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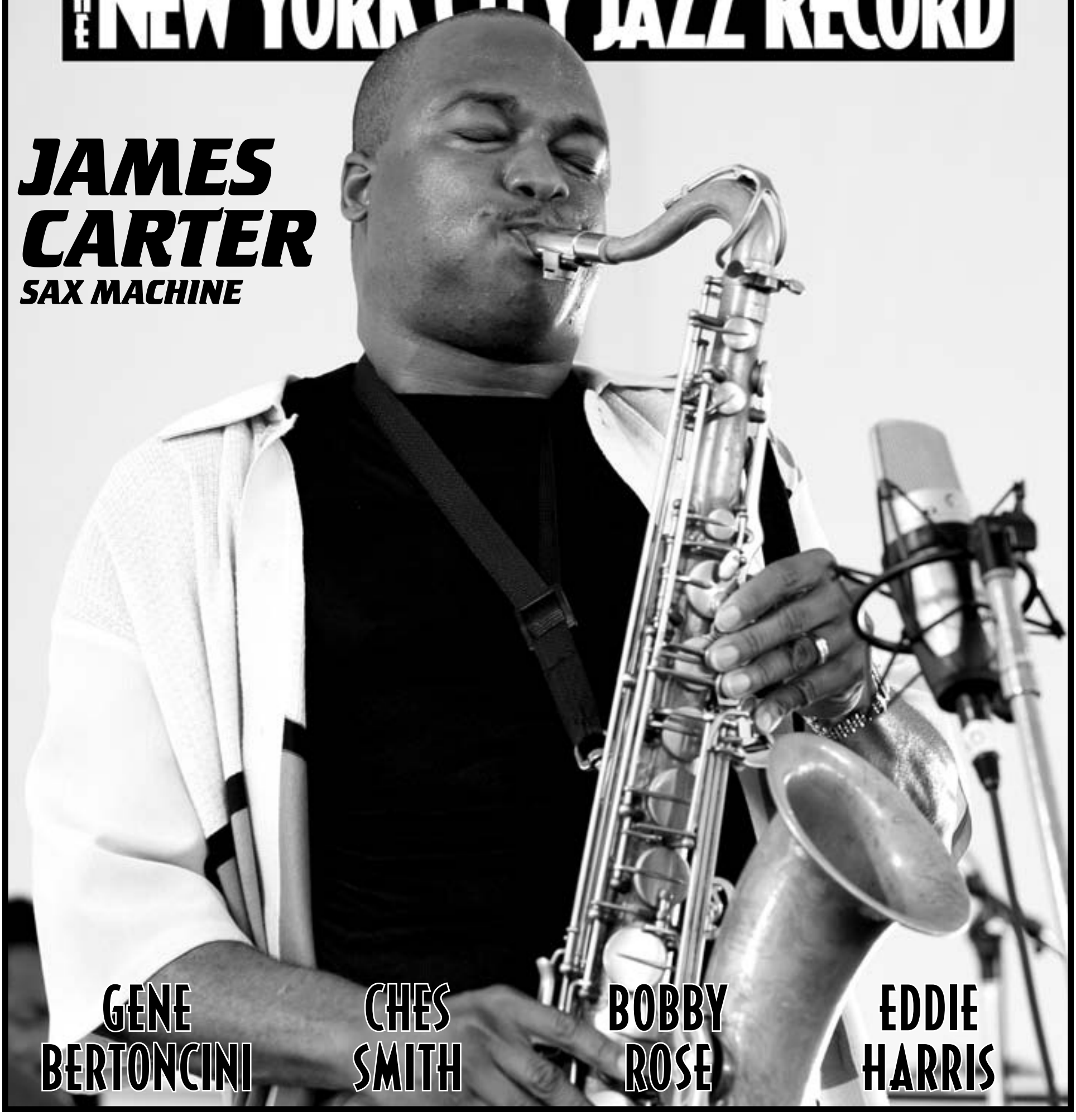
THE NEW YORK CITY JAZZ RECORD



JAMES CARTER
SAX MACHINE

GENE BERTONCINI

CHES SMITH

BOBBY ROSE

EDDIE HARRIS

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THE NEW YORK CITY JAZZ RECORD

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Change. October and the turning of the leaves makes us think of change (speaking of trees, check out our fancy new paper stock). All things change over time. We've had 149 issues before this one and felt our own yearning for change. Some things go away, others appear, still others look different. It is rebirth, rejuvenation, remarkably risky. We hope you like it.

Change is part of jazz history, as we all know. Saxophonist James Carter (On The Cover) was once a new hope for the avant garde scene but has since become an exemplar of traditionalism wiithout having given up the former. Guitarist Gene Bertoncini (Interview) has transformed himself over the decades from classic jazz guitarist to elder statesman of the nylon string, all with the same repertoire. Drummer Ches Smith (Artist Feature) plays out-rock one day, avant garde jazz the next. Eddie Harris (Lest We Forget) played the electric saxophone! And can a label be better named to represent reincarnation than New Atlantis? Doubtful.

And as far as change goes, you won't have much left over after buying all the CDs we've reviewed and attending the concerts we've listed and recommended. Sorry.

Change. Embrace it. We have...

On The Cover: **James Carter (photo by Alan Nahigian)**

In Correction: **In the August issue's What's News column, Woodlawn Cemetary is the Bronx, not Queens. In last month's Label profile, Tom Blancarte's wife Louise Dam Eckhardt Jensen's name was misspelled.**

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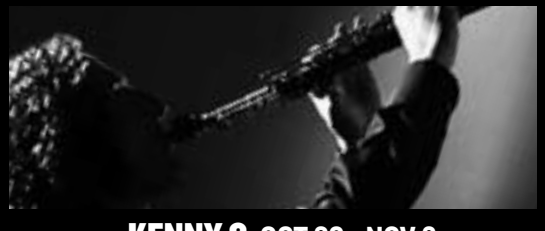

KENNY G OCT 30 - NOV 2

JOANNE BRACKEEN WITH RUDRESH MAHANTHAPPA OCT 6 • **RUSSELL GUNN** OCT 13 • **GATO BARBIERI** OCT 14
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October 2014

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10/3, 10/4 & 10/5
RENEE ROSNES QUARTET
Walt Weiskopf [ts] Renee Rosnes [p]
Peter Washington [b] Bill Stewart [d]

10/10, 10/11 & 10/12
THELONIOUS MONK CELEBRATION
ORRIN EVANS QUARTET
Eddie Henderson [tp] Orrin Evans [p]
Ben Wolfe [b] Donald Edwards [d]
+ guest vocalist Joanna Pascale

10/17, 10/18 & 10/19
ONE FOR ALL
Jim Rotondi [tp] Eric Alexander [ts] Steve Davis [p]
David Hazeltine [p] John Webber [b] Joe Farnsworth [d]

10/24, 10/25 & 10/26
EDDIE HARRIS AT 80
SEAMUS BLAKE QUARTET
Seamus Blake [ts] Brian Charette [p & Rhodes]
Gerald Cannon [b] Joe Farnsworth [d]

10/31, 11/1 & 11/2
WILLIE JONES III QUARTET
Joe Magnarelli [tp] Justin Robinson [as]
Larry Willis [p] Gerald Cannon [b] Willie Jones III [d]

OCTOBER WEEKNIGHTS

W	10/1	SYOTOS
T	10/2	CYNTHIA SCOTT
M	10/6	F.O.J. FEAT. JAMES BURTON III
T	10/7	MIKE LEDONNE'S GROOVER QUARTET
W	10/8	ALAN HARRIS BAND
T	10/9	THE BAYLOR PROJECT
M	10/13	THE CAPTAIN BLACK BIG BAND
T	10/14	MIKE LEDONNE'S GROOVER QUARTET
W	10/15	CHARLES / DELISFORT QUARTET
T	10/16	CHARENEE WADE
M	10/20	F.O.J. FEAT JOE MAGNARELLI
T	10/21	MIKE LEDONNE'S GROOVER QUARTET
W	10/22	PETER ZAK TRIO "RECORD RELEASE"
T	10/23	ALEXIS COLE
M	10/27	THE CAPTAIN BLACK BIG BAND
T	10/28	MIKE LEDONNE'S GROOVER QUARTET
W	10/29	DEE DANIELS
T	10/30	ALAN HARRIS BAND

OCTOBER 'ROUND MIDNIGHT

TUE	EMMETT COHEN ORGAN TRIO
WED	CAMILLE THURMAN QUARTET
THU	NICKEL & DIME OPS
FRI	PATIENCE HIGGINS' SUGAR HILL QUARTET
SAT	JOHNNY O'NEAL & FRIENDS
SUN	WILERM DELISFORT QUARTET

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M	10/13	ORRIN EVANS
M	10/20	JOHN FARNSWORTH
M	10/27	ORRIN EVANS

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TUE - SUN 'Round Midnight sets at 11:45PM
FRI & SAT 'R.M. also at 11:45PM & 12:45AM

SUN Brunch sets at 11:30am, 1:00pm & 2:30pm

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Composer/bandleader **James Jabbo Ware** presented his annual Friends of the Family Awards Concert at Manhattan's Church for All Nations (Sep. 13th), paying tribute to a saxophonist with whom he's shared a path over the last 50 years. Ware and baritone saxophonist **Hamiet Bluiett** worked the St. Louis circuit together in the '60s before Ware followed the slightly older Bluiett to New York City. Ware and his Me, We and Them Orchestra played two sets as a part of the evening honoring Bluiett, who trombonist Bill Lowe called a "teller of truth in music". Ware opened with "Jabbo's Place", written with the late pianist Hilton Ruiz, who had said that Ware needed a theme like Duke Ellington had; it's a tight piece, played with a fast succession of solos and indeed, Ellington was evident in the graceful arrangement. It was a bit ironic, then, that Ware introduced his "Emotions" by talking about the musicians who inspired him when he wrote it—Gene Ammons, Art Blakey, John Coltrane, Jimmie Lunceford—saying he hadn't been a big Ellington fan at the time. The evening was a bit like Ware's own memory book, with a piece dedicated to John Stubblefield, one musing on his own mortality and "Portrait in Six Colors (Bro Blu)" written for the night's honoree. Bluiett didn't play, saying he'd been set back by two strokes over the last couple of years, but he was there to accept the recognition and the trophy, saying that being honored by other musicians felt "great—not good but great." ***—Kurt Gottschalk***

Symphony Space's Peter Jay Sharp Theater hosted **Egberto Gismonti** for the opening concert (Sep. 12th) of the second annual New York Savassi Festival. Wearing his trademark skullcap tied to a long, silvery ponytail, the Brazilian legend began his almost two-hour solo concert on ten-string guitar, running through original compositions like "Dança das Cabeças", which displayed his unique two-hand technique of hammering basslines on the low strings with his left hand while simultaneously plucking arpeggios with his right, even slapping the soundbox like a cajón or shekere player. In spite of the difficulty of these techniques and the complexity of the musical ideas, the rhythm flowed organically, speeding up or slowing down as his mood dictated. After four numbers on the ten-string, Gismonti played four more on 12-string guitar, most based on open-string keys, others using more ambiguous harmonies. Immediately following this amazing recital, he strode over to the grand piano and began an equally amazing series of tunes. On the keyboard his touch was, if possible, even more sensitive and similar to his guitar style in that he often played looping mid-range motives with his left hand while his right hand did double duty, stabbing out melodies in the upper range, then crossing over his left hand to drop bass-note bombs at the low end of the piano. Yet some of the most affective moments occurred when he pared down the dense polyphony to passages of elegant simplicity. ***—Tom Greenland***

Photo by Alan Nahigian

James Jabbo Ware Me @ Church for All Nations

R. I. Sutherland-Cohen / www.jazzexpressions.org

Egberto Gismonti @ Symphony Space Peter Jay Sharp Theater

Bombay Rickey's debut *Cinefonia* is released on their own imprint, Cowboys & Indian—a perfect moniker for the cross-pollinated party band. At their release party at Joe's Pub (Sep. 8th), they played Bollywood and tiki, songs that could have been done by Doris Day or The Louvin Brothers and some surf and minimalism for good measure. The snappy tunes were a bit retro, maybe even slightly schticky, but they displayed chops to rise above camp. The band featured a pair of Texans (guitarist Drew Fleming and saxophonist Jeff Hudgins), percussionists Brian Adler and guest Sam Merrick and bassist Gil Smuskowitz, who can pull off solid funk on an upright. But the key to their success was Kamala Sankaram, who has sung with Anthony Braxton and Philip Glass. Her commanding soprano ensured that the band soared well about the level of novelty. They opened with Yma Sumac's "Taki Rari", Sankaram traversing the octaves with ease, then Hudgins' "El Final del Pachinga", demonstrating that their own tunes can sit alongside tiki classics of exotica. They pulled from the Bollywood tradition with a fired-up "Dum Maro Dum", one of the most famous Indian film themes, wherein Hudgins' droning sax only enhanced its South Asian psychedelic origins. Sankaram's described her "Pilgrim" as a "standard spaghetti western minimalist number", setting stark accordion lines under twisting Morricone guitar, showing there's still room for growth within the New York tradition of post-modern multi-cultural revisionism. ***(KG)***

Barcelona-born bassist **Alexis Cuadrado** unfolded his latest project, Poetica, at The Jazz Gallery, featuring the spoken words of Melcion Mateu, also from Barcelona, and Rowan Ricardo Phillips, a native New Yorker. For the Sep. 13th early set (which followed a nine-hour studio session earlier that day), the group, including keyboardist Andy Milne, guitarist Miles Okazaki and drummer Tyshawn Sorey, performed a song cycle behind works by each poet. Phillips' themes spoke to emptiness and loss and to the unique physical and psychic topography of the city. Mateu's verses, recited in Catalan with an English translation projected on the left-side wall of the room, were bawdy and humorous, articulating unreciprocated desire for a call girl or delineating the annoying habits of a former roommate. The poetry was cushioned by Cuadrado's free-flowing circular compositions, which were arranged in long, irregular meters, often with a hard-funk undertone, each giving the accompanists space to stretch out in and around the spoken stanzas. With two comping instruments (piano and guitar), the mix was a bit thick in the middle ranges, but the projected verses allowed the audience to watch the words as it listened. Solo flights were fairly reserved, serving to augment the overall texture rather than stand alone. Sorey, in spite of his poker face, seemed to be in a mischievous mood, playing so loudly and forcefully at times that he drew looks and laughs from the other performers. ***(TG)***

With recording debuts of 1963, 1966 and 1967, respectively, bassist **Barre Phillips**, saxophonist **Evan Parker** and saxophonist/trumpeter **Joe McPhee** have collectively logged nearly 150 years as improvisers. And with experience comes maturity, such that their gig at The Stone (completed by sole non-septuagenarian **Chris Corsano** on drums) was remarkably measured and probing for a first-time amalgamation. Originally scheduled as a trio, Phillips was a late addition whose contributions became crucial, an interesting case of improvisational cause and effect. And since he and Parker are old friends from the heady early days of European improvising (Phillips moved across the pond in 1967), there was plenty of droll banter, including when Parker told the crowd that Phillips had just made a record with Jimmy Giuffre, slyly referencing recently unearthed recordings of the bassist's 1965 tenure in the late clarinetist's bands. The three improvisations of the set were long and expansive, 20, 29 and 18 minutes respectively, the first two beginning with Phillips unaccompanied, a nod both to his seniority and stature as one of the first solo improvisers. In a reductive way, the music had the feel of early English free improvising, composed of small segments with lots of space, players coming in and out with delicacy, more flutter than furor, and rising to squalls infrequently and then only briefly. The closing piece featured two sopranos and was beautiful in an otherworldly way, full of ghostly harmonics. ***—Andrey Henkin***

Peter Gannushkin/DOWNTOWNMUSIC.NET

Evan Parker & Barre Phillips @ The Stone

Midway through the final set of their second night (Sep. 10th) of a week-long engagement at the Blue Note, **Pharoah Sanders**, **Odean Pope** and **James Carter** wrapped their arms around each other and broke into a joyous dance as the trio of pianist **Geri Allen**, bassist **Reggie Workman** and drummer **Jeff "Tain" Watts** swung mightily on a soulful new arrangement of the Sanders classic "You've Got To Have Freedom". Opening with the tenors blowing a mellifluous, three-part harmony a cappella introduction, the composer kicked off the well-known melody with his trademark powerful shriek, establishing the high energy level that climbed steadily as Allen pounded out a blistering piano line recalling Nat Adderley's funky "Work Song" and Workman and Watts laid down the rhythmic second line beat that got the tenor threesome moving their feet. The show began with Pope and Carter demonstrating their uncanny abilities to coax an astounding panoply of sounds from their tenors on the former's "Collage", before the latter switched horns, screaming on an amazing muezzin-like circular-breathed soprano solo for Pope's "Out For Walk". Pope took the spotlight on his own beautiful "Frame In A Picture", then brought out Sanders, who blew relentlessly on the aforementioned "Freedom" as his frontline mates fueled his incendiary improvisation with propulsive riffing. The three horns then joined forces to call it a night with Sanders' uplifting "The Creator Has A Master Plan". ***—Russ Musto***

© 2014 Jack Vartoogian/FrontRowPhotos

Pharoah Sanders, Odean Pope & James Carter @ Blue Note

This reporter has seen cellist **Erik Friedlander** perform solo underneath Europe's biggest circus tent and in between a pair of stern lamassu at the Metropolitan Museum of Art. But even those august locations didn't have the same impact as watching him onstage at the Village Vanguard (Sep. 4th), as part of John Zorn's Masada week. Friedlander felt the same way apparently, remarking that he was as nervous as the first time he played at Carnegie Hall (and wondering if Mingus or Pettiford ever played cello there). His dark grey carbon fiber cello and clothing stood out in stark relief against the rich red of the Vanguard's curtains, as if The Stone had suddenly gone technicolor, à la *The Wizard of Oz*. Friedlander was mostly playing selections from *Volac: Book of Angels Volume 8*, one of the strongest entries in Zorn's *Masada Songbook* series. The cellist revealed that Zorn gave him first crack at the 315 pieces contained in the songbook, which goes a long way towards explaining why the pieces seem like the loveliest Zorn has ever written. In an hour-long, 13-piece recital, Friedlander alternated between pizzicato and arco, between quick bedouin-like rhythms and plangent melody lines, his technique always flawless yet, despite classical rigor, vibrant and inviting. "Yeruel"'s dervishy figures were the evening's highlight, "Rachsiel" was the 'jazziest' piece and "Zumiel" is apparently the angel of speed metal. Two new pieces, "Sapir" and "Ratzon", from *Masada Book 3*, had a different, more subtle complexion. ***(AH)***

Making a rare New York City solo concert hall appearance as part of *Nonesuch Records at BAM*, **Brad Mehldau** briskly strode to center stage of the Brooklyn Academy of Music's Harvey Theater (Sep. 9th) and bowed deeply before seating himself at the nine-foot Steinway D piano that stood alone on the bandstand. Beginning deliberately, playing unamplified mildly percussive middle register figures, Mehldau's notes rang out with bell-like clarity in acoustic perfection. His frame slowly rocking back and forth, at times practically caressing the keyboard during an untitled improvisation, it became obvious that here was a player truly at one with his instrument. Weaving alternating melodic lines between his periodically crossed two hands, his virtuosic touch was simultaneously unassuming and breathtaking, exhibiting a consummate command of meticulously controlled dynamic intensity. The rendition of Stone Temple Pilots' "Interstate Love Song" was strewn with lyrical appeal while the medley of Jobim's "Zingaro" and his own "Paris" was rife with saudade and romance. His hands danced across the keyboard with unmitigated delight on the traditional bluegrass fiddle song "St. Anne's Reel" (perhaps performed in preparation for the next night's show with mandolinist Chris Thile) and maintained the brisk tempo on Sufjan Steven's "Holland". Following an extended standing ovation the pianist returned to play the Harold Arlen standard "Get Happy" and Bobby Timmons' classic "This Here". ***(RM)***

WHAT'S NEWS

The latest class of **MacArthur Foundation "Genius Grant"** recipients has been named. Among the winners, who receive a $625,000 stipend, is saxophonist Steve Coleman. For more information, visit macfound.org.

Pianist **Matthew Shipp** is the recipient of a $15,000 unrestricted grant from the Robert D. Bielecki Foundation. For more information, visit rdbf.org.

A new CD by **Arthur Blythe**, *Live at Yoshi's*, has been made available, with all proceeds going towards the Arthur Blythe Parkinson's Fund. For more information and to purchase the album, visit gusttsilis.com/arthurblythe.

Registration for Jazz at Lincoln Center's 2015 **Summer Jazz Academy**, an intensive music education and performance summer institute for high school students taking place Jul. 19th-Aug. 3rd, 2015 in Rappahannock County, Virginia, will open Oct. 6th. Students must be in high school and tuition is $3,500. For more information, visit jalc.org/summer-jazz-academy.

The late **Paul Ash**, owner of Sam Ash Music and husband to jazz promoter/activist Cobi Narita, has had a bench named in his honor in Midtown's Bryant Park, celebrating his founding of the Piano in the Park series a decade ago.

A statue of legendary (Canadian) pianist **Oscar Peterson** on Ottawa was recently vandalized, given streaming golden tears. No other part of the statue was damaged and the tears have since been removed. Speculation about the vandal's motives include political commentary about American race relations, though Peterson's widow dismisses such notions.

Josh Jackson has left **WBGO**, where he was Vice President of Content, host of *The Checkout* and Special Projects Producer, after 15 years with the New Jersey-based radio station. As of press time, WBGO is still accepting applications for his position. And as of December 28th, ***Jazz From The Archives***, an hour-long program on WBGO currently hosted by Bill Kirchner, will no longer be broadcast after a 35-year run. For more information, visit jazzsuite.com.

The **Jazz Drama Program** will have its 2014 Benefit Concert, which honors jazz advocate/Special Events/Community Relations Director at WBGO and Rahsaan Roland Kirk widow Dorthaan Kirk at The DiMenna Center Oct. 7th. For more information, visit thejazzdramaprogram.org.

The National Jazz Museum in Harlem is currently showing an exhibition about the life of Cuban pianist/bandleader **Bebo Valdés** (1918-2013). For more information, visit jmih.org.

For musicians on the run, who also have access to a 3D printer, design engineer Olaf Diegel has made the first **3D-printed alto saxophone**. He admits it needs work but is impressive none the less. For more information, visit odd.org.nz/sax.html.

Submit news to info@nycjazzrecord.com

Bob Barry/Jazzography

GENE BERTONCINI

BY KEN DRYDEN

Gene Bertoncini has been recognized as a master guitarist for decades, whether playing nylon string acoustic or electric guitar. Drawn to the instrument early in life and soon to jazz, he was playing professionally in his teens. Uncertainty about a career playing in jazz clubs moved Bertoncini to study architecture at Notre Dame, though once he graduated, he returned to being a musician. Bertoncini briefly worked with Buddy Rich before entering the Marine Corps in 1961, then after his discharge worked with both the Tonight Show *and Merv Griffin orchestras. His freelance work included jobs with Clark Terry, Benny Goodman, Lalo Schifrin, Wayne Shorter, Tony Bennett and many others. His work in a duo with bassist Michael Moore resulted in many timeless albums. In recent years Bertoncini has been more focused on nylon string guitar for his recordings, especially in his series of CDs for Ambient.*

The New York City Jazz Record: Were there musicians in your family?

Gene Bertoncini: My older brother played accordion and turned into a brilliant jazz player. He taught me a lot, though he gave it up early in life. We were playing gigs and he knew a lot of standards. I started playing guitar at seven. My dad had a guitar around the house. He was from Italy and he would have his friends over. He played and sang Italian songs; I couldn't play enough for him. My parents took me to a teacher who taught a number of instruments. I was exposed to music, sight reading, even singing a little. My brother and I did a NBC show called *The Children's Hour*. We would go to the studios early in the morning to rehearse with dancers. We accompanied them when we were needed. That's where I met my first really great teacher, the guitarist Johnny Smith. I wandered into one of the studios one day and I saw him playing so good. He played trumpet and piano, too. I asked him for lessons and played a version of "Honeysuckle Rose" for him and he agreed. It was just a short time later that he made his hit record *Moonlight in Vermont* with Stan Getz. I was playing gigs in the Bronx at Tucci's Bar & Grill. They gave us $10 and all the pizza we could eat.

TNYCJR: Which other musicians inspired you?

GB: Chuck Wayne was a big influence. He was in George Shearing's first quintet. I followed him around and took lessons with him. He was playing upstairs at The Embers [formerly located at 161 East 54th Street between Third and Lexington Avenues] with a bassist, the first time I heard a guitar-bass duo. I was listening to Oscar Peterson a lot. Later on Barney Kessel and Tal Farlow became friends. With Barney's *The Poll Winners* albums [with bassist Ray Brown and drummer Shelly Manne], I learned that a guitar/bass/drums trio was just as strong as a piano/bass/drums trio. Chuck told me to get a hold of music by Julian Bream, a great classical guitarist who had done transcriptions of things like Ravel's *Pavanne*. It completely changed my life. I started studying classical guitar, and so were Barney, Barry Galbraith and Cal Collins. That was the next step in being devoted to the guitar. I soon started including classical guitar on my gigs. I was starting to work with singers like Morgana King and Lena Horne. Lena always did two numbers with just guitar. I began writing solo guitar arrangements and using the whole orchestral qualities of the instrument.

TNYCJR: You have a great love for classical music.

GB: I attended classical concerts by Arturo Toscanini and the NBC Symphony Orchestra. An acquaintance suggested that I do a vocal exercise, a Puccini aria, to "free up your insides, which will reflect in your music." When I attended a live opera, I had to get out of my seat; I was overwhelmed with tears. I had to go in back of everybody so I could openly cry. It was *La Boheme*. I'll never forget that. I've been playing Frédéric Chopin's "Prelude Op. 28 No. 4" for all of my life. I accompanied the great opera tenor Luciano Pavarotti in a concert. I was fascinated when he sang Puccini's "Nessun Dorma" [from the opera *Turandot*] as an encore. Accordion player Dominic Corteze, who joined me for Pavarotti's performances of songs of Henry Mancini, sent me the sheet music for the aria, which I recorded on nylon string guitar for my solo CD *Quiet Now*.

TNYCJR: How often do you play electric guitar?

GB: I play it quite a bit. I play various gigs. I sit in with Bucky Pizzarelli and Ed Laub. I teach various types of ensembles in the summer. In certain ways I feel more secure on electric guitar. I can swing harder, the picking techniques are different than using your fingers.

TNYCJR: Tell me about some of the artists you've worked with.

GB: Working with Buddy Rich was perfect preparation for the Marine Corps. I played with Chet Baker a lot of times. It was a sad story. Michael Moore and I were all set to record a trio album with him and he went back to Europe and died. I wrote "For Chet'" not long afterward and came up with an original arrangement for my CD with a string quartet, *Concerti*.

TNYCJR: How did you meet Michael Moore?

GB: Mike was sent in as a sub for my gig at the Cellar. The first song we played was "Black Orpheus". It was so good and felt right. Later on I was playing some nights at Lincoln Center and Mike came. I had written some things for arco bass and I never head anyone play bass like that. We started to rehearse and it was a tremendous relationship in every way. I learned a lot with Mike. He had a great sense of time and there isn't a note he plays that he doesn't mean. He quietly sings all his lines and has a tremendous beat. We developed our repertoire with some classical stuff like Chopin.

I used both electric and nylon string guitar in the duo. We would jam on songs, but there was a concept for many of the tunes, that's what made it interesting for people. There was a nice variety of sounds and music we played every evening. The restaurant Zinno would feature us every Sunday night and it was packed after Whitney Balliett wrote about us in *The New Yorker*. We held fort there for about seven years. I produced our first album *Bridges* for the German label MPS, then I bought it back and issued it myself in the U.S. We made several more albums over the next few years before Mike left town.

(CONTINUED ON PAGE 46)

Photo by Scott Friedlander

CHES SMITH

BY KEN WAXMAN

To exaggerate a bit, it appears that there was never a time in his life that Ches Smith wasn't playing drums. Even today at 40, the Brooklyn-based Smith seems rarely to move from behind his kit. Besides leading his own groups, which include the These Arches quintet, a couple of trios and his Good for Cows duo with bassist Devin Hoff, Smith is kept busy as a sideman in bands led by Tim Berne, Marc Ribot and Mary Halvorson plus indie-rock stalwarts such as Xiu Xiu and Secret Chiefs 3. There's also his Congs for Brums solo percussion project and he can sometimes be found in NYC's outskirts participating in extended vodou drum ceremonies.

Excepting the rock bands, all of Smith's affiliations will be on display during his six-day residency at The Stone this month. "I try to keep a balance between my leader and my sideman work, but I'm not a real bandleader," he admits. "I book the gigs and pay the band, but other than that I don't tell people what to do. I just try to balance strong, disparate personalities. But I also do a lot of writing, so the best way to have it played is to lead a band."

Born in Sacramento, CA, by the time he was six, Smith and his slightly older brother were taking turns trying to outdo one another on a used drum set, playing along with whatever rock songs were on the radio. Soon Smith was playing weekends with local rock bands, something that continued all through high school and his undergraduate years studying philosophy at University of Oregon. Along the way he took some drum lessons from Dave Storrs and later from Pete Magadini after moving to the Bay area in 1995. He wanted to check out a larger jazz scene, but while looking for steady gigs there, he cooked pizza at night and spent his days practicing and transcribing solos by Philly Joe Jones, Max Roach, Art Blakey and other drum masters.

Then fate intervened. "There was an ad in the paper from a tuba player who was looking for someone to play with, but when I got in touch with him he told me he was playing in a band affiliated with Mills College, where musicians from the community could also play. He wanted me to join. He said [guitarist and Mills professor] Fred Frith was coming to rehearse us and play a concert with us. Up till that I was a little reticent as I wasn't too experienced in the new music the ensemble specialized in."

Smith underestimated himself. In the ensemble Smith met percussionist William Winant and composer/conductor Steed Cowart, who agreed he was skilled enough to receive a scholarship to study percussion at Mills, even without an undergraduate degree in music. Cowart even coached him in harmonies to pass the audition. Under Winant's guidance Smith began exploring other forms of music and playing mallet instruments. That, in turn, led to him filling in for Winant at some jobs with bassist Trevor Dunn's Mr. Bungle. "I had just started to play vibes and there was all this difficult work with marimba and xylophone," he recalls. "I just kept my head down and read the score." Smith graduated from Mills with a Masters in percussion performance in 2002.

Besides Dunn, other musicians he met and played with at Mills included clarinetist Ben Goldberg and Hoff. The Good for Cows duo started then when the person with whom they decided to form a trio missed rehearsals. Smith and Hoff found that merely playing off and improving on what each other composed was complete in itself. Congs for Brums was born then too. "My wife and I were joking around and we came up with a variation of 'Songs for Drums'," he explains.

Smith has already put a free short Congs for Brums video on bandcamp and plans to make it available on his own web site during his residency at The Stone. Over the years he's even managed to present a solo percussion set as an opening act for indie-rock bands.

Both his indie-rock and indie-jazz connections finally convinced him to move east in 2008. Europe—where he often toured—was that much closer and he was already a member of several NYC bands. First Dunn set up a trio with Halvorson and Smith; then Shahzad Ismaily, who plays in Secret Chiefs 3, introduced him to Ribot and Ceramic Dog was born. In 2009 Berne asked Smith to join his Snakeoil band and Smith has been playing with Berne ever since. Although Smith concedes that after weeks of playing the same set every night in a rock show makes him yearn for a break, his idea is to play original music, no matter what it's called. The indie-rock bands with which he associates include a high percentage of improvisation, he states.

It's this search for originality that brought him to Haitian drumming. As part of his scholarship at Mills he had to play for dance classes, but Haitian rhythms were initially baffling. With the encouragement of traditional drummers such as Daniel Brevil, he became familiar enough with the music so that he now participates in vodou ceremonies. Located in outer borough basements, the performances, with only percussionists and vocalists, usually last for hours. "At first I was intimidated," he admits, but now that he's taken Haitian drum lessons from John Amira, Frisner Augustin and Brevil, he's become more assured. In fact, he thinks he may record We All Break, the Haitian drum project that includes pianist Matt Mitchell and another drummer as well as Brevil and himself. But, he cautions, it's his own variant of the music. "It would be a mix of traditional Haitian music, Western Art music with lots of free stuff," he explains. One band that has definite plans to record though is his new trio with pianist Craig Taborn and violist Mat Maneri. Although the compositions will all be his, each member gets equal billing.

Besides obvious talent, it's this cooperative spirit that has likely been responsible for Smith being so in-demand. "I just like to be part of a pool of good players," he insists modestly. ❖

For more information, visit chessmith.com. Smith curates and is at The Stone Oct. 1st-5th and is also there Oct. 7th-12th with Tim Berne and Cornelia Street Café Oct. 20th with Sarah Bernstein. See Calendar.

Recommended Listening:

- Good For Cows—*Bebop Fantasy* (Asian Man, 2004)
- Ben Goldberg—*Subatomic Particle Homesick Blues* (BAG Prod., 2008)
- Mary Halvorson—*Dragon's Head* (Firehouse 12, 2008)
- Ches Smith and These Arches—*Hammered* (Clean Feed, 2011)
- Matt Mitchell—*Fiction* (Pi, 2012)
- Tim Berne's Snakeoil—*Shadow Man* (ECM, 2013)

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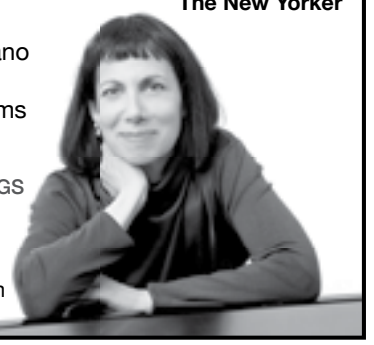

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Photo by Alan Nahigian

JAMES CARTER
SAX MACHINE
BY RUSS MUSTO

It's opening night of a six-day run at the Blue Note last month and James Carter is the first one up on the bandstand, ambling to his mark at stage left with characteristic swagger, cradling his beloved P Mauriat saxophone. Sartorially striking, decked out in a long-jacketed, wide-lapelled black striped suit, he places the horn in his mouth and slap-tongues a cascade of notes in a cavernous tone that immediately identifies him as one of the toughest tenors on the scene today. Tonight, and for the rest of the week, the 45-year-old saxophonist will share the bandstand with two of the instrument's greatest elder statesmen: Pharoah Sanders and Odean Pope. Carter has performed with Pope before (who describes his younger colleague as "one of the forerunners") guesting with his Saxophone Choir on its *Locked & Loaded: Live at the Blue Note* album, but this will be his first time collaborating with Sanders.

"I'm looking forward to sharing the stage with Pharoah," he says from his Detroit home the week before the gig. "Up until now I've only had music store encounters and when he was staying on 49th Street in New York back in the '90s, I had a chance to go up to his pad a couple of times. Man, I thought I was a mouthpiece fanatic, this cat here...wow! I actually have two of Pharoah's old mouthpieces," he says with unabashed pride. Carter has collaborated with numerous saxophonists through the years, from Joe Lovano and Michael Brecker to Frank Lowe and Julius Hemphill, the latter whose place he took for a time as a member of the World Saxophone Quartet, but one can hear in his voice that the Blue Note gig is special for him. "I feel very honored I'm doing these hits with Odean and Pharoah," he humbly declares.

Carter actually made his U.S. recording debut sharing a disc with four other horn players on the aptly named album *Tough Young Tenors* (Antilles). The date's producer Billy Banks notes, "We put together five young sax players and James Carter was one of them. James Carter was always ready. He had such talent, but he worked hard, too. He practiced all the time. When I was around him when we were rehearsing for *Tough Young Tenors*, he was always with a horn in his mouth; it could be the tenor, baritone, soprano...something all of the time. And he knew about the musicians, he knew the story of jazz, particularly the tenor players." Banks was already acquainted with Carter before the date, having met the young saxophonist when he was a member of trumpeter Wynton Marsalis' ensemble.

Carter recalls, "Late '85 through the summer of '87, I was playing with Wynton, which doesn't get talked about that much, but, yes, it did happen. In March of '85 he came to Detroit and at that time my high school, Northwestern High, was poised to become the fine arts Mecca, the centerpiece of Detroit as far as the fine arts was concerned. He was one of the national artists that came in that we hosted and after the hit was over with, he was backstage at a piano and he was just playing chords. I had my back turned toward him and I'd tell him what chord he was playing and then he started playing some vamp in D minor and I followed along with him and he says [imitating Wynton's voice], "Yeah man, we gonna have a little talk here." We exchanged numbers and I didn't think anything about it...thinking nothing else about it until his manager calls up in late November saying Wynton wants you to do such and such and I went 'Oh really'. Our first hit was at Blues Alley in December of that year and another bunch of quintet hits came up as a result. Then the *Hot House Flowers* stuff in '86, where we were playing with various symphonies. And we also did selections from the *Black Codes* albums as well. But I never came to New York with Wynton. Lester pretty much introduced me to New York."

Lester was Lester Bowie. Carter remembers, "It was May 31st, 1988 that I was added as a last-minute guest for this hit that Spencer [Barefield] was doing with Lester as a special guest. I was added on tenor and bass sax and I think that I also played soprano as well on that hit. Lester came up afterwards and said 'Yeah!" and we exchanged numbers. He said, 'I got an idea for a group and I think you'll fit in just fine, so we'll be in touch.' So that group basically became the New York Organ Ensemble." The band's trombonist Steve Turre says, "We did a recording with Amina [Claudine Myers] on organ and Philip Wilson on drums and Lester and James and myself and he wasn't but 18 years old and I knew then that he had something special going on. The thing that I love about James is that he's rooted in the blues, that's at the core of everything that he does."

Drummer Billy Hart shares Turre's opinion on the breadth of Carter's abilities. "He's mastered the instrument, but what really impresses me is that he really knows the history of the saxophone—the jazz history—from Coleman Hawkins to Albert Ayler. And he can go from one end to the other, fluently." Half Note's Jeff Levenson, who has produced dates featuring Carter, concurs: "This guy can give you the entire history of the saxophone—he can go from Lester Young to Ben Webster to Albert Ayler to Big Jay McNeely to Ornette Coleman in the same solo. He's so incredibly focused on the horn that any kind of stylistic direction that we associate with the saxophone, he can offer that up to you on command."

Carter gives much of the credit for the expanse of his abilities to his mentor and saxophone teacher. "Mr. Donald Washington. He stressed learning about different axes and seeing what the different qualities of those horns were and to be able to not only have a sound on them, but to also to be convincing on them as well. Not to mention the versatility, what that could bring as far as the economy." Washington himself was a man of broad stylistic taste, not ending his teaching of jazz history with Coltrane and Ornette. "Pops always talked about these cats from the AACM with whom he had special affinities, like Roscoe Mitchell, Anthony Braxton, Joseph Jarman, Henry Threadgill, Douglas Ewart—all the instrumentalists—with the highest regard," the saxophonist recalls. He put this philosophy into practice as a member of Bird-Trane-Sco-Now!, Washington's youth ensemble, the name of which pays homage to Roscoe Mitchell in the same breath as Charlie Parker and John Coltrane.

The young Carter made a name for himself in Detroit as a horn-blowing prodigy with the group, making his recording debut with the band at the tender age of 17, playing contrabass clarinet on Washington's composition "New Spectrum Too". Violinist Regina Carter remembers the early days of her cousin's career: "My dear cousin James has always been so passionate and endlessly inquisitive about music. And it shows! Since I was older than James and his crew, I was the designated driver. He always wanted to hit every jam session and late-night music hang. James just loved playing all of the time and we rarely saw him without his horn." Still loyal to his hometown team, Carter's current trio features two of his city's finest players, organist Gerard Gibbs and drummer Leonard King. "As a trio we've been together 13 years now," he says. "The catalyst was the *Live at Baker's* CD back in June 2001."

The group, which recorded their second album, *Out of Nowhere*, with guests Hamiet Bluiett and James "Blood" Ulmer, live at the Blue Note in 2005, has continued to grow, as can be heard on their latest disc *At the Crossroads* (Decca-Universal). It traces a wide stylistic path, with tracks ranging from traditional hymn "Tis The Old Ship Of Zion" and Big Maybelle's "Ramblin' Blues" to Ellington's "Come Sunday" and Julius Hemphill's "The Hard Blues". The band's current project, Django Unchained, finds the saxophonist once again visiting the music of gypsy guitarist Django Reinhardt he first explored on his album *Chasin' The Gypsy*, but in a new light. "It's not *Chasing The Gypsy*," he emphasizes. "It's different grooves, it's a more contemporary look at Django as opposed to thinking of it as a transfer over to, simply as a transfer from acoustic over to an organ situation. We use different groove structures—we go as far as trip-hop and Indian Punjab—and, of course, regular stated grooves that are funkish/R&B-ish. We're all over the place."

As far as where he's planning on taking his music next, Carter, typically, is both open-minded and practical. He muses, "I'm just looking forward to keeping the home fires burning, keeping the chops happening and keeping all options and ideas open that are artistically and, of course, financially successful. I look forward to keeping things rolling and at great debt to all my ancestors. We keep losing our ancestors left and right these days. So we just got to continue to giving them props whenever we can." ❖

For more information, visit jamescarterlive. Carter's Django Unchained is at Jazz Standard Oct. 16th-19th. See Calendar.

Recommended Listening:

- James Carter—*JC On The Set* (DIW/Columbia, 1993)
- James Carter—*Jurassic Classics* (DIW/Columbia, 1994)
- SaxEmble—*Eponymous* (Qwest-Warner Bros., 1996)
- James Carter—*Present Tense* (Emarcy-Universal, 2007)
- World Saxophone Quartet—*Yes We Can* (Jazzwerkstatt, 2009)
- James Carter Organ Trio—*At the Crossroads* (Decca-Universal, 2011)

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BOBBY ROSE

BY ANDREY HENKIN

During guitarist Jack Wilkins' 70th birthday celebration at Jazz Standard last July, organizer Charles Carlini took a moment to acknowledge the six-string luminaries in attendance. Of the many names he mentioned, one stood out to guitar cognoscenti: Bobby Rose, best known as fellow Philadelphian Pat Martino's foil on *Baiyina (The Clear Evidence)* (Prestige, 1968), *Footprints* (Muse, 1972) and HighNote's 2012 release *Alone Together (with Bobby Rose)*, a collection of duo recordings from the late '70s.

As to how he started playing music, Rose recalled, "The second world war was just over, nobody was working, everybody up the street in my neighborhood played the guitar or banjo and they would all come over to my house. They and my father would jam like the whole weekend. That was the atmosphere I grew up in." After playing as a child, he got away from it for a while, picking the guitar back up after being drafted in 1956 and is entirely self-taught. "In Philly, there was always a bar to go to on a Saturday, Sunday afternoon where you could go sit in...and that's where I got a lot of my training, no money, just playing for beers."

Upon coming out of the army, Rose joined the musicians' union and started traveling with different groups, mostly commercial music, and a look through Rose's discography reveals some early rock and folk sessions that predate his jazz work. "That was a very brief period. I was going with the bands that were paying the most money," he admits. But jazz was his main interest. He lists Django Reinhardt ("that's the best guitar duet ever"), Les Paul ("my father's favorite"), Chuck Wayne, Barney Kessel, Charlie Christian, Wes Montgomery and Joe Diorio ("another giant") as his greatest influences.

But despite growing up a couple blocks away from each other in Philadelphia (even having the same barber), Rose, born Dec. 14th, 1937 and Martino, born Aug. 25th, 1944 (as Rosania and Azzara, respectively; "Nobody liked their last names," Rose quipped), the pair first met when working near each other in Atlantic City in 1964 and made plans to get together back home. "He invited me over his apartment," Rose recalled, "and I stayed most of the night, just hung out talking, played a little bit and we just hit it off. We became friends pretty fast."

A few years later, Rose and Martino would collaborate on *Baiyina* (subtitled *A psychedelic excursion through the magical mysteries of the Koran*), an outlier both in Martino's catalogue and general jazz guitar history. Over a soft bed of bassist Richard Davis, drummer Charli Persip and the tambura of Khalil Balakrishna and tabla of Reggie Ferguson, Martino and Rose played remarkable, raga-inspired doubled melody lines, so in sync that many listeners, this writer included, thought that Bobby Rose was Martino's sly way of overdubbing himself. "It was like that for a while," Rose laughed. "No one was expecting another guitar player on there... I shedded and took a lot of time on it to make it perfect." When asked what inspired such an unusual album, Rose replied, "It had to do with what we were listening to at the time and the kind of drugs we were doing." According to Rose, and contrary to the credits on the album, the music was created collaboratively.

Rose and Martino are still close, Martino back in Philly and Rose in the city's suburbs, seeing each other every couple of months, though there was a long lapse after Martino's infamous aneurysm, which had a wholesale effect on his memory, and Rose's own personal issues. "We parted ways for a few years," Rose remembers. I didn't hear from him for a good eight, nine, ten years. But after he started to heal, and his memory started coming back, then he realized who his friends were." Their long relationship was brought to the fore with *Alone Together*, culled from tapes that Martino had in his archives. It includes, alongside the title standard, fascinating versions of "The Visit" (the alternate title track for a later issue of *Footprints*), Wes Montgomery's "Four On Six", Martino fave "Sunny" and "Israfel", the third track from *Baiyina*. Rose prefers the duet because "I had more control over where everything is going. And I'm so in tune to Pat, wherever he goes, I'm right there, I'm right behind him, pushing him more." Rose is hopeful that more archival material will be released. "We have a lot of stuff in the can that we recorded at his home studio. And I believe that sooner or later he'll start putting it out. He put one out already so let's see if it goes somewhere."

In addition to his work with Martino, Rose's discography includes albums by Harold Ousley, Roy Ayers, Deodato, Eddie Daniels and soundtrack work on movies as different as *Grease* and *Twin Peaks: Fire Walk with Me*. Rose got those opportunities "hanging out in New York. I met a lot of people and they just approached me because I have two different styles. I like to play jazz. I like to play rock... and they gave me a shot."

In 2009, he recorded and self-released *Galaxy*, a series of improvised experimental duets with pianist Ron Thomas (who worked separately with Martino on his 1972 *Live!* album and as sidemen for Eric Kloss' 1972 *One, Two, Free* session). But, unfortunately, Rose hasn't done any live performances in over a decade, exacerbated by a recent diagnosis of Stage 4 lung cancer, the treatment for which has affected his ability to play. "That instrument will kill you," he laments. "If you don't keep up with it. One day you pick it up and you think you can play it and you start to play it and you find out you're not playing shit." But Rose has tentative plans to do another duo album, this time with a well-known guitarist he can't name at this time. "I'm on my way out and I want to leave something behind...it could be six months, it could be six years, it could be six days." ❖

Recommended Listening:
- Pat Martino—*Baiyina (The Clear Evidence)* (Prestige, 1968)
- Pat Martino—*The Visit [Footprints]* (Cobblestone-Muse, 1972)
- Roy Ayers—*Coffy* (Polydor, 1972)
- Harold Ousley—*The Kid!* (Cobblestone, 1972)
- Johnny Hartman—*I've Been There* (Perception, 1973)
- Pat Martino—*Alone Together (with Bobby Rose)* (HighNote, 1977-78)

EDDIE HARRIS

BY ANDERS GRIFFEN

There is no forgetting Eddie Harris. Primarily a tenor saxophonist, his sound is immediately recognizable. However, he felt marginalized during his career, evidenced in songs like "Eddie Who?" This may appear surprising given certain facts: he recorded one of the best-selling jazz albums of all time, *Swiss Movement* with Les McCann; recorded the first jazz album to go gold with *Exodus to Jazz*; penned the influential "Freedom Jazz Dance"; wrote and recorded original music for *The Bill Cosby Show*; and is considered one of the great saxophonists of all time. He is also known for explorations with the electric saxophone and inventions of a reed mouthpiece for trumpet and a trombone mouthpiece for saxophone. Sometimes these were critically received as novelties, but the recordings are imbued with vitality and Harris' individual sensibility. But despite his success, he was never quite one of the big names in jazz.

Harris was born in Chicago on Oct. 20th, 1934. As a small child, he sang in church and started learning piano. His voice and piano playing are prominently featured on many recordings. He studied with Captain Walter Dyett, who earned a venerable reputation at DuSable High School, where his students represent a veritable Who's Who of Chicago jazz musicians. Starting out on vibraphone and studying clarinet before being permitted to play saxophone, he also learned trumpet, trombone and bassoon while continuing his studies at Illinois and Roosevelt Universities. He performed with Gene Ammons before being drafted in the mid '50s and making his way to the 7th Army Symphony Orchestra, which also included Don Ellis, Leo Wright and Cedar Walton. After leaving the service, Harris lived in New York shortly before returning to Chicago.

Signing with Vee Jay Records, Harris achieved great success with his 1961 debut *Exodus to Jazz* and released six more albums by 1963. He recorded for Buddah and Columbia before starting a fruitful, ten-year relationship with Atlantic, during which time he released 23 albums, including *The In Sound* (his first recording of "Freedom Jazz Dance"), *Mean Greens*, *The Electrifying Eddie Harris* (which featured "Listen Here"), *Plug Me In*, *High Voltage* and *Swiss Movement*. All of his recordings demonstrate musical fluency and range steeped in soul. His early success led to his categorization as a 'groove-oriented' and funky player, which was concurrently beneficial and detrimental. The dialogue changes to hardship and humor in the '70s. On the one hand, he enjoyed some commercial success; n the other, the stereotype meant he was not always recognized as a serious artist.

One of the reasons Harris is so easily recognizable is his concept and approach. His propensity to create melodies, written or improvised, out of wider intervals than scale steps is heard throughout his music—"Freedom Jazz Dance" can be heard in 4ths, or may be analyzed as pentatonic thirds while several tunes rely on manual dexterity over relatively simple modal or blues-oriented progressions. Books such as *Interverlistic Concepts* contain his exercises exploring arpeggios and interval patterns gradually extending wider than an octave. These evince an unconventional and intellectually rigorous repertoire.

Harris passed away in Los Angeles Nov. 5th, 1996 at the age of 62 of bone cancer and kidney disease. ❖

For more information, visit eddieharris.com. A Harris 80th birthday tribute is at Smoke Oct. 24th-26th. See Calendar.

Recommended Listening:
- Eddie Harris—*Exodus to Jazz* (Vee Jay, 1961)
- Eddie Harris—*The Electrifying Eddie Harris* (Atlantic-Rhino, 1967-68)
- Les McCann/Eddie Harris—*Swiss Movement* (Atlantic, 1969)
- Eddie Harris—*A Tale of Two Cities* (Night-Hyena, 1978/1983)
- Eddie Harris/Ellis Marsalis—*Homecoming* (Spindletop-ELM, 1985)
- John Scofield—*Hand Jive* (Blue Note, 1993)

NEW ATLANTIS

BY CLIFFORD ALLEN

Creative music and the post-punk underground may not seem like the easiest brethren and envisioning plugged-in and sweaty youth is a far cry from the rarefied environment of improvised music concerts. However, there's a direct line between art rock and free music that is hard to deny, whether one wants to draw it from Captain Beefheart to Archie Shepp or Henry Cow to Evan Parker. Dissonance and rhythmic flexibility, as well as radical politics, are certainly an attractive part of both forms and it would stand to reason that as one pushes further with that sonic imprint, going to the 'other side' of free music is a logical next step.

That was the experience of this writer, as it was for guitarist/bassist and New Atlantis Records founder Ed Ricart, whose own trajectory followed from Washington D.C. post-hardcore to free jazz and creative improvisation. "[Post-hardcore] was a scene with an audience that rewarded energy and hard work and the bands weren't preoccupied with fame, money or acclaim. There was also free-ranging quality to the music that opened up my mind. The dissonance and stagger-stepped rhythms really stuck with me, regardless of the context. The community around the music was also unparalleled, with lots of people all over the country doing their part to make touring sustainable." Ricart's primary musical outfits are Matta Gawa, a duo with drummer Sam Lohman, which has released one album on Engine Records (*bA*, 2010) and one on New Atlantis (*Tambora*, 2012) and the math-rock trio Hyrrokkin (Brett Nagafuchi, drums; Paul Larkowski, guitar/bass). He's also worked with saxophonist Paul Dunmall, trumpeter Herb Robertson and the quartet Haitian Rail with guitarist Nick Millevoi, trombonist Dan Blacksberg and drummer Kevin Shea.

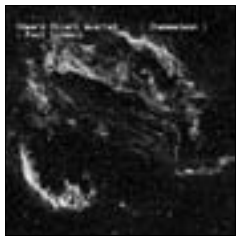
New Atlantis was founded in 2011 on the simple premise of releasing music that Ricart values, but with the added bonus of documenting a diverse array of work falling between the areas of avant garde rock and creative improvisation. "In my world, labels take on lives and personalities of their own," Ricart says. "They are conduits where the musicians' performances, the particular aural qualities of the engineering and mastering and every aspect of the design and packaging coagulate across a broad continuum of releases. This is absolutely a weird era to be running a label, but the values reflected in the work I and the musicians put into it are fundamentally important." The label started with releases by Hyrrokkin and music by Millevoi and bassist Jason Ajemian's band The High Life. Three years on, the New Atlantis catalogue boasts over 30 releases and sticks to a program of unpredictable but compelling, tough music. As Ricart puts it, "I really enjoy mining the creative spaces between loud, brash, dissonant rock music and free improvisation. I am blown away having an opportunity to bring so many amazing, disparate sounds together." New Atlantis also does not stick to one format, releasing different titles on LP, CD, cassette and seven-inch singles and has carved out a solid distribution network, which keeps the label's handiwork available to most independent record stores.

With all its releases and another several in the can, it may seem like New Atlantis is releasing material at an impossible pace (something with which a number of jazz independents are familiar). However, this is done with an eye towards detail and accuracy. "All too often, people want to cut a record and have it out in two or three months, but in reality, that just means some critical portion of the process is being sacrificed for expediency's sake," notes Ricart. "This stuff really does need to take time—at least a few months should go into pulling all the loose ends together."

Ricart's sonic ethos, value in community and sense of how to run a label (an interest since his teenage years) fits with what a lot of musicians are seeking out, especially those who would rather not go the route of entirely self-financed productions. Millevoi puts it this way: "I started working with New Atlantis for the release of my first solo guitar record in 2011 [*In White Sky*], which was also the first release for the label. I was excited and honored to be a part of this thing that my friend was putting together, but didn't realize the footprint it was going to have. Ed works incredibly hard to make everything happen. And as a label curator, I think he does a really great job. The label is exposing a niche that exists between and including jazz, improvisation, noise and rock that is taken seriously and done at high level."

New Atlantis is releasing trumpeter-composer Stephen Haynes' *Pomegranate: Music for Bill Dixon* in

(CONTINUED ON PAGE 46)

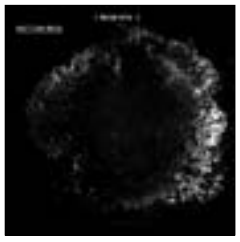


Chamaeleon
Edward Ricart Quartet + Paul Dunmall

the dragon and the griffin
Dave McDonnell Group

Dub Narcotic Session
Thollem/Chase

Sylphid Vitalizers
Brandon Seabrook



Solarists
Haitian Rail

SERIOUS CHOPS

BY KATIE BULL

"That singer's got chops!" Just what does that word really mean? As defined in *Webster's Dictionary*, "chops" is the technical mastery of a skill set. In and of itself, technical vocal skill for the sake of technical vocal skill is a purely muscular display of speed, dexterity, power and pitch precision, cut off from a singer's creative source. Technique-for-technique's sake is usually driven by training, lacking any journey towards gut-connection.

When heard in proximity to a soulful artist, an overly technical singer can sound bland and dry. In contrast, there are real chops, sometimes referred to by jazz musicians as "serious chops". These are powerful improvised or scored vocal deliveries of full songs and riffs (short and fast improvised or remembered fragments of phrases sometimes referred to as "licks"), offered by singers in service of authentic expression. The irony is that a listener may not even recognize stamina, range or flexible riffing in a soulful singer because these chops provide a vessel for impacting music; music is not about chops. Here are some highlights of singers with serious chops—the delightful and delectable kind.

In live performance the radiant **Dee Daniels** swings, grooves and dips into gospel edges from a core of warmth. Daniels delivers songs with uniquely relaxed humor, enveloping each audience member in a powerful sonic embrace. Her new album, *Intimate Conversations* (Origin) is a series of tight duos executed with eight jazz veterans, three of whom—Wycliffe Gordon (trombone), Martin Wind (bass) and Ted Brancato (piano)—will be appearing with her at Smoke (Oct. 29th), joined by her regular drummer Dwayne "Cook" Broadnax. The title of Daniels album says it all, she brings each listener to the inner chambers of her heart.

Speaking of hearts, let's talk about beats! An authentic and invigorating Beat Generation poet is among us. Dive into the sonic now with **Steve Dalachinsky**'s recently released album of his own original poems, *The Fallout of Dreams* (RogueArt). Recorded in total simpatico with renowned saxophonist Dave Liebman and guest pianist Richie Beirach (on two tracks) the session is an energetic incantation of epic proportions. Brooklyn friends all three, their exchange includes one passionate track after another; note the unforgettable tribute to saxophonist Steve Lacy and stunning dedication to author Jack Kerouac. Dalachinsky's vibrant talking voice intones long lean lines that build with dramatic tension over the arc of the album. Told in an unpretentious native Brooklyn dialect, Dalachinsky's stories manifest in fragmented images, a sonic Escher-esque origami of folded words, invoking the pedestrian and natural worlds. Liebman comments, darts and spurs with the language on reeds, piano, flute, drums and bells. In moments, Liebman refreshingly lays out with sensitivity, giving space to allow pure spoken-word imagery to rise like cream. Hear them at Cornelia Street Café (Oct. 18th). Also at Cornelia in October is straightahead diva **Amy London** in a sing-along 67th birthday tribute to Laura Nyro (Oct. 17th).

And speaking of sisterhood, The Andrew Sisters would be proud of the new vocal trio Duchess, comprised of **Amy Cervini**, **Melissa Stylianou** and **Hilary Gardner**. The group provides one of the most beautifully entrained harmonies around, offered with effervescent and joyous energy. Duchess can be heard in a residency at 55Bar (Oct. 2nd and 15th) and should not be missed. Note that Gardner is also celebrating the release of her debut valentine to New York City, *The Great City* (Anzic) at Birdland (Oct. 5th).

Finally, heavyweight **Andy Bey** has delivered another timeless classic with his new album *Pages From An Imaginary Life* (HighNote). Bey's richly seasoned and nuanced sound is bathed in achingly deep self-accompaniment on piano, a profound reminder that mastery of musicianship is a lifetime in the making. This album reflects pages from a life you'll want to hear. Let's get serious: "Bey's got chops" is one of the understatements of all time. ❖

jazz

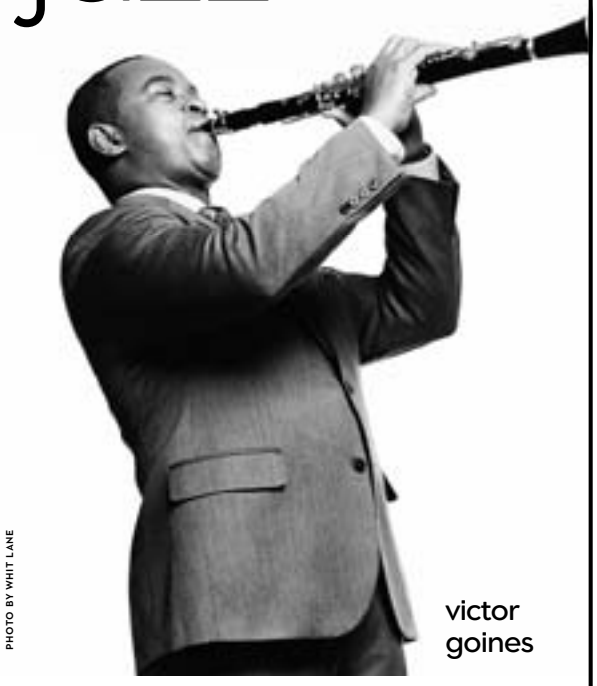


PHOTO BY WHIT LANE

victor goines

lila downs

OCT 10–11 • 7PM, 9:30PM
Mexican singer-songwriter Lila Downs makes her Appel Room debut

anat cohen's roots of rio

OCT 17 • 7PM | OCT 18 • 9:30PM
Anat Cohen and Choro Aventuroso, featuring Vitor Gonçalves, Cesar Garabini, and Serginho

victor goines' roots of ragtime

OCT 17 • 9:30PM | OCT 18 • 7PM
Victor Goines with James Chirillo, Ted Nash, Ali Jackson, Marcus Printup, and more

brazilian festival
spokfrevo orquestra

OCT 24–25 • 7PM, 9:30PM
The SpokFrevo Orquestra makes its Jazz at Lincoln Center debut joined by Melissa Aldana and Wycliffe Gordon

brazilian festival
the brazilian duke ellington

OCT 24–25 • 8PM
Jazz at Lincoln Center Orchestra with Wynton Marsalis and special guest Mario Adnet perform the music of Moacir Santos

jazz at lincoln center
Venue *Frederick P. Rose Hall*
Box Office *Broadway at 60th, Ground Fl.*
CenterCharge *212-721-6500*
jazz.org

JOHN BLAKE JR.

BY ANDREY HENKIN

John Blake Jr., violinist on Archie Shepp's *Attica Blues* and *The Cry of My People*, McCoy Tyner's *Horizon* and *13th House*, several late '70s sessions by Grover Washington, Jr. and his own dates, died Aug. 15th at age 67 after an extended battle with cancer.

In an *All Music Guide* review of Blake's 2000 album *Kindred Spirits* (Spirit Music), Alex Henderson described him as "a very expressive and versatile improviser." He was a four-time winner in *Down Beat*'s Critics' Poll for Violinist Deserving Wider Recognition.

Blake, who is the father of modern jazz drummer Johnathan, was born in Philadelphia on Jul. 3rd, 1947. He studied violin in public school and then went on to West Virginia University and the Institute for Advanced Studies in Montreux, Switzerland and later studied East Indian music. He is the author of *Jazz Improvisation Made Easy* and was on the faculties of the University of the Arts in Philadelphia, Manhattan School of Music and Montclair State University.

Blake's first recordings were in the early '70s as part of the heavily political big bands tenor saxophonist Shepp was leading for Impulse, where Blake was part of string sections with Leroy Jenkins, L. Shankar, Gayle Dixon and others. Blake also appeared on albums by percussionist Mongo Santamaria, trumpeter Marvin "Hannibal" Peterson, saxophonist Carlos Garnett and drummer Norman Connors from 1972-76. In the late '70s, Blake was part of the band of saxophonist Washington, Jr., appearing on *Live at the Bijou*, *Reed Seed* and *Paradise*, playing violin (acoustic and electric), keyboards, singing and contributing arrangements.

After work in the early '80s with pianist Tyner, bassists Buster Williams and Cecil McBee, vocalist Carmen McRae and flutist James Newton, Blake released his debut, the aptly titled *Maiden Dance*, for Gramavision Records in 1983. This was followed by 1985's *Twinkling of an Eye* and then 1986's *Rhythm and Blu* (both also on Gramavision), where the leader was joined in the frontline by two other violinists—Frenchman Didier Lockwood and Pole Michal Urbaniak—for a program of originals. Blake would continue to record albums sporadically, his most recent effort 2004's *The Traveler*, a quartet outing with pianist Sumi Tonooka, bassist Boris Kozlov and son Johnathan on drums. In between his own dates, Blake recorded with pianist Muhal Richard Abrams, bassist Avery Sharpe, trombonist Steve Turre, guitarist James "Blood" Ulmer, saxophonist Bobby Zankel, bassists Gerald Veasley and Tyrone Brown and a number of R&B artists. He was the producer of fellow violinist Regina Carter's 2010 album *Reverse Thread* (E1 Entertainment).

"The bow, in jazz, is like the tongue," Blake said in a 2001 appearance on NPR's *Billy Taylor's Jazz At The Kennedy Center*. "You really can speak with this stick."

JEAN-JACQUES AVENEL (Jun. 6th, 1948—Aug. 12th, 2014) The French bassist's longest and best-known association was as part of soprano saxophonist Steve Lacy's groups from the mid '70s until Lacy's death in 2004 but he also worked with Steve Potts, Noah Howard and more recently Benoît Delbecq as well as releasing several albums under his own name, beginning with the 1985 solo album *Eclaircie*. Avenel died Aug. 12th at 66.

ANDRÉ BUSH (Jun. 3rd, 1969—Aug. 8th, 2014) The California-based guitarist was part of the '90s Acid Jazz scene in the Bay Area of California, released three albums as a leader and was a sideman on Nnenna Freelon's *Blueprint of a Lady: Sketches of Billie Holiday* album. Bush died Aug. 8th at 45.

KENNY DREW JR. (Jun. 14th, 1958—Aug. 3rd, 2014) The pianist was born five years after the debut of his pianist father for Blue Note (but was not raised by him) and had a lengthy career of his own starting in the bands of Charnett Moffett and work with Ronnie Cuber, Warren Vache and the Mingus Big Band along with nearly 20 albums as a leader for Verve, TCB, Milestone and several other labels since the mid '80s. Drew died Aug. 3rd at 56.

DANIEL JACKSON (Jan. 1st, 1937—Aug. 27th, 2014) The stalwart San Diegan saxophonist first worked on the East Coast as part of drummer Lenny McBrowne's The 4 Souls and later with Ray Charles, Wes Montgomery and Cannonball Adderley but spent most of his life in his native city, playing and mentoring younger musicians like bassist Mark Dresser and pianist Mike Wofford. Jackson died Aug. 27th at 77.

WARREN "PORGY" JONES (1939—Aug. 21st, 2014) The native New Orleanian trumpeter worked with many jazz and R&B artists in the '60s and led his own bands upon returning to the Crescent City as well as participating extensively in the city's music community. Jones died Aug. 21st at 74.

ROB LANGEREIS (Feb. 7th, 1939—Aug. 8th, 2014) The bassist was part of the early Dutch avant garde scene as a member of Misha Mengelberg's quartet in the mid '60s (appearing on *Driekusman Total Loss* and *Jazz From Holland*) and went on to work with Chris Hinze, Ben Webster, Piet Noordijk and many other of his countrypersons as well as the Metropole Orkest from 1978-99. Langereis died Aug. 8th at 75.

FRED STURM (Mar. 21st, 1951—Aug. 24th, 2014) The composer and educator at the Eastman School of Music released four albums in the new millennium dedicated to the music of South America and worked as an arranger/composer for Phil Woods, Gene Bertoncini and others. Sturm died Aug. 24th at 63.

GUELPH JAZZ FEST

BY KURT GOTTSCHALK

Photo by Frank Rubolino

Ernst Reijseger

For two decades, Professor Ajay Helbe has overseen one of the most invaluable jazz festivals in North America. Half colloquium, half concert series, the Guelph Jazz Festival uses performances and academic presentations (sometimes combining the two) to frame a different topic each year. For the 21st edition (Sep. 3rd-7th) on the University of Guelph campus and in Ontario's downtown, the overarching theme was "Sounding Futures" and Sun Ra's centennial.

This year's colloquium included talks by Columbia University Center for Jazz Studies Director John Szwed and writer/producer John Corbett on the life and philosophy of Sun Ra, along with a number of discussions looking at the myths and sciences of music-making and prognostication (on one of which, in full disclosure, I was a panelist). But at least of equal importance, the festival included a collaboration by the Sun Ra Arkestra and Toronto choreographer Coleman Lemieux.

The Arkestra appeared in the posh River Run Centre with Lemieux and his troupe Compagnie in a piece titled *Hymn to the Universe*. They followed a quick chronology of humanity's time on earth, leading to the jazz age, with interpretive jitterbugging and ending in true fashion with musicians and dancers bringing audience members up on stage to "Space is the Place".

Ra was the beacon, but threads ran throughout the festival, with lights shone on older players still very much active and on the piano trio, with Randy Weston, Vijay Iyer and D.D. Jackson all featured.

Weston and his African Rhythms Trio (bassist Alex Blake and percussionist Lewis Nash) ran through an enjoyable, well-polished set of Weston's work dating back to the '50s. Opening with "African Sunrise", Weston established the working method for the set: solo piano intro, full band theme, solos and out. He took "Night in Mbari" solo, however, and brought the band back for "Berkshire Blues" and it was within the blues format that they played the most easily and fluidly. The set ended with "Blue Moses", emulating the Gnawa music of Morocco. Nash's quick, light drumming and Blake's ngoni-styled strumming, all under tangerine lights, brought the influence from the continent to the surface.

Iyer noted Weston as an inspiration during his set with bassist Stephan Crump and drummer Tyshawn Sorey and paid homage to Thelonious Monk with an octave-hopping version of "Work". They played with a phenomenal unity, each involved in the push and pull, the small dissonances and subtle counterpoints, romantic harmonies and heavy pulses occurring within a common frame. It's rare to see a band that tight play with such a sense of discovery.

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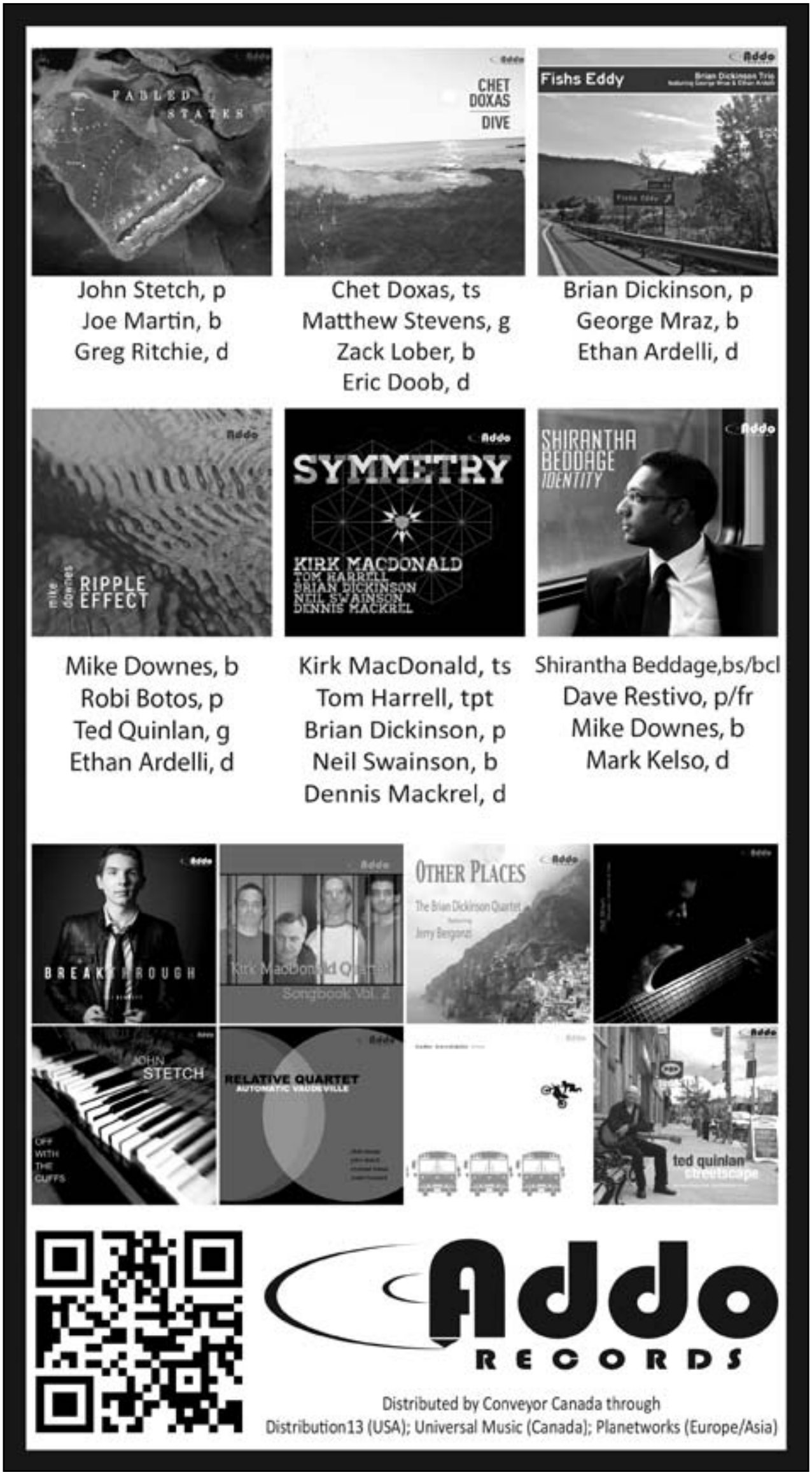


Reverse Blue
Mary Halvorson (Relative Pitch)
by Stuart Broomer

Mary Halvorson has worked in numerous bands in recent years and is able to assert her musical personality across a welter of styles while still enhancing each context. *Reverse Blue* has yet another identity. The quartet with tenor saxophonist/clarinetist Chris Speed, bassist Eivind Opsvik and drummer Tomas Fujiwara first came together in 2011, assembled for one of Search and Restore's "Spontaneous Constructions" at the Blue Note. From those improvised beginnings has come a band with a remarkably distinct personality and a strong orientation to composition and form.

The group's originality is apparent from the opening "Torturer's Reverse Delight", which begins with an almost medieval lightness and regularity of line. Speed's tenor tone is so dry that one might keep looking for a bassoon credit, as if all the treble has been rolled off, while Halvorson's tone is acoustic to the point of suggesting a harpsichord. The melodic pattern persists but the music shifts, with Opsvik and Fujiwara soon supplying big-beat rock drama that lends a Zappa-esque cast. Chamber music textures are frequent here, with both a keen sense of sound and significant room for every voice. There's an uncanny sense of matched timbres, guitar and clarinet seeming to cross into one another's terrain, even exchanging identities. On "Ordered Thoughts Ceased", Opsvik's solo arises directly out of the theme, his lines crossing Speed and Halvorson's wisps of melody. There's often a sense of form and tumult existing simultaneously, as on "Old Blue" where Speed maintains order while Halvorson and Fujiwara play freely.

The result is a pleasantly doubled sense to the listening experience, as if form is both maintained and created. Six of the compositions are Halvorson's, but everyone in the band contributes at least one, including Opsvik's resonant "Resting on Laurels". Halvorson may be the outstanding improvising guitarist of her generation, but it's not just about the solos. Her playing here has a conceptual and orchestral depth that's matched by every member on *Reverse Blue*.

For more information, visit relativepitchrecords.com. This group is at Cornelia Street Café Oct. 2nd-3rd. See Calendar.

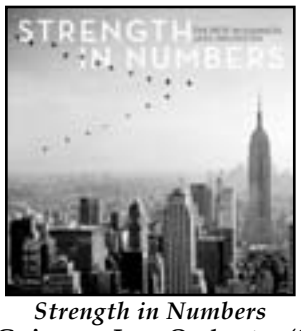
Gone, but not Forgotten
Johnathan Blake (Criss Cross)
by George Kanzler

Drummer Johnathan Blake delivers two distinct concepts on his Criss Cross debut as a leader: a program of dedications to recently deceased musicians, mostly employing their own compositions although the mood is more celebratory than elegiac, and a quartet featuring two tenor saxophonists, Chris Potter and Mark Turner, plus bassist Ben Street.

Blake grew up in Philadelphia, the son of the recently passed jazz violinist John Blake Jr., and some of the musicians honored here were local jazz luminaries he grew up listening to, like organist Trudy Pitts, whose stately ballad "Anysha" is given a trio reading with Turner; pianist Sid Simmons, whose Latin-tinged "Maracas Beach" features Potter's only foray on alto flute; and bassist Charles Fambrough, whose uptempo "Broski" invokes classic tenor duels over bashing drums. Blake's two originals (of 11 tracks) are "The Shadower", a drum feature dedicated to the late bassist Dwayne Burno, and "Born Yesterday", a flowing 6/4 piece interweaving Turner's soprano with Potter's tenor, dedicated to saxophonist Jimmy Greene's daughter, Ana, killed in the Newtown school massacre.

For a band with no chordal instrument and two tenors on eight tracks, Blake has fashioned an admirable variety of musical scenarios. The tenors emulate the electric wail of Eddie Harris' sax on his "Cryin' Blues"; weave in extended tandem coda solos to conclude a sophisticated take of Cedar Walton's "Firm Roots"; and trade off between soloing and carrying a fugue-like riff on Paul Motian's "Circle Dance". The two tenors also show a fine empathy in exchanging lead and obbligati roles on the lovely Jim Hall ballad "All Across the City", Blake proving his sensitivity with brushes. And the two horns prove equally adept at bop soloing on Mulgrew Miller's rhythm changes "New Wheels" and straightahead swing for Neal Hefti's "Two for the Blues", written as a feature for dueling Basie tenors Franks Foster and Wess.

For more information, visit crisscrossjazz.com. Blake is at Village Vanguard Oct. 1st-5th with Ravi Coltrane and 7th-12th with Tom Harrell. See Calendar.



Strength in Numbers
Pete McGuinness Jazz Orchestra (Summit)
by Donald Elfman

Pete McGuinness has been leading his Jazz Orchestra for over seven years and continues to offer inventive writing geared towards his special family of musicians. *Strength in Numbers* is aptly titled both for its tunes and the extraordinary musicians the leader has gathered.

Surprises abound in this fine new recording right from the outset. "The Send-Off" is McGuinness' dedication to Bob Brookmeyer, particularly in the way small elements serve as the foundation for a larger structure. One of those phrases, buoyed by the always-right drumming of Scott Neumann, ultimately gathers in the whole band and serves as a launching pad for tenor saxophonist Tom Christensen. He burns through several choruses, the knockout rhythm section of pianist Mike Holober, bassist Andy Eulau and Neumann providing power ballast. Christensen is soon in the midst of a ferocious cadenza with Neumann, wailing mightily. Suddenly the music stops and then, after a brief silence, the band returns and every section is given a workout and things get fierce, only to get quiet down as Holober opens the very brief final few bars.

Then comes another unexpected pleasure. McGuinness' take on Michel Legrand's "What Are You Doing The Rest Of Your Life" is reimagined as a waltz where the melody and harmony also get reworked. Even in its new form the tune retains what the leader calls Legrand's "sense of romance and melancholy". And out of a beautiful nowhere comes McGuinness singing the tune in a voice and manner that feels both crafted and completely spontaneous. It's a lovely performance. The leader is also a fine trombonist, as evident in his intimate and personal playing on "Trixie's Little Girl", a tribute to his mother. Yet another surprise is the band's wonderful samba take on Stephen Foster's "Beautiful Dreamer" featuring alto saxophonist Dave Pietro and Holober.

This orchestra can go from sounding like a wailing Basie-like unit to an adventurous, subtly and deftly arranged ensemble. *Strength in Numbers* presents the vast palette of colors and textures at McGuinness and his group of great musicians' command.

For more information, visit summitrecords.com. McGuinness is at Tomi Jazz Oct. 1st with Craig Yaremko. See Calendar.

JAY CLAYTON
OCTOBER NYC BIRTHDAY TOUR

Sunday October 12 - 7pm $10
Jay Clayton/Ken Filiano
VOICE/BASS duo with Electronics
WhyNot Jazz Room
14 Christopher Street @ Gay Street

Wednesday October 22 - 1 pm $10
Jay Clayton/John DiMartino
"Harry Who?
Tribute to Harry Warren
Saint Peter's Church
619 Lexington Avenue @ 54th Street

Thursday October 28 - 8, 9:30 pm $15
Jay Clayton and DIFFERENT VOICES
Golda Solomon Jazz & Poetry Collective
NYC Baha'i Center
53 E. 11th Street @ University Place

Janis Wilkins

JAYCLAYTON.COM

RECOMMENDED NEW RELEASES

- Jason Adasiewicz's Sun Rooms — *From The Region* (Delmark)
- Andy Bey — *Pages From An Imaginary Life* (Savant)
- John Coltrane — *Offering: Live at Temple University* (Resonance-Impulse!)
- Dee Daniels — *Intimate Conversations* (Origin)
- ICP Orchestra — *East of the Sun* (ICP)
- Tumi Mogorosi — *Project ELO* (Jazzman)
- Sylvain Rifflet/Jon Irabagon — *Perpetual Motion: A Celebration of Moondog* (Jazz Village)
- Peter Rosendal/Old Man's Kitchen — *Love for Snail* (Stunt)
- Bob Stewart Connections — *Mind the Gap* (Sunnyside)
- Mark Turner Quartet — *Lathe of Heaven* (ECM)

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

- Piero Bittolo Bon's Lacus Amoenus — *The Sauna Session* (Long Song)
- Cortex — *Live!* (Clean Feed)
- Darius Jones — *The Oversoul Manual* (AUM Fidelity)
- Charlie Haden-Jim Hall — *Eponymous* (Impulse!)
- Charles Lloyd — *Manhattan Stories* (Resonance)
- Niclas Knudsen — *Radio Timbuktu* (Bignote)
- Wadada Leo Smith/George Lewis/John Zorn — *Sonic Rivers* (Tzadik)
- Ken Thomson and Slow/Fast — *Settle* (NCM East)
- David Virelles — *Mbókò - Sacred Music for Piano, Two Basses, Drum Set and Blankoméko Abaká* (ECM)
- Steve Wilson/Lewis Nash — *Duologue* (MCG Jazz)

Andrey Henkin
Editorial Director, The New York City Jazz Record

Converge
Chick Corea (West Wind)
4 Tune
Ernie Watts/Chick Corea (West Wind)
Trilogy
Chick Corea (Concord)
by Brian Charette

20-time Grammy Award winner and NEA Jazz Master Armando Anthony Corea, known to us as Chick, began studying piano at age four and drums at eight. As a teenager, Corea played local gigs and quickly became a proficient jazz pianist playing with Cab Calloway, Stan Getz and Blue Mitchell. In 1968, Corea recorded *Now He Sings, Now He Sobs* and joined Miles Davis' electrified ensemble to cement his reputation as a trailblazer. Three new releases (two of which are reissues) from very different times and stylistic periods represent disparate phases of his artistry.

Converge is a collection of early studio work from 1969 with trumpeter Woody Shaw, flutist Hubert Laws, reedplayer Bennie Maupin, bassist Dave Holland and drummers Jack DeJohnette and Horacee Arnold. The sonic quality is not perfect; the piano sounds a little pinched and out of tune and it's tough to hear definition in the drums. The performances are very interesting, however. The opening majestic Spanish march "Fiesta" displays many facets of Corea's playing: dreamy pentatonics, Flamenco stomp and modern classical asides, Corea's technique flawless. At the end of the piece, there is a Spanish-tinged solo section separated by many improvised codas, sometimes very jagged and other times lightly pedaled and very serene. Laws' flute on the title track sounds like an outer space bird; he keeps repeating the same riff as the rest of the band provides a hazy sonic nest. In the background, Maupin and Shaw meander with Corea on Fender Rhodes while the unusual percussion of DeJohnette and Arnold gives metallic accents to the din. The most pensive piece on the album is the haunting "Waltz for Bill Evans". It has no drums so we really get a chance to hear Corea spin interesting odd-time motifs as flute and saxophone wistfully sigh over the changes. "The Brain" is a modal blowing tune with a nebulous atonal intro, then a repeated rhythmic hit ramping up to a modal burn. This is a great collection to get a feel for the blossoming master's early sound, even if he never really returned to this style after the early '70s.

Originally recorded in 1980, *4 Tune* is a raw and eclectic collection of standards and avant garde pieces. The disc features saxophonist Ernie Watts at a time when he was playing much more commercial music and his lines dip in and out of soulful bar walking and modern sheets of sound. The duo of Watts and Corea on "My One and Only Love" is very touching—note the last melody statement by Watts. Corea leads with a gentle rubato that catches every nuance of the saxophone phrasing with amazing arpeggios resolving in exactly the right place. The bridge also has interesting modal changes that provide a nice contrast to the very traditional A section. Corea, during his solo, drops slash chord fugues at will with lines cascading in different directions across the whole keyboard. "Boop Bap" has a wild head with crazy hits and no solo sections. Drummer John Dentz cracks and pops over the pinpoint rhythmic accents of the rest of the group. "Blues for John C." has a playful and provocative bassline throughout from Andy Simpkins, who plays with an interesting electrified sound. Corea burns on this cut, slower and more bluesy than on his older records, while Watts, a Coltrane acolyte, seems to channel the dedicatee effortlessly. The fact that there is not much reverb or over-mixing on the album adds to a feeling of being right next to the band.

Trilogy is a live three-CD set with bassist Christian McBride and drummer Brian Blade, culled from several international performances from earlier in the decade. The collection revisits Corea classics, features some new material and includes guests on three tracks: flutist Jorge Pardo and guitarist Niño Josele on "My Foolish Heart" and "Spain" and vocalist Gayle Moran Corea, the pianist's wife and longtime collaborator, on "Someday My Prince Will Come". *Trilogy* also features great interpretations of others standards like "It Could Happen to You" and "How Deep Is the Ocean?". Blade sounds like he's using a flat ride similar to Roy Haynes' famous cymbal from *Now He Sings, Now He Sobs* and his swing feel is infections and really drives the band. On solos, he plays smart bebop informed by everything that came after. The most interesting piece on the album is the previously unrecorded "Piano Sonata: The Moon", the longest performance of the set at 29 minutes. It begins with atonal mantras and overlapping hand patterns in the piano creating interesting odd grouping ostinatos. Blade catches and answers with washy cymbal crashes and brushwork. The bowed bass solo at 20:00 is disturbing with double stops that hover around a unison but sneak above and below. The trashy cymbal hits of Blade's solo add even more grit.

It's fascinating to hear Corea's style move from blistering pentatonics to funky riffs as the years go by. This is a great threesome for someone who wants to have a chronological representation of different eras of his piano-playing.

For more information, visit jazzwerkstatt.eu and concordmusicgroup.com. Corea is at Blue Note Oct. 1st-5th. See Calendar.

The Horns Band
Matt Pavolka (Fresh Sound-New Talent)
by Phil Freeman

Is this good music for reading? It's a fair question, since all the compositions on bassist and occasional trombonist Matt Pavolka's new album are named in tribute to books by Cormac McCarthy, José Saramago and Thomas Pynchon, among others. So, would *The Horns Band* provide pleasing accompaniment, or a distraction? Probably the latter, but that's a good thing.

The Horns Band is aptly named—the frontline is composed of Kirk Knuffke (cornet), Loren Stillman (alto saxophone) and Jacob Garchik (trombone), backed by Pavolka and drummer Mark Ferber. These are highly regarded players on the New York scene, capable of bringing new ideas to virtually any situation and here they overcome what could initially seem to be a strong limitation. The three horns blend together into a swirling fog; unaccompanied solos are extremely rare. Almost every time one man takes the spotlight, the other two are swaying back and forth behind him. On the ballad "Lullaby", the rich tones of cornet and trombone harmonize effortlessly behind the saxophone, like old-time singers backing a romantic crooner. On the klezmer-ish mood piece "That Night the Blind Man Dreamt That He Was Blind", by contrast, the threesome wind around each other like dancers. And when the tempo gets more frantic, as on the opening "Acid Metacognition", everyone jumps and bounces, at times launching into joyous polyphony. Behind all this harmony, Pavolka and Ferber are working just as hard as their frontline compatriots. A tight, telepathic rhythm team, they lock into hard-swinging grooves that keep the horns from drifting too far afield and make sure they give everything they've got.

This is a surprising album in many ways—a display of collective effort that nevertheless still permits individual expression to shine through; a set of thoughtfully written compositions that gives the illusion of being a blowing session; a tribute to great literature that's almost perversely ill-suited to serve as background music.

For more information, visit freshsoundrecords.com. This project is at Ibeam Brooklyn Oct. 2nd-4th. See Calendar.

UNEARTHED GEM

Lost Tapes: Germany 1956-1958
The Modern Jazz Quartet (Jazzhaus)
by George Kanzler

The *Lost Tapes* that comprise this CD are notable not only for capturing alternate, formerly unknown, recordings of the Modern Jazz Quartet (MJQ) at an early apex of the group's four-decade career, but also for the pristine quality of the audio. The MJQ was with Atlantic Records, in the first two years of an eight-year association, when these recordings were made in Germany for radio programs (two tracks recorded live, the rest in studios), so they include some material recorded for Atlantic, as well as five pieces part of the group's performing repertoire (as evidenced by the Voice of America broadcast of the MJQ at Newport 1956).

Of particular interest to MJQ fans and collectors are six debut recordings: three adding orchestral accompaniment; two of never-before-recorded group numbers; and one solo vibraphone piece. "Midsömmer", a John Lewis composition from his Third Stream orchestral album *European Windows* (1955), combines a new Lewis chart for the Harald Banter Ensemble's winds and brass with the MJQ, adding a definite jazz element with solos from vibraphonist Milt Jackson (who died 15 years ago this month) and pianist Lewis. The Orchester Kurt Edelhagen frames Jackson's "Bluesology" and Lewis' iconic MJQ staple "Django". "You Go to My Head" makes its first appearance in a quartet version featuring Jackson's lyrically swinging vibes over bassist Percy Heath and drummer Connie Kay. And producer Joachim-Ernst Berendt is responsible for the other two debuts: he asked Jackson to do an a cappella "Tenderly", a first that would lead to regular Jackson a cappella features; and Lewis wrote "J.B. Blues" for the producer. It's a highlight of the album, one of Lewis' most Kansas City style-inspired blues, his piano hinting at Count Basie, the MJQ varying dynamics and accents with the precision of a KC big band.

The rest of the material here affirms the MJQ's status as one of jazz' most accomplished small ensembles of the mid 20th Century, one that enlarged the jazz horizon by incorporating precision, classical tropes like fugues, indefatigable swing and a unique combination of the down home and the sophisticated.

For more information, visit jazzhaus-label.com

GLOBE UNITY:SOUTH AFRICA

For the Blue Notes
Louis Moholo-Moholo Unit (Ogun)
Meadowlands, Stolen Jazz
Kheswa & Her Martians (Xippi)
Project ELO
Tumi Mogorosi (Jazzman)
by Tom Greenland

Through iconic artists like Abdullah Ibrahim and Hugh Masekela (both members of the pre-Apartheid Jazz Epistles) and many that followed, South Africa has developed and maintained a distinctive presence within the global jazz milieu.

Drummer Louis Moholo-Moholo, from Cape Town, left Africa in the mid '60s to settle in London, before returning home in 2005. *For the Blue Notes* is a live tribute to his early seminal group recorded in Milan's Theatre Manzoni. A less than ideal sound mix is more than compensated for by the music's vibrant emotional presence. Beginning with slow-moving, gospel-inflected hymns played in loose unison, each instrument ornamenting the melody in its own fashion, the music builds inexorably through insistent repetition. It often sounds like church is in session, as when individual choristers catch the spirit and fall out of sync with others in the throes of their ecstasy. Pianist Alexander Hawkins, bassist John Edwards, alto saxophonist Jason Yarde, vocalist Francine Luce and the leader all add a personal stamp to the collective musical effect.

Johannesburg-born actress/singer Nonhlanhla Kheswa, now of Brooklyn, makes her debut as a leader with *Meadowlands, Stolen Jazz*, recorded live at Joe's Pub with a three-horn octet, all the members of which were mentored by alto saxophonist Jackie McLean. Kheswa's charming repartee establishes instant rapport with the audience—a skill no doubt honed during her Broadway years—while her music, beginning with an easy-swinging blues groove, speaks for itself. With strong soloists like trumpeter Josh Evans, guitarist Andrew Renfroe and pianist Taber Gable, the sound recalls Horace Silver's soulful gospel funk. Kheswa often sings in a strong chest voice but shows great versatility. Towards the end of her "Kofifi Medley" she uses a heavy growl that makes Louis Armstrong sound smooth in comparison, modulates to a high yell and then quiets down to quavering shakes and grunts in an amazing display.

Drummer Tumi Mogorosi, based in Johannesburg, makes his leader debut with the genre-spanning *Project ELO*, which joins four operatic vocalists with a jazz sextet. Named for the Elohim, or divine entities, the album is infused with spirituality, such as tenor saxophonist Nhlanhla Mahlangu's solemn opening invocation on "In the Beginning" backed by angelic voices, which rises to a jubilant climax, ending with a deeply meditative moment created by bassist Thembinkosi Mavimbela. The vocal chorus is also used to great effect on "Inner Emergence", "Thokozile Queen Mother" and "Gift of Three". "Metatron Angel of Presence" is a programmatic drum solo, evocative of a desert thunderstorm, while "Slaves Emancipation" has an amazing tri-alogue between tenor, bass and drums.

For more information, contact ogunrecords@googlemail.com and visit storyamp.com/artists/4307 and jazzmanrecords.co.uk. The UBUNTU: Music and Arts of South Africa Festival takes place in various venues throughout October. For more information, visit carnegiehall.org/SouthAfrica.

The Oversoul Manual
Darius Jones (AUM Fidelity)
by Terrell Holmes

Saxophonist Darius Jones makes an ambitious departure with *The Oversoul Manual*, the fourth installment in his Man'ish Boy saga. He composed and produced this purely vocal concept album, whose science-fiction, myth and ritual-based landscape takes an intriguing approach to music, sound and meaning.

According to the indispensable liner notes, the album takes us back to Man'ish Boy's conception on the planet Or'gen. *The Oversoul Manual* is a cycle of 15 songs, which, when sung by a unit of three or more Or'genian women, produces a child. The songs are sung in a special language comprised of numbers, symbols and short phrases, which contain Or'genian elements and the seven syllables of solfège. During the cycle each singer/mother imparts her wisdom, experience and wishes for the child's happiness.

Man'ish Boy was conceived by The Elizabeth-Caroline Unit—Sarah Martin, Jean Carla Rodea, Amirtha Kidambi and Kristin Slipp—an amazing quartet that bring these songs to life by infusing Jones' Or'genian vocabulary with passion and imagination.

The unit's collective range isn't only from contralto to soprano and the road to conception is paved with various styles and textures. The vocal dynamics produce lovely melodies recalling the straight-backed dignity of madrigals, echo the seductive force of sirens' songs or replicate eerie otherworldly vibrations. There are jagged passages punctuated with grittiness and stridency and clipped, avian exchanges that evolve into a conciliatory duet. As the cycle nears completion and the songs increase in length and complexity, the unit does not sing as much as it invokes a higher force. When such soaring vocal power is involved, one doesn't need to grasp fully the Or'genian language, or the meaning of the cycle, to be touched by it.

And that's the point that Jones is making here. It's certainly not an earth-shaking revelation; one doesn't need to speak Italian to be moved to tears by a Maria Callas aria. And, as Jones shows, music isn't always needed, either. But by placing the listener in the midst of a strange ceremony, conducted in an unknown and arcane musical language, Jones takes the risk of challenging the listener's emotional and intellectual thresholds with a singular work that should be listened to carefully for its originality to be fully appreciated.

For more information, visit aumfidelity.com. This project is at Weill Recital Hall Oct. 3rd. See Calendar.

Overdrive
Walt Weiskopf (Posi-Tone)
by Elliott Simon

Jazz musicians swear by tenor saxophonist Walt Weiskopf's series of advanced jazz exercise books as the best way to expand improvisational ability. Weiskopf can talk the talk and *Overdrive* has him walking the walk in the context of a substantial sextet. Vibraphonist Behn Gillece, guitarist Yotam Silberstein and pianist Peter Zak put their instruments into high gear as well and, with some notable exceptions, enable the session to live up to its full-speed-ahead title.

Bassist David Wong and drummer Donald Edwards join with Zak to keep control of the pace on burners such as opener "The Path is Narrow" and quickly moving "Like Mike". The latter is especially noteworthy, however, for its evolution, largely through Silberstein's spiritual guitar, into a transcendent paean. And that is the thing about this release—what could have turned into an all-out blowing session develops into much more than that. This is due to Weiskopf's superior phrasing, attention-grabbing instrumental interplay and surprisingly substantial tunes.

Weiskopf's tenor can be gorgeously expressive and this is evident as he contemplates a "Jewel and Flower", breezes through a "Waltz for Dad" and delicately entreats his Latin lover on "What Are You Doing the Rest of Your Life?", the edges on these tunes delicately rounded and gently colored by vibraphone and guitar. These mellower moments and bluesy twinkle of "Night Vision" aside, the guts of *Overdrive* lie in the tunes whose corners aren't so rounded. "Midwinter Night's Dream", "Four Horsemen" and the title track are sharply pointed excursions, which allow the band to stretch and contort around complex corners. Here is where Weiskopf's sextet does shove it on down into *Overdrive* and reaches final cruising speed for maximum-burn session closer "No Biz".

For more information, visit posi-tone.com. Weiskopf is at Smoke Oct. 3rd-5th with Renee Rosnes and Somethin' Jazz Club Oct. 31st. See Calendar.

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Lipsomuch / Soul Searchin'
Digital Primitives (Hopscotch)
by John Sharpe

Lipsomuch / Soul Searchin', a 2011 studio session, brings together Israeli reedplayer Assif Tsahar, once more located in his homeland after a long stint in New York City, with familiar colleagues—multi-instrumentalist Cooper-Moore and drummer Chad Taylor—for their third outing under the moniker Digital Primitives. It contains 19 largely short extemporized cuts spread over 92 minutes on two discs. Tracks divide simplistically into groove-based workouts and moody meditations, though they sustain interest well and scale emotional heights, particularly through the medium of Tsahar's freewheeling post-Ayler tenor saxophone.

Rhythm forms an important constituent of almost every track, perhaps not a surprise with a drummer of such resource and sophistication as Taylor on board, who keeps what might otherwise seem repetitive structures alive and breathing, allied to Cooper-Moore's idiosyncratic down-home swing. The latter deploys an array of self-made instruments, going by the names diddly bo, twinger and mouth bow, to invoke a lower-register maverick flavor akin to wah-wah electric bass at times and a revving motorbike at others. They've also cracked the conundrum of how to improvise worthwhile rhythmic invention and especially how to finish without seeming to peter out, largely by the simple expedient of a sudden halt.

Each piece explores a singular mode, borne out of interlocking components, which creates something more than the sum of their parts, but generally doesn't outstay its welcome. Variety, however, comes via free-form numbers like the ruminating "Crumbles", exclamatory "Soul Searchin' and reverential "Ballad For Butch", in which Tsahar channels Stan Getz. Further range encompasses the earthy "India", where Cooper-Moore's pitch bending banjo stalks brooding bass clarinet; bluesy "Ol' Blu"; and exotic-though-overlong "Talking In Tongues", featuring Cooper-Moore's mouth bow. Indeed, the album could stand as a statement of intent for the accessible avant garde, one that scores without compromising either head or heart.

For more information, visit hopscotchrecords.com. Cooper-Moore is at 6BC Garden Oct. 4th. Chad Taylor is at Ibeam Brooklyn Oct. 24th with Josh Sinton. See Calendar.

Change Partners (Live at the Yardbird Suite)
Champian Fulton (Cellar Live)
by Suzanne Lorge

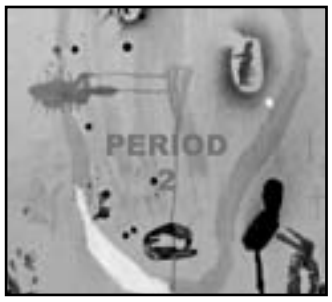
Champian Fulton has both vocal and piano abilities that each stand on their own. But taken together, they pack a wallop. *Change Partners* not only demonstrates the fascinating synergy that happens when singers accompany themselves, but also Fulton's ever-impressive abilities as a bandleader.

Fulton recorded the 12 tunes in performance at the Yardbird Suite in Edmonton, Alberta, Canada earlier this year with Cory Weeds (tenor saxophone), Jodi Proznik (bass) and Julian MacDonough (drums). Live recordings give us the immediacy lacking in the studio: you hear the applause, the light laughter in the background and the undiluted inspiration of the musicians. This real-time recording will leave listeners most inclined to go hear Fulton perform in person.

Fulton's voice is deep and resonant, her phrasing nuanced and stylized in the way of traditional jazz singers. But her persona is modern and upbeat; on the title track she moves through the sad, seductive lyrics with a smile in her voice. Even "After You've Gone", the one tune that comes closest to a mournful ballad, sounds optimistic—Fulton's innate musical cheeriness reminds us that there's life (via jazz) after loss.

Opener "You Made a Good Move" establishes the band's strong shared vibe and Fulton and Weeds' abilities as dynamic soloists. Proznik and MacDonough hold their own amidst the firepower; on "Lover Come Back To Me", for instance, a walking bassline and precise time-keeping drive the burning tune while Fulton plays lightning-fast chromatic runs and lays back vocally against the double-time feel. MacDonough takes a drum solo that lasts almost a minute and a half—a rare thing on a vocal CD. But perhaps Fulton doesn't consider this release as such. And rightly so. In Fulton's case it's nearly impossible to distinguish the singer from the player. Suffice it to say that she is a generous and amiable musician with myriad skills.

For more information, visit cellarlive.com. Fulton is at Dizzy's Club Oct. 7th. See Calendar.



2
Period (Public Eyesore)
by Brad Cohan

Drummer Mike Pride is on a nomadic quest of bold, genre-encompassing deconstruction, dramatically shifting from hardcore punk to avant garde jazz to noise music with From Bacteria to Boys' post-bop rollick and its antithesis, Drummer's Corpse, an assassin drummer collective engaging in deafening thrash-jazz carnage. Completing the troika is Period, Pride's improvisational, metal-leaning revolving-door outfit he co-leads with guitarist Charlie Looker.

Eight years after its eponymous debut, Period returns with 2, which maintains the sinister minimalism of its 26-minute, single-composition predecessor but finds Pride and Looker augmenting its violence with tortured screams and hurricane-force saxophone blasts, courtesy of voice/electronics manipulator Chuck Bettis and Darius Jones and Sam Hilmer on alto and tenor, respectively. Period has upped the slow-burning doom while escalating the tension even further over seven 'composed-in-the-moment' pieces.

Fittingly captured at Queens' metal recording hub, Menegroth, the Thousand Caves, 2 begins with the deep thrusts and jolts of the 17-minute "Two", an ostensible sequel to "1", the lone track found on its debut (Period's songs are numbered, albeit devoid of sequence). Before the guests enter the fray, Pride and Looker engage in an epic sparring match, a sparse and taut marathon of fits and spurts of ominous baritone guitar-fueled dissonant serrations and overpowering and fierce thwacking. But while "Two" showcases the rapport and unspoken language of Pride and Looker, it's Bettis who transforms Period into a beast, helping morph Pride and Looker's already imposing vehicle into a demonic, howling terror, indecipherably yelping over the sonic din on the epic "Four" and brutally jousting with Jones and Hilmer's shrieks on the heavy wallop of "Ten". Meanwhile, Looker's baritone lends bass-booming vibes on the skronking, math-metal cataclysm of "Nine" and "Six", two complex noise-fests. Removed from the scene for ages, save sporadic live gigs, Period has rightfully assumed its place in the avant-metal spectrum.

For more information, visit publiceyesore.com. Pride is at Korzo Oct. 7th and WhyNot Jazz Room Oct. 19th with Ross Hammond. See Calendar.

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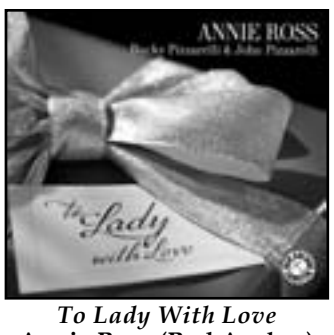
As Tears Go By
Jay Clayton/John Lindberg (ITM-Jazzwerkstatt)
by Fred Bouchard

Two sketchy mini-dates—with bassist John Lindberg as the pivotal figure—have survived and been freshly repackaged primarily for purposes of full documentation. Logging in at an anemic 34 minutes, the lean-textured, tinnily recorded sessions were waxed in New York in 1987-88, produced by Ulli Blobel, released as an ITM LP, then as a West Wind CD with four more tracks. All concerned—singer Jay Clayton with the String Trio of New York (Lindberg, violinist Charles Burnham and guitarist James Emery) and Lindberg with alto saxophonist/clarinetist Marty Ehrlich (though maybe not with present drummer Thurman Barker)—have played and sounded better, though perhaps not feistier.

Anchorman Lindberg broodingly opens the keynote duet de résistance, The Rolling Stones' title track, and Clayton delivers the stark, haunted lyric mourning misplaced childhood with dark sadness, coos an even more forlorn coda and then it's over: an underground single (backed with, perhaps, the trio's three-minute folksy clang thru Jimi Hendrix' "Drifting"—Clayton shoulda wailed that one). Her three other face-offs with the String Trio of New York are cheerier, if a bit fey, especially when she aligns in starry unisons with Burnham's eldritch, acid-etched fiddle. Lindberg's "Waltz for Two" and Emery's "Naturals Know" are reminiscent of the freewheeling crazy-like-a-fox self-absorption of art songs by Irene Aebi and Steve Lacy. Lindberg in trio with Barker and Ehrlich comes over cleaner and more focused, heralding a long association: the quick-turn "Sparkle From Half-Pint"; Ehrlich's bright alto celebration of Jerome Harris "One For Jerome"; and "Flight", a Mideast bouncer framed by chanting bowed bass. "Flight" and "Naturals Know", the last two and longest tracks, are also the best of this thin lot.

For more information, visit jazzwerkstatt.eu. Clayton is at WhyNot Jazz Room Oct. 12th, Saint Peter's Oct. 22nd and NYC Baha'i Center Oct. 28th. See Calendar.



To Lady With Love
Annie Ross (Red Anchor)
by Marcia Hillman

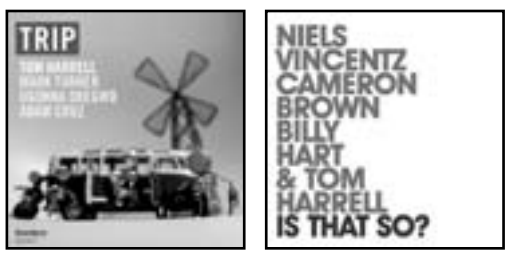
Annie Ross has been called a vocalist, actress, storyteller and spellbinder. With this album she displays all of these attributes in an intimate, bare-bones tribute to Billie Holiday, with no complicated arrangements or dense instrumentation to hide behind, just a vocalist and two guitars. Ross is accompanied by the father/son guitar duo of Bucky and John Pizzarelli and presents a selection of songs that Holiday was connected to in her 1958 *Lady In Satin* LP. In addition, there are two original Ross items: "To Lady", a poem about first hearing Holiday's recording of "Strange Fruit" and how Holiday became her "idol, mentor and friend who is always in my head", and the Ross-Russ Freeman song "Music Is Forever".

"To Lady" opens the album, immediately followed by "For All We Know", which emphasizes the feeling of moving on that is also the message of "Travelin' Light". The selections are all ballads of the 'torch song' variety with the exception of the Matt Dennis standard "Violets For Your Furs", which is more upbeat, and the aforementioned "Music Is Forever", a litany of famous jazz musicians and singers whose recorded work still lives and therefore IS forever.

Each song on this CD is a gem, but there are two that stand out: the killer "You Don't Know What Love Is" and the Sinatra-Wolf-Herron tune "I'm A Fool To Want You" in a version that can break your heart. Ross has a mature voice but also a fragility quite appropriate for a tribute to Holiday, who always had that little 'crack' in her voice. The work done by the Pizzarellis is seamless; one can hardly tell where one ends and the other begins. Their contribution to this CD by way of punctuation, fills and some solos enhances Ross' vocals and also bespeaks a labor of love.

The second part of this offering is a DVD of interviews with Ross and the Pizzarellis. The former recounts her first meeting with Holiday when she subbed for her in a show at the Apollo Theater. Introduced to each other at the time by Duke Ellington, the pair went on to become friends and Ross tells of visiting Holiday at her apartment and trying to stop her from smoking in bed and "burning the place down". Bucky talks about Ross' telephone call requesting him for the project and how when he mentioned it to John, the younger Pizzarelli asked to be included. Bucky recounts the three of them sitting in a triangle at the studio and, with little rehearsal, putting down all of the tracks during one five-hour session in a "great outpouring of love".

For more information, visit annieross.net. This project is at Metropolitan Room Oct. 14th. See Calendar.



TRIP
Tom Harrell (HighNote)
Is That So?
Niels Vincentz/Cameron Brown/Billy Hart & Tom Harrell (Stunt)
by Ken Dryden

Long praised by fellow jazz musicians, Tom Harrell began his career in the late '60s with Stan Kenton, Horace Silver, Sam Jones and Bill Evans. His tenure with Phil Woods helped establish his reputation as an insightful trumpeter. Since leaving Woods, he has worked almost exclusively as a leader, with over two dozen albums to his credit.

Harrell's new group TRIP features his longtime bassist Ugonna Okegwo with tenor saxophonist Mark Turner and drummer Adam Cruz. One of the leader's goals was to alter the interplay of the band by omitting piano and his musicians respond to the challenge of his compositions. The easygoing "Sunday" is a subtle opener with Harrell and Turner playing in unison over the rhythm section's loping beat. His pulsating postbop vehicle "Cycle" is fueled by Okegwo's inventive bassline in support of his bandmates' fiery solos. The centerpiece of this recording is Harrell's six-part suite "Adventures of a Quixotic Character", inspired by Miguel de Cervantes' *Don Quixote*, a commissioned work premiered in October 2012 at the Festival of New Trumpet Music (FONT). This extended piece is full of surprises, so when the listener starts feeling comfortable with its direction, Harrell takes a different route than expected. The bittersweet ballad "Coming Home" has the makings of a jazz standard, with its rich harmonies and brooding atmosphere, highlighted by heartfelt flugelhorn and richly textured tenor saxophone. *TRIP* adds another important chapter to Harrell's impressive discography.

Danish tenor saxophonist Niels Vincentz has been active playing, teaching and composing in Europe since 2003, though he has only recorded occasionally. Harrell guests on trumpet for several tracks of *Is That So?*, joined by fellow veterans Cameron Brown (bass) and Billy Hart (drums), two old friends who have previously recorded with the leader. The lack of a piano again increases the chemistry of the players as they interpret the compositions, most of which are by Vincentz. "Jericho Rose" is a tense opener with many twists and Brown's vamp serving as its heartbeat, Harrell bringing out its exotic flavor in his adventurous solo. Vincentz takes an indirect approach to Tadd Dameron's bop standard "Hot House", playing around the edges of its theme in a sizzling trio interpretation. "Modal Dance" is a catchy piece of misdirection, feigning in one path then going elsewhere, with potent solos by Vincentz and Harrell, Brown and Hart continuously shifting their supporting lines. Brown contributed "Baby Suite", a title that contrasts with its complex nature. Harrell is omitted from the last two selections: "Raison D'être" is an effective postbop trio work that extensively showcases Hart while the closing title track is a bit of an oddity by Vincentz and Hart with a spoken Zen narrative read by Brown.

For more information, visit jazzdepot.com and sundance.dk. TRIP is at Village Vanguard Oct. 14th-19th. See Calendar.

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Grand Laps
Kartet (Songlines)
by Ken Waxman

Pianist Benoît Delbecq turns up in North America as frequently as in his native France but this session reunites him with the Paris-based Kartet quartet with which he has been playing for 25 years. The band's seventh CD is its first in seven years but sounds as if the bandmembers hadn't been apart for a nanosecond.

While Delbecq, saxophonist Guillaume Orti and bassist Hubert Dupont are originals, Belgian drummer Stéphane Galland is new. Still, his contributions don't upset the group ethos any more than Joe Morello did when he joined the Dave Brubeck Quartet. That group is an apt comparison; Orti possesses an unflappable lyrical style, divided among alto, soprano and C-melody saxophones, reminiscent of Paul Desmond.

Kartet's watchwords are melodic interactions and, with each original member contributing compositions, there's a recognizable sound philosophy. In a program beginning with Orti's tricky and comprehensive "XY" and "X" and ending with his "XYZ" , compositional linkage is underlined by four-square stops from the bassist plus the pianist's high-intensity chording. Agitation reaches a point of tension-release at the end of "XYZ" as Delbecq's staccato pacing meets Galland's cymbal clanks. The pianist's clipping in the tune's penultimate moments suggest a motif related to his plucked internal strings on "XY".

The foursome follow one another throughout the pieces' twists and turns. Depending on the horn, Orti can work his way up the scale with a tone that is gracefully smooth, as on "Gazzell", or narrow his tone to sourness on "Corps Chromé". Mostly, though, the program confirms its straightforward concentricity; see how Kartet handles "Red House in Nola". No pseudo-New Orleans-Louisiana-romp, the tune is taken formally, with emphasis on the melody line played by piano and drums, until Dupont breaks ranks with a slippery solo.

This CD is Lucky Seven for both band and listener.

For more information, visit songlines.com. Delbecq is at David Rubenstein Atrium Oct. 16th with Andy Milne. See Calendar.

African Piano
Abdullah Ibrahim (ECM)
Mukashi (Once Upon A Time)
Abdullah Ibrahim (Intuition-Sunnyside)
by Andrey Henkin

Pianist Abdullah Ibrahim, who turns 80 this month, is South Africa's most famous pure jazz export and can trace his longevity to what may be the loveliest tone in the jazz piano lineage. But getting a full sense of his career is a bit like looking up an old girlfriend on Facebook; early albums are filed under Dollar Brand (he was born Adolph Johannes Brand, with several stories about the Dollar nickname) and though he changed his name in the late '60s, he used the Dollar Brand moniker into the '80s. He has recorded solo albums, had duos with partners as disparate as Johnny Dyani and Gato Barbieri and even led big bands but his deceptively simple playing is always the gently burbling river running through the various landscapes.

ECM has reissued, as part of their recent vinyl series, *African Piano*, a live date from the Jazzhus Montmartre in Copenhagen, recorded just after the pianist's 35th birthday and several years after his move to Europe. The pedigree of this album is a tad complicated: originally released on the Danish Spectator label, it saw later issuance on Germany's JAPO (the "jazz by post" label affiliated with ECM) and Japan's Trio. Several of the pianist's most enduring compositions are performed as part of a medley (a staple of his performances to this day): "Jabulani-Easter Joy", "Kippy" (a misspelled dedication to countryman saxophonist Kippie Moeketsi, who is also fêted by the tune "Bra Joe from Kilimanjaro") and "Tintiyana". *African Piano* should be among the most celebrated solo albums in jazz history for its intense focus and cavern-deep spirituality. To think about what was happening concurrently in jazz piano is to be even more stricken by the almost wholesale eschewing of virtuosity for its own sake. There are forays into density and atonality, perhaps influenced by some of the nearby European free improvisers, and moments of rollick but mostly this is slow to midtempo testifying with a primal blues foundation. An absolutely brilliant 39 minutes well deserving of a return.

Mukashi brings listeners forward about four decades (and 800 kilometers southwest to Germany) and is one of the more interesting entries in Ibrahim's catalogue. In addition to piano, the leader sings and plays flute on the brief opening title track. Some of the songs are pastoral solo pieces as might be found on 2001's *African Magic* while most include Cleave Guyton (flute, clarinet and saxophone) and the cello of Eugen Bazijan or Scott Roller (whether doubling the melody line arco or providing soft pizzicato). The former pieces are the more compelling, particularly the three-part suite "Krotoa", for the gorgeous vistas Ibrahim paints without even a hint of flashiness (still a welcome change from most of his peers and descendants). When a horn and cello take part, Ibrahim necessarily moves to the background and errs on the lush side, sacrificing part of his warmth. Of the group pieces, "Peace" works best, its spritely classical line a good fit for flute and cello. As is the case with modern Ibrahim, all the tunes are short and spacious, piano never in a rush to get somewhere before its player is ready.

For more information, visit ecmrecords.com and sunnysiderecords.com. Ibrahim is solo at Zankel Hall Oct. 17th, with friends at Schomburg Center Oct. 20th and in a master class at Carnegie Hall Resnick Education Wing Oct. 18th, all as part of the Ubuntu Festival. See Calendar.

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The People In Your Neighbourhood
Led Bib (Cuneiform)
Mother Stump
Joel Harrison (Cuneiform)
Parts of the Entirety
Tatvamasi (Cuneiform)
by Tom Greenland

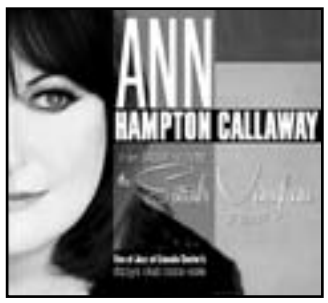
Since opening for business in 1984, Cuneiform has opened ears to the latest developments in hybrid experimental musics inspired by rock, jazz, classical and other sources. Averaging 100 albums per decade, the catalogue is both comprehensive and expansive, drawing on a global roster of contributing artists.

Led Bib was founded over ten years ago by drummer Mark Holub, who recruited fellow London University students—bassist Liran Donin, keyboardist Toby McLaren and alto saxophonists Pete Grogan and Chris Williams. Although they've enjoyed considerable media exposure in the UK, they're less well known stateside, though their sixth release, *The People in Your Neighbourhood* (third for Cuneiform), may expand their visibility here. Most striking, aside from the powerful impact of the hard-hitting rhythm team, is the two-alto frontline, which draws deeply from the jazz well, such that even the more rock-inflected tunes retain an exploratory sensibility. The left-channel saxophonist builds his fine solo on "Curly Kate" to a high scorching screech while the right-channel one inspires a dual-horn climax on "At the Ant Farm". The horns' tandem work is remarkable, trading soloist, co-soloist and accompaniment roles to create a seamless and unique sonic canvas. McLaren favors distorted keyboard tones and often plays guitar-like ideas that give the quintet added drive. Donin's closing "Orphan Elephants" is a film noir-esque program piece in 7/4 that encapsulates the group's aesthetic extremes, crescendoing from moody ruminations to a bombastic, throbbing bolero.

Guitarist Joel Harrison pays tribute to his Washington, D.C. roots on *Mother Stump*, an impressionistic journey through the multicultural capital city with a decidedly avant stamp. Much of the album—especially the slow-rolling opener, "John the Revelator", which quickly morphs from Son House to Sun Ra; chitlin' circuit shuffle beat of "Do You Remember Big Mama Thorton?"; and Roy Buchanan-esque minor blues pyrotechnics of "I Love You More Than You'll Ever Know"—comes from Mississippi Delta blues and for all his futuristic leanings, Harrison speaks this music with a convincing accent. On "Wide River to Cross" (Parts 1 & 2) and "Dance with My Father Again" (a Luther Vandross and Richard Marx cover) the music has a more Americana feel, reminiscent in some respects to Bill Frisell. The rest is more eclectic. "Folk Song for Rosie (a slight return)", played on dobro with a slide, sounds similar to the way a sarod player would approach a raga; a cover of George Russell's "Stratusphunk" betrays the influence of Wes Montgomery; and the tasteful bends on "Refuge" recalls mid '70s Jeff Beck. Although Harrison is clearly holding the reins on this project, supported by bassist Michael Bates and drummer Jeremy Clemons, with keyboardist Glenn Patscha sitting in on half the tracks, tunes like "Stratusphunk" and "Dance with My Father Again" display a high degree of empathetic interplay.

From Poland, spearheaded by guitarist Grzegorz Lesiak, Tatvamasi is yet another iconoclastic, genre-hopping outfit. With the versatile talents of tenor saxophonist Tomasz Piątek, bassist Łukasz Downar and drummer Krzysztof Redas, the group ploughs new musical furrows on *Parts of the Entirety*, framing its compositions around Slavic folk rhythms and melodic ornaments delivered with a rock attitude. "Unsettled Cyclists Peloton", the opener, hurdles along in 7/4 with fuzz- and wah-inflected guitar behind a languid tenor sax. "Collapse of Time", the next track, and "Rhubanabarb", the one after, are built on 12- and 17-beat structures, respectively. Despite the complexity of these through-composed rhythmic forms, which often modulate into half- or double-time, the music remains fluid, danceable, like the odd-meter folksongs to which it alludes. "Shape Suggestion" offers a brief respite from the turmoil with a spacious interlude nestled between tenor solos. "An Eccentric Introvert in a Study Filled with Broken Mirrors" starts out funky, but soon loosens up, with conversational interactions and a climatic hook-up between tenor sax and drums. "Astroepos" and "Buy 2, Take 3" follow a similar template, with catchy tunes over serpentine rhythms, ending in full party mode.

For more information, visit cuneiformrecords.com. A Cuneiform 30th Anniversary Celebration is at ShapeShifter Lab Oct. 22nd. See Calendar.



From Sassy to Divine: The Sarah Vaughan Project
(Live at Jazz at Lincoln Center's Dizzy's Club Coca-Cola)
Ann Hampton Callaway (Shanachie)
by Alex Henderson

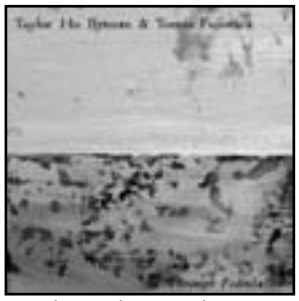
Although Ann Hampton Callaway has cited the late Sarah Vaughan as one of her influences, they came from different areas of the vocal world, the latter greatly influenced by bebop while the former's inspiration comes not only from vocal jazz but also cabaret, traditional pop and Broadway. Regardless, Callaway is undeniably good at what she does and pays tribute to Vaughan with likable results.

Vaughan had a long career, emerging in the mid '40s and continuing to record until her death in 1990 at the age of 66. Callaway salutes different parts of Vaughan's repertoire, acknowledging her passion for Brazilian music with Antonio Carlos Jobim's "Wave", love of the Duke Ellington songbook with "In a Mellow Tone" and Billy Strayhorn's "Chelsea Bridge" and fondness for Tin Pan Alley standards via the Gershwins' "Someone to Watch Over Me" and Jimmy McHugh-Dorothy Fields' "I Can't Give You Anything But Love".

Vaughan was an early supporter of bebop and Callaway reminds us of that fact on "A Night in Tunisia", which is usually performed as an uptempo burner, but here is a slow ballad reminiscent of the version Vaughan recorded at the start of her career back in 1944. Although Callaway sometimes emulates Vaughan's phrasing, a non-jazz influence also comes through on this release: Barbra Streisand. Callaway, in fact, has written songs for Streisand and one hears echoes of both on selections ranging from Erroll Garner's "Misty" and Stephen Sondheim's "Send in the Clowns" to Fred E. Ahlert's "Mean to Me".

Callaway plays it close to the vest, delivering the songs in a straightforward, accessible fashion, which owes as much to the theatrical field as it does to vocal jazz, and employs an impressive band of Dick Oatts (saxophones and flute), Randy Sandke (trumpet), Ted Rosenthal (piano), Dean Johnson (bass) and Tim Horner (drums) in a heavily arranged environment that doesn't offer a lot of room to stretch out.

For more information, visit shanachie.com. Callaway is at Metropolitan Room Oct. 22nd and Dizzy's Club Oct. 23rd with this project. See Calendar.



Through Foundation
Taylor Ho Bynum/Tomas Fujiwara (s/r)
by Ivana Ng

Through Foundation celebrates two decades of collaboration between cornet player Taylor Ho Bynum and drummer Tomas Fujiwara. Friends since teenagedom in Boston, the pair have an improvisational style that is easygoing yet adventurous.

Recorded over three days in Bynum's basement, the album features dedications to the musicians' mentors and influences. "Reunion (for Alan Dawson)" has Fujiwara moving deftly between loose riffs and arching rhythms, in a volatile yet restrained style that he honed with Dawson as his teacher. Cornet chimes in sparingly with languorous notes, which keep the ears focused on the buoyant percussions underneath. "Black Cherry Basement" pays homage to famed trumpet and drum duo Don Cherry and Ed Blackwell, Bynum channeling the former with rapid-fire lines that twist into a flurry of staccato notes and extended slurs. In "Literary References and Basketball Minutia", Bynum kicks it up a notch with blustering squawks and squeaks that feel turbulent against Fujiwara's tight yet understated beats. "Lemuel Birks" shows off the cornet in its natural pitch, a voice-like tone that sounds almost feverish above Fujiwara's restrained hi-hat taps.

Like a light breeze on a humid day, "Backyard Wind" is a welcome exploration into the cornet's lower registers, mesmerizing with gentle, winding percussion and billowing melody lines. Bynum challenges the depths of his instrument even further in "LoJo (for Bill Lowe and Joseph Daley)" via hauntingly guttural moans and teasingly pitched snores while drums rumble below, a respite from the otherwise frenetic dialogues. The duo continues the low-register exploration in "Micro (for Bill Dixon)", a sprawling tapestry featuring Fujiwara's sparse accompaniment.

Bynum and Fujiwara constantly redefine the boundaries of their instruments to keep their dialogue fresh. They move gracefully from referencing postbop legends and avant garde pioneers to creating their own free jazz discourse. *Through Foundation* serves as both a milestone for the duo as well as a prelude to what we can expect from them in the 20 years to come.

For more information, visit taylortomas.bandcamp.com. Fujiwara is at Cornelia Street Café Oct. 2nd-3rd with Reverse Blue, ShapeShifter Lab Oct. 15th and Cornelia Street Café Oct. 23rd, both as a leader, and Ibeam Brooklyn Oct. 25th with Josh Sinton. See Calendar.

People's Historia
Estamos Trio (Relative Pitch)
by Clifford Allen

Pianist Thollem Mcdonas is a soldier of improvisation who explores the intersections between performance, creativity and community. Though a volatile solo performer, his list of collaborations is long and defies genre, including work with bassists Mike Watt, Stefano Scodanibbio and William Parker, guitarists Jon Dieterich and Nels Cline and drummers Brian Chase and Sara Lund. Estamos first appeared in 2009, bringing together improvisers from the U.S. and Mexico for concerts and a double-disc of recordings titled *jimpani kustakwa ka jankwariteecherï* (Edgetone). Estamos Trio is a pared-down unit, joining Mcdonas with drummer Milo Tamez and vocalist/electronic artist Carmina Escobar (both in the larger group). *People's Historia* features 12 shortish improvisations recorded and executed with atmospheric clarity and jarring intensity.

Mcdonas has a number of ongoing duos with percussionists and his pianistic approach is equal parts rhapsodic and volatile, so it's no surprise that the interplay between him and Tamez is one focal point of the trio. Tamez is both a colorist, with a revolving array of wood and metal auxiliaries, and at home with stabbing, athletic clatter and he mines both European free improvisation and traditional Latin American percussive sensibilities. As Mcdonas outlines stark chordal rivulets and Escobar clicks and hums, Tamez bows unsettling vibrational swaths on "Biandakhabo Daiko Kabyn". The opening salvo, "Aba", features brushy, flitting agitation in a mélange of guttural, wet field recordings, warped vocal overlays and buzzing piano preparations and is a tough introduction to the Estamos world. *People's Historia* isn't entirely abstract; the trio sometimes engages in traditionally melodic interplay that butts up against jazz and art music. Yet the framework is environmental and skews toward fascinatingly kinetic sound sculpture.

For more information, visit relativepitchrecords.com. Thollem Mcdonas is at Spectrum Oct. 24th and Downtown Music Gallery Oct. 26th. See Calendar.

Trios Live
Joshua Redman (Nonesuch)
by Joel Roberts

After releasing one of the more successful "with strings" albums in recent memory (last year's lushly orchestrated *Walking Shadows*), tenor saxophonist Joshua Redman gets back to basics on his new CD, a live set recorded at New York's Jazz Standard and Washington, D.C.'s Blues Alley.

Working with a bare-bones trio, or actually a pair of trios (drummer Gregory Hutchinson with either Matt Penman or Reuben Rogers on bass), the sometimes reserved, cerebral Redman, delivers one of his most exuberant, no-nonsense performances on this collection of three originals and four extremely well-chosen covers. It's a crowd-pleasing effort full of thrilling, athletic solos, which starts with a bang and maintains a high energy level throughout.

The opener, an inspired version of Kurt Weill's "Mack the Knife", begins with a whirlwind unaccompanied intro that can't help but bring to mind Sonny Rollins, one of Redman's chief influences, who famously recorded the song nearly 60 years ago. That's followed by a stirring reading of the ballad standard "Never Let Me Go", featuring gorgeous cymbal work. An exploratory take on Monk's "Trinkle, Tinkle", meanwhile, ranges into the freebop territory charted by Ornette Coleman and Redman's dad, Dewey Redman. Of the Redman-penned tunes, the standout is the 12-minute burner "Act Natural", with some of the saxophonist's most unbridled, dynamic improvisations, while "Soul Dance" and "Mantra #5" showcase Redman's strengths on soprano.

But the real highlight here is the unexpected and glorious closing cover of Led Zeppelin's "The Ocean". With Redman gleefully shredding the Jimmy Page guitar parts, Penman laying down the funky John Paul Jones bassline and Hutchinson channeling John Bonham's unrelenting drumming, the trio turns the heavy rock anthem into a deliriously free-wheeling jazz jam that leaves the crowd (and likely listeners at home) thoroughly delighted.

For more information, visit nonesuch.com. This project is at Village Vanguard Oct. 28th-Nov. 2nd. See Calendar.

Mingus Mingus Mingus Mingus
Various Artists (Jazzwerkstatt)
by Kurt Gottschalk

Duke Ellington and Billy Strayhorn wrote some of the most beautiful melodies of the 20th Century. Monk penned some of the most immediately recognizable. The masters of musical theater—the Gershwins, Rogers, Hammerstein and Hart—gave us a book after book of tunes to be sung and stylized. These are the bones upon which the meat of jazz interpretation is hung.

It's not hard to put Charles Mingus in that class of greats but it's tricky to put his compositions in the same catalogue. Mingus rarely wrote melodies that get stuck in your ear. "Goodbye Pork Pie Hat" is as lovely a song as you can ask for, but try whistling "Boogie Stop Shuffle". For the most part, Mingus wrote great big blocks of music, chunks of counterpoint, dialogues and trialogues and spheres and cubes and decahedrons with which to deal. "Sophisticated Lady" and "Ruby My Dear" are beautiful pieces of work, but with Mingus there's just so much more mass, more information.

This may explain why people don't take on Mingus' music as much as they do the other great composers of the first generations of jazz. You either have to play the arrangement or make the decision not to. It can be altered, to be sure, but there's not room to add much without taking something else out. This may also explain why there are three sanctioned repertory bands playing his music and why other bands that play it generally sound like repertory bands as well.

The four-disc set *Mingus Mingus Mingus Mingus* (so named because *Mingus!*, *Mingus Presents Mingus* and *Mingus Mingus Mingus Mingus Mingus* were all taken) is an uneven collection that thoroughly enjoyably underscores what makes Mingus' music so complex. And oddly enough, the only thing really superfluous here is the only disc with the Baron himself on it. Mingus' trio session with pianist Hampton Hawes and drummer Dannie Richmond, here called *Charles Mingus Trio*, was first released as *Mingus Three* in 1957 and has since been released under at least four other titles on nine or more different labels. It's an interesting session in Mingus' catalogue—such a small group and without horns no less and it features a rollicking arrangement of the Gershwins' "Summertime" not heard elsewhere. But it's not an important or particularly rare recording and it doesn't do much to inform the rest of the set.

The other three discs were recorded at the Mingus, Mingus, Mingus Festival (so that's what happened to the 3x version) in Berlin in September 2007. Two of them are perfectly fine repertory outings. New York's Mingus Dynasty Band septet plays a fine six-song set, including rousing takes on "Haitian Fight Song" and "Wednesday Night Prayer Meeting" and not-often-heard "Consider Me Oh Lord" and "Don't Let it Happen Here", the latter marred by a reinterpretation of Martin Niemöller's famous poem "First they came..." by Mingus' grandson Kevin Mingus in which he obscures the point of the anti-Nazi verse by making it too specific. The 14-piece Independent Jazzwerkstatt Orchester plays a 10-song set including the uncommon "Remember Rockefeller at Attica" and a lovely reading of the tone poem "Self-portrait in Three Colors". Both discs are enjoyable, professional presentations.

Easily the most interesting disc here is the Ulrich Gumpert Workshop Band. An octet with the leader (perhaps best known for his work with Günter Baby Sommer) on piano and the talented Michael Thieke on clarinet and alto saxophone, they are the only ones who play with a fluidity of tempo and a wavering of critical mass, the sort of disunity that makes Mingus' compositions breathe. It's not music like Ellington or Basie or anyone from jazz' previous generation. Mingus' music had a different way of moving. "If you get a mental picture of the beat existing within a circle you're more free to improvise," Mingus is quoted as saying in journalist and drummer Thomas Fitterling's liner notes. "People used to think the notes had to fall in the center of beats in the bar at intervals like a metronome. (...)That's parade music."

Repertory is a tough job and an important one. So, for that matter, is parade music. Bands like the Mingus Dynasty Band keep history alive. But fortunately we also have bandleaders like Gumpert to keep it kicking.

For more information, visit jazzwerkstatt.eu. Mingus tribute bands are at Jazz Standard Mondays. See Calendar.

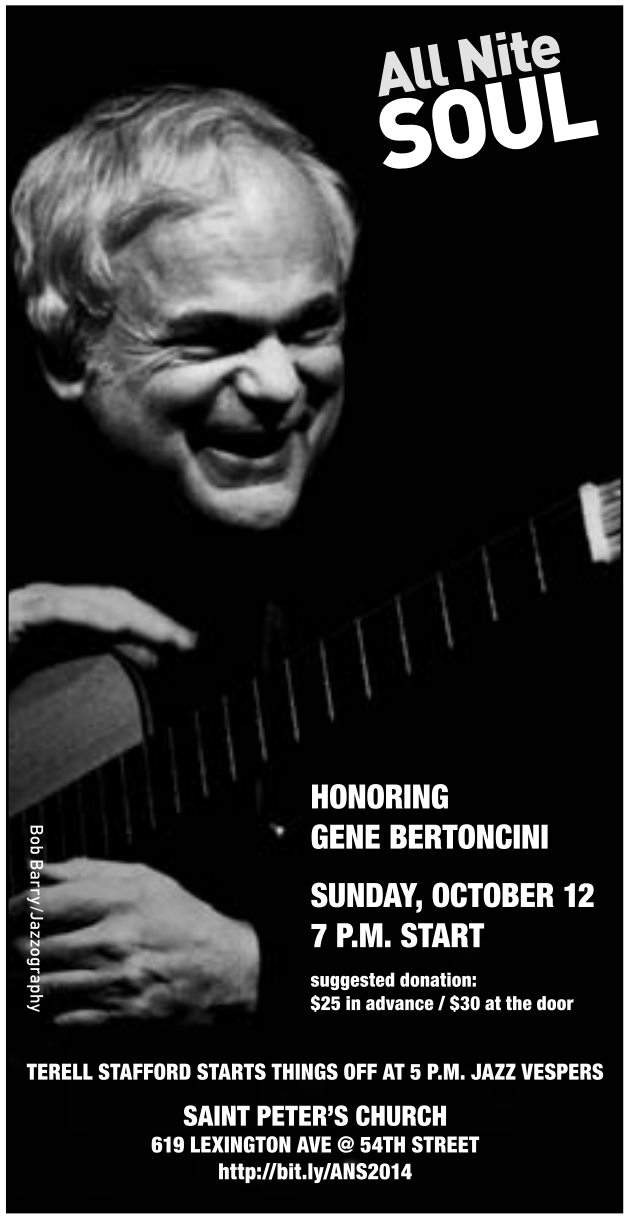
Magic 201
Frank Wess (IPO)
by Andrew Vélez

Magic 201 is tenor saxophonist and flutist Frank Wess' final recording in a seven-decade career that ended with his death a year ago this month. Drummer Winard Harper, who worked with Wess for years, has said, "...all the guys of his generation, Jimmy Heath and them, they call(ed) him 'Magic...' and when he plays that's what it's like. There's nothing wasted, all the notes mean something." Wess was one of the legions of young players who trained early on in military bands and then became inspired by the bebop revolution. After studying the flute, he joined the Count Basie band in 1953, where he remained until 1964 as a stalwart of the horn section, playing commanding yet unflamboyant tenor. It was during those years that Wess first took flute solos and established the instrument as a valid solo jazz voice.

As demonstrated on this final recording, Wess' sound evokes the prebop masters. It's big, expressive and very personal in this intimate small group setting rounded out by Kenny Barron (piano), Russell Malone (guitar), Rufus Reid (bass) and Harper. Opening with a swinger, Burke-Van Heusen's "It Could Happen to You", Wess' fluid tenor is accompanied by briskly swinging piano and jaunty guitar. Another gem is Roland Hanna's "After Paris", opening strongly with Wess blowing solo with a burnished and gentle sound and then joined by Barron, after-hours perfection reminiscent of the great duos of Lester Young and Teddy Wilson.

The music flows effortlessly into the next tune, Michel Legrand's gorgeous "The Summer Knows", the only one on which Wess plays flute. With nary a wasted note or a cliché in his musical choices, it's a definitive expression of his exceptional ability and a final beautiful gift to us of what an artist can give when imagination, experience, technique and heart are all his to share.

For more information, visit iporecordings.com



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In The Ivory
Matt Ulery (Greenleaf Music)
by George Kanzler

Back in the middle of the 20th Century, jazz musicians like John Lewis and J.J. Johnson partnered with classical ones like Gunther Schuller to create what they called Third Stream, a hybrid of their musical genres. Jazz artists like Wynton Marsalis and Keith Jarrett have recorded works from the classical repertoire and some, like Mel Powell and André Previn, have worked as jazz pianists and classical composers or conductors. Chicago bassist Matt Ulery seems to be moving toward his own Third Stream. While his group Loom contains a jazz instrumentation, his use of members of the contemporary classical chamber group Eighth Blackbird makes his 2012 album *By A Little Light* and this new one move toward a contemporary classical approach, with serialist, minimalist, Balkan and occasional jazz elements.

Much of *In The Ivory* is dominated by Ulery's writing for strings (a quartet plus his bass) with or without alto flute and clarinet. And 5 of the 14 tracks spread across two CDs feature female vocals in the contemporary art song, rather than pop or jazz, tradition. His lyrics read like imagist or expressionist poems. There is a jazz-like trio (piano, bass, drums) embedded in some of the ensemble tracks and pianist Rob Clearfield—who more often works in concert with the strings and winds—has a couple of genuine jazz solo improvisations, although the most purely jazz piece is "Sweet Bitter", featuring the improvisations of violinist Zach Brock with the rhythm trio. But if Ulery continues in the dominant direction of this album, future ones from him should not be filed under Jazz.

For more information, visit greenleafmusic.com. This project is at Littlefield Oct. 14th. See Calendar.

Daybreak
Bruce Barth (Savant)
Somewhere in Paradise
Marianne Matheny-Katz (Jazzway)
Cocktail Hour (feat. Terell Stafford)
Chamberlain Brass (s/r)
by Donald Elfman

Terell Stafford has made the transition from talented newcomer to brilliant trumpet veteran, whose talents serve both his playing and role as an educator. Here, he works as a perfect sideman in three different settings.

Pianist Bruce Barth and Stafford have worked with each other often. Stafford's incisive and understanding trumpeting complements the expressive and thoughtful approach Barth takes to writing and improvising. The tunes on *Daybreak* are mostly the leader's originals and display why he's a favorite among musicians. "Tuesday's Blues" is a beautifully stretched version of the standard form and switches grooves without losing its primal feeling. Stafford is bold and confidently on the mark, even as he drifts behind the beat and then moves to an outright swagger, concluding with a beautiful 'I've said what I came to say' climax. Vibraphonist Steve Nelson follows with a simpler, yet no less potent statement, then Barth takes a ride in a jazz and blues pocket with technical prowess and some solid gut feeling. The tune ends simply and quietly, a lovely surprise. Barth wails in a kind of combination of AfroCuban and swing on "Vámonos" with Stafford further emboldened by the demanding tempo and harmony. And an absolute quiet delight is Barth and Stafford's duo take on Keith Jarrett's "So Tender", gorgeous and slow, with Stafford lyrically moving.

A much more subdued role for Stafford is on *Somewhere in Paradise* by vocalist Marianne Matheny-Katz. He gracefully works in the horn section and adds special instrumental color. Matheny-Katz is a singer with a fine voice, natural phrasing and fondness for smart new arrangements. In vibraphonist Warren Wolf's chart of Miles Davis' "All Blues", done at a fiery tempo, she glides across and through the Oscar Brown Jr. lyrics, Stafford plays hotly but sweetly and both are propelled by some percussive vibes work. A real find here is the version of Kenny Dorham's "Fair Weather". Matheny-Katz heard a rare recording of the composer singing this gentle, loving ballad; her version is radiantly gorgeous with an impassioned reading of the lyrics and emotionally charged but delicate trumpet work. Matheny-Katz offers an impressive take on the jazz and popular repertoire with a taste for the out-of-the-ordinary and the great tunes of jazz giants. She makes a gentle bossa nova out of Bill Evans' "You Must Believe In Spring"; a heartfelt waltz of Monk's "Ugly Beauty" (here called "Still I Dream" with lyrics by Mike Ferro and beautiful solos by bassist Eric Wheeler and pianist Vince Evans); and a more insistent waltz of McCoy Tyner's "You Taught My Heart to Sing" (lyrics by Sammy Cahn) with trumpet obbligato by Stafford.

Perhaps the most unusual but no less convincing set of Stafford performances in this threesome is his work with the Chamberlain Brass Quintet on *Cocktail Hour*. This group bills itself as "New York's premier ceremony and cocktail hour brass group" and this recording feels like a sampling of the music they play in a jazz vein. But these folks are top-notch players and, in short tunes, dig into some nicely varied selections. They swing quietly but in the spirit of each tune and, on seven, they get to play with the estimable Stafford. For starters, we get "Four". The tuba plays the intro and quickly establishes a tempo and a bassline. Stafford rhapsodizes a bit before he and the rest of the players play that familiar melody. The quintet pulses out a hip underscoring for an athletic and vibrant trumpet solo. Back to the theme and the whole thing's nicely cooked in just under three minutes. Another trumpet feature follows—Kenny Dorham's "Blue Bossa". The band blows some spirited dance-like fanfares as an introduction for the melody statement and an atmospheric solo that's got passion, shape and, yes, economy. Stafford plays his special part in five more tunes, including music by Stevie Wonder ("Ribbon in the Sky"), Bill Lee ("Mo' Better Blues") and Brazilian masters Luiz Bonfa ("Black Orpheus") and Jobim ("The Girl From Ipanema"). He's out front but ably assisted by these brass players. And listen to the tuba do those famous opening notes of Miles' "So What"—makes it feel like a Gil Evans arrangement. Stafford knows this music intimately and his feature here makes it both old and new.

For more information, visit jazzdepot.com, jazzway6004.org and thechamberlainbrass.com. Terell Stafford is at Dizzy's Club Oct. 1st with David Chesky and Oct. 2nd with Matt Wilson, Saint Peter's Oct. 12th, Blue Note Oct. 21st-26th with Dizzy Gillespie All-Stars and Village Vanguard Mondays with the Vanguard Jazz Orchestra. See Calendar and Regular Engagements.

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Liberation Blues
Orrin Evans (Smoke Sessions)
by Phil Freeman

The latest release from the extremely busy pianist Orrin Evans finds him leading an impressive quintet—trumpeter Sean Jones, saxophonist JD Allen, bassist Luques Curtis and drummer Bill Stewart—in a live set at the uptown NYC club Smoke. This is an album that carries great emotional weight for Evans; that's made abundantly clear by the 32-minute, five-part suite that kicks it off. A tribute to the late bassist Dwayne Burno, it bundles two tunes he wrote ("Devil Eyes" and "Juanita") with two of Evans' compositions ("A Lil' D.A.B. a Do Ya" and the album's title track) and one, "A Free Man?" by pianist Donald Brown that includes a poem, which Evans reads.

The music is mostly hard-swinging, bluesy bop, far from the more adventurous territory Evans explores in Tarbaby—except for the title track, originally written for that group and possessed of a lurching rhythm unique on this disc. Allen is in particularly classicist form, abandoning the concision of his trio albums and taking lengthy solos that seem at times explicitly indebted to John Coltrane, particularly on the opening "Devil Eyes", where his phrasing is thick and muscular and his tone has a metallic edge, the notes practically clanging out of the horn. Jones' trumpet tone is equally rich and full, his high notes and speedy runs coming across impressive, but never gratuitous.

On the album's final three tracks, though, they both step away, leaving just Evans and the rhythm section to delve into standards: first, a strutting version of "How High the Moon", followed by a two-minute romp through "The Theme", Miles Davis' set closer from the mid '50s until 1970 or so. The last piece of the night is a take on "The Night Has a Thousand Eyes" with sensitive, nuanced guest vocals from Joanna Pascale.

For more information, visit smokesessionsrecords.com. Evans is at Smoke Oct. 10th-12th as part of a Monk tribute, and 13th and 27th with Captain Black Big Band and The Stone Oct. 23rd with Oliver Lake. See Calendar.

The Art of Conversation
Kenny Barron & Dave Holland (Impulse)
by Terrell Holmes

A thorough knowledge of a given subject, eloquent exchanges of ideas and the ability to listen are key elements of good conversation. Jazz has a pair of Hall of Fame interlocutors in pianist Kenny Barron and bassist Dave Holland. Their new release is not simply a duet; it is a master class on harmony and teamwork.

Barron and Holland display a musical intelligence developed through decades of recording and concerts. Their excellent interplay on the limber "The Oracle", Monk-influenced delight "The Only One" and light-hearted sambas "Seascape" and "Dr. Do Right" define an impressive command of spacing and tempo.

With ballads it is clear that each man understands the importance of understatement and how it can enhance the texture of the song. Barron muses softly behind Holland as he plucks the ruminative melody of "Rain" with such perfect tonality and poignancy that it is almost heartbreaking to hear. Similarly, Holland steps into the background and gives Barron space for his sparkling solos on "In Your Arms" and "Waltz for K.W.", a lovely tribute to trumpeter Kenny Wheeler.

Barron or Holland composed most of the songs here but they also weave their magic on Charlie Parker's "Segment", Monk's "In Walked Bud" and "Day Dream", a piece of Ellingtonia with a "Stormy Weather" kind of melancholy at its heart. These songs have been recorded countless times but Barron and Holland expertly mine the chords of these chestnuts for fresh angles of approach and share a seemingly telepathic ability to anticipate where each other's harmonic moves are headed.

There are some jazz musicians who are so exceptional that their peers believe there is nothing left to say after they are done playing and all one can do is appreciate their talent. The greatness of Kenny Barron and Dave Holland is beyond debate. The former brings an elegance and verve to the piano that remains undiminished; the latter can outplay many bassists with his hands in his pockets. *The Art of Conversation* is jazz at its finest and most elemental, just two friends and masters of their instruments getting together to play some tunes as well as they can be played.

For more information, visit impulse-label.com. This project is at Birdland Oct. 21st-25th. See Calendar.

Parallel Moments
Raymond Macdonald/Marilyn Crispell (Babel)
by John Sharpe

Celebrated pianist Marilyn Crispell may be at her most potent in duet. Some of her strongest releases of the last decade have matched her with drummers such as Louis Moholo-Moholo and Gerry Hemingway. But successful pairings with saxophonists number encounters with Anthony Braxton, Joseph Jarman and Tim Berne and to that roster must be added *Parallel Moments*, which reunites the pianist with Scottish reedplayer Raymond MacDonald. Together they assemble a 55-minute program of 10 jointly birthed pieces, demonstrating their special bond.

While both boast impressive avant garde credentials, Crispell with the legendary Braxton quartet and MacDonald as a founding member of the Glasgow Improvisers Orchestra, the predominantly melodically consonant improvisations belie any expectation of fireworks. Nowhere is their simpatico connection better displayed than in the emotionally drenched opener "Longing", which would be the highlight of many a set (and is certainly one of them here) but only serves to whet the appetite for the quick-witted repartee that follows.

Even at their most impulsive, as on "Conversation", in which reflective musings give way to florid streams of intertwined consciousness, or the first-lovely-then-wayward "Illumination", a sense of melody still remains intact. Their mercurial interplay reaches its apogee on "Flame", where piping soprano saxophone and spare piano plink plonk could at any moment morph into paraphrase of some Monk classic.

In fact, they are so well attuned, sublimating ego to a shared preternatural responsiveness, that sometimes one wishes for the occasional outburst of grit to catalyze production of yet more pearls. In an unusual sequencing decision, the three most timbrally adventurous pieces come right at the close, with Crispell delving into the innards of her piano while MacDonald blows carefully controlled split tones. The album ends on "Distant Voices", the saxophonist alone in a circular breathed bubbling drone, a curiously understated finish to a sometimes-dazzling disc.

For more information, visit babel-label.bandcamp.com. This project is at Greenwich House Music School Oct. 5th. See Calendar.

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SSC 1397 / In Stores Oct. 14

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Focusing on great arranging, fascinating group interplay and a startling use of sound dynamics, the ensemble of trumpeter John McNeil, saxophonist Jeremy Udden, bassist Aryeh Kobrinsky and drummer Anthony Pinciotti presents its second recording, **Blues and Reds**, featuring all original compositions in line with the great writers and arrangers of contemporary jazz of the 1950s and 1960s, that is to say, approachable yet advanced.

MICHAEL BLAKE

TIDDY BOOM

SSC 1396 / In Stores Oct. 28

iTunes.com/MichaelBlake

sunnysiderecords.com

Recorded in January 2014, the session sounds like a classic recording date from the 1950's or '60's.**Tiddy Boom** reunites Blake with two of his former Jazz Composers Collective colleagues, bassist Ben Allison and pianist Frank Kimbrough, who, along with Rudy Royston (drums), provide effortless support for Blake's tenor sax to flow in any direction he chooses.

Sunnyside

Available on iTunes

Eponymous
Plymouth (RareNoise)
by Brad Cohan

As scientists of their respective instruments, guitarist Joe Morris and keyboardist Jamie Saft have carved indelible marks—in tandem and separately—into avant garde's broad vistas. Over his last three decades and dozens of recordings as leader and co-leader, Morris has reinvented jazz guitar while Saft, a longtime John Zorn protégé, has been perennially perched over an array of keys and pedals, mastering a host of genres, from Jewish music and reggae-flavored jazz to heavy metal.

But it's when these kindred spirits collaborate that wizardry rises up. Just over the last several years, there have been a handful of intrepid Morris/Saft-rooted endeavors: Spanish Donkey with drummer Mike Pride and Slobber Pup, Morris and Saft together with bassist Trevor Dunn and drummer Balazs Pandi. Now, two fresh projects are on the docket: Morris and Saft once again joined forces with Pandi in a foursome with Wadada Leo Smith under the moniker Red Hill and assembled an avant-jazz super group of sorts with Plymouth, drafting Morris' fellow guitarist innovator and disciple Mary Halvorson, electric bassist Chris Lightcap and drummer Gerald Cleaver.

Three epics comprise Plymouth's debut (the longest eclipsing 28 mind-altering minutes) and from the journey's onset, a mystical, telepathic bond is effortlessly constructed, a tribute to the veterans' collaboratively-inclined tendencies. Plymouth's pieces are not so much compositions as vivid Pollack-esque paintings, crafted by sound gurus. Saft is seemingly the de facto leader here, guiding this alien ship with abandon. His transcendental splattering, massaging stabs and classical-driven tickling of the keys serves as Plymouth's pulse while Morris and Halvorson both wrestle, intertwine and alternate with star turns of skronking and towering solos and guitar noodling. The formidable and steady rhythm section of Lightcap and Cleaver holds the fort from descending into all-out noise.

Pieces like the 20-minute "Manomet" and "Standish" are interstellar soundscapes that slowly build from subtle guitar-meets-organ weaving and abstraction to erupt into a massive wall of improvised, yet controlled, chaos. The whirlwind clusters of sound Plymouth creates is a sublime, utopian being of harmony and discord. Let's hope it's not a one-off.

For more information, visit rarenoiserecords.com. Jamie Saft is at Korzo Oct. 7th with Mike Pride. See Calendar.

I Love Music
Mike LeDonne Groover Quartet (Savant)
by Ken Dryden

Mike LeDonne made his recording debut as a leader playing piano in 1988, but he is debatably better known as one of the top organists of his generation. LeDonne has often, over a 14-year stretch, worked with his Groover Quartet—tenor saxophonist Eric Alexander, guitarist Peter Bernstein and drummer Joe Farnsworth. Each of the musicians is busy with his career as a leader and sideman, yet when they get together for gigs, they are able to play material over a period of time before entering the studio for a record date.

I Love Music is a fun outing, with the repertoire ranging from postbop and soul jazz to pop, soul and standards. Things start with a breezy rendition of Milt Jackson's "Blues For Gene" (written by the vibraphonist for a date that featured Gene Harris as his pianist). Alexander's robust tenor glides over the leader's changes while LeDonne's solo finds him constantly shifting the settings to broaden his sound. Stevie Wonder's compositions have long appealed to jazz musicians for their catchy melodies. The buoyant setting of "I Love Every Thing About You" must be a crowd-pleaser when played in clubs, focusing on Bernstein's soulful guitar and Alexander's big-toned rhapsodic tenor. In contrast, Wonder's "Do I Do" is transformed into a driving bop vehicle.

McCoy Tyner's "Blues For Ball" is not one of his better-known works, but LeDonne saw its potential. The leader's intricate backing for Alexander and Bernstein is matched by the intensity of his organ solo, which captures the spirit of its composer. One of LeDonne's goals is to reach a broader audience for jazz by showing listeners how improvisation transforms well-known pop songs into viable jazz. The biggest surprise of the session is LeDonne's brilliant, sassy reworking of War's "The World is a Ghetto", engaging in a playful call-and-response by Alexander and Bernstein, adding a bit of hipness to this '70s R&B hit.

For more information, visit jazzdepot.com. This group is at Smoke Tuesdays. See Regular Engagements.

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Humanity Suite
Ross Hammond (Prescott)
by Ken Waxman

When is a program of music specifically composed to be performed alongside visual art not a soundtrack? When a musician doesn't know which pieces will be on display. That's the genesis of *Humanity Suite*, recorded live at Sacramento's Crocker Art Museum.

Guitarist Ross Hammond was inspired to create this two-part suite when he found out that his gig coincided with an exhibition of works by Kara Walker, who uses fantastical but realistic imagery to comment on race, gender, sexuality and violence. Like her black cut-paper silhouettes, Hammond mixes harshness and delicacy. On top of the churning rhythms of bassist Kerry Kashiwagi and drummer Dax Compise, Hammond leaves plenty of room for improvisations by Clifford Childers (trumpet, trombone, euphonium and harmonica), Vinny Golia (soprano saxophone, bass clarinet, singing bowl and other reeds), Catherine Sikora (tenor saxophone) and himself.

"Part 1" is more temperate than the slightly lengthier "Part 2"; both narratives evolve in a similar fashion. Rugged callousness is expressed by corrosive slurs from Sikora, often underscored by vamping slurps from Childers' low-pitched brass. Vocalized fluidity comes from soprano saxophone trills or other murmurs from Golia's miscellaneous reed collection. Meanwhile, one moment Hammond uses spiky flanges to contribute to the looming violence propelled by the rhythm section and low-pitched instruments while elsewhere his spindly plucks slice through the cascading polyphony to add triumphant notes to the exposition.

"Part 2" is flowing and conclusive, eventually reaching a climax of visceral excitement. Following scene-setting slurred fingering from Hammond, matched with supple backbeat intensification from Compise, the sheer power of stacked horn parts confirm the passion of the project. Subsequently dividing into tone-swallowing tenor saxophone buzzes, alp-horn-like lows from the euphonium and drawling puffs from the soprano saxophone, snapping guitar runs shepherd the ensemble towards a reprise of various themes. With the opposing elements of aggression and autonomy now resolved, or at least exposed, Childers' lonesome-cowboy-like harmonica wheezes end the suite with a positive yet ambiguous line.

Hammond's suite is no rote commissioned soundtrack. It easily stands on its own and would likely impress Walker with its incisiveness.

For more information, visit prescottrecordings.blogspot.com. Hammond is at Ibeam Brooklyn Oct. 17th and WhyNot Jazz Room Oct. 19th. See Calendar.

4, 5 and 6
Jackie McLean (Prestige-Concord)
Soul Junction
Red Garland (Prestige-Concord)
Screamin' The Blues
Oliver Nelson (New Jazz/Prestige-Concord)
by Clifford Allen

This year marks the 65th anniversary of Prestige Records, started in New York by Bob Weinstock as New Jazz (changing to Prestige in 1950, though the New Jazz sub-label was revived at the close of the decade). Unlike Blue Note, which began with traditional jazz and moved over to bebop and hardbop at the close of the '40s, Prestige/New Jazz started by documenting postwar innovations from musicians like pianists Lennie Tristano and Duke Jordan, saxophonists Stan Getz and Brew Moore and trombonists J.J. Johnson and Kai Winding. Also unlike Blue Note, Prestige didn't pay for rehearsals, both preserving the 'jam session' atmosphere that predominated in after-hours clubs and keeping costs low (and payouts even lower).

Among the alto saxophonists who picked up the feathers after Charlie Parker died in 1955, Jackie McLean combined a languid, forceful blues approach with squirrelly melodic invention. He came to Prestige in 1956 for a series of nine albums as a leader. The second was aptly titled *4, 5 and 6*, featuring quartet, quintet and sextet renditions of standards in a clean, unfussy yet dynamic manner. McLean is joined by pianist Mal Waldron, bassist Doug Watkins, drummer Art Taylor, trumpeter Donald Byrd and tenor saxophonist Hank Mobley. "Confirmation" finds McLean playing fat, bright and linearly with sinewy chops and syrupy exhortations against the rhythm section's responsive, dry engine. Solos from Byrd and a young, airy and muscular Mobley follow, a mid '50s update to Lester Young and Don Byas. As a 'blowing session', *4, 5 and 6* has a lot of heft and individuality.

John Coltrane recorded 15 albums as a leader or co-leader for Prestige in 1957-58, as well as numerous sideman appearances. One of the latter was *Soul Junction* by pianist and fellow Miles Davis collaborator Red Garland, with the support of Byrd, Taylor and bassist George Joyner (Jamil Nasser). It begins with a lengthy blues title track, Garland exploring florid right-hand detail atop preachy underpinnings in a beautifully involved trio section until Coltrane jumps in, steely and laconic, exploding into pirouettes and sideways jabs before finishing in the pocket. Byrd is bright with cutting swagger, exhibiting why his brashness was a good foil for Coltrane in the '50s. The side closes with a delightfully intense and slightly ragged take of "Woody'n You", full of forward brassy motion and scumbled harmonic constructions. Even if he's not leading the charge, *Soul Junction* is just as much Coltrane's date as it is Garland's.

When New Jazz was briefly revived, the idea was to present lesser-known artists, most of whom fell a bit further afield from the straightahead camp. Two of Oliver Nelson's New Jazz dates featured him in tandem with Eric Dolphy, a summit meeting of sorts between players of the hard blues and ultra-modern Bird abstractions. On *Screamin' the Blues* (1960), drummer Roy Haynes, trumpeter Richard Williams, pianist Richard Wyands and bassist George Duvivier flesh out the ensemble. The six tunes are all Nelson originals (he's better known for his orchestral compositions and arrangements), ranging from subtly complex blues to knotty postbop. While Dolphy's alto and bass clarinet might have been the initial attraction to record buyers, his intervallic creativity is but one part of an egalitarian ensemble constructed with equal parts Gil Evans and Coleridge Taylor Perkinson, as well as a hefty dose of gospel warp-and-woof. Appropriately, the LP closes with "Alto-itis", a powerful intertwining of two complementary and exciting alto vocabularies.

For more information, visit concordmusicgroup.com. A Prestige tribute is at Dizzy's Club Oct. 30th-Nov. 2nd. See Calendar.

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TEDD FIRTH, IRIS ORNIG, RONEN ITZIK
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DAVID BERKMAN TRIO
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KELLEY JOHNSON QUARTET
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MATT CLOHESY, JON WIKAN
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PETER ANDERSON, WILL ANDERSON
JEB PATTON, PHIL STEWART, MIKE KARN
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TIM HAGANS QUARTET
TIM HAGANS, DON FRIEDMAN, RUFUS REID, JUKKIS UOTILA
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SCOTT MORGAN QUARTET
SCOTT MORGAN, FRED HERSCH, AIDAN CARROLL, RICHIE BARSHA Y
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FRI. OCTOBER 31
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GIACOMO GATES, JOHN DI MARTINO
ED HOWARD, RON VINCENT
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LESLIE PINTCHIK, SCOTT HARDY, MICHAEL SARIN
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Scintigraphy & Spinning Jenny
B. O. A. T. (Bureau of Atomic Tourism) (Rat)
The Evil Art Contest
Marc Ducret/Teun Verbruggen/Nate Wooley (Rat)
by John Sharpe

Trumpeter Nate Wooley puts everything into his music, in a fascinating range of expression. Then even while his own projects are coming thick and fast, he is also in demand as a sideman. Belgian drummer Teun Verbruggen invited Wooley to participate in a group, which was later to become The Bureau Of Atomic Tourism (B. O. A. T.), at the Follow The Music Festival in Antwerp in November 2011. Such was the success of the initial meeting that others followed and now Wooley appears on a series of related recordings.

Four days after their inaugural performance, B. O. A. T. reconvened in Tilburg in the Netherlands to wax the LP *Scintigraphy*. Alongside the leader and Wooley are fellow Americans, reedplayer Andrew D'Angelo and bassist Trevor Dunn, and the French twosome of guitarist Marc Ducret and Fender Rhodes specialist Jozef Dumoulin. All four cuts originate from the pen of D'Angelo, though that doesn't inhibit stylistic diversity. The band covers a lot of ground, touching on ambient, improv and rock textures that often emerge organically from within loosely defined frameworks. Wooley convinces as fully integrated into the often dense ensemble, though his main feature arrives on the lengthy "Morthana part 2", where his languid exhalations transmute into breathy whistles and squeals over a spare, indeterminately sourced soundscape. And while "BooBeeBooBeeBee" flourishes on the contrast between a framing ostinato and a more open passage featuring slash-and-burn guitar, "Meg Nem Sa" is all excitement, anchored by a rumbling electric bass riff and rollercoaster horn unisons and showcasing a darting forthright alto solo.

Fast forward another two years for *Spinning Jenny*, with the same cast apart from Verbruggen's countryman Jasper Stadhouders now filling the electric bass chair. This time more bandmembers contribute to the book on a varied program drawn from three different dates, which nonetheless thrives on tension and juxtaposition. Even though the writing stems from multiple sources the group remains characterized by its refusal to abide by any one model and seems happiest when mashing genres together in a welter of intersecting layers. Wooley and D'Angelo mesh well together, nowhere more so than on the trumpeter's "Back To My Steel", where after gentle introductory interplay, tense lines for bass clarinet and trumpet unfurl over rowdy backing. D'Angelo's sprawling 24-minute "FTDOY" forms the centerpiece, alternating intricate composed figures with free-for-all interludes. Verbruggen handles whatever challenges come his way, precise and powerful on the seesawing "Canon", but airy and tumbling on the knotty "19", which also highlights Wooley in almost lyrical soliloquy.

However, it is the pared-back *The Evil Art Contest* that presents Wooley with his most fruitful setting. Essentially a stripped down version of B. O. A. T., with the trumpeter flanked by just Verbruggen and Ducret, the trio offer a spontaneously generated program demonstrating they don't need compositional crutches to excel. Ducret is also a revelation, making full use of the space for his lexicon of fuzzed growls, bent notes, ringing reverberations and scrapes, while Verbruggen proves himself an accomplished free practitioner, bursts of unexpected timbres peppering the stop-start dialogue. Wooley's restrained melodicism illuminates the minimalist "Ruby Rose" while his buzzing waspish trumpet sprint provides a fitting punctuation mark to the percussive cavalcade on "If You See Any Errors Please Inform Me". However, it is the sensitive interaction that distinguishes this threesome, well illustrated in the trajectory of "Size M. Dump", from a busy skittering wall of guitar sound, roiling drums and repeated trilling trumpet motif until it falls away into delicate chiming harmonics, tolling cymbals and the merest of expirations. If there is a caveat, it must be the 33-minute playing time. More please.

For more information, visit ratrecords.biz. Nate Wooley is at The Stone Oct. 5th and Issue Project Room Oct. 24th. See Calendar.

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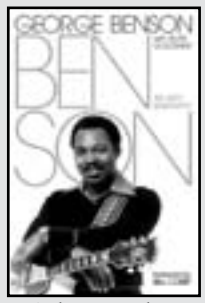


Benson (The Autobiography)
George Benson (Da Capo)
by Russ Musto

This is a breezy tome that reads with the elegant ease and straightforward earnestness of one of its author's soulful guitar solos. Unsurprisingly, the jazz world's best-known crossover artist presents his life story in an accessible, conversational manner akin to the relaxed delivery of his many Grammy Award-garnering vocalizations.

Benson begins his tale recounting his younger days, scuffling in the rough-and-tumble Hill District of Pittsburgh and fighting with rival gang youths when not hustling newspapers, before finding his life's calling singing on street corners playing a discarded ukulele. Hipped to Charlie Christian by his guitar-playing stepfather, the young Benson tells of his start as an instrumentalist playing a homemade axe while singing with his doowop group, the Altairs, before honing his skills as a road warrior playing blues-based soul jazz with the Brother Jack McDuff Quartet. The guitarist's accounts of his years with the reefer-puffing, switchblade-wielding organist and his ever-grousing drummer Joe Dukes are both humorous and harrowing and offer a real insight into Benson's work ethic.

Benson is not only at heart a true jazz musician, but also a bona fide aficionado of the music, one who was transformed upon hearing the *Bird With Strings* album and inspired to master the bebop idiom. A truly humble human being, he spends as much time lauding his fellow players as he does speaking about himself, offering a fair amount of general jazz history while pointing readers to fellow guitarists Wes Montgomery, Kenny Burrell, Earl Klugh and others.

His stories about encounters with Miles Davis and James Brown (both of whose invitations to join their bands he wisely rejected to pursue his own career) are insightful while the descriptions of his meetings with Frank Sinatra and Benny Goodman are entertaining and his work with John Hammond, Creed Taylor, Tommy LiPuma and Quincy Jones insightful. In closing, Benson notes, "I keep going because it's fun and I dig sharing the fun." *Benson: The Autobiography* is fun from start to finish.

For more information, visit dacapopress.com. Benson is at B.B. King's Blues Bar Oct. 23rd. See Calendar.

New Release by The Chamberlain Brass

Cocktail Hour

Featuring Terell Stafford

A New Approach to the Standards

Now available on iTunes and Amazon

Terell Stafford

Terell Stafford, acclaimed trumpet player based in New York, has been hailed as "one of the great players of our time, a fabulous trumpet player" by piano legend McCoy Tyner. Stafford is recognized as an incredibly gifted and versatile player, he combines a deep love of melody with his own brand of spirited and adventurous lyricism. Since the mid-1990's, Stafford has performed with groups such as Benny Golson's Sextet, McCoy Tyner's Sextet, Kenny Barron Quintet, Frank Wess Quintet, Jimmy Heath Quintet and Big Band, Jon Faddis Jazz Orchestra, Carnegie Hall Jazz Band, Village Vanguard Big Band, and Dizzy Gillespie All-Star Alumni Band.

The Chamberlain Brass debut album, "Cocktail Hour", explores jazz, Latin, pop and soul with a unique approach - a swinging brass quintet backing up a heavy weight jazz soloist. Utilizing the virtuosic improvisation of internationally renowned trumpeter Terell Stafford, and new original arrangements by rising New York arranger Jayan Nandagopan, the new genre of "the jazz brass quintet" has arrived. Existing recordings of jazz by standard classical brass groups often lack swing and feel and are usually an add-on to the group's usual classical approach. By combining jazz musicians and fresh, new repertoire, Chamberlain Brass have created something exciting and different: a purely jazz brass quintet.

Musicians:

Terell Stafford
(trumpet soloist tracks 1-7)
Terry Szor (trumpet)
Franco Finstad (trumpet)
Patty Schmitt (french horn)
Jayan Nandagopan (trombone)
Kyle Turner (tuba)
Mark Ferber (drums)

1. Four (feat. Terell Stafford) 2:58
2. Blue Bossa (feat. Terell Stafford) 3:50
3. Ribbon in the Sky (feat. Terell Stafford) 2:16
4. Black Orpheus (feat. Terell Stafford) 4:35
5. Mo' Better Blues (feat. Terell Stafford) 2:45
6. So What (feat. Terell Stafford) 3:16
7. Girl from Ipanema (feat. Terell Stafford) 3:35
8. L-O-V-E 2:21
9. Beyond the Sea 2:37
10. Wonderful World 2:45
11. Over the Rainbow 3:14
12. Come Fly With Me 2:50
13. Unforgettable 3:09
14. April Showers 2:45
15. A Thousand Years 1:52
16. Moonlight Serenade 4:04
17. Besame Mucho 2:31

Jayan Nandagopan (arranger)

Jayan Nandagopan is an Australian born trombone player and arranger living in New York City. He has performed and toured around the world with many different artists including: Ray Charles, James Morrison, Roger Daltry, Alice Cooper, Peter Frampton and Gary Brooker to name a few. Since moving to New York City he has performed with many artists and has been commissioned to write arrangements for various ensembles including Chamberlain Brass, Minneapolis Pops Orchestra, Music St. Croix Chamber Orchestra and has had arrangements performed by Chestnut Brass in South Korea and all over the USA.

Founded in 2010 as a friendly brass chamber music ensemble dedicated to serious brass repertoire, The Chamberlain Brass quickly evolved into a working brass quintet playing hundreds of engagements in the New York area carving out a niche as jazz brass group that can also play classical repertoire. The group is composed of well known New York pros, each with many years of experience touring, recording, and performing in brass quintets.

Web: www.thechamberlainbrass.com
Contact: Franco Finstad
Email: info@thechamberlainbrass.com
Phone: 917-453-5028

The Question That Drives Us
Brian Charette Organ Sextet (SteepleChase)
by Ken Dryden

Brian Charette has emerged as one of the top organists of his generation because of a fresh approach to his instrument, drawing from musical influences around the world with often surprising results. Charette has also developed into a creative composer and arranger who puts much of the emphasis on his band. Charette released the first CD of this group (*Music For Organ Sextette*) in 2012, with Mike DiRubbo (alto saxophone), Joel Frahm (tenor saxophone), John Ellis (bass clarinet), Jay Collins (flute) and Jochen Rueckert (drums) completing the ensemble. This follow-up session has the same band, except Itai Kriss replaces Collins.

Charette pulls out all the stops with his remarkable opener "Blazeinc", blending overlapping and unison lines with the reeds, darting from brisk soul jazz to free jazz (though this passage is very likely composed) to backing each of the four reeds with a pulsing vamp, Ellis recalling Eric Dolphy. Charette's playing in his brisk "Medium Up" is reminiscent of Jimmy Smith yet the interplay between him and the band has an original stamp. "Labor Day" has a Latin undercurrent and infectious theme and a musical path that defies prediction. "5th Base" has a funky vibe with the reeds playing unison lines to accompany the organist. "#9" alternates between two themes, an energetic urban sound and a more soulful air. Charette closes the session with a delightful rendition of Charlie Parker's "Moose the Mooche", featuring Kriss' playful, quote-filled solo, DiRubbo's often abstract alto in contrast to Frahm's straightahead bop, Ellis' adventurous bass clarinet and the leader's forward-thinking playing.

For more information, visit steeplechase.dk. Charette is at Rockwood Music Hall Stage 2 Oct. 19th, Smoke Oct. 24th-26th and Dizzy's Club Oct. 28th-29th with Kenny Rampton. See Calendar.

Solo Flutes
Mark Alban Lotz (LopLop)
by Ken Waxman

Add the name of German-born, Netherlands-based Mark Alban Lotz to the very short list of flute virtuosi who can single-handedly animate a recital. Lotz, who plays jazz, notated and so-called world music, sets up the 17 tracks on this CD to showcase his prowess on bass, alto and even PVC tube-flute, without overdubs or loops, but using a touch of reverb and delay.

The flutist's lip, mouth and breath command is such that the absorbing sounds recall Paul Horn's *Inside the Great Pyramid*'s ethereal whispers, Rahsaan Roland Kirk's juicy blowing, West Coast jazz swing and chamber intermezzos, as well instrument-sourced nonsense vocalizing midway between The Fugs and *South Park*'s Terrance and Phillip. Impishly, the brief "Do Not Swallow" sounds as if Lotz' instrument is lodged above his larynx so that fowl-like squawks issue from it. Joking aside, tracks such as "PVC Mantra" illuminate Lotz' prodigious technique with calming flute lines, a vocal hum and tuba-like growl exposed simultaneously as part of a processional theme.

Solo Flutes is much more, however, than a mechanical exercise forcing harsh air through metallic pipes. "Why Not Take All", for instance, may begin with a whirring combination of screaming and blowing, but ends with a harmonically appealing jazzy cadenza. "A Fine Winter", which may or may not salute Paul Winter, moves with a beboppy lilt resembling a cool jazz take on the Great American Songbook. "For Rahsaan" is another finger-snapping swinger during which Lotz accurately replicates Kirk's percussive bluster. And "Whole Steps", which suggests "Giant Steps", find the flutist shouting out buoyantly as he elaborates on Trane-like sound layering. Besides the croaks, cries and technical extensions, "Major Circles" could slip unnoticed into any contemporary music recital while "Dear Moth" builds a circular collection of bass flute whorls and whirls into theme variations that expand the narrative while throat humming and key percussion act as accompaniment.

What Lotz plays may not be pure jazz or pure-anything but his skill and versatility should attract lots of attention.

For more information, visit lotzofmusic.com. Lotz is at Downtown Music Gallery Oct. 19th. See Calendar.

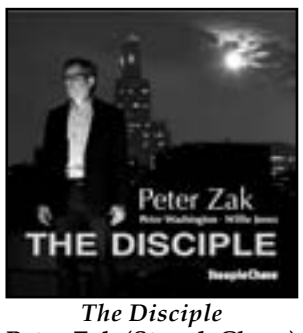
Big Eyed Rabbit
Ross Martin/Max Johnson/Jeff Davis (Not Two)
by John Sharpe

It's not how you would expect a traditional bluegrass song to begin, amid a welter of tapping and scrabbling. But gradually there emerges a finger-picked guitar line, coming into focus like the cavalry cresting a distant bluff. That establishes the template for what you get from the eponymous debut of Big Eyed Rabbit, a jazz trio formed to explore old-time fiddle tunes. Comprised of guitarist Ross Martin, bassist Max Johnson and drummer Jeff Davis, the group stays true to its initial concept even though originals now outnumber the inspirations. One each from Martin and Davis and two from Johnson rub shoulders with the aforementioned traditional pieces and a brace of tunes from folk mandolin legend Bill Monroe.

An ethos of egalitarianism gives rise to intricate low-key interplay from which insistent melodies float. Indeed the trio evokes a chamber ensemble at times, such is the sensitivity with which Davis plies his trade, mediating between the ringing single-note runs and bent tones of Martin, delivered for the most part with a country twang and minimal distortion, and the nimble-fingered counterpoint of Johnson. Interestingly the presence of tunes doesn't destabilize or devalue either the improv sections or the jazzy extemporizations: even such potentially disparate ingredients are absorbed into a good-natured and well-executed whole.

The originals generally pay homage to the vernacular, which sparks the outfit. So in Martin's "Poughkeepsie Ridge", introspective interaction gives way to a country-tinged air plucked out by the author's guitar while Johnson's "Fisherman's Footlocker" is enlivened by a compelling arco solo and a series of playful exchanges between bass and guitar. Unsurprisingly, Monroe's "Brown County Breakdown" hews closest to the mother lode, at first taken straight before the time starts to expand and contract, spawning a bass feature that plays off the melody with subtle guitar accompaniment. Similarly, after an atmospheric opening and some choppy discourse, the mandolinist's "Last Days on Earth" rides out in all it's High Noon glory to complete an unexpectedly enjoyable set.

For more information, visit nottwo.com. Johnson is at The Firehouse Space Oct. 2nd with Chris Pitsiokos, Barbès Oct. 14th and WhyNot Jazz Room Oct. 19th with Ross Hammond. Davis is at Spectrum Oct. 7th. See Calendar.



The Disciple
Peter Zak (SteepleChase)
by Ken Dryden

Pianist Peter Zak is one of many talented pianists in New York City who jazz fans living elsewhere may not have heard. But he has found a home with the Danish label SteepleChase, which has released ten of his CDs in the past decade, eight of them trio sessions, including *The Disciple*. Zak tends to choose less frequently recorded standards or gems composed by fellow jazz musicians and his light touch and spacious approach allows for more interaction with his rhythm section. Bassist Peter Washington and drummer Willie Jones III are in the pocket throughout this remarkable session.

Zak opens with a playful rendition of Chick Corea's waltz "The Loop", delivering a lighthearted performance with an inventive bassline and whispering brushes. He captures the wistful air of Elmo Hope's ballad "Barfly" while incorporating brief, breezy interludes. The trio dives head first into Horace Silver's "Nutville" with a hard-charging rendition that would delight any audience. Another of Zak's favorite pianists is Hampton Hawes, whose tasty blues "Nightfall" showcases Washington for an extended solo, followed by the leader's rollicking effort. Zak tackles classical composer Alexander Scriabin's "Prelude Op. 35 #2" alone, building upon its elements of drama and romanticism in his stunning arrangement. Zak brings out the composer's humor in his bop treatment of Thelonious Monk's "Criss Cross", with Washington's brilliant solo provoking just as many smiles. Zak's originals have the strengths to become jazz standards themselves: his lush ballad "Nightfall in Kandy" creates imagery of a dream vacation at day's end and he wraps the date with his upbeat title track, an inventive piece with many surprising twists.

For more information, visit steeplechase.dk. This project is at Smoke Oct. 22nd. See Calendar.

The Fallout of Dreams
Dave Liebman/Steve Dalachinsky (Rogue Art)
by John Sharpe

Poet Steve Dalachinsky and saxophonist Dave Liebman went to elementary school together in Brooklyn in the '50s. Afterwards they went their separate ways, Liebman famously to play with Miles Davis' electric band before striking out on a distinguished solo career, Dalachinsky to increasing acclaim as a poet associated with the avant jazz scene. Their paths crossed a few years back, leading first to gigs at the Knitting Factory and The Stone, then ultimately to this studio recording, sumptuously packaged with a 47-page booklet reproducing the texts.

Liebman tackles a variety of instruments, including piano and drums as well as his more customary reeds, implicitly recognizing the benefit of variation in the counterpoint. In the liners, Liebman acknowledges the challenge of conversing with the spoken word. He considers that his reactions are probably not much different than anyone else's would be when hearing an expression or phrase, but to translate that into the horn or other instrument is quite daunting. In fact, it often seems that Liebman is literally reacting to Dalachinsky's recitation with bursts of improvisation, before pausing for the next passage of speech. It places Dalachinsky's voice in sharp relief and militates against a shared flow.

However, among the high points, Dalachinsky offers some of his most personal and open reflections on the title cut, contemplating his childhood while being goosed by Liebman's soprano. Pianist Richie Beirach, a longtime comrade of the saxophonist, joins on two tracks and makes a positive difference. On "The Leaves are Changing", Beirach's initially melodic musings orbit Dalachinsky's conversational road trip poem, the pianist's reiterated figures echoing the poet's riffing on motifs and images, but without trailing his narrative arc too closely. A similar effect prevails on "The Origin of a Species/Minority-Seniority-Sonority/The Bill Has Been Paid Medley", where Beirach and Liebman extemporize melody and continue in close harmony throughout, without explicit attention to Dalachinsky's reading, which sounds more comfortable as a result. They create something more than the sum of its parts and thereby a signpost for future collaboration.

For more information, visit roguart.com. This project is at Cornelia Street Café Oct. 18th. See Calendar.

ON SCREEN

Whiplash
Damien Chazelle (Sony Classics)
by Kurt Gottschalk

Music as competition is a complex bit of currently trending storytelling. TV shows such as *Glee*, movies like *Pitch Perfect* and on-air talent contests like *American Idol* and *The Voice* have built audiences with road-tested soundtracks and plenty of built-in drama. Writer/director Damien Chazelle applies the formula to the decidedly less populist world of jazz education in his narrative feature *Whiplash*.

The story concerns Andrew Neyman, a student at the fictional Shaffer Conservatory in New York City, who jumps ahead of his grade to drum in the large ensemble the school sends out to competitions. The downside to his upward ride is that the band is led by Terence Fletcher, a drill sergeant of a bandleader who stalks around the school like Darth Vader. The tension between Neyman, played by Miles Teller (who appeared in the *Footloose* remake) and Fletcher (fearsomely portrayed by J.K. Simmons, previously seen in *Law & Order*, *Oz*, *The Closer* and as J. Jonah Jameson in Sam Raimi's *Spider-Man* trilogy) makes the movie, Simmons no doubt being the factor that keeps all eyes on the screen. Beyond that, *Whiplash* has great sound design, appealing cinematography and a jazz degree that isn't faked. Neyman is a sworn Buddy Rich fan, with photos on the wall and videos on his phone so that his hero is all around him. The band and its setlist are convincing. The story is well told.

What it doesn't have is a believable story. The tandem comeuppances are hard to take and Fletcher goes to preposterously career-risking lengths to punish his teen disciple. There are family rivalries and a romantic subplot that aren't developed enough to matter, except to show that Neyman needs no one. Furthermore, the only women shown at the school are a pair of gossip girls in the hall and a saxophonist who's told she's only there because she's cute. But perhaps most troubling of all, the movie underscores the notion that jazz is all about precision and memorization. For a music that most people think of as being fun, *Whiplash* paints a pretty miserable picture.

For more information, visit sonyclassics.com/whiplash. This film opens to limited release in New York and Los Angeles Oct. 10th.

BOXED SET

The Complete Remastered Recordings on Dischi Della Quercia
Georgio Gaslini (Dischi Della Quercia-CAMJazz)
by Stuart Broomer

It's hard to imagine a musician so central to the jazz life of his country as the Italian pianist Giorgio Gaslini. Born in 1929, he was as fascinated by jazz as classical music and began performing by the end of WWII. An intrepid explorer from the first, he was combining improvisation and the tone rows of Viennese serialism by 1957; a busy film composer as well, he created a score for jazz quartet for Michelangelo Antonioni's *La Notte* in 1961. When a wave of American avant jazz innovators migrated to Europe, Gaslini embraced the opportunity, adding guests like Steve Lacy and Don Cherry to his regular quartet. A founding father of Italian free jazz, Gaslini was also an essential figure in the development of the Italian Instabile Orchestra, composing the masterpiece *Skies of Europe* for the allstar band. When he passed away at 84 in July, jazz lost one of its great international catalysts.

Like many creative musicians in the '70s, Gaslini launched his own record label, Dischi Della Quercia, "discs of oak", both to document his own work and that of his associates. This boxed set collects Gaslini's own recordings for the label, 11 albums made between 1976-85. The set follows the format of CAMJazz reissues of the Black Saint and Soul Note catalogue: the CDs are in miniature facsimiles of the original LPs. The reduced texts can be hard to make out, but it's a mother lode of interesting, formerly hard-to-find music at an inviting price.

While Gaslini had plenty of radical associations, much of his music here is set in a postbop mainstream that would have been accessible to an audience open to contemporaries like Woody Shaw and Joe Henderson. It was an era when Gaslini was an ambassador for Italian jazz and jazz in general and several of these discs document or commemorate his travels, including annual trips to the U.S. from 1976-81. He appeared at the New Orleans Jazz & Heritage Festival in 1976 and 1977, not exactly a hot bed for European Third Stream. Gaslini's *New Orleans Suite* has touches of piano interior and ambient sound, but it's also lyrical and soulful, with tenor saxophonist Gianni Bedori, a regular associate at the time, managing to balance the outside and the funky with some of George Adams' aplomb.

The contemporaneous *Murales*, however, is far more adventurous, with bassist Bruno Tommaso and drummer Andrea Centazzo negotiating a minefield of shifting tempos and meters. Gaslini's intrepid playfulness and sometimes wild eclecticism as a composer are even more apparent when the band expands, most notably on the sextets of *Free Actions* (1977) and *Graffiti* (1978) and the quintet of *Live at the Public Theater in New York* (1980), all energized by the fiery bass clarinet and alto sax of Gianluigi Trovesi.

What emerges from Gaslini's various suites is a happy explorer, recalling worldly journeys and launching musical adventures. He was the first Italian jazz musician to play in India and China and the result of each journey was an extended suite. *Indian Suite* from 1983 is a half-hour work in two parts, touching on some drone-based materials that suggest Indian classical music as well as episodes with the frenetic cheerfulness of some Indian pop. But it's Gaslini's own language that emerges triumphant, a fondness for floating clusters and fractured boppish themes (his writing can hint at influences from Monk to Schoenberg, George Russell to Shorty Rogers) among which the Indian elements are merely incidental. The title suite of *Skies of China* is filled with a delicate light, a springboard for flutist Claudio Allifranchini and bassist Piero Leveratto.

While Gaslini's talent as a pianist often takes a backseat to his bandleading and composing here, it's highlighted in a series of duet LPs with prominent Americans. *Sharing*, with trombonist Roswell Rudd, is both witty and soulful, including Rudd's broadly Romantic foray into dance with "Tango-Barcarola". *Ecstasy*, with bassist Eddie Gomez, is alive with impulsive virtuosity. The pianist's rich harmonic invention shines on Ornette Coleman's "Lonely Woman", suggesting Gaslini's transforming solo explorations of Monk, Ayler and Sun Ra repertoire. *Four Pieces* (1985) unites him with reedplayer Anthony Braxton, the two exchanging lines that race beyond personality on an extended version of Braxton's "Composition 191" and Gaslini's "March".

For more information, visit camjazz.com

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OCT 1
david chesky: jazz in the new harmonic

OCT 2-5
matt wilson 50th birthday celebration

OCT 6
msm concert jazz band

OCT 7
champian fulton quartet

OCT 8
dan block quintet

OCT 9-12
nicholas payton trio

OCT 13
sarah mckenzie quintet
featuring ingrid jensen

OCT 14
joe saylor presents: love songs of the 20s & 30s

OCT 15-16
t.k. blue and the kuumba collective

OCT 17-19
diva with special guest cynthia scott

OCT 21
juilliard ensemble

OCT 22
gordon au's grand st. stompers

OCT 23
ann hampton callaway

OCT 24-26
crescent city samba

OCT 27
a tribute to carolina slim & jeremiah lockwood cd release

OCT 28-29
ramptones' organic roots octet

OCT 30-31
prestige records 65th anniversary
helen sung trio & special guests

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ON THIS DAY

by Andrey Henkin

Jazz At The Philharmonic
Stitt/Gillespie/Getz (Hall of Fame)
October 20th, 1957

Jazz At The Philharmonic (JATP) was the brainchild of producer Norman Granz, who brought together the stars of various eras (the series ran for just under 40 years) to perform together in jam-session-like concerts in major concert halls. This particular edition, which came about 13 years in, featured the frontline of Dizzy Gillespie (trumpet), Sonny Stitt (alto saxophone) and Stan Getz (tenor saxophone) along with John Lewis (piano), Percy Heath (bass) and Connie Kay (drums) on a short program of jazz standards live from Chicago's Opera House.

Jewels of Thought
Pharoah Sanders (Impulse)
October 20th, 1969

One of John Coltrane's legacies was using his influence to get his younger charges from *Ascension* recording deals with Impulse. This was tenor saxophonist Pharoah Sanders' third album for the label after 1966's *Tauhid* and *Karma* from earlier in 1969. It is another largish group like the latter, holding over pianist Lonnie Liston Smith, bassist Richard Davis and vocalist Leon Thomas alongside new additions Cecil McBee (bass) and Roy Haynes or Idris Muhammad (drums). The album program is two long Sanders originals.

Out of Nowhere
Sonny Criss (Muse)
October 20th, 1975

By the time of this album, alto saxophonist Sonny Criss had certainly not come out of nowhere. His earliest recordings were with Howard McGhee and Billy Eckstine in the late '40s but his 31-year career didn't see him record all too frequently (and not necessarily for jazz labels). This was among the last recordings he made before his 1977 suicide, a quartet date with Dolo Coker (piano), Larry Gales (bass) and Jimmie Smith (drums), his group of the period. Apart from two originals and a piece by Coker, the rest of the seven-song program is songbook standards.

The Claw: Live at the Floating Jazz Festival
Flip Phillips (Chiaroscuro/S.O.S.)
October 20th, 1986

Flip Phillips was a mainstay in early Jazz At The Philharmonic concerts and also worked with Benny Goodman and other big bands. This album was recorded during his second act, after he came out of semi-retirement a decade earlier. The Floating Jazz Festival took its name from happening on the S.S. Norway cruise ship in the middle of the Caribbean Sea. Joining Phillips are fellow tenors Buddy Tate, Al Cohn and Scott Hamilton and guest flugelhorn player Clark Terry for an original, two standards and two Goodman tunes.

Unspoken
Cecil McBee (Palmetto)
October 20th, 1996

In a career that began in 1962 with George Bohanon and has continued with well over 600 recordings, including his most recent work as part of The Cookers, bassist Cecil McBee has recorded only sporadically as a leader since 1974's *Mutima*. This disc is his most recent under his own name, a quintet session with James Zollar (trumpet), Randall Connors (alto saxophone, his only documentation on record), David Berkman (piano) and Matt Wilson (drums). A fine composer, McBee wrote all pieces contained therein.

BIRTHDAYS

October 1
†André Paquinet 1926-2014
Dave Holland b.1946
Mark Helias b.1950
Tony Dumas b.1955
Fred Lonberg-Holm b.1962

October 2
†Wally Rose 1913-97
†Phil Urso 1925-2008
†Howard Roberts 1929-92
†Ronnie Ross 1933-91
Peter A. Schmid b.1959
Django Bates b.1960

October 3
†Edgar Battle 1907-77
†Buddy Banks 1909-91
†Von Freeman 1922-2012
George Wein b.1925
Rashid Bakr b.1943
Mike Clark b.1946
Michael Bowie b.1961
Carsten Dahl b.1967

October 4
†Noel Chiboust 1909-94
†Marvin Ash 1914-74
†Walter Bishop 1927-98
†Leon Thomas 1937-99
Mark Levine b.1938
Steve Swallow b.1940
Eddie Gomez b.1944
Robert Hurst b.1964
Mat Maneri b.1969

October 5
†Jimmy Blanton 1918-42
†Bill Dixon 1925-2010
†Donald Ayler 1942-2007
Clifton Anderson b.1957
Tord Gustavsen b.1970

October 6
Norman Simmons b.1929
Steve Elmer b.1941
Masahiko Satoh b.1941
Mark Whitfield b.1966

October 7
†Papa Jo Jones 1911-85
†Alvin Stoller 1925-92
†Larry Young 1940-78
Aaron Parks b.1983

October 8
†JC Heard 1917-88
†Pepper Adams 1930-86
John Betsch b.1945
Steven Bernstein b.1961
Ted Kooshian b.1961

October 9
†Elmer Snowden 1900-73
†Bebo Valdes 1918-2013
†Yusef Lateef 1920-2013
Abdullah Ibrahim b.1934
Chucho Valdés b.1941
Satoko Fujii b.1958
Kenny Garrett b.1960
Jeff Albert b.1970
Amy Cervini b.1977

October 10
†Harry "Sweets" Edison 1915-99
†Thelonious Monk 1917-82
†Monk Montgomery 1921-82
†Julius Watkins 1921-77
†Oscar Brown Jr. 1926-2005
Junior Mance b.1928
†Ed Blackwell 1929-92
Cecil Bridgewater b.1942
Scott Reeves b.1950
Pam Fleming b.1957

October 11
†Curtis Amy 1919-2002
†Art Blakey 1919-90
†Billy Higgins 1936-2001
†Lester Bowie 1941-99
†Fred Hopkins 1947-99
Federico Ughi b.1972

October 12
†Mel Rhyne 1936-2013
Ed Cherry b.1957
Michael Mossman b.1959
Harry Allen b.1966

October 13
†Art Tatum 1909-56
Terry Gibbs b.1924
†Ray Brown 1926-2002
Tommy Whittle b.1926
Lee Konitz b.1927
†Johnny Lytle 1932-95
Pharoah Sanders b.1940
Joachim Badenhorst b.1981

October 14
Dusko Goykovich b.1931
†Fritz Pauer 1943-2012
Garrison Fewell b.1953
Kazumi Watanabe b.1953

October 15
Freddy Cole b.1931
†Joe Roccisano 1939-97
Palle Danielsson b.1946
Bo Stief b.1946
Bill Charlap b.1966
Reid Anderson b.1970

October 16
Ray Anderson b.1952
Tim Berne b.1954
Roy Hargrove b.1969

October 17
†Cozy Cole 1906-81
†Barney Kessel 1923-2004
†Sathima Bea Benjamin 1936-2013
Joseph Bowie b.1953
Howard Alden b.1958
Manuel Valera b.1980

October 18
†Anita O'Day 1919-2006
†Bent Jaedig 1935-2004
†JC Moses 1936-77
Wynton Marsalis b.1961
Bill Stewart b.1966
Myron Walden b.1972
Esperanza Spalding b.1984

October 19
†Red Richards 1912-98
Eddie Daniels b.1941
Ronnie Burrage b.1959
Tim Garland b.1966

October 20
†Jelly Roll Morton 1890-41
†Johnny Best 1913-2003
†Ray Linn 1920-96
†Willie Jones 1929-1991
†Eddie Harris 1934-96
Dado Moroni b.1962
Mark O'Leary b.1969

October 21
†Don Byas 1912-72
†Dizzy Gillespie 1917-93
†Don Elliott 1926-84
Bobby Few b.1935
Jerry Bergonzi b.1947
Marc Johnson b.1953
Fred Hersch b.1955
David Weiss b.1964

October 22
†Giorgio Gaslini 1929-2014
†Tyrone Hill 1948-2007
Jane Bunnett b.1955
Hans Glawischnig b.1970

October 23
†Sonny Criss 1927-77
†Fats Sadi 1927-2009
†Gary McFarland 1933-71
Ernie Watts b.1945
Tristan Honsinger b.1949
Dianne Reeves b.1956

October 24
†Louis Barbarin 1902-97
†Jimmie Powell 1914-94
Odean Pope b.1938
Jay Anderson b.1955
Rick Margitza b.1961

October 25
†Eddie Lang 1902-33
†Don Banks 1923-80
Jimmy Heath b.1926
Terumasa Hino b.1942
Robin Eubanks b.1955

October 26
†Charlie Barnet 1913-91
†Warne Marsh 1927-87
Eddie Henderson b.1940

October 27
†Sonny Dallas 1931-2007
Barre Phillips b.1934
Philip Catherine b.1942
Arild Andersen b.1945
Nick Stephens b.1946
Ken Filiano b.1952
David Hazeltine b.1958
Amanda Monaco b.1973

October 28
†Chico O'Farrill 1921-2001
Cleo Laine b.1927
Andy Bey b.1939
Jay Clayton b.1941
Glen Moore b.1941
†Elton Dean 1945-2006
Michel Pilz b.1945
Richard Bona b.1967
Kurt Rosenwinkel b.1970

October 29
†Hadda Brooks 1916-2002
†Neil Hefti 1922-2008
†Zoot Sims 1925-85
†Pim Jacobs 1934-96
Siggy Busch b.1943
Emilio Solla b.1962
Mats Gustafsson b.1964
Josh Sinton b.1971

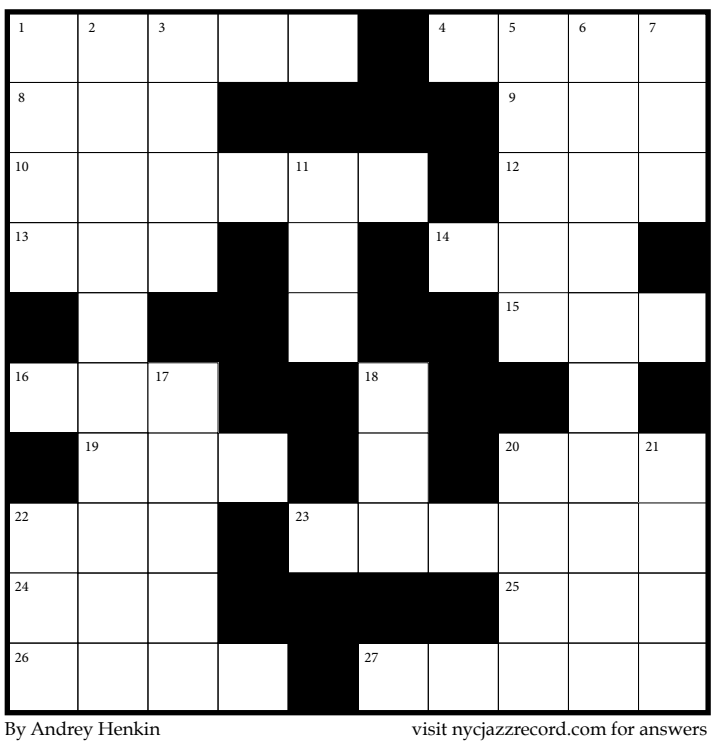
October 30
†Teo Macero 1925-2008
†Bobby Jones 1928-80
†Clifford Brown 1930-56
Trilok Gurtu b.1951

October 31
Toshiyuki Miyama b.1921
†Illinois Jacquet 1922-2004
†Ted Nash 1922-2011
†Bob Graettinger 1923-57
†Ray Crane 1930-94
†Booker Ervin 1930-70
Les Tomkins b.1930
Johnny Williams b.1936
†John Guerin 1939-2004
Reimer Von Essen b.1940
†Sherman Ferguson 1944-2006
David Parlato b.1945
Bob Belden b.1956
Vincent Gardner b.1972

MATS GUSTAFSSON
October 29th, 1964

The Swedish saxophonist (mostly baritone but also tenor, soprano, alto and slide, fluteophone, Fender Rhodes and electronics) has been a key figure in the world free improv scene since his first recordings in the late '80s. He has worked with a United Nations' worth of musicians, from Günter Christmann, Barry Guy and Joe McPhee to Neneh Cherry, Ken Vandermark and Thurston Moore. He is part of Peter Brötzmann's Chicago Tentet and Barry Guy's New Orchestra, co-founded The Thing, AALY Trio, Gush and Swedish Azz and leads Fire! and NU Ensemble, to mention only a few of his projects. He mixes expert knowledge of music history and an inimitable sound on his instruments for some of the most exciting "shit" being played today. ***(AH)***

CROSSWORD



By Andrey Henkin

visit nycjazzrecord.com for answers

ACROSS

1. Lins and Renta
4. Foday ____ Sosa
8. Guitarist Farlow
9. "Take it from the..."
10. 1964 Blue Note album named for its leader
12. *Big Fun* B-Side
13. Frank Rose-Walter Hirsch standard with "Deed"
14. German label that received a Grammy nomination for a Vijay Iyer album
15. Cohn and Casey
16. What bassists Óscar Pettiford and Maarten Altena injured 22 years apart
19. Label that distributed GRP Records in the late '80s
20. Distinctive Monk feature
22. Play the bridge first and twice
23. Australian university that offers a jazz program
24. Bassist who worked with both Monk and Sun Ra
25. Number that Willie Jones and Walter Smith can both count to
26. Recently revived imprint
27. Saxes, trumpets, trombones, etc.

DOWN

1. Flutist Kriss
2. Chicago saxophonist
3. Italian drummer who likes his footwear
5. Trumpeter Sal Amico's stomping grounds
6. How Sigmund Romberg and Oscar Hammerstein described a solar event
7. Animal on the cover of the 1969-70 EMI Odeon album by the Swedish G.L. Unit
11. Wayne Shorter song or avant garde imprint
17. Bassist who unknowingly(?) had a Japanese clothing line named for him
18. Wall Street term that is also a record label
20. Guitarist John McLaughlin's early discography includes an appearance on Sandy Brown's tribute to this 1967 Broadway musical
21. What Hank Mobley dug of you in 1960
22. Repeated, this is a Monk birthday dedicatee

CALENDAR

Wednesday, October 1

★**Ches Smith and These Arches with Tim Berne, Tony Malaby, Mary Halvorson, Andrea Parkins** The Stone 8, 10 pm $15
★**Dave Liebman Big Band with Gunnar Mossblad, Charles Pillow, Dave Riekenberg, Tim Ries, Jay Brandford, Bob Millikan, Dave Ballou, Brian Pareschi, Pat Dorian, Jason Jackson, Scott Reeves, Sam Burtis, Jeff Nelson, Jim Ridl, Vic Juris, Tony Marino, Marko Marcinko** Birdland 8:30, 11 pm $40
• **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore** Blue Note 8, 10:30 pm $65
★**Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $25
★**Terence Blanchard Quintet with Brice Winston, Fabian Almazan, Joshua Crumbly, Justin Brown** Jazz Standard 7:30, 9:30 pm $35
• **David Chesky's Jazz In The New Harmonic with Javon Jackson, Terell Stafford, Peter Washington, Billy Drummond** Dizzy's Club 7:30, 9:30 pm $35
• **The New Wonders** Dizzy's Club 11:30 pm $5
★**Valery Ponomarev "Our Father Who Art Blakey" Big Band** Zinc Bar 8, 10 pm
• **Chris Washburne's SYOTOS** Smoke 7, 9, 10:30 pm
• **Jon Davis/Gianluca Renzi** Mezzrow 8:30 pm $20
• **Danny Grissett Quartet with Jaleel Shaw, Ben Williams, Jonathan Barber; Alex LeRoe Band** Smalls 9:30 pm 12 am $20
• **Ari Hoenig Trio** Terraza 7 8 pm $7
• **Stan Killian Quartet with Theo Hill, Corcoran Holt, McClenty Hunter** Jazz at Kitano 8, 10 pm $15
• **Akiko Tsuruga Quartet with Jerry Weldon, Joe Magnarelli, Shinnosuke Takahashi** An Beal Bocht Café 8, 9:30 pm $15
• **Water Sign: Tom Chang, Dave Smith, Sam Trapchak, Jerad Lippi** Cornelia Street Café 8:30 pm $10
• **Jumaane Smith** Metropolitan Room 9:30 pm $20
• **Raphael D'lugoff; Groover Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Sofía Rei with JC Maillard, Franco Pinna** Barbès 8 pm $10
• **The Music of George Russell and Gerald Wilson: Manhattan School of Music Concert Jazz Band** Borden Auditorium 7:30 pm
• **Antonio Ciacca** Measure 8 pm
• **Lamy Istrefi Jr./Aleksandar Petrov; Leni Stern African Trio with Mamadou Ba, Alioune Faye** WhyNot Jazz Room 7, 9 pm $10
• **Dave Smith; Yoni Kretzmer Trio** Goodbye Blue Monday 8, 9 pm
• **Albert Marques, Walter Stinson, Zack O'Farrill and guests Linton Smith, Bryan Qu** SEEDS 8:30 pm
• **Roger Davidson** Caffe Vivaldi 8:15 pm
• **Areni Agbabian solo; Kaleidos: Sayun Chang/Yovianna Garcia** ShapeShifter Lab 7, 8:15 pm $8-10
• **MarieClaire Giraud 4tet with Dwayne Clemons, Alberto Pibiri, Nathan Brown** Somethin' Jazz Club 7, 9 pm $12
• **Craig Yaremko Organ Trio with Matt King, Jonathon Peretz and guest Pete McGuinness** Tomi Jazz 8 pm
• **Yvonnick Prene Quartet; Masami Ishikawa Trio** The Garage 6, 10:30 pm
• **Alex Bryson Quartet; The Stachel Quintet** Shrine 6, 8 pm
• **Nick Grinder Group** Silvana 6 pm
• **Tribute to George Shearing: Warren Chiasson/Rio Clemente** Saint Peter's 12:30 pm $10
• **Ayako Shirasaki** Bryant Park 12:30 pm

Thursday, October 2

★**Matt Wilson 50th Birthday Celebration: Arts & Crafts Quartet with Terell Stafford, James Weidman, Martin Wind** Dizzy's Club 7:30, 9:30 pm $40
★**Ches Smith Quartet with Jonathan Finlayson, Craig Taborn, Stephan Crump** The Stone 8, 10 pm $15
• **The New Wonders** Dizzy's Club 11:30 pm $10
• **Kurt Elling** Birdland 8:30, 11 pm $45
• **Modern Art Orchestra: Kristóf Bacsó, Dávid Ülkei, János Avéd, Balázs Cserta, Mihály Bajusznács, Ádám Gráf, Zoltán Bacsa, Gábor Subicz, Balázs Bukovinszki, Gábor Bizják, Attila Korb, Gábor Barbinek, Miklós Csáthy, Péter Kovács, Áron Komjáti, Gábor Cseke, Márton Soós, László Csízi and guest Dave Liebman** Symphony Space Peter Jay Sharp Theater 7 pm
• **Igor Butman and the Moscow Jazz Orchestra** 54Below 9:30 pm $40-75
★**Mary Halvorson's Reverse Blue with Chris Speed, Eivind Opsvik, Tomas Fujiwara** Cornelia Street Café 8:30 pm $10
• **Matt Pavolka The Horns Band with Kirk Knuffke, Loren Stillman, Jacob Garchik, Mark Ferber** Ibeam Brooklyn 9 pm $10
• **Multiplicity: Anupam Shobhakar/Joel Harrison; Eric Fraser and Afrika Meets India with Kevin Nathaniel, Salieu Suso, Abhik Mukherjee, Naren Budhakar, Giancarlo Luiggi** ShapeShifter Lab 8, 9:30 pm $15
• **Cynthia Scott** Smoke 7, 9, 10:30 pm
• **Carol Fredette Quartet with Dave LaLama, Dean Johnson, Adam Nussbaum** Jazz at Kitano 8, 10 pm $15
★**Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou, Michael Cabe, Paul Sikivie, Mark McLean** 55Bar 7 pm
• **Sisters Tsukamoto: Yuka, Naka and Marie Tsukamoto, Tuomo Uusitalo, Marcos Varela, Haru; Brothers of Contrapuntal Swing: Jimmy Halperin, Larry Meyer, Dave Frank, Bill McCrossen, George Hooks; Tony Tixier Jam Session** Somethin' Jazz Club 7, 9, 11 pm $12
• **Misa Ogasawara Duo** Tomi Jazz 9 pm $10
• **Joel Forrester Trio** Cleopatra's Needle 7 pm
• **Bruce Harris** Ginny's Supper Club 8:30 pm $10
• **Senhorn Vasques Quartet: Josh Sinton, Michaël Attias, Brian Settles, Daniel Blake; Chris Pitsiokos Trio with Max Johnson, Kevin Shea** The Firehouse Space 8, 9:30 pm $10
• **Gregorio Uribe Big Band** Zinc Bar 9, 10:30 pm
• **Rodney Green; Saul Rubin Zebtet** Fat Cat 7, 10 pm
• **Arkestra Minimus: Hayes Greenfield, Ariel De La Portilla, Chuck Palmer** WhyNot Jazz Room 7 pm $10
• **Alex Brown Quartet** Terraza 7 8 pm $7
• **Dan Ori Trio with Jean Caze, Kenneth Salters** Bar Next Door 8:30, 10:30 pm $12
• **Taylor Eigsti and Jeremy Dutton** The Jazz Gallery 8, 10 pm $15
• **Tierra Mestiza: Angelica Sanchez/Omar Tamez; Lena Block with Russ Lossing, Cameron Brown, Billy Mintz** Spectrum 7:30, 9 pm
• **Chembo Corniel** Nuyorican Poets Café 9:30 pm $10
• **Luba Mason; Sylvia Mims** Metropolitan Room 7, 9:30 pm $20
• **Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone** Greenwich House Music School 8 pm $15-20
• **Albert Marques, Walter Stinson, Zack O'Farrill** Caffe Vivaldi 9 pm
• **Ben Patterson Organ Trio; Gabe Valle Quartet** The Garage 6, 10:30 pm
• **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore** Blue Note 8, 10:30 pm $65
★**Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $25
★**Terence Blanchard Quintet with Brice Winston, Fabian Almazan, Joshua Crumbly, Justin Brown** Jazz Standard 7:30, 9:30 pm $35
• **Jon Davis/Gianluca Renzi** Mezzrow 8:30 pm $20
• **Danny Grissett Quartet with Jaleel Shaw, Ben Williams, Jonathan Barber** Smalls 9:30 pm $20
• **Antonio Ciacca** Measure 8 pm
★**Joe Fiedler Trio** Silvana 6 pm
• **Ayako Shirasaki** Bryant Park 12:30 pm

Friday, October 3

★**Darius Jones' The Elizabeth-Caroline Unit with Amirtha Kidambi, Sarah Martin, Kristin Slipp, Jean-Carla Rodea** Weill Recital Hall 8 pm $4-60
★**Renee Rosnes Quartet with Walt Weiskopf, Peter Washington, Bill Stewart** Smoke 7, 9, 10:30 pm $38
• **Alan Broadbent Trio with Don Falzone, Billy Mintz; Jimmy Green Quartet** Smalls 7:30, 10:30 pm $20
• **Victor Wooten/Steve Bailey Bass Extremes with Derico Watson** Iridium 8, 10 pm $25
★**Ches Smith's Congs for Brums** The Stone 8, 10 pm $15
★**Gabriel Alegría Afro-Peruvian Sextet** Zinc Bar 8 pm $30
★**Aaron Parks Trio with Ben Street, R.J. Miller** Jazz at Kitano 8, 10 pm $30
• **Anthony Wonsey/Steve Nelson** Mezzrow 8:30 pm $20
★**Joe Fiedler's Big Sackbut** The Jazz Gallery 8, 10 pm $22
• **Warren Chiasson/Alex Gresse** Knickerbocker Bar and Grill 9:45 pm $5
• **Anja Lechner/Francois Couturier** Rubin Museum 7 pm $20
• **Mehmet Ali Sanlikol's Whatsnext** Le Poisson Rouge 8 pm $25
• **Yotam Silberstein Trio** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Sara McDonald Orchestra** The Firehouse Space 9 pm $10
• **Yuri Juarez AfroPeruvian Quintet** Terraza 7 10 pm $7
• **Paul Steven Ray's Split Rock with Lisette Santiago, Eli Fountain, Josh Scott, Shoko Nagai, Brandon Ross, Kimberly Sheridan; StringsNskins; Luisa Bastidas** ShapeShifter Lab 7, 8:15, 9:30 pm $8-10
• **Jared Gold/Dave Gibson Group** Fat Cat 9:30 pm
• **John Ambrosini** Metropolitan Room 9:30 pm $20
• **Tyler Blanton Group with Matt Clohesy, Anthony Pinciotti** Neighborhood Church of Greenwich Village 8, 10 pm
• **Claude Diallo/Linus Wyrsch** Michiko Studios 8 pm
• **Marianne Solivan/Zaccai Curtis** The Astor Room 6:30 pm
• **YoungArts 2014 Alumni Band: Zoe Obadia, Coleman Hughes, Lucas Kadish, Isaiah Thompson, Kanoa Mendenhall, Julius Rodriguez; David Kikoski Trio** Somethin' Jazz Club 7, 9 pm $10-20
• **Emilio Teubal Trio** Tomi Jazz 9 pm $10
• **Masami Ishikawa Trio** Cleopatra's Needle 8 pm
• **Doug McDonald Trio; Kevin Dorn and the BIG 72** The Garage 6:15, 10:45 pm
★**Matt Wilson 50th Birthday Celebration: Quartet and Topsy Turvy: Kirk Knuffke, Jeff Lederer, Martin Wind and guests Steve Wilson, Ray Anderson, Aaron Diehl** Dizzy's Club 7:30, 9:30 pm $40
• **The New Wonders** Dizzy's Club 11:30 pm $10
• **Kurt Elling** Birdland 8:30, 11 pm $45
• **Igor Butman and the Moscow Jazz Orchestra** 54Below 9:30 pm $40-75
★**Mary Halvorson's Reverse Blue with Chris Speed, Eivind Opsvik, Tomas Fujiwara** Cornelia Street Café 9, 10:30 pm $10
• **Matt Pavolka The Horns Band with Shane Endsley, Loren Stillman, Jacob Garchik, Mark Ferber** Ibeam Brooklyn 9 pm $10
• **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore** Blue Note 8, 10:30 pm $65
★**Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $25
★**Terence Blanchard Quintet with Brice Winston, Fabian Almazan, Joshua Crumbly, Justin Brown** Jazz Standard 7:30, 9:30, 11:30 pm $35
• **Antonio Ciacca** Measure 8 pm
• **Nick Brust Quintet** Silvana 6 pm
• **Tom Blatt Project** Shrine 6 pm
• **Ayako Shirasaki** Bryant Park 12:30 pm

Saturday, October 4

★**Gene Bertoncini solo** Church of Our Lady of Peace 8 pm
★**Fred Ho Memorial - A Scientific Soul Green Monster Big Band Tribute** BAMCafé 9 pm
• **Karl Berger Improvisers Orchestra** El Taller LatinoAmericano 8:30 pm
★**Brooklyn Jazz Wide Open: Scott Robinson and WORKS: Michel Gentile, Daniel Kelly, Rob Garcia** Brooklyn Conservatory of Music 8 pm $10
★**Matt Nelson, William Parker, Ches Smith; Tyshawn Sorey, Randy Peterson, Ches Smith** The Stone 8, 10 pm $15
★**Kris Davis' Capricorn Climber with Mat Maneri, Ingrid Laubrock, Trevor Dunn, Tom Rainey** Cornelia Street Café 9, 10:30 pm $10
• **Brandon Sanders Group** Sistas' Place 9, 10:30 pm $20
• **Ferenc Nemeth Trio with Chris Cheek, Matt Garrison** The Jazz Gallery 8, 10 pm $22
• **Eric Comstock/Barbara Fasano Quartet with Sean Smith, Vito Lesczak** Jazz at Kitano 8, 10 pm $30
• **Peter Slavov Quartet with Rick Dimuzio, Peter Delano, Henry Cole** WhyNot Jazz Room 8:30 pm $10
• **Misha Piatigorsky Trio** Zinc Bar 8 pm
• **Sarah Manning's Harmonious Creature with Fung Chern Hwei, Jonathan Goldberger, Rene Hart, Allison Miller** ShapeShifter Lab 8:15 pm $15
• **Raphael D'lugoff Quintet; Ray Gallon Quartet** Fat Cat 10 pm 1:30 am
• **Sabrina Lastman** Spectrum 9:30 pm
• **Steve Kovalcheck Trio with Marco Panascia, Lawrence Leathers** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **John Minnock** Metropolitan Room 7 pm $20
• **TH!CK: Brett Sandler, Peter Longofono, Adam Pin; David Kikoski Trio** Somethin' Jazz Club 7, 9 pm $12-20
• **Standard Procedures; Tak Iwasaki** Tomi Jazz 8, 11 pm $10
• **Ken Simon Trio** Cleopatra's Needle 8 pm
• **Daniela Schaechter Trio; Evgeny Sivstov Trio** The Garage 12, 6:15 pm
★**Renee Rosnes Quartet with Walt Weiskopf, George Mraz, Bill Stewart** Smoke 7, 9, 10:30 pm $38
• **Joel Press; Jimmy Green Quartet** Smalls 4:30, 10:30 pm $20
• **Victor Wooten/Steve Bailey Bass Extremes with Derico Watson** Iridium 8, 10 pm $25
• **Warren Chiasson/Alex Gresse** Knickerbocker Bar and Grill 9:45 pm $5
★**Matt Wilson 50th Birthday Celebration: Open House: Joe Lovano, Mary Halvorson, Stefon Harris, Peter Washington** Dizzy's Club 7:30, 9:30 pm $45
• **The New Wonders** Dizzy's Club 11:30 pm $20
• **Jay Leonhart Duo** Birdland 6 pm $30
• **Kurt Elling** Birdland 8:30, 11 pm $45
• **Matt Pavolka The Horns Band with Kirk Knuffke, Loren Stillman, Jacob Garchik, Mark Ferber** Ibeam Brooklyn 9 pm $10
• **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore** Blue Note 8, 10:30 pm $65
★**Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $25
★**Terence Blanchard Quintet with Brice Winston, Fabian Almazan, Joshua Crumbly, Justin Brown** Jazz Standard 7:30, 9:30, 11:30 pm $35
• **Antonio Ciacca** Measure 8 pm
• **Moth To Flame** Silvana 6 pm
• **The Black Butterflies** Shrine 6 pm
• **Arturo O'Farrill Afro Latin Jazz Orchestra; Fat Afro Latin Jazz Cats** Brooklyn Museum 5 pm
★**Cooper-Moore solo; Mike Bisio/Whit Dickey; Jason Kao Hwang/Michael Wimberly** 6BC Garden 2, 3, 4 pm

Sunday, October 5

★**Andrew White III solo** Sungs at 61 Local 7 pm $25
★**Marilyn Crispell/Raymond MacDonald** Greenwich House Music School 8 pm $20
★**Wooley Fin: Jonathan Finlayson, Nate Wooley, Ches Smith; Ceramic Dog: Marc Ribot, Shahzad Ismaily, Ches Smith** The Stone 8, 10 pm $15
• **Bucky Pizzarelli/Ed Laub** Mezzrow 8:30 pm $20
• **Grace Kelly** Iridium 7, 9 pm $27.50
• **Boban i Marko Markovic Orkestar** Schimmel Center 7:30 pm $39
• **Falkner Evans Quintet with Marc Mommaas, Ron Horton, Belden Bullock, Tony Moreno; Marianne Solivan Quartet with Bruce Barth, Matthew Parrish, Kenneth Salters** Smalls 4:30, 7:30 pm $20
• **Terry Waldo's Gotham City Band; Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 12:30 am
• **Elio Villafranca Quintet** Drom 5:30, 8 pm $69
• **Ben Monder solo; Trio Blastphemy: Ben Holmes, Curtis Hasselbring, Marcus Rojas** Barbès 5, 7 pm $10
• **Cornelius Dufallo/Patrick Derivaz** Spectrum 7 pm
• **Harmolodic Monk: Matt Lavelle/John Pietaro; Rocco John Iacovone with Phil Sirois, Christopher Gorden Forbes** WhyNot Jazz Room 7:30, 9 pm $10
• **Sam Kulok Duo** Walker's 8 pm
• **Kid Lucky; Sean Ali, Michael Foster, Ben Bennet** ABC No-Rio 7 pm $5
• **Babilonas: Aldegunda Arina, Gediminas Zujus, Kestutis Stanciauskas** ShapeShifter Lab 8pm $25
• **Wren Marie Harrington** Metropolitan Room 9:30 pm $20
• **Shrine Big Band** Shrine 8 pm
★**Renee Rosnes Quartet with Walt Weiskopf, George Mraz, Bill Stewart** Smoke 7, 9, 10:30 pm $38
★**Matt Wilson 50th Birthday Celebration: Matt Wilson Trio with Geri Allen, Buster Williams** Dizzy's Club 7:30, 9:30 pm $40
• **Chick Corea and the Vigil with Tim Garland, Charles Altura, Hadrien Feraud, Marcus Gilmore** Blue Note 8, 10:30 pm $65
★**Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $25
★**Terence Blanchard Quintet with Brice Winston, Fabian Almazan, Joshua Crumbly, Justin Brown** Jazz Standard 7:30, 9:30 pm $35
• **Hilary Gardner** Birdland 6 pm $30
★**Frantz Loriot solo** Downtown Music Gallery 6 pm
• **Scott Kulick Group** Silvana 6 pm
• **Nadje Noordhuis Quartet** Saint Peter's 5 pm
★**Brandee Younger** Minton's Playhouse 5:30 pm
• **Gabe Globus-Hoenich and The People of Earth; Drew Williams Nonet** Pianos 5 pm
• **Luiz Simas** Somethin' Jazz Club 5 pm $12
★**Lisa Sokolov solo; Shayna Dulberger; Dave Sewelson/Dave Hofstra** 6BC Garden 2, 3, 4 pm
• **Roz Corral Trio with Freddie Bryant, Santi Debriano** North Square Lounge 12:30, 2 pm
• **Ben Healy Trio; David Coss Quartet; Tsutomu Naki Trio** The Garage 11:30 am 6:30, 11 pm

Monday, October 6

★**Sidney Bechet Society - Tribute Concert for Eric Offner: Evan Christopher, Byron Stripling, Bobby Floyd, Kelly Friesen, Marion Felder** Symphony Space Peter Jay Sharp Theater 7:15 pm $35
★**JoAnne Brackeen/Rudresh Mahanthappa** Blue Note 8, 10:30 pm $25
★**Otis Brown III Band with Robert Glasper, Keyon Harrold, John Ellis, Ben Williams and guests Shedrick Mitchell, Nir Felder** B.B. King's Blues Bar 8 pm $15
★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
• **David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper, Robbie Winterhawk** Cornelia Street Café 8:30 pm $10
• **The Music of George Russell and Gerald Wilson: Manhattan School of Music Concert Jazz Band** Dizzy's Club 7:30, 9:30 pm $35
• **The Fraternal Order of Jazz: James Burton, John Farnsworth, Mathew Fries, Greg Ryan, Joe Strasser** Smoke 7, 9 pm
• **Dan Tepfer Trio with Matt Brewer, Rudy Royston; Jonathan Michel** Smalls 7:30 pm 1 am $20
• **Jason Lindner; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
• **Ben Winkelman Trio with Sam Anning, Jake Goldbas** WhyNot Jazz Room 7 pm $10
• **John Malino Trio** Bar Next Door 8:30, 10:30 pm $12
• **Michael Whalen; Terry Hsieh** ShapeShifter Lab 7, 8:15 pm $8-10
• **Lucio Ferrara Trio** Measure 8 pm
• **Frank Ponzio and 2 voices with Kathryn Allyn, Annie Kozuch** Somethin' Jazz Club 7 pm $12
• **Ian Buss Trio** Tomi Jazz 8 pm
• **Tommy Mitchell** Le Cirque Café 7:30 pm
• **George Mel; Rebecca Sullivan** Silvana 6, 7 pm
• **Howard Williams Jazz Orchestra; Will Terrill Trio** The Garage 7, 10:30 pm
• **Bertha Hope** Bryant Park 12:30 pm

Tuesday, October 7

• **Jazz Drama Program 2014 Benefit Concert honoring Dorthaan Kirk with Catherine Russell, Evan Christopher, Eli Yamin Trio, Rondi Charleston** The DiMenna Center 6:30 pm $150
★**Tim Berne 60th Birthday Celebration: Acoustic Snakeoil: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith; Electric Snakeoil: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith, Ryan Ferreira** The Stone 8, 10 pm $15
★**Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $25
• **Lee Ritenour** Blue Note 8, 10:30 pm $35
★**Ryan Keberle and Catharsis with Camila Meza, Mike Rodriguez, Scott Robinson, Matt Clohesy, Eric Doob** Jazz Standard 7:30, 9:30 pm $20
★**Champian Fulton Quartet with Stephen Fulton, Mark Johnson** Dizzy's Club 7:30, 9:30 pm $30
• **Michela Marino Lerman** Dizzy's Club 11:30 pm $5
• **Molly Ringwald** Café Carlyle 8:45 pm $55-155
• **Chip White Ensemble** NYC Baha'i Center 8, 9:30 pm $15
• **Jack Jeffers and the New York Classics** Zinc Bar 8, 10 pm
★**Johnny O'Neal** Minton's Playhouse 7 pm
• **An Evening of Indigos: Bill Kirchner, Holli Ross, Jim Ferguson, Carlton Holmes** New School Arnhold Hall 8 pm $10
• **Dan Tepfer/Joanna Wallfisch** Zürcher Gallery 8 pm $10
★**Mike Pride Trio with Jamie Saft, Brad Jones** Korzo 9, 10:30 pm
• **Antonio Ciacca** Measure 8 pm
• **Natura Morta: Frantz Loriot, Sean Ali, Carlo Costa** JACK 8 pm
• **Tobias Meinhart Quartet with Ingrid Jensen, Yago Vazquez, Phil Donkin, Jesse Simpson; Beekman Collective: Kyle Nasser, Yago Vázquez, Pablo Menares, Rodrigo Recabarren** ShapeShifter Lab 7, 8:15 pm $10
• **Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Ameen Saleem, Kush Abadey; Kyle Poole** Smalls 10:30 pm 1 am $20
• **Saul Rubin; Greg Glassman Jam** Fat Cat 7 pm 12:30 am
• **Thousand Rooms Quartet: James Hall, Matt Vitti, Evan Mazunik, Ronen Itzik; The Longest Day of the Year: Chris Speed, Christopher Hoffman, Douglas Bradford, Nick Anderson; Denver General: Jonathan Goldberger, Kirk Knuffke, Jeff Davis; Kris Davis/Flin van Hemmen** Spectrum 7, 8, 9, 10 pm $10
• **Jeff McLaughlin Trio with Marcos Varela, Recardo Reccabarron** Bar Next Door 8:30, 10:30 pm $12
• **The Tarras Band!: Pete Sokolow, Michael Winograd, Ben Holmes, Jim Guttman, David Licht** Stephen Wise Free Synagogue 7:30 pm $15
• **Carlos Cuevas solo** Jazz at Kitano 8 pm
• **Dan Adler Trio with Arnon Palty, Marcello Pellitteri; Craig Brann** Somethin' Jazz Club 7, 9 pm $12
• **Taubenhouse Duo** Tomi Jazz 8 pm
• **Miss Ida** Freddy's Backroom 9 pm
• **Spoke** Silvana 6 pm
• **Mayu Saeki Trio; Claude Diallo** The Garage 6, 10:30 pm
★**Bertha Hope** Bryant Park 12:30 pm

Wednesday, October 8

• **Wolff & Clark Expedition: Hailey Niswanger, Steve Wilson, Mike Wolff, James Genus, Mike Clark** Jazz Standard 7:30, 9:30 pm $25
★**Mary Lou Williams & Benny Carter Meet Hard Bop: Dan Block Quintet with Godwin Louis, Adam Birnbaum, Jennifer Vincent, Alvester Garnett** Dizzy's Club 7:30, 9:30 pm $30
• **Michela Marino Lerman** Dizzy's Club 11:30 pm $5
• **Raphael D'Iugoff; Harold Mabern Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Allan Harris Band** Smoke 7, 9, 10:30 pm
• **Italian Jazz Days: Rachel Z Trio** Measure 8 pm
• **Brian Charette Trio with Yotam Silberstein, Mark Ferber; Wayne Tucker Group with Or Bareket, David Linard, Kenneth Salters** Smalls 9:30 pm 12 am $20
• **Pete Malinverni Duo** Mezzrow 8:30 pm $20
• **Marcus Goldhaber with Erik James, Gregory Jones, Willard Dyson, Bob Magnuson** The Cutting Room 9:30 pm $20
• **Michael Blanco Quartet with Rich Perry, Kevin Hays, Clarence Penn** Cornelia Street Café 8:30 pm $10
• **Ben Cassara Quintet with Harry Allen, Tedd Firth, Iris Ornig, Ronen Itzik** Jazz at Kitano 8, 10 pm $15
• **Dave McDonnell; Chris Welcome Quartet; Mike Baggetta** Freddy's Backroom 8, 9 pm
• **Schapiro 17: Bryan Davis, Andy Gravish, Tom Goehring, Noyes Bartholomew, Deborah Weisz, Darius C. Jones, Nick Grinder, Walter Harris, Rob Wilkerson, Candace DeBartolo, Dan Pratt, Rob Middleton, Matt Hong, Roberta Piket, Sebastian Noelle, Ratzo Harris, Jon Wikan; SPOKE: Andy Hunter, Justin Wood, Dan Loomis, Danny Fischer** ShapeShifter Lab 7, 8:15, 9:30 pm $10-15
• **Juan Felipe Mayorga** Terraza 7 8 pm $7
• **Rob Grieve Trio with Martin Porter, Vinnie Sperrazza** SEEDS 8:30 pm
• **Transatlantic: Asen Doykin, Massimo Biolcati, Mathias Kunzli and guest Herluf** WhyNot Jazz Room 9:30 pm $10
• **Nicolas Letman-Burtinovic, Nick Lyons, Carter Bales** Bar Chord 9 pm
• **Marc Devine Quartet with Seb Chauffeur, Fukushi Tainaka; Alignment: Andrew Pereira, George Maher, James Collins, Jeff Dingler, Kevin Daly** Somethin' Jazz Club 7, 9 pm $12
• **Racha Fora** Tomi Jazz 8 pm
• **Joe Alterman** Caffe Vivaldi 8:30 pm
• **Anderson Brothers; Victor Baker Quartet** The Garage 6, 10:30 pm
★**Tim Berne 60th Birthday Celebration: Acoustic Snakeoil: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith; Electric Snakeoil: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith, Ryan Ferreira** The Stone 8, 10 pm $15
★**Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $25
• **Lee Ritenour** Blue Note 8, 10:30 pm $35
• **Molly Ringwald** Café Carlyle 8:45 pm $55-155
• **Kyle Athayde Big Band** Saint Peter's 12:30 pm $10
★**Bertha Hope** Bryant Park 12:30 pm

Thursday, October 9

★**Steve Wilson Quintet with Alex Sipiagin, George Cables, Larry Grenadier, Ulysses Owens Jr.** Jazz Standard 7:30, 9:30 pm $25
★**Nicholas Payton Trio with Vicente Archer, Bill Stewart** Dizzy's Club 7:30, 9:30 pm $35
• **Michela Marino Lerman** Dizzy's Club 11:30 pm $10
★**Ethan Iverson/Ron Carter** Mezzrow 8:30 pm $20
★**Karl Berger Improvisers Orchestra; The Outside Within: Larry Roland, Charles Gayle, Waldron Ricks, Michael Wimberly** ShapeShifter Lab 8, 9:30 pm $10
• **Hilary Kole** Iridium 8, 10 pm $25
★**David Berkman Trio with Ed Howard, Victor Lewis** Jazz at Kitano 8, 10 pm $15
• **The Baylor Project: Jean and Marcus Baylor, Bruce Williams, Brandon McCune, Dezron Douglas** Smoke 7, 9, 10:30 pm
★**Louie Belogenis, Russ Lossing, Kenny Wollesen** Ibeam Brooklyn 8:30 pm $10
• **Kevin Norton, Connie Crothers, James Ilgenfritz, Roger Mancuso** The Firehouse Space 8 pm $10
• **Ben Van Gelder Quintet with Rick Rosato, Marcus Gilmore** Cornelia Street Café 8:30 pm $10
★**Michaël Attias solo and duo with Giacomo Merega** Prospect Range 9 pm $10
• **Manuel Valera/Samuel Torres** Terraza 7 8 pm $7
• **Oscar Williams Trio; Greg Glassman Quintet** Fat Cat 7, 10 pm
• **Tomoko Omura Roots Quintet; Haggai Cohen-Milo's Penguin** Spectrum 7 pm $15
• **Craig Pomranz** Café Noctambulo 7 pm $20
• **Taylor Eigsti and Jeremy Dutton** SEEDS 9 pm
• **Simona Premazzi Group with Dayna Stephens, Will Vinson, Desmond White, Adam Arruda** The Jazz Gallery 8, 10 pm $15
• **Roger Davidson** Greenwich House Music School 8 pm $15-20
• **Akie Bermiss** Ginny's Supper Club 7:30, 9:30 pm $10
• **Chris Welcome Quartet** Manhattan Inn 9 pm
• **Ben Lapidus Trio with Andy Gonzalez, Manuel Carro** Bar Next Door 8:30, 10:30 pm $12
• **Eugene Marlow Heritage Ensemble** Nuyorican Poets Café 9 pm $12
• **Tomoko Omura Quintet with Glenn Zaleski, Will Graefe, Noah Garabedian, Colin Stranahan; Asen Doykin Quartet with Christian Pedersen, Mathias Kunzli; Terence Hsieh Group with Patrick Adams, Alexander Cummings, Matt Gold, Jacob Baron, Peter Manheim** Somethin' Jazz Club 7, 9, 11 pm $10-12
• **Scot Albertson Trio with Tom Beckham, Kelly Friesen** Tomi Jazz 9 pm $10
• **Marco Di Gennaro Trio** Cleopatra's Needle 7 pm
• **Albert Marques, Walter Stinson, Zack O'Farrill** Caffe Vivaldi 9 pm
• **Champian Fulton Quartet; Michael Sheridan Trio** The Garage 6, 10:30 pm
• **Ruben Steijn Group and Jam Session** 809 Sangria Bar & Grill 8:30, 10:15 pm
• **Italian Jazz Days: Rachel Z Trio** Measure 8 pm
• **Brian Charette Trio with Yotam Silberstein, Mark Ferber** Smalls 9:30 pm $20
★**Tim Berne 60th Birthday Celebration: Acoustic Snakeoil: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith; Electric Snakeoil: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith, Ryan Ferreira** The Stone 8, 10 pm $15
★**Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $25
• **Lee Ritenour** Blue Note 8, 10:30 pm $35
• **Molly Ringwald** Café Carlyle 8:45 pm $55-155
• **Alan Leatherman** Shrine 6 pm
★**Bertha Hope** Bryant Park 12:30 pm

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Autumn *Strong* Forward >>>

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Long-awaited fourth installment in Darius Jones' ongoing epic; this presents the genesis of Man'ish Boy. An a cappella work comprised of 15 pieces performed by his vocal quartet, The Elizabeth-Caroline Unit, in a sacred language of planet Or'gen. *"Esoteric and enchanting"* –TimeOut New York

On Fri, Oct. 3 Darius Jones presents *The Oversoul Manual* at Carnegie Hall Carnegiehall.org

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This astonishing book is a fully annotated (and generously illustrated) record of practically every time that William Parker has ever played a gig / recording session, as band member & leader, from 1972 through June 2014.

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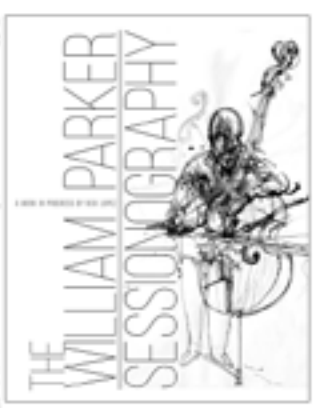

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Friday, October 10

★Gene Bertoncini/Clay Jenkins Goup with Janet Planet, Ike Sturm — Jazz at Kitano 8, 10 pm $30
★Ubuntu Festival: Hugh Masekela, Vusi Mahlasela and guest Dave Matthews — Stern Auditorium 8 pm $10-80
★Thelonious Monk Celebration: Eddie Henderson, Orrin Evans, Ben Wolfe, Donald Edwards and guest Joanna Pascale — Smoke 7, 9, 10:30 pm $38
★Tim Berne 60th Birthday Celebration: Ice Station Zebra: Tim Berne, David Torn, Matt Mitchell, Tyshawn Sorey, Ches Smith — The Stone 8, 10 pm $15
★Michaël Attias Trio with John Hébert, Tom Rainey — Cornelia Street Café 9, 10:30 pm $10
★Ken Thomson's Slow/Fast with Nir Felder, Russ Johnson, Adam Armstrong, Fred Kennedy — ShapeShifter Lab 8 pm $10
• Sean Smith Quartet with Loren Stillman, Nate Radley, Russell Meissner; Rick Germanson Quartet — Smalls 7:30, 10:30 pm $20
• Ben Wendel Group with Jaleel Shaw, Linda Oh, Rodney Green — The Jazz Gallery 8, 10 pm $22
• Mark Nadler — Café Noctambulo 8, 10 pm $30
★Gabriel Alegría Afro-Peruvian Sextet — Zinc Bar 8 pm $30
• Lauren Sevian — Fat Cat 10:30 pm
• Nick Moran Trio with Brad Whiteley, Diego Voglino — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Cynthia Sayer/Conal Fowkes — Knickerbocker Bar and Grill 9:45 pm $5
• Marianne Solivan Trio with Neal Caine — Café du Soleil 8 pm
• The Highliners: Melissa Fogarty, Debra Kreisberg, Steve Newman, Adam Kahan, Tommy Mattioli; Mitch Marcus Quartet with Perry Smith, Yoshi Waki, Jesse Simpson — Somethin' Jazz Club 7, 9 pm $12
• Kuni Mikami Duo — Tomi Jazz 9 pm $10
• Will Terrill Trio — Cleopatra's Needle 8 pm
• Fukushi Tainaka Trio; Peter Valera Jump Blues Band — The Garage 6:15, 10:45 pm
★Steve Wilson Quintet with Alex Sipiagin, George Cables, Larry Grenadier, Ulysses Owens Jr. — Jazz Standard 7:30, 9:30, 11:30 pm $30
★Nicholas Payton Trio with Vicente Archer, Bill Stewart — Dizzy's Club 7:30, 9:30 pm $40
• Michela Marino Lerman — Dizzy's Club 11:30 pm $10
★Ethan Iverson/Ron Carter — Mezzrow 8:30 pm $20
• Italian Jazz Days: Rachel Z Trio — Measure 8 pm
★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake — Village Vanguard 8:30, 10:30 pm $25
• Lee Ritenour — Blue Note 8, 10:30 pm $35
• Molly Ringwald — Café Carlyle 8:45 pm $65-165
★Bertha Hope — Bryant Park 12:30 pm

Saturday, October 11

★Tim Berne 60th Birthday Celebration: Decay: Tim Berne, Ryan Ferreira, Michael Formanek, Ches Smith; Cornered: Tim Berne, Ryan Ferreira, Michael Formanek, Ches Smith, Oscar Noriega, Matt Mitchell — The Stone 8, 10 pm $15
★Mark Helias Open Loose with Tony Malaby, Tom Rainey — Cornelia Street Café 9, 10:30 pm $10
• Ubuntu Festival: The Muffinz — Apollo Theater 10 pm $20
• Doug Carn Quintet — Sistas' Place 9, 10:30 pm $20
★Brianna Thomas Quartet — Ginny's Supper Club 7:30, 9:30 pm $15
• Mozayik: Eddy Bourjolly, Gashford Guillaume, Gene Torres, Ted Cruz, Jean Guy Rene, Jean Mary Brignol, Morgan Zwerlein and guest Sarah Elizabeth Charles — ShapeShifter Lab 7:30 pm $10
• Sacha Boutros Quartet with Cyrus Chestnut, Hassan Shakur, Lewis Nash — Jazz at Kitano 8, 10 pm $30
• Misha Piatigorsky Trio — Zinc Bar 8 pm
• Mick Rossi — Spectrum 8 pm
• Simona De Rosa Quartet with Alessio Busanca; Hiromi Suda Group with Julian Shore, Haggai Cohen, Rogério Boccato — WhyNot Jazz Room 8:30, 10:30 pm $12
• Tom Beckham Trio with Peter Slavov, Devin Gray — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Linda Presgrave Quartet with Stan Chovnick, Mister Fred, Seiji Ochiai; Noshir Mody Quintet with Tsuyoshi Niwa, Steve Blanco, Yuka Tadano, Yutaka Uchida — Somethin' Jazz Club 7, 9 pm $10
• Yuko Ito Trio — Tomi Jazz 8 pm $10
• Kayo Hiraki Trio — Cleopatra's Needle 8 pm
• Larry Newcomb Quartet; Al Marino Quintet; Virginia Mayhew Quartet — The Garage 12, 6:15, 10:45 pm
• Stacia Hodby and The Free Band — Chez Lucienne 10 pm
★Thelonious Monk Celebration: Eddie Henderson, Orrin Evans, Ben Wolfe, Donald Edwards and guest Joanna Pascale — Smoke 7, 9, 10:30 pm $38
• Joel Press Quartet; Rick Germanson Quartet — Smalls 4:30, 10:30 pm $20
• Ben Wendel Group with Jaleel Shaw, Linda Oh, Rodney Green — The Jazz Gallery 8, 10 pm $22
• Mark Nadler — Café Noctambulo 8, 10 pm $30
• Cynthia Sayer/Conal Fowkes — Knickerbocker Bar and Grill 9:45 pm $5
★Steve Wilson Quintet with Alex Sipiagin, George Cables, Larry Grenadier, Ulysses Owens Jr. — Jazz Standard 7:30, 9:30, 11:30 pm $30
★Nicholas Payton Trio with Vicente Archer, Bill Stewart — Dizzy's Club 7:30, 9:30 pm $45
• Michela Marino Lerman — Dizzy's Club 11:30 pm $20
★Ethan Iverson/Ron Carter — Mezzrow 8:30 pm $20
• Italian Jazz Days: Rachel Z Trio — Measure 8 pm
★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake — Village Vanguard 8:30, 10:30 pm $25
• Lee Ritenour — Blue Note 8, 10:30 pm $35
• Molly Ringwald — Café Carlyle 8:45, 10:45 pm $65-165
• Albey Balgochian/Jane Grenier B; Ancestral Duo: Luke Stewart/Jamal Moore; John Hébert/Michaël Attias — First Green Community Garden 2, 3, 4 pm

Sunday, October 12

★All Nite Soul honoring Gene Bertoncini with Terell Stafford, Michael Moore, Warren Vaché, Mike Manieri, Freddie Bryant, Jack Wilkins, Bucky Pizzarelli, Clay Jenkins, Paul Meyers — Saint Peter's 7 pm $25
★Jay Clayton/Ken Filiano Birthday Double Duo; Katie Bull Group Project with Landon Knoblock, Joe Fonda, George Schuller, Jeff Lederer — WhyNot Jazz Room 7:30 pm $10
• Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam — Fat Cat 6 12:30 am
• Peter Leitch/Jed Levy — Walker's 8 pm
• Tyler Blanton Electric Project with Joel Frahm, Dave Smith, Matt Clohesy, Ari Hoenig — Rockwood Music Hall 2 7 pm $10
• Ben Monder solo; Olli Soikelli — Barbès 5, 9 pm $10
• Sarah Renfro; The Pookestra: Carolin Pook, Sarah Renfro, Jen Herman, Brian Sanders, Caleigh Drane, Thomas Heberer, Christof Knoche, Paul Orbell, Zack Lober, Simon Jermyn, Jeff Gretz — ShapeShifter Lab 8, 9 pm $10
• Tony Middleton Trio with Ron Jackson, Jim Cammack — Chez Lucienne 7 pm
★Natura Morta: Frantz Loriot, Sean Ali, Carlo Costa; Aaron Oppenheim; Ken Aldcroft/Josh Sinton — ABC No-Rio 7 pm $5
• Italian Jazz Days: Simona Premazzi — Measure 8 pm
★Tim Berne 60th Birthday Celebration: Decay: Tim Berne, Ryan Ferreira, Michael Formanek, Ches Smith; Cornered: Tim Berne, Ryan Ferreira, Michael Formanek, Ches Smith, Oscar Noriega, Matt Mitchell — The Stone 8, 10 pm $15
★Thelonious Monk Celebration: Eddie Henderson, Orrin Evans, Ben Wolfe, Donald Edwards and guest Joanna Pascale — Smoke 7, 9, 10:30 pm $38
★Steve Wilson Quintet with Alex Sipiagin, George Cables, Larry Grenadier, Ulysses Owens Jr. — Jazz Standard 7:30, 9:30 pm $25
★Nicholas Payton Trio with Vicente Archer, Bill Stewart — Dizzy's Club 7:30, 9:30 pm $35
★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake — Village Vanguard 8:30, 10:30 pm $25
• Lee Ritenour — Blue Note 8, 10:30 pm $35
• David Grollman, Ryan Krause, Jill Burton; Ken Aldcroft — Downtown Music Gallery 6, 7 pm
• Meg Okura with Anne Drummond, Kevin Hays, Jennifer Vincent, E.J. Strickland and guest Sam Newsome — Minton's Playhouse 5:30 pm
• Terell Stafford — Saint Peter's 5 pm
• Brooklyn Jazz Orchestra — Lafayette Avenue Presbyterian Church 5 pm
★Aural Compass: Lou Grassi, Richard Tabnik, Francois Grillot; Patricia Nicholson/William Parker; Collective Identity Saxophone Quartet: Sam Newsome, Jorge Sylvester, Bruce Williams, Alex Harding — First Green Community Garden 2, 3, 4 pm
• Roz Corral Trio with Howard Alden, Zach Brock — North Square Lounge 12:30, 2 pm
• Victor Prieto Trio — City Winery 11 am $10
• Lou Caputo Quartet; David Coss Quartet; Ai Murakami Trio — The Garage 11:30 am 6:30, 11 pm

Monday, October 13

★Mingus Orchestra — Jazz Standard 7:30, 9:30 pm $25
★Captain Black Big Band — Smoke 7, 9 pm
• Sarah McKenzie Quintet with Ingrid Jensen — Dizzy's Club 7:30, 9:30 pm $30
★Connie Crothers/Warren Smith — Zürcher Gallery 8 pm $10
• Dida Pelled Trio with Tal Ronen, Joe Strasser — Bar Next Door 8:30, 10:30 pm $12
• Avalon Jazz Band — Le Cirque Café 7:30 pm
• Italian Jazz Days: Simona Premazzi — Measure 8 pm
• Tomomi Adachi, Dafna Naphtali, Chuck Bettis — Spectrum 9:30 pm
• Claude Diallo Trio with Curtis Ostle, Louis Cato — Smalls 7:30 pm $20
• Ned Goold; Billy Kaye Jam — Fat Cat 9 pm 12:30 am
• Rebecca Sullivan with Andrew Schiller, Matt Honor; Roberta Piket with Adam Kolker, Daryl Johns, Andrea Marcelli — Somethin' Jazz Club 7, 9 pm $12
• Lou Caputo Not So Big Band; Avi Rothbard Trio — The Garage 7, 10:30 pm
• Benno Marmur — Silvana 6 pm
• Glenn White Quartet — Shrine 6 pm
• Michael TA Thompson with Daniel Carter, Chris Sullivan; Miriam Parker; Patrick Brennan Big Band; VoiceBassHorns: Fay Victor, Ken Filiano, Will Connell, Vincent Chancey — First Green Community Garden 2, 3, 4 pm

Tuesday, October 14

- **Annie Ross To Lady With Love with Bucky Pizzarelli and guest** — Metropolitan Room 9:30 pm $25
- ★**Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz** — Village Vanguard 8:30, 10:30 pm $25
- ★**Julian Lage Trio with Scott Colley, Kenny Wollesen** — The Stone 8, 10 pm $15
- **Gato Barbieri** — Blue Note 8, 10:30 pm $45
- **Benny Green Trio** — Birdland 8:30, 11 pm $40
- **Love Songs of the '20s and '30s: Joe Saylor Trio with Jerry Weldon, Bruce Harris** — Dizzy's Club 7:30, 9:30 pm $30
- **Sammy Miller and the Congregation Big Band** — Dizzy's Club 11:30 pm $5
- **Romero Lubambo Quartet with Helio Alves, Hans Glawischnig, Mauricio Zotarelli** — Jazz Standard 7:30, 9:30 pm $25
- **Molly Ringwald** — Café Carlyle 8:45 pm $55-155
- **Santi Debriano Group** — NYC Baha'i Center 8, 9:30 pm $15
- **Matt Ulery's In the Ivory with Rob Clearfield, Jon Deitemyer, Grazyna Auguscik, Zach Brock, Yvonne Lam, Lev Ljova, Nicholas Photinos, Tim Munro, Michael Maccaferri, Lisa Kaplan, Matthew Duvall; Zach Brock Quartet** — Littlefield 8 pm $12
- **Sound Rhythm: Billy Martin, Chris Cochrane, Kato Hideki, Kevin Bud Jones, Jessica Lurie, Brian Chase** — Roulette 8 pm $15
- ★**Max Johnson Trio + 2 with Kirk Knuffke, Michaël Attias, Ingrid Laubrock, Michael Sarin** — Barbès 7 pm $10
- **Music of Gordon Beeferman: Momenta Quartet: Emilie-Anne Gendron, Adda Kridler, Stephanie Griffin, Michael Haas; Four Parts Five Quintet: Gordon Beeferman, Peter Hess, Anders Nilsson, James Ilgenfritz, Adam Gold** — Spectrum 7:30 pm
- **Kenji Shinagawa; Nathan Parker Smith Large Ensemble with Kevin Russell, Chris Shade, Michael Thomas, Justin Flynn, Alden Banta, Augie Haas, David Smith, Josh Deutsch, Matt Holman, Matthew McDonald, Nick Finzer, JC Sanford, James Rogers, Landon Knoblock, Kenji Shinagawa, Matt Clohesy, Jared Schonig** — ShapeShifter Lab 8:15, 9:30 pm $8
- **Lucas Pino No Net Nonet with Alex LoRe, Andrew Gutauskas, Matt Jodrell, Nick Finzer, Alex Wintz, Glenn Zaleski, Or Bareket, Bryan Carter; Kyle Poole and Friends** — Smalls 10:30 pm 1 am $20
- **Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam** — Fat Cat 7, 9 pm 12:30 am
- **Michael Eaton Group with Jon Crowley, Brad Whiteley, Daniel Ori, Shareef Taher, Dorian Wallace** — Cornelia Street Café 8:30 pm $10
- **Jazzmeia Horn** — Minton's Playhouse 7 pm
- **Jo-Yu Chen Trio with Christopher Tordini, Tommy Crane** — Korzo 9, 10:30 pm
- **Abe Ovadia Trio with Anthony Pocetti, Jared Walser** — Bar Next Door 8:30, 10:30 pm $12
- ★**Italian Jazz Days: Pat O'Leary with Scott Robinson, Mario Nappi** — Measure 8 pm
- **Mark Lockett Trio with Joel Frahm, Orlando le Fleming** — WhyNot Jazz Room 8 pm $10
- **Juilliard Jazz Orchestra** — Juilliard School Peter Jay Sharp Theater 8 pm
- **Carlos Cuevas solo** — Jazz at Kitano 8 pm
- **Kevin Harris Trio** — Somethin' Jazz Club 9 pm $12
- **Hillary Capps; Akira Ishiguro Trio** — Tomi Jazz 8 pm
- **Rob Edwards Quartet; Austin Walker Trio** — The Garage 6, 10:30 pm
- **Jazzforce** — Silvana 6 pm

Wednesday, October 15

- ★**George Cables/John Webber** — Mezzrow 8:30 pm $20
- **Stanley Jordan solo** — Iridium 8, 10 pm $35-45
- **Ubuntu Festival - Kuumba Collective: TK Blue, Nicky Schrire, Glenn Zaleski, Alex Blake, Sipho Kunene** — Dizzy's Club 7:30, 9:30 pm $35
- **Sammy Miller and the Congregation Big Band** — Dizzy's Club 11:30 pm $5
- **Nir Felder with Kevin Hays, Orlando le Fleming, Jordan Perlson; Kris Bowers** — Blue Note 8, 10:30 pm $20
- ★**Tomas Fujiwara Trio; Charles Evans Quartet; Mostly Other People Do the Killing** — ShapeShifter Lab 7, 8:15, 9:30 pm $10
- ★**HONK NYC!: Frank London; PitchBlak Brass Band; Raya Brass Band** — Littlefield 8 pm $12
- **Loren Stillman 4tet with Nate Radley, Dave Ambrosio, Jared Schonig** — SEEDS 9 pm
- **Rale Micic/Vic Juris; Leni Stern African Trio with with Mamadou Ba, Alioune Faye** — WhyNot Jazz Room 7, 10 pm $10
- **Tipple: Frode Gjerstad, David Watson, Kevin Norton** — Trans Pecos 8 pm
- **Melanie Charles/Willerm Delisfort Quartet** — Smoke 7, 9, 10:30 pm
- ★**Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou, Michael Cabe, Matt Aronoff, Matt Wilson** — 55Bar 7 pm
- **Kelley Johnson Quartet with Anthony Wonsey, Matt Clohesy, Jon Wikan** — Jazz at Kitano 8, 10 pm $15
- **Edward Perez** — Terraza 7 8 pm $7
- **Cynthia Soriano Quartet with Johnny O'Neal, Gerald Cannon, Charles Goold** — An Beal Bocht Café 8, 9:30 pm $15
- **Rob Duguay's Songevity Quartet with Mark Gross, Joshua Richman, Nadav Snir-Zelniker** — Smalls 9:30 pm $20
- **Raphael D'Iugoff; Don Hahn/Mike Camacho Band; Ned Goold Jam** — Fat Cat 7, 9 pm 12:30 am
- **Gordon's Grand Street Stompers** — Radegast Hall 9 pm
- **Devin Bing** — Metropolitan Room 9:30 pm $20
- **Matt Malanowski Trio with Nick Dunston, David Jimenez** — Somethin' Jazz Club 9 pm $12
- **Richard Thai DuoTrio** — Tomi Jazz 8 pm
- **Marc Devine Trio; Benno Marmur Trio** — The Garage 6, 10:30 pm
- **Tim Talavera Quartet; The Stachel Quintet** — Silvana 6, 8 pm
- ★**Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz** — Village Vanguard 8:30, 10:30 pm $25
- ★**Julian Lage Trio with Scott Colley, Kenny Wollesen** — The Stone 8, 10 pm $15
- **Benny Green Trio** — Birdland 8:30, 11 pm $40
- **Romero Lubambo Quartet with Helio Alves, Hans Glawischnig, Mauricio Zotarelli** — Jazz Standard 7:30, 9:30 pm $25
- **Molly Ringwald** — Café Carlyle 8:45 pm $55-155
- ★**Italian Jazz Days: Pat O'Leary with Scott Robinson, Mario Nappi** — Measure 8 pm
- **Tom Blatt Project** — Shrine 6 pm
- **Peter and Will Anderson Trio with Alex Wintz** — Saint Peter's 12:30 pm $10

Thursday, October 16

- ★**James Carter's Django Unchained with Gerard Gibbs, Leonard King** — Jazz Standard 7:30, 9:30 pm $30
- ★**Cassandra Wilson** — Blue Note 8, 10:30 pm $55
- **Elliott Sharp's Port Bou** — Issue Project Room 8 pm $20
- **Alicia Olatuja** — BRIC House 7:30 pm $20
- ★**Strings and Serpents: Andy Milne's Crystal Magnets Duo with Benoît Delbecq and TsuguKaji-KOTO Duo with Ai Kajigano, Tsugumi Yamamoto** — David Rubenstein Atrium 7:30 pm
- **Pedro Giraudo Expansions Big Band** — Zinc Bar 8, 10 pm $20
- **Charenee Wade** — Smoke 7, 9, 10:30 pm
- ★**Rude Ruth: Julian Lage/Margaret Glaspy; Ruth Ruthestra with Julian Lage, Margaret Glaspy** — The Stone 8, 10 pm $15
- **PascAli: Sean Ali/Pascal Niggenkemper with guest Tatsuya Nakatani; How To Make A Mountain: Patrick Breiner, Josh Sinton, Jesse Stacken, Adam Hopkins, Martin Urbach** — The Firehouse Space 8, 10 pm $10
- **Victor Prieto** — Terraza 7 8 pm $7
- **Avi Rothbard Quintet; Marti Mabin Sextet** — Fat Cat 7, 10 pm
- **Dennis Angel Band** — Café Noctambulo 8 pm $20
- **Hendrik Meurkens Trio with Misha Tsiganov, Gustavo Amarante** — Bar Next Door 8:30, 10:30 pm $12
- **Peter and Will Anderson Quintet with Jeb Patton, Phil Stewart, Mike Karn** — Jazz at Kitano 8, 10 pm $15
- **Italian Jazz Days: Pat O'Leary/Mario Nappi** — Arturo's 8 pm
- **Italian Jazz Days: Antonio Ciacca Quintet with Simona De Rosa** — The Cutting Room 10 pm $15
- **Italian Jazz Days: Antonio Ciacca Trio** — Measure 8 pm
- **Hiroko Kanna; Matthew Garrison Group with Mike Finoia, Dave Kain, Mike McGuirk, Andrew Swift** — Somethin' Jazz Club 7, 9 pm $10-12
- **Tap-Bop** — Tomi Jazz 9 pm $10
- **Kate Cosco Trio** — Cleopatra's Needle 7 pm
- **Albert Marques, Walter Stinson, Zack O'Farrill** — Caffe Vivaldi 9 pm
- **Dre Barnes Project; Joe Pino Quartet** — The Garage 6, 10:30 pm
- ★**George Cables/John Webber** — Mezzrow 8:30 pm $20
- **Ubuntu Festival - Kuumba Collective: TK Blue, Nicky Schrire, Glenn Zaleski, Alex Blake, Sipho Kunene** — Dizzy's Club 7:30, 9:30 pm $35
- **Sammy Miller and the Congregation Big Band** — Dizzy's Club 11:30 pm $10
- **Loren Stillman 4tet with Nate Radley, Dave Ambrosio, Jared Schonig** — SEEDS 9 pm
- **Ron Jackson solo** — Birdland 6 pm $25
- ★**Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz** — Village Vanguard 8:30, 10:30 pm $25
- **Benny Green Trio** — Birdland 8:30, 11 pm $40
- **Molly Ringwald** — Café Carlyle 8:45 pm $55-155
- **Austin Becker Quartet** — Silvana 6 pm
- **Ayumi Ishito** — Shrine 6 pm

Friday, October 17

- ★**Ubuntu Festival: Abdullah Ibrahim solo** — Zankel Hall 8:30 pm $49-60
- ★**Melba Liston Remembered: Randy Weston Quartet with T.K. Blue, Santi Debriano, Neil Clarke and guest Fostina Dixon; Manhattan School of Music Jazz Orchestra** — Borden Auditorium 7:30 pm $15-30
- ★**A Piano Fantasy in Jazz: Barry Harris and Valerie Capers with Ray Drummond, Leroy Williams** — Flushing Town Hall 8 pm $10-25
- **Roots of Rio: Anat Cohen and Choro Aventuroso with Vitor Gonçalves, Cesar Garabini, Serginho; Victor Goines' Roots of Ragtime with Marcus Printup, Kenny Rampton, Chris Crenshaw, Ted Nash, James Chirillo, Yasushi Nakamura, Chris Pattishall, Ali Jackson** — The Appel Room 7, 9:30 pm $45-55
- **Shunzo Ohno** — The Cutting Room 9:30 pm $30
- **Sherrie Maricle's DIVA with Tomoko Ohno, Noriko Ueda, Tanya Darby, Jami Dauber, Carol Morgan, Nadje Noordhuis, Leigh Pilzer, Camille Thurman, Janelle Reichman, Roxy Coss, Lisa Parrott, Jennifer Krupa, Sara Jacovino, Leslie Havens and guest Cynthia Scott** — Dizzy's Club 7:30, 9:30 pm $40
- **Sammy Miller and the Congregation Big Band** — Dizzy's Club 11:30 pm $10
- ★**Tim Hagans Quartet with Don Friedman, Rufus Reid, Jukkis Uotila** — Jazz at Kitano 8, 10 pm $30
- **One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth** — Smoke 7, 9, 10:30 pm $38
- **Luis Perdomo/Ben Wolfe** — Mezzrow 8:30 pm $20
- ★**Tyshawn Sorey Trio with Cory Smythe, Chris Tordini** — The Jazz Gallery 8, 10 pm $22
- **Jill McCarron/Paul Gill** — Knickerbocker Bar and Grill 9:45 pm $5
- **Marko Djordjevic and Sveti Electric with Evan Marien, Julian Pollack; Logan Strosahl's Hyper Consort** — ShapeShifter Lab 7, 8:15 pm $10
- **Juumane Smith** — Café Noctambulo 8, 10 pm $30
- **Julian Lage/Chris Eldridge** — The Stone 8, 10 pm $15
- **Andrey Makarevich and Yiddish Jazz with Polina Kasyanova, Diana Polenova, Elizaveta Borets, Irina Rodiles** — Town Hall 8 pm $55-125
- **Amy London Laura Nyro Tribute with Kevin Smith, Steve Williams, Holli Ross, Jeanne O'Connor** — Cornelia Street Café 9, 10:30 pm $10
- **Ross Hammond, Ken Filiano** — Ibeam Brooklyn 8:30 pm $10
- ★**Iconoclast: Julie Joslyn/Leo Ciesa** Michiko Studios 7 pm
- **Manuel Valera's The Groove Squared** — Terraza 7 8 pm $7
- **Lester St. Louis/Dre Hocevar** — Spectrum 9:30 pm
- **Tipple: Frode Gjerstad, David Watson, Kevin Norton** — Deep Tanks Studios 8 pm
- **Will Sellenraad Trio with Cocoran Holt, Jeremy Carlstedt** — Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Chris Cochrane, Matthew Ostrowski, Richard Carrick** — The Firehouse Space 8 pm $10
- **Marianne Solivan/Rick Germanson** The Astor Room 6:30 pm
- **Jennifer Griffith and Friends with Catherine DeGraw, Gary Brocks, Juan Fortino, Alberto Pibiri, Lee Marvin; Cowboys & Frenchmen: Chris Ziemba, Owen Broder, Ethan Helm, Ethan O'Reilly, Matt Honor** — Somethin' Jazz Club 7, 11 pm $10-12
- **Renagades Sufi** — Tomi Jazz 9 pm $10
- **Sarah Slonim Trio** — Cleopatra's Needle 8 pm
- **Jeremy Siskind Trio with Nancy Harms, Alex Lore; Albert Marques, Walter Stinson, Zack O'Farrill** — Caffe Vivaldi 9:30, 11 pm
- **Joel Perry Trio; Hot House** — The Garage 6:15, 10:45 pm
- **Rob Silverman** — Indian Road Café 8 pm
- ★**James Carter's Django Unchained with Gerard Gibbs, Leonard King** — Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**Cassandra Wilson** — Blue Note 8, 10:30 pm $55
- **Kavitah Shah** — Blue Note 12:30 am $10
- **Elliott Sharp's Port Bou** — Issue Project Room 8 pm $20
- **Italian Jazz Days: Antonio Ciacca Trio** — Measure 8 pm
- **Loren Stillman 4tet with Nate Radley, Dave Ambrosio, Jared Schonig** — SEEDS 9 pm
- ★**Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz** — Village Vanguard 8:30, 10:30 pm $25
- **Benny Green Trio** — Birdland 8:30, 11 pm $40
- **Molly Ringwald** — Café Carlyle 8:45 pm $65-165
- **Christi Gehrish** — Silvana 6 pm
- ★**Thelonious Monk at 97: Elio Villafranca; James Weidman Trio; Jazz House Kids; David Weiss Sextet; Renee Rosnes Trio with Buster Williams, Carl Allen; Arturo O'Farrill Sextet** — Winter Garden 12:30, 6:30 pm

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OCTOBER JAZZ & IMMIGRANT FOLK

1 *WEDNESDAY* ARI HOENIG QUARTET **JAZZ** 8:00PM

2 *THURSDAY* ALEX BROWN QUARTET **JAZZ** 8:00PM

3 *FRIDAY* YURI JUAREZ AFROPERUVIAN QUINTET **PERUVIAN JAZZ FOLK** 10:00PM

4 *SATURDAY* TERRAZA FORRÓ PROJECT **BRAZILIAN FORRÓ** 10:00PM

5 *SUNDAY* TERRAZA 7 JAZZ JAM BY JOHN BENITEZ **JAZZ** 9:30PM

8 *WEDNESDAY* JUAN FELIPE MAYORGA **JAZZ** 8:00PM

9 *THURSDAY* MANUEL VALERA & SAMUEL TORRES DUO **LATIN JAZZ** 8:00PM

10 *FRIDAY* GRUPO CHONTA **CURRULAO AFROCOLOMBIAN MUSIC** 9:30 PM

11 *SATURDAY* FESTEJATION **AFRO PERUVIAN SOUNDS** 10:30PM

12 *SUNDAY* TERRAZA 7 JAZZ JAM BY JOHN BENITEZ **JAZZ** 9:30PM

15 *WEDNESDAY* EDWARD PEREZ **JAZZ** 8:00PM

16 *THURSDAY* VICTOR PRIETO **JAZZ** 8:00PM

17 *FRIDAY* THE GROOVE SQUARED BY MANUEL VALERA **LATIN JAZZ** 9:00 PM

18 *SATURDAY* MONECO **PERUVIAN CUMBIA** 10:30 PM

19 *SUNDAY* TERRAZA 7 JAZZ JAM BY JOHN BENITEZ **JAZZ** 9:30PM

22 *WEDNESDAY* CLASSIC BOLERO ENSEMBLE BY SEBASTIAN CRUZ **BOLEROS** 8:00PM

24 *FRIDAY* PLANTA **ROCK/POP** 9:00 PM

25 *SATURDAY* ROSALIA MOWGLI GROUP **SPAIN FOLK MUSIC** 7:00 PM

25 *SATURDAY* ALEJO ZULETA VALLENATO COLLECTIVE **VALLENATO** 10:30 PM

26 *SUNDAY* TERRAZA 7 JAZZ JAM BY JOHN BENITEZ **JAZZ** 9:30PM

29 *WEDNESDAY* SAMUEL TORRES DUO SERIES WITH CHUITO QUINTERO **LATIN JAZZ** 8:00PM

30 *THURSDAY* MANHATTAN VIBES **JAZZ** 8:00PM

29 *WEDNESDAY* CAROLINA OLIVEROS **BULLERENGUE/COLOMBIA FOLK** 9:30PM

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LATIN PERCUSSION

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Saturday, October 18

- ★**Mr. Ho's Orchestrotica** ShapeShifter Lab 8 pm $15
- **Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth** Miller Theater 8 pm $25-35
- **Dave Liebman/Steve Dalachinsky** Cornelia Street Café 6 pm $15
- ★**Ben Allison Band with Steve Cardenas, Brandon Seabrook, Allison Miller** Cornelia Street Café 9, 10:30 pm $10
- **Umberto Petrin** Spectrum 9 pm
- **Kahlil Kwame Bell Tribute to Aretha Franklin** Sistas' Place 9, 10:30 pm $20
- **Sandra Sprecher Ensemble with Bonnie Kane; Fire Maidens From Outer Space: Bonnie Kane, Reuben Radding, Dave Miller; Aimee Norwich/Ian Cook Duo** The Firehouse Space 8, 9, 10 pm $10
- **Alan Jay Palmer Trio; Point of Departure** Fat Cat 7, 10 pm
- **Misha Piatigorsky Trio** Zinc Bar 8 pm
- **Lucas Pino Trio with Yasushi Nakamura, Jimmy MacBride** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Francesco Ciniglio Band with Dayna Stephens, John Chin, Ed Howard** WhyNot Jazz Room 8:30 pm $10
- **Artie Thompson; Kristine Mills** Metropolitan Room 4, 9:30 pm $20
- **Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor** Somethin' Jazz Club 9 pm $10
- **Kathryn Allyn Duo; Yusuke Seki** Tomi Jazz 8, 11 pm $10
- **Rudi Mwongozi Trio** Cleopatra's Needle 8 pm
- **Victor Goines' Roots of Ragtime with Marcus Printup, Kenny Rampton, Chris Crenshaw, Ted Nash, James Chirillo, Yasushi Nakamura, Chris Pattishall, Ali Jackson; Roots of Rio: Anat Cohen and Choro Aventuroso with Vitor Gonçalves, Cesar Garabini, Serginho** The Appel Room 7, 9:30 pm $45-55
- **Sherrie Maricle's DIVA with Tomoko Ohno, Noriko Ueda, Tanya Darby, Jami Dauber, Carol Morgan, Nadje Noordhuis, Leigh Pilzer, Camille Thurman, Janelle Reichman, Roxy Coss, Lisa Parrott, Jennifer Krupa, Sara Jacovino, Leslie Havens and guest Cynthia Scott** Dizzy's Club 7:30, 9:30 pm $45
- **Sammy Miller and the Congregation Big Band** Dizzy's Club 11:30 pm $20
- ★**Tim Hagans Quartet with Don Friedman, Rufus Reid, Jukkis Uotila** Jazz at Kitano 8, 10 pm $30
- **One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
- **Luis Perdomo/Ben Wolfe** Mezzrow 8:30 pm $20
- ★**Tyshawn Sorey Trio with Cory Smythe, Chris Tordini** The Jazz Gallery 8, 10 pm $22
- **Jill McCarron/Paul Gill** Knickerbocker Bar and Grill 9:45 pm $5
- **Juumane Smith** Café Noctambulo 8, 10 pm $30
- **Andrey Makarevich and Yiddish Jazz with Polina Kasyanova, Diana Polenova, Elizaveta Borets, Irina Rodiles** Town Hall 8 pm $55-125
- ★**James Carter's Django Unchained with Gerard Gibbs, Leonard King** Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**Cassandra Wilson** Blue Note 8, 10:30 pm $55
- **Dessy Di Lauro's Neo-Ragtime** Blue Note 12:30 am $15
- **Loren Stillman 4tet with Nate Radley, Dave Ambrosio, Jared Schonig** SEEDS 9 pm
- **Italian Jazz Days: Antonio Ciacca Trio with guests** Measure 8 pm
- ★**Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz** Village Vanguard 8:30, 10:30 pm $25
- **Barbara Carroll** Birdland 6 pm $30
- **Benny Green Trio** Birdland 8:30, 11 pm $40
- **Molly Ringwald** Café Carlyle 8:45, 10:45 pm $65-165
- **Diego Maldonado Trio** Silvana 6 pm
- **Harrington/Connors Four** Shrine 6 pm
- **Abdullah Ibrahim Master Class** Carnegie Hall Resnick Education Wing 5 pm $15
- **Carol Sudhalter's Astoria Jazz Band** Langston Hughes Library 2 pm
- **Mike Eckroth, Peter Brendler, Paul Wells; Mark Marino Trio** The Garage 12, 6:15 pm

Sunday, October 19

- ★**Gene Bertoncini** The Drawing Room 7 pm $20
- ★**Julian Lage solo** The Stone 8, 10 pm $15
- **John Webber Quartet** Smoke 7, 9, 10:30 pm
- ★**Ross Hammond Quartet with James Brandon Lewis, Max Johnson, Mike Pride** WhyNot Jazz Room 7:30 pm $10
- **Terry Waldo's Gotham City Band; Jon Davis** Fat Cat 6, 9 pm 12:30 am
- **Andy Clausen's Shutter Project with Riley Mulherkar, Mitch Lyon, Gregory Uhlman, Gregg Belisle-Chi** Cornelia Street Café 8:30 pm $10
- **Umberto Petrin; Ken Thomson/Megan Clune and guests** Spectrum 7, 9 pm
- **Grazyna Auguscik Group with Matt Ulery, Rob Clearfield, John Kregor, Jon Deitemyer** Drom 8 pm $20-25
- **Italian Jazz Days: Marco di Gennaro solo** Measure 8 pm
- **Vin Scialla, Brian Charette, Eric Schugren, Mike DiRubbo, Jeff Fairbanks** Rockwood Music Hall Stage 2 9 pm
- **Italian Jazz Days: Gabrielle Stravelli with Mario Nappi** Le Pescadeux 8 pm
- **Jill Burton/Chris Cochrane; Jochem van Dijk's JAN with Super Natsuki Tamura, Keith Lewis, Ken Kobayashi** ABC No-Rio 7 pm $5
- ★**Peter Leitch/Ray Drummond** Walker's 8 pm
- **Daniel Weidlein Group with Mary Akpa, Divya Maus, Jackson Fitzgerald, Bennett Paster, Joshua Crumbly, Roberto Giaquinto** Somethin' Jazz Club 7 pm $12
- **Sherrie Maricle's DIVA with Tomoko Ohno, Noriko Ueda, Tanya Darby, Jami Dauber, Carol Morgan, Nadje Noordhuis, Leigh Pilzer, Camille Thurman, Janelle Reichman, Roxy Coss, Lisa Parrott, Jennifer Krupa, Sara Jacovino, Leslie Havens and guest Cynthia Scott** Dizzy's Club 7:30, 9:30 pm $40
- ★**James Carter's Django Unchained with Gerard Gibbs, Leonard King** Jazz Standard 7:30, 9:30 pm $30
- ★**Cassandra Wilson** Blue Note 8, 10:30 pm $55
- ★**Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz** Village Vanguard 8:30, 10:30 pm $25
- **Cheryl Pyle/Mark Alban Lotz** Downtown Music Gallery 6 pm
- **Dennis Shafer and The Brooklyn Soundpainting Ensemble** The Firehouse Space 6 pm $10
- **Michael Sarian Quintet** Silvana 6 pm
- ★**Brandee Younger** Minton's Playhouse 5:30 pm
- **Amy Cervini** Saint Peter's 5 pm
- **Jason Mears Electric Band; Zach Clarke Group** Pianos 5 pm
- **Thana Alexa Trio** 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, October 20

- ★**Ubuntu Festival: Abdullah Ibrahim and Friends with Kevin Bryan, Jon Marc Magowen, James Zollar, Ravi Best, Andrae Murchison, Stafford Hunter, Dion Tucker, Aaron Johnson, Cleave Guyton, Mark Gross, Lance Bryant, Keith Loftis, Marshall McDonald, Noah Jackson, Will Terrell** Schomburg Center 7 pm
- **Oliver's Cinema: Eric Vloeimans, Tuur Florizoone, Jorg Brinkmann** Blue Note 8, 10:30 pm $20
- **George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
- ★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
- **Soldier Kane: David Soldier/Jonathan Kane; William Hooker Double Quartet with Taylor Ryan, Ras Moshe, Matt Lavelle, Tom Szlabinger, Sky Steele, Cristian Amigo** ShapeShifter Lab 7, 8:15 pm $12
- **The Fraternal Order of Jazz: Joe Magnarelli, John Farnsworth, Jeremy Manasia, Paul Gill, Joe Farnsworth** Smoke 7, 9 pm
- **Sarah Bernstein Quartet with Kris Davis, Stuart Popejoy, Ches Smith** Cornelia Street Café 8:30 pm $10
- **Jill McCarron Trio with John Webber, Joe Farnsworth** Smalls 7:30 pm $20
- **Sammy Figueroa and Glaucia Nasser with guests Bianca Gismonti, Chico Pinheiro** Zinc Bar 8 pm
- **Italian Jazz Days: Antonio Ciacca Trio with guests** Measure 8 pm
- **Melissa Stylianou Trio with Jamie Reynolds, Orlando le Fleming** Bar Next Door 8:30, 10:30 pm $12
- **Kyle Athayde Dance Party; Kenny Shanker Quartet** The Garage 7, 10:30 pm
- **25th Annual Cabaret Convention - I Love A Piano, Celebrating the Great Tradition of The Singing Pianist: Aaron Weinstein, Matt Baker, Devin Bing, Jason Robert Brown, Barbara Carroll, Charles Cochran, Alexis Cole, Tony DeSare, Liam Forde, Eric Yves Garcia, Loston Harris, Alex Leonard, Steven Lutvak, Nellie McKay, Mark Nadler, Steve Ross, Daryl Sherman** Rose Theater 6 pm $25
- **Joe Breidenstine Quintet** Silvana 6 pm

Tuesday, October 21

- ★**Kenny Barron/Dave Holland** Birdland 8:30, 11 pm $40
- ★**Joe Lovano/Dave Douglas Quintet with Laurence Fields, Linda Oh, Joey Baron** Village Vanguard 8:30, 10:30 pm $25
- ★**Dizzy Gillespie All-Stars: Terell Stafford, Freddie Hendrix, Sharel Cassity, Antonio Hart, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash** Blue Note 8, 10:30 pm $35
- ★**The Lakes: Oliver Lake, Chris Beck, Jahi Sundance Lake, Kim Lake; William Parker/Oliver Lake** The Stone 8, 10 pm $15
- **Edmar Castañeda World Ensemble with Gregoire Maret, Itai Kriss, Marshall Gilkes, Pablo Vergara, David Silliman, Rodrigo Villalon, Andrea Tierra, Tamer Pinarbasi, Serio Krakowski** Jazz Standard 7:30, 9:30 pm $25
- **Juilliard Ensemble** Dizzy's Club 7:30, 9:30 pm $25
- **Dizzy Gillespie Birthday Concert: Mike Longo's NY State of the Art Jazz Ensemble with guests Ira Hawkins, Jimmy Owens, Annie Ross** NYC Baha'i Center 8 pm $15
- **Italian Jazz Days: Jerry Weldon Trio with Alessio Busanca** Measure 8 pm
- **Hilliard Greene and The Jazz Expressions with TK Blue, Sharp Radway, Dwayne "Cook" Broadnax** Bronx Music Heritage Center 8 pm
- **King Solomon Hicks** Minton's Playhouse 7 pm
- **James Carney Quartet with Ralph Alessi, Chris Lightcap, Mark Ferber** Korzo 9, 10:30 pm
- **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; Kyle Poole and Friends** Smalls 10:30 pm 1 am $20
- **Gabriel Zucker Trio with Bam Bam Rodriguez, Gabriel Globus-Hoenich; Eric Trudel Trio with Adam Hopkins, Nathan Ellman-Bell; Joel Forrester solo** Spectrum 7, 8, 9 pm
- **Saul Rubin; Greg Glassman Jam** Fat Cat 7 pm 12:30 am
- **Matt Slocum Trio with Dayna Stevens, Massimo Biolcati** Bar Next Door 8:30, 10:30 pm $12
- **Sy Kushner Ensemble with Marty Confurius, Jeremy Brown, Aaron Kushner, Aaron Alexander** Stephen Wise Free Synagogue 7:30 pm $15
- **Outhead: Alex Weiss, Josh Sinton, Dmitri Ishenko, Deric Dickens** WhyNot Jazz Room 8 pm $10
- **Carlos Cuevas solo** Jazz at Kitano 8 pm
- **Miss Ida** Freddy's Backroom 9 pm
- **Nick Morrison Trio** Tomi Jazz 8 pm
- **Adam Moezinia Trio; Joonsam Lee Trio** The Garage 6, 10:30 pm
- **Jan Kus** Silvana 6 pm
- **Christian McBride Master Class** Manhattan School of Music Carla Bossi Comelli Studio 3 pm

Wednesday, October 22

- ★**Ideal Microscopic Numbers - Celebrating 30 Years of Cuneiform Records: Curtis Hasselbring's Number Stations; The Microscopic Septet; Ideal Bread** ShapeShifter Lab 7:30 pm $20
- **Stanley Clarke Band** Iridium 8 pm $45-55
- ★**Oliver Lake/Vernon Reid; Oliver Lake, Santi Debriano, Andrew Cyrille** The Stone 8, 10 pm $15
- **Lafayette Harris/Ray Drummond** Mezzrow 8:30 pm $20
- **5th Annual Village Jazz Alive Honoring Ann Hampton Callaway** Metropolitan Room 7 pm
- ★**Peter Zak Trio** Smoke 7, 9, 10:30 pm
- **Gordon Au's Grand St. Stompers with Tamar Korn, Molly Ryan, Dennis Lichtman, Jim Fryer, Nick Russo, Andrew Hall, Rob Garcia** Dizzy's Club 7:30, 9:30 pm $35
- **Russ Lossing's King Vulture with Adam Kolker, Matt Pavolka, Dayeon Seok** Ibeam Brooklyn 8:30 pm $10
- **Jason Yeager Trio with Danny Weller, Matt Rousseau** Cornelia Street Café 8:30 pm $10
- **Scott Morgan Quartet with Fred Hersch, Aidan Carroll, Richie Barshay** Jazz at Kitano 8, 10 pm $15
- **Laura Dreyer Group with Débora Watts, Klaus Mueller, Itaiguara, Davy Mooney, Alexandre Kautz** Zinc Bar 6, 8 pm $20
- **Italian Jazz Days: Antonio Ciacca Trio with guests** Measure 8 pm
- **Italian Jazz Days: Jerry Weldon Trio with Alessio Busanca** Showman's 8 pm
- ★**Natura Morta: Frantz Loriot, Sean Ali, Carlo Costa** Panoply Performance Lab 8 pm
- **Roz Corral Group with Paul Meyers, Ugonna Okegwo, Alvester Garnett** 55Bar 7 pm
- **Raphael D'Iugoff; Samba de Gringo; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
- **Titus Abbott/Noel Brennan** Bar Chord 9 pm
- **Pablo Ruben Maldonado Trio with Roman Filiu, Franco Pinna; Cristian Mendoza Group with Bam Bam Rodriguez, Rodrigo Recabarren** Somethin' Jazz Club 7, 9 pm $10-12
- **Nick DiMaria** Tomi Jazz 8 pm
- **Nick Moran Trio; Jocelyn Shannon Quartet** The Garage 6, 10:30 pm
- **Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone** Caffe Vivaldi 8:30 pm
- ★**Kenny Barron/Dave Holland** Birdland 8:30, 11 pm $40
- ★**Joe Lovano/Dave Douglas Quintet with Laurence Fields, Linda Oh, Joey Baron** Village Vanguard 8:30, 10:30 pm $25
- ★**Dizzy Gillespie All-Stars: Terell Stafford, Freddie Hendrix, Sharel Cassity, Antonio Hart, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash** Blue Note 8, 10:30 pm $35
- **Edmar Castañeda World Ensemble with Gregoire Maret, Itai Kriss, Marshall Gilkes, Pablo Vergara, David Silliman, Rodrigo Villalon, Andrea Tierra, Tamer Pinarbasi, Serio Krakowski** Jazz Standard 7:30, 9:30 pm $25
- **Songs of Harry Warren: Jay Clayton/John di Martino** Saint Peter's 12:30 pm $10

Thursday, October 23

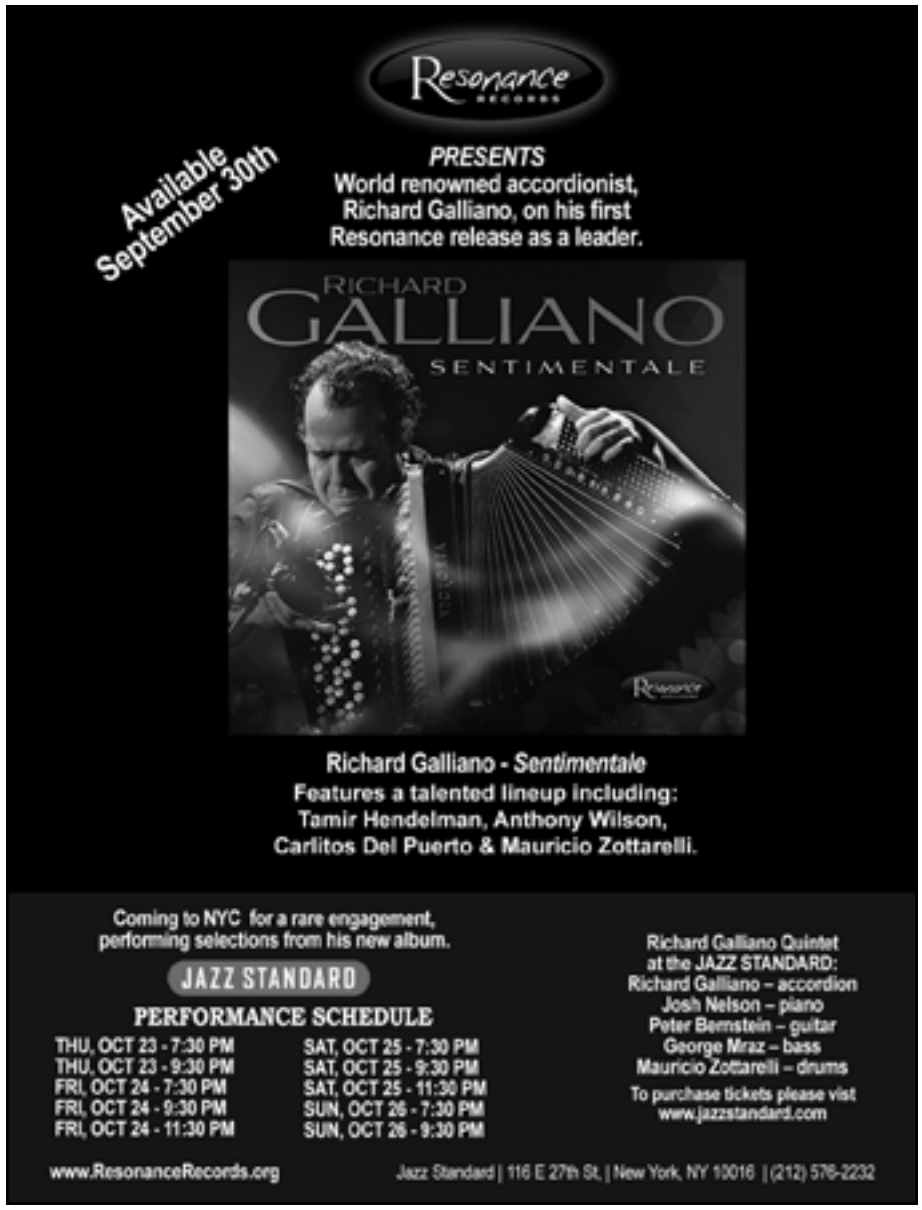
★George Benson — B.B. King's Blues Bar 8, 10:30 pm $90
★Ornette Coleman's *Science Fiction* - The Bad Plus: Ethan Iverson, Reid Anderson, Dave King — Skirball Center 7:30 pm $32-40
★Richard Galliano Quintet with Josh Nelson, Peter Bernstein, George Mraz, Mauricio Zottarelli — Jazz Standard 7:30, 9:30 pm $25
★Oliver Lake, Orrin Evans, Luques Curtis, Nasheet Waits; Oliver Lake, Bill McClellan, Reggie Nicholson — The Stone 8, 10 pm $15
• Ann Hampton Callaway's The Sarah Vaughan Project with Ted Rosenthal, Dean Johnson, Tim Horner — Dizzy's Club 7:30, 9:30 pm $40
★Tomas Fujiwara Trio with Ralph Alessi, Brandon Seabrook — Cornelia Street Café 8:30 pm $10
• Kendra Shank Quartet with Frank Kimbrough, Jay Anderson, Tony Moreno — Jazz at Kitano 8, 10 pm $15
• Interpretations: Michael Byron's Celebration with Joe Kubera and FLUX Quartet: Tom Chiu, Conrad Harris, Max Mandel, Felix Fan; John King's Free Palestine with Cornelius Dufallo's Secret Quartet with Jennifer Choi, Lev Zhrobin, Yves Dharamraj — Roulette 8 pm $20
• Point of Departure — Fat Cat 10 pm
• Dezron Douglas — Ginny's Supper Club 8:30 pm $10
• Alexis Cole — Smoke 7, 9, 10:30 pm
• Manhattan School of Music Afro-Cuban Jazz Orchestra directed by Bobby Sanabria — Borden Auditorium 7:30 pm
• Tom Dempsey Trio with Ron Oswanski, Alvin Atkinson — Bar Next Door 8:30, 10:30 pm $12
• Italian Jazz Days: Steve Ash Trio with Corrado Cirillo — Measure 8 pm
• Yiorgos Kostopoulos Quartet; Livio Almeida, Tuomo Uusitalo, Yiorgos Kostopoulos, Panos Kostopoulos — ShapeShifter Lab 7, 8:15 pm $10
• Amadis Dunkel Quartet with Hyuna Park; Rubens Salles; Tony Tixier Jam Session — Somethin' Jazz Club 7, 9, 11 pm $10
• Benjamin Servenay Trio — Tomi Jazz 9 pm $10
• Lluis Capdevila Trio — Cleopatra's Needle 7 pm
• Rick Stone Trio; Ray Parker Trio — The Garage 6, 10:30 pm
• Ruben Steijn Group and Jam Session — 809 Sangria Bar & Grill 8:30, 10:15 pm
• Stanley Clarke Band — Iridium 8, 10 pm $45-55
• Lafayette Harris/Ray Drummond — Mezzrow 8:30 pm $20
• Diane Marino with Greg Twombley, Frank Marino, Neal Smith — Birdland 6 pm $25
★Kenny Barron/Dave Holland — Birdland 8:30, 11 pm $40
★Joe Lovano/Dave Douglas Quintet with Laurence Fields, Linda Oh, Joey Baron — Village Vanguard 8:30, 10:30 pm $25
★Dizzy Gillespie All-Stars: Terell Stafford, Freddie Hendrix, Sharel Cassity, Antonio Hart, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash — Blue Note 8, 10:30 pm $35
• Justin Flynn — Silvana 6 pm
• Christian Finger Band with Zach Brock, Vadim Neselovskyi, Adam Armstrong — German Consulate New York 5:45 pm $5

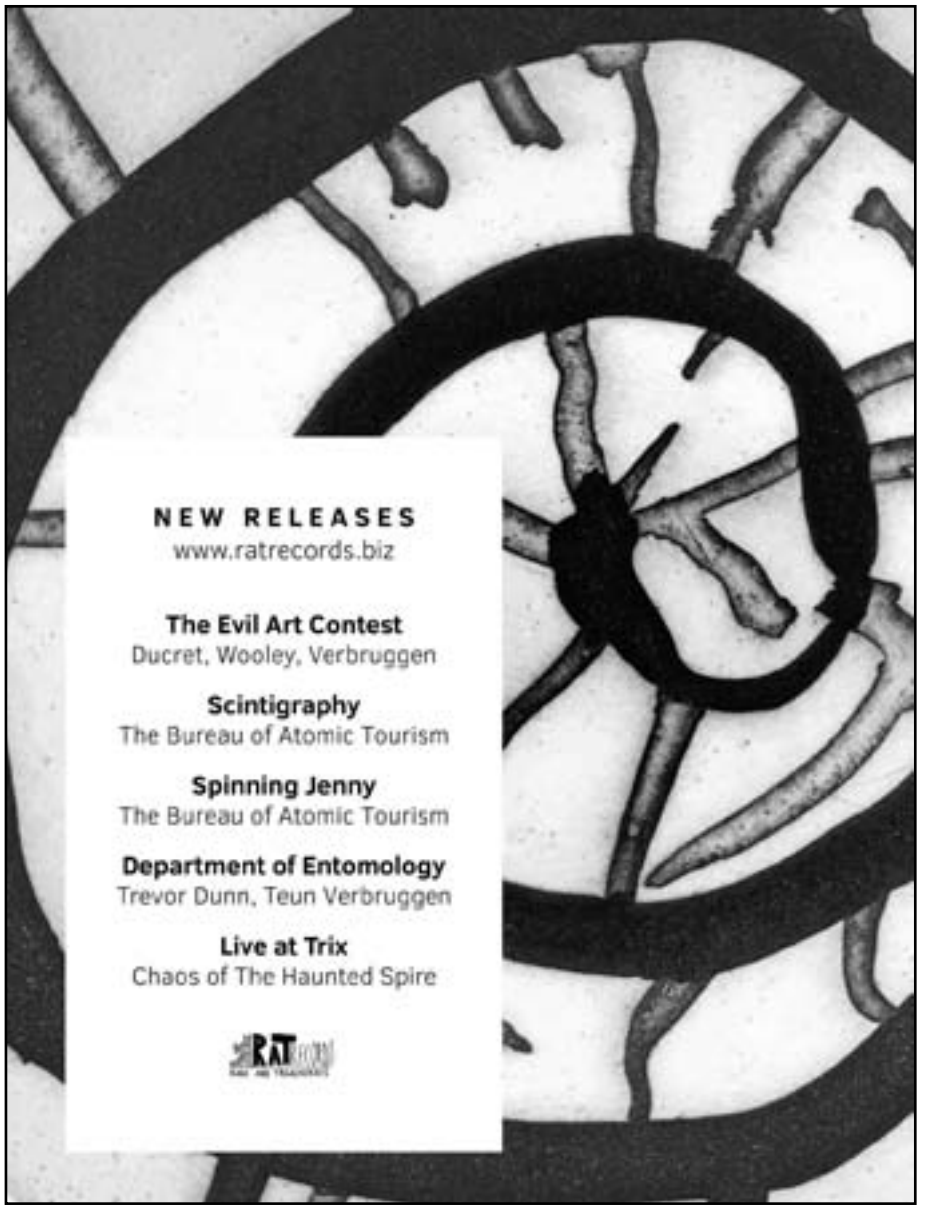
Friday, October 24

★13th Annual A Great Night in Harlem honoring Herbie Hancock — Apollo Theater 8:30 pm $75-1,500
★AACM: Muhal Richard Abrams Quintet with Bryan Carrott, Dayna Stephens, Lindsey Horner, Reggie Nicholson — Community Church of New York 8 pm $30
★Eddie Harris at 80: Seamus Blake Quartet with Brian Charette, Ugonna Okegwo, Joe Farnsworth — Smoke 7, 9, 10:30 pm $38
★Oliver Lake Octet with Bruce Williams, Mike Lee, Josh Evans, Terry Greene, Robert Sabin, Chris Beck, Brandon McCune — The Stone 8, 10 pm $15
• The Brazilian Duke Ellington: Jazz at Lincoln Center Orchestra with guest Mario Adnet — Rose Theater 8 pm $30-120
• SpokFrevo Orquestra with guests Wycliffe Gordon, Melissa Aldana — The Appel Room 7, 9:30 pm $45-55
★Cécile McLorin Salvant — Grace R. Rogers Auditorium 7 pm $50
★Alan Broadbent Duo — Mezzrow 8:30 pm $20
★Junior Mance, Hide Tanaka, Michi Fuji — Knickerbocker Bar and Grill 9:45 pm $5
★Hushpoint: John McNeil, Jeremy Udden, Aryeh Kobrinsky, Anthony Pinciotti — Smalls 7:30 pm $20
★Tony Malaby Tamarindo Trio with Michael Formanek, Nasheet Waits — Cornelia Street Café 9, 10:30 pm $10
• Joe Saylor's Crescent City Samba — Dizzy's Club 7:30, 9:30 pm $40
★Jamie Baum Septet + with Amir ElSaffar, Sam Sadigurski, Chris Komer, Brad Shepik, John Escreet, Zack Lober, Jeff Hirshfield — The Jazz Gallery 8, 10 pm $22
★Harris Eisenstadt's Golden State with Chris Speed, Sara Schoenbeck, Pascal Niggenkemper; Josh Sinton's Musicaner with Jason Ajemian, Chad Taylor — Ibeam Brooklyn 8, 9 pm $15
• Mark Nadler — Café Noctambulo 8, 10 pm $30
★Carol Robinson/Nate Wooley — Issue Project Room 8 pm $15
• Joyce Breach Trio with Mike Renzi, Jay Leonhart — Jazz at Kitano 8, 10 pm $30
• Thollem Mcdonas/Michael Wimberly — Spectrum 9 pm
• Italian Jazz Days: Venanzio Venditti Quartet with Mike Karn, Jerome Jennings — Measure 8 pm
• Kevin Wang Trio with Rick Rosato, Jerad Lippi — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Rootless Trio: Jeremy Hurwitz, Michael Stingone, Mark Sposato, Daniel Carter — The Firehouse Space 8 pm $10
• Couple Coffee; Susto E Soranzio; Gio Moretti AnimAcusticA with Amanda Ruzza — ShapeShifter Lab 7 pm $10
• Marianne Solivan/Jeremy Manasia — The Astor Room 6:30 pm
• Aline Almeida; JP Jofre with guest Kathryn Stott — Somethin' Jazz Club 7, 9 pm $10-15
• Norihiro Kikuta Trio — Tomi Jazz 9 pm $10
• Kuni Mikami Trio — Cleopatra's Needle 8 pm
• Michika Fukumori Trio; Peter Valera Jump Blues Band — The Garage 6:15, 10:45 pm
★Richard Galliano Quintet with Josh Nelson, Peter Bernstein, George Mraz, Mauricio Zottarelli — Jazz Standard 7:30, 9:30, 11:30 pm $30
• Stanley Clarke Band — Iridium 8, 10 pm $45-55
★Kenny Barron/Dave Holland — Birdland 8:30, 11 pm $40
★Joe Lovano/Dave Douglas Quintet with Laurence Fields, Linda Oh, Joey Baron — Village Vanguard 8:30, 10:30 pm $25
★Dizzy Gillespie All-Stars: Terell Stafford, Freddie Hendrix, Sharel Cassity, Antonio Hart, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash — Blue Note 8, 10:30 pm $35
• Steve Picataggio — Silvana 6 pm

Saturday, October 25

★Larry Harlow's Latin Legends with Nicky Marrero, Luisito Rosario, Emo Luciano, Renzo Padilla, Bobby Sanabria — Hostos Center 7:30 pm $15-35
★Oliver Lake Organ Quartet with Freddie Hendrix, Chris Beck, Jared Gold and guest Billy Harper — The Stone 8, 10 pm $15
★Sonny Fortune Quartet with Michael Cochrane, Dave Williams, Steve Johns — Sistas' Place 9, 10:30 pm $20
★Charles Davis Quartet — The Drawing Room 7 pm $20
• Peter Cincotti — Tribeca Performing Arts Center 8 pm $35-45
• Kevin Hays New Day Trio with Rob Jost, Greg Joseph and guest Gregoire Maret — Jazz at Kitano 8, 10 pm $30
• Claudia Acuña — The Jazz Gallery 8, 10 pm $22
★Josh Sinton solo and duo with Tomas Fujiwara — Ibeam Brooklyn 8 pm $10
★Red Baraat — Le Poisson Rouge 7:30 pm $22
• Kaleidoscope: Freddie Bryant, Patrice Blanchard, Willard Dyson — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Jaimoe's Jasssz Band — Lucille's at B.B. King's Blues Bar 12 am $25
• Alan Budoff and Frank Owens Trio with Wilbur Bascomb, Greg Bufford and guests Willie-Mae Perry, Saul Rubin — Zeb's 8 pm $20
• John Menegon Quartet with Tineke Postma, Frank Kimbrough, Matt Wilson; JP Jofre with guest Kathryn Stott; Paul Tafoya Group with Matt Chalk, Alex Silver, Quincy Chimich, Devon Gillingham, Connor Parks — Somethin' Jazz Club 7, 9 pm $10-15
• Daniel Bennett; Annie Chen Trio — Tomi Jazz 8, 11 pm $10
• Misha Piatigorsky Trio — Zinc Bar 8 pm
• Steve Blum Trio; Nu Soil Ship — Fat Cat 7, 10 pm
• Braxton Cook Quartet — Ginny's Supper Club 7:30, 9:30 pm $10
• Gabriel Guerrero Trio with Will Slater, Joel Mateo; Solonje Burnett-Loucas with Francesco Marcocci, Elias Meister, Francisco "Pancho" Molina — WhyNot Jazz Room 8:30, 10:30 pm $10
• Norihiro Kikuta Trio — Tomi Jazz 9 pm $10
• Justin Lees Trio — Cleopatra's Needle 8 pm
• Chiara Izzi — Silvana 7 pm
★Eddie Harris at 80: Seamus Blake Quartet with Brian Charette, Ugonna Okegwo, Joe Farnsworth — Smoke 7, 9, 10:30 pm $38
• The Brazilian Duke Ellington: Jazz at Lincoln Center Orchestra with guest Mario Adnet — Rose Theater 8 pm $30-120
• SpokFrevo Orquestra with guests Wycliffe Gordon, Melissa Aldana — The Appel Room 7, 9:30 pm $45-55
★Alan Broadbent Duo — Mezzrow 8:30 pm $20
★Junior Mance, Hide Tanaka, Michi Fuji — Knickerbocker Bar and Grill 9:45 pm $5
★Tony Malaby Tamarindo Trio with Michael Formanek, Nasheet Waits — Cornelia Street Café 9, 10:30 pm $10
• Joe Saylor's Crescent City Samba — Dizzy's Club 7:30, 9:30 pm $45
• Mark Nadler — Café Noctambulo 8, 10 pm $30
• Italian Jazz Days: Venanzio Venditti Quartet with Mike Karn, Jerome Jennings — Measure 8 pm
★Richard Galliano Quintet with Josh Nelson, Peter Bernstein, George Mraz, Mauricio Zottarelli — Jazz Standard 7:30, 9:30, 11:30 pm $30
• Barbara Carroll — Birdland 6 pm $30
★Kenny Barron/Dave Holland — Birdland 8:30, 11 pm $40
★Joe Lovano/Dave Douglas Quintet with Laurence Fields, Linda Oh, Joey Baron — Village Vanguard 8:30, 10:30 pm $25
★Dizzy Gillespie All-Stars: Terell Stafford, Freddie Hendrix, Sharel Cassity, Antonio Hart, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash — Blue Note 8, 10:30 pm $35
• Chelsea Baratz — Blue Note 12:30 am $10
• Marsha Heydt Project of Love; Champian Fulton Quartet; Virginia Mayhew Quartet — The Garage 12, 6:15, 10:45 pm





Sunday, October 26

★**Oliver Lake and Flux String Quartet with Tom Chiu, Conrad Harris, Max Mandel, Felix Fan; Alto Madness: Darius Jones, Bruce Williams, Anthony Ware, Oliver Lake** The Stone 8, 10 pm $15
★**Paradoxical Frog: Ingrid Laubrock, Kris Davis, Tyshawn Sorey** Greenwich House Music School 8 pm $15
★**Jimmy Chamberlin/Frank Catalano Love Supreme Collective** Iridium 7, 9 pm $25
• **Inside Out Trio: Diane Moser, Rob Henke, Tim Ferguson** WhyNot Jazz Room 7:30 pm $10
• **Pravin Thompson Quartet; Outhead: Alex Weiss, Josh Sinton, Dmitry Ishenko, Deric Dickens** ShapeShifter Lab 7, 8:15 pm $8
• **Terry Waldo's Gotham City Band; Tim Hegarty** Fat Cat 6, 9 pm 12:30 am
• **Music Made of Air: Artemisz Polonyi, Jeff McLaughlin, Bam Bam Rodriguez; The Delegation: Gabriel Zucker, Adam O'Farrill, Jacob Teichroew, Eric Trudel, Bryan Qu, Mark Chung, Eric Allen, Artemisz Polonyi, Bam Bam Rodriguez, Gabriel Globus-Hoenich** The Firehouse Space 7, 8:30 pm $10
• **Italian Jazz Days: Alberto Pibiri solo** Measure 8 pm
• **IZIKHOTANE: Karl Warner/Jim Whitten; Jackson Krall, Richard Keene, Mark Hennen** ABC No-Rio 7 pm $5
• **Peter Leitch Duo** Walker's 8 pm
• **Sam Fazio Trio with Chris White, John Sims; Gio Moretti Animacustica with Amanda Ruzza; Couple Coffee; Susto E Soranzio; Walter Kemp Gruvology and The Sound Trio** Somethin' Jazz Club 5, 7, 9 pm $12
★**Eddie Harris at 80: Seamus Blake Quartet with Brian Charette, Ugonna Okegwo, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
★**Alan Broadbent Duo** Mezzrow 8:30 pm $20
• **Joe Saylor's Crescent City Samba** Dizzy's Club 7:30, 9:30 pm $40
★**Richard Galliano Quintet with Josh Nelson, Peter Bernstein, George Mraz, Mauricio Zottarelli** Jazz Standard 7:30, 9:30 pm $25
★**Dizzy Gillespie All-Stars: Terell Stafford, Freddie Hendrix, Sharel Cassity, Antonio Hart, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash** Blue Note 8, 10:30 pm $35
• **Thollem Mcdonas solo; Moppa Elliott solo** Downtown Music Gallery 6, 7 pm
★**Akua Dixon's Quartette Indigo** Minton's Playhouse 5:30 pm
• **The Wee Trio** Saint Peter's 5 pm
• **Li Daiguo/Rick Parker; Gianni Gagliardi** Pianos 5 pm
• **Carl Bartlett, Jr. Quintet** Queens Botanical Garden 4 pm
• **Eileen Howard with Daniel Bennett, Ron Jackson, Eddy Khaimovich, Darrell Smith** The West End Lounge 3:30 pm
• **Amy Cervini Trio with Alex Goodman, Dan Loomis** North Square Lounge 12:30, 2 pm
• **Iris Ornig Quartet; David Coss Quartet; Charles Ruggerio Trio** The Garage 11:30 am 6:30, 11 pm

Monday, October 27

• **Bebel Gilberto** Blue Note 8, 10:30 pm $45
★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
★**Captain Black Big Band** Smoke 7, 9 pm
• **Whitney James Trio with Richard Padron, Gregg August** Bar Next Door 8:30, 10:30 pm $12
• **Eva Lawitts Trio** Tomi Jazz 8 pm
• **Sam Fazio** Le Cirque Café 7:30 pm
• **Eyal Vilner Big Band; Sasaki Ryo** The Garage 7, 10:30 pm

Tuesday, October 28

★**Joshua Redman Trio with Reuben Rogers, Greg Hutchinson** Village Vanguard 8:30, 10:30 pm $25
• **Ron Carter Nonet** Birdland 8:30, 11 pm $40
• **Kenny Rampton's Ramptones' Organic Roots Octet with Bill Sims, Elliot Mason, Donny McCaslin, Brian Charette, Dan Stein, Tony Mason** Dizzy's Club 7:30, 9:30 pm $35
• **John Pizzarelli/Jessica Molaskey** Café Carlyle 8:45 pm $55-155
• **Kellylee Evans with Dov Manski, David Bailis, Derek Nievergelt, Mark McLean** Jazz Standard 7:30, 9:30 pm $20
• **Golda Solomon/Jay Clayton** NYC Baha'i Center 8, 9:30 pm $15
• **Makigami Koichi/Peter Evans; Makigami Koichi, Bolot Bairyshev, Cyro Baptista** The Stone 8, 10 pm $15
• **Taylor Eigsti and Jeremy Dutton** The Jazz Gallery 8, 10 pm $15
• **Marianne Solivan and Quartet with Dayna Stephens, John Chin, Matthew Parrish, Jerome Jennings** Minton's Playhouse 7 pm $20
• **John Yao and His 17-piece Instrument; Hyeseon Hong Jazz Orchestra** ShapeShifter Lab 7, 8:30 pm $10
• **Petros Klampanis Contextual with Gilad Hekselman, Jean-Michel Pilc, John Hadfield, Megan Gould, Maria Manousaki, Lev Zhurbin, Yoed Nir** Cornelia Street Café 8:30 pm $10
• **Josh Sinton/Ava Mendoza; Jochem Van Dijk's JAN with Super Natsuki Tamura, Keith Lewis, Ken Kobayashi** Freddy's Backroom 8:30, 10 pm $10
• **Antonio Ciacca** Measure 8 pm
• **Saul Rubin; Itai Kriss and Gato Gordo; Greg Glassman Jam** Fat Cat 7 pm 12:30
• **Matt Marantz Trio with Zack Lober, Greg Ritchie** Bar Next Door 8:30, 10:30 pm $12
• **Kuba Cichocki with Patrick Breiner, Sean Ali, Flin van Hemmen; Guy Mintus, Itamar Erez, Yishai Afterman** Spectrum 7 pm
• **Deborah Strauss Fiddle Trio** Stephen Wise Free Synagogue 7:30 pm $15
• **Carlos Cuevas solo** Jazz at Kitano 8 pm
• **Annie Chen Septet with Jan Kus, David Smith, Boris Acosta, Rafal Sarnecki, Joseph Han, Joel Mateo** Somethin' Jazz Club 7 pm $12
• **Akihiro Yamamoto Duo** Tomi Jazz 8 pm
• **Carl Bartlett Jr. Trio; Paul Francis Trio** The Garage 6, 10:30 pm
• **Bebel Gilberto** Blue Note 8, 10:30 pm $45
• **Jon Sheckler Trio** Silvana 6 pm

Wednesday, October 29

• **Eddie Allen Aggregation Big Band** Zinc Bar 9, 11 pm $15-20
• **Guillermo Klein Quartet with Miguel Zenón, Mark Turner, Aaron Goldberg** Jazz Standard 7:30, 9:30 pm $25
• **Larry Corban and The Aperturistic Trio with James Weidman, Harvie S, Steve Williams** ShapeShifter Lab 7, 8:15 pm $15
★**Dee Daniels Quintet with Ted Brancato, Martin Wind, Wycliffe Gordon, Dwayne "Cook" Broadnax** Smoke 7, 9, 10:30 pm
• **Kuroyagi Shiroyagi: Makigami Koichi, Sakaide Masami, Sato Masaharu, Erik Friedlander; Koroshi no blues: Makigami Koichi, Mita Freeman, Sakaide Masami, Shimizu Kazuto, Sato Masaharu** The Stone 8, 10 pm $15
• **Lisa Ferraro Quartet with John di Martino, Ed Howard, Shinnosuke Takahashi** Jazz at Kitano 8, 10 pm $15
• **Samuel Torres/Chuito Quintero** Terraza 7 8 pm $7
• **Raphael D'Iugoff; Luca Santaniello; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Rale Micic/Lage Lund** WhyNot Jazz Room 7 pm $10
• **Tish Rabe and Friends** Metropolitan Room 7 pm $20
• **Li Daiguo/Rick Parker; Jonah Parzen-Johnson** Manhattan Inn 9 pm
• **Quarteto Moderno: Richard Boukas, Lucas Pino, Gustavo Amarante, Mauricio Zottarelli; Raimundo Santos with Victor Gould, Hassan J.J. Shakur** Somethin' Jazz Club 7, 9 pm $12-15
• **Michael Gallant Trio** Tomi Jazz 8 pm
• **Bossa Brasil: Mauricio de Souza, Ben Winkelman, Joonsam Lee; Chris Carroll Trio** The Garage 6, 10:30 pm
• **Joe Alterman** Caffe Vivaldi 8:15 pm
★**Joshua Redman Trio with Reuben Rogers, Greg Hutchinson** Village Vanguard 8:30, 10:30 pm $25
• **Ron Carter Nonet** Birdland 8:30, 11 pm $40
• **Kenny Rampton's Ramptones' Organic Roots Octet with Bill Sims, Elliot Mason, Donny McCaslin, Brian Charette, Dan Stein, Tony Mason** Dizzy's Club 7:30, 9:30 pm $35
• **John Pizzarelli/Jessica Molaskey** Café Carlyle 8:45 pm $55-155
• **Antonio Ciacca** Measure 8 pm
• **Alex Leonard, Jay Leonhart, Al Gafa** Saint Peter's 12:30 pm $10

Thursday, October 30

• **Ubuntu Festival: Kesivan and the Lights: Kesivan Naidoo, Justin Bellairs, Kyle Shepherd, Reza Khota, Shane Cooper** Zankel Hall 8:30 pm $39-48
• **George Coleman Quintet with Eric Alexander, Harold Mabern, John Webber, George Coleman Jr.** Jazz Standard 7:30, 9:30 pm $30
★**Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, McClenty Hunter, Rudy Bird** Iridium 8, 10 pm $35
• **Kenny G** Blue Note 8, 10:30 pm $75
★**Prestige Records 65th Anniversary: Helen Sung Trio with Boris Kozlov and guests Seamus Blake, Mike Rodriguez** Dizzy's Club 7:30, 9:30 pm $40
★**Daryl Sherman Trio with Scott Robinson, Harvie S** Jazz at Kitano 8, 10 pm $15
• **Tokyo Taiga: Bolot Bairyshev, Sato Masaharu, Makigami Koichii, Ned Rothenberg; HIKASHU: Makigami Koichi, Mita Freeman, Sakaide Masami, Shimizu Kazuto, Sato Masaharu** The Stone 8, 10 pm $15
• **Jo Lawry with Will Vinson, Matt Aronoff, Dan Rieser and guests** SubCulture 7:30 pm $20
• **Allan Harris Band** Smoke 7, 9, 10:30 pm
• **Dan DeChellis Trio with Scott Hornick, Tom Papadatos; Mike Lorenz Quartet with Patrick McGee, Justin Sekelewski, Kevin Ripley** ShapeShifter Lab 7, 8:15 pm $10
• **Sanah Kadoura Quintet; The Flail** Fat Cat 7, 10 pm
• **Willie Martinez y La Familia Sextet** Nuyorican Poets Café 9:30 pm $10
• **Emilio Solla Tango Jazz Trio** Classon Social Club 8 pm $10
• **Bill Wurtzel Trio with Jimmy Cozier, Jay Leonhart** Bar Next Door 8:30, 10:30 pm $12
• **Sumari: Matt Lavelle, Tom Cabrera, Jack DeSalvo; Music Now: Ras Moshe, Dafna Naphtali, Reuben Radding, John Pietaro** The Commons 6:30 pm $11
• **Manhattan Vibes** Terraza 7 8 pm $7
• **MJ Territo with Victor LaGamma, Lee Marvin, Jon Doty; Antonello Parisi Quartet** Somethin' Jazz Club 7, 9 pm $12
• **Senri Oe** Tomi Jazz 9 pm $10
• **Adi Meyerson Trio** Cleopatra's Needle 7 pm
• **George Weldon Trio; Joe Abbatantuono Trio** The Garage 6, 10:30 pm
• **Albert Marques, Walter Stinson, Zack O'Farrill** Caffe Vivaldi 9 pm
★**Joshua Redman Trio with Reuben Rogers, Greg Hutchinson** Village Vanguard 8:30, 10:30 pm $25
• **Ron Carter Nonet** Birdland 8:30, 11 pm $40
• **John Pizzarelli/Jessica Molaskey** Café Carlyle 8:45 pm $55-155
• **Antonio Ciacca** Measure 8 pm
• **Karina Colis** Silvana 6 pm

Friday, October 31

★**Giacomo Gates Quartet with John di Martino, Ed Howard, Ron Vincent** Jazz at Kitano 8, 10 pm $30
★**Willie Jones III Quintet with Joe Magnarelli, Justin Robinson, Larry Willis, Gerald Cannon** Smoke 7, 9, 10:30 pm $38
• **Improv Night - A Stone Benefit: John Zorn, Makigami Koichi, Cyro Baptista and guests; HIKASHU: Makigami Koichi, Mita Freeman, Sakaide Masami, Shimizu Kazuto and guests Ned Rothenberg, Marc Ribot** The Stone 8, 10 pm $15-25
• **Brian Lynch Group** The Jazz Gallery 8, 10 pm $22
• **Walt Weiskopf Quartet with Peter Zak, Ugonna Okegwo, Jason Brown** Somethin' Jazz Club 9 pm $15
• **Jerome Jennings Sextet** Fat Cat 10:30 pm
• **Alexis Cole/David Finck** Knickerbocker Bar and Grill 9:45 pm $5
• **John Watts Trio** Tomi Jazz 9 pm $10
• **Jordan Piper Trio** Cleopatra's Needle 8 pm
• **George Coleman Quintet with Eric Alexander, Harold Mabern, John Webber, George Coleman Jr.** Jazz Standard 7:30, 9:30, 11:30 pm $30
★**Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, McClenty Hunter, Rudy Bird** Iridium 8, 10 pm $35
• **Kenny G** Blue Note 8, 10:30 pm $75
★**Prestige Records 65th Anniversary: Helen Sung Trio with Boris Kozlov and guests Seamus Blake, Mike Rodriguez** Dizzy's Club 7:30, 9:30 pm $40
★**Joshua Redman Trio with Reuben Rogers, Greg Hutchinson** Village Vanguard 8:30, 10:30 pm $25
• **Ron Carter Nonet** Birdland 8:30, 11 pm $40
• **John Pizzarelli/Jessica Molaskey** Café Carlyle 8:45 pm $65-165
• **Antonio Ciacca** Measure 8 pm
• **Abedayo Fayemi Quintet; Alex Foster Band** Silvana 6, 8 pm

REGULAR ENGAGEMENTS

MONDAY

• **Ron Affif Trio** Zinc Bar 9, 11pm, 12:30, 2 am
• **Woody Allen/Eddy Davis New Orleans Jazz Band** Café Carlyle 8:45 pm $155
• **Rick Bogart Trio** Broadway Thai 6:30 pm (ALSO SUN)
• **Michael Brecker Tribute with Dan Barman** The Counting Room 8 pm
• **Sedric Choukroun and The Brasilieros** Chez Lola 7:30 pm
• **Richard Clements and guests** 11th Street Bar 8 pm
• **Emerging Artists Series** Bar Next Door 6:30 pm (ALSO TUE-THU)
• **Joel Forrester solo** Brandy Library 8 pm
• **Vince Giordano's Nighthawks** Iguana 8 pm (ALSO TUE)
• **Grove Street Stompers** Arthur's Tavern 7 pm
• **Jazz Foundation of American Jam Session** Local 802 7 pm
• **Earl Rose solo; Earl Rose Trio** Bemelmans Bar 5:30, 9 pm
• **Stan Rubin All-Stars** Charley O's 8:30 pm
• **Smoke Jam Session** Smoke 11:30 pm
• **Swingadelic** Swing 46 8:30 pm
• **Vanguard Jazz Orchestra** Village Vanguard 8:30, 10:30 pm $25
• **Diego Voglino Jam Session** The Village Lantern 9:30 pm
• **Jordan Young Group** Bflat 8 pm (ALSO WED 8:30 pm)

TUESDAY

• **Daisuke Abe Trio** Sprig 6 pm (ALSO WED-THU)
• **Rick Bogart Trio** L'ybane 9:30 pm (ALSO FRI)
• **Orrin Evans Evolution Series Jam Session** Zinc Bar 11 pm
• **Irving Fields** Nino's Tuscany 7 pm (ALSO WED-SUN)
• **George Gee Swing Orchestra** Swing 46 8:30 pm $12
• **Earl Rose; Chris Gillespie** Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
• **Loston Harris** Café Carlyle 9:30 pm $20 (ALSO WED-SAT)
• **Art Hirahara Trio** Arturo's 8 pm
• **Yuichi Hirakawa Trio** Arthur's Tavern 7, 8:30 pm
• **Mike LeDonne Quartet; Emmet Cohen Band** Smoke 7, 9, 10:30, 11:30 pm
• **Ilya Lushtak Quartet** Shell's Bistro 7:30 pm
• **Mona's Hot Four Jam Session** Mona's 11 pm
• **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

WEDNESDAY

• **Astoria Jazz Composers Workshop** Waltz-Astoria 6 pm
• **Sedric Choukroun and the Eccentrics** Chez Oskar 7 pm
• **Rob Duguay's Low Key Trio** Turnmill NYC 11 pm
• **Joel Forrester** Manhattan Inn 7, 8 pm
• **Jeanne Gies with Howard Alden and Friends** Joe G's 6:30 pm
• **JC Hopkins Big Band** Minton's Playhouse 7 pm
• **Hilary Kole** Café Noctambulo at Pangea 7 pm $20
• **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
• **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

THURSDAY

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

FRIDAY

• **Scot Albertson** Parnell's 8 pm (ALSO SAT)
• **Gene Bertoncini** Ryan's Daughter 8 pm
• **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
• **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
• **Wayne Tucker Quartet** Minton's Playhouse 12 am

SATURDAY

• **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

SUNDAY

• **Avalon Jazz Quartet** The Lambs Club 11 am
• **John Benitez Jam Session** Terraza 7 9:30 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
• **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
• **Broc Hempel/Sam Trapchak/Christian Coleman Trio** Dominie's Astoria 9 pm
• **Patience Higgins Quartet** Minton's Playhouse 12 am
• **Bob Kindred Group; Junior Mance Trio** Café Loup 12:30, 6:30 pm
• **Peter Mazza Trio** Bar Next Door 8, 10 pm $12
• **Tony Middleton Trio** Jazz at Kitano 11:30 am $35
• **Jane Monheit's Jazz Party** Birdland 6 pm $30
• **Arturo O'Farrill Afro Latin Jazz Orchestra** Birdland 9, 11 pm $30
• **Earl Rose solo; Eddie Wakes Trio** Bemelmans Bar 5:30, 9 pm
• **Lu Reid Jam Session** Shrine 4 pm
• **Annette St. John** Smoke 11:30 am
• **Ryo Sasaki Trio** Analogue 7 pm
• **Milton Suggs** Cávo 7 pm

CLUB DIRECTORY

- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue ***www.11thstbar.com***
- **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***
- **6BC Garden** 6th Street and Avenue B Subway: F to Second Avenue ***www.6bgarden.org***
- **809 Sangria 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***
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street ***www.folkartmuseum.org***
- **American Legion Post** 248 West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street ***www.legion.org***
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street ***www.LindasJazzNights.com***
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.analoguenyc.com***
- **The Appel Room** 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***
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street ***www.apollotheater.org***
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street ***www.arthurstavernnyc.com***
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue ***www.bam.org***
- **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***
- **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***
- **Borden Auditorium** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street ***www.msmnyc.edu***
- **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
- **BRIC House** 57 Rockwell Place, 2nd floor, Brooklyn (718-855-7882) Subway: 2, 3, 4, 5 to Nevins Street ***www.BRICartsmedia.org***
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street ***www.tomandtoon.com***
- **Bronx Music Heritage Center** 1303 Louis Ni–e Boulevard Subway: 2, 5 to Freeman
- **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street ***www.bqcm.org***
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway ***www.brooklynmuseum.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 du Soleil** 2723 Broadway at 104 Streets (212-316-5000) Subway: 1 to 103rd Street
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street ***www.cafeloupnyc.com***
- **Café Noctambulo at Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue ***www.pangeanyc.com***
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square ***www.caffevivaldi.com***
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street ***www.thecapitalgrille.com***
- **Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue **www.carnegiehall.org**
- **Cávo** 42-18 31st Avenue, Astoria (718-721-1001) Subway: M, R, to Steinway Street ***www.cavoastoria.com***
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues ***www.bistrolola.com***
- **Chez Lucienne** 308 Lenox Avenue (212-289-5555) Subway: 2, 3 to 125th Street ***www.chezlucienne.com***
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue ***www.chezoskar.com***
- **Church of Our Lady of Peace** 237 E 62nd Street (212-838-3189) Subway: 4, 5, 6, N, Q, R to 59th Street
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street ***www.citywinery.com***
- **Classon Social Club** 807 Classon Avenue (718-484-4475) Subway: 2, 3 to Eastern Parkway ***www.theclasson.com***
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street ***www.cleopatrasneedleny.com***
- **The Commons** 388 Atlantic Avenue (212-242-4201) Subway: A, C, G to Hoyt/Schermerhorn Streets ***www.brechtforum.org***
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.corneliastreetcafé.com***
- **The Counting Room** 44 Berry Street (718-599-1860) Subway: L to Bedford Avenue ***www.thecountingroombk.com***
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street ***www.thecuttingroomnyc.com***
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.new.lincolncenter.org/live/index.php/atrium***
- **Deep Tanks Studio** 150 Bay Street (917-669-1094) Subway: Ferry to Staten Island ***www.deeptanks.com***
- **The DiMenna Center** 450 West 37th Street (212-594-6100) Subway: A, C, E to 34h Street-Penn Station ***www.dimennacenter.org***
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway ***www.downtownmusicgallery.com***
- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech ***www.drawingroommusic.com***
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue ***www.dromnyc.com***
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street ***www.earinn.com***
- **El Taller LatinoAmericano** 2710 Broadway (at 104th Street - 3rd floor) (212-665-9460) Subway: 1 to 103rd Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square ***www.fatcatmusic.org***
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue ***www.fifthestatebar.com***
- **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue ***www.thefirehousespace.org***
- **First Green Community Garden** E. 1st Street between First and Second Avenues Subway: F to Second Avenue
- **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***
- **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***
- **German Consulate New York** 871 United Nations Plaza (212-610-9700) Subway: 4, 5, 6, 7, S to Grand Central ***www.germany.info***
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street ***www.ginnyssupperclub.com***
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343) Subway: J, M train to Myrtle Avenue ***www.goodbye-blue-monday.com***
- **Grace Gospel Church** 589 E. 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grace R. Rogers Auditorium** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street ***www.metmuseum.org***
- **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***
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th Street ***www.hostos.cuny.edu***
- **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***
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall ***www.issueprojectroom.org***
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue ***www.jackny.org***
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central ***www.kitano.com***
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street ***www.jazzgallery.org***
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street ***www.jazzstandard.net***
- **Joe G's** 244 W. 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place ***www.joespub.com***
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street ***www.juilliard.edu***
- **Jules Bistro** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place ***www.julesbistro.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***
- **Lafayette Avenue Presbyterian Church** 85 South Oxford Street (718-625-7515) Subway: G to Fulton Street; C to Lafayette Avenue
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street ***www.thelambsclub.com***
- **Langston Hughes Public Library** 100-01 Northern Boulevard Queens Subway: 7 to 103rd Street
- **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 Pescadeux** 90 Thompson Street (212-966-0021) Subway: C, E to Spring Street ***www.lepescadeuxnyc.com***
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street ***www.lepoissonrouge.com***
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street ***www.littlefieldnyc.com***
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street ***www.jazzfoundation.org***
- **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***
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885) Subway: G to Nassau Avenue ***www.themanhattaninn.com***
- **Manhattan School of Music** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street ***www.msmnyc.edu***
- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street ***www.matissenyc.com***
- **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street ***www.langhamplacehotels.com***
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street ***www.metropolitanroom.com***
- **Mezzrow** 163 W. 10th Street Subway: 1,2,3 to 14th Street ***www.mezzrow.com***
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets ***www.michikostudios.com***
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University ***www.millertheater.com***
- **Minton's Playhouse** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street ***www.mintonsharlem.com***
- **MIST Harlem** 40 West 116th Street Subway: 2, 3 to 116th Street
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square ***www.bahainyc.org***
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **New School Arnhold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street ***www.newschool.edu***
- **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***
- **Panoply Performance Laboratory** 104 Meserole Street (269-317-5394) Subway: G to Broadway; L to Montrose Avenue ***www.panoplylab.org***
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street ***www.parlorentertainment.com***
- **Parnell's** 350 East 53rd Street #1(212-753-1761) Subway: E, M to Lexington Avenue/53 Street ***www.parnellsny.com***
- **Pearl Studios** 500 8th Avenue (212-904-1850) Subway: A, C, E to 34th Street ***www.pearlstudiosnyc.com***
- **Pianos** 158 Ludlow Street (212-505-3733) Subway: F, V to Second Avenue ***www.pianosnyc.com***
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue ***www.fairmont.com***
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place ***www.primeandbeyond.com***
- **Prospect Range** 1226 Prospect Avenue Subway: F to Fort Hamilton Parkway ***www.prospectrange.com***
- **Queens Botanical Garden** 43-50 Main Street (718-886-3800) Subway: 7 to Flushing/Main Street ***www.queensbotanical.org***
- **Radegast Hall** 113 North 3rd Street (718-963-3973) Subway: L to Bedford Avenue ***www.radegasthall.com***
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue ***www.rockwoodmusichall.com***
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue ***www.roulette.org***
- **Rubin Museum** 150 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street ***www.rmanyc.org***
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street ***www.edisonrumhouse.com***
- **Ryan's Daughter** 350 E 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street ***www.ryansdaughternyc.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***
- **Schimmel Center for the Arts** 3 Spruce Street (212-346-1715) Subway: 2, 3, 4, 5, A, C, J, Z to Fulton Street ***www.schimmel.pace.edu***
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza ***www.seedsbrooklyn.org***
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street ***www.shapeshifterlab.com***
- **Shell's Bistro** 2150 5th Avenue (212) 234-5600 Subway: 2, 3 to 135th Street ***www.shellsbistro.com***
- **Showman's** 375 W. 125th Street at Morningside) (212-864-8941) Subway: A, B, C, D to 125th Street ***www.showmansjazz.webs.com***
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street ***www.shrinenyc.com***
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue ***www.sistasplace.org***
- **Skirball Center** 566 LaGuardia Place at Washington Square (212-992-8484) Subway: B, D, F, V, A, C, E to West 4th Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3 to 14th Street ***www.smallsjazzclub.com***
- **Smithfield** 215 West 28th Street (212-564-2172) Subway: 1 to 28th Street ***www.smithfieldnyc.com***
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street ***www.smokejazz.com***
- **Snugs at 61 Local** 61 Bergen Street (347-763-6624) Subway: F, G to Bergen Street ***www.61local.com***
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: E to Lexington Avenue-53rd Street ***www.somethinjazz.com/ny***
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street ***www.spectrumnyc.com***
- **Stephen Wise Free Synagogue** 30 W. 68th Street (212-877-4050) Subway: 1 to 66th Street ***www.swfs.org***
- **Stern Auditorium** at Carnegie Hall 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue ***www.carnegiehall.org***
- **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***
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street ***www.swing46.com***
- **Symphony Space Peter Jay Sharp Theater and Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street ***www.symphonyspace.org***
- **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***
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 1, 2, 3, 7 to 42nd Street-Times Square ***www.the-townhall-nyc.org***
- **Trans Pecos** 915 Wyckoff Avenue, Ridgewood Subway: L to Myrtle/Wyckoff Avenue ***www.thetranspecos.com***
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street ***www.tribecapac.org***
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street ***www.turnmillnyc.com***
- **The Village Lantern** 167 Bleecker Street (212-260-7993) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street ***www.villagevanguard.com***
- **Village Zendo** 588 Broadway (212-340-4656) Subway: B, D, F, M to Broadway-Lafayette Street ***www.villagezendo.org***
- **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***
- **Weill Recital Hall** (at Carnegie Hall) 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street ***www.carnegiehall.org***
- **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
- **Winter Garden** Battery Park City Subway: E to World Trade Center ***www.worldfinancialcenter.com***
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street ***www.carnegiehall.org***
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street ***www.zebulonsoundandlight.com***
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.zincbar.com***
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleeker Street; B, D, F to Broadway-Lafayette ***www.galeriezurcher.com***

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: How do you learn new songs?

GB: Usually I'm inspired when I hear a great song, a song tells me it wants me to learn it. Sometimes it's good to get a lead sheet to make things easier.

TNYCJR: What listening do you do?

GB: I go out and hear people play, that's the best way to be inspired. I know a lot of people I try to support. I heard Vic Juris and Sean Smith last night.

TNYCJR: Where are you playing in October?

GB: I play Friday nights at Ryan's Daughter, an Irish pub with a quiet upstairs room with couches, a nice listening room. On the fourth I'm doing a concert at my church, Our Lady of Peace, on 62nd Street. I'm appearing at Jazz at Kitano on the tenth with trumpeter Clay Jenkins and bassist Ike Sturm, plus our guest singer Janet Planet. They're doing All Night Soul at Saint Peter's Church on the 12th; they're dedicating that night to me. Mike Moore, Rufus Reid, Paul Winter, Paul Meyers, Terell Stafford, Clay Jenkins, Ike Sturm, Marianne Solivan will be there and the William Patterson Guitar Ensemble I've coached.

TNYCJR: Tell me about your teaching career.

GB: I've published two books, *Gene Bertoncini Plays Jazz Standards* and a method book called *Approaching the Guitar*. I started teaching summers at Eastman, private guitar lessons. It became an important part of my life. A couple of guys from Eastman started a summer camp for adults, the Tri-tone Jazz Camp. I've done two of those every summer, one in Wisconsin, the other in Rochester. They're a lot of fun. Rufus Reid invited me to William Paterson when he was heading the program. The guitar players who come there are really good, sometimes too good! Paul Meyers studied with me at the New England Conservatory and he was always such a great player. I introduced him to playing jazz on nylon string guitar. Freddie Bryant also studied with me. He's a monster. I wrote liner notes for his CD *Dreamscapes*. Most of them have great gifts. I encourage them and expose them to new tunes. I talk a lot about arranging for guitar. ❖

For more information, visit genebertoncini.com. Bertoncini is at Church of Our Lady of Peace Oct. 4th, Jazz at Kitano Oct. 10th, celebrated at Saint Peter's All Nite Soul Oct. 12th, The Drawing Room Oct. 19th and Ryan's Daughter Fridays. See Calendar and Regular Engagements.

Recommended Listening:
- Wayne Shorter—*Odyssey of Iska* (Blue Note, 1970)
- Hubert Laws—*In The Beginning* (CTI, 1974)
- Gene Bertoncini/Michael Moore—*Two in Time* (Chiaroscuro, 1989)
- Roger Kellaway—*Meets the Duo* (Chiaroscuro, 1992)
- Gene Bertoncini/Frank Vignola—*Meeting of the Grooves* (Azica, 2002)
- Gene Bertoncini—*Quiet Now* (Ambient, 2004)

(LABEL CONTINUED FROM PAGE 11)

2015, a release that will tap into a longer and more specific history. Haynes, who has released music on a number of significant imprints, "first learned of Ed Ricart and his work several years ago, when we were labelmates on a small independent label. We had things in common [a shared affection for Herb Robertson] and struck up an on-again, off-again correspondence. After raising the money to record my most recent album, *Pomegranate*, I decided that I might finally start my own imprint. I had no money to speak of and posted a note offering to sell one of my horns in order to finance the production of the recording. Ed sent me a note saying, 'I hate to see you selling your horn. Why don't you let me help you to release the recording?' Here is the thing: this is an artist-run label. Ed Ricart has built New Atlantis Records quickly into a high-quality record company. Best of all: Ed is honest. And that is beyond rare in the music business."

Finally, as Ricart puts it, "at the crux of all this is my own personal pursuit to find and make music that I like to listen to. I see genre distinctions as reactionary and inchoate and I really hope the label is able to help illustrate that point." ❖

For more information, visit newatlantisrecords.com. Artists performing this month include Dave McDonnell at Freddy's Backroom Oct. 8th; Elliott Sharp at Issue Project Room Oct. 16th-17th; Tatsuya Nakatani at The Firehouse Space Oct. 16th with PascAli; Brandon Seabrook at Cornelia Street Café Oct. 18th with Ben Allison and Oct. 23rd with Tomas Fujiwara; William Hooker at ShapeShifter Lab Oct. 20th; Thollem Mcdonas at Spectrum Oct. 24th and Downtown Music Gallery Oct. 26th; and Jason Ajemian at Ibeam Brooklyn Oct. 24th with Josh Sinton. See Calendar.

(GUELPH CONTINUED FROM PAGE 13)

D.D. Jackson was not just the young gun but the Canadian content in a trio with drummer Milford Graves and saxophonist Kidd Jordan. He's capable of finding meter in a free-for-all, but from the get-go he was all fists and forearms, not about to be left in the dust of two of the greatest purveyors of frenetic free improvisation, codifying the rhythms and lines into new standards (with more than a couple of nods to *A Love Supreme*).

Two other groups used a less orthodox lineup, putting the piano alongside cello and percussion. Ontario's Ugly Beauties—pianist Marilyn Lerner, cellist Matt Brubeck and drummer Nick Fraser—played an amped set, at their best when painting pictures, as in Lerner's "Raccoon", which could have been an animation soundtrack, or her "Harold Lloyd", inspired by a photo of the actor straddling two skyscrapers. Dutch cellist Ernst Reijseger brought a group with pianist Harmen Fraanje, also from the Netherlands, and Senegalese singer/percussionist Mola Sylla, whose powerful voice moved from cries of joy to anguish and to throaty yelling in key. The cello and piano for the most part backed Sylla's single-arc songs enjoyably, if never straying far from form.

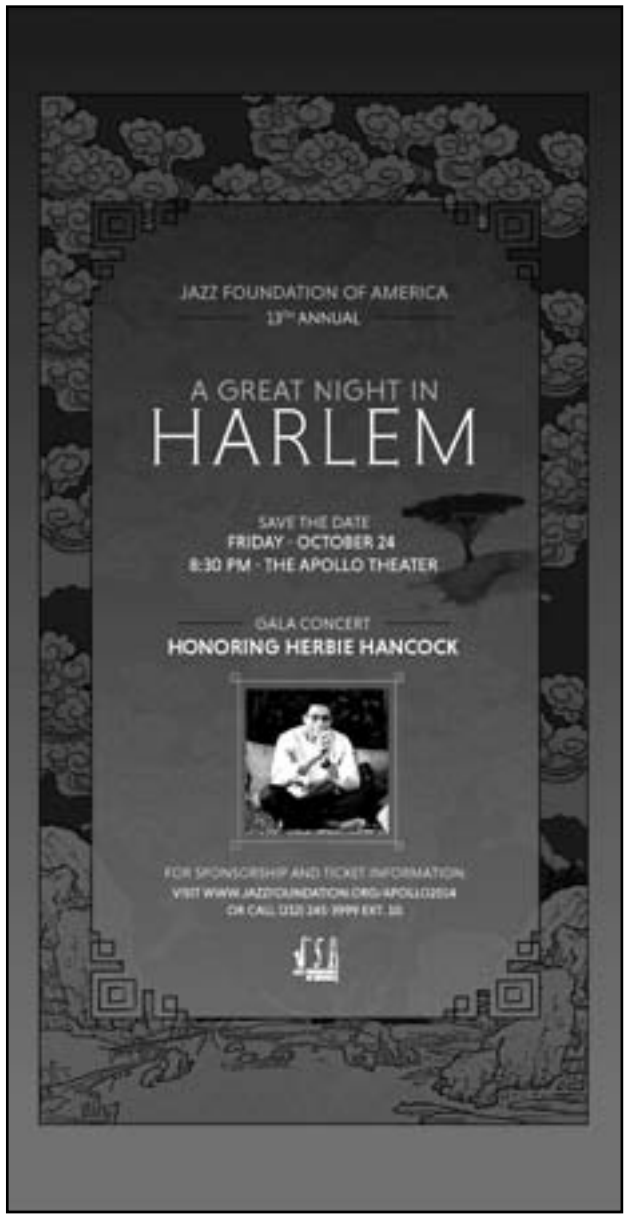
If Reijseger's trio was a bit monochromatic, his solo set the following afternoon was the opposite. Playing unamplified in a small gallery space, he moved between fast, bold basslines and whispered harmonics with his own wordless singing. He employed bluesy runs and chords, finger picking and earnest Dutch humor, bringing it all together with minimalist repetitions played while carrying his instrument through the rooms of the gallery. It was everything you could ask for in a solo improv set.

Another solo string set celebrated one of the two octogenarian birthdays the festival marked. Barre Phillips had joined fellow 1934-baby John Heward earlier in the fest with reedplayers Lori Freedman and Joe McPhee and pianist Dana Reason in a room unfortunately ill-equipped to handle two horns. But his solo set in the River Run Centre's smaller Co-Operator's Hall was a chatty and joyful reverie. He praised Reijseger's performance ("I hope none of you were at the Ernst concert yesterday because he played everything."), commented on his own elder status ("Hey, whatever gets you the gig."), accompanied himself in a poem about gratitude and engaged in a prolonged study for the back of the bow. He was thoughtful, insightful and in the moment.

While trios dominated and solos rewarded, a pair of duos stole the fest. With the inventive French percussionist Lê Quan Ninh, McPhee explored the properties of sound. He has an uncanny talent for finding sonic crevices to occupy and he tunneled away as Ninh tapped and rolled stones and worked a bass drum as a resonating chamber. It was their first time playing together, at times chaotic but never out of control, with the occasional third party of a thunderstorm outside. The longstanding duo of Belgian pianist Fred Van Hove and New York drummer Lou Grassi played a mesmerizing set, fast and light and with rich musicality. There was so much potential and so much momentum that as soon as one idea was staged they were onto something else. When they fell into heavy rolls and repetitions, the melodies clung to the air, refusing to leave the room.

The festival ended Sunday with a final duo, Toronto-based pianist Lee Pui Ming and Korean percussionist Kim Dong-Won—on a residency at the university—who slipped in and out of characters during an engaging morning set. They guided the audience in singing whole tones in an attempt to incorporate the involuntary utterances of a disabled young man in the audience. Once they'd returned to their instruments, they let him cover the vocal duties, encouraged by the audience participation, and they responded accordingly. It would be difficult to imagine a more fitting display of the ideas of improvisation, community and inclusiveness that Ajay Helbe has sought to explore in 21 years of heading one of the most community-minded festivals in North America. ❖

For more information, visit guelphjazzfestival.com



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...because he fearlessly speaks his mind on and off the bench

...because his music is as relevant to the museum or gallery as it is to the club or concert hall

...because the elasticity of his swing rejects the austerity of convention

...because if you're late to the party, consider this your invitation

Thank you Mr. Shipp.
Whatever's next, we'll be listening.

Photo: Peter Gannushkin / DOWNTOWNMUSIC.NET

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MORE INFORMATION:
matthewshipp.com
rdbf.org