood lazily drags sticks over his snare drum as Kikuchi sounds as if he's working out a crossword puzzle, busy piano clusters repeated over and over again, acoustic bass prodding the pianist to make up his mind. "8" recalls a folk song, acoustic bass charting a melodious call-and-response melody, followed by mischievous piano trills and tinkles and gentle tom tom thumping in what sounds like collective musical absentmindedness, the musicians rolling their notes into soft, near-silent pockets of sound.

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



**Invitation to Openness**  
**Les McCann (Atlantic-Omnivore)**  
 by Marcia Hillman

Omnivore Records has reissued Les McCann's *Invitation to Openness* in conjunction with his 80th birthday (Sep. 23rd) and a book of photographic portraits of musical celebrities taken by McCann between 1960-80 (with the same title). The 1972 album consists of three originals by McCann (piano, electric piano and Moog synthesizer), joined by Yusef Lateef (tenor sax, flute, oboe and bassoon), David Spinozza and Cornell Dupree (guitars), Corky Hale (harp), Bill Salter (electric bass), Jimmy Rowser (bass), Bernard Purdie and Donald Dean (drums and percussion), William "Buck" Clarke (African drums and percussion) and Roger McDonald (percussion). In addition, there is a bonus track, "Compared To What" (written by Gene McDaniels), recorded live in Germany in 1975.

McCann's originals are all very long, exceeding 20 minutes apiece. According to the liner notes, "The Lovers" depicts a recurring dream; "Beaux J. Poo Boo" is "a montage of all those pieces of my life that make me what I am"; and "Poo Pye McGoochie (and his friends)" is a depiction of all of his playmates back home. There is a lot of tandem soloing on all of these compositions, resulting in an almost stream of consciousness and surround-sound impact. But the

driving force is always McCann's pulsing rhythms and attention to dynamics. Notable on "The Lovers" is a haunting Middle Eastern melodic section by Lateef on flute while "Poo Pye McGoochie" offers a kind of singsong childish melody and an inspired bass solo.

The bonus track has all the energy expected of a live performance, with doubled tenor saxophone by Klaus Doldinger and Johnny Griffin and some outstanding guitar work by Buddy Guy. But the main force here again, is McCann's piano and rousing vocal.

For this listener, this revisit has proven that Les McCann still provides a powerful musical experience.

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

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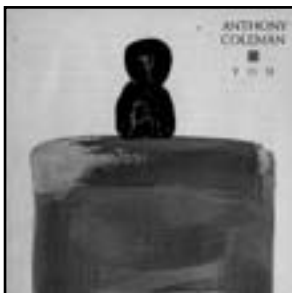
**We Get The Message**  
**Oscar Pettiford Quartet (Sonorama)**  
 by Anders Griffen

This previously unreleased concert from Nov. 14th, 1958 in Hamburg, Germany is a piece of history. After a “Jazz From Carnegie Hall” tour in September 1958, Pettiford remained in Europe, eventually settling in Copenhagen. Also on that tour was drummer Kenny Clarke, another inventive and influential jazz pioneer, who had been living in Paris since 1956. With saxophonist Hans Koller, guitarist Attila Zoller and guests, they performed the music on *We Get The Message* in a clear and balanced recording. Pettiford and Clarke are truly masterful throughout and with Koller and Zoller lay down a cool set.

Presumably in homage to Al Cohn, the tune “Cohn’s Limit” is credited to Koller, who has a similar approach to Cohn and Woody Herman herdsman such as Zoot Sims and Stan Getz. That sound and style is comparable to some of this set. On the dark ballad “Dark Glow”, bluesy “Stalag 414” and cool bop “Willi Der Bär”, Koller switches to alto, backed by Gerd Dudek and Willi Sanner on tenor and baritone saxophones, respectively. Pettiford takes the second of two bass solos on “Willi Der Bär” and it’s striking to hear the difference in clarity and command exhibited next to a very good bass player. With no reeds, “Yardbird Suite” and the bright “Love Nest” are guitar features while “Ghost Of A Chance” is a piano feature for trio. The varying ensemble holds the listener’s attention as does the quality of performance and most of these numbers are under five minutes. Track 4, “Gertberg Walk”, is announced as their first selection. Lone soloist Pettiford hints at “Down By The Riverside” in his dexterous pizzicato cello solo. There is also an unlabeled “ghost track” available on the CD release (but not on the LP). About 10 seconds after “Willi Der Bär” Pettiford invites his dentist to the stage to play “Gone With The Wind” in trio; it fades out within four minutes during Clarke’s solo.

Pettiford epitomizes musicality, facility, sophistication, articulation and perpetual swing. His influence is greater than his fame. He died somewhat mysteriously 45 years ago this month at just 37 years old. This is a welcome addition to his catalog.

For more information, visit [sonorama.de](http://sonorama.de)



**You**  
**Anthony Coleman (New World)**  
 by Kurt Gottschalk

Anthony Coleman’s progression from playing with compositional form to more formalized structures has been a remarkable one. He has emerged as an articulate composer whose work isn’t reliant upon handpicked ensembles who ‘get’ how to play it.

In his insightful liner notes, saxophonist and frequent collaborator Michaël Attias namechecks an

earlier school of New York composers (Cage, Feldman and Wolff) along with Kagel, Ligeti and Lutoslawski, as well as Duke Ellington, Jelly Roll Morton and Tom Zé but contemporary Polish composer Henryk Górecki is audible as well in these beautifully somber pieces. Coleman’s travels to Central Europe, confronting the atrocities it faced in the past, have informed much of his work and that wisdom and sorrow is evident.

The five pieces alternate between ensemble (TILT Brass, a quintet with Coleman on piano and electric organ and a tentet conducted by Coleman) and solo piano. The opener, “Acute Coryza”, contains a typical Coleman joke—referencing shared initials with Aaron Copland, a relative by marriage—although here are the most evident echoes of Górecki’s work for brass. The piano suite “Oogenera”, written after collaborator Butch Morris’ death and mirroring some of the latter’s constructed improvisation strategies, extends the reflective mood of the first piece. “Station RER (B) Drancy” is named for a Nazi detention center in France; its prolonged tones and crawling tempo evoke another work of WWII mourning, Olivier Messiaen’s *Quatuor pour la fin du temps*. The solo “Metonymies of Pastness” shows Coleman’s beautiful touch on the piano. The title track, apparently inspired by soft rock of the ‘80s, injects a bit of playfulness to close the program.

Coleman’s work is by no means derivative. Referencing other composers (both here and in the notes) merely suggests a distinguished class he’s joined. *You* quite wonderfully sets his place at that table.

For more information, visit [newworldrecords.org](http://newworldrecords.org). Coleman celebrates his 60th birthday at Roulette Sep. 24th. See Calendar.



**Gomory: Book of Angels, Volume 25**  
**Mycale (Tzadik)**  
 by Elliott Simon

*The Book of Angels*, based on the Jewish angelic hierarchy, is one of John Zorn’s most thought-provoking odysseys. Successive releases by a stylistically diverse group of musicians explore and interpret selections from over 300 tunes that Zorn wrote in the span of three months. *Gomory* is the 25th installment in the series and it reintroduces Mycale, a female a cappella foursome, to Zorn’s celestial songbook. As before, worldly arrangements, tight vocal harmonies and a crisp choral blend feature lyrics that uniquely clarify Zorn’s compositions.

Gomory, a camel-riding demon who assumes female form as he seeks out maidens, is depicted on both the inner sleeve and “hidden” lyric sheet. Mycale, in addition to their own vocal muscle, utilize Zorn’s angels in creative ways to take on this ‘Duke of Hell’. Mycale’s arrangements, voicings and harmonies are certainly heavenly but they are thankfully not averse to seducing when necessary as they assume the roles of sweetly singing sirens. Composed of Israeli Ayelet Rose Gottlieb, Argentinian Sofia Rei, Portuguese Sara Serpa and Moroccan Malika Zarra, Mycale brings their own arrangements, music, lyrics and individual cultural approaches to this potent vocal session.

Rei uses lyrics from Lindy Giacomani against an exotic percussive backdrop. She speaks of the “Siete Llaves (Seven Keys)” to summon “Huzia”, who guards the seven heavens. Rei then invokes “Yofiel”’s magic with Jorge Luis Borges’ poetry to reflect a solemn worldly portrait. Zarra soothes “Tzadkiel”, the angel of justice, with her wide range and Pan-African style

while beguiling “Grial” with a deeply sensual moment. Gottlieb seeks redemption with “Kumiah”, beautifully praises “Shahariel” with the Jewish morning blessings and then delicately entices the four powerful “Qaddisin” with verses from the *Song of Songs*. Serpa’s Portuguese roots and clean lofty tone take on the fallen angel “Belial” before creating an ethereal madrigal that ends the session on a high note with the angel of vision “Paschar”. A multilingual intercultural triumph, Mycale brings us yet another step closer to the angels.

For more information, visit [tzadik.com](http://tzadik.com). This project is at The Stone Sep. 19th and Mycale curates The Stone Sep. 15th-20th. See Calendar.

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**Live!**  
**Cortex (Clean Feed)**  
by John Sharpe

While much is made of the Nordic sound based around ethereal, folk-derived melodies, it coexists with another more unruly strand of expression whose roots perhaps stem from the welcome given in cities like Copenhagen and Stockholm to the first generation of American avant jazz practitioners. In the '60s Don Cherry, Albert Ayler, Cecil Taylor and Ornette Coleman all recorded seminal albums, or even relocated, there. And that's the lineage followed by young Norwegian quartet Cortex, who, in their exuberance and musicianship, recall Angles, another contemporary Scandinavian band in the Clean Feed stable.

The program comprises seven thoughtfully arranged cuts, combining into two blocks of unbroken music (providing another link back to Cherry, one of the first to conjoin his tunes in what he termed his "little suites"). On saxophones, Kristoffer Alberts' husky tone and broad vibrato invokes Archie Shepp as much as Ayler while his frontline partner of cornet player Thomas Johansson darts and squeals attractively. The rhythm team of bassist Ola Høyer and drummer Gard Nilssen prove light and responsive without being ostentatious. Together they form a tight unit. Indeed, more care has gone into the casually titled "Opening" than the name implies, as a jaunty vamp contrasts with a disjointed horn unison, before a lively alto saxophone outing concluding in a series of fluttering yelps.

In just one example of the attention paid to transitions, that motif is picked up by Johansson to introduce his solo. And showing that it's not only within tracks where careful transitions are prized, the piece ends with knotty unaccompanied bass, which segues into "Cerebrum", where gritty alto joins to launch proceedings. Further highlights include the joyous South African kwela feel of "Endorphin", animated "Gray Matter" with its spluttering tirade from cornet and rapid clip of the lengthy "Interlude", which pairs overblown saxophone vocalizations with pointillist percussion. By the elegiac "Closing" it has been a thoroughly entertaining performance.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This band is at ShapeShifter Lab Sep. 17th and Ibeam Brooklyn Sep. 18th. See Calendar.



**Plays Pixies: Surfer Rosa**  
**Asphalt Orchestra (Cantaloupe Music)**  
by Donald Elfman

Without knowing the original 1988 Pixies debut album, one can still appreciate the masterful abandon of a group that has been called "not your mother's marching band". It works so well that Pixies asked the band to open for them on tour dates in early 2014.

The Orchestra pays homage by adhering to a sense of crazy fun with distortion, pounding rhythms and,

yes, catchy melodies. A perfect intro, "Bone Machine", has the unruliness of a demon's dance with the underlying bassline (John Altieri on sousaphone) and drums and percussion. The tune as played here has the manic quality of a Frank Zappa tune and the singing feel of a New Orleans band. Two trumpets and two trombones mix with the sound of saxophones to create a three-minute anthem of mayhem. Pixies had a radio hit in "Gigantic" and the arrangement here, by Nathan Koci, is delightfully unsettling and features trumpeters Matt Holman and Stephanie Richards sailing in raucous abandon over the increasingly haunting quality of the sum of all these elements.

There is so much to listen to: the furious 'noise' of "Broken Face", which suggests Sun Ra and Charles Ives; "Vamos", a nutty mariachi party in which squealing saxophones and orchestral ravings are augmented by frantic vocals and what sound like trains; and a genuine "Chorale" intoned by brass leading into another mad anthem, "I'm Amazed". The latter features boisterous soprano saxophone and trombone before it returns to the chorale and then a sudden ending. In a dozen short songs, the Asphalt Orchestra has recreated the passion of late '80s indie rock and presented a new model for inventiveness in large ensembles.

For more information, visit [cantaloupemusic.com](http://cantaloupemusic.com). This band is at Rockwood Music Hall Sep. 24th. See Calendar.



**A Love Supreme: Live in Amsterdam**  
**Branford Marsalis Quartet (Marsalis-Okeh)**  
**Love Supreme Collective**  
**Frank Catalano/Jimmy Chamberlin (Ropeadope)**  
**Homage to John Coltrane**  
**Paul Dunmall/Tony Bianco (SLAM)**  
by Alex Henderson

48 years have passed since the death of John Coltrane, who was only 40 when liver disease claimed the saxophonist's life. Coltrane tribute albums are both plentiful and diverse, evident when *A Love Supreme: Live in Amsterdam* is heard alongside *Love Supreme Collective*.

Recorded in late 1964 and first released in 1965, the deeply spiritual *A Love Supreme* went down in history as one of Coltrane's most essential albums. *Live in Amsterdam*, a DVD/CD release of a Mar. 30th, 2003 appearance at the Bimhuis Jazz Club, finds Branford Marsalis' quartet (the leader on tenor saxophone, pianist Joey Calderazzo, bassist Eric Revis and drummer Jeff "Tain" Watts) performing all four movements ("Acknowledgement", "Resolution", "Pursuance" and "Psalm"). Marsalis' take is not radically different and although some of his improvisations become quite aggressive and passionate, he doesn't venture far into the avant garde realm and his interaction with Calderazzo is clearly mindful of Coltrane's work with pianist McCoy Tyner. The DVD contains not only the concert, but also interviews with pianist Alice Coltrane (Coltrane's second wife), late tenor saxophonist Michael Brecker and others who reflect on Coltrane's contributions.

*Love Supreme Collective*, meanwhile, takes so many liberties that the movements are renamed "Acknowledgment of Truth", "Resolution of Purpose", "Pursuance and Persistence" and "Psalm for John". Tenor and soprano saxophonist Frank Catalano and drummer Jimmy Chamberlin put an electric avant garde spin on the material and there is plenty of rock muscle in their dissonant improvisations. *Love Supreme Collective* is a mostly quartet date with Percy Jones (electric bass) and Adam Benjamin (keyboards) but guitarist Chris Poland subs for the latter on "Psalm for John". All the

rock influence one hears isn't surprising when one considers the musicians' backgrounds: Chamberlin is best known for his contributions to the Chicago-based alternative rock band Smashing Pumpkins; Jones has worked with Brian Eno and Brand X; and Poland is an ex-member of the thrash metal band Megadeth. *Love Supreme Collective* is an exciting, invigorating listen if one appreciates electric avant garde explorers such as saxophonist Ornette Coleman circa Prime Time and guitarist James "Blood" Ulmer. And for all their in-your-face intensity, Catalano and Chamberlin don't overlook the spiritual qualities in Coltrane's music.

Coltrane's recording career as a leader can be divided into three main periods: hardbop of the mid-late '50s; modal postbop (1960-65); and freeish jazz (1965-67). The duo of British tenor saxophonist Paul Dunmall and American drummer Tony Bianco (who has lived in London since the '90s) acknowledges all three on *Homage to John Coltrane*, which is their third Coltrane-inspired album (previously, they celebrated his work on *Thank You, John Coltrane* and *Tribute to Coltrane*, both released on the SLAM label). This live two-CD set was recorded at two different venues in the U.K.: a Nov. 7th, 2013 appearance at Delbury Hall in Shropshire and a Jul. 16th, 2013 gig at London's Café Oto. They favor a heavily avant garde approach and aren't shy about offering an abundance of outside improvisation. But instead of only performing material from the last few years of Coltrane's life, the pair also use earlier songs as vehicles for their inside/outside explorations, saluting latter-day Coltrane with "Sun Ship" and an 11-minute "Ogunde"/"Ascent" medley alongside very free takes of "The Drum Thing", "Naima", "Alabama", "Central Park West" and "Giant Steps". One of the great things about *A Love Supreme* is the fact that although it is best to hear the album from start to finish, all four movements work well as individual songs. Dunmall and Bianco offer inspired extended versions of "Resolution" and "Psalm"; the latter, which lasts almost 19 minutes, opens with flute and sounds reflective. But after Dunmall moves to tenor, tension starts to build and his improvisation becomes increasingly forceful and abrasive.

If Coltrane were still alive, he would be celebrating his 89th birthday on Sept. 23rd. One can only speculate on the direction his music might have taken. Would he have embraced fusion? Would he have been a good fit for Miles Davis' electric bands of the '70s-80s? What we can say with certainty is that Coltrane left behind an extremely diverse catalog. Tributes to the innovative saxophonist will no doubt continue to be a part of recorded jazz for some time to come.

For more information, visit [okeh-records.com](http://okeh-records.com), [ropeadope.com](http://ropeadope.com) and [slamproductions.net](http://slamproductions.net). A Coltrane tribute is at Birdland Sep. 22nd-26th. See Calendar.

	<b>Celebrating John Coltrane and other cats born this month</b>
	<b>Sept 10 Maria DeCotis 8PM</b> *****
	<b>Sept 11: Fist of Kindness 8PM</b> *****
	<b>Sept 10, 17, 24 Trudy Silver</b> "where's the outrage" 9:15PM *****
	<b>Special performance</b> <b>September 12</b> <b>Matthew Shipp &amp; Michael Bisio</b> <b>9:30PM \$10</b> *****
	<b>Others performances</b> <b>to be determined..</b> *****
<b>68 Avenue C</b> <b>212-477-5993</b>	<b>Sept 18, 25 Interactive Jazz</b> featuring rare LPs..hosted by <b>brotherbruce 10:30PM</b> ***** ...musicians or producers interested in booking...email <a href="mailto:5ccafe@5cculturalcenter.org">5ccafe@5cculturalcenter.org</a>





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RECORDS



**Break Stuff**  
**Vijay Iyer (ECM)**  
by Phil Freeman

This is pianist Vijay Iyer's third trio album with bassist Stephan Crump and drummer Marcus Gilmore, following 2008-09's *Historicity* and 2011's *Accelerando* (the latter his last session for ACT Music before decamping to ECM in 2013). The three have been playing together for a decade at this point, having made two earlier albums as a quartet, joined by saxophonist Rudresh Mahanthappa. Their collective language puts the emphasis on moderation; Iyer is a thoughtful pianist who never lets his fingers fly ahead of his brain and Crump and Gilmore can read his mind pretty well by now. They pick their way through the melodies, tossing in apposite flourishes that add momentum and energy.

"Hood" is a tribute to the electronic music of Detroit techno pioneer Robert Hood, whose own work frequently seems designed to soundtrack pre-dawn drives through empty streets. The Iyer trio sets up a looping structure that recalls the 2013 album *Dysnomia*, by the trio Dawn of Midi. That's followed by a take of the rarely recorded Thelonious Monk composition "Work" (instantly recognizable as having come from his pen, of course). *Break Stuff* also includes versions of Billy Strayhorn's "Blood Count"—played solo—and John Coltrane's "Countdown".

"Taking Flight", an Iyer original, lives up to its title if one imagines a plane on a very long runway; beginning with slowly pecked notes, it builds in stages, gradually adding rhythm and drive and finally achieving blissful liftoff in its final 90 seconds. The title track seems constructed out of Philip Glass-like cells—or breaks, as "Break Stuff" is apparently not an imperative but a description. "Geese" (one of three pieces named for birds; the others are "Starlings" and "Wrens") opens with an autumnal, bowed bass solo, to which Iyer slowly, tentatively adds single notes, like raindrops striking the otherwise still surface of a pond.

There's an overarching concept to this record, as with almost all of Iyer's work, but it's broad enough that it doesn't matter. Each piece stands alone and the seamless whole is enjoyable in a way that piano trio albums don't always manage.

For more information, visit [ecmrecords.com](http://ecmrecords.com). Iyer is at Blue Note Sep. 30th with Trio 3. See Calendar.



**Swing Zing!**  
**Frank Vignola/Vinny Raniolo (s/r)**  
by Ken Dryden

Frank Vignola has won the praise of numerous critics and fellow guitarists like Les Paul (who named him as one of his five most admired guitarists) for his virtuosity and formidable technique. Vignola's long career has included stints with Travelin' Light (led by tuba player Sam Pilafian), mandolin great David

Grisman and violinist Mark O'Connor's Hot Swing Trio, along with appearing on duo guitar CDs with Gene Bertoncini, Bucky Pizzarelli, Tommy Emmanuel and others, as well as an extensive discography as a leader. He has also been an in-demand session player outside of jazz, appearing on many recordings. The veteran has played over a thousand duo concerts with fellow guitarist Vinny Raniolo, with whom he made two earlier releases, *Beloved Earth Songs* and *Melody Magic*.

For this followup recording, the duo added guests on selected tracks, with the music including a mix of standards and a few overlooked gems. For most of the tracks Vignola is the soloist with Raniolo strictly playing rhythm guitar. Opening with a peppy rendition of "Cheek to Cheek" and a brief, Latin-infused setting of "The Best Things in Life Are Free", the players' familiarity with one another is obvious. The duo also enlivens the standard "Getting Sentimental Over You" with an explosive treatment full of Vignola fireworks and goes into overdrive for their ridiculously fast medley of "Tico Tico" and "Djangomania", negotiating the treacherous terrain with ease.

The young Finnish jazzman Olli Soikkeli adds his Django Reinhardt-flavored acoustic guitar to the duo in a hard-charging take of "Joseph! Joseph!" (a hit for The Andrews Sisters in the '40s). Guitar master Pizzarelli, bassist Gary Mazzaroppi and vocalist Audra Mariel join the fun for the loping arrangement of "All the Things You Are". Bertoncini adds his nimble nylon string guitar to an intricate trio rendition of "Whispering", highlighted by its engaging interplay. Vignola takes a backseat to play rhythm to the young guitar virtuoso Julian Lage's lead for the laid back ballad "Sleepytime Gal". Future projects featuring Vignola and Raniolo are hopefully already in the works.

For more information, visit [frankvignola.com](http://frankvignola.com). This project is at B.B. King's Blues Bar Sep. 29th. See Calendar.



**S'Û**  
**Paolo Angeli (Angeli Manuche Prod.)**  
by Kurt Gottschalk

Paolo Angeli got a fair bit of attention a few years back with his *Paolo Angeli Plays Frith & Björk - Tessuti* (ReR Megacorp). The instrument he played those songs-of-others on, an oversized bionic guitar/viol de gamba hybrid of his own design, has also earned him a fair bit of attention. But what I always noticed—beyond his exceptional playing—is that he dresses like a sailor. Not like Captain Nemo or Popeye but bedecked in stripes befitting a charmer in an old silent movie.

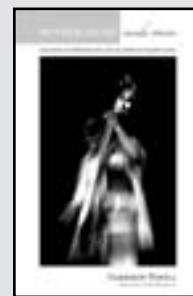
This may not be the way he thinks of his apparel, but it informs the way I listen to his music. *S'Û*, his new album, might not be sea-faring songs (although one could choose to hear it that way without great difficulty) but I do think it's roaming music. It's wide-eyed and forward-moving, at times even jaunty. The vessel is his instrument, a large Sardinian guitar outfitted with extra strings and foot pedals, which allow him to pluck individual strings with his feet while playing different lines (often arco) with his hands. This doesn't just allow a variety of different things to happen, it makes possible some remarkable mood swings and radically different sonic settings. Angeli uses the impressive flexibility of his instrument with taste and precision, playing these (presumably)

largely composed pieces not for show but for effect.

With the exception of some cricket noises, all of the sounds on the disc are his. The album opens in whispers and whistles but quickly rises to the quick strumming of a folk dance. There are jazzy and folksy bits, moments that might call to mind Leo Kottke or Pat Metheny, but those never last long before his many strings are muted, a bow is bounced off of them or he veers suddenly starboard and into an entirely new melody. And it is melodic. Sometimes lost or slightly manic, but always melodic.

For more information, visit [paoloangeli.com](http://paoloangeli.com). This project is at Drom Sep. 24th. See Calendar.

## IN PRINT



**Outside Music Inside Voices: Dialogues on Improvisation and the Spirit of Creative Music**  
**Garrison Fewell (Saturn University Press)**  
by Kurt Gottschalk

Writing about music through a filter—viewing art through a particular spiritual or political lens—can be a risky endeavor. Ben Watson was roundly criticized for the Marxist sheaf he laid over his 2004 book *Derek Bailey and the Story of Free Improvisation* and Kay Larson fell short of her mark in *Where the Heart Beats: John Cage, Zen Buddhism and the Inner Life of Artists* by attempting to cast the composer as a Buddhist. (The discipline was one of his many inspirations but he never claimed to be an adherent.)

There is something about Buddhism that lends itself to talking about musical expression, however. Both are concerned with the unknowable, the ephemeral. Practitioners of each are often found saying their discipline can't be defined. Both are frequently defined as lifestyles or disciplines rather than a religion or an art.

In his book of interviews about Buddhism, spirituality and musical improvisation, guitarist Garrison Fewell fared somewhat better than did Larson in her more tightly focused tome. Fewell wisely doesn't try to force his subjects into a box. Some of them (Pheeroan akLaff, Marilyn Crispell, Liberty Ellman, Myra Melford, Steve Swell) are either practicing Buddhists or have studied the philosophy. Others (Roy Campbell, Milford Graves, Joëlle Léandre, William Parker, Henry Threadgill) define their spirituality—or where it intersects with their music—more broadly. But all of Fewell's subjects (if only because of the Heisenberg principle) see a spiritual component to their craft.

The book is not without drawbacks: Fewell conducted the interviews (which are laid out in Q&A format) using a template of questions with such gimmes as "Do you think that improvisation should be included in education for young people?" Still, he was often open to letting the conversation take its course and the dialogues are more than survey responses. Fewell succumbed to cancer in July at age 61 and knew he was dying as he worked on the book. His own facing of the unknown adds a profundity that the repetitiveness of the text can't diminish.

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





#### *Ninth Square*

**Evan Parker/Joe Morris/Nate Wooley (Clean Feed)**

*Extremes*

**Evan Parker/Paul Dunmall/Tony Bianco (Red Toucan)**

*Seven*

**Evan Parker Electroacoustic Septet (Victo)**

by John Sharpe

Iconoclastic English saxophonist Evan Parker's profile has become increasingly prominent on both sides of the Atlantic lately, a tendency perhaps not unconnected with his series of residencies at NYC's The Stone. Among Parker's strengths have always been his lightning-fast reactions, distinctive tone and effortless technique. His accomplished circular breathing, for example, is so unassuming that it is easy to miss, even in concert, as it is so attuned to the flow of the music. His prowess and breadth of interests are well displayed on the three discs considered here.

Although ad hoc, the trio on *Ninth Square* reunites Parker with two younger Americans he has worked with during those aforementioned events for a set characterized by fluid interplay and a shared appreciation of dynamics. As befits three master improvisers, all have good ears, demonstrated by their quicksilver but unpredictable response to new musical ideas. Density and tonality vary through an ever-evolving series of trio-duo-solo permutations. Trumpeter Nate Wooley asserts his long-established command of timbre, but with his love of drones is also the most likely to take a contrasting stance to the prevailing verbosity favored by Parker and guitarist Joe Morris. The dazzling interaction between saxophones and trumpet is particularly appealing. It's heard to good effect on "Orange George" in Wooley's excitable response to Parker's soprano and the sublime passage of tumbling notes from Parker echoed by Wooley in slow motion at the end. In several unaccompanied passages Parker unleashes his trademark unbroken torrent of notes, layered with overtones and squeaks in rhythmic patterns, creating the illusion of multiple participants in different registers. Morris has rarely been better heard on disc. He deploys a stunning range of textures, abetted by effects pedals as well as unusual approaches, such as his bowed guitar in "Grove State", which achieves a similar continuous effect to Parker's recycled breaths. He proves particularly well-placed to meet Parker's onslaught with his own cascading rejoinder and at times even seems to channel Parker's former guitar colleague Derek Bailey.

On *Extremes*, Parker renews acquaintance with expatriate American drummer Tony Bianco, revisiting the two horns and drums format the pair successfully exploited with Dave Liebman on 2008's *Relevance*. This time the trio is rounded out by Parker's occasional sparring partner Paul Dunmall, himself a frequent collaborator with Bianco. Both saxophonists acknowledge John Coltrane as a fundamental inspiration and his influence can be heard nowhere better than on the opening cut. Bianco gently rumbles as the two tenors bubble away, but the piece quickly reaches the boil and that's where it stays for its half-hour-plus duration. Bianco pushes both saxophonists without let-up, meaning that they play almost continually, their impassioned lines tightly interweaving in a call and response compressed into overlapping dual exposition. As if in homage to *Interstellar Space*, both dig deeply into late-Trane inspired outpourings, which means that they sound uncannily alike, although Parker can be distinguished by his rapid-tongued delivery, which almost matches Bianco's snare rolls in velocity, while Dunmall's muscular variations periodically erupt into overblown snarls. Although the restrained "All Ways"

provides an opportunity to draw breath, "Horus" returns them to the squalling intensity of the opener, via a series of duets with Bianco's hypnotic wall-of-sound drums. At the end of the first take, Parker whispered to Bianco "that was extreme", giving the album its name and at the same time summing up the uncompromising aesthetic perfectly.

On the sleeve of *Seven* by an ElectroAcoustic Septet of familiar faces convened for a performance at the 2014 Victoriaville Festival, Parker articulates a truism concerning improvised music. He says: "My art of composition consists in choosing the right people and asking them to improvise. The resulting music arises from this sequence of decisions." He goes on to say that in this case these are definitely the right people. And that's hard to argue with when the roster of talent includes trumpeter Peter Evans, reedplayer Ned Rothenberg and cellist Okkyung Lee combined with the electronics of Ikue Mori, Sam Pluta and George Lewis, also heard on trombone.

As the name implies, electronic and acoustic textures are given equal weight, though a proliferation of soprano saxophone spirals and later trumpet fanfares suggests some real-time processing is also taking place. Over two lengthy cuts, the first 45 minutes and the second almost 20, bursts of activity from various participants blend into an ever-changing yet largely continuous soundworld that has little truck with silence. But it's less about who does what than what they produce together. And that is mesmerizing and unpredictable. By way of example, "Seven-1" begins with Rothenberg's shakuhachi exhalations amid a thicket of sine waves, beeps and sonic washes. Bristling horns vie with a plethora of instrumental voices both actual and digital before the shakuhachi returns, giving a sense of structure to the piece, which finishes by stripping back layer after layer until nothing remains.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com), [www3.sympatico.ca/cactus.red/toucan](http://www3.sympatico.ca/cactus.red/toucan) and [victo.qc.ca](http://victo.qc.ca). Parker is at The Stone Sep. 22nd with his U.S. Electro-Acoustic Ensemble, Roulette Sep. 23rd and JACK Sep. 25th. See Calendar.



#### *Untold Stories*

**Shai Maestro (Motéma Music)**

by Donald Elfman

*Untold Stories* is so much more than your standard piano trio. Leader Shai Maestro's music is about painting pictures, creating moods and reflecting on communication. These are tunes that breathe with texture and work because bassist Jorge Roeder and drummer Ziv Ravitz realize Maestro's vision in ways that encompass change and growth. The compositions often have the feel of classical etudes, rich with melodic invention and phrases not always in the regular jazz vocabulary.

Take, for example, "When You Stop Seeing". It opens with some Debussy-like chords over quiet, rippling drums. From out of the depths comes a hymn-like tune Middle Eastern in nature. Maestro's playing is gorgeous and intimate; in moments of darkness and light, it's the composer's thoughts about voices from Israel, Palestine and America and suggests difficult realities even as it proceeds in simplicity. The piece is haunting and beautiful.

"Maya's Song" is a co-composition of the three players and also evokes both the elemental and the

complex. The opening melody seems to be Celtic but soon becomes a driving, pulsing explosion, all three fanning the fire. There is a bass solo and its throbbing nature is deeply enriched and complemented by the delicate and vibrant playing of the others. Maestro is up next for a dexterous yet still richly expressive statement.

Each composition is finely nuanced and beautifully sculpted. On "Treeology" the three men work with harmony and rhythm to create an original and adventurous work. "Elusive" again creates tension with harmony and asks the listener to find the center. It is lovely even as it is questions with some particularly unusual drum accents.

The blend of the abstract with the simple stunningly colors all the music on this brilliant and provocative recording.

For more information, visit [motema.com](http://motema.com). This project is at Jazz Standard Sep. 29th. See Calendar.



#### *Break of Day*

**Karin Krog/Steve Kuhn (Meantime)**

by Alex Henderson

Norwegian singer Karin Krog and American pianist Steve Kuhn have been working together, on and off, for almost half a century. They first performed together in a club in Stockholm, Sweden in the late '60s and *Break of Day* finds them reunited in a New York City studio in 2013. Two guests join Krog and Kuhn on this introspective CD: tenor saxophonist Eric Alexander and the late trumpeter Lew Soloff on three selections each. But mostly Kuhn is Krog's only accompaniment and the two enjoy a strong rapport whether turning their attention to Bob Dorough's "Love Came on Stealthy Fingers", Billy Strayhorn's "Lotus Blossom", a.k.a. "Thank You for Everything" or Tin Pan Alley standards such as Cole Porter's "Ev'ry Time We Say Goodbye", Jerome Kern-Johnny Mercer's "I'm Old Fashioned" and Oscar Hammerstein-Jerome Kern's "The Folks Who Live on the Hill".

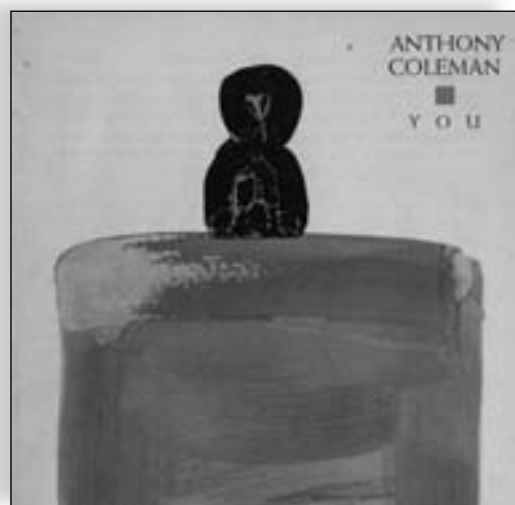
Some jazz vocalists can be much too conservative in their choice of material but that is not a problem here. Krog is all over the place when it comes to material, bringing her subtle approach to everything from the Alan Bergman-Marilyn Bergman-Michel Legrand ballad "How Do You Keep the Music Playing?" (a major adult contemporary hit for James Ingram and Patti Austin in 1983) and Thelonious Monk's "Pannonica", a.k.a. "Little Butterfly" (with Jon Hendricks' lyrics) to Jimmy Witherspoon's "Money's Getting Cheaper", a.k.a. "Times Getting Tougher Than Tough". Witherspoon was a bluesman with a strong jazz influence and a definite appreciation of Count Basie singer Jimmy Rushing and his humorous commentary on tough economic times easily fits into a jazz vocal environment.

In addition to her vocal skills, Krog is a talented lyricist and adds thoughtful words to Carla Bley's "Ida Lupino" (which becomes "Break of Day in Molde") and Kenny Dorham's "Scandia Skies" while paying tribute to John Coltrane on pianist Tadd Dameron's "Soultrane".

Krog (who turned 78 this year) is not the type of singer who will shout to get one's attention. She thrives on understatement, but that doesn't make her any less expressive. And she is in consistently good form on *Break of Day*.

For more information, visit [karinkrog.no](http://karinkrog.no). This project is at Joe's Pub Sep. 30th. See Calendar.

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Composer & improviser Anthony Coleman looks back at his incredible opportunities to collaborate with some amazing individuals and ensembles since his return to New York 35 years ago. For this special evening, Coleman will be presenting his most recent works in celebration of his 60th Birthday.

More info: [roulette.org](http://roulette.org)

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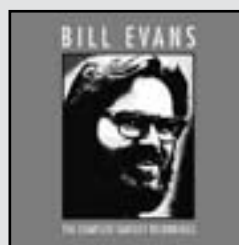
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## BOXED SET



**The Complete Village Vanguard Recordings, 1961**  
**Bill Evans (Riverside-Concord)**  
**The Complete Fantasy Recordings**  
**Bill Evans (Fantasy-Concord)**  
 by Clifford Allen

It's fair to ask oneself regularly, given the position of writing about music, why we must revisit historical recordings in the context of a review – if for no other reason than the fact that record companies keep reissuing things. In perusing the latest issue of *DownBeat*, reprinted vintage reviews of Ornette Coleman's *Free Jazz* (Atlantic, 1961) stand firm as timely responses to a watershed recording and a significant artist. Reengaging such work is a valuable enterprise for someone trying to figure out what makes this music tick, but it's hard to say whether there is any need to plant another five or zero stars on an album that was recorded decades past. On a broader level, revisiting the canon as an effort to expand, obliterate or grasp its purpose is helpful; even if an artist like Robert Motherwell is no longer alive to paint, his work deserves new examination as it may inform our understanding of current practice. So it is with an undisputed giant of the jazz piano lineage, Bill Evans (who died 35 years ago this month at the tragic age of 51), and two boxed sets that remind listeners that his music should not be misunderstood or his pervasive influence taken for granted.

Evans was just shy of his 32nd birthday when the cooperative trio with bassist Scott LaFaro and percussionist Paul Motian hit the Village Vanguard for five sets on Sunday, Jun. 25th, 1961 as part of a two-week engagement. The trio had tested its wings at Birdland just over a year earlier and waxed two studio LPs for Riverside, *Explorations* and *Portrait in Jazz*, both of which, along with the two originally-issued live albums *Sunday at the Village Vanguard* and *Waltz for Debby*, have since been rightly lauded as classics of modern postbop improvisation. The Vanguard performances have appeared in a variety of packages over the ensuing five decades, the latest of which is a four-LP boxed set on Concord, including facsimiles of the master tape labels and a photo contact sheet alongside a large-sized booklet and hefty annotations. The music is presented as it was played, with no fade-outs and all drops and warble intact, every clinking glass and fragment of boozy chortle perhaps given even more credence in these disarmingly clear recordings.

The Evans/LaFaro/Motian trio was given extra poignancy by the bassist's passing just 12 days after this date in a drunk-driving accident. LaFaro had gained rapid notoriety for being one of the most inventive bassists on the New York jazz scene at the time, picking up on the innovations of players like Paul Chambers, Reggie Workman, Henry Grimes and Jimmy Garrison and pushing further to the front with quick, upper-register counterpoint that could verge on bombast. Motian, who had joined Evans on the pianist's first Riverside outing five years earlier (*New Jazz Conceptions*, with bassist Teddy Kotick), utilizes some of Philly Joe Jones' tools, albeit arranging them in taut and airy swing that balances LaFaro's constant action. Anchoring all three are Evans' harmonic reformations, done with crisp,

eddy movements giving both heft and regular undermine to the overall surface texture, which could have easily veered toward rhapsodic placidity. "Jade Visions", which closes the final disc, is limned by a gently-strummed vamp and finds LaFaro in throaty restraint as Evans presents a bouquet of ringing curls, extended into a brief flurry as Motian's papery bounce supports with shaded footfalls. Earlier in the evening LaFaro is all over "My Romance", piano and bass yanking one another in tumbling, dissonant interplay, Evans' clanking blues and interleaving chords soon pushing in front of the rhythm. The idea that Evans was a 'cool' or 'reserved' improviser is put to the test by live recordings such as these, which not only present the trio as an egalitarian format, but its leader as an irascibly creative partner who, at his most inspired, used the standard repertoire as a smoldering launch pad.

The Fantasy imprint was Evans' third label home after Riverside and Verve and began issuing his recordings in 1973 with *The Tokyo Concert* (featuring Evans' working trio with bassist Eddie Gomez and drummer Marty Morell) and closed with the posthumously issued *I Will Say Goodbye* (recorded in 1977, with Eliot Zigmund replacing Morell). While the piano trio might have been Evans' preferred context, there is a considerable amount of variety to the Fantasy recordings, including reunions with Philly Joe Jones and saxophonists Warne Marsh and Lee Konitz; an allstar date with guitarist Kenny Burrell, saxophonist Harold Land and bassist Ray Brown; duets with Gomez and vocalist Tony Bennett; an interview with Marian McPartland; piano soli and the venerable trios. Collecting these recordings results in nine discs and a massive booklet with an extensive, if somewhat morbid essay by Gene Lees. After all, Evans started the '70s in the throes of addiction and while the fallout from drug use would eventually kill him, the 'tragic figure' narrative is generally less interesting than the artistic one, which the music bears out.

The trio with Morell and Gomez is quite an interesting comparison to LaFaro and Motian – the drumming here is filled with a chalky economy and Gomez, who had previously worked in freer environments with pianist Paul Bley, reedplayer Giuseppe Logan and the New York Art Quartet, brings a massive tone and searing, rugged arco to the proceedings with much less filigree. The duets with Bennett, released as *The Tony Bennett/Bill Evans Album* in 1975, are particularly fine as the singer's dry, expansive arias are in often direct contrast to Evans' penchant for miniscule turns of phrase and Bennett occasionally grants an off-the-cuff, casual reading to a song in counterpoint to the pianist's choice of a rhapsodic passage. Unfortunately, their second meeting on record is absent from this set, despite being on a label that Concord eventually bought (*Together Again*, Improv, 1977). Evans' music was heading in a definite direction – one can hear bitter, quixotic harmonies in the parallel voicings of piano and guitar, supplanted by Land's grainy, full keen on the Kenny Wheeler composition "Sweet Dulcinea Blue". The result is a snappily off-kilter waltz and Wheeler would return the nod in 1980, arranging the pianist's book on *Seven Steps to Evans* (MPS). Burrell and Evans make an interesting pair – the pianist had some history with guitarist Jim Hall – and Burrell's clean, bluesy rejoinders are met with odd, glassine telescopes in a series of parallel conversations. While covering every nook of this extensive survey isn't possible, dropping in anywhere in this set offers a challenging slice of Evans' last evolutionary decade in a too-short existence.

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



## ON THIS DAY

by Andrey Henkin



*Concert by The Sea*  
Erroll Garner (Columbia)  
September 19th, 1955

Though the virtuoso pianist's first recordings came in 1944 and stretched into the early '70s, this live date, which was not meant to be, remains Erroll Garner's most famous album. Leading a trio with Eddie Calhoun (bass) and Denzil Best (drums) in Carmel, CA, the concert, produced by Jimmy Lyons, was documented by a fan, then seized by Garner's manager Martha Glaser and eventually brought to George Avakian of Columbia. The original 11-tune program of standards has just been rereleased with 11 extra tracks and bonus materials.



*Live at the 1965 Monterey Jazz Festival*  
Dizzy Gillespie (MJF)  
September 19th, 1965

Trumpeter Dizzy Gillespie was a regular at the Monterey Jazz Festival, founded in 1958 by Jimmy Lyons. Gillespie played most of the '60s editions, appearing here with a sextet of James Moody (tenor saxophone and flute), Kenny Barron (piano), Christopher White (bass), Rudy Collins (drums) and Big Black (congas), his regular group of 1963-65. Barron contributes the opening "Trinidad, Goodbye" in a program that also includes Gillespie's "A Night in Tunisia" and "Ungawa" and ends with Jobim's "Chega de Saudade".



*Transformation*  
Gunter Hampel (Birth)  
September 19th, 1976

Gunter Hampel (vibraphone, flute and bass clarinet), among the fathers of European jazz, had the Galaxie Dream Band as his main vehicle for most of the '70s. This iteration of the group featured stalwart vocalist Jeanne Lee alongside Perry Robinson (clarinet), Thomas Keyserling (flute, saxophone, percussion), Frederic Rabold and Manfred Schoof (trumpets) and Martin Bues (drums) for two lengthy Hampel pieces. All but Lee, Robinson and Schoof had participated in the collective *Freedom Out!* (PDU) album from six months earlier.



*Master Of Suspense*  
Jack Walrath (Blue Note)  
September 19th, 1986

This album, one of a handful by trumpeter Jack Walrath since coming into the public eye with Charles Mingus in the '70s, was part of the mid '80s revival of Blue Note Records by then-producer Bruce Lundvall. Walrath leads an impressive septet with Steve Turre (trombone), Kenny Garrett (alto saxophone), Carter Jefferson (tenor saxophone), James Williams (piano), Anthony Cox (bass) and Ronnie Burrage (drums) for seven Walrath originals, the other two country songs oddly featuring Willie Nelson singing and playing guitar.



*Look Up*  
Charles Gayle (ESP-Disk')  
September 19th, 1994

Charles Gayle may be just as famous for his decades-long homeless stint as for his saxophone playing. Most of his work has come under his own name since the late '80s, when he was almost 50, for labels like Silkheart, Knitting Factory, FMP and Black Saint, but he has also worked in collective groups and with Cecil Taylor and William Parker. This session was released some 18 years after it was recorded live in Santa Barbara with a trio of bassist Michael Bisio and drummer Michael Wimberly and a program of tributes to Ayler, Dolphy and Christianity.

## 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 1928-2014  
†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  
Vernan Weston b.1950  
Peter Bernstein b.1967  
David Sanchez b.1968

## September 4

†Gerald Wilson 1918-2014  
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  
Cecilia Coleman b.1962

## September 9

†Elvin Jones 1927-2004  
†Walter Benton 1930-2000  
Zbigniew Namysłowski 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  
Champion 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  
Perry Robinson b.1938  
David Williams b.1946  
Jeff Ballard b.1963

## 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 1921-2013  
†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 1939-2014  
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  
Horace Arnold b.1937  
Mike Gibbs b.1937  
†John Taylor 1942-2015  
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 1952-2014  
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



**GERD DUDEK**  
**September 28th, 1938**

Though a recently unearthed Oscar Pettiford session from 1958 includes the German saxophonist/flutist/clarinetist, who was born in today's Poland, Gerd Dudek's proper discography begins in the mid '60s. He was a part of trumpeter Manfred Schoof's quintet, which was folded into Alex Von Schlippenbach's Globe Unity Orchestra, of which Dudek is still an active member. He worked with all major avant garde European players of the '60s-70s, such as Fred Van Hove, Albert Mangelsdorff, Tony Oxley, Joachim Kühn, Wolfgang Dauner, Peter Brötzmann and many others, is a longtime member of the European Jazz Ensemble and has released several albums for Trio, FMP, Konnex and psi. (AH)

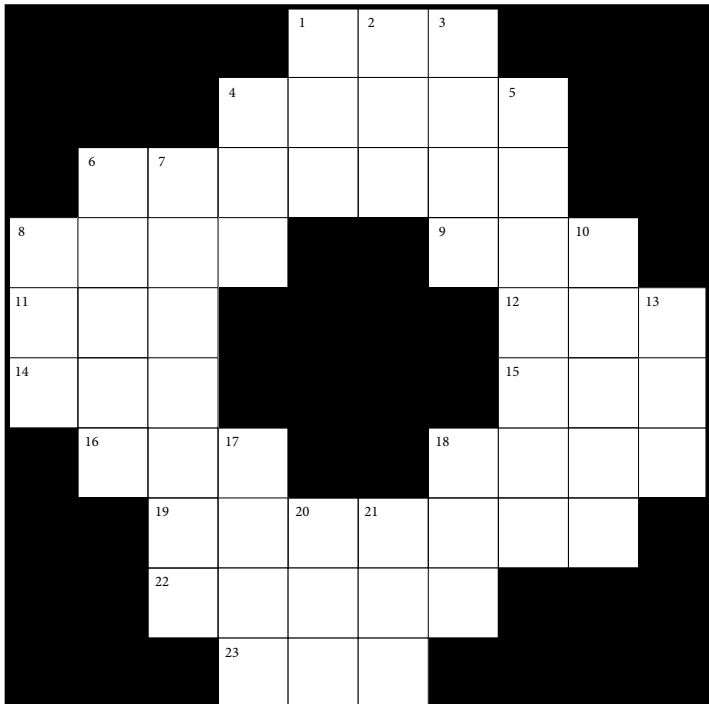
## CROSSWORD

## ACROSS

- Label founded in 1967 by Fernand, Jean-Luc and Jean
- Bassist Saleem
- Female dedicatee on Mark Feldman's *Music For Violin Alone*
- Late founder of The Jazz Gallery Fitzgerald
- Line of Zildjian cymbals
- "\_\_\_ Remember April"
- Drummer Taylor or bassist Davis
- Who Don Ellis and his Orchestra said was coming in 1969
- Steve Lacy/Andrea Centazzo duo collaboration from 1984 released in 2006
- Jimmy Rushing and Bud Freeman both used this honorific on album titles
- Repeated twice, a Gershwin tune
- The Gershwins said this is here to stay
- Middle name of Juanita Grubbs
- Jazz label that may trade on the NASDAQ?

## DOWN

- Music publishing company
- One half of a choice offered by Wayne Shorter on August 3rd, 1964
- Bossa Nova Stan
- Brother Thelonious is one of these
- Russian pianist Simon
- \_\_\_ 54, Latin jazz documentary
- Bassist Ben or drummer Miller
- German jazz festival \_\_\_ Jazz-Werkstatt
- John first chased this at the Village Vanguard in November 1961
- Late pianist Kenny Drew, Jr. had this amputated due to diabetes
- "\_\_\_ Des Brumes" from Pierre Favre/Samuel Blaser's *Vol à Voile*
- Early Indian jazz musician Braz Gonsalves was born in this western state
- Rahsaan Roland Kirk's \_\_\_, *Rig and Panic*
- Charlie Haden large ens.



By Andrey Henkin

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## Tuesday, September 1

- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole  
Village Vanguard 8:30, 10:30 pm \$30  
Birdland 8:30, 11 pm \$40
- ★Cyrus Chestnut Trio
- ★Jerry Gonzalez and the Fort Apache Band  
Blue Note 8, 10:30 pm \$35
- ★Moutin Factory Quintet: Christophe Monniot, Manu Codjia, Jean-Michel Pile, François Moutin, Louis Moutin  
Jazz Standard 7:30, 9:30 pm \$25
- ★Claudia Acuña  
Mezzrow 9:30, 11 pm \$20
- ★Michael Mwenso, Brianna Thomas and the All-Stars with Gabe Schnider, Alphonso Home, Bruce Harris, Corey Wilcox, Tivon Pennicott, Julian Lee, Chris Patishall, Darrell Johns, Joe Saylor  
Dizzy's Club 7:30, 9:30, 11:30 pm \$30-35
- ★Old Growth Forest: Jeb Bishop, Tony Malaby, Jason Roebeke, Harris Eisenstadt  
The Stone 8, 10 pm \$15
- ★Ricardo Rodriguez Quartet with John Ellis, Mike Moreno, Clarence Penn  
Cornelia Street Café 8:30 pm \$10
- ★Danny Fox Trio with Chris Van Voorst Van Beest, Max Goldman; Phase Reader: Jake Henry, Sam Weinberg, Andrew Smiley, Jason Nazary  
Korzo 9, 10:30 pm
- ★Ellington at Night: Nancy Harms with Jeremy Siskind, Danton Boller, Willard Dyson  
Metropolitan Room 7 pm \$20
- ★Craig Yaremkó Trio with Vic Juris, Bill Moring  
Bar Next Door 8:30, 10:30 pm \$12  
ShapeShifter Lab 7 pm \$8
- ★Michael Malis Trio
- ★Spike Wilner Trio; Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Yasushi Nakamura, Kush Abadey; Kyle Poole and Friends  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Kyoko Oyobe Quartet; Pablo Bencid Quintet; Tadataka Unno  
Fat Cat 7, 9 pm 12:30 am
- ★Daiana Segovia with Pablo Reyes, Joaquin Waiman, Antonio Mazzei, Bam Bam Rodriguez  
WhyNot Jazz Room 7, 8:30 pm \$10
- ★Logan Evan Thomas solo
- ★Coto Pioncheira Trio; Chris Carroll Trio  
The Garage 6, 10:30 pm
- ★Mike Lattimore Band; Benjamin Furman Project  
Shrine 6, 8 pm  
Silvana 6 pm
- ★Tom Blatt Project
- ★Andrew Lamb
- ★Frank Owens solo

## Wednesday, September 2

- ★Adam O'Farrill's Stranger Days with Walter Stinson, Zack O'Farrill; David Bixler's Auction Project with Heather Martin Bixler, Arturo O'Farrill, Victor Prieto, Carlo De Rosa, Vince Cherico  
ShapeShifter Lab 7, 8:15 pm \$10
- ★Jon Irabagon Quartet with Matt Mitchell, Chris Lightcap, Nasheet Waits  
Jazz Standard 7:30, 9:30 pm \$25
- ★Battle in the Bronx: Eric Alexander and Vincent Herring with Harold Mabern, Phil Palombi  
An Beal Bocht Café 8, 9:30 pm \$15
- ★Charenée Wade  
Dizzy's Club 7:30, 9:30 pm \$30
- ★Joel Ross with James Francies, Ben Tiberio, Jalon Archie  
Dizzy's Club 11:30 pm \$5  
Mezzrow 9:30, 11 pm \$20
- ★Dee Cassella Quintet with Scott Robinson, John di Martino, Ed Howard, Shinnosuke Takahashi  
Jazz at Kilano 8, 10 pm \$15
- ★Le Boeuf Brothers: Remy Le Boeuf, Donny McCaslin, Pascal Le Boeuf, Linda Oh, Obed Calvaire  
Smoke 7, 9, 10:30 pm \$12
- ★Lucumi Songs and Rhythms: John Amira, Lorne Watson, Harris Eisenstadt; Tilt Brass: Tim Leopold, Will Lang, Chris McIntyre, James Rogers  
The Stone 8, 10 pm \$15
- ★Stream: Yago Vazquez, Scott Lee, Jeff Hirshfeld; Jovan Alexandre Quintet with Andrew Renfro, Taber Gable, Matt Dwonczyk, Jonathan Barber; Sanah Kadoura Jam  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Joe Barna Quartet; Groover Trio; Ned Gould Jam  
Fat Cat 7, 9 pm 12:30 am
- ★Benjamin Sutin's Klazz-Ma-Tazz with Elijah Shiffer, Ben Rosenblum, Grant Goldstein, Mathew Muntz, Matt Scarano, Ani Challa, Tim Rachbach  
Cornelia Street Café 8:30 pm \$10
- ★While We Still Have Bodies: Michael Foster, Ben Gerstein, Sean Ali, Flin Van Hemmen; Secret Ethan: Sam Weinberg, Jonah Rosenberg, Sam Ospovat  
Rye 9, 10:15 pm
- ★Karl Lyden Mixtet; Kenny Warren Quartet; Wing Walker Orchestra  
Threes Brewing 9 pm \$10
- ★Smooth Cruise: Freddie Jackson  
Pier 40 6:30, 9:30 pm \$45-65
- ★Back to School: Nicolas Letman-Buratinovic, Stephen Gauci, Sam Ospovat  
Bar Chord 9 pm
- ★Rodrigo Bonelli Septet  
Rockwood Music Hall Stage 1 7 pm
- ★David Hajdu  
Rockwood Music Hall Stage 2 7 pm \$20
- ★Lucas Kadiash Spearhead Quintet with Noah Halpern, Daniel Berkey, Nick Dunston, Connor Parks  
WhyNot Jazz Room 8 pm \$10
- ★Joe Pino  
Metropolitan Room 9:30 pm \$20
- ★Yvonnick Prene Trio; Kate Cosco Trio  
The Garage 6, 10:30 pm
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole  
Village Vanguard 8:30, 10:30 pm \$30  
Birdland 8:30, 11 pm \$40
- ★Cyrus Chestnut Trio
- ★Jerry Gonzalez and the Fort Apache Band  
Blue Note 8, 10:30 pm \$35
- ★Music Now Unit: Ras Moshe, Larry Roland, Lissette Santiago; Spiritchild XspiritMental and Patricia Spears Jones; Ngoma Hill's Not Your Average String Thing  
The Commons 6 pm \$10
- ★Donna Singer  
Silvana 6 pm
- ★David Kardas  
Shrine 6 pm
- ★John Eckert's New York Nine  
Saint Peter's 1 pm \$10
- ★Frank Owens solo  
Bryant Park 12:30 pm

## Thursday, September 3

- ★Louis Hayes with Bruce Harris, Patrick Bartley, Alex Claffy, Joel Ross  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Joel Ross with James Francies, Ben Tiberio, Jalon Archie  
Dizzy's Club 11:30 pm \$10
- ★Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen  
Jazz Standard 7:30, 9:30 pm \$35
- ★Canada Day: Nate Wooley, Matt Bauder, Chris Dingman, Adam Hopkins, Harris Eisenstadt; Canada Day Octet: Jeb Bishop, Anna Webber, Dan Peck, Nate Wooley, Matt Bauder, Chris Dingman, Adam Hopkins, Harris Eisenstadt  
The Stone 8, 10 pm \$15
- ★Peter Brendler Quartet with Rich Perry, Ben Monder, Vinnie Sperrazza  
Cornelia Street Café 8:30 pm \$10
- ★Peppe Merolla Quintet with Eric Alexander, John Farnsworth, Harold Mabern, Paul Gill  
Smoke 7, 9, 10:30 pm \$12
- ★Carl Bartlett, Jr. Quartet with Yoichi Uzeki, Marcus McLaurine, Sylvia Cuenca  
Jazz at Kilano 8, 10 pm \$15
- ★E/A/Z Collective: Thana Alexa Band with Carmen Staaf, Noam Wiesenberg, Peter Kronreif, Nicole Zuraitis Band with Alex Busby Smith, Dan Pugach; Rachel Eckroth Band with James Casey, David Cutler, Jerome Jennings  
ShapeShifter Lab 7, 8:15, 9 pm \$10
- ★Pedrito Martinez Group  
Subrosa 8, 10 pm \$20
- ★Justin Lees Trio with Scott Ritchie, Phil Stewart  
Bar Next Door 8:30, 10:30 pm \$12

- ★Jared Gold Trio; Nick Hempton Band with Tadataka Unno, Dave Baron, Dan Aran  
Smalls 7:30, 10:30 pm \$20
- ★Jovan Alexandre Quintet; Saul Rubin Zebtet; Alexi David  
Fat Cat 7, 10 pm 1:30 am
- ★Molly Ryan  
Joe's Pub 9:30 pm \$15
- ★Ole Mathisen Outlier Ensemble with Julian Waterfall Pollack, Marko Djordjevic  
Spectrum 8:30 pm \$15
- ★Jazz for Young People on Tour: "Let Freedom Swing"  
David Rubenstein Atrium 7 pm
- ★Amy Cervini and Janis Siegel with Jesse Lewis, Matt Aronoff  
55Bar 7 pm
- ★Paul Jones Quartet with Can Olgun, Peter Slavov, Francisco Mela  
WhyNot Jazz Room 7, 8:30 pm \$10
- ★Abigail Rockwell  
Metropolitan Room 7 pm \$20
- ★Wren Marie Harrington  
Symphony Space Bar Thalia 9 pm
- ★Kate Cosco Duo  
Cleopatra's Needle 7 pm
- ★George Weldon Trio; Benno Marmur Trio  
The Garage 6, 10:30 pm
- ★Dena DeRose  
Mezzrow 9:30, 11 pm \$20
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole  
Village Vanguard 8:30, 10:30 pm \$30
- ★Laszlo Gardony/Don Braden Duo  
Birdland 6 pm \$25
- ★Cyrus Chestnut Trio  
Birdland 8:30, 11 pm \$40
- ★Jerry Gonzalez and the Fort Apache Band  
Blue Note 8, 10:30 pm \$35
- ★Vito Chivavazza  
Silvana 6 pm
- ★Frank Owens solo  
Bryant Park 12:30 pm

## Friday, September 4

- ★Jimmy Cobb Quartet with Javon Jackson, Tadataka Unno  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Joel Ross with James Francies, Ben Tiberio, Jalon Archie  
Dizzy's Club 11:30 pm \$10
- ★David Kikoski  
Mezzrow 9:30, 11 pm \$20
- ★David Fuczyński's Screaming Headless Torsos  
Rockwood Music Hall Stage 2 10:30 pm \$15
- ★Woody Witt Trio with Jim Donica, Memo Reza; Alex Sipiagin Quintet with Dave Binney, John Escreet, Matt Brewer, Donald Edwards; John Webber Trio  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Michal Bugala Quintet; Jared Gold/Dave Gibson; Reid Taylor  
Fat Cat 6, 10:30 pm 1:30 am
- ★The Power Quintet: Jeremy Pelt, Steve Nelson, Danny Grissett, Peter Washington, Bill Stewart  
Smoke 7, 9, 10:30 pm \$40
- ★Golden States: Ben Goldberg, Sara Schoenbeck, Marika Hughes, Harris Eisenstadt; Golden States: Sam Bardfield, Sara Schoenbeck, Chris Hoffman, Harris Eisenstadt  
The Stone 8, 10 pm \$15
- ★Loren Stillman Trio with David Ambrosio, Jared Scholig  
Cornelia Street Café 9, 10:30 pm \$10
- ★Russ Nolan Quartet with Mike Eckroth, Daniel Foose, Ronen Itzik  
Jazz at Kilano 8, 10 pm \$30
- ★Paul Bollenback Trio with Duylinh Nguyen, Steve Johns  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Kathleen Landis/Dan White  
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- ★Willie-Mae Perry with Frank Owens Trio  
Metropolitan Room 7 pm \$20
- ★Masami Ishikawa Trio  
Cleopatra's Needle 8 pm
- ★Nobuki Takamen Trio; Kevin Dom and the BIG 72  
The Garage 6:15, 10:45 pm
- ★David Lovetett; Georgia Weber and The Sleeved Hearts  
Shrine 6, 8 pm
- ★Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen  
Jazz Standard 7:30, 9:30 pm \$35
- ★Pedrito Martinez Group  
Subrosa 8, 10 pm \$20
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole  
Village Vanguard 8:30, 10:30 pm \$30
- ★Cyrus Chestnut Trio  
Birdland 8:30, 11 pm \$40
- ★Jerry Gonzalez and the Fort Apache Band  
Blue Note 8, 10:30 pm \$35
- ★Jacob Varnus-Arcolis Sandoval Quintet  
Silvana 6 pm
- ★Frank Owens solo  
Bryant Park 12:30 pm

## Saturday, September 5

- ★The Whole Drum Truth: Albert "Tootie" Heath, Louis Hayes, Joe Saylor, Sylvia Cuenca  
Dizzy's Club 7:30, 9:30 pm \$45
- ★Joel Ross with James Francies, Ben Tiberio, Jalon Archie  
Dizzy's Club 11:30 pm \$20
- ★Tribute to Billie Holiday: Teri Roiger Quartet with Wayne Hawkins, John Menegon, Steve Williams  
Jazz at Kilano 8, 10 pm \$30
- ★Vinny Golia/Harris Eisenstadt; Mivos Quartet: Olivia de Prato, Josh Modney, Victor Lowrie, Mariel Roberts  
The Stone 8, 10 pm \$15
- ★Angelica Sanchez Trio with Michael Formanek, Tyshawn Sorey  
Cornelia Street Café 9, 10:30 pm \$10
- ★Sylike E. Bearheart with Nicolai Noiser, Joe Morris, Tomas Fujiwara  
Ibeam Brooklyn 8:30 pm \$15
- ★Lucian Ban/Mat Maneri  
Barbes 8 pm \$10
- ★Ben Monder Trio with Gary Wang, Ben Perowsky  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★WASstretch: Jay Rattman, Sam Anning, Rajiv Jayaweera; Bob Gingery Group with Dan Pratt, Nate Radley, Jerad Lippi/WhyNot Jazz Room 9, 11 pm \$10
- ★Eiko Rikuhashi and La Descarga Band; Raphael D'lugoff Quintet; Greg Glassman Jam  
Fat Cat 7, 10 pm 1:30 am
- ★Rome Neal's Banana Puddin' Jazz  
Nuyorican Poets Café 9:30 pm \$15
- ★Yoav Shlomov; Sharón Clark  
Metropolitan Room 7, 9:30 pm \$20
- ★Jordan Piper Trio  
Cleopatra's Needle 8 pm
- ★David Kikoski  
Mezzrow 9:30, 11 pm \$20
- ★Eliot Zigmund Quartet with Matt Garrison, Allen Farnham, David Kingsnorth; Alex Sipiagin Quintet with Dave Binney, John Escreet, Matt Brewer, Donald Edwards; Stacy Dillard  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★The Power Quintet: Jeremy Pelt, Steve Nelson, Danny Grissett, Peter Washington, Bill Stewart  
Smoke 7, 9, 10:30 pm \$40
- ★Kathleen Landis/Dan White  
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- ★Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen  
Jazz Standard 7:30, 9:30 pm \$35
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole  
Village Vanguard 8:30, 10:30 pm \$30
- ★Cyrus Chestnut Trio  
Birdland 8:30, 11 pm \$40
- ★Jerry Gonzalez and the Fort Apache Band  
Blue Note 8, 10:30 pm \$35
- ★Blue Cha Cha  
Silvana 6 pm
- ★Rockaway Beach Jazz Festival: Lisa Parrott's Round Tripper with Chris Lightcap, Allison Miller; Gowanus Reggae & Ska Society: Michael Blake, Mark Miller, Rick Sabo, Nate Shaw, J.A. Graneli, Tony Mason; Flying Home: John Mettan, Michael McGinnis, Brian Drye, Sean Moran, Tom Beckham, Jim Whitney  
Rockaway Beach 97th Street 6 pm
- ★Branch Chamber Ensemble: Noriko Omichi, Somer Taylor, Alan Fricke  
University of the Streets 4 pm \$10
- ★Larry Newcomb Quartet; Akiko Tsuruga Trio  
The Garage 12, 10:45 pm

## Sunday, September 6

- ★Kenny Barron Quartet with Marcus Strickland, Ben Williams, Joe Dyson  
Dizzy's Club 7:30, 9:30 pm \$40
- ★New Vistas: Sylvie Courvoisier, Adam Rudolph, Harris Eisenstadt; New Vistas: James Hurt, Adam Rudolph, Harris Eisenstadt  
The Stone 8, 10 pm \$15
- ★Grachan Moncur III Ensemble  
Minton's 6:30, 8 pm \$10-20
- ★Michael Attias/Ken Filiano  
WhyNot Jazz Room 7, 8:30 pm \$10
- ★The Gate: Dan Peck, Tom Blancarte, Brian Osborne with guests  
JACK 8 pm \$12
- ★Tad Shull  
Mezzrow 9:30, 11 pm \$20
- ★Johnny O'Neal Trio with Luke Sellick, Charles Gould; Joe Magnarelli Quartet  
Smalls 7:30, 10:30 pm \$20
- ★Terry Waldo's Gotham City Band; Jade Synstetten's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 1 am
- ★Ellington at Night: Nancy Harms with Chris Ziemba, George Boller, and Willie Jones III  
Metropolitan Room 9:30 pm \$20
- ★Dave Gross' Mandology with Luke Hendon, Rob Cuellari, Ellie Goodman, James Robbins  
Cornelia Street Café 8:30 pm \$10
- ★Trampelman: Broc Hempel, Sam Trapchak, Christian Coleman with guests Donny McCaslin, David Binney  
Domnie's Astoria 9 pm
- ★Jon De Lucia, Bill Crow, Steve Little  
The Grange 7 pm
- ★Swing Session: Tony Melone, Kevin Thomas, Ben Cliness  
Threes Brewing 9 pm \$10
- ★The Shrine Big Band  
Shrine 8 pm
- ★The Power Quintet: Jeremy Pelt, Steve Nelson, Danny Grissett, Peter Washington, Bill Stewart  
Smoke 7, 9, 10:30 pm \$40
- ★Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen  
Jazz Standard 7:30, 9:30 pm \$35
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole  
Village Vanguard 8:30, 10:30 pm \$30
- ★Jerry Gonzalez and the Fort Apache Band  
Blue Note 8, 10:30 pm \$35
- ★Valentina Marino  
Silvana 6 pm
- ★Melissa Stylianou/Magos Herrera Quintet  
Saint Peter's 5 pm
- ★John Zom's Bagatelles: Gyan Riley/Julian Lage  
The Stone 3 pm \$20
- ★NYU Jazz Brunch: Combo Nuvo  
Blue Note 11:30 am 1:30 pm \$35
- ★Fleur Seul  
Rainbow Room 12:30 pm \$95
- ★Andrea Wolper Trio with Michael Howell, Ken Filiano  
North Square Lounge 12:30, 2 pm
- ★Lou Caputo Quartet; Michika Fukumori Trio  
The Garage 11:30 am 6:30 pm

## Monday, September 7

- ★Annie Gosfield's Labor Day Birthday Bash with Michael Nicolas, Jennifer Choi, Kathleen Supove, Billy Martin, Roger Kleier, Steven Bernstein, Briggan Krauss, Brian Drye  
The Stone 8 pm \$15
- ★Brandon Bain with Ben Paterson, Wayne Tucker, Sean Richey, Tamir Shmerling, Charles Gould; Camille Thurman Quartet with Anthony Wonsey, Lonnie Plaxico, Alvester Garnett  
Dizzy's Club 7:30, 9:30 pm \$35
- ★Orin Evans Captain Black Big Band  
Smoke 7, 9 pm \$9
- ★David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper  
Cornelia Street Café 8:30 pm \$10
- ★Kuba Cichocki/Flin van Hemmen; Michael Foster/Anaïs Maviel  
Delroy's Cafe and Wine Bar 9, 10 pm \$10
- ★John Chin Trio with Sean Conly, Jaimeo Brown; Ari Hoenig Quartet with Tivon Pennicott, Dave Kikoski, Orlando Le Fleming; Jonathan Michel  
Smalls 7:30, 10:30 pm 1 am \$20
- ★Johnny O'Neal; Behn Gilcele/Ken Fowser Vortex; Billy Kaye Jam  
Fat Cat 6, 9 pm 12:30 am
- ★Irene Jaleri Trio with Kevin Clark, Joe Bussy  
Bar Next Door 8:30, 10:30 pm \$12
- ★Howard Williams Jazz Orchestra; Chris Bates Trio  
The Garage 7, 10:30 pm
- ★Erica Seguíne/Shannon Baker Jazz Orchestra  
Shrine 6 pm
- ★Kuni Mikami solo  
Bryant Park 12:30 pm

## Tuesday, September 8

- ★Arturo O'Farrill  
Birdland 8:30, 11 pm \$40
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips  
Blue Note 8, 10:30 pm \$35
- ★Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$30
- ★David Gilmore and Energies of Change with Marcus Strickland, Luis Perdomo, Ben Williams, Rudy Royston  
Jazz Standard 7:30, 9:30 pm \$25
- ★Sachal Vasandani/Gerald Clayton  
Mezzrow 9:30, 11 pm \$20
- ★Revive Big Band Led by Igmair Thomas  
Dizzy's Club 7:30, 9:30 pm \$35
- ★Eddie Barbash  
Dizzy's Club 11:30 pm \$5
- ★Ricerca and Improvisations: Marco Cappelli/VJ Andrea Lapsus Pennisi; Jim Pugliese Phase III with Christine Bard, Michael Attias, Ken Filiano, Chris Cochrane, Marco Cappelli and guests Chartwell Dutiro, Nora Balaban  
The Stone 8, 10 pm \$15
- ★Pedrito Martinez Group  
Subrosa 8, 10 pm \$20
- ★David Ullmann Quintet with Karel Ruzicka, Chris Dingman, Gary Wang, Vinnie Sperrazza  
Cornelia Street Café 8:30 pm \$10
- ★Kyle Nasser, Jeff Miles, Dov Manski, Jason Nazary; Aaron Burnett and The Big Machine with Carlos Horns, Alexander Claffy, Mark Whitfield, Jr.  
Korzo 9, 10:30 pm
- ★New York Electric Piano: Pat Daugherty, Richard Hammond, Aaron Comess  
Rockwood Music Hall Stage 1 9 pm
- ★Eden Bareket Trio with Or Bareket, Felix Lecaros  
Bar Next Door 8:30, 10:30 pm \$12
- ★Davis and Greg Saunier Duo; Sun Speak; Benjamin Furman, Rachel Therrien, Daniel Feldman, Tiago Michelin, Rob Taylor, Tali Rubinstein, Luis D'Elias  
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★Ehud Asherie Trio with Paul Sikivie, Aaron Kimmel; Theo Hill Quintet with Duane Eubanks, Stacy Dillard, Joshua Crumby, Kush Abadey; Kyle Poole and Friends  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop  
Fat Cat 7, 9 pm
- ★Noa Fort Trio with Zack Lober, Ronen Itzik  
WhyNot Jazz Room 9, 10:30 pm \$10
- ★Spacepilot: Elias Meister, Leo Genovese, Joe Hertenstein  
Cameo Gallery 9 pm
- ★Logan Evan Thomas solo  
Jazz at Kilano 8 pm
- ★Rob Edwards Quartet; Seth Lewis Trio  
The Garage 6, 10:30 pm
- ★The Grautet  
Silvana 6 pm
- ★Joe Wagner  
Shrine 6 pm
- ★Eddie Allen  
Rendall Memorial Presbyterian Church 12, 1 pm \$15
- ★Kuni Mikami solo  
Bryant Park 12:30 pm



## Wednesday, September 9

- ★Solo Music: Mary Halvorson; Ches Smith  
Roulette 8 pm \$25
- ★Dan Tepfer, Gary Peacock, Billy Hart  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11:30 pm \$5
- Eddie Barbash
- Reeds Rumble: Chris Cheek, Seamus Blake, Ethan Iverson, Matt Penman, Jochen Rueckert; Victor Gould; Sanah Kadoura Jam  
Smalls 7:30, 10:30 pm 1:30 am \$20
- Raphael D'Iugoff Trio +1; Harold Mabern Trio; Ned Gould Jam  
Fat Cat 7, 9 pm 12:30 am
- Glenn Zaleski Trio with Dezron Douglas, Craig Weinrib  
Smoke 7, 9, 10:30 pm \$12
- ★Acoustic Duos: Umberto Petrin, Marco Cappelli, James Ilgenfritz;  
IDR Italian Doc Remix: Marco Cappelli, Jim Pugliese, Doug Wieselmann, Jose Davila,  
Ken Filiano, Francesco Pellegrino The Stone 8, 10 pm \$15
- ★Michael Bates and Northern Spy with Michael Blake, Jeremy "Bean" Clemons;  
Joel Harrison's Mother Stump with Michael Bates, Jeremy "Bean" Clemons  
Threes Brewing 8, 9 pm \$10
- Daniel Levin Quartet with Nate Wooley, Matt Moran, Brandon Lopez  
Cornelia Street Café 8:30 pm \$10
- Dave Chamberlain's Band of Bones with Kenny Ascher, Tim Ferguson, Mike Campenni,  
Chembo Corniel, Charley Gordon, Sara Jacovino, Nate Mayland, Matt McDonald,  
Mark Patterson, Chris Rinaman, Max Seigel, Dale Turk and guests Hendrik Meurkens,  
Antoinette Montague Zinc Bar 8, 9:30, 11 pm \$20
- ★Carlo Costa Quartet with Jonathan Moritz, Steve Swell, Sean Ali; Michaël Attias,  
Sean Conly, Mike Pride Rye 9, 10:15 pm
- Mari Koga Quartet with Chiemi Nakai, Pedro Giraudo, Vince Cherico  
Jazz at Kitano 8, 10 pm \$15
- Trio Gafeira: Brian Drye, Rob Curto, Dennis Bulhoes  
Barbès 8 pm \$10
- Ellington at Night: Nancy Harms with Chris Ziemba, Danton Boller, Willie Jones III  
Metropolitan Room 7 pm \$20  
ShapeShifter Lab 7, 8:15 pm \$10
- Emilie Weibel  
WhyNot Jazz Room 8 pm \$10
- The Anderson Brothers; Arthur Sadowsky and the Troubadours  
The Garage 6, 10:30 pm  
Birdland 8:30, 11 pm \$40
- ★Arturo O'Farrill
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem,  
Quincy Phillips Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$30
- ★David Gilmore and Energies of Change with Marcus Strickland, Luis Perdomo,  
Ben Williams, Rudy Royston Jazz Standard 7:30, 9:30 pm \$25
- Sachal Vasandani/Gerald Clayton Mezzrow 9:30, 11 pm \$20
- Kennon Keys Ward  
Silvana 6 pm
- Tomoko Omura  
Shrine 6 pm
- Barbara Carroll/Jay Leonhart  
Saint Peter's 1 pm \$10
- Kuni Mikami solo  
Bryant Park 12:30 pm

## Thursday, September 10

- ★John Zorn's The Book Beriah: Cyro Baptista and Banquet of the Spirits with  
Brian Marsella, Shanir Blumenkranz, Tim Keiper; Cleric: Matt Hollenberg,  
Nick Shellenberger, Dan Kennedy, Larry Kwartowitz; Nigunim: Lorin Sklamberg,  
Frank London, Uri Caine; Zion 80: Jon Madof, Frank London, Greg Wall, Jessica Lurie,  
Zach Mayer, Brian Marsella, Yoshie Fruchter, Shanir Blumenkranz, Yonadav Halevy,  
Marlon Sobol, Cyro Baptista and guest John Zorn  
Roulette 8 pm \$35
- ★The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss,  
George Cables, Cecil McBee, Billy Hart  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:30 pm \$10
- Eddie Barbash
- ★Orin Evans Trio with Luques Curtis, Clarence Penn and guest Steve Wilson  
Smoke 7, 9, 10:30 pm \$38
- ★René Marie with Dawn Clement, Elias Bailey, Quentin Baxter  
Jazz Standard 7:30, 9:30 pm \$30
- Ann Hampton Callaway with Ted Rosenthal, Martin Wind, Tim Horner  
City Winery 8 pm \$30-45
- Jon Cowherd, Steve Cardenas, Tony Scherr  
Rockwood Music Hall Stage 3 10:30 pm \$10
- ★Lage Lund 3 with Orland Le Fleming, Johnathan Blake  
Cornelia Street Café 8:30 pm \$10
- Panama Jazz Connection: Danilo Pérez Foundation Ambassadors and  
Panama Jazz Festival Live Arts Program  
David Rubenstein Atrium 7 pm  
Subrosa 8, 10 pm \$20
- Pedrito Martinez Group
- Around Sir B. Britten: Rosalie Kaplan, Noah Kaplan, Marco Köppeli, Marco Cappelli;  
Nublast: Marco Cappelli, Shoko Nagai, Avram Fefer, JT Lewis, Kirk Knuffke,  
Stomu Takeishi, VJ Andrea Lapsus Pennisi  
The Stone 8, 10 pm \$15
- Jazz Gallery Mentoring Program: Adam Rogers and Jimmy McBride with David Virelles,  
Scott Colley SEEDS 9 pm
- Kelley Sutfenfield Quintet with Michael Cabe, Tosh Sheridan, Matt Aronoff, Brian Adler  
Jazz at Kitano 8, 10 pm \$15  
Mezzrow 9:30, 11 pm \$20
- Frank Amsellam
- Abbey Lincoln Tribute: Kosi with Brendon Biagi, Aron Marchak, Christopher Hall,  
Isaiah Pierce WoW Café Theater 7 pm \$20
- Jeff Taylor's Musterion with Mark Guiliana, Zac Colwell, Ben Campbell, Eliot Krimsky  
and guest Jim Campilongo The Jazz Gallery 7:30, 9:30 pm \$15
- Kate Gentile Quartet with Jeremy Viner, Matt Mitchell, Adam Hopkins  
Ibeam Brooklyn 8:30, 10 pm \$15
- Christian Artmann with Gregg Kallor, Johannes Weidenmueller, Jeff Hirshfield  
Beethoven Pianos 8 pm
- Harlem Rent Party: Evan Sherman and guests  
Ginny's Supper Club 7:30, 9:30 pm \$15  
5C Café 8, 9:15 pm
- Maria DeCotis; Trudy Silver
- Seven)suns: Patti Kilroy, Amanda Lo, Earl Maneein, Jennifer DeVore, Kenny Grohowski;  
String Power: Tom Swafford, Mark Chung, Helen Yee, Patti Kilroy, Suzanne Davenport,  
Tonya Benham, Frederika Krier, Jake Shulman-Ment, Curtis Stewart, Leanne Darling,  
Julianne Carney, Casey Mullin, Brian Sanders, Leah Coloff, Taylor Bergren-Chrisman  
ShapeShifter Lab 7, 8:15 pm \$10
- Ben Lapidus Trio with Alex Apolo Ayala, Willie Martinez  
Bar Next Door 8:30, 10:30 pm \$12
- Greg Glassman Quintet; Jared Gold  
Fat Cat 10 pm 1:30 am  
Cleopatra's Needle 7 pm
- Ben Winkelman Duo
- Champion Fulton Quartet; Joe Pino Quartet  
The Garage 6, 10:30 pm
- Reeds Rumble: Chris Cheek, Seamus Blake, Ethan Iverson, Matt Penman,  
Jochen Rueckert; Lummie Spann Quartet with Victor Gould, Eric Wheeler,  
Jonathan Barber Smalls 7:30, 10:30 pm \$20
- On Time Band Quartet  
WhyNot Jazz Room 9:30 pm \$10
- Pucci Amanda Jhones Quartet  
Birdland 6 pm \$25
- ★Arturo O'Farrill  
Birdland 8:30, 11 pm \$40
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem,  
Quincy Phillips Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$30
- Natural Habitat  
Silvana 6 pm
- Evan Francis  
Shrine 6 pm
- Kuni Mikami solo  
Bryant Park 12:30 pm

# HarlemStage

Art That Reverberates

Photo by Delphine Diallo



# FALL 2015 SEASON

Experience a Taste of Fall

## MUSIC

### Concert: *Christian Scott aTunde Adjuah presents Stretch Music*

Commissioned in part by the  
**Harlem Stage Fund for New Work**

Fri–Sat | Oct 2–3 | 7:30 p.m. | \$40

In celebration of his new release and East Coast tour, Christian Scott aTunde Adjuah returns to Harlem Stage to present *Stretch Music*. Featuring a cast of some of this music's most daring conceptualist, *Stretch Music* is a jazz rooted, genre blind musical form that attempts to “stretch” jazz's rhythmic, melodic and harmonic conventions to encompass as many other musical forms, vernacular, thought processes and cultures as possible.

### Discussion: *Introducing Stretch Music*

Sat | Oct 3 | 6 p.m. | FREE with RSVP

As a preview to that evening's 7:30 p.m. performance of *Stretch Music*, Harlem Stage will present an intimate conversation with Christian Scott aTunde Adjuah discussing the concept and creative process behind *Stretch Music*.

For tickets and details, visit [www.harlemstage.org](http://www.harlemstage.org) or call **212 281 9240 Ext.19**

Photo Credits Unknown (Courtesy of Paradox Films)



## FILM

### *Mary Lou Williams: The Lady Who Swings the Band*

Tues | Sep 22 | 7:30 p.m. | \$15

*Mary Lou Williams: The Lady Who Swings the Band* tells the story of a woman who forged her own path and created some of the most sophisticated big band hits for many popular orchestras in the 1930s and '40s. But away from the piano, Williams was a woman in a “man's world,” a black person in a “whites only” society, an ambitious artist who dared to be different and struggled against the imperatives of being a “star.”

This program also features **pianist, composer and bandleader, GERI ALLEN in a special solo performance** and a post-screening discussion with Dr. Farrah Jasmine Griffin, Carol Bash and Geri Allen. Moderated by Greg Thomas.

*These programs are supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, The National Endowment for the Arts and New York State Council on the Arts. Additional program support comes from Mertz Gilmore Foundation and Jerome Foundation. Please visit <http://www.harlemstage.org/donate/corporations-foundations/> for a complete list of our sponsors.*



Friday, September 11

- ★Adam Rudolph Birthday Celebration Weekend—Moving Pictures with Ralph M. Jones, Alexis Marcelo, Jerome Harris The Jazz Gallery 7:30, 9:30 pm \$22
- ★Dion Parson 21st Century Band with Ron Blake, Riley Mulherkar, Victor Provost, Carlton Holmes, Kenny Davis, Danny Sadownick Ginny's Supper Club 7:30, 9:30 pm \$20
- ★Lucian Ban's Elevation with Abraham Burton, Mat Maneri, John Hébert, Eric McPherson Cornelia Street Café 9, 10:30 pm \$10
- Steve Davis/Larry Willis Mezzrow 9:30, 11 pm \$20
- Russ Kassoff/Jay Anderson Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- The Stan Getz Song Book: Andy LaVerne Trio with guests Ralph LaLama, Carol Fredette, Judy Niemack Steve Getz Music Hall 8, 10 pm \$25
- ★Gabriel Alegría Afro-Peruvian Sextet; Misha Piatigorsky Septet with Rudy Royston Zinc Bar 8, 9:30, 11 pm 12:30 am \$15
- ★Leslie Pintchik Trio with Scott Hardy, Michael Sarin Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Gin Fizz Harlem 10:30, 11:30 pm \$10
- Allan Harris
- The Kraken: Philippe Berson, John Turturro, Marco Cappelli; Sonata Per Il Commissario Ricciardi; Andrea Renzi and Marco Cappelli Acoustic Trio with Ken Filiano, Dan Weiss and guest Shoko Nagai The Stone 8, 10 pm \$15
- Rob Scheps Core-tet with Jim O'Connor, Jamie Reynolds, Cameron Brown, Anthony Pinciotti; Tivon Pennicott Smalls 10:30 pm 1:30 am \$20
- Adi Meyerson; Eric Wheeler Fat Cat 6, 10:30 pm
- Tribute to Artie Shaw: Sarah Hayes Band with Felix Peikli, Roy Dunlap, Neal Caine, Steve Williams Jazz at Kilano 8, 10 pm \$30
- Fist of Kindness 5C Café 8 pm
- Dorian Devins Trio with Lou Rainone, Paul Gill The Astor Room 7 pm  
Cleopatra's Needle 8 pm
- Dan Furman Trio
- Guy Mintus Trio; Peter Valera Jump Blues Band The Garage 6:15, 10:45 pm
- Rob Silverman Indian Road Café 8 pm
- ★The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
- Eddie Barbash Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:30 pm \$10
- ★Orrin Evans Trio with Luques Curtis, Clarence Penn and guests J.D. Walter, Mark Whitfield Smoke 7, 9, 10:30 pm \$38
- ★René Marie with Dawn Clement, Elias Bailey, Quentin Baxter Jazz Standard 7:30, 9:30 pm \$30
- Abbey Lincoln Tribute: Kosi with Brendon Biagi, Aron Marchak, Christopher Hall, Isaiah Pierce WoW Café Theater 7 pm \$20
- Kate Gentile Quartet with Jeremy Viner, Matt Mitchell, Adam Hopkins Ibeam Brooklyn 8:30, 10 pm \$15  
Subrosa 8, 10 pm \$20
- Pedrito Martinez Group Birdland 8:30, 11 pm \$40
- ★Arturo O'Farrill
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8:30, 10:30 pm \$30
- Craig Yaremkó Organ Trio with Matt King, Jonathon Perez Silvana 6 pm
- Jocelyn Shannon Quartet Shrine 6 pm
- Kuni Mikami solo Bryant Park 12:30 pm

Saturday, September 12

- ★Ron Horton Andrew Hill Tribute Sextet with Marty Ehrlich, Marc Mommaas, Frank Kimbrough, Dean Johnson, Tim Horner Greenwich House Music School 8 pm \$20
- ★George Mraz Trio with Camilla Mraz, Anthony Pinciotti Jazz at Kilano 8, 10 pm \$30
- ★Carlos Henriquez—Back in the Bronx: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guests Bobby Allende, Marc Quiriones Lehman Center 8 pm \$30-65  
5C Café 9:30 pm \$10
- ★Matthew Shipp/Michael Bisio
- ★Tony Malaby Reading Band with Ralph Alessi, John Hébert, Billy Drummond Cornelia Street Café 9, 10:30 pm \$25
- Vic Juris; Dave Stryker Quartet Steve Getz Music Hall 8, 10 pm \$25
- Warren Chiasson Trio with Joe Cohn, Alex Gressel Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Dedalo Guitar Quartet: Domenico Caliri, Marco Cappelli, Roberto Cecchetto, Maurizio Grandinetti and guest Elliott Sharp; Italian Surf Academy: Damon Banks, Mathias Kunzli, Marco Cappelli, VJ Andrea Lapsus Pennisi and guest Mauro Pagani The Stone 8, 10 pm \$15
- ★Brandon Lopez solo; Max Johnson's Glass Triangle with Robert Dick, Kevin Norton; Gauntlet Quartet: Tom Blancarte, Peter Evans, Dan Peck, Louise D.E. Jensen and guest Sam Pluta New Revolution Arts 8, 9 pm
- Steve Blum Trio; Manuel Valera's New Cuban Express; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am
- Gabriel Guerrero Quantum Trio with Will Slater, Jay Sawyer WhyNot Jazz Room 8:30 pm \$12  
Cleopatra's Needle 8 pm
- Lluís Capdevila Trio
- ★Adam Rudolph Birthday Celebration Weekend—Moving Pictures with Ralph M. Jones, Alexis Marcelo, Jerome Harris The Jazz Gallery 7:30, 9:30 pm \$22
- ★Dion Parson 21st Century Band with Ron Blake, Riley Mulherkar, Victor Provost, Carlton Holmes, Kenny Davis, Danny Sadownick Ginny's Supper Club 7:30, 9:30 pm \$20
- Steve Davis/Larry Willis Mezzrow 9:30, 11 pm \$20
- Russ Kassoff/Jay Anderson Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- Tommy Campbell and Vocal-Eyes with Carolyn Leonhart, Marcelino Feliciano, Ben Sher, Helio Alves, Harvie S; Rob Scheps Core-tet with Jim O'Connor, Jamie Reynolds, Cameron Brown, Sylvia Cuenca; Philip Harper Smalls 7:30, 10:30 pm 1:30 am \$20
- ★The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
- Eddie Barbash Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:30 pm \$20
- ★Orrin Evans Trio with Luques Curtis, Clarence Penn and guest J.D. Walter, Mark Whitfield Smoke 7, 9, 10:30 pm \$38
- ★René Marie with Dawn Clement, Elias Bailey, Quentin Baxter Jazz Standard 7:30, 9:30 pm \$30
- Abbey Lincoln Tribute: Kosi with Brendon Biagi, Aron Marchak, Christopher Hall, Isaiah Pierce WoW Café Theater 7 pm \$20
- Snark Horse: Matt Mitchell, Kate Gentile and guests Adam O'Farrill, Brandon Lopez; Kate Gentile with Michael Atias, Matt Mitchell, Sean Conly Ibeam Brooklyn 8:30, 10 pm \$15  
Birdland 8:30, 11 pm \$40
- ★Arturo O'Farrill
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Blue Note 8, 10:30 pm \$35
- ★Underground Horns Blue Note 12:30 am \$10
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8:30, 10:30 pm \$30
- Alonzo Wright Silvana 6 pm
- Asako Takasaki Shrine 6 pm
- Daniela Schaechter Trio; Al Marino Quartet; Virginia Mayew Quartet The Garage 12, 6:15, 10:45 pm

Sunday, September 13

- Gene Bertoncini The Drawing Room 7 pm \$20
- ★Adam Rudolph's Go: Organic Guitar Orchestra: Rez Abbasi, Damon Banks, Domenico Caliri, Marco Cappelli, Roberto Cecchetto, Liberty Ellman, David Gilmore, Maurizio Grandinetti, Jerome Harris, Joel Harrison, Miles Okazaki, Brandon Ross, Kenny Wessel; Ensemble Dissonanzen: Marco Cappelli, Marco Sannini, Tommaso Rossi, Ciro Longobardi The Stone 8, 10 pm \$15
- "KAT" Modiano Quartet with Renato Diz, Ariel Delaportila, Lawrence Leathers Iridium 8 pm \$25
- Sumari: Jack DeSalvo, Matt Lavelle, Tom Cabrera; Sana Shabazz; The 12 Houses Orchestra led by Matt Lavelle with Ras Moshé, Lee Odom, Charles Waters, Claire Du Brunner, Ras Miquel, Chris Forbes, John Pietaro, Jack DeSalvo, Hiliard Greene ShapeShifter Lab 7, 8:15 pm \$10
- Marianne Solivan Big Band with John Chin, Josh Evans, Andy Gravish, Stafford Hunter, Todd Bashore, Yunie Mojica, Tony Lustig, Matthew Parrish, Peter Nelson, Chris Smith, Carl Maraghi; Johnny O'Neal Trio with Luke Sellick, Charles Goold; Grant Stewart Quartet with Tardo Hammer, Paul Sikivie, Phil Stewart Smalls 4:30, 7:30, 10:30 pm \$20
- Terry Waldo's Gotham City Band; Simona Premazzi; Brandon Lewis/Reenee Cruz Jam Fat Cat 6, 8:30 pm 1 am
- ★Armadillo in Sunset Park: Kyoko Kitamura/Mark Lamb; Exposed Blues Duo: Fay Victor/Anders Nilsson; Bad Duets: Tim Hagans/Joe Hertenstein with guest Leo Genovese WhyNot Jazz Room 7, 8:30, 10 pm \$12
- Rogério Souza, Edinho Gerber, Billy Newman Cornelia Street Café 8:30 pm \$10
- Thomas Helton Band JACK 8 pm \$12
- Enrico Oliva, Daniel Carter, On Ka'a Davis, Nick Gianni, Dalius Naujo; Adam Fairhall solo ABC No-Rio 7 pm \$5
- Cheryl Pyle Beyond Quintet; Kurt Ralske/Todd Capp Downtown Music Gallery 6, 7 pm  
Tomi Jazz 8 pm
- Allegra Levy
- ★The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart Dizzy's Club 7:30, 9:30 pm \$40
- ★Orrin Evans Trio with Luques Curtis, Clarence Penn and guest Antonio Hart Smoke 7, 9, 10:30 pm \$38
- ★René Marie with Dawn Clement, Elias Bailey, Quentin Baxter Jazz Standard 7:30, 9:30 pm \$30
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8:30, 10:30 pm \$30
- Carl Burnett Silvana 6 pm
- Ike Sturm and Evergreen Saint Peter's 5 pm
- ★Arturo O'Farrill's Fat Afro Latin Jazz Cats Emmanuel Baptist Church 3 pm \$20
- ★John Zorn's Bagatelles: Erik Friedlander/Michael Nicolas The Stone 3 pm \$20  
Perez Jazz 3 pm \$20
- ★Dena DeRose
- ★The Art of Woods: Vincent Herring, Brian Lynch, Donald Vega, Kenny Davis, Peter Van Nostrand West End Lounge 4 pm \$25
- Shilpa Ananth Blue Note 11:30 am 1:30 pm \$35
- Dr. John Satchmo Mannan Jazztet Nabe Harlem 1 pm
- The Bailsmen Rainbow Room 12:30 pm \$95
- Roz Corral Trio with Nir Felder, Santi Debriano North Square Lounge 12:30, 2 pm
- PJ Rasmussen and the Boardwalk Jazz Band City Winery 11 am \$10
- Kyoko Oyobe Trio; David Coss Quartet; Dave Kain Group The Garage 11:30 am 6:30, 11 pm

Monday, September 14

- Gato Barbieri Blue Note 8, 10:30 pm \$45
- Gary Lucas Gods and Monsters with Jason Candler, Jordan Shapiro, Ernie Brooks, Richard Dworkin Joe's Pub 7:30 pm \$15
- Nasar Abadey Supernova with Joe Ford, Allyn Johnson, James King; Kush Abadey Quartet with Matt Marantz, Mike King, Joshua Crumbly Dizzy's Club 7:30, 9:30 pm \$35  
Jazz Standard 7:30, 9:30 pm \$25
- ★Mingus Big Band
- ★Orrin Evans Captain Black Big Band Smoke 7, 9 pm \$9  
Mezzrow 9:30, 11 pm \$20  
Subrosa 8, 10 pm \$20
- David Hazeltine
- Yuri Juarez Afroperuano Group
- Thomas Helton with Steve Swell, Michael Foster, Michael Evans; Douglas Bradford's Longest Day of the Year with Patrick Breiner, Christopher Hoffman, Nick Anderson Delroy's Cafe and Wine Bar 9, 10 pm \$10
- Ari Hoenig Nonet with Darren Barrett, Will Vinson, Adam Larson, Eden Bareket, Ryan Keberle, Glenn Zaleski, Noam Wiesenberg; Jonathan Barber Smalls 10:30 pm 1 am \$20
- Ned Goold Quartet; Billy Kaye Jam/Fat Cat 6 pm 12:30 am
- Jacinta Clusellas Band; Foreign Hues: Marina Meiztegui, Eleni Arapoglou, Andy Rafiringa, Evan Waarama, Josh Plotner, Yonit Spiegelman, Nathan Blankett ShapeShifter Lab 7, 8:15 pm \$8
- Jocelyn Medina Trio with Dan Rochlis, Todd Isler Bar Next Door 8:30, 10:30 pm \$12
- Cecilia Coleman Big Band; Dan Kleijn Trio The Garage 7, 10:30 pm  
Silvana 6 pm  
Bryant Park 12:30 pm

Tuesday, September 15

- ★Lou Donaldson Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8:30, 10:30 pm \$30
- ★The Royal Bopsters Project: Amy London, Darmon Meader, Dylan Pramuk, Holli Ross and guests Andy Bey, Sheila Jordan Birdland 8:30, 11 pm \$40
- ★Alexis Cole/Bucky Pizzarelli with Bria Skonberg, Frank Vignola, Nicki Parrott Dizzy's Club 7:30, 9:30 pm \$40
- Sammy Miller and the Congregation Dizzy's Club 11:30 pm \$5
- Justin Kauflin with Matthew Stevens, Chris Smith, Billy Williams Jazz Standard 7:30, 9:30 pm \$25  
NYC Baha'i Center 8, 9:30 pm \$15
- Mike Longo Trio
- Jazz Gallery Mentoring Program: Adam Rogers and Jimmy McBride with David Virelles, Scott Colley The Jazz Gallery 7:30, 9:30 pm \$15
- Andrew Lamb/Andrew Drury; Vinny Golia, Connie Crothers, Ken Filiano, Michael T.A. Thompson Soup & Sound 7, 8 pm \$20
- Sofia Rei; Sara Serpa City Fragments Ensemble with Sofia Rei, Aubrey Johnson, André Matos, Masa Kamaguchi, Tyshawn Sorey The Stone 8, 10 pm \$15
- James Carney/Chris Lightcap; Jon Irabagon Trio with Daniel Levin, Brandon Lopez Korzo 9, 10:30 pm  
Subrosa 8, 10 pm \$20
- Pedrito Martinez Group
- Rick Rosato Trio with Peter Bernstein, Craig Weinrib Bar Next Door 8:30, 10:30 pm \$12

- Rob Derke Quartet with Aruán Ortiz, Carlo De Rosa, Kush Abadey; Seth Trachy Quartet with Glenn Zaleski, Pablo Menares, Felix Lecaros Cornelia Street Café 8:30, 10 pm \$10
- Ehud Asherie Trio with Paul Sikivie, Aaron Kimmel; Kyle Poole and Friends Fat Cat 7 pm  
Jazz at Kilano 8 pm
- Saul Rubin Zebtet
- Logan Evan Thomas solo
- Jonathan Saraga Quartet; Jeff Barone Trio The Garage 6, 10:30 pm  
Silvana 6 pm  
Shrine 6 pm  
Rendall Memorial Presbyterian Church 12, 1 pm \$15  
Bryant Park 12:30 pm
- Cameron Mizell Trio
- Charles Caldarella Trio
- ★Frank Hackl
- Dan Manjovi solo

Wednesday, September 16

- ★Billy Cobham Spectrum at 40 with Dean Brown, Gerry Etkins, Ric Fierabracci B.B. King's Blues Bar 8 pm \$35  
Mezzrow 9:30, 11 pm \$20
- Uri Caine
- Hot House NYC Jazz Awards Night 2015 honoring Jack Kleinsinger and hosted by Antoinette Montague Metropolitan Room 7 pm \$25
- ★Anat Fort Trio with Gary Wang, Matt Wilson Cornelia Street Café 8:30 pm \$10
- Lage Lund Quartet with Sullivan Fortner, Matt Brewer, Tyshawn Sorey; Vitaly Golovnev Quintet with Andrew Gould, Behn Gilcele, Mike Kam, Aaron Kimmel; Sanah Kadoura Jam Smalls 7:30, 10:30 pm 1:30 am \$20
- Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- ACT: Ben Wendel, Harish Raghavan, Nate Wood The Jazz Gallery 7:30, 9:30 pm \$15  
Iridium 8, 10 pm \$27.50
- Scott Henderson Trio with Travis Carlton, Alan Hertz Dizzy's Club 7:30, 9:30 pm \$30
- Ryan Cohan Sextet with Steve Wilson, John Ellis, Alex Sipiagin, Lorin Cohen, Donald Edwards
- Sammy Miller and the Congregation Dizzy's Club 11:30 pm \$5
- Malika Zarra; Sofia Rei Coplas Escondidas with Jorge Roeder The Stone 8, 10 pm \$15  
Smoke 7, 9, 10:30 pm \$12
- Sarah Elizabeth Charles
- Yuka Mito Quintet with Jacob Varmus, Allen Farnham, Dean Johnson, Tim Horner Jazz at Kilano 8, 10 pm \$15
- Beekman: Yago Vazquez, Pablo Menares, Kyle Nasser, Rodrigo Recabarren SEEDS 8:30 pm
- Johannes Bergmark with Shelley Hirsch, Terrence McManus, Michael Evans, Andrew Drury Soup & Sound 7 pm \$20
- Electric Snarkhorse: Matt Mitchell/Kate Gentile and guest; Five Dollar Ferrari: Brad Henkel/Dustin Carlson Rye 9, 10:15 pm
- Evil Giraffes; Louis de Mieulle with Matt Garstka, Casimir Liberski, SharpEye ShapeShifter Lab 7, 8:15 pm \$10
- Marc Devine Trio; David Love Trio The Garage 6, 10:30 pm
- ★Lou Donaldson Blue Note 8, 10:30 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8:30, 10:30 pm \$30
- ★The Royal Bopsters Project: Amy London, Darmon Meader, Dylan Pramuk, Holli Ross and guests Jon Hendricks, Annie Ross, Andy Bey, Bob Dorough, Sheila Jordan Birdland 8:30, 11 pm \$40
- Justin Kauflin with Matthew Stevens, Chris Smith, Billy Williams Jazz Standard 7:30, 9:30 pm \$25  
Subrosa 8, 10 pm \$20
- Pedrito Martinez Group Silvana 6 pm
- Zac Zingler Saint Peter's 1 pm \$10
- Terry Waldo Bryant Park 12:30 pm
- Dan Manjovi solo

Thursday, September 17

- ★Ron Horton/Tim Horner Andrew Hill Tribute Tentet with John O'Gallagher, Marc Mommaas, Mark Sherman, Scott Robinson, Nathan Ecklund, Mike Fahn, Frank Kimbrough, Dean Johnson Greenwich House Music School 8 pm \$20
- ★Amir ElSaffar Two Rivers Symphony Space Leonard Nimoy Thalia 8 pm \$20
- ★Gil Evans Project: Ryan Truesdell, Terrell Stafford, Steve Wilson, Dave Pietro, Tom Christensen, Alden Banta, Adam Unsworth, David Peel, Shelagh Abate, Augie Haas, Tony Kadleck, Scott Wendholt, Michael Rodriguez, Andrew Neesley, Ryan Keberle, Nick Finzer, Marshall Gilkes, George Flynn, Jay Anderson, Lewis Nash Jazz Standard 7:30, 9:30 pm \$35
- ★Liberty Ellman Sextet with Steve Lehman, Jonathan Finlayson, Jose Davila, Stephan Crump, Damion Reid Cornelia Street Café 8:30 pm \$10
- ★Roberta Gambarini with George Cables, Ameen Saleem, Jimmy Cobb Blue Note 8, 10:30 pm \$35
- The Curtis Brothers: Zaccai Curtis, Luques Curtis, Ray Vega, Richie Barshay, Renaldo DeJesus Dizzy's Club 7:30, 9:30 pm \$35
- Sammy Miller and the Congregation Dizzy's Club 11:30 pm \$10
- Jazz Composers Workshop Volume 4 The Jazz Gallery 7:30, 9:30 pm \$15
- Mycale: Sofia Rei, Malika Zarra, Sara Serpa, Ayelet Rose Gottlieb and guest Ikue Mori; Ayelet Rose Gottlieb's Shivar with Cornelius Dufallo, Jennifer Choi, Ralph Farris, Dorothy Lawson, Satoshi Takeishi The Stone 8, 10 pm \$15
- ★TIPPLE: Frode Gjerstad, David Watson, Kevin Norton Trans Pecos 8 pm
- ★Cortex: Thomas Johansson, Kristoffer Alberts, Ola Høyer, Gard Nilssen; Jon Sheckler Trio with Steve Denny, Aron Casceras ShapeShifter Lab 7, 9:30 pm \$10
- ★Rotem Sivan Trio with Haggaï Cohen-Milo, Colin Stranahan Bar Next Door 8:30, 10:30 pm \$12
- Noah Haidu Quartet with Sharel Cassity, Ariel Alejandro de la Portilla, John Davis Jazz at Kilano 8, 10 pm \$15  
5C Café 9:15 pm
- Trudy Silver
- Theo Hill; Wonsey/Cox Expedition with Steve Carrington Fat Cat 7, 10 pm
- Devin Bing; Kyoko Saegusa with Keith Ingham, Tim Givens Metropolitan Room 7, 9:30 pm \$20
- Michael Vitali Trio
- Rick Stone Trio; Art Lillard Trio Cleopatra's Needle 7 pm
- Judi Marie Canterino The Garage 6, 10:30 pm
- Uri Caine Indian Road Café 8 pm  
Mezzrow 9:30, 11 pm \$20
- Lage Lund Quartet with Sullivan Fortner, Matt Brewer, Tyshawn Sorey; Ken Fowser Band with Steve Einerson, Josh Bruneau, Paul Gill, Jason Tiemann Smalls 7:30, 10:30 pm \$20
- Scott Henderson Trio with Travis Carlton, Alan Hertz Iridium 8, 10 pm \$27.50  
Smoke 7, 9, 10:30 pm \$12
- Sarah Elizabeth Charles
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8:30, 10:30 pm \$30
- ★The Royal Bopsters Project: Amy London, Darmon Meader, Dylan Pramuk, Holli Ross and guests Andy Bey, Sheila Jordan Birdland 8:30, 11 pm \$40  
Silvana 6 pm  
Shrine 6 pm  
Bryant Park 12:30 pm
- Art Baron
- The Stachel Quintet
- Dan Manjovi solo



## Friday, September 18

- ★ Eddie Henderson Quintet with Gary Bartz, Kevin Hays, Doug Weiss, Billy Drummond  
Smoke 7, 9, 10:30 pm \$40
- ★ JC Hopkins Biggish Band with Jon Hendricks  
Minton's 7:30, 9:30 pm \$15-25  
★ Reggie Workman's RW WORKz with ELEW, James Carter, Tapan Modak, Ferenc Nemeth  
Symphony Space Leonard Nimoy Thalia 7 pm \$35  
★ Joe Temperley  
Mezzrow 9:30, 11 pm \$20
- ★ Dafnis Prieto Sextet with Peter Apfelbaum, Michael Rodriguez, Felipe Lamoglia, Manuel Valera, Johannes Weidenmueller  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Yosvany Terry's Jazz Cubano with Osmany Paredes, Yunior Terry, Mauricio Herrera  
The Jazz Gallery 7:30, 9:30 pm \$35
- ★ Carmen Lundy with Patrice Rushen, Andrew Renfro, Kenny Davis, Jamison Ross  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Sammy Miller and the Congregation  
Dizzy's Club 11:30 pm \$10
- ★ Richie Vitale Quintet with Frank Basile, Louis Rainone, Paul Gill, Clifford Barbaro; Joe Farnsworth Quartet with Jeremy Pelt, Taber Gable, Bob Cranshaw; Tivon Pennicott  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★ Cortex: Thomas Johansson, Kristoffer Alberts, Ola Hoyer, Gard Nilssen  
Ibeam Brooklyn 8:30, 10 pm \$15
- ★ Michael Bates' Northern Spy with Donny McCaslin, Ben Monder, Jeremy "Bean" Clemons  
Cornelia Street Café 9, 10:30 pm \$10
- ★ Mycale: Sofia Rei, Malika Zarra, Sara Serpa, Ayelet Rose Gottlieb and guest Theo Bleckmann; Malika Zarra  
The Stone 8, 10 pm \$15
- ★ Jen Shyu solo and with Mat Maneri, Dan Weiss, Satoshi Haga  
Rubin Museum 7 pm \$20
- ★ Judy Niemack with Kenny Werner, Jay Anderson, John Riley and guest  
Jazz at Kitano 8, 10 pm \$30
- ★ Gabriel Alegria Afro-Peruvian Sextet  
Zinc Bar 8 pm
- ★ Rob Garcia Soapbox  
WhyNot Jazz Room 10 pm \$10
- ★ Ehud Asherie/Jon Erik Kellso  
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- ★ Colleen Clark Collective with Gabriel Chakari, Jay Rattman, Nir Naaman, Bam Bam Rodriguez  
The Bitter End 7 pm \$10
- ★ Fay Victor  
Gin Fizz Harlem 10:30, 11:30 pm \$10
- ★ Jazz Vocalist Jazz Workshop: Marion Cowings, Roseanna Vitro, Audrey Silver  
Steve Getz Music Hall 8, 10 pm \$25
- ★ Gilson Peranzetta/Cliff Korman  
Americas Society 7 pm \$20
- ★ Tom Dempsey Trio with Pat Bianchi, Vince Ector  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Cowboys & Frenchmen: Qwen Broder, Ethan Helm, Chris Ziemba, Ethan O'Reilly, Matt Honor  
ShapeShifter Lab 7 pm \$10
- ★ Denton Darian Trio  
Cleopatra's Needle 8 pm
- ★ Fukushima Tainaka; Solomon Hicks  
The Garage 6:15, 10:45 pm
- ★ Roberta Gambarini with George Cables, Ameen Saleem, Jimmy Cobb  
Blue Note 8, 10:30 pm \$35
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Royal Bopsters Project: Amy London, Darmon Meader, Dylan Pramuk, Holli Ross and guests Annie Ross, Bob Dorough  
Birdland 8:30, 11 pm \$40
- ★ Rebecca Sullivan  
Silvana 6 pm
- ★ Noshir Mody  
Shrine 6 pm
- ★ Dan Manjovi solo  
Bryant Park 12:30 pm

## Saturday, September 19

- ★ A Tribute to the Big Latin Bands: Machito Orchestra directed by Mario Grillo; Mambo Legends: John "Dandy" Rodriguez, Mitch Fohman, Jose Madera; guests Giovanni Hidalgo, Emilio Morales, Nelson Gonzalez  
Lehman Center 8 pm \$45-65
- ★ Barry Altschul's 3Dom Factor with Jon Irabagon, Joe Fonda  
Cornelia Street Café 9, 10:30 pm \$10
- ★ Spanglish Fly  
Subrosa 8 pm \$20
- ★ Mycale: Sofia Rei, Malika Zarra, Sara Serpa, Ayelet Rose Gottlieb; Sara Serpa and André Matos with Pete Rende, Thomas Morgan  
The Stone 8, 10 pm \$15
- ★ Tribute to Barney Kessel: Chuck Redd Quartet with Peter Bernstein, David Wong, Lewis Nash  
Jazz at Kitano 8, 10 pm \$30
- ★ Roberto Gatto Trio with Yotam Silberstein, Paolo Benedettini  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Alexia Gardner and Trio with Anthony Wonsey, Alex Blake, George Gray  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$25
- ★ Ellington at Night: Nancy Harms with Chris Ziemba, Danton Boller, Willie Jones III  
Metropolitan Room 11:30 pm \$20
- ★ Alan Rosenthal Trio  
Cleopatra's Needle 8 pm
- ★ Eddie Henderson Quintet with Gary Bartz, Kevin Hays, Doug Weiss, Billy Drummond  
Smoke 7, 9, 10:30 pm \$40
- ★ JC Hopkins Biggish Band with Jon Hendricks  
Minton's 7:30, 9:30 pm \$15-25  
Mezzrow 9:30, 11 pm \$20
- ★ Joe Temperley
- ★ Dafnis Prieto Sextet with Peter Apfelbaum, Michael Rodriguez, Felipe Lamoglia, Manuel Valera, Johannes Weidenmueller  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Yosvany Terry's Jazz Cubano with Osmany Paredes, Yunior Terry, Mauricio Herrera, Obed Calvaire  
The Jazz Gallery 7:30, 9:30 pm \$35
- ★ Carmen Lundy with Patrice Rushen, Andrew Renfro, Kenny Davis, Jamison Ross  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Sammy Miller Big Band  
Dizzy's Club 11:30 pm \$20
- ★ Lou Rainone Quintet +1 with Dorian Devins, Richie Vitale, Larry Farrell, Tom DiCarlo, Taro Okamoto; Joe Farnsworth Quartet with Eric Alexander, Taber Gable, Bob Cranshaw; Stacy Dillard  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★ Ehud Asherie/Jon-Erik Kellso  
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- ★ Jazz Vocalist Jazz Workshop: Nicole Pasternak/John di Martino; Nora McCarthy/Ray Gallon  
Steve Getz Music Hall 8, 10 pm \$25
- ★ Roberta Gambarini with George Cables, Ameen Saleem, Jimmy Cobb  
Blue Note 8, 10:30 pm \$35
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Royal Bopsters Project: Amy London, Darmon Meader, Dylan Pramuk, Holli Ross and guests Annie Ross, Bob Dorough  
Birdland 8:30, 11 pm \$40
- ★ Rodrigo Bonelli Septet  
Shrine 6 pm
- ★ Flicks & Jazz in the Garden: Vin Scialla/Eric Schugren's WakeUp!; Street Beat Brass  
Sunnyside Gardens Park 5:30 pm \$10
- ★ Anais Maviel solo; Cristian Amigo/Juan Pablo Carletti; Yoni Kretzmer/Max Johnson  
Children's Magical Garden 2, 3, 4 pm
- ★ Larry Newcomb; Mark Marino Trio  
The Garage 12, 6:15 pm

## Sunday, September 20

- ★ Mycale: Sofia Rei, Malika Zarra, Sara Serpa, Ayelet Rose Gottlieb and guest Erik Friedlander; Ayelet Rose Gottlieb 12 Lunar Meditations with Carmen Staaf, Marika Hughes, Ronen Itzik  
The Stone 8, 10 pm \$15
- ★ Jeremiah Cymerman's Pale Horse with Brian Chase, Christopher Hoffman and guests JACK 8 pm \$12
- ★ James Brandon Lewis/Chad Taylor Duo; James Brandon Lewis Trio with Luke Stewart, Warren Crudup III  
WhyNot Jazz Room 7, 8:30 pm \$10
- ★ Patrick Cornelius Octet with Marquis Hill, John Ellis, Nick Vayenas, Miles Okazaki, Glenn Zaleski, Peter Slavov, Eric Doob  
Cornelia Street Café 8:30 pm \$10
- ★ The OM/ShaiOM Project: David Liebman, Uri Caine, Jay Anderson, Michael Stephens; Falkner Evans Quintet with Marc Mommaas, Ron Horton, Belden Bullock, Matt Wilson; Behn Gilcele Quartet with Nate Radley, Ugonna Okegwo, Jason Tiemann  
Smalls 4:30, 7:30, 10:30 pm \$20

- ★ Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6 pm 1 am
- ★ Lena Bloch, Russ Lossing, Billy Mintz  
The Drawing Room 7, 8:30 pm \$15
- ★ Janine Gilbert-Carter with Eric B. Byrd, Wes Biles, Jeff Neal  
Metropolitan Room 7 pm \$20
- ★ Carol Liebowitz, Nick Lyons, Michael Wimberly  
Ibeam Brooklyn 8, 9 pm \$15
- ★ Eric Duane Plaks/Aquiles Navarro; Ethan Montse, Ross Bonadonna, Blaise Siwula, John Murchison  
ABC No-Rio 7 pm \$5
- ★ Swing Session: Jon De Lucia, Tony Melone, Norbert Farkas, Ben Cliness  
Threes Brewing 9 pm \$10
- ★ Eddie Henderson Quintet with Gary Bartz, Kevin Hays, Doug Weiss, Billy Drummond  
Smoke 7, 9, 10:30 pm \$40
- ★ Dafnis Prieto Sextet with Peter Apfelbaum, Michael Rodriguez, Felipe Lamoglia, Manuel Valera, Johannes Weidenmueller  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Carmen Lundy with Patrice Rushen, Andrew Renfro, Kenny Davis, Jamison Ross  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Roberta Gambarini with George Cables, Ameen Saleem, Jimmy Cobb  
Blue Note 8, 10:30 pm \$35
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$30
- ★ Daniel Levin/Chris Pitsikos  
Downtown Music Gallery 6 pm
- ★ Joel Forrester/David Hofstra  
The Astor Room 6 pm
- ★ Faith Hope  
Silvana 6 pm
- ★ Nadje Noordhuis Quintet with Sara Caswell  
Saint Peter's 5 pm
- ★ John Zorn's Bagatelles: Sylvie Courvoisier, Ikue Mori, Jim Black  
The Stone 3 pm \$20
- ★ Sheila Jordan/Cameron Brown  
Perez Jazz 3 pm \$20
- ★ Juan Quinonez Quartet with Hayes Greenfield, Larry Roland, Jackson Krall, Ras Moshé, John Pietaro, Luke Stewart; Juan Pablo Carletti Trio with Daniel Levin, Brandon Lopez  
Children's Magical Garden 2, 3, 4 pm
- ★ Red Hook Jazz Festival: Kenny Wessel Quartet with Lisa Parrott, Matt Pavolka, Warren Smith; The Mighty Grinders: Brian Charette, Will Bernard, Eric Kalb; Vinnie Sperrazza Quartet with Loren Stillman, Brandon Seabrook, Eivind Opsvik; Eric Person Trio with Adam Armstrong, Shinnosuke Takahashi; Nate Radley Quintet with John Ellis, Jonny Lam, Gary Wang, Mark Ferber  
Urban Meadow 1 pm  
Blue Note 11:30 am 1:30 pm \$35
- ★ Joe Alterman Trio  
Nabe Harlem 1 pm
- ★ Dr. John Satchmo Mannan Jazztet  
Rainbow Room 12:30 pm \$95
- ★ Vanessa Trouble and The Red Hot Swing  
North Square Lounge 12:30, 2 pm
- ★ Roz Corral Trio with Gene Bertoncini, Rusty Holloway
- ★ Ray Blue Trio; David Coss Quartet; Afro Mantra  
The Garage 11:30 am 6:30, 11 pm

## Monday, September 21

- ★ Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Orrin Evans Captain Black Big Band  
Smoke 7, 9 pm \$9
- ★ George Braith; Nick Kaye Jam  
Fat Cat 9 pm 12:30 am
- ★ Mitch Frohman Latin Jazz Quartet with Zaccai Curtis, Luques Curtis, Joel Mateo  
Subrosa 8, 10 pm \$20
- ★ Numinous; Will Mason Ensemble  
Le Poisson Rouge 7 pm \$15-25
- ★ Yuhuan Su Quintet with Matt Holman, Kenji Herbert, Petros Klampanis, Nathan Elman-Bell  
Cornelia Street Café 8:30 pm \$10
- ★ Victor Gould Trio with Ben Wolfe, Ralph Peterson; Theo Hill Trio with Yasushi Nakamura, Rodney Green and guest Myron Walden  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Pascal Niggenkemper solo; CACAW: Landon Knoblock, Oscar Noriega, Jeff Davis  
Delroy's Cafe and Wine Bar 9, 10 pm \$10
- ★ Marika Hughes  
Rockwood Stage 3 7 pm \$10
- ★ Jon Davis Trio with Ugonna Okegwo, Jochen Rueckert; Ari Hoenig Quartet with Tivon Pennicott, Eden Ladin, Orlando Le Fleming; Jonathan Michel  
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Dr. John Satchmo Mannan Jazztet  
Bier International 7:30 pm
- ★ Perry Beekman Trio with Lou Pappas, Andy Csisack  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Heckendom Big Band; Gene Segal Trio  
The Garage 7, 10:30 pm
- ★ Yuka Aikawa solo  
Bryant Park 12:30 pm

## Tuesday, September 22

- ★ Evan Parker's US Electro-Acoustic Ensemble with George Lewis, Sam Pluta, Craig Taborn, Ned Rothenberg, Peter Evans; Rocket Science: Evan Parker, Peter Evans, Sam Pluta, Craig Taborn  
The Stone 8, 10 pm \$15
- ★ Steve Wilson Generations Band with Riley Mulherkar, Chris Pattishall, Linda Oh, Ulysses Owens, Jr.  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Yunie Mojica Quintet  
Dizzy's Club 11:30 pm \$5
- ★ Coltrane Revisited: Eric Alexander, Steve Kuhn, Lonnie Plaxico, Steve Smith  
Birdland 8:30, 11 pm \$40
- ★ Kurt Rosenwinkel Trio with Eric Revis, Nasheet Waits  
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Music of Billie Holiday: José James with Jason Moran, Reuben Rogers, Eric Harland  
Blue Note 8, 10:30 pm \$35
- ★ Kendrick Scott Oracle with John Ellis, Mike Moreno, Taylor Eigsti, Joe Sanders  
Jazz Standard 7:30, 9:30 pm \$25
- ★ David Ambrosio Trio with Loren Stillman  
Cornelia Street Café 8:30 pm \$10
- ★ LARK: Ralph Alessi, Ingrid Laubrock, Kris Davis, Tom Rainey; J.A. Granelli Trio with Nate Shaw, Owen Howard  
Korzo 9, 10:30 pm
- ★ André Matos Trio with Tony Malaby, Billy Mintz; André Carvalho Stet with Eitan Gofman, André Matos, Nick Hetko, Shawn Baltazor  
ShapeShifter Lab 7, 8:15 pm \$10
- ★ Black Spirituals  
The Sump 8 pm \$12-15
- ★ Laura Ortman with Patrick Holmes, Greg Fox; Giacomo Meregá solo  
Freddy's Backroom 8:30, 10 pm \$10
- ★ Lipchitz: David Grollman/Ryan Krause, Jonathan Wood Vincent, Emilie Lesbros and Naked Roots Conducive  
JACK 8 pm
- ★ Jonathan Ragonese Trio with Martin Nevin, Jason Berger  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Spike Wilner Trio; Josh Evans Big Band with Stacy Dillard, David Gibson, Bruce Williams, Theo Hill, Max Seigel, Stafford Hunter, Vitaly Golovnev, Frank Lacy, Yunie Mojica, Lauren Sevan; Kyle Poole and Friends  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Saul Rubin Zebtet  
Fat Cat 7 pm
- ★ Logan Evan Thomas solo  
Jazz at Kitano 8 pm
- ★ Tsutomu Naki Trio; Gabe Valle Quartet  
The Garage 6, 10:30 pm
- ★ Alpha Band; Astrid Kuljanic  
Silvana 6, 8 pm
- ★ Tokyo Swing Band  
Shrine 6 pm
- ★ Melissa Slocum  
Rendall Memorial Presbyterian Church 12, 1 pm \$15
- ★ Yuka Aikawa solo  
Bryant Park 12:30 pm

## Wednesday, September 23

- ★ Gary Bartz at 75  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Yunie Mojica Quintet  
Dizzy's Club 11:30 pm \$5
- ★ Toshiko Akiyoshi  
Mezzrow 9:30, 11 pm \$20
- ★ Evan Parker, Ikue Mori, Sylvie Courvoisier, Mark Feldman  
Roulette 8 pm \$25

- ★ A Tribute to Jackie McLean: René McLean Quartet  
Smoke 7, 9, 10:30 pm \$12
- ★ Black Locust: Margaret Glaspy, Kenny Wollesen, Flin van Hemmen, Jeff Davis, Eivind Opsvik  
SEEDS 9 pm
- ★ Ochion Jewell Quartet with Amino Belyamani, Sam Minaie, Qasim Naqvi  
Cornelia Street Café 8:30 pm \$10
- ★ Taylor Eigsti; Adam Larson Quartet with Fabian Almazan, Joshua Crumbly, Rudy Royston; Sanah Kadoura Jam  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★ Raphael D'Iugoff Trio +1; Ned Goold Jam  
Fat Cat 7 pm 12:30 am
- ★ Jonathan Moritz Secret Tempo with Shayna Dulberger, Mike Pride; W2+1: Sam Weinberg, Chris Welcome, Jaime Branch  
Rye 9, 10:15 pm
- ★ Lauren Kinhan Quartet with Mark Soskin, Dean Johnson, Kenny Hassler  
Jazz at Kitano 8, 10 pm \$15
- ★ Assaf Kehati Trio  
The Garage 10:30 pm
- ★ Coltrane Revisited: Eric Alexander, Steve Kuhn, Lonnie Plaxico, Steve Smith  
Birdland 8:30, 11 pm \$40
- ★ Kurt Rosenwinkel Trio with Eric Revis, Nasheet Waits  
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Music of Billie Holiday: José James with Jason Moran, Reuben Rogers, Eric Harland  
Blue Note 8, 10:30 pm \$35
- ★ Peter Evans solo; Quartet Improvisations: David Byrd-Marrow, Peter Evans, Anthony Orji, Brandon Lopez  
The Stone 8, 10 pm \$15
- ★ Kendrick Scott Oracle with John Ellis, Mike Moreno, Joe Sanders  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Filipe Duarte Band  
Silvana 6 pm
- ★ Marlene VerPlanck  
Saint Peter's 1 pm \$10
- ★ Yuka Aikawa solo  
Bryant Park 12:30 pm

## Thursday, September 24

- ★ Anthony Coleman 60th Birthday Concert with Survivors Breakfast, Tilt Sextet, Alexandria Smith, Geoff Landman, David Shively, Ted Reichman, Brian Chase, Brad Jones, Christopher Hoffman, Doug Wieselman, Marty Ehrlich, Sarah Hughes  
Roulette 8 pm \$25
- ★ Jeff "Tain" Watts Blue 5 with Troy Roberts, James Francies, Paul Bollenback, Orlando Le Fleming  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Pulverize the Sound: Peter Evans, Tim Dahl, Mike Pride  
The Stone 8, 10 pm \$15
- ★ Paolo Angeli's S'U  
Drom 7:30 pm \$15
- ★ FONT: yMusic: Asphalt Orchestra; Brian Ridenours' Founders; Ryan Muncie; Gareth Jones; Stephanie Richards; Greg Saunier  
Rockwood Music Hall Stage 3 8:30 pm \$15
- ★ David Berkman Trio with Ed Howard, Victor Lewis  
Jazz at Kitano 8, 10 pm \$15
- ★ Pedrito Martinez Group  
Subrosa 8, 10 pm \$20
- ★ Matt Brewer Quartet  
Cornelia Street Café 8:30 pm \$10
- ★ Guilhem Fouzatz's Portraits with Becca Stevens, Anna Webber, Can Olgun, Desmond White  
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ A Thousand Ancestors: Michelle Arcila/Eivind Opsvik  
SEEDS 9 pm
- ★ Trudy Silver  
5C Café 9:15 pm
- ★ Dave Pietro Trio with Johannes Weidenmueller, Ari Hoenig  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Luke Hendon  
Symphony Space Bar Thalia 9 pm
- ★ Ray Parker Duo  
Cleopatra's Needle 7 pm
- ★ Dre Barnes; German Gonzalez  
The Garage 6, 10:30 pm
- ★ Gary Bartz at 75  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Yunie Mojica Quintet  
Dizzy's Club 11:30 pm \$10
- ★ Toshiko Akiyoshi  
Mezzrow 9:30, 11 pm \$20
- ★ A Tribute to Jackie McLean: René McLean Quartet  
Smoke 7, 9, 10:30 pm \$12
- ★ Taylor Eigsti Trio with Alan Hampton, Lee Pearson; J.D. Allen Trio with Joseph Lepore, Rudy Royston  
Smalls 7:30, 10:30 pm \$20
- ★ Point of Departure  
Fat Cat 10 pm
- ★ Coltrane Revisited: Eric Alexander, Steve Kuhn, Lonnie Plaxico, Steve Smith  
Birdland 8:30, 11 pm \$40
- ★ Kurt Rosenwinkel Trio with Eric Revis, Nasheet Waits  
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Music of Billie Holiday: José James with Jason Moran, Reuben Rogers, Eric Harland  
Blue Note 8, 10:30 pm \$35
- ★ Roger Lent  
Silvana 6 pm
- ★ Valentina Marino  
Shrine 6 pm
- ★ Yuka Aikawa solo  
Bryant Park 12:30 pm

## Friday, September 25

- ★ Evan Parker/Ned Rothenberg; Maxime Petit/Brandon Lopez  
JACK 8 pm \$15
- ★ George Cables Trio with Essiet Essiet, Victor Lewis  
Jazz at Kitano 8, 10 pm \$30
- ★ Buster Williams' Something More with Jaleel Shaw, Eric Reed, Carl Allen  
Smoke 7, 9, 10:30 pm \$40
- ★ Peter Evans Quintet with Ron Stabinsky, Tom Blancarte, Jim Black  
The Stone 8 pm \$20
- ★ Edward Simon's Sur with Miguel Zenón, Felipe Fournier, Jorge Roeder  
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Mike LeDonne/Bob Cranshaw  
Mezzrow 9:30, 11 pm \$20
- ★ Ingrid Laubrock UBATUBA with Tim Berne, Ben Gerstein, Dan Peck, Tom Rainey  
Cornelia Street Café 9, 10:30 pm \$15
- ★ Misha Piatigorsky Big Band  
Zinc Bar 9:30, 11 pm 12:30 am \$15
- ★ Pete Zimmer Trio with Avi Rothbard, Peter Slavov  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugonna Okegwo, Rudy Royston; Anthony Wonsey Trio  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★ Lamy Istrefi Quartet  
Fat Cat 10:30 pm
- ★ Okkyung Lee/Eivind Opsvik  
SEEDS 9 pm
- ★ Marvin Sewell Ensemble  
Gin Fizz Harlem 10:30, 11:30 pm \$10
- ★ FONT: Thomas Bergeron Ensemble with Becca Stevens  
DiMenna Center 8 pm \$20
- ★ Santi DeBriano Trio with Roni Ben-Hur, Duduka Da Fonseca  
Steve Getz Music Hall 8, 10 pm \$25
- ★ The Music of Ray Charles: Bryan Carter with Lucas Pino, Marquis Hill, Christopher Pattishall, Russell Hall/Dizzy's Club 7:30, 9:30 pm \$40
- ★ Yunie Mojica Quintet  
Dizzy's Club 11:30 pm \$10
- ★ Joel Forrester Trio with David Hofstra, Matthew Garrity  
Cleopatra's Needle 8 pm
- ★ Jill McCarron  
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- ★ Timo Vollbrecht's Fly Magic with Keisuke Matsuno, Sam Anning, Jason Burger  
WhyNot Jazz Room 8 pm \$12
- ★ Sacha Boutros  
Metropolitan Room 9:30 pm \$20
- ★ Brooks Hartell Trio; Peter Valera Jump Blues Band  
The Garage 6:15, 10:45 pm
- ★ Jeff "Tain" Watts Blue 5 with Troy Roberts, James Francies, Paul Bollenback, Orlando Le Fleming  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Pedrito Martinez Group  
Subrosa 8, 10 pm \$20
- ★ Coltrane Revisited: Eric Alexander, Steve Kuhn, Lonnie Plaxico, Steve Smith  
Birdland 8:30, 11 pm \$40
- ★ Kurt Rosenwinkel Trio with Eric Revis, Nasheet Waits  
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Music of Billie Holiday: José James with Jason Moran, Reuben Rogers, Eric Harland  
Blue Note 8, 10:30 pm \$35
- ★ MinJin Seo Quintet  
Silvana 6 pm
- ★ Yuka Aikawa solo  
Bryant Park 12:30 pm



Saturday, September 26

- FONT—Signatures in Brass: Marquis Hill, Phillip Dizack, Keyon Harrold, Billy Buss, Josh Evans, Ingrid Jensen with Theo Hill, Eric Wheeler, Obed Calvaire The Jazz Gallery 7:30, 9:30 pm \$22
- ★Harry Allen Quartet; Grant Stewart Tenor Madness Steve Getz Music Hall 8, 10 pm \$25
- ★Bucky Pizzarelli/Ed Laub Duo Jazz at Kitano 8, 10 pm \$30
- ★Zebulon Trio: Peter Evans, John Hébert, Kassa Overall and guest David Bryant The Stone 8, 10 pm \$15
- ★Eivind Opsvik Overseas with Tony Malaby, Jacob Sacks, Brandon Seabrook, Kenny Wollesen SEEDS 9 pm
- Lenox Lounge Reunion: Nate Lucas All-Stars Skyport Marina 7 pm \$60
- Paul Austerlitz ClaRhymeTet with JD Parran, Royal Hartigan, Kevin Ray, Alexis Marcelo, Isaiah Richardson, Sean Sonderegger, Ivan Barenboim Soup & Sound 8 pm \$20
- ★Ryan Keberle and Catharsis with Michael Rodriguez, Camila Meza, Jorge Roeder, Eric Doob Cornelia Street Café 9, 10:30 pm \$10
- Kaleidoscope Trio: Freddie Bryant, Greg Ryan, Willard Dyson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Takeshi Asai solo Beethoven Pianos 7 pm
- Open Mind: Chris Covais, Bryan Campbell, Peter Traumnueeller, Chris Elesner WhyNot Jazz Room 8:30 pm \$12
- Marcus Goldhaber Metropolitan Room 7 pm \$20
- Kayo Hiraki Trio Cleopatra's Needle 8 pm
- ★Buster Williams' Something More with Jaleel Shaw, Eric Reed, Carl Allen Smoke 7, 9, 10:30 pm \$40
- Mike LeDonne/Bob Cranshaw Mezzrow 9:30, 11 pm \$20
- Sean Smith Quartet with John Ellis, Nate Radley; Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugonna Okegwo, Rudy Royston; Philip Harper Smalls 7:30, 10:30 pm 1:30 am \$20
- The Music of Ray Charles: Bryan Carter with Lucas Pino, Benny Benack III, Christopher Pattishall, Russell Hall and guests Danielle Brooks, Wycliffe Gordon Dizzy's Club 7:30, 9:30 pm \$45
- Yunie Mojica Quintet Dizzy's Club 11:30 pm \$20
- Jill McCarron Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- ★Jeff "Tain" Watts Blue 5 with Troy Roberts, James Francies, Paul Bollenback, Orlando Le Fleming Jazz Standard 7:30, 9:30 pm \$30
- ★Coltrane Revisited: Eric Alexander, Steve Kuhn, Lonnie Plaxico, Steve Smith Birdland 8:30, 11 pm \$40
- Kurt Rosenwinkel Trio with Eric Revis, Nasheet Waits Village Vanguard 8:30, 10:30 pm \$30
- ★The Music of Billie Holiday: José James with Jason Moran, Reuben Rogers, Eric Harland Blue Note 8, 10:30 pm \$35
- Stories Listen Silvana 6 pm
- Forever Moonlight Band Shrine 6 pm
- Nick Lyons Group; While We Still Have Bodies: Michael Foster, Ben Gerstein, Sean Ali, Fliin van Hemmen; Michael Wimberly solo Children's Magical Garden 2, 3, 4 pm
- Larry Grenadier Workshop Rockwood Music Hall Stage 3 1 pm \$150
- Marsha Heydt Project of Love; Champion Fulton Quartet; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm

Sunday, September 27

- Chick Corea and Béla Fleck Town Hall 8 pm \$50-105
- House Special: Peter Evans, Levy Lorenzo, Paul Wilson, Sam Pluta, Kassa Overall The Stone 8, 10 pm \$15
- Pete McCann 55Bar 9:30 pm
- ★Andrew Lamb/Andrew Drury JACK 8 pm \$12
- ★FONT: The Spin Quartet: Chad McCullough, Geoff Bradfield, Clark Sommers, Dana Hall; Matterhorn: John Blevins, Jeff McLaughlin, Marty Kenney, Nathan Ellman-Bell; Leo Hardman-Hill Group DOWNTOWN Music Gallery 7 pm \$10
- Maryanne de Prophetis/Adam Caine; Rocco John Iacovone Trio with François Grillot, Gil Selinger; Bad Duets: Tim Hagans/Joe Hertenstein with guest Robin Verheyen WhyNot Jazz Room 7, 8:30, 10 pm \$12
- Stefan Vasnier The Drawing Room 7 pm \$10
- The Beyond Sextet: Cheryl Pyle, Bern Nix, Gene Coleman, David Tamura, Michael Eaton, William Ruiz, Carman Moore; Dikko Faust, Ross Bonadonna, Kaveh Haghtalab, Gene Janas ABC No-Rio 7 pm \$5
- Longleash: Pala Garcia, John Popham, Renate Rohlfing; Bearthoven: Karl Larson, Pat Swoboda, Matt Evans ShapeShifter Lab 7, 8:15 pm \$15
- George Gee Orchestra with Willard Dyson, Paul Nedzela, Alex Norris, Marcus McLaurine, Steve Emerson, Hilary Gardner, Ed Pazant, Mike Sailor, Robert Edwards; Sole-ful Sunday Tap Show with Michela Lerman; Sacha Perry Trio Smalls 4:30, 7:30, 10:30 pm \$20
- Terry Waldo's Gotham City Band; Alexi David; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 1 am
- LaShonda Reese Metropolitan Room 9:30 pm \$20
- Trampelman: Broc Hempel, Sam Trapchak, Christian Coleman with guest Marc Mommaas Dominic's Astoria 9 pm
- Annie Chen; Assanhoun Brass Band Silvana 6, 8 pm
- ★Ryan Keberle and Catharsis with Michael Rodriguez, Camila Meza, Jorge Roeder, Eric Doob Cornelia Street Café 9, 10:30 pm \$10
- ★Buster Williams' Something More with Jaleel Shaw, Eric Reed, Carl Allen Smoke 7, 9, 10:30 pm \$40
- The Music of Ray Charles: Bryan Carter with Lucas Pino, Marquis Hill, Christopher Pattishall, Russell Hall and guests Danielle Brooks, Wycliffe Gordon Dizzy's Club 7:30, 9:30 pm \$35
- ★Jeff "Tain" Watts Blue 5 with Troy Roberts, James Francies, Paul Bollenback, Orlando Le Fleming Jazz Standard 7:30, 9:30 pm \$30
- Kurt Rosenwinkel Trio with Eric Revis, Nasheet Waits Village Vanguard 8:30, 10:30 pm \$30
- ★The Music of Billie Holiday: José James with Jason Moran, Reuben Rogers, Eric Harland Blue Note 8, 10:30 pm \$35
- Tribute to Don Alias Saint Peter's 5 pm
- ★John Zorn's Bagatelles: Jon Irabagon Quartet with Matt Mitchell, Drew Gress, Nasheet Waits The Stone 3 pm \$20
- The Baylor Project; Jaleah Keith; Melodie Nicholson; Chinyelu Ingram; Tonya Feimster Christian Parish For Spiritual Renewal 3 pm \$20
- ★Andrew Lamb/Shayna Dulberger; Todd Nicholson/Newman Taylor Baker; Jonathan Finlayson/Brian Settles 6BC Garden 2, 3, 4 pm
- FONT: Jonathan Powell Latin Jazz Sextet with Louis Fouché, Manuel Valera, Ricky Rodriguez, Henry Cole, Mauricio Herrera and guest Jeremy Powell Blue Note 11:30 am 1:30 pm \$35
- Dr. John Satchmo Mannan Jazztet Nabe Harlem 1 pm
- Holy Crow Jazz Band Rainbow Room 12:30 pm \$95
- Thana Alexa Trio with Ron Affif, Noam Wiesenberg North Square Lounge 12:30, 2 pm
- Iris Ormig Quartet; David Coss Quartet; Jason Ennis Trio The Garage 11:30 am 6:30, 11 pm

Monday, September 28

- Gato Barbieri Blue Note 8, 10:30 pm \$45
- Andy Milne and Dapp Theory with John Moon, Aaron Kruzki, Michaël Attias, Ralph Alessi, Ben Monder, Christopher Hoffman, Chris Tordini, Kenny Grohowski, La Tanya Hall Dizzy's Club 7:30, 9:30 pm \$35
- ★FONT: Jaimie Branch's Illionaires with Anthony Pirog, Jason Ajemian; Joe Moffett solo; Brandon Lewis Quartet with Ben Carr, Kevin Theodore, David Frazier, Jr. Downtown Music Gallery 7 pm \$10
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Orrin Evans Captain Black Big Band Smoke 7, 9 pm \$9
- Ariadne Trujillo Quintet Subrosa 8, 10 pm \$20
- Jacob Wick solo; Five Dollar Ferrari: Brad Henkel/Dustin Carlson Delroy's Cafe and Wine Bar 9, 10 pm \$10
- Diego Urcola Group with Alex Brown, Julien Labro, Jorge Roeder, Eric Doob; Ari Hoenig Quartet with Tivon Pennicott, Eden Ladin, Orlando Le Fleming; Jonathan Barber Smalls 7:30, 10:30 pm 1 am \$20
- Beat Kaestli Trio with Jesse Lewis, Ben Silvers Bar Next Door 8:30, 10:30 pm \$12
- Lou Caputo Not So Big Band; Kenny Shanker Quartet The Garage 7, 10:30 pm
- Ettore Stratta Memorial Universalist Society 6 pm
- Andrew Hartman Silvana 6 pm
- David Fernandez solo Bryant Park 12:30 pm

Tuesday, September 29

- ★FONT: Music Award of Recognition Concert: Eddie Henderson Quartet with guests Randy Brecker, Dave Douglas, Marquis Hill The New School Amhold Hall 8 pm \$20
- ★The Thing: Mats Gustafsson, Ingebrigt Håker Flaten, Paal Nilssen-Love Roulette 8 pm \$25
- ★Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Ethan Iverson Blue Note 8, 10:30 pm \$35
- ★Nicholas Payton Trio with Peter Washington, Carl Allen Birdland 8:30, 11 pm \$40
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$30
- The Great Guitars: Martin Taylor; Frank Vignola/Vinny Raniolo; Peppino D'Agostino B.B. King's Blues Bar 8 pm \$30
- Shai Maestro Trio with Jorge Roeder, Ziv Ravitz and guest Theo Bleckmann Jazz Standard 7:30, 9:30 pm \$25
- Cecilia Coleman Big Band NYC Bahai Center 8, 9:30 pm \$15
- Hilary Gardner Mezzrow 9:30, 11 pm \$20
- Hendrik Meurkens Trio with Doug Webb, Peter Mazza Bar Next Door 8:30, 10:30 pm \$12
- ★Josh Evans Big Band with Bruce Williams, Yunie Mojica, Stacy Dillard, Mike Lee, Lauren Sevan, Frank Lacy, Stafford Hunter, David Gibson, Max Siegal, Anthony Sisson, Linda Briceno, Vitaly Golovnev, Marquis Hill, Theo Hill, Ryan Berg, Kush Abadey and guest Billy Harper Dizzy's Club 7:30, 9:30 pm \$35
- Loren Stillman, Gary Versace, Nate Radley; Nick Sanders Trio with Henry Fraser, Connor Baker Korzo 9, 10:30 pm
- Spike Wilner Trio; Lucas Pino No Net Nonet with Michael Rodriguez, Alex Wintz, Glenn Zaleski, Alex LoRe. Nick Finzer, Andrew Gutauskas, Desmond White, Jimmy Macbride; Kyle Poole and Friends Smalls 7:30, 9:30 pm 12:30 am \$20
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop Fat Cat 7, 9 pm 12:30 am
- Anya Marina WhyNot Jazz Room 7:30, 9:30 pm \$15
- Logan Evan Thomas solo Jazz at Kitano 8 pm
- The Music of Chick Corea, Herbie Hancock and Wayne Shorter: Juilliard Jazz Artist Diploma Ensemble led by Christian McBride, Rodney Jones Paul Hall 7:30 pm
- Hiraki Kayo; Ben Patterson Trio The Garage 6, 10:30 pm
- Michael McGarril Silvana 6 pm
- ★Alex Harding Rendall Memorial Presbyterian Church 12, 1 pm \$15
- David Fernandez solo Bryant Park 12:30 pm

Wednesday, September 30

- ★Karin Krog/Steve Kuhn Joe's Pub 7:30 pm \$14
- Posi-Tone Records Night: Tom Tallitsch Quintet with David Gibson, Jon Davis, Peter Brendler, Rudy Royston; Brian Charette Quintet with Joe Magnarelli, Walt Weiskopf, Doug Webb, Rudy Royston; Sanah Kadoura Jam Smalls 7:30, 10:30 pm 1:30 am \$20
- Raphael D'lugoff Trio +1 Fat Cat 7 pm 12:30 am
- Miho Hazama and M. Unit with Cam Collins, Ryoji Ihara, Andrew Gutauskas, Jonathan Powell, Adam Unsworth, Joyce Hammann, Sara Caswell, Lois Martin, Meaghan Burke, James Shipp, Gil Goldstein, Alex Brown, Sam Anning, Jake Goldbas Jazz Standard 7:30, 9:30 pm \$25
- Tony Malaby Group; Time Toss: Jarrett Gilgore, Liam Hurlbut, Alex Weber, Sam Balcom Rye 9, 10:15 pm
- Mark Guiliana Quartet with Jason Rigby, Fabian Almazan, Chris Morrissey The Jazz Gallery 7:30, 9:30 pm \$15
- ★Seleno Clark Harlem Groove Band Smoke 7, 9, 10:30 pm \$12
- Libby York Quartet with John di Martino, Martin Wind, Shinnosuke Takahashi Jazz at Kitano 8, 10 pm \$15
- Riley Mulherkar with Jeffery Miller, Patrick Bartley, Chris Pattishall, Russell Hall, Sammy Miller; Joe Saylor's Crescent City Samba with Gabe Schneider, Eddie Ray Barbash, Sam Reider, Alphonso Home, Alex Brown, Russell Hall, Zé Mauricio, Fernando Saci; Evan Sherman Septet with Frank Lacy, Patrick Bartley, Bruce Harris, Gabe Schneider, Chris Pattishall, Russell Hall Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Tom Chang Quintet with Quinsin Nachoff, Jeremy Powell, Sam Minaie, Ziv Ravitz Cornelia Street Café 8:30 pm \$10
- BERLINYC: Nicolas Letman-Burtinovic, Devin Gray and guest Bar Chord 9 pm
- Juilliard Jazz Orchestra led by Vince Giordano Juilliard School Peter Jay Sharp Theater 7:30 pm
- Bossa Brasil: Mauricio de Souza, Bob Rodriguez, Joonsam Lee; Sam Taylor Trio The Garage 6, 10:30 pm
- ★Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Vijay Iyer Blue Note 8, 10:30 pm \$35
- ★Nicholas Payton Trio with Peter Washington, Carl Allen Birdland 8:30, 11 pm \$40
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$30
- The 72nd Street Band Silvana 6 pm
- Darrell Smith Trio Shrine 6 pm
- Joe Alterman, James Cammack, Kevin Kanner Saint Peter's 1 pm \$10
- David Fernandez solo Bryant Park 12:30 pm

REGULAR ENGAGEMENTS

MONDAY	
• Ron Affif Trio	Zinc Bar 9, 11pm, 12:30, 2 am
• Rick Bogart Trio	Broadway Thai 6:30 pm (ALSO SUN)
• Richard Clements and guests	11th Street Bar 8 pm
• Dr. Dwight Dickerson	Cassandra's Jazz and Gallery 8, 10 pm (ALSO TUE-SUN)
• Emerging Artists Series	Bar Next Door 6:30 pm (ALSO TUE-THU)
• Joel Forrester solo	Brandy Library 8 pm
• Vince Giordano's Nighthawks	Iguana 8 pm (ALSO TUE)
• Grove Street Stompers	Arthur's Tavern 7 pm
• Jazz Foundation of American Jam Session	Local 802 7 pm
• Arthur Kell and Friends	Bar Lunatico 8:30 pm
• Renaud Penant Trio	Analogue 7:30 pm
• Earl Rose solo; Earl Rose Trio	Bemelmans Bar 5:30, 9 pm
• Stan Rubin All-Stars	Charley O's 8:30 pm
• Smoke Jam Session	Smoke 10:30 pm
• Svetlana and the Delancey 5	The Back Room 8:30 pm
• Gracie Terzian	Bar Hugo 6 pm
• Vanguard Jazz Orchestra	Village Vanguard 8:30, 10:30 pm \$25
• Jordan Young Group	Blfat 8 pm (ALSO WED 8:30 pm)
• James Zeller Duo	Spasso 7 pm (ALSO SUN)

TUESDAY	
• Daisuke Abe Trio	Sprig 6 pm (ALSO WED-THU)
• Rick Bogart Trio	L'ybane 9:30 pm (ALSO FRI)
• Orrin Evans Evolution Series Jam Session	Zinc Bar 11 pm
• Irving Fields	Nino's Tuscany 7 pm (ALSO WED-SUN)
• Earl Rose; Chris Gillespie	Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
• 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
• Mike LeDonne Quartet; Emmet Cohen Band	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
• Annie Ross	The Metropolitan Room 9:30 pm \$25
• Diego Voglino Jam Session	The Fifth Estate 10 pm

WEDNESDAY	
• Astoria Jazz Composers Workshop	Waltz-Astoria 6 pm
• Sedric Choukroun and the Eccentrics	Chez Oskar 7 pm
• Rob Duguay's Low Key Trio	Turnmill NYC 11 pm
• Jeanne Gies with Howard Alden and Friends	Joe G's 6:30 pm
• Uta Habbig Jam Session	Cellar 58 8:30 pm
• Martin Kelley's Affinity	John Brown Smoke House 5:30 pm
• Mark Kross and Louise Rogers	WaHi Jazz Jam Le Chéile 8 pm
• Les Kurtz Trio	Cleopatra's Needle 7 pm
• Jonathan Kreisberg Trio	Bar Next Door 8:30, 10:30 pm \$12
• Ron McClure solo piano	McDonald's 12 pm (ALSO SAT)
• David Ostwald's Louis Armstrong Centennial Band	Birdland 5:30 pm \$20
• Saul Rubin Vocalist Series	Zeb's 8 pm \$10
• Eve Silber	Arthur's Tavern 7 pm
• Camille Thurman Quartet	Smoke 11:30 pm
• Reggie Woods with Greg Lewis	Organ Monk Sapphire NYC 8 pm
• Bill Wurtzel/Mike Gari	American Folk Art Museum Lincoln Square 2 pm

THURSDAY	
• Jovan Alexandre Band	Carroll Place 10 pm 12 am
• Marc Cary's The Harlem Sessions	Gin Fizz Lounge 10 pm \$10
• Sedric Choukroun	Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
• Joel Forrester/Christina Clare	Vespa 7:30, 9 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
• Kazu Trio	Cleopatra's Needle 11:30 pm
• Martin Kelley's Affinity	Domaine Wine Bar 8:30 pm
• Lapis Luna Quintet	The Plaza Hotel Rose Club 8:30 pm
• Curtis Lundy Jam Session	Shell's Bistro 9 pm
• Yaacov Mayman Quartet	Gambrinus Seafood Café 7 pm
• Sol Yaged	Grata 8 pm
• Eri Yamamoto Trio	Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAY	
• Scot Albertson	Parnell's 8 pm (ALSO SAT)
• Gene Bertoncini	Ryan's Daughter 8 pm
• Birdland Big Band	Birdland 5:15 pm \$25
• The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen	Barbès 5 pm
• Day One Trio	Prime and Beyond Restaurant 9 pm (ALSO SAT)
• Gerry Eastman Quartet	Williamsburg Music Center 10 pm
• John Farnsworth Quartet	Smoke 11:45 pm 12:45 am
• Finkel/Kasuga/Tanaka/Solow	Sam Martin Restaurant 12 pm \$10
• Sandy Jordan and Friends	ABC Chinese Restaurant 8 pm
• Bernard Linnette Jam Session	University of the Streets 11:30 pm
• Frank Owens Open Mic	Room 53 7 pm \$15
• Richard Russo Quartet	Capital Grille 6:30 pm
• Bill Saxton and the Harlem	BeBop Band Bill's Place 9, 11 pm \$15 (ALSO SAT)
• Joanna Sternberg Trio	Cleopatra's Needle 12:30 am

SATURDAY	
• Rob Anderson Jam Session	University of the Streets 10 pm
• Avalon Jazz Quartet	Matisse 8 pm
• The Candy Shop Boys	Duane Park 8, 10:30 pm
• JAZZAMATAZ	Gin Fizz Lounge 10 pm
• Curtis Lundy Trio with guests	Shell's Bistro 9 pm
• Jonathan Moritz/Chris Welcome/Shayna Dulberger	The Graham 1 pm
• Yoo Sun Nam	The Grain 8 pm
• Johnny O'Neal and Friends	Smoke 11:45 pm 12:45 am
• James Zeller Trio	Spasso 1pm

SUNDAY	
• Avalon Jazz Quartet	The Lambs Club 11 am
• The Candy Shop Boys	The Rum House 9:30 pm
• Creole Cooking Jazz Band; Stew Cutler and Friends	Arthur's Tavern 7, 10 pm
• Glenn Crytzer Group	Pegu Club 6:30 pm
• Isaac Darch Group	Basik Bar 7 pm
• The EarRegulars with Jon-Erik Kellso	The Ear Inn 8 pm
• Marjorie Eliot/Rudell Drears/Sedric Choukroun	Parlor Entertainment 4 pm
• Joel Forrester solo	Grace Gospel Church 11 am
• Broc Hempel/Sam Trapchak/Christian Coleman Trio	Dominie's Astoria 9 pm
• Bob Kindred Group; Junior Mance Trio	Café Loup 12:30, 6:30 pm
• Peter Mazza Trio	Bar Next Door 8, 10 pm \$12
• Tony Middleton Trio	Jazz at Kitano 11 am \$35
• The Minton's Players	Minton's 12, 1:30, 3 pm \$10-20
• Arturo O'Farrill Afro Latin Jazz Orchestra	Birdland 9, 11 pm \$30
• Artemisz Polonyi and Trio Indigo	BarSix Restaurant 8 pm
• Earl Rose solo; Tony DeSare	Bemelmans Bar 5:30, 9 pm
• Lu Reid Jam Session	Shrine 4 pm
• Annette St. John; Wilerm Delisfort Quartet	Smoke 11:30 am 11:45 pm
• Ryo Sasaki Trio	Analogue 7 pm
• Milton Suggs	Cávo 7 pm



# CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993) Subway: F, V to Second Avenue [www.5ccc.com](#)
- **6BC Garden** 6th Street and Avenue B Subway: F to Second Avenue [www.6bgarden.org](#)
- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue [www.11thstbar.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](#)
- **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](#)
- **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](#)
- **Americas Society** 680 Park Avenue (212-628-3200) Subway: 6 to 68th Street [www.as-coa.org](#)
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street [www.analoguenyc.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **The Astor Room** 34-12 36th Street, Queens (718-255-1947) Subway: M, R to Steinway Street [www.astorroom.com](#)
- **B.B. 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 Back Room** 102 Norfolk Street (212-228-5098) Subway: F to Delancey Street; J, M, Z to Essex Street [www.backroomnyc.com](#)
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road [www.barchordnyc.com](#)
- **Bar Hugo** 525 Greenwich Street (212-608-4848) Subway: C, E to Spring Street [www.hotelhugony.com](#)
- **Bar Lunatico** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacaffe.com](#)
- **BarSix Restaurant** 502 Sixth Avenue (212-691-1363) Subway: 1, 2, 3, F, M to 14th Street [www.barsixnyc.com](#)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Beethoven Pianos** 211 W 58th Street (212-765-7300) Subway: 1, A, B, C, D to 50th Street [www.beethovenpianos.com](#)
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Bier International** 2099 Frederick Douglass Boulevard (212-280-0944) Subway: B, C to 110th Street [www.bierinternational.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
- **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](#)
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street Subway: 2, 3 to Bergen Street [www.brandedsaloon.com](#)
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street [www.tomandtoon.com](#)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street [www.bryantpark.org](#)
- **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](#)
- **Café Noctambulo at Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](#)
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square [www.caffevivaldi.com](#)
- **Cameo Gallery** 93 N. 6th Street Subway: L to Bedford Avenue
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street [www.thecapitalgrille.com](#)
- **Cassandra's Jazz and Gallery** 2256 Adam Clayton Powell, Jr. Boulevard between W. 132nd and 133rd Streets (917-435-2250) Subway: 2, 3 to 135th Street
- **Cavo** 42-18 31st Avenue, Astoria (718-721-1001) Subway: M, R, to Steinway Street [www.cavoastoria.com](#)
- **Cellar 58** 58 2nd Avenue (212-420-1300) Subway: F to Second Avenue [www.cellar58.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Children's Magical Garden** Norfolk and Stanton Streets Subway: F to Second Avenue
- **Christian Parish For Spiritual Renewal** 2044 Seventh Avenue (212-663-6950) Subway: 2, 3 to 125th Street
- **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](#)
- **The Commons** 388 Atlantic Avenue Subway: A, C, G to Hoyt/Schermerhorn Streets
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street [www.corneliastreetcafe.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](#)
- **Delroy's Café and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue [www.facebook.com/65fenmusicseries](#)
- **The DiMenna Center** 450 West 37th Street (212-594-6100) Subway: A, C, E to 34th Street-Penn Station [www.dimennacenter.org](#)
- **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](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](#)

- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech [www.drawingroommusic.com](#)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](#)
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue [www.ebccconnects.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 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.flushingtowndhall.org](#)
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue [www.freddysbar.com/events](#)
- **Gambrinus Seafood Café** 3100 Ocean Parkway (718-265-1009) Subway: B, Q to Brighton Beach [www.gambrinusnyc.com](#)
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Gin Fizz Lounge** 308 Malcolm X Boulevard (212-289-2220) Subway: 2, 3 to 125th Street [www.ginfizzharlem.com](#)
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.ginnysupperclub.com](#)
- **Grace Gospel Church** 589 E. 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue [www.thegrahabrooklyn.com](#)
- **The Grain** 893 Broadway (646-398-9663) Subway: 6 to 23rd Street [www.thegrainnyc.com](#)
- **The Grange** 1635 Amsterdam Avenue (212-491-1635) Subway: 1 to 137th Street [www.thegrangebarnyc-hub.com](#)
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street [www.gratanyc.com](#)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **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](#)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street [www.theiridium.com](#)
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue [www.jacknyc.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S 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 between Park & Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 W. 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **John Brown Smokehouse** 10-43 44th Drive, Queens (347-617-1120) Subway: 7, E, M to Court Square [www.johnbrownseriousbbq.com](#)
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Knickerbocker Bar & 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.facebook.com/konceptions](#)
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street [www.lecheilenyc.com](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street [www.lepoissonrouge.com](#)
- **Lehman Center** 250 Bedford Park Boulevard West, Bronx (718-960-8833) Subway: 4, D to Bedford Park Blvd.
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **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](#)
- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street [www.matisse-nyc.com](#)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Mezzrow** 163 W. 10th Street Subway: 1, 2, 3 to 14th Street [www.mezzrow.com](#)
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets [www.michikostudios.com](#)
- **Minton's** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](#)
- **MIST Harlem** 40 West 116th Street Subway: 2, 3 to 116th Street [www.mistharlem.com](#)
- **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](#)
- **Nabe Harlem** 2367 Frederick Douglass Boulevard (646-370-4008) Subway: A, B, C, D to 125th Street [www.nabeunderground.com](#)
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street [www.jazzrightnow.com/new-revolution-arts-series](#)
- **New School Arnhold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschooledu](#)
- **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](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (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](#)

- **Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Pegu Club** 77 W. Houston Street (212-473-7348) Subway: B, D, F, M to Broadway-Lafayette [www.peguclub.com](#)
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **Pier 40** 353 West Street (212-627-2020) Subway: 1 to Houston Street
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place [www.primeandbeyond.com](#)
- **The Rainbow Room** 30 Rockefeller Plaza (212) 632-5000 Subway: B, D, F, M to 47-50th Streets—Rockefeller Center [www.rainbowroom.com](#)
- **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61 (212-283-2928) Subway: 2, 3 to 135th Street
- **Rockaway Beach** 97th Street Subway: A, S to Beach 98th Street
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusicall.com](#)
- **Room 53** 314 W. 53rd Street (between 8th and 9th Avenues) (646-675-5341) Subway: 1, C, E to 50th Street; B, D, E to 7th Avenue
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **Rue B** 188 Avenue B (212-358-1700) Subway: L to 1st Avenue
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street [www.edisonrumhouse.com](#)
- **Ryan's Daughter** 350 E 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street [www.ryansdaughter-nyc.com](#)
- **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue [www.ryerestaurant.com](#)
- **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](#)
- **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 Bam** 603 Bushwick Avenue Subway: J, M, Z to Myrtle Avenue [www.silentbam.org](#)
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street
- **Skyport Marina** 2430 FDR Drive (212-686-4548) Subway: 6 to 23rd Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3 to 14th Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **S.O.B.'s** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street [www.sobs.com](#)
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spasso** 551 Hudson Street (212-858-3838) Subway: 1 to Christopher Street [www.spassonyc.com](#)
- **Steve Getz Music Hall** 250 Bedford Park Boulevard West, Bronx (718-960-8833) Subway: 4, D train to Bedford Park Blvd.
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Subrosa** 63 Gansevoort Street (212-997-4555) Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue [www.subrosanyc.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](#)
- **The Sump** 1563 Decatur Street Subway: L to Halsey Street
- **Sunnyside Garden Park** 48-21 39th Avenue (718-672-1555) Subway: M, R to Northern Boulevard [www.sunnysidegardenspark.org](#)
- **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 Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 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
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street [www.threesbrewing.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 1, 2, 3, 7 to 42nd Street-Times Square [www.the-townhall-nyc.org](#)
- **Trans Pecos** 915 Wyckoff Avenue, Ridgewood Subway: L to Myrtle/Wyckoff Avenue [www.thetranspecos.com](#)
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)
- **Universalist Society** 160 Central Park West at 76th Street (212-595-1658) Subway: B to 72nd Street [www.4thu.org](#)
- **University of the Streets** 2381 Belmont Avenue, 2nd Floor, Bronx (212-254-9300) Subway: B, D to 182-183 Streets [www.universityofthestreets.org](#)
- **Urban Meadow** President and Van Brunt Streets Subway: 2, 3, 4, 5 to Borough Hall then B61 Bus
- **Vespa** 1625 2nd Avenue (212) 472-2050 Subway: 4, 5, 6 to 86th Street [www.vespaitalianorestaurant.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **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](#)
- **The West End Lounge** 955 West End Avenue at West 107th Street (212-531-4759) Subway: 1 to 110th Street [www.thewestendlounge.com](#)
- **WhyNot Jazz Room** 14 Christopher Street (646-756-4145) Subway: 1 to Christopher Street [www.whynotjazzroom.com](#)
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **WoW Café Theater** 59-61 E 4th Street #4 (917-725-1482) Subway: 6 to Astor Place [www.wowcafe.org](#)
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street [www.zebulon-soundandlight.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](#)



## FRESH SOUND NEW TALENT PRESENTS

FSNT 456

### BOB GINGERY "Traveler"

Bob Gingery (tl), Jon Irabagon (tl), Mike Baggetta (g), Mark Ferber (d)



"...intelligent debut ...The eight originals are melodic and nuanced ... 'Cadence' is not only beautiful, it's free-wheeling. Irabagon soars, Baggetta flexes and spreads, Ferber plays around, atop and behind, and Gingery, a precise anchor, puts it all together"  
—Carlo Wolff, *DownBeat* Magazine

"...a striking debut, exuding a sense of freedom, exploring interesting time signatures, while establishing engaging melodies and harmonies. The strong original material quickly captures the imagination"  
—Paul Freeman, *popcultureclassics.com*

SHOWS	
<b>WHYNOT JAZZ ROOM</b> <b>SEPTEMBER 5 • 10:30 PM</b> <small>14 CHRISTOPHER ST. NEW YORK, NY</small>	<b>SHAPESHIFTER LAB</b> <b>NOVEMBER 5 • 8:15 PM</b> <small>18 WHITWELL PL. BROOKLYN, NY</small>



FSNT 472

### STREAM

Yago Vázquez (piano)  
Scott Lee (bass)  
Jeff Hirshfield (drums)

The trio Stream, formed by pianist Yago Vazquez, bassist Scott Lee and drummer Jeff Hirshfield will be presenting their last CD at Smalls Jazz Club on September 2nd.

available on  
freshsoundrecords.com  
Amazon and iTunes

PRESENTING THEIR LAST CD AT  
**SMALLS JAZZ CLUB**  
**SEPTEMBER 2 • 7:30 PM**  
183 WEST 10th ST.  
NEW YORK • NY 10014



(INTERVIEW CONTINUED FROM PAGE 6)

buy, food to put on the table and human beings the world over don't give a hoot about who's usurping who. So it's not a power struggle, it's about teaching a lesson and I hope that the conversation will continue. That injustice does not prevail there. That life is for the living and that it's for truth. I sound all glorious and stuff, but this is what the conversation is about. The conversation that Dizzy and Chano had was, "Hey man, you look just like me and guess what? Our music comes from the same place."

**TNYCJR:** What is your writing process?

**AO:** I wish I could say something glorious like I have to walk by the seashore and wait for inspiration to come, but I usually actually have very pragmatic ideas, musical ideas that I want to put forth. I'm a narrative-driven composer, not a composer in the abstract. So as soon as I think of a theme, a person, an idea, a love, a passion, it realizes itself in very concrete musical examples. And, in fact, "The Afro Latin Jazz Suite" has more than a few nods to my father's actual notes because I love the spirit that "The AfroCuban Jazz Suite" was written in. "The Afro Latin Jazz Suite" pays homage to it without being derivative. I think that for me music is very communicative...its notes are very specific things, very specific melodies, very specific motifs, very specific rhythms that communicate my heart, my soul, the people I love, the things I care about. And I don't know how to do it any other way. I don't know how to be clever, I don't know how to be bebop or Latin or jazz or Herbie Hancock or any of the other things. I don't know how to do that stuff; I'm not good at that. All I know how to do is put down the shapes and thoughts and passions of my heart. And in this case it was easy because of the tremendous respect that I have for the Cuban people and the tremendous respect that I have for the Cuban art form.

**TNYCJR:** You have a family business...

**AO:** My son Zachary is a composer [and drummer]... The main thing is that he's an open-minded musician. My other son Adam is a trumpet player featured on Rudresh Mahanthappa's *Bird Calls* album, which was just voted Jazz Album of the Year in the *DownBeat* Critics Poll. They're both incredibly beautiful human beings and that's where their music comes from.

**TNYCJR:** Much like their father and grandfather.

**AO:** I didn't know it at the time, but Chico lit a path, not just for me and my children, but for musicians everywhere. He lit a path, he really did, this little Irish-German-Cuban guy. A Cuban-German-Irish what? Even Benny Goodman didn't know what to do with him. He said, "Who are you? What are you?" And my father went on to show him and the world that you can't break down by record labels and institutional labels...music is the big infinity and we need to trust it to its variousness, love it and not be held back by [the categories of] Latin jazz or jazz...it's universal music, universal truth. You could put a label on it, you could try it for your commerce, so the money flows your way, but it never works. The music will explode, it will set you free and it tells people that it will not be bound by human chains. I believe that with all my heart.

**TNYCJR:** I assume that having young sons exposed you to music that you might not have otherwise heard.

**AO:** Man, they kick my ass everyday (laughs). They're playing light years ahead of where I was at their age and they're experiencing an incredible wealth of information. The wonderful thing about the age that we live is that the more conservative the jazz world gets and the more encamped are those who think that

jazz is this or jazz is that, the more the young rebels or lions throw off the shackles. I'll tell you, this is a golden age of jazz because a lot of young great musicians are changing the rules of the game and either you get with the program or you don't. That's between you and your maker. But if you're an artist, if you're a musician, your job is to open yourself to the flow. You can't step in the same river twice. ❖

For more information, visit [arturoofarrill.com](http://arturoofarrill.com). O'Farrill is at ShapeShifter Lab Sep. 2nd with David Bixler, Birdland Sep. 8th-12th and Sundays and with his Fat Afro Latin Jazz Cats at Emmanuel Baptist Church Sep. 13th. See Calendar and Regular Engagements.

#### Recommended Listening:

- Arturo O'Farrill — *Blood Lines* (Milestone, 1999)
- Arturo O'Farrill — *Live in Brooklyn* (ZOHO, 2003)
- Arturo O'Farrill & The Afro Latin Jazz Orchestra — *Song For Chico* (ZOHO, 2006)
- Arturo O'Farrill — *The Noguchi Sessions* (ZOHO, 2011)
- Arturo O'Farrill & The Afro Latin Jazz Orchestra — *The Offense of the Drum* (Motéma Music, 2013)
- Arturo O'Farrill & The Afro Latin Jazz Orchestra — *Cuba: The Conversation Continues* (Motéma Music, 2014)

(LABEL CONTINUED FROM PAGE 11)

be different compensation," notes Lintner. "Publicity plans, partners and approaches are varied and so are contribution formulas. But we've never asked an artist to send us money for anything other than artists' copies of product at artist copy price."

Although he refers to "we", Lintner is 482's only full-time employee. "But it never seems like that," he muses. "I've worked with the same graphic designer since almost day one, the same manufacturer since day one and of course there are web designers, publicists. It always feels like a team." That's why when his wife took a job in NYC it was feasible to move the operations east. "The setup didn't really change at all. I mean, I went to Brooklyn or the LES instead of the Hungry Brain to hear music."

Some of the results of his omnivorous listening habits will be reflected in 482's upcoming releases. One session from Israeli singer Ayelet Rose Gottlieb is taken up by her composition *Shiv'a* for the ETHEL string quartet and percussionist Satoshi Takeishi. Drummer Tyshawn Sorey's 2009 CD *Koan* is being reissued on vinyl with additional tracks. Exemplifying the Chicago connection is an upcoming disc from Reed, [cellist] Tomeka Reid and [flutist] Nicole Mitchell, reinterpreting AACM compositions in honor of that organization's 50th anniversary this year.

After almost 20 years 482 Music is a success, something that Lintner almost doesn't believe himself. "When you begin a label without having any clue what you're doing, there are certain events that make you think that maybe you've actually made it," he notes. "A distributor...a bigger distributor...a label showcase at a club...a European distributor...a Japanese one...or maybe it's people sending us more unsolicited demos than we can listen to." ❖

For more information, visit [482music.com](http://482music.com). Artists performing this month include Jason Ajemian at Downtown Music Gallery Sep. 28th as part of FONT; Matt Bauder at The Stone Sep. 3rd with Canada Day; Harris Eisenstadt at The Stone Sep. 1st-6th; Tomas Fujiwara at Ibeam Brooklyn Sep. 5th with Sylke E. Bearheart; Mike McGinnis at Rockaway Beach 97th Sep. 5th with Gowanus Reggae & Ska Society; Jason Roebke at The Stone Sep. 1st; Tyshawn Sorey at Cornelia Street Café Sep. 5th with Angelica Sanchez, The Stone Sep. 15th with Sara Serpa and Smalls Sep. 16th-17th with Lage Lund; and Chad Taylor at WhyNot Jazz Room Sep. 20th. See Calendar.



(MONTREAL CONTINUED FROM PAGE 13)

sensation Mika to make his run from backstage to an awaiting car as though he were a sixth or seventh Beatle. Music appreciation expressed itself in every way, which must be a gratifying experience for the thousands of musicians who traveled to the city to provide an hour or two of entertainment.

Local hero pianist/vocalist Elizabeth Shepherd didn't have to travel nearly as far. The sizable crowd that tuned in for her outdoor set was attentive. Shepherd sat center stage while her band, which included a moody trumpeter and moodier guitarist, tried to fill up the enormous stage and followed her every turn, churning ethereal electricity over a crowd that ranged from families to bachelor parties complete with blow-up doll.

Crowd-pleaser vocalist Dee Dee Bridgewater filled the 1,500-seat Théâtre Maisonneuve with help from swaggering trumpeter Irvin Mayfield and his besuited New Orleans Jazz Orchestra. The 17-piece band was a well-oiled machine for Bridgewater's double-entendres. The two bald frontpersons playfully worked off each other for a medium swing version of Ellington's "Come Sunday" and rousing "Big Chief" featuring guest vocals from trumpeter Leon Brown. Working as full-tilt ambassadors for the Crescent City, the orchestra dug into a slow and lush rendition of "Do You Know What It Means to Miss New Orleans?", which elicited swoons from the audience. But the real awe was to be found the next day.

On the Fourth of July, South African pianist Abdullah Ibrahim, 80, and his group Ekaya embodied the inherent spirituality of jazz. The setting, Salle de Gésu, only helped to heighten that. The former church was sold out for the early evening performance. Ibrahim approached the piano alone. His spacious introduction was quietly bolstered by the rest of the septet, each of whom possessed an unhurried understanding of the suite-like set with gorgeous, meditative solos. When the tempo picked up for a tune, Ibrahim walked to the back of the stage, letting his relatively younger bandmates swing away before he returned to his bench to punch out a few low notes. A few ovations closed out the set before the audience was released back into the sunshine and bustle of the festival but for more than an hour Ibrahim had taken 450 parishioners through an unforgettable mass.

To balance the reverence, the evening closed with a set from Toronto's badbadnotgood in collaboration with Staten Island rapper Ghostface Killah. The potential was high for this pairing. badbadnotgood opened with a dose of stadium jazz, battling the thousand kids who were clearly there to see the guy in the oversized Phillis jacket. When Ghostface arrived straight from the airport, the band turned into a backing band and never really got a chance to insert any jazz sensibility to the show. Instead they were as precise and removed as a wedding band, playing Isaac Hayes and Barry White riffs for Ghostface's lyrical assault. When audience members were invited up to sing along, it was clear that the set had drifted into a greatest hits show and that any hope of innovation or a meeting-of-the-minds was going to have to wait for a different day. Thankfully, the Montréal Jazz Festival, at the close of their 36th year, seems more than ready for another few decades of taking chances. ♦

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

(VISION CONTINUED FROM PAGE 13)

Drummer Whit Dickey led his ensemble through an improvisation that juxtaposed a feel of anguished restraint with blooms of keening passion. Chief among the proponents, alto saxophonist Rob Brown dialed up

the intensity as he soared in a fractured falsetto, matched by cellist Daniel Levin's incisive contrapuntal forays, each twist broadcast by his facial expressions. Dickey controlled proceedings with compelling but understated cadences, compact in a single solo feature, but more expansive in tandem with Bisio's propulsive bass.

At the conclusion of an AACM-themed evening saxophonist Roscoe Mitchell unveiled his New Quintet, first as two trios and then combined. He progressed from almost chamber sensibilities, flanked by the trumpet of Hugh Ragin and trombone of Tyshawn Sorey to first gale force, with pianist Craig Taborn and percussionist Kinkajū Baku, and then hurricane when the trios united and Sorey switched to trapset. Mitchell's mastery of circular breathing unleashed yelping careening rapture pitched against Ragin's smeared staccato and Taborn's spirited flailing in an energetic but authoritative program.

In a stylistically broad roster, charts were as frequent as unfettered proclamations. Pianist Dave Burrell offered a mini-suite inspired by the experience of Black Americans in the Civil War in the company of trombonist Steve Swell. Burrell's poignant melodies, off-kilter marches and quotes from period tunes vied with expressive digressions and dissonance from both men. Swell expertly embellished his filigree lines with whinnies, mutters and sighs. Given their astonishing rapport it was a shame their set, dedicated to the recently departed guitarist Garrison Fewell, didn't even breach the half-hour mark.

Saxophonist Darius Jones launched his album *Le bébé de Brigitte (Lost in Translation)* (AUM Fidelity) with French vocalist Emilie Lesbros supplementing his supercharged quartet. Dreamy renditions of "Two Worlds, One Soul" and "Beneath The Skin", distinguished by taut interplay and alluring vocals, gave way to an extended version of the swirling "Universal Translator". Jones' acerbic alto wail slid into screeching foghorn blasts ably abetted by Craig Taborn's sewing machine stab at the keyboard and Gerald Cleaver's churning drums.

Karl Berger conducted a 16-piece orchestra through "The Sertso Suite", crafting novel textures, sudden attacks, exuberant grooves, impressionistic pastels and extemporized riffs behind soloists including Kirk Knuffke (cornet), Kenny Wessel (guitar) and flutist Sylvain Leroux in a marvelous feature of as much voice as instrument. Berger said that when he heard they would be playing in a church he took half the notes out as he knew the church would do the rest. A wise move, as it happened, with the boomy sound of the cavernous hall being the one downside of an otherwise essential and life-affirming event. It made for particularly difficult listening on the opening evening. While matters improved slightly thereafter, it was still hard to differentiate between instruments in some of the larger groups throughout the festival.

There were numerous other moments to savor. Saxophonist David Murray resurrected his classic *Flowers For Albert* in high-octane and uplifting guise. Pianist Amina Claudine Myers and bassist Henry Grimes charmed with a version of the gospel "God Has Smiled On Me". French bassist Joëlle Léandre enthralled in the company of violinist Mat Maneri and drummer Gerald Cleaver. Violinist Jason Kao Hwang's Sing House was by turns swinging, exotic, intricate and spacey, with strong features for pianist Chris Forbes, bassist Ken Filiano and Swell, while the horns of Jemeel Moondoc, James Brandon Lewis and Kidd Jordan graced bassist William Parker's sprawling and inspired Martin Luther King, Jr. Project.

If one were to attempt to summarize a unique occasion which simultaneously looked back and forward, the words of poet activist Amiri Baraka quoted by Parker seem most apposite: "You have to create your own drum." By and large they did. ♦

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



Tue, Sep 1	<b>RICKY RODRIGUEZ QUARTET 8:30PM</b> John Ellis, Mike Moreno, Clarence Penn
Wed, Sep 2	<b>BENJAMIN SUTIN, KLAZZ-MA-TAZZ 8:30PM</b> Elijah Shiffer, Grant Goldstein, Ben Rosenblum, Mat Muntz, Tim Rachbach
Thu, Sep 3	<b>PETER BRENDLER QUARTET FEATURING BEN MONDER 8:30PM</b> Rich Perry, Vinnie Sperrazza
Fri, Sep 4	<b>LOREN STILLMAN TRIO 9PM &amp; 10:30PM</b> Dave Ambrosio, Jared Schonig
Sat, Sep 5	<b>ANGELICA SANCHEZ TRIO 9PM &amp; 10:30PM</b> Michael Formanek, Tyshawn Sorey
Sun, Sep 6	<b>MANDOLOGY 8:30PM</b> Dave Gross, Luke Hendon, Rob Cuellari, Ellie Goodman, James Robbins
Tue, Sep 8	<b>DAVID ULLMANN QUINTET 8:30PM</b> Chris Dingman, Karel Ruzicka Jr., Gary Wang, Vinnie Sperrazza
Wed, Sep 9	<b>DANIEL LEVIN QUARTET CD RELEASE: FRICTION 8:30PM</b> Nate Wooley, Matt Moran, Brandon Lopez
Thu, Sep 10	<b>LAGE LUND 3</b> Orlando Le Fleming, Johnathan Blake
Fri, Sep 11	<b>ELEVATION 9PM &amp; 10:30PM</b> Lucian Ban, Abraham Burton, John Hebert, Eric McPherson, Mat Maneri
Sat, Sep 12	<b>TONY MALABY'S READING BAND 9PM &amp; 10:30PM</b> Ralph Alessi, John Hébert, Billy Drummond
Sun, Sep 13	<b>ROGERIO SOUZA, EDINHO GERBER, BILLY NEWMAN 8:30PM</b>
Tue, Sep 15	<b>ROB DERKE QUARTET 8:30PM</b> Aruán Ortiz, Carlo De Rosa, Kush Abadey <b>SETH TRACHY QUARTET 10PM</b> Glenn Zaleski, Pablo Menares, Felix Lecaros
Wed, Sep 16	<b>ANAT FORT TRIO 8:30PM</b> Gary Wang, Matt Wilson
Thu, Sep 17	<b>LIBERTY ELLMAN SEXTET CD RELEASE: RADIATE 8:30PM</b> Steve Lehman, Jonathan Finlayson, Jose Davila, Stephan Crump, Damion Reid
Fri, Sep 18	<b>MICHAEL BATES' NORTHERN SPY WITH GUEST DONNY MCCASLIN 9PM &amp; 10:30PM</b> Ben Monder, Jeremy 'Bean' Clemons
Sat, Sep 19	<b>BARRY ALTSCHUL 3DOM FACTOR CD RELEASE: TALES OF THE UNFORESEEN 9PM &amp; 10:30PM</b> Joe Fonda, Jon Irabagon
Sun, Sep 20	<b>PATRICK CORNELIUS OCTET 8:30PM</b> Marquis Hill, John Ellis, Nick Vayenas, Miles Okazaki, Glenn Zaleski, Peter Slavov, Eric Doob
Mon, Sep 21	<b>YUHAN SU QUINTET CD RELEASE: A ROOM OF ONE'S OWN 8:30PM</b> Matt Holman, Kenji Herbert, Petros Klampanis, Nathan Ellman-Bell
Tue, Sep 22	<b>DAVE AMBROSIO TRIO 8:30PM</b> Loren Stillman, Russ Meissner
Wed, Sep 23	<b>OCHION JEWELL QUARTET CD RELEASE: VOLK 8:30PM</b> Amino Belyamani, Sam Minaie, Qasim Naqvi
Thu, Sep 24	<b>MATT BREWER QUARTET 8:30PM</b>
Fri, Sep 25	<b>INGRID LAUBROCK CD RELEASE: UBATUBA 9PM &amp; 10:30PM</b> Tim Berne, Ben Gerstein, Dan Peck, Tom Rainey
Sat, Sep 26	<b>RYAN KEBERLE &amp; CATHARSIS 9PM &amp; 10:30PM</b>
Sun, Sep 27	Michael Rodriguez, Camila Meza, Jorge Roeder, Eric Doob
Wed, Sep 30	<b>TOM CHANG QUINTET 8:30PM</b> Quinsin Nachoff, Jeremy Powell, Sam Minaie, Ziv Ravitz

For our full schedule check out our website  
[www.corneliastreetcafe.com](http://www.corneliastreetcafe.com)

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# ROULETTE



## SEPTEMBER

### [RESIDENCY] MARY HALVORSON AND CHES SMITH: SOLO MUSIC

WED SEPTEMBER 9, 2015 8PM

\$20/15 Advanced \$25/20 Doors

### THE BOOK BERIAH THE WORLD PREMIERE OF NEW MUSIC FROM JOHN ZORN'S MASADA BOOK THREE—THE BOOK BERIAH

THU SEPTEMBER 10, 2015 8PM

\$35/30 Advanced \$40/35 Doors

### EVAN PARKER, IKUE MORI, SYLVIE COURVOISIER, MARK FELDMAN

WED SEPTEMBER 23, 2015

\$20/15 Advanced \$25/20 Doors

### THE THING

TUE SEPTEMBER 29, 2015

\$20/15 Advanced \$25/20 Doors

## OCTOBER

### EVOLVER RECORDS PRESENTS MATTHEW SHIPP, LOLA DANZA, FUNG CHERN HWEI, GEORGE SPANOS AND BEN STAPP

WED OCTOBER 7, 2015

\$20/15 Advanced \$25/20 Doors

### SOURCE: SLM ENSEMBLE ALBUM RELEASE CONCERT

THU OCTOBER 8, 2015

\$20/15 Advanced \$25/20 Doors

### ROBIN HOLCOMB: SOLO

WED OCTOBER 21, 2015

\$20/15 Advanced \$25/20 Doors

### [DANCEROULETTE] SOUND + MOVEMENT: KORA RADELLA

MON OCTOBER 26, 2015

\$20/15 Advanced \$25/20 Doors

### [DANCEROULETTE] SOUND + MOVEMENT: C O N S T E L L A T I O N, A TRIBUTE FOR ROY CAMPBELL, JR.

TUE OCTOBER 27, 2015

\$20/15 Advanced \$25/20 Doors

### [DANCEROULETTE] SOUND + MOVEMENT: RESURRECTION REVOLUTION—PATRICIA PARKER

WED OCTOBER 28, 2015

\$20/15 Advanced \$25/20 Doors

## NOVEMBER

### [RESIDENCY] PETER EVANS

WED NOVEMBER 4, 2015

\$20/15 Advanced \$25/20 Doors

### TRI-CENTRIC FOUNDATION

SUN NOVEMBER 22, 2015

\$20/15 Advanced \$25/20 Doors

### CD RELEASE CONCERT: TURNING TOWARDS THE LIGHT GO: ORGANIC GUITAR ORCHESTRA MUSIC COMPOSED AND

### IMPROVISATIONALLY CONDUCTED BY ADAM RUDOLPH

MON NOVEMBER 23, 2015

\$20/15 Advanced \$25/20 Doors

### WAYNE HORVITZ: SOME PLACES ARE FOREVER AFTERNOON (11 PLACES FOR RICHARD HUGO)

FRI NOVEMBER 27, 2015

\$20/15 Advanced \$25/20 Doors

### WAYNE HORVITZ: THE WESTERLIES PLAY HORVITZ (SOLOS FOR AMPLIFIED PIANO, DUOS W/ YUKIO SUZUKI AND BRIGGAN KRAUSS)

SAT NOVEMBER 28, 2015

\$20/15 Advanced \$25/20 Doors

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\$30/25 Advanced 35/30 Doors

\$50 for both nights (adv. purchase only)

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WED DECEMBER 16, 2015

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