THE NEW YORK CITY JAZZ RECORD

AUGUST 2014—ISSUE 148 YOUR FREE GUIDE TO THE NYC JAZZ SCENE NYCJAZZRECORD.COM

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AUGUST 2014

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AUG 12 - 17

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AUG 19 -24

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AUG 26-28

DEE DEE BRIDGEWATER
AUG 29-31

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LATE NIGHT GROOVE SERIES

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Fri & Sat, August 15 & 16
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"PLAYS COLTRANE" FEAT. EDDIE HENDERSON
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Benito Gonzalez (p) • Essiet Essiet (b) • Billy Hart (d)

Fri & Sat, August 22 & 23
BILLY DRUMMOND QUARTET
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Dezron Douglas (b) • Billy Drummond (d)

Fri & Sat, August 29 & 30
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AL FOSTER QUARTET
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Doug Weiss (b) • Al Foster (d)

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Wed, August 13
BRIANNA THOMAS

Wed, August 20
DARA TUCKER QUINTET

Wed, August 27
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As the summer descends with its full fury, the city becomes less and less dressed as a futile means by which to beat the heat. And the more exposed people are, the more we appreciate the beauty in our diversity. The same can be said for the diversity inherent in jazz. Ask 10 people to describe the stereotypical jazz musician and you'll probably get 10 completely different portraits.

And so it is with our diverse coverage this month. Guitarist Charlie Hunter (On The Cover) was born in Rhode Island but grew up in California and was baptized in the fire of the jazz fusion and acid jazz worlds. He continues his remarkable solo residency at Rockwood Music Hall this month. Drummer Victor Lewis (Interview) is an Omaha native but has been the epitome of the hip New York jazz cat since the '70s. Lewis can be found around town this month at Jazz at Kitano, Somethin' Jazz Club, Village Vanguard and Birdland. Alto saxophonist Jim Hobbs (Artist Feature) is from Indiana but made his name in Boston with the irreverent Fully Celebrated Orchestra. Hobbs presents the final concerts at Douglass Street Music Collective with a variety of bands. Freda Payne (Encore), a proud Motor Cityer, may be best known as an R&B singer (and actress) but her jazz roots run deep, as heard on her 1963 debut for Impulse Records and her latest album, celebrated this month at B.B. King's Blues Bar. And while drummer J.C. Moses (Lest We Forget) of the Steel City had a relatively short career, he made the most of it by significant work with Eric Dolphy, Andrew Hill, Rahsaan Roland Kirk and Archie Shepp. And let us never forget the pride of Norwalk, CT, pianist/composer Horace Silver (fêted at Blue Note Aug. 19th-24th), who died last month and who we celebrate with a two-page spread of remembrances. And finally, the international variety of jazz comes courtesy of our Label Spotlight on the Budapest Music Center's BMC imprint and Festival Reports from Montréal (that city's eponymous festival and month-long Suoni Per Il Popolo programming).

We'll see you out there (sweating)...

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

On The Cover: **Charlie Hunter (photo courtesy of the artist)**

In Correction: **In last month's On This Day, *Frictions Now* was actually the second album by the Free Jazz Group Wiesbaden.**

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9:30PM
2 *SATURDAY* CHONTA
COLOMBIAN PACIFIC COAST MUSIC
10:30PM
5 *TUESDAY*
JACKSON HEIGHTS POETRY FESTIVAL
POETRY READING
7:00PM
6 *TUESDAY*
ARI HOENIG
JAZZ
8:00PM
7 *THURSDAY*
ALEX BROWN QUARTET
JAZZ 8:00PM
8 *FRIDAY*
The Groove Squared By MANUEL VALERA
LATIN JAZZ
9:00PM
9 *SATURDAY* PAULO STAGNARO GROUP
CUBAN TIMBA
10:30 PM
13 *WEDNESDAY*
CHRISTIAN GÁLVEZ TRIO
JAZZ
8:00PM
14 *THURSDAY* ALI BELLO & The Sweet Wire Band
JAZZ
8:00PM
16 *SATURDAY*
REBOLÚ
COLOMBIAN ATLANTIC COAST MUSIC
10:30 PM
19 *TUESDAY*
XIBALBA
FREE JAZZ
8:00PM
20 *WEDNESDAY*
EDWARD PEREZ
JAZZ
8:00PM
21 *THURSDAY*
GREG DIAMOND
JAZZ
8:00PM
23 *SATURDAY*
ALEJO ZULETA VALLENATO COLLECTIVE
VALLENATO
10:30 PM
27 *WEDNESDAY*
MARKO DJORDJEVIC TRIO
JAZZ
8:00PM
28 *THURSDAY*
ERIC KURIMSKI
PERUVIAN JAZZ
8:00PM
29 *FRIDAY*
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Pianist **Andy Bemkey** brought together a trio to The Stone (Jul. 8th) to kick off a weeklong tribute to the late Roy Campbell 8th and if they had never played as a quartet with the trumpeter, the threesome had all played with Campbell, who died suddenly in January at 61. They opened with Cal Massey's "Assunta"—a favorite of Campbell's, Bemkey explained—started off by a graceful drum solo before a few quick piano trills spilled into the tune's rippling rhythms. Drummer Newman Taylor-Baker's melodic playing made it seem like they were divvying up the theme, leaving space for bassist Chris Sullivan's dramatic slides and fast, four-finger strums. They followed that with a long take on Campbell's "Brother Yusef" and then a rousing version of "When the Saints Go Marching In", the band laughing as they played. Bemkey had a wonderful way of playing free but by the rules of the moment. He's a pianist of well-balanced dichotomies: powerful but graceful, thoughtful yet instinctive, exuberant and solemn. He can work in thick clusters but rarely leaves behind the tonality of fixed harmonies. And, it seems, he appreciates the opportunity. "I used to think there were good gigs and bad gigs when I was a kid coming up and then I started playing with Roy," he told the audience. "We played everywhere. It could be a Saturday afternoon fish fry in Harlem or a gallery opening or somebody's birthday. Roy always gave it his all. He always played like it could be his last gig."

—Kurt Gottschalk

It was a hot, humid Sunday evening (Jul. 13th) when guitarist **Peter Bernstein** and his quartet played the Village Vanguard, but well worth it for those that made it out to the early set. On their final night of a six-night run, the band was in the mood to try out some less familiar material, so the set began with an easy-swinging "Love Walked In" (by the Gershwins), a solo guitar introduction to the standard "The End of a Love Affair", which soon escalated to an uptempo romp, and then a bossa nova version of Henry Mancini's "Moment to Moment". Bernstein's playing, consistently strong, recalled the rough sweetness and soulful blues of Grant Green (heard over the club's PA system just prior to the set) and the thematic phrasing of Wes Montgomery, most notably when Bernstein inserted thumb-strummed chord melodies into his single-note solos. With two of Montgomery's former bandmates (pianist Harold Mabern and drummer Jimmy Cobb) on the stand, it wasn't surprising to hear someone shout out his name, nor to see Bernstein happily oblige the fan by launching into "Full House" and, later on, "Missile Blues". Bernstein and Mabern both hit their marks on "Full House" and the gospel-inflected "I'll Wait and Pray" (by Treadwell and Valentine), Mabern punching out terse block-chords and double-octave runs, Bernstein capping the latter tune with a four-star cadenza. Bassist John Webber kept flawless time throughout and took robust solos on the two Montgomery covers.

—Tom Greenland

Photographs by Natalie Knezic

Andy Bemkey @ The Stone

©john rogers/johnrogersnyc.com

Peter Bernstein Quartet with Harold Mabern @ Village Vanguard

Mary Halvorson's invitation to play seven East Coast shows opening for King Buzzo of The Melvins made for a surprising, if not unprecedented, pairing between the adventurous ends of rock and jazz. Wadada Leo Smith has opened for Sonic Youth and Yo La Tengo invited Other Dimensions in Music to play before them. And Halvorson, in her duo with violinist Jessica Pavone, toured with Xiu Xiu. Still, Jul. 13th at Santos Party House was a rare evening that included renditions of both Alice Cooper and Annette Peacock. Hearing Halvorson play a set of covers through the massive PA was a bit of a revelation, her idiosyncrasies made larger than life even if the full arsenal of speakers wasn't employed. Methodical fingerwork mixed with sometimes-brutal effect-pedal interruptions made the opener, Ornette Coleman's "Sadness", memorable. She built repetitions of the theme to a fuzzbox finish, drawing hoots from the crowd. She went on to rework tunes by Noël Akchoté, Carla Bley and Oliver Nelson, repeating riffs, which might have put the audience more in the mind of Mick Barr than Barney Kessel. Switching to a uke-sized six-string that she allowed couldn't really be tuned, she played a warbly "Someday My Prince Will Come", then switched back to her big Guild hollowbody for Chris Lightcap's "Platform", the most successful and least known tune of the set, interspersing distorted atonality with half-tone harmonies and the occasional backwards roll from her Line 6 box, a hallmark of her distinctive voice. ***(KG)***

The concept for the gig, vocalist **Amy Cervini** drily explained to the 55Bar crowd at the start of her opening set (Jul. 3rd), was "to do overdone standards without sounding like we're at a bar mitzvah or wedding." And in this she was successful, thanks in part to exuberant support from saxophonist/clarinetist Anat Cohen, organist Gary Versace and drummer Matt Wilson—not exactly the sort of musician you'd expect to play unobtrusive background music. Cole Porter's "Don't Fence Me In" set the pattern for the selections to follow: beginning with the introductory sectional verse, Cervini's unforced vocal delivery, sweet-toned with subtle coloring and unexpected turns of phrase, led to powerhouse blowing by Cohen, who, like a thoroughbred racehorse, came crashing out of the gates at the take-a-solo bell, giving listeners an inspiring run for their money. This was followed by an equally inspired Versace, who held down the bassline chores with his left hand as his right discovered uncannily melodic lines. Throughout Wilson cheered on the soloists' finer phrases with loud whooping and undeniable swing. "Fly Me to the Moon", "Autumn Leaves", "Route 66" and "Ain't Misbehavin'" all followed a similar routine. Cohen took standout solos on the latter two, on tenor saxophone and clarinet, respectively. The last number also included what Cervini called "a shuffle lesson" by Wilson, who ever so slowly but surely crescendoed a simple beat to a rousing climax. ***(TG)***

It's an accomplishment to do anything for 50 years, be it coal-mining or selling used cars. But there should be a special prize given to those who have spent 50 years playing creative music. That is just what bassist **Mario Pavone** was celebrating at Cornelia Street Café with a three-night residency last month. Pavone's early work was with pianist Paul Bley and later trumpeter Bill Dixon and one can't help but learn lessons in strong bandleading from mentors like that. The first night of the stand (Jul. 10th) featured Pavone's Arc Quartet, a classic instrumentation of tenor saxophonist Ellery Eskelin, trumpeter Dave Ballou and Pavone's longtime partner Gerald Cleaver at the drumkit. The first set, recorded for a possible future release, was necessarily short and typically pithy, a combination of older and newly composed Pavone tunes—one 26 minute medley, followed by the 11-minute new "Two One". Alongside Pavone the instrumentalist—meaty lines and dense pulse—and bandleader—mixing and matching some of the best voices of the generations below him—Pavone the composer is what has kept him in business all these years. He has a special propulsiveness, helped immeasurably by Cleaver's churning beneath him, which subverts tradition with appealing subtlety. And players like Eskelin and Ballou are perfect choices, themselves grounded in tradition but not shackled by it. Pavone is like a grizzled Italian shepherd, who keeps strict accounting of every member of his flock while letting them wander as they may. ***—Andrey Henkin***

The classic big band sound of the Swing Era came to life as the Midsummer Night Swing series closed out its 2014 calendar of events with a tribute to Illinois Jacquet featuring **The Harlem Renaissance Orchestra** and guest James Carter at Damrosch Park (Jul. 12th). The venerable ensemble got the night started off with smooth readings of "Stompin' at the Savoy" and "Satin Doll", which had hundreds of couples dancing cheek to cheek under the cool Manhattan sky. Things then heated up on hard-swinging renditions of "Cotton Tail", "Corner Pocket" and "Tickle Toe" that nodded to Duke and Basie with stellar solos by the likes of tenor saxophonist John David Simon, alto saxophonist Julian Pressley and trumpeter Riley Mullins, lindy hoppers jumping all over the dance floor. Songstress Tulivu Donna Cumberbatch shone brightly on "The Lady Is A Tramp", "When I Fall In Love" and "All Of Me" before Carter swaggered on to the bandstand, igniting the stage with his tenor sound—alternately gritty as sand and sooth as satin—on three Jacquet perennials, "Black Velvet", "Harvard Blues" and "The King". His incredible virtuosity was on display as he periodically ascended to the pinnacle of the saxophone's upper register, playing lines that easily matched the high notes of trumpeter Jon Mark McGowan. The second set swung just as hard, with Carter throwing down on "Hot Rod", "Robbin's Nest" and the grand finale of "Flying Home", which featured finalists from the evening's Lindy Hop competition. ***—Russ Musto***

Photo by Scott Friedlander

Mario Pavone Quartet ARC @ Cornelia Street Café

Photo by Alan Nahigian

Harlem Renaissance Orchestra @ Damrosch Park

If he had known he would have gotten this kind of party, guitarist **Jack Wilkins** definitely wouldn't have waited 69 years to turn 70. The birthday boy was fêted for a pair of two-hour sets at Jazz Standard (Jul. 1st), guitar royalty in attendance both onstage and in the audience. The second set began with Wilkins afront a trio of bassist Harvie S and drummer Billy Drummond, playing clean and focused versions of Vernon Duke's "Takin' a Chance on Love" and Jimmy Van Heusen's "Here's That Rainy Day". Wilkins then performed in a spritely duo with Howard Alden on a calypso-ish take of Burt Bacharach's "Arthur's Theme", full of playful banter and excellent listening. Wilkins gave over the stage to fingerstyle guru Gene Bertoncini, who himself turned 77 a day after Wilkins and played lovely, if a bit halting, on "Estate", David Raksin's "The Bad and the Beautiful" (which Bertoncini said described Wilkins perfectly) and "I'm All Smiles", ending with a "Happy Birthday" quote. The crowd was hushed for Joe Diorio in duo with one of his students, the first time the legendary guitarist was playing live following a 2005 stroke, and raucous for Wilkins, S and Drummond in a quartet with Jimmy Bruno. The highlight of the evening was the rhythm section buoying the progressive duo of Vic Juris and John Abercrombie on a 17-minute "Yesterdays", atmsopheric but still swinging, and then the closing "Wee" by Denzil Best, Wilkins, Juris, S and Drummond joined by Larry Coryell, three distinct branches of the ash or curly maple tree. ***(AH)***

Friends and colleagues from the jazz and Latin music communities gathered to fête an ailing comrade at Hostos Center for the Arts and Culture (Jul. 1st) with **Para Ti: A Benefit Concert for Dave Valentin**, which reaffirmed the beloved flutist's stature in both fields. Pianist Arturo O'Farrill opened the celebratory show with a stirring piano recital, peppered with the sound and rhythms Jelly Roll Morton long ago identified as "the Spanish tinge" in jazz, before the evening's honoree walked slowly to the stage to acknowledge the many musicians and listeners who filled the Bronx auditorium. Valerie Capers' trio got things going with a rousing rendition of "Take The A Train", then the evening's musical director, Bill O'Connell, replaced her at the piano to lead the house rhythm section—fellow Valentin bandmembers bassist Rubén Rodriguez and drummer Robby Ameen, along with percussionist Anthony Carrillo—on his retitled original "Dave's Cha Cha". Trombonist Papo Vázquez joined the pianist to duet on his own "No Goodbyes For You" before the rhythm section returned to perform "Obsesion" (with tres player Nelson Gonzalez, flutist Eddie Zervigon and trumpeter Pete Nader), "Footprints" (featuring Andrea Brachfeld on flute and Ivan Renta on tenor saxophone) and "Afro Blue" (with Vázquez and Renta). The show closed with Eddie Palmieri leading over 20 players, including Jimmy Bosch, Luques Curtis, Nick Marrero and Bobby Sanabria, in a fiery half-hour descarga. ***(RM)***

WHAT'S NEWS

The latest class of **National Endowment for the Arts Jazz Masters** has been announced. The recipients of the honor (and $25,000) are pianist Carla Bley and saxophonists George Coleman and Charles Lloyd. The recipient of the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy is Chicago club owner Joe Segal. For more information, visit arts.gov.

We are saddened to report that the **Douglass Street Music Collective** has been forced to end its presentation of performances. The final concerts at the artist-run space will take place this month with a four-night residency by alto saxophonist Jim Hobbs.

Edel:Kultur Entertainment Group of Germany has announced plans to issue the entire **MPS Records** catalogue digitally on iTunes. More than 400 albums, classics from such figures as Oscar Peterson, Albert Mangelsdorff, George Duke, Joachim Kühn and many others (many never available before digitally), will be remastered and released throughout 2014-15. For more information, visit mps-music.com.

It has been reported that bassist **Christian McBride** had his new bow seized by the Transportation Security Administration while on his way to perform in Canada. It is unclear if this seizure was related to recent guidelines concerned with the transport of ivory (McBride said on his Facebook page that the bow contained none).

The **Litchfield Jazz Festival**, held in Goshen, CT, has reported that trombone legend Curtis Fuller will replace the Brussels Jazz Orchestra, which was forced to cancel its appearance, at the 2014 edition of the festival (Aug. 8th-10th). For more information and tickets, visit litchfieldjazzfest.com.

Concord Music Group, which is the holding company for a number of legendary jazz labels like Prestige and Milestone, has recently acquired the Vee-Jay catalogue, which includes early work by Wayne Shorter and Wynton Kelly, among many others. For more information, visit concordmusicgroup.com.

Though they may all be sold out by the time of publication, **Woodlawn Cemetery** in Queens, where jazz legends like Miles Davis, Duke Ellington, Max Roach, Lionel Hampton, Jackie McLean and others are interred, has recently made over 2,000 burial plots near its "Jazz Corner" available for immediate occupancy. For more information and prices, visit thewoodlawncemetery.org.

In what is a somewhat unusual booking, guitarist **Bobby Broom**, who is an alumnus of Sonny Rollins' groups, is opening for pop-rock legend Steely Dan on its summer tour.

After a successful fundraiser, a headstone has been purchased and installed to mark what had previously been the unmarked grave of **Mamie Smith** in Frederick Douglass Memorial Park in Staten Island. Smith is perhaps best known as giving Coleman Hawkins his first major gig in 1921.

A crowdsourced funding campaign is underway by **Marsbeat Studios** to create a series of illustrated jazz cards for use by schools to promote the history of the genre. The first series of 35 cards includes such figures as Jelly Roll Morton, Cecil Taylor, Wynton Marsalis, Stanley Clarke, Louis Armstrong, Duke Ellington and Charlie Parker. For more information and to contribute, visit indiegogo.com/projects/american-music-pioneers-jazz-educational-collectible-cards.

Submit news to info@nycjazzrecord.com

Photo courtesy of Joanne Klein

Victor Lewis

by Anders Griffen

Victor Lewis is well known for his drumming alongside Woody Shaw, Dexter Gordon, Stan Getz, Chet Baker, Art Farmer, J.J. Johnson, George Cables, Kenny Barron, Stanley Cowell, Charles Tolliver, Eddie Harris, Bobby Watson, David Sanborn, Earl Klugh, Carla Bley and Abbey Lincoln, among many others. Originally from Omaha, Nebraska, he first performed at the age of 14, went on to the University of Nebraska–Lincoln big band and did significant professional work in Nebraska and in Minneapolis before finally coming to New York and dedicating himself to jazz.

The New York City Jazz Record: It's probably always been challenging to make a living as a musician, but some folks say it's harder than ever now.

Victor Lewis: I really do think it's true. One reason why is, over the last 20 years especially, there's been a lot larger contingent of desirable, young jazz musicians breaking into the workforce. When I got to New York in '74, there were a lot of cats who wanted to do it, but now there's more competition.

TNYCJR: Coming here, you didn't have anything lined up, you had to come and make it happen.

VL: No, I didn't have anything lined up, I just met a few cats who came through Nebraska to play. Herbie Hancock came through with his septet and I met Buster Williams and Billy Hart. Clark Terry came to the University of Nebraska a couple of times. And I met Charli Persip when he came through with Ella Fitzgerald. So, I just looked these cats up and followed them around. I made it a mission. One problem was if it was a club, I couldn't get in because I was a minor. Bill Evans came with Eddie Gomez and Marty Morell. They were playing in a club, I was 17 and they carded me and barred me. I said, "Man, can you believe it? Bill Evans and his trio is on the other side of this wall and I can't get to it." During Christmas vacation of my sophomore, junior and senior year, I came to New York for about three days. Back then the legal age was 18 and I could get into all the clubs. I was in heaven. I didn't go see the Empire State Building or the Statue of Liberty. I just went to a different club every night.

TNYCJR: How much of your success was dependent on luck and how much on the way you imposed yourself?

VL: That's a great question. When I look back, I got opportunity because I guess they felt I was so hungry to be a participant and therefore willing to get put through the ropes. In the early days these cats didn't pull any punches. They were pulling my coat to this and that, "Victor, this is what you've got to do", etc. So, the part about luck was stumbling into these opportunities and the other part was about me trying to utilize these opportunities to grow and come up to the level. I indeed say I got lucky and the reason I succeeded was effort.

TNYCJR: Most listeners know you best for your work with jazz bands, but I understand you've done commercial work, including jingles, the *Bob Hope Show* and even the circus, isn't that right?

VL: Yup and I say to my students, "if you think you can only become a hip jazz player only within the hip jazz situation, you're quite mistaken." The stuff that I learned, the experience that I got, that I brought to the table on the so-called "jazz scene", I got from all kinds of stuff: working with belly dancers; I did a lot of polka gigs in Nebraska; I worked with the circus. Having to follow the clown and the tightrope, you have to play the waltz with the band but then watch the clown because you have to make the percussive effects when he screws up doing something. You have to respond to that and then get back to the waltz. That gave me a lot of experience in responding to the dialogue and getting back to the groove.

TNYCJR: Did you do most of the commercial work before you came to New York?

VL: The bulk of it I did in Nebraska and I did some jingles in New York and then worked with folks like David Sanborn and Phyllis Hyman, but after about '78 I was lucky enough to really be busy and focus on the reason I came to New York. I love all the genres, but my first mission was to play swing with the cats. In 1978 Woody Shaw signed with CBS Records and they gave him tour support and stuff, you know, and that was when I left David Sanborn's band and turned down a tour with Cat Stevens and started going on the road with Woody Shaw.

TNYCJR: Some say Woody Shaw was the last great jazz innovator. Do you think that's true?

VL: Yes, indeed. For my two cents, Woody is the last innovator on jazz trumpet by a landslide. Not to take anything away from all the great young players today, but in terms of the evolution of the trumpet, the execution and the expression of it, Woody was indeed, for my money, the last innovator on trumpet. He was another case of someone tragically dying too young.

TNYCJR: Following up on your coming to New York, how important was it for you to lead your own band?

VL: I'll put it like this, back in the day, more important than leading my own band was me as a composer. I was lucky enough to get my tunes recorded in whatever band I was playing with. Woody recorded several of my tunes, David Sanborn recorded several, Stan Getz, Kenny Barron, Bobby Watson … I wasn't in a hurry to go through the hustle to do my own band. Also, the focus of the industry at that time kind of skipped over my generation in terms of the focus of the genre du jour. The fusion era came in and the interim participants of the jazz scene kind of got overlooked. After they got tired of the fusion era and decided to embrace what was going on in acoustic jazz again, then the Young Lion era came along and those cats were younger than my generation. So, I guess you could say a lot of cats from my generation weren't really sought after as leaders to try and promote. There was an article that *Newsweek*, I think it was, did years ago. Me and Bobby Watson and Ray Drummond, we're on the cover and they actually addressed us and called us the forgotten generation of jazz. Just to keep my attitude cool I said, okay, I'm getting my tunes played and recorded and trying to deal with the flow of the focus of the industry. And then later on down the line I started doing my own band and my own records and stuff.

TNYCJR: As a bandleader, or as a member of a band, how do you make group interplay a priority?

VL: My motto is it's all about team ball, on and off the bandstand. The way I like to look at it is that there are beats and notes, licks and chords all floating around in the cosmos as public domain, so to speak. What makes music is how the artist pulls them down from the cosmos in some kind of order and makes music out of it and tells a story. Otherwise, they're just beats and licks that mean nothing. Lining them up in a wonderful artistic way is what makes music magical. In a group this transpires on a higher level when everybody is trying to come under the spell of the cauldron, the unity, the telepathy, the synchronization of the team. There has to be a unity and a real effort to connect. That makes a band get to the next level and do magical things within improvisation. I'll never forget when Miles Davis came to play in Omaha, Nebraska.

(CONTINUED ON PAGE 31)

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Jim Hobbs

by Ken Waxman

Boston-based alto saxophonist Jim Hobbs has no problem with having his improvising and compositions celebrated—or fully celebrated—during four nights at Douglass Street Music Collective (DSMC) this month, but he maintains his music is still evolving. "I've always believed that the music is supposed to progress and that's the musician's responsibility," says Hobbs, 47. "Music shouldn't be confined to a museum re-enactment." Known as a member of the trio or quartet called the Fully Celebrated Orchestra (FCO), Hobbs has always followed his own path, although chance and coincidence have also played a part.

Hobbs' individuality began when he arrived at Boston's Berklee College of Music on full scholarship in 1986. However, he discovered the teaching at Berklee wasn't that all-embracing. Instead it was his peers who introduced him to sounds he hadn't heard growing up in Fort Wayne, IN. Following viola studies in fourth grade, Hobbs had switched to alto saxophone the next year. Soon he was winning school music competitions, which led to frequent stints at Jamey Aebersold's summer jazz workshops. There too his fondest memory isn't of the instruction but of the "whole roomful of records" available for sale there, "everything from Duke to Ornette and Ayler," he recalls, which led him to different sounds than the mainstream jazz in which the camp specialized.

It was the same at Berklee. Being a composition major didn't stop him from constantly working out with his horn. "I always thought of it being the complete package, writing and playing," he notes. Soon he and a couple of classmates were regularly busking in Harvard Square and attending classes "in my spare time," he jokes. "We played our own material and tunes by Ayler and Ornette. We tried to find a middle ground between what we wanted to play and what communicated with the tourists coming through the square," he recalls. Eventually that band, with bassist Timo Shanko, drummer Django Carranza and much later cornet player Taylor Ho Bynum, became the FCO. But not before Hobbs graduated and tried establishing himself in New York from 1990-93. Besides working at every musical job he could—what he called general business (GB) jobs—the trio with Shanko and Carranza also gigged frequently. A day job with Revlon Products in New Jersey gave him some money, but soon to be a father, he was becoming frustrated. "They were moving the Revlon plant to Arizona and every week I waited to see if my name was on the list of those laid off," he remembers. "One week it was finally there. Yet I went home to find a letter from Silkheart Records saying they wanted to record us." That situation arose after an acquaintance phoned the label from a gig and held the phone near the bandstand so label co-founder Keith Knox could hear the trio. *Babadita* came out in 1993.

By that time Hobbs' son had been born and the family moved back to Boston. Following a short stint with a rock band, Hobbs became a manager at Rayburn Musical Instruments, where he worked until two years ago. "I took the job because I decided that I was never going to take another GB job where no one was listening and the band didn't really want to play. Even when I was at Rayburn I never felt that I wasn't doing music. I would play with bands every week or so and use my vacation time and unpaid leaves of absence to do projects in New York or to tour Europe."

It was around that time that Hobbs, Shanko and Carranza became the FCO. A club engagement with a group of poets led to the trio being billed as the "Fully Celebrated Orchestra" and the name stuck. Over the years, from his Boston base, Hobbs has managed to release a CD every year or so and work and record with out-of-towners such as Bynum, Anthony Braxton, Laura Andel and Fred Ho, plus local heroes like guitarist Joe Morris. "I first met Joe when I was busking. Then our band and his groups played in different clubs around Boston at the same time and I've gone to Europe with Joe in a trio, a quartet and in Go Go Mambo, which performs the music of Perez Prado."

Bynum, Morris, Mat Maneri, Brandon Seabrook and others with Boston connections will play with Hobbs at DSMC, along with Nate Wooley, Ava Mendoza, Chad Taylor, Ingrid Laubrock, Josh Sinton, Ken Filiano, Tomas Fujiwara and Tatsuya Nakatani. Although most sets will be purely improvised, Hobbs has composed special music for a seven-piece ensemble. "The best writing is that which encourages players to do their best and encourages them to do the most," he declares.

Recent events have also given him more time to write. Like his experience at Revlon, he had already decided that he would work at Rayburn until his son's university education was paid off. Mailing off the final check for that a couple of years ago, Hobbs went to work and found he had been laid off. Now a full-time musician again, Hobbs is involved with different configurations. One is a 13-piece band he calls the Brothers of Heliopolos, another is Lawnmower, a punk-jazz quartet founded by drummer Luther Gray. Participating in an April performance of Braxton's opera *Trillium J* at Roulette led to the August residency. "Everybody was encouraging and said I should play more in NYC," Hobbs remembers. "Then [clarinetist/saxophonist and DSMC member] Josh Sinton said: 'I can set up a little series for you.'"

This sort of serendipitous encouragement continues. While he is not sure about the economics of releasing the DSMC sets or sessions by the Brothers of Heliopolos on CD, his next record will definitely be a solo saxophone set on Relative Pitch. Having already recorded *As the Crow Flies* with Mary Halvorson and Bynum for the label, "Kevin [Reilly] was after me to record solo. Finally he called up and said he had booked me some solo gigs and I've grown to like doing it. I'm playing one more and then I'll select the best cuts for the CD." Taking that and other opportunities in stride, Hobbs continues to let his music evolve. ❖

For more information, visit celebratefully.com. Hobbs is at Douglass Street Music Collective Aug. 20th-23rd with various groups. See Calendar.

Recommended Listening:

- Jim Hobbs Trio—*Babadita* (Silkheart, 1993)
- The Fully Celebrated Orchestra—*Marriage of Heaven and Earth* (Innova, 2001)
- The Beat Circus—*Ringleaders Revolt* (Innova, 2003)
- Lawnmower—*West* (Clean Feed, 2008)
- The Fully Celebrated Orchestra—*Drunk on the Blood of the Holy Ones* (AUM Fidelity, 2008)
- AYCH (Jim Hobbs/Mary Halvorson/Taylor Ho Bynum)—*As the Crow Flies* (Relative Pitch, 2011)

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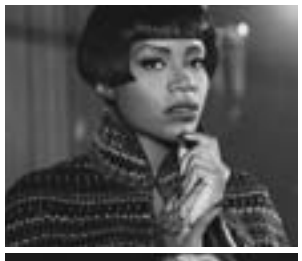

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H 7:00 P.M. ACQUARIO
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MARCELLO ZAPPAREDDU TRIO
H 10:00 P.M. TEATRO COMUNALE
STOCHELO ROSENBERG & BATTISTA GIORDANO

AUGUST, 2
H 11:30 A.M. GROTTE DEL BUE MARINO
BABA SISSOKO - solo
H 7:00 P.M. ACQUARIO
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RURAL ELECTRIFICATION ORCHESTRA
H 10:00 P.M. TEATRO COMUNALE
TINGVALL TRIO

AUGUST, 3
H 11:30 A.M. GROTTE DEL BUE MARINO
AERO 5TH
H 7:00 P.M. ACQUARIO
TASTING TOUR: WINE AND FOOD OF DORGALI TERRITORY
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CHARLIE HUNTER

GOOD TIMES ROLL

by Brad Farberman

Photo by Andrew R. Bender

Calling Charlie Hunter's music simple feels insincere. Originally from the Bay Area but a resident of the East Coast since the late '90s, the guitarist, whose Les Claypool-produced debut album, *Charlie Hunter Trio*, was released in 1993, plays a seven-string, which allows him to play bass lines and either solo or deliver melodies simultaneously. But in 2014, the guitarist's world is a portrait of guilelessness. His latest recording project, on which he is accompanied solely by drummer Scott Amendola, is a quartet of EPs each devoted to a great band or artist: The Cars, Hank Williams, Duke Ellington and Cole Porter. And in September, the duo of Hunter and vocalist Dionne Farris will release *DionneDionne*, an LP of songs associated with Dionne Warwick. The past two decades have seen Hunter leading trios, quartets and even a quintet, but now he's down to a pair of two-person organizations and a repertoire of classic tunes. For Hunter, 47, moving forward means chipping away, not building out.

The idea for the EPs is centered around a plan Hunter has with iTunes, in which the store is releasing one a month (all 20 songs have been available on Hunter's website from the start.) But it also stems from an unwillingness to devote an entire album to just one artist. "The whole idea is just all based on the concept of iTunes, I guess, and also on the idea of an EP," explains Hunter at his home in Montclair, New Jersey. "And then that just led me to the concept of 'Well, how do you wanna lay these things out? Sure, I love the Cars and I love Hank Williams. I love Duke Ellington, obviously; Cole Porter, all those great songs. But do I really wanna do a full-length record of each one of these things?' And I felt like not really, but it would be cool to do a little sampler platter of each one."

The Ellington EP opens with a breezy romp through "Blue Pepper" from 1967's *Far East Suite*. "Day Dream" is dark and slow; "Mood Indigo" is given a funky rock arrangement. Hunter approaches Duke not from an academic place, he says, but from an instinctual one. "'Cause I'm not, like, a music-school musician. But I've played with a lot of music-school musicians, so I hear them talk about what they've learned. So I don't have the same attitude towards the greats that they do, because I just listen to the music and I'm like, 'Man, did you hear that? What was that incredible song I heard on the radio when I was 18? What is that? It's incredible. It just grabs me.' Oh, it turns out it's a tune called 'East St. Louis Toodle-Oo'. You know, 'Harlem Air Shaft'. Or it turns out that that was 'Mood Indigo'. I was like, 'What? That just is incredible.' And that's what it is to me."

The Porter record sees "Ace in the Hole" receiving a mean bassline and "Miss Otis Regrets" becoming a warm solo guitar track. Porter's compositions take Hunter back to his post-high school busking days. "When I was a street musician in Europe, those songs, everybody played those songs," says Hunter. "And you would have four-part harmonies with those songs. Because everybody knew those songs worldwide, of all ages and everybody loved those songs. So we did those songs allll the time."

Hunter's look at the work of The Cars includes a bouncy "Double Life" and the immortal 1978 song "Good Times Roll" reimagined as a ballad, brushes and all. The guitarist has been interested in the Cars for decades. "I just love that music, man," says Hunter. "I hear those records like *Candy-O* and the first Cars record. I mean that record is like a rock masterpiece from that era. And I saw that band play the Oakland Coliseum when I was, like, 14. My friend won tickets and we went to see them and I remember it. And man, it was great. And those records are just so great. And the writing is so great. And I listened to that, I was like, 'Man, I love this music', 'cause we had it on rotation in the family car. It just kept playing again and again and I was like, 'Man, I wanna do some of these songs somehow.' And then I realized how much they're great songs, but so much of it is also about what the band brought to the songs. Obviously in the same way the Duke Ellington stuff was. So if I could reduce it to just the bass and the melody, then it would work."

To put his personal stamp on that music immediately, the first tune off the Williams EP is an unforgettably funky "Move it on Over". "I'm So Lonesome I Could Cry" is heartbreaking and "Cold, Cold Heart" slinky. Hunter resisted Williams' music as a kid, but eventually came around. "And then my mom bought me a songbook, this Hank Williams songbook, like, 'Learn how to play these songs'," explains Hunter. "I was like, 'This sucks. This guy in a cowboy hat, I don't wanna be playin' this shit.' But those songs are just so iconic and they're wide open, you know what I mean? They're wide open. Everyone has done 'em a million times. And that's another reason why I didn't wanna do ten songs of Hank Williams but I feel good about the five we did and I feel like we definitely got some good vibe on those."

Hunter's partner on these EPs is the unwavering Bay Area drummer Amendola, who played on the '90s Hunter records *Ready . . . Set . . . Shango!*, *Natty Dread* and *Return of the Candyman* as well as in the band T.J. Kirk, which paired Hunter and Amendola with two additional guitarists (Will Bernard and John Schott). The players reunited not too long ago and have been working closely ever since: the 2012 Hunter album *Not Getting Behind is the New Getting Ahead* features just the duo and the pair released an album of Amendola's tunes earlier this year. According to Hunter, Amendola provides a rare versatility.

"I would play with a lot of drummers that are, like, funky drummers," says Hunter. "Someone like Eric Kalb. Or Derrek Phillips, who I played with for a long time. Or Leon Parker...well, Leon is kinda perfect in a way, because he puts the stuff in between the visceral and the intellectual and really nails that. But then that becomes a specific thing for a duo. You know what I'm talkin' about? It gets small. Or playing with someone like Tony Mason, who's just, like, one of the best pocket drummers I've ever played with. If you have a bigger band, you're unstoppable. But with a duo, what you need to be successful is someone who can have a very wide landscape that they can pick from stylistically. So if you need someone to reference something 1920s, but don't make it corny, and then immediately after that you need someone to reference some Levon Helm stuff without being Levon Helm, or you need someone to reference a [James] Gadson kind of thing, but not being that, because he can't be that, 'cause there's only one Gadson, or you need someone that can play completely free over an ostinato you're doing. It comes down to that thing, it's like, Scott does that. And not a lot of people really can do that."

Farris is another uncommon collaborator, as demonstrated by her vocal work on *DionneDionne*, which concludes with a powerful combination of "Walk on By" and "You're Gonna Need Me". Her singing is deep and tough, wise and take-charge. Farris and Hunter met in 1991 while touring together, the latter with the Disposable Heroes of Hiphoprisy and the former with Arrested Development. "We're really birds of a feather in a lot of ways," says Hunter. "Just in terms of the R&B, soul and the blues aspect of things. And we're the same age; we're from the same era in a lot of ways. I mean, I think, obviously, because she knows she really was a part of a very important hip-hop band, she's very knowledgeable about that world. Much more than I am. And I guess I'm much more knowledgeable about the jazz world, maybe, than she is, although she does have a group with [trumpeter] Russell Gunn, who's kind of a badass. It works, you know? And she's not a prima donna singer. She can just roll with whatever needs to be rolled with."

Though he has led larger groups and is currently part of a quartet called Omaha Diner, Hunter now essentially plays solo or in duos. The decision is a financial one, to be sure, but the guitarist also sees it as an upgrade in terms of intimacy and unity with the audience. "The whole duo thing with Scott and I? It's designed so that we can play for a hundred people and make a living. And the fun part of that is playing for a hundred people is awesome. It is the best experience ever. Because they're your friends! You're in a house together and you're hanging out. There's no security guard harshing them. Very rarely is there someone making them buy drinks. We don't even really use a sound system most of the time. So it's just us and them and then it's we. It's just us together. And that's why I got into this whole thing in the first place." ❖

For more information, visit charliehunter.com. Hunter plays solo at Rockwood Music Hall Aug. 15th. See Calendar.

Recommended Listening:

- Charlie Hunter—*Charlie Hunter Trio* (Prawn Song, 1993)
- T.J. Kirk—*If Four Was One* (Blue Note, 1996)
- Charlie Hunter—*Eponymous* (Blue Note, 2000)
- Charlie Hunter Quintet—*Right Now Move* (Ropeadope, 2002)
- Charlie Hunter—*Gentleman, I Neglected to Inform You You Will Not Be Getting Paid* (Spire Artist Media, 2009)
- Charlie Hunter/Scott Amendola—*The Cars, Hank Williams, Duke Ellington/Cole Porter* (s/r, 2014)

Freda Payne

by Alex Henderson

In the R&B world, Detroit native Freda Payne is best known for her 1970 smash "Band of Gold"—which was written and produced by the famous Brian Holland/Lamont Dozier/Eddie Holland, Jr. team and went down in history as a definitive example of Motor City soul. Payne had other major R&B hits as well in the '70s, including "Bring the Boys Home" (a protest against U.S. involvement in the Vietnam War), "Cherish What Is Dear to You" and "Deeper and Deeper". But those who know a lot about Payne's history realize that vocal jazz and jazz-influenced traditional pop are also important parts of her history. Ella Fitzgerald and Billie Holiday were among Payne's early influences and her first album, *After the Lights Go Down Low and Much More!!!*, was a jazz recording that the late Bob Thiele produced for Impulse Records in 1963 (alto saxophonist Phil Woods, tenor saxophonist Zoot Sims, pianist Hank Jones and guitarist Jim Hall were among the major-league participants). And Payne has come full circle with her new Artistry Music Group/Mack Avenue release, *Come Back to Me Love*, which emphasizes vocal jazz and is her first new studio recording in over a decade. Arranged by pianist Bill Cunliffe and produced by Cunliffe and Al Pryor, *Come Back to Me Love* ranges from several new songs to familiar standards such as "Guess I'll Hang My Tears Out to Dry", "Spring Can Really Hang You Up the Most", "You'd Be So Nice to Come Home To" and Lionel Hampton's "Midnight Sun".

"I have a long history with jazz," explains Payne, who is now 71 and lives in Los Angeles. "So this new album is not to be treated like, 'Oh, this is a first-time thing.' This is not like Linda Ronstadt doing her first standards album."

Come Back to Me Love moves into jazz-blues territory with performances of Eddie Miller's "I'd Rather Drink Muddy Water" and Buddy Johnson's "Save Your Love for Me" and the album takes a Brazilian turn with Ivan Lins' "The Island"—which is an appropriate choice given that back in 1962, Payne's first single was an English-language performance of a famous Brazilian standard: Antonio Carlos Jobim's "Desafinado". Payne asserts: "Let's just say that 'Desafinado' and 'The Island' belong in the same restaurant, but have very different ingredients. I did 'Desafinado' more staccato, more poppish, whereas I did 'The Island' like I was in a dream—like I was going through a sexual experience. The way I did 'The Island' is very ethereal."

"When the label asked me who I would like to work with, my only suggestion was Bill," Payne recalls. Cunliffe had collaborated with Payne at an Ella Fitzgerald tribute at the Catalina Bar & Grill in Hollywood. "The label had their own list of people in case I didn't recommend someone, but Bill was my choice. Bill's a great person to work with. I've worked with so many different producers over the years and they're always wanting to force their ideas on you. But Bill was open to my ideas. We chose the songs together and most of the songs were my suggestions."

Payne's involvement with Detroit soul took a major step forward in 1969, when she signed with Hot Wax/Invictus Records—the Detroit-based outfit that Holland/Dozier/Holland founded after leaving Motown Records. Payne's first single for the label, "The Unhooked Generation", was a minor hit, but it was "Band of Gold" that made her a major name in R&B—and like other hit singles that Hot Wax/Invictus released in the early '70s (including "Want Ads" by Honey Cone and "Give Me Just a Little More Time" by the Chairmen of the Board), "Band of Gold" had the Detroit soul stamp all over it.

But despite her emphasis on R&B in the '70s, Payne never quit performing jazz or traditional pop. "I never did a strict R&B show in a club," notes Payne, whose younger sister, Scherrie Payne, sang in a post-Diana Ross lineup of The Supremes from 1973-77. "I would do 'Band of Gold' and 'Bring the Boys Home', but then I would do other material. I would do standards. Maybe a blues number here and there. Maybe I would do Duke Ellington's 'In a Sentimental Mood'." Payne continues: "Most of the people who are coming to see me live come to hear 'Band of Gold' but most of them—not all of them—know that I do more than 'Band of Gold.' And a comment I hear a lot is, 'You sing jazz even better than you sing 'Band of Gold'." ❖

For more information, visit fredapayne.com. Payne is at B.B. King's Blues Bar Aug. 9th. See Calendar.

Recommended Listening:

- Freda Payne—*After the Lights Go Down Low and Much More!!!* (Impulse, 1963)
- Freda Payne—*In Stockholm* (Sonet, 1965)
- Freda Payne—*How Do You Say I Don't Love You Anymore* (MGM-Universal, 1966)
- Freda Payne—*Band of Gold* (Invictus, 1970)
- Freda Payne—*An Evening With Freda Payne (Live in Concert)* (Dove/Varese, 1993)
- Freda Payne—*Come Back To Me Love* (Artistry Music Group/Mack Avenue, 2013)

J.C. Moses (1936-1977)

by Clifford Allen

The common adage in jazz that a group is only as good as its drummer is at least partly true and there are certain dates that, without cracking propulsion, might have suffered. In the heady mid '60s, as free music was both taking hold and seeking direction, commitment sometimes overshadowed versatility and outright swing. Take, for example, the 1966 debut of reed player Marzette Watts (*Marzette & Company*, ESP), wherein a weighty but diffuse session orchestrated by trombonist Clifford Thornton is anchored by drummer J.C. Moses and bassists Henry Grimes and Juini Booth. The surge of fills, breaks and flurried triplets that Moses concocts across the 18-minute "Backdrop for Urban Revolution", punctuated by areas of metronomic hi-hat tension, clearly elevates this small free music orchestra to insistent, dynamic heights. Sure, he's flashy, but Moses is equally subtle and works through a range of jazz drumming approaches, both free and mainstream, underneath and around the ensemble.

John Curtis "J.C." Moses was born in Pittsburgh on Oct. 18th, 1936 and is part of a lineage of Steel City drummers including thunderous bebop pioneer Art Blakey, splashy, loose Beaver Harris and (unrelated) Joe Harris, whose taut, relaxed energy propelled the orchestras of Dizzy Gillespie and Teddy Charles. Moses came to New York in the late '50s after working in his hometown with reed player Roland Kirk, quickly rising to prominence with modernists like trumpeters Kenny Dorham and Bill Dixon, saxophonists Jackie McLean, John Coltrane, Archie Shepp and Clifford Jordan and multi-reed players Eric Dolphy, Prince Lasha and Sonny Simmons. Moses, whose pot-stirring fire and technical detail echoed Philly Joe Jones and Max Roach, was open enough to work well in nascent post-Ornette ensembles while also being in demand by postbop leaders. He recorded on a series of highly regarded LPs by Dolphy and the New York Contemporary Five with Shepp, alto saxophonist John Tchicai, trumpeter Don Cherry and bassist Don Moore. The NYCF worked in Copenhagen at the Café Montmartre in the fall of 1963 and Moses stayed on to gig with Roland Kirk and pianist Tete Montoliu. Returning to New York in 1964, he was initially part of rehearsals for a quartet consisting of Tchicai, Moore and trombonist Roswell Rudd, though an infamous sitting-in by drummer Milford Graves resulted in Moses' departure and a shift in musical direction by the newly christened New York Art Quartet.

While less in demand by the New York free cognoscenti during the mid '60s than peers like Graves, Sunny Murray and Andrew Cyrille, Moses nevertheless appeared with figures as diverse as Watts, pianist Andrew Hill and Bud Powell. According to eyewitness accounts, depending on the notably erratic Powell's mood, Moses' drumming often rejuvenated the pianist to his previous levels of explosiveness. Toward the close of the decade Moses returned to Copenhagen and became one of the Montmartre's regular drummers, backing itinerant saxophonists like Dexter Gordon, Bent Jaedig (see the recent Stunt CD from 1969) and Ben Webster. Moses also joined Tchicai's avant garde orchestra Cadentia Nova Danica following the saxophonist's return to his native Denmark. By the early '70s Moses was suffering the lingering effects of a kidney injury and returned to Pittsburgh; on dialysis, Moses performed infrequently but memorably with local figures like saxophonists Nathan Davis and Eric Kloss. He succumbed to the effects of his injuries in October 1977 at the young age of 40. Moses' friend and mentor Max Roach began performing a solo percussion piece titled simply "J.C. Moses" as a hymn and homage to the departed drummer in the late '70s. ❖

Recommended Listening:

- Kenny Dorham—*Matador* (United Artists-Blue Note, 1962)
- Eric Dolphy—*Iron Man* (Douglas, 1963)
- John Tchicai/Archie Shepp—*Rufus* (Fontana, 1963)
- Archie Shepp—*New York Contemporary Five* (Sonet/Storyville—Delmark, 1963)
- Andrew Hill—*Change* (Blue Note, 1966)
- Marzette Watts—*Marzette & Company* (ESP, 1966)

The Sounds of Liberation: Modernists, Dissidents and the Music

by John Pietaro

The recent loss of Charlie Haden, a figure both revolutionary as an artist and as a cultural worker, has rekindled fond recollections of his Liberation Music Orchestra. The LMO united radically progressive forces in music, celebrating revolutions past as it sought to inspire the populace toward profound change. Haden organized this ensemble not only as a vehicle of performance but a living example of community: its ranks were an array of peoples and its co-founder was Carla Bley; this in a time when people of color and women were fighting daily for social justice. The band's repertoire included daring, improvisational arrangements of songs that held a visceral importance to earlier generations of revolutionaries. And while Spanish Civil War ballads and Hanns Eisler's "Song of the United Front" acted as educational metaphors, other titles like Haden's own "Song for Che" spoke of struggle more immediately in our midst. Charlie Haden viewed this music called jazz as "rebellion". The LMO's music was as radical as its politics.

Still, the causes go on and activist music remains a necessity. Art cannot help but be political—and art at its most fearless was always a Left-wing thing. The conscience of the revolutionary artist, the cultural worker, engages in actions within creativity. We see evidence of this in historic uprisings: the Industrial Workers of the World had songwriters, poets and painters as organizers and some, like Joe Hill, are renowned for their work and sacrifice. The Socialist Party counted such literary giants as Jack London and Carl Sandburg in its ranks. And the Communist Party maintained an amazing list of artists, including Paul Robeson, Woody Guthrie, John Reed, Langston Hughes, Rose Pastor Stokes, Richard Wright, Isadora Duncan, Pete Seeger, Aaron Copland and many others, many of whom became blacklisted for their convictions. And beyond this, when artists pushed back against the conservative reins of academia, when the need for an avant garde to fight the confines of structure and tonality and verse arose, the political Left nurtured it. Modernism was the voice of a new age—an age of daring, change, awareness. Revolution.

And so Charlie Haden's sentiment that jazz is rebellion music: you might ask yourself how it could not be. Here's an art form that was born of a people taken forcefully from their homeland, stripped of name and language and sold into bondage. Families were separated, children and women victimized and men were forced into brutal submission or braved death. The white capitalist structure attempted to eradicate the Africans' sense of self and culture. And yet, early jazz, collective improvisation over marches and blues and shouts, rose from the ordeal and thrived—a testament of the strength of an oppressed nation. The music that developed in and around New Orleans was in itself fighting back in light of the atrocities that went on after Reconstruction, especially in the Deep South.

In the modern age, jazz grew from the visions of Louis Armstrong into the brilliance of Duke Ellington and it became a popular music and a wildly commercial industry. For some. As Paul Whiteman was unjustly crowned 'King of Jazz', radio broadcasted a sanitized vision of the blood and toil that begat the music. But the actual art form grew in spite of this racist aberration. And as it did, Billie Holiday sang "Strange Fruit", a song composed by a sympathetic white communist, to a hushed crowd at Café Society. Ellington's "Black, Brown and Beige" rocked concert halls. The Harlem Renaissance changed the world. Bebop took it back.

The music soared on the wings of improvisation and advanced forms as the struggles against lynching and for Civil Rights morphed into Black Liberation: *Freedom Now Suite*, "Alabama", "Fables of Faubus", "Malcolm, Malcolm Semper Malcolm", "Attica Blues". Indeed, a Free Jazz. The movement required a music that reflected the intensity of the times. A New Thing. Liberation of sound and mind along with the People. The avant garde enraptured. Though the independence of the African American artist was central to this boldest of protest musics, it often included and celebrated all cultures—like the LMO.

This striving for a music of liberation in every sense of the word continues. This writer's musical performances consistently feature socio-political content and there is an active circle here in NYC of like-minded others. Some of the most outspoken will gather this month for the ninth annual Dissident Arts Festival. The revolution may not be televised but strains of it can be heard in the heat of this summer. ❖

For more information, visit dissidentarts.com. Pietaro is at El Taller LatinoAmericano Aug. 16th as part of Dissident Arts Festival, Ibeam Brooklyn Aug. 26th and ABC No-Rio Aug. 31st. See Calendar.

John Pietaro is a percussionist, writer and cultural organizer from Brooklyn. He performs in the NYC free jazz/new music scene on vibraphone, hand drums, xylophone, drumkit and various percussives. He performs with The Red Microphone, Harmolodic Monk, Ras Moshe, Karl Berger and many more. He organizes the annual Dissident Arts Festival.

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"What are your songs?"

by Katie Bull

A recent weekend at the Festival International de Jazz de Montréal (FIJM) underscored a theme: international folk traditions and other genres from around the globe are influencing vocal jazz musicians to create fresh 'hybrid' forms. This writer caught numerous concerts, highlights of which illustrate the hybrid theme: Balkan-klezmer-gypsy-party-punk "Super-Band" Lemon Bucket Orkestra; Australia's entirely free spirited Melbourne Ska Orchestra; and the brilliant dystopian sonic-Dada-art-meets-Weill jazz cabaret of Canada's L'Orchestre D'Hommes-Orchestres. The ensembles were comprised of instrumentalists singing and singers playing instruments and had the feel of collectives with the exception of Oregon's era-bending Pink Martini, a big band clearly conducted by pianist/arranger Thomas Lauderdale. **Pink Martini** features the powerhouse chops of vocalist China Forbes and a new collaboration with the angelic-sounding von Trapps, the great grandchildren of Maria and Captain Von Trapp. Many other international singers were presented in the free outdoor concerts, melding improvised techno electronics and indigenous sounds stretching from Africa, Turkey and Latin America to Canadian indie-rock-edged Americana.

Speaking of Americana, Grammy-winning vocal master **Bobby McFerrin**'s appearance in Montréal to celebrate his new album *SpiritYouAll* (Sony) also embodied unique intersecting influences. "Sometimes I say I am a jazz vocalist." McFerrin was answering a question about how he connects with audiences in cultures worldwide, "…and sometimes I say, I am a folk singer… When I go to a new place I ask the locals, 'What are your songs?' And I learn them…I sing, to bring joy and open hearts."

To follow McFerrin's lead to folk roots, note a new CD from Brazilian-born **Mestre Cupijó**, *Siriá* (Analog Africa), which features a hybrid of Amazonian indigenous music, mambo, bolero, merengue and the cumbia sound from Colombia. Cupijó founded the Jazz Orquestra os Azes do Ritmo after living in the Amazon to be closer to the folk music of the region. He then went about reinventing Siriá, the music of escaped slaves of African origin and the inhabitants of the Brazilian rainforest and modernizing Samba de Cacete, Banque and other folkloric traditions in the state of Para.

Combine Spike Jones-style foley art, retro-vocalese, beat-boxing and a pinch of New Orleans jazz for France's **Orphéon Célesta**'s *Cuisine du Jazz* (Frémeaux & Associés). Ironic satire singers and instrumentalists Romain Ponard, Patrick Perrin, Emmanuel Hussenot and Christian Ponard have seriously fun chops (pun intended).

Norwegian vocalist **Mari Kvien Brunvoli**'s *Building Instrument* (Hubro) finds the singer improvising, using her local Molde dialect. Brunvoli's improvisational sensibility uses modern repetitions of rhythmic and harmonic motifs in a Phillip Glass-ian ocean of steadily moving, swelling and spacious minimalism.

In straightahead contrast, check out the fluid swinging sounds of Australian vocalist and 2014 Bell Award winner **Penny King**, who has self-released her fantastic debut, *Journey*. King is simply an excellent tradition-rooted jazz singer, whose phrasing and scat are jazz elements delivered with rich, pitch-perfect, humanly nuanced ease. On the opposite end of the spectrum, **Jay Clayton**, a world class experimental veteran, presents her post-avant-acappella ensemble Different Voices at Zeb's (Aug. 28th). The evening will include some very well-known Clayton alumni singing her original compositions, which include pioneering improvisational vocal techniques.

Clayton's longtime friend and NEA Jazz Master **Sheila Jordan** is on the same bill as fellow NEA Master **Jon Hendricks** at Jazz at Kitano (Aug. 30th). Jordan, 86 and Hendricks, 93, are living legends of swing and bebop. Jordan was also featured at FIJM last month at the Upstairs Jazz Bar & Grill, where she sang with an unparalleled depth of truth.

Where do the international roads that cross on the New York City vocal scene originate? And where are they heading? The sonic answer: Tout le monde. ❖

BMC Records

by Ken Waxman

Although it may seem far-fetched to compare any firm involved with creative music to a vertically integrated conglomerate, Budapest Music Center (BMC) and BMC Records (BMCR) are in a small way a variant of this model. That's because BMCR, which has released almost 200 CDs since 1997, is just one part of BMC.

Organized in 1996 to promote Hungarian composers and musicians, today BMC encompasses not only BMCR, but also a website in both Hungarian and English; the Budapest-based Opus Jazz Club; and programs jazz during the Hungarian capital's music festivals. All this is the creation of one man, trombonist and teacher László Gőz, BMCR's owner and producer of nearly all its sessions. BMCR's full-time staff is label manager Tamás Bognár, Christian Böndiscz: distribution/communications and György Wallner: international relations. Each participates in A&R decisions, though proposals are approved by Gőz. "He's owner of BMC," Wallner points out. "He provides the money for it."

There was nothing self-aggrandizing in Gőz' founding of BMC. Someone who played in jazz groups and contemporary notated ensembles, he had previously helped set up a small record company. By the early '90s, however, he realized that local players' talents far outstripped the capacities of existing Hungarian labels and BMCR was born. "The company's vision is to promote high quality music, which in most cases relates to Hungary," explains Wallner. "We release a wide range of genres, but the music has special value in terms of the performance, the artists and/or the composers.

"For Gőz the restrictions for notated and improvised music are hard to draw," notes Wallner, "especially when he became acquainted with movements in European jazz, where contemporary music influences were quite strong. About 50% of our catalogue is jazz, but there are no key numbers. There were years when there's more classical and years with more jazz."

BMCR solidified its reputation in the so-called classical field with the release of composer Peter Eötvös' *Atlantis*. Similarly it has put out important jazz discs, including German pianist Hans Lüdemann's five-CD boxed set, *Die Kunst des Trios*, which won a 2012 ECHO Jazz award.

Cologne-based Lüdemann is still amazed by his BMCR deal. Following a festival performance by his trio, he recalls, "Tamás Bognár offered us a CD production on the spot, the first time this has ever happened to me." Furthermore, he states, "recording for BMCR was a wonderful experience. As an artist, to have a strong response and complete openness to your musical ideas is an ideal situation. I brought brand new pieces into the recording session and the producer encouraged us to record as much of the new material as possible. We had the freedom to experiment in the studio with little time pressure. For a German musician who has worked with German record labels, BMCR is a step into a truly European scene. Compared to some of the established German Jazz labels, BMCR has fewer means, especially in terms of promotion, but artistic integrity and quality is more important."

"We try to create an image, a sort of BMC-Genre", emphasizes Wallner. "We have key artists, mostly Hungarians of course: guitarist Gábor Gadó; saxophonists Kristóf Bacsó, Mihály Borbély, Mihály Dresch, István Grencsó and Viktor Tóth; cimbalom player Miklós Lukács; pianist Béla Szakcsi Lakatos—to mention some from jazz—who we promote because we're convinced of the high quality of their art. To limit our releases in some special field would be contradictory to our aims and lead to a kind of snobbism. Proof that our ideas aren't that bad is the increasing number of worldwide BMCR fans who buy most of our releases without having any previous info about the featured artist or the pieces."

"I've known László Gőz for a long time," recalls Borbély, who lives near Budapest and has recorded three BMCR CDs as leader and others as sideman. "Gőz and I were colleagues at the jazz department of the Ferenc Liszt Academy of Music and played together several times. He often asked me if I had 'something interesting' he could hear. A few years later we did the first collaboration. *Meselia Hill*, which was named *Gramofon* magazine's 2005 Jazz Album of the Year." Borbély, who also records for other imprints, feels his quartet sessions "most fit the BMCR image." He continues: "BMCR works first and foremost for the

(CONTINUED ON PAGE 31)

Ungrund
Gábor Gadó Quartet with Dave Liebman

Hungarian Jazz Rhapsody
Mihály Borbély Quartet

Live at Müpa
Lakatos/Potter/Veal/Carrington

Flat / Síkvidék
Grencsó Open Collective

Vanga
Grzegorz Karnas Trio Feat. Miklós Lukács

LISTEN UP!

Chris Pitsiokos (b. 1990) is a composer and improviser who performs primarily on alto saxophone. His work draws from elements of contemporary classical, noise, contemporary improvisation and jazz. Recent collaborators include Tyshawn Sorey, Peter Evans, Kevin Shea, Sam Pluta, Philip White, Marc Edwards, Brian Chase and Weasel Walter. In addition to performing and composing music, Pitsiokos runs his own record label, Eleatic Records, curates the Gadfly Series at Lower East Side venue Spectrum and programs a radio show at WKCR.

Teachers: George Lewis, Arthur Kampela.

Influences: Iannis Xenakis, Helmut Lachenmann, Derek Bailey, Evan Parker, Ornette Coleman, Merzbow.

Current Projects: Chris Pitsiokos Trio (with Max Johnson, bass; Kevin Shea, drums); duo with Weasel Walter; Bob Crusoe (no wave free jazz punk band); duo with Philip White; duo with Brian Chase (drummer from the Yeah Yeah Yeahs); and Solo.

By Day: Rehearsal, practice, study and responding to emails; sometimes irrelevant work to pay bills.

I knew I wanted to be a musician when... I don't remember ever not wanting to be a musician and so I do not remember that moment. My mother claims I was begging for a saxophone by the time I was two years old.

Dream Band: Max Johnson and Kevin Shea. Oh wait, that's real life.

Did you know? I was deaf for the first two years of my life.

For more information, visit chrispitsiokos.com. Pitsiokos is at Spectrum Aug. 12th and Freddy's Backroom Aug. 26th. See Calendar.

Chris Pitsiokos

Jeff Platz

Jeff Platz, guitarist/composer, was born in the suburbs of Cleveland, Ohio. After many years of three-chord garage band primer he eventually became interested in jazz music thanks to family influence and a somewhat bizzare record collection offered by his local public library. After relocating to the New England area 30 years ago Platz studied at various music institutions and with a variety of private teachers. Platz has recorded over the years with European labels Skycap Records, Konnex and Evil Rabbit. Currently he has been working with his own label, Glitch Records. His most recent album, *Past & Present Futures*, was released in the Spring of 2014.

Teachers: Self-taught mostly but studied with Dave Dempsey, Tony Gabory, Gary Whittner, Joe Morris.

Influences: Ornette, Monk, Ayler, Gang of Four, Brainbombs, Shaggs, Rudy Ray Moore.

Current Projects: Past & Present Futures with Daniel Carter, François Grillot and Federico Ughi (NYC); Differential Equations with Fabio Delvo, John McLellan and Kit Demos (Boston/Italy); Coretet with Blaise Siwula, Dave Miller and Dmitry Ishenko (NYC); India Czajkowska Project (Poland/USA); Duet with Achille Succi (Milan, Italy); Modern Primitive with Bill Elgart, Meinrad Kneer and Jan Klare (Münster, Germany).

By Day: Employed with New England Conservatory's Piano Technology Department.

I knew I wanted to be a musician when... I heard Buck Owens and the Buckeroos.

Dream Band: Buck Owens and the Buckeroos.

Did you know? I can't stand goat cheese.

For more information, visit jeffplatz.com. Platz is at Spectrum Aug. 30th with Past & Present Futures. See Calendar.

Vision Festival

by John Sharpe

Photo by Alan Nahigian

Charles Gayle

Sometimes your grandma is right: the old songs are the best. So it was in the 19th Annual Vision Festival at Roulette (Jun. 11th-15th), as some of the most attention-grabbing sets, at least early on, were from veterans of the avant jazz scene. Each year the festival celebrates the achievement of someone still with us, in this case Charles Gayle and also visual artist Jeff Schlanger. But inevitably, 40 years on from the Loft Era, there is a heavy round of posthumous commemoration, this time for the departed Roy Campbell and Amiri Baraka.

Gayle burst on the scene already fully formed at the time of early artist-convened events such as the Sound Unity festivals, from which the Vision Festival evolved. He's not compromised since, as demonstrated by three sets on the opening night, showcasing his prowess on bass, piano and tenor saxophone. There were tasty moments in the intimate set on bass, well shadowed by drummer Michael T.A. Thompson and latterly the horns of Daniel Carter, as well as in the larger conduction, which acted as the grand finale of the evening, especially Kidd Jordan's tenor face-off with drummer Andrew Cyrille. But the meat resided in a quartet conjured with pianist Dave Burrell, bassist William Parker and drummer Michael Wimberly. Gayle still possesses a huge reservoir of energy and invention, tapping into something primal, spiritual in tone if not melody, yet utterly contemporary. Burrell notably offered a fantastic foil to the leader as his squally comping vied with awry ragtime-inflected runs. Similarly grizzled, German saxophonist Peter Brötzmann appeared on the concluding date of a U.S. tour. While perhaps connected to a spirit more secular than Gayle, his set was no less joyous, powerful or inspiring. Joining him at Vision for the first time in ten years were Parker and Hamid Drake, whose rhythmic shifts served to buoy up Brötzmann's rasping, impassioned clarion cries.

By common consensus, flutist Nicole Mitchell's Sonic Projections performed the standout show of the five days, on a program paying homage to her mentor, the late saxophonist Fred Anderson. In that she was helped by pianist Craig Taborn who played a monster role. Not only holding down a bass vamp at times with his left hand, but roaming freely with his right, Taborn's high-octane piano lifted the bandstand. Mitchell's scores wrung all the possible options from the foursome. As always the leader's flute swooped and danced, interwoven with her voice in an appealing amalgam of yelps, squeals, multiphonics and pure tones. Drummer Chad Taylor laid down a galloping boogaloo on the closing number, shooting Taborn's rhythms back at him, as saxophonist David Boykin loomed like an impending hurricane, circular breathing up a storm on tenor saxophone.

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Suoni Per Il Popolo

by Mathieu Bélanger

Photo by Pierre Langlois

Boneshaker

The 14th edition of the annual Suoni Per Il Popolo Festival (Jun. 4th-22nd) took place in Montréal and, just like previous editions, proved to be an essential journey for those interested in adventurous music.

This reviewer's journey officially started on Jun. 6th with the duo of Steve Bates and Seijiro Murayama at Casa del Popolo. The former played guitar enhanced with various pedals and devices (Walkman, iPod, etc.) while the latter played a snare drum with hand-held cymbals and used his voice at times. The music developed slowly and remained on the quiet side, but maintained an edge that made it fascinating, even though they struggled to find an ending.

Some of the concerts during the second week of the festival were organized in conjunction with the yearly Improvisation, Community and Social Practice (ICASP) conference, an international research project on improvisation. The first of these was a world premiere that featured saxophonist John Butcher and held at McGill University's Music Multimedia Room (MMR). The premise of the concert was to have Butcher literally play the room, whose acoustics can be modified in real time. The project may not have totally lived up to its promises, one potential reason being that Butcher played one continuous piece divided in sections separated by very short pauses, which ended up giving the impression of a demonstration. However, in itself, his playing was fabulous. Back at the MMR for a solo performance by John Tilbury, the British pianist performed works by Cornelius Cardew, Howard Skempton and Samuel Beckett. Of these, Cardew's "February Pieces III, The Fourth System" stood out. It was a shame that this concert was not better attended. Considering the festival presented Die Like A Dog Trio at La Sala Rossa as well as Aaron Dilloway at Casa del Popolo on the same evening, perhaps it was an unfortunate case of crowd fragmentation?

The third concert organized in conjunction with ICASP took place at La Sala Rossa and was dedicated to Cardew's "The Great Learning", a work divided into seven paragraphs, the last two of which were performed. The evening began with a performance of Paragraph 7 by the Monday Night Choir led by Dina Cindrić. The members of the choir walked around the room alternating between humming and singing words. It was as intriguing as it was enjoyable, but left one with the impression that all that there was to say had been said by the halfway mark. After a break, an ensemble consisting of the Quatuor Bozzini string quartet, Tilbury, Butcher, Jennifer Walshe, Martin Arnold and Dave Dove interpreted Paragraph 6. Given the very sparse and quiet nature of the music, the noise in the room—chattering, creaking floors, etc.—made it hard to focus and thus form a real appraisal of the music.

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Montréal Jazz Festival

by Laurence Donohue-Greene

Photo by Marie Claire Denis

Jack DeJohnette

The 11-Day Festival International de Jazz de Montréal 2014 was a tale of two unique and entirely distinct experiences. There are the outdoor (free) versus indoor (paid) concerts and the tendency of much of the programming to veer towards pop and non-jazz acts (e.g., Diana Ross, Rufus Wainwright, Aretha Franklin, Earth Wind & Fire), which explained such overwhelming crowds; the one glaring exception to this generalization was Diana Krall, who attracted over 100,00 people to the Place des Festivals (it should be noted that her husband, the ever-popular Elvis Costello, made a special appearance immediately following his Maison Symphonique de Montréal solo concert). There was debatable crossover between the patrons of the ticketed versus non-ticketed events. During this reporter's stay (Jun. 28th-30th), the priority was placed on as much jazz as was in the offing, which meant most time spent indoors.

Each year the festival presents "Invitation" artists, featured in various configurations over the course of several nights. Historically, this has been one of the festival's main attractions, including such honorees as Charles Lloyd (2013), Jim Hall (2000), Randy Weston (1995) and Charlie Haden (1989, 2004). This year had a surprising and certainly less historic selection of four musicians, including pianist Tigran and trumpeter Ambrose Akinmusire, the latter performing at the stunning 400+-seat, 150-year old church Gesù with his quintet, in duo with guitarist Bill Frisell and with Tigran. The Freddie Hubbard-influenced Akinmusire possesses a clear, lyrical tone and spot-on note selection, which, combined with an impressive book of originals, shows both a commitment to keeping a certain jazz flame alive but also motivation to extend its tradition. His beautiful duo ballad with Sam Harris (piano), the gem of the quintet set, showed off understated technical wizardry and versatility, more breathy than brassy, Harris unobtrusive but highly complementary.

Many piano trios were represented—from Danilo Pérez (basically the Wayne Shorter Quartet minus its leader) and Now This (Gary Peacock/Marc Copland/Joey Baron) to Christian McBride and Montréal's own Oliver Jones (in an early celebration of the pianist's 80th birthday). There were also a plethora of vocalists along the main downtown strip of Rue Ste.-Catherine: Cyrille Aimée sang selections from her dynamite new release *It's A Good Day* (Mack Avenue) at the outdoors Rio Tinto Alcan stage and Cassandra Wilson, Dianne Reeves and Stacy Kent performed on consecutive evenings at the Théâtre Maisonneuve Place Des Arts. The near two dozen-member Melbourne Ska Orchestra (on their first world tour) was an unlikely standout among the otherwise marquee names. Bringing the New Orleans brass band and ska traditions into the

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HORACE SILVER
1928-2014

© Jack Vartoogian/FrontRowPhotos

Horace was not only my mentor, he mentored everyone in the band without us knowing or even thinking about it—two bands: me, Bennie Maupin, John B. Williams and Billy Cobham in '68, then me, Mike Brecker, Will Lee and Alvin Queen in '73. He taught us how to live a straightforward life without drugs (even if most of us ignored that one). He taught us how to lead a band, sternly but freely at the same time. He taught us how to play solos that made a statement. He taught us how to turn the happenings in one's life into musical compositions and he showed us how he put his compositions together ("a big puzzle"). He taught us to have a spiritual path. He taught us to love music... and women (in that order). He was one of a kind.

Some of his tunes may sound simple but a lot of them are not—they're challenging as hell, always with a harmonic twist that make them instantly identifiable. He was really an unheralded giant on a level with the other jazz masters "who once walked the Earth", as Mulgrew Miller liked to say... and I will miss him dearly.

He once gave me a compliment that any suburban-bred white jazz musician would die for. After I played a solo on "Filthy McNasty" in Detroit he grabbed and hugged me, sweaty and all, and said, "Randy Brecker you sound like a (n-word)!!!" Thanks Horace for letting me be a part of your creative life.

—RANDY BRECKER, TRUMPETER

I have had a blessed career beginning in the '50s as a jazz bassist, educator and African American political activist. Horace Silver is my Virgo big brother. Horace contacted me and I joined his quintet touring the USA and Europe, sharing the bandstand with bandmates Joe Henderson (later Tyrone Washington), Woody Shaw and Roger Humphries. The Blue Note Records album *The Jody Grind* is one of my favorite career recordings as a member of the Horace Silver Quintet. His compositions are exceptional—poetic, lyrical tomes. His personal touch on the piano was always swinging, poetic, bluesy, funky, beautiful and 'in the pocket' of his compositional expressiveness in the African-American jazz and blues tradition.

Horace was also a consummate professional businessman and bandleader. He purchased three different uniforms for the quintet to wear on our musical engagements. He once told me that his father had taken him when he was young to performances by Duke Ellington, etc. and he was impressed with their music, band uniforms and professional stage presence.

Horace was a musical genius! Throughout his career he has proven himself as a bona fide historical jazz innovator.

—LARRY RIDLEY, BASSIST

Horace Silver represented the beginning of my professional international touring career. I completed my commitment to the US Army at the end of January 1968. I believe that Horace came into my life via an audition session that he conducted at a rehearsal studio on Broadway in Manhattan. We worked together for about ten months and each performance with him was equivalent to attending a school of higher learning. He was a positive influence for me on many levels and has left me with very positive thoughts regarding our relationship. We have lost a very special person in Horace Silver!

—BILLY COBHAM, DRUMMER

Let us all thank our heavenly spirits for giving Horace Silver to us during our lifetime.

—SONNY ROLLINS, SAXOPHONIST

Horace Silver was a great man—sincere, pure in his artistic endeavors—and he was the inspiration for me to continue in my own artistic endeavors. We became friends over the years.

There was a weekend I did at the House of Blues club in Los Angeles with the great Dr. John and I asked Horace if he would like to come to the gig and he did. All the guys in the band were completely ecstatic when I walked in backstage with Horace. Dr. John actually had a few of Horace's tunes in the book, which we used to do 'funk' style. Horace stayed for both shows and afterwards asked me if I could make a rehearsal the next day and I of course said, "Yeah!". He said he had just written ten new charts for baritone, trombone, tenor and trumpet. I did the rehearsal that was held at the Local 47 and afterwards he asked me if I would be available to do the recordings as he said he was firming up a new contract for GRP Records. The CD was titled *The Hardbop Grandpop*, which was a dream come true for a one-time teenager that had hoped to one day play with the Jazz Messengers—well, I got to play with the "original" Messenger: a week in the studio with Horace Silver! Sho' was sweet!!!

We used to talk on the phone at least once a week before he became too ill. He said to me once, "Ronnie I wish that you lived in L.A. so we could go to the movies, man!" I thank God for putting Horace Silver on this planet.

—RONNIE CUBER, SAXOPHONIST

My association with the music of Horace Silver, actually began in my hometown of Detroit. During those early years, his recordings were very popular on the pool hall juke boxes. My friends and I spent most of our small allowances, listening to his tunes and doing our very best to learn them by ear. At that time, there were no Real or Fake books. You had to listen. Horace played in Detroit many times, especially with drummer Louis Hayes and bassist Gene Taylor. Both of them are from Detroit. This band also included the great tenor saxist Junior Cook and the fantastic trumpeter Blue Mitchell. They were my first serious role models in ensemble playing. The music was absolutely well composed and presented with the utmost care. What an outstanding and exciting band! Of course, many others have followed. However, they were the very first to open my ears and to play with such a deep passion. Always fresh and from the heart. A true reflection of Horace's genius.

Fast forward—I moved to NYC in 1962 and after six years of much hard work and study, I got a call from Horace to audition. Things went well and I was hired. The major exposure I received from working with Horace enabled me to develop and record with Lee Morgan, McCoy Tyner, Freddie Hubbard, Andrew Hill and later of course with Miles and Herbie. Most importantly, Horace was the FIRST great mentor to take me around the world and to teach me the business of music. Had it not been for him, my life would not be what it is today. It's just that simple. Having the right mentor, at the right time, is a vital key for one's growth. My heartfelt gratitude, love and appreciation for Horace Silver, my mentor and lifelong friend, is limitless. Peace be to him and his wonderful family.

—BENNIE MAUPIN, REED PLAYER

There's hardly anyone who's been more serious about the music of jazz than Horace Silver. You have to realize that he wrote most all those songs he played and recorded. Each one he worked on until they were what he wanted. And he worked SO hard. But when he played—Lord have mercy! I can see Horace right now at the old Five Spot playing… By the time he got through, the sweat would be pouring from everywhere and the piano, well they'd have to wipe it off because it was dripping! Horace was very sincere, a beautiful person to know musically and non-musically.

—BARRY HARRIS, PIANIST

I met Horace Silver before he got famous, when we were both starting out. We actually originally met rehearsing, though not rehearsing together: he was in one room and I in another. One day I was playing "Confirmation" and I heard him through the walls comping in the other room—and that's how everything got started and the rest is, as they say, history! One of the amazing turnarounds in the history of jazz was the fact that Horace actually wasn't originally a pianist. He was a saxophone player. But he had this problem with his spine and neck and he couldn't support the weight of the sax around his neck, so he decided to concentrate on the piano. He had to work on his own style of playing because he didn't have the advantages of others who concentrated on nothing but piano, so he developed his own type of funky-style playing. And it worked basically because he practiced until he got his own style. Anytime you listen to his records, he's got his "ID", that is—you know right away in just a few notes who you're listening to. We just lost a good guy. He was very close to me. And there wasn't a nicer fellow to know.

—LOU DONALDSON, SAXOPHONIST

It was between 1967-68 that Horace called me out of the blue. I don't even know how he got my number. He said, "I'm going to start a new band and I'd like for you to join." What a thrill it was to get this call from him. He even asked who would I like on tenor, so I suggested Bennie Maupin, who I had hooked up and been jamming with, as we were both living on the Lower East Side. Maupin he didn't know and at the first rehearsal he brought an unknown drummer at the time—Billy Cobham, who had just gotten out of the army. The bass player was John Williams, who apparently Horace had been rehearsing to get him up to snuff with his music. I would play with Horace for the better part of a year and recorded with that band the great *Serenade to a Soul Sister* [Blue Note, 1968], which also has another group of Horace's—with me, Stanley Turrentine, Bob Cranshaw and Mickey Roker.

I've always considered Horace, for us in the jazz world, as a National Treasure. There are many adjectives and accolades to heap on him—from his harmony, his songs… He is our American Music Songbook. No one could perform in the pocket, stylistically everything laid out to swing to the Nth degree, all the time, like Horace, even with his adventurous things. And when I was in the band he did some very adventurous things. But ultimately it was always in the pocket and about the swing. That was his mantra. For me, that was one of the things about his music that separates him from others. He was much beloved and will always be missed. I don't think there will be anybody that will come anywhere close to him.

—CHARLES TOLLIVER, TRUMPETER

Several years ago I wrote a composition and titled it "Silver", which is on my latest release, *Saturday Morning*. It is a tribute to Horace, rightly and deservedly so.

The last time I spoke with him was some years ago when he came to see me at Catalina's in L.A. He was in a wheelchair at the time. That remains very, very special in my list of memories! For Horace to take the time to come to see me in spite of his failing health was and remains a tribute to me.

—AHMAD JAMAL, PIANIST

Horace Silver was by far my favorite jazz composer. He combined hardbop, swing and funk in a way that spoke to my soul. His melodies were simple and easy to remember, with just the slightest little twist sometimes tucked inside. Oh, how he loved 'shout choruses'. His ballads were poignant jewels.

I always envied Andy Bey being Horace's fetish singer and strived much of my adult life to earn Horace's approval, always including his compositions in my repertoire, culminating with my Grammy-nominated tribute, *Love & Peace: A Tribute to Horace Silver*. Horace was so flattered that I was doing the tribute that he wrote the lyrics to every song on that CD and was 'guest' on two of his great hits, "Song For My Father" and "Nica's Dream". Mine is the ONLY album Horace ever 'guested' on, as he never did so!

I could 'wax poetic' on Horace, but suffice it to say that he gave me his blessing while still living and I in turn gave singers 'other' jazz standards to add to their repertoire, providing they had the chops. He allowed my mother and me into his Malibu home for a long visit and attended a concert in his honor, when Christian McBride held the Artistic Director's chair, at Walt Disney Hall in L.A. where I was the allotted 'singer'.

I love Horace Silver forever and ever and like so many musicians, will continue to burn his flame!

—DEE DEE BRIDGEWATER, VOCALIST

Touring with Horace Silver was one of my first professional jobs. We toured Europe and the United States. I was very young and promising as a musician but not ready to play with a musician of his stature. Horace was kind to me and he offered encouraging words and support. He composed music that he said had healing properties. Each song is special and heartfelt. The brief time I worked with Horace had a profound effect on me. I learned what tools were needed as a professional. Watching Horace and listening to him was a dream come true—one I was not ready for but one I appreciated.

His music is timeless. I am currently on a tour of Japan and Korea. Every night we include some of his music in tribute and appreciation. His songs are a big hit and a testament to his ability to touch people with his gift.

—VINCENT HERRING, SAXOPHONIST

In 1987, Vincent Herring and I were in Horace Silver's band. When Horace commented on shortcomings in the use of voice leading in our playing, we were both kind of skeptical. He then stopped one of us during a solo and played back what we had just played, calmly explaining why the voice leading was 'jive'. I'll never forget it.

—DAVE DOUGLAS, TRUMPETER

Ghost Loop
Mary Halvorson Trio (ForTune)
Jazz Booty
Brian Questa (Fold By Fold Music)
3x A Woman: The Misplaced Files
People (Telegraph Harp)
by Fred Bouchard

Will-o'-the-wisp, queen bee, snake-charmer, chanteuse—and guitarist—Mary Halvorson morphs into one or more fresh personae in each band she inhabits. Protean sensibilities and devilish creativity cultivated and sustained under the aegis of Anthony Braxton allow Halvorson to respond chameleon-like to variable surroundings: fitting in, cutting loose, feeling her way to blend in quietly or rattle on a rampage. A sense of surprise enlivens her playing, becomes palpable, even plausible, yet mysteriously inexplicable. She's into much stuff and documents it, having averaged nine albums a year since 2010.

On *Ghost Loop*, a captured set from the 2012 Polish Jazz and Beyond Festival, we find Halvorson with her 'regular' trio of bassist John Hébert and drummer Ches Smith, calmly ransacking a closetful of lines, styles and effects, toying with and revisiting them at will. She's especially fond of splayed, fan-like arpeggios, graceful as peacock tails, if less garish. In compositions of six to eight minutes' duration, the three construct and occupy cells of activity, fill them, then move along. "Tracks: Into The Sea Into Me (No 36)" opens the disc with a modulating 6/4 trance loop, followed by "The Cadence of Tears (No. 40)" unfolding as a tiptoe sarabande, and then "Crashes Like Lights (No. 39)" as a skittering mesh of high/light with low/dark strands: each explores remarkably kinetic processes. Solos are few but dramatically positioned: the three thus hew to a stringently purposed entity. After the deliberate, inexorable chordal construct of "Existential Tearings"—simple ostinato phrases built firmly into a grand overlaid rumble—a bass solo clears the air for an even grander rumble, followed by a brief break-down into components, Lego-like. The title track approaches swing on a spooky, walking line, peppered with Smith's genial breaks between a wobbly series of increasingly fascinating syncopations. The three interact as cottage industry workers, their amiable jabs and spars erecting practical constructs, not fanciful skywriting.

Bassist Brian Questa's taut trio with tenor saxophonist Tony Malaby and Halvorson on *Jazz Booty* runs ten four-to-five minute tracks of mournful poetic kernels, partly written and carefully attenuated. Half are powered by the leader's gruff, forceful bowing and Halvorson's playing is oftener crystalline single-notes, like classical Spanish guitar. "Kansas City Stomp"'s hummable tune elicits Halvorson's countrified quasi-Tal Farlow picking and Malaby's cool lines; "The Ballad"'s wistful teamwork evokes the exotic East; "The Blues" tracks a gritty urban grind; and the final "En Pointe", with Halvorson strumming over the bass and limning languid chords beneath the sax, speak to unearthing buried treasure.

3 x A Woman: The Misplaced Files, a 2008 trio date with bassist Kyle Forrester and drummer Kevin Shea, finds all three singing Halvorson's edgy tunes in tight harmony, with titles like "Reinterpreting Confusing Lyrics to Popular Songs". The tongue-in-cheek, self-conscious vibe is mirrored with band photos in weird makeup and fright wigs. Sonorous brass chorales by trumpeter Peter Evans (beefed up with Sam Kulik's trombones and Dan Peck's tuba) herald the spoofery in mock-heroic trappings, reminiscent of Frank Zappa's sarcastic rockerettas or Matt Wilson's pseudo-grunge. Just as the lyrics offer giddy simplistics sung with straightfaced clarity, Halvorson alternates stark rock-hard guitar with juicy 'out' bits. This droll experiment with amiable pranksters elicits yet another unexpected wrinkle from the earnest, forward-looking Halvorson: hey, will she pursue gigs as a rock singer?

For more information, visit for-tune.pl, foldbyfoldmusic.com and telegraphharp.com. Halvorson is at Cornelia Street Café Aug. 1st-3rd, The Stone Aug. 10th and Barbès Aug. 27th. See Calendar.

One Is The Other
Billy Hart Quartet (ECM)
by Ken Micallef

If one word could be used to describe drummer Billy Hart's style it would be "beautiful". More so than any of his peers or even such younger beauty-bent drummers as Marcus Gilmore or Rob Garcia, Hart uses his cymbals and drums in true painterly fashion. You can hear his lustrous touch in the third track, "Teule's Redemption", from this, the third album by his quartet. Opening with a rolling panorama on the bells and body of his cymbals, Hart gently crashes the cymbals as if with a feather, swipes at a splash then continues rolling his cymbals, intermittently crashing and splashing before adding high pitched toms to the mix. Hart slowly brings in all the drums, modulating rhythms and charging forward, the overarching mood one of lush splendor, like the feeling of the air after a rainstorm. Hart's drumming moves in spurts and hiccups, joined by pianist Ethan Iverson riding the popping rhythms, the pair's improvisations finally joined by bassist Ben Street and tenor saxophonist Mark Turner, a player whose tone has always been more soulful than acidic.

Hart surrounds himself with shimmering melodies and textures. From surging tenor delicacies and measured piano to shimmering cymbals, *One Is The Other* flows playfully, swings sweetly. It easily matches the ethereal textures of ECM's other releases, but Hart's grounding in R&B and the early funk and fusion of Herbie Hancock's Mwandishi band gives *One Is The Other* an earthy pulse.

Midway through the drummer's "Amethyst", as he slugs an agitated beat, the group seems to tug at his drumsticks, the inter-changing rhythms suspended yet driving. At one point Hart drops a bass drum bomb that clears the air, the group finding their footing anew and moving forward. Similarly, "Yard" is a funky march disguised as a bossa nova. A group as one both in rhythmic intent and melodic mannerisms, the Billy Hart Quartet sounds like nothing else.

For more information, visit ecmrecords.com. Hart is at Birdland Aug. 1st-2nd and Smoke Aug. 15th-16th with Azar Lawrence. See Calendar.

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Laurence Donohue-Greene
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- Angles 9—*Injuries* (Clean Feed)
- Kyle Bruckmann's WRACK—*…Awaits Silent Tristero's Empire* (Singlespeed Music)
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Andrey Henkin
Editorial Director, The New York City Jazz Record

Mise en Abîme
Steve Lehman Octet (Pi)
by Stuart Broomer

Every major figure in jazz creates a specific relationship between spontaneity and pre-determination, between the identity of the leader and the potential of the group. Steve Lehman has had a distinctive voice as an alto saxophonist since the outset of his career more than a decade ago and he has gradually developed a compositional conception that seems relevant well beyond his own work. This new octet recording documents Lehman's development of "spectral harmony", evidently using the instruments' overtone patterns as the basis of tonality and creating movement from one center to another.

It's a complex approach, involving computer analysis and a developed microtonal language, which extends as far here as a custom vibraphone with alternate tunings, but it also incorporates the very personal sounds of a group Lehman has been assembling for a decade. He first recorded with tenor saxophonist Mark Shim, vibraphonist Chris Dingman and bassist Drew Gress in 2004; with drummer Tyshawn Sorey in 2005; with trumpeter Jonathan Finlayson in 2007; and tuba player Jose Davila and trombonist Tim Albright arriving for the octet's 2009 debut. It's a rare ensemble, up to supporting Lehman's conceptions and personalizing them as well, and Lehman's spectral methodology integrates the distinctive patterns of jazz brass and reed timbres into the compositional fabric.

This is powerful work in which time may feel at once suspended and dynamic, combining Dingman's sustained tones with the churning, complex rhythms of Gress and Sorey. Lehman's works here fuse unlikely elements into an original idiom, from the general inspiration of contemporary French composers Tristan Murail and Gérard Grisey to specific invocations of Cameroonian drummer Brice Wassy and inclusion of rap duo Camp Lo's "Luchini". Two of Bud Powell's best known works, "Glass Enclosure" and "Parisian Thoroughfare", are radically 'transcribed': the former becomes a polyphony of solos and chattering ensembles (Finlayson, Shim and Davila are standouts), the latter a plangent alto solo cutting through a murky background tape of voice and hesitant piano. When Lehman employs live electronics, as on "Autumn Interlude", the synthesis is perfect, without any sense of a divide.

For more information, visit pirecordings.com. Lehman is at The Stone Aug. 1st. See Calendar.

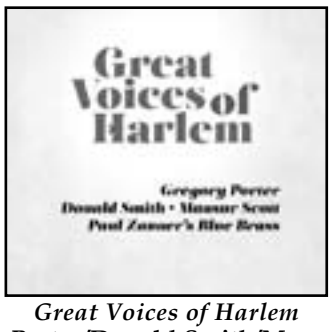
Polarities
Peter Epstein Quartet (Songlines)
by Ken Waxman

Aptly titled, the polarities implicit on this CD are the equally magnetic pulls of inventive soloing from alto and soprano saxophonist Peter Epstein and trumpeter/cornet player Ralph Alessi. The former, who teaches at the University of Nevada, Reno, balances each of the nine tunes he wrote for this session between compositional expression and pure improvising. He and Alessi, who have played together since the '90s and co-founded the School for Improvisational Music, function Janus-like as similarly inclined but individual soloists. Not that it's a two-man show though. Sam Minaie's rugged bass sets up many themes while drummer Mark Ferber resolutely manages the beat through tough swingers and emotive ballads. Three-quarters of the band may be NYC residents, but it sounds as if the four play together every day.

Polarities' sonic attractions are expressed in microcosm on tunes such as "Old Yarn" and "Email from Nigeria". The former has song-like underpinnings and the Johnny Hodges-like sweetness of the composer's alto is soon doubled by graceful brass pirouettes from Alessi, with the bassist's tough yet supple plucks adding the final stitching to make the musical garment whole. The latter, unlike the spam it brings to mind, is a welcome study in 10/8 rhythms.

Alessi's assured playing, whether a piece calls for rubato explorations or plunger breaks, references Miles Davis and his cornet Don Cherry, but the end product is completely original. It's the same for Epstein's writing, which suggests a mixture of delicacy and definition. As an academician, it's obvious he's internalized West Coast jazz, Jazz Messenger hardbop, early Ornette Coleman and Swing-Era tropes. But while his compositions nod towards these antecedents, the results are organic. Unlike some of the chancier gambles in Reno, betting on *Polarities* is an almost sure thing.

For more information, visit songlines.com. Epstein is at Ibeam Brooklyn Aug. 1st, Branded Saloon Aug. 2nd with Chris Clark, Dominie's Astoria Aug. 3rd and Brooklyn Conservatory of Music Aug. 14th. See Calendar.



Great Voices of Harlem
Gregory Porter/Donald Smith/Mansur Scott/ Paul Zauner's Blue Brass (PAO)
by Alex Henderson

Harlem, over the years, has been famous for both jazz and R&B so it makes perfect sense that a project billed as the Great Voices of Harlem (singers Gregory Porter, Mansur Scott and Donald Smith and the band of trombonist Paul Zauner) favors an R&B-drenched approach to jazz.

Smith, the brother of keyboardist Lonnie Liston Smith, is best known for performing with his brother's band, the Cosmic Echoes, back in the '70s. And this album finds him revisiting the hypnotic "Expansions" (which he first performed with the Cosmic Echoes in 1975) in addition to performing the standard "My One and Only Love" and Herbie Hancock's "Watermelon Man"; Smith's vocals are known for being ethereal, but his appearance on "Watermelon Man" is as humorous as it is funky. Porter, the youngest of the three singers, is gritty and expressive on Bobby Timmons' "Moanin'", Harold Arlen's "Over the Rainbow" and the Nat King Cole-associated ballad "Mona Lisa". Scott, similarly, brings jazz and soul appeal to Victor Young's "Stella by Starlight", Horace Silver's "Song for My Father" and Henry Mancini's "Days of Wine and Roses".

Many singers and instrumentalists have performed Mancini's song as a slow, introspective ballad, but the Great Voices of Harlem's version is uptempo, funky and hard-swinging. Even so, Scott's performance is not without melancholy—which is apt in light of the song's cinematic history (see the 1962 film of the same name with Jack Lemmon and Lee Remick as an alcoholic couple).

Scott, Smith and Porter all sing lead on Horace Silver's "Peace", a ballad also from Smith's Cosmic Echoes days. Silver, who recently passed away at the age of 85, was an important contributor to soul jazz—and the Great Voices of Harlem's decision to include two of his songs was a sadly prescient one.

For more information, visit pao.at. Porter is at Central Park Summerstage Aug. 3rd. See Calendar.

UNEARTHED GEM

Swingin' & Jumpin' (Broadcasts 1937-39)
Bunny Berigan (Hep)
by Andrew Vélez

Undisputed in the pantheon of trumpet artists is the tragically short-lived giant Roland Bernard "Bunny" Berigan (Nov. 1st, 1908—Jun. 2nd, 1942), who began his brilliant but all-too-short career as a child prodigy. While attending the University of Wisconsin he played in dance bands and, after graduation, became a featured soloist with some of the greatest of the big bands: Hal Kemp, Tommy Dorsey, Abe Lyman, Paul Whiteman and Benny Goodman.

Berigan's reputation has largely been based on a few commercial recordings, in particular what became his signature song, "I Can't Get Started (With You)". It became one of the outstanding big band hits of the '30s and indeed of all time. In more recent years other commercial recordings as bandleader have provided further evidence of his excellence as a trumpeter. A flexible session player, he was aiming for bands that reflected his own fiery persona yet could also be first-rate dance bands.

Swingin' & Jumpin' (Broadcasts 1937-39) is an opportunity to savor peak Berigan. The Manhattan Room sides reveal an evolving band led by his expressive trumpet's glissandi, slurs, scoops, growls and even mutes using a felt beret. Among a quartet of 1937 performances included here for the first time is "Mahogany Hall Stomp". While reflecting the influence of Louis Armstrong, it also reveals Berigan's totally individual clarion sound. Another Berigan gem is "I Poured My Heart Into a Song", on which we hear his velvety lower register. "Gangbuster's Holiday" is a rhythmic boogie-woogie-ish showcase, composed and arranged by Ray Conniff, featuring Buddy Rich's solid drumming with the brass and reeds riffing off one other. Another Conniff original and arrangement is "Little Gate Special", a blues chart with a series of exuberant jazz solos against shifting rhythmic backgrounds; it quickly became a Berigan staple.

Throughout this period and until the end of his life, Berigan was drinking heavily. After his death Armstrong succinctly observed, "Bunny was great but had no business dying that young." Give gratitude for this mother lode of music, a vibrant affirmation of Berigan's incontestable greatness.

For more information, visit hepjazz.com

GLOBE UNITY: BRAZIL

Imaginarium **Clarice Assad (Adventure Music)**
Ugandan Suite **Felipe Salles (Tapestry)**
Só - Brazilian Essence **Romero Lubambo (Sunnyside)**
by Tom Greenland

Brazilian music and culture have had a deep and lasting impact on the rhythms, melodies, harmonies and timbres of jazz. Three native musicians, now active around New York, exemplify this impact.

Clarice Assad, from Rio de Janeiro, third generation musician of the Assad dynasty, isn't only a sought-after composer/arranger of progressive classical music but a terrifically talented jazz pianist and vocalist as well. *Imaginarium*, her fourth album, is a spicy smorgasbord of original works employing over 40 musicians and drawing on all of her influences. For example, "A Morte da Flor" begins impressionistically, only to turn operatic midway; "Why?" contains a recitative for three voices over a 5/4 vamp; and "Pássaros" opens with a marimba montuno only to end with a catchy hook over flute, birdcalls and tiered percussion. Assad's nuanced singing and distinctive scatting are heard to great effect on "De Perna Pro Ar", "Revolta das Flores" and "Dedezinha de Maiô". To her credit, her formidable musicianship doesn't detract from the intimacy and humor of her delivery.

Saxophonist Felipe Salles, from São Paulo, has been active in the US since 1995. *Ugandan Suite*, his sixth album, was inspired by a research trip to that African country and features saxophonist David Liebman and Ugandan musician Damascus Kafumbe on adungu (bow-harp), ndingidi (tube-fiddle), madinda xylophones and various native percussion instruments. Named for Africa's big five game animals, the album is really a suite of suites, each extended track having multiple sections that transition suddenly. The intricately layered percussion, employing many unusual colors without becoming overly dense, coupled with the catchy tunes, make this an easily accessible offering. Liebman's soloing on "The Elephant" and "The Rhinoceros", along with his improvised interactions with Salles elsewhere, are highpoints.

Guitarist Romero Lubambo, also from Rio, has been an active sideman on the US scene for nearly 30 years, mixing Brazilian fingerpicking styles with modern jazz vocabulary. *Só* ("alone"), his eighth CD and first solo outing, contains originals and covers of Tom Jobim, Mercer-Raksin and others. Thanks to deft technique, combined with a close-enough-for-jazz attitude towards making mistakes, the album flows with relaxed spontaneity, like overhearing someone jamming for private pleasure. Although occasional single-line passages add contrast, the music chiefly relies on lush, tuneful, lithely modulated chord melodies, suggesting a full sax section improvising together.

For more information, visit adventure-music.com, sallesjazz.com and sunnysiderecords.com. Lubambo is at Dizzy's Club Aug. 19th-24th and 26th-31st, all with Trio da Paz. See Calendar.

Caminando con Papi
Pete Rodríguez (Destiny)
by Elliott Simon

Pete "El Conde" Rodríguez was the voice of the hottest salsa on the planet from the '60s through his untimely passing in 2000. *Caminando con Papi* (Walking With Daddy) is a well-conceived tribute from his son and musical collaborator, trumpeter Pete Rodríguez. More than his musical style, El Conde's influence is in focus and it is a general statement on fatherhood distinguished by sophisticated arrangements and Rodríguez' cool sounding horn.

An earnest horn on the dramatically reworked "Tambo" gracefully mixes longing with hope. The tune begins with a soliloquy from Rodríguez' four-year-old daughter, which captures the child's innocent view of the father she knows and the grandfather she has come to know. Rodríguez has gathered a great band for this session and pianist Luis Perdomo's able hands are much in evidence. His arrangement of "Cabildo", another nugget from El Conde's catalogue, features an expressive Rodríguez vocal, which flows into his even more emotive horn. The self-penned title track is a delicate remembrance and joyful exploration of a father's relationship with his child. Perdomo is especially compelling here, skillfully combining with Rodríguez to expose conflicting emotions.

The eight remaining tunes are diverse modern jazz with a Latin tinge and, although keeping true to the overall feel, allow the band to take a few more chances. Percussionist Robert Quintero is at the center of a tight rhythm section with bassist Sam Pankey and drummer Daniel Dufour. Even on somewhat 'out' numbers like "Shut Up and Play your Horn", they set the groove while imbuing the lush ballad "It's Not Over Yet" with subtle shades. For closer "El Camaleon", the band magically change colors with both stark rhythmical contrasts and gradually shifting tonal tints. It is hard to believe that "El Conde" has been gone for close to 14 years. This is a touching and optimistic tribute.

For more information, visit destinyrecordsmusic.com. A tribute to Pete "El Conde" Rodríguez with the Cita Rodríguez Orchestra and guest Pete Rodríguez is at Damrosch Park Aug. 3rd. See Calendar.

Shrimp Tale
Alan Chan Jazz Orchestra
(Crown Heights Audio Network)
by George Kanzler

Hong Kong native and California resident Alan Chan doesn't approach the configuration of his Jazz Orchestra the way most big band leaders do. He creates unique soundscapes from melding, mixing and matching various instruments in the familiar reeds, brass and rhythm of his big band. This debut album reveals one of the most distinctive big band architects to come along since Maria Schneider and Darcy James Argue. The music he creates resembles great paintings akin to Monet's gardens or Van Gogh's starry nights or the music of classical impressionists like Ravel or Debussy. Eschewing traditional song structures and conventional time/rhythm, Chan writes evocative tone poems. Some of his voicings and tones are so extraordinary at times you forget you are listening to a jazz big band, yet everything he creates comes from that basic instrumentation and tradition.

Each of the eight tracks on *Shrimp Tale* is indelibly singular. The opener, "Tsu Zu Ku (To Be Continued)", was inspired by Chan's bicycle rides in New York, the piece united by a click-like bike pedal rhythm as pointillist passages flit by from various ensemble voicings. Guest trumpeter Wayne Bergeron soars in the heroic toreador role on the title track, a reminiscence of Chan's time in Miami, mashing up salsa and a heavy dance groove with humor and wit in dazzling orchestral combinations. Diaphanous tonal colors pervade "A Spirit's Dream", a rhapsodic piece inspired by Chinese brush strokes on a painting of a female figure. "Moving To A New Capital", the longest track and album centerpiece, is a portrait of Beijing, which begins with a traditional Japanese Gagaku flute and tom tom melody, then evokes the teeming modern metropolis with rousing riffs and even a suggestion of honky-tonk tenor sax. Two tracks are musical settings for poems about Mexico by Elaine Cohen, one melodramatic, the other bright and mariachi perky. The Mexican influence is also paramount on the closing track, "Rancho Calaveras", a swing-band inspired Tex-Mex polka enlivened by clarinet and banjo solos and a rousing march climax.

For more information, visit alanchanmusic.com. This project is at ShapeShifter Lab Aug. 4th. See Calendar.

MONDAY NIGHTS 8:00PM & 10PM unless otherwise noted
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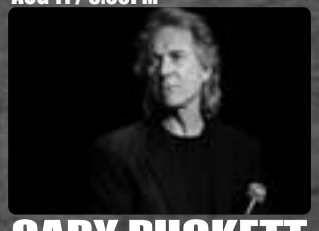
MIKE PETERS

AUG 11 / 8:00PM

GARY PUCKETT & THE UNION GAP BAND

AUG 12 / 8:00PM

MEIKO

AUG 14 / 8:00PM & 10:00PM

INDIGENOUS

AUG 16 / 8:00PM & 10:00PM

CATHERINE RUSSELL

AUG 19 / 8:00PM

MIDGE URE

AUG 22-24 / 8:00PM & 10:00PM

DAVE WECKL

AUG 25/ 8:00PM & 10:00PM

MARTHA DAVIS & THE MOTELS

AUG 29 & 30 / 8:00PM & 10:00PM

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AUG 15 - GEOFF GALLANTE QUARTET
AUG 16 - CATHERINE RUSSELL
AUG 17 - JOHN HAMMOND
AUG 20-21 - CHARLES TOLIVER

AUG 26 - JANIVA MAGNESS
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SEPT 2 - SHARI PINE
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CHRIS CONNOR | LULLABYS FOR LOVERS (ORIGINAL RECORDING REMASTERED 2013)

The torchy, smoky sound of vocalist Chris Connor—tragically silenced precisely five years ago this month—widened the range for jazz singers and in doing so epitomized cool Jazz singing in the 1950s. Her taste, style and intelligent analysis of a lyric divides "Lullaby For Lovers" into two moods: love found and love lost, giving this album a unique, breathy and intimate experience for listeners.

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NICOLA CONTE | FREE SOULS

The early 60s gave witness to a sea change in the musical development of jazz-- a turn toward the introspective, a turn closer to human feelings and spirituality. It was this cultural landscape that fostered the genesis of Coltrane's 'A Love Supreme.' If one had to find a way today to situate "Free Souls" in an age in which everything has been already played and mannerism is background music for supermarkets, that era would be the one toward which to look. Conte's artistry reveals decades of attentive listening and deep musical beliefs- an accomplished juggler when it comes to playing with style and invention. Depth is the reigning virtue of this album, somewhere between consciousness and spirituality.

SCHEMA

CD: SCCD468 • 8018344014685 LP: SCLP468 • 8018344114682

TOCO | MEMORIA

"'Memoria' is about my memories: the scent and flavors of my childhood, things I've read, movies I watched at the cinema, and the Rio De Janeiro musicians that influenced me (Lobo, Nascimento, Verocai, among others)- it's about going home. The title refers to the regions of Minais Gerais and the Brazilian northeast, the hot climate, the religiousness of the people and its faith in miracles, calling to mind images of mysterious and surreal popular tales where time flows slowly in an intimate dimension. Memory doesn't age, it always remains the same." - TOCO

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CAPRICE

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Burton's Time
Burton Greene (with R*Time) (CIMP)

On Tour
Burton Greene Trio (ESP)

by Clifford Allen

There is an apocryphal story that upon being asked by a Dutch television host if he still played free jazz, saxophonist Archie Shepp replied, "no, we don't play for free anymore." Irony aside, it stands to reason that musicians who were part of the lean and hungry (in every sense of the phrase) free music scene in lower Manhattan during the '60s would evolve artistically. Certainly much of what made the American jazz avant garde reverential was the music's roots in bebop and the blues and its working practitioners have, in the ensuing decades, returned to structured roots time and again.

Pianist Burton Greene came onto the New York scene via Chicago and California in 1962. Joining the Jazz Composers Guild and leading a series of small groups with illustrious sidemen like saxophonist Marion Brown and drummer Rashied Ali, Greene relocated to Paris in 1969 along with a wave of struggling improvisers and settled permanently in Amsterdam in 1970. His music since that time has presented a kaleidoscopic vision bringing together postbop, Indian music and his Romanian-Jewish roots while marked by continual reflection and change.

Burton's Time is the latest in a string of recordings on the CIMP label going back to 1998 and joins the pianist with Israeli trombonist Reut Regev and her group R*time of bassist Adam Lane and drummer Igal Foni, plus guest alto saxophonist Michaël Attias. As with a number of Greene's discs, several of the compositions are co-written with the German composer Silke Rollig and he contributes an arrangement to her gorgeous "Little Song". While they might have gotten somewhat lost in the shuffle during the piano-guts explorations of the mid '60s, the influences of Bud Powell, Thelonious Monk and Lennie Tristano seem obvious from the chunky, voluminous drive of the opening "Free Bop-aroony", egged on by the dryly plastic rhythm section. Regev is garrulous and pointed in her improvising and the rapport between her exuberant intellect and Greene's whimsically impulsive swing is palpable. The aforementioned "Little Song" is far from diminutive, cascading rhapsody outlined by Regev's multiphonics and shimmering cymbal work, with Lane's arco updating Béb Guerin for the 21st century. A curiously loping melody reminiscent of Herbie Nichols (or early Misha Mengelberg) bookends rangy collectivity on "Believe in Love". Adding Attias on the last four tunes gives the ensemble a burred, saccharine curl and his jittering flywheels are an equally welcome addition to passages of sparse rumble or dense push-pull. *Burton's Time* is an excellent representation of Greene's current work with the bonus of a like-minded stateside ensemble.

Greene's activities in the latter half of the '60s generally hinged on a core trio with bassist Steve Tintweiss and drummer Shelly Rusten (also an accomplished street photographer, noted for his depictions of both New York city life and the Woodstock Festival). Occasionally they were joined by other musicians like saxophonists Sam Rivers and Byard Lancaster (*Presenting Burton Greene*, Columbia, 1968) or vocalist Patty Waters. *On Tour* captures the trio during a 1966 New York State Council on the Arts-sponsored college tour, in which other ESP artists like Waters, Sun Ra, pianists Ran Blake and Dave Burrell and reed player Giuseppi Logan also participated. The music is generally sparse, focusing on the alternative resources within the piano, such as the strings and frame (plucked, knocked, muted and prepared) and the trio's airy, unsettled exploration is book-ended with crashing, incisive motion. Tintweiss and Rusten are listeners as much as players and the bassist's scumbled pizzicato recalls Henry Grimes in tone and 'push'. Rusten's brushwork is subtle and his cymbal attack tersely shimmering, perhaps a bit more impulsive at this early stage than he'd sound on the group's Columbia release. There is a hint of romanticism amid the group's unrelieved tension, encapsulated by "Tree Theme", in which a jaunty modal theme that almost presages some of Keith Jarrett's work splays out into freely atonal branches and brushy rivulets. The concert hall recording is a bit dry but even the most hushed interplay is crisply audible, which, given the label's limited means, is notable. Alongside Waters' *College Tour* and Sun Ra's *Nothing Is*, Greene's *On Tour* presents a vision of underground free music that, despite claims to the contrary, was accessible to an interested audience.

*For more information, visit cimprecords.com and espdisk.com. Greene and R*time are at Spectrum Aug. 5th. See Calendar.*

Soulful Days
Vanessa Perea (ZOHO)
by Marcia Hillman

Vocalist Vanessa Perea's ZOHO debut features the 26-year-old New Jersey native's clear, strong voice on a collection of American and Brazilian favorites, backed by trombonist/arranger Robert Edwards, trumpeter Matt Jodrell, pianist Dave Lantz, bassist Dylan Shamat and drummer Evan Sherman.

The choice of material shows off her ability to sing in many styles—from bebop ("Two Marvelous For Words", where she sings a vocalese solo adapted from a J.J. Johnson arrangement) and ballads (as in her straightahead version of the Gross-Lawrence standard "Tenderly" and Petrillo-Ross-Shawn's "Jim" including the verse) to the two Brazilian pieces ("Triste" and "Luz Do Sol"), delivered in Portuguese. Her penchant for scatting is evident on tracks like Kenny Dorham's "K.D.'s Motion" (renamed "Let Me Tell You") and Bud Powell's "Celia". Perea also wrote lyrics for "Let Me Tell You" and Cal Massey's "These Are Soulful Days" (retitled "Soulful Days").

The album places unusual but not unwelcome emphasis on the backing band. Notable is Shaman's basswork on Bob Dorough's "Devil May Care" and "Tenderly"; Lantz' sensitive reading on "Triste"; Jodrell's powerful trumpet work on "Soulful Days" plus solid drumming all the way through by Sherman. Edwards gets plenty of room both in his solos and excellent punctuation behind Perea's vocals. The liner notes mention a personal as well as professional relationship between the two, which seems to aid their compatibility. Perea is in the early stages of her career and it will be interesting to hear her evolve as an artist in future recordings—but perhaps with more emphasis on her singing and less on the band.

For more information, visit zohomusic.com. Perea is at Dizzy's Club Aug. 5th-9th. See Calendar.

JG3 + 3
Jared Gold (Posi-Tone)
by Philip Freeman

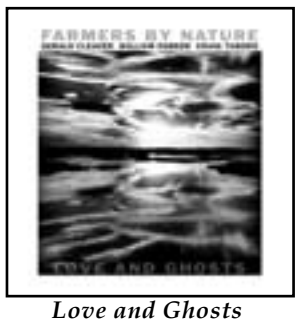
Organ player Jared Gold has been a steady producer for the L.A.-based Posi-Tone label for the better part of a decade. Beginning with 2008's *Solids & Stripes*, he's put out an album for them every year and appeared on discs by saxophonists Dan Pratt and Ralph Bowen as well. This, his seventh release under his own name, features his largest group to date—guitarist Dave Stryker, drummer Sylvia Cuenca, trumpeter Tatum Greenblatt, alto saxophonist Patrick Cornelius and baritone saxophonist Jason Marshall. The three-piece horn section adds a rich fullness to the sound, making this one of Gold's most exciting outings.

The album kicks off with one of two Gold originals, "Pendulum", which has a gentle sway befitting its title. The horns rise and fall together, individual timbres blending into a smooth wave of sound. It's a gentle introduction rather than an out-of-the-gate burner; the first real excitement comes on the second track, Stryker's "Spirits". Hard and funky, it ups the energy level significantly. A version of Cannonball Adderley's "Sermonette" is up next, a slow blues and a great showcase for Marshall's patient baritone.

The fourth track is the one misstep. Gold has an unfortunate attraction to what can only be described as "slow boring songs" and his version of James Taylor's "Shower The People" is a prime example. The melody crawls along and the horns are absent, probably because nobody could think of anything for them to do.

Things pick up again with "No Moon At All", featuring a pretty/wild Cornelius solo, and a deeply soulful "I Just Can't Stop Loving You", Greenblatt taking his turn in the spotlight. The second Gold original, "Fantified", is next, a brisk rave-up with plenty of his trademark crisp, fleet playing. The album concludes with versions of Ray Bryant's "Cubano Chant" and Wayne Shorter's "Charcoal Blues", two unlikely but smart choices. The former is as red-hot as expected and the latter brings back the same simmering feel with which the album began. Gold is a unique voice on the organ and the sextet lineup heard here showcases his melodic side and his way with a thick, soulful groove in equal measure.

For more information, visit posi-tone.com. Gold is at Jazz Standard Aug. 6th with Dave Stryker, Bar Next Door Aug. 14th with Patrick Cornelius, 22nd with Paul Bollenback and 26th with Dave Stryker. See Calendar.



Love and Ghosts
Farmers By Nature (AUM Fidelity)

The Darkseid Recital
Darius Jones/ Matthew Shipp (AUM Fidelity)

by John Sharpe

Helmed by Steven Joerg, AUM Fidelity has steadfastly documented the work of a coterie of NYC talent—bassist William Parker, pianists Eri Yamamoto and Cooper-Moore guitarist Joe Morris and saxophonists Darius Jones and the late David S. Ware are among the artists championed in a catalogue numbering over 80 releases since Ware's *Wisdom of Uncertainty* kicked off the sequence in 1997. Bringing a rock sensibility to bear, Joerg often looks to program an album to give the best possible flow to the music, regularly excerpting live dates for the juiciest segments. That makes it exceptional for a set to be issued complete.

Yet that's what happens not once, but twice on *Love and Ghosts*, a double-CD set by collective Farmers By Nature. In a way the cover photo of the English east coast evokes the perfect metaphor for the trio: elemental like the sea but never the same twice. To make the point, their third outing collects two concerts from a June 2011 European tour, propounding long-form improvisation in which the focus shifts around the group and evolves by the minute, calling on but not bound by the jazz tradition.

Drummer Gerald Cleaver provides the key to the band's sound, frequently eschewing the metric demarcation at which he excels in other contexts for an ever-changing percussive lattice of taps and cymbal splashes. Pianist Craig Taborn similarly performs without ego, finding ways to recede into the ensemble and avoid playing the role of lead instrument. But when he does cut loose, as on "Aquilo" or "Comté", the effect can be devastating. It's as if a fourth member enters the stage, as he continues to hold down figures in the bottom end while exploding across the keys in the treble. At other times the band creates exotic soundscapes (check out "Without a Name" where a bass-drum heartbeat vies with finger-clicking bass from William Parker, piano droplets and enigmatic growled words), in which all three are perfectly attuned, a state of grace that persists throughout.

On the other hand *The Darkseid Recital*, the sophomore effort by the pairing of alto saxophonist Darius Jones and pianist Matthew Shipp, is culled from a series of shows between 2011-13.

The opening "Celestial Foundation" furnishes a gentle introduction, offering mournful alto and high-stepping piano, but thereafter the intensity incrementally ramps up until both men almost obsessively lock into nagging refrains. Shipp stirs up a beguiling stew of thunderous chording, sparkling romanticism and clanking repetition while Jones alternates between the mellifluous, essayed in a distinctive honeyed yet astringent tone, and mayhem, delivered via rasping multiphonics. They constitute a fantastic combination, which, if anything, has become stronger since their 2011 debut *Cosmic Lieder*, helped by an affinity for a portentous vernacular. One of the enduring characteristics of the set is the near schizophrenic emotional volatility and unpredictability of the principals, manifested in abrupt switches between insistent phrases and lyrical musings, notably expressed in "Lord of Woe", which ends with a stunning passage of pummeling bass register noise and maniacal yelping clarion call. Both play most of the time and even familiar tropes are reconstituted into novel and exciting synergies, as in the episodic "Gardens of Yivaroth" or the concluding "Novu's Final Gift". On the latter soaring alto gradually curdles as Shipp joins, prompting frenetic shrieks and a tumultuous ringing crescendo, only to revert suddenly to the initial sweetness, eliciting deserved whoops and applause from one lucky audience.

For more information, visit aumfidelity.com. These projects are at ShapeShifter Lab Aug. 9th. See Calendar.

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Live at Firehouse 12
Wayne Escoffery Quintet (Sunnyside)
by Ken Dryden

One of the most in-demand tenor saxophonists of his generation, Wayne Escoffery has earned acclaim for his work with the Mingus Big Band and Tom Harrell, along with his leader output. 2012's *The Only Son of One* was a step in a new direction, with a band of keyboardist Adam Holzman, pianist Orrin Evans, drummer Jason Brown and two alternating bassists. *Live at Firehouse 12* has Rachel Z on synthesizer replacing Holzman and Rashaan Carter as sole bassist.

Unfortunately, Z is anything but subtle compared to her predecessor, overwhelming much of the music. "ZWE1" is an odd opener for a live recording, a duet dominated by her waves of sound and the leader making a delayed entrance. When Escoffery's passionate tenor finally makes its entrance, he doesn't benefit from her tedious background. The full band is present for "Gulf of Aqaba", the Middle Eastern flavor inspired by the saxophonist's appearance at a jazz festival in Israel. Z seems like an extra appendage when she mirrors Escoffery's lead at times while Evans' solo blends hardbop and the tension that is ever-present in the region. Escoffery revisits "The Only Son of One" with Z introducing the piece with a reverent air. Evans' meditative piano is delightful, but when Z returns to mirroring Escoffery, it proves to be distracting. The set ends with Esmond Edwards' "Blue Monsoon", which Escoffery heard on Sonny Stitt's *Mr. Bojangles*. The saxophonist opens unaccompanied, delivering the highlight of the show with his intricate, emotional solo, then switching gears into an infectious bop groove, with the rhythm section fueling his flight, a superb driving solo by Evans and Z at last finding somewhat of a fit in the band. The performance has the feeling of a new band not given time to gel and one hopes Escoffery will have more time to work with it.

For more information, visit sunnysiderecords.com. Escoffery is at Jazz Standard Aug. 11th with Mingus Big Band and Blue Note Aug. 26th-28th with Tom Harrell. See Calendar.

Sophisticated Lady:
The Duke Ellington Songbook Collection
Sarah Vaughan (Pablo-Concord)
by Joel Roberts

Sarah Vaughan was one of many legends who found a home and enjoyed a career revival with Norman Granz' Pablo Records label in the '70s-80s. Among her finest efforts for Pablo were two 1979 albums dedicated to the music of Duke Ellington, reissued as a two-disc set in honor of the label's 40th anniversary.

The real prize here from a historical perspective is six previously unreleased recordings of Vaughan backed by a big band and orchestra arranged by the great Benny Carter. The sides were allegedly held back by Vaughan because Granz disregarded the singer's request to feature her then-husband trumpeter Wayman Reed as a soloist. Instead, Zoot Sims' warm, romantic tenor sax floats over Carter's lush arrangements of classics like "Sophisticated Lady", "Solitude" and "Day Dream". Vaughan turns in some of her finest performances of the collection here, echoing the rich, sultry sound of her heyday.

The rest of the session features Vaughan in both big band and small group settings alongside heavyweights like trombonist J.J. Johnson, saxophonists Frank Foster and Frank Wess, guitarists Joe Pass and Bucky Pizzarelli and pianist Jimmy Rowles. The results are expectedly wondrous, with Vaughan swinging joyously on the handful of upbeat numbers and mining the more numerous ballads for all their melancholy beauty. Some of many highlights include "Rocks in My Bed", with blues masters Eddie "Cleanhead" Vinson, Pee Wee Crayton and Lloyd Glenn and a trio of tunes with just Pass and pianist Mike Wofford.

Vaughan's voice, one of the true wonders of jazz singing, is perhaps beginning to show some signs of age on these late-career recordings, her register grown even deeper than in her youth. But her ability to interpret lyrics and dig into the emotional depths of these marvelous songs had also grown palpably with the years, making this one of the very best Ellington vocal collections ever.

For more information, visit concordmusicgroup.com. A Vaughan tribute is at Dizzy's Club Aug. 12th-13th. See Calendar.

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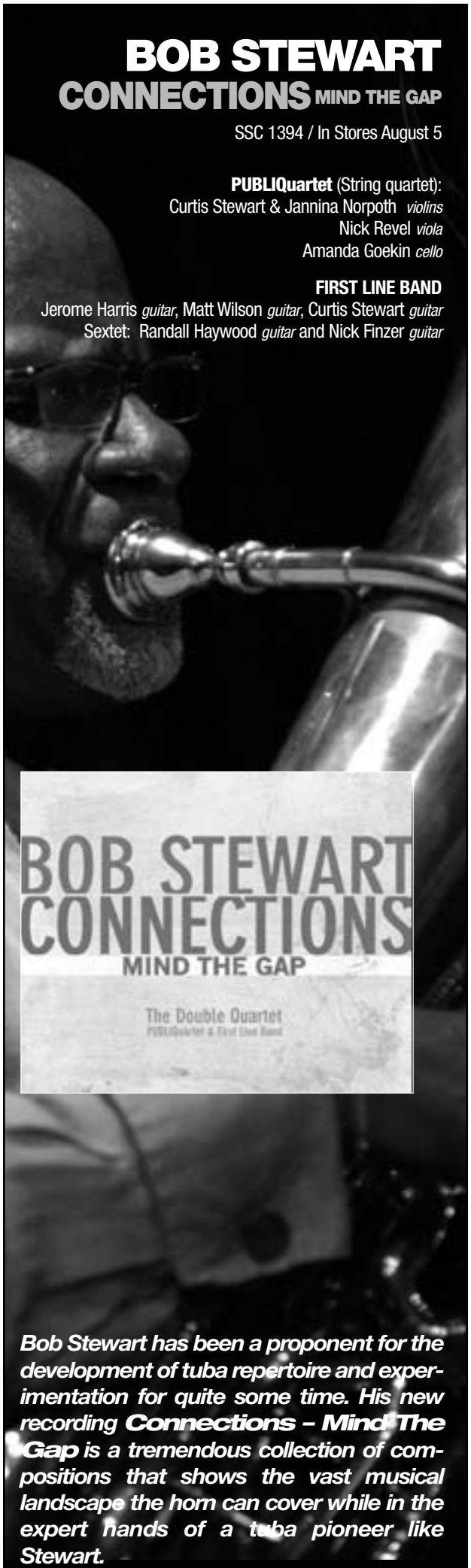
Sextet: Randall Haywood *guitar* and Nick Finzer *guitar*



Bob Stewart has been a proponent for the development of tuba repertoire and experimentation for quite some time. His new recording ***Connections – Mind The Gap*** *is a tremendous collection of compositions that shows the vast musical landscape the horn can cover while in the expert hands of a tuba pioneer like Stewart.*

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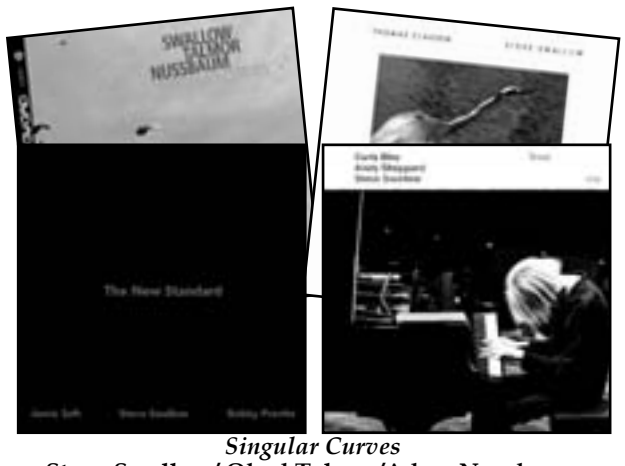


Singular Curves
Steve Swallow/ Ohad Talmor/Adam Nussbaum
(Auand)
Morning... Dreaming...
Thomas Clausen/Steve Swallow
(Stunt)
The New Standard
Jamie Saft/Steve Swallow/ Bobby Previte
(RareNoise)
Trios
Carla Bley/Andy Sheppard/Steve Swallow
(ECM)
by Brian Charette

Every jazzer at Berklee had *The Real Book*, chords and melodies of popular standards. Some of the best tunes in that bible were those penned by Steve Swallow. The enigmatic bassist was one of the first to switch from acoustic to electric full time in the early '70s after seminal work with George Russell, Gary Burton, Jimmy Giuffre and many others, and his unusual woody tone and beautiful singing melodies, often played high on the neck, are trademark. Swallow has four new collaborative efforts with a bevy of incredible artists.

Singular Curves is Swallow alongside saxophonist Ohad Talmor and drummer Adam Nussbaum. Talmor's resumé reads like a musical superhero's: classical pianist; conductor; reconstructor of traditional Brazilian choros; and that's just the start. He has such a gentle old school approach to the saxophone, you would never know he had so many irons in the fire. Nussbaum made his name working with Michael Brecker and John Abercrombie and his cymbal work and gentle polyrhythms are the perfect complement to the group. *Singular Curves* is the antithesis of a blowing session. The tunes are often built on simple riffs, slowly developed and tossed back and forth. Often, a solo instrument will have the exposition of the melody with the rest of the group slyly creeping in as the piece progresses. The off-beat hits of '20s standard "Carolina" set up a twisty swing delivered with great economy and taste, midtempo ride cymbal sizzling. On "Now Four 2", Swallow and Nussbaum trade on a sparse bop head replete with classic cliché blues ending. "Parallel Fifths" sounds like it comes from an off-world temple; Talmor's spiritual melody and Nussbaum's gong-like cymbal strikes tease Swallow out of his dark pedal into a walking line just before the tune ends.

Morning… Dreaming... features Swallow in a duo context with Thomas Clausen (piano and Rhodes), who has a beautiful touch very influenced by Chick Corea and Bill Evans. On the lovely tone poem "Evocation", Clausen splashes dense chords over the infectious pedal point of Swallow. The harmony is very advanced but never forced. On a dime, the two dive into a straight-up funk jam. Swallow is like Wayne Shorter in the way he combines hip changes and simple, singable, melodies without too many notes. This set seems to draw on an endless list of world music influences. Listen to how "Nordic Ballad"'s flamenco melody cascades over Schubert-inspired quarter-note chords.

The New Standard with Jamie Saft and Bobby Previte is surprisingly the most traditional disc of the foursome. Saft, known for Downtown-style electronica, sounds very at home on acoustic piano while drummer Bobby Previte is the king of understatement. Check out how he accompanies the minimalist bass solos often with just offbeat hi-hat and a cymbal. "Minor Soul"'s big bass drum sounds like a funeral dirge. Saft gives nod to the tradition with lots of shakes and blues clichés interspersed with ultra-modern pentatonic lines. In fact, there's a New Orleans-by-way -of-Argentina thread running through much of the album. This meditative album traffics more in vampy grooves and less in chord changes.

Trios represents ECM guru Manfred Eicher's favorite takes from a session with longtime Swallow collaborator Carla Bley and one of their musical friends, saxophonist Andy Sheppard. Bley, from experience, knows exactly what to do behind Swallow while Sheppard's tone and sforzando lines give nod to ECM saxophone prophet Jan Garbarek. "Vashkar" shows Bley handling strange slash chords and her difficult melody with ease while the three parts of "Les Trios Lagoons" are inspired by plates from a Henri Matisse cut-out book called *Jazz*; the crunchy piano chords and following meandering bebop sound out, but in the most polite way. Bley is effortlessly creative in her solo, weaving intricate melodies against old-school left-hand shell voicings. The whole group has a sense of great delicacy and mastery.

Swallow is a neoclassicist whose immediately identifiable sound stands alone in the middle of the polarized traditional/avant jazz divide. He has a firm rooting in the tradition, but shows on these new outings that he is open to all musical directions.

For more information, visit auand.com, sundance.dk, rarenoiserecords.com and ecmrecords.com. The Talmor/Swallow/ Nussbaum trio is at Jazz Standard Aug. 13th. See Calendar.

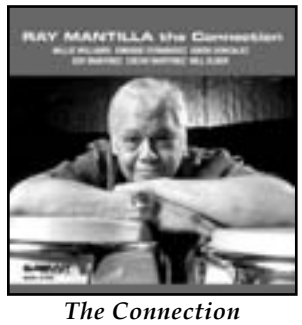
Bloom
JD Allen (Savant)
by Russ Musto

JD Allen's newest release once again finds the intrepid tenor saxophonist forging ahead in his search for new means of extending the jazz vocabulary. Allen has an arresting command of his instrument and is a masterful improviser with an imaginative melodic sensibility. *Bloom* features a new quartet with pianist Orrin Evans, bassist Alexander Claffy and drummer Jonathan Barber on a program that, in his words, "draws from three sources, 20th Century classical music, the American songbook and jazz improvisation." And while he cites the harmonic language of Oliver Messiaen and 12-tone technique of Arnold Schoenberg as sources of inspiration, the music continues to exhibit a fondness for the latter-day music of John Coltrane as well as the spacious sound of the late Andrew Hill.

The date's first five selections—"Jack's Glass", the title track, "The Secret Lives of Guest Workers", "The Dreamer" and "A Throng of Millions Can Be One"—each exhibit the influence of the two cited classical conceptualists in their harmonic character and elusive melodic lines. Allen notes that (his) titles often provide "imagery for the composer and listener to keep in mind" and these five originals move with a narrative sense that avoids the repetitive predictability of the popular song form. While working in the context of standard jazz fare he displays an authoritative voice on two (Coltrane-associated) ballads: "Stardust" with only bass accompaniment and "If You Could See Now" solo. "The Rule of Thirds" returns to the modern classical moodiness of the earlier pieces, particularly in the arco bass work, while traditional hymn "Pater Noster" hearkens to the spiritual sound of the Coltrane quartet's middle period as the closing "Car – Car (The Blues)" recalls the lyrical intensity of "Chasin' The Trane".

Despite the seeming disparity of the various sources of inspiration, *Bloom* has an appealing cohesive flow. Taken together, these tracks affirm Allen's mission of both preserving and advancing the jazz tradition.

For more information, visit jazzdepot.com. Allen is at Smoke Aug. 8th-9th with Orrin Evans.



The Connection
Ray Mantilla (Savant)
by Terrell Holmes

Ray Mantilla, a freshly-minted octogenarian, has spent almost 60 years playing with luminaries such as Xavier Cugat, Dizzy Gillespie, Gato Barbieri and Art Blakey, artists who popularized the relationship between jazz and AfroCaribbean rhythms. Mantilla's new album reflects how this relationship continues to influence his sound and how he has passed on his knowledge and experience as a mentor to generations of musicians, a few of whom play with him here.

Mantilla's steady conga pulse ignites the evocative opener "Andean Fantasy". Amid the sounds of rainfall and thunder Mantilla, pianist Edy Martinez and bassist Cucho Martinez lead the band across the bridge to an uptempo fiesta, which, unfortunately, ends as it's really starting to kick. Enrique Fernandez' broad-shouldered baritone saxophone pulsates throughout "Los Apolypticanos", a tune that underscores how firmly entrenched Mantilla's roots are in the straightahead jazz and Latin spheres. Willie Williams' tenor makes a joyful noise on the lilting "Psalm 107". The band shows its versatility when Fernandez switches to flute and Williams plays a vivacious soprano to drive the clave march "El Carnivalito USA". And the lovely "Sonando Puerto Rico" shows that it's possible, if only for a moment, for a ballad to swing.

Gleaming piano riffs give the standard "The Simple Life" liveliness and infectious swing. Williams' smiling soprano lights up "Homanaje a San Rafael" and "New Moon", anchored by piano and more sprite-like soprano, is an elegant, lovely piece in the straightahead bop style.

Mantilla is content to stay mostly in the background but he does step forward to engage drummer Bill Elder in an improvised duet, "Pieces", while closer "Blues for Ray" embodies the spirit of the leader: elemental but not dated, classic and enduring, with a groove that transcends time.

For more information, visit jazzdepot.com. Mantilla is at Louis Armstrong House Aug. 21st as part of Jazzmobile. See Calendar.

Oh No! Not Jazz!!
Ed Palermo Big Band (Cuneiform)
by Donald Elfman

Frank Zappa was a master parodist with an extraordinary command of and, ultimately, affection for a wide range of musical styles. Ed Palermo has dedicated himself to the spirit of Zappa through arranging his music for a big band but has also created a substantial body of original work beautifully steeped in big band jazz.

The first of the two discs on *Oh No! Not Jazz!!* is simply called *Zappa*. "Lumpy Gravy" (from the 1968 album of the same name) starts out at a frantic pace as the sound fades up into full-throttle and a funky, muted trumpet solo by Ronnie Buttacavoli over a groove where all the sections spin their well-oiled gears. Suddenly, there's an even wilder section with the band playing hot ensemble riffs—again, all the sections are featured—leading to a powerful tenor solo by Bill Straub. He and then the band take the tune out to a ferocious climax. It's a perfect combination of Zappa and Palermo's big band smarts. All of the tunes here have the same mix of discipline and abandon. "America Drinks and Goes Home" is something else entirely. As the closer of the Mothers of Invention's 1967 *Absolutely Free* album, it was a sendup of the mildly sleazy band-with-vocalist groups populating nightclubs in mid 20th century America. Palermo's singer, Mike James, is an imitation Sinatra and the performance of Zappa's sardonic lyrics is affecting even as it descends into cheap Vegas Sinatra-isms.

The second disc, *Palermo*, opens with a tune by David Leone, a Basie-ish big band swinger, complete with a smooth sax section, rich trombones and a sinuous alto solo by the leader. Then the sections coalesce, paving the way for a hot violin solo by Katie Jacoby. The opening theme returns to glide us back to an infectious pulse and the close of the tune; it then returns, in a slightly different setting, to open "Prelude to an Insult", which maintains a cheerful mood, belying the title. There's a wide range of moods throughout the Palermo set, with an almost manic array of colors and textures. The inspiration of Zappa thrives in tunes like "Why is the Doctor Barking?" but it's the leader's skill in a jazz feel and the brilliance of the big band that shine here. Think Zappa, the rants of Buddy Rich and late-period Beatles' playfulness.

For more information, visit cuneiformrecords.com. This group is at Iridium Aug. 29th-30th. See Calendar.

Sings Lullabys For Lovers
Chris Connor (Bethlehem-Verse Music Group)
by Andrew Vélez

Chris Connor, who died five years ago this month at the age of 81, grew up in Kansas City with a violin-playing father and began her own musical life as a clarinetist. But when she sang "Amor" to great acclaim at her 1945 school graduation, she decided to pursue a singing career. She was in the small band of then-19-year-old ace trombonist Bob Brookmeyer and eventually put her time in with big bands, including Claude Thornhill, and then, at the suggestion of singer June Christy, began a stint with Stan Kenton's orchestra. It was with Kenton that she first recorded what became her signature song, "All About Ronnie". After deciding to go solo, it was during an appearance in Birdland that a Bethlehem Records scout heard and signed her on the spot. A pair of releases came out in 1954, one of which, *Sings Lullaby For Lovers*, remains as fresh and swinging today as when first released. Along with *Sings Lullabys of Birdland*, it revealed Connor as the Cool vocalist par excellence and turned her into a best-selling solo artist at 26. The Ertegun Brothers at Atlantic Records, no fools, quickly signed her up and produced a series of now-classic albums.

The opener here is an unadorned and eloquently emotive rendition of Billy Strayhorn's urban blues masterpiece "Lush Life". Accompanied by Joe Cinderella's sensitive guitar lines, Connor's torchy sound is as affecting emotionally as it is understated. She and Cinderella also make for a perfect pair on Mercer-Arlen's gem "Clear Out of This World". Connor's breathy and intimate crooning of "You're cleaaaaar out of this worrrrrld, when I'mmmmm looking at you" gets kicked up a few notches by Ronny Oldrich's clarinet. He also has another beautiful solo on "Stella by Starlight" and is joined for some breezy swinging by Don Burns on accordion. With her flawless timing throughout, sans histrionics, Connor seems to sail over each lyric and note even as she expresses a wealth of feeling.

For more information, visit bethlehemrecords.com

Flash Forward
Michael Carvin (Motéma Music)
by Ken Micallef

Though one of the major jazz drummers since the early '70s, Michael Carvin has always been oddly low-profile. A player of great power, finesse and creativity, Carvin joined Freddie Hubbard in 1973 and went on to work with Dizzy Gillespie, Jackie McLean, McCoy Tyner, Pharoah Sanders and Hampton Hawes, among many others. Carvin has eight albums as a leader and over 200 credits as a sideman.

Carvin's albums consistently run the gamut from nearly free, powerfully open arrangements to swinging interpretations of the Great American Songbook, the drummer often accompanied by his young students. *Flash Forward* combines Coltrane-inspired improvisations with sweetly performed ballads and swingers, all infused with solid solos, particularly by the leader. Tenor saxophonist Keith Loftis has a burly sound that steers the pointedly 'spiritual' arrangements perfectly, but is balanced by pianist Yayoi Ikawa's more delicate, exploratory approach. Bassist Jansen Cinco is the session's even keel.

Flash Forward's more interesting moments lie in its corners, such as the closing vamp of "You Stepped Out Of A Dream", where Ikawa weaves intricate waves while Carvin churns below, his flipping brushes creating an air of endless possibility. You can hear the band about to tip over into something new before the track abruptly ends. As noted, Loftis tends towards Coltrane-inspired flights, such as in opener "So What", the group bringing out their Elvin Jones-McCoy Tyner influences to accompany Loftis' heavy enunciations, but Ikawa turns left for her solo, trading block chords for delicate punctuations, circular melodies for bluesy flurries tending toward the avant garde. The group barrels through "In Walked Bud", climaxing in a terrific Carvin solo, full of tricky metric modulations, delicate snare work popping full set accents, returning the group to the melody. "Autumn Leaves" closes the album, a showcase for Carvin's stinging brushwork and his group's excellent cohesion and rapport.

For more information, visit motema.com. This project is at Dizzy's Club Aug. 25th. See Calendar.

IN PRINT

Celebrating Bird: The Triumph of Charlie Parker
Gary Giddins (University of Minnesota Press)
by Sean O'Connell

Celebrating Bird seems like it was probably one of the easier books Gary Giddins has churned out. At 145 pages, it is a brisk read, especially considering that terrific photos—telegrams to candid family snaps to mid-flight poses of the subject—dot numerous pages. But this book is not so much concerned with the gritty details of hard living as with depicting what it calls the "triumph of Charlie Parker".

Giddins points out in the acknowledgements that the book was the result of a multimedia collaboration that included a film and a bigger photo spread. It was originally published in 1987 but now exists with a shiny new cover, a few revisions and a new introduction. He states that it was interviews with Parker's first wife Rebecca that captivated him and he sheds a nice amount of light on the early days of the Parker myth. He digs into the birth of Parker's development as a saxophonist as well as the countless weaknesses that took him down at the age of 34.

Giddins paints a vivid cultural portrait of the era, illuminating Parker's role beyond simply jazz history but the limited word count leaves the author no choice but to breeze through numerous incidents with almost a shrug. He sums up Parker's final months with a single, lengthy sentence that includes failed gigs, a suicide attempt, two hospitalizations, alcohol abuse and the crumbling of his last marriage—incidents all worthy of deep analysis. More often than not the book has a look-it-up feel, which is fine if the reader is not already familiar with the story. Of course this book was rereleased concurrent with Stanley Crouch's long-gestating first half of a Parker biography that barely climbs out of the subject's teen years despite being twice the length. (Crouch is graciously credited for dumping out a bag of his research for Giddins nearly 30 years ago).

The last quarter of Giddins' book goes heavy on the discography and features an index nearly a tenth the length of the actual text but if the rerelease of this book leads to introducing anyone to the jazz legend, it will have succeeded efficiently.

For more information, visit upress.umn.edu. A Parker tribute is at Birdland Aug. 26th-30th and the Charlie Parker Jazz Fest takes place Aug. 23rd at Marcus Garvey Park and 24th at Tompkins Square Park. See Calendar.

II
Lawnmower (Clean Feed)
by Ken Waxman

More than just a sophomore album, *II* marks an almost complete re-orientation of the band Lawnmower, given two new members. Alongside founder/drummer Luther Gray and alto saxophonist Jim Hobbs, who have always mixed their jazz bona fides with indie rock allusions (the latter with his Fully Celebrated Orchestra), five-string electric violinist Kaethe Hostetter and electric bassist Winston Braman have replaced the quartet's previous paired guitarists Geoff Farina and Dan Littleton. The changes make *II* even more appealing than the group's 2008 debut *West*.

Typically found in more rock-oriented circumstances, Braman's measured basslines join with Gray's unforced percussion to seep under the solos of the frontline instruments, bringing moderation rather than heaviness to the seven instant compositions. But it's Hostetter's violin that resourcefully redefines the program. Versed in so-called classical, free-form and traditional Ethiopian musics, Hostetter's multifold string textures render the tracks wholly distinctive. At points she sounds as if she's playing the kraar (Ethiopian lyre), at others like Jerry Goodman soloing with the first iteration of the Mahavishnu Orchestra. Thus the album's defining factor is the modest intersection between violin and alto saxophone timbres, Hobbs' agitated vibrations overlapping with Hostetter's strident runs.

Pliantly expressed, it's as if they've discovered a new ethnic music, which is simultaneously timeless, modest and contemporary. Probably the most revealing instance of this is "Tiny Wings". As mood-enhancing as it is mercurial, the architecture of the tune is that of two duos moving in parallel—with the molasses-slow languor from the bassist's measured strokes and the drummer's rolls preserving the piece's chromatic motion while the atonality implicit in exaggerated reed cries and triple-stopping strings snaps enlivens the proceedings.

Pedestrian perhaps in band name and title, Lawnmower's *II* is a profound experiment in interactive fusion among equally respected musical genres.

For more information, visit cleanfeed-records.com. Jim Hobbs is at Douglass Street Music Collective Aug. 20th-23rd. See Calendar.

Rhizome
Fabian Almazan (Blue Note-ArtistShare)
by Elliott Simon

Pianist Fabian Almazan has put more of himself into *Rhizome* than even he may realize. A far-reaching portrait, the imagery of an underground root system that provides nourishment to plants is used to reflect the hidden unity of disparate peoples and events. In addition to being attuned to the penetrating nature of this material, Almazan himself is the product of multiple styles within the musical rhizome. Here he skillfully blends classical, Latin, electronic and jazz into a new signature sound. Cohesive arrangements integrate a string quartet (violinists Sara Caswell and Tomoko Omura, violist Karen Waltuch and cellist Noah Hoffeld) and Camila Meza's voice and guitar into Almazan's piano trio of bassist Linda Oh and drummer Henry Cole.

Meza's vocals are gorgeous and she uses her exceptional range to blend with and play off the string section as well as Almazan's delicate traces. The opener and title track, influenced by the Sandy Hook tragedy, features her mournful vocalizations as counterpoint to the string section, Almazan and Oh exploring these sad settings through somber chords. The gently flowing "Espejos" (Mirrors) and CD closer "Sol del Mar" feature original Spanish lyrics, which Meza delivers with a combination of innocence and virtuosity.

The conflict in the often-recorded "Stormy Weather" is stunningly recast through changes in tempo and touch while Wayne Shorter's Weather Report classic, "The Elders", is upcycled through electronics, inventive percussion and strings to construct a 21st century head-trip. "A New Child in a New Place", inspired by the aftermath of Hurricane Katrina and children still filled with life playing among the rubble, sonically moves from desolation through hope and into enthusiasm. Multiple aspects of human tragedy and triumph are covered but subject matter aside, *Rhizome* engages through its multi-textural soundscape and lavish feel.

For more information, visit artistshare.com. Almazan's trio is at Village Vanguard Aug. 12th-14th and the full band with strings is there Aug. 15th-17th. See Calendar.

Anna Elizabeth Kendrick

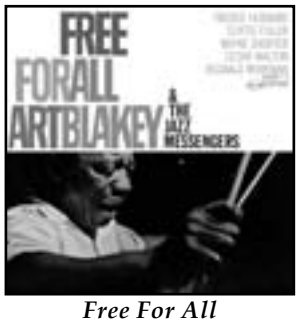
August NYC Performances

- **Tagine**
  Wed, AUG 13th, 8-11PM
- **Flute East**
  Wed, AUG 20th, 8-10 PM
- **Flute Midtown**
  Wed, AUG 27th, 7-10 PM

Her Debut Album

"In Out of The Rain"
is now available at
CD Baby and iTunes

annaelizabethkendrick.com

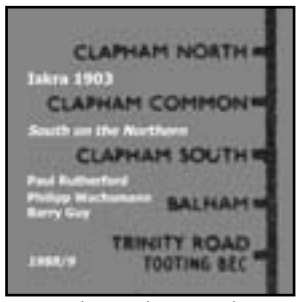


Free For All
Art Blakey (Blue Note)
by George Kanzler

You approach and listen to an LP differently than a download or CD. It's more palpable, like this one with the huge capital letters "FREE FOR ALL ART BLAKEY" in the left top quadrant of the 12" x 12" cardboard sleeve and the tight Francis Wolff close-up of Blakey, in sepia tone, across the whole bottom, cropped just above his eyes and below across his arm and hands, bottom of sticks showing. The intensity of his gaze echoes the sentiments in Nat Hentoff's liner notes (multiple times longer than this review) that state: "On the night of the session, Blakey was in a more galvanic state than he has been on any of his previous Blue Note dates, as memorable as many of them are. It was, in sum, one of those times when everything was fused for unbridled action and emotion." Then you listen to it, incrementally, since you have to turn the disc over after little more than a quarter of an hour.

There are two tracks on that first side, dynamic, pedal-to-the-metal tunes by Wayne Shorter, who had been with Blakey over three years at this point (Feb. 10th, 1964) but would leave by mid-summer to join Miles Davis' second great quintet. This was the waning months of a Jazz Messengers sextet that had been together, with only bassists changing, for well over three years, coalescing into the searingly bonded group heard here. The whole first side is a celebration of hardbop: the title track and "Hammer Head", the latter with that wicked backbeat, with hard-driven solos by the composer, trumpeter Freddie Hubbard, trombonist Curtis Fuller and pianist Cedar Walton, as bassist Reggie Workman holds down the beat and Blakey's volcanic eruptions propel it all. Hubbard's "The Core" continues the hardbop fervor on Side Two, before a muscular samba arrangement by Hubbard of Clare Fischer's "Pensativa" finishes it, Blakey sounding like a percussion section with his tambourine bouncing on the hi-hat and cowbell clanging and Shorter reminding us how much he owed to Sonny Rollins at this point in his career. Many times Blue Note has been overhyped, but this reissued LP lives up to the ballyhoo as one of the best Blakey albums of his long career.

For more information, visit bluenote.com. Blakey tributes are at Dizzy's Club Aug. 8th-10th and 14th. See Calendar.



South on the Northern
Iskra 1903 (Emanem)
by Clifford Allen

Art is rarely engaged on its own terms—usually, one feels compelled to apply one's own system to something that may have been conceived in a completely separate realm. The visual artist Donald Judd coined the term "Specific Objects" in 1965 to refer to artworks that were neither painting nor sculpture, nor happening or environment. So one might say "Specific Music" for improvised music that is neither composed nor 'free', instead using a codified language of instantaneous but thoroughly developed specificity. One example is Iskra 1903, brought together by trombonist Paul Rutherford (1940-2007) in 1970 to improvise without a drummer's pulse or a traditional chordal approach. The trio first utilized bassist Barry Guy and guitarist Derek Bailey, the latter replaced in the mid '70s by violinist Philipp Wachsmann, who turns 70 this month. Rutherford was deeply political; "Iskra" is the Russian word for "Spark" (and name of a Lenin-helmed circular) and "1903" signified that the music was contemporary (20th century) and for trio.

South on the Northern releases for the first time two brilliantly recorded sets of music from Balham and Clapham in 1988 and 1989. Rutherford was a rare musician—an architect of free trombone playing in Europe, his solo recitals were unbelievably open, relying on few if any tropes or clichés, while being instantly recognizable in terms of an instrumental voice. His music, while hewing to a regular dynamic range and clear internal logic, is extraordinarily abstract and brightly expressionist. Yet Iskra 1903 is undeniably a collective venture, with the modulated delicacy, percussive chortle and sublime swoops of Guy and Wachsmann a varied spur on the proceedings. "Clapham Common Sun 3" speaks to the fuzzy language of composition and improvisation (or as Rutherford termed, "Comprovisation") as clacking col legno and narrowly pulsing violin waves provide an active field for Rutherford's declamations in an open-form kammerkonzert. While all three musicians expand their palettes with electronics throughout, the loops, washes and overlays that Wachsmann adds to the proceedings are otherworldly and impressive and "Clapham Common Sun 3" might be his tour de force.

The opening "Balham Bedford 1" at first seems to occupy a space of narrowly heaving burble only to erupt into swooping, fiery triple stops and deft, weighty slaps with Rutherford's angular, ebullient tailgate in full sway. Perhaps not "erupt", as the pieces more accurately evolve, however drastically. Iskra 1903 is gestural and grand without being cacophonous, both intuitive and sparring and resulting from a shared and continually refined language. With nearly a quarter-century existence until dissolving over a general lack of performing opportunities, the presence of any new Iskra 1903 material is cause for celebration.

For more information, visit emanemdisc.com

ON SCREEN

The Pleasures of Being/Out Of Step: Notes on the Life of Nat Hentoff **(First Run Features)**
by Ken Waxman

For almost 70 years, Nat Hentoff, now 89, has been involved with every aspect of jazz. At the same time he has been a staunch First Amendment advocate, defending absolute freedom of expression.

Produced and directed by David Lewis, the *The Pleasures of Being/Out of Step* is an intelligent 90-minute profile DVD, weaving together interviews with Hentoff, his advocates and detractors, archival footage and audio and does an excellent job of placing the writer within political, journalistic and sociological currents. When he wasn't writing about jazz, Hentoff was involved with the Civil Rights and Anti-War movements, was a friend of Malcolm X and Bob Dylan, a defender of Lenny Bruce and debated everyone from conservatives to representatives of the Woman's Movement. "Nat loves conflict," his wife Margot says. Although Hentoff never misses an opportunity to return to the First Amendment, even citing Max Roach's linkage of jazz' group improvising with the American constitution, his importance to jazz is illuminated throughout.

Commentators such as the late Amiri Baraka, Dan Morgenstern and Stanley Crouch effectively outline his achievements, as does a 1959 clip with Hentoff insisting on the discipline of playing jazz to an interviewer harping on jazz' mad genius. Observers confirm that Hentoff's liner notes were serious analytic essays that drew many people to the music and that the *Jazz Review* (1958-61) he co-edited is cited as the first American publication to treat jazz with seriousness. Hentoff was also one of the two writers of 1957's *The Sound of Jazz*, universally proclaimed as a highpoint of television, presenting artists like Thelonious Monk without artifice. Hentoff, who was a long-time confidant of Charles Mingus, produced historic Candid records in 1960-61 and both Hentoff and Baraka agree that Roach's *We Insist!* was the label's most important disc.

The film jumps back and forth among Hentoff's myriad activities and only latterly adds biographical background but it certainly reflects Hentoff's busy life. The subject says at one point that "the constitution and jazz are my reason for being" and this fascinating document confirms this statement.

For more information, visit firstrunfeatures.com

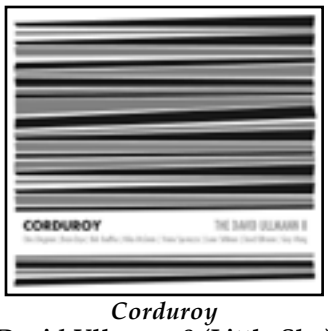
The Seeker
Azar Lawrence (Sunnyside)
by Joel Roberts

Azar Lawrence may not be a name most jazz fans recognize immediately, but his resumé is sure to impress. He was one of the most heralded tenor saxophonists of the early '70s, a young Coltrane acolyte who played in the bands of Coltrane alumni McCoy Tyner and Elvin Jones, as well as with the likes of Miles Davis, Freddie Hubbard and Woody Shaw. But after releasing a handful of solo albums, Lawrence fell off the jazz scene for several decades. He reemerged a few years ago, with his furious, Coltrane-inspired style intact. His latest release was recorded live at New York's Jazz Standard in 2011 and captures his hard-driving quintet (trumpeter Nicholas Payton, pianist Benito Gonzalez, bassist Essiet Essiet and drummer Jeff "Tain" Watts) in superb form.

The tunes, save one AfroCuban number by Gonzalez, are all Lawrence originals, which demonstrate the tenor saxophonist's ongoing spiritual concerns and a pronounced Eastern influence. The sway of Coltrane remains strong, especially on the searching opener "Gandhi" and simmering "Rain Ballad". There are also jolts of funk, soul and jazz-rock on "The Lost Tribes of Lemuria" and "Venus Rising". Lawrence switches to soprano on the probing, 12-minute title tune, pouring out a stream of evocative solos and proving himself one of the more adept players on the instrument in jazz.

Watts and Essiet are an especially creative and energetic rhythm team while Gonzalez makes a strong impression with his powerful Tyner-esque piano work. Payton, meanwhile, turns in some gorgeous solo work and serves as a worthy frontline foil for Lawrence. Back on the scene at the age of 60, Azar Lawrence is making a name for himself once again.

For more information, visit sunnysiderecords.com. Lawrence is at Smoke Aug. 15th-16th. See Calendar.



Corduroy
David Ullmann 8 (Little Sky)
by George Kanzler

On his third album as a leader, guitarist David Ullmann deploys an octet to conjure up what he calls the feeling of TV show themes he grew up with in the '70s, citing *Taxi* and *M.A.S.H.* specifically in the PR commentary. But venture more than 10 seconds into the opening track, "The Chase", and what you hear is definitely a TV theme, but not one close to those he's cited. Instead we hear the undulating, sax-led arpeggio riffs of the title theme of the long-running *Hercule Poirot* on PBS Masterpiece's *Mystery!* series. Those riffs lead into a buoyant main theme with a heraldic bridge and drum breaks, all over a rolling shuffle suggesting another influence Ullmann mentions: early jazz-rock. But further listening suggests an earlier TV influence, one that employed cool jazz tropes—the *Peter Gunn* TV show. Like Henry Mancini's music for that show, Ullmann's here is indebted to a cool jazz aesthetic.

Vibraphonist Chris Dingman hardly ever solos but his sound is omnipresent, his chords anchoring a piano-less rhythm section with bassist Gary Wang, drummer Vinnie Sperrazza and the leader's guitar. Rounding out the octet are cornet player Kirk Knuffke, alto saxophonist Loren Stillman, trombonist Brian Drye and clarinetist/bass clarinetist Mike McGinnis. Ullmann's writing here is tuneful, with plenty of catchy melodic hooks, and his arranging challenges the relative simplicity of the tunes with engagingly innovative voicings and colors.

The title track is a ballad with a recurring cornet theme countered by ensemble lines; "Ocelot" employs an odd-meter with a theme built over a bass clarinet pattern and contrasting ensemble variations and features memorable bass clarinet and cornet solos faithful to the theme. "Papaya" has a cool, West Coast bebop vibe, Stillman recalling Lee Konitz on *Birth of the Cool*. A rolling jazz-rock rhythm propels "Champ", a showcase for the soloists as each overlaps the last until eventually they are soloing in tandem until dropping off for a vibraphone/guitar-led out chorus. David Ullmann has pulled off an impressive feat here, creating a tuneful, melodic and appealing tribute to nostalgic music that is more celebratory than sentimental.

For more information, visit davidullmann.com. This project is at Barbès Aug. 28th. See Calendar.

August releases - Pushing the limits of vocal jazz: Two experimental greats of the international male vocal scene on BMC Records

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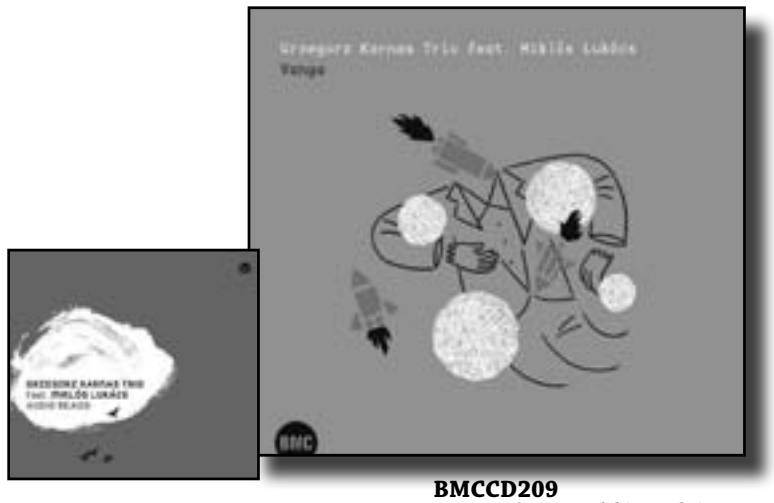

BMCCD209
Grzegorz Karnas Trio feat. Miklós Lukács
Vanga

The new album of last year's TNYCJR award-winning quartet in vein of its predecessor! Inspired by visions of the famous 20th century blind Bulgarian mystic, Baba Vanga, the music is driving, mystic, psychedelic, heart-gripping and perplexing.

BMCCD207
Michael Schiefel
Platypus Trio

Based on an aboriginal tale, Schiefel's take on Platypus is mesmerizing. A unique voice, stretched by additional use of loops and electronics, which strives in the fascinating symbiosis of thecello and the traditional Hungarian instrument, the cimbalom.

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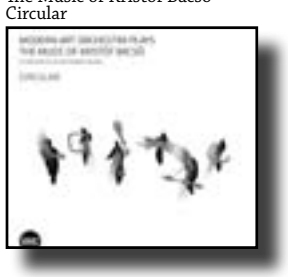

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BOXED SET

Columbia and RCA Victor Live Recordings
Louis Armstrong and The All Stars
(Columbia/RCA Victor—Mosaic)
by Michael Steinman

More than 40 years after his death, Louis Armstrong is still perceived by some as an artist whose brilliance ended early, his creative promise giving way to grinning pandering. Perhaps this 9-disc (over 11 hours of music) boxed set will bury that contemptuous misinterpretation forever. Like every Mosaic set, it contains previously unheard music, precise documentation, eloquent liner notes and rare photographs. Credit goes to devoted Armstrong expert and biographer Ricky Riccardi, co-producer Scott Wenzel and engineer Andreas Meyer. (Riccardi's biography, *What A Wonderful World: The Magic of Louis Armstrong's Later Years*, was a groundbreaking prelude to this set.) But the set is also a well-deserved tribute to producer George Avakian, still with us at 95, whose love for Armstrong shines through. His personal archives provided much of the previously unheard material—some 75 performances in all.

The set begins with a justly famous 1947 Town Hall concert, where a very happy Armstrong was supported by Jack Teagarden, Bobby Hackett, Sidney Catlett (whose drumming never fails to amaze) and a sympathetic small band. Later that year, Armstrong was at Carnegie Hall with his All Stars; we hear 90 minutes from a concert known to exist but never heard before. We then move to the mid '50s, with a different set of All Stars (exuberant trombonist Trummy Young and clarinetist Edmond Hall replacing Teagarden and Barney Bigard) to herald the time when Armstrong was world-renowned as "Ambassador Satch". We hear him in conversation with Avakian and with news legend Edward R. Murrow.

Then the set offers performances in The Netherlands, Italy, England and Africa. Back home, Amstrong and the All Stars perform in Los Angeles, Chicago, the 1956 Newport Jazz Festival (issued complete for the first time) and at New York's Lewisohn Stadium, honoring W.C. Handy with an orchestral version of "St. Louis Blues" accompanied by Leonard Bernstein's New York Philharmonic. The set concludes with stereo recordings from the 1958 Newport Jazz Festival, pairing Armstrong with the International Youth Band and old friends Hackett and Teagarden, bringing the rewarding music full circle.

The Armstrong myth mentioned above has the trumpeter turning into an aging vaudevillian (the jazz version of Sophie Tucker on the *Ed Sullivan Show*), who performed identical versions of his hits to cheering audiences who didn't know they were being sold clownish showmanship. This set documents enthusiastic crowd response and with good reason. Armstrong plays with startling energy and inventiveness on both new songs and ones part of his repertoire for decades. He is rarely offstage, even during features for his sidemen. Subtle variations are the rule, not the exception, throughout. And he is energetically supported by Young, Hall (especially fluid), pianist Billy Kyle and like-minded bassists and drummers, creating high art that also gratified people who knew nothing of chord substitutions. This music suggests that creative improvised music need not be assertively obscure.

Even given the high energy level, for every rousing, sometimes raucous performance by the All Stars, there are quieter, sweeter gems: "Pennies From Heaven" from 1947 and 1958; the sound of Armstrong, unaccompanied, on the 1956 "Free as a Bird"; somber "Black and Blue"; and his majestic performance of "The Star-Spangled Banner", of which even James Baldwin, in the Newport audience, approved. Even the most potentially banal material—"Ko Ko Mo", "Six Foot Four" or "Pretty Little Missy"—is uplifted by fiery heartfelt playing and singing from Armstrong and colleagues. The set is not only musically gratifying but true homage to an artist who deserves deeper understanding by listeners able to discard cliché and stereotype. Although Armstrong was often attacked by jazz critics and his own audience for pleasing the people, his joyous determination never faltered.

For more information, visit mosaicrecords.com. A Louis Armstrong Birthday Tribute is at Blue Note Aug. 3rd and David Ostwald's Louis Armstrong Eternity Band is at Birdland Wednesdays. See Calendar and Regular Engagements.

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JUL 31–AUG 3
willie jones iii sextet
with Eddie Henderson, Eric Reed, Stacy Dillard, Steve Davis, and Dezron Douglas

AUG 4
hamilton de holanda & anat cohen

AUG 5
johnny o'neal trio

AUG 6–7
marcus and riza printup quartet: *desire* cd release

AUG 8–10
sherman irby quintet: the music of art blakey
with Vincent Gardner, Eric Reed, Gerald Cannon, and Willie Jones III

AUG 11
jazz house kids featuring christian mcbride

AUG 12–13 *curated and co-presented by Revive Music*
celebrating 60 years of *sarah vaughan and clifford brown*
with Sean Jones and Keyon Harrold

AUG 14
our father who art blakey: valery ponomarev big band

AUG 15–17
unforgettable dinah: denise perrier quintet with houston person

AUG 18
the amigos: songs of the southland
with Marcus Printup and Brianna Thomas

AUG 19–24 & AUG 26–31
trio da paz & friends: the music of jobim & getz

AUG 25 *Monday Nights with WBGO*
michael carvin: *flash forward* cd release

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(INTERVIEW CONTINUED FROM PAGE 6)

Everybody in the band was a fantastic musician, but the thing that got me was how they played together and the magic that happened, the things that aren't on the music chart, the unpredictable things. This is a big part of what jazz is and these are dealing in things you cannot see, the magic of the unity of the band. You know, when the band is really hot. And you have to try and call that spirit every gig, every day. Those magical moments that make jazz what it is, not a detached, mundane effort. It's an effort as a team to call the spirit of the unity of the whole band and that's when fantastic, wonderful things happen.

TNYCJR: Have any of your bandleaders, or have you as a bandleader, ever called anyone out for not apparently tuning in or calling on the spirit?

VL: Oh, yeah. My early days, Woody called me on it. I had some kind of mishap during the day and I was kind of discombobulated and I come skidding in late to rehearsal and I'm just kind of playing and Woody stops the band and says, "Victor, don't come up in this motherfucker all detached and shit." Boom! That was one of the most profound statements that anyone could say. Don't come up in here and your mind somewhere else. We're down here, serious music, calling the spirit and you can't be the missing link, we need all the links.

TNYCJR: And you knew he was right.

VL: I knew he was right before he even said it, I just hadn't decided that it was really important to transcend it. That hesitation on making that decision got expedited by Woody. It was an affirmation not to do that again.

TNYCJR: That could have really taken you aback. He didn't exactly put it gently, but that's where your dedication comes in too, right?

VL: Exactly! He didn't candy-coat it. It was Boom! Seriously and cold-blooded and nobody else ever had to tell me that again.

TNYCJR: There are various ways the business has changed over the years. What is one of the biggest changes that jumps out?

VL: The one that really jumps out in neon signs is the Internet and the inefficiency of artists receiving compensation for their visibility on the Internet. You know, you can watch all the stuff on YouTube and people are downloading stuff, but the cats aren't really getting paid. So, we have to find a way to use the Internet to our advantage. I'm kind of surprised at this point. I'm a musician, but there are people that handle other aspects of the business. The publishers that would collect royalties for tunes of ours that were recorded, BMI, ASCAP, etc., the Internet is yet to have that kind of monitoring and I'm surprised someone hasn't figured out a way.

TNYCJR: What advice can you give and what hopes do you have to support new generations of the music and musicians?

VL: I know that this music is so strong that it's going to continue. The reason I know this is I was raised by the elder statesmen who, one could say, "Man, how come he's giving me welcome advice?" These greats would take time out to help groom the next generation. My elder statesmen, they were hooked on the music and I got hooked on the music and they saw I was hooked on the music and decided it's a good thing you're hooked, despite whatever trips the industry may try to put on us. They guided me and I guided the younger cats when I saw them getting the calling. The music is the draw and it's a strong draw and the rest, for better or for worse, is just reality and the life of this business, be it good or bad. I just really hope the industry will get a little purer in terms of their power. I forgot, there was a rock star that summed it up, "the music is spiritual, the music business is not." ❖

For more information, visit facebook.com/victorlewisdrums. Lewis is at Jazz at Kitano Aug. 2nd with Tony Hewitt, Somethin' Jazz Club Aug. 9th with Will Mac, Village Vanguard Aug. 19th-24th with George Cables and Birdland Aug. 26th-30th as part of a Charlie Parker tribute. See Calendar.

Recommended Listening:
- Woody Shaw—*The Moontrane* (Muse, 1974)
- Stan Getz— *Anniversary/Serenity* (EmArcy-Verve, 1987)
- Bobby Watson & Horizon—*Present Tense* (Columbia, 1991)
- Victor Lewis—*Know it Today, Know it Tomorrow* (Red, 1992)
- Jessica Williams—*This Side Up* (MAXJAZZ, 2001)
- Charles Tolliver Big Band—*With Love* (Blue Note, 2006)

(LABEL CONTINUED FROM PAGE 12)

music and musicians. That's enough for me to try to be as creative as I can and to feel the freedom that we need to make the music in which we believe."

Since around the mid-aughts, BMCR's freedom now also extends to non-Hungarians. "The appearance of international artists on our CDs was a natural progress," says Wallner. "The first US artist was Carl Fontana, in Hungary for some concerts, and László quickly arranged with Carl to go to the studio and make a recording of standards. The next CDs with international artists were by Gadó, who lived in France and led an otherwise all-French band. Then there was the 2002 recording of the Dresch Quartet with Archie Shepp. The record was a key issue in the story of the label, as it contains all Dresch originals, sometimes rooted in Hungarian traditions, except Shepp's famous 'Steam'."

Meanwhile more out-of-country musicians begin appearing at Hungarian jazz festivals, friendships were formed and international projects were initiated. "Around 2004 we started to receive more requests to record from foreign artists," Wallner continues. "In the beginning we refused, but after a while we decided that we could also promote Hungary by having international stuff appear on our label instead of, let's say, ACT or ECM."

Now that the Opus Jazz Club exists and BMCR participates in the jazz programming of Budapest festivals, cost efficiencies are in place. "If there's a possibility to combine recording sessions, either in studio or live, with concerts, or have album debut concerts put into a festival program, then we use these opportunities," says Wallner. As for music dissemination, at least 80% of the catalogue is available for digital download, with some items including special audiophile files with higher resolution. New projects scheduled include CDs by Tóth; Lüdemann's trio; Bulgarian trombonist Georgi Kornazov with French musicians; plus a live recording of Szakcsi Lakatos with Tim Ries, Robert Hurst and Rudy Royston. As off-putting as the concept may be elsewhere, BMCR's experience shows that for creative music, integration can actually be a plus. ❖

For more information, visit bmcrecords.hu

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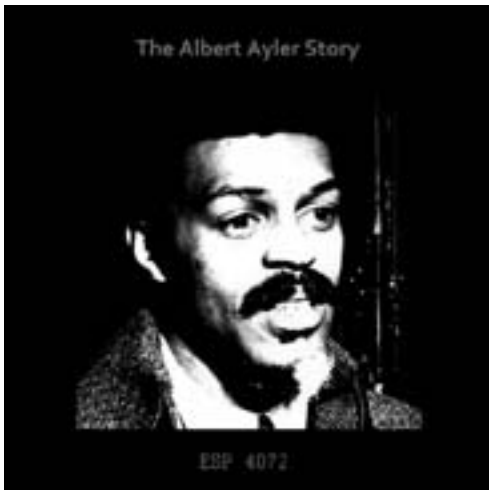

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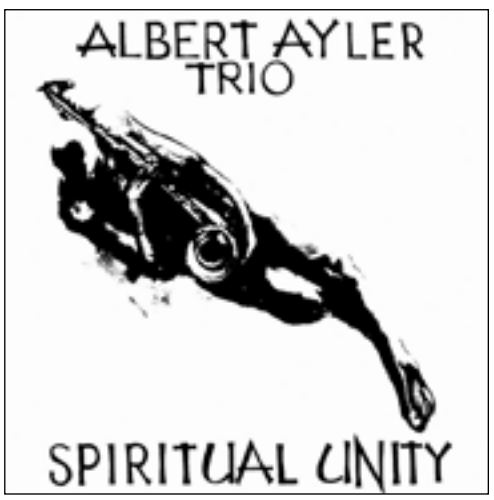

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Friday, August 1

- **Jimmy Bosch y Su Estrellas with Herman Olivera, Willito Otero, Yoko La Japonesa Salsera, Edwin Sanchez, Karen Joseph, Bobby Allende, Jorge Gonzalez, Orlanda Vega, Jose Tabares, Mitch Frohman, Pete Nader, Jeff Lederer, Yamulee Dancers; Pedrito Martinez Group with Ariacne Trujillo** Prospect Park Bandshell 7:30 pm
- ★**Kenny Barron Quartet with Stefon Harris, Kiyoshi Kitagawa, Johnathan Blake** Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**Jazz Masters: Dave Liebman, Billy Childs, Buster Williams, Billy Hart** Birdland 8:30, 11 pm $40
- ★**Henry Threadgill ZOOID with Liberty Ellman, Christopher Hoffman, Jose Davila, Elliot Humberto Kavee** Village Vanguard 8:30, 10:30 pm $25
- **Willie Jones III Sextet with Eddie Henderson, Stacy Dillard, Steve Davis, Eric Reed, Dezron Douglas** Dizzy's Club 7:30, 9:30 pm $40
- **Emmet Cohen Trio** Dizzy's Club 11:30 pm $10
- ★**Count Basie Orchestra** Blue Note 8, 10:30 pm $35
- ★**Linda Oh's Sun Pictures with Matt Stevens, Troy Roberts, Rudy Royston** Blue Note 12:30 am $10
- ★**Mary Halvorson Trio with Chris Lightcap, Jim Black** Cornelia Street Café 9, 10:30 pm $10
- ★**Manuel Valera** Rubin Museum of Art 7 pm $20
- ★**Peter Epstein, J. Granelli, Christian Kögel, Owen Howard** Ibeam Brooklyn 8:30 pm $10
- ★**Jazzmobile: Christian Sands** Marcus Garvey Park 7 pm
- **Freddie Hendrix Quintet with Abraham Burton, Brandon McCune, Yasushi Nakamura, EJ Strickland** Smoke 7, 9, 10:30 pm $38
- **Quincy Davis Quintet** Smalls 10:30 pm $20
- **Ehud Asherie/Neal Minor** Knickerbocker Bar and Grill 9:45 pm $5
- ★**Paradoxical Frog: Kris Davis, Ingrid Laubrock, Tyshawn Sorey; Fieldwork: Vijay Iyer, Steve Lehman, Tyshawn Sorey** The Stone 8, 10 pm $20
- **Pablo Ziegler New Tango Ensemble and Paul Taylor Dance Company** Damrosch Park 7:30 pm
- **Janice Friedman** Measure 8 pm
- **Matt Brewer with Dayna Stephens, Lage Lund, Marcus Gilmore** The Jazz Gallery 9, 11 pm $22
- **Gilad Hekselman Trio with Joe Martin, John Davis** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Jared Gold/Dave Gibson; Anthony Coleman** Fat Cat 10:30 pm 1:30 am
- **Tribute To Jobim and Piazzolla: Andres Laprida** Lucille's at B.B. King's Blues Bar 7, 9:30 pm $18
- **Sara Caswell Quartet with Pete McCann, Matt Aronoff, Jared Schonig** Neighborhood Church of Greenwich Village 8, 10 pm
- **Nancy Harms Quartet with Frank LoCrasto, Danton Boller, Brian Wolfe** Jazz at Kitano 8, 10 pm $30
- **MSHR: Brenna Murphy/Birch Cooper** Spectrum 10 pm
- **Robert Silverman Quartet** Sugar Bar 8 pm $10
- **Sunny Yang Group with HyoYoung Kim, Dayeon Seok; Una Stade/Tuomo Uusitalo; Luz Pinos with Luis Miguel Gil, Antonio Mazzei** Somethin' Jazz Club 7, 9, 11 pm $10-12
- **Ben Wood Trio** Tomi Jazz 9 pm $10
- **San Simón** Silvana 9 pm
- **Masami Ishikawa Trio** Cleopatra's Needle 8 pm
- **Nick Moran Trio; Dre Barnes Project** The Garage 6:15, 10:45 pm
- **Isaac ben Ayala solo** Bryant Park 12:30 pm

Saturday, August 2

- ★**Ingrid Laubrock's Anti-House with Mary Halvorson, Kris Davis, John Hébert, Tom Rainey** Cornelia Street Café 9, 10:30 pm $10
- **Tyshawn Sorey Trio with Cory Smythe, Chris Tordini** The Stone 8, 10 pm $20
- **Vic Juris Duo** Grata 9 pm
- **Ryan Keberle and Cartharsis with Mike Rodriguez, Jorge Roeder, Eric Doob and guest Camila Meza** The Jazz Gallery 9, 11 pm $22
- **Rome Neal's Banana Puddin' Jazz** Nuyorican Poets Café 9:30 pm $15
- ★**Tony Hewitt Quartet with Larry Willis, Ed Howard, Victor Lewis** Jazz at Kitano 8, 10 pm $30
- **Oscar Peñas; Peter Slavov** WhyNot Jazz Room 8:30, 10:30 pm $10
- **Matt Kane Trio with Dave Stryker, Kyle Koehler** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Raphael D'Iugoff Quintet** Fat Cat 10 pm
- **Chris Clark Quartet with Peter Epstein, Sam Minaie, Caleb Dolister** Branded Saloon 9 pm $5
- **TH!CK: Brett Sandler, Peter Longofono, Adam Pin; Slide Attack: Alan Goidel, Howard Levy, Hiroshi Yamazaki, Michael Goetz, Chack Zeuren** Somethin' Jazz Club 7, 9 pm $10-12
- **Yuko Ito Trio** Tomi Jazz 8 pm $10
- **Ken Simon Quartet** Cleopatra's Needle 8 pm
- ★**Kenny Barron Quartet with Stefon Harris, Kiyoshi Kitagawa, Johnathan Blake** Jazz Standard 7:30, 9:30, 11:30 pm $30
- **Loston Harris** Birdland 6 pm $30
- ★**Jazz Masters: Dave Liebman, Billy Childs, Buster Williams, Billy Hart** Birdland 8:30, 11 pm $40
- ★**Henry Threadgill ZOOID with Liberty Ellman, Christopher Hoffman, Jose Davila, Elliot Humberto Kavee** Village Vanguard 8:30, 10:30 pm $25
- **Willie Jones III Sextet with Eddie Henderson, Stacy Dillard, Steve Davis, Eric Reed, Dezron Douglas** Dizzy's Club 7:30, 9:30 pm $45
- **Emmet Cohen Trio** Dizzy's Club 11:30 pm $20
- ★**Count Basie Orchestra** Blue Note 8, 10:30 pm $35
- **Freddie Hendrix Quintet with Abraham Burton, Brandon McCune, Yasushi Nakamura, EJ Strickland** Smoke 7, 9, 10:30 pm $38
- **Joel Press Quartet; Hayes Greenfield/Roger Rosenberg Quartet; Quincy Davis Quintet; Philip Harper** Smalls 4:30, 7:30, 10:30 pm 1 am $20
- **Ehud Asherie/Neal Minor** Knickerbocker Bar and Grill 9:45 pm $5
- **Janice Friedman** Measure 8 pm
- **Tim Talavera Quartet** Silvana 6 pm
- **Moth To Flame** Shrine 6 pm
- **All Saints Brass Band** Radegast Hall 3 pm
- **York College Summer Jazz Program** Louis Armstrong House 2 pm
- **Rob Fulton** Metropolitan Room 12 pm $20
- **Larry Newcomb Quartet; Jesse Simpson; King Solomon Hicks Trio** The Garage 12, 6:15, 10:45 pm

Sunday, August 3

- **Tribute to Pete "El Conde" Rodríguez: Cita Rodríguez Orchestra with guests Pete Rodriguez, Johnny Pacheco, Tito Allen, Herman Olivera, Adalberto Santiago, Willie Torres, Eddie Montalvo, Ray Martinez, Alma Moyo Drummers** Damrosch Park 7 pm
- ★**Gregory Porter and Revive Big Band led by Igmar Thomas** Central Park Summerstage 7 pm
- ★**Solos and Duos: Mary Halvorson and Jon Irabagon** Cornelia Street Café 8:30 pm $10
- ★**Shyushan: Jen Shyu/Tyshawn Sorey; Fay Victor/Tyshawn Sorey** The Stone 8, 10 pm $15
- **Norm Hathaway Big Band with Liza Moran, Josh Baty** Iridium 7, 9 pm $25
- **Chris Flory Trio with Joe Cohn, Lee Hudson; Johnny O'Neal Trio with Paul Sikivie; Ned Goold with Sacha Perry, Reid Taylor, Charles Goold** Smalls 7:30, 10 pm 12 am $20
- **T Taylor solo; Dominic Fragman solo** WhyNot Jazz Room 7:30, 9 pm $10
- ★**Peter Leitch/Ray Drummond** Walker's 8 pm
- **Marco Di Gennaro** Measure 8 pm
- **Terry Waldo's Gotham City; Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 12:30 am
- **Broc Hempel, Sam Trapchak, Christian Coleman with guest Peter Epstein** Dominie's Astoria 9 pm
- **Aimee Norwich/Ian Cook** ShapeShifter Lab 7 pm
- **Benno Marmur Band with Isaiah Barr, Dean Torrey, Mike Camacho; Rachel Eckroth, Peter Brendler, Paul Wells** Somethin' Jazz Club 5, 7 pm $10
- **Jerry Devore Trio** Indian Road Café 7 pm
- ★**Kenny Barron Quartet with Stefon Harris, Kiyoshi Kitagawa, Johnathan Blake** Jazz Standard 7:30, 9:30 pm $30
- ★**Henry Threadgill ZOOID with Liberty Ellman, Christopher Hoffman, Jose Davila, Elliot Humberto Kavee** Village Vanguard 8:30, 10:30 pm $25
- **Willie Jones III Sextet with Eddie Henderson, Stacy Dillard, Steve Davis, Eric Reed, Dezron Douglas** Dizzy's Club 7:30, 9:30 pm $35
- ★**Count Basie Orchestra** Blue Note 8, 10:30 pm $35
- **Gary Poulsen/John Engle** Downtown Music Gallery 6 pm
- **Petr LaMalfa** Silvana 6 pm
- **Andrew Hartman Group** Saint Peter's 5 pm
- **Vince Scuderi Out of the Box Big Band** Metropolitan Room 4 pm $20
- **Jocelyn Medina** Perez Jazz 2 pm $20
- **Joey Morant Louis Armstrong Birthday Tribute** Blue Note 11:30 am 1:30 pm $29.50
- **Veronica Nunn Trio with Travis Shook, Jennifer Vincent** North Square Lounge 12:30, 2 pm
- **Benjamin Healy Trio; David Coss Quartet; Nobuki Takamen Trio** The Garage 11:30 am 6:30, 11 pm

Monday, August 4

- ★**Mingus Orchestra** Jazz Standard 7:30, 9:30 pm $25
- **Hamilton De Holanda/Anat Cohen** Dizzy's Club 7:30, 9:30 pm $35
- ★**Alan Chan Jazz Orchestra** ShapeShifter Lab 7:30 pm $15
- **Quincy Jones Presents: Nikki Yanofsky; Andreas Varady** Blue Note 7, 11 pm $25
- ★**Captain Black Big Band** Smoke 7, 9 pm
- **Leo Genovese with Dan Blake, Nat Mugavero** Spectrum 9 pm
- **Harold O'Neal Trio; Spencer Murphy** Smalls 7:30 pm 12:30 am $20
- **Eduardo Belo Group with Cidinho Texeira, Klaus Muller, Vitor Goncalves, Racardo Vogt** Measure 8 pm
- **Perry Beekman Trio with Peter Tomlinson, Lou Pappas** Bar Next Door 8:30, 10:30 pm $12
- **Cecilia Coleman Big Band** Tea Lounge 8:30, 10 pm
- **Howard Williams Jazz Orchestra; Gabe Valle Quartet** The Garage 7, 10:30 pm
- **Jason Prover** Radegast Hall 8 pm
- **NYC-Stockholm Jazz Exchange** Silvana 6 pm
- **Dan Manjovi solo** Bryant Park 12:30 pm

Tuesday, August 5

- **Nellie McKay's A Girl Named Bill with Alexi David, Cary Park, Kenneth Salters** 54Below 7 pm $50-85
- ★**Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm $25
- **Arturo Sandoval** Blue Note 8, 10:30 pm $35
- ★**BB&C: Tim Berne, Jim Black, Nels Cline** The Stone 8, 10 pm $15
- **Johnny O'Neal Trio** Dizzy's Club 7:30, 9:30 pm $30
- **Vanessa Perea** Dizzy's Club 11:30 pm $5
- **Django Reinhardt NY Festival 15th Anniversary Celebration: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Brian Torff, Olli Soikkelii, Peter Beets and guest Joel Frahm** Birdland 8:30, 11 pm $45
- **Becca Stevens Band with Liam Robinson, Chris Tordini, Jordan Perlson** Jazz Standard 7:30, 9:30 pm $20
- **Ray Blue Ensemble** NYC Baha'i Center 8, 9:30 pm $15
- **Jack Jeffers and the New York Classics** Zinc Bar 8, 10 pm
- **Jazzmobile: Cynthia Holiday** 32nd Police Precinct 7pm
- ★**Burton Greene and R*time with Reut Regev, Mark Peterson, Igal Foni and guest Silke Rollig** Spectrum 7:30 pm
- ★**New Dimensions in Latin Jazz: David Virelles Trio** Minton's Playhouse 7 pm $10
- ★**Erik Deutsch, Trevor Dunn, Scott Amendola; Michaël Attias Quartet with Aruan Ortíz, Mark Helias, Nasheet Waits** Korzo 9, 10:30 pm
- **Awaz Quintet: Aakash Mittal, Rez Abbasi, Anjna Swaminathan, Rajna Swaminathan, Tyshawn Sorey** Cornelia Street Café 8:30 pm $10
- **Orlando Le Fleming and Friends** Freddy's Backroom 9 pm
- **Matt Otto Trio with Matt Pavolka, Otis Brown III** Bar Next Door 8:30, 10:30 pm $12
- **Ben Winkelman Trio with Sam Anning, Eric Doob** WhyNot Jazz Room 8 pm
- **Saul Rubin; Veronica Nunes Brazilian Gafieira; Greg Glassman Jam** Fat Cat 7, 9 pm 12:30 am
- **Logan Evan Thomas solo** Jazz at Kitano 8 pm
- **Kevin Hailey** Tomi Jazz 8 pm
- **David Coss Quartet; Chris Carroll Trio** The Garage 6, 10:30 pm
- **Eduardo Belo Group with Cidinho Texeira, Klaus Muller, Vitor Goncalves, Racardo Vogt** Measure 8 pm
- **Prawit Siriwat Group** Silvana 6 pm
- **Dan Manjovi solo** Bryant Park 12:30 pm

Wednesday, August 6

- ★**Nels Cline Singers with Trevor Dunn, Scott Amendola and guests** The Stone 8, 10 pm $15
- **Marcus and Riza Printup Quartet with Joe Sanders, Jerome Jennings** Dizzy's Club 7:30, 9:30 pm $35
- **Vanessa Perea** Dizzy's Club 11:30 pm $5
- **Eddie Allen Aggregation Big Band** Zinc Bar 9, 11 pm $20
- **Curtis Lundy Quintet with Myron Walden, Steve Nelson, Orrin Evans, Jason Brown** Smoke 7, 9, 10:30 pm
- ★**Jazzmobile: Winard Harper** Grant's Tomb 7 pm
- **Ari Hoening with Tivon Pennicott , Eden Ladin, Noam Wiesenburg** Terraza 7 8 pm $7
- **Dave Stryker Eight Track Project with Warren Wolf, Jared Gold, McClenty Hunter** Jazz Standard 7:30, 9:30 pm $20
- **Eric Reed Quartet; Lummie Spann** Smalls 9:30 pm 12:30 am $20
- **Robert Rodriguez Quartet with Jorge Roeder, Ludwig Afonso, Chad Lefkowitz-Brown** The Jazz Gallery 9, 11 pm $15
- **Anupam Shobakar/Nitin Mitta** Cornelia Street Café 8:30 pm $10
- **Jonathan Karrant** 54Below 9:30 pm $25-50
- **Kelley Suttenfield Quintet with Michael Cabe, Tosh Sheridan, Matt Aronoff, Brian Adler** Jazz at Kitano 8, 10 pm $15
- ★**Jon Irabagon solo; Dan Blake and The Digging with Dmitry Ishenko, Eric Harland** ShapeShifter Lab 7:15, 8:15 pm $10
- **Tim Motzer solo; Denman Maroney, Bob Meyer, Ratzo Harris** Spectrum 7, 8:15 pm
- **Queens Jazz OverGround Jazz Jam** Flushing Town Hall 7 pm $10
- **Kate Bass/Melanie Russell** Metropolitan Room 9:30 pm $20
- **Raphael D'Iugoff; Groover Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
- **Karen Taborn** WhyNot Jazz Room 8 pm $15
- **Richard Thai; Nick Morrison Trio** Tomi Jazz 8 pm
- **Joe Alterman** Caffe Vivaldi 8:15 pm
- **Nellie McKay's A Girl Named Bill with Alexi David, Cary Park, Kenneth Salters** 54Below 7 pm $50-85
- ★**Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm $25
- **Arturo Sandoval** Blue Note 8, 10:30 pm $35
- **Django Reinhardt NY Festival 15th Anniversary Celebration: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Brian Torff, Olli Soikkelii, Peter Beets and guest Anat Cohen** Birdland 8:30, 11 pm $45
- **Eduardo Belo Group with Cidinho Texeira, Klaus Muller, Vitor Goncalves, Racardo Vogt** Measure 8 pm
- **Yvonnick Prene Quartet** The Garage 6 pm
- **Alec Goldfarb** Silvana 6 pm
- **T. Ericson Ensemble** Shrine 6 pm
- **John Eckert's New York Nine** Saint Peter's 1 pm $10
- **Dan Manjovi solo** Bryant Park 12:30 pm

Thursday, August 7

- ★**Sun Ra Arkestra** Robert F. Wagner Jr. Park 7 pm
- **Song of the Jasmine: Ragamala Dance with Rudresh Mahanthappa** Damrosch Park 7:30 pm
- ★**Le Jazz Free: Nels Cline, Vinny Golia, Taylor Ho Bynum, Devin Hoff, Michael T.A. Thompson; Vinny Golia/Nels Cline** The Stone 8, 10 pm $15
- ★**Hypnotic Brass Ensemble: Gabriel, Amal and Uttama Hubert, Jafar, Tarik, Saiph and Seba Graves** Jazz Standard 7:30, 9:30 pm $25
- **Pete Zimmer Quartet with Michael Rodriguez, Rick Germanson, Yasushi Nakamura** Jazz at Kitano 8, 10 pm $15
- **Miguel Zenón/Mario Castro Group with Ricky Rodriguez, Henry Cole** The Jazz Gallery 9, 11 pm $15
- **Gregorio Uribe Big Band** Zinc Bar 9, 10:30 pm
- **Chembo Corniel** Nuyorican Poets Café 9:30 pm $10
- **Jorge Sylvester/Nora McCarthy Conceptual Motion Orchestra** ShapeShifter Lab 7 pm
- **Carol Morgan Trio with Joe Cohn, Corin Stigall** Bar Next Door 8:30, 10:30 pm $12
- **Amy Cervini and Jazz Country** 55Bar 7 pm
- **Russ Lossing, Billy Mintz, Nicolas Letman-Burtinovic; Travis Reuter, Allan Mednard, Jeremy Viner, Peter Schlamb, Leon Boykins, Adam O'Farrill** Spectrum 7:30, 9 pm
- **Alex Brown Sextet with Alejandro Aviles, Jonathan Powell, Mike Fahie, Jess Jurkovic, Franco Pinna** Terraza 7 8 pm $7
- **Bala Skandan/Arun Ramamurthy** Cornelia Street Café 8:30 pm $10
- **Saul Rubin Zebtet** Fat Cat 10 pm
- **Smooth Cruise: Maysa** Pier 40 6:30, 9:30 pm $45-65
- **E.J. Decker Group with Les Kurtz, Ratzo B. Harris, Jacob Melchior; Brothers of Contrapuntal Swing: Jimmy Halperin, Larry Meyer, Dave Frank, John Ray, George Hooks** Somethin' Jazz Club 7, 9 pm $12
- **Scot Albertson Trio with Ron Jackson, Mayu Saeki** Tomi Jazz 9 pm $10
- **Marco Di Gennaro Trio** Cleopatra's Needle 7 pm
- **Rodrigo Bonelli; Carolyn Punter** Shrine 6, 8 pm
- **Avi Rothbard; Dave Baron Trio** The Garage 6, 10:30 pm
- **Marcus and Riza Printup Quartet with Joe Sanders, Jerome Jennings** Dizzy's Club 7:30, 9:30 pm $35
- **Vanessa Perea** Dizzy's Club 11:30 pm $10
- **Nellie McKay's A Girl Named Bill with Alexi David, Cary Park, Kenneth Salters** 54Below 7 pm $50-85
- ★**Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm $25
- **Arturo Sandoval** Blue Note 8, 10:30 pm $35
- **Django Reinhardt NY Festival 15th Anniversary Celebration: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Brian Torff, Olli Soikkelii, Peter Beets and guest Anat Cohen** Birdland 8:30, 11 pm $45
- **Eduardo Belo Group with Cidinho Texeira, Klaus Muller, Vitor Goncalves, Racardo Vogt** Measure 8 pm
- **Spin Cycle** Silvana 6 pm
- **Marshall Gilkes Big Band** Citigroup Center Plaza 12:30 pm
- **Dan Manjovi solo** Bryant Park 12:30 pm

Friday, August 8

- ★**Cassandra Wilson; The Campbell Brothers** Damrosch Park 7:30 pm
- **Wycliffe Gordon Quintet with Adrian Cunningham, Chris Pattishall, Yasushi Nakamura, Alvin Atkinson, Jr.** Jazz at Kitano 8, 10 pm $30
- ★**The Music of Art Blakey: Sherman Irby Quintet with Vincent Gardner, Eric Reed, Gerald Cannon, Willie Jones III** Dizzy's Club 7:30, 9:30 pm $40
- **Vanessa Perea** Dizzy's Club 11:30 pm $10
- **Superette: Chris Lightcap, Curtis Hasselbring, Jonathan Goldberger, Dan Rieser** Cornelia Street Café 9, 10:30 pm $10
- **Sylvia Cuenca Group; Montez Coleman Group** Smalls 7:30, 10:30 pm $20
- ★**Amir ElSaffar Quintet with Ole Mathisen, John Escreet, François Moutin, Dan Weiss** Rubin Museum of Art 7 pm $20
- ★**Orrin Evans Quintet with Ingrid Jensen, JD Allen, Vincente Archer, Clarence Penn** Smoke 7, 9, 10:30 pm $38
- **Steve Ash/Pat O'Leary** Knickerbocker Bar and Grill 9:45 pm $5
- **Balladeers: Doug Wieselman, Dougie Bowne, Devin Hoff, Nels Cline; Elliott Sharp/Nels Cline** The Stone 8, 10 pm $15
- **International Double Reed Society—Bassoons in the Wild: Paul Hanson, Michael Rabinowitz, Alexandre Silverio; Combo Nuvo with guest Paul McCandless; Jam Session** SubCulture 6:30 pm $20
- **Manuel Valera** Terraza 7 9 pm $7
- **Rick Stone Trio with Harvie S, Joe Strassser** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Harvey Valdes Trio with Sana Nagano, Joe Hertenstein** Ibeam Brooklyn 8:30 pm $10
- **Steve Carrington Quintet** Fat Cat 10:30 pm
- **Ted Perry Trio with Gustavo Amarante, Vanderlei Pereira; Yoham Ortiz** Somethin' Jazz Club 7, 9 pm $10-12
- **Hiroko Kanna Trio** Tomi Jazz 9 pm $10
- **Will Terrill Trio** Cleopatra's Needle 8 pm
- **Masami Ishikawa Trio; Peter Valera Jump Blues Band** The Garage 6:15, 10:45 pm
- **Brad Linde/Erika Dohi** Caffe Vivaldi 9:30 pm
- ★**Hypnotic Brass Ensemble: Gabriel, Amal and Uttama Hubert, Jafar, Tarik, Saiph and Seba Graves** Jazz Standard 7:30, 9:30 pm $30
- **Nellie McKay's A Girl Named Bill with Alexi David, Cary Park, Kenneth Salters** 54Below 8 pm $50-85
- ★**Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm $25
- **Arturo Sandoval** Blue Note 8, 10:30 pm $35
- **Christian Galvez Trio with Pablo Menares, Felix Lecaros** Blue Note 12:30 am $10
- **Loston Harris** Birdland 6 pm $30
- **Django Reinhardt NY Festival 15th Anniversary Celebration: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Brian Torff, Olli Soikkelii, Peter Beets and guest Jane Monheit** Birdland 8:30, 11 pm $45
- **Eduardo Belo Group with Cidinho Texeira, Klaus Muller, Vitor Goncalves, Racardo Vogt** Measure 8 pm
- ★**Claudia Quintet +1: Chris Speed, Matt Moran, Drew Gress, Red Wierenga, Matt Mitchell, John Hollenbeck; Lincoln Trio: Desirée Ruhstrat, David Cunliffe, Marta Aznavoorian** Bryant Park 6 pm
- **Jakub Rojek** Silvana 6 pm
- **Dan Manjovi solo** Bryant Park 12:30 pm

Saturday, August 9

★**Freda Payne** B.B. King's Blues Bar 8 pm $30
★**Darius Jones/Matthew Shipp; Farmers By Nature: Gerald Cleaver, William Parker, Craig Taborn** ShapeShifter Lab 7:30, 8:45 pm $15
★**Andrea Parkins, Tom Rainey, Nels Cline; Michael T.A. Thompson/Nels Cline** The Stone 8, 10 pm $15
★**Kris Davis Trio with Michael Formanek, Billy Drummond** Cornelia Street Café 9, 10:30 pm $10
★**Jack Wilkins Trio with Andy McKee, Mike Clark** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **David Glasser** Riverside Clay Tennis Courts 7 pm
• **George Burton Group** Fat Cat 10 pm
• **Holidays from the Future: Wendy Ultan, Denman Maroney, James Ilgenfritz, Jackson Moore, Dave Ruder, Edward Schneider, Jonathan Moritz, Jay Rozen** Spectrum 8 pm $10
• **Danny Walsh Trio** Grata 9 pm
• **Ben Rosenblum Group with Ben Ruben-Schnirman, Ben Zweig; Noshir Mody Quintet with Tsuyoshi Niwa, Steve Blanco, Yuka Tadano, Yutaka Uchida; Will Mac Quartet with Ralph Bowen, Tucker Flythe, Victor Lewis** Somethin' Jazz Club 7, 9, 11 pm $10-12
• **Tak Iwasaki Trio** Tomi Jazz 11 pm $10
• **Kayo Hiraki Trio** Cleopatra's Needle 8 pm
• **Wycliffe Gordon Quintet with Adrian Cunningham, Chris Pattishall, Yasushi Nakamura, Alvin Atkinson, Jr.** Jazz at Kitano 8, 10 pm $30
★**The Music of Art Blakey: Sherman Irby Quintet with Vincent Gardner, Eric Reed, Gerald Cannon, Willie Jones III** Dizzy's Club 7:30, 9:30 pm $45
• **Vanessa Perea** Dizzy's Club 11:30 pm $20
• **Joel Press Quartet; Ralph Lalama Bop-Juice with Mike Karn, Clifford Barbaro; Montez Coleman Group; Stacy Dillard, Diallo House, Ismail Lawal** Smalls 4:30, 7:30, 10:30 pm 1 am $20
★**Orrin Evans Quintet with Ingrid Jensen, JD Allen, Vicente Archer, Clarence Penn** Smoke 7, 9, 10:30 pm $38
• **Steve Ash/Pat O'Leary** Knickerbocker Bar and Grill 9:45 pm $5
★**Hypnotic Brass Ensemble: Gabriel, Amal and Uttama Hubert, Jafar, Tarik, Saiph and Seba Graves** Jazz Standard 7:30, 9:30 pm $30
• **Nellie McKay's A Girl Named Bill with Alexi David, Cary Park, Kenneth Salters** 54Below 8 pm $50-85
★**Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm $25
• **Arturo Sandoval** Blue Note 8, 10:30 pm $35
• **Django Reinhardt NY Festival 15th Anniversary Celebration: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Brian Torff, Olli Soikkelii, Peter Beets and guest Edmar Castañeda** Birdland 8:30, 11 pm $45
• **Eduardo Belo Group with Cidinho Texeira, Klaus Muller, Vitor Goncalves, Racardo Vogt** Measure 8 pm
★**Jazzmobile: Wycliffe Gordon, T.S. Monk, Eric Reed, Alyson Williams** Central Park Great Hill 3 pm
• **Daniela Schaechter Trio; Tom Tallitsch Quartet; Virginia Mayhew Quartet** The Garage 12, 6:15, 10:45 pm

Sunday, August 10

• **White Out: Lin Culbertson/Tom Surgal and guest Nels Cline; Mary Halvorson/Nels Cline** The Stone 8, 10 pm $15
• **Eco-Music Big Band** ShapeShifter Lab 7 pm $20
• **Gene Bertoncini** The Drawing Room 7 pm $20
• **Ehud Asherie Trio with David Wong, Aaron Kimmel; Johnny O'Neal Trio with Paul Sikivie, Charles Goold; Behn Gillece Quintet with David Hazeltine, Ugonna Okegwo, Willie Jones III** Smalls 7:30, 10 pm 12 am $20

• **Jeremy Davis and The Fabulous Equinox Orchestra** Iridium 8, 10 pm $25
• **Bob Feldman's Triplicity with Jonas Tauber, Michael Evans; ZhirtZ n ZkinZ: Flin van Hemmen, Will McEvoy, Patrick Breiner, Kenny Warren** WhyNot Jazz Room 7:30, 9 pm $10
★**Peter Leitch/Harvie S** Walker's 8 pm
• **Marco Di Gennaro** Measure 8 pm
• **Terry Waldo's Gotham City; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 12:30 am
• **Arc Welding: Constance Cooper, Beth Griffith, Lauren Lee; Blaise Siwula/Carsten Radtke** ABC No-Rio 7 pm $5
• **Shu Odamura Trio with Yoshiki Yamada, Yutaka Uchida; Aida Brandes Trio with Lorenzo Sandi, Agustin Grasso** Somethin' Jazz Club 5, 7 pm $10
★**The Music of Art Blakey: Sherman Irby Quintet with Vincent Gardner, Eric Reed, Gerald Cannon, Willie Jones III** Dizzy's Club 7:30, 9:30 pm $35
★**Hypnotic Brass Ensemble: Gabriel, Amal and Uttama Hubert, Jafar, Tarik, Saiph and Seba Graves** Jazz Standard 7:30, 9:30 pm $25
★**Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm $25
• **Arturo Sandoval** Blue Note 8, 10:30 pm $35
• **Django Reinhardt NY Festival 15th Anniversary Celebration: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Brian Torff, Olli Soikkelii, Peter Beets and guest Chris Washburne** Birdland 8:30, 11 pm $45
• **Tom Blatt Band** Silvana 6 pm
• **Alexis Cole Quartet** Saint Peter's 5 pm
• **Peter Beets Trio** Blue Note 11:30 am 1:30 pm $29.50
• **Kelsey Jillette Trio with Tony Romano, Steve LaSpina** North Square Lounge 12:30, 2 pm
• **Lou Caputo Quartet; David Coss Quartet; Mauricio de Souza Trio with Alan Chaubert, Joonsam Lee** The Garage 11:30 am 6:30, 11 pm

Monday, August 11

★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
• **Jazz House Kids with Christian McBride** Dizzy's Club 7:30, 9:30 pm $35
★**Vinny Golia/Susan Alcorn; Vinny Golia/Keir Neuringer** Ibeam Brooklyn 8:30, 10 pm $10
★**Jason Marshall Big Band** Smoke 7, 9 pm
• **Tom Guarna; Spencer Murphy** Smalls 7:30 pm 12:30 am $20
• **Michael Bellar AS-IS Ensemble with guest Shaun Pelton** Rockwood Music Hall 1 8 pm
• **Magic Trio: Chris McNulty, Paul Bollenback, Ugonna Okegwo** Bar Next Door 8:30, 10:30 pm $12
• **Erica Seguine/Shannon Baker Jazz Orchestra** Tea Lounge 8:30, 10 pm
• **Ned Goold Quartet; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
• **Carol Sudhalter Quartet** Somethin' Jazz Club 9 pm $12
• **Kathryn Allyn Duo** Tomi Jazz 8 pm
• **Cecilia Coleman Big Band; Justin Lees Trio** The Garage 7, 10:30 pm
• **Marco Di Gennaro** Measure 8 pm
• **Noël Simoné Wippler** Silvana 6 pm

Tuesday, August 12

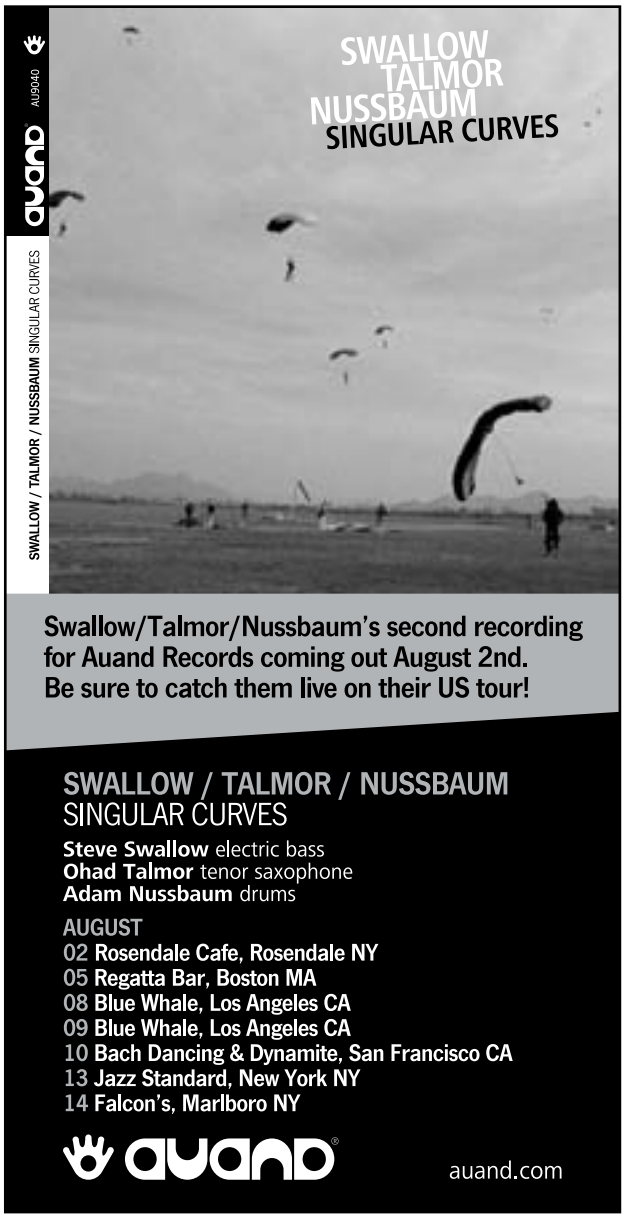
★**Celebrating 60 Years of Sarah Vaughan and Clifford Brown: Sean Jones, Keyon Harrold, Kennedy and Joanna Teters, Ben Williams, Raymond Angry, Nasheet Waits** Dizzy's Club 7:30, 9:30 pm $35
• **Earl Klugh** Blue Note 8, 10:30 pm $35
• **The Birdland Big Band directed by Tommy Igoe with guest James Genus** Birdland 8:30, 11 pm $40
★**Yelena Eckemoff Quartet with Donny McCaslin, George Mraz, Eric McPherson** Jazz Standard 7:30, 9:30 pm $20
• **Fabian Almazan Trio with Thomas Morgan, Henry Cole** Village Vanguard 8:30, 10:30 pm $25
• **Cecilia Coleman Big Band** NYC Baha'i Center 8, 9:30 pm $15
★**James Weidman's Aperturistic Trio with Harvie S, Steve Williams; Danny Fox Trio with Chris Van Voorst Van Beest, Max Goldman** Korzo 9, 10:30 pm
• **Elektra Kurtis Ensemble Elektra with Nicole Verderosa, Curtis Stewart, Brad Jones, Reggie Nicholson** Cornelia Street Café 8:30 pm $10
• **Anthony Strong** SubCulture 7:30 pm $20
• **New Dimensions in Latin Jazz: George Burton Quintet** Minton's Playhouse 7 pm $10
• **Stan Killian Quartet with Luis Perdomo, Kiyoshi Kitagawa, McClenty Hunter** 55Bar 7 pm
• **Lucas Pino No Net Nonet with Alex LoRe, Chris Cheek, Matt Jodrell, Nick Finzer, Alex Wintz, Glenn Zaleski, Rick Rosato, Mark Whitfield, Jr** Smalls 10:30 pm $20
• **Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam** Fat Cat 7, 9 pm 12:30 am
• **Mike Rood Trio with Sam Minaie, Kenny Grohowski** Bar Next Door 8:30, 10:30 pm $12
• **Chris Pitsiokos/Brian Chase Group** Spectrum 9 pm
• **Logan Evan Thomas solo** Jazz at Kitano 8 pm
• **Michael Gallant Trio** Tomi Jazz 8 pm
• **Recessionals Jazz Band; Austin Walker Trio** The Garage 6, 10:30 pm
• **Marco Di Gennaro** Measure 8 pm
• **Jon De Lucia Group** Silvana 6 pm

Wednesday, August 13

★**Ohad Talmor, Steve Swallow, Adam Nussbaum** Jazz Standard 7:30, 9:30 pm $20
★**Jazzmobile 50th Anniversary Allstars directed by Patience Higgins** Grant's Tomb 7 pm
★**Vinny Golia/Josh Sinton; Vinny Golia/Ava Mendoza Quartet** Douglass Street Music Collective 8, 9:30 pm $10
• **Bobby Sanabria and Ascension** Marcus Garvey Park 7 pm
• **Raphael D'Iugoff; Harold Mabern Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Alex Sipiagin Quintet with Steve Wilson, Dave Kikoski, Boris Kozlov, Donald Edwards** Smalls 9:30 pm $20
• **Marlene VerPlanck Quartet with Tedd Firth, David Finck, Ron Vincent** Jazz at Kitano 8, 10 pm $15
★**Brianna Thomas** Smoke 7, 9, 10:30 pm
• **Sound Quartet: Tivon Pennicott, Mike Battaglia, Spencer Murphy, Kenneth Salters** Cornelia Street Café 8:30 pm $10
• **Christian Gálvez Trio** Terraza 7 8 pm $7
• **Free for All: Nicolas Letman-Burtinovic, Art Bailey, Nathan Elman-Bell** Bar Chord 9 pm
• **Blaise Siwula/Carsten Radtke** Freddy's Backroom 8 pm
• **Devin Bing** Metropolitan Room 9:30 pm $20
• **Caleb Rumley Group with Nate Hook, Oscar Rodriguez, Charlie Dougherty, Errold Lanier; Harrison Young Quartet with Matt MacDonald, Will Dougherty; Nathan Hook Quartet with Billy Test, Adrian Moring, Bill Goodwin** Somethin' Jazz Club 7, 9, 11 pm $10-12
• **Lunana and Her Lunanos; Prawit Siriwat** Tomi Jazz 8 pm
• **Mayu Saeki Trio; Will Terrill Trio** The Garage 6, 10:30 pm
• **Hot Club of Flatbush** Radegast Hall 9 pm
• **Anna Elizabeth Kendrick** Tagine 8 pm
★**Celebrating 60 Years of Sarah Vaughan and Clifford Brown: Sean Jones, Keyon Harrold, Kennedy and Joanna Teters, Ben Williams, Raymond Angry, Nasheet Waits** Dizzy's Club 7:30, 9:30 pm $35
• **Earl Klugh** Blue Note 8, 10:30 pm $35
• **The Birdland Big Band directed by Tommy Igoe with guest James Genus** Birdland 8:30, 11 pm $40
• **Fabian Almazan Trio with Thomas Morgan, Henry Cole** Village Vanguard 8:30, 10:30 pm $25
• **Marco Di Gennaro** Measure 8 pm
• **Coyote Anderson Duo; N'Tirzah** Silvana 6, 8 pm
• **The Sons Of Rest Quartet** Shrine 6 pm
• **Bill Charlap/Renee Rosnes** Saint Peter's 1 pm $10

Thursday, August 14

• **Regina Carter's Southern Comfort with Marvin Sewell, Will Holshouser, Chris Lightcap, Alvester Garnett** Jazz Standard 7:30, 9:30 pm $25
★**Our Father Who Art Blakey: Valery Ponomarev Big Band** Dizzy's Club 7:30, 9:30 pm $35
• **Evan Sherman Big Band** Dizzy's Club 11:30 pm $10
• **Tammy Scheffer Sextet with John O'Gallagher, Dan Pratt, Chris Ziemba, Daniel Foose, Ronen Itzik; Rob Garcia 4 with Noah Preminger, John Stetch, Matt Pavolka; Brooklyn Jazz Underground Ensemble: David Smith, Adam Kolker, Tammy Scheffer, David Cook, Anne Mette Iversen, Owen Howard, Rob Garcia** ShapeShifter Lab 7, 8:15, 9:30 pm $15
• **Smooth Cruise: Dave Koz and Friends with guests Gerald Albright, Richard Elliot, Mindi Abair** Pier 40 6:30, 9:30 pm $45-65
• **Greg Ward Quartet with Dave Miller, Zack Lober, Kenneth Salters** Cornelia Street Café 8:30 pm $10
• **Miguel Zenón/Mario Castro Group with Ricky Rodriguez, Henry Cole** The Jazz Gallery 9, 11 pm $15
• **Grant Stewart Quartet with John Marshall, David Wong, Tardo Hammer** Little Branch 10:30 pm
• **Bobby Katz Quartet with Don Friedman, Ron McClure, Rodrigo Bonelli** Jazz at Kitano 8, 10 pm $15
• **Patrick Cornelius Trio with Jared Gold, Paul Wiltgen** Bar Next Door 8:30, 10:30 pm $12
• **Antonio Ciacca** Measure 8 pm
• **Daniel Blacksberg solo and duo with Giacomo Merega** Prospect Range 9 pm $10
• **Hot Club of Cowtown** SubCulture 8 pm $20
• **Greg Glassman Quintet** Fat Cat 10 pm
• **Ali Bello and The Sweet Wire** Terraza 7 8 pm $7
• **Annette Genovese** Metropolitan Room 7 pm $20
• **Elya Vasiliev; Stan Killian Quartet with Brad Whitley, Bryan Copeland, Shareef Taher** Somethin' Jazz Club 7, 9 pm $12-15
• **Claire Dukan** Tomi Jazz 9 pm $10
• **Larry Newcomb Trio** Cleopatra's Needle 7 pm
• **Matt McDonald; Lu Reid All Stars** Silvana 6, 8 pm
• **Champian Fulton; Lee Metcalf Trio** The Garage 6, 10:30 pm
• **Itamar Borochov** Caffe Vivaldi 9:30 pm
• **Jason Prover** Radegast Hall 9 pm
• **Alex Sipiagin Quintet with Steve Wilson, Dave Kikoski, Boris Kozlov, Donald Edwards** Smalls 9:30 pm $20
• **Earl Klugh** Blue Note 8, 10:30 pm $35
• **Sean Harkness Duo** Birdland 6 pm $25
• **The Birdland Big Band directed by Tommy Igoe with guest James Genus** Birdland 8:30, 11 pm $40
• **Fabian Almazan Trio with Thomas Morgan, Henry Cole** Village Vanguard 8:30, 10:30 pm $25
★**School for Improvisational Music Faculty Concert: Peter Epstein, Andy Milne, Michael Formanek, Tom Rainey** Brooklyn Conservatory of Music 6 pm
• **The Revivalists; London Soul** Pier 15 6 pm $35
• **John Ellis Band** Citigroup Center Plaza 12:30 pm



Friday, August 15

★**Charlie Hunter solo** Rockwood Music Hall 3 9 pm $15
★**Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Billy Hart** Smoke 7, 9, 10:30 pm $38
★**Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel** Jazz at Kitano 8, 10 pm $30
★**Unforgettable Dinah: Denise Perrier Quintet with Tammy Hall, Houston Person, Matthew Parrish, Alvin Atkinson** Dizzy's Club 7:30, 9:30 pm $40
★**Adam Rudolph Moving Pictures Septet with Ralph M. Jones, Alexis Marcelo, Kenny Wessel, James Hurt, Tim Keiper, Damon Banks** The Jazz Gallery 9, 11 pm $22
• **Jon Davis/Noriko Ueda** Knickerbocker Bar and Grill 9:45 pm $5
• **Tad Shull Quartet with Rob Schneiderman, Neal Miner, Joe Strasser; Grant Stewart Quintet with John Marshall, Tardo Hammer, David Wong, Jimmy Wormworth** Smalls 7:30, 10:30 pm $20
• **Chad Lefkowitz-Brown Quartet with Steven Feifke, Raviv Markovitz, Jimmy Macbride** Cornelia Street Café 9, 10:30 pm $10
• **Andrew Swift Trio with Mike McGuirk, Jostein Gulbrandsen** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Dave Kardas Band with Shane Coverdale, Justin Stadler, Brian Buster, Justin Ottaviano; Kathleen Potton** Somethin' Jazz Club 7, 9 pm $12
• **Norihiro Kikuta Trio** Tomi Jazz 9 pm $10
• **Sarah Slonim Trio** Cleopatra's Needle 8 pm
• **Scott Kulick Group; Beninghove's Hangmen** Silvana 6, 8 pm
• **Alex Layne Trio; Kevin Dorn and the Big 72** The Garage 6:15, 10:45 pm
• **Rob Silverman** Indian Road Café 8 pm
• **Regina Carter's Southern Comfort with Marvin Sewell, Will Holshouser, Chris Lightcap, Alvester Garnett** Jazz Standard 7:30, 9:30 pm $30
• **Antonio Ciacca** Measure 8 pm
• **Earl Klugh** Blue Note 8, 10:30 pm $35
• **The Birdland Big Band directed by Tommy Igoe with guest James Genus** Birdland 8:30, 11 pm $40
• **Fabian Almazan Rhizome with Thomas Morgan, Henry Cole, Camila Meza, Megan Gould, Sarah Caswell, Karen Waltuch, Noah Hoffeld** Village Vanguard 8:30, 10:30 pm $25

Saturday, August 16

★**Bob Dorough Trio with Steve Berger, Pat O'Leary** Jazz at Kitano 8, 10 pm $30
• **Larry Carlton Quartet** B.B. King's Blues Bar 8 pm $40
★**Catherine Russell** Iridium 8, 10 pm $27.50
• **Ben Monder Trio with Gary Wang, Jochen Rueckert** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Lawrence Clark** Fat Cat 10 pm
• **Mavis Swan Poole** Ginny's Supper Club 7:30, 9:30 pm $25
• **Yvonnick Prene** WhyNot Jazz Room 8:30 pm $10
• **Sabor Brasil** Riverside Clay Tennis Courts 7 pm
• **Jon Sheckler Trio with Steve Denney, Marty Kenney, Jon Sheckler; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor** Somethin' Jazz Club 7, 9 pm $10-12
• **Emilio Teubal; Spencer Jones Trio** Tomi Jazz 8, 11 pm $10
• **Robert Rucker Trio** Cleopatra's Needle 8 pm
★**Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Billy Hart** Smoke 7, 9, 10:30 pm $38
★**Unforgettable Dinah: Denise Perrier Quintet with Tammy Hall, Houston Person, Matthew Parrish, Alvin Atkinson** Dizzy's Club 7:30, 9:30 pm $45
• **Evan Sherman Big Band** Dizzy's Club 11:30 pm $20
• **Jon Davis/Noriko Ueda** Knickerbocker Bar and Grill 9:45 pm $5
• **Joel Press Quartet; Grant Stewart Quintet with John Marshall, Tardo Hammer, David Wong, Jimmy Wormworth** Smalls 4:30, 10:30 pm $20
• **Regina Carter's Southern Comfort with Marvin Sewell, Will Holshouser, Chris Lightcap, Alvester Garnett** Jazz Standard 7:30, 9:30, 11:30 pm $30
• **Antonio Ciacca** Measure 8 pm
• **Earl Klugh** Blue Note 8, 10:30 pm $35
• **Jay Leonhart Duo** Birdland 6 pm $30
• **The Birdland Big Band directed by Tommy Igoe with guest James Genus** Birdland 8:30, 11 pm $40
• **Fabian Almazan Rhizome with Thomas Morgan, Henry Cole, Camila Meza, Megan Gould, Sarah Caswell, Karen Waltuch, Noah Hoffeld** Village Vanguard 8:30, 10:30 pm $25
★**Dissident Arts Festival: Truth To Power!: Juan Quinonez, Michael Bisio; Chris Butters; Bernardo Palombo; The Red Microphone: John Pietaro, Ras Moshe, Rocco John Iacovone, Philip Sirois; Sana Shabazz/Laurie Towers; Upsurge!: Raymond Nat Turner, Ras Moshe, Ken Filiano; Sadhana: Will Connell, Vincent Chancey, Max Johnson, Jeremy Carlstedt; Crystal Shipp; Andrea Wolper Project with Ken Filiano; Harmolodic Monk: Matt Lavelle/John Pietaro; The Dissident Arts Orchestra: John Pietaro, Nora McCarthy, Cheryl Pyle, Rocco John Iacovone, Ras Moshe, Matt Lavelle, Gil Selinger, Ken Filiano, Laurie Towers** El Taller LatinoAmericano 6 pm $15
• **Roz Corral Quartet with Paul Bollenback, Boris Kozlov, Steve Williams** 55Bar 6 pm
• **Gordon Au Grand Street Stompers** Louis Armstrong House 2 pm $20
• **Satchmo Mannan Band with Yuri Fukagawa, Alvin Flythe, Brian McKenzie, Yayoi Ikawa, Norbert Marius, Darrell Smith, Makiko Kuri, Dr. David Gilmore, Reona Otsuka** Malcolm Shabazz Harlem Market 1 pm
• **Jerry Costanzo and Trio; Al Marino Quintet** The Garage 12, 6:15 pm

Sunday, August 17

★**John Marshall Quintet with Grant Stewart, Tardo Hammer, David Wong, Jimmy Wormworth** Abingdon Theatre 7 pm $45
• **Lyrebird: Matt Darriau/Katie Down; Open Music Ensemble** WhyNot Jazz Room 7:30, 9 pm $10
★**Peter Leitch/Sean Smith** Walker's 8 pm
• **Marco Di Gennaro** Measure 8 pm
• **Terry Waldo's Gotham City; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 12:30 am
• **Will Bollinger solo; Flip City: David Aaron, Will McEvoy, Dave Gould** ABC No-Rio 7 pm $5
★**Unforgettable Dinah: Denise Perrier Quintet with Tammy Hall, Houston Person, Matthew Parrish, Alvin Atkinson** Dizzy's Club 7:30, 9:30 pm $35
• **Regina Carter's Southern Comfort with Marvin Sewell, Will Holshouser, Chris Lightcap, Alvester Garnett** Jazz Standard 7:30, 9:30 pm $25
• **Earl Klugh** Blue Note 8, 10:30 pm $35
• **Fabian Almazan Rhizome with Thomas Morgan, Henry Cole, Camila Meza, Megan Gould, Sarah Caswell, Karen Waltuch, Noah Hoffeld** Village Vanguard 8:30, 10:30 pm $25
• **Tesla Coils: Blaise Siwula, Gian Luigi Diana, Harvey Valdes; Harvey Valdes Trio with Sana Nagano, Joe Hertenstein** Downtown Music Gallery 6, 7 pm
• **Steve Kaiser Group** Silvana 6 pm
• **Pete Zimmer Quartet with Michael Rodriguez** Saint Peter's 5 pm
• **Vicki Burns/Ratzo B. Harris** Somethin' Jazz Club 5 pm $12
• **Kendra Shank** Perez Jazz 2 pm $20
• **Jake Hertzog Trio with Harvie S, Victor Jones** Blue Note 11:30 am 1:30 pm $29.50
• **Roz Corral Trio with Ethan Mann, Brandi Disterheft** North Square Lounge 12:30, 2 pm
• **Kyoko Oyobe Trio; David Coss Quartet; Abe Ovadia Trio** The Garage 11:30 am 6:30, 11 pm

Monday, August 18

★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
★**Jazzmobile: Arturo O'Farrill** Brooklyn Bridge Park Pier 1 Harbor View Lawn 7 pm
★**GO:Organic Orchestra** ShapeShifter Lab 8:15, 9:30 pm $15
• **The Amigos—Songs of the Southland: Justin Poindexter, Sam Reider, Noah Garabedian, Will Clark and guests Brianna Thomas, Marcus Printup** Dizzy's Club 7:30, 9:30 pm $20
• **George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
• **Peter Bernstein solo; Gerry Gibbs Thrasher Band; Spencer Murphy** Smalls 7:30, 10 pm 12:30 am $20
• **Julie Eigenberg and Yaron Gershovsky with Norberto Goldberg, Boris Kozlov** Blue Note 8, 10:30 pm $15
★**Captain Black Big Band** Smoke 7, 9 pm
• **JC Sanford, Mike Baggetta, Dave Ambrosio, Russ Meissner** WhyNot Jazz Room 10 pm $10
• **Antonio Ciacca** Measure 8 pm
• **Deanna Witkowski Trio with Michael O'Brien, Scott Lasky** Bar Next Door 8:30, 10:30 pm $12
• **Scott Reeves Jazz Orchestra** Tea Lounge 8:30, 10 pm
• **Takenori Nishiuchi** Tomi Jazz 8 pm
• **Howard Williams Jazz Orchestra; Kenny Shanker Quartet** The Garage 7, 10:30 pm
• **David Budway** Le Cirque Café 7:30 pm
• **Jon LaTona** Silvana 6 pm
• **Victor Lin solo** Bryant Park 12:30 pm

Tuesday, August 19

★**George Cables Trio with Essiet Okon Essiet, Victor Lewis** Village Vanguard 8:30, 10:30 pm $25
★**Dave Douglas Quintet with Jon Irabagon, Matt Mitchell, Linda Oh, Rudy Royston** Birdland 8:30, 11 pm $40
★**Conrad Herwig's The Latin Side Of Horace Silver with guest Michel Camilo** Blue Note 8, 10:30 pm $35
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $35
• **Dave Lantz Trio** Dizzy's Club 11:30 pm $5
• **Amina Figarova Sextet with Bart Platteau, Alex Pope Norris, Marc Mommaas, Rashaan Carter, Jason Brown** Jazz Standard 7:30, 9:30 pm $20
• **TranceFormation: Connie Crothers, Andrea Wolper, Ken Filiano; Connie Crothers, Lorenzo Sanguedolce, Nick Lyons, Pete Swanson, Todd Capp** The Stone 8, 10 pm $15
• **John O'Gallagher, James Carney, Michael Bates, Jeff Davis** Korzo 9, 10:30 pm
• **Karel Ruzicka Jr. Trio with Matt Clohesy, Ross Pederson** Bar Next Door 8:30, 10:30 pm $12
• **Smalls Legacy Band: Frank Lacy, Josh Evans, Stacy Dillard, Theo Hill, Ameen Saleem, Kush Abadey; Ben Solomon** Smalls 10:30 pm 12:30 am $20
• **Saul Rubin; Greg Glassman Jam** Fat Cat 7 pm 12:30 am
• **Joel Forrester solo** Spectrum 9 pm
• **New Dimensions in Latin Jazz: Ulisses Rocha** Minton's Playhouse 7 pm $10
• **Logan Evan Thomas solo** Jazz at Kitano 8 pm
• **Akihiro Yamamoto Duo** Tomi Jazz 8 pm
• **The Stachel Quintet** Shrine 7 pm
• **David Coss Quartet; Afro Mantra** The Garage 6, 10:30 pm
• **Antonio Ciacca** Measure 8 pm
• **Yoav Shlomov Band** Silvana 6 pm
• **Victor Lin solo** Bryant Park 12:30 pm

Wednesday, August 20

★**Jim Hobbs, Nate Wooley, Ava Mendoza, Chad Taylor** Douglass Street Music Collective 8 pm $10
★**Jazzmobile: Jimmy Heath** Grant's Tomb 7 pm
★**Charles Tolliver Quintet with Bruce Edwards, Theo Hill, Devin Starks, EJ Strickland** Iridium 8, 10 pm $30-40
• **Connie Crothers, Jemeel Moondoc, Henry Grimes; Connie Crothers, Adam Caine, Ken Filiano, Federico Ughi, Alexis Parsons** The Stone 8, 10 pm $15
• **Colin Stranahan, Glenn Zaleski, Rick Rosato** Jazz at Kitano 8, 10 pm $15
• **Dara Tucker Quintet with Helen Sung, Peter Bernstein, Greg Bryant, Donald Edwards** Smoke 7, 9, 10:30 pm
• **David Acker Quartet with Mark Soskin, Leco Reis, Ze Mauricio; Bons Ritmos: Felipe Coelho, Edi Machado, Andrew Scott, Tony Cimorosi, Joao Machado** Cornelia Street Café 8:30, 10 pm $10
• **Edward Pérez** Terraza 7 8 pm $7
• **Raphael D'Iugoff; Don Hahn; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Le Boeuf Brothers Band: Remy and Pascal Le Boeuf, Martin Nevin, Justin Brown** The Jazz Gallery 9, 11 pm $15
• **Sweet Sue Terry/Peggy Stern; Christian Finger Trio with Vadim Neselovskyi, Adam Armstrong, Ethan Helm Ensemble with Noah Berman, Juan Trujillo, David Meder, Ben Guo, Andrew Schiller, Matt Honor** Somethin' Jazz Club 7, 9, 11 pm $12
• **Kathryn Christie Trio** Tomi Jazz 8 pm
• **Marc Devine; T. Erickson Ensemble** The Garage 6, 10:30 pm
• **Joe Alterman; Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone** Caffe Vivaldi 8:15 pm
★**George Cables Trio with Essiet Okon Essiet, Victor Lewis** Village Vanguard 8:30, 10:30 pm $25
★**Dave Douglas Quintet with Jon Irabagon, Matt Mitchell, Linda Oh, Rudy Royston** Birdland 8:30, 11 pm $40
★**Conrad Herwig's The Latin Side Of Horace Silver with guest Michel Camilo** Blue Note 8, 10:30 pm $35
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $35
• **Dave Lantz Trio** Dizzy's Club 11:30 pm $5
• **Amina Figarova Sextet with Bart Platteau, Alex Pope Norris, Marc Mommaas, Rashaan Carter, Jason Brown** Jazz Standard 7:30, 9:30 pm $20
• **Antonio Ciacca** Measure 8 pm
• **The Hidden Jazz Collective** Silvana 6 pm
• **Carol Sudhalter, Sarah McLawler, Patrick Poladian** Saint Peter's 1 pm $10
• **Victor Lin solo** Bryant Park 12:30 pm

Thursday, August 21

★**Jazzmobile: Ray Mantilla 80th Birthday Celebration** Louis Armstrong House 7 pm
★**Gerald Clayton Trio with Joe Sanders, Bill Stewart and guest Peter Bernstein** Jazz Standard 7:30, 9:30 pm $25
• **Connie Crothers/Jessica Jones; Connie Crothers, Louie Belogenis, Ken Filiano, Michael Wimberly** The Stone 8, 10 pm $15
• **Jazzmobile Block Party** Louis Armstrong House 7 pm
• **Smooth Cruise: Rachelle Ferrell** Pier 40 6:30, 9:30 pm $45-65
• **Chiemi Nakai Latin Jazz Trio with Carlo De Rosa, Joel Mateo** Jazz at Kitano 8, 10 pm $15
• **Gian-Carla Tisera with Elio Villafranca, Edward Perez, Franco Pinna, Paulo Stagnaro** Joe's Pub 7:30 pm $15
• **Livio Almeida Quartet with Eduardo Bello, Zack O' Farill; Miho Nobuzane Trio with Tetsuya Sato, Adriano Santos** Cornelia Street Café 8:30, 10 pm $10
• **Cynthia Sayer** David Rubenstein Atrium 7:30 pm
• **Italian American Music Festival: Alessandra Guercio; Angelo Venuto** ShapeShifter Lab 7, 8:15 pm $15
• **Björn Ingelstam** Ginny's Supper Club 8 pm $25
• **Taylor Eigsti with Harish Raghavan, Eric Harland** Smalls 9:30 pm $20
• **Point of Departure** Fat Cat 10 pm
• **Pat Carroll Trio with Noah Garabedian, Mark Whitfield, Jr.** Bar Next Door 8:30, 10:30 pm $12
• **Stephen Fuller/Scot Albertson** Klavierhaus 8 pm
• **Greg Diamond Trio** Terraza 7 8 pm $7
• **Persons of Interest: Eric Wollman, Jim Donica, Peter Grant and guest Woody Witt; MJ Territo with Victor LaGamma, Lee Marvin** Somethin' Jazz Club 7, 9 pm $12
• **Kuni Mikami Trio** Cleopatra's Needle 7 pm
• **Hambone Relay** Shrine 9 pm
• **Rick Stone Trio; Ted Perry Trio** The Garage 6, 10:30 pm
• **Anna Elizabeth Kendrick** Flute East 8 pm
★**Jim Hobbs, Mat Maneri, Tanya Kalmanovitch, Daniel Levin, Joe Morris** Douglass Street Music Collective 8 pm $10
★**Charles Tolliver Quintet with Bruce Edwards, Theo Hill, Devin Starks, EJ Strickland** Iridium 8, 10 pm $30-40
★**George Cables Trio with Essiet Okon Essiet, Victor Lewis** Village Vanguard 8:30, 10:30 pm $25
• **Rotem Sivan Trio** Birdland 6 pm $25
★**Dave Douglas Quintet with Jon Irabagon, Matt Mitchell, Linda Oh, Rudy Royston** Birdland 8:30, 11 pm $40
★**Conrad Herwig's The Latin Side Of Horace Silver with guest Michel Camilo** Blue Note 8, 10:30 pm $35
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $35
• **Dave Lantz Trio** Dizzy's Club 11:30 pm $5
• **Antonio Ciacca** Measure 8 pm
• **Terell Stafford** Citigroup Center Plaza 12:30 pm
• **Victor Lin solo** Bryant Park 12:30 pm

Friday, August 22

★**Jazzmobile: Jimmy Cobb** Marcus Garvey Park 7 pm
★**Dick Hyman/Ken Peplowski Duo** Jazz at Kitano 8, 10 pm $30
• **Billy Drummond Quartet with Seamus Blake, Eric Reed, Dezron Douglas** Smoke 7, 9, 10:30 pm $38
• **Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Ralph Peterson Fo'Tet Augmented** Smalls 7:30, 10:30 pm $20
• **Dave Weckl Acoustic Band with Makoto Ozone, Tom Kennedy, Gary Meek** Iridium 8, 10 pm $30-40
• **Ray Gallon/David Wong** Knickerbocker Bar and Grill 9:45 pm $5
• **Connie Crothers, Kevin Norton, Ed Schuller, Roger Mancuso; Connie Crothers, Eva Lindal, Tomas Ulrich, Michael Bisio** The Stone 8, 10 pm $15
• **Billy Newman Quintet with Michaël Attias, Ben Holmes, Leco Reis, Vanderlei Pereira; Helio Alves Quartet with Ben Allison, Rogério Boccato, Alex Kautz** Cornelia Street Café 9, 10:30 pm $10
• **Ben Flocks Trio with Martin Nevin, Evan Hughes; J.J. Wright Trio with Ike Sturm, Nate Wood** ShapeShifter Lab 7, 8:15 pm $10
• **Paul Bollenback Trio with Jared Gold, Sylvia Cuenca** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Simona Premazzi; Jared Gold** Fat Cat 10:30 pm 1:30 am
• **Ze Luis Quartet** Lucille's at B.B. King's Blues Bar 7, 9 pm $15
• **Ayako Shirasaki Trio with Noriko Ueda, Quincy Davis** Somethin' Jazz Club 7 pm $10-15
• **Renegade Sufi** Tomi Jazz 9 pm $10
• **Yaacov Mayman Trio** Cleopatra's Needle 8 pm
• **Michika Fukumori Trio; Peter Valera Jump Blues Band** The Garage 6:15, 10:45 pm
★**Gerald Clayton Trio with Joe Sanders, Kendrick Scott and guest Becca Stevens** Jazz Standard 7:30, 9:30, 11:30 pm $30
★**Jim Hobbs, Taylor Ho Bynum, Ingrid Laubrock, Josh Sinton, Ken Filiano, Brandon Seabrook, Tomas Fujiwara** Douglass Street Music Collective 8 pm $10
★**George Cables Trio with Essiet Okon Essiet, Victor Lewis** Village Vanguard 8:30, 10:30 pm $25
★**Dave Douglas Quintet with Jon Irabagon, Matt Mitchell, Linda Oh, Rudy Royston** Birdland 8:30, 11 pm $40
★**Conrad Herwig's The Latin Side Of Horace Silver** Blue Note 8, 10:30 pm $35
• **Robert Mwamba** Blue Note 12:30 am $10
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $45
• **Dave Lantz Trio** Dizzy's Club 11:30 pm $10
• **Antonio Ciacca** Measure 8 pm
• **Joe Pino Quintet** Silvana 6 pm
• **Victor Lin solo** Bryant Park 12:30 pm

Saturday, August 23

★**Charlie Parker Jazz Festival: Wallace Roney Orchestra; Lionel Loueke; Melissa Aldana; Kris Bowers** Marcus Garvey Park 3 pm
• **Rez Abbasi Organ Trio with Ben Stivers, Jaimeo Brown** Cornelia Street Café 9, 10:30 pm $10
• **Larry Corban Trio with Harvie S, Lenny Robinson** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Christopher McBride** Ginny's Supper Club 7:30, 9:30 pm $25
★**Connie Crothers, Richard Tabnik, Ken Filiano, Roger Mancuso, Mark Weber; Connie Crothers, Richard Tabnik, Ken Filiano, Roger Mancuso** The Stone 8, 10 pm $15
• **3k3: Mick Rossi, David Crowell, Red Wierenga; Changing Modes: Wendy Griffiths, Grace Pulliam, Yuzuru Sadashige, Timur Yusef** Spectrum 7:30, 9:30 pm
• **Ken Shoji; Alex Kautz Trio** WhyNot Jazz Room 8:30, 10:30 pm $10
• **Isaiah Barr's Onyx Quintet with Keefe Martin, Joshua Benitez, Malik McLaurine, Austin Williamson; Simona Premazzi Quartet with Dayna Stephens, Desmond White, Kush Abadey; Paul Tafoya Group with Matt Chalk, Alex "Blade" Silver, Quincy Chimich, Devon Gillingham, Connor Parks** Somethin' Jazz Club 7, 9, 11 pm $10-15
• **Daniel Bennett; Annie Chen Trio** Tomi Jazz 8, 11 pm $10
• **Rudi Mwongozi Trio** Cleopatra's Needle 8 pm
★**Dick Hyman/Ken Peplowski Duo** Jazz at Kitano 8, 10 pm $30
• **Billy Drummond Quartet with Seamus Blake, Eric Reed, Dezron Douglas** Smoke 7, 9, 10:30 pm $38
• **Joel Press Quartet; Todd Herbert Group; Ralph Peterson Fo'Tet Augmented; Eric Wyatt** Smalls 4:30, 7:30, 10:30 pm 1 am $20
• **Dave Weckl Acoustic Band with Makoto Ozone, Tom Kennedy, Gary Meek** Iridium 8, 10 pm $30-40
• **Ray Gallon/David Wong** Knickerbocker Bar and Grill 9:45 pm $5
★**Gerald Clayton Trio with Joe Sanders, Kendrick Scott and guest Lage Lund** Jazz Standard 7:30, 9:30, 11:30 pm $30
★**Jim Hobbs/Tatsuya Nakatani** Douglass Street Music Collective 8 pm $10
★**George Cables Trio with Essiet Okon Essiet, Victor Lewis** Village Vanguard 8:30, 10:30 pm $25
• **Jay Leonhart Duo** Birdland 6 pm $30
★**Dave Douglas Quintet with Jon Irabagon, Matt Mitchell, Linda Oh, Rudy Royston** Birdland 8:30, 11 pm $40
★**Conrad Herwig's The Latin Side Of Horace Silver** Blue Note 8, 10:30 pm $35
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $45
• **Dave Lantz Trio** Dizzy's Club 11:30 pm $20
• **Antonio Ciacca** Measure 8 pm
• **Carbon Mirage** Shrine 6 pm
• **Eileen Howard with Daniel Bennett, Ron Jackson, Eddy Khaimovich, Darrell Smith** The West End Lounge 3:30 pm
• **Marsha Heydt and the Project of Love; Akiko Tsuruga Trio** The Garage 12, 10:45 pm

Sunday, August 24

★**Charlie Parker Jazz Festival: Kenny Barron; Cindy Blackman-Santana; Craig Handy and 2nd Line Smith; Brianna Thomas** Tompkins Square Park 3 pm
• **Connie Crothers/Pauline Oliveros; Connie Crothers/Cheryl Richards** The Stone 8, 10 pm $15
• **Bucky Pizzarelli/Ed Laub; Sam Raderman Quartet with Nial Djuliarso, Andrew Klein, Luc Decker** Smalls 7:30 pm 12 am $20
• **Two Sisters, Inc.: Claire Daly, Dave Hofstra, Dave Sewelson** WhyNot Jazz Room 7:30, 9 pm $10
• **Peter Leitch/Sean Smith** Walker's 8 pm
• **Darwin Noguera** Measure 8 pm
• **Terry Waldo's Gotham City; Jon Davis Trio; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 12:30 am
• **Broc Hempel, Sam Trapchak, Christian Coleman with guest Hashem Assadullahi** Dominie's Astoria 9 pm
• **Rocco John Iacovone/Blaise Siwula; Stephen Gauci, Daniel Carter, Federico Ughi** ABC No-Rio 7 pm $5
• **Seung Eun Do/Hyuna Park** Somethin' Jazz Club 7 pm $12
• **Dave Weckl Acoustic Band with Makoto Ozone, Tom Kennedy, Gary Meek** Iridium 8, 10 pm $30-40
★**Gerald Clayton Trio with Joe Sanders, Kendrick Scott and guest Lionel Loueke** Jazz Standard 7:30, 9:30 pm $25
★**George Cables Trio with Essiet Okon Essiet, Victor Lewis** Village Vanguard 8:30, 10:30 pm $25
★**Conrad Herwig's The Latin Side Of Horace Silver** Blue Note 8, 10:30 pm $35
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $35
• **Fania All Stars** Central Park Summerstage 6 pm
• **Bliss Hansen Willson Trio** Silvana 6 pm
• **Magos Herrera, Luis Perdomo, Hans Glawischnig, Alex Kautz** Saint Peter's 5 pm
• **The Afri-Garifuna Jazz Ensemble** Flushing Town Hall 2 pm
• **Nanny Assis** Blue Note 11:30 am 1:30 pm $29.50
• **Double Bass—Double Voice: Emily Braden, Nancy Harms, Steve Whipple** North Square Lounge 12:30, 2 pm
• **Victor Prieto Trio** City Winery 11 am $10
• **Iris Ornig Quartet; David Coss Quartet; Tsutomu Naki Trio** The Garage 11:30 am 6:30, 11 pm

Monday, August 25

★**Michael Carvin's Flash Forward** Dizzy's Club 7:30, 9:30 pm $30
★**Ben Goldberg's Unfold Ordinary Mind with Nels Cline, Rob Sudduth, Kasey Knudsen, Ches Smith** Greenwich House Music School 8 pm $20
★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
• **Maya Azucena** Blue Note 8, 10:30 pm $15
★**Jason Marshall Big Band** Smoke 7, 9 pm
• **Anthony Pinciotti Trio; Spencer Murphy** Smalls 7:30 pm 12:30 am $20
• **Michael Bellar AS-IS Ensemble with guest Melissa Reaves** Rockwood Music Hall 1 8 pm
• **Lucio Ferrara** Measure 8 pm
• **Michelle Walker Trio with Toru Dodo, Michael O'Brien** Bar Next Door 8:30, 10:30 pm $12
• **Sara McDonald Orchestra** Tea Lounge 8:30, 10 pm
• **Yako Eicher Trio** Tomi Jazz 8 pm
• **Eyal Vilner Big Band** The Garage 7 pm

• **Jim Altamore** Le Cirque Café 7:30 pm
• **Jon Sheckler Trio** Silvana 6 pm
• **Daryl Sherman solo** Bryant Park 12:30 pm

Tuesday, August 26

★**The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong** Village Vanguard 8:30, 10:30 pm $25
★**Charlie Parker Birthday Celebration: Jeremy Pelt, Vincent Herring, Don Friedman, Ben Wolfe, Victor Lewis** Birdland 8:30, 11 pm $40
★**Tom Harrell's Colors of a Dream with Esperanza Spalding, Ugonna Okegwo, Wayne Escoffery, Jaleel Shaw, Johnathan Blake** Blue Note 8, 10:30 pm $35
• **Ron Carter Big Band with Jerry Dodgion, David De Jesus, Bobby LaVell, Ivan Renta, Jay Brandford, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Jon Owens, Tanya Darby, Greg Gisbert, Alex Norris, Donald Vega, Greg Skaff, Dennis Mackrel** Jazz Standard 7:30, 9:30 pm $30
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $35
★**Alexis Cole's A Kiss In The Dark** NYC Baha'i Center 8, 9:30 pm $15
★**Jen Shyu; Matt Mitchell Quartet with Chris Speed, Christopher Tordini, Dan Weiss** Korzo 9, 10:30 pm
• **New Dimensions in Latin Jazz: Yosvany Terry Quintet** Minton's Playhouse 7 pm $10
• **Hal Willner and guest; Hal Willner, Doug Weiselman, Jane Scarpantoni, Kenny Wollesen** The Stone 8, 10 pm $15
• **Dave Stryker Trio with Jared Gold, Kush Abadey** Bar Next Door 8:30, 10:30 pm $12
★**Thomas Heberer, Flin van Hemmen, Edward Johnson; Alessandra Novaga solo** Spectrum 7, 8:15 pm
• **Sarah Bernstein/Pascal Niggenkemper; Chris Pitsiokos and Friends** Freddy's Backroom 8:30, 10 pm $10
• **Josh Evans Big Band with Stacy Dillard, David Gibson, Bruce Williams, Theo Hill, Max Seigel, Stafford Hunter, Vitaly Golovnev, Frank Lacy, Yunie Mojica, Lauren Sevian** Smalls 10:30 pm $20
• **Saul Rubin; Itai Kriss Gato Gordo; Greg Glassman Jam** Fat Cat 7, 9 pm 12:30 am
• **Carol Liebowitz, Claire de Brunner, Maryanne de Prophetis, John Pietaro; Eva Lindal, Carol Liebowitz, Adam Caine, Ken Filiano** Ibeam Brooklyn 8, 9:30 pm $15
• **Billy Test solo** Jazz at Kitano 8 pm
• **Setsuko Hata** Tomi Jazz 8 pm
• **Rob Edwards; Paul Francis Trio** The Garage 6, 10:30 pm
• **Lucio Ferrara** Measure 8 pm
• **Cowboys & Frenchmen** Silvana 6 pm
• **Daryl Sherman solo** Bryant Park 12:30 pm

Wednesday, August 27

★**Jazzmobile: Jimmy Owens** Grant's Tomb 7 pm
★**The Out Louds: Tomas Fujiwara, Ben Goldberg, Mary Halvorson** Barbès 8 pm $10
• **Marko Djordjevic Trio** Terraza 7 8 pm $7
• **Allyn Johnson Quartet with Bruce Williams** Smoke 7, 9, 10:30 pm
• **Emily Braden Quartet** Jazz at Kitano 8, 10 pm $15
• **Ed Lucie Quartet with Tucker Antell, Steve Kirby, Mike Connors** ShapeShifter Lab 7 pm $10
• **Raphael D'Iugoff; Yoshi Waki; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Devin Bing** Metropolitan Room 9:30 pm $20
• **Life Squad: Nicolas Letman-Burtinovic, Sean Sonderegger, Michael Eaton, Nick Anderson** Bar Chord 9 pm
• **Ian O'Beirne with Dave Bozenhard, Kurt Kotheimer, Matt Scarano** Somethin' Jazz Club 7 pm $10
• **Anderson Brothers; Glenn White** The Garage 6, 10:30 pm
• **Baby Soda Jazz Band** Radegast Hall 9 pm
• **Anna Elizabeth Kendrick** Flute Midtown 7 pm
• **Victor Gould** Smalls 12:30 am $20
• **Iona Vintu's 'Nuf Said** Rockwood Music Hall 1 11 pm
★**The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong** Village Vanguard 8:30, 10:30 pm $25
★**Charlie Parker Birthday Celebration: Jeremy Pelt, Vincent Herring, Don Friedman, Ben Wolfe, Victor Lewis** Birdland 8:30, 11 pm $40
★**Tom Harrell's Colors of a Dream with Esperanza Spalding, Ugonna Okegwo, Wayne Escoffery, Jaleel Shaw, Johnathan Blake** Blue Note 8, 10:30 pm $35
• **Ron Carter Big Band with Jerry Dodgion, David De Jesus, Bobby LaVell, Ivan Renta, Jay Brandford, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Jon Owens, Tanya Darby, Greg Gisbert, Alex Norris, Donald Vega, Greg Skaff, Dennis Mackrel** Jazz Standard 7:30, 9:30 pm $30
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $35
• **Lucio Ferrara** Measure 8 pm
• **Geoff Gallant, Ronny Whyte, Dean Johnson** Saint Peter's 1 pm $10
• **Daryl Sherman solo** Bryant Park 12:30 pm

Thursday, August 28

• **Jon Irabagon Quartet with Luis Perdomo, Rudy Royston** Cornelia Street Café 8:30 pm $10
★**Jay Clayton and Different Voices with Amanda Bloom, Carol Flamm, Karen Goldfeder, Kyoko Kitamura, Dori Levine, Alexis Parsons, Cheryl Richards, Kendra Shank, Judi Silvano, Andrea Wolper** Zeb's 8 pm $15
• **Smooth Cruise: Boney James** Pier 40 6:30, 9:30 pm $45-65
★**David Ullmann 8 with Deric Dickens, Chris Dingman, Brian Drye, Jonathan Finlayson, Chris Speed, Loren Stillman, Gary Wang** Barbès 8 pm $10
• **Anthony Wilson Group** Smalls 9:30 pm $20
• **Misha Tsiganov Quartet with Alex Sipiagin, Thomson Kneeland, Donald Edwards** Jazz at Kitano 8, 10 pm $15
• **Willie Martinez y La Familia Sextet** Nuyorican Poets Café 9:30 pm $10
★**Exposed Blues Duo: Fay Victor/Anders Nilsson** 55Bar 7 pm
• **Eric Kurimski Quartet with Edward Perez, Josh Deutsch, Arturo Stable** Terraza 7 8 pm $7
• **Yoshino Nakahara Quartet** Metropolitan Room 9:30 pm $20
• **Blaise Siwula/Carsten Radtke** Pianos 7 pm
• **Benny Benack Trio with Raviv Markovitz, Matt Wilson** Bar Next Door 8:30, 10:30 pm $12
• **Amadis Dunkel Quartet** Somethin' Jazz Club 7 pm $10
• **Senri Oe** Tomi Jazz 9 pm $10
• **Kate Cosco Trio** Cleopatra's Needle 7 pm
• **Dylan Meek; Adam Larson Trio** The Garage 6, 10:30 pm
• **Mike Bono Group with Andrew Mulherkar, Jared Henderson, Christian Li, Roberto Giaquinto** Caffe Vivaldi 9:30 pm
• **Emily Asher's Garden Party** Radegast Hall 9 pm
• **Judi Marie** Indian Road Café 7:30 pm
★**The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong** Village Vanguard 8:30, 10:30 pm $25
★**Charlie Parker Birthday Celebration: Jeremy Pelt, Vincent Herring, Don Friedman, Ben Wolfe, Victor Lewis** Birdland 8:30, 11 pm $40
★**Tom Harrell's Colors of a Dream with Esperanza Spalding, Ugonna Okegwo, Wayne Escoffery, Jaleel Shaw, Johnathan Blake** Blue Note 8, 10:30 pm $35
• **Ron Carter Big Band with Jerry Dodgion, David De Jesus, Bobby LaVell, Ivan Renta, Jay Brandford, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Jon Owens, Tanya Darby, Greg Gisbert, Alex Norris, Donald Vega, Greg Skaff, Dennis Mackrel** Jazz Standard 7:30, 9:30 pm $30
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $35
• **Lucio Ferrara** Measure 8 pm
• **Stan Killian Trio** Strand Bistro 6 pm
• **Mike Fahie's Electric Band** Silvana 6 pm
• **Amina Figarova Sextet** Citigroup Center Plaza 12:30 pm
• **Daryl Sherman solo** Bryant Park 12:30 pm

Friday, August 29

★**Jazzmobile—An All Percussion Tribute To Max Roach: Eli Fountain Percussion Discussion with Warren Smith, Bobby Sanabria, Jay Hoggard, Bryan Carrott, Lyndon Achee and guests** Marcus Garvey Park 7 pm
★**The Music of Bird: Al Foster Quartet with Dayna Stephens, Adam Birnbaum, Doug Weiss** Smoke 7, 9, 10:30 pm $38
★**Dee Dee Bridgewater with Theo Croker, Michael King, Eric Wheeler, Kassa Overall** Blue Note 8, 10:30 pm $35
★**Jack Wilkins Trio with Andy McKee, Mike Clark** Jazz at Kitano 8, 10 pm $30
★**Ed Palermo Big Band with guest Napoleon Murphy Brock** Iridium 8, 10 pm $30
• **Point Of Departure** Fat Cat 10:30 pm
• **Ray Gallon Trio with Paul Gill, Peter Van Nostrand; Kenny Rampton Band** Smalls 7:30, 10:30 pm $20
• **Tardo Hammer/Lee Hudson** Knickerbocker Bar and Grill 9:45 pm $5
★**Terry Adams, Hal Willner and guest Karen Mantler; Homage to Rahsaan Roland Kirk: Hal Willner, John Kruth, Terry Adams, Steven Bernstein, Karen Mantler, Steve Turre** The Stone 8, 10 pm $15
• **Bill Nace/Steve Baczkowski** Ibeam Brooklyn 8:30 pm $10
• **Jure Pukl Trio with Carlo De Rosa, Rudy Royston** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Robert Boston's Trust in the You of Now with Catherine Hancock, Maria Diaz, William Tatge, Carol Morgan, Christof Knoche, Nicolas Letman-Burtinovic, Joanne Choi, Carolin Pook** Spectrum 7 pm
• **Jowee Omicil; Charlie Dolph, Max Bessesen, Matt Segall, Zach Warren, Emily Kuhn, Ethan Phillion, Chase Kuesel** Somethin' Jazz Club 9, 11 pm $12
• **Luiz Ebert Duo** Tomi Jazz 9 pm $10
• **Lluis Capdevila Trio** Cleopatra's Needle 8 pm
• **Hide Tanaka Trio; Kevin Dorn and the Big 72** The Garage 6:15, 10:45 pm
★**Jon Irabagon Trio with Mark Helias, Barry Altschul** Cornelia Street Café 9, 10:30 pm $10
★**The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong** Village Vanguard 8:30, 10:30 pm $25
★**Charlie Parker Birthday Celebration: Jeremy Pelt, Vincent Herring, Don Friedman, Ben Wolfe, Victor Lewis** Birdland 8:30, 11 pm $40
• **Ron Carter Big Band with Jerry Dodgion, David De Jesus, Bobby LaVell, Ivan Renta, Jay Brandford, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Jon Owens, Tanya Darby, Greg Gisbert, Alex Norris, Donald Vega, Greg Skaff, Dennis Mackrel** Jazz Standard 7:30, 9:30, 11:30 pm $35
• **The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet** Dizzy's Club 7:30, 9:30 pm $45
• **Lucio Ferrara** Measure 8 pm
• **Daryl Sherman solo** Bryant Park 12:30 pm

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TU **8** Andrea Wolper *voice,* Ken Filiano *bass* (Trance*Formation*)
10 Lorenzo Sanguedolce *tenor sax,* Nick Lyons *alto sax,* Pete Swanson *bass,* Todd Capp *drums*

W **8** Jemeel Moondoc *alto sax,* Henry Grimes *bass*
10 Adam Caine *guitar,* Ken Filiano *bass,* Federico Ughi *drums,* Alexis Parsons *voice*

TH **8** Jessica Jones *tenor sax*
10 Louie Belogenis *tenor sax*
Ken Filiano *bass,* Michael Wimberley *drums*

F **8** Kevin Norton *vibes and percussion*
Ed Schuller *bass,* Roger Mancuso *drums*
10 Eva Lindal *violin,* Michael Bisio *bass,* Tomas Ulrich *cello*

S **8** Richard Tabnik *alto sax*, Ken Filiano *bass*
Roger Mancuso *drums*, Mark Weber *poet*
10 Richard Tabnik *alto sax,* Ken Filiano *bass*
Roger Mancuso *drums*

SU **8** Pauline Oliveros *accordion and electronics*
10 Cheryl Richards *voice*

Saturday, August 30

★Jon Hendricks Quartet with Steve Ash, Neal Miner, Andy Watson; Mischievous Mice: Sheila Jordan, Senri Oe, Yacine Boulares, Jim Robinson, Andy Watson — Jazz at Kitano 8, 10 pm $30
★Past & Present Futures: Daniel Carter, Jeff Platz, François Grillot — Spectrum 9 pm
• Dan Wilson Trio with Eduadrdo Belo, Adriano Santos — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Karen Taborn with guest Baano — Zeb's 8 pm $25
• Hiroko Kanna — Somethin' Jazz Club 7 pm $12
• Ken Kobayashi Trio; Yusuke Seki — Tomi Jazz 8, 11 pm $10
• Justin Lees Trio — Cleopatra's Needle 8 pm
★The Music of Bird: Al Foster Quartet with Dayna Stephens, Adam Birnbaum, Doug Weiss — Smoke 7, 9, 10:30 pm $38
★Dee Dee Bridgewater with Theo Croker, Michael King, Eric Wheeler, Kassa Overall — Blue Note 8, 10:30 pm $35
★Ed Palermo Big Band with guest Napoleon Murphy Brock — Iridium 8, 10 pm **$30**
• Joel Press Quartet; David Schnitter Quartet with Ugonna Okegwo, Anthony Pinciotti; Kenny Rampton Band; Stacy Dillard, Diallo House, Ismail Lawal — Smalls 4:30, 7:30, 10:30 pm 1 am $20
• Tardo Hammer/Lee Hudson — Knickerbocker Bar and Grill 9:45 pm $5
★Jon Irabagon Group with Michael Formanek, Tom Rainey and guest — Cornelia Street Café 9, 10:30 pm $10
★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong — Village Vanguard 8:30, 10:30 pm $25
• Jay Leonhart Duo — Birdland 6 pm $30
★Charlie Parker Birthday Celebration: Jeremy Pelt, Vincent Herring, Don Friedman, Ben Wolfe, Victor Lewis — Birdland 8:30, 11 pm $40
• Ron Carter Big Band with Jerry Dodgion, David De Jesus, Bobby LaVell, Ivan Renta, Jay Brandford, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Jon Owens, Tanya Darby, Greg Gisbert, Alex Norris, Donald Vega, Greg Skaff, Dennis Mackrel — Jazz Standard 7:30, 9:30, 11:30 pm $35
• The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet — Dizzy's Club 7:30, 9:30 pm $45
• Lucio Ferrara — Measure 8 pm
• All Saints Brass Band — Radegast Hall 3 pm

Sunday, August 31

★John Webber Quartet with Harold Mabern, Bob Cranshaw, Joe Farnsworth — Smoke 7, 9, 10:30 pm
• William Hooker Quartet with Dave Ross, Dave Soldier, Ellwood Epps; Cristian Amigo/Bern Nix — WhyNot Jazz Room 7:30, 9 pm $10
• Matt Pavolka Horns Band with Kirk Knuffke, Loren Stillman, Jacob Garchik, Mark Ferber — Barbès 7 pm $10
• Michael Reis with Aaron Kruziki, Eddy Khaimovich, Peter Traunmueller — Cornelia Street Café 8:30 pm $10
• Joe Magnarelli Quartet with Anthony Wonsey, Mike Karn — Smalls 12 am $20
• Yaniv Taubenhouse Trio with Rick Rosato, Jerad Lippi — Metropolitan Room 9:30 pm $20
★Peter Leitch/Jed Levy — Walker's 8 pm
• Darwin Noguera — Measure 8 pm
• Terry Waldo's Gotham City; Brandon Lewis/Renee Cruz Jam — Fat Cat 6 pm 12:30 am
• Scarlet Street: John Pietaro, Ras Moshe, Jack DeSalvo, Ken Filiano — ABC No-Rio 5 pm $5
• C.O.M.A. Free Range Benefit/Festival — ABC No-Rio 7 pm
★Dee Dee Bridgewater with Theo Croker, Michael King, Eric Wheeler, Kassa Overall — Blue Note 8, 10:30 pm $35
★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, Jeb Patton, David Wong — Village Vanguard 8:30, 10:30 pm $25
• Ron Carter Big Band with Jerry Dodgion, David De Jesus, Bobby LaVell, Ivan Renta, Jay Brandford, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Jon Owens, Tanya Darby, Greg Gisbert, Alex Norris, Donald Vega, Greg Skaff, Dennis Mackrel — Jazz Standard 7:30, 9:30 pm $30
• The Music of Jobim and Getz—Trio da Paz and Friends: Duduka Da Fonseca, Romero Lubambo, Nilson Matta, Joe Locke, Harry Allen, Maucha Adnet — Dizzy's Club 7:30, 9:30 pm $35
• Michael Sarian Quintet — Silvana 6 pm
• Roz Corral Quartet with John di Martino, Paul Gill, Eric Halvorson — Saint Peter's 5 pm
• Zach Brock Quartet — Blue Note 11:30 am 1:30 pm $29.50
• Roz Corral Trio with Paul Meyers, Paul Gill — North Square Lounge 12:30, 2 pm
• Ben Holmes — City Winery 11 am $10
• Cleve Guyton Trio; Dave Kain Group — The Garage 11:30 am 11 pm

REGULAR ENGAGEMENTS

MONDAYS

• Ron Affif Trio — Zinc Bar 9, 11pm, 12:30, 2 am
• Woody Allen/Eddy Davis New Orleans Jazz Band — Café Carlyle 8:45 pm $145
• Rick Bogart Trio — Broadway Thai 6:30 pm (ALSO SUN)
• Michael Brecker Tribute with Dan Barman — The Counting Room 8 pm
• Sedric Choukroun and The Brasilieros — Chez Lola 7:30 pm
• Richard Clements and guests — 11th Street Bar 8 pm
• Pete Davenport/Ed Schuller Jam Session — Frank's Cocktail Lounge 9 pm
• Emerging Artists Series — Bar Next Door 6:30 pm (ALSO TUE-THU)
• John Farnsworth Quintet — Smoke 11:30 pm
• Joel Forrester solo — Brandy Library 8 pm
• Vince Giordano's Nighthawks — Iguana 8 pm (ALSO TUE)
• Grove Street Stompers — Arthur's Tavern 7 pm
• Jazz Foundation of American Jam Session — Local 802 7 pm
• Earl Rose solo; Earl Rose Trio — Bemelmans Bar 5:30, 9 pm
• Stan Rubin All-Stars — Charley O's 8:30 pm
• Swingadelic — Swing 46 8:30 pm
• Vanguard Jazz Orchestra — Village Vanguard 8:30, 10:30 pm $25
• Diego Voglino Jam Session — The Village Lantern 9:30 pm
• Jordan Young Group — Bflat 8 pm (ALSO WED 8:30 pm)

TUESDAYS

• Daisuke Abe Trio — Sprig 6 pm (ALSO WED-THU)
• Rick Bogart Trio — L'ybane 9:30 pm (ALSO FRI)
• Orrin Evans Evolution Series Jam Session — Zinc Bar 11 pm
• Irving Fields — Nino's Tuscany 7 pm (ALSO WED-SUN)
• George Gee Swing Orchestra — Swing 46 8:30 pm $12
• Chris Gillespie; David Budway — Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
• Loston Harris — Café Carlyle 9:30 pm $20 (ALSO WED-SAT)
• Art Hirahara Trio — Arturo's 8 pm
• Yuichi Hirakawa Trio — Arthur's Tavern 7, 8:30 pm
• Mike LeDonne Quartet; Charles Turner III — Smoke 7, 9, 10:30, 11:30 pm
• Ilya Lushtak Quartet — Shell's Bistro 7:30 pm
• Mona's Hot Four Jam Session — Mona's 11 pm
• Russ Nolan Jazz Organ Trio — Cassa Hotel and Residences 6 pm
• Annie Ross — The Metropolitan Room 9:30 pm $25
• Slavic Soul Party — Barbès 9 pm $10
• Diego Voglino Jam Session — The Fifth Estate 10 pm

WEDNESDAYS

• Astoria Jazz Composers Workshop — Waltz-Astoria 6 pm
• Sedric Choukroun and the Eccentrics — Chez Oskar 7 pm
• Rob Duguay's Low Key Trio — Turnmill NYC 11 pm
• Bruce Edwards/Leviticus Gory — Fairway Market Café 7 pm
• Joel Forrester — Manhattan Inn 7, 8 pm
• Jeanne Gies with Howard Alden and Friends — Joe G's 6:30 pm
• Les Kurtz Trio; Joonsam Lee Trio — Cleopatra's Needle 7, 11:30 pm
• Jonathan Kreisberg Trio — Bar Next Door 8:30, 10:30 pm $12
• Jed Levy and Friends — Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
• Ron McClure solo piano — McDonald's 12 pm (ALSO SAT)
• David Ostwald's Louis Armstrong Centennial Band — Birdland 5:30 pm $20
• Saul Rubin Vocalist Series — Zeb's 8 pm $10
• Stan Rubin Orchestra — Swing 46 8:30 pm
• Eve Silber — Arthur's Tavern 7 pm
• Camille Thurman Quartet — Smoke 11:30 pm
• Reggie Woods with Greg Lewis Organ Monk — Sapphire NYC 8 pm
• Bill Wurtzel/Mike Gari — American Folk Art Museum Lincoln Square 2 pm

THURSDAYS

• Michael Blake Bizarre Jazz and Blues Band — Bizarre 9 pm
• Sedric Choukroun — Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
• Lucy Galliher Singers Session — Zinc Bar 6 pm $5
• Craig Harris and the Harlem Night Songs Big Band — MIST 9, 10:30 pm $15
• Bertha Hope Band — Minton's Playhouse 7 pm (THRU SAT)
• Jazz Jam Session — American Legion Post 7:30 pm
• Kazu Trio — Cleopatra's Needle 11:30 pm
• Lapis Luna Quintet — The Plaza Hotel Rose Club 8:30 pm
• Curtis Lundy Jam Session — Shell's Bistro 9 pm
• Metro Room Jazz Jam with guests — Metropolitan Room 11 pm $10
• Nickel and Dime OPS — Smoke 7, 9, 10:30 pm
• Sol Yaged — Grata 8 pm
• Eri Yamamoto Trio — Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

• Scot Albertson — Parnell's 8 pm (ALSO SAT)
• The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen — Barbès 5 pm
• Day One Trio — Prime and Beyond Restaurant 9 pm (ALSO SAT)
• Lisa DeSpain solo — Machiavelli's 8 pm
• Gerry Eastman Quartet — Williamsburg Music Center 10 pm
• Finkel/Kasuga/Tanaka/Solow — San Martin Restaurant 12 pm $10
• Grant Goldstein Trio — 809 Bar & Grill 8:30 pm
• Patience Higgins & The Sugar Hill Quartet — Smoke 11:45 pm
• Tommy Igoe Birdland Big Band — Birdland 5:15 pm $25
• Sandy Jordan and Friends — ABC Chinese Restaurant 8 pm
• Frank Owens Open Mic — Pearl Studios 7:30 pm $10
• Richard Russo Quartet — Capital Grille 6:30 pm
• Bill Saxton and the Harlem Bebop Band — Bill's Place 9, 11 pm $15 (ALSO SAT)
• Joanna Sternberg Trio — Cleopatra's Needle 12:30 am
• UOTS Jam Session — University of the Streets 11:30 pm $5 (ALSO SAT)

SATURDAYS

• Avalon Jazz Quartet — Matisse 8 pm
• The Candy Shop Boys — Duane Park 8, 10:30 pm
• Alvin Flythe Trio — Fairway Market Café 7 pm
• Michika Fukumori Trio — Cleopatra's Needle 9 pm
• Curtis Lundy Trio with guests — Shell's Bistro 9 pm
• Johnny O'Neal — Smoke 11:45 pm
• Skye Jazz Trio — Jack 8:30 pm

SUNDAYS

• Avalon Jazz Quartet — The Lambs Club 11 am
• Mickey Bass Manhattan Burn Unit — Gran Piatto D'Oro 1 pm
• John Blevins Music For Wing Walkers — Pianos Upstairs Lounge 5, 6:30 pm
• The Candy Shop Boys — The Rum House 9:30 pm
• Creole Cooking Jazz Band; Stew Cutler and Friends — Arthur's Tavern 7, 10 pm
• Isaac Darch Group — Basik Bar 7 pm
• Marc Devine Trio — TGIFriday's 6 pm
• Ear Regulars with Jon-Erik Kellso — The Ear Inn 8 pm
• Marjorie Eliot/Rudell Drears/Sedric Choukroun — Parlor Entertainment 4 pm
• Ken Foley/Nick Hempton Quintet — Smithfield 8:30 pm
• Joel Forrester solo — Grace Gospel Church 11 am
• Nancy Goudinaki Trio — Kellari Taverna 12 pm
• Broc Hempel/Sam Trapchak/Christian Coleman Trio — Dominie's Astoria 9 pm
• Bob Kindred Group; Junior Mance Trio — Café Loup 12:30, 6:30 pm
• Ras Chemash Lamed Vocal Jam Session — University of the Streets 6:45 pm $10
• Peter Mazza Trio — Bar Next Door 8, 10 pm $12
• Tony Middleton Trio — Jazz at Kitano 11:30 am $35
• Jane Monheit's Jazz Party — Birdland 6 pm $30
• Arturo O'Farrill Afro Latin Jazz Orchestra — Birdland 9, 11 pm $30
• Earl Rose solo; Eric Yves Garcia Trio — Bemelmans Bar 5:30, 9 pm
• Lu Reid Jam Session — Shrine 4 pm
• Annette St. John; Willerm Delisfort Quartet — Smoke 11:30 am 11:30 pm
• Ryo Sasaki Trio — Analogue 7 pm
• Sara Serpa/André Matos — Pão Restaurant 2 pm
• Corin Stiggall and Associates — Speedy Romeo 12 pm
• Milton Suggs — Cávo 7 pm

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FRI. AUGUST 1
NANCY HARMS QUARTET
NANCY HARMS, FRANK LOCRASTO
DANTON BOLLER, BRIAN WOLFE
$30 COVER + $15 MINIMUM

SAT. AUGUST 2
TONY HEWITT QUARTET
TONY HEWITT, LARRY WILLIS
ED HOWARD, VICTOR LEWIS
$30 COVER + $15 MINIMUM

WED. AUGUST 6
KELLEY SUTTENFIELD QUINTET
KELLEY SUTTENFIELD, MICHAEL CABE
TOSH SHERIDAN, MATT ARONOFF, BRIAN ADLER
$15 COVER + $15 MINIMUM

THURS. AUGUST 7
PETE ZIMMER QUARTET
PETE ZIMMER, MICHAEL RODRIGUEZ
RICK GERMANSON, YASUSHI NAKAMURA
$15 COVER + $15 MINIMUM

FRI. & SAT. AUGUST 8 & 9
WYCLIFFE GORDON QUINTET
WYCLIFFE GORDON, ADRIAN CUNNINGHAM
CHRIS PATTISHALL, YASUSHI NAKAMURA, ALVIN ATKINSON, JR.
$30 COVER + $15 MINIMUM

WED. AUGUST 13
MARLENE VERPLANCK QUARTET
MARLENE VERPLANCK, TEDD FIRTH
DAVID FINCK, RON VINCENT
$15 COVER + $15 MINIMUM

THURS. AUGUST 14
BOBBY KATZ QUARTET
BOBBY KATZ, SPC. GUEST – DON FRIEDMAN
RON MCCLURE, RODRIGO BONELLI
$15 COVER + $15 MINIMUM

FRI. AUGUST 15
SCOTT ROBINSON QUARTET
SCOTT ROBINSON, HELEN SUNG
MARTIN WIND, DENNIS MACKREL
$30 COVER + $15 MINIMUM

SAT. AUGUST 16
BOB DOROUGH TRIO
BOB DOROUGH, STEVE BERGER, PAT O'LEARY
$30 COVER + $15 MINIMUM

WED. AUGUST 20
STRANAHAN/ZALESKI/ROSATO
COLIN STRANAHAN, GLENN ZALESKI, RICK ROSATO
$15 COVER + $15 MINIMUM

THURS. AUGUST 21
CHIEMI NAKAI LATIN JAZZ TRIO
CHIEMI NAKAI, CARLO DE ROSA, JOEL MATEO
$15 COVER + $15 MINIMUM

FRI. & SAT. AUGUST 22 & 23
DICK HYMAN/KEN PEPLOWSKI DUO
$30 COVER + $15 MINIMUM

WED. AUGUST 27
EMILY BRADEN QUARTET
EMILY BRADEN, JOHN CHIN
JAMES CAMMACK, JOHN DAVIS
$15 COVER + $15 MINIMUM

THURS. AUGUST 28
MISHA TSIGANOV QUARTET
MISHA TSIGANOV, ALEX SIPIAGIN
THOMSON KNEELAND, DONALD EDWARDS
$15 COVER + $15 MINIMUM

FRI. AUGUST 29
JACK WILKINS TRIO
JACK WILKINS, ANDY MCKEE
MIKE CLARK
$30 COVER + $15 MINIMUM

SAT. AUGUST 30 – 2 SHOWS
1ST SHOW 8 PM
JON HENDRICKS QUARTET
JON HENDRICKS, STEVE ASH
NEAL MINER, ANDY WATSON
$30 COVER + $15 MINIMUM

2ND SHOW 10 PM
MISCHIEVOUS MICE
SENRI OE, YACINE BOULARES
JIM ROBINSON, ANDY WATSON
SP. GUEST – SHEILA JORDAN, PLUS OTHERS
$30 COVER + $15 MINIMUM

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- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue ***www.11thstbar.com***
- **32nd Police Precinct** 250 W. 135th Street (212-690-6311) Subway: 2, 3 to 135th Street
- **54 Below** 254 West 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue ***www.54below.com***
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street ***www.55bar.com***
- **809 Bar & Grill** 112 Dyckman Street (212-304-3800) Subway: 1 to Dyckman Street ***www.809restaurant.com***
- **ABC Chinese Restaurant** 34 Pell Street (212-346-9890) Subway: J to Chambers Street
- **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J,M,Z to Delancey Street ***www.abcnorio.org***
- **Abingdon Theatre** 312 West 36th Street (212-868-2055) Subway: A, C, E to 34th Street-Penn Station ***www.abingdontheatre.org***
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street ***www.folkartmuseum.org***
- **American Legion Post** 248 West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street ***www.legion.org***
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.analoguenyc.com***
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street ***www.arthurstavernnyc.com***
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **B.B. King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square ***www.bbkingblues.com***
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road ***www.barchordnyc.com***
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.lalanternacaffe.com***
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue ***www.barbesbrooklyn.com***
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street ***www.birdlandjazz.com***
- **Bizarre** 12 Jefferson Street Subway: J, M, Z to Myrtle Avenue ***www.facebook.com/bizarrebushwick***
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.bluenotejazz.com***
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street ***www.brandedsaloon.com***
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street ***www.tomandtoon.com***
- **Brooklyn Bridge Park** Furman Street and Atlantic Avenue Subway: A, C to High Street; 2, 3 to Clark Street
- **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street ***www.bqcm.org***
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street ***www.bryantpark.org***
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street ***www.cafeloupnyc.com***
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square ***www.caffevivaldi.com***
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street ***www.thecapitalgrille.com***
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000 Subway: B, D, F, 7 to Fifth Avenue ***www.cassahotelny.com***
- **Cávo** 42-18 31st Avenue, Astoria (718-721-1001) Subway: M, R, to Steinway Street ***www.cavoastoria.com***
- **Central Park Great Hill** 105th Street Subway: B, C to 103rd Street
- **Central Park Summerstage**, Rumsey Playfield 72nd Street and Fifth Avenue (212-36O-2777) Subway: B, D to 72nd Street ***www.summerstage.org***
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues ***www.bistrolola.com***
- **Chez 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***
- **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***
- **Damrosch Park** at Lincoln Center Broadway and 62nd Street Subway: 1 to 66th Street
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.new.lincolncenter.org/live/index.php/atrium***
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Douglass Street Music Collective** 295 Douglass Street Subway: R to Union Street ***www.295douglass.org***
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway ***www.downtownmusicgallery.com***
- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech ***www.drawingroommusic.com***
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue ***www.dromnyc.com***
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street ***www.earinn.com***
- **El Taller LatinoAmericano** 2710 Broadway (at 104th Street - 3rd floor) (212-665-9460) Subway: 1 to 103rd Street
- **Fairway Market Café** 2127 Broadway (212-595-1888) Subway: 1, 2, 3 to 72nd Street ***www.fairwaymarket.com***
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square ***www.fatcatmusic.org***
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue ***www.fifthestatebar.com***
- **The Flatiron Room** 37 West 26th Street (212-725-3860) Subway: N, R to 28th Street ***www.theflatironroom.com***
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street ***www.flushingtownhall.org***
- **Flute Midtown** 205 W. 54th St.between 7th and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue ***www.freddysbar.com/events***
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street ***www.garagerest.com***
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street ***www.ginnyssupperclub.com***
- **Grace Gospel Church** 589 E. 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Gran Piatto d'Oro** 1429 5th Avenue (212-722-2161) Subway: 2, 3 to 116th Street ***www.granpiattorestaurant.com***
- **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 to 125th Street
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street ***www.gratanyc.com***
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street ***www.greenwichhouse.org***
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue ***www.ibeambrooklyn.com***
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue ***www.iguananyc.com***
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street ***www.indianroadcafe.com***
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street ***www.theiridium.com***
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central ***www.kitano.com***
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street ***www.jazzgallery.org***
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street ***www.jazzstandard.net***
- **Joe G's** 244 W. 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place ***www.joespub.com***
- **Jules Bistro** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place ***www.julesbistro.com***
- **Kellari Taverna** 19 W. 44th Street (212-221-0144) Subway: B, D, F, M, 7 to 42nd Street-Bryant Park ***www.kellari.us***
- **Klavierhaus** 549 W. 52nd Street, 7th Floor (212-245-4535) Subway: C, E to 50th Street ***www.klavierhaus.com***
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU ***www.knickerbockerbarandgrill.com***
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn (718-285-9425) Subway: R to Prospect Avenue ***www.konceptionsmusicseries.wordpress.com***
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street ***www.thelambsclub.com***
- **Le Cirque Café** One Beacon Court, 151 East 58th Street (212-644-0202) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.lecirque.com***
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street ***www.lepoissonrouge.com***
- **Little Branch** 22 7th Avenue South (212-929-4360) Subway: 1 to Houston Street ***www.littlebranch.net***
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street ***www.jazzfoundation.org***
- **Louis Armstrong House** 34-56 107th Street, Queens (718-478-8274) Subway: 7 to 11th Street ***www.satchmo.net***
- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority ***www.lybane.com***
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street ***www.mcdonalds.com***
- **Machiavelli's** 519 Columbus Avenue (212-724-2658) Subway: B, C to 86th Street ***www.machiavellinyc.com***
- **Malcolm Shabazz Harlem Market** 52 W. 116th Street Subway: 2, 3 to 116th Street
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885) Subway: G to Nassau Avenue ***www.themanhattaninn.com***
- **Marcus Garvey Park** 120th Street between Mt. Morris Park and Madison Avenue (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Street
- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street ***www.matissenyc.com***
- **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street ***www.langhamplacehotels.com***
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street ***www.metropolitanroom.com***
- **Minton's Playhouse** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street ***www.mintonsharlem.com***
- **MIST Harlem** 40 West 116th Street Subway: 2, 3 to 116th Street
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square ***www.bahainyc.org***
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.ninostuscany.com***
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street ***www.northsquareny.com***
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue ***www.nuyorican.org***
- **Pão Restaurant** 322 Spring Street (212-334-5464) Subway: C, E to Spring Street ***www.paonewyork.com***
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street ***www.parlorentertainment.com***
- **Parnell's** 350 East 53rd Street #1(212-753-1761) Subway: E, M to Lexington Avenue/53 Street ***www.parnellsny.com***
- **Pearl Studios** 500 8th Avenue (212-904-1850) Subway: A, C, E to 34th Street ***www.pearlstudiosnyc.com***
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **Pianos** 158 Ludlow Street (212-505-3733) Subway: F, V to Second Avenue ***www.pianosnyc.com***
- **Pier 15** FDR Drive at John Street Subway: 2, 3, 4, 5 to Wall Street
- **Pier 40** 353 West Street (212-627-2020) Subway: 1 to Houston Street
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue ***www.fairmont.com***
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place ***www.primeandbeyond.com***
- **Prospect Park Bandshell** Subway: F to Prospect Park
- **Prospect Range** 1226 Prospect Avenue Subway: F to Fort Hamilton Parkway ***www.prospectrange.com***
- **Radegast Hall** 113 North 3rd Street (718-963-3973) Subway: L to Bedford Avenue ***www.radegasthall.com***
- **Riverside Clay Tennis Courts** 94th Street and Hudson River Subway: 1, 2, 3 to 96th Street
- **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 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street ***www.rmanyc.org***
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street ***www.edisonrumhouse.com***
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street ***www.saintpeters.org***
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sapphire NYC** 333 E. 60th Street (212-421-3600) Subway: 4, 5, 6, N, Q, R to 59th Street ***www.nysapphire.com***
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street ***www.shapeshifterlab.com***
- **Shell's Bistro** 2150 5th Avenue (212) 234-5600 Subway: 2, 3 to 135th Street ***www.shellsbistro.com***
- **Showman's** 375 W. 125th Street at Morningside) (212-864-8941) Subway: A, B, C, D to 125th Street ***www.showmansjazz.webs.com***
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street ***www.shrinenyc.com***
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3,9 to 14th Street ***www.smallsjazzclub.com***
- **Smithfield** 215 West 28th Street (212-564-2172) Subway: 1 to 28th Street ***www.smithfieldnyc.com***
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street ***www.smokejazz.com***
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: E to Lexington Avenue-53rd Street ***www.somethinjazz.com/ny***
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street ***www.spectrumnyc.com***
- **Speedy Romeo** 376 Classon Ave (718-230-0061) Subway: G to Bedford-Nostrand Avenues ***www.speedyromeo.com***
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue ***www.thestonenyc.com***
- **Strand Bistro** 33 West 37th Street (212-584-4000) Subway: 7, B, D, F, M to 42nd Street-Bryant Park ***www.thestrandbistro.com***
- **SubCulture** 45 Bleecker Street (212-533-5470) Subway: 6 to Bleecker Street ***www.subculturenewyork.com***
- **Sugar Bar** 254 W. 72 Street between Broadway and West End Avenue (212-579-0222) Subway: 1, 2, 3 to 72nd Street ***www.sugarbarnyc.com***
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street ***www.swing46.com***
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: M, R to Union Street
- **Terraza 7** 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights ***www.terrazacafe.com***
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street ***www.tomijazz.com***
- **Tompkins Square Park** 10th Street and Avenue B Subway: L to 1st Avenue; F, V to Second Avenue
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street ***www.turnmillnyc.com***
- **University of the Streets** 130 E. 7th Street (212-254-9300) Subway: 6 to Astor Place ***www.universityofthestreets.org***
- **The Village Lantern** 167 Bleecker Street (212-260-7993) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street ***www.villagevanguard.com***
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria ***www.Waltz-Astoria.com***
- **The West End Lounge** 955 West End Avenue at West 107th Street (212-531-4759) Subway: 1 to 110th Street ***www.thewestendlounge.com***
- **WhyNot Jazz Room** 14 Christopher Street (646-756-4145) Subway: 1 to Christopher Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street ***www.zebulonsoundandlight.com***
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.zincbar.com***

(VISION CONTINUED FROM PAGE 13)

Other highlights included drummer Whit Dickey, who helmed an intense unbroken set characterized by restraint, lack of ego and great musicianship, moving as if orchestrated but reliant relied on seat-of-the-pants calibration. Saxophonist Rob Brown combined in wonderful confluence with Mat Maneri's viola and Michael Bisio's bowed bass to forge a sense of alienated majesty. Pianist Satoko Fujii's quartet proved one of the surprise packages of the festival. Technical facility and involved interplay framed by Fujii's ingenious charts was a given, but the humor with which they were executed was not. Trumpeter Natsuki Tamura's love of timbre manifested itself in squeaks, raspberries and whooshing exhalations, matched by Fujii's sweeping arpeggios, intricate patterns and forearm clusters. But it was the final selection that captured the imagination, begun by drummer Takashi Itani, who drew percussive textures from his body, the stage and even the auditorium. Eventually the infectious theatricality drew in bassist Todd Nicholson and even a laughing Fujii as she indulged in part-vocal, part-instrumental exchange with Tamura, only to end with a last tempestuous theme. Matthew Shipp's Trio is rightly acknowledged as one of the world's finest and they didn't disappoint, producing a set of insistent driving momentum, which swept the audience along with it. Shipp wove some familiar motifs into his ongoing discourse with an uncommon urgency. Bisio, along with Dickey once more, proved alert to any switch of direction. Passion overflowed as Shipp's crashing flats of hand prompted Bisio to strum manically on his open strings.

To commemorate Baraka, each evening a poet read works by Baraka alongside their own. Pre-eminent was a rousing but all too short recital by Ramya Ramana in which the headlong dash of her delivery and fiery indignant texts belied a demure stage presence. Saxophonist Jemeel Moondoc led a triumphal set dedicated to Campbell in which emotional weight of the content transcended the by now slightly hackneyed round-of-solos format. His spine-tingling blues-drenched wail, keening and acerbic, regularly pierced the polyphony generated by Steve Swell's animated trombone and Nathan Breedlove's tender trumpet. They closed with a reading of Campbell's "Thanks To The Creator", graced by a Moondoc exposition replete with pain, love and the human spirit. Saxophonist Sabir Mateen closed the festival with a cadre of Vision stalwarts in a further organically freewheeling tribute to Campbell. After a brief spoken eulogy over a frame drum cadence from Drake accompanied by Parker's wood flute, Mateen cued a heartfelt colloquy. First pianist Andrew Bemkey, a fixture in the late trumpeter's outfits, unfurled a flowing jazzy statement before giving way to glorious chorus of massed horns created by Carter, Brown and the leader, which culminated in a stomping 4/4 beat, winning a deserved ovation.

Not every set met the same high standard, but there were more than enough that did to make this among the best Visions in recent years. Next year will be a significant milestone—the 20th anniversary. Few can have thought it would last this long, but many will hope it carries on for much longer yet. ❖

For more information, visit artsforart.org

(SUONI CONTINUED FROM PAGE 13)

The final concert organized in conjunction with ICASP was another world premiere as three improvising music systems—George Lewis' Voyager, Michael Young's Prosthesis as well as Sandeep Bhagwati and Navid Navab's Native Alien—were to play together. The performance was followed by a discussion with the developers of the systems. It turned out to be the most interesting part of the event as it raised many philosophical issues about the nature of the musician and improvisation.

One concert at Casa del Popolo was one of contrasts. It began with Not the Music, a duo project of saxophonist Philippe Lauzier and guitarist Éric Normand. They proposed a music that developed slowly through a careful use of extended techniques and silence. They were followed by Boneshaker, a trio composed of saxophonist Mars Williams, bassist Kent Kessler and drummer Paal Nilssen-Love. The name of the group, suggestive of a heavy, perhaps even brutal approach to improvised music, could actually be construed as misleading in that their performance was far from an incessant barrage of sounds. In fact, Williams' playing on tenor saxophone on the opening piece was deeply rooted in the jazz and blues tradition. Now, much to the pleasure of the crowd, things did get loud at times and even abrasive as Williams switched from the tenor to the alto, soprano and sopranino saxophones.

With the exception of the ones mentioned above, most of the jazz concerts were grouped in a series that took place at Café Résonance over the last six days of the festival. It began with a quartet put together by alto saxophonist Yves Charuest of Catalan pianist Agustí Fernández, bassist Nicolas Caloia and Los Angeles-based drummer Peter Valsamis. The music drew as much from the American tradition of free jazz as it did from the European one of improvised music. It had a high energy level, a lot of velocity and changed direction frequently without ever losing its focus.

Harris Eisenstadt's Golden State, a quartet in which the drummer was joined by clarinetist Michael Moore, bassoonist Sara Schoenbeck and bassist Mark Dresser, had a charming delicacy that can to be attributed to the hint of nostalgia and naïvety surrounding the melodies. However, there was a somewhat paradoxical tension in the group. Indeed while the assurance and creativity of Dresser's playing were delightful, it clashed with the rather straightforward and softer playing of the other musicians. In the end, one was left with the impression that Golden State has more potential.

The last event in a series dedicated to the music of Cardew took place at La Sala Rossa and was a three-hour performance of "Treatise", a 193-page graphic score. It brought together 19 musicians of various backgrounds and was organized in such a way that various subgroups were assigned a sequence of pages. The result was a rendition that, for better or worse, lacked a unifying signature. Overall, the second half of the piece turned out to be more rewarding, especially the duo of Ziya Tabassian and Amir Amiri, who played tombak and santur, respectively.

The Suoni Per Il Popolo festival ended with The Deciders, a quintet lead by bassist Ole Mortin Vågan with Rudi Mahall (clarinets), Axel Dörner (trumpet), Fredrik Ljungkvist (tenor saxophone and clarinet) and Jon Fält (drums). Musically, it was hard not to be reminded of Die Enttäuschung, if only because Mahall and Dörner play in both bands. Indeed, just like Die Enttäuschung, The Deciders' music is definitely rooted in the jazz idiom, has a certain old-school feel and relies on imaginative structures and interplay to keep things fresh. While the second set was somehow rough in comparison to the first one, their performance was very enjoyable and provided a great ending to the 2014 edition of the Suoni Per Il Popolo Festival. ❖

For more information, visit suoniperilpopolo.org

(MONTRÉAL CONTINUED FROM PAGE 13)

21st century by jazzing up such diverse material as the *Dragnet* theme and Bob Marley's "Simmer Down", the group livened up afternoon street scenes on numerous occasions with steel pans, tambourines, saxophones, brass, percussion and vocals through a bullhorn.

For those interested in the path less traveled—away from the festival center—rewards were plenty. Two such ventures actually proved to be festival highlights and fulfilled the jazz club experience missing within the main festival drag. A 20-minute walk southwest to the cozy and ironically named Upstairs Jazz Bar and Grill (actually down a series of stairs), octogenarian Sheila Jordan sang for what was evidently the first time with both NYC-based pianist Alex Minasian and bassist Brandi Disterheft, Steve Williams, veteran drummer for numerous vocalists, keeping the youngsters in line. When guest saxophonist Fred Haas sat in for half the set, including a rousing tribute to Sonny Rollins in "Pent Up House" (with original lyrics by Jordan), listeners quickly forgot that the singer had said the group didn't even have a rehearsal and that she was singing off three hours sleep! In the heart of the Le Plateau-Mont-Royal district, a 20-minute walk in a northwesterly direction, is Dièse Onze, a cellar club with a no-nonsense jazz dive vibe. Canadian saxophonist Samuel Blais led a trio of Frédéric Alarie (bass) and Mark Nelson (drums), the former utilizing a big driving sound on arco and pizzicato to push the group on standards such as "Night and Day" and "My One and Only Love".

Back on the main thoroughfare, another stunning Canadian saxophonist, Montréal's Yannick Rieu, played at the less than acoustically ideal L'Astral. His program was an ambitious undertaking of John Coltrane's *A Love Supreme*. His quartet (with pianist François Bourassa) interpreted the jazz masterpiece but not before the leader's introductory remarks: "(We have made) modifications… There are parts that weren't that great." Initially off-putting, if not blasphemous to some, many jazz connoisseurs would consider the source as the closest thing to perfection in recorded jazz history. After an initial musical misstep when Guy Boisvert's bass mic slipped, Rieu led his group into gratifying Coltrane-like musical stratospheres with a respectable level of appreciation and an admirable shortage of mimicry. The main difference was Rieu's supporting cast, which did just that—supported; the force of McCoy Tyner, Jimmy Garrison and Elvin Jones was not part of the equation or, perhaps more accurately, the arrangement. As the last notes faded into silence, Rieu said, "Thank you John for the composition" and the group took a bow, not acquiescing to encore demands by the audience: nothing should follow such musical prayer.

Drummer Jack DeJohnette actually played with John Coltrane and has been co-leading his most creative outlet in recent memory, featuring two offspring from that legendary Coltrane Quartet—Ravi Coltrane (tenor/soprano saxophone) and Matt Garrison (electric bass), the latter subtly utilizing electronic effects without overwhelming the trio's inherent acoustic dynamics and attacking the electric as if it were an upright. Having heard this band twice before at Brooklyn's ShapeShifter Lab (Garrison's club), it was intriguing to witness them in the less quaint environs of the Théâtre Jean Duceppe. Their set included "Wise One", "Flamenco Sketches" (DeJohnette on piano for the intro) and a ferocious-tempoed encore of Charlie Parker's "Segment", led by Coltrane on a baby soprano sax. This trio may soon rival Wayne Shorter's quartet as the number one small group in jazz.

The 35th Festival International de Jazz de Montréal was impressive but continuing to have "jazz" in the title is misleading. Is it too late for the festival to look in the mirror and remove it? Probably. But as far as music festivals go, there are few as grandiose and audience-pleasing. As a proud New Yorker coming from a city with nothing even comparable, kudos to the festival organizers for three-plus decades of hard work. ❖

For more information, visit montrealjazzfest.com

IN MEMORIAM

by Andrey Henkin

ALAN DOUGLAS—The producer, though achieving notoriety for controversial Jimi Hendrix releases and with engineering/producing credits throughout the rock and pop worlds, got his start in jazz, producing albums for Art Blakey, Charles Mingus and Duke Ellington as well as releasing sessions by Eric Dolphy, John McLaughlin and others on his own Douglas Records. Douglas died Jun. 7th at 82.

JOHNNIE GRAY—The British saxophonist worked with a number of English bands, most notably that of Ted Heath in the late '40s, and released five albums but also backed up Frank Sinatra and Ella Fitzgerald and was a session musician for two Beatles albums. Gray died Jun. 17th at 94.

GILLES LAHEURTE—Though his profession was in international development, the NYC-based Frenchman, whose presence at jazz concerts always indicated their quality, was an accomplished reed player and percussionist, self-releasing albums and working as part of a cooperative group with Joe McPhee and Joe Giardullo, the latter an expression of his deep love for the music of Steve Lacy. Laheurte died Jun. 23rd at 68.

EDDIE "GUAGUA" RIVERA—The electric bassist's sound helped define '60s-70s Latin jazz with the bands of Mongo Santamaria, Chico O'Farrill, Willie Colón, Ray Barretto and many others in a massive discography. Rivera died Jun. 21st at 66.

AARON SACHS—The tenor saxophonist/clarinetist released a handful of albums as a leader in the '50s on labels like Bethlehem but is better known for his contributions to the bands of Charlie Ventura, Machito, Red Norvo, Benny Goodman, Dizzy Gillespie and many others in a career that stretched into the late '80s. Sachs died Jun. 5th at 90.

JIMMY SCOTT—The unique male contralto jazz vocalist scored an early hit with "Everybody's Somebody's Fool" alongside the Lionel Hampton Big Band in 1949, released popular albums for Savoy and Tangerine in the '60s and then disappeared for decades until a career resurgence in the '90s with several releases on Warner Bros. and Milestone and a strange turn in the TV series finale of *Twin Peaks*. Scott was named an NEA Jazz Master in 2007 and died Jun. 12th at 88.

HORACE SILVER—The pianist got his start with Stan Getz in the early '50s but his early group with drummer Art Blakey morphed into the latter's Jazz Messengers in 1953. Silver stayed until 1956, composing songs like "Quicksilver" and "Nica's Dream", before establishing himself as a leader for a series of Blue Note albums from 1956-79, most famously 1960's *Horace-Scope* and 1963's *Song for My Father* with a quintet featuring Blue Mitchell and Junior Cook, and writing numerous tunes that would become part of the jazz canon. Silver was named an NEA Jazz Master in 1995 and died Jun. 18th at 85.

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 1925-2005
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
Michäel Attias b.1968

August 5
†Don Albert 1908-80
Sigi Schwab b.1940
†Lenny Breau 1941-84
Airto 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 1942-2012
Joseph Daley b.1949
Victor Goines b.1961
Ramón López 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 1955-2013

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
Peter Martin b. 1970
Jeb Patton b.1974

August 18
†Eddie Durham 1906-87
†Don Lamond 1920-2003
†Chuck Connors 1930-94
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
Aruán 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 1928-2013
†Clifford Jarvis 1941-99
Andrew Lamb b.1958
Branford Marsalis b.1960

August 27
†Lester Young 1909-59
†Tony Crombie 1925-99
Rudolf Dašek 1933-2013
†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

VERNON REID
August 22nd, 1958

Guitarist Vernon Reid first blew into the public ear as part of the dynamic modern rock group Living Colour and their 1988 debut *Vivid*. But Reid's career began over a decade earlier with drummer Ronald Shannon Jackson and several albums in the early '80s. In 1984, he played and composed for fellow guitarist Bill Frisell's *Smash & Scatteration* and has also worked with Jay Hoggard, John Zorn, Jack DeJohnette, Marcus Miller, Graham Haynes, Geri Allen, Michel Portal and various reunions with Jackson. Work with bassist Jack Bruce at the turn of the millennium laid the seeds for the 2010 release *Another Lifetime* by drummer Cindy Blackman, fêting Tony Williams' seminal fusion group. Reid is also known for co-founding the Black Rock Coalition. ***-AH***

ON THIS DAY

by Andrey Henkin

Mulligan Plays Mulligan
Gerry Mulligan (Prestige)
August 27th, 1951

For his ambitious leader debut, baritone saxophone legend Gerry Mulligan presented a program of seven of his originals, songs like "Bweebida Bobbida", "Kaper" and "Mullenium" figuring in his repertoire over the years. Another interesting facet to this album, recorded before Mulligan's decampment to the West Coast, was the nonet format, which featured the leader alongside another baritone player (Max McElroy) plus Nick Travis (trumpet), Ollie Wilson (trombone) and Allen Eager (tenor saxophone) in the frontline.

The Outer View
George Russell (Riverside)
August 27th, 1962

The title of composer/pianist George Russell's ninth album as a leader neatly sums up his approach. But unlike *The Stratus Seekers* (recorded earlier in 1962), most of this session is other people's music, such as Charlie Parker ("Au Privave"), Carla Bley ("Zig-Zag") and the standard "You Are My Sunshine". Along for the ride are Russell regulars like trumpeter Don Ellis, tenor saxophonist Paul Plummer and bassist Steve Swallow, plus Garnett Brown (trombone), Pete La Roca (drums) and Sheila Jordan (vocals) on "You Are My Sunshine".

The Jumpin' Blues
Dexter Gordon (Prestige)
August 27th, 1970

After stints with Lionel Hampton, Fletcher Henderson, Louis Armstrong, Billy Eckstine and others (plus a few albums under his own name), tenor saxophonist Dexter Gordon worked primarily as a leader after 1960. This album was part of his early '70s Prestige period and features him in a traditional quartet format with Wynton Kelly (piano), Sam Jones (bass) and Roy Brooks (drums), all uncommon sidemen (this is the only album Gordon made with Kelly). Gordon composed only the opening "Evergreenish".

Nicaragua: No Pasaran
Cecil Taylor (Nica)
August 27th, 1983

Pianist Cecil Taylor's albums from 1981-84 were all taken from live concerts in Europe. This particular disc comes from the Swiss Willisau Festival in what was Taylor's first appearance. Joining him are his regular group of the period: Jimmy Lyons (alto saxophone), William Parker (bass) and Rashid Bakr (drums and percussion), plus Brenda Bakr (vocal) and Andre Martinez (drums and percussion). The limited edition release is a two-LP set, with four improvisations, one per side, the first three each around 21-22 minutes, the last a pithy 13.

Flux and Change
Enrico Pieranunzi/Paul Motian (Soul Note)
August 27th, 1992

Italian pianist Enrico Pieranunzi is an acolyte of Bill Evans and a lover of performing in duos so this album with former Evans drummer Paul Motian tickles two of his fancies (as well as 88 ivories). The album, recorded live at the Roccella Jonica International Jazz Festival, is split up into three suites of 12, 5 and six tunes, respectively. There are duet portions and solos from each performer on both originals and a boatload of standards by such composers as Cole Porter, Heyman-Young, Hammerstein-Kern, Sonny Rollins and Thelonious Monk.

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