



# THE NEW YORK CITY JAZZ RECORD

SEPTEMBER 2014—ISSUE 149

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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## JASON MORAN

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SEPT 26 - 28



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SEPT 30 - OCT 5

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LIL JOHN ROBERTS CD RELEASE SHOW (8PM) / THE REVELATIONS SALUTE BOBBY WOMACK (10:30PM) SEPT 29

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# September 2014

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### GEORGE COLEMAN QUARTET

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George Coleman [ts] Mike LeDonne [p]  
Bob Cranshaw [b] Louis Hayes [d]

Fri, Sat & Sun, September 12, 13 & 14

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Vicente Archer [b] Kendrick Scott [d]

Fri, Sat & Sun, September 19, 20 & 21

A TRIBUTE TO MCCOY TYNER

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Buster Williams [b] Al Foster [d]

Fri & Sat, September 26 & 27

### GEORGE FREEMAN QUARTET

George Freeman [g] Eric Alexander [ts]  
Mike LeDonne [B3] Kenny Washington [d]

Sun, September 28

### JOHN WEBBER GUITAR QUARTET

John Webber [g] Harold Mabern [p]  
Bob Cranshaw [b] Joe Farnsworth [d]

## SPECIAL EVENT / 7, 9, 10:30 & 11:45pm

Wed, September 17

### CARLOS ABADIE 7pm

### KIRK KNUFFKE 9pm

### LEON JORDAN, JR. 10:30pm

### THELJON ALLEN 11:45pm

Thu, September 18

### PAUL WILLIAMSON 7pm

### STEVE FISHWICK 9pm

### NADJE NOORDHUIS 10:30pm

### KEYON HARROLD 11:45pm

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# THE NEW YORK CITY JAZZ RECORD

- 4 **New York@Night**
- 6 **Interview: Joe Temperley**  
by Alex Henderson
- 7 **Artist Feature: Sylvie Courvoisier**  
by Kurt Gottschalk
- 9 **On The Cover: Jason Moran**  
by Russ Musto
- 10 **Encore:**  
**Bobby Naughton**  
by Clifford Allen
- 11 **Megaphone**  
by Oran Etkin
- 12 **Label Spotlight:**  
**Northern Spy**  
by Paul Acquaro
- 13 **Festival Reports:** Jazz em Agosto
- 14 **In Memoriam: Charlie Haden (1937-2014)**
- 16 **CD Reviews:** Eyvind Kang, Cyrille Aimée, Jeremiah Cymerman,  
Mark Turner, Bob Stewart, Matthew Shipp, Bud Powell and more
- 42 **Event Calendar**
- 49 **Club Directory**
- 51 **Miscellany:** In Memoriam • Birthdays • On This Day

**Lest We Forget:**  
**Matt Dennis**  
by George Kanzler

**VOXNews**  
by Katie Bull

**Listen Up!:**  
Ben Holmes  
& Dominic Fragman

There have been arguments for decades about the word jazz: that it is an awkward, generic term ineptly applied. But, in its own plucky way, the word has come to encompass a dizzying range of approaches to music, all borne of wide-ranging influences, usually coexisting with the same musician. Jazz is always so different because the people who play it bring different backgrounds and match them against those of their musical partners.

This month's features are a case in point. Pianist Jason Moran (On The Cover), perhaps the most ambitious musician of his generation, has just released an album fêting and transforming Fats Waller but also curates and participates in a tribute to Henry Threadgill at Harlem Stage Gatehouse. Scottish baritone saxophonist Joe Temperley (Interview) cut his teeth in the big band scene of both Britain and the United States and also did work for Broadway and film soundtracks. Temperley celebrates his 85th birthday this month with friends at Dizzy's Club. Swiss pianist Sylvie Courvoisier (Artist Feature) might be found in a delicate composed duo with her husband, violinist Mark Feldman, the fiery free-some Mephista or in any number of improvised settings. This month she celebrates a 'traditional' piano trio CD on Tzadik at Roulette and opens John Zorn's Masada week at Village Vanguard. Our Label Profile on Northern Spy Records continues the theme of diversity and far-flung influences. And there may be no better exemplar of bringing together different musical skeins into a cohesive tapestry than the late bassist Charlie Haden, whose long career matched freedom and exploration with a love of melody and unmistakable tone on his instrument. A number of his colleagues pay honor to his memory in our two-page In Memoriam spread.

So as you go out this month (suggestions in our CD Reviews and Event Calendar), do so to celebrate the multiplicity inherent in the art form and its myriad practitioners. We'll see you out there...

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Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

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*On The Cover:* Jason Moran (photo by Clay Patrick McBride)

*In Correction:* In last month's VOXNews, Penny King was actually only one of three finalists in the Australian Bell Awards for Best Vocalist rather than the winner.

Submit Letters to the Editor by emailing [feedback@nycjazzrecord.com](mailto:feedback@nycjazzrecord.com)  
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## The New York City Jazz Record

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september 17-28

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Banda De Los Muertos  
Flip Barnes  
Eric Biondo  
Kevin Cobb  
Jackie Coleman  
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Ray Mase  
John McNeil  
Riley Mulherkar  
Sam Neufeld  
Jesse Neuman  
No BS! Brass  
Nadje Noordhuis  
Practical Trumpet Society  
Stephanie Richards  
Angeisha Rodgers  
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In the midst of a two-week intensive, four of the instructors at Brooklyn's **School for Improvisational Music (SIM)** summer session gave a quick concert and student workshop at the Brooklyn Conservatory of Music (Aug. 13th) and it was the sort of thing that could make one wonder about the closed-door jam sessions that happen all over the city every week. While it was open to the public, pianist Andy Milne, saxophonist Peter Epstein, bassist Michael Formanek and drummer Tom Rainey played for a full room comprised primarily of SIM students and then spent more time than they had played talking shop and taking questions. In under half an hour, the unrehearsed quartet breezed through five tunes (a pair each by Milne and Epstein and one by Formanek) with improvised interludes, turning out an effortless suite. While the performance was easy-going and engaging, the no-bones discussion afterward was especially interesting. Milne confessed to starting a piece at too brisk a tempo and Formanek discussed the difficulties in switching from right-brain teaching to left-brain playing. And Rainey addressed the obstacles to appearing as a cohesive group. "It was a fairly realistic scenario," Rainey said. "You never have enough rehearsal time—especially if you have a band that other people like to play with. This was a luxury, we actually had two rehearsals. You have to try to give the illusion that you have some idea of what you're doing. I spent half the time going, 'Is this what I told them to do?'"

—Kurt Gottschalk



SIM Faculty Concert @ Brooklyn Conservatory of Music

The Philadelphia-based trombonist **Dan Blacksborg** began his first ever solo concert in New York City with a lengthy elucidation about politics, experimental music and the klezmer tradition and the survivor instincts of the Jewish people. "I'm looking to see what the music I play has to say and to find solace, not escape," he said at length. And then, hoisting his horn in the back room of the Prospect Lodge in Brooklyn (Aug. 13th), he initiated a musical monologue that reached across racial and generational lines, which sounded great with the small room's warm acoustics. He displayed a wonderful fluidity between his left and right hands as he worked the plunger and slide like he was balancing a scale and revealed a nice, natural vibrato. Later, he held the plunger fast and employed circular breathing to sustain a prolonged waver, then quieted to a whisper and moved the bell of the horn up to the microphone to create dual tones controlled with measured exhalations. He didn't go for fashionable internal horn sounds of spittle and mechanisms but rather harkened back to the soloists of four decades earlier with multiphonics, extended phrases and fast changes. The short performance was rather impressively reminiscent of the early solo explorations of Anthony Braxton (with whom he has worked) and fellow trombonist George Lewis. While not stylistically similar to the elder trombonist, Blacksborg revealed a boldness of spirit and a flow of consciousness, which brought to mind the freeform players of an earlier time. (KG)

Returning to Birdland after a long hiatus, trumpeter **Dave Douglas** hit the stage (Aug. 19th) with a vengeance, backed by his two-year-old quintet comprised of tenor saxophonist Jon Irabagon, pianist Matt Mitchell, bassist Linda Oh and drummer Rudy Royston. From the first notes of "JFK, the Airport", which opened the first set of a five-night run, it was clear Douglas and Co. wouldn't be pulling any punches. The music sounded both rigorous and anarchic: although the group took chances and played on the edge, the individual soloists displayed unerring melodic logic and the groove never strayed far from Royston's deep-pocket swing. Douglas created a call-and-response effect between the upper and lower ranges of his horn on "Miracle Gro", which also featured sensitive flourishes from Mitchell, while "Variable Current", as the title suggests, constantly shifted its pulse and ensemble combinations. Next was the premiere of a piece tentatively titled "Hawaiian Punch", driven by quirky accent patterns and a short but vibrant solo from the leader. Irabagon had one of his finest moments on the medley "My Cares Are Down Below/The Pigeon and the Pie", which showcased his masterful tonal manipulations and conversational style, impeccably backed by Oh and Royston. A short gospel hymn, "Deep River", was followed by an encore, "Lone Wolf", which gave Oh a chance to shine and ended with an exciting dual/duel blitz by the horn players.

—Tom Greenland



Dave Douglas Quintet @ Birdland

Iraqi-American trumpeter/vocalist **Amir ElSaffar** writes music drawing on Iraqi maqamat (highly structured semi-improvised classical compositions) and microtonal tunings, combining these approaches with jazz. As part of the Rubin Museum of Art's Harlem in the Himalayas series (Aug. 8th), ElSaffar performed selections from his fifth album, *Alchemy* (Pi Recordings), backed by saxophonist Ole Mathisen, pianist John Escreet, bassist François Moutin and drummer Nasheet Waits. The concert began with "Ishtarum", a hypnotic, accelerating piece, followed by "Quartal", which layered a microtonal melody over fourth-interval chords to produce a rubbing effect. On "12 Cycles", piano calls were answered by clustered horn chords against a moving bassline and shifting five- and six-beat rhythms. After bringing the volume down, the quintet finally hit its stride on "Embubum - Ishtarum - Pitum", when ElSaffar's trumpet solo took the audience on a meditative journey and brought them back smoothly, capped by a strong ensemble climax. A free improvisation followed, inspired by one of the museum's Tibetan paintings projected up behind the stage, Mathisen's tenor the perfect foil for ElSaffar's muted trumpet. "Five Phases" featured a fine solo turn by Mathisen on soprano sax. The final number, "Athar Kurd", bookended by a muqaddimah/pesteh (instrumental intro/outro) in 6/8 meter, featured a plaintive vocal reading of the maqam by ElSaffar that brought the house to a piercing silence. (TG)



Bandleader Sun Ra claimed to be from Saturn and tailored (both literally and figuratively) his band to support that mythology. But rather than stars and nebulae, the **Sun Ra Arkestra**, under the leadership of alto saxophonist Marshall Allen for the 21 years since Ra's death, performed under a blue sky and pillowy clouds at Robert F. Wagner Jr. Park in lower Manhattan (Aug. 7th) as part of the River & Blues series of the Battery Park City Parks Conservancy. These kinds of free concerts bring out diverse crowds so there were Sun Ra aficionados eating chicken salad next to casual listeners awash in potato chips. The music serves both constituencies. The Arkestra is a different entity under Allen, as is the case with any repertoire band; the costumes and the songs may be the same but the energy flows obliquely rather than directly from its (now departed) source. Towards the end of the concert, when Allen switched to EWI and the band began travelling the spaceways behind him, the spirit of Herman Poole Blount hovered in the gloaming. But while the sun still shone, the modern Arkestra showed why they are still a popular draw with expansive yet accessible playing, heavily rhythmic and vocally oriented, and a charming raggedness. Allen's bleats and exhortations might have seemed initially shocking to neophytes (and perhaps unbelievable coming from a 90-year old) but they soon became part of the musical landscape, much like an occasional foghorn from one of the slowly passing sloops on the Hudson River.

—**Andrey Henkin**



Sun Ra Arkestra @ Robert F. Wagner Jr. Park

A crowd of nearly 4,500 listeners jammed the Central Park Summerstage arena (Aug. 3rd) to hear **Gregory Porter and the Revive Big Band**, led by trumpeter Igmarr Thomas, in a grand summer's night outdoor concert celebrating Blue Note Records' 75th anniversary. The show opened with drummer Otis Brown III's quintet, featuring trumpeter Darren Barrett and tenor saxophonist John Ellis, playing music from his forthcoming Blue Note CD, with songstress Gretchen Parlato joining the group for their final number. Brown remained on stage with pianist Marc Cary, guitarist Mark Whitfield and bassist Rashaan Carter joining him in the rhythm section as some of New York's finest horn players took their places on the bandstand to fill out the Revive Big Band. Their set kicked off with Raydar Ellis' funky rap that morphed into Art Blakey and the Jazz Messengers' hardbopping "In Case You Missed It". The show continued with a series of Blue Note classics, starting with Wayne Shorter's "Speak No Evil". Trumpeter Terence Blanchard joined the band for Freddie Hubbard's "One Of A Kind" and singer Jean Baylor was heard on Shorter's "Infant Eyes". By the time Porter got out front the crowd was fully fueled as he wailed through a set starting with "On My Way To Harlem". Blanchard returned to play on the potent "Musical Genocide" and "Someday We'll All Be Free" before the exciting night concluded with pianist Robert Glasper sitting in with the big band on the high energy "1960 What".

—**Russ Musto**



Gregory Porter @ Central Park Summerstage

With no one accompanying him to the ShapeShifter Lab stage (Aug. 6th), one wondered what facet of his playing saxophonist **Jon Irabagon** would showcase in a solo exposition. Would it be the madcappery of Mostly Other People Do the Killing or perhaps the muscular approach from his Foxy Trio? Within seconds of sitting and running his soprano through some quick paces, it was evident that it would be a new, if thoroughly considered, side of the most unlikely Monk Competition winner; unlikely because Irabagon's interests have since ranged far from previous winners and now it seems he has spent time investigating the solo saxophone traditions, elements of which featured prominently in his 30-minute performance. It's easy to know the antecedents but not so simple to weave them together into a coherent statement. Irabagon moved through circularly-breathed early Evan Parker reductionism in a scalar narrative and then, jumping between the ranges of his horn, inserted moments of Anthony Braxton's shrillness. Irabagon folded John Butcher-like extended techniques into his lines with the flourish of an old-school bebopper and a later boxy melody recalled the vox humana quality of Steve Lacy as filtered through the bluesiness of Sidney Bechet. Irabagon's marvelous technical control multiplied his options, whether it was segments of sounds approaching electronic processing (recalling Parker once more) or manipulation of his mouthpiece and even playing through it, à la John Zorn.

(AH)

Jazz at Lincoln Center Orchestra alto saxophonist **Sherman Irby** stepped out front to lead an allstar quintet performing The Music of Art Blakey and the Jazz Messengers at Dizzy's Club (Aug. 9th). The group came out roaring for their Saturday night second set on a blistering rendition of Wayne Shorter's incendiary "Free For All", with the hard swinging rhythm section of pianist Eric Reed, bassist Gerald Cannon and drummer Willie Jones III setting up the piece for the frontline of Irby and fellow orchestra member trombonist Vincent Gardner's powerful rendering of the classic melody, followed by high flying improvisations from the pair, as well as Reed and finally Jones. The set continued with a second Shorter composition, "Backstage Sally", a soulful shuffle that had the horn players blowing funky solos over the trio's bluesy accompaniment. Irby proved himself an accomplished balladeer on Shorter's haunting "Contemplation", then smoothly switched gears into a Latin-ish mode on the set's final Shorter song, the spritely "Sweet and Sour", Jones propelling the group with his energetic fills behind the soloists. The band settled deep into the pocket on "The Hub", a rarely heard Messengers piece from the band's *Soulfinger* album, named for its composer, the late Freddie Hubbard. Blakey alumnus pianist Johnny O'Neal joined the group to help end the performance with an extended version of the customary Messenger set closer, "The Theme".

(RM)

## WHAT'S NEWS

A piece of humor writing in the Jul. 31st issue of The New Yorker has roiled the jazz community. Entitled "**Sonny Rollins: In His Own Words**", the column, written by *The Onion's* Django Gold, purports to present the legendary tenor saxophonist's remembrances of a life in jazz, almost exclusively negative. The social media world subsequently was full of comments decrying the article and its author and demanding apologies and reparations from the journal (guitarist Jim Hall's widow cancelled her subscription). A smaller subset defended the satire of the article. And an even smaller subset actually believed that the quotes were from Mr. Rollins. This gazette, knowing better, takes no official position but our readers may decide for themselves by visiting [newyorker.com/humor/daily-shouts/sonny-rollins-words](http://newyorker.com/humor/daily-shouts/sonny-rollins-words). A video response from Rollins, as interviewed by Bret Primack, was posted shortly thereafter and can be viewed at [youtube.com/watch?v=aYt8B2RkqM#t=135](http://youtube.com/watch?v=aYt8B2RkqM#t=135). Jumping on the bandwagon, *The Washington Post* published an article "All that jazz isn't all that great" on Aug. 8th by Justin Moyer that specifically claimed not to be satire, which apparently is how satire works, debunking the notion of most jazz as anything worthwhile. It too was met with widespread and vitriolic derision. All in all, more mainstream press than jazz has gotten in decades.

And if that wasn't bad enough, NEA Jazz Master and legendary avant garde pianist **Cecil Taylor** was the victim of an epic fraud, wherein a neighbor stole Taylor's \$500,000 2013 Kyoto Prize (as given by Japan's Inamori Foundation). Noel Muir of Uniondale has been charged with grand larceny; he accompanied Taylor to Japan for the award ceremony and set up a fake bank account under the name The Cecil Taylor Foundation to which the money was deposited and subsequently removed.

The **Creative Music Studio** has announced its fall workshop, which will include Marty Ehrlich, John Hollenbeck, Steve Gorn, Badal Roy, Karl Berger, Ingrid Sertso and artists to be announced. The workshop will take place Sep. 29th-Oct. 3rd at the Full Moon Resort in Big Indian, NY. For more information, visit [creativemusicfoundation.org](http://creativemusicfoundation.org).

Saxophonist Ohad Talmor has scored the music for **Low Down**, an upcoming film, to be released in October, about the life of pianist Joe Albany, as seen through the eyes of his young daughter in the '60s-70s.

Jazz at Lincoln Center has announced the Fall term for **Swing University**. In addition to Jazz 101, 201 and 301, there will be classes on BeBop (taught by Vincent Gardner), Scott Joplin and Eubie Blake (taught by Terry Waldo), Wes Montgomery (taught by Larry Ridley) and Discography (taught by Ed Berger). For more information and to register for classes, visit [academy.jalc.org/swing-university-fall-2014](http://academy.jalc.org/swing-university-fall-2014).

Trumpeter **Sean Jones** has been named Chair of the Brass Department at Berklee College of Music. For more information, visit [berklee.edu](http://berklee.edu).

The winner of the second annual **Jazz Composition Contest for Women Composers**, as given by the Seattle Women's Jazz Orchestra, is Jennifer Bellor of Rochester, NY with Honorable Mention given to Jihye Lee of Boston, MA. For more information, visit [swojo.org](http://swojo.org).

Registration for the annual **Jazz Connect Conference**, to be held Jan. 8th-9th, 2015 at Saint Peter's Church, is open, with early bird registration (\$75) available through Sep. 30th. For more information, visit [jazzconnectnyc.eventbrite.com?is=14432247](http://jazzconnectnyc.eventbrite.com?is=14432247).

Two art exhibitions are opening this month. **Visions, Roots & Rhythms**, celebrating the collaboration between Randy Weston and Melba Liston and featuring the work of over 30 artists, will run from Sep. 28th-Nov. 8th at Wilmer Jennings Gallery at Kenkeleba, with an opening reception Sep. 28th at 3 pm. For more information, visit [wilburwareinstitute.org](http://wilburwareinstitute.org). And **Yale Strom** will present a solo photo exhibition of images captured in Eastern Europe of the Jewish and Roma communities from 1981-2007 at Anne Frank Center from Sep. 10th-Nov. 28th, with an opening reception Sep. 10th at 6 pm. For more information, visit [annefrank.com](http://annefrank.com).

**Symphony Space** has named Andrew Byrne its new Artistic Director, starting Sep. 15th. For more information, visit [symphonyspace.org](http://symphonyspace.org).

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





# Joe Temperley

by Alex Henderson

Soon to be 85, Joe Temperley has numerous memories of his long career in jazz. The big-toned baritone saxophonist (who is also proficient on bass clarinet and tenor, alto and soprano saxophones) has lived in New York City since 1965 and still speaks with a Scottish accent after all these years. Born in Lochgelly, Scotland on Sep. 20th, 1929, Temperley was 19 when he moved to London in the late '40s—and it was there that he enjoyed an eight-year association with British trumpeter/bandleader Humphrey Lyttelton. Temperley visited New York City for the first time when he was touring the US with Lyttelton in 1959 and went on to play with a long list of American jazz heavyweights, which included Woody Herman, Clark Terry and the Thad Jones/Mel Lewis Orchestra. Since 1988, he has been working closely with trumpeter Wynton Marsalis as a member of the Jazz at Lincoln Center Orchestra. During a recent interview, the veteran recalled some of the highlights of his long career.

**The New York City Jazz Record:** In what ways do you feel you've evolved as a musician over the years?

**Joe Temperley:** The right thing for me to do was to leave London and come to New York. When I first came here, New York scared me to death. But after a while, I got used to it. I started working here and I've been working here ever since. I worked with the Ellington band, I worked with Thad Jones and Mel Lewis for three and a half years and I worked with Benny Carter, Clark Terry, Duke Pearson, Joe Henderson and all kinds of people.

**TNYCJR:** When you visited for the first time in 1959, did you feel intimidated by the wealth of jazz talent?

**JT:** I felt, "What the hell am I doing here?" Everybody sounded so good. New York was a completely different place then. It wasn't like it is now. I mean, there is still a lot of good playing going on here, don't get me wrong. But then, there was much more. You could go and see Hank Jones, Zoot Sims and Al Cohn, Milt Jackson and Roland Hanna all in one night. They were all working in different places in New York.

**TNYCJR:** You've lived here for almost half a century.

**JT:** Since the end of 1965. And by May of 1966, I was on the road with Woody's band.

**TNYCJR:** What are some of your fondest memories of playing with Woody Herman?

**JT:** My fondest memory is playing with Sal Nistico. I thought that Sal was the most magnificent saxophone player. Woody's band was tough. The bus rides were long and I wasn't used to that because when you travel with a band in the UK, the longest bus ride is probably 150, 200 miles—and that's really extreme. But 200 miles is nothing here in the States. One journey we had was from Pensacola to Cincinnati.

**TNYCJR:** You're been doing a lot of teaching. In what ways do the young jazz musicians you encounter in New York now differ from the young jazz musicians you encountered during the '60s?

**JT:** There was very little educational stuff for jazz going on then. People mostly learned from doing it.

**TNYCJR:** These days, so many young jazz musicians are classically trained. Studying jazz and studying European classical music often go hand in hand.

**JT:** I try to make my students listen to opera, to singers—especially tenors that sing arias and things. The voice production is very akin to playing an instrument.

**TNYCJR:** Some jazz instrumentalists have a prejudice against singers and don't care to work with them, but you obviously don't feel that way.

**JT:** I've played with a lot of singers. I played with Billie Holiday in London. And I've played with all kinds of people here: Sarah Vaughan, Ella Fitzgerald. Aretha Franklin I've worked with several times. I have a great affinity with singers. I love to listen to singers. People who can sing. I'm not talking about pop singers nowadays—I'm talking about people that can sing.

**TNYCJR:** You also worked with Peggy Lee.

**JT:** Peggy Lee I loved. I did a Broadway show with Peggy. She said it was going to run for two years, but it ran for two days. She said she consulted her astrologer and her astrologer came up with the figure two. So she assumed it was going to run for two years and it ran for two nights and was closed. But Peggy was great.

**TNYCJR:** You no doubt have some fond memories of playing in the Thad Jones/Mel Lewis Orchestra.

**JT:** Oh, boy. All my heroes were playing in that band: Snooky Young, Jimmy Nottingham, Bob Brookmeyer, Garnett Brown, Richard Davis, Jerome Richardson. I love Jerome Richardson. The saxophone section was fantastic: Jerome and Jerry Dodgion, Eddie Daniels, Joe Farrell and myself. It was just phenomenal.

**TNYCJR:** What a learning experience.

**JT:** Oh, God yeah. It was wonderful. What a great band that was. Monday night used to be a real, absolute celebration. All kinds of people used to come in. André Previn and people like that used to come down and the Ellington guys used to come in a lot. Ray Nance and Paul Gonsalves used to sit in. It was just a fantastic experience.

**TNYCJR:** You knew a lot of the Ellington guys before

you actually played with the Ellington band in 1974.

**JT:** Oh, yeah. When I played with Humphrey Lyttelton's band, the Ellington band came to London. The Ellington band went to the UK, the Basie band went to the UK—and Ronnie Scott's Club used to get people like Coleman Hawkins and Ben Webster. All kinds of people. I saw Coleman Hawkins there with Milt Buckner and Papa Jo Jones. What a treat. And I was sitting with Ben Webster.

**TNYCJR:** When you were still living in London, you saw a high caliber of visiting American jazz musicians.

(CONTINUED ON PAGE 50)

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# Sylvie Courvoisier

by Kurt Gottschalk

It's a surprisingly placid block in the Gowanus section of Brooklyn where Sylvie Courvoisier makes her home. One neighbor's postage-stamp front lawn has a fishpond installed. Another is overrun with grape vines. Two more sport tall prairie grass. The scene was made all the more serene on a summer afternoon by the familiar sounds of a familiar violin emanating from an open, upstairs window.

"It's changed so much," Courvoisier said of the neighborhood where she and Mark Feldman (the man responsible for those violin lines floating down to the street) have lived for six years, joined more recently by a long-haired cat named Lulu. "When we moved here they were taking off hubcaps and stealing tires."

It's not a home she expected to have, or had even dreamed about, growing up in Switzerland. But since moving here in 1998, the pianist has become a fixture of the avant-improv scene. Her enormously tasteful hand at composing and arranging has contributed to her leading or co-leading more than a half dozen projects, including work with Feldman, saxophonist Ellery Eskelin and the remarkable trio Mephista with drummer Susie Ibarra and electronicist Ikue Mori and her deft musicianship and heady use of preparations to the instrument have been an unmistakable voice in projects with Jacques Demierre, Yusef Lateef, Lucas Niggli, Herb Robertson, John Zorn and many others. But had it not been for a chance encounter in Germany, she might never have made her mark on the Downtown scene.

"I met Mark in Baden-Baden," she said. "I didn't really want to move but I was building a relationship with him. I wanted a break from where I was but I never wanted to be a musician in New York."

Another thing previously absent from Courvoisier's life agenda was forming a classic piano/bass/drums band, but that's just one of the many things occupying a busy autumn for her. The recently released *Double Windsor* (Tzadik) with bassist Drew Gress and drummer Kenny Wollesen finds her stepping into the legacy of Paul Bley and Bill Evans. She had, of course, found herself in the form before—the excellent *Passaggio* with Joëlle Léandre and Susie Ibarra (Intakt, 2001), but the band on *Double Windsor* is billed as the "Sylvie Courvoisier Trio" and the compositions are all hers.

"I never wanted to do a piano trio," she said. "I love piano trios but there's Ahmad Jamal, Keith Jarrett—I'm a fan of all of it. There are such great masters I didn't need to do it."

It took years of encouragement from saxophonist and Tzadik head John Zorn and when she finally took the challenge she proceeded carefully. The main concern, she said, was finding the right bandmates.

"With Kenny and Drew I really found the balance," she said. "I felt comfortable with them. When you have a great bassist and drummer you don't have to work so much. I want to work with this trio for a while. It's my first piano trio so it's important. It's the whole tradition

as a pianist. It gives you this freedom. The piano is always in front. There's all this past, these references. There's so many different vibes and you can deal with it or not deal with it. It's an important band for me. It's a big step with this trio. It's something I hadn't dealt with so much."

The trio will play Roulette this month and she'll be marking the release of an album of duets with Evan Parker (*Either Or And*, to be issued on Relative Pitch) at The Stone. Just prior to those dates, she and Feldman will be at the Village Vanguard, playing in duet opening John Zorn's week of different ensembles playing his Masada compositions. Then she's off to Paris for a preview of a reworking of Stravinsky's *The Rite of Spring* she's taking on with dancer Israel Galvan before a six-week tour with the quartet she co-leads with Feldman, whose *Birdies for Lulu* (Intakt) was released in June. The album's name comes from Courvoisier's cat's penchant for staring into the piano case, looking for the source of the sounds when Courvoisier plays in the upper register.

"I like it a lot," she says of the third album by the quartet, rounded out by bassist Scott Colley and drummer Billy Mintz. "It's funny, it's kind of Dadaesque."

There are indeed absurdist surprises to be found in the album. The coda for Feldman's suite *Cards for Capitaine* has Courvoisier (at Feldman's direction) objecting in Italian to having to play the piece again. And her own "Downward Dog", also heard on *Double Windsor*, gets a more lyrical treatment.

"It's very different with the quartet," she said. "Billy and Kenny are so different. I admire them so much. And Mark brings the melody that my trio has less of. He is more melodic than me."

The duo with Parker might include some of her most extreme playing of the three discs. Courvoisier made her name, at least in part, as one of the carefully deliberate users of preparations to the piano (bolts, pans, tape and other items placed on or affixed to the strings to alter the sounds made when they're struck). The technique is generally credited to composer John Cage but Courvoisier discovered it as a young girl back in Lucerne.

"My parents had a grand piano and whenever they were gone I would be putting stuff in it," she said. "I was trying to be very careful because they would get angry. And then when I was at conservatory the first time I heard Cage's 'Sonatas and Interludes' and I was amazed. And then George Crumb would do strumming and brushing with a bamboo stick."

"I think of preparation as a continuation of what I want to do. It should be a continuity of the piano. It could be very gimmicky and it could be very easy. You just have to be careful how you do it." ♦

For more information, visit [sylviecourvoisier.com](http://sylviecourvoisier.com). Courvoisier is at Village Vanguard Sep. 2nd, Roulette Sep. 8th and The Stone Sep. 14th. See Calendar.

## Recommended Listening:

- Mark Feldman/Sylvie Courvoisier — *Music for Piano and Violin* (Tzadik, 1999)
- Sylvie Courvoisier/Joëlle Léandre/Susie Ibarra — *Passaggio* (Intakt, 2001)
- Sylvie Courvoisier — *Signs and Epigrams* (Tzadik, 2006)
- Ellery Eskelin/Sylvie Courvoisier — *Every So Often* (Primesource, 2008)
- Sylvie Courvoisier/Mark Feldman Quartet — *Hotel Du Nord* (Intakt, 2011)
- Sylvie Courvoisier Trio — *Double Windsor* (Tzadik, 2014)



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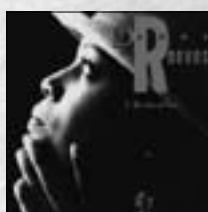
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<p><b>THU-SUN SEP 18-21</b></p> <p><b>MARK TURNER QUARTET</b></p> <p style="font-size: x-small;">AVISHAI COHEN - JOE MARTIN - JUSTIN BROWN (SEP 18-20) - JOHNNATHAN BLAKE (SEP 21)</p>
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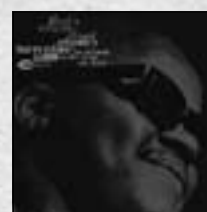
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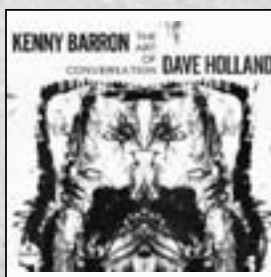
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# JASON MORAN

## IT'S ALL GOOD...

by Russ Musto



Photo by Clay Patrick McBride

"It's all good," Jason Moran says from Maine, where the 39-year-old pianist/composer/educator is on a well-deserved vacation from his incredibly busy schedule. From Public Enemy to Thelonious Monk, Brahms to Bird, Fats Waller to Henry Threadgill, it's all music to Moran and fodder for his hugely creative impulses. The 2010 MacArthur Foundation Fellow and Kennedy Center's Artistic Advisor for Jazz since 2011 is at once a bold innovator and a devoted traditionalist. He has been expanding the boundaries of jazz while preserving its history since bursting onto the New York scene in the late '90s in the bands of saxophonist Greg Osby and vibraphonist Stefon Harris and together with the two in the Blue Note 'supergroup' New Directions, where he was teamed up with his now perennial bandmates, bassist Tarus Mateen and drummer Nasheet Waits.

Moran formed his trio with Mateen and Waits at the suggestion of Harris and named it The Bandwagon (their debut was 2000's *Facing Left* on Blue Note). He notes, "I was thinking about Bootsy Collins and his 'Rubber Band' and names of ensembles that were not the normal 'trio' or 'quartet', like The Jazz Messengers, Weather Report, Very Very Circus, Hot Five, etc. I wanted to continue that tradition of band names in the jazz pantheon." The pianist jokes, "The Bandwagon is the vehicle that no matter when one learns about it, they will want to jump on board—even if I say so myself. HA!!!" Joking or not, the group, now in its 15th year together, has endured and continues to grow in popularity. "Tarus and Nasheet, they are my brothers," Moran says with pride. "We found each other when I think we were all going through growing pains with our music and the people realized that they didn't want to deal with our growing pains as a rhythm section; so there we were, we struck out on our own."

Waits remembers, "When we started hitting during that time it was obvious that we walked on the other side of the street in terms of the way we were thinking about rhythm section playing, the way we were integrating the roles of the different people. We were almost interchangeable; not necessarily like the bass player always had to walk and the drummer had to always have a certain responsibility. It was almost equal and the type of intensity we were going for was something like Trane's quartet as opposed to a lot of other trios." Mateen puts it this way: "We got hip to learning that there was a lot of group solo type stuff going on back with Duke and Basie. It wasn't specifically any one leader once it really got going. Our teachers showed us how to really explore the music, to see other avenues, but always have the same destination. So it leaves it wide open for us to just completely jump off the grid and listen and respond. There's a lot of really deep listening and responding in a conversational type of way. It's become very telepathic over the years. Every time we play it's always a somewhere else night for us. We haven't ever felt stagnated, which is so great over the years."

"We've gone through a lot together, growing in our music together, and so after 15 years what I always

try to do for us as a band is to continually put us into different situations," Moran explains. "You know, I felt that we might grow in a different way if we had to play for performance artists, visual artists, if we had to play for a writer or a poet, if we had to then play for a dance company, if we had to then play for a film score. You know to kind of shift us in all different directions." The group's latest project finds them working as the rhythm section for an expanded ensemble featuring horns and vocals on Moran's latest Blue Note disc *All Rise: A Joyful Elegy for Fats Waller*. Produced by Moran and Meshell Ndegeocello, the date reinvents a dozen Waller associated classics in alternating traditional and contemporary modes.

While Moran is well known for his Fats Waller Dance Party extravaganza, first performed at the Harlem Stage Gatehouse, his interest in the corpulent pianist goes back much further. He says, "Even before the commission from Harlem Stage...like when I was learning piano, meaning when I was learning Thelonious Monk language. It was how he played 'Lulu's Back In Town', and he plays that song in a way...and I was like okay so who is associated with this song and what is this song? And so the person who comes most closely, for me the closest association to that song, is Fats Waller. But once I was studying with Jaki Byard, one of his big imperatives was understanding that crop of piano players, that crop being James P. Johnson, Fats Waller, Willie "The Lion" Smith, Teddy Wilson, Eubie Blake and Art Tatum, of course. And Earl Hines."

The late Byard's influence was considerable in the formation of Moran's omnivorous artistic vision. "He was like, know these people. And Fats Waller was always one. Probably what Jaki was partially implanting was that if you're going to play and learn from me, these are the people that I learned from and this is how you can listen to it and this is how you can free yourself from it, too. He wasn't like you have to play it exactly right, with a metronome and then play it through the keys. He wasn't really like that; he wasn't that type of teacher. But he was one to say, okay so understand this and then you can really cut it up into pieces and put it back together in a different way, like a puzzle. And that's how I was able to understand Fats Waller."

Speaking about the new album Moran explains, "The goal for this music, these Fats songs, was to try to make them in a way that if you played them at a dance party today, that at least some people might get up and dance to them. Hopefully. That was the original goal for the music... You know, all these years, all around the world, we go play in these concerts for people who sit down and that's fine. I have no problems with that, but I thought in addressing Fats Waller's music, I thought that he has such a kind of a brightness in his songs that it would lend itself to any type of dance. And in this way I thought it a good challenge for me because I consider myself a musician in this way—that plays this type of rhythmic music—that I should be able to play for some people to dance. So let's see some

more people shaking and less people just sitting."

Moran's latest upcoming Harlem Stage project is arguably his most ambitious one to date. Dubbed *Very, Very Threadgill*, the program will be a two-day celebration and exploration of the groundbreaking music of saxophonist Henry Threadgill, curated by Moran and the dedicatee. The former confesses, "I've been a huge fan of Henry's music forever, so I go see him as frequently as I can and I guess a couple of years ago we were talking and I just proposed to him, 'I would really love to find a way to honor you, to have your music played for you in public.' I had been thinking about it for so long and then once I had done this piece for Butch Morris with him [at Winter Jazzfest last January] I brought it up to him again. I said, 'I think we should try to do it. I think we should try to do it in the fall.' And I just called Harlem Stage and said, 'This is the idea. Let's celebrate the greatness and the gift of greatness of Henry Threadgill in the most honest and open way that's possible and get our fans and our peers together to play the music and to celebrate him as a composer because he's got this great music that I just want to hear again in public.'"

"So he was down with the idea, so we started picking out musicians and picking out ensembles that we could present. It's two days of a real exploration of his greatness as a composer featuring about 30 different musicians playing in six different configurations of his various bands. Greg Osby and I are going to play a duet on some of his pieces and I'm going to sit in on some of the music for the Air trio featuring [drummer] Pheeroan akLaff. We're looking at a lot of different ensembles playing his music, like Harriet Tubman trio with Cassandra Wilson, because Cassandra used to sing with him. I even have Imani Winds, the chamber music group playing his works; they're arranging some of his pieces. It should be a thrill."

Threadgill has high praise for his curatorial partner: "He has an endless amount of energy, it's just amazing. He's on committees; he's always available to help people musically; he teaches. And all of these things don't seem to deplete his creative music. His creativity has not really been compromised by the time that he spends helping other people, teaching and sitting on boards and things. He's just one incredible musician. I'm just so happy to see someone like that in my lifetime." ❖

For more information, visit [jasonmoran.com](http://jasonmoran.com). Moran is at Birdland Sep. 2nd-6th with Ralph Alessi and Harlem Stage Gatehouse Sep. 27th-28th curating and performing as part of *Very, Very Threadgill*. See Calendar.

#### Recommended Listening:

- Greg Osby — *Inner Circle* (Blue Note, 1999)
- Jason Moran — *Facing Left* (Blue Note, 2000)
- Jason Moran — *Black Stars* (Blue Note, 2001)
- Jason Moran — *Presents The Bandwagon* (Blue Note, 2002)
- Charles Lloyd Quartet — *Rabo de Nube* (ECM, 2007)
- Jason Moran — *Ten* (Blue Note, 2009)

# Bobby Naughton

by Clifford Allen



While the landscape of improvised music may seem like the place of shamans, the art form's inner workings are limned by tinkers, inventors and

questioners. Pianist/vibraphonist Bobby Naughton is of these persuasions and the breadth of his experience speaks to the mind of a true creative. Born in Boston on Jun. 25th, 1944, Naughton is a renaissance man of the Northeast and his sparse, concise and witty approach to both instruments was a crucial part of ensembles with trumpeter Wadada Leo Smith and reed player Anthony Braxton, as well as his own captivating units throughout the '70s and early '80s.

Naughton started piano at seven and, rather than a background in jazz, "in my early teens I began to play piano dates and joined a local group led by rock 'n roller Myles Connor. We played record hops every Friday night." Following army service, he studied painting at Boston's Vesper George School of Art and nearly attended the School of the Museum of Fine Arts, though "I spent a year trying to get in with my portfolio and on and on and on and was offered the opportunity to come to New Haven with a rock band—art school or New Haven? Weekends I sometimes rode a drag bike for a race team and built several hot rods. Between driver's license problems and the pull of the band, which was managed by a Yale professor, relocating to New Haven was a real necessity."

This professor also had a collection of avant garde jazz records on ESP, which Naughton devoured—titles by saxophonists Albert Ayler and more importantly, pianist Paul Bley. "My first exposure to Carla Bley's works was from Paul Bley's ESP recording, *Closer*. The first time I heard these short piano pieces I thought, 'Wow, what are these about?' There were no chord changes and you've gotta figure out the underlying

structure and then improvise within the character of the piece. Carla Bley is hugely important. Her work is singular and meticulously crafted. Every note belongs." Naughton would record a number of her pieces, starting with "Around Again" on the eponymous Nature's Consort LP from 1969, released on the cooperative Otic imprint. Living outside of New Haven in Southbury and collaborating with the German artist Hans Richter (1888-1976) as well as caretaking his estate, Naughton soon added the vibraphone to his arsenal—"...I bought a Jenco from a Yale student and embarked on some serious study and protracted woodshedding. This was the late '60s and the vibraphone and newer forms of jazz became an obsession."

Around the same time, Naughton began commuting to New York and playing at Studio We, the loft run by trumpeter James Duboise at Eldridge and Rivington streets in the Lower East Side. Here, he met and began working steadily with musicians like reed players Mark Whitecage and Perry Robinson, drummers Laurence Cook and Randy Kaye and bassists Mario Pavone, John Shea and Richard Youngstein (now Noah Young). "Often there was no audience, just great musicians aching to play. It was on the second floor and there was always music to be heard out the open windows... How to make money in the music became a major issue, so I decided to make a record [*Nature's Consort*] and sell it at gigs and this is where the concept of an unofficial collective came into being. I didn't have up-front money for the musicians' fees, so proceeds from record sales were shared among the players."

Smith had moved to Connecticut in the mid '70s and it wasn't long before he and Naughton forged a relationship, initially documented on a trio recording with Perry Robinson titled *The Haunt* (Otic, 1976). "On several occasions a few of us discussed ways to improve our work situation, to get our music throughout Connecticut and we modeled the Creative Musicians' Improvisers Forum [CMIF] on the very successful AACM in Chicago. It was founded in 1976 and the original members were Wadada Leo Smith, [drummer] Gerry Hemingway, [reed player] Dwight

Andrews, [bassist] Wes Brown and myself. We incorporated as a non-profit educational organization and vigorously went about our business, managing to receive state and federal funding, support from the business community and formed liaisons with several presenters and arts organizations. We presented multi-day festivals where we had guest artists like Carla Bley, Muhal Richard Abrams, Slide Hampton and Randy Weston and released *The Sky Cries the Blues*, a 23-piece orchestra record. CMIF was ambitious, time-consuming and difficult to sustain. But we maintained momentum and viability for years, with a maximum of maybe 15 or 20 members at any given time. We dissolved in 1984 after several members moved to other states."

Naughton also relocated, moving to Providence and beginning a career as a locksmith. "After my rent doubled I became desperate for a steady income and I needed health insurance. So I relocated to Providence, became a locksmith and ran my own business here for the next 20 years. It was a fortuitous decision as I've had several major health issues, but I enjoyed the work, which was exacting and required a constant upgrade of knowledge and skills." Working on solo music at home from the '80s onward, Naughton reunited with Cook in 2008 for the recently released *Pawtucket* (with bassist Joe Fonda), featuring eight original tunes. He will also be recording again with Smith and Dwight Andrews in the near future and the time is right for the increased visibility of his singular instrumental approach and inventive mindset. ❖

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

## Recommended Listening:

- Bobby Naughton Unit—*Understanding* (Japo-Otic, 1971)
- Bobby Naughton/Perry Robinson/Wadada Leo Smith—*The Haunt* (Otic, 1976)
- Wadada Leo Smith—*Divine Love* (ECM, 1978)
- Bobby Naughton—*Solo Vibraphone* (Otic, 1979)
- Wadada Leo Smith—*Procession of the Great Ancestry* (Nessa, 1983)
- Bobby Naughton—*Pawtucket* (Otic, 2008)

## LEST WE FORGET

# Matt Dennis (1914-2002)

by George Kanzler

Matt Dennis ad libs a chorus about the vicissitudes of the lounge singer's life on a version of "Everything Happens to Me" recorded live in 1958 at the Tally-Ho Lounge in Los Angeles, mentioning things like clattering cutlery, noisy patrons and competing with the sounds of a Waring blender. (You can hear it on YouTube). Dennis knew that life well, having spent much of his career playing and singing in piano lounges, a form of entertainment ubiquitous throughout the country in the middle of the 20th Century and all but extinct today. Who goes to a bar now to have a drink and listen to a piano player sing?

More than a piano player who sang, Dennis was a consummate entertainer; just listen to "Will You Still Be Mine?", another track from the Tally-Ho date, where he adds stride and boogie-woogie flavors to his piano solo and scat sings in a high, airy tenor before returning to the lyrics. As a singer, he was sometimes seen as similar to, and influenced by, Mel Tormé, but that singer once said: "If anything, Matt Dennis influenced me." As good as he was as a singer and entertainer, if Dennis were only that he would be as obscure today as most of his recordings, largely unavailable except on YouTube and other streaming services. But he was

more. He was, as Alec Wilder wrote in his seminal study, *American Popular Song: The Great Innovators, 1900-1950*, an "insider's song writer". Wilder goes on: "Dennis' songs suggest the presence of the performer in their composition. And Dennis' harmonies are as rich as one would expect from a good pianist." Dennis' performing book was anchored in songs he wrote the music for himself, mostly with other lyricists, most notably with Tom Adair.

In this, his centennial year, Dennis lives on as the composer of standards like the two already cited and "Angel Eyes" (purportedly Ella Fitzgerald's favorite song), "We Belong Together", "Will You Still Be Mine?" (notably recorded by Miles Davis and Sonny Rollins), "The Night We Called It A Day", "Violets for Your Furs" and "Let's Get Away from It All". The last three and "Everything Happens to Me" are cited by Will Friedwald in his *Sinatra! The Song Is You: A Singer's Art* as "virtually the leitmotifs of The Voice's early career", milestones of his tenure with Tommy Dorsey that he would return to again and again, keeping them in his book and recording them multiple times.

Matt Dennis (Feb. 11th, 1914—Jun. 21st, 2002) was born in Seattle and grew up in a musical family, performing on the Vaudeville circuit with the family act, The Five Musical Lovelands. In 1933 he joined Horace Heidt's popular orchestra as a pianist-vocalist. He later led a band fronted by singer Dick Haymes, building a reputation as an arranger for singers, which

led him to jobs with Martha Tilton and The Stafford Sisters. Jo Stafford recommended him to Dorsey, who hired him as an arranger-composer. In one year Dorsey recorded 14 of Dennis' songs. During WWII Dennis served in the Army Air Force, arranging for Glenn Miller's AAF Orchestra. After the war, he and Adair worked in network radio, reuniting with Haymes as music directors of his popular show. Dennis also appeared as a pianist-singer in films, doing "Angel Eyes" in *Jennifer* and "It Wasn't the Stars That Thrilled Me" in *The Bigamist*, both from 1953, when he was at the height of his popularity as a lounge singer on the West Coast. ❖

A Dennis tribute is at Saint Peter's Sep. 24th. See Calendar.

## Recommended Listening:

- Matt Dennis—*The Original Matt Dennis* (Glendale, 1946-47)
- Matt Dennis—*She Dances Overhead: The Songs of Rodgers and Hart* (RCA-BMG, 1955)
- Matt Dennis—*Play Melancholy Baby* (RCA/BMG, 1956)
- Matt Dennis—*Dennis, Anyone?* (RCA-BMG, 1955/1957)
- Matt Dennis—*Matt Dennis Plays and Sings Matt Dennis* (MCA/Kapp-Fresh Sound, 1958)
- Matt Dennis—*Welcome Matt Dennis* (Jubilee-Fresh Sound, 1959)



# Make Your Instrument Talk

by Oran Etkin

Music is a complex system with all its harmonic and rhythmic inner workings, if you think about it. But don't think about it if you really want to make music! I mean think about it, but then stop thinking. "Practice in order to forget everything that you practiced" — think about that! Pretty strange what we as improvising musicians do. But there's a precedent for it in our lives, which we started a few months after we were born: the art of speaking a language. Exploring how this process works has led me to develop a new educational method called Timbalooloo and also to explore the rhythms, articulation and phrasing of human speech patterns and apply that to my own music.

When a three-year-old feels thirsty, she says, "I want a drink of water!" She does not stop to think about how to conjugate the first person present tense of the verb to want and then ponder if it is really permissible to use the word "drink" as a noun instead of a verb in this context. She just feels and then expresses herself. Compare that to a high school student who is studying a foreign language, learning all the rules of grammar, memorizing vocabulary words and conjugating verbs. After a year or two of study, she still struggles to cobble together a sentence with a terrible accent and has trouble interacting in real time with others because of the technical barriers to expressing her feelings when they happen.

Our current educational system is designed to teach music in much the same way. We teach all the rules of harmony, theory and technique, but when the students start interacting in a spontaneous way with other improvising musicians, they have trouble expressing themselves in an honest, immediate and natural way. Nine years ago, I set out to develop an approach to teaching music during the early years of life, when children can internalize languages in such a natural way, so that they could essentially become fluent in the language of music. The result is Timbalooloo, which has reached thousands of young

New Yorkers through classes taught by teachers that I trained in this method while the Timbalooloo performances and CDs reach kids in Europe, Asia and Africa as well.

A key component of Timbalooloo is that all the instruments come to life and speak through their music. The first instrument that the children meet in the classes is Ngoma, a drum from Kenya. Ngoma is shy at first (channeling an emotion that most of the kids have on the first day of school), so the kids have to sing to her and she slowly comes out. The children discover they can make her say her name "Ngo-Ma" by hitting her two times. Later she says "How are you doing" (set to an Arabic/North African rhythm called Maqsum) and the kids respond making their drums say "Ve-ry well" in a call-and-response groove. This is just the beginning of setting the stage to think of both rhythm and melody as manifestations of instruments. I remember an 11-month-old child named Yago discovering one day that he can make Ngoma say her name! The revelation opened up a new power within him and he couldn't stop laughing with joy. A few weeks later, he was making his drum say "How are you doing... ve-ry well" — expressing with his drum things he couldn't say with words.

As the kids grow, the goal is not to play this or that note, it's actually to make your instrument come to life and say "I got rhythm" or whatever you want it to say. The children develop a respect and a love for their instrument. They listen to recordings or see a concert and to them the instruments are talking to each other — perhaps poking fun at each other, arguing or consoling each other when one instrument gets the blues. Psychologists study how children play because they have a tendency to project their subconscious feelings onto their toys. In the same way, when the children make their instruments talk, they are making the instruments express the emotions they have deep inside themselves.

For little Yago, the revelation came at 11 months. For me it came when I was nine years old and I heard Louis Armstrong for the first time. The notes he played could not have come out of a written page. The articulation, the exact duration of each note — all this

was way too complex to ever be written out, but at the same time it was wonderfully simple, honest and direct. His lyrical way of playing has remained an inspiration to me no matter how 'modern' a musical context I am in.

As I continue to search for more freedom and subtlety in my playing, I have been taking inspiration from speech patterns in different languages. In my travels, I often notice many musical similarities between the local language and the music — whether it's Italian and opera, Bambara and djembe drumming, Yiddish and Klezmer, etc. Comedians are masters of spoken language; their use of timing, silence, changes in tempo, articulation and phrasing is often even more central to their humor than the content of the words. For musicians too, it's not just about the notes we play, but the life we breathe into our instruments. ❖

For more information, visit [oranetkin.com](http://oranetkin.com). Etkin's Timbalooloo is at Children's Museum of Manhattan Sep. 20th. See Calendar.

Oran Etkin has been described as a "great clarinetist, excellent improviser" by New York Times critic Ben Ratliff and "composer of eminent individuality" by Yusef Lateef. His music is featured on several CDs, including a GRAMMY Award-winning benefit compilation. His most recent release on Motéma Music, *Gathering Light*, features Nasheet Waits, Ben Allison, Curtis Fowlkes and Lionel Loueke and incorporates inspirations from Etkin's recent tours in Indonesia, China, Japan, Israel and Europe. His previous Motéma releases include Kelenia, Etkin's longstanding project with West African musicians, and Wake Up, Clarinet!, a creative CD for kids. Etkin's unique sound on the sax, clarinet and bass clarinet emanates from an openness to discovery in the world, in himself and within his music. The Irish Times observed that, "Oran Etkin is a musician with his ears wide open, absorbing influences from West Africa, the Far East and Europe... this is world music in the true sense, not a lazy hybrid but a personal sound born out of deep respect for diverse musical traditions." Indeed deep respect and honest personal musical expression are themes that tie together all of Etkin's work — in composition, performance, recording or his educational work through his Timbalooloo organization.

## VOXNEWS

# Follow (Follow, Follow) the Leaders

by Katie Bull

This month's VOXNews focus is on singers from all walks of the jazz spectrum who lead their own richly dimensional bands via arranging, producing, composing and conducting ensembles. Follow these leaders who are unafraid to awaken and transport audiences and be bold as a listener to curate your own month-long vocal jazz adventure.

Dee Alexander puts her uplifting Carpe Diem philosophy of life right into the jazz pocket as she (s)wings the great Julian Priester/St Stanley Turrentine composition "As Long As You're Living" (originally sung and recorded by Abbey Lincoln) on her new album *Songs My Mother Loves* (Blujazz). Alexander embodies the choose-life energy of the lyric: "Long as you're living, always remember, time is for spending, but there's an ending... wake up and taste it, foolish to waste it." She rouses us with virtuosic vocal range in service of passionate takes on blues and standards. Her driving voice invokes a unique mix of the greats, from the grit of early blues singers to the rich lower resonance of Sarah Vaughan and the quickening of Betty Carter's verve. But comparisons aside, these

beautiful songs — dedicated to Alexander's mother — are all her own. Note that the singer executive produced this excellent album, too.

Another gem of an album is Cyrille Aimée's major label debut *It's A Good Day* (Mack Avenue), on which the vivacious Montreux Jazz Festival First Place Winner premieres a mix of international songs and truly fresh originals. Aimée is a promising composer to match her stunning singing; her music weaves rhythmic motifs into textured arrangements using layers of electronic looping, about-face tempo changes and unexpected spaces for intricately smoking instrumental solos. Aimée's formative Django Reinhardt influence is loud and clear in her choice to work with what she calls a jazz, Gypsy, Brazilian guitar trio plus rhythm section. Slow ballads are gentle, warmly languid and soulful. The imaginative, positive and playful sensibility on this fully realized instant classic will be heard at Rockwood Music Hall (Sep. 9th).

Illinois-born to Taiwanese and East Timorese parents, jazz singer/composer/dancer/actor Jen Shyu has been heard in a remarkable range of collaborations, from Steve Coleman's Five Elements to Anthony Braxton's *Trillium*. At SEEDS (Sep. 10th) and The Jazz Gallery (Sep. 20th), Shyu bares the depths of her inter-arts soul, drawing from the multiple cultures she has lived in and studied deeply, to create an organic world of utterly unique transcendent spirit and flesh in song.

Also otherworldly, deeply human and sensual, the astonishing Korean jazz singer **Youn Sun Nah** arrives for a highly anticipated American tour in duo settings with Swede Ulf Wakenius, Oscar Peterson's longtime guitarist. Their Blue Note engagement (Sep. 15th-16th) should not be missed, as Nah's performances may well be the vox news of the year. There is a charged feeling to her performances, as if every cell in this vocalist's breath is entrained with the energy of life around her. Nah is steeped in jazz and blues tonalities; her phrasing is impeccable and voice a clarion tone of penetrating purity and unmasked honesty sorely needed in these times. Follow Nah if you want real cutting-edge vocal jazz adventure.

And if the night ever seems too dark, remember you can always find the jazz light at the Abyssinian Baptist Church (Sep. 14th) with Bill Saxton's Abyssinian Jazz All-Stars, featuring heavyweight vocalists **Vivian Sessoms, Whitney Marchelle, Charles Turner III** and **Milton Suggs**. Lead on!

Speaking of leadership, on the eve of the Sep. 21st "Climate March" (Sep. 20th), this writer is organizing "Duo the Right Thing!", a mini-festival of duos and poetry to honor the earth and benefit environmental advocacy, at Atlantic Theater Company Stage II/Studio A. For more information and a full program of jazz, blues, fusion and world music duo artists (including the Bull/Fonda Duo) and spoken word vocalists, visit [katiebull.com](http://katiebull.com). ❖

# Northern Spy Records

by Paul Acquaro

For Brooklyn based Northern Spy Records, running a label is not simply putting out recordings, it's about making connections. Founders Tom Abbs and Adam Downey previously worked with the historic ESP-Disk; after the label restarted in the early aughts, Abbs, 42 and Downey, 32, were at the helm of picking up the pieces and steering it in a new direction. However, in 2010, an acrimonious split galvanized their decision to start Northern Spy and they saw their mission clearly.

Drawing upon experience and deep connections to the underground music scene in New York City, including both avant garde jazz and downtown NYC rock musicians (Abbs is an active musician who has played with many free jazz greats), they noticed a disconnect between the dependable but small avant garde jazz record buying audience and younger adventurous rock listeners. More importantly, they sensed a possible connection between the audiences and decided to be the ones to help bridge it. "Northern Spy was really founded on the idea that labels don't have to be so narrow and just concentrate on one genre," explains Abbs. "People have diverse artistic interests throughout their lives and don't just listen to one style. That a catalogue can be a gateway to music that people might not have ever considered. That is what we look for every day; art that pushes boundaries."

So far, the label is living up to the mission. On the

avant-jazz side, the label has put out recordings by Marc Ribot's Ceramic Dog, John Butcher, Arto Lindsay, Charles Gayle Trio, Gary Lucas, The Necks, Chicago Underground Duo, Gerald Cleaver's Black Host and The Home of Easy Credit—just to name a few. Abbs adds, "And we get a lot of bigger rock guys that want to do improv records." A J. Spaceman and Kid Millions LP was released on Record Store Day last April and in the works are improvisational rock albums from both Thurston Moore and Sean Lennon. Abbs explains, "We do about 50% instrumental music and 50% bands with vocals. We're looking for stuff that we haven't heard before. Something with some sort of progressiveness, be it in style, lyrical content or politically."

It can be said that 2014 is a much different media landscape than the free jazz scene of yore and the labels of rock and free jazz blend more seamlessly; however, it's also common lore that the Internet and streaming services have upended a dependable system. So, what does that mean to an upstart label like Northern Spy? Has the work running a label changed much? Says Abbs, "I don't think things have changed at all really except you have to hustle more because the industry is generally down... When you put a record out with a label you have a whole team of people working the record. Who will do PR? Who will pay for the manufacturing and marketing? Comparing Bandcamp or anything self-released to having real international distributor relationships is apples and oranges."

Their office is located in a building that also houses the music venue Trans Pecos. The label runs a series of performances that Abbs says helps the label try out

bands. In addition, the group has run the Spy Festival, which celebrated its third year in 2013 and has included label bands such as the electro-acoustic jazz group Chicago Underground Duo (which just released their second album *Locus*) and the soulful Ava Luna. They are also currently putting together a CMJ showcase.

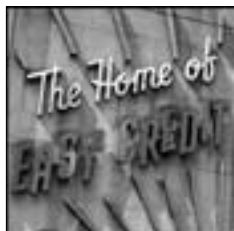
Promotion is a huge part of the label's offering and they have even formed another part of the company called Clandestine. They promote Northern Spy artists, as well as a roster of other artists and labels. Abbs explains, "Adam and I have done PR for over 100 albums between ESP, Northern Spy and people started to come to us because they saw all the coverage we were getting." He adds, "We have a really great time-tested system for marketing albums so it was not a big deal to upscale and begin taking on clients. Soon our PR clients were asking for distro and our distro clients were asking for PR so it all came together."

Tom Blancarte, bassist of experimental jazz duo The Home of Easy Credit he has with his wife Louise Dam Eckardt Jensen (electronics and woodwinds) concurs. "Most of the perks came when we first released the eponymous album," he explains. "Northern Spy helped us to book a huge tour of the US and had a team of interns helping with everything from flyers to radio promotion. And of course it's always nice to be associated with all of the great bands on the label." Blancarte sees the diversity of the label as a real strength as well, "I like that they aren't as narrow in their scope as most labels tend to be. When I was first discovering the wide world of music, I would

(CONTINUED ON PAGE 50)



*Streets*  
Charles Gayle



*Eponymous*  
The Home of Easy Credit



*Bell Trove Spools*  
John Butcher



*Your Turn*  
Ceramic Dog



*Life In The Sugar Candle Mines*  
Black Host

## LISTEN UP!

**BEN HOLMES** is a trumpeter based in Brooklyn. He enjoys music from many points in time and space with special affinity for jazz and traditional music from Eastern Europe. His own projects are driven by interplay between improvisation and composition, drawing on jazz, traditional music and classical techniques. He has released two albums as a leader: 2012's *Anvil of the Lord* and 2009's *Ben Holmes Trio*. He also released duo records with accordionist Patrick Farrell (2014's *Gold Dust* and 2011's *EP*) and a self-titled record with the klezmer ensemble Tarras Band.

**Teachers:** Laurie Frink, Terry Szor, Paul Caputo, Ralph Alessi, Bob Gravener, Jane Dunnick.

**Influences:** Booker Little, Timofei Dokshizer, Elvis Ajdinovic, Dave Tarras, Louis Armstrong, Don Cherry, Teddy Wilson, Peter Sokolow and so many more.

**Current Projects:** My quartet with Curtis Hasselbring, Matt Pavolka, Vinnie Sperrazza; Trio Blastphemy with Marcus Rojas and Curtis Hasselbring; Ben Holmes/Patrick Farrell; Tarras Band; Erik Satie Quartet.

**By Day:** Practice, teach, run, eat, read, etc.

**I knew I wanted to be a musician when...** I heard Lester Young play "I've Found a New Baby" with Nat King Cole and Buddy Rich.

**Dream Band:** My dream is that every band listed in

"Current Projects" will perform regularly enough to explore our full potential. Or to play quartet with Teddy Wilson, Papa Jo Jones and Al Lucas (aka the band on *The Impeccable Mr. Wilson*).

**Did you know?** I used to give NYU undergrads non-therapeutic electrical shocks and operate a brain scanner.

For more information, visit [ben-holmes.com](http://ben-holmes.com). Holmes is at City Winery Sep. 7th and Barbès Sep. 12th, both with Trio Blastphemy, and Greenwich House Music School Sep. 25th with Patrick Farrell. See Calendar.



Ben Holmes



Dominic Fragman

**DOMINIC FRAGMAN** is a percussionist and perpetual student of the arts. He was involved in the production of Paul F. Murphy and Larry Willis' latest album, *Foundations*, and authored an entry on Murphy for the *Grove Dictionary of American Music*.

**Teachers:** I have studied extensively with Paul Murphy.

He has transformed my playing and helped me gain new perspectives through the Seven Liberal Arts. Since moving to Manhattan, I have studied with Cecil Taylor.

**Influences:** I draw as much from the great drummers as from Beethoven and Brahms, Charlie Parker and John Coltrane, Rudolph Nureyev and Katherine Dunham, da Vinci and Dalí, Giza and Calatrava, the Earth and the stars.

**Current Projects:** I am excited to work with saxophonist James Brandon Lewis. We will be doing a European tour this fall and just recorded a tribute to Amiri Baraka led by Thomas Sayers Ellis. This winter I am recording with Murphy and Willis for their new release!

**By Day:** Practice, meditation, outreach.

**I knew I wanted to be a musician when...** the first time I touched an instrument.

**Dream Band:** Beethoven, Monk, Johnny Hodges, Jimmy Lyons, Segovia, Jimi Hendrix, L. Shankar and Toumani Diabate.

**Did you know?** I was recently part of a sound production crew for Mobb Deep.

For more information, visit [dominicfragman.com](http://dominicfragman.com). Fragman is at Downtown Music Gallery Sep. 21st with James Brandon Lewis. See Calendar.



# Jazz em Agosto

by Kurt Gottschalk



Photo by Marcia Lessa

MMM Quartet

Beginning a blues set with a Sly & the Family Stone jam before the star of the show comes out is at least a little bit inspired but at the same time kicking off a 10-day, guitar-heavy festival is just about brilliant. That's what Vernon Reid did on Aug. 1st for the first night of Lisbon's Jazz em Agosto festival. In true blues band fashion, Reid and the Memphis Blood band took the stage to riff on Stone's "Sex Machine" before introducing frontman James "Blood" Ulmer. The jam was a fitting touchstone for the big sound of the septet on a stage that would host guitarists Marc Ducret, Fred Frith, Keiji Haino, Luis Lopes and Marc Ribot during the 31st edition of the festival.

The stomping, seven-piece Memphis Blood delivered a set loaded with blues classics that was lively even if they kept the same chug going for much of the night. The standout was a slow, Fender Rhodes-driven, radical reworking of "Money (That's What I Want)" with Ulmer dueting with Leon Greenbaum on Fender Rhodes.

Not only did the guitar reign at Jazz em Agosto but guitar trios reigned supreme. Ceramic Dog was at times a classic trio with Ribot, bassist Shazad Ismaily and drummer Ches Smith, but with Ismaily switching to guitar, percussion and synthesizer it never remained any one thing for very long. They moved between tunes and jams, interspersed with electronic interludes by Ismaily and Smith, and a handful of covers (Jimi Hendrix' "The Wind Cries Mary", Serge Gainsbourg's "La Noyée" and a hellacious "Take Five") in a long set that was oddly apolitical (for Ribot) in a country with rampant unemployment and a Communist past.

More classic in the power trio vein were Lopes' Lisbon Berlin Trio and the heralded Massacre. Lopes showed a remarkable talent for controlling and shaping feedback, building soft slow patterns and near repetitions into a web of overdrive. He dominated the soundstage, backed by the fast and sometimes frantic drumming of Christian Lillinger and Robert Landfermann's slow and solid bass. Four nights later, a yell of "rock and roll" greeted Massacre as they took the open-air stage. Atmospheric harmonics and a quote from "Lonely Woman" by bassist Bill Laswell opened into a big sound—although not ear-blistering—with great clarity. The long jams were a bit subdued, at least by their own standard. Laswell and drummer Charles Heyward laid down some dubby passages and Frith played suspense movie riffs in a 15-minute build before the guitar feedback unfurled and they started approaching extreme velocities.

The festival also convened a guitar/bass/drum threesome of Frith, Joëlle Léandre and Hamid Drake, taking advantage of the fact that they were all present to play in other groups, and with such deeply deliberate

(CONTINUED ON PAGE 50)

A 2-Day Festival of Music  
Celebrating the Genius of Composer  
Henry Threadgill

## Very Very Threadgill

As a groundbreaking musician, composer and conceptualist, Henry Threadgill has been in a league of his own for decades. The recipient of a Guggenheim Fellowship in 2003 and a U.S. Artist Fellowship in 2008, Henry is one of America's leading avant-garde composers and arrangers.



Photo by Clay Patrick McBride

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Henry Threadgill,  
"Original and built  
to stay that way."

— The New York Times,  
July 27, 2014



Photo by Jason Moran



So...Charlie...what can I say? The bass became the bass again in your hands. You wrapped yourself around the bass while you played—inhabited it, made love to it—and those of us who heard you and played with you heard that. All around you were players who were more ‘detached’ from the instrument. What must you have thought of that detachment? Actually, I know the answer, because in all the time we played together in my trio, the American Quartet and with a string section, etc., you didn’t think about anything but the music. You said it was hard for you to listen to me play with my band because you knew what notes you would have played. Other bass players didn’t impress you much; what was technique if there was no heart there? People will always love his playing but no one will ever imitate him. He was a rare, true original: perfect intonation; the biggest ears; the warmest, most captivating tone in the history of the jazz bass; and ALWAYS musical.

—KEITH JARRETT, PIANO

I loved Charlie Haden. He thought he could tell jokes; luckily he could walk a straight line playing upright bass. I knew him when he was playing ‘country & western’ music with his family. I was always a tall guy; the girls liked short, cute guys... but I played the piano—the most romantic instrument in the world...except for the bass? Everybody misses him, Solido Jacksoni.

—PAUL BLEY, PIANO

I’ve been very fortunate over the years to play with marvelous musicians and my trio with Charlie and Jerry Granelli in the mid ‘60s has a special place in my memory. I had loved Charlie’s work with Ornette—his rhythmic drive, resonant, rich sound and uncanny harmonic anticipation. It turned out he had been drawn to my recordings and we played and recorded for several years on the West Coast until Charlie left for New York in 1966. We had a deep musical affinity and I felt a tremendous freedom to explore, knowing that Charlie would always be right there. His playing could seem deceptively simple, but was actually profound and utterly committed. Over the years, Charlie performed with an amazing range of artists, always sounding like himself (you could recognize him after two notes) and supplying something special to the whole. Categories were unimportant; this man loved music.

—DENNY ZEITLIN, PIANO

I met Charlie Haden for the first time in 1987, in Italy, on the occasion of a recording session with Chet Baker and Billy Higgins. That session, which produced the CD *Silence*, was one of the most intense of my life. It allowed me for the first time to ‘blend’ my sounds with the magic of Charlie’s way of playing, a music world of his own that he was able to express both in his blowing and in his composing. That first meeting was also the beginning of a rich friendship and collaboration whose background was...melody. I had the privilege to record with Haden some very well known lyrical tunes composed by him (“First Song”, “Nightfall”) and the honor to have some tunes of mine, like “Fellini’s Waltz”, made precious by his matchless sound.

I’ll never forget Charlie’s pure, passionate approach to music, the unique singable tone of his playing, his extraordinary artistry and his warm humanity.

—ENRICO PIERANUNZI, PIANO

One of Charlie’s untold stories is his experience as a great bandleader. I’ve ‘served’ under a few, but none like Charlie. I’m sure every member of every group he’s had would agree with me about how he worked so hard to keep each one happening, calling for gigs, arranging tours with his wife Ruth, creating the musical vision and style for each one and the pride he took in paying us at the end of a tour, all of us individually meeting with him to talk and joke and sign the receipt. Once, on a tour with Quartet West, I missed the plane from France to some little place in Italy, very traumatic for my then inexperience as a traveler. There was Charlie at the other end, making sure I had arrived. What a welcome and loving sight. And when I flag a little, I will always think of him and the courage he had to muster, despite his terrible demons, to keep his bands going amid the trials and disappointments of the business. A real mensch.

—ALAN BROADBENT, PIANO

As time goes by, the friendship with some musicians like Charlie Haden grows and solidifies. His departure leaves his friends orphans. His musical and personal competence is very much needed in my daily life. It will always be difficult to remember that he’s gone and can no longer be found in any city with his funny stories, his characteristic jacket, his bag containing musical scores, his humor and above all his bass and his unique music: singular, solid ground for any soloist who intends to use music to fly high in the sky. In 2013 ECM released the CD we made in Munich, at the American House, in 1981. The beauty of this album once again proves the competence, friendship and discretion of the solid stimulating music of Charlie Haden. Viva Charlie Haden, my friend, partner and musical idol.

—EGBERTO GISMONTI, GUITAR

It is difficult for me to put into words how much Charlie has influenced my life and my music. The more I think about him the more I realize a new angle, a way that his presence has affected me that I had not previously seen. Like so many listeners, I was forever changed by simply hearing his sound. In any context, you hear him and you know immediately that it is Charlie.

Charlie has not only been a direct musical influence on me but he has affected my personal life as well as many of my connections with others. He was one of the people responsible for the full scholarship and education I received at CalArts. (I had no intention of going to school. I was just getting ready to move to New York and the only reason I went to audition at CalArts was that I would get to meet Charlie.) That school changed me and the new music, ideas and people that I was exposed to changed me forever. That was the first major shift that Charlie was responsible for. When I got to New York (two weeks after graduating from CalArts), his influence on my life and music continued. He introduced me to so many musicians with whom I still hold strong musical and personal connections.

Most importantly though were lessons that I received from him, both from his instruction and from every note that I ever heard Charlie play. He always placed the highest importance on sound, on communication and to the connection to other beings. Every note counts. Never make a sound unless you really feel that you can enhance the silence.

—SCOTT COLLEY, BASS

Charlie Haden was my friend and mentor for over 30 years. We traveled the world together with Quartet West and every time I heard him play it was a totally new experience. Everything he played was a beautiful melody. There were no extraneous notes; everything always had a meaning. There was a deep substance in his music that everyone could feel and hear. It was a blessing to be a part of his music and his life and I miss him very much.

—ERNIE WATTS, SAXOPHONES

I feel fortunate to have had the great opportunity to play music with and get to know Charlie. He was one of a kind on many levels. We played together many times over the years and it was always a pleasure—his sound, his notes and his feel were incomparable. He always lifted the music up to another level. His concern for the world was reflected in his recordings as a leader. I will always remember Charlie with love and humor and sadness because I will miss him.

—JACK DEJOHNETTE, DRUMS

Through Charlie’s music making I’m reminded of the perfect balance between self-realization and total compassion. I am grateful for the fleeting moments spent with Charlie. These were some of the creative highlights of my life.

—GERI ALLEN, PIANO

In my world Charlie was already a legend in the avant garde freer forms of jazz through his work with Ornette Coleman when I started playing in the early ‘60s. As a distant hero I would be lucky if I ever got to hear him play live. However, as fate would have it, not only did I get to see him play, but I actually had the fortune to share the stage with him, first in a collaboration with Keith Jarrett, later in a trio with Egberto Gismonti.

No matter what the setting was, Charlie always stood out: what melodies, what compassion! He always found his unique personal way of interpreting anything he was faced with, playing the BASS proper! He appeared to be always uncompromisingly, intensely inside the music at hand and a fabulous source of inspiration to his fellow musicians. We are all lucky that he has left a wealth of recordings and I’m grateful to have known him personally.

—JAN GARBAREK, SAXOPHONES

The first time I heard Charlie Haden on record, I was in Philly and a friend of mine was really into stereo equipment. He played for me Ornette Coleman’s *The Shape of Jazz to Come* (1959) and one of the first things I remember was Charlie’s sound. He had such an incredible and beautiful sound. I would later learn how really concerned he was about that—beauty in the music.

When I first moved to New York, in the ‘60s, was when we first met. The first time we actually played together was not until a Chet Baker recording in the early ‘80s with Ben Riley, James Newton and Howard Johnson. Later we played and recorded duo. It was Charlie’s idea to do the duo and I of course was on board! He left just a lot of space so there was really some time to play. I also loved playing his compositions—they tended to be both folksy and classical sounding.

Charlie was a very humble, very beautiful person. This is a big loss.

—KENNY BARRON, PIANO

# CHARLIE HADEN

## 1937-2014



Photo by Alan Nahigian

Charlie arrived on the scene in LA when I was living there in the mid '50s. He was almost completely formed when I met him, although he probably had something he still wanted to learn since he was attending a music school. Paul Bley heard him play and snatched him right up. Since I was a budding listener at that time and went to the Hillcrest Club, where Paul held a regular gig every night, I got to hear and become friends with Charlie. We shared similar musical tastes and backgrounds. It was a friendship that developed into a professional relationship when we both ended up in New York a few years later. Charlie asked me to do the arrangements for the first Liberation Music Orchestra album and gave me recordings of the Spanish Civil War songs and ideas for the general content. Aside from his idea to fade in some of the old recordings during the playing, I was pretty much free to work on the music by myself. He was happy with the album and a team was born. Charlie moved back to LA, but from then on (every time the country elected a Republican president, as Charlie pointed out) he would call me to discuss making a new album. In the last few years, in spite of not having a Republican to complain about, he wanted to make another LMO album. It would be about a subject that gave him great concern: the trashing of the environment. I had already completed three arrangements for the band and we got to play them a few times. Then Charlie's health started to deteriorate and although Manfred Eicher wanted to record the album for ECM after the next tour and we kept talking about which other songs to include, it never happened. His time ran out.

—CARLA BLEY, PIANO

When my wife Felicia and I found out we were having triplets my dear friend and mentor Dewey Redman urged me to call Charlie for support. We talked for over an hour and his words of support were encouraging. Charlie has a son, Josh and triplet daughters Petra, Tanya and Rachel. I have a daughter, Audrey and triplet sons Max, Henry and Ethan. Eight kids, four ages. We called ourselves the Fathers of Triplets Rhythm Team.

I first played with Charlie in the fall of 2003 in San Francisco with Dewey and Joshua Redman. I recall, from the very first beat, how buoyant and comfortable the time felt. Charlie's walking feel seem to purr. It was strong but patient and the shape of his sound embraced the cymbal melody like a big warm hug.

My daughter Audrey really loved Charlie. Charlie and his wife Ruth invited me to a screening of the documentary about Charlie, *Ramblin' Boy*, at the Walter Reade Theater. This was not long after Felicia was diagnosed with leukemia so I brought Audrey and Ethan as a distraction. Audrey, who was 12 at the time, counted how many times in the film Charlie said, "Man". After, Charlie saw Audrey and greeted her with, "Hi Audrey, nice to see you, man." Audrey replied, "Hi Charlie, it is nice to see you." She then quickly whispered in my ear, "Number 39." Priceless.

I loved talking on the phone with Charlie and tried to do so on a regular basis. The last time I spoke with him was on Jun. 16th, the day after Felicia lost her battle with leukemia. It was brief. His voice was weak but his words were strong. Charlie Haden. I love you man! I am eternally grateful for the amazing fun we had on the bandstand, the road and on the telephone. Your deep spirit, love and compassion will forever be a part of my musical presence.

—MATT WILSON, DRUMS





**Alastor: The Book of Angels Vol. 21**  
**Eyvind Kang (Tzadik)**  
 by Elliott Simon

*Alastor* is a ruthless angel who seeks vengeance for the crime of familicide. He is summoned by violist Eyvind Kang via his orchestration of ten songs from John Zorn's second and largest Masada Book, *The Book of Angels*, part of a 613-song opus loosely built around the Kabbalistic Tree of Life structure.

From his affiliation with the Seattle and New York classical and jazz scenes Kang has assembled a worldly orchestra of 20+ musicians. In addition, traditional Korean and Indian instruments beckon angels through intriguing arrangements and structures. Though similar in feel to his *Theater of Mineral Nades* (Tzadik, 1998), *Alastor* relies less on Kang's viola and more on his arranging skills and Zorn's melodies.

"Hakem", an angel who dwells in the fourth heaven where the temple and altar sit, is raised with a merry-go-roundish theme handed off from instrument to instrument. "Jetrel", a fallen watcher angel whose intercourse with women leads to offspring that corrupt humanity, is morosely depicted through beautifully emotive klezmer-tinged strings. "Samchia" and "Variel", childbirth angels from the ancient Hebrew book of the Angel Rezial, watch over the newborn during birth: the former is introduced with a slow tonal progression and a complementary staccato repeating pattern, which fit together well despite distinctively different rhythms, while the latter coolly enters to a loungey Latin beat featuring piano juxtaposed with bassoon counterpoint. Prayer reaches "Sakriel" in the second heaven and a slow building syncopated line climaxes with chanted Hebrew and a wailing bluesy sax. Finally, "Uriron" is beseeched as protection against death through a powerful combination of winds, strings and intense percussion. The tree of life has many branches and Kang's is well worth discovering.

For more information, visit [tzadik.com](http://tzadik.com). Kang is at Village Vanguard Sep. 2nd and The Appel Room Sep. 19th-20th with Bill Frisell. See Calendar.



**Live in Stockholm**  
**Don Cherry (Caprice)**  
 by Alex Henderson

The mid '60s found some important American jazz musicians living in Europe: Bud Powell lived in Paris; Dexter Gordon and Kenny Drew both moved to Paris and, later, Copenhagen; and in 1965, Stockholm became the adopted home of trumpeter Don Cherry. There he encountered a wealth of jazz resources – from musicians to clubs to labels – and *Live in Stockholm*, previously unreleased recordings that the Stockholm-based Caprice Records had in its vaults for many years, shows how productive Cherry was overseas. The 22-minute "ABF Suite, Part 1" and the 26-minute "ABF Suite, Part 2" are from a Sep. 2nd, 1968 appearance at Stockholm's

ABF House while 28-minute "Another Dome Session" is from a Jul. 3rd, 1971 concert at Stockholm's Museum of Modern Art. Both feature Maffy Falay (a Turkish trumpeter living in Sweden) and Swedish tenor saxophonist/flutist Tommy Koverhult and thrive on a blend of inside and outside playing and underscore Cherry's interest in world music.

Playing with Ornette Coleman's quartet in the late '50s-early '60s established Cherry as an important figure in avant garde jazz. On these performances Cherry goes for a combination of improvisation, composition and melody. There is a strong African influence on "ABF Suite, Part 1" and "Another Dome Session" while "ABF Suite, Part 2" draws heavily on Middle Eastern music and incorporates some traditional Turkish folk melodies that Falay recommended. That Middle Eastern influence makes perfect sense in light of all the modal playing occurring in jazz during the '60s; by 1968, jazz listeners were used to hearing Middle Eastern-influenced melodies and harmonies played on jazz instruments and Cherry, with Falay's help, sounds perfectly comfortable playing inside/outside jazz with a strong Turkish influence. At both concerts, one hears the high caliber of musicians Cherry worked with after his move to Sweden. The 1968 concert finds Cherry and Falay joined by Bernt Rosengren and Koverhult (two of Sweden's major tenor saxophonists) as well as bassist Torbjörn Hultcrantz and drummer Leif Wennerström, an ensemble sounding somewhat larger than it actually is. Meanwhile, the 1971 group is a quintet of Falay, Koverhult (on flute), drummer Okay Temiz and, Caprice assumes, bassist Rolf Olsson.

The late '60s and early '70s were a transition period in Cherry's career and while *Live in Stockholm* falls short of essential, it is an enjoyable and intriguing document of that time.

For more information, visit [musikverket.se/capricerecords](http://musikverket.se/capricerecords). A Cherry tribute is at The Stone Sep. 2nd. See Calendar.



**Big Butter and The Eggmen**  
**Noah Garabedian (BJU Records)**  
 by David R. Adler

In giving his debut album the title *Big Butter and The Eggmen*, bassist Noah Garabedian alludes to a 1926 classic ("Big Butter and Egg Man") by Louis Armstrong's Hot Five – the band that wrote the book on jazz ensemble intricacy and rhythmic vigor. Even if Garabedian's music has little outwardly in common with early jazz, his sextet deals with concepts of polyphony, harmony and counterpoint that embody the best aspirations of jazz from its beginnings.

Unlike Armstrong's group, this one has no chordal instrument and yet the blend and individual soloing skill of tenor saxophonists Kyle Wilson and Anna Webber, alto saxophonist Curtis Macdonald and trumpeter Kenny Warren give the session a bold and complex hue. The rhythm section role, too, is dynamic and flexible. Drummer Evan Hughes, like Garabedian himself, often articulates written parts with or against the horns and adds more compositional layers.

Save for the plaintive finale "Measurements", beautifully adapted from singer-songwriter James Blake, the date is wholly original. It opens with the stately horn chorale "Gladstone", briefly setting out what is to come on the far longer third track, "Also a Gladstone", with its pulsing tom-tom motives, shifting

tempos and clever soloing form. The swaying rubato and austere harmony of "Once We Saw a Blimp" harks back to the chamber-jazz feel of the "Gladstone" pieces – a nice shift to follow the rock-influenced and subtly avant garde "Hippie Havoc". The tango-like "Opposite Field Power", with Macdonald's lead alto framed by staccato repetitions from his fellow horns, creates an altogether different mood and model of interaction. Garabedian chooses this tune for his most sustained bass solo, showcasing his fluid technique and robust natural tone.

For more information, visit [bjurecords.com](http://bjurecords.com). This project is at Cornelia Street Café Sep. 3rd. See Calendar.

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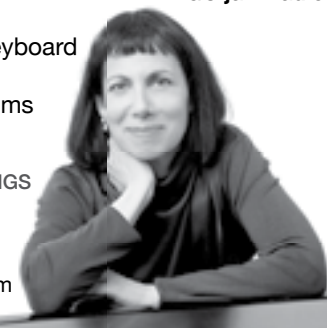
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## RECOMMENDED NEW RELEASES

- Jorrit Dijkstra – *Oakland: Music for Reeds and Electronics* (Driff)
- Orrin Evans – *Liberation Blues* (Smoke Sessions)
- Eric Harland's Voyager – *Vipassana* (GSI)
- Tom Harrell – *TRIP* (HighNote)
- Kirk Knuffke & Jesse Stacken – *Five* (SteepleChase)
- David Ullmann 8 – *Corduroy* (Little Sky)
- **David R. Adler, New York@Night Columnist**
- Michael Carvin – *Flash Forward* (Motéma Music)
- Sylvie Courvoisier Trio – *Double Windsor* (Tzadik)
- Roger Davidson – *Temple of the Soul* (Soundbrush)
- Charles Lloyd – *Manhattan Stories* (Resonance)
- Nicole Mitchell's Sonic Projections – *The Secret Escapades of Velvet Anderson* (Rogue Art)
- Steve Wilson/Lewis Nash – *Duologue* (MCG Jazz)
- **Laurence Donohue-Greene**  
**Managing Editor, The New York City Jazz Record**
- Peter Brötzmann/Sonny Sharrock – *Whatthefuckdoyouwant* (Trost)
- Jaki Byard - *The Late Show (An Evening with Jaki Byard)* (HighNote)
- Jeremiah Cymerman – *World of Objects* (5049 Records)
- Hal Russell NRG Ensemble + Charles Tyler – *Generation* (Nessa)
- Tarbaby (with Oliver Lake & Marc Ducret) – *Fanon* (Rogue Art)
- Sebastian Zawadzki/Mariusz Prańiewski/Radek Wośko – *Tęże* (Multikulti Project)
- **Andrey Henkin**  
**Editorial Director, The New York City Jazz Record**





**No Discount**  
**Zongo Junction (Electric Cowbell)**  
by Kurt Gottschalk

The revolutionary music of the late Nigerian musician and activist Fela Kuti is so infectious that while few can match his polyrhythmic jazz-funk grooves, few too can wring it of its propulsive energy. New York's Antibalas and Philadelphia's Sonic Liberation Front are both fine purveyors of the tradition, as are Fela's sons Femi and Seun. Add to the local list the 11-piece Brooklyn band Zongo Junction. The band was formed in 2009 by drummer Charles Ferguson, who spent six months in Ghana before relocating from California to study at the New School. The five tracks on the band's slightly abbreviated, self-released 2010 debut, *Thieves*, clocked in at about half an hour. For the follow-up, *No Discount*, the band has found a kindred camp in the Brooklyn/DC label Electric Cowbell Records, home of Timbuktu singer Khairra Arby and the Ethiopian pop of the Debo Band, and released a full(er)-length album of exciting, enthusiastic music.

While Zongo Junction's sound is heavily steeped in the Afrobeat style Fela is generally acknowledged as having launched, the group is not stuck in '70s Nigeria. They also claim Sun Ra and Talking Heads as inspirations and while neither is as present in the

music, it can be heard in some short and seemingly freely improvised interludes (with special mention going to saxophonists Jonah Parzen-Johnson and Adam Schatz) as well as some deep, funky bass from keyboardist Ross Edwards, bringing Bernie Worrell's playing in Talking Heads and P-Funk to mind. There are more current forces at play here as well; "National Zoo", with its repeating bass and drums and sampled voice, show at least a glimmer of a hip-hop sensibility. But overall, Zongo Junction doesn't seem overly concerned with doing anything new. Ferguson and company are taking a form, working it well and making their own contagious groove.

For more information, visit [electric-cowbell.com](http://electric-cowbell.com). This band is at Brooklyn Bowl Sep. 3rd. See Calendar.



**The Monash Sessions**  
**Hermeto Pascoal (Jazzhead)**  
*Siriá*

**Mestre Cupijó e Seu Ritmo (Analog Africa)**  
by Ken Micallef



Most musicians communicate through their instruments alone. Then there is Brazilian master Hermeto Pascoal, who plays many instruments, including button accordion, melodica, saxophone, guitar, flute, brass, folkloric instruments and children's toys. It's no exaggeration to say Pascoal also plays the sun, moon and stars in the same spirit as he draws from Brazil's mountains, jungles and beaches. Equal parts shaman, philosopher, Brazilian icon and musical genius, Pascoal has impacted every musician with whom he's worked. Mestre Cupijó was a contemporary of Pascoal, his folkloric music taking impetus from the small Amazonian town of Cameta yet also drawing on Merengue, Cuban music and Cumbia.

While visiting as artist in residence at Australia's Monash University, Hermeto Pascoal recorded with university staff and jazz studies students. Pascoal brings his special magic to *The Monash Sessions*, the professional and student semi-big band perfectly realizing Pascoal's pieces. Throughout the six tracks, Pascoal's commentary on vocals, melodica and even a glass of water can be heard, fragranting the music. Opener "Bebe" is scented with Brazilian flow, the humid samba moving like a river. After several solos, Pascoal can be heard singing into a glass of water, his syllables bouncing against the glass as it bubbles the water. It's both wonderful and strange, Pascoal's scat-gurgling erupting in shouts and hoarse screams, multiple rhythmic directions and heated improvisation. "Fatima", "Musica Das Nuvens E Do Chao", "Chorinho Pra Ele" and "O Susto" are equally lush, gentle and driving, though sometimes performed with hesitancy — this is difficult music to play after all! Closer "Sounds of Hermeto" is a highlight, the 78-year-old musician performing solo with only his voice and body, emitting odd metered patterns, strange mouth sounds, fast sounds, resonant sounds, reverberating sounds.

Mestre Cupijó e Seu Ritmo is rollicking and boisterous, but also endearing. During his lifetime, popularity of Cupijó's music spread throughout the northern Brazilian state of Para. *Siriá* collects material from Cupijó's six albums (from 1975-82) and has won kudos across Europe and the UK. *Siriá* is timeless, almost spookily so. Sharp horns toot and snort over the bumping, rolling, contagious samba rhythms. Group vocals call and respond. Guitar rhythms season

everything in earshot. There's the feel of religious ceremony, but altered by party atmosphere and something approaching playful voodoo. It's simple, passionate, powerful and totally irresistible. "Mambo Do Martelo" sounds like a Caribbean version of a Duke Ellington small band dancing around a campfire in a '30s cartoon, or Fela Kuti robbed of anger and replaced with joy. Horns shout with and against the guitar while drums and percussion maintain a hypnotic pulse.

As odd as it sounds, *Siriá* sounds like the music of the future, *The Monash Sessions* the music of the past. Rhythm remains eternal.

For more information, visit [jazzhead.com](http://jazzhead.com) and [analogafrica.com](http://analogafrica.com)

## UNEARTHED GEM



**Offering: Live at Temple University**  
**John Coltrane (Impulse!/Resonance)**  
by Joel Roberts

Never-before commercially released, though often bootlegged, this 1966 concert is a rare find for Coltrane aficionados. Recorded at Temple University in Philadelphia just six weeks after he turned 40 and nine months before he died, the two-disc set captures the saxophone icon in the midst of his freest, most adventurous period, with most of his regular lineup of the time at his side: Pharoah Sanders (saxophone), Alice Coltrane (piano), Rashied Ali (drums) and Sonny Johnson filling in for Jimmy Garrison on bass. There are also several guests, including local drummers and saxophone players, some invited, some apparently not, who sit in with the band.

This is Coltrane at his avant garde peak, which for some means ecstasy, others frustration, as lengthy, often dissonant improvisation replaces easily identifiable melody. Four of the five tunes clock in at over 16 minutes and three are over 20. There are familiar songs, like "Naima" and "Crescent", which Coltrane (tenor, soprano and flute) and especially the frantic Sanders take in entirely new, sometimes unrecognizable directions, though we do get a few fairly distinguishable choruses of "My Favorite Things", Coltrane's 'hit' of a few years earlier, following a five-minute introductory bass solo.

It's a bit of a raucous affair, befitting the era; chaotic, unscripted and a little unhinged. It's also enormously entertaining and entirely unpredictable. At one point, actually three different points, Coltrane, steps up to the mic, lowers his saxophone and sings, or at least engages in some wordless vocalization, mimicking the sound of his horn, even beating his chest rhythmically.

Taped with a single mic squarely focused on Coltrane's saxophone, the other instruments tend to be far down in the mix. Alice Coltrane's mesmerizing piano, often the calm at the center of the frenetic storm, sometimes gets lost. Still, as a one-of-a-kind document of late Coltrane at his most extreme and most engaging, *Offering* is a gift worth celebrating.

For more information, visit [resonancerecords.org](http://resonancerecords.org). Coltrane tributes are at Birdland Sep. 16th-20th, Measure Sep. 19th-20th and 22nd-23rd, Sistas' Place Sep. 20th, ShapeShifter Lab Sep. 21st, West Plaza Sep. 23rd and Dizzy's Club Sep. 30th. See Calendar.



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## GLOBE UNITY: ISRAEL



**Venture Bound**  
Alon Nechushtan (Enja)  
**Protest Music**

Yoni Kretzmer/Pascal Niggenkemper/Weasel Walter  
(OutNow)

**FREE**

Uri Gincel Trio (Unit)

by Tom Greenland

If, as the cliché goes, great struggle produces great art, then Israel's ongoing conflict with Palestine may help explain why jazz musicians who've emigrated from there bring a sense of urgency to their art.

Pianist Alon Nechushtan was born in Tel Aviv but traces his roots to Eastern European Ashkenazi Jews, a multi-cultural lineage readily apparent on *Venture Bound*, which mixes klezmer melodies with postbop chords and Mediterranean grooves. Bolstered by bassist Chris Lightcap and drummer Adam Cruz, the tracks contain alternating appearances by saxophonists Donny McCaslin and John Ellis. Gentle but intense, the album is driven by the darting rhythms and cross-accented figures of its compositions. Nechushtan brims with ideas, unfolding phrases into impatient, run-on sentences. The two saxophonists are a study in contrasts: Ellis, more laid back, chain-links short motifs into larger shapes, with a fine solo on "Serpentrails"; McCaslin, like a high-speed train, rips off sweeping statements that coast over the nonharmonic bumps, most notably on "Haunted Blues".

Another New York-based Tel Avivi, Yoni Kretzmer, hews to the New Thing fringe. *Protest Music* debuts a trio with German-French bassist Pascal Niggenkemper and Illinoian drummer Weasel Walter on an uncompromising yet highly listenable free-blowing session. Kretzmer's sound is distinctive: rough-edged and noisy but with an underlying sweetness, ranging in tone from a bird-like double-reed to a brassy horn. The album flows from start to finish, with excellent counterplay and conversational exchanges throughout. Highlights include the climax to the third track, an angry buzzing like a hornet trapped between window panes; the ramped-up, ever hoarser cries on the fourth track; and the heavy-toned playfulness of the seventh track (the titles together state "This Is Our Very First Album Together").

Israeli pianist Uri Gincel has been part of the Berlin jazz scene for five years, often working with Danish bassist Andreas Lang and German drummer Moritz Baumgärtner. *Free*, contrary to the title's implication, contains only one improvisation, elsewhere mixing covers and originals that generally maintain a strong sense of swing and song form and a relatively conservative ethos, at times invoking the impressionism of Debussy. The trio has a seamless rapport, which, without venturing across stylistic frontiers, nevertheless sustains considerable intellectual interest and leads listeners through a range of emotional narratives.

For more information, visit [enjarecords.com](http://enjarecords.com), [outnowrecordings.com](http://outnowrecordings.com) and [unitrecords.com](http://unitrecords.com)



*It's A Good Day*  
Cyrille Aimée (MACK Avenue)  
by Marcia Hillman

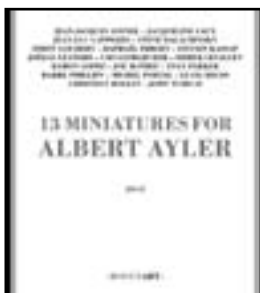
Even though Cyrille Aimée is not a typical jazz vocalist, she has been able to carve out a niche for herself as an innovative artist. She has done this with her distinctive fluid vocal qualities and choice of musical accompaniment, i.e. the use of two guitars instead of the more traditional rhythm section. On her latest CD, Aimée's band members are guitarists Michael Valeanu and Adrien Moignard (the third guitar of Guilherme Monteiro added for four tracks) plus bassist Sam Anning and drummer Rajiv Jayaweera.

This offering includes a collection of standard material and four originals by Aimée. Starting off with the Rodgers-Hart standard "Where Or When", where she does a chorus and a half, she follows with the familiar Peggy Lee-Dave Barbours title tune, done in a tempo that sounds like a train in motion and with almost a Country and Western feeling. Other standards include a fast version of Juan Tizol's "Caravan" (which sounds like something Django Reinhardt might have performed and features an impressive drum solo); a very fast rendition of Donaldson-Kahn's "Love Me Or Leave Me" with the guitars trading fours; a straightforward and sweetly done performance of Richards-Leigh's "Young At Heart"; and Oscar Pettiford's bop-oriented "Tricotism", Aimée singing wordlessly with guitar and bass.

In the four originals, Aimée shows off her composing ability with a lovely ballad called "All Love", sung softly with a great deal of sensitivity, and fluent and appealing French on "Pourtani" and "Full Blanche". With sparse and not too varied instrumentation (two guitars, bass and drums) and the aid of some vocal overdubbing, Aimée has managed to create a full sound due to innovative arrangements by herself and Valeanu.

Aimée has a voice that sounds like a little girl but she has clear diction and has chosen the right material and accompaniment to highlight her vocal qualities. Her musical influences (gypsy, jazz, Brazilian) are showcased well in this CD and provide another enjoyable listening experience as she continues her adventurous musical journey.

For more information, visit [mackavenue.com](http://mackavenue.com). This project is at Rockwood Music Hall Sep. 9th. See Calendar.



*13 Miniatures for Albert Ayler*  
Various Artists (Rogue Art)  
by Terrell Holmes

*13 Miniatures for Albert Ayler* celebrates the music of a daring, influential saxophonist and the very spirit of creation. These 13 improvised tracks were recorded in 2010 to mark the 40th anniversary of Ayler's tragic and mysterious demise (found dead in the East River at age 34 from what has been assumed to be a suicide).

Listening to this multifaceted album is like going to a Loft-Era jam session, the Nuyorican Poets' Café, The Stone—any venue inspiring creativity and spontaneity.

The music begins with a leitmotif: the tapping of keys, the quiet pumping of valves and soundless blowing through mouthpieces. This improvisational trope appears throughout the album and opens the first musical track, a robust saxophone chorus comprised of Raphael Imbert, Urs Leimgruber, Joe McPhee, Evan Parker and the late John Tchicai. The avian raucousness and hinges-in-need-of-oiling squeals ends with small individual statements as concise and solemn as a blessing. From here, various intriguing instrumental permutations follow: a dynamic trio with trumpeter Jean-Luc Cappozzo, clarinetist Sylvain Kassap and drummer Christian Rollet; the impassioned thrashing of drummer Ramón López, bassist Barre Phillips and bass clarinetist Michel Portal; an atonal and praise-shouting New Orleans funeral march by a quartet of Imbert, Kassap, drummer Simon Goubert and bassist Didier Levallet. There are also solo turns, with López thunderous on drums and Parker blistering and cyclonic on tenor.

Voice and spoken word are important on *13 Miniatures*, whether it's bassist Joëlle Léandre's eerie blend of chants and primal screams or Lucia Recio's demonic growling and hissing. Steve Dalachinsky, accompanied by the dual basses of Léandre and Phillips, recites a poem comprised partly of Ayler's words culled from interviews. Jacqueline Caux reads (in French, with an English translation in the notes) an essay by her husband, Daniel, about seeing one of Ayler's last public performances.

If there's a central player on this album filled with excellent players it's McPhee. In addition to playing with the saxophone quintet he airs it out on a track with Goubert and recently departed bassist/Steve Lacy veteran Jean-Jacques Avenel, hewing tender melodies from beneath the tumult of his honking and stridency. Later, on pocket trumpet, he engages Cappozzo in a vibrant game of tubicinate tag. And McPhee's solo tenor on the last track encapsulates the spirit of the record. He states the leitmotif, goes into dog whistle register and screams through his saxophone toward the middle, then downshifts to ballad mode and ends the tune with stunning lyricism and color. It's a perfect elegy and a fine conclusion to a work that pays homage to a singular musician who left us far too soon.

For more information, visit [roguart.com](http://roguart.com). Joe McPhee is at The Stone Sep. 9th and JACK Sep. 27th. Evan Parker is at The Stone Sep. 9th-14th, 61 Local Sep. 16th, Greenwich House Music School Sep. 17th, Roulette Sep. 25th and JACK Sep. 26th. Barre Phillips is at The Stone Sep. 9th. See Calendar.

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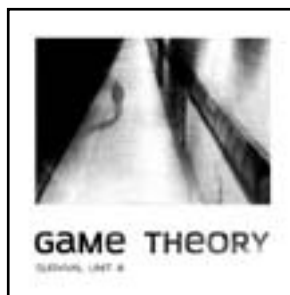
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# JAZZ & IMMIGRANT FOLK SEPTEMBER

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Game Theory  
Survival Unit III (Not Two)  
by John Sharpe

Peter Brötzmann's Chicago Tentet has proven a fertile testbed, spawning several smaller outfits that have taken on a life of their own. Alongside the German's Ada Trio and the triple-reed Sonore stands Survival Unit III, the intriguingly named threesome of Poughkeepsian saxophonist/trumpeter Joe McPhee, cellist Fred Lonberg-Holm and drummer Michael Zerang, both Chicago residents. The band has become one of the legendary McPhee's prime outlets, although *Game Theory* is only their third disc (after 2005's *Don't Postpone Joy* on RAI Trade and 2007's *Syncronicity* on Harmonic Convergence, released in 2011). Unlike Trio X, another McPhee staple, they deal entirely in seat-of-the-pants navigation, often reaching far flung sonic extremes.

In that they are helped by the versatility of Lonberg-Holm: not only does he switch between bass-inspired pizzicato and frontline arco counterpoint, but he also vastly extends the possibilities with his array of effects pedals. He often counters McPhee's lyrical bent, undercutting with abrasion and noise. However, that only plays to McPhee's other strength—searing post-Ayler abstractions. Zerang's default mode of a relaxed rolling tattoo on tuned drums proves supportive of both. But he's also alert to atonal adventure, extracting a range of squeals and squeaks from his drumheads with scrapers, which blend attractively with similar brass and cello sonorities.

Extensive shared experience allied with attentive listening results in accomplished transitions, such that each of the four cuts passes seamlessly through a variety of moods. The opening "Ever Eat Anything Bigger Than Your Head" illustrates the point. Vaguely oriental at the start with a muezzin call from McPhee's saxophone, when Lonberg-Holm wields his bow he initiates a drifting textural exchange, during which McPhee splutters on pocket trumpet, ultimately giving way to a roiling conclusion of fuzzed cello electronics and overblown alto skronk. Notable elsewhere is "A Song For Beggars", McPhee angrily reciting the titular text over murmuring timbral interplay before culminating in a startling outburst. Overall, *Survival Unit III* fashions an unpredictable set, which pushes for the heights even if it doesn't always achieve them.

For more information, visit [nottwo.com](http://nottwo.com). McPhee is at The Stone Sep. 9th and JACK Sep. 27th with Peter Evans. See Calendar.



Live in Lisbon & The Freedom Principle  
Rodrigo Amado Motion Trio & Peter Evans  
(NoBusiness)  
by Stuart Broomer

Portuguese tenor saxophonist Rodrigo Amado has been an increasing presence in free jazz in the past

decade, turning out forceful, direct music with a variety of international collaborators, among them Steve Swell, Taylor Ho Bynum, Dennis González and Gerald Cleaver. He's also developed a fine working band in his hometown of Lisbon: Motion Trio, a special variant on the tenor saxophone power trio. Amado certainly brings the requisite intensity and drummer Gabriel Ferrandini (also the engine of the group Red Trio) unleashes polyrhythmic furies, but the expected bass is replaced by cellist Miguel Mira, who moves rapidly between aggressive basslines, guitar-like plucking and sudden feathery bowing, contributing to the rapid movement from one dimension to another that's celebrated in the name. The group released its first CD in 2010 and has since released two more—*Burning Live* and *The Flame Alphabet*—from a close-knit collaboration with Chicago-based trombonist Jeb Bishop, one live and one a studio recording. These two albums follow the same pattern with New York City resident trumpeter Peter Evans as the guest, though the music is in some ways dramatically different. While Bishop and Amado thrived on empathy—two musicians with very similar languages—here there's another feel to the music: edgier, more exploratory, more volatile.

Placed in the context of jazz-based, continuous improvisation that Motion Trio practices, Evans' virtuosity emerges anew from the complex structures employed by his own groups and the postmodern pastiche of Mostly Other People Do the Killing. If trumpeters frequently play a secondary role to saxophonists in free jazz, contributing slashes of sound, puckish asides and encouraging bleats, Evans brings a repertoire of noises, circular breathing, multiphonics, rapid-fire runs and intervallic leaps much closer to the developed saxophone vocabulary. The effect here is to quicken and expand every impulse, whether it's driving ensembles or passages of eerie sonics.

*Live in Lisbon*—an LP released in an edition of 300—was recorded two days before the studio session. Its first track is entitled "Conflict Is Intimacy", giving a sense of the energies unleashed here as the trio accommodates Evans' chameleonic voice. At times the music might verge on falling apart; at others, it's fused together by the intensity of its dialogue. As the performance develops, there are layerings of gauze and grit, with Amado and Evans exchanging timbres; at other times, the four suddenly charge ahead, testimony to Mira and Ferrandini's combination of drive and flexibility.

The studio session, *The Freedom Principle*, consists of three improvisations of diminishing length—27, 18 and 12 minutes. The opening title track insists on its name as a license to explore, with sudden shifts and juxtapositions. Initial contrasts between lead voices (Amado intensely conversational, Evans suggesting a cavalry charge) are resolved in sustained contrapuntal improvisation, including a kind of dual cadenza. "Shadows" is initially more stable, the two horns working in oscillator-like multiphonics against a background of rhythmic suspensions. "Pepper Packed" is a work of sustained and subdued development, Evans chiming in on Amado's sustained melodic improvisation and later ending the piece with a quiet continuous figure repeated until it disappears, the whole creating the effect of spontaneous composition.

Ultimately, the quartet heard on these two recordings takes on a distinct character of its own. Heard repeatedly, it emerges each time anew, with its own visions, its own intensities, its own emphases. Remarkably, it continues to challenge, maintaining its instability. Each time one hears it, one hears it differently, leading and supporting voices, texts and sub-texts, changing positions.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com). Peter Evans is at The Stone Sep. 10th and 12th, Silent Bar Sep. 11th and JACK Sep. 26th-28th. See Calendar.





**Wide Eyed**  
**Danny Fox Trio (Hot Cup)**  
by Ken Waxman

*Wide Eyed*, the second CD by pianist Danny Fox and his trio, is a milestone in a maturing career, possibly the most audacious indication of major league status for a pianist since Myra Melford's *Alive in the House of Saints* in 1993. Like Melford, Fox is a versatile, disciplined player, concocting taut rhythmic kinetics and cerebral keyboard dreams with equal facility.

With arrangements worked out by all trio members, the tracks depend as much on the mercurial pacing of bassist Chris van Voorst van Beest and drummer Max Goldman's sympathetic pulsations as on the compositions themselves. That said, Fox' professional immersion in everything from chamber groups to classic jazz repertory gives his lines their unique appeal.

"Bonkers" lives up to its name, with a recurring pseudo-circus melody oozing through the track, until arpeggiated bass work introduces an intense piano interlude. Following an introductory Second Line backbeat from Goldman, "Funhouse Memory" quickly changes shape to allow bluesy tone emphasis from Fox before once again becoming a foot-tapping happy blues. And with kinetic near boogie-woogie styling, "All Told" is pure swing, but stays contemporary by allowing enough space for Fox' meticulous key clipping and chiming. The sound of "Drone" is as self-evident as its title.

Despite his obvious skills in this direction, not all Fox' tunes are theatrical swingers, though all are consistently and properly balanced. The methodical "Punches", for instance, is awash with chamber-music-like voicings, with Goldman sounding like a kettle drum and the bassist slapping his pervasive responses. "Confederates", starting off as low-key and minimalist, mutates into a boppy romp, which allows the pianist to dig into the lower reaches of the soundboard with all his technique on show.

The CD title is a misnomer. Unlike the common meaning, if any player on the disc is wide-eyed, it's with excitement, not immaturity. On the evidence here, the trio appears destined for jazz' front ranks.

For more information, visit [hotcuprecords.com](http://hotcuprecords.com). This trio is at SubCulture Sep. 10th. See Calendar.



**World of Objects**  
**Jeremiah Cymerman (5049 Records)**  
by Clifford Allen

While electro-acoustic improvisation may seem like a somewhat new addition to the realm of free music, in which real-time sonic processing, sampling and an array of pedals, mic'ing and amplification techniques expand the palette and range of acoustic instruments, in actuality this music has been part of the free landscape since the early '70s. English saxophonist

Evan Parker, whose Electro-Acoustic Ensemble has been active since 1990, first began exploring the medium with the Music Improvisation Company in 1968, followed by a duo with percussionist Paul Lytton. Both outfits employed live electronics, homemade instruments and amplification, the latter even utilizing cassettes of prior performances as a primitive mode of sampling. At the time he also worked with composers Laurie Scott Baker and Basil Kirchin, the latter a pioneer in combining and altering field recordings to create a truly otherworldly sonic landscape.

*World of Objects* joins Parker with clarinetist/electronic artist Jeremiah Cymerman and trumpeter Nate Wooley on a program of three improvisations recorded live at The Stone during Parker's residency in the fall of 2013. While amplification and live processing were used to expand the trio's reach, the music has undergone a degree of post-performance shaping, increasing the volume and intensity of certain passages and sculpting the stereo mix in a way that is enveloping, physical and disquieting. The first half-hour piece, "Box of Memories", features Parker exclusively on tenor, metallic burrs and coolly limned harmonic cadences goading Cymerman's woody shrieks, dovetailing with pointed and methodical brass rivulets. Parker and Wooley are a fascinating pair and their frequent duets are captured in detail, the movement of pads, valves and fingers offset by fluttering breaths and metallic peals. Unadorned, their darting melodies are both weighty and playful and, while not boppy, do exhibit brightly relatable motion.

With Cymerman's multi-tracked and delayed microtonal chirps the music actually becomes quite Kirchin-like, clarinet echoing warped birdcalls against Parker's airily muscular arpeggios. Between Wooley and Cymerman swathing their horns in hot washes of feedback and patches of digital fuzz, the instrumental non-specificity that is a hallmark of much electro-acoustic music is gleefully present, with Parker's clarion tone cutting through a landscape of rugged, non-representational shapes. The second piece, "And the Call of the Wild Beckoned Them", sees Parker switching to soprano and creating shrill harmonic bedrock for glottal ululations and serrated long-tail blats. Winnowing phrases, wheeling and diving interplay and looping brays make up the piece's 16 minutes, Parker's trademark circular-breathed clamber given a ghostly echo towards the conclusion. *World of Objects* is a finely orchestrated and deterministically heavy set of electro-acoustic improvisation from three top-tier musicians, well worth seeking out.

For more information, visit [jeremiahcymerman.com/5049](http://jeremiahcymerman.com/5049). This project is at The Stone Sep. 11th. See Calendar.



**Apocryphal**  
**Vinnie Sperrazza (Loyal Label)**  
by Philip Freeman

As young(ish) jazz drummers go, Vinnie Sperrazza sounds very relaxed behind the kit; he's neither a jackhammer like Kevin Shea nor a furrowed-brow explorer like Tyshawn Sorey. Sperrazza makes his debut as a leader with this tangy, barbed album that features a quartet of alto saxophonist Loren Stillman, guitarist Brandon Seabrook and bassist Eivind Opsvik. The compositions range from the opening, somewhat overly smooth title track to the riff-based "Spalding Gray" and cover plenty of territory in between.

Seabrook is at all times the album's not-so-secret weapon. His sound is metallic and a little bit noisy, notes and chords disappearing into a wash of distortion and Neil Young-esque crunch that seems somehow airier than what everyone else is doing, as though he was recorded in a much larger room than the one they occupied. His playing on the aforementioned title track, in particular, explodes into effects that recall dub more than jazz—the guitar peals and shimmers, notes echoing away in ripples.

*Apocryphal* is a reverb-heavy album, though; Sperrazza's drums (played with sticks rather than the brushes he employed on last year's self-titled debut by the aptly named Hush Point) sound sampled, with a sharply ringing snare that'll make your teeth hurt, and it's as if Stillman's saxophone floats in on a cloud. Opsvik, who also produced the session, has an organic tone, almost Charlie Haden-like in its humanity. At times, the unison horn-guitar lines that launch pieces like "Plainchant" and the way Seabrook's guitar solos warp the air, making it shimmer like heat off summer asphalt, recall Ben Monder's work in Jerome Sabbagh's quartet. On "Mendicant", by contrast, the music heads in a moody, almost ambient direction that might appeal to fans of Bill Frisell's less boring records.

But *Apocryphal* is its own thing, modern without being obsessed with its own newness and as concerned with overall feel as melody. It works as a collection of tonally similar pieces, or as a complete work to be heard front to back (six songs, 38 minutes—who doesn't have that kind of time?). If this were to become a working group, the current jazz scene would be greatly improved by its presence.

For more information, visit [loyallabel.com](http://loyallabel.com). This project is at Barbès Sep. 14th and Cornelia Street Café Sep. 18th. See Calendar.

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*Visitation*  
**Saxophone Summit (ArtistShare)**  
by George Kanzler

First convened two decades ago with Dave Liebman, Joe Lovano and Michael Brecker on saxophones and John Coltrane's post-quartet music as a touchstone, Saxophone Summit has replaced the late Brecker with Ravi Coltrane and the Coltrane template with a freer, yet just as adventurous approach. Completing the sextet are pianist Phil Markowitz, bassist Cecil McBee and drummer Billy Hart, the latter two serving a much different role here than they do with that other midsize horn band, The Cookers. This is an album dominated by a rubato feel, sometimes with a pulse, sometimes pulseless. Each member contributes an original and brings artistic modality to a prevailing free jazz ethos.

Five of the six tracks here begin with cadenzas, in three cases by the composers. Lovano begins his title track on tenor sax, in a Sonny Rollins mode, leading into ensemble sax lines (two tenors and soprano) against roiling drums and a second, contrasting line from piano and bass. Markowitz contributes a jagged piano solo over sprung, free rhythms followed by a drum solo. A saxes shout chorus ushers in solos by Liebman on soprano, then Coltrane on tenor, all over shifting free rhythms from which fast walking bass emerges before ensemble theme fragments bookend a pizzicato bass solo and final saxophones chorus. Similar strategies—cadenzas, abrupt unison or ensemble passages, changing pulses, dynamic tension and release—inform the other tracks, the composers' imposition of form bringing a satisfying structure to what could have been unmoored free jazz excess.

There's a deep commitment verging on spiritual to the playing, which can be both contemplative and intense and each track has a unique emotional signature. There's a silvery sheen to Hart's "Balkis", Coltrane's "The Message" has a more ensemble feel with weaving reeds while Liebman's "Partition" is all long tones embracing a slow stillness and Markowitz' "Point" mixes avant piano clusters and rich, tandem sax soloing. Some slow 4/4 finally emerges from all the rubato doings on McBee's concluding piece, "Consequence".

For more information, visit [artistshare.com](http://artistshare.com). Joe Lovano is at Birdland Sep. 16th-20th as part of a John Coltrane tribute. Dave Liebman is at ShapeShifter Lab Sep. 12th with Phil Haynes and Birdland Sep. 30th-Oct. 1st. Ravi Coltrane is at Village Vanguard Sep. 30th-Oct. 5th. Cecil McBee and Billy Hart are at Blue Note Sep. 23rd-24th with The Cookers. See Calendar.



*Places*  
**Jason Palmer (SteepleChase)**  
by Ken Dryden

Jason Palmer has proven himself to be a talented trumpeter, composer and arranger in his previous recordings as a leader. Now in his mid 30s, the High

Point, North Carolina native's fourth CD for SteepleChase features a combination of young and veteran musicians: tenor saxophonist Mark Turner, guitarist Mike Moreno, alto saxophonist Godwin Louis, bassist Edward Perez and drummer Kendrick Scott. Palmer has played or recorded with most of the musicians at one time or another, but this sextet has the feeling of a unit that has played the material on the road together.

The nine songs Palmer penned for the session are titled for the cities in which they were written, though they don't necessarily reflect musical influences from them. "Urban Renewal (for High Point)" is a three-part suite, with distinctive sections. The delightful interplay of Palmer with the saxophonists segues into an exotic vamp focusing on Moreno's infectious guitar with the rhythm section, then switches gears to a sizzling postbop finale with a Latin tinge. Catchy "Berlin" conveys the weariness of a musician at the end of a long day on the road, contrasting Louis' choppy, vocal-like sax with Palmer's playful, incisive horn. The richly textured "Bern" blends an African rhythm with superb postbop solos, inspired in part by the late Cedar Walton's signature work "Ugetsu". "Paris" is highlighted by intriguing interplay between the trumpeter and saxophonists, bustling with energy. "Silver (for Xalapa)" is a shimmering miniature ballad that can help one put aside the troubles of the day. Palmer's tasty playing in "Spirit Song (for Rozzy)" finds him at his most expressive, buoyed by the driving Caribbean-flavored polyrhythms backing him. With *Places* Jason Palmer continues to demonstrate that he is a jazz master in the making.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Palmer is at The Jazz Gallery Sep. 18th. See Calendar.

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**Lathe of Heaven**  
Mark Turner Quartet (ECM)  
by Russ Musto

Mark Turner's debut date as a leader for ECM—his first major label effort under his own name since 2001's *Dharma Days*—features the intrepid tenor saxophonist in the pianoless environment he's recently been exploring with Larry Grenadier and Jeff Ballard in the cooperative threesome FLY (which has recorded a pair of albums for the German imprint). Here, with trumpeter Avishai Cohen in the frontline, Turner's harmonic brilliance is on fuller display, along with his considerable gifts as a composer.

Each of the date's six tracks is an engaging sonic exploration, displaying an attentiveness to tonality, with the horns merging their distinctive sounds together into a singular voice as they navigate the shifting rhythmic underpinnings supplied by the agile bass work of Joe Martin and inventive drumming of Marcus Gilmore. And, although clearly rooted in the bold tradition of Ornette Coleman's classic quartet, the subtle sophistication of the music also hearkens to the work of the John Carter/Bobby Bradford Quartet and Art Ensemble of Chicago.

The opening title track begins with an almost fugue-like harmonic blending of tenor and trumpet on

an appealingly lyrical melody, which patiently unfolds in a narrative fashion with powerful solo interludes that mark both horn players as imaginative improvisers. "Year of the Rabbit" is distinguished by an exotic rhythmatism on which the creative impulses of Martin and Gilmore fuel the winding improvisational excursions of Turner and Cohen. "Ethan's Line" moves from the simple beauty of the song's initial melodic statement of unison horns into a particularly engaging Turner solo equally intelligent and passionate, matched by the bravado of Cohen. Martin supplies a commanding foundation to the melodiousness of "The Edenist" on which piercing trumpet takes the lead solo, followed by a typically articulate Turner outing. "Song for Stevie" begins with a bluesy mournfulness, then brightens as it references Stevie Wonder's "Blame It On The Sun", making way for extended tenor and trumpet outings. "Brother Sister", with its opening legato horns and rapid bassline, is an impressive exercise in tension and release, full of shifting tempi, a fitting close to the disc.

For more information, visit [ecmrecords.com](http://ecmrecords.com). This project is at Jazz Standard Sep. 18th-21st. See Calendar.



**Trumpet Story**  
Bill Warfield Big Band (Planet Arts)  
by Donald Elfman

On *Trumpet Story*, one trumpeter celebrates another and the art of playing that vital jazz instrument. The result—if somewhat belated—of a meeting some 20 years ago, the album showcases the composing, arranging and playing of Bill Warfield and his big band of some 25 years plus the spirited musicianship of veteran Randy Brecker.

Warfield's big band has absorbed the vocabulary that has evolved over the years—swing, funk, electronica and more—and united them into an approach both smart and audience-friendly. On "When Janie Takes the Stand", Warfield's experience in R&B and funk bands plays out over a theme created for use behind a saxophone solo on James Brown's "Payback". It's a boisterous romp with a danceable groove, opening with Brecker wailing a bit, followed by an energetic workout from the whole band, buoyed by the powerful drumming of Scott Neumann. Guitarist Vic Juris and trombonist Tim Sessions both reveal their affinity for these grooves and Brecker then takes rapid-fire aim at the center of the beat with a flurry of soaring yet evocative notes. On the beautiful ballad "Flowerdale", Warfield has the trumpet lead and finds gorgeous dignity in this original by Philip Sparke, known in England and beyond for his concert brass compositions and arrangements.

The modern trumpet story, of course, is much informed by Miles Davis and his associates. The band beautifully takes what Warfield calls the influence of "the French Impressionistic composers" and expands the colors of Herbie Hancock's "Speak Like a Child" in the leader's beautiful arrangement centered by Mike Eckroth's piano. And then there's "Pharaoh's Dance", Joe Zawinul's jumpy tune originally from the *Bitches Brew* album. Once again, Brecker shows his masterful chops and reflects the whole history of trumpeters before and after Davis.

For more information, visit [planetarts.org](http://planetarts.org). This project is at Iridium Sep. 24th. See Calendar.

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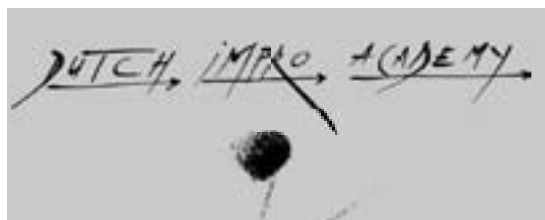
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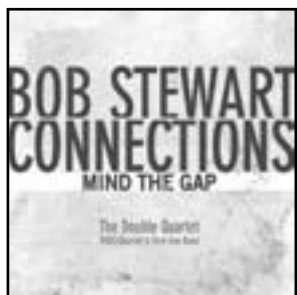
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**Mind the Gap**  
**Bob Stewart Connections (Sunnyside)**  
 by Andrey Henkin

To be a “Player of Instruments Rare in Jazz” is in some ways liberating. Take, for example, the tuba. There haven’t been a huge number of tuba players in jazz, fewer who play the instrument exclusively, fewer still who lead their own bands. So, unlike, say, tenor saxophonists, there is no compelling tradition of remaking Ray Draper albums ad nauseam.

Bob Stewart, veteran of the bands of Carla Bley, Gil Evans, Arthur Blythe, Lester Bowie and numerous pop one-offs, has not recorded as a leader very frequently but each outing is unique, whether it be brass-heavy largish ensembles, an aggressive duo with trombonist Ray Anderson or his latest and definitely most ambitious album. Stewart here leads what is called The Double Quartet—comprised of the First Line Band (violinist Curtis Stewart, guitarist Jerome Harris and drummer Matt Wilson, plus trumpeter Randall Haywood and trombonist Nick Finzer on two tracks) and the PUBLIQuartet (violinists Curtis Stewart and Jannina Norpoth, violist Nick Revel and cellist Amanda Goekin)—on a commissioned suite by Jessie Montgomery called *In Color*, broken up by pieces by Arthur Blythe, Henry Thomas, Astor Piazzolla,

Thelonious Monk, Charles Mingus and Stewart and Harris themselves, mostly arranged by the leader.

Stewart is like the maypole around which the other musicians dance. On the jazzier pieces, the tuba fills the primal role taken over by the upright bass in modern jazz but is rounder, more fluid, like some virtuosic heartbeat. Tracks with the string quartet (the *In Color* material) find Stewart in a more classical role, flitting about like a bassoon might in some Baroque fantasia, the music lovely and delicate. And even though Stewart only composed one tune, his leadership is evident in the album’s programmatic nature, interspersing the formal pieces with, for example, Foster’s gypsy-ish “Simone”, Thomas’ deep-fried “Fishin’ Blues” (with charming Harris vocal) or the edgy Blythe pieces. Special mention should be given to Curtis Stewart’s playing in all these disparate scenarios.

In an interesting twist, the tuba-plus-string quartet pieces were recorded separately in the studio from the Front Line Band tunes, which were documented both in the studio and from a 2010 Cornelia Street Café concert. But the album never sounds sewn together, always floating along on the joyful undercurrent of its leader.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This project is at Dizzy’s Club Sep. 29th. See Calendar.



**Flight for Four**  
**John Carter & Bobby Bradford Quartet**  
 (Flying Dutchman-International Phonograph)  
*Tandem*  
**John Carter & Bobby Bradford (Emanem)**  
 by Marc Medwin

There is absolutely no reason that the contributions of saxophonist/clarinetist John Carter, who would have been celebrating his 85th birthday this month, have been so often overshadowed and neglected. There is his magnum opus, the *American Roots and Folklore* series of five albums, inexplicably out of print and crucially important in presenting a history of jazz’ evolution, but also so much more. In listening to these two studio and live reissues, it is abundantly clear exactly what made his work so unique and so moving. We are also privileged to hear him with one of his most sympathetic collaborators, trumpeter Bobby Bradford.

In the heady and experimental days of 1969, when *Flight for Four* was recorded for Bob Thiele’s Flying Dutchman label, Carter was playing alto and tenor saxophone and clarinet, all heard to great effect as he tears it up on the quartet’s debut. This is a date that thrives on loose precision and while Ornette Coleman’s late ‘50s Atlantic work is certainly a model, the tension between freedom and rigor has been elevated to the next level. Take the blindingly fast passages in “Second Set” and Carter’s scorching alto solo as one facet of what this group could do. But beyond that, listen to the tightness that bassist Tom Williamson and drummer Buzz Freeman achieve on a regular basis, nailing down phrases that complement what Carter and Bradford are laying down without ever restricting it. Contrast all of that with the achingly beautiful bass and trumpet duet on “Woman” or Carter’s buttery-smooth clarinet tone on the same track and the full range of this quartet’s accomplishments comes into focus. If ever a well-rehearsed group existed, this is it and the intensity pouring from every tune on offer is astonishing. Add to that the International Phonograph Inc. treatment, with the best and most open sound possible and a beautiful

package and you have a model of what every reissue should entail.

Sonic upgrades have also been applied to *Tandem*, concert recordings initially issued by Emanem in the late ‘90s. Recorded in 1982 and 1979 respectively, we hear the duo of Carter and Bradford in free fantasy, using compositions as springboards for spectacular flights of improvisational fancy. “Woman” is reprised twice and while the second is a Bradford solo, the first finds Carter accompanying on clarinet—his sole instrument by that time—in long streams of arpeggiated notes, spinning supporting lines as Bradford circles and recircles the tune. Each player is also given ample solo time; on “Angles”, Carter’s approach conjures shades of Eric Dolphy’s solo version of “God Bless the Child”, but as the language of free improvisation had evolved over some 20 years, Carter’s vocabulary is more diverse. He covers the entire range of his instrument, incorporating tasteful rasps and cries in tandem with Dolphy-esque leaps and long scalar passages. Some of the burning intensity of earlier days is present, but, as with Bradford, it has been sublimated, or turned inward. The two often play as one instrument, finishing each other’s thoughts and anticipating the next phrase, something only a long-nurtured relationship makes possible.

As Carter and Bradford swing through freebop and beyond, it becomes clear that they are summing up creative music’s history in every gesture as the musical forms evolve. They are complete musicians and it is only tragic that such a fruitful collaboration was cut short (Carter died in 1991). We can enjoy these reissues for the musical friendship they document.

For more information, visit [internationalphonographinc.com](http://internationalphonographinc.com) and [emanemdisc.com](http://emanemdisc.com)



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## HELEN MERRILL | PAROLE E MUSICA



Helen Merrill (b. 1930, NYC) debuted in a big way in 1954, recording her first LP with jazz heavyweights Clifford Brown and Oscar Pettiford, among others. By 1960, she'd relocated to Italy, where she recorded *Parole e Musica* with two groups of Italian jazz musicians (pianist Piero Umiliani is common to both groups). Spoken Italian dialogue precedes each number, mostly standards. The album remains one of the finest to grace her catalog that includes six decades worth of recordings.

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The "Quartetto di Lucca" were originally a group of young players formerly a part of the amateur "Hot Clubs" of many years ago. The band was born as a quintet at the end of 1957, debuting in 1958 in Rome. A few months later, they recorded their first album as a quintet for RCA Italy. The band played for six months in the USA, listening to American musicians in their own environment. Once back in Italy, they also had the opportunity of accompanying Chet Baker for several months.

### REARWARD

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## PIERO UMILIANI | DA ROMA A NEW YORK



The Italian pianist and composer Piero Umiliani (1926-2001) began his film scoring work in the 1950's, working with The Taviani Brothers and Mario Monicelli (1958's "Big Deal on Madonna Street"), among others. After hearing this 1957 LP, Monicelli invited Umiliani to score his great 1958 film. Of *Da Roma a New York*, Umiliani noted, "In (arranging my tunes) I tried to express myself in a contemporary yet classic manner, without pretense, focusing on a good sound and effective rhythm."

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## Last Dance

Keith Jarrett/Charlie Haden (ECM)  
by Joel Roberts

There's an inescapably elegiac air to this final album of duos by pianist Keith Jarrett and bassist Charlie Haden, who died in July at the age of 76. Recorded in 2007, as part of the same sessions that produced the 2010 release *Jasmine*, the new disc's title and its two concluding tracks, "Every Time We Say Goodbye" and "Goodbye", seem to portend that this will be the last go-round for the two longtime collaborators.

Jarrett and Haden's relationship dates all the way back to the late '60s but the two hadn't recorded together in some 30 years before the 2007 date and Jarrett hadn't recorded with anyone besides his famed standards trio (Gary Peacock and Jack DeJohnette) for decades.

Somehow, though, the rapport and intuitive connection between Jarrett and Haden remained strong. The pair share an affinity and affection for the Great American Songbook, which each has explored extensively throughout their careers and they focus exclusively on standards once again here. While the songs are familiar—"My Ship", "It Might as Well Be Spring", "Everything Happens to Me"—the artists discover new nooks and crannies, bouncing ideas off each other freely and abundantly, like a conversation between old friends. The opener, for example, a gorgeous, hypnotic 10-minute reading of "My Old Flame", focuses more on dialogue than individual solo flourishes, which each can certainly provide but has no need to prove at this stage of the game. This is an exceptionally quiet album, with nearly all the selections, save a bright, boppy romp through Bud Powell's "Dance of the Infidels", taken at glacially slow tempos. The highlight may be the pair's take on Monk's classic "Round Midnight", with Jarrett at his lyrical, expressive best and Haden at his side, all warm tones, nuance and shadings.

By the time they get around to the poignant and foreboding closer, "Goodbye", they've set a standard for thoughtful, creative and collaborative improvisation that few can approach. It's a fitting and moving farewell to a great jazz artist.

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



A Touch of Radiance  
Yelena Eckemoff (L&H Prod.)  
by Tom Greenland

Pianist Yelena Eckemoff is a major jazz talent yet to receive the critical attention she deserves. Soviet-born, trained in some of the country's finest conservatories, she took time off from music to raise her family and then fled the USSR with her husband, finally returning to music in midlife with formidable technique and ample life experiences to convey. *A Touch of Radiance* is her 14th release of what she calls "original instrumental

music", an inapt label for her genre-defying style, which combines the harmonic textures and compositional rigor of European classical music with the indeterminacy of jazz. Joined by the stellar team of Mark Turner (tenor sax), Joe Locke (vibes), George Mraz (bass) and Billy Hart (drums), Eckemoff leads her group through a moody suite of songs, many with compelling melodies performed at floating tempos over arrangements that deemphasize solo statements in favor of group interchange. Locke's vibraphone, for example, often plays intertwining minimalist loops and Eckemoff's accompaniments contain many ideas that could stand on their own. Turner, a powerful voice in his own right, is heard to great effect on cuts like "Pep", "Reconciliation" (one of Eckemoff's most memorable compositions) and "Radiance", where, confined to shorter statements that complement the song structures, he nevertheless makes his presence felt.

Eckemoff gave an album release show last month at Jazz Standard supported by a revamped quartet: Mraz, Donny McCaslin taking over tenor sax duties and Eric McPherson sitting in on drums. Prominently displayed center-stage was Eckemoff's lurid painting of a sunset that graces the album cover. The set featured seven of the album's ten tracks, sounding a bit more like a blowing session than the formal atmosphere of the recording. Live, Eckemoff showed herself to be an imaginative if somewhat introverted soloist. Like Turner, McCaslin is a powerful stylist, taking consistently strong solos that invariably evoked crowd responses, especially on "Pep" and "Imagination", though other times the audience was more subdued, lulled perhaps by the ebb and flow of Eckemoff's compositions.

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



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*Swedish Ballads... & More*  
**Scott Hamilton**  
 (Charleston Square-Sundance)  
*Plays with The Dany Doriz Caveau*  
*de la Huchette Orchestra*  
**Scott Hamilton**  
 (Fremeaux & Associes)  
 by Michael Steinman

Tenor saxophonist Scott Hamilton turns 60 this month. His steady ascent from being a boyish new discovery to his current eminence has been gradual, yet we have come to count on him. Through the decades, his playing has grown richer and more lyrical.

Since his first appearance on disc in 1976, Hamilton has been fortunate in being recognized and recorded consistently, with his youthful contemporaries Warren Vache, Chris Flory and Duke Robillard as well as with masters Benny Goodman, Ruby Braff, Rosemary Clooney, Buddy Tate, Woody Herman, Flip Phillips, Red Norvo, Joe Venuti, Jake Hanna and dozens more. Some fans initially may have miscast him as a reincarnation of their favorite tenor player rather than appreciating him for himself, but he has found many opportunities to record and appear in performance. Those who might mistakenly take him for granted should pay careful attention to his work on two new

discs, where his gracious attention to melodic invention has never been more affecting. Although Hamilton came on the scene when hardbop was the common language, he has a deep intuitive understanding of swing as well as affection for what came after. His rhythmic surge owes a good deal to the Count Basie tradition, but he does not restrict himself to the harmonies common before Charlie Parker.

His range is happily apparent on *Swedish Ballads... & More*, which offers seven selections, only two of them ("Dear Old Stockholm" and Quincy Jones' "Stockholm Sweetnin'") likely to be familiar to most listeners. The remaining selections are delightful surprises, songs that remain in one's memory. Hamilton takes a thoughtful approach to the unfamiliar material, never falling into predictable phrases. Indeed, he plays these songs with a lover's tenderness, his approach never tentative or uncertain, but caressing the Swedish compositions reverently. Pianist Jan Lundgren, bassist Jesper Lundgaard and drummer Kristian Leth inspire Hamilton by playing with rare delicacy and grace. The tenor-piano duet on "You Can't Be In Love With A Dream" is memorable. At times, this disc seems as ethereal as a sweet whisper and the effect is aided by sensitive recording. (The youthful Hamilton played ballads splendidly, but these performances have a mature understanding of the art.)

Hamilton's live session with vibraphonist Dany Doriz and his orchestra named for the famed Le Caveau de la Huchette jazz club in Paris is more assertive but not without its own appeal. Rather than delve into unfamiliar material, this recording often takes as its starting point lines created by members of the Benny Goodman Sextet, blues in varied tempi and simple riff constructions over familiar changes. On the surface, this is jazz-party fare, with its own well-established conventions, but Doriz (echoing Red Norvo instead of Lionel Hampton) and guests trumpeter Ronald Baker and guitarist Marc Fosset add surprising sparks. The rhythmic propulsion never falters, but the most winning moments are at more peaceful speeds. A trotting "Cherokee", a song so often played as a test of endurance, is particularly rewarding. And Hamilton's tender exposition of "Que Reste-t-il de nos Amours", the Charles Trenet ballad better known as "I Wish You Love", is quietly memorable, the equal of the intimate playing of the first disc.

These discs prove that Hamilton, once the young sensation just down from Providence, Rhode Island, has become an even more splendid player. His melodic improvisations continue to surprise and delight.

For more information, visit [sundance.dk](http://sundance.dk) and [fremeaux.com](http://fremeaux.com)



*Gold Dust*  
**Ben Holmes/Patrick Farrell (s/r)**  
 by Elliott Simon

A basic jazz contradiction is that the most interesting discussions are had by nonverbal conversationalists. *Gold Dust*, an unlikely duo recording that pairs Ben Holmes' trumpet with Patrick Farrell's accordion, an uncommon musical timbre outside of certain types of ethnic big bands, supports this musical paradox with deliberations on a variety of subjects. Each musician brings his own common love of folk forms and healthy respect for the classical tradition to this tête-à-tête. They combine this common ground with an in-depth

understanding of the phonological and morphological aspects of their instruments, resulting in fluent conversations of emotional depth and stimulating content.

The dark mood that washes over *Gold Dust* is borne out of the Eastern European blues-like tradition of using melancholy to uplift. The Russian classical composer Dmitri Shostakovich was aware of this and he infused Jewish and other folk-themed material into several of his compositions. Two of his Op. 34 piano preludes, which Farrell has uniquely arranged, are presented here. "No. 6" is a deliberately awkward introductory dance while "No. 10"'s delicate yet sardonic commentary is retained in this new setting.

The intellectual side of these dialogues benefits from both musicians' mastery of articulation and accent. This thoughtfulness provides an intriguing counterpoint to Holmes' sadly beautiful trumpet voice and Farrell's emotive playing. Farrell's "Black Handkerchief Dance", "Zhok No 121" and "Honga" use traditional Eastern European klezmer forms, familiar ground to these musicians, as improvisational forums. These tunes, with the exception of the doinaesque opening of "Black Handkerchief Dance", provide a bit of lightness to an otherwise heavy session.

"Three Short Pieces for Trumpet and Accordion" includes "For Frantz Casseus", which centers the suite as a paean to the great Haitian classical/folk guitarist. Holmes exquisitely rearranges Casseus' own delicate "Romance" in reverent fashion to close out the session. Along the way the musicians meditate on Ornette Coleman's "Peace" and breeze through Erik Satie's translated title cut, "Poudre d'Or".

For more information, visit [ben-holmes.com](http://ben-holmes.com). This project is at Greenwich House Music School Sep. 25th. See Calendar.

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*Spiral Mercury*  
Pharoah & The Underground (Clean Feed)  
by Alex Henderson

Over the years, veteran tenor saxophonist Pharoah Sanders (who is now 73) has recorded plenty of melodic, accessible, straightahead postbop albums but has also appeared in his share of chaotic free jazz settings. *Spiral Mercury* (which was recorded live at the Jazz em Agosto Festival in Lisbon, Portugal in 2013) is a fine example of teamwork—joining Sanders is The Underground, a combination of players from the Chicago Underground Duo and São Paulo Underground: cornet player Rob Mazurek, an exciting contributor to Chicago's avant garde jazz scene, Guilherme Granado on synthesizers and percussion, Mauricio Takara on cavaquinho (a string instrument used in Portugal and Brazil) and percussion, Matthew Lux on electric bass and Chad Taylor on drums and mbira (African thumb piano).

For all their free-form appeal, Sanders' performances of "Blue Sparks from Her", "Pigeon", "The Ghost Zoo" and other Mazurek compositions are a long way from the blistering density he often favored when he was a sideman for John Coltrane from 1965-67. Sanders favors a much more nuanced approach to outside improvisation on offerings like "Jagoda's

Dream" and "Gna Toom". Space is used extensively and the Chicago school of avant garde jazz is clearly an influence thanks, in part, to the input of Mazurek and Taylor—while there *are* heated moments, the musicians build up to them instead of clobbering the listener from the get-go. And Although Mazurek and Takara both contribute electronics and Lux plays electric bass exclusively, *Spiral Mercury* doesn't venture into the free funk realm and is much more subtle in its outlook.

Half a century has passed since Sanders first recorded as a leader. The saxophone explorer has since built a large, diverse catalogue and become the wise elder instead of the young firebrand. But *Spiral Mercury* demonstrates that he hasn't lost his passion for high-quality avant garde jazz.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Pharoah Sanders is at Blue Note Sep. 9th-14th. See Calendar.



*Alternating Current*  
Jeff Cosgrove/Matthew Shipp/William Parker (s/r)  
*A Violent Dose of Anything* (Soundtrack)  
Ivo Perelman/Matthew Shipp/Mat Maneri (Leo)  
*I've Been to Many Places*  
Matthew Shipp (Thirsty Ear)  
by Kurt Gottschalk

In the closely knit world of pianist Matthew Shipp, violist Mat Maneri, bassist William Parker and saxophonist Ivo Perelman—who have been playing together for decades—it's always nice to hear how a new influence can recalibrate the ongoing collaboration.

In the case of *Alternating Current*, the new blood is drummer Jeff Cosgrove, who joins Parker and Shipp in a trio for three pieces recorded in studio last year. Originally from Washington, D.C., Cosgrove studied with Andrew Cyrille and Matt Wilson and shows a fondness for low, melodic playing, often (it seems) with mallets, lending a somber mood to the performances. The opening track "Bridges of Tomorrow" (at 39 minutes it's about two-thirds of the disc's playing time) is soft but strong, Cosgrove's gentle nudging never letting anything settle for too long. That's followed by the title track, dedicated to Cyrille, which opens with delicate cymbal work, setting it immediately apart from the tom-heavy first piece. Shipp continues in a beautifully lyrical mode he maintains through much of the set while Parker switches to a deep, resonant arco. The disc concludes with Paul Motian's "Victoria", originally recorded in 1974 with guitarist Sam Brown and bassist Charlie Haden, beautifully elegiac not just in tone but, as it happens, in fact, with all three members of that trio having passed, Haden just this summer. The tip of the hat to Motian says something about Cosgrove's sensibilities as a drummer and also shows the influence of new partnerships as it is the first time Parker or Shipp have recorded a Motian tune.

The soundtrack for the film *A Violent Dose of Anything* doesn't feature any players new to the fold but nevertheless falls under a new influence. The trio of Perelman, Shipp and Maneri certainly has plenty of overlap, even if Perelman and Maneri had never played together before recording these pieces for the soundtrack to the film, made in Perelman's native Brazil. The music was all improvised in the studio and fitted to the movie later, so while the cinematic work isn't a direct influence on the music, the players are

covering a lot of dramatic ground, as if they're doing eight blind character sketches. Maneri and Perelman fall easily in line with one another (there's an especially intuitive duet in "Bia") and Shipp resists the urge to fall into any sort of rhythm section role, falling in and out of flow with the other two. The result is one of the most dynamic records in Perelman's catalogue.

Shipp, the constant in those two trios, is often his own best bandmate. He's a pianist full of quirks, with a penchant for falling into off-kilter repetitions and comping when there's no soloist. In a sense he's exploring those relationships with himself and with others on his new solo disc *I've Been to Many Places*. Across the disc's 17 tracks, Shipp revisits pieces he's recorded over the last 20 years in his own groups and collaborations as well as with the David S. Ware Quartet, providing a lens through which to view the ways he's grown within his idiosyncrasies. The bold take on "Summertime", with heavy, blocky chords, turns the song from sunny day to summer thunderstorm. Coltrane's "Naima" is sped up without losing any of its grace and there are two takes on The Black Eyed Peas' "Where is the Love?", which was heard in a sampled piano phrase in Shipp's collaboration with hip-hop producer El-P but which now may be poised to become a jazz standard. There are originals as well, of course, and hearing a tune like "Reflex" in isolation can be a key to unlocking the many passageways he goes through in his solo concerts. It's a bit of a greatest hits, where all the hits are given fresh interpretations—at least fresh until the next time he plays them.

For more information, visit [jeffcosgrovemusic.com](http://jeffcosgrovemusic.com), [leorecords.com](http://leorecords.com) and [thirstyear.com](http://thirstyear.com). Shipp is at The Stone Sep. 11th with Evan Parker and Greenwich House Music School solo Sep. 28th. See Calendar.

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Karl Berger (piano, vibes) Ingrid Sertso (voice)  
Ken Filiano (bass) Kenny Wessel (guitar) Kirk Knuffke (cornet)  
Duos with Karl and Kirk followed by a quintet

**Thursday, Sept. 4**

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Karl Berger (piano, vibes) Ingrid Sertso (voice)  
Ken Filiano (bass) Kenny Wessel (guitar) Jason Kao Hwang (violin)  
10 pm - KIKK with Jason Kao Hwang  
Karl Berger (piano, vibes) Ingrid Sertso (voice)  
Ken Filiano (bass) Kenny Wessel (guitar) Jason Kao Hwang (violin)  
Duos with Karl and Jason followed by a quintet

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### *I Like Men*

Rebecca Kilgore (with the Harry Allen Quartet) (Arbors)  
by Marcia Hillman

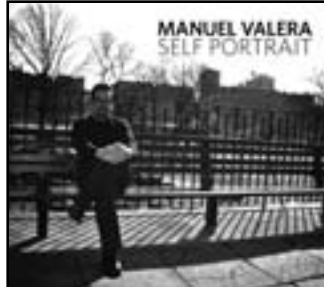
Rebecca Kilgore's new CD is not only a collection of songs highlighting the masculine but also, in a way, a celebration of Peggy Lee, who also recorded an album with the same title in 1959. She is happily joined by saxophonist Harry Allen's quartet of Rossano Sportiello (piano), Joel Forbes (bass) and Kevin Kanner (drums).

Kilgore sends her own message here and does not attempt to recreate the original Lee album. However, she does start out with the same Lee title track, quickly segueing into the Sissle-Blake favorite "I'm Just Wild About Harry", done in a fast-paced and swinging version. Allen punctuates behind her and puts in a fine solo, followed by Sportiello's chipper piano statement. The material that follows is taken from the rich Great American Songbook and covers musical theater and movie musical offerings. Several Martin-Blane songs are included, such as the seldom done "An Occasional Man" and "The Boy Next Door", which Kilgore sings sweetly in a waltz tempo with the first and second verses. Notable is Kilgore's rendition of the Gershwin's "The Man I Love" with its verse and done very uptempo with interesting phrasing; Sportiello's pianistics shine on this one. The only non-vocal track is Wolf-Landesman's

"Ballad Of The Sad Young Men" where Allen is featured in a sensitive reading.

Kilgore is at her best here, with great diction and warmth and her storytelling ability at its peak. Her clear voice and obvious attention to the lyrics and how to interpret them is at the forefront. The partnership with the Harry Allen Quartet is an excellent choice. They connect well with each other and deliver an enjoyable offering that will engender multiple listenings.

For more information, visit [arborsrecords.com](http://arborsrecords.com). This project is at Birdland Sep. 25th. See Calendar.



### *Self Portrait* Manuel Valera (Mavo) by Terrell Holmes

Pianist Manuel Valera brings a warm sound, impressive technique and deep respect for jazz tradition to *Self Portrait*, a balanced and inspired blend of standards and originals marking the arrival of an exciting new talent.

As a composer, Valera's laconic titles, like "Improvisation", belie a musical vocabulary expressed with deftness and fluidity. Elegant phrasing drives the optimistic "Spiral"; "Water" and "Hope" are evocative and ruminative; "Blues" is imbued with gospel overtones that clarify the close relationship between the

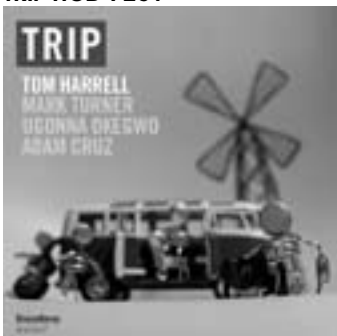
two genres. Agustin Lara's "Solamente Una Vez" and "Las Perlas de tu Boca" by Eliseo Grenet are ballads with haunting melodies and cascading, lush chords. Valera also pays homage to six influential musical figures. Three songs, or "impromptus", are eloquent tributes to George Gershwin, Erik Satie and Nicolas Slonimsky while the others honor jazz piano titans: when he plays Bill Evans' "Very Early" he evokes the composer's style and tonality and weaves it seamlessly into his own harmonic strategy; Bud Powell's "Hallucinations", while well played, sounds almost like a compulsory exercise; and Valera infuses Monk's "Ask Me Now" with a vibrant samba rhythm.

He gave a CD release concert for *Self Portrait* at the Rubin Museum of Art last month. It was a pleasure to watch Valera muse over the keys in search of improvisatory openings and once he found them he weighed melodic anchor with his steady left hand, his right whipping off fiery arpeggios and manic single notes in a tone as rich and full-bodied as a good red wine. In addition to album selections, Valera played a sensual version of "Summertime", paid tribute to the recently departed Horace Silver with an excellent deconstruction of "Song for My Father" and laid down a jaw-dropping "Alexander's Ragtime Band". Musicians who play at the Rubin are asked to write a tune inspired by a piece of art in its collection and Valera chose a sculpture of the Hindu goddess Durga; his brooding, intricate improv seemed to be inspired primarily by Durga's many arms. Valera closed the show by performing a touching duet with his father, an alto saxophonist also named Manuel, of "Besame Mucho". It was clear that lyricism and soulfulness are family traits.

For more information, visit [manuelvalera.com](http://manuelvalera.com). Valera is at Jazz at Kitano Sep. 20th. See Calendar.

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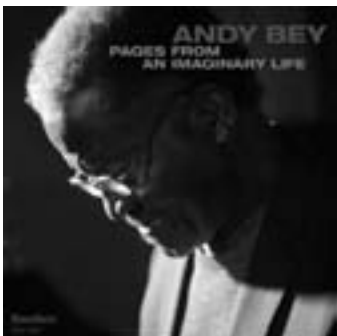
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Malus

Nate Wooley/Hugo Antunes/Chris Corsano (NoBusiness)  
by Stuart Broomer

Few improvising musicians cover trumpeter Nate Wooley's range, from the sustained intensity that marks his ever-expanding composition *Seven Storey Mountain* to the experiments with extended techniques, amplification and tape manipulation of such solo works as *The Almond* and *Syllables*. His talents as a contemporary postbop trumpeter are evident in his own quintet and he works as an improviser in regular partnerships (with percussionist Paul Lytton, guitarist Joe Morris and fellow trumpeter Peter Evans) as well as frequent ad hoc ensembles. This is one of those one-offs, with bassist Hugo Antunes and drummer Chris Corsano, recorded in Bruges, Belgium, in 2012.

There are seven short episodes, each a concentrated exercise in tone color and lyric focus, as the three practice a kind of minimalist and fundamental jazz. While refusing formal constraints, it celebrates timbre, with Wooley unleashing a number of acoustic voices, from the brassy, naked, declaration of the Spanish-sounding "Gentleman of Four Cuts" to the vocalic muting of "Sawbuck", each as song-like as free improvisation might ever be. While Wooley delves into a sound store that includes King Oliver, Miles Davis and Don Cherry, Antunes practices a similar tactic, hammering out blues-fuelled melodic lines with the force of Jimmy Garrison or William Parker. Chris Corsano provides subtle support—sometimes with brushes—or creates dramatic rhythmic contrasts, offering rapid-fire rhythmic counterpoint to the most pensively introspective lines, sometimes coming to the fore with distinctive metallic percussion and scraped cymbals. "Sewn", Wooley's adventure with amplifier, is compelling in another way, suggesting the unlikely event of a monster in a washtub.

The concluding "Gentleman of Three Inns" emphasizes the special achievement in group dialogue, each member of the group moving in and out of the foreground in a continuous weave. This is a dramatic encounter between three musicians, each prepared to find new ways to address the tradition while practicing free improvisation at the same time.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com). Wooley is at The Stone Sep. 11th, Roulette Sep. 12th, 61 Local Sep. 16th and Korzo Sep. 23rd with Sam Ospovat. See Calendar.



Flowing Stream

Thomas Buckner/Joëlle Léandre/Nicole Mitchell (Leo)  
by Ken Waxman

Unconventionality is a state of mind. If it's possible to create an improvising duo with just flute and double bass, then why not add a baritone singer to the ensemble? *Flowing Stream* proves that exemplary sounds can result from such a setup. Flutist Nicole Mitchell and bassist Joëlle Léandre, an existing duo, are

joined by baritone Thomas Buckner for a dozen tracks. The vocalist is a specialist in sound-singing, unexpected overtones and extended techniques, dividing his time between interpreting contemporary notated music and improvising with the likes of Roscoe Mitchell.

Buckner's tone fluency melds with the others' strategies as early as the first track, his shamanistic warbles bringing out the vocal quality of Mitchell's flute. His chameleonic oral variants fashion the sounds required to expand any arrangement, whether otherwise dependent on Léandre's trenchant plucks and bow swipes or the sound of Mitchell's elevated pitches. For instance, on "Take 10b", Buckner produces the same bounce in his throat as the bassist does from her strings using spiccato technique. On the concluding "Take 11c", his oral ululations provide the warm harmonies to bond with staccato basslines and shrilling flute tones. The cumulative effects are startling as well as comforting in their cohesion.

As Léandre often adds bel canto warbling, there are points at which the splayed yelps and panting murmurs could come from either her or Buckner. On "Take 10c Trio" it's difficult to distinguish Mitchell's wispy flute chirps from Buckner's vibrating peeps until her tone softens and his descends to strangled gurgles. When Buckner's low-pitched melodiousness replaces Léandre's harsh string rubs on "Take 8b" or his folkloric keening takes on the altissimo role in duet with her multiphonic string finesse, the connection seems cemented. It's a credit to Buckner's sympathetic contributions that on the one track where only the flutist and bassist create a luminous interface, the result sounds strangely lacking.

For more information, visit [leorecords.com](http://leorecords.com). Buckner is at Roulette Sep. 11th as part of Interpretations. See Calendar.

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*When Words Fail*  
David Weiss (Motéma Music)  
*Time and Time Again*  
The Cookers (Motéma Music)  
by Philip Freeman



Trumpeter David Weiss likes to start bands. In recent years, he's co-led the allstar septet The Cookers; the Point of Departure quintet, which explores the 'inside-outside' music of mid '60s Blue Note artists like Andrew Hill and Kenny Cox; and a 12-piece ensemble that performed the music of Wayne Shorter. *When Words Fail* reunites a sextet, first heard on 2002's *The Mirror*, of tenor saxophonist Marcus Strickland, alto saxophonist Myron Walden, pianist Xavier Weiss, bassist Dwayne Burno and drummer E.J. Strickland (Marcus' twin). Unfortunately, Burno passed away just after the sessions, marking the end of the group.

Don't let that cast a pall over the music, though. Yes, there's some melancholy to *When Words Fail*, but there's a lot of joy, too. This is a swinging, creative hardbop record, respectful of '60s methods but never merely retro. Weiss' trumpet playing has lyricism and bite, Strickland's sandpapery tenor and Walden's rich alto are perfect counterparts and the rhythm section swings while keeping each member's contributions separate and discernible. The album's one misstep is

"MJ", which features a guitar solo from Ben Eunsen that seems out of place.

Weiss' all-star septet, The Cookers, have just released their fourth album, *Time and Time Again*, their second for the Motéma label after 2010's *Warriors* (on Jazz Legacy), 2011's *Cast the First Stone* (on Plus Loin) and 2012's *Believe*. Since their last release, alto saxophonist Craig Handy has been replaced by Donald Harrison, but the rest of the lineup remains stable: trumpeters Weiss and Eddie Henderson, tenor saxophonist Billy Harper, pianist George Cables, bassist Cecil McBee and drummer Billy Hart.

With four horns up front, the melodies are bound to feel fanfare-ish and blare a little, but that's soon resolved as one player or another steps forward for a solo. Each man's voice is unique, though they all tend toward fleet and flashy runs rather than deep blues explorations. Cables, McBee and particularly Hart make a fantastic rhythm section; the drums are sharp and cracking, with a hi-hat that snaps shut like a trap. The Cookers are a fascinating group because they're not mimicking '60s hardbop—instead, they're making music that recalls mainstream jazz of the mid '70s in its melodies and its production. It's a unique sound and every one of their albums to date has been a winner, this one definitely included.

For more information, visit [motema.com](http://motema.com). The Cookers are at Blue Note Sep. 23rd-24th. See Calendar.



*Birdland 1953*  
Bud Powell (ESP-Disk)  
by George Kanzler

Although pianist Bud Powell's discography spans two decades (1944-65), his playing was wildly inconsistent, especially after beatings by police and mental hospital incarcerations, which began in the mid '40s, and electro-shock therapy in the '50s. There is a critical consensus that his best studio recordings were made in the later '40s, 1951 and 1953, including his famous Blue Note trio records collected in the multi-volume *The Amazing Bud Powell*. Hospitalized for most of 1952—a year he didn't record at all—Powell's best year, artistically, was 1953. His trio did studio recordings for Blue Note and Roost and he participated in the famous bebop allstar "Great Concert" at Toronto's Massey Hall, documented in live recordings for Charles Mingus' Debut label. (Along with Mingus and Powell, whose trio set was also recorded, were drummer Max Roach, alto saxophonist Charlie Parker and trumpeter Dizzy Gillespie). *Birdland 1953* documents a number of different sets during the 22 weeks Powell led a trio at the Big Apple landmark between Feb. 7th and Sep. 26th.

These three CDs are an invaluable document of Powell (who would have turned 90 this month), displaying his superb technique and constantly questing artistry while also illuminating his mercurial emotions and erratic personality. The sound, taken from transcriptions of broadcasts from the club, is only fair, poor at times and the piano isn't always in tune. But more than a few of the musical moments are magical, unique snapshots of jazz history. Multiple takes, often from different weeks, of standards demonstrate how Powell's moods and artistic restlessness transformed the tunes. "Embraceable You" is maudlin on Valentine's Day; morosely somber Mar. 7th; enlivened with Latin rhythmic tinges and stride passages on Mar. 14th and

beguilingly romantic, with nods to Art Tatum and Erroll Garner, on Sep. 26th, the last date of these recordings and the eve of Powell's 29th birthday. Tatum-esque arpeggios and Garner chordal flourishes are sprinkled throughout multiple performances of standards like "I've Got You Under My Skin", "I Want to Be Happy" and "My Heart Stood Still".

A handful of dates stand out as among Powell's most brilliant ever: Mar. 14th, with Charles Mingus and Roy Haynes, where the trio is on fire and Powell does his unique, and only, version of the Gershwins' "Sure Thing", suggesting a semi-classical processional; Sep. 5th, with George Duvivier and Art Taylor, featuring four of Powell's most striking originals: "Un Poco Loco", "Parisian Thoroughfare", "Dance of the Infidels" and "Glass Enclosure", plus "My Heart Stood Still". All but "Glass Enclosure" would be repeated and "Oblivion" added, on subsequent September dates, giving us a chance to hear how the pianist kept them consistently enthralling. Famous for his horn-like right hand improvisations, Powell had a competitive streak that brought them to their apex when he shared the stand with horn players. So we hear some of the very best of those horn-like solos on May 16th (the day after Massey Hall) when Dizzy Gillespie joins the trio for his "Woody'n You" and "Salt Peanuts", both on muted trumpet. And on May 30th, when Charlie Parker and conguero Candido sit in for Bird's "Moose the Mooche", indelible for Parker and Powell's fiery fluency, and a "Cheryl" that finds Parker forecasting hardbop in his solo, Powell meets the challenge with soulful virtuosity. If just for those last few mentioned dates, this album is an essential document of jazz history.

For more information, visit [espdisk.com](http://espdisk.com). A Powell tribute is at Birdland Sep. 23rd-27th. See Calendar.

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**Five**  
Kirk Knuffke/Jesse Stacken (SteepleChase)  
by Ken Dryden

Cornet player Kirk Knuffke and pianist Jesse Stacken have spent around a decade working together as a duo. Initially they focused on free improvisation but over time they also became master interpreters of works by jazz greats, selecting both familiar and lesser known pieces. The pair take a different direction for their fourth SteepleChase CD, exploring the disparate compositions of Carla Bley and Bill Evans.

While Bley has had a long career, with an extensive discography of original music, her music isn't interpreted as frequently as that of Evans. "Closer" is a striking opening track, with Knuffke's mournful sound and Stacken's spacious lines. They switch gears with a rollicking rendition of "Syndrome", a piece worthy of becoming a jazz standard. Bley wrote the intricate "King Korn" for Sonny Rollins (though he didn't end up playing it) and Knuffke and Stacken rise to this difficult work's challenges in their spirited performance.

Evans' repertoire is also in good hands. Their rhapsodic take of "Very Early" (appropriately written early in the pianist's career) retains its lyricism while showcasing Knuffke's brilliant improvising and Stacken's elegant, occasionally humorous playing.

"Your Story" is an overlooked gem written late in Evans' career; Stacken doesn't try to emulate the composer's playing style in his long introduction and Knuffke's solo is both expressive and heartfelt. The two versions of "Epilogue" have a poignant air, stretching well beyond the original brief recordings, the duo detouring into brilliant improvisations. "Sugar Plum" is another neglected Evans composition from the '70s, Knuffke combining lyricism with a whimsical air and Stacken's shimmering solo at times hinting at Evans' influence. An extended workout of Evans' tricky set closer "Five" journeys far beyond the composer's typical miniature, as the pair delights in its jagged lines.

For more information, visit [steeplechase.dk](http://steeplechase.dk). This project is at Greenwich House Music School Sep. 25th. See Calendar.



**Forward In All Directions**  
Andy Milne & Dapp Theory (Contrology)  
by Russ Musto

One of the most creative artists to emerge out of Steve Coleman's M-Base collective, Andy Milne continues to extend the boundaries of jazz with his group Dapp Theory. The band's latest disc, as on its prior releases, fuses elements of contemporary and traditional jazz with the rhythms and sensibilities of rock, rap, funk,

spoken word and world musics. This latest edition of the futuristic quintet once again features the leader's piano and keyboards and the vocal poetics of John Moon, along with the ensemble's newer members—reed player Aaron Kruziki, acoustic and electric bassist Chris Tordini and drummer Kenny Grohowski.

"Hopscotch", the first of the date's ten original pieces, is a rhythmic tour de force typical of the band's work, with Tordini and Grohowski's swirling funky polyrhythms buoying Milne's jaunty pianistics and Kruziki's lyrical soprano sax. "Photographs" begins moodily, but then slides into a brighter mode prefacing Moon's dramatic poetic recitation. Tordini's powerful bass is featured, along with Kruziki's clarinet, on the Far-Eastern tinged "In The Mirror, Darkly" while guest guitarist Ben Monder shares the spotlight with Milne's piano and synthesizer on Moon's ominously narrated, sci-fi-soundtrack-sounding "Search Party". The airy vocalizing of Jean Baylor and Gretchen Parlato create an ethereal atmosphere on "Katharsis", prefacing Moon's contrasting earthy rap.

The disc's ensuing five tracks are similarly diversified, with Kruziki's soprano out front on the optimistic "Nice To Meet You" and his bass clarinet featured on the dark-toned "The Trust". Monder returns, joining forces with the leader's Fender Rhodes, on the funky outing "How And When Versus What" and atmospheric closer "Headache In Residence". In between, Milne's acoustic piano comes to the fore on the ruminative "Fourteen Fingers". As jazz moves further into the 21st Century it continues to enrich itself from various sources. The music here proves that it can do so without diluting its artistic integrity.

For more information, visit [contrologyrecords.com](http://contrologyrecords.com). This project is at Iridium Sep. 23rd. See Calendar.



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7 x 7

# Brooklyn Jazz Underground Ensemble (BJU Records) by Tom Greenland

The Brooklyn Jazz Underground (BJU), formed in 2006, is an association of independent bandleaders. 7 X 7, their second collective release, puts all of the chiefs/chefs in the kitchen at once, containing two compositions from each member: one a full-length work, the second a briefer piece (called a “shorty”) inspired by one of the longer tunes. Thus the album displays a range of compositional approaches and musical personalities.

Although vocalist Tammy Scheffer sings lyrics on the clever “Ex-Communication”, more often she’s heard as a third horn, in combination with David Smith’s trumpet and Adam Kolker’s tenor or soprano saxophones or bass clarinet. The three-at-a-time frontline soloing is particularly effective on pieces like bassist Anne Mette Iversen’s “Along the Lines”, where voice, bass clarinet and trumpet combine in a variety of melodic textures. The double-drum team of Owen Howard and Rob Garcia provides propulsion, adding a dynamic cadenza to the end of the aforementioned tune or opting for Middle Eastern hand-drum patterns on “Our Last Hora”. The two-chord country gospel sound of “The Green Pastures of Brooklyn” was obviously inspired by “Cowboys and Indians”, a longer saga that morphs from a loping cowboy bassline in 5/4 time to a second section in 6/8 with a Middle Eastern-style melodic scale—a musical metaphor, perhaps, for the drastically different experiences of Native North Americans and their white colonizers.

The BJU gave the second of two local CD release parties at ShapeShifter Lab last month, headlining an evening that also featured Scheffer and Garcia’s groups. In spite of a house sound-mix dominated by the twin-drum onslaught at the expense of the piano and lacking clear separation between the frontline instruments, the septet delivered a dynamic set, which included almost all of the longer pieces and a couple of the shorties. “Ex-Communication” had an effective three-way solo by voice, tenor saxophone and trumpet. As on the album, “Along the Lines” and “Cowboys and Indians” were strong performances, the second featuring pianist David Cook, who also took a forceful, McCoy Tyner-esque solo over “Someone’s Blues”.

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



Challenge (1966-7)

# Spontaneous Music Ensemble (Eyemark-Emanem) Away at Home (At the Plough Stockwell) Away (Loose Torque) by Andrey Henkin

British drummer John Stevens, who died 20 years ago this month at the age of 54, had a remarkable sessionography, not just in terms of sheer number but also in variety. He began, as most English musicians did, playing traditional, perhaps derivative, American-

style jazz before exploding with like-minded peers into a unique amalgam (to borrow the name of a band in which Stevens took part) of jazz, improvised music and highly conceptual performance. The tragedy of his death was that as the decades went by Stevens was working more—and more diversely.

The Spontaneous Music Ensemble (SME) was Stevens’ main vehicle for most of his career, though the name could refer to a small group, large ensemble or even duo. For the group’s debut *Challenge*, recorded in March 1966 (and reissued here from the original Eyemark LP with a 15-minute bonus track recorded 11 months later), Stevens is joined by Kenny Wheeler (flugelhorn), Paul Rutherford (trombone), Trevor Watts (alto and soprano saxophones) and either Bruce Cale or Jeff Clyne (bass), all familiar names to anyone with even a passing understanding of British jazz. Stevens, Watts and Rutherford wrote the material and the forms are expansive, owing a great deal to the earlier work of Shake Keane and Joe Harriott as well as Ornette Coleman (who gets a dedication in “2.B.Ornette”). With nearly 50 years of hindsight, the music is neither too challenging nor that spontaneous (though consider the era in which it was made) but that doesn’t mean it isn’t excellent and well deserved of reissue. The bonus track with Watts (piccolo, alto saxophone), Evan Parker (soprano saxophone) and Chris Cambridge (bass) is far more prescient of Stevens’ work over the next decade.

*Away at Home* is a recently unearthed session from the archives of bassist Nick Stephens and released on his Loose Torque imprint. Home refers to The Plough, Stevens’ regular haunt from 1976-80 while Away was a 1975 project originally with Watts, electric guitarist Steve Hayton and electric bassist Peter Cowling. A year later and the lineup had changed and expanded to one close to this 70+-minute August 1978 concert: Stephens, Robert Calvert (saxophones), John Corbett (trumpet) and Nigel Moyse and Martin Holder (guitars). The music is joyous and obviously electric, closer in spirit to what was produced by the South African contingent in London (“What’s That”, which appears twice, was inspired by trumpeter Mongezi Feza, who had died three years earlier) than the SME or Stevens’ other more cerebral projects. The throbbing rhythms—Stevens swinging like mad—paired with the sometimes complementary, other times in friendly opposition guitars and buoyant horns make this one of Stevens’ most accessible recordings. But that word belies the strong concept present throughout, a hallmark of all the drummer’s projects.

For more information, visit [loosetorque.com](http://loosetorque.com) and [emanemdisc.com](http://emanemdisc.com)



JASS

# John Hollenbeck/Alban Darche/Sebastien Boisseau/ Samuel Blaser (YOLK Music) by Terrell Holmes


JASS, a pun and acronym, is the name of a quartet comprised of drummer John Hollenbeck, tenor saxophonist Alban Darche, trombonist Samuel Blaser and bassist Sebastien Boisseau. They are all among the most inventive and exciting players and composers on the scene and they display their first-call skills on their self-titled debut. The vibe is self-assured, frequently easygoing—and deceptive. The band brings an intriguing complexity to their music.

Darche and Blaser’s soft contrapuntal swinging tempers the moodiness of “Recurring Dreams”. The

collusion of Hollenbeck’s arresting AfroCuban-inspired percussion and Boisseau’s thoughtful plucking enliven the ballad “Saj’s”. It takes a thorough understanding of a genre to comment on it ironically without one’s audience missing the joke; “Jazz Envy” cleverly embraces the avant garde sentiment while appearing to dismiss it. Blaser, who sounds like he’s playing Dixieland in a carnival funhouse of mirrors, underscores the irony. There’s more mercuriality on “Water”, an initially brooding tune that blossoms into a whinnying military strut. “Limp Mint” is a delightful if straight-faced suite and listening to “Driving License” is like watching an art collective fill a canvas, Jackson Pollock style, with splashes of color. The influence of Ornette Coleman is prevalent on this album but it’s in bas-relief on “It Began to Get Dark”.

Every song on JASS has something that will catch the listener by surprise. And given what each member brings to the table, that’s not surprising. The breadth and propulsive force of Hollenbeck’s percussion is awe-inspiring. Boisseau’s steadiness and resonance keeps things centered and his playing has a richness and complexity as formidable as his bandmates. And no band has a pair of more sure-handed horn players than Blaser and Darche. Their horns grouse, debate, harmonize, shadow each other. JASS challenges, celebrates and, in its own way, defines the spirit of jazz. It could be one of the bands that will play a prominent role in moving jazz forward in its latest stage of evolution and hopefully will prevent this great music from dying the death that it has reportedly been dying for the past 50 years.

For more information, visit [yolkrecords.com](http://yolkrecords.com). Hollenbeck is at ShapeShifter Lab Sep. 25th with Claudia Quintet and Anna Webber. See Calendar.



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*Live in Ulm, 1992*  
**Sun Ra Arkestra (Leo)**  
by Stuart Broomer

In March 1992, midway between a stroke suffered in November 1990 and his death in May 1993 at age 79, Sun Ra embarked on his last European tour, following an itinerary that included concerts in Denmark, Switzerland and Germany, from whence this performance comes. The band was another variant in the ever-evolving ensemble that he had led for almost 40 years. Saxophonist John Gilmore was suffering from emphysema and was too ill to go along; singer June Tyson, terminally ill with breast cancer, already unable to sing and restricted to playing violin, couldn't travel either.

What remains is most of the band that had appeared on *Mayan Temples*, the studio recording from 1990, but with the wind section shrunken from five members to two, with just Marshall Allen (on alto and flute) and James Jacson (bassoon, flute and oboe) present. The brass are far more dominant, with Tyrone Hill on trombone and Ahmed Abdullah and Michael Ray prominently featured as vocalists as well as trumpeters. Guitarist Bruce Edwards' presence has expanded, whether playing swing rhythm guitar or soul-jazz solos while electric bassist Jothan Collins and drummer Buster Smith propel the music along, be it classic swing, funk back-beats or the wonderfully lumpy rhythms that were Sun Ra's own, abetted by percussionist Elson Nascimento Dos Santos and conga drummer Atakature (Stanley Morgan). Sun Ra's own role is diminished: he's still an effective—if necessarily more minimalist—pianist, but the extended electronic solos are gone, along with the orations.

The two-CD set of the complete performance presents a panorama of Ra's music and interests. There are works from the dawn of the Arkestra, like "El Is a Sound of Joy" and "Fate in a Pleasant Mood"; the range of space songs from "Love in Outer Space" to "Space is the Place"; the Swing-Era appropriations, like Ellington's "Prelude to a Kiss" and Will Hudson's "Hocus Pocus" (from the Fletcher Henderson repertoire); "The Mayan Temples", at 17 minutes, represents the extended sonic exotica while even "The Forest of No Return", from Sun Ra's exploration of Walt Disney materials, shows up as the last of four encores.

It's a living anthology of the Arkestra's more accessible music, with much of its edginess removed, but even without the invocations, extended conducted improvisation and bristling brilliance of Gilmore's tenor, it's original music with an original perspective, complex multi-dimensional work that synthesizes an extended range of African-American forms. It's powerful and joyous and retains a raw (and Ra) energy, however aware a listener might be of its circumstances. In a certain sense, it's the blueprint for the post-departure Arkestra that Marshall Allen has led for the past 21 years, a kind of venerable celebration that communicates its founder's unique vision, a play of absence and presence in which myth and message flutter in and out of earshot in the joy of the living sonic presence, as if Sun Ra performs a benediction on his own ghost band. All recordings are traces, this one more explicitly so.

For more information, visit [leorecords.com](http://leorecords.com). The Sun Ra Arkestra is at Roulette Sep. 12th. See Calendar.



*Fanon*  
**Tarbaby (with Oliver Lake & Marc Ducret) (Rogue Art)**  
by Ken Waxman

Thematic without being officious, *Fanon* is a loose homage to the revolutionary concepts of psychiatrist/author Frantz Fanon (1925-61). Martinique-born Fanon, radicalized during his time in Algeria in the '50s as member of the Front de Libération Nationale (FLN), wrote books such as *Black Skins, Black Masks*, which influenced Marxists and Black Panthers. But with only brief spoken word sections as introduction and finale, this CD is an estimable demonstration of finely honed expressive music, not agitprop. The contributions from two guests, alto saxophonist Oliver Lake, a founding member in the Black Artists Group, and guitarist Marc Ducret from France, the colonial power against which the FLN was fighting, add strength and sophistication to this program.

Together about a decade, Tarbaby—pianist Orrin Evans, bassist Eric Revis and drummer Nasheet Waits—swing confidently throughout. But this ability to know exactly where to place a blues piano note, extend a bowed bass shudder or drop a drum bomb becomes more profound when coupled with Lake's sing-song tones on "Is It Real" or Ducret's menacing guitar shrills in the architectural center of "...Shall we not Revenge?" Even ignoring the extra-musical implications of the titles leaves plenty to savor: "Liberation Blues" sews R&B guitar licks, rent-party piano vamps and double-time honks from Lake into a modernist romp; "FLN Stomp" shows off Ducret's mercurial buzzing on acoustic guitar; and the knife-sharp sax licks on "Black Skin White Masks" challenge the moderating influence of a bassline that never stops moving.

Nonetheless, considering that the first track includes a child explaining that his ambition is to cut into "Small Pieces ... Tiny Pieces" the French soldiers who killed his parents before his eyes and considering that every musician shouts out that same phrase during the concluding "One Destiny", discounting the CD's political and sociological content is absurd. Coupling musical smarts with an awareness of real life situations is what makes *Fanon* a high-quality release.

For more information, visit [roguart.com](http://roguart.com). Oliver Lake is at Iridium Sep. 13th. See Calendar.



*Tribute to Wayne Shorter*  
**Dave Liebman Big Band (MAMA/Summit)**  
*Salutes Woody Herman*  
**DePaul University Jazz Ensemble (Jazzed Media)**  
*One for Miles, One for Maynard*  
**Reggie Watkins (Corona Music)**  
by George Kanzler

Tribute or repertoire projects invoking the name of a jazz great have long been a staple of jazz. The three here offer variations on the formula, from a big band

treatment of a player's work written for small groups and a big band reinterpreting a famous bandleader's '40s hits to a trombonist's small group outing featuring mostly originals but titularly pegged on tribute/interpretations of tunes by two trumpet immortals.

The stunning *A Tribute to Wayne Shorter* is the latest project from saxophonist Dave Liebman's big band, directed by alto saxophonist Gunnar Mossblad. The music is a collaboration between Liebman and arranger Mats Holmquist, with whose Big Bad Band the saxophonist first performed it in Sweden in 2012. All seven compositions first appeared on Shorter or Miles Davis Quintet albums from 1964-67. Holmquist notes his charts used "my own interpretation of minimalist techniques"; that approach, favoring repetitive fragments and gradually shifting, detail accruing progression, perfectly complements Shorter's mid '60s reliance on short melodic kernels repeated over morphing harmonies. He also employs a ravishing palette of orchestral colors, varying repeated phrases like Impressionist paintings of the same landscapes in different lights and seasons. It's an expansive approach, which, along with Liebman's soprano and other solos from the band, creates new aural vistas into familiar tunes like "Infant Eyes" and, especially, "Nefertiti". You may have thought you knew these seven Shorter tunes—this album will make you think again.

On *Salutes Woody Herman*, Bob Lark's DePaul University Jazz Ensemble ventures way beyond the standard jazz academy practice of recreating classic tunes, playing charts written for it of 11 indelible pieces that were mostly staples of Herman's book for decades. It's an admirable approach that works better as a display of the virtuosic competence of a student ensemble than as a tribute to one of jazz' greatest multi-generational big bands. Fragmented melodies ("Bijou", "Four Brothers") and multiple times and meters ("Apple Honey", "The Good Earth") may make challenging charts, but don't evoke the hard-swinging verve that was part and parcel of the Herman band. For no matter how 'progressive' his arrangers were, Herman always shaped their charts to follow his swinging, down-to-earth aesthetic. The best tracks are the ones hewing closer, though not slavishly, to the originals, like "Woodchopper's Ball"; "Lemon Drop", with its band scat bop vocal chorus, vibrant trumpet solo (Marques Carrol) and burning tempo from featured guest drummer Jeff Hamilton; "Blue Flame", given the original Ellingtonian patina; and "Sonny Speaks", the one adventurous fragmentation that works.

Trombonist Reggie Watkins' *One for Miles, One for Maynard* could have added "One for McCoy" as Tyner's "Contemplation" is the third tribute/salute on this otherwise (five of eight) collection of originals. But even Watkins' "Hurdles" is an implied tribute to John Coltrane's "Giant Steps", similarly jumping through a series of chord progressions. Watkins was musical director of Maynard Ferguson's last bands and fashions an affectionate tribute on "Chala Nata" that co-composer Ferguson would have appreciated. It features eerie electronics from Josh Moore's keyboards, a brash trombone solo over a funky boogaloo beat, an acrobatic, circular breathing soprano sax solo from Matt Parker and a rousing big band-like finale capped off by lap steel guitar. Miles Davis' "Shhh", from *In a Silent Way*, is the other track featuring Moore, this time creating vibes-like synth chords and a moody bucket-mutated trombone solo. The Tyner track features the rolling, loping rhythm of vintage Coltrane/Tyner quartets, culminating in memorable tenor sax (Parker) and trombone tandem soloing. The originals are less memorable, the most notable Parker's "Full Sun" with its intimations of Monk's "Evidence".

For more information, visit [summitrecords.com](http://summitrecords.com), [jazzedmedia.com](http://jazzedmedia.com) and [reggiawatkinsmusic.com](http://reggiawatkinsmusic.com). Liebman's Big Band is at Birdland Sep. 30th-Oct. 1st. Watkins is at Rockwood Music Hall Sep. 25th. See Calendar.





**Coalition**  
**Kenny Werner (HalfNote)**  
by Ken Dryden

Since his arrival on the jazz scene in the '70s, pianist Kenny Werner's music has never been easy to categorize, as he is constantly exploring new ideas. One of his first recordings was with Charles Mingus and he has appeared on albums by similar artists with curious minds: Lee Konitz, Archie Shepp and Tom Harrell, among others. Launching his career as a leader in the late '70s, Werner has continued to be a prolific composer and he put together the allstar international lineup for *Coalition* as a result of individually working in different projects with most of the musicians: guitarist and vocalist Lionel Loueke (Benin), drummer Ferenc Nemeth (Hungary) and saxophonist Benjamin Koppel (Denmark), though he had never played with alto saxophonist Miguel Zenón (Puerto Rico). Werner insists it became a cooperative unit rather than his group during the process of working together.

Werner's four originals are designed to focus on the abilities of his bandmates. "April Blue" is a tense, constantly shifting vehicle blending bop with a Latin undercurrent in a contemporary setting, showcasing Koppel's hard-blowing baritone sax and Zenón's rapid-fire alto, buoyed by the potent rhythm section. "Swan Song" is a haunting, richly textured ballad featuring Werner's dramatic solo and Zenón's heartfelt alto. The group devours Werner's lively Latin dance "Tune 4", featuring Zenón, Koppel (on the rarely heard mezzo-soprano) and Werner, supported by the engaging interplay of Loueke and Nemeth. Zenón has drawn high praise for his skills as a composer and "Phonetics #2 (Folk Dance)" reinforces the critical acclaim. This infectious Latin work takes full advantage of Loueke's ability on electric bass, Zenón and Koppel both wailing on alto saxophones. Loueke's "Flying" takes a bit too long to get aloft with its excessive use of reverb on his vocal but things start to gel when the full band enters. The superb chemistry of *Coalition* practically guarantees that there will be future recordings.

For more information, visit [halfnote.net](http://halfnote.net). This project is at Blue Note Sep. 26th-28th. See Calendar.



**In Memory Of Things Yet Seen**  
**Eric Revis (Clean Feed)**  
by Stuart Broomer

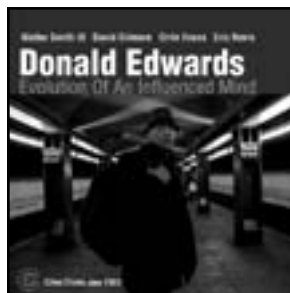
While bassist Eric Revis has established solid mainstream credentials through his associations with Betty Carter and Branford Marsalis, his recent Clean Feed CDs as leader have revealed his adventurous side, playing largely improvised music with surprising personnel combinations. On *Parallax*, he matched Ken Vandermark with Jason Moran and Nasheet Waits and *City of Asylum* recast the piano trio with Kris Davis and Andrew Cyrille. *In Memory of Things Yet Seen* puts greater emphasis on composition, but it does so with an

intense quartet of alto saxophonist Darius Jones, tenor saxophonist Bill McHenry and drummer Chad Taylor.

Revis leads by what he does and doesn't do. There aren't a lot of bass solos here, but the ones that arise have a cogent urgency, whether bowed or pizzicato, and he has a clarity of line that can cut through a collective improvisation. The band focuses quickly, with each of the 13 tracks possessing its own distinct identity. Revis shapes the flow of the CD with "The Tulpa Chronicles", a work in three brief episodes spread throughout the CD, which range from limpidly beautiful to funky. The band treats free jazz as a living tradition, evident in the inclusion of Sunny Murray's keening "Somethin's Cookin'". It's a key to this band's identity, a strong melodic figure that develops a rapturous and gritty, raw-edged, saxophone-and-rhythm-driven quest for freedom (originally realized by a band with David Murray and Byard Lancaster). Sun Ra's better known "The Shadow World" is another homage to the mystical and ecstatic roots of free music.

The music bristles with fire and energy, seeking the present through that collective language and creating a kind of spontaneous combustion. The collective spirit extends to the material, with compositions by each band member. McHenry and Jones create some exalted bombast, each advocating the saxophone's ability to stretch from human cry to industrial noise, all of it made credible by the sustaining force of Revis and Taylor. Guest artist Branford Marsalis adds his voice to two very different pieces: Revis' "Unknown", a boppish line that might have been composed by Ornette Coleman and harmonized by Eric Dolphy, and the improvised "FreeB".

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This project is at The Jazz Gallery Sep. 26th. See Calendar.



**Evolution Of An Influenced Mind**  
**Donald Edwards (Criss Cross)**  
by Ken Dryden

A drummer who emerged on the national scene in the early '90s, Donald Edwards has long been in demand, having recorded with Wynton, Branford and Ellis Marsalis, Freddie Hubbard, Tom Harrell, Terence Blanchard, the Mingus Big Band and many others. He studied with the late New Orleans clarinetist Alvin Batiste at Southern University, developing not only skills as a performer, but also as a composer. *Evolution Of An Influenced Mind* focuses on originals, assisted by tenor saxophonist Walter Smith III, pianist Orrin Evans, guitarist David Gilmore and bassist Eric Revis.

Edwards has absorbed many influences, not just from various jazz styles, but a virtual cornucopia of music forms from around the world. Opener "American Drum Call To Mama" proves fascinating, as Edwards accompanies a field recording of a church choir improvising as they sing wordlessly. His inspiration for "History of the Future" was hearing a chant by African pygmies; adept drumming fuels this infectious number, with Evans on fire as he alternates between acoustic and electric piano, superb solos by Gilmore and Smith and Revis laying down a solid vamp in support. The shimmering, thoughtful ballad "The Dream" unveils new facets with each hearing, highlighted by Smith's soulful, voice-like sax and Gilmore's acoustic guitar. The delightful "Nightmare of Fun" was conceived as a meeting between Ornette Coleman and Charles Mingus—the expected clash

never happens, though there is often tense interplay, backed by a solid, constantly shifting groove. "Not Really Gumbo" is Edwards' unique blend of funk and jazz into a tantalizing vehicle, Gilmore's versatility on display as he shifts from funk to postbop and beyond. Evans contributed "When", which opens with Revis' buzzing, mosquito-like arco and the leader's polyrhythms, gradually taking shape as the full band enters into a mysterious free-spirited journey. This is an outstanding date by Edwards, who will hopefully be able to record on his own more frequently.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). Edwards is at Jazz Standard Sep. 9th with Ben Wolfe. See Calendar.

## IN PRINT



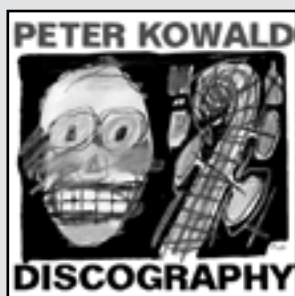
**Arrivals/Departures - New Horizons in Jazz**  
**Stuart Broomer/Brian Morton/Bill Shoemaker**  
**(Calouste Gulbenkian Foundation)**  
by John Sharpe

Written to celebrate the 30th edition of the forward-looking Portuguese Jazz em Agosto Festival in Lisbon, *Arrivals/Departures - New Horizons in Jazz* comprises 50 career-summing essays on artists—individuals or groups—who have appeared at the Festival, along with a short list of recommended listening. Of the respected authors, Stuart Broomer contributes half of the pieces as well as the introduction while Brian Morton pens 12 and Bill Shoemaker 13. What's immediately notable is the inclusive approach to what is jazz, reflecting the ethos of the festival itself, confirmed by a list at the book's end of the performers each year since the event's inception in 1984. That roster provides the writers with the opportunity to survey the chronology of jazz through the lens of selected participants.

Historical viewpoints arise from the consideration of the work of Muhal Richard Abrams, Ornette Coleman, Jimmy Giuffrè, New York Art Quartet, Max Roach, George Russell, Sun Ra and Cecil Taylor. Although John Coltrane of course never featured he makes a proxy appearance through appreciation of Rova Orkestrova's *Electric Ascension*. In line with the title, selections also embrace more recently emerged talents such as Peter Evans, Mary Halvorson, Ingrid Laubrock and Paal Nilssen-Love. Also refreshing is the coverage of non-American perspectives (19 out of the 50) through the inclusion of Otomo Yoshihide, Peter Brötzmann, Evan Parker, Misha Mengelberg and The Necks, among others. The only two Portuguese artists included are violinist Carlos Zingaro and saxophonist Rodrigo Amado, perhaps not a surprise given the international nature of the festival. Generally the writing stimulates most when opinionated—as when Morton declares pianist Craig Taborn's *Avenging Angel* to be the most exciting piano album of recent times not by Matthew Shipp—but also when able to offer a definitive narrative of a musician's achievement, possible most often once a career has drawn to its close. The authors have chosen discerningly but, as with all exercises of this nature, part of the fun is in taking issue with who is included and which records have been fingered as significant.

For more information, visit [musica.gulbenkian.pt](http://musica.gulbenkian.pt)

## BOXED SET



*Discography*  
**Peter Kowald (Jazzwerkstatt)**  
by Andrey Henkin

In the world of European improvised music, which, by extension means the international free scene that European musicians fomented through their collaborations and myriad festivals, bassists have figured less prominently than saxophonists, drummers and pianists (proving that free improv and jazz have plenty in common). Of the players who arose in the first mid '60s cataclysm that shook the continent, along with Englishman Barry Guy, German Peter Kowald had the greatest impact for the longest period (no disrespect to peers like Buschi Niebergall or Beb Guérin but they died or stopped playing far earlier than Kowald, who died 12 years ago this month at 58). This status is doubly cemented by the four-CD *Discography*. Kowald is presented in a number of settings, live and from the studio, from solo to groups featuring Wadada Leo Smith, Günter Baby Sommer, Floros Floridis, Louis Moholo and others (both unreleased and reissued material). But

also included, and giving credence to the set's title, is a marvelous 200+page booklet detailing Kowald's entire recording history, beginning in 1965 and ending less than a week before his tragic death, organized by chapters: The Original Covers, Chronology of Releases, The Published Recordings, Filmography and Musicians Index, plus a chapter called Liner Notes mostly in German with interviews and eulogies. This tracks Kowald's movement with FBI-like precision, from his earliest days with Peter Brötzmann and participation in all sorts of European ensembles to later expansion both westwards to the States and eastwards to Japan. Going through the nearly 150 entries presents Kowald as the Ben Franklin of free jazz, present for and crucial to key moments in the genre's history. Fanatics will know most of these recordings (and wonder if they'll ever own an original of 1973's *Hot Lotta*) while others can use the booklet to learn about European improvisation in the same way a neophyte chef would swallow Julia Child's *Mastering the Art of French Cooking*.

CD 1 opens with a 35-minute bass solo recorded in September 1981, a format to which Kowald would return regularly in the ensuing decades. This is followed by the trio of Kowald, Smith and Sommer, excerpted from a longer performance at the Jazzwerkstatt Peitz in February 1981, a restrained and detailed ensemble that worked together for only a little over a year. Disc 2 is taken up mostly by a May 1989 performance from Athens by a quartet of Kowald, alto saxophonist/clarinetist Floridis, trombonist Conny Bauer and drummer Andrew Cyrille, an unusually swinging affair for the bassist but the groove functioning as a vehicle for typically bombastic playing from the horns. Two tracks from

the 1987 album *Grandmothers Teaching* (led by soprano saxophonist Wolfgang Schmidke and bass guitarist Jan Kazda), the only ones in which Kowald appears, complete the disc.

Disc 3 is given over entirely to reissuing *Human Aspect*, recorded in January 1990 and originally released in limited quantities by OM. The group is a fascinating one: Kowald had only recorded with French horn player Vincent Chancey once before, a single duo track from a month earlier; Floridis was a regular partner starting in 1986; and, amazingly, Kowald and famed African drummer Louis Moholo only worked together once before (and never after), in a large Keith Tippett ensemble. The sound is particularly good and the disparate backgrounds of the performers (Sun Ra; the Brotherhood of Breath; Globe Unity Orchestra; Euro-American Orchestra) leads to music (by Chancey, Moholo, the quartet and Horace Silver's "Peace") crackling with energy but not at the expense of nuance and depth.

Disc 4 is a good summation, with Sommer from Disc 1 joining Floridis from Disc 3 in a trio with Kowald for the reissue of *Aphorisms* (Ano Kato), 44 minutes of "Aphorismus 1 - 26", recorded in a Greek studio in February and April 1997 and the only album the threesome ever made. The short vignettes are some of the most interesting music in Kowald's catalogue, busy and abstract like his artwork.

Kowald's death was especially poignant as so many of colleagues are still creating vital music into their 70s. Had Kowald not passed away, who knows how many more entries could have been appended to this discography?

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu)

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Cornelia Street Café 8:30 pm \$10  
Smoke 7, 9 pm
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- Molly Ryan with Dan Levinson, Dalton Ridenhour, Rob Adkins, Kevin Dorn  
Birdland 7 pm \$25
- Rotem Sivan Trio with Sam Anning, Rajiv Jayaweera; Ari Hoenig Quartet with Gilad Hekselman, Orlando le Fleming, Tivon Pennicott; Spencer Murphy  
Smalls 7:30, 10:30 pm 1 am \$20
- Jeremy Manasia Trio; Billy Kaye Jam  
Fat Cat 9 pm 12:30 am
- Daniela Schaechter Trio with Vic Juris, Marco Panascia  
Bar Next Door 8:30, 10:30 pm \$12
- Lars Ekman Quartet with Alex LoRe, Nitzan Gavrieli, Colin Stranahan  
WhyNot Jazz Room 9 pm
- Roman Rofalski Trio with Johannes Felscher, Philippe Lemm  
Spectrum 9 pm  
Measure 8 pm
- Lucio Ferrara
- Howard Williams Jazz Orchestra; Kyoko Oyobe Trio  
The Garage 7, 10:30 pm  
Silvana 6 pm  
Bryant Park 12:30 pm
- Akemi Yamada
- Frank Owens

## Tuesday, September 2

- ★Angels at the Vanguard—John Zorn's Masada: Mark Feldman/Sylvie Courvoisier; Eyvind Kang Ensemble with Mark Feldman, Erik Friedlander; Doug Wieselmann, Graham Haynes, Hidayat Honari, Shahzad Ismaily, Ches Smith  
Village Vanguard 8:30, 10:30 pm \$25
- Billy Cobham Spectrum 40 with Dean Brown, Gary Husband, Ric Fierabracci  
Blue Note 8, 10:30 pm \$35
- ★Ralph Alessi Baida Quartet with Jason Moran, Drew Gress, Nasheet Waits  
Birdland 8:30, 11 pm \$40
- ★In the Spirit of Don Cherry: Karl Berger, Steven Bernstein, Peter Apfelbaum, Mark Helias, Ingrid Sertso; In the Spirit of Don Cherry: Karl Berger, Graham Haynes, Bob Stewart, Mark Helias  
The Stone 8, 10 pm \$15
- Eric Harland's Voyager with Chris Turner, Taylor Eigsti, Walter Smith III, Julian Lage, Nir Felder, Harish Raghavan, Mark Kelley  
Highline Ballroom 8 pm \$20-50
- ★Ingrid Laubrock Quintet with Tim Berne, Ben Gerstein, Dan Peck, Tom Rainey; Jeff Davis Quartet with Jason Rigby, Jonathan Goldberger, Pascal Niggenkemper  
Korzo 9, 10:30 pm
- Kavita Shah with Michael Veleanu, Massimo Biolcati, Kendrick Scott  
Jazz Standard 7:30, 9:30 pm \$20
- Mason Brothers Quintet: Elliot and Brad Mason, Dave Kikoski, Matt Penman, Johnathan Blake  
Dizzy's Club 7:30, 9:30 pm \$35
- ★Stephen Riley  
Dizzy's Club 11:30 pm \$5
- Jack Jeffers and the New York Classics  
Zinc Bar 8, 10 pm
- Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Ameen Saleem, Frank Lacy, Kush Abadey; Kyle Poole and Friends  
Smalls 10:30 pm 1 am \$20
- Teriver Cheung Group with Alex Sipiagin, Jean-Michel Pilc, Sam Minaie; Sylvester Onyejiaka Group with Jay Jennings, Hajime Yoshida, Daniel Foose, Ross Pederson  
ShapeShifter Lab 7, 8:15 pm \$12
- TJML: Yaniv Taubenhouse, Sam Minaie, Jerad Lippi, Danny Jonokuchi  
Cornelia Street Café 8:30 pm \$10
- Q Morrow Trio with Noah Jackson, Charles Gould  
Bar Next Door 8:30, 10:30 pm \$12
- Elegant Ella: Carol Daly and Rhonda Denét  
Metropolitan Room 7 pm \$20  
David Rubenstein Atrium 7:30 pm  
Minton's Playhouse 7 pm
- Juilliard Jazz Ensemble
- Jazzmeia Horn
- Reggie Woods and The Organ Monk Group  
West Plaza 8 pm  
Jazz at Kitano 8 pm
- Billy Test solo
- Aubrey Johnson Sextet with Tomoko Omura, Michael Sachs, Chris Ziemba, Matt Aronoff, Jeremy Noller; Leala Cyr with Leo Genovese, Ben Wittman, Paul Nowinski
- OSF Quartet: Sean Nowell, Art Hirahara, Haengsoo Seol, Franco Pinna  
Somethin' Jazz Club 7 pm \$12  
Tomi Jazz 8 pm  
The Garage 6, 10:30 pm  
Measure 8 pm  
Silvana 6 pm  
Shrine 6 pm  
Bryant Park 12:30 pm
- Richard Thai Duo
- David Coss Quartet; Afro Mantra
- Lucio Ferrara
- Joe Breidenstine Quintet
- Tom Blatt Project
- Frank Owens

## Wednesday, September 3

- ★Angels at the Vanguard—John Zorn's Masada: Jamie Saft Trio with Greg Cohen, Kenny Wollesen; Uri Caine Trio with Greg Cohen, Joey Baron  
Village Vanguard 8:30, 10:30 pm \$25
- ★Albert "Tootie" Heath, Ethan Iverson, Ben Street  
Jazz Standard 7:30, 9:30 pm \$25
- Renee Manning and Quintet with Earl McIntyre, Ron Jackson, Trifon Dimitrov, Steve Johns, Victor See Yuen  
B.B. King's Blues Bar 7, 9:15 pm \$20
- KIKK: Karl Berger, Ingrid Sertso, Ken Filiano, Kenny Wessel and guest Kirk Knuffke  
The Stone 8, 10 pm \$15
- ★Valery Ponomarev "Our Father Who Art Blakey" Big Band  
Zinc Bar 8, 10 pm
- Noah Garabedian Group with Kyle Wilson, Anna Webber, Curtis Macdonald, Kenny Warren, Alex Ritz  
Cornelia Street Café 8:30 pm \$10
- Shai Maestro Trio with Jorge Roeder, Ziv Ravitz; Julian Lage  
ShapeShifter Lab 7, 8:15 pm \$15
- Steve LaSpina Group with Joel Frahm, Matthew Fries, Jon DiFiore; Lauren Sevian Quintet with Sharel Cassidy, Richard Johnson, Marcos Varela, Chris Beck  
Smalls 9 pm 12:30 am \$20
- Groover Trio; Ned Gould Jam  
Fat Cat 9 pm 12:30 am
- Zongo Junction: David Lizmi, Charles Ferguson, Morgan Greenstreet, Jordan Hyde, Ross Edwards, Adam Schatz, Matt Nelson, Jonah Parzen-Johnson, Aaron Rockers, Kevin Moehring; Afrolicious  
Brooklyn Bowl 8 pm \$10
- Eric Alexander Quartet with Toru Dodo, Phil Palombi, Jason Tiemann and guest Alma Micic  
An Beal Bocht Café 8, 9:30 pm \$15
- Victor Lesser  
Smoke 7, 9, 10:30 pm
- Monday Michiru/Misha Tsiganov  
Jazz at Kitano 8, 10 pm \$15
- Alex Brown Quartet  
Terraza 7 8 pm \$7
- Leon Boykins Trio with Paul Jones, Will Clark  
WhyNot Jazz Room 10 pm
- Yusuke Kono; Valentina Marino with Yago Vazquez, Ernesto Llorens, Matt Chalk, Dor Heled, Eva Lawitts, James Travers  
Somethin' Jazz Club 7, 9 pm \$12

- Yoshiko Iwata Trio  
Tomi Jazz 8 pm
- The Stachel Quintet  
Shrine 8 pm
- Yvonnick Prene Quartet; Nicholas Brust Quartet  
The Garage 6, 10:30 pm
- Billy Cobham Spectrum 40 with Dean Brown, Gary Husband, Ric Fierabracci  
Blue Note 8, 10:30 pm \$35
- ★Ralph Alessi Baida Quartet with Jason Moran, Drew Gress, Nasheet Waits  
Birdland 8:30, 11 pm \$40
- Mason Brothers Quintet: Elliot and Brad Mason, Dave Kikoski, Matt Penman, Johnathan Blake  
Dizzy's Club 7:30, 9:30 pm \$35
- ★Stephen Riley  
Dizzy's Club 11:30 pm \$5
- Lucio Ferrara  
Measure 8 pm
- Peter Amos Quartet  
Silvana 6 pm
- Barbara Carroll/Jay Leonhart  
Saint Peter's 1 pm \$10
- Frank Owens  
Bryant Park 12:30 pm

## Thursday, September 4

- ★Angels at the Vanguard—John Zorn's Masada: Erik Friedlander solo; Zion 80: Jon Madof, Shanir Blumenkranz, Matt Darriau, Yoshie Fruchter, Frank London, Yuval Lion, Jessica Lurie, Brian Marsella, Zach Mayer, Marlon Sobol, Greg Wall  
Village Vanguard 8:30, 10:30 pm \$25
- Dafnis Prieto Sextet with Peter Apfelbaum, Mike Rodriguez, Felipe Lamoglia, Manuel Valera, Johannes Weidenmueller, Dafnis Prieto  
Jazz Standard 7:30, 9:30 pm \$25
- Ches Smith Trio with Mat Maneri, Craig Taborn  
Greenwich House Music School 8 pm \$15
- ★Satch Plays Fats—Bria Skonberg and Her Jazz Compatriots with Evan Amtenz, Dalton Ridenhour, Joe Saylor  
Dizzy's Club 7:30, 9:30 pm \$30
- ★Stephen Riley  
Dizzy's Club 11:30 pm \$10
- Ari Hoening Group with Tivon Pennicott, Eden Ladin, Noam Wiesenburg  
Terraza 7 8 pm \$7
- Patrick Cornelius Octet with Philip Dizack, John Ellis, Nick Vayenas, Miles Okazaki, Glenn Zaleski, Peter Slavov, Henry Cole  
Cornelia Street Café 8:30 pm \$10
- Allan Harris Band  
Smoke 7, 9, 10:30 pm
- Gregorio Uribe Big Band  
Zinc Bar 9, 10:30 pm
- Zaid Nasser with Pasquale Grasso, Ari Roland, Keith Balla; Michael Blake Group with Frank Kimbrough, Ben Allison, Jeremy "Bean" Clemons; Nick Hempton Band with Tadataka Unno, Barak Mori, Dan Aran  
Smalls 6, 9:30 pm 12 am \$20
- Miki Yamanaka; Saul Rubin Zebtet  
Fat Cat 7, 10 pm
- Aubrey Johnson Sextet with Tomoko Omura, Michael Sachs, Chris Ziemba, Matt Aronoff, Jeremy Noller  
Jazz at Kitano 8, 10 pm \$15
- Scot Alberson with Mark Egan, Christos Rafalides, Vince Cherico and guests  
Natasha Scheuble, Leonieke Scheuble; Scot Alberson with Mark Egan, Daryl Kojak, Ron Jackson, Mayu Saeki, Vince Cherico  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$25
- ★Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou  
55Bar 7 pm
- Tom Csatari Trio with Ross Gallagher, RJ Miller  
Bar Next Door 8:30, 10:30 pm \$12
- Amy London with Roni Ben-Hur  
Ginny's Supper Club 8:30 pm \$10
- ★Bobby Avey Trio with Thomson Kneeland, Jordan Perlson; Bobby Avey 4tet with Jonathan Finlayson, Thomson Kneeland, Jordan Perlson  
Spectrum 7:30, 9 pm  
Nuyorican Poets Café 9:30 pm \$10
- Chembo Corniel
- Dave Acker Quartet with Dale Kleps, Lecco Reis, Dan Pugach; Brothers of Contrapuntal Swing: Jimmy Halperin, Larry Meyer, Dave Frank, John Ray, George Hooks  
Somethin' Jazz Club 7, 9 pm \$10-12
- The Highliners: Melissa Fogarty, Debra Kreisberg, Steve Newman, Adam Kahan, Tommy Mattioli  
Tomi Jazz 9 pm \$10
- Marco Di Gennaro Trio  
Cleopatra's Needle 7 pm
- Dre Barnes Project; Gabe Valle Quartet  
The Garage 6, 10:30 pm  
Indian Road Café 7:30 pm
- Judi Marie
- KIKK: Karl Berger, Ingrid Sertso, Ken Filiano, Kenny Wessel and guests Kirk Knuffke, Jason Kao Hwang  
The Stone 8, 10 pm \$15
- Billy Cobham Spectrum 40 with Dean Brown, Gary Husband, Ric Fierabracci  
Blue Note 8, 10:30 pm \$35
- Nancy Kelly with Dino Losito, Jerry Weldon, Ed Cherry, Carmen Intorre  
Birdland 6 pm \$25
- ★Ralph Alessi Baida Quartet with Jason Moran, Drew Gress, Nasheet Waits  
Birdland 8:30, 11 pm \$40
- Lucio Ferrara  
Measure 8 pm
- Scott and Eric Reeves Generations Quartet  
Silvana 6 pm  
Shrine 6 pm  
Bryant Park 12:30 pm
- Gene Segal
- Frank Owens

## Friday, September 5

- ★Joe Temperley and Friends with Jonathan Batiste Trio, Brianna Thomas, Bruce Harris  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Stephen Riley  
Dizzy's Club 11:30 pm \$10
- ★Angels at the Vanguard—John Zorn's Masada String Trio: Mark Feldman, Erik Friedlander, Greg Cohen; Cyro Baptista's Banquet of the Spirits with Tim Keiper, Shanir Blumenkranz, Brian Marsella  
Village Vanguard 8:30, 10:30 pm \$25
- ★George Coleman Quartet with Mike LeDonne, Bob Cranshaw, Louis Hayes  
Smoke 7, 9 pm \$45
- ★Valerie Capers Trio with John Robinson, Dough Richardson  
Jazz at Kitano 8, 10 pm \$30
- Arturo O'Farrill  
Renee Weiler Concert Hall 8 pm \$15-20
- ★Karl Berger solo; Karl Berger, Harvey Sorgen, Joe Fonda  
The Stone 8, 10 pm \$15
- Kris Davis Trio with Mat Maneri, Tyshawn Sorey  
Cornelia Street Café 9, 10:30 pm \$10
- Angelica Sanchez/Christian Hawkey  
JACK 8 pm
- ★Gabriel Alegria Afro-Peruvian Sextet  
Zinc Bar 8 pm \$30
- ★1032K: Frank Lacy, Andrew Drury, Kevin Ray; Danny Petroni's The Blue Project with Frank Lacy, Michael Falkner, Josh David, Gary Oleyar, Stacy Dillard  
ShapeShifter Lab 7, 8:15 pm \$15
- Linda Presgrave/Stam Chovnick  
Michiko Studios 8 pm \$15
- Michael Kanan Trio with Neal Miner, Tom Melito; Aaron Diehl Trio; Lawrence Leathers  
Smalls 7:30, 10:30 pm 1 am \$20
- Jared Gold/Dave Gibson  
Fat Cat 10:30 pm
- John Raymond Trio with Gilad Hekselman, Colin Stranahan  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Kettle Collective Mini-Fest: Chris Forbes Trio with Max Johnson, Michael TA Thompson; Gene Ess, Thana Alexa, Glenn Zaleski, Thomson Kneeland, Clarence Penn; Jan Leder/Connie Crothers  
Ibeam Brooklyn 8 pm \$15
- Russ Kasso/Jay Anderson  
Knickerbocker Bar and Grill 9:45 pm \$5
- Rob Duguay/Jon Davis  
Klavierhaus 8 pm \$10

- Sean Smith Trio with Nate Radley, Russell Meissner  
Neighborhood Church of Greenwich Village 8, 10 pm
- Born Into Flames: Chris McIntyre; Todd Reynolds  
Spectrum 8:45, 10 pm
- Steve Kaiser Quartet with Kevin Golden, Lewis Porter, Steve Little; Benito Gonzales Trio  
Golden, Lewis Porter, Steve Little; Benito Gonzales Trio  
with Essiet Essiet, David Hodek  
Somethin' Jazz Club 7, 9 pm \$10-15
- Kuni Mikami Duo  
Tomi Jazz 9 pm \$10
- Tyler Mitchell Trio  
Cleopatra's Needle 8 pm
- Shubb Saran  
Silvana 8 pm
- Al Marino Quintet; Hot House  
The Garage 6:15, 10:45 pm
- Dafnis Prieto Sextet with Peter Apfelbaum, Mike Rodriguez, Felipe Lamoglia, Manuel Valera, Johannes Weidenmueller, Dafnis Prieto  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Billy Cobham Spectrum 40 with Dean Brown, Gary Husband, Ric Fierabracci  
Blue Note 8, 10:30 pm \$35
- ★Ralph Alessi Baida Quartet with Jason Moran, Drew Gress, Nasheet Waits  
Birdland 8:30, 11 pm \$40
- Lucio Ferrara  
Measure 8 pm
- Trevor and the Weekly World News  
Shrine 6 pm  
Bryant Park 12:30 pm
- Frank Owens

## Noah Garabedian's Big Butter And The Egg Men.

Debut release on  
Brooklyn Jazz  
Underground Records



CD Release Concert  
Wednesday, September 3rd  
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29 Cornelia Street  
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experiment and innovate, not rest on their laurels.

A L M A  
Records



Smalls  
Jazz Club  
NYC Sept 7  
4:30pm

almarecords.com  
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Angels at the Vanguard—John Zorn's Masada: Masada Quartet: John Zorn, Dave Douglas, Greg Cohen, Joey Baron  
 Village Vanguard 8:30, 10:30 pm \$25  
 \*Bill Mays Trio with Dean Johnson, Tim Horner  
 Jazz at Kilano 8, 10 pm \$30  
 \*Cooper-Moore/Carl Hancock Rux JACK 8 pm  
 \*Hush Point: Jeremy Udden, John McNeil, Aryeh Koblinsky, Anthony Pinciotti  
 Cornelia Street Café 9, 10:30 pm \$10  
 • Daniel Schlappi/Marc Copland The Jazz Gallery 8, 10 pm \$22  
 • KIKK: Karl Berger, Ingrid Sertso, Ken Filiano, Kenny Wessel and guests  
 Graham Haynes, Warren Smith The Stone 8, 10 pm \$15  
 • A Brighter Side of Day: Kathy Sledge  
 Metropolitan Room 9:30 pm \$32-115  
 • Leo Genovese and Legal Aliens with Mariano Gil, Francesco Marrocci, Uri Gurvich, Dan Blake, Max Siegel, Gustavo Ludear, Megumi, Agustín Uriburu, George Mel, Juanca Ohologuy, Arturo Prendez, Noelia Fernandez, Sergio Camaran, Nicolas Sufideos, Claudio Altesor/Nublu 10 pm  
 • Banana Puddin' Jazz: Patience Higgins and the Sugar Hill Quartet with Marcus Persiani, Alex Hernandez, Dave F. Gibson Nuyorican Poets Café 8 pm \$15  
 • Eyal Vilner Big Band with Charlene Wade, Andrew Gould, Eitan Goffman, Lucas Pino, Eden Bareket, Bryan Davis, Wayne Tucker, Matt Jodrell, Itamar Borochov, John Mosca, Barry Cooper, Max Seigal, Tadataka Unno, Tal Ronen, Lawrence Leathers  
 Ginny's Supper Club 8, 10 pm  
 • Roman Skakun Quintet; Raphael D'Iugoff Quintet  
 Fat Cat 7, 10 pm  
 • Paul Bollenback Trio with Joseph Lepore, Rogério Boccato  
 Bar Next Door 7:30, 9:30, 11:30 pm \$12  
 • Chris Crocco's FLUID with Kenny Brooks, Peter Slavov, Ian Froman;  
 Andrew McCormack Trio WhyNot Jazz Room 8:30, 10:30 pm  
 • Triune Jazz Festival: Nelson Garcia; Isamar Lopez; Solo Rodriguez and Company  
 Somethin' Jazz Club 7 pm  
 • Claire Duncan; Tak Iwasaki Trio Tomi Jazz 8, 11 pm \$10  
 • Leonieke/Natasha Scheuble Klavierhaus 8 pm  
 • Denton Darien Trio Cleopatra's Needle 8 pm  
 • Joe Temperley and Friends with Jonathan Batiste Trio, Brianna Thomas, Bruce Harris  
 Dizzy's Club 7:30, 9:30 pm \$45  
 • Stephen Riley Dizzy's Club 11:30 pm \$20  
 • George Coleman Quartet with Mike LeDonne, Bob Cranshaw, Louis Hayes  
 Smoke 7, 9 pm \$45  
 • Joel Press Quartet; Tardo Hammer Trio; Aaron Diehl Trio; Philip Harper  
 Smalls 4:30, 7:30, 10:30 pm 1 am \$20  
 • Kettle Collective Mini-Fest: Cheryl Richards, Will Juhn, Nick Lyons;  
 Rocco John Iacovone, Will Connell, Christopher Gordon Forbes, Philip Sirois, Mark Flynn; Aaron Johnson/Connie Crothers  
 Ibeam Brooklyn 8 pm \$15  
 • Russ Kasso/Jay Anderson Knickerbocker Bar and Grill 9:45 pm \$5  
 • Dafnis Prieto Sextet with Peter Apfelbaum, Mike Rodriguez, Felipe Lamoglia, Manuel Valera, Johannes Weidenmueller, Dafnis Prieto  
 Jazz Standard 7:30, 9:30, 11:30 pm \$30  
 • Billy Cobham Spectrum 40 with Dean Brown, Gary Husband, Ric Fierabracci  
 Blue Note 8, 10:30 pm \$35  
 • East Gipsy Band: József Balázs, Elemér Balázs, Gusztáv Balogh, Lajos Sárközi, Vilmos Oláh, György Orbán and guest Tim Ries  
 Blue Note 12:30 am \$10  
 • Barbara Carroll Birdland 6 pm \$30  
 • Ralph Alessi Baida Quartet with Jason Moran, Drew Gress, Nasheet Waits  
 Birdland 8:30, 11 pm \$40  
 • Lucio Ferrara Measure 8 pm  
 • Joel Forrester solo Barbès 6 pm \$10  
 • Tio Diego Silvana 6 pm  
 • Kristina Koller Band Shrine 6 pm  
 • Larry Newcomb Quartet; Evgeny Sitsov; Virginia Mayhew Quartet  
 The Garage 12, 6:15, 10:45 pm

- ★ Angels at the Vanguard — John Zorn's Masada: Roberto Rodriguez and Octeto Masada with Carmen Sataf, Uri Sharlin, Bernie Minoso, Ivan Barenboim, Meg Okura, Igor Arias, Rafi Malkiel, Itai Kriss; Uri Gurvich Quartet with Leo Genovese, Peter Slavov, Francisco Mela  
Village Vanguard 8:30, 10:30 pm \$25
- ★ Karl Berger Improvisers Orchestra The Stone 8, 10 pm \$15
- ★ Jamire Williams' ERIMAJ with Corey King, Matt Stevens, Vincente Archer  
Joe's Pub 9:30 pm \$14
- Connie Crothers/Eileen Myles  
JACK 8 pm
- Storyteller: Marlon Cherry, Helen Yee, Mark Lamb; Maryanne DeProphetis/Philip Sirois  
WhyNot Jazz Room 7:30, 9 pm \$10
- Underground Horns  
Brooklyn Bowl 8 pm \$12
- ★ Peter Leitch/Ray Drummond  
Walker's 8 pm
- Victor Gould  
Measure 8 pm
- Sergio Krakowski Trio with Todd Neufeld, Vitor Gonçalves  
Cornelia Street Café 8:30 pm \$10
- Myriad3: Ernesto Cervini, Chris Donnelly, Daniel Fortin; Ehud Asherie; Johnny O'Neal with Paul Sikivie, Charles Gould; Joe Magagnelli Quartet with Anthony Wonsey, Mike Karn, Jason Brown  
Smalls 4:30, 7:30, 10 pm 12 am \$20
- Terry Waldo's Gotham City Band; Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am
- Laurie Krauz with the Daryl Kojak Octet; Frank Kohl Quartet with Tom Kohl, Steve LaSpina, Jon Doty  
Metropolitan Room 4, 9:30 pm \$20
- Cheryl Pyle/Claire de Brunner; Tesla Coils: Blaise Siwula, Harvey Valdes, Gian Luigi Diana  
ABC No-Rio 7 pm \$5
- Line of Sight; Harutaka Sakita  
Pianos 5, 6:30 pm
- ★ Joe Temperley and Friends with Jonathan Batiste Trio, Brianna Thomas, Bruce Harris  
Dizzy's Club 7:30, 9:30 pm \$35
- Dafnis Prieto Sextet with Peter Apfelbaum, Mike Rodriguez, Felipe Lamoglia, Manuel Valera, Johannes Weidenmueller, Dafnis Prieto  
Jazz Standard 7:30, 9:30 pm \$25
- Billy Cobham Spectrum 40 with Dean Brown, Gary Husband, Ric Fierabracci  
Blue Note 8, 10:30 pm \$35
- ★ Brandee Younger  
Minton's Playhouse 5:30 pm
- Aaron Diehl Trio  
Saint Peter's 5 pm
- Raimundo Santos with Victor Gould, Hassan J.J. Shakur  
Somethin' Jazz Club 5 pm \$12
- Mordy Ferber Trio  
Blue Note 11:30 am 1:30 pm \$29.50
- ★ Ben Holmes Trio Blastphemy with Marcus Rojas, Curtis Hasselbring  
City Winery 11 am
- Roz Corral Trio with Gilad Hekselman, Edward Perez  
North Square Lounge 12:30, 2 pm
- Mayu Saeki Trio; David Coss Quartet; Tsutomu Naki Trio  
The Garage 11:30 am 6:30, 11 pm

★Joe Wilder Memorial Saint Peter's 6:30 pm  
★Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen  
Roulette 8 pm \$15

- Mark Giuliana's Beat Music with Chris Morrissey, Yuki Hirano, Jason Lindner and guests Steve Wall, Jeff Taylor, Gretchen Parlato  
Blue Note 8, 10:30 pm \$15
- Poogie Bell Band with Alex Bugnon, Lacey Benjamin  
Iridium 8, 10 pm \$25-35
- The Ladybugs Jazz Band: Martine Da Silva, Kate Davis, Joanna Sternberg, Björn Ingestam, Gabe Schnider  
Dizzy's Club 7:30, 9:30 pm \$25
- Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- Joe Farnsworth Quintet  
Smoke 7, 9 pm
- Felipe Lamogla  
Zinc Bar 9, 10:30 pm \$15
- Charlie Waters' Porch Music; Gold Sparkle Band: Andrew Barker, Adam Roberts, Jeremy Wilms, Charles Waters and guest Daniel Carter  
Spectrum 8 pm
- Shai Maestro Trio with Tal Ronen, Douglas Mariner; Ari Hoenig Quartet; Spencer Murphy  
Smalls 7:30, 10:30 pm 1 am \$20
- Ned Goolod Quartet; Billy Kaye Jam  
Fat Cat 9 pm 12:30 am  
Measure 8 pm
- Antonio Ciacca  
Elisabeth Lohninger Trio with Martha Kato, Linda Oh  
Bar Next Door 8:30, 10:30 pm \$12
- Haruka Yabuno/Ehud Ettun; Terrence McManus  
Somethin' Jazz Club 7, 9 pm \$10
- Maria Sampson Duo  
Tomi Jazz 8 pm
- Lou Caputo Not So Big Band; Jason Yeager Trio  
The Garage 7, 10:30 pm  
Le Cirque Café 7:30 pm
- Joe Alterman/Marissa May  
Silvana 6 pm
- Elijah Shiffer  
Shrine 6 pm
- Brian Plautz  
Bryant Park 12:30 pm
- Kuni Mikami

- **Nonesuch Records at BAM: Brad Mehldau**  
BAM Harvey Theater 8 pm \$25-50
- **Evan Parker, John Escreet, John Hebert, Tyshawn Sorey, Evan Parker, Joe McPhee, Barre Phillips, Chris Corsano**  
The Stone 8, 10 pm \$20
- **Fred Van Hove/Lou Grassi**  
Ibeam Brooklyn 8:30, 10 pm \$15
- **Odean Pope, Pharoah Sanders, James Carter, Reggie Workman, Geri Allen, Jeff 'Tain' Watts**  
Blue Note 8, 10:30 pm \$35
- **Christian McBride Trio with Christian Sands, Ulysses Owens**  
Birdland 9, 11 pm \$40
- **Kurt Rosenwinkel New Quartet with Aaron Parks, Orlando le Fleming, Allan Mednard**  
Village Vanguard 8:30, 10:30 pm \$25
- **Ben Wolfe Quartet with Stacy Dillard, Orrin Evans, Donald Edwards**  
Jazz Standard 7:30, 9:30 pm \$20
- **Peter and Will Anderson Quintet with Ehud Asherie, David Wong, Aaron Kimmel**  
Dizzy's Club 7:30, 9:30 pm \$25
- **Riley Mulhekar**  
Dizzy's Club 11:30 pm \$5
- **Mike Longo's NY State of the Art Jazz Ensemble with Ira Hawkins**  
NYC Baha'i Center 8, 9:30 pm \$15
- **Strange & Beautiful: The Music & Art of John Lurie: Ensemble LPR**  
Le Poisson Rouge 9 pm \$18
- **Cyrille Aimee with Adrien Moignard, Michael Veleau, Shawn Conley, Dani Danor**  
Rockwood Music Hall Stage 2 7:30 pm \$10
- **Mother Stump: Joel Harrison, Michael Bates, Jeremy "Beane" Clemmons; Charlotte Greve, Keisuke Matsuno, Simon Jernym, Tommy Crane**  
Korzo 9, 10:30 pm
- **Paula Santoro Quintet with Rafael Vernet, David Finck, Sergio Krakowski, Adriano Santos**  
Cornelia Street Café 8:30 pm \$10
- **King Solomon Hicks**  
Minton's Playhouse 7 pm
- **Peter Knoll Trio with Mark Peterson, Andy O'Neill, Nafsi Groove**  
ShapeShifter Lab 7, 8:15 pm \$12
- **Molly Ryan's Hot Jazz Jam with Dan Levinson, Dalton Ridenhour, Kevin Dorn**  
WhyNot Jazz Room 10 pm
- **Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam**  
Fat Cat 7, 9 pm 12:30 am
- **Tyler Blanton Trio with Pablo Menares, Paul Witgen**  
Bar Next Door 8:30, 10:30 pm \$12
- **Stan Killian Quartet with Theo Hill, Corcoran Holt, McClenty Hunter**  
55Bar 7 pm
- **Peter Nelson Quartet with Mike King, Curtis Ostle, Mark Whitfield, Jr.**  
WhyNot Jazz Room 8 pm
- **Napoleon Revels-Bey's Nu Mo Swing Ensemble with Marcus Persiani, Bryan Carrott**  
West Plaza 8 pm
- **Chris Ziemba solo**  
Jazz at Kitano 8 pm
- **Alex Navarro with Chase Baird, Nick Sample, Fred Kennedy; Cristian Mendoza**  
Somethin' Jazz Club 7, 9 pm \$10
- **Florencia Gonzales Duo**  
Tomi Jazz 8 pm
- **Recessionalists Jazz Band; Isaac Darche Trio**  
The Garage 6, 10:30 pm
- **Antonio Ciacca**  
Measure 8 pm
- **Matt Panayides Group with Rich Perry**  
Silvana 6 pm
- **Kuni Mikami**  
Bryant Park 12:30 pm

- ★ Fred van Hove solo; Peter Evans, Evan Parker, Charles Evans; Fred van Hove solo; Peter Evans, Evan Parker, John Hébert, Tyshawn Sorey  
The Stone 8, 10 pm \$20
- Steel House: Edward Simon, Scott Colley, Brian Blade  
Jazz Standard 7:30, 9:30 pm \$25
- Nonesuch Records at BAM: Chris Thile/Brad Mehldau  
BAM Harvey Theater 8 pm \$25-50
- Raphael D'Iugoff; Harold Mabern Trio; Ned Gould Jam  
Fat Cat 7, 9 pm 12:30 am
- Charles Turner with Takeshi Ohbayashi, Tamir Shmerling  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11:30 pm \$5
- Riley Mulharker
- ★ Solo Rites—Seven Breaths: Jen Shyu  
SEEDS 8:30 pm
- Tessa Souter with Lew Soloff, Yotam Silberstein, Yasushi Nakamura, Billy Drummond  
Iridium 8, 10 pm \$25
- Pedro Giraudo Sextet with Alejandro Aviles, Jonathan Powell, Mike Fahie, Jess Jurkovic, Franco Pinna  
Terraza 7, 8 pm \$7
- George Coleman Jr. Quartet with Mike DiRubbo, Brian Charette  
Smoke 7, 9, 10:30 pm
- Katsuko Tanaka Trio with Corcoran Holt, Victor Lewis  
Jazz at Kilano 8, 10 pm \$15
- Krom: Adam Kromelow, Raviv Markowitz, Jason Burger; Danny Fox Trio with Chris van Voorst van Beest, Max Goldman; Cory Henry Trio  
SubCulture 8 pm \$15  
WhyNot Jazz Room 8 pm
- ★ Peter Bernstein/Rale Micic
- Chico Pinheiro Quintet with Hélio Alves, Scott Thompson, Edu Ribeiro; Abélita Matheus Quintet with Matt Marantz, Behn Gillece, Peter Slavov, Alex Kautz  
Cornelia Street Café 8:30, 10 pm \$10
- ★ Dave Chamberlain's Band of Bones with guest Antoinette Montague  
Zinc Bar 9, 11 pm 12:30 am \$20

- **Dave Stryker Organ Trio** Lucille's at B.B. King's Blues Bar 8, 10 pm \$15
- **Ben Van Gelder with Mark Turner, Joe Sanders, Craig Weinrib; Jade Synstelian with Jack Walrath, Alexi David, Phil Stewart**  
Smalls 9 pm 12:30 am \$20
- **Poly-Singular: Nicolas Letman-Burtinovic, Anna Webber, Nathan Elman Bell**  
Bar Chord 9 pm
- **Yoav Shlomov Group with Itamar Shatz, Eitan Kenner, Max Oleartchick, Itay Morchi; AGE Quintet: Jim Piela, Sean Little, Michael Verselli, Chris Gaskell, Alvaro Gutierrez Espinosa**  
Somethin' Jazz Club 7, 9 pm \$10
- **Craig Yarekmo Organ Trio** Tomi Jazz 8 pm
- **Alex Cummings Quartet; Maggie Rose**  
Shrine 6, 8 pm
- **The Anderson Brothers; Dave Baron Trio**  
The Garage 6, 10:30 pm
- **Joe Alterman** Caffe Vivaldi 8:15 pm
- **Anna Elizabeth Kendrick** Flute Midtown 7 pm
- **★Odean Pope, Pharoah Sanders, James Carter, Reggie Workman, Geri Allen, Jeff Tain' Watts**  
Blue Note 8, 10:30 pm \$35
- **★Christian McBride Trio with Christian Sands, Ulysses Owens**  
Birdland 9, 11 pm \$40
- **Kurt Rosenwinkel New Quartet with Aaron Parks, Orlando le Fleming, Allan Mednard**  
Village Vanguard 8:30, 10:30 pm \$25
- **Antonio Ciacca** Measure 8 pm
- **Jidam Hang** Silvana 6 pm
- **Sandy Stewart/Bill Charlap** Saint Peter's 1 pm \$10
- **Kuni Mikami** Bryant Park 12:30 pm

- Roy Haynes Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong  
Dizzy's Club 7:30, 9:30 pm \$25
- Riley Mulherkar  
Dizzy's Club 11:30 pm \$10
- Matthew Shipp/Evan Parker; Nate Wooley, Jeremiah Cymerman, Evan Parker  
The Stone 8, 10 pm \$20
- Matana Roberts' Coin Coin  
Snugs at 61 Local 8 pm \$15
- Interpretations—Tribute to Robert Ashley with Thomas Buckner, Joseph Kubera, Conrad Harris, Pauline Kim Harris  
Roulette 8 pm \$20
- Analytical Symmetry: Jonathan Finlayson, Michael Attias, Aruán Ortiz, Nasheet Waits  
Comelia Street Café 8:30 pm \$10
- Karl Berger's Improvisors Orchestra  
ShapeShifter Lab 8:15 pm \$15
- Doug Wamble Trio with Roy Dunlap, Adrian Harpham  
WhyNotJazz, Matt 8 pm
- Walter Smith III Quintet with Fabian Almazan, Matt Stevens, Harish Raghavan, Eric Harland  
SubCulture 8 pm \$20
- Rogerio Souza and Friends  
Iridium 8, 10 pm \$25
- Jean and Marcus Baylor Project  
Smoke 7, 9, 10:30 pm
- Akemi Yamada Quartet with Alex Pryodny, Peter Slavov, Alex Kautz  
Pry at Kilano 8, 10 pm \$15
- Peter Evans solo; Ava Mendoza Trio with Brandon Lopez, Max Jaffe; Brandon Lopez solo  
Silent Bam 8 pm \$8
- Josh Deutsch's Pannonia  
Terraza 7 8 pm \$7
- Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Paul Nedzela Quintet with Walter Blanding; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Clovis Nicholas, Luca Santaniello  
Smalls 6, 9:30 pm 12 am \$20
- Peter Zak Trio; Greg Glassman Quintet  
Fat Cat 7, 10 pm
- Colin Stranahan, Glenn Zaleski, Rick Rosato  
Bar Next Door 8:30, 10:30 pm \$12
- Samora Pinderhughes The Transformations Suite with Jeremie Harris, Jehbreal Jackson, Elena Pinderhughes, Riley Mulherkar, Tony Lustig, Lucas Pino, Clovis Nicholas, Jimmy Macbride  
The Jazz Gallery 8, 10 pm \$15
- Petros Kilpanis solo  
Spectrum 7 pm
- Chandry Moore  
Nuyorican Poets Café 9:30 pm \$10
- The September Concert - The Heart of Jazz for 9/11  
Somethin' Jazz Club 7 pm
- Scot Albertson/Lee Tomboulain  
Tomi Jazz 9 pm \$10
- C.J. Everett Trio  
Cleopatra's Needle 7 pm
- Josh Lawrence and The Fresh Cut Trio; Dawoud Kringle  
Silvana 6, 8 pm
- Tom Berkman, Joe Peri, Grant Goldstein  
809 Sangria Bar & Grill 8:30, 10:15 pm
- Champion Fulton Quartet; Dmitry Baevsky Trio  
The Garage 6, 10:30 pm
- Steel House: Edward Simon, Scott Colley, Brian Blade  
Jazz Standard 7:30, 9:30 pm \$25
- Odean Pope, Pharoah Sanders, James Carter, Reggie Workman, Geri Allen, Jeff Tain' Watts  
Blue Note 8, 10:30 pm \$35
- Christian McBride Trio with Christian Sands, Ulysses Owens  
Birdland 9, 11 pm \$40
- Kurt Rosenwinkel New Quartet with Aaron Parks, Orlando le Fleming, Allan Mednard  
Village Vanguard 8:30, 10:30 pm \$25
- Antonio Ciacca  
Measure 8 pm
- David Kardas  
Shrine 6 pm
- Kuni Mikami  
Bryant Park 12:30 pm

THE NEW YORK CITY JAZZ RECORD | SEPTEMBER 2014 43



## Friday, September 12

- ★Andy Bey Café Noctambulo 8, 10 pm \$30
- ★Dr. Lonnie Smith Trio with Jonathan Kreisberg, Joe Dyson Jazz Standard 7:30, 9:30 pm \$30
- ★Nonesuch at BAM: Don Byron Quintet BAMCafé 10:30 pm
- ★Rocket Science: Peter Evans, Craig Taborn, Sam Pluta, Evan Parker The Stone 8, 10 pm \$20
- ★Sun Ra Centennial Arkestra Directed by Marshall Allen; Nate Wooley Roulette 8 pm
- ★Egberto Gismonti Symphony Space Peter Jay Sharp Theater 7 pm \$30
- ★AACM: Marty Ehrlich's Trio Exaltation with John Hébert, Nasheet Waits; Thurman Barker Ensemble with Patience Higgins, Lonnie Gasperini, Noah Barker, Gwen Laster Community Church of New York 8 pm \$30
- ★Phil Haynes and No Fast Food with Dave Liebman, Drew Gress ShapeShifter Lab 8 pm \$20
- Dmitry Baevsky Quartet with Jeb Patton, Mike Kam, Joe Strasser, Sam Newsome Group with Jean-Michel Pilc, Rashaan Carter, Reggie Nicholson; Lawrence Leathers Smalls 7:30, 10:30 pm 1 am \$20
- Libor Smoldas Trio Fat Cat 10:30 pm
- ★Gabriel Alegria Afro-Peruvian Sextet Zinc Bar 8 pm \$30
- Warren Wolf and Wolfpack with Alex Brown, Vincente Archer, Kendrick Scott Smoke 7, 9, 10:30 pm \$38
- Alexis Cuadrado's Poetica with Rowan Ricardo Phillips, Melcion Mateu, Miles Okazaki, Andy Milne, Tyshawn Sorey The Jazz Gallery 8, 10 pm \$22
- Jean-Michel Pilc/Marc Mommaas Roberto's Winds 8 pm \$15
- ★Ben Holmes Trio Blasphemy with Marcus Rojas, Curtis Hasselbring Barbès 8 pm \$10
- Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Justin Brown Comelia Street Café 9, 10:30 pm \$10
- Roy Meriwether/Paul Ramsey Knickerbocker Bar and Grill 9:45 pm \$5
- Clifford Barbaro Trio Cleopatra's Needle 8 pm
- Marko Djordjevic and Sveti with Tivon Pennicott, Julian Pollack, Evan Marien WhyNot Jazz Room 10 pm
- Paul Meyers Trio with Martin Wind, Tom Horner Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Sofia Rei Sextet Terraza 7 9:30 pm \$7
- Jonah Parzen-Johnson Group Spectrum 9 pm
- Mitch Marcus Quartet with Perry Smith, Yoshi Waki, Jesse Simpson; PANOOC: Leah Gough-Cooper Somethin' Jazz Club 9, 11 pm \$10-12
- Rachá Fora Tomi Jazz 9 pm \$10
- Masami Ishikawa Trio; Peter Valera Jump Blues Band The Garage 6:15, 10:45 pm
- Jerry Devore Trio Indian Road Café 7 pm
- David Lopato Quartet with Lucas Pino, Ratzo Harris, Harvey Sorgen Jazz at Kitano 8, 10 pm \$30
- ★Roy Haynes Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong Dizzy's Club 7:30, 9:30 pm \$25
- Riley Mulherkar Dizzy's Club 11:30 pm \$10
- ★Odean Pope, Pharoah Sanders, James Carter, Reggie Workman, Geri Allen, Jeff 'Tain' Watts Blue Note 8, 10:30 pm \$35
- ★Christian McBride Trio with Christian Sands, Ulysses Owens Birdland 9, 11 pm \$40
- Kurt Rosenwinkel New Quartet with Aaron Parks, Orlando le Fleming, Allan Mednard Village Vanguard 8:30, 10:30 pm \$25
- Antonio Ciacca Measure 8 pm
- Kathleen Potton Silvana 6 pm
- Kuni Mikami Bryant Park 12:30 pm

## Saturday, September 13

- ★Oliver Lake Big Band Ididium 8, 10 pm \$30
- ★Milford Graves/Evan Parker The Stone 8, 10 pm \$20
- ★Tribute to Jimmy Giuffr : Ken Peplowski, Don Friedman, Phil Palombi Jazz at Kitano 8, 10 pm \$30
- ★Hamiet Bluiett—The St. Louis Experience, A Tale Of Two Cities: Me We & Them: James Jabbo Ware, Eddie Allen, Cecil Bridgewater, Hector Colon, Clifton Anderson Richard Harper, Bill Lowe, James Stewart, Paavo Carey, Patience Higgins, JD Parran, Marcus Persianni, Bryce Sebastian, Warren Smith Church For All Nations 8:30 pm \$25
- Nicole Henry Ginny's Supper Club 7:30, 9:30 pm \$20
- ★Sidney Bechet Society: Bria Skonberg and Friends with Evan Amtzen, Alvin Atkinson, Vincent Gardner, Debbie Kennedy, Jon Weber Symphony Space Peter Jay Sharp Theater 7:15 pm \$35
- ★Tomas Fujiwara Trio with Ralph Alessi, Brandon Seabrook Barbès 8 pm \$10
- Mat Maneri/Lucian Ban New Quintet with Tony Malaby, Bob Stewart, Billy Mintz Comelia Street Café 9, 10:30 pm \$10
- Don Braden-Julie Michels Project Zinc Bar 8 pm \$15
- Ben Monder Trio with Gary Wang, Adam Cruz Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Stephane Wrembel's Dreamer of Dreams Joe's Pub 9 pm \$22
- Sean Noonan's Bruised By Noon with guests; New Noon Trio: Kirk Knuffke, Ken Filiano, Sean Noonan Ibeam Brooklyn 8:30, 10pm \$10
- Alexis Parsons Trio with David Berkman, Dean Johnson WhyNotJazz Room 8 pm
- Dan Aran Fat Cat 7 pm
- Mara Rosenbloom solo Klavierhaus 8 pm \$10
- 4k4: Mick Rossi, Peter Hess, Andy Laster, Andrew Sterman Spectrum 7:30 pm
- Anthony Jefferson Metropolitan Room 7 pm \$20
- Sari Chorr ShapeShifter Lab 8:15, 9:30 pm
- Natalie Cressman with James Casey, Ivan Rosenberg, Ben Lusher, Jonathan Stein, Mark Whitfield Jr.; James Casey's Animus Rexx with Randy Runyon, Yuki Hirano, Evan Marien, Justin Tyson Drom 7:30 pm \$12
- David Glasser Quartet Somethin' Jazz Club 9 pm \$15
- Yukari Watanabe Duo; Spencer Jones Trio Tomi Jazz 8, 11 pm \$10
- Wolter Williams Trio and Gitesha Cleopatra's Needle 8 pm
- ★Andy Bey Café Noctambulo 8, 10 pm \$30
- ★Dr. Lonnie Smith Trio with Jonathan Kreisberg, Joe Dyson Jazz Standard 7:30, 9:30 pm \$30
- ★Nonesuch at BAM: Don Byron Quintet BAMCafé 10:30 pm
- Joel Press Quartet; Chris Byars Sextet with Stefano Doglioni, John Mosca, Pasquale Grasso, Ari Roland, Stefan Schatz; Sam Newsome Group with Jean-Michel Pilc, Rashaan Carter, Reggie Nicholson; Stacy Dillard, Diallo House, Ismail Lawal Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- Warren Wolf and Wolfpack with Alex Brown, Vincente Archer, Kendrick Scott Smoke 7, 9, 10:30 pm \$38
- Alexis Cuadrado's Poetica with Rowan Ricardo Phillips, Melcion Mateu, Miles Okazaki, Andy Milne, Tyshawn Sorey The Jazz Gallery 8, 10 pm \$22
- Roy Meriwether/Paul Ramsey Knickerbocker Bar and Grill 9:45 pm \$5
- ★Roy Haynes Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong Dizzy's Club 7:30, 9:30 pm \$25
- Riley Mulherkar Dizzy's Club 11:30 pm \$20

- ★Odean Pope, Pharoah Sanders, James Carter, Reggie Workman, Geri Allen, Jeff 'Tain' Watts Blue Note 8, 10:30 pm \$35
- ★Christian McBride Trio with Christian Sands, Ulysses Owens Birdland 9, 11 pm \$40
- Kurt Rosenwinkel New Quartet with Aaron Parks, Orlando le Fleming, Allan Mednard Village Vanguard 8:30, 10:30 pm \$25
- Antonio Ciacca Measure 8 pm
- Joel Forrester solo Barbès 6 pm \$10
- Rebecca Larsdotter Silvana 6 pm
- Daniela Schaechter Trio; Brooks Hartell Trio; Akiko Tsuruga Trio The Garage 12, 6:15, 10:45 pm

## Sunday, September 14

- ★Joseph Jarman 77th Birthday Celebration with Thurman Barker, Adegoke Steve Colson, John Ehlis, Douglas R. Ewart, Rob Garcia, Michel Gentile, Rosi Hertlein, Max Johnson, Yasuno Katsuki, Charlie Kohlhase, Jeffrey Schanzer, Warren Smith, Bernadette Speach and guests ShapeShifter Lab 7:30, 9 pm \$15
- Ikue Mori, Sylvie Courvoisier, Mark Feldman, Evan Parker The Stone 8, 10 pm \$20
- Bucky Pizzarelli/Ed Laub; Johnny O'Neal with Paul Sikivie, Charles Goold; Behn Gillece Quintet with Ken Fowser, Rick Germanson, Paul Gill, Charles Ruggiero Smalls 7:30, 10 pm 12 am \$20
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6 pm 12:30 am
- ★Gene Bertoncini The Drawing Room 7 pm \$20
- Kate Baker/Vic Juris Rockwood Music Hall Stage 3 8 pm \$10
- The Far Cry Flute Quartet: Robert Dick, Jamie Baum, Elsa Nilsson, Jessica Lurie Spectrum 7 pm
- Aural Compass: François Grillot, Richard Tabnik, Lou Grassi WhyNot Jazz Room 9 pm
- ★Jane Ira Bloom NightSkywriting Trio with Mark Dresser, Jerry Granelli Comelia Street Café 8:30 pm \$10
- ★Vinnie Sperrazza's Apocrypha with Loren Stillman, Brandon Seabrook, Eivind Opsvik Barbès 7 pm \$10
- Lena Bloch-Billy Mintz Trio with Cameron Brown; Francois Grillot, Richard Tabnik, Lou Grassi WhyNot Jazz Room 7:30, 9 pm \$10
- String of Pearls: Sue Halloran, Jeanne O'Connor, Holli Ross Metropolitan Room 6:15 pm \$20
- ★Peter Leitch/Harvie S Walker's 8 pm
- Victor Gould Measure 8 pm
- Patricia Franceschey Group; Drew Williams Nonet; LIONS Pianos 5, 7, 9 pm
- Broc Hempel, Sam Trapchak, Christian Coleman Domini s Astoria 9 pm
- Brian Drye Trio; Joe Wagner Silvana 6, 8 pm
- ★Dr. Lonnie Smith Trio with Jonathan Kreisberg, Joe Dyson Jazz Standard 7:30, 9:30 pm \$30
- Warren Wolf and Wolfpack with Alex Brown, Vincente Archer, Kendrick Scott Smoke 7, 9, 10:30 pm \$38
- ★Roy Haynes Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong Dizzy's Club 7:30, 9:30 pm \$25
- ★Odean Pope, Pharoah Sanders, James Carter, Reggie Workman, Geri Allen, Jeff 'Tain' Watts Blue Note 8, 10:30 pm \$35
- Kurt Rosenwinkel New Quartet with Aaron Parks, Orlando le Fleming, Allan Mednard Village Vanguard 8:30, 10:30 pm \$25
- ★Brandee Younger Minton's Playhouse 5:30 pm
- Jazz Mass: Ike Sturm and Evergreen Saint Peter's 5 pm
- NY Jazz Flutet: Dotti Anita Taylor, Jan Leder, Elise Wood, Chip Shelton, Art Lillard Somethin' Jazz Club 5 pm \$12
- ★Bill Saxton and The Abyssinian Jazz All-Stars with Vivian Sessoms, Whitney Marchelle, Charles Turner III, Milton Suggs Abyssinian Baptist Church 4 pm \$20
- Dances of the World Ensemble: Diana Wayburn, Barry Seroff, Josh Mizruchi, Ken Silverman, Spencer Hale, Yonatan Avi Oleiski St. Mark's Church 3 pm \$20
- Ilse Huizinga Perez Jazz 2 pm \$20
- Dizzy Gillespie All Stars Blue Note 11:30 am 1:30 pm \$29.50
- Roz Corral Trio with Ron Affif, Paul Gill North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss Quartet; Michael Sheridan Trio The Garage 11:30 am 6:30, 11 pm

## Monday, September 15

- ★Youn Sun Nah/Ulf Wakenius Duo Blue Note 8, 10:30 pm \$35
- John Zorn Improv Night The Stone 8 pm \$25
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Michela Marino Lermani Dizzy's Club 7:30, 9:30 pm \$25
- ★Captain Black Big Band Smoke 7, 9 pm
- Peter Bernstein solo; Hoenig Quartet; Spencer Murphy Smalls 7:30, 10:30 pm 1 am \$20
- George Braith; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- Antonio Ciacca Measure 8 pm
- Nora McCarthy Trio with Marvin Sewell, Donald Nicks Bar Next Door 8:30, 10:30 pm \$12
- Nick Grinder Comelia Street Café 8:30 pm \$10
- Polly Gibbons Metropolitan Room 9:30 pm \$20
- Jonathan Galimore Somethin' Jazz Club 9 pm \$10
- Yayoi Filipski Tomi Jazz 8 pm
- Cole Rumbough Le Cirque Café 7:30 pm
- Kyle Athayde Dance Party; Kenny Shanker Quartet The Garage 7, 10:30 pm
- Jon Menges Group Silvana 6 pm
- Yuka Aikawa Bryant Park 12:30 pm

## Tuesday, September 16

- ★Evan Parker, Nate Wooley, Joe Morris Snugs at 61 Local 8 pm \$20
- ★Strange & Beautiful: The Music & Art of John Lurie: Sexmob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wolleson; Greg Saunier's Inner Greatness with Doug Wieselma, Adam Brisbin Le Poisson Rouge 8 pm \$18
- ★Coltrane Revisited: Joe Lovano, Ben Allison, Lonnie Plaxico, Matt Wilson, Andrew Cyrille Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki, Jonathan Finlayson, Sean Rickman The Stone 8, 10 pm \$15
- ★Donal Fox Innovations Duo with Warren Wolf Dizzy's Club 7:30, 9:30 pm \$35
- Frank Basile/Steve Fishwick Sextet Dizzy's Club 11:30 pm \$5
- Eric Reed Quartet with Ralph Moore, Gerald Cannon, McClenty Hunter Village Vanguard 8:30, 10:30 pm \$25
- Owl Trio: Orlando le Fleming, Will Vinson, Lage Lund Jazz Standard 7:30, 9:30 pm \$20

- Russ Kassoff Orchestra with Catherine Dupuis NYC Baha'i Center 8, 9:30 pm \$15
- Matt Brewer Group with Mark Turner, Steve Lehman, David Virelles, Marcus Gilmore, Mark Turner ShapeShifter Lab 8:15 pm \$15
- ★Ralph Alessi Quartet with Gary Versace, Chris Lightcap, Nasheet Waits; Devin Gray's Relative Resonance with Chris Speed, Teddy Klausner, Christopher Tordini Korzo 9, 10:30 pm
- ★The IN Trio: Harvie S, Tim Armacost, Christian Finger Bar Next Door 8:30, 10:30 pm \$12
- Xibalba Terraza 7 8 pm \$7
- Lucas Pino No Net Nonet with Alex Wintz, Matt Jodrell, Glenn Zaleski, Or Bareket, Alex LoRe, Nick Finzer, Andrew Gutauskas, Bryan Carter, Kyle Poole and Friends Smalls 10:30 pm 1 am \$20
- Saul Rubin; Greg Glassman Jam Fat Cat 7 pm 12:30 am
- Greg Kallor SubCulture 7:30 pm \$25
- ★Milton Suggs Minton's Playhouse 7 pm
- ASymptote: Bryan Qu, Gabriel Zucker, Dre Hocevar; Stranger Days: Adam O'Farrill, Chad Lefkowitz-Brown, Walter Stinson, Zack O'Farrill Spectrum 7, 8 pm
- Maria Manousaki Quartet with Shai Maestro, Petros Klampanis, John Hadfield Comelia Street Café 8:30 pm \$10
- Steve Cromity and The Trio West Plaza 8 pm
- Chris Ziemba solo Jazz at Kitano 8 pm
- Lautarinos; Tony Tixier Trio with Harish Raghavan, Ryan Lee Somethin' Jazz Club 7, 9 pm \$10-15
- Chieko Honda Tomi Jazz 8 pm
- David Coss Quartet; Nobuki Takamen Trio The Garage 6, 10:30 pm
- ★Youn Sun Nah/Ulf Wakenius Duo Blue Note 8, 10:30 pm \$35
- Antonio Ciacca Measure 8 pm
- Yuka Aikawa Bryant Park 12:30 pm

## Wednesday, September 17

- Evan Parker/Joe Morris Greenwich House Music School 8 pm \$20
- Harold Mabern Trio with Essiet Essiet, Joe Farnsworth; Christopher McBride Smalls 9 pm 12:30 am \$20
- Gato Barbieri Blue Note 8, 10:30 pm \$45
- Monty Alexander's Jazz Around the West Indies Dizzy's Club 7:30, 9:30 pm \$40
- Frank Basile/Steve Fishwick Sextet Dizzy's Club 11:30 pm \$5
- ★Geoffrey Keezer SubCulture 8 pm \$20
- ★FONT: Carlos Abadie Group with Joe Sucato, Peter Zak, Clovis Nicolas, Luca Santaniello; Kirk Knuffke Trio with Mark Helias, Bill Goodwin; Leon Jordan Jr. Group with Anwar Marshall, Luke Orielly, Rick Tate, Nimrod Speaks; Theljon Allen Group with Elijah Balbed, Mike Saunders, Salem Brown, Josh Thomas, Charles Wilson Smoke 7, 9, 10:30, 11:30 pm \$9
- Nicki Parrott and the Les Paul Trio with guest Bucky Pizzarelli Riverdale Y 7:30 pm \$35
- Nate Smith's Kinfolk with Jaleel Shaw, Jeremy Most, Elena Pinderhughes, Fima Ephron, Amma Whatt Jazz Standard 7:30, 9:30 pm \$20
- Yuka Mito Quartet with Allen Farnham, Dean Johnson, Tim Horner Jazz at Kitano 8, 10 pm \$15
- ★Sheryl Bailey/Harvie S WhyNot Jazz Room 10 pm
- ★Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou 55Bar 7 pm
- Sam Trapchak 4tet with Seth Trachy, Fraser Campbell, Caleb Dolester SEEDS 10 pm
- Edward Perez Group Terraza 7 8 pm \$7
- Christos Rafalides' Manhattan Vibes Zinc Bar 9:30, 11:30 pm
- Raphael D'lugoff; Don Hahn; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- Scott Tixier/Claude Diallo Duo ShapeShifter Lab 8:15 pm \$15
- Jean Rohe Comelia Street Café 8:30 pm \$10
- Aline Almeida; Mike Armando's The Drivers with Boris Kurganov, Johnny Ace, Matt Crawford Somethin' Jazz Club 7, 9 pm \$10
- Kathryn Allyn Duo Tomi Jazz 8 pm
- Ben Charnley; Stachel Quintet Silvana 6, 8 pm
- Marc Devine Trio; Will Terrill Trio The Garage 6, 10:30 pm
- Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone Caff  Vivaldi 8:30 pm
- Anna Elizabeth Kendrick Flute Gramercy 7 pm
- ★Coltrane Revisited: Joe Lovano, Ben Allison, Lonnie Plaxico, Matt Wilson, Andrew Cyrille Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki, Jonathan Finlayson, Sean Rickman The Stone 8, 10 pm \$15
- Eric Reed Quartet with Ralph Moore, Gerald Cannon, McClenty Hunter Village Vanguard 8:30, 10:30 pm \$25
- Antonio Ciacca Measure 8 pm
- Tim Talavera Shrine 6 pm
- Marlene VerPlanck Saint Peter's 1 pm \$10
- Yuka Aikawa Bryant Park 12:30 pm





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((UPCOMING CONCERTS: OCTOBER 24, 2014 - THE MUTUAL RICHARD ABRAMS QUINTET (@IMPACTDD) \* \* \* NOVEMBER 7, 2014 - THE OLIVER LAKE ENSEMBLE)))



THIS EVENT IS MADE POSSIBLE BY THE NEW YORK STATE COUNCIL ON THE ARTS WITH THE SUPPORT OF GOVERNOR ANDREW CUOMO AND THE NEW YORK STATE LEGISLATURE, THE CARY NEW MUSIC PERFORMANCE FUND AND GRANTS FROM THE PHAEDRUS FOUNDATION.



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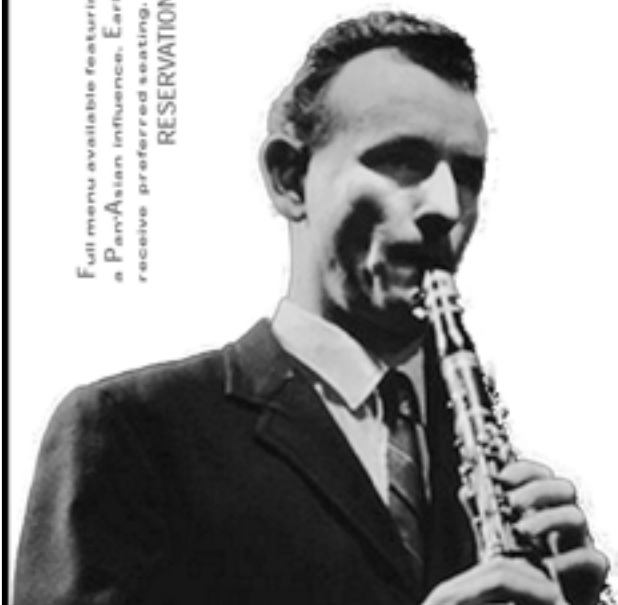
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\$30.Cover + \$15 Minimum  
on Food/Beverage

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Full menu available featuring American cuisine with a Pan-Asian influence. Early diners (7:00 PM) will receive preferred seating.  
RESERVATIONS ADVISED



## Thursday, September 18

- ★Chucho Valdés, Pedrito Martinez, Wynton Marsalis and the Jazz at Lincoln Center Orchestra  
Rose Theater 8 pm \$10-130
- ★Mark Turner Quartet with Avishai Cohen, Joe Martin, Justin Brown  
Jazz Standard 7:30, 9:30 pm \$25
- ★Vinnie Sperrazza's Apocrypha with Loren Stillman, Brandon Seabrook, Eivind Opsvik  
Cornelia Street Café 8:30 pm \$10
- ★Jason Palmer's City of Poets with Donny McCaslin, Cedric Harriot, Michael Janisch, Clarence Penn  
The Jazz Gallery 8, 10 pm \$15
- ★Jason Miles, Ingrid Jensen, Cyro Baptista; Kind of New: Jay Rodriguez, Jerry Brooks, Mike Clark  
ShapeShifter Lab 7 pm
- ★Scott Wendholt/Adam Kolker Quartet with Ed Howard, Billy Drummond  
Smalls 10:30 pm \$20
- ★Improvisatory Minds: Bevan Manson, Ed Neumeister, Michael Patterson, Gemot Wolfgang and guests Righteous Girls: Gina Izzo/Erika Dohi, Alan Broadbent, Susan May Schneider  
Saint Peter's 7:30 pm \$25
- ★Point of Departure; Behn Gillece Quartet  
Fat Cat 10 pm 1:30 am
- ★Victor Prieto Trio with Jorge Roeder, Eric Doob  
Terraza 7 8 pm \$7
- ★Syberen Van Muenster Trio with Rick Rosato, Mark Dutchman  
Bar Next Door 8:30, 10:30 pm \$12
- ★FONT: Paul Williamson/Edward Johnson; Steve Fishwick Group with Osian Roberts, Frank Basile, Jeb Patton, Michael Karn, Matt Fishwick; Nadje Noordhuis Group with Sara Caswell, Vitor Gonçalves, Matt Clohesy, Jared Schonig; Keyon Harrold  
Smoke 7, 9, 10:30, 11:30 pm \$9
- ★Larry Fuller Trio with Ben Wolfe, Aaron Kimmel  
Jazz at Kitano 8, 10 pm \$15
- ★Sunny Leigh with Ira Sigel, Tom Hubbard, Ray Marchica, Bob Magnusson, Barry Levitt  
Metropolitan Room 6:15 pm \$20
- ★Takeshi Asai Trio with Kazuo Nakamura, Andrew Swift, Amaury A.; Jeron White Quartet with Sam King, Sean Powell, Jeron White, Kaori Yumada  
Somethin' Jazz Club 7, 9, 11 pm \$10
- ★Misa Ogasawara Duo  
Tomi Jazz 9 pm \$10
- ★Dan Furman Trio  
Cleopatra's Needle 7 pm
- ★Wayfarer; Jeremy Beck and the Heavy Duty Horns  
Shrine 6, 10 pm
- ★Rick Stone Trio; Isaiah Barr Trio  
The Garage 6, 10:30 pm
- ★Monty Alexander's Jazz Around the West Indies  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Frank Basile/Steve Fishwick Sextet  
Dizzy's Club 11:30 pm \$10
- ★Kat Gang  
Birdland 6 pm \$25
- ★Coltrane Revisited: Joe Lovano, Mike Mainieri, Lonnie Plaxico, Steve Smith  
Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki, Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Eric Reed Quartet with Ralph Moore, Gerald Cannon, McClenty Hunter  
Village Vanguard 8:30, 10:30 pm \$25
- ★Antonio Ciacca  
Measure 8 pm
- ★Tammy Scheffer  
Silvana 6 pm
- ★Yuka Aikawa  
Bryant Park 12:30 pm

## Friday, September 19

- ★Bill Frisell and the Big Sur Quintet with Jenny Scheinman, Eyvind Kang, Hank Roberts, Rudy Royston  
The Appel Room 7, 9:30 pm \$45-55
- ★Larry Willis All-Stars Tribute to McCoy Tyner with Gary Bartz, Buster Williams, Al Foster  
Smoke 7, 9, 10:30 pm \$38
- ★Café Noctambulo 8, 10 pm \$30
- ★Andy Bey
- ★Gabriel Alegria Afro-Peruvian Sextet  
Zinc Bar 8 pm \$30
- ★Robin Verheyen NY Quartet with Russ Johnson, Drew Gress, Jeff Davis  
Cornelia Street Café 9, 10:30 pm \$10
- ★Mark Elf Trio; Clifford Adams Quartet with Dan Kostelnik, Joe Brown; Jeremy Manasia Trio  
Smalls 7:30, 10:30 pm 1 am \$20
- ★Mike McGinnis Road Trip with Matt Blostein, Peter Hess, Barry Saunders, Jeff Hermanson, Brian Drye, Justin Mullens, Jacob Sacks, Dan Fabricatore, Vinnie Sperrazza  
The Jazz Gallery 8, 10 pm \$22
- ★FONT—A Page of Madness: Tim Hagans, Aaron Shragge, James Shipp  
Village Zendo 7:30 pm \$16
- ★Judy Niemack Quartet with Alan Broadbent, Jay Anderson, Prince of Light  
Jazz at Kitano 8, 10 pm \$30
- ★Ben Wolfe/Emmet Cohen  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★JC Sanford 4 with Mike Baggetta, Dave Ambrosio, Russ Meissner; Jason Rigby Group with Mike Holober, Mike Baggetta, Cameron Brown, Gerald Cleaver  
ShapeShifter Lab 7:30, 9 pm \$10
- ★Steve Bloom Trio with Danton Boller, Jeremy Carlstedt  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★SubCulture 10:30 pm \$20
- ★Coding of Evidentiality Ensemble: Lester St. Louis, Michaël Attias, Bram De Looze, Dre Hočevar and guests  
Spectrum 9 pm
- ★Karen Taborn  
WhyNot Jazz Room 8 pm \$15
- ★John Coltrane Festival  
Measure 8 pm
- ★Neal Kirkwood Trio with Lindsey Homer, Lieven Venken  
Somethin' Jazz Club 7 pm \$12
- ★Tomi Jazz 9 pm \$10
- ★Rudi Mwongozi Trio  
Cleopatra's Needle 8 pm
- ★Alex Layne Trio  
The Garage 6:15 pm
- ★Chucho Valdés, Pedrito Martinez, Wynton Marsalis and the Jazz at Lincoln Center Orchestra  
Rose Theater 8 pm \$10-130
- ★Mark Turner Quartet with Avishai Cohen, Joe Martin, Justin Brown  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Monty Alexander's Jazz Around the West Indies  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Frank Basile/Steve Fishwick Sextet  
Dizzy's Club 11:30 pm \$10
- ★Coltrane Revisited: Joe Lovano, Mike Mainieri, Lonnie Plaxico, Steve Smith  
Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki, Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Eric Reed Quartet with Ralph Moore, Gerald Cannon, McClenty Hunter  
Village Vanguard 8:30, 10:30 pm \$25
- ★Silvana 6 pm
- ★Bryant Park 12:30 pm

## Saturday, September 20

- ★Tribute to John Coltrane: Charles Tolliver Quartet  
Sistas Place 9, 10:30 pm \$20
- ★Darius Jones Presents the Elizabeth-Caroline Unit with Amirtha Kidambi, Sarah Martin, Kristin Slipp, Jean-Carla Rodea  
Greenwich House Music School 8 pm \$25
- ★Roy Hargrove Quintet  
Blue Note 8, 10:30 pm \$45
- ★FONT: Riley Mulherkar Quartet with Samora Pinderhughes; The Westerlies: Riley Mulherkar, Zubin Hensler, Andy Clausen, Willem de Koch; John McNeil Quartet with Ethan Iverson  
Cornelia Street Café 9, 10:30 pm \$10

- ★Allan Holdsworth, Jimmy Haslip, Gary Husband  
Iridium 8, 10 pm \$35-40
- ★Jen Shyu solo and with Jade Tongue: David Binney, Mat Maneri, Thomas Morgan, Dan Weiss  
The Jazz Gallery 9, 11 pm \$22
- ★Manuel Valera Trio with Hans Glawischnig, Clarence Penn  
Jazz at Kitano 8, 10 pm \$30
- ★Katie Bull's "Climate Force" for the Climate March - Duo The Right Thing: Anders Nilsson, Brenda Bufalino, Joe Fonda, Katie Bull, Ras Moshe  
Atlantic Theater Company Studio A 7 pm \$20
- ★Point of Departure  
Fat Cat 10 pm
- ★Mike Baggetta Trio with Cameron Brown, Jeff Hirschfield  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Bria Skonberg's Lower East Lowdown is Voonstruck  
Drom 8 pm \$15
- ★WhyNot Jazz Room 8:30, 10:30 pm
- ★Maya Nova Quartet  
Cleopatra's Needle 8 pm
- ★Scot Albertson Trio with John Wilmetth, Gregory Maker  
Klavierhaus 8 pm \$10
- ★Molly Ryan and her 80 Proof Pillagers with Dan Levinson, Dalton Ridenhour  
The Rum House 9:30 pm
- ★Chester Jankowski and Friends; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor  
Somethin' Jazz Club 6, 9 pm \$12
- ★Daniel Bennett Group; Annie Chen Trio  
Tomi Jazz 8, 11 pm \$10
- ★Cleopatra's Needle 8 pm
- ★Shrine 8 pm
- ★Bill Frisell and the Big Sur Quintet with Jenny Scheinman, Eyvind Kang, Hank Roberts, Rudy Royston  
The Appel Room 7, 9:30 pm \$45-55
- ★Larry Willis All-Stars Tribute to McCoy Tyner with Gary Bartz, Buster Williams, Al Foster  
Smoke 7, 9, 10:30 pm \$38
- ★Café Noctambulo 8, 10 pm \$30
- ★Andy Bey
- ★Joel Press Quartet; Richie Vitale Quintet with Jerry Weldon, Louis Rainone, Paul Gill, Clifford Barbaro; Clifford Adams Quartet with Dan Kostelnik, Joe Brown; Philip Harper  
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- ★Knickerbocker Bar and Grill 9:45 pm \$5
- ★Measure 8 pm
- ★Ben Wolfe/Luis Perdomo
- ★John Coltrane Festival
- ★Chucho Valdés, Pedrito Martinez, Wynton Marsalis and the Jazz at Lincoln Center Orchestra  
Rose Theater 8 pm \$10-130
- ★Mark Turner Quartet with Avishai Cohen, Joe Martin, Justin Brown  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Monty Alexander's Jazz Around the West Indies  
Dizzy's Club 7:30, 9:30 pm \$45
- ★Frank Basile/Steve Fishwick Sextet  
Dizzy's Club 11:30 pm \$20
- ★Barbara Carroll  
Birdland 6 pm \$30
- ★Coltrane Revisited: Joe Lovano, Mike Mainieri, Lonnie Plaxico, Steve Smith  
Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki, Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Eric Reed Quartet with Ralph Moore, Gerald Cannon, McClenty Hunter  
Village Vanguard 8:30, 10:30 pm \$25
- ★Barbes 6 pm \$10
- ★Joel Forrester solo
- ★Oran Etkin's Timbalooloo  
Children's Museum of Manhattan 3 pm
- ★Eugene Marlowe's Heritage Ensemble  
Brooklyn Public Library Brooklyn Heights Branch 2 pm
- ★Ras Moshe, John Pietaro, Emma Alabaster; Avram Fefer Group; Juan Pablo Carletti, Tony Malaby, Chris Hoffman  
Children's Magical Garden 2 pm
- ★Satchmo Mannan Band with Bill Saxton, Alvin Flythe, Yayoi Ikawa, Makiko Kuri, Dr. David Gilmore, Reona Otsuka  
Malcolm Shabazz Harlem Market 1 pm
- ★Pueblo Harlem Hispanic Heritage Month Celebration with Fat Afro Latin Jazz Cats; Arturo O'Farrill and the Afro Latin Jazz Orchestra  
Harlem School for the Arts 11 am
- ★Larry Newcomb Quartet; Mark Marino Trio; Virginia Mayhew Quartet  
The Garage 12, 6:15, 10:45 pm

## Sunday, September 21

- ★FONT: Igmar Thomas Group; Trumpets for Roy directed by Flip Barnes and Dave Douglas  
Cornelia Street Café 8:30, 10 pm \$10
- ★Accortet: Kirk Knuffke, Art Bailey, Michael Bisio, Michael Wimberly  
WhyNot Jazz Room 7:30 pm \$10
- ★Luiz Simas/Barbara Blonska  
Klavierhaus 7 pm \$15
- ★Dave Glasser Quintet with Ed Neumeister, Bevan Manson, Joe Fitzgerald, Mark Ferber; Dennis Jeter with Antonio Ciacca, Luca Santaniello; Johnny O'Neal with Paul Sikivie, Charles Goolid; Frank Basile Sextet with Steve Fishwick, Osian Roberts, Jeb Patton, Mike Karn, Matt Fishwick  
Smalls 4:30, 7:30, 10 pm 12 am \$20
- ★Terry Waldo's Gotham City Band; Ark Ovrutski Quintet with Michael Thomas, Benny Bennack III, Theo Hill, Jason Brown; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am
- ★Mareike Weining Band; Devin Grey/Pianos 5, 6:30 pm
- ★Darius Jones/Emilie Lesbros Group with Matt Mitchell, Pascal Niggenkemper, Ches Smith  
Greenwich House Music School 8 pm \$25
- ★The Music of John Coltrane and Freddie Hubbard: Suzanne Pittson Band with Jeff Pittson, Phil Palombi, Mike Clark  
ShapeShifter Lab 7, 8:15 pm \$12
- ★Janine Gilbert-Carter with Eric B. Byrd, Wes Biles, Jeff Neal, Marshall Keys  
Metropolitan Room 9 pm \$20
- ★Walker's 8 pm
- ★Measure 8 pm
- ★Silvermoon; Ayal Tsubery  
Silvana 6, 8 pm
- ★Roy Hargrove Quintet  
Blue Note 8, 10:30 pm \$45
- ★Allan Holdsworth, Jimmy Haslip, Gary Husband  
Iridium 8, 10 pm \$35-40
- ★Larry Willis All-Stars Tribute to McCoy Tyner with Gary Bartz, Buster Williams, Al Foster  
Smoke 7, 9, 10:30 pm \$38
- ★Mark Turner Quartet with Avishai Cohen, Joe Martin, Johnathan Blake  
Jazz Standard 7:30, 9:30 pm \$25
- ★Monty Alexander's Jazz Around the West Indies  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki, Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Eric Reed Quartet with Ralph Moore, Gerald Cannon, McClenty Hunter  
Village Vanguard 8:30, 10:30 pm \$25
- ★James Brandon Lewis/Dominic Fragman  
Downtown Music Gallery 6 pm
- ★Beat Kaestli Collage with Will Holshauser, Jesse Lewis, Gary Wang, Fred Kennedy  
Birdland 6 pm \$25
- ★Indigo Quartet with Akua Dixon  
Minton's Playhouse 5:30 pm
- ★Fred Hersch  
Saint Peter's 5 pm
- ★Ted Rosenthal Trio  
SubCulture 3 pm \$22
- ★Ramin Arjomand  
Spectrum 3 pm
- ★Juan Quinonez Ensemble; James Brandon Lewis/Michael Bisio Duo; Pascal Niggenkemper Group  
Children's Magical Garden 2 pm
- ★Sheila Jordan  
Perez Jazz 2 pm \$20
- ★Alexis Cole Trio with Saul Rubin, David Finck  
North Square Lounge 12:30, 2 pm
- ★FONT—Blast of Brass: Jesse Neuman, Elizabeth Frascoia, John Altieri, Brian Adler  
Brooklyn Children's Museum 12, 1 pm

- ★Michika Fukumori Trio; Mauricio de Souza Trio with Alan Chaubert, Joonsam Lee  
The Garage 11:30 am 11 pm

## Monday, September 22

- ★Peter Bernstein Quartet with Larry Willis, John Webber, Jimmy Cobb  
Dizzy's Club 7:30, 9:30 pm \$30
- ★The Marks Brothers: Mark Dresser/Mark Helias  
Snugs at 61 Local 8 pm \$15
- ★Jane Bunnett and Maquegue  
Blue Note 8, 10:30 pm \$15
- ★FONT: Eric Biondo solo; Shane Endsley; Graham Haynes  
Rockwood Music Hall Stage 2 7 pm \$15
- ★Mingus Orchestra  
Jazz Standard 7:30, 9:30 pm \$25
- ★Joe Farnsworth Quintet  
Smoke 7, 9 pm
- ★Oscar Peñas Duo  
WhyNot Jazz Room 8 pm
- ★Averhoff, Jr & iRESI with Kevin Harris, Edward Perez, Fabio Rojas  
ShapeShifter Lab 8 pm \$10
- ★Behn Gillece Vibraphone Quintet; Billy Kaye Jam  
Fat Cat 9 pm 12:30 am
- ★John Coltrane Festival  
Measure 8 pm
- ★Deborah Latz Trio with Jamie Reynolds, Ray Parker  
Bar Next Door 8:30, 10:30 pm \$12
- ★Tomi Jazz 8 pm
- ★Kristen Lee Sergeant Trio  
Tomi Jazz 8 pm
- ★Dan Willis and The Velvet Gentlemen; MMARS  
Silvana 6, 8 pm
- ★Ian Underwood Band; Bayo Fayemi Group  
Shrine 6, 8 pm
- ★Cecila Coleman Big Band; Justin Lees Trio  
The Garage 7, 10:30 pm
- ★Le Cirque Café 7:30 pm
- ★Emanuele Tozzi  
Le Cirque Café 7:30 pm
- ★Allan Holdsworth, Jimmy Haslip, Gary Husband  
Iridium 8, 10 pm \$35-40
- ★A Benefit for The Louis Armstrong Center for Music and Medicine: Jon Batiste, Jon Faddis, David Hazeltine and guests  
The Cutting Room 6 pm \$100-2,500
- ★Armen Donelian  
Bryant Park 12:30 pm


## Tuesday, September 23

- ★The Cookers: Donald Harrison, Billy Harper, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart  
Blue Note 8, 10:30 pm \$35
- ★Kirk Lightsey Quartet with Ed Cherry, Rufus Reid, Victor Lewis  
Village Vanguard 8:30, 10:30 pm \$25
- ★Dena DeRose Group with Ingrid Jensen, Eric Alexander, Gary Smulyan, Martin Wind, Matt Wilson  
Birdland 6 pm \$25
- ★Bud Powell Birthday Celebration: Greg Osby, Melissa Aldana, Dan Tepfer, Lonnie Plaxico, Matt Wilson  
Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki, Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Fred Hersch Trio with Esperanza Spalding, Richie Barshay  
Jazz Standard 7:30, 9:30 pm \$30
- ★Andy Milne & Dapp Theory with John Moon, Aaron Kruziki, Chris Tordini, Kenny Grohowski and guest Ben Monder  
Iridium 8, 10 pm \$27.50
- ★NYC Bahai Center 8, 9:30 pm \$15
- ★James Carney Trio with Mark Helias, Jeff Davis; Sam Ospovat Trio with Nate Wooley, Angelica Sanchez  
Korzo 9, 10:30 pm
- ★FONT—Emerging Players: Victor Haskins solo; Jonathan Saraga Quartet with Lage Lund, Matt Brewer, Gerald Cleaver; Jackie Cole's The Chase Experiment with John Replogle, Sam Hoyt, Mike Taylor, Aaron Rockers, Brad Whiteley, Deen Anbar, Adam Minkoff, Nick Anderson, Maria Eisen  
Ibeam Brooklyn 9, 10, 11 pm \$10
- ★Camille Thurman  
Minton's Playhouse 7 pm
- ★Jure Pukl Sound Pictures Quintet with Adam Rogers, Sam Harris, Joe Sanders, Rudy Royston  
The Jazz Gallery 8, 10 pm \$15
- ★Saul Rubin; Greg Glassman Jam  
Fat Cat 7, 9 pm 12:30 am
- ★Dmitry Baevsky Trio with David Wong, Joe Strasser  
Bar Next Door 8:30, 10:30 pm \$12
- ★1-on-1: Viva De Concini/Jessica Lurie; The Gate: Dan Peck, Brian Osborne, Tom Blancarte  
Freddy's Backroom 8:30, 10 pm \$10
- ★Jeff King Band Coltrane Tribute  
West Plaza 8 pm
- ★Chris Ziemba solo  
Jazz at Kitano 8 pm
- ★Junko Sakai Quartet with Kenichi Doami, Jordan Scannella, Devin Collins  
Somethin' Jazz Club 7 pm \$10
- ★Tomi Jazz 8 pm
- ★Shrine 8 pm
- ★The Free Sound Ahn-somble  
Measure 8 pm
- ★Rob Edwards Quartet; Austin Walker Trio  
The Garage 6, 10:30 pm
- ★Peter Bernstein Quartet with Larry Willis, John Webber, Jimmy Cobb  
Dizzy's Club 7:30, 9:30 pm \$35
- ★Dizzy's Club 11:30 pm \$5
- ★Measure 8 pm
- ★Silvana 6 pm
- ★Bryant Park 12:30 pm

SEBASTIEN AMMANN QUARTET

Feat. Ohad Talmor,  
Dave Ambrosio and  
Eric McPherson

Monday September 29th  
8:30pm \$10  
Cornelia Street Café  
29, Cornelia Street,  
NY, NY, 10014  
(212) 989 9319  
corneliastreetcafe.com





Wednesday, September 24

- ★Sharel Cassity and Gary Bartz with Barney McAll, James King, Greg Bandy  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11:30 pm \$5
- Sammy Miller
- Bill Warfield Big Band with guest Randy Brecker  
Iridium 8, 10 pm \$25
- ★Dmitri Matheny Quartet with Richard Johnson, Eric Revis, Michael TA Thompson;  
Mark Taylor Secret Identity with Michael Attias, Eric Revis, Michael TA Thompson  
Cornelia Street Café 8:30, 10 pm \$10
- ★Rodney Whitaker  
• Barbara Martinez Sextet  
• Diane Monroe/Tony Miceli Band with Tony Marino, Johnathan Blake  
Measure 8 pm  
Smoke 7, 9, 10:30 pm  
Jazz at Kitano 8, 10 pm \$15
- FONT—Emerging Players: Sam Neufeld Trio with Albert Baliwas, Devin Starks;  
Benje Daneman Group with Rob Clearfield, Sam Weber, Austin Walker,  
Ashley Daneman; Mike Irwin Group with Max Johnson, Kenny Wollesen  
Ibeam Brooklyn 9, 10, 11 pm \$10
- Sheryl Bailey 3 with Pat Bianchi, Ian Froman  
55Bar 7 pm
- Justin Mullens Octet with Chris Cheek, Ohad Talmor, Peter Hess, Desmond White,  
Pete Thompson, Matt Ray, Marko Djordjevic; Dave Scott Project  
SEEDS 8:30, 10 pm  
Terraza 7 8 pm \$7
- Richard Padron  
• Rale Micic/Paul Bollenback  
• Raphael D'lugoff; Ned Goold Jam  
• Verena McBee  
• Polite Meters: Nicolas Letman-Burtinovic, Sebastien Amman, Chris Carroll  
Bar Chord 9 pm
- Gene Segal; Claude Diallo Trio with Curtis Ostle, Lee Fish  
Somethin' Jazz Club 7, 9 pm \$10
- Else of Jazz  
• Nick Moran Trio; Flea Circus  
• Joe Alterman; Joe Latona  
• Anna Elizabeth Kendrick  
★The Cookers: Donald Harrison, Billy Harper, Eddie Henderson, David Weiss,  
George Cables, Cecil McBee, Billy Hart  
Blue Note 8, 10:30 pm \$35
- ★Kirk Lightsey Quartet with Ed Cherry, Rufus Reid, Victor Lewis  
Village Vanguard 8:30, 10:30 pm \$25
- ★Bud Powell Birthday Celebration: Greg Osby, Melissa Aldana, Dan Tepfer,  
Lonnie Plaxico, Matt Wilson  
Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki,  
Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Fred Hersch Trio with Esperanza Spalding, Richie Barshay  
Jazz Standard 7:30, 9:30 pm \$30
- Dave Hassell
- ★100th Anniversary Tribute to Matt Dennis with Bob Dorough, Mary Foster Conklin,  
Roz Corral, Alex Leonard, Ronny Whyte, Boots Maleson, David Silliman  
Saint Peter's 1 pm \$10
- Armen Donelian  
Bryant Park 12:30 pm

Thursday, September 25

- ★Interpretations: Evan Parker solo; Earl Howard/JD Parran  
Roulette 8 pm \$20
- ★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong  
Dizzy's Club 7:30, 9:30 pm \$40
- Sammy Miller
- ★Lou Donaldson Quartet with Akiko Tsuruga, Randy Johnston  
Blue Note 8, 10:30 pm \$35
- ★Strange & Beautiful: The Music & Art of John Lurie: Antibalas; Hellbent: Michael Blake,  
Steven Bernstein, Marcus Rojas, Calvin Weston  
Le Poisson Rouge 9 pm \$18
- ★Claudia Quintet: John Hollenbeck, Chris Speed, Matt Moran, Red Wierenga,  
Drew Gress, Anna Webber Trio with Matt Mitchell, John Hollenbeck  
ShapeShifter Lab 7, 8:15 pm \$10
- ★David Schnitter Quintet  
★Greg Ward Trio with Joe Sanders, Damien Reid  
Cornelia Street Café 8:30 pm \$10
- Oleg Kiryev and Orlan with Oleg Yangurov, Rustem Galiullin, Yuri Pogiba,  
Rustem Karimov  
Symphony Space Leonard Nimoy Thalia 8 pm \$20
- ★FONT: Brass Beat Blast Off: No BSI Brass Band; FONT Afro-Brass Assembly;  
Banda de los Muertos  
Littlefield 8, 9:15, 10:30 pm \$20
- Reggie Watkins Quartet with Howard Alexander III, David Throckmorton  
Rockwood Music Hall Stage 1 10 pm
- ★Jesse Stacken/Kirk Knuffke; Ben Holmes/Patrick Farrell  
Greenwich House Music School 8 pm \$15
- Akiko Pavolka and House Of Illusion with Loren Stillman, Nate Radley, Matt Pavolka,  
Darren Beckett and guests  
Ibeam Brooklyn 8:30 pm \$10
- Carl Bartlett, Jr. Quartet with Yoichi Uzeki, Dylan Shamat, Dwayne "Cook" Broadnax  
Jazz at Kitano 8, 10 pm \$15
- Willie Martinez y La Familia Sextet  
• Gregory Generet  
• Eric Kurimski Quartet with Edward Perez, Josh Deutsch, Arturo Stable  
Terraza 7 8 pm \$7
- Gene Segal Trio with Sean Conly, Willard Dyson  
Bar Next Door 8:30, 10:30 pm \$12
- Emy Tseng; Devin Bing  
• Amadis Dunkel Quartet with Hyuna Park; Adi Meyerson Quartet with Albert Baliwas,  
Mike King, Adi Meyerson, Kyle Poole  
Somethin' Jazz Club 7, 9 pm \$10
- Senri Oe  
• Steve Elmer Trio  
• Tom Berkmann, Joe Peri, Grant Goldstein  
809 Sangria Bar & Grill 8:30, 10:15 pm
- George Weldon Trio; Assaf Kehati Trio  
The Garage 6, 10:30 pm
- ★Rodney Whitaker  
★Kirk Lightsey Quartet with Ed Cherry, Rufus Reid, Victor Lewis  
Village Vanguard 8:30, 10:30 pm \$25
- ★Rebecca Kilgore with Harry Allen, Rossano Sportiello, Joel Forbes, Kevin Kanner  
Birdland 6 pm \$25
- ★Bud Powell Birthday Celebration: Greg Osby, Melissa Aldana, Dan Tepfer,  
Lonnie Plaxico, Matt Wilson  
Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki,  
Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Fred Hersch Trio with Esperanza Spalding, Richie Barshay  
Jazz Standard 7:30, 9:30 pm \$30
- Ras Moshe Music Now Unit  
• Jay Rattman  
• Rodrigo Bonelli  
The Commons 6 pm  
Silvana 6 pm  
Shrine 6 pm

- Armen Donelian  
Bryant Park 12:30 pm

Friday, September 26

- ★George Freeman Quartet with Eric Alexander, Mike LeDonne, Kenny Washington  
Smoke 7, 9, 10:30 pm \$38
  - ★Marcus Roberts and The Modern Jazz Generation with Tim Blackmon,  
Thaddeus Expose, Joe Goldberg, Randall Haywood, Alphonso Home, Tissa Khosla,  
Jimmy MacBride, Raviv Markovitz, Jason Marsalis, Ricardo Pascal, Stephen Riley,  
Ron Westray, Corey Wilcox  
The Appel Room 7, 9:30 pm \$45-55
  - ★Peter Evans/Evan Parker Duo; Peter Evans Quintet with Ron Stabinsky, Tom Blancarte,  
Jim Black, Sam Pluta  
JACK 8 pm \$15
  - ★Eric Revis Quartet with Darius Jones, Bill McHenry, Chad Taylor  
The Jazz Gallery 8, 10 pm \$22
  - ★Kenny Werner Coalition with David Sanchez, Miguel Zenón, Gilad Hekselman,  
Ferenc Nemeth  
Blue Note 8, 10:30 pm \$35
  - ★Sonelius Smith Trio  
Cleopatra's Needle 8 pm
  - ★Mark Dresser Quintet with Rudresh Mahanthappa, Michael Dessen, Denman Maroney,  
Michael Sarin  
Cornelia Street Café 9, 10:30 pm \$10
  - ★John Escreet and The Sirius Quartet  
Rubin Museum 7 pm \$20
  - ★Gabriel Alegria Afro-Peruvian Sextet  
Zinc Bar 8 pm \$30
  - Ralph Lalama's Bop-Juice with Mike Karn, Clifford Barbaro; Myron Walden Momentum;  
Anthony Wonsey Trio with Dimitri Kolesnik, Brandon Lewis  
Smalls 7:30, 10:30 pm 1 am \$20
  - Richie Vitale Octet  
• Nelson Riveros Trio with Thomas Kneeland, Pablo Bencid  
Fat Cat 10:30 pm  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
  - FONT: American Brass Quintet; Practical Trumpet Society  
Mannes Concert Hall 7 pm \$15
  - Kneebody: Adam Benjamin, Shane Endsley, Kaveh Rastegar, Ben Wendel, Nate Wood  
Le Poisson Rouge 7:30 pm \$25
  - Antoinette Montague Quartet with Danny Mixon, Solomon Hicks, Winard Harper  
Jazz at Kitano 8, 10 pm \$30
  - New York Tokyo Connection  
• Renegade Sufi  
• Peter Valera and the Jump Blues Band  
Somethin' Jazz Club 7 pm \$12  
Tomi Jazz 9 pm \$10
  - John Colianni/Jay Leonhart  
• The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong  
Knickerbocker Bar and Grill 9:45 pm \$5  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:30 pm \$10
  - Sammy Miller  
• Akiko Pavolka and House Of Illusion with Loren Stillman, Nate Radley, Matt Pavolka,  
Darren Beckett and guests  
• Rodney Whitaker  
• Kirk Lightsey Quartet with Ed Cherry, Rufus Reid, Victor Lewis  
Ibeam Brooklyn 8:30 pm \$10  
Measure 8 pm  
Village Vanguard 8:30, 10:30 pm \$25
  - ★Bud Powell Birthday Celebration: Greg Osby, Melissa Aldana, Dan Tepfer,  
Lonnie Plaxico, Matt Wilson  
Birdland 8:30, 11 pm \$40
  - ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki,  
Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
  - ★Fred Hersch Trio with Esperanza Spalding, Richie Barshay  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
  - AGE Quintet  
• Armen Donelian  
Silvana 6 pm  
Bryant Park 12:30 pm
- Saturday, September 27
- ★Strange & Beautiful: The Music & Art of John Lurie: John Zorn, Flea, John Medeski,  
Marc Ribot, Evan Lurie, Billy Martin, Michael Blake, Calvin Weston, Steven Bernstein,  
Curtis Fowlkes, Mauro Refosco, Doug Wieselmann, Smokey Hornel, Tony Scherr,  
Jesse Harris, Sofia Rei, Jane Scarpantoni, Kenny Wollesen, EJ Rodriguez,  
Tony Garnier, Bryan Carrott, Shanir Blumenkranz, Todd Clouser and guests  
Town Hall 7 pm \$30-40
  - ★Very, Very Threadgill: Harriett Tubman with Cassandra Wilson, Jason Moran and the  
Bandwagon, Imani Winds, Greg Osby, Pyeng Threadgill, Antoine Roney,  
Graham Haynes, Craig Harris, Marcus Rojas, Henry Grimes, Jose Davila  
Harlem Stage Gatehouse 7 pm \$30
  - ★George Garzone Quintet with Kenny Brooks, Doug Yates, Peter Slavov, Pete Zimmer  
Cornelia Street Café 9, 10:30 pm \$10
  - Billy Test Trio; Jean-Michel Pilc Octet with Rhys Tivey, John Beaty, Jerome Sabbagh,  
Joe Beaty, Muriel Vergnaud, Or Bareket, Jerad Lippi  
ShapeShifter Lab 7, 8 pm \$10
  - Angeline Butler with Amy Madden, Joan Ashley, Naoko Ono, Mignon Grayson  
Ann Goodman Concert Hall 8 pm \$20
  - Mike DiRubbo Quintet  
• Leslie Pintchik Trio with Scott Hardy, Michael Sarin  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
  - FONT: New School Trumpet Alumni/Faculty Tumpet Round Robin with  
Kenyatta Beasley, Sam Neufeld, Nick Roseboro, Michael Rodriguez, Aaron Shragge  
New School Tishman Auditorium 8 pm \$10
  - Ronny Whyte Quartet with Warren Vache, Boots Maleson, David Silliman  
Jazz at Kitano 8, 10 pm \$30
  - ★George Gray Quartet with Antonio Hart, Anthony Wonsey, Alex Blake  
Sistas' Place 9, 10:30 pm \$20
  - ★Dayna Stephens Group with Sam Yahel, Dave Robaire  
The Jazz Gallery 8, 10 pm \$22
  - John Ehlis Quartet with Leonor Falcón, Yasuno Katsuki, Glen Fittin and guest  
Olivia Foschi  
El Taller LatinoAmericano 7:30, 9 pm \$15
  - Sharon Clark  
• Whothroughthen: Tyler Gilmore, Michael Sachs, Joanna Mattrey, Steven Long,  
Lucia Stavros  
Spectrum 7:30 pm
  - ★Fauré at Play: Louise Rogers/Mark Kross; Noshir Mody Quartet with Steve Blanco,  
John Lenis, Yutaka Uchida; Paul Tafoya Group with Matt Chalk, Alex Silver,  
Quincy Chimich, Devon Gillingham, Connor Parks  
Somethin' Jazz Club 7, 9, 11 pm \$10-15
  - The Complete Unknown; Yusuke Seki  
Tomi Jazz 8, 11 pm \$10
  - Justin Lees Trio  
• Shubh Saran  
• George Freeman Quartet with Eric Alexander, Mike LeDonne, Kenny Washington  
Cleopatra's Needle 8 pm  
Shrine 7 pm  
Smoke 7, 9, 10:30 pm \$38
  - Marcus Roberts and The Modern Jazz Generation with Tim Blackmon,  
Thaddeus Expose, Joe Goldberg, Randall Haywood, Alphonso Home, Tissa Khosla,  
Jimmy MacBride, Raviv Markovitz, Jason Marsalis, Ricardo Pascal, Stephen Riley,  
Ron Westray, Corey Wilcox  
The Appel Room 7, 9:30 pm \$45-55
  - ★Peter Evans/Joe McPhee Duo; Peter Evans Quintet with Ron Stabinsky, Tom Blancarte,  
Jim Black, Sam Pluta  
JACK 8 pm \$15
  - ★Kenny Werner Coalition with David Sanchez, Miguel Zenón, Gilad Hekselman,  
Ferenc Nemeth  
Blue Note 8, 10:30 pm \$35
  - Joel Press Quartet; David Schnitter Quartet with Ugonna Okegwo, Anthony Pinciotti;  
Myron Walden Momentum  
Smalls 4:30, 7:30, 10:30 pm \$20

- John Colianni/Jay Leonhart  
• The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong  
Knickerbocker Bar and Grill 9:45 pm \$5  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:30 pm \$20
- Sammy Miller
- Akiko Pavolka and House Of Illusion with Loren Stillman, Nate Radley, Matt Pavolka,  
Darren Beckett and guests  
• Rodney Whitaker  
• Kirk Lightsey Quartet with Ed Cherry, Rufus Reid, Victor Lewis  
Ibeam Brooklyn 8:30 pm \$10  
Measure 8 pm
- ★Bud Powell Birthday Celebration: Greg Osby, Jaleel Shaw, Dan Tepfer, Lonnie Plaxico,  
Matt Wilson  
Birdland 8:30, 11 pm \$40
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki,  
Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Fred Hersch Trio with Esperanza Spalding, Richie Barshay  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Joel Forrester solo  
• Kathleen Murray  
• Daro Behroozai/Nick Lyons Quartet with Pete Swanson, Carter Bales;  
Maryanne deProphetis/Andrew Drury; Oluyemi Thomas/Michael Wimberly  
Children's Magical Garden 2 pm
- Marsha Heydt Project of Love; Champion Fulton Quartet  
The Garage 12, 6:15 pm

Sunday, September 28

- ★Matthew Shipp solo  
• Stephen Haynes, JD Parran, William Parker  
Greenwich House Music School 8 pm \$20  
Snugs at 61 Local 7, 8:30 pm \$15
- ★John Webber Quartet with Harold Maber, Bob Cranshaw, Joe Farnsworth  
Smoke 7, 9, 10:30 pm
- Newman Taylor Baker/Marvin Sewell; Washboard XT: Joe Ford, Gerry Eastman,  
Josh David, Newman Taylor Baker/WhyNot Jazz Room 7:30, 9 pm \$10
- ★Peter Leitch/Jed Levy  
• C.O.M.A. Benefit Festival  
• Carolyn Leonhart; Johnny O'Neal with Paul Sikivie, Charles Goold; Ned Goold  
Walker's 8 pm  
ABC No-Rio 7 pm  
Smalls 7:30, 10 pm 12 am \$20
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6 pm 12:30 am
- Sanda Weigl's Sky Bird with Mat Maneri, Lucian Ban  
Joe's Pub 7:30 pm \$18  
Measure 8 pm
- Joshua Richman  
• Josh Sinton Group; Gianni Gagliardi  
Pianos 5, 6:30 pm
- Broc Hempel, Sam Trapchak, Christian Coleman with guest Luke Polipnik  
Dominie's Astoria 9 pm  
Spectrum 7 pm
- Vuyo Sotashe  
• Jazz WaHi Vocal Workshop: Louise Rogers/Mark Kross; Project Grand Slam:  
Marcello Casagrandi, Nathan Cepalinski, Ben Sher, Robert Miller, Jeffrey Fajardo  
Somethin' Jazz Club 5, 7 pm \$10-12
- ★Peter Evans Quintet with Ron Stabinsky, Tom Blancarte, Jim Black, Sam Pluta  
JACK 8 pm \$15
- ★Kenny Werner Coalition with David Sanchez, Miguel Zenón, Gilad Hekselman,  
Ferenc Nemeth  
Blue Note 8, 10:30 pm \$35
- ★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Kirk Lightsey Quartet with Ed Cherry, Rufus Reid, Victor Lewis  
Village Vanguard 8:30, 10:30 pm \$25
- ★Steve Coleman and Five Elements with David Bryant, Anthony Tidd, Miles Okazaki,  
Jonathan Finlayson, Sean Rickman  
The Stone 8, 10 pm \$15
- ★Fred Hersch solo  
• Tom Blatt Band  
• Indigo Quartet with Akua Dixon  
• George Freeman solo  
• Very, Very Threadgill: Harriett Tubman with Cassandra Wilson, Jason Moran and the  
Bandwagon, Imani Winds, Greg Osby, Pyeng Threadgill, Antoine Roney,  
Graham Haynes, Craig Harris, Marcus Rojas, Henry Grimes, Jose Davila  
Harlem Stage Gatehouse 3 pm \$30
- ★FONT: American Brass Quintet  
• The Brooklyn Based Jazz Band: Eric Frazier, Anthony Wonsey, Keith Loftis, Lou Vega,  
Rachilim Ausar-Sahu, Dwayne "Cook" Broadnax, Steve "Sonny" Williams,  
Steve Cromity, Rome Neal  
Emmanuel Baptist Church 3 pm \$20
- Eileen Howard with Daniel Bennett, Ron Jackson, Eddy Khaimovich, Darrell Smith  
The West End Lounge 3:30 pm
- Michael Foster and Friends; Rob Brown/Daniel Levin; Jonathan Finlayson, Mike Pride,  
Brian Settles  
• Laura Brunner Trio with Paul Odeh, Kevin Hailey  
6BC Garden 2 pm  
North Square Lounge 12:30, 2 pm
- Iris Omig Quartet; David Coss Quartet; Abe Ovadia Trio  
The Garage 11:30 am 6:30, 11 pm

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Ray Parker, bass  
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Monday, September 29

- ★Bob Stewart's Double Quartet with Matt Wilson, Jerome Harris, Curtis Stewart, Randall Haywood, Nick Finzer, Curtis Stewart, Janniana Norpoth, Nick Revel, Amanda Goekin  
Dizzy's Club 7:30, 9:30 pm \$30
- ★Frank Vignola's Guitar Night with Vinny Raniolo, Bucky Pizzarelli, Julian Lage, Olli Soikkeli and guest Al Caiola  
The Cutting Room 7:30 pm \$25
- ★Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- ★Captain Black Big Band  
Smoke 7, 9 pm
- ★Sebastien Ammann Quartet with Ohad Talmor, Dave Ambrosio, Eric McPherson  
Cornelia Street Café 8:30 pm \$10
- Jerome Sabbagh Quartet with Ben Monder, Gary Wang, Johnathan Blake; Jean-Michel Pilc Reinvention Trio with Ira Coleman, Victor Lewis; Spencer Murphy  
Smalls 7:30, 10:30 pm 1 am \$20
- Antonio Ciacca  
Measure 8 pm
- Sonia Sjanberg Trio with Jesse Lewis, Leon Boykins  
Bar Next Door 8:30, 10:30 pm \$12
- Aman Raz Quintet with Eyal Hai, Daniel Meron, Nadav Lachish, Dani Danor  
ShapeShifter Lab 8:15 pm \$8
- Michael Gallant Trio  
Tomi Jazz 8 pm
- Eyal Vilner Big Band with Andrew Gould, Eitan Goffman, Lucas Pino, Eden Bareket, Bryan Davis, Wayne Tucker, Matt Jodrell, Itamar Borochov, Eric Miller, David Gibson, Max Seigal, Tadataka Unno, Jennifer Vincent, Joe Strasser; Sasaki Ryo Trio  
The Garage 7, 10:30 pm  
Le Cirque Café 7:30 pm  
Silvana 6 pm
- Chris Norton  
Le Cirque Café 7:30 pm
- Paul Lee Trio  
Silvana 6 pm
- Ayako Shirasaki  
Bryant Park 12:30 pm

Tuesday, September 30


- ★Dave Liebman Big Band with Gunnar Mossblad, Charles Pillow, Dave Riekenberg, Tim Ries, Jay Brandford, Bob Millikan, Dave Ballou, Brian Pareschi, Pat Dorian, Jason Jackson, Scott Reeves, Sam Burtis, Jeff Nelson, Jim Ridl, Vic Juris, Tony Marino, Marko Marcinko  
Birdland 8:30, 11 pm \$40
- Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore  
Blue Note 8, 10:30 pm \$65
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$25
- Harold López-Nussa Trio with Ruy Adrian López-Nussa, Jorge Sawa Perez  
Jazz Standard 7:30, 9:30 pm \$20
- We Four—Celebrating Coltrane: Javon Jackson Quartet with Jeremy Manasia, David Williams, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$35
- The New Wonders  
Dizzy's Club 11:30 pm \$5
- Frank Perowsky Band  
NYC Baha'i Center 8, 9:30 pm \$15
- Yakrib: Rafiq Bhatia, Jacson Hill, Craig Weinrib; Double Double: Patrick Breiner, Adam Hopkins, Will McEvoy, Fin Van Hemmen  
Korzo 9, 10:30 pm  
Minton's Playhouse 7 pm
- ★Brianna Thomas  
Minton's Playhouse 7 pm
- We All Break: Matt Mitchell, Daniel Brevil, Markus Schwartz, Ches Smith  
The Stone 8, 10 pm \$15
- Pablo Masis Trio with Aidan Carroll, Jared Schonig  
Cornelia Street Café 8:30 pm \$10
- 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 10:30 pm 1 am \$20
- Saul Rubin; Itai Kriss and Gato Gordo; Greg Glassman Jam  
Fat Cat 7, 9 pm 12:30 am
- Haggai Cohen-Milo Trio with Nadav Remez, Ziv Ravitz  
Bar Next Door 8:30, 10:30 pm \$12
- The Hot Sardines: Evan Palazzo, Fast Eddy Francisco, Evan "Sugar" Crane, Jason Prover, Miz Elizabeth, Nick Myers, Alex Raderman, Pete Lancot  
Le Poisson Rouge 8 pm \$20-40
- Juilliard Artist Diploma Ensemble: Lukas Gabric, Gregg Duncan, Reuben Allen, Jordan Young  
Paul Hall 8 pm
- Gian-Carla Tisera  
Americas Society 7 pm \$20
- Mozayik: Eddy Bourjolly, Gashford Guillaume, Gene Torres  
West Plaza 8 pm  
Jazz at Kilano 8 pm  
Tomi Jazz 8 pm
- Chris Ziemba solo  
The Garage 6, 10:30 pm
- Paul Lee Duo  
Measure 8 pm
- Adam Moezinia Trio; Paul Francis Trio  
Silvana 6 pm  
Bryant Park 12:30 pm



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REGULAR ENGAGEMENTS

- MONDAYS**
- Ron Affif Trio  
Zinc Bar 9, 11pm, 12:30, 2 am
  - Woody Allen/Eddy Davis  
New Orleans Jazz Band Café Carlyle 8:45 pm \$155
  - Rick Bogart Trio  
Broadway Thai 6:30 pm (ALSO SUN)
  - Michael Brecker Tribute with Dan Barman  
The Counting Room 8 pm
  - Sedric Choukroun and The Brasileros  
Chez Lola 7:30 pm
  - Richard Clements and guests  
11th Street Bar 8 pm
  - Pete Davenport/Ed Schuller  
Jam Session Frank's Cocktail Lounge 9 pm
  - Emerging Artists Series  
Bar Next Door 6:30 pm (ALSO TUE-THU)
  - Joel Forrester solo  
Brandy Library 8 pm
  - 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
  - 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 11:30 pm
  - Swingadelic  
Swing 46 8:30 pm
  - Vanguard Jazz Orchestra  
Village Vanguard 8:30, 10:30 pm \$25
  - Diego Voglino Jam Session  
The Village Lantern 9:30 pm
  - Jordan Young Group  
Bflat 8 pm (ALSO WED 8:30 pm)
- TUESDAYS**
- Daisuke Abe Trio  
Sprig 6 pm (ALSO WED-THU)
  - Rick Bogart Trio  
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)
  - George Gee Swing Orchestra  
Swing 46 8:30 pm \$12
  - 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
  - Russ Nolan Jazz Organ Trio  
Cassa Hotel and Residences 6 pm
  - Annie Ross  
The Metropolitan Room 9:30 pm \$25
  - Slavic Soul Party  
Barbès 9 pm \$10
  - Diego Voglino Jam Session  
The Fifth Estate 10 pm
- WEDNESDAYS**
- Astoria Jazz Composers Workshop  
Waltz-Astoria 6 pm
  - Sedric Choukroun and the Eccentrics  
Chez Oskar 7 pm
  - Rob Duguay's Low Key Trio  
Turnmill NYC 11 pm
  - Bruce Edwards/Leviticus  
Gory Fairway Market Café 7 pm
  - Joel Forrester  
Manhattan Inn 7, 8 pm
  - Jeanne Gies with Howard Alden and Friends  
Joe G's 6:30 pm
  - JC Hopkins Big Band  
Minton's Playhouse 7 pm
  - Les Kurtz Trio; Joonsam Lee Trio  
Cleopatra's Needle 7, 11:30 pm
  - Jonathan Kreisberg Trio  
Bar Next Door 8:30, 10:30 pm \$12
  - Jed Levy and Friends  
Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
  - 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
  - Stan Rubin Orchestra  
Swing 46 8:30 pm
  - 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
- THURSDAYS**
- Michael Blake Bizarre Jazz and Blues Band  
Bizarre 9 pm
  - Sedric Choukroun  
Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
  - Lucy Galliher Singers Session  
Zinc Bar 6 pm \$5
  - Craig Harris and the Harlem Night Songs Big Band  
MIST 9, 10:30 pm \$15
  - Bertha Hope Band  
Minton's Playhouse 7 pm (THRU SAT)
  - Jazz Jam Session  
American Legion Post 7:30 pm
  - Kazu Trio  
Cleopatra's Needle 11:30 pm
  - Lapis Luna Quintet  
The Plaza Hotel Rose Club 8:30 pm
  - Curtis Lundy Jam Session  
Shell's Bistro 9 pm
  - Metro Room Jazz Jam with guests  
Metropolitan Room 11 pm \$10
  - Sol Yaged  
Grata 8 pm
  - Eri Yamamoto Trio  
Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS**
- Scot Albertson  
Parnell's 8 pm (ALSO SAT)
  - The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen  
Barbès 5 pm
  - Day One Trio  
Prime and Beyond Restaurant 9 pm (ALSO SAT)
  - Lisa DeSpain solo  
Machiavelli's 8 pm
  - Gerry Eastman Quartet  
Williamsburg Music Center 10 pm
  - Finkel/Kasuga/Tanaka/Solow  
San Martin Restaurant 12 pm \$10
  - Grant Goldstein Trio  
809 Sangria Bar & Grill 8:30 pm
  - Patience Higgins & The Sugar Hill Quartet  
Smoke 11:45 pm
  - Tommy Igoe Birdland Big Band  
Birdland 5:15 pm \$25
  - Sandy Jordan and Friends  
ABC Chinese Restaurant 8 pm
  - Frank Owens Open Mic  
Pearl Studios 7:30 pm \$10
  - 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
  - UOTS Jam Session  
University of the Streets 11:30 pm \$5 (ALSO SAT)
- SATURDAYS**
- Avalon Jazz Quartet  
Matisse 8 pm
  - The Candy Shop Boys  
Duane Park 8, 10:30 pm
  - Alvin Flythe Trio  
Fairway Market Café 7 pm
  - Michika Fukumori Trio  
Cleopatra's Needle 9 pm
  - Curtis Lundy Trio with guests  
Shell's Bistro 9 pm
  - Johnny O'Neal  
Smoke 11:45 pm
  - Skye Jazz Trio  
Jack 8:30 pm
- SUNDAYS**
- Avalon Jazz Quartet  
The Lambs Club 11 am
  - John Blevins Music For Wing Walkers  
Pianos Upstairs Lounge 5, 6:30 pm
  - The Candy Shop Boys  
The Rum House 9:30 pm
  - Creole Cooking Jazz Band; Stew Cutler and Friends  
Arthur's Tavern 7, 10 pm
  - Isaac Darch Group  
Basik Bar 7 pm
  - Marc Devine Trio  
TGIFriday's 6 pm
  - Ear Regulars with Jon-Erik Kellso  
The Ear Inn 8 pm
  - Marjorie Eliot/Rudell Drears/Sedric Choukroun  
Parlor Entertainment 4 pm
  - Ken Foley/Nick Hempton Quintet  
Smithfield 8:30 pm
  - Joel Forrester solo  
Grace Gospel Church 11 am
  - Nancy Goudinaki Trio  
Kellari Taverna 12 pm
  - 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
  - Ras Chemash Lamed Vocal Jam Session  
University of the Streets 6:45 pm \$10
  - Peter Mazza Trio  
Bar Next Door 8, 10 pm \$12
  - Tony Middleton Trio  
Jazz at Kitano 11:30 am \$35
  - Jane Monheit's Jazz Party  
Birdland 6 pm \$30
  - Arturo O'Farrill Afro Latin Jazz Orchestra  
Birdland 9, 11 pm \$30
  - Earl Rose solo; Eddie Wakes Trio  
Bemelmans Bar 5:30, 9 pm
  - Lu Reid Jam Session  
Shrine 4 pm
  - Annette St. John  
Smoke 11:30 am
  - Ryo Sasaki Trio  
Analogue 7 pm
  - Sara Serpa/André Matos  
Pão Restaurant 2 pm
  - Corin Stiggall and Associates  
Speedy Romeo 12 pm
  - Milton Suggs  
Cávo 7 pm

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- **Abyssinian Baptist Church** 132 Odell Clark Place/W. 138th Street (212-862-5959) Subway: 2, 3 to 135th Street [www.abyssinian.org](#)
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- **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](#)
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street [www.LindasJazzNights.com](#)
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street [www.analoguenyc.com](#)
- **Ann Goodman Recital Hall** 129 W. 67th Street (212-501-3330) Subway: 1 to 66th Street-Lincoln Center [www.kaufman-center.org](#)
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **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
- **Atlantic Theater Company Studio A** 330 W. 16th Street (212-691-5919) Subway: A, C, E to 14th Street [www.atlantictheater.org](#)
- **BAMCafé** 30 Lafayette Ave at Ashland Pl. Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)
- **BAM Harvey Theater** 651 Fulton Street (718-636-4100) Subway: 2, 3, 4, 5 to Nevins Street [www.bam.org](#)
- **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
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road [www.barchordnyc.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacafe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.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](#)
- **Bizarre** 12 Jefferson Street Subway: J, M, Z to Myrtle Avenue [www.facebook.com/bizarrebushwick](#)
- **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](#)
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](#)
- **Brooklyn Children's Museum** 145 Brooklyn Avenue (718-735-4400) Subway: 4 to Atlantic-Pacific then B65 Bus [www.brooklynkids.org](#)
- **Brooklyn Public Library Brooklyn Heights Branch** 280 Cadman Plaza West at Tillary Street (718-623-7000) Subway: N, R to Court Street; 2, 3 to Clark Street [www.brooklynpubliclibrary.org](#)
- **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](#)
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street [www.thecapitalgrille.com](#)
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000) Subway: B, D, F, 7 to Fifth Avenue [www.cassahotelny.com](#)
- **Cavo** 42-18 31st Avenue, Astoria (718-721-1001) Subway: M, R, to Steinway Street [www.cavoastoria.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Children's Magical Garden de Carmen Rubio** Norfolk and Stanton Streets Subway: F to Second Avenue
- **Children's Museum Of Manhattan** 212 W. 83rd Street (212-721-1234) Subway: 1 to 86th Street [www.cmom.org](#)
- **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.cleopatrasneedleeny.com](#)
- **The Commons** 388 Atlantic Avenue (212-242-4201) Subway: A, C, G to Hoyt/Schermerhorn Streets [www.brechtforum.org](#)
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street [www.corneliastreetcafe.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860) Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](#)
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.new.lincolncenter.org/live/index.php/atrium](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue

- **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](#)
- **El Taller LatinoAmericano** 2710 Broadway (at 104th Street - 3rd floor) (212-665-9460) Subway: 1 to 103rd Street
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue [www.ebconnects.com](#)
- **Fairway Market Café** 2127 Broadway (212-595-1888) Subway: 1, 2, 3 to 72nd Street [www.fairwaymarket.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 Flatoron Room** 37 West 26th Street (212-725-3860) Subway: N, R to 28th Street [www.theflatoronroom.com](#)
- **Flute Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **Flute Midtown** 205 W. 54th St.between 7th and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue [www.freddysbar.com/events](#)
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.ginnyssupperclub.com](#)
- **Grace Gospel Church** 589 E. 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **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](#)
- **Harlem School of the Arts** 645 St. Nicholas Avenue at 145th Street (212-926-4100) Subway: D to 145th Street [www.harlemschoolofthearts.org](#)
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](#)
- **Highline Ballroom** 431 W 16th Street (212-414-5994) Subway: A, C, E to 14th Street [www.highlineballroom.com](#)
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue [www.iguananyc.com](#)
- **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.jackny.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central [www.kitano.com](#)
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street [www.jazzgallery.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 W. 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Jules Bistro** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place [www.julesbistro.com](#)
- **Kellari Taverna** 19 W. 44th Street (212-221-0144) Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](#)
- **Klavierhaus Concert Hall** in Le Parker Meridien 119 West 56th Street (212-245-4535) Subway: F, N, Q, R to 57th Street [www.klavierhaus.com](#)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn (718-285-9425) Subway: R to Prospect Avenue [www.konceptionsmusicseries.wordpress.com](#)
- **The Lambs Club** 132 W. 44th Street (212-997-5262) Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)
- **Le Cirque Café** One Beacon Court, 151 East 58th Street (212-644-0202) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.lecirque.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](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **The Lounge at Hudson View Gardens** 128 Pinehurst Avenue at W. 183rd Street Subway: A to 181st Street
- **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](#)
- **Machiavelli's** 519 Columbus Avenue (212-724-2658) Subway: B, C to 86th Street [www.machiavellinyc.com](#)
- **Malcolm Shabazz Harlem Market** 52 W. 116th Street Subway: 2, 3 to 116th Street
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885) Subway: G to Nassau Avenue [www.themanhattaninn.com](#)
- **Mannes Concert Hall** 150 West 85th Street (800-292-3040) Subway: 1 to 86th Street [www.newschool.edu](#)
- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street [www.matisseennyc.com](#)
- **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street [www.langhamplacehotels.com](#)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets [www.michikostudios.com](#)
- **Minton's Playhouse** 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
- **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](#)
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **New School Tishman Auditorium** 66 W. 12th Street (212-229-5488) Subway: 4, 5, 6, L, N, Q, R to Union Square [www.newschool.edu](#)
- **Nino's Tuscani** 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](#)

- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Pão Restaurant** 322 Spring Street (212-334-5464) Subway: C, E to Spring Street [www.paonewyork.com](#)
- **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](#)
- **Pearl Studios** 500 8th Avenue (212-904-1850) Subway: A, C, E to 34th Street [www.pearlstudiosnyc.com](#)
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **Pianos** 158 Ludlow Street (212-505-3733) Subway: F, V to Second Avenue [www.pianosnyc.com](#)
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place [www.primeandbeyond.com](#)
- **Renee Weller Concert Hall** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street
- **Riverdale Y** 5625 Arlington Avenue (718-548-8200) Subway: 1 to 242 Street - Van Cortlandt Park [www.riverdaley.org](#)
- **Roberto's Winds** 149 West 46th Street (212-391-1315) Subway: A, C, E, F, V to 42nd Street-Port Authority [www.robertoswinds.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusichall.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street [www.edisonrumhouse.com](#)
- **St. Marks Church** Secondnd Avenue and 10th Street (212- 674-6377) Subway: 6 to Astor Place
- **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 Barn** 603 Bushwick Avenue Subway: J, M, Z to Myrtle Avenue [www.silentbarn.org](#)
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3,9 to 14th Street [www.smallsjazzclub.com](#)
- **Smithfield** 215 West 28th Street (212-564-2172) Subway: 1 to 28th Street [www.smithfieldnyc.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Snugs at 61 Local** 61 Bergen Street (347-763-6624) Subway: F, G to Bergen Street [www.61local.com](#)
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: E to Lexington Avenue-53rd Street [www.somethinjazz.com/ny](#)
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street [www.spectrumnyc.com](#)
- **Speedy Romeo** 376 Classon Ave (718-230-0061) Subway: G to Bedford-Nostrand Avenues [www.speedyromeo.com](#)
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Strand Bistro** 33 West 37th Street (212-584-4000) Subway: 7, B, D, F, M to 42nd Street-Bryant Park [www.thestrandbistro.com](#)
- **SubCulture** 45 Bleecker Street (212-533-5470) Subway: 6 to Bleecker Street [www.subculturereenyork.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Symphony Space** Peter Jay Sharp Theater and Leonard Nimoy Thalia 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Terraza** 7 40-19 Gleanse Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights [www.terrazacafe.com](#)
- **Tomí 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](#)
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)
- **University of the Streets** 130 E. 7th Street (212-254-9300) Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **The Village Lantern** 167 Bleecker Street (212-260-7993) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Village Zendo** 588 Broadway (212-340-4656) Subway: B, D, F, M to Broadway-Lafayette Street [www.villagezendo.org](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **The West End Lounge** 955 West End Avenue at West 107th Street (212-531-4759) Subway: 1 to 110th Street [www.thewestendlounge.com](#)
- **West Plaza** 1368 Fulton Street Subway: A to Nostrand Avenue [www.restorationplaza.org](#)
- **WhyNot Jazz Room** 14 Christopher Street (646-756-4145) Subway: 1 to Christopher Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street [www.zebulonoundandlight.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](#)



(INTERVIEW CONTINUED FROM PAGE 6)

**JT:** Stan Getz came, Sonny Stitt came, Miles Davis came, Dizzy came. I got very friendly with Eric Dolphy.

**TNYCJR:** How did you end up replacing Harry Carney in the Ellington band in 1974?

**JT:** When Harry died, John Gensel, who was the pastor at the Lutheran church at 54th Street and Lexington Avenue, asked me to play at Harry's funeral. Duke Ellington used to call John the shepherd of the night flock and I played "Sophisticated Lady" at Harry's funeral because that was Harry's solo. Mercer Ellington offered me the job and the next thing I knew, I was on the bus going through the Lincoln Tunnel with the Ellington band for six weeks of one-nighters.

**TNYCJR:** You also played with Buddy Rich's band.

**JT:** I called him Bloody Rich. We had a pick-up band out of New York and we had a saxophone section of Sal Nistico, Joe Romano, Lew Tabackin and Eddie Daniels. We went to Canada for five nights. I wasn't a regular member of the band, though. I was just subbing.

**TNYCJR:** How often did you hear Buddy Rich berating and screaming at the permanent members of the band?

**JT:** After every set. He used to get the band in the band room and curse them out: oh, you all are just a bunch of no-playing motherfuckers. Things like that. He would say terrible things to them like, "I've got a band coming in from L.A. tomorrow that will cut you to ribbons." Buddy wanted me to go in the band, but I wouldn't go in the band. I didn't want to live like that. Touring is hard enough without getting a lecture after every set. But Buddy sure could play the drums.

**TNYCJR:** Do you have plans to record in the near future?

**JT:** I would like to do a ballad album. I'll probably get around to it. I'd like to do an album of Ellington and Strayhorn. I went out with Billy Strayhorn one night in London—Billy and Harry Carney and me. We were in the Dorchester Hotel. Billy was drinking gin and tonic in a pint glass. Half a pint of gin and half a pint of tonic—and he had about three of them. Billy liked to drink.

**TNYCJR:** You've been with the Jazz at Lincoln Center Orchestra for 26 years now.

**JT:** Oh, Wynton Marsalis is amazing. He gets the best sound from the trumpet. He can get a beautiful sound without playing loud. A lot of trumpet players are very loud, but Wynton is not like that. Wynton is a wonderful person. He's been so great with me. I've enjoyed working with Wynton. I've enjoyed everything here in New York. I've had a marvelous career here. Absolutely wonderful career. ❖

For more information, visit [jalc.org/meet-the-orchestra/joe-temperley](http://jalc.org/meet-the-orchestra/joe-temperley). Temperley is at Dizzy's Club Sep. 5th-7th and Rose Theater Sep. 18th-20th with Jazz at Lincoln Center Orchestra. See Calendar.

#### Recommended Listening:

- Buck Clayton/Humphrey Lyttelton—*Buck Clayton With Humphrey Lyttelton and His Band (Me and Buck)* (World Record Club, 1963)
- Duke Ellington Orchestra—*Continuum* (Fantasy, 1974-75)
- Benny Waters—*When You're Smiling* (Hep Jazz, 1980)
- Joe Temperley—*Concerto For Joe* (Hep Jazz, 1993-94)
- Lincoln Center Jazz Orchestra—*Plays the Music of Duke Ellington* (DMX Music, 1999-2003)
- Joe Temperley—*A Portrait* (Hep Jazz, 2006)

(LABEL CONTINUED FROM PAGE 12)

use labels to find new names to try out. I like that someone might be listening to the Zs and then stumble upon John Butcher through the label. Or us!"

Speaking of John Butcher, the saxophonist released the solo effort *Bell Trove Spools* on the label a couple of years ago. The album was recorded partially at the Issue Project Room in Brooklyn, where the resonance of the room was integral to the recording. "I thought it'd be good to put it out on a local label," says Butcher, "It all went very smoothly. They gave me full control on the content." Butcher has an album coming out in November with guitarist Fred Frith. "They were the first label I approached, as I thought it would be a good fit—and I appreciated the enthusiasm and energy they put into their releases," said Butcher.

Beyond releasing albums, promoting artists and running events, the label and Abbs also run a non-profit called Jump-Arts, which helps support artists, runs educational workshops for developmentally disabled youth and is also at work on building a camp in the Catskill Mountains.

Finally, what about the label's name? Abbs downplays any real meaning, it being just one of 50 ideas that they had. However, he explains, "personally it has meaning for me because I had family that fought in the Civil War out of Wisconsin. I definitely like the idea of a 'northern spy' on clandestine missions to enlighten the masses. If you look at underground music as a whole, it is really like this secret world that only music nerds know about. We try to cultivate the idea that when you listen to a Northern Spy record, you are getting let into this secret world. Positioning ourselves as taste makers." And really, what does a spy do besides make connections? ❖

For more information, visit [northernspyrecords.com](http://northernspyrecords.com). Artists performing this month include Gerald Cleaver at ShapeShifter Lab Sep. 19th with Jason Rigby, Children's Magical Garden Sep. 22nd and Ibeam Brooklyn Sep. 23rd with Jonathan Saraga; Tom Blancarte is at Freddy's Backroom Sep. 23rd and JACK Sep. 26th-28th with Peter Evans; Chad Taylor at The Jazz Gallery Sep. 26th with Eric Revis; and Marc Ribot at Town Hall Sep. 27th as part of Strange & Beautiful: The Music & Art of John Lurie. See Calendar.

(AGOSTO CONTINUED FROM PAGE 13)

players it was one of the most sublime sets of the fest. The first 20 minutes had Frith and Léandre giving each other nothing but space, Drake supporting both at once, until Léandre began a possessed sort of chant and they fell into something dark and slightly Celtic. A wonderful bowed bass solo followed with Frith playing percussively on his guitar laid flat on his lap and a dual arco section featured Drake delivering fast cymbal work and Frith's pedals and objects taking his instrument far from the realm of guitar.

Without a doubt the strangest assemblage on the program was Frantz Hautzinger's Big Rain. It was impossible to imagine what the odd amalgam of Haino, Drake, bassist Jamaaladeen Tacuma and the leader on trumpet and effects might be. Drake, again, expertly played both sides of the fence, but the fence was taller this time. On one side was someone who never riffs and on the other someone incapable of not riffing. To their right was a bandleader who called the proceedings together as his own personal, doped-up *Bitches Brew*. It took a full hour for them to find a kind of funky R&B ballad and for the time a common wavelength. They built an enormous group sound and brought it back down again rather perfectly, then stayed down for a long time without relenting to the close that was right in front of them, then started ramping up again. It was almost comedic by the end and nearly perfect.

Frith's third appearance at the festival was in MMM, led by Léandre and with Alvin Curran on piano and synthesizer and Urs Leimgruber on saxophones. The group released an excellent disc on Leo Records in 2012 and stood up to that standard with a morass of abstract groupthink where the commonalities crafted were defined by the ability to change together into new abstractions. The acoustic instruments were often reframed by Curran's electronics, at times sampling Léandre's voice and employing a bank of chants from his synth. Frith did a fair bit of mimicry, clearly enjoying himself, and Leimgruber's subtle playing was often felt as much as heard.

Ducet's Real Thing #3—with four trombonists, a pianist and a percussionist—took the ribbon for best in fest. The set began with a rhythmic trio of guitar, piano and an impressive display of vibes, bells and gongs. As the horns came in and the music built, they played strict syncopations and bright fanfares, graceful at some times, at others a bit like a mad calliope, based on the writings of Vladimir Nabokov in structure but musically bridging a logical gap between Olivier Messiaen and Henry Threadgill.

The Calouste Gulbenkian Foundation grounds, where the festival is held, are a pleasure to be in and a grand setting for a closing party, which the Lisbon Underground Music Ensemble brought on the final night. The energetic 15-piece band played taut arrangements, propelled by solid drumming, heavy electric bass and reed and horn parts that often seemed to flock like sparrows around the park and swarm upon the themes written by leader Marco Barroso, who jumped between piano and conductor's position. It was a fitting end to an enjoyable, cerebral festival. ❖

For more information, visit [musica.gulbenkian.pt/jazz](http://musica.gulbenkian.pt/jazz)

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**ANDY MILNE & DAPP THEORY**

**Forward in All Directions**  
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23 Iridium Jazz Club - New York, NY  
\*CD Release gig featuring Ben Monder\*  
27 The Blue Room - Kansas City, MO  
28 Velvet Note - Atlanta, GA  
30 The Blue Whale - Los Angeles, CA

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



# IN MEMORIAM

by Andrey Henkin

**PETE DOUGLAS**—The owner of the Bach Dancing & Dynamite Society in Half Moon Bay, CA booked everyone from Duke Ellington and Count Basie to Max Roach and Art Blakey during the club’s 50-year existence. Douglas died Jul. 12th at 85.

**FRANKIE DUNLOP**—The drummer’s career lasted about 20 years, starting in the late ‘50s, but was filled with highlights, including Sonny Rollins’ *Alfie* soundtrack, work with Bill Barron, Charles Mingus and Lionel Hampton and, most notably, membership in the 1961-63 quartet of Thelonious Monk. Dunlop died Jul. 7th at 85.

**LIONEL FERBOS**—The trumpeter was a stalwart of the New Orleans jazz scene who performed until age 102 with Captain John Handy, the New Orleans Ragtime Orchestra and Palm Court Jazz Band and mentored younger Crescent City players like Irvin Mayfield and Trombone Shorty. Ferbos died Jul. 19th at 103.

**GIORGIO GASLINI**—The Italian pianist and composer was among his country’s most accomplished and ambitious musicians, applying his unique conception to everything from avant garde jazz groups, which featured such musicians as Steve Lacy, Don Cherry, Gato Barbieri and Mario Schiano, to composing for classical orchestras and even providing the initial framework for Goblin’s soundtrack to Dario Argento’s *Profondo Rosso*. Gaslini died Jul. 29th at 84.

**CHARLIE HADEN**—The bassist’s sound and approach was among the most compelling in the entire history of jazz, whether it be anchoring the groundbreaking Ornette Coleman group of the late ‘50s-early ‘60s, working with iconoclasts like Alan Shorter and Charles Brackeen in the ‘60s, leading his politically charged Liberation Music Orchestra in stints from 1969 onwards and later his more traditional Quartet West, playing alongside pianists as disparate as Denny Zeitlin, Keith Jarrett, Paul Bley, Hank Jones and Kenny Barron or releasing nearly 50 albums, including the seminal live concerts from his 1989 residency at the Montréal Jazz Fest. Haden died Jul. 11th at 76.

**IDRIS MUHAMMAD**—The drummer released albums steadily from 1974-80 on Kudu, Fantasy and other labels and then returned to recording as a leader in the ‘90s but was always busy in between, working with Lou Donaldson, Charles Earland, Grant Green, Pharoah Sanders, Sonny Stitt, John Hicks, Randy Weston and many others in a discography of over 600 sessions. Muhammad died Jul. 29th at 74.

**ANDRÉ PAQUINET**—The French trombonist’s discography is comprised mostly of sessions as part of Claude Bolling’s orchestra from the mid ‘50s to the turn of the millennium and whose other credits include French jazz royalty from Django Reinhardt to Eddy Louiss. Paquinet died Jul. 5th at 87.

**LENNIE SOGOLOFF**—The owner of the club Lennie’s-on-the-Turnpike, in Peabody, MA, which hosted jazz luminaries from 1963-72, including Miles Davis, Bill Evans, Stan Kenton, Weather Report and many others. Sogoloff died Jul. 12th at 90.

**KATHY STOBART**—The British tenor saxophonist (later flutist, clarinetist and baritone player) depped for Jimmy Skidmore in Humphrey Lyttelton’s band in 1957, a gig that would continue until 2004, part of a career that also saw her leading her own groups and partnering with husband/trumpeter Bert Courtney. Stobart died Jul. 5th at 89.

# 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  
Veryan Weston b.1950  
Peter Bernstein b.1967  
David Sanchez b.1968

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

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

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

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

**September 8**  
†Wilbur Ware 1923-79  
†Specs Wright 1927-63  
†Marion Brown 1935-2010  
†James Clay 1935-95  
†Butch Warren 193-2013

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

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

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

**September 12**  
†Cat Anderson 1916-81  
†Joe Shulman 1923-57  
†Earl Coleman 1925-95  
Steve Turre b.1948  
Joëlle Léandre b.1951  
Scott Hamilton b.1954  
Adam Rudolph b.1955  
Brian Lynch b.1956  
Marc Mommaas b.1969  
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**  
Muhai 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 b.1942  
Craig Handy b.1962  
Barbara Dennerlein b.1964

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

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

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

**September 29**  
Rolf Kühn b.1929  
Malcolm Griffiths b.1941  
Jean-Luc Ponty b.1942  
†Roy Campbell 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



**MATT WILSON**  
**September 27th, 1964**

The drummer, who was born in Illinois farm country, certainly made it big in the Big Cities since moving to Boston in 1987 and then New York in 1992. In a discography of over 400 recordings, some of Wilson’s earliest appearances were in Beantown with the Either/Orchestra. He would go on to work with Dewey Redman, Lee Konitz, Mario Pavone, Bill Mays, Ted Nash and John Medeski, among many others. His 1999 album *Smile* (Palmetto) is aptly titled; Wilson brings exuberance and joy to every playing situation, in evidence particularly on his own albums, over a dozen since 1996, whether it be with Trio M, his Arts and Crafts group or his delicious Christmas Tree-O, which subverts beloved holiday classics. *-AH*

# ON THIS DAY

by Andrey Henkin



*The Art Tatum - Ben Webster Quartet*  
(Verve)  
September 11th, 1956

These two giants, pianist Art Tatum and tenor saxophonist Ben Webster, were both born in 1909 but the former died less than two months after this session, the only album the pair made together in what is a somewhat odd aesthetic pairing. Joining them are Red Callender (bass) and Bill Douglas (drums) for a program of standards like Hammerstein-Kern’s “All the Things You Are”, Cole Porter’s “Night and Day” and Chase-Robin-Whiting’s “My Ideal”. The album was a Norman Granz production and has the hit-or-miss quality of much of his work.



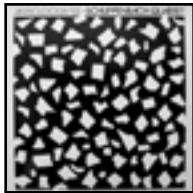
*Talkin' About!*  
Grant Green (Blue Note)  
September 11th, 1964

Guitarist Grant Green had a prolific relationship with Blue Note, both under his name and on other people’s sessions, starting with his 1960 leader debut and ending with 1972’s *Live At The Lighthouse*. Two months after this session, Green would appear on *Into Somethin’* by organist Larry Young, which also included drummer Elvin Jones, both who complete Green’s trio here. Young wrote two of the tunes, the rest of the program music from films ranging from “You Don’t Know What Love Is” to “I’m an Old Cow Hand (from the Rio Grande)”.



*Green Line*  
Marcus/Vitous/Sharrock/Humair (Victor)  
September 11th, 1970

Probably among the rarest entries in any of these musician’s catalogues, this Japanese session recorded in Tokyo (later reissued by Storyville) brought together three Herbie Mann sidemen in saxophonist Steve Marcus, bassist Miroslav Vitous and guitarist Sonny Sharrock, plus Swiss drummer Daniel Humair, in what could be called an early proto-fusion supergroup. Further democratization came from each member contributing a tune (though Marcus’ “Mr. Sheets at Night” was credited to Eleanor Marcus), the title track a Vitous composition.



*Anticlockwise*  
Schlippenbach Quartet (FMP)  
September 11th, 1982

This album, recorded live at Berlin’s Quartier Latin, brings together the trio of German pianist Alexander Von Schlippenbach with English saxophonist Evan Parker and German drummer Paul Lovens, by this point a decade old and which continues to this day, with American bass stalwart Alan Silva, at this time a resident of France. The LP is one piece per side, the nearly 20-minute long “Ore” and the 18-minute title track, both improvisations. This is the second and last meeting of this group, which first came together in November 1981.



*In Concert*  
Noah Howard Quartet (CJR)  
September 11th, 1997

Alto saxophonist Noah Howard was among the wave of American avant garde musicians who decamped for Europe in the ‘70s. This session was recorded near his home base of Brussels at Amsterdam’s Bimhuis. Joining him is his partner of long-standing, pianist Bobby Few (their first recording together was Howard’s 1969 BYG-Actuel album *One For John*). James Lewis was a sub for regular bassist Wilber Morris, the group completed by drummer Calyer Duncan. Tunes like “The Blessing” and “Schizophrenic Blues” are Howard standards.

# ROBERT D. BIELECKI FOUNDATION

## Mission

Endowed only with a devotion to reciprocity, I created this foundation in July 2014 inspired by a simple, profound question: What's my obligation? To the music, literature, and art which nourishes me emotionally, spiritually, and intellectually.

My answer is: earn it and return it.

I humbly ask you to inquire along with me as I offer some thoughts on how the foundation operates.

We aspire to be a force-multiplier towards greater artistic and organizational self-sustainability. We stew and brew data analytics with intuition and experience to achieve this goal.

Our grants, awards and donations are individually tailored to each artist or organization we select to support.

We will demonstrate gratitude, reward potential, promote hidden genius and challenge prevailing conventions.

There is no application process and we do not accept donations.

Some grants contain requirements, others are unrestricted.

Our schedule marches to the beat of its own drummer.

We are irreverent, experimental, controversial enough to promote rigorous dialogue, unafraid to make mistakes or offend, and humble enough to listen attentively.

And so I end at the beginning. What's my obligation? *What's yours?*

—ROBERT D. BIELECKI

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Evan Parker NYC Tour

➤ **The Stone** residency, corner of Ave. C and 2nd St., Manhattan ([thestonenyc.com](http://thestonenyc.com)) Check website for prices.

Tuesday, September 9th: 8pm Evan Parker, John Escreet, John Hébert, Tyshawn Sorey; 10pm Evan Parker, Chris Corsano, Joe McPhee

Wednesday, September 10th: 8pm Fred Van Hove solo; Peter Evans, Evan Parker, Charles Evans; 10pm Fred Van Hove solo; Peter Evans, Evan Parker, John Hébert, Tyshawn Sorey

Thursday, September 11th: 8pm Matthew Shipp and Evan Parker; 10pm Nate Wooley, Jeremiah Cymerman and Evan Parker

Friday, September 12th: 8 and 10pm Rocket Science: Peter Evans, Craig Taborn, Sam Pluta, Evan Parker

Saturday, September 13th: 8 and 10pm Milford Graves and Evan Parker

Sunday, September 14th: 8pm duos: Ikue Mori, Sylvie Courvoisier, Mark Feldman and Evan Parker; 10pm Quartet

➤ **Snugs**, 61 Bergen St., 2nd Fl., Brooklyn (<http://snugsconcertseries.com/>)

Tuesday, September 16th, 8pm Evan Parker, Joe Morris, Nate Wooley; tickets: \$25

➤ **Greenwich House Music School**, 46 Barrow St., Manhattan, ([greenwichhouse.org/announcements/sound-it-out-evan-parker-joe-morris](http://greenwichhouse.org/announcements/sound-it-out-evan-parker-joe-morris))

Wednesday, September 17th, 8pm Evan Parker, Joe Morris duo; tickets \$20 (\$15 for students and seniors)

➤ **Roulette**, 509 Atlantic Avenue, Brooklyn ([interpretations.info/](http://interpretations.info/))

Thursday, September 25th, 8pm Evan Parker Solo; Earl Howard & JD Parran; tickets \$15 (\$10 students, seniors)

➤ **JACK**, 505 1/2 Waverly Ave, Brooklyn NY 11238 between Fulton St. and Atlantic Ave ([jackny.org/music.html](http://jackny.org/music.html)) tickets: [brownpapertickets.com/event/800317t](http://brownpapertickets.com/event/800317t)

Friday, September 26th, 8pm (two sets, one admission) Peter Evans/Evan Parker duo; Peter Evans Quintet with Evan Parker; \$10 in advance, \$15 door)

## Fred Van Hove Grant



Fred Van Hove's New York City performances are underwritten by the Robert D. Bielecki Foundation.

Fred Van Hove will perform Tuesday, September 9th, 2014 at 8:30 and 10pm in duets with drummer Lou Grassi at **iBeam**, 168 7th Street, Brooklyn, NY ([ibeambrooklyn.com/calendar](http://ibeambrooklyn.com/calendar))

Mr. Van Hove will also perform Wednesday, September 10th, 2014 at 8 and 10pm as part of the Evan Parker Residency at **The Stone**, located on the corner of Avenue C and 2nd Street.

Photos courtesy Peter Gannushkin / DOWNTOWNMUSIC.NET