

THE NEW YORK CITY JAZZ RECORD

August 2012 | No. 124

Your FREE Guide to the NYC Jazz Scene

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Jazz history can be overwhelming. There have been so many players, so many albums. Obscure figures can have nearly as much significance as legends. Where to start? Poll a hundred jazz listeners and you'll probably get a hundred different answers. But here's a simple solution for the neophyte: listen, in order, to everything drummer Roy Haynes has ever recorded. That will start you off with seminal recordings by Lester Young and Charlie Parker and then take you through Miles Davis, Stan Getz, Bud Powell, Sarah Vaughan, Sonny Rollins and Thelonious Monk - and that's just the '50s! Get the picture? No jazz musician in history has played with more people than Haynes, now 87, or brought out better in his musical companions. Haynes embodies jazz - its style, its timelessness, its energy, its commitment. Every minute spent watching Haynes is a master class in musicianship and history. This month he leads a group at the annual Charlie Parker Jazz Fest.

A leader since the '70s, baritone saxophonist Ronnie Cuber has been part of a lot of history himself: George Benson, Dr. Lonnie Smith, Eddie Palmieri and dozens of others in a career that is approaching its fifth decade. And while saxophonist Jon Irabagon (winner of the 2008 Thelonious Monk Institute of Jazz competition) has some catching up to do, all his music, whether it be leading a Rollins-inspired trio with elder drummer Barry Altschul or as part of the tongue-in-cheeky Mostly Other People Do the Killing, is steeped in an expansive notion of tradition. Irabagon plays three nights at Cornelia Street Café this month with different projects as well as several sideman dates.

As we enter the melty part of the summer, we encourage you to cool down at any of the city's jazz clubs. Peruse our Event Calendar or the gig plugs in our CD Reviews for options. There are even plenty of outdoor shows for the masochistic jazz aficionado. We say it every year but our large format makes for good fanning as well as good reading.

We'll see you out there...

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

On the cover: Roy Haynes (© Enid Farber)

Corrections: In last month's In Memoriam, Walter Malli was erroneously referred to as a trumpeter; he actually played both drums and saxophone.

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Thursday Aug 9
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Friday & Saturday Aug 10, 11
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Wednesday, Aug 22, 29
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It was getting near time for guitarist **Joel Harrison** and sarodist **Anupam Shobhakar** to co-lead their quintet at Drom (Jul. 13th). But first, Harrison sat in the audience and enjoyed an opening set of North Indian ragas played by Shobhakar, Jay Gandhi on bansuri (wood flute) and Nitin Mitta on tabla. For 15 minutes or so there was pure stillness and contemplation as Gandhi and Shobhakar introduced the traditional *rag desh* out of tempo. Mitta entered the fray and the group launched a 16-beat tintal cycle, spinning variations of ever-increasing complexity and passion. Though Harrison's set was vastly different, it took an East/West dialogue as its premise and retained certain Indian elements - not just Shobhakar's twangy sarod but also his compositional voice on the opening "Chakradouns" and the closing "Madhuvanti". These were pieces with only skeletal harmony; their tricky unison figures tested the skills and communicative energies of pianist Jacob Sacks, bassist Johannes Weidenmueller and drummer Rob Garcia. Harrison, playing a Les Paul and often soloing with a slide, brought rock-club volume to the set, not least on his arrangement of bluesman Willie Dixon's "Spoonful". But his trading with Shobhakar oddly recalled the bansuri-sarod exchanges of the first set (Hindustan meets post-war Chicago). "The Translator" and "Leave the Door Open", intricate Harrison originals, will likely speak with greater clarity on a forthcoming studio release.

- David R. Adler



Joel Harrison @ Drom

Just when you're expecting an hour of solo electric guitar at Brooklyn's Bar 4 (Jul. 2nd), leave it to **Mike Gamble** to get behind a drum set. The multi-talented Gamble began on guitar, however, filling the small space with a rough solid-body tone that has earned him gigs with the likes of Todd Sickafoose and Bobby Previte. Though he's recorded previously with his trio the Inbetweens and other projects, Gamble is in true experimental tightrope mode as a solo act. His recent release *Loomer* (Engine) captures it well, but his live show allows us actually to see the process unfold. With a sleekly designed effects pedalboard, he loops ideas until they generate their own rhythmic momentum. Chord patterns and melodies continue to build intensity and grandeur, even after Gamble stops playing. And that's where the drums come in: several times Gamble put the guitar down and began improvising fractured beats over the sound palette he'd created. Or he'd do both, chording guitar with one hand while striking a hi-hat or bass drum in time. From the technological haze emerged several themes: a piece from *Loomer* called "The Age of Analog", an Inbetweens vehicle called "Yearsnew", the immersive encore "I'm On Your Side". There were moments of pure and simple guitar as well: dark and doleful chord-melody passages, even some single-note line playing in the end. Gamble did everything with a view toward orchestral richness and compositional craft, even if he defied convention at every turn.

(DA)

As great as guitarist **Marc Ribot** is - and he is one of the greats - he's at his best when he's being pushed. The most apparent example of that is under John Zorn's approving and urging in Electric Masada, but the most sublime is in his trio with bassist Henry Grimes and drummer Chad Taylor. The group arose from the Albert Ayler tribute Spiritual Unity and still carries Ayler's wail and moan. But within the trio Ribot is left to resolve between Grimes' intuitive energy and Taylor's tasteful precision. At the Village Vanguard Jul. 1st, they played waves of rolling force for a good 20 minutes before Grimes switched to violin and pushed Ribot into a jagged skronk, honing a new edge in the set. By the time Grimes picked his bass back up, Ribot was already knee-deep in fractured and repeated singsong melodies. Taylor for his part has some old school wits about him. He can play in the pocket when everyone else is out and swing even when nothing's being swung. His solo in the second set started something like Art Blakey but filled within a couple minutes to something very Art Blakey. After the extended piece of the first half, they went on to play a few standards (or would-be standards) including Ayler's "Change Has Come" and indulging at one point in a three-note tug-of-war between guitar and drums. The beautiful anti-climax came with the volume on Ribot's hollowbody turned down as Taylor played the rims. Even then their energy filled the room.

- Kurt Gottschalk



Marc Ribot Trio @ Village Vanguard

Multi-/omni-instrumentalist **Cooper-Moore** brought a quartet to The Stone Jul. 13th as part of the month-long Spy Music Festival (curated by Northern Spy Records) fronted by two tenor saxophones and himself on organ, but gave the opening minutes to drummer Chad Taylor. After a methodical and perhaps perfect solo from the drummer, saxophonist Brian Price turned it into a typhoon. Then other saxophonist Chase Baird entered, more calculating, more measured. It was nearing the 10-minute mark before the leader moved in with a fast Nord synth bassline. The horns locked into glorious unison as they embraced the cotton candy and roller rink, Shirley Scott and Turrentine, so sweet it could give your ear a cavity. Hell, by that point I was wishing that The Stone had a cocktail bar. I wanted to walk out into the haze of dusk, the music following me up Avenue C. I wanted to hop a powder blue Plymouth and drive until the moon was bigger than the sky. But we don't always get our way and meanwhile back at the club Cooper-Moore was squeezing in between the saxes, incanting something awful, awful in the sense of beautifully ferocious, the poor horns trying to keep pace, Taylor playing at 30 beats per minute and you knew it was something holy even if you didn't know who it was on the other end of the line. Look, I ain't saying it was anything new, I'm just saying nothing like it had been done before. I'm just saying if it had been an LP I would have saved side two for later and sat in the dark a while.

(KG)

It was a classic free jazz tableau: a willing-and-able band playing for the few-and-the-proud ("Mostly the few!" quipped drummer **Weasel Walter**) on Jul. 12th, bassist **Max Johnson** and Walter hosting first guitarist **Elliott Sharp**, then hornmen **Elliot Levin** and **Louie Belogenis** at I-Beam, a where?-house in Brooklyn's backwaters built like a brick oven with pastel-colored sound-baffles on walls and ceiling. The trio set started off in fulsome fashion, feeling its way, pausing briefly for a reflective moment, then forging forward like a headbanger's ball. Sharp slapped his Muff-toned guitar with both hands, scraped strings with coiled springs while Johnson dragged his bow crosswise along the bass neck and Walter pounding out two-footed bass-drum rolls and lightning-fast stick patterns interjected with loud bombs, crackling rim-shots and sudden drop-outs. The music jiggled around the room like oil in a bubble, looming like an awakened monster, only to end with an abrupt stop. The quartet set, more varied, less predictable, began in an 'upswing' mood and quickly achieved a balanced group sound, Levin's darting flute and gruff skronky tenor sax counterposed to Belogenis' full-throated curved-soprano sax singing bel canto lines with distinctive intervallic architecture, the two reeds now clucking like chickens, now ranting in two-tenor tirades. Johnson's subtle acoustic bass work was more in the fore now and Walter's multiple musical personalities manifested themselves in curious ways.

- Tom Greenland



Elliott Sharp @ I-Beam

Bassist/composer **Omer Avital**'s Jul. 3rd gig mixed the old Smalls with the new: representing a bygone era of all- and every-night musical free-for-alls were Avital, pianist Jason Lindner, drummer Daniel Freedman and tenor saxist Greg Tardy; representing the current scene, witness to an invasion of talented young Israeli musicians, were trumpeter Itamar Borochoy and guitarist Nadav Remez. The music was all Avital, an idiosyncratic yet organic mix of Middle Eastern music with jazz. "Eser" opened, sounding like Dr. John's "Right Place, Wrong Time" in 5/4 time; then "Zohar Smiles", a soulful ballad featuring powerful playing by Lindner, the rhythm section moving from swing to reggae in support of Remez; to close with the flamenco-esque "Ramat Nan", Avital's marvelous bass solo setting the tone with precise double-stops and micro-tonal shadings, culminating in a climactic statement from Tardy with electrifying interplay among piano, bass and drums, finishing with Freedman's mega-funky solo. The second set opened with a bluesy mediation by Avital, leading into "One Man's Light is Another Man's Night", which seemed to borrow stylistic influences from all over the Maghreb and Mashriq; followed by "Neighborhood Song", featuring Tardy's ugly-pretty Trane-isms, Avital registering each tenor-quake with seismographic precision; ending with "North African Rising", an ecstatic trance-dance in 3/4 time dominated by the rhythm section.

(TG)

In the course of a three-decade-long career singing a broad range of material, from classic jazz standards to astral M-Base free funk, **Cassandra Wilson** has shown herself to be one of the music's most original voices, with a smoky dark timbre and an honest, airy delivery that invests dramatic sensuality to every syllable she utters. At Blue Note (Jul. 1st) she brought it all together in a set cutting a wide swath that persistently pointed towards her blues-nourished Mississippi roots. Making her way to the bandstand following the instrumental opener, Stevie Wonder's "Secret Life Of Plants", a feature for the harmonica of Grégoire Maret, the singer exuded both a diva-like majesty and a home-girl charm, shining a spotlight on her star quality while playing it down. Introducing herself to the adoring crowd, Wilson launched into a rocking rendition of Charley Patton's "Saddle Up My Pony", nestled center stage between guitarists Brandon Ross and Marvin Sewell. Brad Jones' bass introduced an aching slow reading of "The Man I Love" and was featured in a duet on Bob Marley's "Redemption Song". Drummer John Davis laid down a solid beat on "No More Blues" that had Wilson digging deep, then offered spare rhythmic impetus to stirring versions of "The Chosen" and "Another Country" before opening up on "St. James Infirmary". Wilson then offered some convincing free styling, inviting discovery Tawanna Shaunte to join her before scatting out the set on "Rhythm-A-Ning".

- Russ Musto



Cassandra Wilson @ Blue Note

Concerts honoring living masters are regrettably rare in jazz, vastly outnumbered by myriad performances memorializing the departed. The **Vibes For Bobby Hutcherson** show at Birdland (Jul. 8th) challenged the trend, celebrating the artistry of the world's foremost vibraphonist while he still remains a vital force on his instrument. Sharing two sets of vibes, four of the music's leading malleeters - Jay Hoggard, Steve Nelson, Mark Sherman and Warren Wolf - joined forces with the allstar rhythm section of George Cables, Buster Williams and Victor Lewis that often accompanied Hutcherson to explore the repertoire of original compositions and standards on which he's made his mark. Beginning with "Old Devil Moon" Sherman and Wolf illustrated their different stylistic debts to the honoree on an uptempo romp that accented the former's soulful sound and the latter's amazing virtuosity. Sherman took the solo spotlight on the Hutcherson classic "Little B's Poem", followed by Nelson, whose interpretation of "Witchcraft", with its dissonant flourishes, pointed to Hutcherson's status as both a classicist and innovator. Hoggard joined Nelson for a hardbopping reading of Hutcherson's "Herzog", with each player comping climactic accents to the other's solo, then performed with just the trio on Cables' beautiful "Love Song". Wolf powered up brightly on Joe Henderson's "The Kicker", setting the tone for the tour de force four-vibist finale on Hutcherson's "Highway One".

(RM)

WHAT'S NEWS

The 2013 class of **National Endowment for the Arts (NEA) Jazz Masters** has been announced, continuing a program that has run since 1982 (through threatened with termination as part of a revised 2011 NEA budget before being re-endowed). The latest recipients of the prestigious title and \$25,000 award are pianist/vocalist Mose Allison, alto saxophonist Lou Donaldson and pianist Eddie Palmieri. Village Vanguard proprietor Lorraine Gordon is the recipient of the 2013 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy. For more information, visit arts.gov.

Lia Neal, daughter of **Rome Neal**, who runs the monthly Banana Puddin' Jazz Jam and also performed the title role in Laurence Holder's play *Monk*, has been named to the US Swim Team for the 2012 London Olympics to compete in the 400-meter freestyle relay.

The **Future of Music Coalition** has released the fruits of a study on US musicians' revenue generation. Included in the results is a comparison of the working and earning conditions of jazz musicians in the United States as compared to musicians from other genres. This project seeks to supplement and update a survey commissioned in 2000 by the National Endowment for the Arts. For more information, visit money.futureofmusic.org/jazz-musicians.

The daughter of late vocalist **Nina Simone**, Lisa Simone Kelly, is suing her father, Simone's ex-husband Andrew Stroud, for \$155 million in federal court. There has been a long-standing conflict between father and daughter over ownership of Simone's effects, including master recordings, diaries, letters and other possessions. Lisa Simone Kelly contends that after a 2008 lawsuit was dismissed, Andrew Stroud illegally transferred all of the items to a third party, Wally Roker Music, in order to shield them from further attempts. Stroud was married to Simone from 1961-71 and was also her manager during that period.

Larry Appelbaum, jazz specialist of the Library of Congress (responsible for such rarities as *Thelonious Monk Quartet with John Coltrane at Carnegie Hall*) has discovered proof that the Miles Davis-credited composition "**Solar**" was in fact written by guitarist Chuck Wayne (under the title "Sonny", for trumpeter Sonny Berman), in the form of a 1946 recording where the theme is apparently clearly audible. Wayne never filed for copyright, which was done in 1963 by Prestige Records, identifying Miles as the author. For more information, visit blogs.loc.gov/music/2012/07/chuck-wayne-sonny-solar.

Submit news to info@nycjazzrecord.com



Ronnie Cuber

by Alex Henderson

No one can accuse Ronnie Cuber of not having a diverse résumé. In the jazz world, the baritone saxophonist is known for his associations with George Benson, Maynard Ferguson, Woody Herman, Lee Konitz, Dr. Lonnie Smith and the Charles Mingus ghost band, among others. But while Cuber, now 70, is a straightahead hardbop/postbop musician first and foremost, he has played numerous rock and R&B sessions along the way. During a recent interview, the native New Yorker looked back on his long career and reflected on his far-reaching contributions to music.

The New York City Jazz Record: You've played not only straightahead jazz, but also done session work for Billy Joel, Gladys Knight & the Pips, Tori Amos, The Spinners, Chaka Khan, Sinéad O'Connor and countless others. How did your tastes become so eclectic?

Ronnie Cuber: When I was a teenager in the '50s, I was exposed to a lot of R'n'B and rock 'n' roll: Fats Domino, Little Richard, Bill Haley and His Comets. I was a teenager during the [disc-jockey] Alan Freed period. I was exposed to jazz during my first year of high school and I could see the similarity between the jazz records, the R'n'B records and the rock 'n' roll records I was listening to. I could see that the blues were a jumping off point for a lot of jazz and R'n'B and rock 'n' roll. And I would notice the saxes when I watched *American Bandstand*. That was an exciting time.

TNYCJR: So the fact that you had diverse tastes as a teenager paved the way for your ability to play a hardbop date one minute and play with Luther Vandross or Frank Zappa right after that?

RC: I haven't really gotten into one corner, you know what I mean? When Luther was still alive, I would always get calls for his record dates. But I would always come back to the bebop thing. I liked the way the Brecker Brothers had the jazz phrasing with the rock beat and when groups like Weather Report came around, I loved the music that Joe Zawinul and Wayne Shorter wrote. But any time that I tried to do something like that myself, I would always wind up back in the bebop thing. It always felt more natural to me to be playing straightahead. I liked electric bass, but it had to be in the right setting. My ideal is an acoustic bass and a piano with Latin percussion and drums.

TNYCJR: In addition to your other credentials, you have a long association with Latin music.

RC: Jazz always had some kind of Latin element to me. It was natural for me to incorporate Latin into jazz. I played with a lot of Latin bands, mostly with Eddie Palmieri back in the '70s. And I'm still getting work with Eddie. I've also been doing the Latin Side series with Conrad Herwig at the Blue Note in New York.

TNYCJR: One of the most unique groups you played

with was George Benson's '60s quartet with [Dr.] Lonnie Smith on organ. Having a baritone sax in an organ combo certainly wasn't the norm at the time.

RC: No. With the organ groups in the '60s, it was usually tenor, guitar, organ and drums - and maybe alto. But very rarely would you see baritone sax in an organ group. George Benson's manager back then saw something in me when I was jamming around Harlem. He asked me to come and play with George, who liked what I was doing, and George's group became a unique group within the organ group genre.

TNYCJR: By the time you joined Benson's quartet, the baritone had become your primary instrument.

RC: And it still is, although I started on clarinet. When I was like nine years old, my father bought me a clarinet and when I got to high school, I got a tenor sax. Then, when I left high school, I auditioned for a band called the Newport Youth Band. Marshall Brown held auditions at his club on 86th Street and Park Avenue. I went up there with my tenor and he said, "Yeah, kid, great. But I got a million zillion tenor players. Would you consider playing baritone?" I thought about it for a minute and said, "Yeah, but I don't have a baritone." And he said, "If I buy you one, will you play one?" Then the guys in the band said, "You've gotta get this Pepper Adams vibe." And I bought all of Pepper Adams' records and the records he did with Donald Byrd.

TNYCJR: You've been quoted as saying that tenor players like John Coltrane, Sonny Rollins and Eddie "Lockjaw" Davis had a greater influence on your baritone playing than Pepper Adams. Do you think that being a baritone player with mostly tenor influences made your playing distinctive?

RC: Oh, of course, sure - being a tenor player first and then picking up the baritone. I liked a lot of tenor players: Dexter Gordon, Gene Ammons, Trane, Hank Mobley, Tina Brooks. So many tenor players had an involvement in my baritone playing.

TNYCJR: When you started playing the baritone in 1959, there weren't that many baritone players in jazz. The list included Cecil Payne, Pepper Adams and Leo Parker in hardbop, Harry Carney in Duke Ellington's band and Gerry Mulligan in the Cool School. Serge Chaloff had died in 1957. Gerry Mulligan was considered the baritone equivalent of Stan Getz.

RC: Well yeah, I really liked the things that Gerry Mulligan did with the piano-less quartet with Chet Baker. When I started playing baritone, there were so many tenor players and alto players; for every 50 tenor players or every 50 alto players, there was maybe one baritone player. But nowadays, there are more students

learning baritone sax. ...And there are more girls playing the baritone. For example, there's a girl that plays in the Mingus Big Band: Lauren Sevian. When I did a clinic in Boulder, Colorado, one of the baritone players who took a private lesson with me was a girl named Rebecca Buxton, who is living in New York now.

TNYCJR: One of your gigs that wasn't specifically jazz-oriented was the time you spent in the *Saturday Night Live* Band in the early to mid '80s. You were on SNL during the show's Eddie Murphy period.

(CONTINUED ON PAGE 31)



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Photo by Bryan Murray

Jon Irabagon

by Martin Longley

Saxophonist Jon Irabagon is a subverter of the jazz form. He's a revolutionary who's secretly messing with the changes. He might be dismantling the music's mechanics from the inside, but from the outside he can frequently persuade a crowd that he's an old-school practitioner. There are few players who can so deftly stride from postbop to free improvisation, avant country to doom metal and then wander from chaotic collage-spraying to sleek-blowing fluency. His soloing will frequently be radically constructed, but often utilizes the structures of jazz straight from the '50s-60s. We just don't know where to place him.

This month finds Irabagon performing in a typically diverse set of situations. He leads a three-night residency at Cornelia Street Café in Greenwich Village, a cellar haunt that he'll be returning to in December for a festival to launch his new Irrabagast record label. The first August night features a trio with drummer Barry Altschul and bassist Mark Helias, whom Irabagon will be touring with next April. Irabagon has been playing with Altschul since 2008 and has also wanted to play with Helias for a very long time and realized that Altschul and the bassman hadn't appeared together for a good while.

2008 was highly significant, as it was also when Irabagon won the Thelonious Monk Institute Of Jazz competition for best saxophonist and also when Mostly Other People Do the Killing (MOPDtK), led by bassist Moppa Elliott and one of Irabagon's main platforms for extremity, first toured Europe and began to heighten their profile significantly. A former student nudged Irabagon into entering the Monk running, so he recorded a selection of tunes to put before the judges and was promptly flown to LA. Irabagon caught word that the panel would be Wayne Shorter, Jimmy Heath, David Sánchez, Greg Osby and Jane Ira Bloom.

"That was my main motivating factor," he recalls. "I had no idea I was going to be picked, but if I did, it'd be amazing to hang out with Wayne Shorter for a weekend. That was really rewarding, a huge part of that weekend for me. The competition definitely helped, monetarily and visually, in the public eye."

Irabagon grew up in the Chicago suburbs. In the fifth grade, Irabagon decided to join the school band, taking a look at the instruments on offer. "I actually liked the trumpet at first, but could not figure out how to get that going. Then the saxophone immediately worked for me. I just wanted to play with my friends in the band. It was just the luck of the draw." He was listening to pop and rock at home and jazz came about five years later when Irabagon was caught in thrall to Cannonball Adderley. "I had to stop listening for a while because he was such a strong influence. I was transcribing tons of his solos. I said, I have to get away from this. I stayed away for maybe a decade, but just recently I went back to him and remembered how great his music is." Discovering Chicago's Association For The Advancement Of Creative Musicians was a natural line of enquiry. He'd mix "Cherokee" variations and

avant blowing: "Both appealed to me in different ways, but similarly." Irabagon came to New York in 2001.

"At that time, I started getting into Steve Coleman, exploring Chicago saxophone players, which led to Anthony Braxton's *For Alto*."

Irabagon has three or four bands that he considers as core operations. An example of his most extreme side is a new trio with metal guitarist Mick Barr and power-drummer Mike Pride. They recently toured around European parts, but so far, they haven't played many New York gigs, just Zebulon and Death By Audio, both joints in Williamsburg, Brooklyn.

There will be two discs released simultaneously to inaugurate Irrabagast: a quintet set and the debut of the trio with Barr and Pride. "I kinda have a plethora of bands that do different things," says Irabagon. "MOPDtK is a really important band for me: we've been together for eight, nine years now, but we can only tour a couple of times a year, because Moppa's a schoolteacher. For me, trying to be a full-time musician, I have to come up with other routes. It's a pleasure to get to work with these same guys, year in and year out. We've done several road trips throughout the States, planes and trains in Europe. We actively talk about how we can add to the vibe of the group, how we can shift it a little bit. If we're getting stuck in a rut, we'll move on past that."

On the soon-coming Irabagon quintet record, the saxophonist follows his alto debut with an all-tenor session and he's planning on a soprano set to complete what will be a trilogy. He's joined by trumpeter Ralph Alessi, pianist Jacob Sacks, bassist John Hébert and drummer Tom Rainey. "It was a perfect combination for me. They sound great on the record."

Other projects illustrate Irabagon's wide-ranging musical endeavors. He's now a regular saxophonist for The Hot Club of Detroit, who play a frisky incarnation of gypsy jazz, and member of Bryan & The Haggards, whose core knew each other from the Chicago days when Irabagon moved to the center of that city in 1996 and are the only avant country combo around that's dedicated to the songbook of Merle Haggard. There are also multiple appearances with From Bacteria To Boys, Mike Pride's long-running band.

Irabagon's reasons for initiating his own label are hardly surprising: trying to avoid the delay between recording and release and aiming to get the product out on the streets comparatively quickly. By the time a disc's usually made available he's already moved on to his next project, which becomes a frequently frustrating situation. "I have no idea what I'm doing with this! But I've got a bunch of friends who have done it, so I definitely ask advice as much as I can. It's a trial process. I'm sure it's gonna screw up here and there, but it's an adventure, so we'll see what happens!" ♦

For more information, visit jonirabagon.com. Irabagon is at Cornelia Street Café Aug. 2nd with his trio, 3rd with Barry Altschul and 4th with his quartet; Korzo Aug. 14th and

Zebulon Aug. 15th-16th, all with Mike Pride, and I-Beam Aug. 25th with Moppa Elliott. See Calendar.

Recommended Listening:

- Mostly Other People Do the Killing - *Eponymous* (Hot Cup, 2004)
- Jon Irabagon's Outright! - *Eponymous* (Innova, 2007)
- Jon Irabagon - *I Don't Hear Nothin' But The Blues* (with Mike Pride) (Loyal Label, 2008)
- Jon Lundbom & Big Five Chord - *Accomplish Jazz* (Hot Cup, 2009)
- Jon Irabagon - *Foxy* (Hot Cup, 2010)
- Mary Halvorson Quintet - *Bending Bridges* (Firehouse 12, 2011)



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ROY HAYNES

ROY-ALTY

by Russ Musto



© Fred Fisher

"Roy Haynes is fiery, tasty, hip, complex, simple and every other superlative you can think of. I hope to be like him when I reach his age."

- pianist Kenny Barron

The winner of the Jazz Journalist Association's 2012 Drummer of the Year Award, Roy Haynes is the most celebrated player of his instrument in music today. NEA Jazz Master and *DownBeat* Hall of Famer, recipient of a Grammy Lifetime Achievement Award, Kennedy Center of the Arts Living Legacy honor, Danish Jazzpar Prize and French Chevalier des l'Ordres Artes et des Lettres, Haynes does not take this latest tribute for granted. "Oh man, I love it! Are you kidding me? It's very inspiring to hear that," he says with pride and more than a touch of humility. "You know, after playing this music as long as I have been playing, since I was a teenager, it's very inspiring ... wow!"

"Wow!" could even be considered an understatement in describing the career of the man of whom former bandmate Donald Harrison says, "is one of a handful of musicians that personify the whole history of jazz. He is the only musician I know that has played alongside the icons of the every era of jazz." Haynes' long and distinguished résumé confirms Harrison's astute observation. He's worked in the bands of Louis Armstrong, Lester Young, Charlie Parker, Bud Powell, Thelonious Monk, Miles Davis, John Coltrane, Jackie McLean and Stan Getz and accompanied three of the music's greatest vocalists - Billie Holiday, Ella Fitzgerald and Sarah Vaughan.

Never one to stand still Haynes contributed to recordings and performances with some of the most forward-looking voices in jazz - first in the bands of Eric Dolphy, Andrew Hill, Steve Lacy and Archie Shepp and later with Chick Corea, Gary Burton, Jack DeJohnette and Pat Metheny - while also working with mainstream masters such as Dave Brubeck, Tommy Flanagan and Johnny Griffin. His own units reflected the breadth of his expansive vision and experience. Haynes' 1962 *Impulse!* LP *Out Of The Afternoon* (his personal favorite) featured the seemingly incongruous pairing of bop piano maestro Flanagan and avant garde bassist Henry Grimes in the rhythm section, with the one-man frontline of idiosyncratic multi-saxophonist/flutist Rahsaan Roland Kirk. The result was one of the era's most distinctive outings.

Throughout the '70s, Haynes led a series of bands under the banner of The Hip Ensemble, the first of which introduced post-Coltrane hornmen George Adams and Marvin "Hannibal" Peterson to a wider audience on two albums, *Equipose* and *Senyah*, which featured a *Bitches Brew*-influenced expanded rhythm section including electric instruments and African percussion. Despite some hindsight praise, the dates failed to bring the drummer's innovative group into the limelight. Bill Saxton, who replaced Adams in the band recalls, "We didn't get the really good gigs. We worked. And sometimes we didn't. But you know how the business runs - when Max Roach and Art Blakey were alive, the business really didn't take Roy serious

as a bandleader. I wouldn't have noticed either until after these guys died, then he blew up!"

Saxton has nothing but praise for his former leader. He says, "This guy persevered, he smiled, he was never bitter. One of the things he taught me was to beat my own drum. At the time I was playing with him I had this idea in my head that the drummer is supposed to play the time for you. Many times I was playing with him I could feel tension, I didn't feel like he was playing with me. One time I asked him and he said, 'Man, beat your own fucking drum. You think I'm going to play for you. I'm playing with you. If you're beating your own drum, then when you got it right up there, I'm there!' I had never thought as an instrumentalist of beating my own drum. Having my own sense of time. Then that frees up everybody, because if I've got my time together then the drummer ain't got to play the time. But when we come together everybody knows where 'one' is. You're all right there, plus it has greater impact."

George Cables, who played electric and acoustic piano in several different Haynes groups that recorded for Galaxy in the late '70s, expresses similar emotions. "He is one of my favorites, if not the favorite drummer of mine to play with. When I worked with him he gave me a very important lesson in playing with people. I was enamored with the Miles Davis rhythm section of Herbie Hancock and Ron Carter and Tony Williams, the way they would catch each other and kind of play across the bar together; they would catch the accents. I would try to do that with Roy, but I could never pin him down. It was hard to pin him down because he might come down anywhere. So at the end of a set he came up to me and took me aside and said in the very nicest way, 'You know George, you know who I listen to? I listen to the piano player.' And basically that was a great lesson because he was telling me basically; you've got to stay home. Be yourself and when you're being yourself then I can be myself. That was a great lesson. A life lesson, but not just for music either."

Saxist Donald Harrison, who played 15 years on and off with Haynes after graduating from Art Blakey and the Jazz Messengers, opines more metaphysically. "To me Roy subtly summons a cognitive and intuitive way to bring a universal approach to the moment with every beat he plays. Most important is his ability to swing and bring a feeling of transcendence when he plays. I consider him one of the greatest human beings and musicians that I have known." Drummer Jeff Tain Watts says similarly, "We have to address the work of Mr. Haynes beyond the drums. In an era that can sometimes reward an artist for conveniently sidestepping what has come before, his rich, overall musicianship is a model to be celebrated. Like the great Sonny Rollins, he expresses deep groove, wit, melody and life itself with each performance. He is able to convey not just the history of music; he can show you how he feels about it."

The past two decades has seen Haynes receive the widespread critical and popular acclaim his remarkable history and musicianship have long deserved. His

recent recordings - featuring him in allstar settings with Danilo Perez and John Patitucci, Chick Corea and Miroslav Vitous, Pat Metheny and Christian McBride, as well as with his regular working group, the aptly named Fountain of Youth Band - find him as fiery and innovative as ever. McBride says, "Haynes has his own signature sound; he has his own signature feel. Usually when you play with a drummer there is a point you have to negotiate the beat. Where the beat is going to be, what the feel is going to be. Then within a couple of beats you start walking hand in hand. But as far as Roy is concerned, you have to go with him 1,000 percent because his feel is that strong and it's as much of the landscape of modern jazz as there is. He plays the drums with this kind of dancer's feel. His rhythms pop, they bounce, they jump, they spin. It's fun playing with him. He's dancing. He's not making a conscious effort to keep time. He's just dancing around the beat and it's a joy to play with him."

In his most recent New York engagement Haynes danced swingingly on to the Blue Note stage before taking his seat at the drums to perform a duo set with master tapper Savion Glover. He says, "It reminds me of my beginnings, when I was a teenager, because accompanying dancers was much more popular then. I did a lot of that in my early career and with a genius like Savion it's really great to be on the bandstand with him. He's very fast, so it's great; I can very well understand where he's coming from and evidently he can understand what I'm about."

Audiences seem to love everything Haynes does these days. He shows no sign of slowing down. "Yeah I'm working all the time, all over the world," he says. "And the thing about it when I go to different countries, you know, some of the older players say 'How do you get all these younger people to come out and see you?' People always talk about that. I don't know. I don't plan it, it just happens." One reason is the fire of his Fountain Of Youth Band - his own and that of his sidemen, saxist Jaleel Shaw, pianist Martin Bejerano and bassist David Wong, whose combined ages barely equal his own. Shaw says, "It's been a great learning experience since I've been listening to him with all these masters for such a long time. It's a blessing. There are drummers that come out of Roy, but no one can do Roy like Roy. He's the foundation of it all." ♦

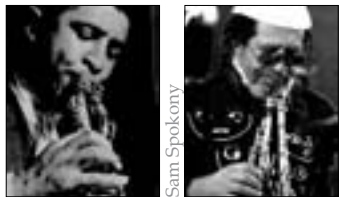
For more information, visit disquesdreyfus.com. Haynes is at Marcus Garvey Park Aug. 25th as part of Charlie Parker Jazz Festival. See Calendar.

Recommended Listening:

- Thelonious Monk - *Misterioso* (Riverside-Concord, 1958)
- Eric Dolphy - *Outward Bound* (New Jazz-OJC, 1960)
- Chick Corea - *Now He Sings, Now He Sobs* (Solid State-Blue Note, 1968)
- Pat Metheny/Dave Holland/Roy Haynes - *Question & Answer* (Geffen, 1989)
- Roy Haynes - *Roy Haynes Trio* (Verve, 1999)
- Roy Haynes - *Roy-alty* (Dreyfus, 2011)

George Braith

by Sam Spokony



Six decades after first trying out a sax and almost four decades after inventing his own version, 73-year-old George Braith has never stopped searching for a

way to realize the instrument's full potential. He's a harsh critic of his most celebrated past work, but Braith's passion for finding something fresh in the music keeps him feeling free and ready to uncover new opportunities in the exploration of his horns.

Braith was born George Braithwaite on Jun. 27th, 1939 in New York City and raised in the Morrisania neighborhood of the Bronx. He first learned to play music from his father, a Pentecostal minister as well as a pianist and organist. Although the first horn Braith played was the baritone sax, he started on the alto and clarinet in junior high - and by the time he was halfway through his years at Harlem's Music and Art High School, he was already performing professionally with a band led by drummer Pete La Roca.

After graduating, he attended the Manhattan School of Music, by which time he'd added bassoon, flute and tenor sax to his list of instruments. He left college after a year and a half, though, when he started getting more gigs around town. But the night that changed everything for Braith took place a couple of years after he dropped out, at a set he played in Harlem in 1962.

"Roland Kirk showed up to my gig so I invited him onstage and he kicked my butt playing two horns at one time," Braith recalls. "When I saw him playing up there, I told myself I had to go home and learn how to do that."

After that moment, he began a journey that has continued throughout his career. During the next year, while working strictly with an organ trio, Braith worked out the basics of the dual-sax sound from an unlikely perspective. "I'd use the two horns to comp behind the organ solos, since I didn't have a guitar player at that point," he explains, adding that he still played most of his own solos on tenor.

Braith's sound found a high-profile home when he was signed to Blue Note Records, where he recorded three albums - *Two Souls in One*, *Soulstream* and *Extension* - between 1963-65. With a quartet lineup that featured Billy Gardner on organ, Grant Green on guitar

and three different drummers, the Blue Note efforts remain Braith's most iconic work. They were full of experimentation with his two-horn technique, as well as mixing in outstanding individual solos on soprano, alto or tenor. But, as he talks about them today, the leader of those classic records is very critical.

"They were definitely limited," says Braith of his Blue Note albums. "There was great potential to that sound and that's what I've been working on after that. But two-horn playing was in its embryonic stage in 1963. Even Roland definitely wasn't playing it to the full potential."

As he continued to refine his technique over the course of the decade, Braith recorded two albums for Prestige in 1966 and 1967. The first, *Laughing Soul*, comprised a septet with Green on guitar again, alongside John Patton on the organ. The second, *Musart*, featured soul jazz mainstay Ben Dixon on drums. After that, Braith also struck up brief collaborations with John Coltrane and Sonny Rollins, though they didn't result in records.

In 1976, Braith finally took the next step in his two-horn sound, developing a way to break free from the limitations he felt were present on his Blue Note records. His invention, the Braithophone, welded together a soprano and straight alto sax to allow for both revolutionary ease of fingering and a unique tonal blend. And, rather than recording a slew of albums in the '80s and '90s, Braith spent the majority of that time perfecting the craft of his new creation at his home in Staten Island.

"The Braithophone's a good thing for jazz now, because nobody's really done much on it yet," says Braith. "It's still new. That's the way it goes with everything, you know, a new thing has to come out of the old guard and it renews the sound."

These days, Braith plays once a month at Fat Cat in the West Village. Along with his current quartet, which features pianist Lou Rainone, bassist Lisle Atkinson and drummer Alvester Garnett, Braith's daughter Flame takes the stage every so often to sing a standard. He's also recorded several albums over the past decade, some featuring Flame and his other children, on his own label Excellence Records.

Until his next Fat Cat gig in late August, Braith will be in Taiwan, having saxophone parts manufactured so he can take yet another step with the Braithophone - building more models and making them available for other players to purchase. "I've met guys all over the world who are inspired by that sound," says Braith, smiling. "They can't wait for me to start making them, so they can get one to experiment with." ❖

For more information, visit georgetbraith.com. Braith is at Fat Cat Aug. 20th. See Calendar.

Recommended Listening:

- Big John Patton - *Blue John* (Blue Note, 1963)
- George Braith - *Two Souls in One* (Blue Note, 1963)
- George Braith - *Soulstream* (Blue Note, 1963)
- George Braith - *Extension* (Blue Note, 1965)
- George Braith - *Laughing Soul* (Prestige, 1966)
- George Braith - *Double Your Pleasure* (Paddle Wheel-Excellence, 1992)



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LEST WE FORGET

Duke Pearson (1932-80)

by Ken Waxman

Probably the only hardbopper better known for his compositions, band leading, arrangements and production work than his straightforward and orderly piano playing, Duke Pearson was a fixture on the New York scene throughout the '60s. His compositions such as "Sweet Honey Bee", recorded by trumpeter Lee Morgan, "Jeannine", which became a standard after alto saxophonist Cannonball Adderley included it on his *Them Dirty Blues* album, and especially "Cristo Redentor", recorded by trumpeter Donald Byrd on his *A New Perspective* record, were part of the transition from funky jazz numbers to lush, softer, South American and pop-oriented fare.

Born in Atlanta on Aug. 17th, 1932, Columbus Calvin Pearson, Jr. initially played piano and brass

instruments and was nicknamed "Duke" by an uncle who was an Ellington admirer. Although dental problems forced him to give up the trumpet, he was soon working as a pianist throughout the South. Arriving in New York in 1959, his affinity for brass players quickly got him gigs with the Jazztet, co-led by trumpeter Art Farmer and saxophonist Benny Golson, and the newly formed combo of baritone saxophonist Pepper Adams and trumpeter Byrd. Pearson first recorded on *Fuego* with Byrd in 1959; his final recordings were also with the trumpeter.

Recording prolifically for Atlantic, Prestige and especially Blue Note during those years, Pearson also developed composing, arranging and organizational skills almost mirroring the talents of his namesake. He firmly established himself in 1963 when his jazz-ensemble-and-vocal chorus composition and arrangement of "Cristo Redentor" became a jazz hit for Byrd. From that year until 1970, most of his time was spent as arranger, producer and session musician for

many Blue Note dates. On these sessions and his own, which soon featured larger and larger ensembles, Pearson gradually introduced pop tunes, Brazilian and south-of-the border rhythms, Latin percussion, flutes, guitars, electric pianos, strings, lead vocalists and vocal choruses. During the same timeframe he also organized, gigged and recorded original swinging arrangements for his own 16-piece big band, featuring soloists such as trumpeter Randy Brecker, flutist Jerry Dodgion and saxophonists Adams and Frank Foster as well as his consistent rhythm section partners of bassist Bob Cranshaw and drummer Mickey Roker.

With Blue Note's sale to Liberty records and the death of its co-founders at the beginning of the '70s, Pearson opted to return to Atlanta to teach at Clark College. Although at first he also accompanied singers Carmen McRae and Joe Williams on their tours, his playing ability was soon impaired by gradually worsening multiple sclerosis. He died in Atlanta Veterans Hospital on Aug. 4th, 1980. ❖

On Jazz Vocabulary, its Ramifications and the Journey of Making It Sound Organic

by Larry Coryell

In our music we constantly have the challenge of improvising - we know we must play the appropriate scale/arpeggio for the chord progression, plus we know also we have to utilize some phrasing that sets what we do apart from other kinds of music, so that it can be defined as 'jazz'.

Most of the vocabulary that members of my generation drew from comes out of swing and bebop; however, in my initial days in New York, older musicians told me not to play like the established 'great' players, like Bird and Diz, Bill Evans, Oscar, etc., because, they said, I needed to develop my own voice. So the challenge was, in order to be more original, I looked for different vocabulary - simple things, like snippets of Beatles songs, for example, that could slip into a solo. I also would try including some 'sliding' phrasing that smacked of Indian Classical music - that was limited, but it still gave me something different to play. Later on I got into some ideas from European composers like Ravel and Stravinsky.

Then I discovered that certain tunes or compositions were more amenable for my own expression, like "Well You Needn't" by Monk - for some reason, any Monk tune that I knew well I would play and it would bring me 'luck', as it were. His music was not simple, but it was accessible, because Monk has a particular kind of 'style' wherein you could work one or two basic ideas and could play a phrase, then play the same phrase in the next chord and then start to make variations, especially when he had seventh chords that moved chromatically.

The other thing was that when you learned a Monk tune, say, "Trinkle Tinkle", it was not your normal guitar-type phrasing, so you ended up learning unusual melodies to play. Monk melodies, melodies by Wayne Shorter - these melodies can become pliable vocabulary on the same level as accepted bop/postbop phrasing. Seek out your own favorite composers and see how just playing their compositions helps to contribute positively to your ideas.

Now there is also the ability to execute what you play. Whatever you're about to play, make sure the

'time-feel' is right - there's nothing worse than a great idea poorly executed. What you do in this case is to start with a very, very simple idea and play it cleanly with good 'time', then go into more complex variations - that usually works every time. Then you can take Miles Davis' advice and cut your phrases off before the predictable 'finish' of said phrase, thereby opening up a 'hole', or space of silence, which allows you to take a different tack and new direction, as you improvise, thereby bringing in the listeners' attention to a deeper level; you're telling a story - people like to hear stories.

The only caveat I want to mention re: the above is make sure, depending on the instrumentation, that you focus on the basic 'pulse' that's coming from the ensemble and also make sure that, in doing so, you're helping to propel the time-feeling, or 'groove', forward. The listening 'key' could be something as simple as the drummer's ride cymbal or his left hand. Try and hit a few accents together - that never hurts...

Now - tradition versus modern, or post-modern. In New York in the beginning, I tried to avoid any bop ideas (if I could help it) so I'd sound like I had my own voice - I'd use a lot of blues ideas in unexpected places - that worked pretty good. The point was I wanted to sound different, but then as I got older I got more comfortable with bop tunes and ideas and started to play more straightforward. This evolution of ideas, as it were, worked out pretty good because I've kind of learned how to get through just about any playing situation by sticking to the basics.

Guitarist Steve Khan reminded me years ago that even Coltrane's super-complex machinations were composed of simple, understandable phrasing - it was just a matter of putting everything together.

So, when it comes to what phrases you want to play, keep it simple as you develop your solo, then allow the process to happen, that is to say, start getting deeper into it, developing some complexity, yes, but keep the 'feeling' uppermost - don't lose that - jazz is an emotion and it's emotional (and redeeming) music.

Remember that when you improvise you are doing instant composing. When you compose a tune for you and your group to play, that's a prepared template upon which to improvise - but I hope you can see the two processes are related. Wes Montgomery told me in 1964 he thinks of what he's about to play a millisecond before he plays it. That's why good improvisation is at a premium - instant composing - but Wes always wanted a good tune to play on.

So, if you haven't tried out some of these suggestions before in your musical journey, give these little tips a shot and see what happens. Hope it works out good for you! ❖

For more information, visit larrycoryell.net. Coryell is at Iridium Aug. 5th-6th. See Calendar.

As one of the pioneers of jazz-rock - perhaps the pioneer in the ears of some - Larry Coryell deserves a special place in the history books. He brought what amounted to a nearly alien sensibility to jazz electric guitar playing in the '60s, a hard-edged, cutting tone, phrasing and note-bending that owed as much to blues, rock and even country as it did to earlier, smoother bop influences. Yet as a true eclectic, armed with a brilliant technique, he is comfortable in almost every style, covering almost every base from the most decibel-heavy, distortion-laden electric work to the most delicate, soothing, intricate lines on acoustic guitar.

Born in Texas in 1943 Coryell played rock music while in his teens. Although citing Chet Atkins and Chuck Berry as early influences he also took cues from jazzmen such as John Coltrane and Wes Montgomery. He was also inspired by the popular music of the day like the Beatles, The Byrds and Bob Dylan and worked diligently to meld both rock and jazz stylings into his technique. In 1966 he formed a psychedelic band called The Free Spirits on which he also sang vocals, played the sitar and did most of the composing. However, it wasn't until three years later, after apprenticing on albums by vibraphonist Gary Burton and flutist Herbie Mann and gigging with the likes of Jack Bruce and others, that Coryell established his multifarious musical voice. His career, however, began in era of guitar rock, where he was able to rise for a time with legends such as Jimi Hendrix, Carlos Santana, and Eric Clapton. As this era came to a close, his musical expression took him on a diverse journey.



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VOXNEWS

by Katie Bull

What do climate change and vocal jazz have in common? If this is August it must be "eearth", author/activist Bill McKibben's spelling for our "new" globally warming planet. McKibben's rally to face the Celsius can be found in his brave and heartfelt book, *Eearth* (St. Martin's Griffin).

On the jazz front, jazz books written in rich detail reveal the heat sources of three courageous iconic singers. Read Nadine Cohodas' *Princess Noire, The Tumultuous Reign of Nina Simone* (UNC Press); Gregg Akkerman's *The Last Balladeer, The Johnny Hartman Story* (Scarecrow Press) and Carol Ann Muller and Sathima Bea Benjamin's *Musical Echoes, South African Women Thinking in Jazz* (Duke University Press). Benjamin's husband, pianist Abdullah Ibrahim, is quoted in opening tribute: "She [Benjamin] imparts to a listener - in understated tones - her life's experiences - love, pain, social commitment - a constant reminder

of elusive, innate hidden beauty within everything."

Jazz is a conviction to truth. Jazz singing is heated sonic activism of the heart and soul; hear it at the Charlie Parker Jazz Festival 20th Anniversary in the fire, guts and grace of **René Marie's** Experiment in Truth (Aug. 25th at Marcus Garvey Park) or the gale force of **Gregory Porter** and the Sizzling Queen of the Blues, **Ernestine Anderson** (Aug. 26th at Tompkins Square Park).

Big news: two new residencies! The swinging, life-lived sound of vocalist **Rebecca Martin** with husband/bassist Larry Grenadier will be at The Jazz Gallery (Aug. 3rd) and once a month subsequently. Singer/composer **Fay Victor**, a powerhouse of unpredictable verve, will offer her raw, poetic, bluesy edge at 55Bar on the fourth Thursday of every month (starting Aug. 24th).

The straightforward **Alexis Cole**, Ms. Elegance and Ease, appears with the slammin' Jazz Knights Big Band from West Point at Saint Peter's Jazz on the Plaza (Aug.

30th) while her quartet can be heard at Jazz at Kitano (Aug. 31st). Cole croons with consummate precision on the Jazz Knight *Turning Points* and her own soon-to-be released Pepper Adams tribute on Motéma Music.

Now and then a CD heralds a newcomer discovery; this month we find a completely down to earth and exquisitely vivacious young Irish singer **Lauren Kinsella**, who bestows her sung-spoken word-play with Swiss drummer Alex Huber. Their duo release *All This Talk About* (Wide Ear) is inspired by the British poet Ted Hughes.

Hardly 'new' yet utterly fresh, a remaster by Taylor Deupree of the remarkable Italian singer **Maria Monti's** 1974 recording *Il Bestario* (Unseen Worlds) is inspired by poet Aldo Braibanti, with arrangements by avant garde composer Alvin Curran. The album features the soprano saxophone of Steve Lacy and is an unearthed treasure limited to 500 copies. Get it!

Beach books, refreshing concerts and poetic CD releases; jazz cools "eearth" in August. ❖

SLAM Productions

by Ken Waxman

Serendipity not strategy led to the birth of SLAM Productions 23 years ago, which, since then, from its base in Abingdon, England, six miles south of Oxford, has grown to almost 160 releases. SLAM came about when multi-reedist George Haslam, who had played with everyone from dance band trumpeter Nat Gonella to free music trombonist Paul Rutherford, decided to release a disc of solo baritone saxophone improvisations. "I made a couple of LPs on Spotlite with my group, but I knew a solo improvised recording wouldn't fit with Spotlite, whose beginnings had been Charlie Parker," he recalls. "I spoke to Eddie Prevost [of Matchless Records] and others, coming to the conclusion that the best way to do this and have complete control was to do it myself. Eddie advised me to do a CD, not an LP - which, in 1989, was excellent advice. In any event I recorded an album of solos and duos with Paul Rutherford called *1989 - and all that*."

He admits: "I had no intention of creating a new CD label. Then I played a concert in Oxford with [recently departed soprano saxophonist] Lol Coxhill, Rutherford and [pianist] Howard Riley; Michael Gerzon made a beautiful recording and so I released *The Holywell Concert* [1990]. Sometime later, Howard approached me with a great recording by the quartet he co-lead with [alto saxophonist] Elton Dean, asking if I would put it out 'on your label'. I agreed and that was when the label was established."

A one-man outfit, with Haslam "sole proprietor", SLAM has grown as musicians began offering him sessions and Haslam has "built great working relations with studios, design artists, photographers, pressing and printing plants and legal advisors." SLAM's first non-British release was in 1992 when Haslam, organizing an Oxford jazz festival, invited the duo of soprano saxist Steve Lacy and pianist Mal Waldron. Their concert became *Let's Call This Esteem*. Haslam and the pianist subsequently recorded *Waldron-Haslam*, one of the label's best-sellers. "Since around 2005," he elaborates, "I've been contacted by musicians from many different countries - always unsolicited and quite out of the blue. Where appropriate I have tried to present their music. I guess they see SLAM as active in the same area of music as themselves."

One improviser who does is Swiss trombonist Samuel Blaser, whose *Solo Bone* CD appeared in 2008 and who will release another solo album on SLAM at the end of 2012. "*Solo Bone* was actually my very first solo concert in Switzerland. Recorded by Swiss radio, the results turned out so well that I decided to release it. I started shopping it around, but few labels were interested," Blaser recalls. "However, George showed interest and asked me to send the recording. I heard back from him a couple of weeks after that telling me he loved it and that he wanted to put it out. I'm thankful George decided to release *Solo Bone* and even happier to work with him on the following one. George takes risks to release this music. It's challenging to put out free jazz music in today's market. Fortunately we still have people like George who continuously support our community."

All SLAM CDs are "joint-venture" arrangements. "Musicians need to find a level of funding, which I put towards the costs of printing, pressing, licensing etc.," Haslam explains. "The musicians' financial input is expected to be returned through gig sales and royalties. I see SLAM sitting somewhere between a 'self-release' and a signed-up, contracted operation. The musicians have complete control over the music, artwork, but hopefully benefit from being on an established label."

Besides Haslam, SLAM's next most-recorded musician is tenor saxophonist Paul Dunmall. "I knew George in the late '70s-early '80s when I played every Sunday night at the old fire station in Oxford," recalls Dunmall. "George said he was going to start a label and when in 1993 I recorded the double CD *Quartet, Sextet and Trio* I asked if he would be interested in releasing it. He agreed and basically we've had a very good working relationship since. Sometimes I have a recording and think it would be perfect on SLAM. I don't remember him ever turning anything down that I have offered him. He does a very thorough job and really makes a lot of effort to get releases known in the press. Also he makes the business side of things very clear and he's a very honest man. He has a very open policy with his ideas of the music that will work on his label. It's not just improvised music; there's a huge variety of styles, although of course it's jazz-based. SLAM has had a huge impact on the improvised/jazz music scene especially here in the UK. You only have to look at his vast catalogue to see what a great job he's done." Despite releasing CD-Rs on his own DUNS Limited label, Dunmall insists that it's important

(CONTINUED ON PAGE 31)



Solo Bone
Samuel Blaser



Asynchronous
Van Hoof/Dunmall/Rogers/Lytton



Once Upon a Time in Argentina
George Haslam



RAAHE '99
Paul Rutherford/George Haslam



Thank You To John Coltrane
Paul Dunmall/Tony Bianco

LISTEN UP!

Augusta, Georgia native **MICHAEL DEASE** made his name locally as a saxophonist before turning to the trombone just before his 18th birthday. Just shy of 30, Dease has worked with a long list of jazz heavyweights including Christian McBride, Jimmy Heath, Nicholas Payton and Winard Harper. He is also Assistant Professor of jazz trombone at Michigan State University and teaches trombone at Queens College, CUNY.

Teachers: My first trombone teacher was John Drew in Florida. Wycliffe Gordon brought me to New York as a Juilliard student and I also studied independently with Steve Turre. Curtis Fuller, Slide Hampton and Steve Davis have been very giving to me as well.

Influences: I loved '50s Doo-wop music as a kid, Motown too. In the mid '90s in Augusta, Georgia, Kenny G was the hot thing on the radio and it served as gateway for me to find the music of Charlie Parker, Dizzy, Pops, JJ Johnson and many others.

Current Projects: I've been leading my big band for over a year now and we'll record soon. My quintet with Steve Wilson, Christian McBride, Renee Rosnes and Ulysses Owens Jr is set to record for Jazz Legacy Productions.

By Day: Practicing trombone (sometimes flugelhorn or tenor saxophone), teaching my university students, recording music or producing for my record label.

I knew I wanted to be a musician when... I heard Big

Joe Turner's "Corrine, Corrina" and the tenor sax solo.

Dream Band: Chick Corea, Christian McBride and Lewis Nash

Did you know? I love horror movies and own most of them (*Halloween*, *Nightmare on Elm Street*, *Friday the 13th*, etc.). I've also read Stephen King's complete works.

For more information, visit mikedease.com. Dease is at *Smoke Aug. 1st* and *The Garage Aug. 7th*. See Calendar.



Michael Dease



Nonoko Yoshida

NONOKO YOSHIDA (born 1987 in Hokkaido, Japan) began playing the saxophone at age 10. After playing jazz in Hokkaido she moved to New York in 2006 and started attending free improvisation sessions. She curated The Stone in September 2009. Her project SSSS (Super Seaweed Sex Scandal) played at Moers Festival (Germany) in 2010 and toured Europe. Her most prolific project, Pet Bottle Ningen, toured Japan in August 2010,

January 2012 and most recently in July 2012. Their debut CD was released on Tzadik in June 2011.

Teachers: Manami Takanashi (elementary and junior high school), Yoshinori Okuno (high school) and Ned Rothenberg (2006-present).

Influences: [music] Kaoru Abe, Eiichi Hayashi, Yoshinori Okuno, Ned Rothenberg, Kazutoki Umezu, Yosuke Yamashita, John Zorn, Akira Sakata; [life] my parents, friends and dog; [comic] Mikio Igarashi, Monkey Punch, Osamu Tezuka.

Current Projects: Pet Bottle Ningen (Dave Miller on drums and Dave Scanlon on guitar); Silver Process (Chuck Bettis on electronics, Joe Merolla on cello and David Pearson on sax); bassist Tom Zlabinger's quartet.

By Day: Practice, compose, rehearse, go to museums or parks, sleep and eat a lot.

I knew I wanted to be a musician when... I started playing the piano at the age of three.

Dream Band: Earth, Wind & Fire.

Did you know? I love anime and comics, have many two-dimensional boyfriends and a Shiba dog named Konta.

For more information, visit myspace.com/nonokoyoshidamusic. Yoshida is at *The Stone Aug. 15th*. See Calendar.

Nattjazz 2012

by Sara Villa



Andratx

With his gaze toward a “mirror-smooth fjord”, Norwegian poet Sigbjørn Obstfelder once wrote: “I forgot everything. I trembled in ecstasy.” Had he been alive in the 21st century, the mesmerizing and diverse soundscape of the Nattjazz 2012 Festival in Bergen (May 24th-26th) would have had a similar, overwhelmingly sublime effect on him.

In this three-day showcase, one could have jazz sonic experiences as diverse as pianist Eyolf Dale’s percussively subtle piano style in the setting of composer Edvard Grieg’s house and the fairy-like, electronically transmogrified voice of Mari Kvien Brunvoll, enchanting the audience with a transcendently poetic solo show in S12 Gallery.

These two solo artists symbolically represent the two interesting extremes of contemporary Norwegian jazz. On the one hand lies the geometric syncopation of Dale’s musical signature, urbanely elegant while at the same time solipsistically experimental. His intro to “Prollerprepp”, realized with a surrealist inside-the-piano technique, incorporated the sonorities of a double bass within the piano frame, as if it were the natural evolution of the two instruments. On the other hand, is the other avant gardist creativity of Mari Kvien Brunvoll, electrifying and enhancing, through live sampling and overdubbing, zither and finger-piano inserts, her angelic and dreamy voice and showing a new, original path in the relationship between electronic experimentations and a masterfully individual vocal style.

The technical bravery and highly identity sonic choices of these two soloists was the leitmotif of all the Scandinavian bands selected for Nattjazz 2012, revealing an impressive range of instrumental and stylistic approaches.

Think, for instance, of Agba med Apeland - Per Jørgensen (trumpet and vocals), Terje Isungset (drums) and Sigbjørn Apeland (harmonium). Their concert, in the spiritual context of Korskirken Church, felt like a mixture of ‘70s AACM and a thaumaturgic ritual taken from some Old Norse lore dedicated to Odin, a god often associated with the gift of poetic inspiration. At a certain point, the harmonium keys were suddenly muted while low, long-held notes on trumpet alternated with liberating shouts and scat singing. Isungset’s percussion enriched the atmosphere of the performance with the quality of natural sounds - his drumsticks were made of rough wood and his most interesting sounds came from a series of stones, one of which he found while promenading in London, producing the most diversely intense reverberations.

Two other bands, Andratx (saxophonist Jonas Kullhammar, double bassist Ole Morten Vågan and drummer Kresten Osgood) and Lord Kelvin

(CONTINUED ON PAGE 38)

Vision Festival

by John Sharpe



The Thing with Joe McPhee

Continuing an inexorable trend, the 17th Annual Vision Festival (Jun. 11th-17th) of avant jazz moved away from Manhattan for the first time to Brooklyn. Roulette on Atlantic Avenue proved an inspired choice, housing some 300 fans from across the country, as well as many from overseas, in comfortable surroundings with good acoustics. What attracted so many to travel was one of the strongest lineups in years. While New Yorkers become somewhat blasé about hometown talent, the chance to see so many top names in the free jazz firmament in close proximity proved irresistible to those brought up on leaner fare. A succession of outstanding concerts more than fulfilled the promise.

On the opening night the bouquets went to a quartet featuring iconoclastic pianist Matthew Shipp and volcanic English saxophonist Paul Dunmall. Instances abounded demonstrating just how simpatico was the connection between the pair, a reminder of all that is positive about the Vision Festival, as unfamiliar alliances, passion and seat-of-the-pants navigation begat an unforgettable result, justly meriting the first standing ovation of the week.

Tuesday evening, programmed to celebrate the 15th anniversary of Steven Joerg’s AUM Fidelity imprint, boasted a veritable galaxy of stars from the label roster. Two sets featuring Vision Festival stalwart William Parker were the cream. In the first the bassist was one-third of improvising collective Farmers By Nature, who conjured a scintillating kaleidoscopic journey. Even with such illustrious constituent parts as pianist Craig Taborn and drummer Gerald Cleaver, egos were completely subsumed. There were no leaders and no followers, or perhaps it would be more accurate to say that everyone was simultaneously both. Later Parker helmed his own In Order To Survive quintet, in which pianist Cooper-Moore vied with drummer Hamid Drake to make the most explosive contribution. In three seamless movements, “Kalaparush on the Edge of the Horizon”, dedicated to AACM reedman Kalaparush Maurice McIntyre, exhibited all the band’s assets: compelling solos; intensity; a powerhouse rhythm section and responsive interplay.

A rare solo performance by pianist Eri Yamamoto ensured the evening got off to a fine start. Her second number began meditatively, as befitted a piece about friends and family who have passed, but like many of her tunes combined a feeling of happiness with a certain poignancy. Darius Jones’ Quartet showcased the leader’s enraptured alto saxophone in a set where every song contained a hint of balladry.

Every year the Vision Festival celebrates the lifetime achievement of one of its own. This time out saxophonist/trumpeter Joe McPhee was the honoree, featuring in three sets on the Wednesday evening.

(CONTINUED ON PAGE 38)

Suoni Per Il Popolo

by Mathieu Bélanger



William Parker

Diversity was the keyword to describe the lineup of the 12th edition of Montreal’s Suoni Per Il Popolo festival (Jun. 6th-23rd) as it encompassed everything from a performance of Gavin Bryars’ “The Sinking of the Titanic” to iconic heavy metal band Voivod and Ellery Eskelin’s Trio New York.

Organized by the team running Casa del Popolo and La Sala Rossa, these two venues were the festival’s main operations centers. In comparison to previous years though, one notable difference was the use of other venues in order to provide a context better suited to the specific nature of some performances. Oboro, an art center, hosted a program dedicated to music described as minimalist, which featured Chantal LaPlante, Steve Bates and Chesterfield. Cinema and multimedia complex Ex-Centris welcomed the duos of Karl Lemieux and BJ Nilsen and Pierre Hébert and Lori Freedman, both working with images and sounds. The Darling Foundry, an industrial building converted into a visual arts center, saw performances by Lethe and Steve Bates, the former working with dry ice and metal plates heated up by candles, take place in its 5,000-m² main space. Sound-based performances by the likes of Jean-Pierre Gauthier, Magali Babin and minibloc also occurred over two days across town.

Of these, Chesterfield and the Karl Lemieux-BJ Nilsen duo stood out. Chesterfield is Burkhard Stangl on guitar and devices and Angélica Castelló on Paetzold recorder, ukulele, voice and electronics. The music was restrained, unfolded at a slow pace and relied on abstract sounds reminiscent of piping and breath, low frequencies, gently plucked or bowed ukulele strings, radio interferences, field recordings, but also those harmonics and chords so characteristic of Stangl’s playing. As to the duo of Lemieux and Nilsen, its strength was in the interaction and complementation between the 16mm projections of the former and the sound of the latter. The sound system and movie screen of Ex-Centris allowed the images and the music to take on bigger-than-life proportions. The use of light was especially remarkable.

A notable event was a three-day series celebrating the 15th anniversary of the AUM Fidelity label. This featured William Parker Orchestra’s “Essence of Ellington”, Raining on the Moon Sextet, William Parker Quartet and Darius Jones Quartet. If one highlight had to be singled out, it would have to be the third song of the Raining on the Moon Sextet’s set. Also worth mentioning is the second set of the Orchestra, which, after a rather unpolished first set, gave a much more, convincing idea of what it is about.

Retrospectively though, the best sets of the festival came courtesy of Jane and the Magic Bananas and Subtle Lip Can. The fact that the former brings together

(CONTINUED ON PAGE 38)



II Floratone (Savoy Jazz)
The Gnostic Preludes (Music of Splendors)
John Zorn (Tzadik)
Everything is Alive
Hank Roberts (Winter & Winter)
Window & Door
**Emil Viklický/Bill Frisell/Kermit Driscoll/
 Vinton Johnson (Supraphon)**
 by Kurt Gottschalk

Conventional wisdom holds that guitarist Bill Frisell departed from New York for Seattle some 25 years ago, leaving his energetic and adventurous spirit behind him. Two and a half decades of hindsight show what an oversimplification that characterization is. While it's true that he has turned the volume knob down a bit (due at least in part to concerns about hearing loss), Frisell has continued to pursue diverse and intriguing paths. And in truth, that depiction comes primarily from the camp of John Zorn followers. Frisell's playing in Zorn's Naked City was some of his most exciting, but his ECM recordings prior to that partnership show a calmer spirit had already been in play.

Intentionally or not, the Floratone project serves to remind of the many stops along Frisell's road without lingering in the past. Five years after the initial release, *Floratone II* reunites Frisell with drummer Matt Chamberlain and producers Lee Townsend and Tucker Martine. While the big drum sound may surprise some longtime listeners, as well as the multiple layers of ambience (a lot even for Frisell!), the music at times bears resemblances to the old ECM days in feel and has melodic structures similar to some of Frisell's post-New York outfits (cf. Willies and Intercontinentals). Guests (including violinist Eyvind Kang and trumpeter Ron Miles) serve to fill in the gaps, but it's the pair of producers who shape the record; there's good reason they're given equal billing as bandmembers. There are the loops and distortion and moments of the distant carnivals Frisell holds so dear and if it's all a bit more grown-up, it's none less rewarding for it.

Frisell isn't the only one who has grown up over the last quarter century and holding him uniquely accountable is a bit unfair. His old boss has rolled the blaze back to a simmer as well and has likewise revealed some lovely intricacies beneath the bluster. Zorn meets again with Frisell on *The Gnostic Preludes*, a set of trio pieces that put Frisell in a wonderfully flattering setting - his guitar positively rings alongside Carol Emanuel's harp and Kenny Wollesen's vibraphone. Zorn's compositional strategies are familiar (and if that's an indictment then much of the jazz canon is doomed) but the playing and production are gorgeous. Melody lines shift, repeat and jump from player to player with a remarkable ease, occupying as much (or as little) of the cerebral as asked.

Of these recent releases featuring Frisell, Hank Roberts' *Everything is Alive* may be the gem. The cellist (perhaps best known as a member of the Arcado String Trio and for his work with saxophonist Tim Berne) has always been capable of delicate complexities and strikes such here with enigmatic ease and one of the warmest ensembles he's fronted. The quartet (including Wollesen on percussion and Jerome Harris on guitar and bass guitar) is constantly called upon to turn

corners and take up different tempos, yet it does so as if it were as natural as strolling down the street. There's a folksy saw to Roberts' cello at times and he even doubles on something called a "jazzophone fiddle" (which may or may not be a double-belled stroh with a Harmon mute), which gives all the evocative warmth of a kazoo over the telephone.

The odd title out here is Czech keyboardist Emil Viklický's *Window & Door*, a collection of tunes recorded in Boston in June 1979 and issued over an album and a half in 1980 and 1985. Finding adjectives to describe this piece of jazz/funk fusion lore is none too hard: peppy, danceable, dated, well-played, well-intentioned and well-enough-left-alone all come to mind. The discotheque aspirations keep it from reaching Herbie Hancock heights but the jazzy instrumentals don't quite get down to the boogie oogie oogie, either. Which isn't to say there's no fun to be had; an afternoon could certainly be spent making up lyrics or pretending to be a fashionable private investigator with these 14 tunes as the soundtrack. But there are still a couple of interesting notes to be made: the disc closes with "43 Joy Street", one of only two tunes not composed by Viklický. The title was taken from Frisell's address in Boston at the time and the three and a half minutes show him working out ideas of atmospherics and shifting dynamics. The other track not by Viklický is a slow groove called "Asi by to tak šlo / C'est-ce que ça peut bien être" by electric bassist Kermit Driscoll. It's a simpler tune and probably more successful for it, but it and the session as a whole mark what has to be one of the first documents of Frisell and Driscoll together, four years before Frisell's first album as leader and a decade before the release of *Lookout for Hope*, his first album to feature Driscoll. The bassist would later, with drummer Joey Baron, be a part of Frisell's celebrated trio, showing that the music goes 'round in circles even as time marches on.

For more information, visit savoyjazz.com, tzadik.com, winterandwinter.com and supraphon.com. Frisell is at Le Poisson Rouge Aug. 2nd and Blue Note Aug. 15th-19th. See Calendar.



Junction
Hot Club of Detroit (Mack Avenue)
 by Matthew Kassel

The new album from the gypsy jazz band Hot Club of Detroit nods in the direction of so many different styles and influences that, like Regan MacNeil in *The Exorcist*, you'd probably have to turn your head 360 degrees around to acknowledge all the sources. The good thing about *Junction*, however, is that it doesn't feel unfocused or superficial. There are covers of songs by Trey Anastasio, Ornette Coleman and, of course, Django Reinhardt; allusions to Peter Gabriel, John Zorn, George Shearing and Woody Allen; gestures toward bluegrass, art brut sounds and French organ mass.

The quintet - Jon Irabagon (sax and clarinet), Julien Labro (accordion and accordina), Evan Perri (lead guitar), Paul Brady (rhythm guitar) and Shawn Conley (bass) - is joined on a few tracks by the nimble vocalist Cyrille Aimée and Andrew Bishop, who alternates between sax and clarinet. It's the first time the group has collaborated with a singer and Aimée blends perfectly. Singing primarily in French, she navigates tricky time signatures, as in "La Foule", and

nestles deep into ballads like "Django Mort", a slow, soulful tune written by Labro.

The tracks that owe something to Zorn - including "Chutzpah" and parts of Irabagon's "Goodbye Mr. Anderson" - feel accurate in their depiction of the artist's avant garde leanings. But they don't quite capture the immediacy and deepness of his music. The Hot Club of Detroit works at its best when it makes music that is rooted in the Gallic jazz that made Reinhardt famous and there are plenty of good songs that nod in that direction on this album.

For more information, visit mackavenue.com. This group is at World Yacht at Pier 81 Aug. 3rd. See Calendar.

CUNEIFORM RECORDS



Wadada Leo Smith

Ten Freedom Summers

"Ten Freedom Summers is one of my life's defining works."
 — Wadada Leo Smith

Trumpeter/composer Wadada Leo Smith's *Ten Freedom Summers* is the work of a lifetime by one of jazz's true visionaries, a kaleidoscopic, spiritually charged opus inspired by the struggle for African-American freedom and equality before the law. Triumphant and mournful, visceral and philosophical, searching, scathing and relentlessly humane, Smith's music embraces the turbulent era's milestones while celebrating the civil rights movement's heroes and martyrs. This four-disc set documents a stunning, career-capping accomplishment by a jazz giant in the midst of an astonishing creative surge.

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RECOMMENDED
NEW RELEASES

- Harris Eisenstadt - *Canada Day III* (Songlines)
- Russ Lossing - *Drum Music: Music of Paul Motian* (Sunnyside)
- Merega/Kaplan/Cappelli - *Watch the Walls Instead* (Underwolf)
- Mike Reed's People, Places & Things - *Clean on the Corner* (482 Music)
- Luciana Souza - *Duos III* (Sunnyside)
- Ryan Truesdell - *Centennial: Newly Discovered Works of Gil Evans* (ArtistShare)
- David Adler, New York@Night Columnist**
- Kelan Philip Cohran & The Hypnotic Brass Ensemble - *Eponymous* (Honest Jon's)
- Fred Ho & The Saxophone Liberation Front - *Snake-Eaters* (Mutable Music/Big Red Media)
- Lauren Kinsella/Alex Huber - *All This Talk About* (WideEar)
- Ondatrópica - *Eponymous* (Soundway)
- Progetto Guzman - *If Not (omaggio a Mario Schiano)* (TerreSommerse)
- Michael Vlatkovich - *An Autobiography of a Pronoun* (pfMentum)
- Laurence Donohue-Greene**
Managing Editor, The New York City Jazz Record
- Baloni - *Fremdenzimmer* (Clean Feed)
- Nobuyasu Furuya Quintet - *Agitator Naka Nakane* (Solid)
- David Krakauer - *Pruflas: David Krakauer Plays Masada Book Two (Book of Angels, Vol. 18)* (Tzadik)
- Joachim Kühn Trio/hr-Bigband - *Out of the Desert Live (at Jazzfest Berlin)* (ACT Music)
- Pat Martino - *Alone Together (with Bobby Rose)* (HighNote)
- Peeping Tom - *Boperation* (Umlaut)
- Andrey Henkin**
Editorial Director, The New York City Jazz Record



Eponymous
Joe Moffett's Ad Faunum
(Not Two)



Watch the Walls Instead
Merega/Kaplan/Cappelli
(Underwolf)

by Stuart Broomer

Meeting in Boston as students, saxophonist Noah Kaplan and electric bassist Giacomo Merega formed a musical partnership that they've since carried to Brooklyn. Their debut, *The Light and Other Things* (Creative Nation), recorded in 2006, was a free improvising trio with guitarist David Tronzo. Their next outing was the eponymous debut of the quartet Dollshot (Underwolf) with singer Rosalie Kaplan, presenting contemporary settings of songs by Schoenberg, Poulenc and Ives. That was followed by *Descendants* by Noah Kaplan's Quartet with guitarist Joe Morris (hatOLOGY). Kaplan and Merega share a special interest in microtonality and each has a strongly developed musical personality.

Trumpeter Joe Moffett is another close associate, having graduated from the New England Conservatory with Kaplan in 2006. The quintet that he leads on *Ad Faunum* includes Kaplan and drummer Luther Gray and the unusual pairing of Merega's electric bass and Jacob William's acoustic.

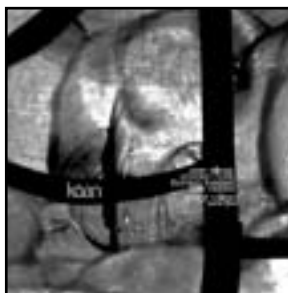
Moffett frequently plays spiky, darting trumpet lines that are at once intense and abstracted, moving

subtly through an emotional range from brooding to whimsy. He's well matched with Kaplan, who is an uncanny combination of the cerebral and the impassioned, exploring precise microtones amid lines of turbulent and elemental power. The interplay of Moffett and Kaplan on these wholly improvised pieces often recalls Don Cherry's classic free jazz partnerings with Pharoah Sanders and Albert Ayler, the latter most notably on the brilliantly sustained dirge of "The Other Species". Merega is an interesting addition to that mix, either adding eerily electronic probes or coming to the foreground ("Dove Tail") as a divergent lead voice. William and Gray keep it all moving along, whether creating momentum or acting as sympathetic chorus.

The Kaplan/Merega partnership continues on *Watch the Walls Instead*, a clinic of improvisational approaches, be it a trio with guitarist Marco Cappelli, a quartet that adds pianist Anthony Coleman or a quintet with violinist Mauro Pagani.

Several pieces are very brief, some under two minutes, including micro-vignettes like "Tentative Light" with its occasional soprano tremolos and a guitar ostinato that suddenly flares aggressively. More developed improvisations like the extended "Still Yellow" gradually assemble their individual materials - contrasting snippets of minimalist melody, a groove, a timbre - until the individual voices of the group coalesce into a tentative unity, developing a rapidly evolving work as much simultaneity as dialogue. "Forgotten Corners", by the full quintet, is a highlight, soprano and violin glissandi describing the terrain of a particularly eerie dreamscape. This is engaging work, in a constant process of self-definition, as unpredictable as one could hope free improvisation to be.

For more information, visit nottwo.com and underwolf.com. Merega and Kaplan are at Douglass Street Music Collective Aug. 3rd and 14th and Downtown Music Gallery Aug. 5th. See Calendar.



Koan
Sebastian Noelle (Fresh Sound-New Talent)
by Donald Elfman

In Zen Buddhism the koan is a question that does not really have an answer but the contemplation of which makes one "live the question". The title tune and, by extension, all of the guitarist Sebastian Noelle's originals here, ask the musicians to contemplate music making and play in a way in which the composer's questions make sense.

The energy and approach here is definitely modern jazz, as are the harmonic, rhythmic and sonic sensibilities. Bassist Thomson Kneeland opens the title track with a melodic line that skirts a tonal center; out of the pulse produced by bass and guitar emerges a Loren Stillman alto sax line that propels the music forward. Noelle's playing feels indistinguishable from his compositional approach, moving in a way that feels both logical and unplanned. Harmonically and in a linear fashion, both he and then Stillman find new paths in what is, by the conclusion, a 'familiar' sound until drummer Tony Moreno takes the tune back to its "question" with a throbbing, volcanic display.

Pianist George Colligan adds a sense of surprise and discovery to three tunes. "Above" finds him complementing and, at times, seemingly echoing the sounds of the guitar. After a breathing, pulsating opening, the tune switches gears to something slightly

quieter and introspective before Stillman solos over an insistent rhythm. Noelle's solo is beautifully impressionistic and pointedly intelligent.

"Feed the Monster" is, perhaps, the album's biggest surprise. It sounds like a Middle-Eastern jam bursting free to invite a sense of dance. Stillman and Noelle float free before a rockish guitar riff brings the piece back to its angular theme.

The album closes with a reprise of the title track. As the tune has evolved, it seems to say, things have become shorter and simpler. And, like that, it's over.

For more information, visit freshsoundrecords.com. Noelle is at Bar Next Door Aug. 7th. See Calendar.

UNEARTHED GEM



RAAHE '99 (for Paul Rutherford)
Paul Rutherford/George Haslam (SLAM)
by John Sharpe

The English pairing of trombonist Paul Rutherford and baritone saxophonist George Haslam would undoubtedly have struggled to make themselves understood in the fiendishly intractable Finnish tongue. But such is the universal language of jazz that they had no problems communicating with pianist Samuli Mikkonen's trio with bassist Ulf Krokfors and drummer Mika Kallio on their first meeting at the Raahen Rantajatsit Festival in Finland in 1999. Rutherford died five years ago this month, making this tribute recording a welcome find. While the trombonist may be best known for his staggering solo records, he also contributed positively to any number of free and structured situations. This 53-minute freely extemporized set with its freebop approach neatly encapsulates both styles.

Rutherford mixes hums, gurgles and buzzes with brassy rumbustiousness, demonstrating a fantastic and unpredictable range of expression. Even when at his most broodily lyrical, he undercuts it by interspersing some frog-like croaks. Haslam makes impassioned baritone statements, but also cuts an alternately angular and droning line on tarogato. Mikkonen's hammered tremolos ratchet up the intensity and he proves himself a probing accompanist, his jabbing motifs serving to jostle and realign the collective trajectory. Neither drums nor bass solo but provide solid propulsion and apposite, although slightly over amplified, coloration.

The quintet settled upon a democratic ethos, which sees the lead switching imperceptibly around the group. In the liners, Haslam helpfully demarcates the continuous performance into 15 tracks, which helps signpost some of the more potent passages, such as a warm and honeyed duet between the horns and a wonderful trombone solo supported by Mikkonen's knotty comping. While the rhythm section sound most comfortable with a definite pulse, some of the strongest sections come when there is tension between different rates of pulsation, as when Mikkonen posits measured choppy chords against fidgety uptempo drums. Borne of shared experience, the two horns' bravura interactions are one of the assets of this performance.

For more information, visit slamproductions.net

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GLOBE UNITY: DENMARK



Spirit Bo Jacobsen (Embla Music)
Live Jesper Zeuthen Trio (Blackout)
Eponymous The Home of Easy Credit (Northern-Spy)
 by Tom Greenland

Denmark, in the Nordic south, has long been a haven for jazz: a refuge for American ex-pats like Stan Getz, Dexter Gordon and Thad Jones; home to Jazzhus Montmartre, the Copenhagen Jazz Festival and the Danish Radio Big Band and a spawning-pool for world-class contenders like Niels-Henning Ørsted Pedersen and John Tchicai, as well as three alto sax-led free improv groups reviewed below.

Spirit, from Danish alto saxist/drummer Bo Jacobsen's quartet with Bebe Risenfors (tenor sax), Niels Præstholm (bass) and Kresten Osgood (drums), is a short but rambunctious set, more screamish than squeamish, delivering the blues in a distinctively Danish dialect, giving new meaning to term 'soul jazz'. Among the recording's many strengths are the sinuous simpatico between the two reedmen; the poignant bass soliloquy, followed by a 'tri-alogue' with the saxes, on "See You on the Other Side"; Risenfors' stinging swinging cornet, sounding like a bumblebee under glass, on "10 Små Cyklister" and Jacobsen's sensitive drumming to Risenfors' synthesized 'vibraphone' pitch-bends on "Midnat".

Jesper Zeuthen Trio's *Live*, recorded without amplification with Adam Pultz Melbye (bass) and Thomas Præstegaard (drums), testifies to the power of sound itself. Zeuthen's alto is seismic - his quavering buzz-saw vibrato recalling both the force and finesse of Sidney Bechet, his improvised 'sermons' evoking the primitive futurism of Albert Ayler - shaking you awake. The rhythm section isn't pulling punches either, playing with a fearless intensity that somehow seamlessly meshes with Zeuthen's charismatic effulgence. By "Lad som ingenting", the fourth track, all three are firmly in 'the zone', Præstegaard marching to his own beat, Pultz Melbye yanking his strings emphatically and Zeuthen expanding his range with extended techniques that yet retains the clarity of his melodic ideas. The concert reaches its climax on "Solajma i solen", creating one of those moments when you might temporarily forget you're listening to 'music'.

The Home of Easy Credit takes a satirical stab at the woes and ensuing ennui of American consumer culture, melding Tom Blancarte's barnstorming acoustic bass with Brooklyn-based Dane Louise Dam Eckardt Jensen's electronically processed alto sax, vocals and flute. The duo's dynamic textures might be termed 'maximal minimalism': epic tone-poems beside terse 'Haikus', long-decaying loops, stuttered accents, whispered echoes, screeching overtones, pile-driving pizzicatos, scooping double-stops, 'throat-sung' multiphonics, lumbering steam trains, squeaking bicycle brakes - a jumble of sonic surfaces that suggest a score to a post-apocalyptic horror flick.

For more information, visit emblamusic.com, blackoutmusic.dk and northern-spy.com



Down Home Curtis Fuller (Capri)
Gettin' It Done Steve Davis (Posi-Tone)
Sound Stories Marshall Gilkes (Alternate Side)
 by George Kanzler

Three generations of trombonists lead ensembles devoted mostly or exclusively to their own compositions on this trio of albums. In senior pride of place is Curtis Fuller, 77, whose long career is highlighted by work with Coltrane, The Jazztet and Art Blakey's Jazz Messengers. Steve Davis, 46, is a later-generation Messengers alumnus and a charter member of the neo-hardbop sextet One for All. Marshall Gilkes, 33, appears in such cutting edge big bands as Maria Schneider's Jazz Orchestra and Darcy James Argue's Secret Society. Both Fuller and Davis lead sextets in the classic format of trumpet, trombone and tenor sax and both hew to a mainstream/modern aesthetic. Gilkes leads a similar quintet (no trumpet) but with a more adventurous approach.

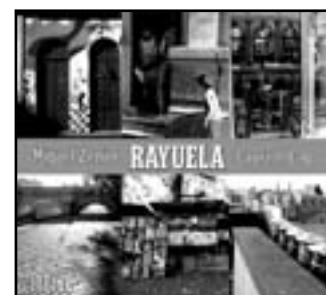
On *Down Home* Fuller fronts a band from Denver directed by tenor saxophonist Keith Oxman and including trumpeter Al Hood, pianist Chip Stephens, bassist Ken Walker and drummer Todd Reid. They are a hard swinging, cohesive unit - hear their three tracks without Fuller - and play Fuller's hardbop and soul jazz idioms with fond relish. Fuller is the Lion in Winter here, a staunch but aging veteran who has learned to play within his diminishing technical abilities, stressing melodic expression over virtuosity, creating indelible solos out of simple lines, like late Picasso sketches, as on his elaboration of a five-note phrase on "Nu Groove", a tune offering "Evidence" of his affection for Thelonious Monk. Other Fuller tunes recall Monk again ("The High Priest"), Oliver Nelson (the title track) and Benny Golson ("Sweetness", an enticing call-and-response melody with tightly muted trumpet lead). And while Fuller is the nominal leader, the real star is the band and its Denver soloists, especially Hood, with his coruscating tone and attack, and Stephens, a hardbop wizard whose "C Hip's Blues", with its stop-time routines and tags, is the joyous highlight of this CD.

On *Gettin' It Done* Steve Davis uses the experienced core of pianist Larry Willis, bassist Nat Reeves and drummer Billy Williams, with a younger frontline: Josh Bruneau (trumpet) and Mike DiRubbo (alto sax). Four of the eight tracks are full sextet and a convivial mood is established right from the opener, an alluring, sinuous version of Coltrane's "Village Blues". Davis is a resourceful player with a rich, grounded tone favoring the middle registers and an ability to play lyrically - his leads on "Sunny" and solos on his quartet ballad "Alike" - as well as with a spunky staccato verve, as on the snappy title tune and his droll homage to boogaloo, "The Beacon", backbeat emphasized by electric bass. Aside from "Longview", wherein two strains/themes alternate in Latin and hardbop rhythms, Davis' tunes are conventionally structured, well-crafted and melodically catchy, the charts creating distinctive frameworks for the soloists. Bruneau is a standout, with bright, polished tone and bracing attack with sharply delineated notes and phrases.

The quicksilver unison line of just trombone and tenor sax (Donny McCaslin) that announces "Presence - Part One", the opener on *Sound Stories*, Gilkes' third album as a leader, also announces this is an ambitious

album. Furious tempo from an agile rhythm section (pianist Adam Birnbaum, bassist Yasushi Nakamura and drummer Eric Doob) under more horn lines and a perfervid McCaslin solo, morphing into a solo piano interlude, and "Part Two", with languid tenor and trombone, reinforce the notion that Gilkes is not content with familiar song structures. By the time the 12 minutes of the two parts is done the trombonist has built a solo across his horn's entire range dynamically from sweet and soft to ferocious. Gilkes' seven titles (three two-parters) may, save "First Song", have one word titles, but all are multi-faceted and episodic, with tempos accelerating and decelerating, meters transforming and rhythmically free and rubato passages set against drop-outs and a cappella solos. It's all very exhilarating and entrancing, enterprising jazz embracing the promise of the new millennium.

For more information, visit caprirecords.com, posi-tone.com and marshallgilkes.com. Davis is at *Smoke* Aug. 24th-25th with *One For All* and *Jazz Standard* Aug. 28th-31st with *Ron Carter*. Gilkes' *Quintet* is at *Dizzy's Club* Aug. 6th and *Saint Peter's* Aug. 26th. See Calendar.



Rayuela
 Miguel Zenón/Laurent Coq (Sunnyside)
 by Joel Roberts

Alto saxist Miguel Zenón has used his considerable talents to explore his Latin American cultural heritage from a distinctly modern jazz perspective. He continues that process on his latest release, but with a twist: his inspiration here isn't musical, but literary; specifically, the classic bohemian novel *Rayuela* by Argentinean writer Julio Cortázar.

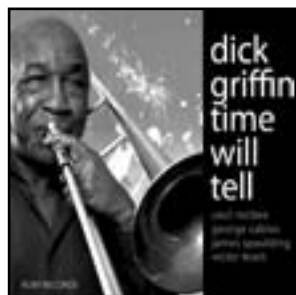
Rayuela is set in two great cities (Buenos Aires and Paris) and to bring it to life, Zenón enlisted French pianist Laurent Coq as co-leader. The two split the composing duties, crafting songs inspired by characters and episodes in the book. To add another challenge, Zenón takes on the task of setting the book's French sections to music while Coq tackles the Latin American parts. The result is a musical sketch of the wide-ranging work that honors the book's postmodern quirks (including its nontraditional narrative structure, which allows readers to proceed in chronological fashion or to pick and choose their own chapter order).

The two leaders are joined in an unusual instrumental lineup by the multi-talented Dana Leong, who doubles on cello and trombone, and drummer/tabla player Dan Weiss. The presence of cello lends the group a chamber jazz feel at times, but this is no polite concert hall recital, instead an unpredictable, sometimes cerebral, sometimes raucous adventure that includes everything from tango to impressionism, French gypsy jazz and free jazz blowing. The tunes are composed in a variety of nontraditional ways, too. Some, like Zenón's "La Maga", are based on direct translations of words (in this case a character's name) into musical themes. Others, like Coq's "Buenos Aires", are more straightforward representations of the book's settings. The most successful pieces, like Zenón's boisterous "El Club de la Serpiente", mirror the book's narrative openness, as the musicians improvise freely and passionately.

For more information, visit sunnysiderecords.com. Zenón is at *Cornelia Street Café* Aug. 9th with *Bobby Avey* and *Blue Note* Aug. 28th-31st with *Kenny Werner*. See Calendar.



Night Ballads
Dexter Gordon
(Uptown)



Time Will Tell
Dick Griffin
(Ruby)

by Alex Henderson

Over the years, pianist George Cables has recorded more than 25 albums as a leader. But an equally important part of Cables' legacy is all the sideman work he has done; Frank Morgan, Sonny Rollins, Art Pepper, Freddie Hubbard and many others made a wise decision when they employed him. And when one plays tenor saxophonist Dexter Gordon's *Night Ballads* and veteran trombonist Dick Griffin's new release *Time Will Tell* side by side, it is evident that Cables hasn't lost anything along the way. His lyrical yet hard-swinging pianism is an asset on both gigs.

Night Ballads consists of previously unreleased live recordings made in November 1977 during a four-night engagement at the Rising Sun in Montréal, where Gordon led an acoustic quartet of Cables, bassist Rufus Reid and drummer Eddie Gladden (who died in 2003). Uptown Records had an abundance of material to choose from and opted to concentrate on extended performances of ballads for this 78-minute CD; the expressive Gordon devotes 20 minutes to "Polka Dots and Moonbeams", 19 minutes to "Old Folks", 16 minutes to "You've Changed" and almost 19 minutes to "Lover Man". Gordon has plenty of room to stretch out and so does Cables (32 at the time). A big part of the fun is listening to Gordon's spoken introductions to the songs; on stage, Long Tall Dexter liked to let audiences know what song he was about to perform by reciting some of the lyrics in his deep voice. The sound quality on *Night Ballads* is not ideal, but it's adequate - and the power of Gordon's hardbop interactions with Cables comes through. Hopefully, Uptown Records will, at some point, release some more recordings from this engagement.

Cables was a young man in 1977, but these days, he (at 67) is revered as one of the elder statesmen of jazz and jazz piano. And he is in fine form on Griffin's *Time Will Tell*, a postbop studio outing that also includes James Spaulding (alto sax and flute), Cecil McBee (bass) and Victor Lewis (drums), all seasoned veterans, and that includes Griffin (now in his early 70s). The trombonist's chops have held up well; his full-bodied tone hasn't lost any of its richness and Cables is perfect for the hard-swinging yet melodic approach that Griffin favors. All eight of the selections are Griffin originals, which range from the sentimental ballad "For the Love in My Heart" and dusky, melancholy opener "Could It Be the Blues" to the contemplative "Time Goes By" and the driving "Mind Over" while there is a strong AfroCuban flavor to "Home Song" and the infectious "Let's Take a Chance". But whatever Griffin does, Cables has no problem rising to the occasion.

One word that really explains Cables' appeal as a sideman is 'reliable'. Never a major innovator, the many leaders who have hired him for their albums knew that they would be getting a dependable pianist who brings both technical prowess and soulful expression to the table. And those qualities are very much in evidence on both *Night Ballads* and *Time Will Tell*.

For more information, visit uptownrecords.net and myspace.com/dickgriffin. George Cables is at Smoke Aug. 10th-11th and Birdland Aug. 28th-31st. See Calendar.

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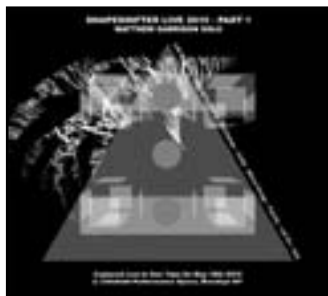
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Shapeshifter Live 2010 - Part 1 (Solo)
Matthew Garrison (GarrisonJazz Prod.)
by Elliott Simon

I am old enough to remember going to the record store during the summer to cool off, chat about music, hang out and listen to records. Coming in out of the heat one day in 1967 I was immediately informed that I had to hear “Interstellar Overdrive” off a new British import LP from this weird band called Pink Floyd. My musical world changed that day. I had a similar experience listening to *ShapeShifter Live 2010 - Part 1 (Solo)*. The expansiveness, cohesiveness, inclusiveness and ‘psychedelic’ feel of this project from bassist/computerist Matthew Garrison stacks up that well.

An isolative summary of each of the eight tunes would be counterproductive but suffice it to say that this is music for headphone listening or a great surround system as is used for Garrison’s live performances. The subtitles inform that Garrison was “Captured Live in One Take” in solo performance and this adds to the paradoxical intimacy of the session amidst the vastness. There is much going on here as soundscapes build, guitars play, themes are constructed, coalesce and then are deconstructed.

The many transitions are superb and at times surprising. Garrison weaves world music and vocal loops into spaces fashioned by complex rhythmic structures. Musical journeys lead to the discovery of accessible melodic figures that allow aural respite until the mood shifts, sometimes imperceptibly, other times jarringly, into a different dimension. Garrison’s opus is engaging and experiential. On a more academic level, it raises questions as to where jazz begins and ends. In that regard Garrison may be a lone voice or indeed a piper at the gates of a new dawn.

For more information, visit garrisonjazz.com. Garrison is at *ShapeShifter Lab* Aug. 7th, 14th and 21st. See Calendar.



The Only Son of One
Wayne Escoffery
(Sunnyside)



Know Thyself
Noah Baerman
(Lemel)

by Ken Dryden

Wayne Escoffery has proven himself to be one of the young giants of the tenor saxophone, demonstrating growth on each of his CDs. Yet *The Only Son of One* marks a change in direction, telling the story of his difficult early years as he and his mother fled from Great Britain to the US to escape his father’s abuse. Escoffery assembled a first-rate band to interpret his original suite: Orrin Evans (Fender Rhodes and piano), Adam Holzman (keyboards), either Hans Glawischnig or Ricky Rodriguez on bass and drummer Jason Brown.

Make no mistake, this is nakedly emotional music, with Escoffery displaying his feelings next to the virtuoso chops that are his trademark. He confronts his late father’s spirit in a dream (“World of the Bardo”) and dismisses him for good in the turbulent

“Banishment of the Lost Spirit”, where Holzman’s synthesizer is the evil spirit battled by Escoffery’s furious tenor. The title track has a sense of longing, as expressed by Escoffery’s anguished yet melodic tone. “Selena’s Song” is dedicated to his strong-willed mother, who encouraged her son to follow his dreams despite the hardships they faced. The final resolution is a powerful duet, Escoffery’s anguished soprano beautifully accompanied by Evans’ piano, providing the healing that the leader has long sought. Author James McBride captures the essence of Escoffery’s story with his moving liner notes.

Escoffery and pianist Noah Baerman were friends when they attended the Educational Center for the Arts (ECA) in New Haven. Baerman recruited his old classmate for *Know Thyself*, a suite with alto saxist/flutist Erica von Kleist, vibraphonist Chris Dingman, guitarist/fellow ECAer Amanda Monaco, bassist Henry Lugo and drummer Vinnie Sperrazza. The lack of indexing makes it tricky to keep up with the individual songs, though Baerman likely wanted people to hear his music in its entirety. Escoffery’s majestic tenor plays the opening track (“Wellspring”) unaccompanied, with the full band entering for the postbop anthem “Wolves in the Henhouse”, showcasing von Kleist’s buoyant alto backed by Monaco’s sublime guitar and Lugo’s percolating bass, followed by Escoffery’s jagged tenor. “The Mirror” softly swings with Baerman’s understated piano taking center stage. The ballad “Nevermind” has a sorrowful tone with a hope for reconciliation. The multi-faceted “Warrior” has a Latin undercurrent but it is filled with several sudden twists, highlighted by Escoffery’s explosive soprano sax. Monaco’s spacious, lyrical guitar is the centerpiece of the interlude “The Path”, segueing into the intricate cooker “Solitary Journey”. Baerman’s diverse *Know Thyself* is some of his best work to date.

For more information, visit sunnysiderecords.com and lemel.com. Escoffery is at *I-Beam* Aug. 10th with Playdate, *Village Vanguard* Aug. 14th-19th with Tom Harrell and *Jazz Standard* Aug. 28th-31st with Ron Carter. See Calendar.



Boom-Bap!Tism
Isaac Darche (BJU Records)
by David R. Adler

Guitarist Isaac Darche’s sophomore effort is a concise and compelling organ trio set with Sean Wayland on Hammond B-3 and Mark Ferber on drums. It’s steeped in modern harmony with an emphasis on original music - four pieces by Darche, three by Wayland. The relevant precedent here might be John Abercrombie’s work with Dan Wall and Adam Nussbaum, although the ballad reading of Rodgers-Hart’s “You Are Too Beautiful” recalls Wes Montgomery with Melvin Rhyne. Darche’s uptempo blues “Error and Trial” also brings the band’s fierce straightahead chops clearly into view. But even in these moments, the music is effortlessly forward-thinking, free of idiomatic clichés.

It’s no easy accomplishment in a field packed with guitarists, but Darche has found a unique sound and technical approach on the instrument. His tone is bright, his articulation blindingly fast and flawless, his rhythm consistently in the pocket but full of breath, never stiff. His lyrical ideas and tight rapport with Wayland are a pleasure from the first notes of “Beautiful”, the Wayland-penned opener. Other pieces, such as “East Gardens” and “Green Team”, have a

similarly relaxed straight-eighth feel while “Broke-Coke-Ho” and “The People Above Us” are waltz-based and “Mona Vale” is more metrically ambiguous.

Darche, also to his credit, is willing to sit back and let Wayland shine - indeed, the organist often solos first on these cuts. An Australian native with extraordinary skill on piano and other keyboards, Wayland deserves greater recognition for his fluid yet angular sensibility and he’s very much an equal here (a co-producer of the album, in fact). It’ll be worth seeing how his partnership with Darche develops.

For more information, visit bjurecords.com. This trio is at *Bar Next Door* Aug. 15th. See Calendar.

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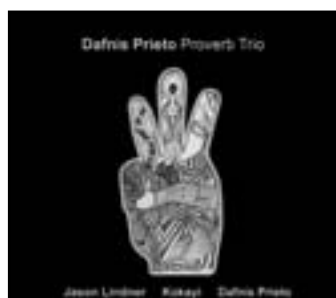
Kef
Aram Bajakian (Tzadik)
by Sean Fitzell

Kef is Armenian dance music that uses traditional rhythms and melodies while embracing Western and non-traditional influences. It's also the name of guitarist Aram Bajakian's band and Tzadik debut CD. Following the model of groups like Pachora and Paradox Trio, Bajakian infuses this ethnic style with downtown skronk and rock blasts. Whiplike transitions occur seemingly without effort by the guitarist and his group: violinist Tom Swafford and bassist Shanir Ezra Blumenkranz. The string trio generates such rhythmic propulsion and shredding intensity that the absence of percussion goes almost unnoticed.

Opening with lovely acoustic guitar minimalism on "Pear Tree", the music quickly shifts with the atonal burst that introduces "Sepastia". Violin and guitar intertwine and trade sawing lines as the insistent bass steadily grooves. The trio's take on the traditional "Laz Bar" tacks again, with tight interplay of the long melodic line devolving into a soaring violin solo with supporting chunky guitar riffs. Bajakian flashes shades of Marc Ribot with his spiky, angular approach and choice of sounds on "Sumlinian", which also boasts an effective pizzicato run from Swafford, who contrasts himself with fleet bow work.

Running between two and less than six minutes, the pieces don't overstay their welcome, establishing a mood and extrapolating from the themes. "Wroclaw" has the air of a triumphant march while the traditional "Karasalama" has a loping, bouncy feel with the guitarist's twang imparting a country flavor. Blumenkranz thrums and prods the dramatic "Hayastan", his thick tone clear among the pyrotechnic displays of his companions. From rollicking electric romps like "Raki" to subdued acoustic meditations like "48 Days", Bajakian successfully demonstrates the flexibility of Kef forms and marks himself as a notable young guitarist and composer.

For more information, visit tzadik.com. Bajakian is at The Stone Aug. 3rd and 14th. See Calendar.



Proverb Trio
Dafnis Prieto (Dafnison Music)
by Matthew Miller

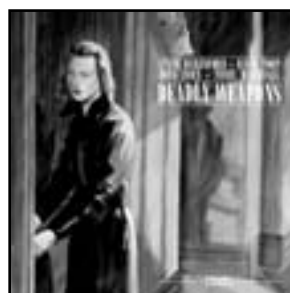
Listeners familiar with drummer Dafnis Prieto's richly varied discography have come to expect the unexpected. The Cuban-born percussion master and 2011 recipient of the prestigious MacArthur Fellowship is a perennial instigator on his instrument and his diverse efforts as a bandleader always follow suit. His latest effort - the eponymous debut of an explosively creative band with vocalist Kokayi and keyboardist Jason Lindner - features the ebullient percussionist and his gifted partners in a set of entirely improvised pieces that boldly and freely flux between free-form poetry,

driving swing and almost operatic drama. Although this is the band's debut recording, Proverb Trio has been touring extensively since its premiere in 2009 at the Whitney Museum, which explains the almost telepathic bond through nearly every minute of this exhaustive and exhilarating disc.

"The Magic Danzonete" opens with a rhythmic mix of beatboxing and sung tones from Kokayi that sets the tone for a rousing four-minute improvisation. After the trio establishes a fierce groove, the vocalist introduces a trippy love lyric that snakes through Lindner's pulsing chords on Fender Rhodes and Prieto's polyrhythmic counterpoint. Although Kokayi's powerful voice routinely occupies the foreground throughout the disc, tracks like "Vamos a Jugar" (a driving, syncopated tour de force featuring blistering solos from each trio member) and "You And Me" (a pensive but uplifting pseudo-ballad) make abundantly clear that Proverb Trio is an egalitarian effort, as each member instigates rhythmic and melodic shifts.

Of the 12 stunningly diverse tracks, the ominous, hard-rock-edged "Dirty Us" is perhaps the best condensation of all the band's potent elements. Lindner opens the piece with a series of sustained electronic effects as Prieto enters with a driving, prog-rock-inflected drumbeat. Kokayi follows soon after with a soaring sung line as the groove settles in. He then unleashes a volcanic string of freestyle spoken phrases in the next breath to take the song towards a gripping climax before handing the reins back to Lindner for a polyrhythmic Rhodes solo that incrementally brings the trio back down to earth.

For more information, visit dafnisonmusic.com. Prieto is at Jazz Standard Aug. 14th-15th with this group. See Calendar.



Deadly Weapons
**Beresford/Toop/Zorn/
Marshall (Nato)**



Nosferatu
**John Zorn
(Tzadik)**

by Terrell Holmes

John Zorn, one of our most talented and irrepressible composers and multi-instrumentalists, appears on one new and one reissued release that underscore the eclectic range of his profound artistic vision.

In 1986 Zorn went to France and collaborated with Steve Beresford and David Toop, who comprised the duo General Strike. With actress Tonie Marshall supplying the vocals, the quartet *Deadly Weapons* was born. Their eponymous (and, if the liner notes are any indication, divisive) album explores and reflects various styles and influences.

The opening song, "Shockproof", exemplifies this album's pedigree. It incorporates a BB King blues riff, on which Zorn on alto whinnies like a mare and Beresford works out vigorously on the organ. The song turns abruptly on a brief spoken piece by Marshall, then shifts among techno elements, steel guitar, West Coast cool and hip-hop accents. It's like someone watching television and switching channels. The seductive "King Cobra" captures the atavistic sounds of a tropical rainforest; on another level it references Maria Montez, the smoldering actress who appeared in the 1944 film *Cobra Woman*.

A suite of snapshots includes the laid-back "Tallulah", English lyrics delivered languidly by Marshall; "Dumb Boxer", which balances Toop's electronics and Zorn's alto nicely and a Kraftwerk-inflected version of Billy Stewart's soul classic "Sitting

in the Park" where Marshall repeats only the opening line. Toop's flute spits almost contemptuously above Zorn's electric keyboards on the ominous-sounding "Chen Pe'i Pe'i" while Zorn's growling alto and Toop's atavistic fluttering guitar capture the bombshell bodaciousness of "Jayne Mansfield". A whip cracks as Zorn gospelizes ("Monsieur Sade" is credited as the whip master). *Deadly Weapons* references film throughout, with the overall guiding principle being its French New Wave, arms akimbo, I-don't-give-a-damn stance that makes both film and music singular.

Stepping into the theatrical milieu, Zorn wrote the music for a Polish stage production of *Nosferatu*, based on Bram Stoker's *Dracula*. "Desolate Landscape" is an ironic title for the first song. Drummer Kevin Norton's cymbals, Zorn's dynamic piano string manipulation, Rob Burger's organ punctuation and Bill Laswell's pulsating bass create the concept of desolation via an aural feast. The apocalyptic "Battle of Good and Evil" would be right at home at a heavy metal concert. Zorn's banshee alto rents the song's fabric and Burger's organ follows him right through the chaos. Zorn's piano, Burger's organ and Norton's bells balance perfectly on the spare "Sinistera" while Zorn and Burger, on piano and vibes respectively, drive the hypnotic "Van Helsing". Norton and Burger team up for a few wonderful duets: the elemental and beautiful "Mina"; the haunting "Jonathan Harker" and the soft-voiced "Renfield". Laswell, Burger (on organ) and Zorn's avian alto completely funk up "The Stalking". Zorn's brooding Fender Rhodes is at the core of "Vampires At Large"; he even breathes to startling effect on the perfectly forbidding title track.

For more information, visit natomusic.fr and tzadik.com. Zorn is at The Stone Aug. 16th. See Calendar.

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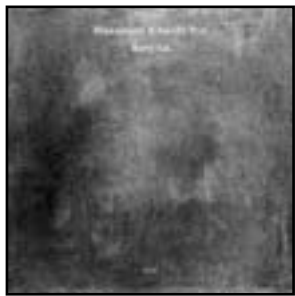
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Sunrise
Masabumi Kikuchi Trio
(ECM)



Drum Music
Russ Lossing
(Sunnyside)

by Ken Waxman

Although inextricably linked to Bill Evans for his sensitive work in the pianist's trio of the early '60s, drummer Paul Motian (1931-2011) developed his minimalist rhythmic sense earlier in clarinetist Tony Scott's quartet and extended himself as a bandleader and composer from 1972 onwards. Helmed by two pianists of widely divergent ages and backgrounds, these fine CDs celebrate Motian's contributions as a player and writer.

Although cast in the same mold as the Evans trio, pianist Masabumi Kikuchi's *Sunrise* is a much freer date with ensemble improvisations in an all-original program. Formerly part of the Tethered Moon trio with Motian and bassist Gary Peacock, which specialized in interpretations of others' work, the keyboardist decided he "didn't want to be part of someone else's history" and also gave free reign to the drummer and much younger bassist Thomas Morgan.

With nearly every one of the 10 tunes unrolling in slow motion, structure usually depends on Kikuchi's translucent note placement and craggy yet limpid phrasing, as well as the bassist's sympathetic plucks. More sensed than heard, Motian's contribution in the main consists of a cymbal snap here or an angled rim shot there. Even when he asserts himself, as on the aptly named "Short Stuff" and "Sticks And Cymbals", the result is about as far from the usual percussion showcase as Japan is from the US. With staccato clattering and patting the first piece is over almost before it starts; as for the latter, the drummer contrasts his isolated clinks, reverberations and ruffs with Morgan's thick string slaps and the pianist's tremolo pacing while higher-pitched keys clank like mahjong tiles. With most tracks taken rubato, any tendency to floweriness on the pianist's part is muted, as are any over-aggressive moves from the other players. If there's a weakness it's that the tracks frequently appear truncated, as if the musicians still have more to express.

Moving from a physical expression of Motian's skills to his talents as a composer is *Drum Music*, a solo CD by pianist Russ Lossing, who played with Motian on-and-off over a 12-year period. As weighty in his interpretation as Kikuchi is buoyant in his, Lossing's unrelenting attack is as dynamic as it is respectful. With Motian's favorite writing tempo mid or slower, the 10 tracks are interpreted in high recital fashion. Linear, precise and often magisterial, Lossing strives to extract every nuance out of every measure. A tune such as "Gang of Five", for instance, encompasses basso rumbles, abrasive internal string plucks and soundboard echoes. When the animated theme finally appears so do affiliated variants. A tune such as "Mumbo Jumbo" confines itself to the piano's lowest registers until jittery syncopation ends it while "Dance" unfolds a lyrical line and percussive stops simultaneously, with every key stroke and string scrape precisely balanced. However, not every track is as slowly paced. The title tune cascades flashily and kinetically as cumulative chording pumps up the narrative. In contrast, hints of a Latin beat poke through "Fiasco", with the lively melody rappelling up the scale and key pounding characterizing the finale.

Conceived as an 80th birthday tribute to Motian, circumstances meant that *Drum Music* appears as a

posthumous tribute. But considering Motian's fragile health in the past few years could there be a premonition in Lossing's funereal pacing of "Last Call" here? Restrained, romantic and reverberating, the playing - and melody - could serve as a threnody for Motian and his lifetime of work as superlative drummer and cunning composer.

For more information, visit ecmrecords.com and sunnysiderecords.com. Lossing is at Cornelia Street Café Aug. 4th with Jon Irabagon, The Stone Aug. 15th with Louie Belogenis, Sycamore Aug. 19th with Michael Bates and Barbès Aug. 29th. See Calendar.



Alone Together (with Bobby Rose)
Pat Martino (HighNote)
by Andrey Henkin

The surprise release of this album is both personally illuminating and embarrassing. Many years ago, when this reviewer was much younger and thinner, he discovered guitarist Pat Martino through a listing in a 1977 *Rolling Stone Record Guide*, which described him as "an excellent dark-toned guitarist". Albums were bought, including *Baiyina* (*The Clear Evidence*) (Prestige, 1968). Credits listed a second guitarist, Bobby Rose. At the time, and with youthful ignorance, I assumed that Rose was merely a means by which Martino could avoid admitting to overdubbing. Martino's style was so unique and Rose seemed to mimic it so perfectly that, in an era without a lush internet to pursue research, it made sense. Of course now, Rose's existence can be confirmed by numerous credits, not only with Martino but also Deodato, Eddie Daniels and his own recent recordings with Ron Thomas (who played alongside Martino on the excellent-but-obscure 1972 Eric Kloss disc *One Two Free*). On a sidenote, it was confirmed to me recently that Rose was real by veteran journalist Bill Milkowski, who penned the notes here.

This newly unearthed duo album was recorded in both home studio and live settings during 1977-78. It would be significant for that alone, a missing link of sorts between *Joyous Lake* (Warner Bros., 1976) and *The Return* (Muse, 1987), Martino's first album back after his hiatus due to the brain aneurism for which he is unjustly famous (Bill Buckner had a solid career before 1986). Also important is that, aside from *Baiyina*, *Footprints* and *The Visit* (all with Rose) and a rare 1972 Barry Miles date with John Abercrombie, this is the only other record in Martino's discography to feature him with another guitarist. But despite the date of these sessions, *Alone Together* is actually more closely linked to *Baiyina* than albums closer to it in age.

Baiyina was an anomaly in Martino's career. Its use of Indian instruments like tabla and tambura predated Miles Davis' *Bitches Brew* and the whole vaguely Indian feel was years before John McLaughlin's *Shakti*. But the albums that bookended it (*East* and *Desperado*) neither predicted nor referenced it. Rose's presence can now, through *Alone Together*, be considered the mitigating circumstance.

The two Philly guitarists present a very different kind of duo album, far more aggressive and moody than most entries into the genre. Rose would be called the "rhythm guitarist", ceding melodic and soloing duties to Martino, but this is to undervalue his role. His absolutely buoyant and inventive comping allows Martino to flourish on a wide-ranging program. Wes Montgomery is fêted with "Four on Six", followed by

the duo staple title track and delicate ballad "What Are You Doing the Rest of Your Life". Martino's past is celebrated with rollicking versions of Bobby Hebb's "Sunny" (see Martino's 1972 *Live!*) and the title track from *The Visit*. Arlen-Mercer's "One For My Baby" is a lugubrious swinger. But what makes this album hands-down winner for Unearthed Gem of the Year is the lengthy and exploratory "Left...or Right", Martino's excellent, dark tones at their best, and a stunning take of "Israfil" from *Baiyina*, the album's third track and tune that blew me away all those years ago.

For more information, visit jazzdepot.com. Martino is at Iridium Aug. 23rd-26th. See Calendar.

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It's You I Like
John Ellis (Criss Cross)
by Sharon Mizrahi

It's a curious day in the neighborhood thanks to saxist John Ellis' Fred Rogers tribute. Most of the track list is immediately recognizable by name, but that's where the familiarity ends. Ellis takes creative license with these classics, emerging with mixed success.

As Ellis noted live at a Jazz Standard release concert last month, "Sometimes Mr. Rogers' words are so sweet and simple." The saxophonist ironically demonstrates very little of these two qualities on record, instead delving into abstract territory that ranges from intriguing to off-putting.

"Let's Think of Something to Do" illustrates Ellis at his best, crafting a sparkling momentum both timeless and experimental. His clean-cut tone mingles with Rodney Green's cymbals in crisp tandem, further accented by bassist Matt Penman and pianist Aaron Goldberg's balmy style. Ellis eventually breaks into a bold and angular path, steering the vibe into a fresh direction. The tune turned even more vibrant live, speeding away into bright and fresh directions thanks to Mike Moreno's tangy guitar.

The album loses some of its luster on the title track, a fast-paced piece that crumbles into a marathon of non-sequiturs and musical gymnastics. Though the initial melody packs a gripping punch, what sprouts thereafter is an unfocused series of lukewarm tangents. Ellis' sax slurs drip with blatant convolution, saved only by the band's light and energetic touch. But on the solo track "Won't You Be My Neighbor", Ellis offsets his verbosity with a unique compositional approach. He meanders in and out of the Mr. Rogers' *Neighborhood* theme song at his own pace, sculpting an assertive yet free-spirited aural patchwork.

There was no meandering, however, on the live rendition of "I'm Taking Care of You". Though the piece doesn't appear on the album, it sparked the spirit of Fred Rogers to the fullest. Ellis softly crooned the lyrics and serenaded the room with his soprano sax, finally striking the balance between sweet and simple.

For more information, visit crisscrossjazz.com. Ellis is at Smalls Aug. 9th with Brian Charette and ShapeShifter Lab Aug. 27th with Aidan Carroll. See Calendar.



Dialogues in Two Places
Vervan Weston/Trevor Watts (Hi4Head)
by Clifford Allen

Even among familiar collaborators, the intimacy of a duet can be strikingly disarming. The largesse of an ensemble might be stripped down to its immediate essence, or built outward into new directions. English alto/soprano saxophonist Trevor Watts and pianist Vervan Weston have been working together since the '80s, when the latter appeared on Watts' first Moiré Music LP (ARC, 1985). It wasn't until 2001 that they began recording and performing as a duo, with 6 *Dialogues* (Emanem) the first disc to feature their pared-down improvised language. While both have long been internationally recognized, it wasn't until 2011 that the pair embarked on a North American tour, resulting in performances at the Guelph Jazz Festival in Canada and several dates in the Southeastern and Midwestern US. The two-disc *Dialogues in Two Places* captures their Guelph set and a performance at the Robinwood Concert House in Toledo, Ohio as part of the Toledo Bellows concert series.

To say that a dialogic, shared language between two improvisers is far afield from composition is not entirely accurate; Weston especially draws out rhapsodic elements and muscular, athletic lines that are coupled to Watts' breathy trills. Often, the pianist responds to his partner's epic held tones with pedal-damped, resonant and continuous arpeggios. The pair has differing ways of overlaying and building up sound, which is intriguing - Weston through circular overlap and nods to minimalism and Watts through particulate fracture and intervallic leaps toward a searing explosiveness. It seems reductive to ascribe values of 'classicism' and 'jazz/free' to the shared veer of their dialogue, but those are a part of the duo's structural bases, yielding flashing repetition and acerbic taffy-like phrases.

Pointillist keyboard rivulets begin "Greenwood", from the Toledo concert's second set, dance-like in tandem with Watts' soprano, which is ebulliently rugged, swiping across Weston's canvas with gleeful seeming imprecision. As the pianist builds tessellated patterns out of rolling, strident melodies, Watts' clamber elides between wide-open, stately wails and bluesy soft-shoe, reaching back to Johnny Hodges and Sidney Bechet as well as toward peers like Evan Parker and Steve Lacy. The Guelph concert includes the staggering half-hour "Cardigan", balletic peck and elbowing jauntiness rubbing up against robust boogie and slender, hunched mouthfuls. There are elements of an instrument-chase (akin to Bobby Few and Avram Fefer) in the duo's kaleidoscopic run through, but with a modernist, chamber-esque poise.

On Jul. 4th at The Stone, their give and take was jovial across a single, sweaty set occasionally accented by the burble of outdoor fireworks. Weston's barreling jounce and blocky architecture was a curious segue from opener John Blum's volcanic, effusive stride improvisations and Watts and Weston's intertwined conversation required little ear conditioning to be made real. It's easy to get wrapped up in things like intensity/focus and the effect that has on one's cerebrum - certainly intellect cannot be denied in this music, but what comes through in the partnership of these two esteemed improvisers is the joy of it all.

For more information, visit hi4headrecords.com

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Sings Gentle Bossa Nova
Chris Connor (ABC Paramount-Just A Memory)
by Andrew Véléz

Chris Connor's earliest gigs singing were with big bands, including Claude Thornhill and most notably Stan Kenton. It was with the latter in the early '50s that she recorded what became her signature song, "All About Ronnie". She went solo and in 1953 released a series of classic Bethlehem recordings that secured her place as the ultimate in cool vocalizing, alongside June Christy and Chet Baker in that same period.

An extended relationship followed with Atlantic Records until 1962, where she became the first white jazz singer on what previously had been a strictly R&B label. Among her several definitive albums is an allstar jazz recording of George Gershwin songs and *Sings Ballads of the Sad Café*. This reissue of her 1965 *Sings Gentle Bossa Nova*, arranged and conducted by Pat Williams, commemorates many pop tunes of the day.

With a song like "A Hard Day's Night", Connor swings with a smile in her sand-and-honeyed voice. Her delivery of Petula Clark's "Downtown" is light and airy. There's some very tasty if unidentified flute keeping her company on "A Taste of Honey" and again on "The Shadow of Your Smile". Here, as is true often on this set, there is an overload of strings, which are out of sync with Connor's no-nonsense style.

A simple guitar launches her as she takes off and builds to a soaring climax on Bricusse-Newley's "Feeling Good", followed with the same team's "Who Can I Turn To". "Can't Get Over the Bossa Nova" is a special joy as she sways her way easily through the tune, again with some sweet guitar keeping her company. If this set is not at the level of some of her greatest recordings, when she digs into "A Quiet Thing", the ease of its depth shows just what made Connor, who died three years ago this month, a true great in a golden age of jazz singing.

For more information, visit justin-time.com



TCB
Alan Skidmore Quintet (Vocalion)
by Jeff Stockton

In 2011, under the name of British sax legend John Surman, Cuneiform Records released *Flashpoint*, a document of a performance for German television that included several of the UK's leading jazzmen, circa 1969. One of them, tenor saxist Alan Skidmore, playing like a Coltrane-inspired man possessed on his own composition "Once Upon a Time", managed to steal that star-studded show. The year 1969 also saw Skidmore appearing on myriad sessions as well as debuting with his own quintet (that included bassist Harry Miller and drummer Tony Oxley).

By the following year on *TCB*, Chris Laurence (bass) and Tony Levin (drums) had replaced Miller and Oxley, with John Taylor still holding down the piano

stool and trombonist Malcolm Griffiths rounding out the quintet. Griffiths and Taylor on electric piano kick things off on "Jack Knife" (a Surman tune) by stating the melody and leading the way to Skidmore's entrance, his tone commanding and urgent, his improvisation a high-energy swirl of squealing lines. "Lantern Wood" is a conventional ballad that Skidmore handles adroitly, implying the world-weary mastery of Art Pepper, as languorous as a dreamy house cat lying in the afternoon sun. The uptempo, freeform "One On One Off" closes the first half on an experimental note.

The second half is a continuous uninterrupted suite performed by a septet augmented by altoist Mike Osborne and Surman on soprano. The title track features hard soloing by Skidmore, trombone work by Griffiths that is much more melodic than his playing on Peter Brötzmann's *Machine Gun* from two years earlier and a free interlude by the group that leads into "Walk In and Dance Out" with Osborne and Surman battling and interweaving. Their bruising interplay is a natural introduction to spotlight Levin's drums on "AJ" before the band returns for a final collective statement. The suite closes with "And Think Again", a beautifully serene composition with a Coltrane-esque fanfare that is over much too quickly. *TCB* is an important reissue of music made by performers and composers who deserve wider recognition.

For more information, visit duttonvocalion.co.uk



Vilnius Noir
Ran Blake (with David "Knife" Fabris) (NoBusiness)
by Duck Baker

Though he has recorded as a soloist, an accompanist for singers (who can forget the epochal *Newest Sound Around* with Jeanne Lee from 1962?) and with ensembles small and large, pianist Ran Blake really seems to shine in duos with other instrumentalists. This is one of the most challenging of formats in jazz, generally more difficult than either playing solo or with three or more musicians. And piano and guitar don't coexist all that easily even in quintets, since the tendency to step on chordal toes is built-in and in a duo this danger is even greater. These things are mentioned because the listener would never guess at any of it from the duo tracks on *Vilnius Noir*.

Guitarist David Fabris has been aiding and abetting Blake since their excellent Ellington tribute in 1999. Many writers since then, present company included, have noted that he is a perfect foil for the individualistic pianist, usually unaware of the unintentional pun involved; Blake's nickname for his guitarist is "Knife" (though the moniker wasn't listed on earlier records). There have been several other collaborations, both on record and in concert, and *Vilnius Noir* was taped during one of the latter. As seems to be the norm on such occasions, Blake plays solo about half the time, with Fabris joining often enough to provide a change of pace. He also plays a couple of brief but delicious solo pieces, on which his spare guitaring might make some think of Bill Frisell or even perhaps David Lindsay, but still sounding unique. Fabris is not breathtakingly original but has found his own voice, which is more than enough. Maybe this is what makes him such a good partner for Blake, another musician who has never seemed to have any doubt of his own unique identity. This assuredness contributes to the high level of trust that's palpable

here; Blake can always find a new angle knowing that Fabris will find an angle to that angle.

The program spans everything from "Mood Indigo" to "Desafinado" to Stevie Wonder's "My Cherie Amour" to a sly reduction of George Russell's "Stratusphunk", as well as several strong originals. There's a lot of playfulness on this record, but a lot of tension, angst and tenderness as well, sometimes all at once, somehow. It's a vinyl-only release and the excellent sound quality warrants it. But since it's a limited edition, interested readers should track it down quickly before it disappears.

For more information, visit nobusinessrecords.com

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The Heavens: The Atheist Gospel Trombone Album
Jacob Garchik (Yestereve)
 by Kurt Gottschalk

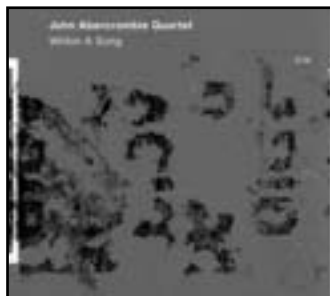
The trombone is in many regards the mightiest of horns, elephantine in both its voice and its physicality. It was the instrument of delivery chosen by poet James Weldon Johnson for his 1927 collection of sermons in verse (*God's Trombones*) and indeed a chorus of the sliding horns still sings praise to the Lord every Sunday in Harlem. Some sources date the trombone choir tradition - particularly within African American congregations - back as far as the 18th Century.

Of course, brass bands have had a broader history within the whole of jazz, but the cry and the song of the black congregation are never far from a chorus of swinging horns. Trombonist Jacob Garchik is well aware of this and plays with the idea while paying homage in his so-called "Atheist Gospel Trombone Album" *The Heavens*. It's a smart record: there's plenty of the New York cynic in his set of secular spirituals (Garchik was born in San Francisco but has lived in New York long enough to claim residency) but there's a lot of reverence as well. More importantly and more impressively, there's plenty of swing in his set of nine trombone choir tunes, all multi-tracked by him alone in his Brooklyn home.

Garchik wears his intellectualism on his sleeve. The tracks bear epigrams from Stephen Hawking, Stanley Crouch, Mark Twain, Woody Allen, Albert Einstein, the Old Testament and his mother and he follows the title track with a piece called "Glory / Infinity / Nothing". The philosophical bent is clear, with an emphasis placed more on the asking of questions than on any particular answer. Armed with eight trombone tracks and accessorized with a slide trumpet, a sousaphone and a couple of baritones, Garchik aspires to the great tradition of making music for wonderment.

The arrangements are spot on and to his credit the record doesn't sound like an exercise in vanity but comes off as a proper band. The tight tunes are imbued with an ebullience that inevitably calls to mind one of the great horn bands of adventurous jazz, Lester Bowie's *Brass Fantasy*. It's high praise (perhaps a little too high) but Garchik aims high on this record. The worldly contemplations can be either here or there - Garchik could just as easily be doing smart arrangements of "I Can't Stop Loving You" and "Viva Las Vegas". His sights are set higher, but his chariot swings just as low.

For more information, visit jacobgarchik.com. Garchik is at I-Beam Aug. 2nd and Barbès Aug. 22nd. See Calendar.



Within A Song
John Abercrombie (ECM)
 by Stuart Broomer

John Abercrombie came of age in the '60s and *Within A Song* is a tribute to the music - the tunes, the soloists, the specific bands - that shaped his conception. The CD title plays off "Without a Song" recorded by Sonny Rollins while the tunes heard here include pieces by Miles Davis, Ornette Coleman, John Coltrane and Bill Evans as well as a couple of idiomatic originals by the leader. There's at least one further musical figure from Abercrombie's youth who might be most significant of all: fellow guitarist Jim Hall, who played on the original recordings of the Rollins, Evans and Art Farmer repertoire heard here. Abercrombie's sound has the same muted glow as Hall's own and his lines have a comparable singing lyricism.

The Rollins quartet with Hall is reflected in the instrumentation here, with Abercrombie joined by tenor saxophonist Joe Lovano, bassist Drew Gress and drummer Joey Baron. The band has an innate lightness that distinguishes its approach to some of the weightier music here, like Coltrane's "The Wise One" and Coleman's snappy "Blues Connotation". That warm glow, of course, isn't just Abercrombie's fondness for the Hall sound: it's a feeling that saturates this refraction of the era's masterpieces. As such, it's a thoroughly enjoyable trip through some essential repertoire with Abercrombie and crew developing their own distinct take on the material, making this far more than a substitute for the originals.

Through Abercrombie's take on the music, you feel a fundamental interconnectedness of approaches that might have seemed radically different when they first appeared. Lovano's take on the guitarist's title track (matched up here with "Without a Song") has a distinct energy of its own, a kind of relaxed force.

For more information, visit ecmrecords.com. Abercrombie is at Birdland Aug. 14th-18th with this group. See Calendar.

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On their new Sunnyside release, saxophonist Miguel Zenón and pianist Laurent Coq challenge themselves to capture the breadth of character, form and perspective of Argentinean writer Julio Cortázar's masterwork, *Rayuela*.

Coq and Zenón had been looking for a way to collaborate for some time before Zenón proposed setting music to themes and characters from *Rayuela*, though Coq was not familiar with the novel. The immediate correlation between the collaborators and the text was the French and Latin American connection - the book uses Paris and Buenos Aires as settings; Coq hails from France and Zenón from Puerto Rico. As an additional challenge, the two musicians reverse their natural inclination of writing for the closer cultural affiliation: Zenón covers Part 1 (Paris) while Coq handles Part 2 (Buenos Aires - where he has never been).

The saxophonist and pianist enlist two unique musicians to round out their quartet. Eschewing the common bass and drums, the ensemble utilizes the tremendous cellist/trombonist Dana Leong and the masterful percussionist and tabla player Dan Weiss. This singular ensemble opens up many opportunities in the music, approaching the timbral space of a chamber group, while providing particular challenges to the composers who normally don't write for such an unusual combination of instruments.



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Single Petal of a Rose (with Houston Person)
Duke Ellington Legacy (Renma)
 by George Kanzler

A nine-member group founded by Duke's grandson Edward Kennedy Ellington II, also its guitarist, the Duke Ellington Legacy recalls the small bands from the Ellington Orchestra that recorded under various sidemen's names in the '30s. The band's leader/musical director is tenor saxophonist/clarinetist Virginia Mayhew, although most of the arrangements are by pianist Norman Simmons, whose playing reflects aspects of the Duke's style, especially in the solo piano tracks that bookend the CD, the title track and Billy Strayhorn's "Lotus Blossom". A decidedly Ellingtonian feel is also imparted by the trumpeter Jami Dauber, whose expressive work, both open and with mutes, is reminiscent of longtime Ellington sideman Ray Nance. Adding soulful tenderness or heft to four tracks is tenor saxophonist Houston Person.

The Ducal highlight is a spunky "Happy Go Lucky Local" with strutting Person sax, sassy wah-wah trumpet and a Noah Bless trombone solo largely in stop time. Singer Nancy Reed conjures the casual authority of Ivie Anderson and hip insouciance of Betty Roché on "In My Solitude", "In a Mellow Tone", "Squeeze Me" and "Love You Madly", sharing space on all with instrumental soloists in true Swing-Era-small-band style. But these and the title tune are the only six Ellington compositions of the 13 on the album, which is a bit odd. And while "Happy Go Lucky Local" might not be an Ellington chestnut, like the other five, it is well known in Jimmy Forrest's reductive version of its main riff: "Night Train".

Strayhorn is almost as well represented as the Duke and not by his collaborations with Ellington but by five tunes credited solely to him, including one, "Lush Life", never recorded by Ellington. It is transformed, jarringly, into a moderate tempo swinger. "Johnny Come Lately" is given an AfroLatin cast; "Blood Count" is a feature for Bless' trombone and "Upper Manhattan Medical Group" also has an AfroLatin accent and a finely integrated Tom DiCarlo bass solo. Simmons' boppish jump original "Home Grown" and Erskine Hawkins' standard "After Hours" round out the program. But why, when there are scores of obscure Ellington tunes from those '30s small band sessions that deserve a new hearing? Duke Ellington Legacy should justify its name, not just produce a pleasant album like this one.

For more information, visit renmarecordings.com. Houston Person is at Dizzy's Club Aug. 27th. See Calendar.



KnowingLee
Lee Konitz (Out Note)
 by Alex Henderson

Very few of the musicians who played on Miles Davis' seminal *Birth of the Cool* sessions and were part of the

'50s Cool School are still alive, but thankfully Lee Konitz is still going strong. And if one needs a vivid demonstration of the veteran alto saxophonist's longevity, try listening to *Birth of the Cool* and *KnowingLee* side by side. The latter was recorded about 60 years after the former yet Konitz hasn't lost anything in the chops department; his cool-toned alto is as distinctive in the early 2010s as it was when Harry S. Truman was president.

KnowingLee finds Konitz forming a cohesive trio with tenor/soprano saxophonist Dave Liebman and the lyrical pianist Richie Beirach. Konitz and Liebman are two very different players. In contrast to Konitz' Cool School background, the inside/outside Liebman came out of John Coltrane's postbop and the '60s avant garde. But they have no problem finding common ground on either original material or memorable performances of familiar standards such as Howard Dietz-Arthur Schwartz' "Alone Together", Dave Brubeck's "In Your Own Sweet Way" and Miles Davis' "Solar". Liebman is as inspired on tenor as he is on soprano and Konitz switches to soprano on three selections: Konitz and Beirach's melancholy "Universal Lament", Liebman and Konitz' probing "Migration" and the standard "Body and Soul". As usual, Konitz' playing is recognizable whatever the instrument.

On occasion, *KnowingLee* detours into the avant garde realm. The abstract "Trinity", for example, includes some outside improvisation of the AACM variety, a more spacious type of playing that gives the listener more breathing room than the ferocious density of, say, Cecil Taylor. But inside playing dominates *KnowingLee*, which underscores the fact that Konitz is still on top of his game.

For more information, visit outhere-music.com/outnote. Konitz is at Blue Note Aug. 15th-19th. See Calendar.



Forever Hammer
Jerseyband (s/r)
 by Elliott Simon

In some respects, Jerseyband is a septet with two hearts and one brain. Guitarist Ryan Ferreira, bassist Mike Chiavaro and drummer Ted Poor combine to form an intense heavy metal power trio that lays down a sonically frenetic and fluctuating soundscape. Three saxophones, Matt Blanchard and Ed Rosenberg III on tenor and Alex Hamlin on bari, combine with trumpeter Brent Madsen to produce an equally passionate brass section. The most amazing part is how the two sections fuse into a working septet that is able to satisfy the most die-hard metalhead while also engaging in interesting and complex instrumental interplay.

This powerful little EP overcomes an inherent stylistic constraint that comes with this territory through stellar musicianship and a great group dynamic. This translates into music that assaults but also intrigues through tight arrangements and unique, even elegant, voicings. It is as if their daddy was Korn and their momma Fletcher Henderson.

Hamlin penned the opener "TOSM", which acts as a short intro to the band's mindset - a style that utilizes fast-paced rhythmical changes that coalesce into a thunderous rhythmic herd combined with precise multiple intermingling horn riffs, a genre they term 'lungcore'. "The Battle: Pirate vs. Cyclops" and closer "Not Hammer" were written by Rosenberg, the former an expansive mini-epic that combines staccato machine

gun rhythms with guttural death metal vocals into which brassy melodic soliloquies are interwoven while the latter contains some of the best jazz chops and freakiest blowing of the session.

Although it is tough to single out an individual from this cohesive dynamic, Poor amazes with his ability to navigate all these goings-on with precision and ensure that there is nary a misstep among the shifting tides. His "Together Forever" is an aptly titled exercise, featuring both the rhythmic intensity and harmonic grace that makes Jerseyband so unique.

For more information, visit jerseyband.com. This band is at Littlefield Aug. 16th. See Calendar.

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Black Nile
Lorenzo Lombardo
(MVD Audio)



Lookin' Up
Dick Oatts
(SteepleChase)

by Ken Dryden

Since arriving in New York City in 1977, Dick Oatts has been an in-demand alto saxophonist, occasionally doubling on flute, tenor and soprano saxes. Joining the Thad Jones-Mel Lewis Orchestra, he remained with the band after Jones' departure and has been an important player in the Vanguard Jazz Orchestra (VJO) as well. He has appeared on recordings by Joe Henderson, Joe Lovano, Jim McNeely, Red Rodney and others. In addition, Oatts is a talented composer.

Oatts plays several instruments on drummer Lorenzo Lombardo's debut *Black Nile*, which also includes pianist Gary Versace and bassist Cameron Brown. He's heard on soprano sax in George Cables' unjustly neglected postbop work "Think On Me". His exquisite flute adds luster to Dizzy Gillespie's lovely ballad "Con Alma" and a shimmering rendition of Wayne Shorter's "Ana Maria". Oatts plays alto on the other tracks, including two spirited takes of Shorter's "Black Nile", a lively setting of Monk's "Rhythm-A-Ning" and the jaunty "Ba-Lue Bolivar Ba-Lues Are". The opening and closing selections feature the rhythm selection. The trio delivers a hip treatment of Monk's

strident "San Francisco Holiday" and a leisurely stroll through Bud Powell's "I'll Keep Loving You".

On *Lookin' Up*, Oatts' sixth CD as a leader for SteepleChase, the saxophonist focuses on his compositions, joined by veteran pianist Ted Rosenthal (who played in the final edition of Gerry Mulligan's quartet), trombonist John Mosca (like Oatts, a long time VJO member), plus bassist David Wong and drummer Rodney Green, both of whom appeared on Oatts' *Two Hearts* from 2010. Opening the CD is an upbeat bop tune, "One For Benny", inspired by Benny Golson, with intricate soloing by the leader and Mosca. "Alaina's Song" is a cheerful, loping piece dedicated to Oatts' young daughter, showcasing Wong's sublime bass. The highlight of the ballad "Mood For Moody", for the late James Moody, is Rosenthal's lyrical piano. "Brook's Blues", a salute to Bob Brookmeyer, is an adventurous, well-disguised blues with the spotlight on Mosca's spirited trombone. Oatts' playful, rapid-fire solo and conversational exchange with Mosca in "The Auctioneer" wraps this rewarding CD.

For more information, visit mvd2b.com and steeplechase.dk. Oatts is at Village Vanguard Mondays with the Vanguard Jazz Orchestra. See Regular Engagements.



Flip the Script
Orrin Evans (Posi-Tone)
by David R. Adler

Pianist Orrin Evans is on a hot streak. For evidence look to his recent Posi-Tone releases *Freedom*, *Faith In Action* and *Captain Black Big Band* or his work with the co-led group Tarbaby. On his new CD, the Philadelphian enlists bassist Ben Wolfe and drummer Donald Edwards for a mostly originals session of great depth and sustained focus, though "Question", the bracingly free opening salvo, is by Tarbaby's bassist Eric Revis.

While *Flip the Script* has its episodes of speed and ferocity, Evans and crew also do what the album title suggests by slowing way down. In the fragmented blues of "Big Small" and the meditative calm of the reharmonized "Someday My Prince Will Come" (the only standard), we hear control and invention at the most reined-in tempos - an essential element of jazz artistry. The ballad "When", guided by Edwards on subtle mallets, also highlights the trio's contemplative side. "TC's Blues", first recorded by Evans' group Seed in 2000, is a rhythmic test of another sort, with pauses and cues that guide the band through a maze of slow-to-fast transitions. It's a pivotal moment on the disc.

Along with the soaring waltzes "Clean House" and "The Answer" and the powerful title track - fine pieces of writing from Evans - we have two additional covers: "A Brand New Day", Luther Vandross' contribution to *The Wiz* soundtrack, and "The Sound of Philadelphia" by Philly soul legends Gamble & Huff. The latter, a lively 1974 disco hit remade for sparse solo piano, is decidedly bittersweet. This was once the theme from *Soul Train*; it's still played at the ballpark before Phillies' home games. Evans' version is like a poignant sigh, a nod to Philly in all its musical diversity and dysfunction. As the finale of one of his finest efforts to date, it's simply ingenious.

For more information, visit posi-tone.com. Evans is at Smalls Aug. 8th with Patrick Cornelius and 27th as a leader, Metropolitan Room Aug. 28th with Allan Harris and Zinc Bar Tuesdays. See Calendar and Regular Engagements.



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Mark Helias
- Fri Aug 3** **IRABAGON FEST:**
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Jon Irabagon, Jake Saslow, Joe Fonda
- Sat Aug 4** **IRABAGON FEST:**
JON IRABAGON JAZZ QUARTET 9PM & 10:30PM
Russ Lossing, Yashui Nakamura, Adam Nussbaum
- Sun Aug 5** **SCOTT TIXIER & ISOPROPYL BOP 8:30PM**
Frank Locasto, Matt Parker, Burniss Earl Travis II
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John Hébert, Ches Smith
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- Sun Aug 12** **PERCUSSION FEST. Dan Weiss, curator**
DAN WEISS & ARI HOENIG DUO 8:30PM
- Mon Aug 13** **PERCUSSION FEST. Dan Weiss, curator**
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Dan Weiss, Dibyarka Chatterjee, Stephen Cellucci
RAMON DIAZ RUMBA GROUP 10PM
- Tue Aug 14** **PERCUSSION FEST. Dan Weiss, curator**
NATE WOOD BAND 8:30PM
- Wed Aug 15** **BRAZILIAN FEST: ROB CURTO AND BAND 8:30PM**
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BRAZILIAN FEST: BENJI KAPLAN 10PM
Seth Trachy
- Thu Aug 16** **BRAZILIAN FEST: BILLY NEWMAN SEXTET 8:30PM**
Ben Holmes, Michael Attias, Eric Schugren, Leco Reis, Matt Kane
- Fri Aug 17** **BRAZILIAN FEST: HELIO ALVES TRIO 9 pm**
Peter Slavov, Alex Kautz; Billy Newman, host
GUILHERME MONTEIRO/
JORGE CONTINENTINHO GROUP 10pm
Anthony Pinciotti, Gary Wang
- Sat Aug 18** **GERALD CLEAVER & BLACK HOST 9PM & 10:30PM**
Darius Jones, Brandon Seabrook, Cooper-Moore, Pascal Niggenkemper
- Wed Aug 22** **CHIVE, CD RELEASE PARTY 8:30PM**
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- Fri Aug 24** **GLOBAL LIVING ROOM FEST:**
JULIA PATINELLA 9PM & 10:30PM
- Sat Aug 25** **GLOBAL LIVING ROOM FEST:**
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Ilusha Tsinadze, Liam Robinson, James Shipp, Chris Tordini, Skye Steele
- Wed Aug 29** **VOXIFY FESTIVAL: NINA MOFFITT QUARTET 8:30PM**
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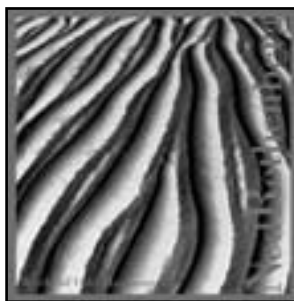


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World of Odd Harmonics
Ned Rothenberg (Tzadik)
by Sean Fitzell

Of his generation, Ned Rothenberg is perhaps the foremost practitioner of solo music. Frequently returning to this form, he's refined and developed new approaches and built a diverse repertoire. He explores two new avenues on his latest entry, *World of Odd Harmonics*. Setting aside alto saxophone and shakuhachi, he focuses on clarinet and bass clarinet. Of the former, Rothenberg notes that although he began to play it at age nine, it was the last instrument on which he established a voice. The CD was recorded at New York's Academy of Arts and Letters, whose open, airy acoustics are an integral part of the music, as Rothenberg responds to and uses the room's ambience.

Opener "Preamble" exploits the space for great effect, as Rothenberg unfurls phrases then pauses to allow the notes to drift, delicately balancing the articulated and decaying tones. On "Fingerlace", he builds a rhythmic pattern, punctuating notes in the cycle and shifting between higher and lower registers for dramatic emphasis with complete control. Appropriately, he wields bass clarinet for the droning, patient movement of "Depth Perception", sustaining the haunting mood over its 13-plus minutes with dynamic modulation and deft use of overtones.

Rothenberg's technical command is essential to fulfilling the music's narrative and emotional intent. "Swagger" boasts the full range of the bass clarinet, from deep rumbling to high-note blasts underpinned by a lolling motion. The sustained circular-breathing pattern construed on "Line Drawing" begins to sound like a duet with Rothenberg's use of multiphonics. "Elide in Time" swells and recedes with controlled overtones; the swirls of notes are sounded and fade within the expanse. Rothenberg rewards the listener, conjuring immersive, lushly hypnotic soundscapes.

For more information, visit tzadik.com. Rothenberg is at The Stone Aug. 9th. See Calendar.



The Complete Remastered Recordings on
Black Saint & Soul Note
Charlie Haden (CAMJazz)
by Matthew Miller

The five discs that comprise this singular boxed set speak not only to Charlie Haden's brilliance as a bassist, composer, bandleader and collaborator, but also to the vital position that the Black Saint and Soul Note record labels hold in the jazz canon. In the mid '70s, Italian jazz lover Giacomo Pellicciotti's Black Saint label would be a haven for perennially under-recorded American artists like Billy Harper, Frank Lowe and Old and New Dreams, the quartet of Don Cherry, Dewey Redman, Haden and Ed Blackwell.

The self-titled 1977 release by the quartet of former Ornette Coleman collaborators that opens this boxed

set was Black Saint's 13th release and marked the beginning of Haden's recording relationship with the label and its soon-to-be-formed sister company, Soul Note. It also unofficially marked the end of Pellicciotti's ownership of the fledgling company. In late 1977, Giovanni Bonandrini purchased Black Saint and within two years created Soul Note, a label that would present more mainstream American jazz artists, along with a growing number of first-rate Italian improvisers.

On both their debut album and 1987 reunion concert *A Tribute to Blackwell*, Old and New Dreams specialize in delivering melodically-driven, open-ended improvisations with a focus on group interplay that harkens to their shared work with Coleman. The later album, a live concert taped at The Ed Blackwell Festival in Atlanta more than a decade after the former, revisits classic pieces like the Redman original "Dewey's Tune", along with several Coleman tunes like "Happy House" and "Street Woman" and finds Haden and Blackwell cutting a deep, swinging pocket below the flights of Redman and an ebullient Cherry.

Haden's comfort among avant garde and more mainstream camps made him a perfect fit for both the fledgling Black Saint and Soul Note labels. "...there is no style of jazz in which he is not at home," annotator Gary Giddins points out in the notes to *Silence*, the incredible quartet date from 1987 that joins Haden with longtime collaborator Billy Higgins, Italian pianist Enrico Pieranunzi and an inspired Chet Baker.

Listening to the mix of standards, bop anthems and originals, it's easy to hear why Giddins felt the need to explain Haden's diverse musical proclivities to listeners only familiar with his groundbreaking work with Ornette Coleman. The feel of the album's opener "Visa" - the Charlie Parker blues head - is breezy, uncomplicated swing, but seconds into Chet Baker's lilting, masterful solo, it's clear that the album is more summit meeting than mere blowing session. Haden's light but insistent quarter notes fall easily into the pocket of Higgins' sizzling ride cymbal while managing to push ever so slightly as Baker and Pieranunzi deliver effortless, harmonically sophisticated improvisations.

Two and a half years later - following the tragic death of Baker in 1988 - Haden, Pieranunzi and Higgins once again gathered in Italy. The resulting *First Song* closes this set, representing Haden's final recording for the label and a remarkable document of the trio's sublime rapport. Again the repertoire is a heady mix of standards and singular originals by Haden and Pieranunzi. Haden and Higgins' connection is of course one of the most celebrated in jazz - beginning at the Hillcrest Club in Los Angeles with Ornette in the late '50s - but Pieranunzi plays like he's been there all along, delivering snaking right-hand lines on Lennie Tristano's "Lennie's Pennies", graceful waltz phrases on his original "Je Ne Sais Quoi" and the perfect mix of pathos and uplift on Haden's wonderful title track.

Haden's mastery as a trio performer and other-worldly ability to become one with the right drummer are immediately apparent on "Lonely Woman", the iconic Ornette tune that opens *Etudes*, another late '80s date. The bassist is joined here by another long-time collaborator, drummer Paul Motian, and the young, daring pianist Geri Allen, who follows Haden's hypnotic strummed bass intro with 10 minutes of gorgeous group interplay. Despite being a relative newcomer in 1988, Allen plays like a seasoned veteran throughout the disc, notably on her original "Dolphy's Dance", a piece that finds her channeling Andrew Hill, Paul Bley and Herbie Nichols while sounding utterly original. The fact that the trio had been gigging extensively prior up to the recording session is evident in the driving, endlessly creative swing of Haden's "Blues in Motion" and the sheer exuberance of Nichols' "Shuffle Montgomery", but the two takes of Motian's original title track catch the trio in highest flight.

For more information, visit camjazz.com



The Tip of the Sword
Conrad Herwig/Richie Beirach/Jack DeJohnette
(RadJazz)
by Terrell Holmes

Given the first-call pedigree of trombonist Conrad Herwig, pianist Richie Beirach and drummer Jack DeJohnette, one wonders why this album, recorded in December 1994, has been released only now. The songs, all composed by Herwig, are inspired by the tenets of Taoism and there appears to be a yin and yang relationship throughout the album, which gives it an impressive diversity and balance.

Beirach's exclamatory block chords and DeJohnette's trademark whirlwind drumming drives "Where the Tip of the Sword Settles" and provides a foundation upon which Herwig builds and expands his treasure trove of compelling ideas. On the emotional flip side, the moody and impressionistic "Mastery of the Mind" is a measured, impassioned elegy. "Thought Precedes Action" scampers like the rapid-fire construction of a jigsaw puzzle; Beirach and DeJohnette again lay down sophisticated and clever lines, filling in the spaces and providing answers to and behind Herwig's growling, plunger-muted trombone. "The Void" is a masterpiece of varied tonalities, colors and textures. DeJohnette's soft cymbals echo tenderly as

Beirach's thoughtful and deliberate piano sketching opens a path for Herwig's manipulations of the trombone to mimic a whale cry or an oboe's murmur. What is interesting, though, is how an open-spaced portrait like this complements the swinging "Inner Serenity" so well. "Moonlight in the Water/Rebirth" is a poetic duet between Herwig and Beirach. The pianist has always had a rich, resonant tone, with every note he plays bursting with invention and this medley is no exception.

The persistent feeling is of barriers being pushed and challenged. *The Tip of the Sword* has a distinctly experimental feeling; perhaps this aesthetic might explain why it didn't see light for so long. Perhaps the Taoist sentiments frightened off potential suitors. Maybe the tapes were stashed away and overlooked. Who knows? But what Herwig, Beirach and DeJohnette prove, simply and skillfully, is that when any artistic endeavor is exceptional it won't be denied its place.

For more information, visit conradherwig.com. Herwig is at Citigroup Center Plaza Aug. 23rd. Beirach is at Birdland Aug. 21st-25th. See Calendar.



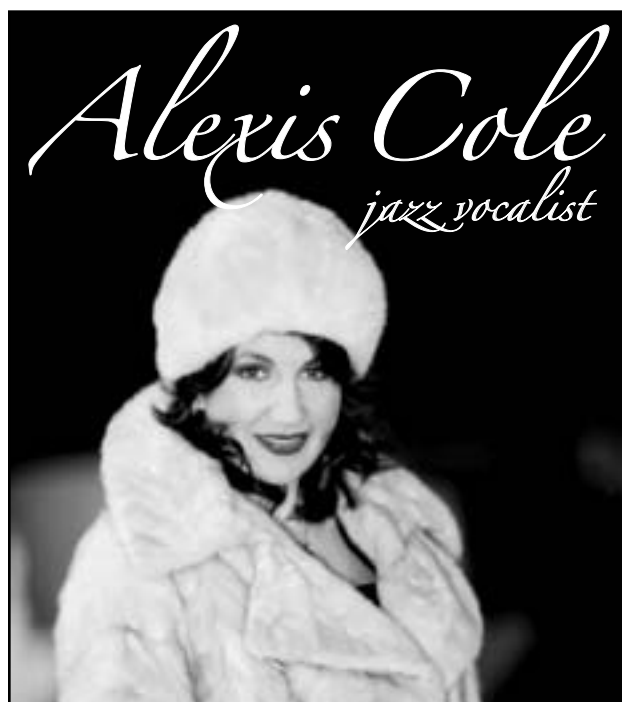
HIN
Urs Leimgruber/Ulrich Philipp/Nils Gerold
(Creative Sources)
by Ken Waxman

Organic sounds with a spiritual bent, *HIN* matches players from different cities in a 55-minute slab of uncompromising improv. That the result is so satisfying is a tribute both to the individuals' skills as well as the malleability of free expression.

Saxist Urs Leimgruber from Luzern, Switzerland has worked with players as disparate as guitarist Christy Doran and bassist Joëlle Léandre. Wiesbaden, Germany-based bassist Ulrich Philipp organizes that city's annual Human Noise Congress. Bremen's Nils Gerold, who plays flute and piccolo, wrote his graduate thesis on religious tendencies in improvised music. By concentrating on pure music, a dimension of spirituality is implicit. Like the Holy Trinity, each player has a defined role, but the only transubstantiation that occurs is the blending and altering of textures.

Phillipp's pulses and pops serve as both the rhythmic base, which supports the two reed players, as well as the Greek chorus commenting on their ethereal flights. Distant at junctures, the bassist also contributes resolute string sweeps and buzzes to keep the interaction linear. In contrast, Gerold and Leimgruber's gameplan involves variants of connections, counterpoint and cynosure. Soprano saxophone split tones and high-pitched shrieks from the flute are sometimes indistinguishable. However, sequences of staccato tongue-stopping and slapping plus masticating reed bites confirm the saxist's individuality. Conversely, although nearly continuous, the flutist's flighty peeps call for resonating replies from Leimgruber's horns. During the improvisation's penultimate and ultimate variations, harmonic melding is achieved. Single-line plucks from Philipp harden into stretched string stops; Leimgruber's whistles and tongue slaps turn to spittle-encrusted slurps and Gerold's haphazard flutters turn to cadenced chirrups. As fascinating in its elaboration as its conclusion, even to agnostics *HIN* may suggest the mysticism of musical exploration.

For more information, visit creativesourcesrec.com



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RONNY WHYTE, BOOTS MALESON, MAURICIO DE SOUZA
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Nice Work If You Can Get It
Mark Lopeman (s/r)
 by Sharon Mizrahi

In the realm of traditional-meets-modern flair, Mark Lopeman is top-notch. The saxophonist and arranger unites with pianist Ted Rosenthal, bassist Nicki Parrott, drummer Tim Horner, trumpeter Brandon Lee and trombonist Noah Bless on *Nice Work If You Can Get It*. Lopeman hearkens back to many decades ago with a selection of Sinatra, Gershwin and Fats Waller tunes along with two original songs.

The leader sets the mood on “Love Walked In”, a delicate number laced in rosy saxophone swirls and Lee’s warm muted horn. Rosenthal’s piano offers a divine lightness to the smooth affair while Parrott crafts a tight musical backbone. The Gershwin composition melts into Debussy’s “My Reverie”. Lopeman and Bless form a recurring brassy motif, which emerges from the easygoing mix of cymbal taps, bass plucks and piano accents. Bless shines poignantly throughout, showcasing the range of his often-underestimated instrument in several brief solos.

Lopeman’s saxophone assumes a narrative tone in the title track, ribboning across the breezy drum-bass background like a charming vocalist. Rosenthal proves a sharp companion to the brazen sax, adorning the air with elegant style. Every minute sashays in irresistible fashion, with a hint of swing.

“World Economy Blues” takes a sultrier turn. The Lopeman composition launches into a sea of outspoken brass and bass, featuring Lee in the forefront. Bless and Lopeman condense into a nearly singular aural mass, providing the piece’s rich undercurrent. But the real fuel for this engrossing piece is Parrott’s expressive sound; her rhythm is strong-willed yet subliminal, sensational yet refined - and thoroughly captivating.

“Everything Happens to Me” closes out the record on a graceful note with a saxophone-piano duo. While Rosenthal inches forward, Lopeman’s tone surprisingly evokes the vocals of Chet Baker. His soprano sax croons a pure and melancholy melody, enchanting the ears from first note to last.

For more information, visit marklopeman.com. Lopeman is at Sofia’s Tuesdays with Vince Giordano. See Regular Engagements.



Dogon A.D.
Julius Hemphill
 (Mbari-Arista/Freedom-
 International Phonograph)

by Stuart Broomer

By the time Julius Hemphill died in 1995, he had made a substantial contribution to jazz, both for his potent melding of free jazz with blues and R’n’B and innovative work as a composer, whether with multi-tracking himself, small bands or large or all-saxophone ensembles like the World Saxophone Quartet and his own Sextet. These two releases present him in very different formats at different stages in his career.

Dogon A.D., recorded in 1972, was Hemphill’s first recording as a leader. Initially issued on his Mbari label and then later on Arista/Freedom, it would become one of the benchmarks of ‘70s avant garde jazz. Strangely, it’s only now appearing on CD, in a limited edition that includes facsimiles of the original Mbari and Arista artwork. The members of St. Louis’ BAG (Black Artists Group), a parallel to Chicago’s AACM, were little known at the time, but Hemphill quickly made a lasting impression, mining and transforming sources in rhythm ‘n’ blues (Ike Turner and Kool & the Gang were employers) and minimalist cool jazz (Gerry Mulligan was an early influence). His title composition magnifies the country blues elements apparent in the work of Ornette Coleman (with whom he shared Fort Worth roots), Hemphill pressing his vocalic alto against an R’n’B-inspired rhythm both hardened by the drumming of Philip Wilson (who had worked with Paul Butterfield and Juma Sultan [Hemphill turns up as well on the Eremita boxed set of Sultan’s Aboriginal Music Society released last year]) and substantially lightened by the substitution of Abdul Wadud’s cello in place of a string bass. Wadud’s constant pitch bends even suggest slide-guitar. Trumpeter Baikida Carroll is an excellent complement to Hemphill, with a similarly blues-inflected wail. Those roots are less apparent on “Rites”, an aggressive uptempo exploration, while “The Painter” has Hemphill’s flute lyrically combining with Carroll’s muted trumpet to suggest an exotic aviary. The CD adds another performance to the LP, “Hard Blues” from the LP *Coon Bid’ness* and recorded at the same session. With Hamiet Bluiett on baritone saxophone, it’s an even more aggressive invocation of blues ancestors and funk roots. *Dogon A.D.* is that unlikely debut, a fully realized masterpiece that can stand beside any work that Hemphill would produce during an illustrious career in creative music.

Live at Kassiopeia presents a previously unissued 1987 performance from Wuppertal, Germany. It’s an informal encounter between Hemphill and bassist Peter Kowald, with the first CD divided between solo performances and the second CD devoted to duets. Hemphill’s three solos are drenched in blues, swing and bop and the Southwestern alto saxophone tradition from Pete Brown through Charlie Parker and Ornette Coleman that Hemphill had absorbed and extended. Even without a rhythm section, Hemphill swings as if unaccompanied alto were a mainstay of the mainstream, pressing at once into the past and the future of the horn with rare momentum. Kowald’s single long solo piece moves from pizzicato to long passages of bowed drones with expanding harmonics. The duet CD presents two musicians equally familiar with the intersection of free jazz and free improvisation. After a seven-minute get-acquainted piece in which the pair



Live at Kassiopeia
**Julius Hemphill/
 Peter Kowald**
 (NoBusiness)

test various devices from high-pitched wisps and glissandi to ballad to sudden blasts of sound, they settle into the main event, a 36-minute duet with Hemphill and Kowald matching and layering their approaches. It begins in a long pensive stretch that gradually develops force and evolves into numerous textures, including moments of traditional swing propelled by Kowald’s strong walking bass and passages in which Hemphill’s intensely expressive playing is given free rein. The release is a fine commemoration of two lost masters.

For more information, visit internationalphonographinc.com and nobusinessrecords.com

IN PRINT



Music In My Soul
Noah Howard (Buddy’s Knife)
 by Ken Waxman

Metaphorically, alto saxophonist Noah Howard’s musical life mirrored the history of jazz. Born in 1943 in New Orleans, the music’s purported cradle, before his death on Sep. 3rd, 2010 in Belgium, Howard had travelled to San Francisco and New York, recorded for small labels like ESP-Disk, expatriated overseas and toured Europe, Africa and India. Completed just days before his death from a cerebral hemorrhage, *Music In My Soul* is written in the artless but competent prose of a constantly working musician with some haziness in chronology, spelling and details. Still with insight about the changes that took place in jazz following the advances of Coltrane and Ornette from someone who seemed to be present every step of the way, the book is doubly valuable.

Following military service in the American South, where he experienced pre-Civil Rights era racism, a stint on the West Coast exposed Howard to mind-altering drugs and finally guidance into experimental sounds from trumpeter Dewey Johnson. In New York, Howard’s addition of New Orleans-style rhythm to cerebral sound searching had him recording at 21. Giggling often at the Lower East Side’s legendary Slug’s Saloon, Howard befriended major figures such as Charles Mingus and Albert Ayler and formed lasting alliances with other New Thingers including tenor saxophonist Frank Wright, pianist Bobby Few and drummer Muhammad Ali.

From that point on Howard reveals his amateur author status. Although he devotes some paragraphs to the factors that influence his compositions and improvisations, most of the volume becomes a recitation of gigs and recording sessions done, musicians and friends met and recalled, plus near-tourist-brochure reminiscences of countries in Africa and Asia visited. Finally comfortably settled with his wife of 30 years and helming his own AltSax label, Howard began playing regularly in the US again in the ‘90s, scotching rumors that he was another deceased Free Jazzer. Now *Music In My Soul* is his legacy, fascinating for its woollier tales about bringing experimental music to the hinterlands.

For more information, visit buddysknife.de





**Jazz at Massey Hall
The Quintet (Debut-Concord)**
by George Kanzler

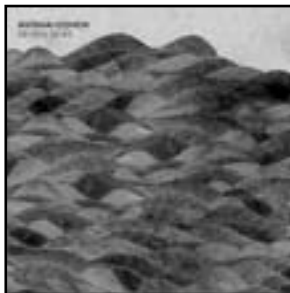
A friend who lives in the South, beyond the reach of most live jazz, said he could only listen to so much of the “new stuff” before he had to hear some Charlie Parker (who was born 98 years ago this month) to rekindle his enthusiasm for jazz and remember why he loves it so much. This is one of the albums he turns to at such moments. It’s also one of those legendary, almost mythic, concert recordings captured, serendipitously, by a tape recorder brought along by one of the participants, bassist Charles Mingus. The recording put Massey Hall in Toronto forever in the jazz lexicon and, in 10-inch LPs, was the first breakout hit album for Debut, a label founded by Mingus and drummer Max Roach (who died five years ago this month). The concert, May 15th, 1953, was also the last time bop creators trumpeter Dizzy Gillespie and alto saxophonist Charlie “Bird” Parker - billed as “Charlie Chan” on the label since he was signed exclusively with Norman Granz at the time - played together. Pianist Bud Powell, another pioneering giant of bebop, rounds out the lineup.

Two books have been written about this concert, but musically, for The Quintet, it all boils down to just

46-plus minutes, just six tunes done during two short sets. The material is familiar - although Bird seems to have forgotten the “Salt Peanuts” routine - to all but possibly Mingus, a musician who hadn’t been on bandstands with the others before. But Mingus actually overdubbed his bass parts after he discovered that they were under-mic’d.

Unlike early classic bop records, here the soloists have a chance to stretch out and they take full advantage, especially Gillespie, who is dazzling from the moment he takes over from a slightly meandering Bird on the opening “Perdido”, quoting “Laura” before squeezing out bravura arpeggios. Spurred on by Roach’s crisply pushed rhythms, Bird and Diz play with exhilarating ebullience, Gillespie matching Bird’s antic allusions in his “All the Things You Are” solo with his own, including a quote from “On the Trail”. Obviously even more energized after the break, The Quintet creates one of the perfect superfast bebop performances, all bristling bravado, on “Wee (Allen’s Alley)”, Bird and Diz mercurial, Powell spinning out a skein of melodies. “A Night in Tunisia” is a fitting conclusion, sparked by Bird’s explosive break after the famous 6-time kicker.

For more information, visit concordmusicgroup.com. The Charlie Parker Jazz Fest is Aug. 17th-26th. See Calendar.



**Seven Seas
Avishai Cohen (Sunnyside)**
by Elliott Simon

Bassist Avishai Cohen is a microcosm of the fresh excitement that has infused world jazz in the past decade. Israeli-born and based, with a NYC mindset, his latest project draws on Ladino, Yiddish and Latin rhythms, classical forms and varied compositional styles, all with a band that cooks. This allows *Seven Seas* to live up to its bold all-embracing title.

Cohen’s core trio is a tightly functioning unit of Shai Maestro (piano) and Itamar Doari, who uses a preponderance of hand percussion, adding to the worldly feel of the session and, when combined with Cohen’s expressive and fleet bass, imparting a unifying theme to songs that are quite diverse stylistically. Maestro is classically trained and leans heavily on both precision and his structural understanding to carry the melody. Many tunes have vocals, such as the lovely Yiddish melody “About a Tree”, forward-moving “Halal”, quick-stepping “Ani Aff” and the Ladino closer “Tres Hermanicas Eran”. They add more than detract but at times veer too closely to a Swingle Singers vibe.

This would have been a very strong trio recording but Cohen elected to spice up his arrangements with the occasional horn chart, oud and electric guitar. These add depth but the elegant and touching “Haya Haya” stands out via Bjorn Bholin’s stunning English horn as does “Halal”, which closes with Jimmy Greene’s surprising soprano sax. The title cut borrows from Indian vocal percussion and is a fairly wild, albeit somewhat repetitive, ‘round the world jaunt.

Through his diverse influences and attention to melody and rhythmic sophistication, Cohen has figured out how to make new music that doesn’t wash out ethnicity at the expense of jazz or sacrifice jazz at the expense of melody.

For more information, visit sunnysiderecords.com

ON DVD



**Sounds and Silence: Travels with Manfred Eicher
Peter Guyer/Norbert Wiedmer (ECM)**
by Tom Conrad

Manfred Eicher, who founded ECM Records (Edition of Contemporary Music) in 1969, is the most important producer in contemporary music (the label was the 2012 recipient of the Best Label Award from the 60th annual *DownBeat* Critics Poll). He has explained his ideas in many interviews yet an aura of mystery surrounds him, partly because he speaks in metaphors. Early in this film he says, “For me the luminosity of sound has always been a goal. A beautifully ringing tone, for instance, is like the streak of a comet, like a falling star, that...leaves a trail behind.”

Swiss filmmakers Peter Guyer and Norbert Wiedmer took five years shooting the footage that became *Sounds and Silence*. They seek to elucidate the enigma of Manfred Eicher. By extension, they seek to touch the secret of music itself, the mystery of how music comes into being.

We follow Eicher to many destinations, first glimpsed only as austere, silent cityscapes: Tallinn, Estonia; Karthago, Tunisia; Athens, Greece; Salta, Argentina. Eicher travels because, he says, “Music has no fixed abode. Music is where it is found.” We see ECM artists like composers Arvo Pärt and Eleni Karaindrou, oud practitioner Anouar Brahem and bandoneon player Dino Saluzzi. We see them in rehearsal, in concert, repairing their instruments, in recording studios, composing at their computers at home, emerging from hotel rooms and trains. We see them talking, profoundly, about music and about working with Eicher.

Always, in their rapt concentration, we see the ultimate importance that these people place upon their art. Eicher is there, in the background, but comes forward when the moment needs him. While mixing a track by pianist Nik Bärtsch, he struggles with one piano note. He wants it to “ring”. To protect this note, he takes the percussion down around it. We see Eicher and Pärt rehearsing in a church in Tallinn. They both reach out to the choir and the orchestra and make pulling motions, as if with their hands alone they can extract the last whisper of music from the voices and the violins.

In a studio in Argentina, we see Saluzzi and Anja Lechner, that sublime, improbable pairing of an unschooled ethnic bandoneon player and a renowned European classical cellist. We see them in open-air concerts and riding in elevators and hanging out in a tango club. Mostly we see them in a recording studio, playing then listening then playing again. Their poignant, haunting music flows through the cinematic images. At one point in the studio Lechner says, “I don’t remember...how we play” and Saluzzi says, “Like this” and begins a slow aching melody. Lechner then takes up the song, patiently drawing it out, leaving a trail of solemn sonorities behind. When they finish, exactly together, their eyes lock and they both barely smile, sharing the secret.

For more information, visit ecmrecords.com

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BOXED SET



1974-2004

Per Henrik Wallin/Sven-Åke Johansson (Umlaut)
by Ken Waxman

One of those players who was 'famous' in his home country, but little known outside it, Swedish pianist Per Henrik Wallin (1946-2005) was an unalloyed soloist whose various bands in the '70s-80s marked the transition from freebop to freer sounds. Wallin always maintained a fondness for swing, stride and melody besides freer impulses. He also lived long enough to move from playing with fellow experimenters of his generation to younger stylists.

As this memorable four-CD set demonstrates, some of Wallin's best, and certainly his best known, playing was done in the company of drummer and fellow Swede Sven-Åke Johansson. Together Wallin and Johansson came across as a free jazz version of Dean Martin and Jerry Lewis or a musical counterpoint to Jackie Chan and Chris Tucker in the *Rush Hour* franchise. The latter sticks to the musical business at hand while the former ricochets all over the place with jokey references as he plays. Still

Johansson's rhythmic skill allows the tracks to flow organically even as he burlesques the music.

In fact, a comparison of the tracks on Disc One, *Sista Valsen i Norrköping* from 2004, and Disc Two, *Quartier Latin f.d. Biograf* from 1974-75, shows very little variation in Johansson's playing. Volcanic and un-self-conscious, 30 years later he manages to sound like a man noisily falling down the stairs while still holding on to the beat. However, Wallin does sound different. During the elaboration of the two tracks he and the drummer recorded with Canadian bassist Joe Williamson in the 21st Century, his playing is still as alternately tough and lyrical as it was years before. However, the snatches of jazz and American song book classics that sometime peppered his earlier solos have been replaced by inferences.

Back in the mid '70s, Wallin's dynamic soloing more directly jumped from suggestions of Bud Powell's facility, Herbie Hancock's modalism and Cecil Taylor's dynamism. A track such as "Roxy", for instance, includes an interlude of almost unbroken staccato emphasis: free playing at near-warp speed. With vigorous smacks from his snares and cymbals, Johansson adds to the layered friction only to be buried under a cascade of tremolo piano notes. Although the drummer's strategy then encompassed quasi-military beats and thundering ruffs, the pianist's brooding and sombre timbres were often used to cool down the interchange.

A more playful and balanced partnership is exhibited on the seven 1986 tracks, which make up *Magnetiska Hundar I* and *II*, originally issued on LP by FMP. Especially instructive are "The Moon Says Good Night" and "The Moon Continued", really one extended 27-minute performance. Before the

drummer sing-speaks the English recitation, that turn of events had been implied when his café-styled accordion slurs are partnered with Wallin's pseudo cocktail piano styling, both preceded by a piano-drums duet sounding half Monk and Roy Haynes and half James P. Johnson and Eddie Dougherty. In contrapuntal response to Johansson's initial opposite sticking and paradiddles, the pianist then slides in references to "Round Midnight" played at three times its usual speed, until the two compromise on a format that is both chromatic and swinging. With honky-tonk-like tremolos evoked from the piano, the drummer switches to light syncopation before uncasing the accordion. The climax brings back the drums for rim shots while Wallin uses his sustain pedal for percussive reverberation in his conclusion.

This combination of commiseration and confrontation continues with exciting results throughout the remaining tracks. When Johansson decides on a syrupy, squeezebox-backed recitation of enigmatic ditty "The Eel", Wallin provides sympathetic accompaniment; as the pianist's bravura output moves from echoing Monk to emulating Art Tatum, Johansson accelerates his strategy from subtle rolls to hitting all parts of his kit or replaces brutal drum beats with staccato glissandi for sonic extensions and connections when Wallin's sparse chording suddenly turn impressionistically flowery.

At 68 Johansson is still very much active. With Wallin no longer here, this boxed set is not only a record of the drummer's inventiveness over a protracted period, but documents memorable playing from a pianist who didn't record enough.

For more information, visit umlautrecords.com

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with Denny McCaslin, Adam Birnbaum, Yasushi Nakamura, and Eric Doob

AUG 7-12
CEDAR WALTON QUARTET
with Vincent Herring, David Williams, and Willie Jones III
Late Night Session: Tony Esdig Quartet

AUG 13
CHRISTIAN MCBRIDE
JazzHouse Kids

AUG 14-19
CEDAR WALTON QUINTET
with Steve Turre, Vincent Herring, David Williams, and Willie Jones III
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AUG 20
BILL GOODWIN ALL STARS
70th Birthday Celebration
with Adam Niewood, Vic Juris, Bill Washer, Tony Marino, and Kirk Knuffke

AUG 21-26
TRIO DA PAZ
The Music of Stan Getz & Joao Gilberto
with Harry Allen, Joe Locke, and Maucha Adnet
Late Night Session: Bryan Carter Trio

AUG 27
JOE ALTERMAN HOUSTON PERSON QUARTET
Two Generations
with James Cammack and Gregory Hutchinson

AUG 28-SEP 2
TRIO DA PAZ
The Music of Stan Getz & Joao Gilberto
with Harry Allen, Joe Locke, and Maucha Adnet
Late Night Session: Bruce Harris Quintet

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(INTERVIEW CONTINUED FROM PAGE 6)

RC: Yeah, Eddie was so talented. When I got there, the show was kind of going down the tubes. *Saturday Night Live* wasn't getting very good ratings and NBC was about to cancel it. Then they brought in another producer, Dick Ebersol, who hired Eddie Murphy and Joe Piscopo. After a few weeks went by, the ratings started coming up again.

TNYCJR: You turned 70 last December. You have witnessed many changes in the way music is distributed and consumed: 78s to vinyl LPs to CDs and now the popularity of digital downloading. What were your early record-buying experiences like?

RC: When I started buying records, I would go from Brooklyn into Manhattan and pick out the records that I liked. Or I would pick out a record just from the look of the album cover. You couldn't play the record to get a sample. So I would buy a record hoping it was a good one - and most of the time, it was. The Blue Note record covers had a real style that no other label had. I would listen to a record like *The Jazz Messengers at the Café Bohemia* with Hank Mobley, Kenny Dorham, Horace Silver and Doug Watkins. And when I was listening to the two volumes, I would hold the cover in my hand and imagine that I was in the club.

TNYCJR: If physical CDs do go the way of the LP and all new albums become digital-only, many long-time jazz listeners will miss the experience of having something physical to hold in their hands. But there are many people who've never bought a physical CD. They've only bought digital downloads.

RC: True. I miss Tower Records. I used to go to Tower Records on Broadway at 66th Street to see what was new. They would have a whole section of records that had just been released and it was fun to walk in and see what was available. Now, I even find myself downloading one track at a time, but I do believe that there is something about having text and photos to go with music. ❖

For more information, visit ronniecubermusic.com. *Cuber is at Smoke Aug. 17th-18th. See Calendar.*
[As of press time, *Cuber's dates have been cancelled*]

Recommended Listening:

- George Benson - *The George Benson Cookbook* (Columbia-Legacy, 1966)
- Ronnie Cuber - *Cuber Libre!* (Xanadu, 1976)
- Ronnie Cuber - *Live at the Blue Note* (ProJazz, 1986)
- Horace Silver - *The Hardbop Grandpop* (Impulse-GRP, 1996)
- Mingus Big Band - *Live in Tokyo (At the Blue Note)* (Sue Mingus Music-Sunnyside, 2005)
- Ronnie Cuber - *RONNIE* (SteepleChase, 2009)

(LABEL CONTINUED FROM PAGE 12)

to have music available on established labels like SLAM. "I hope the label keeps going for years to come. It will be tough, but George is a determined guy."

SLAM presses about six or seven CDs a year, with sales ranging from those that don't reach three figures to about 1,000 copies or so. SLAM's other best sellers

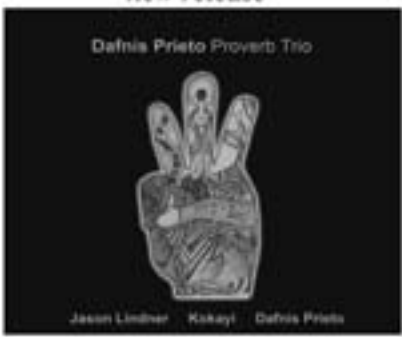
are *Explorations ... to the Mth Degree*, a duet by drummer Max Roach and Waldron, and *The Vortex Tapes*, recorded at that London club by Elton Dean with different combos.

"Last year I looked at producing an LP," reveals Haslam, "but the costs were quite high. I'd like to do it. Apart from anything the scope for artwork on a 12-inch sleeve is appealing." Digital downloads of out-of-stock CDs are available as well, although *The Middle Half* by Esmond Selwyn is SLAM's sole digital-only release. "Esmond's first CD sold out completely; his second sold very few, in spite of rave reviews," Haslam explains. "When *The Middle Half* came along, he wanted to stay with the label so we went for the digital release. It's an experiment, but too early to judge results." Among the CDs scheduled for release is one of Dunmall playing Coltrane compositions. "We sometimes take the masters too much for granted and it's good to be reminded of their contribution," Haslam says.

He adds: "When a recording is offered to me, I listen to it and consider, is SLAM the right place for it? I don't have a style template to which the music must fit. The SLAM slogan has always been 'Freedom of Music'. I remember years ago playing a concert with Lol. He was asked to play a solo piece and was going to play 'Autumn Leaves'. 'But this is a free gig, Lol' someone said. 'So,' said Lol 'Am I free to play what I want?' What ties the SLAM catalogue together is the objective of preserving music that may otherwise be lost and making this music available to a listening public. To try to 'educate' or lead a public would be counterproductive but the music is there to be discovered." ❖


For more information, visit slamproductions.net

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For more information go to: www.dafnisonmusic.com



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RenmaRecordings.com

Wednesday, August 1

- ★ Randy Weston African Rhythms with TK Blue, Robert Trowers, Alex Blake, Lewis Nash, Neil Clarke
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Brianna Thomas
Dizzy's Club 11 pm \$10
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond
Birdland 8:30, 11 pm \$30-40
- The Fellowship Band: Brian Blade, Melvin Butler, Jon Cowherd, Christopher Thomas, Myron Walden
Village Vanguard 9, 11 pm \$25
- ★ Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
- ★ Michael Carvin Experience with Keith Loftis, Yayoi Ikawa, Jansen Cinco
Jazz Standard 7:30, 9:30 pm \$20
- ★ Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson
Barbes 8 pm \$10
- New York Jazz Nine: John Eckert, David Smith, Bobby Porcelli, Terry Goss, Jason Jackson, Joe McDonough, Tim Harrison, Chris Haney, Jeff Brillinger, Sean Nowell with Leo Lindberg, Fredrik Olsson, Lars Ekman, Joe Abbattantuno
Smalls 9 pm 12 am \$20
- The Complete Set: Gerald Cleaver, Andrew Bishop, Charles Gayle, Oscar Noriega, Trevor Dunn; Ohad Talmor NewsReel 6tet with Shane Endsley, Miles Okazaki, Jacob Sacks, Matt Pavolka, Dan Weiss
Seeds 8:30, 10 pm \$10
Blue Note 8, 10:30 pm \$35
- ★ Jane Monheit
- ★ Eyal Maoz; Marty Ehrlich Trio with Ches Smith
The Stone 8, 10 pm \$10
Grant's Tomb 7 pm
- ★ Jazzmobile: Ray Mantilla
- ★ Michael Dease Quintet with Jaleel Shaw, Jeb Patton, Corcoran Holt, Winard Harper
Smoke 7, 9, 10:30 pm
- Ravid Kahalani/Omer Avital's Yemen Blues
Damrosch Park 9 pm
- Pucci Amanda Jhones Quartet with Joe Tranchina, Eric Lemon, Dwayne "Cook" Broadnax
Jazz at Kitano 8, 10 pm \$10
- Meridian Voice: Paul Briscoe, Lloyd Landesman, Adrian McCloskey, Randy McStine; Jazzphonik: Bill Heller, Jim Cammack, Bob Gallo, Frank Bellucci, Wayne Shuster
ShapeShifter Lab 8 pm
- Carmen Staaf Quintet with Mat Maneri, Tammy Scheffer, Matt Aronoff, Dan Pugach
Cornelia Street Café 6 pm
- Gabriel Guerrero Trio with Linda Oh, Rudy Royston
Cornelia Street Café 8:30 pm \$10
- Raphael D'Lugoff Quartet; The Groover Trio; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
The Bar on Fifth 8 pm
- Alberto Pibiri
- Stephanie Saxon; Darrell Smith Trio with Peter Yuskas
Somethin' Jazz Club 7, 9 pm \$5
Greenwich Village Bistro 9 pm
- Peter Eckland
- Marc Devine Trio; Tim McCall Trio
The Garage 6, 10:30 pm
- Jane Scheckter, Tedd Firth, Bucky Pizzarelli, Jay Leonhart, Warren Vache
Saint Peter's 1 pm \$10
Bryant Park 12:30 pm
- Sue Maskaleris

Thursday, August 2

- All We Are Saying - The Music of John Lennon: Bill Frisell with Greg Leisz, Jenny Scheinman, Tony Scherr, Rudy Royston
Le Poisson Rouge 7:30, 10:30 pm \$35-45
- ★ The Rite of Spring: The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Damrosch Park 8:30 pm
- ★ Jon Irabagon Trio with Mark Helias, Barry Altschul
Cornelia Street Café 8:30 pm \$10
- Sacha Perry Group with Chris Mees, Ai Murakami; Ehud Asherie solo; Waldron Ricks Group; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel
Smalls 4, 7:30, 9:30 pm 12 am \$20
- Ronny Whyte Trio with Boots Maleson, Mauricio de Souza
Jazz at Kitano 8, 10 pm \$10
- ★ Lou Donaldson Quartet with Randy Johnston, Pat Bianchi, Fukushima Tainaka
Jazz Standard 7:30, 9:30 pm \$25
- Ronnie Laws
Idium 8, 10 pm \$30
- Mathias Kunzli; Jon Madof Trio with Jeremiah Cymerman, Mike Pride
The Stone 8, 10 pm \$1
- Unique Principle: Robin Verheyen, Ziv Ravitz, Jesse Stacken; 40Twenty Band: Vinnie Sperrazza, Jacob Garchik, Jacob Sacks, Dave Ambrosio
I-Beam 8:30 pm \$10
Ginny's Supper Club 8 pm
- Christian Scott
- Dan Aran Quartet; Saul Rubin Zebtet
Fat Cat 7, 10 pm
- ★ Josh Sinton/Kirk Knuffke; Deric Dickens and Friends; Booker Stardrum solo
Douglass Street Music Collective 8 pm \$10
- Amy Cervini and Jazz Country with Jesse Lewis, Matt Aronoff
55Bar 7 pm
ShapeShifter Lab 8 pm
Zinc Bar 9, 10:30 pm 12 am
- Oleg Osenkov Trio with Bruno Maguiera, Duduka Da Fonseca
Bar Next Door 8:30, 10:30 pm \$25
- David Basse with Joe Cartwright, Steve Gilmore, Bill Goodwin
Metropolitan Room 7 pm \$20
- Dario Boente/Christos Rafalides; Jake Hertzog Trio with Harvie S, Victor Jones
Somethin' Jazz Club 7:30, 9 pm \$10-15
- Shoko Amano Trio
Tom's Jazz 9 pm \$10
- Michika Fukumori Trio
Cleopatra's Needle 7 pm
- ★ Randy Weston African Rhythms with TK Blue, Robert Trowers, Alex Blake, Lewis Nash, Neil Clarke
Dizzy's Club 7:30, 9:30 pm \$30
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond
Birdland 8:30, 11 pm \$30-40
- The Fellowship Band: Brian Blade, Melvin Butler, Jon Cowherd, Christopher Thomas, Myron Walden
Village Vanguard 9, 11 pm \$25
- ★ Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
Blue Note 8, 10:30 pm \$35
The Bar on Fifth 8 pm
- Jane Monheit
- Alberto Pibiri
- Josh Lawrence Quartet; Adrian Cunningham Quartet
The Garage 6, 10:30 pm
Citigroup Center Plaza 1 pm
Bryant Park 12:30 pm
- Jaleel Shaw Quartet
- Sue Maskaleris

Friday, August 3

- ★ Eddie Palmieri Salsa Orchestra
SOB's 8, 10 pm \$20
- ★ Barry Altschul Group with Jon Irabagon, Jake Saslow, Joe Fonda
Cornelia Street Café 9, 10:30 pm \$15
- ★ Helen Sung Quintet with Jaleel Shaw, Marcus Printup, Reuben Rogers, Obed Calvaire
Smoke 8, 10, 11:30 pm \$30
- Brian Lynch with Zaccai Curtis, Luques Curtis, Obed Calvaire
Rubin Museum 7 pm \$20
- Sam Raderman with Tim McCall, Nial Djularso, Luc Decker; Ned Goold Trio; John Marshall Quintet with Grant Stewart, Tardo Hammer, David Wong, Jimmy Wormworth; Lawrence Leathers
Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Rebecca Martin with Larry Grenadier, Pete Rende
The Jazz Gallery 9, 10:30 pm \$20
- Ed Laub/Howard Alden Duo
Jazz at Kitano 8, 10 pm \$25
- Jazzmobile: Nat Adderley Jr.
Jackie Robinson Park 7 pm
- Hot Club of Detroit: Andrew Bishop, Julien Labro, Evan Perri, Paul Brady, Shawn Conley
World Yacht at Pier 81 7 pm

- Michael Brooks' Products of a Revolution with David Ginyard, M. Jelani Brooks, Billy Buss, Nozomi Yamaguchi, Victor Gould, Justin Tyson; Karma Exchange: Randy Runon, Zak Croxall, Devin Collins
ShapeShifter Lab 8 pm \$8
- Abraxas: Aram Bajakian, Eyal Maoz, Shanir Ezra Blumenkranz, Kenny Grohowski; Eyal Maoz
The Stone 8, 10 pm \$10
- The Cellar and Point: Joe Branciforte, Chris Botta, Chris Otto, Joe Bergen, Terrence McManus
I-Beam 8:30 pm \$10
- Chris Welcome Quartet with Jonathan Moritz, Shayna Dulberger, Carlo Costa; Giacomo Merega, Noah Kaplan, Anthony Coleman
Douglass Street Music Collective 8, 9 pm \$10
- Shimrit Shoshan Quartet; Jared Gold/Dave Gibson Quintet
Fat Cat 6, 10:30 pm
- Tom Dempsey Trio with Ron Oswanski, Alvin Atkinson
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jack Furlong Quartet with Sean Gough, Jon McElroy, John O'Keefe
Somethin' Jazz Club 7 pm \$10
- Sooyoung Chin Duo
Tom's Jazz 9 pm \$10
- Dan Furman Trio
Cleopatra's Needle 8 pm
- ★ Lou Donaldson Quartet with Randy Johnston, Pat Bianchi, Fukushima Tainaka
Jazz Standard 7:30, 9:30 pm \$30
- Ronnie Laws
Idium 8, 10 pm \$30
- ★ Randy Weston African Rhythms with TK Blue, Robert Trowers, Alex Blake, Lewis Nash, Neil Clarke
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Brianna Thomas
Dizzy's Club 12:45 am \$20
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond
Birdland 8:30, 11 pm \$30-40
- The Fellowship Band: Brian Blade, Melvin Butler, Jon Cowherd, Christopher Thomas, Myron Walden
Village Vanguard 9, 11 pm \$25
- ★ Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
Blue Note 8, 10:30 pm \$35
The Bar on Fifth 8 pm
- Jane Monheit
- Alberto Pibiri
- Out to Lunch: David Levy, Josiah Woodson, Walter Fischbacher, Zack Lober, Jason Kruk
Blue Note 12:30 am \$10
- Hide Tanaka Trio; Kevin Dorn and the Big 72
The Garage 6:15, 10:45 pm
Whole Foods Market Upper West Side 5 pm
Shrine 6 pm
Bryant Park 12:30 pm
- Annette St. John
- The Move
- Sue Maskaleris

Saturday, August 4

- ★ Preservation Hall Jazz Band
Brooklyn Bowl 8 pm \$20
- The Micro Titans: Briggan Krauss, John Mettam, Laura Cromwell; Wave Sleep Wave: Jerry Adler/Yuval Lion
The Stone 8, 10 pm \$10
- ★ Satoshi Takeishi, Mat Maneri, Ibrahim Frigbane, Michaël Attias
Barbes 8 pm \$10
- ★ Jon Irabagon Quartet with Russ Lossing, Yasushi Nakamura, EJ Strickland
Cornelia Street Café 9, 10:30 pm \$15
- Darius Jones' Elizabeth-Caroline Unit with Jean-Carla Rodea, Amirtha Kidambi, Sarah Dyson; Charlie Looker
Performers Forum 8 pm
- Chris Dingman Quintet with Loren Stillman, Gerald Clayton, Drew Gress, Justin Brown
The Jazz Gallery 9, 10:30 pm \$20
- Jack Wilkins, Jon Burr, Mike Clark
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Johnny O'Neal Trio
Oceana Restaurant 9 pm
- Yemen Blues: Ravid Kahalani, Itamar Doari, Rony Iwrym, Itamar Borochoy, Rafi Malkiel, Ibrahim Frigbane, Hagar Ben Ari
City Winery 8 pm \$25
- The Arabian Jazz Project: Farah Siraj, Victor Gutierrez, Matt Geraghty, George Mel, Kinan Idnawi
Drom 9:30 pm \$10
- Rodney don Chatman/Frank Antico; The Underworld Fusionist: Collin Young, Mike Bardash, Derek Buchanan, Chester French, Wayne Livingston
ShapeShifter Lab 8:30 pm \$19
- Ed Laub/Paul Meyers Duo
Jazz at Kitano 8, 10 pm \$25
- ★ Joe Breidenstein Quintet; David Weiss' Point of Departure
Fat Cat 7, 10 pm
- Tom Orange; Laila and Smitty; Kenny Warren, Jeremiah Lockwood, Josh Meyers, Carlo Costa; Kirk Knuffke solo
Douglass Street Music Collective 8 pm \$10
- Banana Puddin' Jazz: Eric Frazier Trio with Danny Dalelio, Alex Layne
Nuyorican Poets Café 9 pm \$15
- Matt Glassmeyer's Meadownoise
I-Beam 8:30 pm \$10
- In The Moment: Mike Armando, Andy Golba, Rick Considine; Hiroshi Yamazaki Quartet
Somethin' Jazz Club 5, 7 pm \$10
- Scot Albertson Trio with Ron Jackson, Mayu Saeki; Hiro Momoi Trio
Tom's Jazz 8, 11 pm \$10
Greenwich Village Bistro 9 pm
Cleopatra's Needle 8 pm
- Yumi
- Masami Ishikawa Organ Trio
- ★ Helen Sung Quintet with Jaleel Shaw, Marcus Printup, Reuben Rogers, Obed Calvaire
Smoke 8, 10, 11:30 pm \$30
- Emily Braden; Pete Malinverni Trio with Todd Coolman, Eliot Zigmund; John Marshall Quintet with Grant Stewart, Tardo Hammer, David Wong, Jimmy Wormworth; Philip Harper
Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Lou Donaldson Quartet with Randy Johnston, Pat Bianchi, Fukushima Tainaka
Jazz Standard 7:30, 9:30 pm \$30
- Ronnie Laws
Idium 8, 10 pm \$30
- ★ Randy Weston African Rhythms with TK Blue, Robert Trowers, Alex Blake, Victor Lewis, Neil Clarke
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Brianna Thomas
Dizzy's Club 12:45 am \$20
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond
Birdland 8:30, 11 pm \$30-40
- The Fellowship Band: Brian Blade, Melvin Butler, Jon Cowherd, Christopher Thomas, Myron Walden
Village Vanguard 9, 11 pm \$25
- ★ Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
Blue Note 8, 10:30 pm \$35
The Bar on Fifth 8 pm
- Jane Monheit
- Alberto Pibiri
- York College Summer Jazz Program
Louis Armstrong House 2 pm
- The Music of Louis Armstrong: Hot Lips Joey Morant and Catfish Stew
BB King's Blues Bar 12, 7 pm \$25
- Larry Newcomb Trio; Evgeny Sivtov Trio
The Garage 12, 6:15 pm

Sunday, August 5

- ★ Larry and Murali Coryell Band with Victor Bailey, Lenny White
Idium 8, 10 pm \$35
- Kevin Zubeck; Yoshie Fruchter's Pitom with Jeremy Brown, Kevin Zubeck
The Stone 8, 10 pm \$10
- Peter Leitch/Charles Davis
Walker's 8 pm
- Rob Garcia 4 with Noah Preminger, Kris Davis, Matt Pavolka
Sycamore 8:30 pm \$10
- Scott Tixier and Isopropyl Bop with Frank Loccasto, Matt Parker, Burniss Earl Travis II
Cornelia Street Café 8:30 pm \$10
- Ehud Asherie Trio; Jade Synsteliien's Fat Cat Big Band; Brandon Lewis Jam
Fat Cat 6, 9 pm 1 am
- Ken Fowser/Behn Gillice Group
Smalls 11 pm \$20
- Jonathan Moritz Trio With Shayna Dulberger, Mike Pride; YYZ: Yoni Kretzmer, Zack Lober, Mike Pride; Thomas Heberer, Simon Jermyn, Cody Brown
The Local 269 8:30 pm \$5
- Alex Soreff Open Clock Improvisation; Stan Nishimura Ensemble with Blaise Siwula, Rocco John Iacovone
ABC No-Rio 7 pm \$5

- The Out of Your Head Collective: Andrew Bishop, Kenny Warren, JP Schlegelmilch, Gerald Cleaver; Eric Trudel, Greg Chudzik, Nathan Ellman-Bell, Kate Pittman
The Backroom 9:30, 11 pm
- Shrine Big Band
Shrine 8 pm
- ★ Lou Donaldson Quartet with Randy Johnston, Pat Bianchi, Fukushima Tainaka
Jazz Standard 7:30, 9:30 pm \$25
- ★ Randy Weston African Rhythms with TK Blue, Robert Trowers, Alex Blake, Victor Lewis, Neil Clarke
Dizzy's Club 7:30, 9:30 pm \$30
- The Fellowship Band: Brian Blade, Melvin Butler, Jon Cowherd, Christopher Thomas, Myron Walden
Village Vanguard 9, 11 pm \$25
- Jane Monheit
Blue Note 8, 10:30 pm \$35
- Alberto Pibiri
The Bar on Fifth 8 pm
- Giacomo Merega, Noah Kaplan, Andy Bianco, Joe Moffett
Downtown Music Gallery 6 pm
Saint Peter's 5 pm
- Anna Dagmar
- Pedro Giraudo Sextet with Jonathan Powell, Luke Batson, Mark Miller, Jess Jurkovic, Paulo Stagnaro
Blue Note 12:30, 2:30 pm \$29.50
- Cynthia Soriano Trio with Saul Rubin, Jonathan Michel
North Square Lounge 12:30, 2 pm
- Ben Healy Trio; David Coss Quartet; Masami Ishikawa Trio
The Garage 11:30 am 7, 11:30 pm

Monday, August 6

- ★ Larry and Murali Coryell with Les Paul Trio
Idium 8, 10 pm \$35
- ★ Marshall Gilkes' Sound Stories with Donny McCaslin, Adam Birnbaum, Yasushi Nakamura, Eric Doob
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Nate Wooley Quintet Alpha with Josh Sinton, Matt Moran, Eivind Opsvik, Harris Eisenstadt
Sycamore 10 pm \$10
- Maya Azucena with Christian Ver Halen, Ivan Katz
Blue Note 8, 10:30 pm \$15
- ★ Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Arturo O'Farrill Trio with Shawn Conley, Zach O'Farrill
Cornelia Street Café 8:30 pm \$10
- Jerome Sabbagh Duo; Ari Hoenig Group with Gilad Hekselman, Tivon Pennicott, Noam Wiesenberg; Spencer Murphy
Smalls 7:30, 9:30 pm 12 am \$20
The Stone 9 pm \$10
- Jon Madof's Zion80
- Ryan Slotnick's Evil Giraffes with Doron Lev, Matt La Von, Isaac Darche
ShapeShifter Lab 8 pm
- Johnny O'Neal; Behn Gillice Quintet; Billy Kaye Jam
Fat Cat 6, 9 pm 12:30 am
- Ed Rosenberg's Glue Gun Optimism; Noah Jarrett/Jarett Kilgore; Mike Gamble's Second Wind with Tommy Crane, Simon Jermyn; Brian Mayhall
Bar 4 8 pm
- Jasmine Lovell-Smith's Towering Poppies with Cat Toren, Russell Moore, Patrick Reid, Kate Pittman and guest May Cheung
Rockwood Music Hall 7 pm
Tea Lounge 9, 10:30 pm
- David White Orchestra
The Bar on Fifth 8 pm
- Pete Van Nostrand
- Nancy Harms Trio with Shimrit Shoshan, Danton Boller
Bar Next Door 8:30, 10:30 pm \$12
Zinc Bar 7 pm \$8
- Jane Irving
- Howard Williams Jazz Orchestra; Ben Cline's Trio
The Garage 7, 10:30 pm
- Elad Gellert; Ras Chemash
Shrine 6, 9 pm
- Kuni Mikami
Bryant Park 12:30 pm

DOTTIME records

Greg Diamond
CD release concert
Joe's Pub
7:30pm - 31 July

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New Releases

Paula Atherton, Maria Mendes, Andrew Read

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Tuesday, August 7

- ★Al Foster/George Mraz Quartet with Mark Turner, Bill Charlapp
Birdland 8:30, 11 pm \$30-40
- ★Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- Tony Lustig Quartet
- Earl Klugh with Nelson Rangell, David Lee Spradley, Jeff Cox, Marcus Finnie
Blue Note 8, 10:30 pm \$35
- ★Warren Wolf Quartet with Allyn Johnson, Eric Wheeler, Billy Williams
Village Vanguard 9, 11 pm \$25
- ★Cyro Baptista and Friends; Briggan Krauss
The Stone 8, 10 pm \$10
- Robert Gasper Experiment with guests
Jackie Robinson Park 7 pm
- ★Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
- Melissa Stylianou Quintet with Jamie Reynolds, Pete McCann, Gary Wang, Mark Ferber
Jazz Standard 7:30, 9:30 pm \$20
- Jorge Sylvester Big Band with Nora McCarthy
NYC Baha'i Center 8, 9:30 pm \$15
- Jack Jeffers and the New York Classics with Antoinette Montague
Zinc Bar 8, 10 pm
- ★James Carney Trio with Chris Lightcap, Ted Poor; Jesse Stacken/Kirk Knuffke Duo + 1
with Kenny Wollesen
Korzo 9, 10:30 pm \$10
- Spike Wilner solo; Jesse Green Trio with Steve LaSpina, Anthony Pinciotti; Josh Evans/
Theo Hill Group with Frank Lacy
Smalls 6:30, 9:30 pm 12 am \$20
- Matthew Garrison; Michael League Group
ShapeShifter Lab 8 pm \$10
- Sebastian Noelle Trio with Sam Anning, Ross Pederson
Bar Next Door 8:30, 10:30 pm \$12
- Sean Smith Trio with John Hart, Russell Meissner
55Bar 7 pm
- Colony: Daniel Wilkins, Benny Benack III, Angelo Di Loreto, Jeff Koch, Joe Peri
Cornelia Street Café 8:30 pm \$10
- Saul Rubin Zebtet; CocoMama; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
Bella Luna 8 pm
Jazz at Kitano 8 pm
- Jack Wilkins/Harvie S
- Lee Tomboulion solo
- York College Summer Jazz Program
Gantry Plaza State Park 7 pm
- Marine Futin with Leon Boykins, Peter Konreif
Somethin' Jazz Club 9 pm
Greenwich Village Bistro 8 pm
- Allen Esses
- Micheal Dease Big Band; Chris Carroll Trio with Rez Abassi, Apostolos Sideris
The Garage 7, 10:30 pm
The Bar on Fifth 8 pm
Shrine 6 pm
Bryant Park 12:30 pm
- Pete Van Nostrand
- Pojection: Zero
- Kuni Mikami

Wednesday, August 8

- ★The Either/Orchestra: Russ Gershon, Tom Halter, Dan Rosenthal, Joel Yennior, Charlie Kohlhase, Gilson Schachnik, Rick McLaughlin
Jazz Standard 7:30, 9:30 pm \$20
- ★Cyro Baptista's Banquet of the Spirits with Brian Marsella, Shanir Ezra Blumenkranz, Tim Keiper
The Stone 8, 10 pm \$10
- ★Green Screen: Jason Rigby, Daniel Fox, Kermit Driscoll, Shawn Baltazor
Cornelia Street Café 8:30 pm \$10
- ★Mary Halvorson's Reverse Blue with Eivind Opsvik, Tomas Fujiwara
Barbes 8 pm \$10
- Jazzmobile: Cynthia Scott
Grants Tomb 7 pm
- Rodney Green Quartet with Kevin Hays, Joe Sanders
Smoke 7, 9, 10:30 pm
- ★The Exposed Blues Duo: Fay Victor/Anders Nilsson
ZirZamin 8 pm
- Patrick Cornelius Group with Orrin Evans, Ben Wolfe, Rudy Royston, Nick Vayenas; Melissa Aldana
Smalls 9 pm 12 am \$20
- Aaron Comess with Teddy Kumpel, Richard Hammond
ShapeShifter Lab 8 pm \$10
- Julie Eigenberg, Yaron Gershovsky, David Finck
Drom 7:15 pm \$12.50
- Adam Birnbaum Trio; Ron Byrd Quintet; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
Ginny's Supper Club 8 pm
- Malika Zara
- Anna Elizabeth Kendrick Group with Jeevan D'Souza; Michael Eckroth Group
Somethin' Jazz Club 7, 9 pm \$5-10
- Martin Urbach solo; Eli Asher, Andrew Smiley, Gerg Chudzick, Carlo Costa; Will McEvoy Band
The Backroom 8 pm
- ★Al Foster/George Mraz Quartet with Mark Turner, Bill Charlapp
Birdland 8:30, 11 pm \$30-40
- ★Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- Tony Lustig Quartet
- Earl Klugh with Nelson Rangell, David Lee Spradley, Jeff Cox, Marcus Finnie
Blue Note 8, 10:30 pm \$35
- ★Warren Wolf Quartet with Allyn Johnson, Eric Wheeler, Billy Williams
Village Vanguard 9, 11 pm \$25
- ★Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
Jazz at Kilano 8, 10 pm \$10
The Bar on Fifth 8 pm
- Marc Eliot and Friends
- Pete Van Nostrand
- Bobby Porcelli Quartet; Andrew Atkinson Trio
The Garage 6, 10:30 pm
Saint Peter's 1 pm \$10
Bryant Park 12:30 pm
- John Eckert's New York Jazz 9
- Kuni Mikami

Thursday, August 9

- ★Freddy Cole Quartet with Randy Napoleon, Elias Bailey, Curtis Boyd
Jazz Standard 7:30, 9:30 pm \$25
- ★Sacha Perry Trio with Chris Mees, Ai Murakami; Marianne Solivan/Leo Genovese; Brian Charette Sextette with Jochen Rueckert, Itai Criss, Mike DiRubbo, Seamus Blake, John Ellis; Carlos Abadie
Smalls 4, 7:30, 9:30 pm 12 am \$20
- Warren Chiasson Quartet with Joe Cohn, Paul Gill, Jimmy Madison
Rue 57 8 pm
- ★Matt Mitchell Trio with Chris Tordini, Dan Weiss
Greenwich House Music School 8 pm \$12
- ★Jeremiah Cymerman Amplified Quartet with Peter Evans, Nate Wooley, Matt Bauder
Roulette 8 pm \$15
- ★Ned Rothenberg, Ikue Mori, Catherine Jaurniaux; Brian Marsella
The Stone 8, 10 pm \$10
- ★Bobby Avey with Miguel Zenón, Thomson Kneeland, Jordan Perlson
Cornelia Street Café 8:30 pm \$10
- Bob and Emilie Mover's Family Business with Joe Cohn, Bob Cranshaw, Jimmy Wormworth
Jazz at Kilano 8, 10 pm \$10
- David Rosenberg's The Black Lodge
ShapeShifter Lab 8 pm \$10
- ???!?: Josh Sinton, Ben Gerstein, Owen Stewart Robertson, Mike Pride; Michael Kimaid/Gabe Beam; Jonathan Saraga Quintet with Colin Gordon, Peter Park, Jeff Dingler, Gusten Rudolph
Douglass Street Music Collective 8 pm \$10
- Kevin McNeal Trio with Noriko Kamo, Tom Baker
Bar Next Door 8:30, 10:30 pm \$12
- Billy Kaye Quartet; Greg Glassman Quintet
Fat Cat 7, 10 pm
- Jocelyn Medina Quartet with Pete McCann, Chris Tarry, Paul Wittgen
Tea Lounge 9, 10:30 pm

- Scott Sharon Septet with Jerry Weldon, Michael Dease, Nial Djuliarso, Bruce Harris, David Wong, Aaron Kimmel; Matt Vashlishan Trio; Straight Street: Sam Dillon, Andrew Gould, Shinya Yonezawa, Steven Mooney

- Senri Oe Quintet
- Lisa Gulkin
- Dona Carter Trio
- Bob Kizer
- ★Al Foster/George Mraz Quartet with Mark Turner, Bill Charlapp
Birdland 8:30, 11 pm \$30-40
- ★Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$30
- Earl Klugh with Nelson Rangell, David Lee Spradley, Jeff Cox, Marcus Finnie
Blue Note 8, 10:30 pm \$35
- ★Warren Wolf Quartet with Allyn Johnson, Eric Wheeler, Billy Williams
Village Vanguard 9, 11 pm \$25
- ★Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
The Bar on Fifth 8 pm
- Pete Van Nostrand
- Rick Stone; Michika Fukumori Trio
The Garage 6, 10:30 pm
- Frank Bambara
- TK Blue with James Weidman, Willie Martinez, Roland Guerro
- Kuni Mikami

Friday, August 10

- ★George Cables Quartet with Craig Handy, Ray Drummond, Victor Lewis
Smoke 8, 10, 11:30 pm \$30
- ★Mary Halvorson Trio with John Hébert, Ches Smith
Cornelia Street Café 9, 10:30 pm \$15
- ★Playdate: Wayne Escoffery, Amanda Monaco, Noah Baerman, Henry Lugo, Vinnie Sperrazza
I-Beam 8:30 pm \$10
- Kate McGarry with Keith Ganz, Gary Versace, Clarence Penn
Joe's Pub 8 pm \$20
- Jazzmobile: Will Calhoun
Jackie Robinson Park 7 pm
- ★Sam Raderman with Tim McCall, Nial Djuliarso, Luc Decker; Marion Cowings; EJ Strickland Quintet with Jaleel Shaw, Marcus Strickland, Luis Perdomo, Linda Oh; Anthony Wonsey Trio
Smalls 4, 7:30, 10 pm 1 am \$20
- Ikue Mori; Sean Noonan/Alex Marcelo
The Stone 8, 10 pm \$10
ShapeShifter Lab 8 pm \$12
The Jazz Gallery 9, 10:30 pm \$20
- World on a String Trio: Dave Allen, Drew Gress, Mark Ferber
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Todd Herbert Quartet; Raphael D'Lugoff Quintet
Fat Cat 6, 10:30 pm
Somethin' Jazz Club 7 pm \$10
- Lady Leah and The JazzMasters
- Kayo Hiraki
- Dandy Wellington and Band
- Kenji
- Mamiko Watanabe Trio
- ★Freddy Cole Quartet with Randy Napoleon, Elias Bailey, Curtis Boyd
Jazz Standard 7:30, 9:30 pm \$30
- ★Al Foster/George Mraz Quartet with Mark Turner, Renee Rosnes
Birdland 8:30, 11 pm \$30-40
- ★Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Tony Lustig Quartet
- Earl Klugh with Nelson Rangell, David Lee Spradley, Jeff Cox, Marcus Finnie
Blue Note 8, 10:30 pm \$35
- cPhour: Ryan Berg, Stacy Dillard, George Burton, Jeremy "Bean" Clemons, Craig Magnano
Blue Note 12:30 am \$10
- ★Warren Wolf Quartet with Allyn Johnson, Eric Wheeler, Billy Williams
Village Vanguard 9, 11 pm \$25
- ★Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
The Bar on Fifth 8 pm
- Pete Van Nostrand
- Jack Wilkins, Jill McCarron, Pat O'Leary, Andy Watson
Harvard Club 6 pm
The Garage 6:15, 10:45 pm
Shrine 6 pm
Bryant Park 12:30 pm
- Joel Perry Trio; Hot House
- David Kardas
- Kuni Mikami

Saturday, August 11

- ★Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara
Cornelia Street Café 9, 10:30 pm \$15
- ★Matana Roberts with Liberty Ellman, Kevin Tkacz, Ches Smith
The Jazz Gallery 9, 10:30 pm \$20
- Yuka and MuKaSHi BaNaSHi with Shanir Ezra Blumenkranz, Yuval Lion
The Stone 8, 10 pm \$10
- Antoinette Montague Quintet with Marcus Miller, Sam Parker, Alex Tremblay, Chuck McPherson
Jazz at Kitano 8, 10 pm \$25
- Holger Scheidt Band with Victor Gould, Anthony Pinciotti, Rich Perry; Uri Gurvich Quartet
ShapeShifter Lab 8 pm
- David Schnitter Quartet; Josh Evans Septet
Fat Cat 7, 10 pm
Saint Peter's 7 pm \$10
Ginny's Supper Club 8 pm
- Tribute to Abbey Lincoln
- Bobbi Humphrey
- JC Styless Trio with John Webber, Lawrence Leathers
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Ryan Hayden Quartet
- Tomas Janzon Duo
- Lotus Position: Akihito Obama, Akira Horikoshi; JB Baretsky with Tom Sheridan, Sommer O'Malley, Andrew Monaco; Matt Garrison
Somethin' Jazz Club 5, 7, 9 pm \$5-10
Tomi Jazz 8, 11 pm \$10
Cleopatra's Needle 8 pm
- Perry Smith; Zamba 2 Samba
- Nial Djuliarso Trio
- ★George Cables Quartet with Craig Handy, Ray Drummond, Victor Lewis
Smoke 8, 10, 11:30 pm \$30
- Danny Weller Group; Dwayne Clemons Quintet; EJ Strickland Quintet with Jaleel Shaw, Marcus Strickland, Luis Perdomo, Linda Oh; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 4, 7:30, 10 pm 1 am \$20
- ★Freddy Cole Quartet with Randy Napoleon, Elias Bailey, Curtis Boyd
Jazz Standard 7:30, 9:30 pm \$30
- ★Al Foster/George Mraz Quartet with Mark Turner, Renee Rosnes
Birdland 8:30, 11 pm \$30-40
- ★Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Tony Lustig Quartet
- Earl Klugh with Nelson Rangell, David Lee Spradley, Jeff Cox, Marcus Finnie
Blue Note 8, 10:30 pm \$35
- ★Warren Wolf Quartet with Allyn Johnson, Eric Wheeler, Billy Williams
Village Vanguard 9, 11 pm \$25
- ★Rebecca Kilgore and Harry Allen Quartet
Feinstein's at Loews Regency 8 pm \$40-60
The Bar on Fifth 8 pm
- Pete Van Nostrand
- ★Black August: Ras Moshe, Roy Campbell, Will Connell, Joel Freedman, John Pietaro, Larry Roland; Jamal Moore Ensemble with Justin Taylor, Jerron White, Shareef Taher; Bill Cole, Ras Moshe, Luke Stewart, Tor Yochai Snyder
Brecht Forum 6 pm \$10
- Daniela Schaechter Trio; Brooks Hartell Trio; Akiko Tsuruga Trio
The Garage 12, 6:15, 10:45 pm

Sunday, August 12

- Tim Keiper's Eclipticalia with Chris Dingman, Leo Genovese, John Lee, Edward Perez, Cyro Baptista; Kevin Norton's Breakfast of Champignon(s) with Angelica Sanchez, Shanir Blumenkranz
The Stone 8, 10 pm \$10
Cornelia Street Café 8:30 pm \$10
- ★Dan Weiss/Ari Hoenig
- ★Fay Victor Ensemble with Anders Nilsson, Ken Filiano
Sycamore 8:30 pm \$10
- Jeanine Truly/Sara Erde with Vladimir Shvets; Monvelyno Alexis and Band
ShapeShifter Lab 8 pm
Walker's 8 pm
- Peter Leitch/Dwayne Burno
- Mike Kam
- Barry Seroff/Lindsey Edards; Michael Evans, David Grollman, Andy Haas
ABC No-Rio 7 pm \$5
Swing 46 8:30 pm
The Bar on Fifth 8 pm
- Swingadelic
- Alberto Pibiri
- ★Freddy Cole Quartet with Randy Napoleon, Elias Bailey, Curtis Boyd
Jazz Standard 7:30, 9:30 pm \$25
- ★Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$30
- Earl Klugh with Nelson Rangell, David Lee Spradley, Jeff Cox, Marcus Finnie
Blue Note 8, 10:30 pm \$35
- ★Warren Wolf Quartet with Eric Wheeler, Billy Williams
Village Vanguard 9, 11 pm \$25
- Sarah Buechi, Ed Rosenberg, Justin Carroll; Jose Valente, Daniel Levin, Jason Kao Hwang
Downtown Music Gallery 6 pm
- Ricky Rodriguez Quartet
- Gilad Hekselman with Matt Brewer, Rudy Royston
Blue Note 12:30, 2:30 pm \$29.50
- Roz Corral Trio with Yotam Silberstein
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; Bossa Brasil: Mauricio de Souza, Ben Winkelman, Joonsam Lee
The Garage 11:30 am 11:30 pm

Monday, August 13

- Will Calhoun Trio
Blue Note 8, 10:30 pm \$15
- Curtis Lundy Trio
The Bar on Fifth 8 pm
- Jazzhouse Kids Hosted By Christian McBride
Dizzy's Club 7:30, 9:30 pm \$30
Jazz Standard 7:30, 9:30 pm \$25
- Mingus Big Band
- ★Ideal Bread: Josh Sinton, Kirk Knuffke, Richard Giddens, Tomas Fujiwara
Sycamore 10 pm \$10
- ★Ari Hoenig Trio with Uri Caine, Johannes Weidenmuller; Spencer Murphy
Smalls 9:30 pm 12 am \$20
- Tabla Trio: Dan Weiss, Dibyarka Chatterjee, Stephen Cellucci; Ramon Diaz Rumba Group
Cornelia Street Café 8:30, 10 pm \$10
- Jon Madof's Zion80
The Stone 9 pm \$10
- Florencia Gonzalez Big Band
Tea Lounge 9, 10:30 pm
- The Magic Trio: Chris McNulty, Paul Bollenback, Ugonna Okegwo
Bar Next Door 8:30, 10:30 pm \$12
Zinc Bar 7 pm \$8
- Charles Turner
- York College Summer Jazz Program
York College 7 pm
- Howard Williams Jazz Orchestra; Stephan Kammerer Quartet
The Garage 7, 10:30 pm
Shrine 6 pm
Bryant Park 12:30 pm
- Larry Corban
- Victor Lin

The Either/ Orchestra @ the Jazz Standard Wednesday, August 8 7:30 & 9:30 | \$20

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Hailey Niswanger | Russ Gershon
Charlie Kohlhase | Gilson Schachnik
Rick McLaughlin | Oscar Suchanek
Vicente Lebron

Tuesday, August 14

- ★ John Abercrombie Quartet with Joe Lovano, Drew Gress Birdland 8:30, 11 pm \$30-40
- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- TK Blue's Blue Monk Dizzy's Club 11 pm \$10
- ★ Tom Harrell Quartet with Wayne Escoffery, Ugonna Okegwo, Billy Hart Village Vanguard 9, 11 pm \$25
- Dafnis Prieto Proverb Trio with Jason Lindner, Kokayi Jazz Standard 7:30, 9:30 pm \$20
- Corina Bartra Peruvian Jazz Ensemble NYC Baha'i Center 8, 9:30 pm \$15 ShapeShifter Lab 8 pm \$10
- Matthew Garrison
- ★ Mike Pride Sextet with Jon Irabagon, Alexis Marcelo, Peter Bitenc, Jonathan Moritz, Jason Stein Korzo 9 pm \$10
- Spike Wilner solo; Rodney Green Group with Seamus Blake, Kevin Hays, Joe Sanders; Josh Evans/Theo Hill Group with Frank Lacy Smalls 6:30, 9:30 pm 12 am \$20
- Giacomo Merega's The Light and Other Things with Noah Kaplan Douglass Street Music Collective 8 pm \$10 Cornelia Street Café 8:30 pm \$10
- Nate Wood Band
- Bob Musso's Axiomatic with Dave Dreiwitz, Claude Coleman; Aram Bajakian/ Julia Ulehla The Stone 8, 10 pm \$10
- Jack Wilkins/Paul Bollenback Bella Luna 8 pm
- Lee Tombouliau solo Jazz at Kitano 8 pm
- Eyal Vilner Big Band; Mayu Saeiki Quartet The Garage 7, 10:30 pm The Bar on Fifth 8 pm Shrine 6 pm Bryant Park 12:30 pm
- Curtis Lundy Trio
- Matt Garrison Projection
- Victor Lin

Wednesday, August 15

- ★ Enfants Terribles: Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron Blue Note 8, 10:30 pm \$35
- ★ Jazzmobile: Frank Wess Grant's Tomb 7 pm
- ★ Sam Mickens with Jonathan Moritz, Alexis Marcelo, Peter Bitenc, Mike Pride; Nate Wooley Alpha Quintet with Josh Sinton, Matt Moran, Dan Peck, Harris Eisenstadt; Mike Pride's From Bacteria To Boys with Jon Irabagon, Jonathan Moritz, Jason Stein, Alexis Marcelo, Peter Bitenc; Jason Stein, Darius Jones, Ben Gerstein, Pascal Niggenkemper, Tyshawn Sorey Zebulon 9 pm
- ★ Ches Smith and These Arches with Tim Berne, Tony Malaby, Mary Halvorson, Andrea Parkins Barbès 8 pm \$10
- ★ Louie Belogenis with Russ Lossing, Kenny Wollesen; Project Fukushima! NYC Japan Benefit: Pet Bottle Ningen: Nonoko Yoshida, Dave Scanlon, Dave Miller; Yuka, Kaoru Watanabe, Shanir Blumenkranz; Aya Nishina/Miho Hatori's New Optimism The Stone 8, 10 pm \$10
- Kendra Shank Quartet with Frank Kimbrough, Dean Johnson, Tony Moreno Jazz at Kitano 8, 10 pm \$10
- ★ Wes Montgomery Tribute: John Webber Quartet with Harold Mabern, Bob Cranshaw, Joe Farnsworth Smoke 7, 9, 10:30 pm
- Jay Rodriguez Group ShapeShifter Lab 8 pm
- Rob Curto Band; Benji Kaplan Group with Seth Trachy Cornelia Street Café 8:30, 10 pm \$10
- Jorge Sylvester Quartet with Nora McCarthy, Brad Jones, Kenny Grohowski; Adam Larson with Leron Thomas, Raviv Markovitz Smalls 9 pm 12 am \$20
- Maurício de Souza Quartet with Nancy Harms, Ben Winkelman, Iris Omig The Lambs Club 7:30 pm Greenwich Village Bistro 9 pm
- Peter Magrane
- ★ John Abercrombie Quartet with Joe Lovano, Drew Gress Birdland 8:30, 11 pm \$30-40
- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30 Dizzy's Club 11 pm \$10
- TK Blue's Blue Monk
- ★ Tom Harrell Quartet with Wayne Escoffery, Ugonna Okegwo, Billy Hart Village Vanguard 9, 11 pm \$25
- Dafnis Prieto Proverb Trio with Jason Lindner, Kokayi Jazz Standard 7:30, 9:30 pm \$20
- Curtis Lundy Trio The Bar on Fifth 8 pm
- Isaac Darche Trio with Sean Wayland, Mark Ferber Bar Next Door 6:30 pm
- Dylan Meek Trio; Anderson Brothers The Garage 6, 10:30 pm Shrine 6 pm
- Pablo Masis Saint Peter's 1 pm \$10
- Lynne Jackson, Mike Palter, Jim Repa Bryant Park 12:30 pm
- Victor Lin

Thursday, August 16

- Stanley Jordan Trio Iridium 8, 10 pm \$35
- Tierney Sutton Band with Christian Jacob, Ray Brinker, Kevin Axt Jazz Standard 7:30, 9:30 pm \$30
- John Zorn Improv Night with Shanir Blumenkranz and guests The Stone 8 pm \$25
- ★ Mick Barr, Tim Dahl, Kevin Shea; Mike Pride's From Bacteria To Boys with Jon Irabagon, Jonathan Moritz, Jason Stein, Alexis Marcelo, Peter Bitenc; Weasel Walter/Marc Edwards Cellular Chaos Zebulon 9:30 pm
- ★ Jaleel Shaw Trio with Dwayne Burno, Johnathan Blake Bar Next Door 8:30, 10:30 pm \$12
- ★ Jerseyband; Gato Loco, James Hirschfeld/Jason Nazary Duo Littlefield 9 pm \$12
- Billy Newman Sextet with Ben Holmes, Michael Attias, Eric Schugren, Leco Reis, Matt Kane Cornelia Street Café 8:30 pm \$10
- Sacha Perry Trio with Chris Mees, Ai Murakami; Michael Kanan/Peter Bernstein; Henry Cole Group; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel Smalls 4, 7:30, 9:30 pm 12 am \$20
- Yaron Gershovsky Trio with David Finck, Buddy Williams Jazz at Kitano 8, 10 pm \$10 ShapeShifter Lab 8 pm Somethin' Jazz Club 7 pm \$10
- Gene Ess Quartet
- James Gibbs III
- Mamiko Taira Trio
- Hank Janson Trio
- ★ Enfants Terribles: Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron Blue Note 8, 10:30 pm \$35
- ★ John Abercrombie Quartet with Joe Lovano, Drew Gress Birdland 8:30, 11 pm \$30-40
- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- TK Blue's Blue Monk Dizzy's Club 11 pm \$10
- ★ Tom Harrell Quartet with Wayne Escoffery, Ugonna Okegwo, Billy Hart Village Vanguard 9, 11 pm \$25

- Curtis Lundy Trio The Bar on Fifth 8 pm
- Champion Fulton Trio; Randy Johnston Trio The Garage 6, 10:30 pm
- Harlem Speaks: Nasheet Waits Jazz Museum in Harlem 6:30 pm
- Bruce Barth Quartet with Steve Nelson, Vicente Archer, Obed Calvaire Citigroup Center Plaza 1 pm
- Victor Lin Bryant Park 12:30 pm

Friday, August 17

- Jazzmobile: Bobby Sanabria Marcus Garvey Park 7 pm
- Jason Lindner The Jazz Gallery 9, 10:30 pm \$20
- Sam Yahel Group Smoke 8, 10, 11:30 pm \$30
- Sam Rademan with Tim McCall, Nial Djuliarso, Luc Decker; Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Otis Brown III Group; Tyler Mitchell Smalls 4, 7:30, 10 pm 1 am \$20
- Helio Alves Trio with Peter Slavov, Alex Kautz; Guilherme Monteiro/Jorge Continentino Group with Gary Wang, Anthony Pinciotti Cornelia Street Café 9, 10 pm \$15
- Emilio Solla and Bien Sur! with Chris Cheek, Victor Prieto, Jorge Roeder, Ziv Ravitz Jazz at Kitano 8, 10 pm \$25 ShapeShifter Lab 8 pm
- Brandon Terzic Xalam Project Rubin Museum 7 pm \$20
- Emmet Cohen
- Rick Stone Trio with Marco Panascia, Tom Pollard Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Stephan Moore; Straylight: Jason Finkelman, Geoff Gersh, Charles Cohen The Stone 8, 10 pm \$10
- KAZLIB Experiment: Casimir Liberski, Louis de Mieulle, Jeffrey Witherell I-Beam 8:30 pm \$10
- Dissident Arts Festival: Dissident Arts Orchestra 17 Frost Theatre of the Arts 8 pm Drom 7:15 pm \$15
- Oscar Peñas Trio
- Alex DeZenzo Trio with John Rosen, Brian Albano; Jacob Deaton with Michael Feinberg, Alex Wyatt Somethin' Jazz Club 7, 9 pm \$10
- Gary Negbaur Tomi Jazz 9 pm \$10
- Wade Barnes Trio Cleopatra's Needle 8 pm
- Harrison Young Quintet Shrine 8 pm
- Lou Volpe Alor Café 8 pm
- Stanley Jordan Trio Iridium 8, 10 pm \$35
- Tierney Sutton Band with Christian Jacob, Ray Brinker, Kevin Axt Jazz Standard 7:30, 9:30 pm \$30
- ★ Enfants Terribles: Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron Blue Note 8, 10:30 pm \$35
- ★ John Abercrombie Quartet with Joe Lovano, Drew Gress Birdland 8:30, 11 pm \$30-40
- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- TK Blue's Blue Monk Dizzy's Club 12:45 am \$20
- ★ Tom Harrell Quartet with Wayne Escoffery, Ugonna Okegwo, Billy Hart Village Vanguard 9, 11 pm \$25
- Curtis Lundy Trio The Bar on Fifth 8 pm
- Alex Layne Trio; Kevin Dorn and the Big 72 The Garage 6:15, 10:45 pm
- Charlie Parker Jazz Festival: Patience Higgins Sugar Hill Quartet with Marcus Persiani, Dave Gibson Whole Foods Market Upper West Side 5 pm
- Victor Lin Bryant Park 12:30 pm

Saturday, August 18

- ★ Gerald Cleaver's Black Host with Darius Jones, Cooper-Moore, Brandon Seabrook, Pascal Niggenkemper Cornelia Street Café 9, 10:30 pm \$15
- Ben Gerstein/Tyshawn Sorey I-Beam 8:30 pm \$10
- ★ Gene Bertoncini Trio with David Finck Jazz at Kitano 8, 10 pm \$25
- Yotam Silberstein Trio with Tal Ronen, Ulysses Owens Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Scott Smallwood; Jonas Braasch The Stone 8, 10 pm \$10
- Brandon Wright Quartet Oceana Restaurant 9 pm
- Lee Feldman; Imaginary Homeland: David Rogers, Mark Stone, Alan Grubner, David Ambrosio; Arun Luthra Quartet Somethin' Jazz Club 5, 7, 9 pm \$10
- Daniel Bennett Group; Maika Ezure Trio Tomi Jazz 8, 11 pm \$10
- Ken Simon Quartet Cleopatra's Needle 8 pm
- Scot Albertson/Frank Owens Triad 9:30 pm \$15
- Swingadelic Swing 46 8:30 pm
- Jason Lindner The Jazz Gallery 9, 10:30 pm \$20
- Sam Yahel Group Smoke 8, 10, 11:30 pm \$30
- Jordan Young; Ralph LaLama's Bop Juice with David Wong, Clifford Barbaro; Otis Brown III Group; Philip Harper Smalls 4, 7:30, 10 pm 1 am \$20
- Stanley Jordan Trio Iridium 8, 10 pm \$35
- Tierney Sutton Band with Christian Jacob, Ray Brinker, Kevin Axt Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Enfants Terribles: Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron Blue Note 8, 10:30 pm \$35
- ★ John Abercrombie Quartet with Joe Lovano, Drew Gress Birdland 8:30, 11 pm \$30-40
- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- TK Blue's Blue Monk Dizzy's Club 12:45 am \$20
- ★ Tom Harrell Quartet with Wayne Escoffery, Ugonna Okegwo, Billy Hart Village Vanguard 9, 11 pm \$25
- Curtis Lundy Trio The Bar on Fifth 8 pm
- Jazzmobile: Wycliffe Gordon, Alyson Williams, Steve Kroon Central Park Great Hill 4 pm
- Dissident Arts Festival: Cheryl Pyle/Nicolas Letman-Burtinovic; Karl Berger/ Ingrid Sertso; Upsurge!; Ras Moshe; Nick Gianni Evolution Brecht Forum 4 pm
- Jacob Deaton Trio; Brandon Lee Quartet; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm

Sunday, August 19

- Charlie Parker Jazz Festival: Andy Milne and Bandwidth with La Tanya Hall, Jonathan Finlayson, Chris Tordini, Kenny Grohowski Ginny's Supper Club 9, 10:30 pm
- ★ Michael Bates Quartet with Tony Malaby, Russ Lossing, Jeremy 'Bean' Clemons Sycamore 8:30 pm \$10
- Doug Van Nort; Monique Buzzarté The Stone 8, 10 pm \$10
- Peter Leitch/Ray Drummond Walker's 8 pm
- José Valente/Daniel Levin and guest: John Boyle; John Ehlis/Amalia Lopez Chueca ABC No-Rio 7 pm \$5
- The Out of Your Head Collective: Jacob Teichroew, Sebastian Ammann, Devin Drobka; Jonathan Lindhorst, Sebastian Noelle, Keisuke Matsuno, Tim Kuhl The Backroom 9:30, 11 pm

- Alberto Pibiri The Bar on Fifth 8 pm
- Stanley Jordan Trio Iridium 8, 10 pm \$35
- Tierney Sutton Band with Christian Jacob, Ray Brinker, Kevin Axt Jazz Standard 7:30, 9:30 pm \$30
- ★ Enfants Terribles: Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron Blue Note 8, 10:30 pm \$35
- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- ★ Tom Harrell Quartet with Wayne Escoffery, Ugonna Okegwo, Billy Hart Village Vanguard 9, 11 pm \$25
- Thomas Heberer Downtown Music Gallery 6 pm
- Ken Simon Quartet Saint Peter's 5 pm
- Nobuki Takamen Trio with John Lenis, Yutaka Uchida Blue Note 12:30, 2:30 pm \$29.50
- Roz Corral Trio with Gilad Hekselman, Orlando Le Fleming North Square Lounge 12:30, 2 pm
- Evan Schwam Quartet; David Coss Quartet; Abe Ovadia Trio The Garage 11:30 am 7, 11:30 pm

Monday, August 20

- ★ Bill Goodwin 70th Birthday Celebration with Adam Niewood, Vic Juris, Bill Washer, Tony Marino, Kirk Knuffke Dizzy's Club 7:30, 9:30 pm \$30
- ★ George Braith Fat Cat 9 pm
- Marcus Strickland Blue Note 8, 10:30 pm \$15
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Charlie Parker Jazz Festival: Lakecia Benjamin Ginny's Supper Club 9, 10:30 pm
- Peter Bernstein solo; Greg Hutchinson; Spencer Murphy Smalls 7:30, 9:30 pm 12 am \$20
- Jazz Memorial for Nabil Totah Saint Peter's 7 pm
- Jon Madof's Zion80 The Stone 9 pm \$10
- Idan Santhaus Big Band Tea Lounge 9, 10:30 pm
- Antonio Ciacca The Bar on Fifth 8 pm
- Daniela Schaechter Trio with Marco Panascia, Scott Latsky Bar Next Door 8:30, 10:30 pm \$12
- Charenee Wade Zinc Bar 7 pm \$8
- Howard Williams Jazz Orchestra; JT Project The Garage 7, 10:30 pm
- Larry Ham Bryant Park 12:30 pm

Tuesday, August 21

- ★ Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart Birdland 8:30, 11 pm \$30-40
- Alvin Queen Quintet with Javon Jackson, Terrell Stafford, Anthony Wonsey, Danton Boller Jazz Standard 7:30, 9:30 pm \$25
- ★ Ethan Iverson, Ben Street, Albert "Tootie" Heath Village Vanguard 9, 11 pm \$25
- Celebrating Michael Brecker: Ravi Coltrane, Joey Calderazzo, James Genus, Jeff "Tain" Watts and guests Blue Note 8, 10:30 pm \$35
- The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30 pm \$30
- Bryan Carter Trio Dizzy's Club 11 pm \$10
- Cecilia Coleman Big Band NYC Baha'i Center 8, 9:30 pm \$15
- Spike Wilner solo; ÖWL Trio: Orlando Le Fleming, Will Vinson, Lage Lund; Josh Evans/Theo Hill Group with Frank Lacy Smalls 6:30, 9:30 pm 12 am \$20
- Pauline Oliveros/Susie Ibarra; Pauline Oliveros, Susie Ibarra, Thollem MacDonas The Stone 8, 10 pm \$10
- Matthew Garrison ShapeShifter Lab 8 pm \$10
- ★ Jazzmobile: Jeremy Pelt Brooklyn Bridge Park 7 pm
- Adam Kolker Trio with Jeremy Stratton, Rodney Green Bar Next Door 8:30, 10:30 pm \$12
- Jamire Williams' ERIMAJ Joe's Pub 9:30 pm \$15
- ★ Jack Wilkins/Bucky Pizzarelli Bella Luna 8 pm
- Lee Tombouliau solo Jazz at Kitano 8 pm
- Catherine Dupuis with Russ Kassoff, Jay Anderson Somethin' Jazz Club 7 pm \$10
- Lou Caputo Not So Big Band; Stan Killian Quartet The Garage 7, 10:30 pm
- Antonio Ciacca The Bar on Fifth 8 pm
- Larry Ham Bryant Park 12:30 pm

Wednesday, August 22

- ★ Jazzmobile: Jimmy Owens Grant's Tomb 7 pm
- ★ Jacob Garchik Trio with Jacob Sacks, Dan Weiss Barbès 8 pm \$10
- ★ Surface to Air: Jonathan Goldberger, Jonti Siman, Rohin Khemani Greenwich House Music School 8 pm \$12
- Taeko Fukao Quartet with John di Martino, Ed Howard, Victor Jones Jazz at Kitano 8, 10 pm \$10
- Ferenc Nemeth Group with Chris Cheek, Sam Yahel, Lionel Loueke; RJ Miller Smalls 9 pm 12 am \$20
- Vondie Curtis Hall with Antoine Drye, Adam Coté, Jeremy "Bean" Clemons Smoke 7, 9, 10:30 pm
- Tammy Scheffer Sextet with Andrew Urbina, Chris Ziemba, Daniel Foose, Ronen Itzik; Assaf Kehati Trio with Ehud Ettun, Ziv Ravitz ShapeShifter Lab 8, 9:30 pm \$10
- Katsuko Tanaka Quartet with Stacy Dillard Zinc Bar 7 pm
- Chive: Steven Lugemer, Matthew Wohl, Max Jaffe Cornelia Street Café 8:30 pm \$10
- MJ Territo Trio with Linda Presgrave, Iris Omig Somethin' Jazz Club 7 pm \$10
- ★ Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart Birdland 8:30, 11 pm \$30-40
- Alvin Queen Quintet with Javon Jackson, Terrell Stafford, Anthony Wonsey, Danton Boller Jazz Standard 7:30, 9:30 pm \$25
- ★ Ethan Iverson, Ben Street, Albert "Tootie" Heath Village Vanguard 9, 11 pm \$25
- Celebrating Michael Brecker: Ravi Coltrane, Joey Calderazzo, James Genus, Jeff "Tain" Watts and guests Blue Note 8, 10:30 pm \$35
- The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30 pm \$30
- Bryan Carter Trio Dizzy's Club 11 pm \$10
- Antonio Ciacca The Bar on Fifth 8 pm
- Allen Farnham/Tomoko Ohno Saint Peter's 1 pm \$10
- Carl Bartlett Jr. Quartet; Paul Francis Trio The Garage 6, 10:30 pm
- Pravin Thompson Quintet Shrine 6 pm
- Larry Ham Bryant Park 12:30 pm

Thursday, August 23

- ★Rahn Burton Trio Cleopatra's Needle 7 pm
- ★Pat Martino Trio with Pat Bianchi, Carmen Intorre Iridium 8, 10 pm \$35
- ★Steven Bernstein's Millennial Territory Orchestra with Curtis Fowlkes, Doug Weiselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Charles Burnham, Brad Jones, Ben Perowsky and guest Henry Butler Jazz Standard 7:30, 9:30 pm \$25
- ★Uri Caine ShapeShifter Lab 8 pm \$15
- ★Craig Handy with Kyle Koehler, Matt Chertkoff, Clark Gayton Rue 57 8 pm
- ★Marlene VerPlanck Quartet with Bucky Pizzarelli, Tedd Firth, Jay Leonhart Jazz at Kilano 8, 10 pm \$10
- ★Sacha Perry Trio with Ai Murakami; Joel Press/Spike Wilner; Duane Eubanks; Carlos Abadie Smalls 4, 7:30, 9:30 pm 12 am \$20
- ★Kaleidoscope Trio: Freddie Bryant, Patrice Blanchard, Willard Dyson Bar Next Door 8:30, 10:30 pm \$12
- ★Lias Bernard; Al Margolis The Stone 8, 10 pm \$10
- ★Florencia Gonzalez Candombe Project Tea Lounge 9, 10:30 pm
- ★Jill McManus/Christian Fabian Sofia's 7 pm
- ★Yvonne Simone; Karen Taborn Somethin' Jazz Club 7, 9 pm \$10
- ★Erika Matsuo Trio Tomi Jazz 9 pm \$10
- ★Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Miraz, Billy Hart Birdland 8:30, 11 pm \$30-40
- ★Ethan Iverson, Ben Street, Albert "Tootie" Heath Village Vanguard 9, 11 pm \$25
- ★The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30 pm \$30
- ★Bryan Carter Trio Dizzy's Club 11 pm \$10
- ★Antonio Ciacca The Bar on Fifth 8 pm
- ★Rob Edwards Quartet; Alan Chaubert Trio The Garage 6, 10:30 pm
- ★Harlem Speaks: Ralph Peterson Jazz Museum in Harlem 6:30 pm
- ★Conrad Herwig Ensemble Citigroup Center Plaza 1 pm
- ★Larry Ham Bryant Park 12:30 pm
- ★Charlie Parker Jazz Festival: WeBop: A Family Jazz party New School Arnhold Hall 11 am

Friday, August 24

- ★Charlie Parker Jazz Festival: Bird with Strings with Miguel Atwood-Ferguson Marcus Garvey Park 7 pm
- ★James Blood Ulmer Memphis Blood Blues Band with Vernon Reid, Mazz Swift, Leon Gruenbaum, David Barnes, Mark Peterson, Aubrey Dayle City Winery 8 pm \$35-50
- ★Frank Kimbrough Trio with Ed Howard, Matt Wilson Jazz at Kilano 8, 10 pm \$25

- ★Sam Raderman with Tim McCall, Nial Djuliarso, Luc Decker; Chris Byars Quartet; David Weiss Sextet with Marcus Strickland, Tim Green, Xavier Davis, Linda Oh, EJ Strickland; Lawrence Leathers Smalls 4, 7:30, 10 pm 1 am \$20
- ★Jim Rotondi's 50th Birthday Celebration: One For All Sextet with Eric Alexander, Jim Rotondi, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Christian Scott with Mathew Stevens, Lawrence Fields, Kris Funn, Jamire Williams Blue Note 8, 10:30 pm \$25
- ★Matana Roberts' Coin Coin Roulette 7 pm
- ★Hypnotic Brass Ensemble Highline Loft 7 pm \$25
- ★Jazzmobile: Allan Harris Jackie Robinson Park 7 pm
- ★Jackie Heyen; Thollem McDonas The Stone 8, 10 pm \$10
- ★Fay Victor 55Bar 7 pm
- ★Nick Moran Trio with Brad Whitely, Chris Benham Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Angela Davis Quartet with Ben Winkelman, Sam Anning, Guilhem Flouzat; Scott Reeves Quintet with Rich Perry, Masayasu Tzoboguchi, Mike McGuirk, Andy Watson Somethin' Jazz Club 7, 9 pm \$10
- ★Tomoko Omura/Glenn Zaleski Tomi Jazz 9 pm \$10
- ★Joonsam Lee Trio Cleopatra's Needle 8 pm
- ★Jerry Botte Alor Café 8 pm
- ★Pat Martino Trio with Pat Bianchi, Carmen Intorre Iridium 8, 10 pm \$35
- ★Steven Bernstein's Millennial Territory Orchestra with Curtis Fowlkes, Doug Weiselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Charles Burnham, Brad Jones, Ben Perowsky and guest Henry Butler Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Uri Caine ShapeShifter Lab 8 pm \$15
- ★Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Miraz, Billy Hart Birdland 8:30, 11 pm \$30-40
- ★Ethan Iverson, Ben Street, Albert "Tootie" Heath Village Vanguard 9, 11 pm \$25
- ★Celebrating Michael Brecker: Ravi Coltrane, Joey Calderazzo, James Genus, Jeff "Tain" Watts and guests Blue Note 8, 10:30 pm \$35
- ★The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Bryan Carter Trio Dizzy's Club 12:45 am \$20
- ★Antonio Ciacca The Bar on Fifth 8 pm
- ★Kyoko Oyobe Trio; Joey Morant Trio The Garage 6:15, 10:45 pm
- ★Larry Ham Bryant Park 12:30 pm

Saturday, August 25

- ★20th Anniversary Charlie Parker Jazz Festival: Roy Haynes Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong; Rene Marie's Experiment in Truth with Kevin Bales, Elias Bailey, Quentin Baxter; Derrick Hodge; Jamire Williams and ERIMAJ Marcus Garvey Park 3 pm
- ★Darcy James Argue's Secret Society World Financial Center 7 pm

- ★Moppa Elliott Septet with Peter Evans, Jon Irabagon, Dave Taylor, Brandon Seabrook, Ron Stabinsky, Kevin Shea I-Beam 8:30 pm \$10
- ★Harlem Blues & Jazz Band: Joey Morant, Fred Staton, Art Baron, Reynold "Zeke" Mullins, Michael Max Fleming, Jackie Williams, Bill Wurtzel Zeb's 8 pm \$10
- ★Jean Rohe with Ilusha Tsinadze, Liam Robinson, James Shipp, Chris Tordini, Skye Steele Cornelia Street Café 9, 10:30 pm \$15
- ★Bruce Cox Trio with Essiet Essiet, Misha Tsiganov Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Andrew Deutsch/Peer Bode; Gayle Young The Stone 8, 10 pm \$10
- ★Ken Fowser Quartet Oceana Restaurant 9 pm
- ★Tomas Janzon Duo Garden Café 7:30 pm
- ★Zach Resnick Quintet with Will Armstrong, Steve Picataggio, Mitch Guido; Donee Middleton's Jazz Noir; John Petrucelli Quartet; Tomoyasu Ikuta Group with Atsushi Ouchi, Hyuna Park Somethin' Jazz Club 5, 7, 9, 11 pm \$10
- ★Misa Ogasawara; Ayumi Ishito Trio Tomi Jazz 8, 11 pm \$10
- ★Kumi Mikami Trio Cleopatra's Needle 8 pm
- ★Andres Jimenez y el Dilemastronauta Shrine 7 pm
- ★Frank Kimbrough Trio with Ed Howard, Matt Wilson Jazz at Kilano 8, 10 pm \$25
- ★Towner Galaher; Zaid Nasser; David Weiss Sextet with Marcus Strickland, Tim Green, Xavier Davis, Linda Oh, EJ Strickland; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 4, 7:30, 10 pm 1 am \$20
- ★Jim Rotondi's 50th Birthday Celebration: One For All Sextet with Eric Alexander, Jim Rotondi, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Christian Scott with Mathew Stevens, Lawrence Fields, Kris Funn, Jamire Williams Blue Note 8, 10:30 pm \$25
- ★Pat Martino Trio with Pat Bianchi, Carmen Intorre Iridium 8, 10 pm \$35
- ★Steven Bernstein's Millennial Territory Orchestra with Curtis Fowlkes, Doug Weiselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Charles Burnham, Brad Jones, Ben Perowsky and guest Henry Butler Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Uri Caine ShapeShifter Lab 8 pm \$15
- ★Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Miraz, Billy Hart Birdland 8:30, 11 pm \$30-40
- ★Ethan Iverson, Ben Street, Albert "Tootie" Heath Village Vanguard 9, 11 pm \$25
- ★The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Bryan Carter Trio Dizzy's Club 12:45 am \$20
- ★Antonio Ciacca The Bar on Fifth 8 pm
- ★Marsha Heydt Quartet; Champion Fulton Trio; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm



New York City's most famous jazz clubs profit from musicians every night—but they refuse to contribute a few dollars toward pensions that would allow older jazz musicians to retire with dignity.

Tell The Blue Note, Birdland, The Iridium, The Jazz Standard, The Village Vanguard and Dizzy's Club Coca-Cola that hardworking jazz musicians deserve better.



To sign the petition and learn more, visit:

JusticeforJazzArtists.org

**Older jazz musicians
are living in poverty
while jazz club owners
are getting rich.**

Sunday, August 26

- ★20th Anniversary Charlie Parker Jazz Festival: Ernestine Anderson Quartet; Gregory Porter; Andy Milne and Dapp Theory with Aaron Kruziki, John Moon, Chris Tordini, Kenny Grohowski; Sullivan Fortner with Burniss Travis, Kassa Overall
- David Schnitter Tompkins Square Park 3 pm
Smalls 11 pm \$20
- Anne Bourne; Rosi Hertlein Trio with David Amer, David Taylor The Stone 8, 10 pm \$10
- Ryan Keberle's Catharsis with Mike Rodriguez, Jorge Roeder, Eric Doob Barbès 7 pm \$10
- Petr Cancura's Down Home Sycamore 8:30 pm \$10
- 5th Annual Post-Charlie Parker Jazz Festival Jam Session University of the Streets 7 pm \$15
- Peter Leitch/Sean Smith Walker's 8 pm
- Michael Lytle/Evan Gallagher and guests; Jonah Rosenberg/Aleks Karjaka ABC No-Rio 7 pm \$5
- Devin Bing with Tivon Scott Pennicott, Michael Feinstein, Blaise Lanzetta Somethin' Jazz Club 7 pm \$10
- Swingadelic Swing 46 8:30 pm
- Alberto Pibiri The Bar on Fifth 8 pm
- Christian Scott with Mathew Stevens, Lawrence Fields, Kris Funn, Jamire Williams Blue Note 8, 10:30 pm \$25
- ★Pat Martino Trio with Pat Bianchi, Carmen Intorre Iridium 8, 10 pm \$35
- ★Steven Bernstein's Millennial Territory Orchestra with Curtis Fowlkes, Doug Weiselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Charles Burnham, Brad Jones, Ben Perowsky and guest Henry Butler Jazz Standard 7:30, 9:30 pm \$25
- ★Ethan Iverson, Ben Street, Albert "Tootie" Heath Village Vanguard 9, 11 pm \$25
- The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30 pm \$30
- Catherine Sikora solo; Groupthink: Darren Bergstein/Edward Yuhas Downtown Music Gallery 6 pm
- Marshall Gilkes Quintet Saint Peter's 5 pm
- Camila Meza Trio with Yotam Silberstein, Marco Panascia North Square Lounge 12:30, 2 pm
- Iris Ornig Quartet; David Coss Quartet; Greg Lewis Trio The Garage 11:30 am 7, 11:30 pm

Monday, August 27

- Revive Da Live Big Band Blue Note 8, 10:30 pm \$20
- Joe Alterman/Houston Person Quartet with James Cammack, Gregory Hutchinson Dizzy's Club 7:30, 9:30 pm \$30
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Gilad Hekselman solo; Orrin Evans Group with Luques Curtis, Nasheet Waits, JD Walter; Spencer Murphy Smalls 7:30, 9:30 pm 12 am \$20
- Jon Madof's Zion80 The Stone 9 pm \$10
- Jake Saslow Quartet with Mike Moreno, Matt Clohesy, Mark Ferber; Aidan Carroll Apollo Project with John Ellis, Sam Harris, Tommy Crane ShapeShifter Lab 7:30 pm \$8
- Jaimeo Brown Trio The Bar on Fifth 8 pm
- Kyle Saulnier's Awakening Orchestra Tea Lounge 9, 10:30 pm
- Sofia Rei Koutsovitis Trio with Jean-Christophe Maillard, Jorge Roeder Bar Next Door 8:30, 10:30 pm \$12
- Eliane Amherd Zinc Bar 7 pm \$8
- Howard Williams Jazz Orchestra; Joonsam Lee Trio The Garage 7, 10:30 pm
- Frank Owens Bryant Park 12:30 pm

Tuesday, August 28

- ★Charlie Parker Birthday Celebration: Tom Harrell, Vincent Herring, George Cables, Lonnie Plaxico, Victor Lewis Birdland 8:30, 11 pm \$30-40
- ★Ron Carter Big Band with Scott Robinson, Wayne Escoffery, Jerry Dodgion, David DeJesus, Jay Brandford, Greg Gisbert, Tony Kadleck, Alex Norris, Jon Owens, James Burton, Steve Davis, Jason Jackson, Douglas Purviance, Russell Malone, Donald Vega, Lewis Nash Jazz Standard 7:30, 9:30 pm \$30
- Kenny Werner Quintet with Lionel Loueke, Miguel Zenón Blue Note 8, 10:30 pm \$35
- ★Jenny Scheinman Quartet with Jason Moran, Greg Cohen, Rudy Royston Village Vanguard 9, 11 pm \$25
- The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30 pm \$30
- Bruce Harris Quintet Dizzy's Club 11 pm \$10
- Mike Longo's Funk Meets Jazz NYC Baha'i Center 8, 9:30 pm \$15
- Spike Wilner solo; Quincy Davis Group with Seamus Blake, Peter Bernstein; Josh Evans/Theo Hill Group with Frank Lacy Smalls 6:30, 9:30 pm 12 am \$20
- Frank Perowsky Big Band ShapeShifter Lab 7 pm
- Allan Harris/Orrin Evans Metropolitan Room 7 pm \$20
- ★On The Way Out: Jen Baker/Kyoko Kitamura; Noah Preminger/Rob Garcia The Backroom 8:30, 10 pm \$10
- Oscar Penas Trio with Moto Fukushima, Franco Pina Bar Next Door 8:30, 10:30 pm \$12
- Curtis Bahn/Steve Gorn; Dana Reason The Stone 8, 10 pm \$10
- Jack Wilkins/Roni Ben-Hur Bella Luna 8 pm
- Lee Tomboulain solo Jazz at Kitano 8 pm
- Cecilia Coleman Big Band; Justin Lees Trio The Garage 7, 10:30 pm
- Lieven Venken Trio Shrine 8 pm
- Jaimeo Brown Trio The Bar on Fifth 8 pm
- Papo Vasquez and the NJMH Latin AllStars Orchard Beach Stage 12 pm
- Frank Owens Bryant Park 12:30 pm

Wednesday, August 29

- ★Russ Lossing Trio with Masa Kamaguchi, Billy Mintz Barbès 8 pm \$10
- ★Donny McCaslin Quartet with Jason Lindner, Tim LeFebvre, Mark Guiliana 55Bar 10 pm
- ★Jazzmobile: Barry Harris Grant's Tomb 7 pm
- ★Jerry Gonzalez and The Commandos de la Clave; Pedrito Martinez Group with Ariacne Trujillo Highline Ballroom 8 pm \$30
- Hendrik Meurkens Quartet with Miho Nobuzane, Gustavo Amarante, Adriano Santos Jazz at Kitano 8, 10 pm \$10
- Nina Moffitt Quartet with Chris Pattishall, Jackson Hill, Alex Ritz; Sarah Elizabeth Charles with Jesse Elder, Burniss Earl Travis, John Davis Cornelia Street Café 8:30, 10 pm \$10

- Kristin Norderval; Neil Rolnick The Stone 8, 10 pm \$10
- Vondie Curtis Hall with Antoine Drye, Adam Côté, Jeremy "Bean" Clemons Smoke 7, 9, 10:30 pm
- Rachel Eckroth ShapeShifter Lab 8 pm
- David Juarez Shrine 7 pm
- ★Charlie Parker Birthday Celebration: Tom Harrell, Vincent Herring, George Cables, Lonnie Plaxico, Victor Lewis Birdland 8:30, 11 pm \$30-40
- ★Ron Carter Big Band with Scott Robinson, Wayne Escoffery, Jerry Dodgion, David DeJesus, Jay Brandford, Greg Gisbert, Tony Kadleck, Alex Norris, Jon Owens, James Burton, Steve Davis, Jason Jackson, Douglas Purviance, Russell Malone, Donald Vega, Lewis Nash Jazz Standard 7:30, 9:30 pm \$30
- Kenny Werner Quintet with Lionel Loueke, Miguel Zenón Blue Note 8, 10:30 pm \$35
- ★Jenny Scheinman Quartet with Jason Moran, Greg Cohen, Rudy Royston Village Vanguard 9, 11 pm \$25
- The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30 pm \$30
- Bruce Harris Quintet Dizzy's Club 11 pm \$10
- Quincy Davis Group with Seamus Blake, Peter Bernstein; Matt Geraghty Smalls 9 pm 12 am \$20
- Allan Harris/David Hazeltine Metropolitan Room 7 pm \$20
- Jaimeo Brown Trio The Bar on Fifth 8 pm
- Nick Moran Trio; Steve Kortyka Trio The Garage 6, 10:30 pm
- Carol Sudhalter, Joe Vincent Tranchina, Saadi Zain, Rudy Lawless Saint Peter's 1 pm \$10
- Frank Owens Bryant Park 12:30 pm

Thursday, August 30

- Diva Trio: Sherrie Maricle, Tomoko Ohno, Noriko Ueda Jazz at Kitano 8, 10 pm \$10
- Bill Orcutt/Chris Corsano Roulette 8 pm \$15
- Sacha Perry Trio with Ai Murakami; Ehud Asherie solo; Tatum Greenblatt Group; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel Smalls 4, 7:30, 9:30 pm 12 am \$20
- Nancy Beckman/Tom Bickley; Viv Corringham The Stone 8, 10 pm \$10
- Gene Ess Quartet ShapeShifter Lab 8 pm
- Clifford Barbaro Trio Cleopatra's Needle 7 pm
- Jason Ennis Trio with Steve Whipple, Connor Meehan Bar Next Door 8:30, 10:30 pm \$12
- Camila Meza with Glenn Zaleski, Sam Anning, Greg Ritchie; Sefira: Sachal Vasandani, Sofia Rei, Malika Zarra, Mathias Kunzli, Keita Ogawa Cornelia Street Café 8:30, 10 pm \$10
- Grupo Los Santos: Paul Carlon, Peter Smith, David Ambrosio, William "Beaver" Bausch Somethin' Jazz Club 7 pm \$10
- Yuko Ito Trio Tomi Jazz 9 pm \$10
- ★Charlie Parker Birthday Celebration: Tom Harrell, Vincent Herring, George Cables, Lonnie Plaxico, Victor Lewis Birdland 8:30, 11 pm \$30-40
- ★Ron Carter Big Band with Scott Robinson, Wayne Escoffery, Jerry Dodgion, David DeJesus, Jay Brandford, Greg Gisbert, Tony Kadleck, Alex Norris, Jon Owens, James Burton, Steve Davis, Jason Jackson, Douglas Purviance, Russell Malone, Donald Vega, Lewis Nash Jazz Standard 7:30, 9:30 pm \$30
- Kenny Werner Quintet with Lionel Loueke, Miguel Zenón Blue Note 8, 10:30 pm \$35
- ★Jenny Scheinman Quartet with Jason Moran, Greg Cohen, Rudy Royston Village Vanguard 9, 11 pm \$25
- The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30 pm \$30
- Bruce Harris Quintet Dizzy's Club 11 pm \$10
- Allan Harris/Taylor Eigsti Metropolitan Room 7 pm \$20
- Jaimeo Brown Trio The Bar on Fifth 8 pm
- New Tricks; Brian Carter Trio The Garage 6, 10:30 pm
- West Point Jazz Knights Citigroup Center Plaza 1 pm
- Frank Owens Bryant Park 12:30 pm

Friday, August 31

- ★Jazzmobile: Geri Allen Marcus Garvey Park 7 pm
- Steve Turre Quintet Smoke 8, 10, 11:30 pm \$30
- Sam Raderman with Tim McCall, Nial Djularso, Luc Decker; Sean Smith Group; Joe Magnarelli Quartet with Mulgrew Miller; Spike Wilner Smalls 4, 7:30, 10 pm 1 am \$20
- ★Lage Lund Trio with Orlando Le Fleming, Johnathan Blake Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Foolish Hearts: Peter Eldridge, Jo Lawry, Matt Aronoff Cornelia Street Café 9, 10:30 pm \$10
- Steph Chou Project with Andy Lin, Gian Tomatore, Glenn Zaleski, Jeremy Siskind, Zack Lober, Ronen Itzik, Kenny Wollesen I-Beam 8:30 pm \$10
- Stuart and Loren Dempster; Chris Brown The Stone 8, 10 pm \$10
- ★Alexis Cole Quartet with John di Martino, Jim Cammack, Matt Wilson Jazz at Kitano 8, 10 pm \$25
- Christian Fabian Band; Evil Giraffes ShapeShifter Lab 8 pm \$12
- Marla Sampson Quintet with Matt Baker Somethin' Jazz Club 7 pm \$10
- Gabriel Alegria Afro-Peruvian Sextet Drom 7:30 pm \$20
- Yaakov Mayman Trio Cleopatra's Needle 8 pm
- Dorian Lake Alor Café 8 pm
- ★Charlie Parker Birthday Celebration: Tom Harrell, Vincent Herring, George Cables, Lonnie Plaxico, Victor Lewis Birdland 8:30, 11 pm \$30-40
- ★Ron Carter Big Band with Scott Robinson, Wayne Escoffery, Jerry Dodgion, David DeJesus, Jay Brandford, Greg Gisbert, Tony Kadleck, Alex Norris, Jon Owens, James Burton, Steve Davis, Jason Jackson, Douglas Purviance, Russell Malone, Donald Vega, Lewis Nash Jazz Standard 7:30, 9:30 pm \$30
- Kenny Werner Quintet with Lionel Loueke, Miguel Zenón Blue Note 8, 10:30 pm \$35
- ★Jenny Scheinman Quartet with Jason Moran, Greg Cohen, Rudy Royston Village Vanguard 9, 11 pm \$25
- The Music of Stan Getz & Joao Gilberto: Harry Allen, Joe Locke, Maucha Adnet, Romero Lubambo, Nilson Matta, Duduka da Fonseca Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Bruce Harris Quintet Dizzy's Club 12:45 am \$20
- Allan Harris/Christian Sands Metropolitan Room 7 pm \$20
- Jaimeo Brown Trio The Bar on Fifth 8 pm
- Dave Kain Group; Dre Barnes Project The Garage 6:15, 10:45 pm
- Donee Middleton Shrine 6 pm
- Melba Joyce Whole Foods Market Upper West Side 5 pm
- Frank Owens Bryant Park 12:30 pm

REGULAR ENGAGEMENTS

- MONDAYS
- Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- Ron Affif Trio Zinc Bar 9, 11 pm, 12:30, 2 am
- Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$125
- SMOKE Big Band; John Farnsworth Quartet Smoke 7, 9, 10:30 pm
- Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
- Sedric Choukroun and The Brasilieros Chez Lola 7:30 pm
- Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
- Emerging Artists Series Bar Next Door 6:30 pm (ALSO TUE-THU)
- Joel Forrester solo Brandy Library 8 pm
- George Gee Swing Orchestra Gospel Uptown 8 pm
- Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- Grove Street Stompers Arthur's Tavern 7 pm
- JFA Jazz Jam Local 802 7 pm
- Roger Lent Trio Jam Cleopatra's Needle 8 pm
- Iris Ornig Jam Session The Kitano 8 pm
- Les Paul Trio with guests Iridium 8, 10 pm \$35
- Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
- Stan Rubin All-Stars Charley O's 8:30 pm
- Arcolris Sandoval Trio Tomi Jazz 8 pm
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- Rakiem Walker Project Red Rooster 7:30 pm
- TUESDAYS
- Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
- Jonathan Batiste's Spontaneous Combustion Rockwood Music Hall 9:30 pm \$10
- Bill Campbell and Friends Bar Next Door 8 pm \$12
- 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
- Megumi Habuka Duo Tomi Jazz 8 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio Arturo's 8 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- Mike LeDonne Quartet; Jason Marshall Quartet Smoke 7, 9, 10:30, 11:30 pm
- Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
- Iris Ornig Quartet Crooked Knife 7 pm
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Robert Rucker Trio Jam Cleopatra's Needle 8 pm
- Slavic Soul Party Barbès 9 pm \$10
- WEDNESDAYS
- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
- Roxy Coss Smoke 11:30 pm
- Roger Davidson/Pablo Aslan Caffè Vivaldi 6 pm
- Walter Fischbacher Trio Water Street Restaurant 8 pm
- Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- Les Kurtz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Guillaume Laurent Trio Bar Tabac 7 pm
- Jake K. Leckie Trio Kif Bistro 8 pm
- Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- Greg Lewis Organ Monk with Reggie Woods Sapphire NYC 8 pm
- Ron McClure solo piano McDonald's 12 pm (ALSO SAT)
- John McNeil/Mike Fahie Tea and Jam Tea Lounge 9 pm
- Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- Alex Obert's Hollow Bones Via Della Pace 10 pm
- David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
- Eiko Rikuhashi Duo Tomi Jazz 8 pm
- Stan Rubin Orchestra Swing 46 8:30 pm
- David Schnug Papa's Gino's Restaurant 8:30 pm
- Alex Terrier Trio Antibes Bistro 7:30 pm
- Justin Wert/Corcoran Holt Benoit 7 pm
- Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm
- Bill Wurtzel Duo Velour Lounge 6:30 pm
- Jordan Young Group Bflat 8:30 pm
- THURSDAYS
- Jason Campbell Trio Perk's 8 pm
- Sedric Choukroun Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
- Jazz Open Mic Perk's 8 pm
- Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
- Latin Jazz Jam Nuyorican Poets Café 9 pm
- Barry Levitt Trio 54 Below 10:30 pm
- Michael Mwenso and Friends Dizzy's Club 11 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS
- The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
- Deep Pedestrian Sintir 8 pm
- Charles Downs' Centipede The Complete Music Studio 7 pm
- Gerry Eastman's Quartet Williamsburg Music Center 10 pm
- Ken Fowser Quintet Smoke 12:30 am
- Kengo Nakamura Trio Club A Steakhouse 11 pm
- Brian Newman Quartet Duane Park 10:30 pm
- Frank Owens Open Mic The Local 802 6 pm
- Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
- Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
- Bill Saxton and Friends Bill's Place 9, 11 pm \$15
- SATURDAYS
- Candy Shop Boys Duane Park 8, 10:30 pm
- Jesse Elder/Greg Ruggiero Rothmann's 6 pm
- Joel Forrester solo Indian Road Café 11 am
- Guillaume Laurent/Luke Franco Casaville 1 pm
- Annette St. John; Johnny O'Neal Smoke 11:30 am, 12:30 am
- Skye Jazz Trio Jack 8:30 pm
- Michelle Walker/Nick Russo Anyway Café 9 pm
- Bill Wurtzel Duo Henry's 12 pm
- SUNDAYS
- Bill Cantrall Trio Crescent and Vine 8 pm
- Marc Devine Trio TGIFriday's 6 pm
- JaRon Eames/Emme Kemp Eats 6 pm
- Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
- Marjorie Eliot/Rudell Drears/Sedric Choukroun Parlor Entertainment 4 pm
- Gene Ess Jam Session ShapeShifter Lab 3 pm \$3
- Sean Fitzpatrick and Friends Ra Café 1 pm
- Joel Forrester solo Grace Gospel Church 11 am
- Nancy Goudinaki's Trio Kellari Taverna 12 pm
- Enrico Granafei solo Sora Lella 7 pm
- Annette St. John; Cynthia Soriano Smoke 11:30 am, 11:30 pm
- Stan Killian Trio Ocean's 8 8:30 pm
- Bob Kindred Group Café Loup 12:30 pm
- Nate Lucas All Stars Ginny's Supper Club 7 pm
- Alexander McCabe Trio CJ Cullens Tavern 5 pm
- Junior Mance Trio Café Loup 6:30 pm
- Peter Mazza Bar Next Door 8 pm \$12
- Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
- Lu Reid Jam Session Shrine 4 pm
- Vocal Open Mic; Johnny O'Neal Smalls 4:30, 8:30 pm
- Rose Rutledge Trio Ardesia Wine Bar 6:30 pm
- Secret Architecture Caffè Vivaldi 9:45 pm
- Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
- Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- Brian Woodruff Jam Blackbird's 9 pm

CLUB DIRECTORY

- **17 Frost Theater of the Arts** 17 Frost Street (646-389-2017) Subway: L to Bedford Avenue [www.17frost.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](#)
- **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J,M,Z to Delancey Street [www.abcnorio.org](#)
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) [www.alorcafe.com](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street [www.folkartmuseum.org](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street [www.antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019) Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412) Subway: F to Second Avenue
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [www.ardesia-ny.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square [www.bbkingblues.com](#)
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **The Backroom** 627 5th Avenue (718-768-0131) Subway: D, N, R to Prospect Avenue [www.freddysbar.com](#)
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800) Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue [www.bar4brooklyn.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](#)
- **The Bar on Fifth** 400 Fifth Avenue (212-695-4005) Subway: 6 to 33rd Street [www.jazzbaronfifth.com](#)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street Subway: F to 57th Street, N, Q, R,W to 57th Street
- **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](#)
- **Blackbird's** 41-19 30th Avenue (718-943-6898) Subway: R to Steinway Street [www.blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street [www.bluenotejazz.com](#)
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Brecht Forum** 451 West Street (212-242-4201) Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [www.brechtforum.org](#)
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](#)
- **Brooklyn Bridge Park** Furman Street and Atlantic Avenue Subway: A, C to High Street; 2, 3 to Clark Street
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816) Subway: R to Union Street [www.brooklynlyceum.com](#)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street [www.bryantpark.org](#)
- **Buona Sera** 12th Street and University Place Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, M to W. 4th Street [www.caffevivaldi.com](#)
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [www.casavilleny.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](#)
- **Central Park Great Hill** 105th Street Subway: B, C to 103rd Street
- **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](#)
- **Citigroup Center Plaza** 53rd Street and Lexington Avenue Subway: 6 to 51st Street
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [www.citywinery.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleny.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190) Subway: 4, 5, 6 to 59th Street [www.clubasteak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street [www.corneliastreetcafé.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860) Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th Street (212-696-2593) Subway: 6 to 33rd Street [www.thecrookedknife.com](#)
- **Damrosch Park** at Lincoln Center Broadway and 62nd Street Subway: 1 to 66th Street [www.lincolncenter.org](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Douglass Street Music Collective** 295 Douglass Street Subway: R to Union Street [www.295douglass.org](#)

- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](#)
- **Duane Park** 157 Duane Street (212-732-5555) Subway: 1, 2, 3 to Chambers Street [www.duaneparknyc.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](#)
- **Eats Restaurant** 1055 Lexington Avenue Subway: 6 to 77th Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Feinstein's at Loews Regency** 540 Park Avenue (212-339-4095) Subway: 4, 5, 6 to 59th Street [www.feinsteinsattheregency.com](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](#)
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Gantry Plaza State Park** 49th Avenue and Center Boulevard Subway: 7 to Vernon-Jackson Boulevard [www.liveatthegantries.com](#)
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Garden Café** 4961 Broadway at 207 Street (212-444-9480) Subway: A to 207th Street-Inwood
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.redroosterharlem.com](#)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [www.gospeluptown.com](#)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 to 116th Street [www.jazzmobile.org](#)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **Harvard Club** 27 West 44th Street (212-827-1200) Subway: 7 to 5th Avenue
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994) Subway: A, C, E to 14th Street [www.highlineballroom.com](#)
- **Highline Loft** 508 West 26th Street, 5th Floor Subway: C, E to 23rd Street
- **I-Beam** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.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** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jackie Robinson Park** Bradhurst & Edgecombe Avenues, West 145th to West 155th Streets Subway: D to 145th 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** 290 Hudson Street (212-242-1063) Subway: C, E, to Spring Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E.126th Street (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Kellari Taverna** 19 West 44th Street (212-221-0144) Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](#)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425) Subway: R to Prospect Avenue [www.korzorestaurant.com](#)
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [www.lenoxlounge.com](#)
- **The Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street Subway: F, V to Second Avenue [www.thelocal269.com](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114) Subway: 1 to 145th Street [www.londelsrestaurant.com](#)
- **Louis Armstrong House** 34-56 107th Street, Queens (718-478-8274) Subway: 7 to 11th Street [www.satchmo.net](#)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)
- **Marcus Garvey Park** 120th Street between Mt. Morris Park and Madison Avenue (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Street
- **Metropolitan Room** 34 West 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400) Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, 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](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **Oceana Restaurant** 120 W. 49th Street (212-759-5941) Subway: B, D, F, M to 47-50 Streets - Rockefeller Center [www.oceanarestaurant.com](#)

- **Orchard Beach Stage** Subway: 6 to Pelham Bay Park then BX29
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)
- **Performers Forum** 33 Flatbush Avenue Subway: 2, 3, 4, 5 to Nevins Street [www.performersforum.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](#)
- **Rhythm Splash** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusichall.com](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **Rue 57** 60 West 57th Street (212-307-5656) Subway: F to 57th Street [www.rue57.com](#)
- **SOB's** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street [www.sobs.com](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **Sapphire NYC** 333 East 60th Street (212-421-3600) Subway: 4, 5, 6, N, Q, R to 59th Street [www.nysapphire.com](#)
- **The Schomburg Center** 515 Macolm X Boulevard (212-491-2200) Subway: 2, 3 to 135th Street [www.nypl.org/research/sc/sc.html](#)
- **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](#)
- **Showman's** 375 West 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](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3,9 to 14th Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: 6 to 51st Street; E to Lexington Avenue-53rd Street [www.somethinjazz.com/ny](#)
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [www.soralellanyc.com](#)
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850) Subway: B, Q to to Cortelyou Road [www.sycamorebrooklyn.com](#)
- **Symphony Space Leonard Nimoy Thalia and Peter Jay Sharp Theatre** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Tompkins Square Park** 7th to 10th Streets between. Avenue A and Avenue B (212-387-7685) Subway: L to 1st Avenue; F, V to Second Avenue; 6 to Astor Place
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921) Subway: B, C to 72nd Street [www.triادنyc.com](#)
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **Velour Lounge** 297 10th Avenue (212-279-9707) Subway: C, E to 23rd Street [www.velournyc.com](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011) Subway: A, B, C, D, E, F, M to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Whole Foods Market Upper West Side** 808 Columbus Avenue (212-222-6160) Subway: 1, 2, 3, A, B, C to 96th Street
- **World Financial Center** 220 Vesey Street (between North End Avenue and West Street) Subway: E to World Trade Center [www.worldfinancialcenter.com](#)
- **World Yacht at Pier 81** West 41st Street and 12th Avenue (800-498-4270) Subway: A, C, E to 42nd Stree-Port Authority [www.worldyacht.com](#)
- **York College (CUNY)** 94-20 Guy R. Brewer Boulevard, Queens Subway: E to Jamaica Center [www.york.cuny.edu](#)
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street [www.zebulonoundandlight.com](#)
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934) Subway: L to Bedford Avenue [www.zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincbar.com](#)
- **ZirZamin** 90 West Houston Street (646-823-9617) Subway: B, D, F, M to Broadway-Lafayette Street [www.zirzaminnyc.com](#)

(NATTJAZZ CONTINUED FROM PAGE 13)

(saxist/clarinetist Eirik Hegdal, trombonist Erik Johannessen and drummer/vibraphonist Gard Nilssen) embrace an utterly different range of registers in the Scandinavian emotional palette.

Andratx went for a slapstick humour made of paroxysms and hyperboles, from the happily distorted and überslow version of "Somewhere Over The Rainbow", dominated by a ridiculously funny plastic flute, to a crazy, inhuman fast tempo piece, intertwined by gargling sounds, sax spasms and clown-esque quotations from the theme of *Star Wars*. The pearl of the set was a jazz poetry performance of Yusef Komunyakaa's "Speed Ball" and one could almost see Chet Baker, jumping "hoops of fire on the edge / Of midnight gigs that never happened".

Lord Kelvin, from the heights of Fjell Fortress, surrounded by a stunning view on the fjords, displayed their post-funk, energetic style, imbued with a scent of joyful strength and camaraderie. The trio, flowing like a waterfall, in a craftily organized speedy chase of brass and brushes, navigated with ease through the loudest extremes of their stunningly complex, yet easily enjoyable compositions, reminding the audience how fitting their band name is: attracted by the lowest degree of the Kelvin scale, they have seemed to tame down the highest levels of dynamics in jazz.

If so intense were the sonorities and types of jazz produced by all Scandinavian artists (solo or in various bands and sessions) then what could one expect from the collaborations between these Northern voices and other international artists? Once again, some of the most heterogeneous surprises awaited us.

Bugge'n'Friends (pianist Bugge Wesseltoft with trumpeter Erik Truffaz, saxophonist İlhan Ersahin, bassist Marius Reksø, drummer Andreas Bye and percussionists Joaquín "Joe" Clausell and Erik Holm) led the dancing listeners into an atmosphere of electrojazz, which sounded like the following chapter to Miles' *Doo-Bop* period. Techno basslines and sampled sounds accompanied Wesseltoft's bombastic synthesizer and Truffaz' muted trumpet solos, majestically dosed with silences and echoes. The stunning dialogue between him and Ersahin made their sounds feel, at times, like liquefied brass.

Only 24 hours earlier another international and collaborative group of guitarist Hilmar Jensson, bassist and guitarist Shahzad Ismaily and drummer Øyvind Skarbø had set the audience on fire with a Post-Postmodern flow concert, which sounded like the perfect alchemic distillation of Stockhausen's early experiments, Nine Inch Nails' industrial poetics and the smooth ambiance of Floratone. The strong, atavistic beats of Skarbø's drumming embraced and enhanced the minimalist, corporeal vibrations of Ismaily's bass and the calligraphic, essential chords of Jensson's guitar strokes. The very key of this atmospheric selection of music was the choice of an essentialist stand that sounded simple and easy only to the neophytes of jazz. In fact, each micro-change in dynamics or tone was perceivable in its perfect timing, just like the sudden cracks in the Northern ice at the beginning of spring.

The last gift of the 2012 Nattjazz showcase was a new band in the panorama of Norwegian jazz, Moskus,

which is about to release its debut album. Pianist Anja Lauvdal, bassist Fredrik Luhr Dietrichson and drummer Hans Hulbækmo played a selection of highly mature compositions, starting with a smooth, melodic ballad that developed into a suddenly more abstract and contrapuntal section. The set built like a suite over charmingly diverse tempos and an exquisite sense of the beauty of silence. Lauvdal, in particular, revealed a touch that shared a profound and spiritual understanding of the piano. This group not only consolidated further the vital tradition of Nordic jazz, but also carried it on, with freshness and joy, toward the future Nattjazz 2013. ❖

For more information, visit nattjazz.no

(VISION CONTINUED FROM PAGE 13)

Typical of McPhee's modesty, the pick of the bunch found the American as a guest with Scandinavian power trio The Thing, who together delivered a blistering show to close the evening, allying punk noise, energy and attitude with post-Ayler exuberance. However, quieter melodic interludes offered respite and a contrast, which enhanced both what preceded and followed. Earlier McPhee had taken the exceptional opportunity to present a large ensemble in a conduction that revealed in remarkable dynamics, shifting from quiet solos and duets to full-bore glossolalia.

In some ways the ecstatic balls-to-the-wall free jazz of Eternal Unity, including pianist Dave Burrell and reedman Sabir Mateen, might be seen as a Vision Festival staple, but such productions are few and far between. More's the pity if they all reached this level. Drummer William Hooker, along with the ubiquitous Parker, energized the ensemble. Burrell was in unfettered mood, crossing his hands in a hyperactive plink plonk and using his palms for percussive clusters and glissandos, but informed by a personal style encapsulating everything from ragtime to no time. Mateen matched him measure for measure on an arsenal of horns, inexhaustibly shooting up to the highest carefully controlled dog-bothering whistle, then plunging down for some gut-wrenching lows and always able to summon one last outburst.

In comparison, the masterful duet of trumpeter Wadada Leo Smith and bassist Henry Grimes was notable for its intimate communication, compelling inner logic and warmth. By now Smith has established such gravitas that all his lines are imbued with authority. Grimes' regular alternation between bowing and pizzicato kept Smith on his toes and drew out some responses different from his normal unhurried delivery and majestic blue-tinged fanfares, including a sequence of small spatters and half-valve slobbering susurrations. Trombonist Steve Swell assembled a potent outfit, which took his rollicking themes as launch pads for a series of hot solos, with the alto saxophone of Rob Brown and piano of Chris Forbes matching the leader for excitement and unpredictability. One of band's hallmarks was the knotty group interaction, presenting pockets of sound for the soloist to explore.

There was a real buzz in the audience for Trio 3,

the longstanding co-operative of reedman Oliver Lake, bassist Reggie Workman and drummer Andrew Cyrille. Democratic in intent, each member undertook the tasks associated with their instruments but manifested them in unexpected ways and combinations. That was never truer than in Cyrille's "The Navigator", which, after a rubato false-fingered opening by Lake, came on like a deconstruction of the jazz trio. Lake worked himself up into an emotionally charged frenzy, alternating his coruscating runs with vocal shouts and stamping his foot on the spot. A well-deserved standing ovation greeted the conclusion of their set.

There were far too many noteworthy sets to cover here but props should also go to Mark Dresser's well-drilled but inventive quintet with Rudresh Mahanthappa; Ivo Perelman's accomplished freewheeling trio; Hamid Drake's expressionistic Lhasa; the delightful duet of vocalists Sheila Jordan and Jay Clayton; Jason Kao Hwang's stunning Burning Bridge; Ingrid Laubrock's Anti-House with complex charts sounding like improvisations; the mercurial duet of Rob Brown and cellist Daniel Levin and the closing set by Kidd Jordan's incendiary quintet. ❖

For more information, visit visionfestival.org

(SUONI CONTINUED FROM PAGE 13)

a guitarist, a bassist and a drummer, respectively Sam Shalabi, Alexandre St-Onge and Michel F Côté, could imply that it is a power trio. It could not be further from the truth even though the music was energetic and pounding. First, to describe the group's instrumentation as guitar, bass and drums would be misleading. Indeed, St-Onge's bass was treated by means of a laptop. As to Côté's drum kit, it included no cymbals except for a miniature hi-hat and was augmented with microphones connected to small amplifiers; these were often placed on the skins to transform the sound, but also used as sticks and moved around to generate feedback. Second, as is often the case in totally improvised projects, the distinction between soloist and rhythm section became irrelevant. As a result, the trio left aside long solos in favor of collective construction of ideas.

The great merit of Subtle Lip Can, whose members are violinist Josh Zubot, guitarist Bernard Falaise and percussionist Isaiah Ceccarelli, was to exploit fully the many possibilities its lineup and instrumentation imply. Indeed, the trio shaped its improvisations by playing with multiple musical parameters. The music was characterized by frequent changes, be it in pace, loudness, velocity or sound material, but never lost its focus and cohesion so that ideas were always developed to their end. The result was unpredictable music that kept listeners riveted to their seats.

Overall, the festival was a pleasant experience and remained faithful to the standard of quality established by previous editions. It may have lacked that really astonishing concert that would have been vividly remembered years later, but nevertheless provided attendees with many fine moments. ❖

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IN MEMORIAM

By Andrey Henkin

GRAEME BELL - The Australian Jazz Awards are named The Bells in his honor. The trad and Dixieland pianist was one of the country’s first jazz stars, both as a performer (his Australian Jazz Band of the ‘50s toured all over the world and his discography is well over a thousand recordings) and promoter, bringing international performers Down Under. An Officer of the Order of Australia, Bell died Jun. 13th at 97.

DOUG COLE - The Toronto jazz scene owes a great debt to the club owner, who founded the city’s first jazz club in 1956 and went on to establish two others, all three stopping points for major stars over the decades. Cole died Jun. 15th at 87, a few days before he was to receive the Queen’s Diamond Jubilee medal.

RUNE GUSTAFSSON - The guitarist was a key member of ‘50s-60s Swedish jazz ensembles led by Putte Wickman, Arné Domnerus and Lars Gullin and released his debut *Young Guitar* (Metronome) in 1961. In addition to later albums under his own name and further sessions with Domnerus and other Swedes, Gustafsson moved into soundtrack work, including for a 1992 Ingmar Bergman film. Gustafsson died Jun. 15th at 78.

MARGIE HYAMS - Though the vibraphonist laid down her mallets over 60 years ago, Hyams was among the first female jazz instrumentalists, working with Woody Herman in the mid ‘40s, leading a trio and performing with Mary Lou Williams and later joining George Shearing’s quintet before marrying Swedish trumpeter Rolf Ericson and retiring from the business. Hyams died Jun. 14th at 91.

JACKIE KELSO - Primarily a session musician, in the ‘60s, after apprenticeship in big bands of the ‘40s-50s, the brass/wind player could be found working both in the studio with Dick Dale or Cannonball Adderley or on the road with big bands led by such figures as Lionel Hampton. He released one album as a co-leader in 1970 and died Apr. 28th at 90.

FRITZ PAUER - A 1969 John Surman archival CD/DVD recently released by Cuneiform features the Austrian pianist, who moved to Berlin in the mid ‘60s, backing visiting Americans as well as working with his fellow Europeans, particularly Hans Koller and Klaus Weiss. He worked on and off with Art Farmer in the ‘70s and released a number of albums as a leader (usually of a trio) for various European labels. Pauer died Jul. 1st at 78.

SUNE SPÅNGBERG - The Swedish drummer had a varied career, which started in the late ‘50s in countryman Lars Gullin’s group, continued with sessions by Lars Werner, Albert Ayler and Gunnar Lindqvist and even included a concert with pianist Bud Powell, documented in three volumes by SteepleChase. Spångberg died Jun. 21st at 82.

YOMO TORO - One of the key members of the Fania All-Stars from its ‘70s inception, Victor Guillermo Toro Vega Ramos Rodríguez Acosta played guitar but more famously the cuatro (ie, Puerto Rican mandolin) on dozens of sessions in the jazz, Latin and pop worlds, notably a 2007 collaboration with trombonist Roswell Rudd, in addition to soundtrack (Woody Allen) and cartoon (*Dora the Explorer*) composing. Toro died Jun. 30th at 78.

ABRAM WILSON - Though born and receiving his formative musical education in New Orleans, it was in Britain starting in 2002 that the trumpeter made his career after stops in Ohio and New York City. There he worked with peers in the British jazz scene and led group of his own, releasing three albums and winning prizes like the BBC Jazz Award. Wilson died Jun. 9th at 38 from cancer.

BIRTHDAYS

August 1
†Luckey Roberts 1887-1968
†Elmer Crumbley 1908-93

August 2
†Big Nick Nicholas 1922-97
†Albert Stinson 1944-69
Nana Vasconcelos b.1944
David Binney b.1961
Billy Kilson b.1962
Zach Brock b.1974

August 3
†Charlie Shavers 1917-71
†Eddie Jefferson 1918-79
Dom Um Romao b.1925
Tony Bennett b.1926
†Ray Draper 1940-82
Roscoe Mitchell b.1940
Hamid Drake b.1955
Tom Zlabinger b.1971

August 4
†Louis Armstrong 1901-71
†Bill Coleman 1904-81
†Herb Ellis 1921-2010
Sonny Simmons b.1933
Bobo Stenson b.1944
Terri Lyne Carrington b.1965
Eric Alexander b.1968
Michael Attias b.1968

August 5
†Don Albert 1908-80
Sigi Schwab b.1940
†Lenny Breau 1941-84
Airtio Moreira b.1941
Phil Wachsmann b.1944
Jemeel Moondoc b.1951

August 6
†Norman Granz 1918-2001
†Buddy Collette 1921-2010
†Dorothy Ashby 1932-86
Joe Diorio b.1936
Charlie Haden b.1937
†Baden Powell 1937-2000
Byard Lancaster b.1942
Joseph Daley b.1949
Victor Goines b.1961
Ramon Lopez b.1961
Ravi Coltrane b.1965
Andrew Bemkey b.1974

August 7
†Idrees Sulieman 1923-2002
†Rahsaan Roland Kirk 1936-77
Howard Johnson b.1941
Marcus Roberts b.1963

August 8
†Lucky Millinder 1900-66
†Benny Carter 1907-2003
†Jimmy Witherspoon 1923-97
Urbie Green b.1926
Don Burrows b.1928
†Vinnie Dean 1929-2010

August 9
Jack DeJohnette b.1942

August 10
†Arnett Cobb 1918-89
Chuck Israels b.1936
Denny Zeitlin b.1938
Mike Mantler b.1943
Fred Ho b.1957
Akiko Pavolka b.1965
Cyrille Aimée b.1984

August 11
Peter King b.1940
Steve Nelson b.1954
Russ Gershon b.1959
Donny McCaslin b.1966

August 12
†Bent Axen 1925-2010
Dave Lee b.1930
Pat Metheny b.1954
Phil Palombi b.1970

August 13
†Stuff Smith 1909-67
†George Shearing 1919-2011
†Benny Bailey 1925-2005
†Joe Puma 1927-2000
Mulgrew Miller b.1955

August 14
†Eddie Costa 1930-62
Jimmy Wormworth b.1937
Tony Monaco b.1959
Walter Blanding b.1971

August 15
†Oscar Peterson 1925-2007
Stix Hooper b.1938
Günter “Baby” Sommer b.1943
Art Lillard b.1950
Dennis Gonzalez b.1954
Stefan Zeniuk b.1980

August 16
†Mal Waldron 1926-2002
†Bill Evans 1929-80
Alvin Queen b.1950
Cecil Brooks III b.1959
Ellery Eskelin b.1959

August 17
†Ike Quebec 1918-63
†George Duvivier 1920-85
Derek Smith b.1931
†Duke Pearson 1932-80
Perry Robinson b.1938
Peter Martin b. 1970
Jeb Patton b.1974

August 18
†Don Lamond 1920-2003
Chuck Connors b.1930
Adam Makowicz b.1940
John Escreet b.1984

August 19
†Jimmy Rowles 1918-96
Danny Mixon b.1949
Tim Hagans b.1954
Marc Ducret b.1957

August 20
†Jack Teagarden 1905-64
†Frank Rosolino 1926-78
†Jimmy Raney 1927-95
Enrico Rava b.1939
Milford Graves b.1941
Jiggs Whigham b.1943
Terry Clarke b.1944
John Clayton b.1952
Reto Weber b.1953

August 21
†Count Basie 1904-84
†Art Farmer 1928-99
†Malachi Thompson 1949-2006
Peter Apfelbaum b.1960
Oscar Perez b.1974
Chris Dingman b.1980

August 22
†Malachi Favors 1937-2004
Warren Daly b.1943
Vernon Reid b.1958
Aruan Ortiz b.1973

August 23
Martial Solal b.1927
†Gil Coggins 1928-2004
†Danny Barcelona 1929-2007
Terje Rypdal b.1947
Bobby Watson b.1953
Brad Mehldau b.1970

August 24
†Al Philburn 1902-72
†Buster Smith 1904-91
†Alphonso Trent 1905-59
Chris Tarry b.1970

August 25
†Bob Crosby 1913-93
†Leonard Gaskin 1920-2009
†Rune Gustafsson 1933-2012
Wayne Shorter b.1933
†Carrie Smith 1941-2012
Pat Martino b.1944
Keith Tippett b.1947
Michael Marcus b.1952
Karriem Riggins b.1975
Michael Dease b.1982

August 26
†Jimmy Rushing 1903-72
†Francis Wayne 1924-78
Peter Appleyard b.1928
†Clifford Jarvis 1941-99
Andrew Lamb b.1958
Branford Marsalis b.1960

August 27
†Lester Young 1909-59
†Tony Crombie 1925-99
Rudolf Dasek b.1933
†Alice Coltrane 1937-2007
†Sonny Sharrock 1940-94
Edward Perez b.1978

August 28
†Phil Seaman 1926-72
†Kenny Drew 1928-93
John Marshall b.1941
Stephen Gauci b.1966
Christoph Pepe Auer b.1981
Robin Verheyen b.1983

August 29
†Charlie Parker 1920-55
†Dinah Washington 1924-63
Jerry Dodgion b.1932
Bennie Maupin b.1940
Florian Hoefner b.1982

August 30
†Kenny Dorham 1924-72
John Surman b.1944
Bronislaw Suchanek b.1948
Anthony Coleman b.1955
Rodney Jones b.1956

August 31
†Edgar Sampson 1907-73
†Herman Riley 1933-2007
Gunter Hampel b.1937
Wilton Felder b.1940
Bengt Berger b. 1942
Stefano Battaglia b.1965
Evan Christopher b.1969
Tineka Postma b.1978



ELLERY ESKELIN
August 16th, 1959

The tenor saxophonist’s oblique approach to the jazz tradition can be traced to early musical exposure via his mother, ‘60s organist Bobbie Lee, mixed with moving to New York during the boom of Downtown jazz. Eskelin has released a steady stream of albums since his debut recording on Enja in 1987, waxing discs for various labels (as well as his own Prime Source), including several for hatOLOGY by his cooperative trio with Andrea Parkins and Jim Black. Sideman credits have included sessions with Joey Baron, Mark Helias, Ray Anderson, Gerry Hemingway and John Hollenbeck. Eskelin’s most recent project is his Trio New York, with organist Gary Versace and drummer Gerald Cleaver, a return to his roots. *-AH*

ON THIS DAY

by Andrey Henkin



Tiny In Swingville
Tiny Grimes (Prestige)
August 13th, 1959

Guitarist Tiny Grimes came to his instrument late (at age 22) but soon established himself among the beboppers, working with Art Tatum and later waxing his debut as a leader with Charlie Parker. This session was the last of three for Prestige (and started a decade-plus hiatus from recording), a quintet date with the saxes and flute of Jerome Richardson, pianist Ray Bryant, bassist Wendell Marshall and drummer Art Taylor. The material is more blues-oriented than most of the label’s output of the period and includes one original.



Echo
Dave Burrell (BYG-Actuel)
August 13th, 1969

Among the musicians who left the States in the late ‘60s for supposedly more verdant musical shores in Paris was pianist Dave Burrell, a bit of a throwback compared to fellows like Archie Shepp and the Art Ensemble. They all recorded for the BYG-Actuel label and, in addition to appearing as a sideman on many of these sessions, Burrell had two as a leader. The large group here, playing the sidelong pieces “Echo” and “Peace”, included Shepp along with Clifford Thornton, Grachan Moncur III, Arthur Jones, Alan Silva and Sunny Murray.



Jazz Alchemy
Heiner Stadler (Labor)
August 13th, 1975

This album is probably the most interesting entry into the already interesting catalogue of composer Heiner Stadler. His two-volume *Brains on Fire* and tribute to Monk and Bird are more typical works whereas this trio session (released on Stadler’s own label) is rather avant garde fare, five Stadler originals, including a pair of takes of “The Nod”, played by trumpeter Charles McGhee (who occasionally yields two horns simultaneously), bassist Richard Davis (one of his rarer discographical entries) and drummer Brian Brake.



Presents Dado Moroni
Ron Carter (EmArcy)
August 13th, 1987

If a new musician is going to be introduced to the jazz world at large, having legendary bassist Ron Carter do it can only be a good thing. And for good measure, the Italian pianist (only 24 at the time) is also joined by drummer Grady Tate as well as guitarist Gene Bertoncini for five of the album’s eight tracks. The material on this “debut” (Moroni had already made records in Italy) is the standard fare that formed the bulk of Moroni’s early musical education, tunes by Dizzy Gillespie, Cole Porter, other standards and two Carter pieces.



Swing Back To The ‘40s
Ray Anthony (Aero Space)
August 13th, 1992

The Swing Revival is typically dated to the mid to late ‘90s but its foundation came several years earlier with bands like Big Bad Voodoo Daddy and Cherry Poppin’ Daddies. But those were modern takes on the genre while trumpeter Ray Anthony, who played with Glenn Miller and Jimmy Dorsey, presented the real thing with his orchestra, which also included dance band and easy listening elements into its stew. The 19 brief tracks here include Benny Goodman, Duke Ellington and Count Basie charts among poppier numbers.

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