

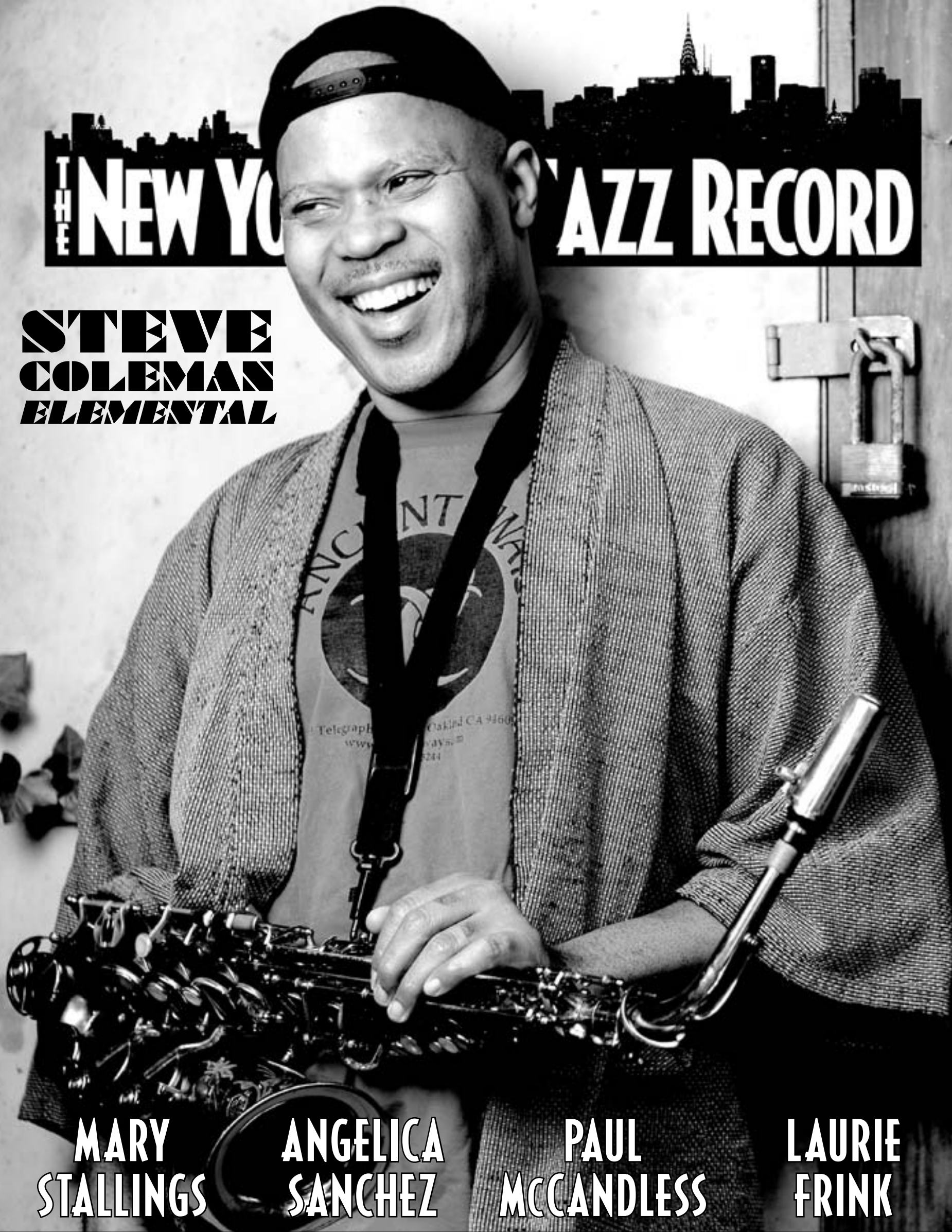
SEPTEMBER 2016—ISSUE 173

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK JAZZ RECORD

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COLEMAN
ELEMENTAL**



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STALLINGS**

**ANGELICA
SANCHEZ**

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60 is the new 40, which is the new black, which is the...you get the idea. Age is just a number: 60 could be the highest amount you can score with a single dart or maximum number of marbles in Chinese Checkers; Babe Ruth hit 60 home runs in 1927; it is also the international code to call Malaysia. Alto saxophonist Steve Coleman (On The Cover) is just the kind of conceptualist to consider all these iterations of the number 60 as he celebrates his diamond anniversary with a month-long curation at The Stone.

It is said to be impolite to reveal a woman's age; we abide by this courtesy but will say that singer Mary Stallings (Interview) will shimmer like the element iridium during her three nights at Smoke and that pianist Angelica Sanchez (Artist Feature) will hit it out of the park like Hank Aaron, Willie McCovey or Reggie Jackson when she presents her nonet as part of the fall season at Greenwich House Music School, among her other local activities.

Reed player Paul McCandless (Encore), who has spent 46 of his 69 years in the legendary band Oregon, performs at Birdland with the California-based trio Charged Particles while esteemed trumpeter/educator Laurie Frink (Lest We Forget), who died in 2013 at 61, is the subject of a panel discussion at this year's Festival of New Trumpet Music.

On The Cover: Steve Coleman (John D. & Catherine T. MacArthur Foundation)

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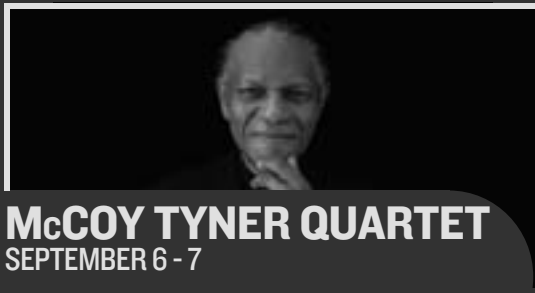
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JOHN SCOFIELD: COUNTRY FOR OLD MEN

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"TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY" (2015) - NEW YORK MAGAZINE

THU-SUN SEP 1-4 antonio sanchez & migration

SEAMUS BLAKE - JOHN ESCREET
MATT BRIWER - THANA ALEXA

MON SEP 5 ★ CLOSED FOR LABOR DAY



TUE SEP 6 Tivon pennicott & sound quartet

SULLIVAN FORTNER - RUSSELL HALL - JOE SAYLOR

WED SEP 7 Kevin Hays' new Day Trio

ROB JOST - GREG JOSEPH



THU-SUN SEP 8-11 aaron goldberg Trio

MATT PENMAN - LEON PARKER

TUE SEP 13 charenee wade: the gil scott-heron project

NIKARA WARREN - BRUCE WILLIAMS - OSCAR PEREZ - LONNIE PLAXICO - DARRELL GREEN



WED SEP 14 roxy COSS special guest trumpet jeremy pelt

ALEX WINTZ - CHRIS PATTISHALL
RICK ROGATO - JIMMY MACBRIDE



THU-SUN SEP 15-18 etienne Charles THU SEP 15 san jose suite FRI-SAT SEP 16-17 creole soul SUN SEP 18 Big Band

TUE-WED SEP 20-21 ★ The andrew Hill Legacy project ★

TUE SEP 20 andrew Hill's smoke stack

VJAY IYER - JOHN HEBERT - MARK HELIAS - ERIC MCPHERSON

WED SEP 21 The music of andrew Hill

FRANK KIMBROUGH - RON HORTON - J.D. PARRAN - MARTY EHRLICH - MARK HELIAS - NASHEET WAITS



THU-SUN SEP 22-25 russell malone quartet

RICK GERMANSON - LUKE BELLICK - WILLIE JONES III (EXCEPT 9/24) - ANWAR MARSHAL (9/24 ONLY)

TUE-WED SEP 27-28 sullivan fortner

AMEEN SALEEM (9/27 ONLY) - JEREMY "BEAN" CLEMONS (9/27 ONLY)
RAY DRUMMOND (9/28 ONLY) - BILLY HART (9/28 ONLY)



THU-SUN SEP 29-OCT 2 steve wilson & wilsonian's grain

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Monday, September 19

Visionaries Night 1

@ Threes Brewing 8pm

Curated by Aaron Shragge and John Blevins
w/Nadje Noordhuis, Kenny Warren,
Ralph Alessi with Wing Walker Orchestra

Tuesday, September 20

Visionaries Night 2

@ Threes Brewing 8pm

Curated by Aaron Shragge and John Blevins
w/Aaron Shragge, Eli Asher, Shane Endsley
with Wing Walker Orchestra

Wednesday, September 21

Thursday, September 22

Signatures in Brass

@ Dizzy's Club Coca Cola 7:30 & 9:30

Curated by Marquis Hill.
w/Marquis Hill, Theo Crocker, Maurice Brown,
Jason Palmer, Darren Barrett, and Ingrid Jensen

Friday, September 23

Explorations in New Brass Music

@ The New School 7pm

Curated by Michael Gurfield.
w/Brooklyn Brass Quintet, The Practical
Trumpet Society, and Jason Price.

Saturday, September 24

Night of Large Ensembles

@ The New School 7pm

w/Taylor Ho Bynum and Wadada Leo Smith

Sunday, September 25

Panel Discussion about Laurie Frink
and brass pedagogy

The New School

Glass Box Performance Space 3pm

Sunday, September 25

Honoring John McNeil

@ The New School 5pm

w/Jeff Beal, John McNeil Ensemble

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As part of the tenth anniversary of Issue Project Room's artist-in-residence program, the Brooklyn space presented a program of duets between trumpeters **Peter Evans** and **Joe McPhee** (Aug. 13th). Evans was in residence at the vaulted, marble-coated building in 2014 while McPhee has performed at Issue a number of times over the years. Separated by over four decades, McPhee quipped that Evans "helped to extend my childhood" and his crackling, wispy masses offset Evans' explosive poise with measure and wit. This was their fifth meeting, building on previous improvisations at The Stone, JACK and in the midwest and Krakow. Utilizing close-micing techniques and architectural resonance, though no electronic effects, the pair created music that superseded perceived instrumental capabilities. Often and especially on piccolo trumpet, Evans' conical bore curls recalled a soprano saxophone, casting McPhee's part of the conversation (the space presented a living third element) into a light not dissimilar to his duos with Steve Lacy or Evan Parker while spanned chuffs acted as brushes may on a snare. At a certain point it became clear that instrumentation matters less than the form producing sound – this was no longer a trumpet duo, but a music duo and as such it's hard to capture in words the honesty, power, feeling and invention that both players' horns and voices cast into the air. Across one lengthy piece and two explorations of decreasing duration, McPhee and Evans gave a concert for the ages. — **Clifford Allen**



Peter Evans & Joe McPhee @ Issue Project Room

When I spoke with baritone saxophonist/bass clarinetist Josh Sinton, he offered the following: "a lot of the people you'd assume by now I'd have played with I actually haven't. If I want to play with someone, I often have to hire them. I'd wanted to play with [trombonist] Steve Swell, for example, so I put together this band." TSSS joined Sinton and Swell with a pair of drummers, Satoshi Takeishi and Ryan Sawyer, for a lengthy improvised performance at Manhattan Inn (Aug. 11th), arranged in a cruciform pattern with drummers and horn players facing one another. Swell's garrulous cries and chortles, mated to athletic vertical doppler-like playing, were quite a match for Sinton's floor-rattling huffs and multiphonic exuberance. Sinton also presented incredible facility on the bass clarinet, drawing from classical purity befitting a sonata and melding that with fluttering runs and unhinged, raucous vocalizations. The set began with a face-off between baritone and trombone, soon supported by Takeishi's woody rumble and Sawyer's damp stabs. The drummers are very different, Texas-raised Sawyer preferring a bigger kit and a propulsive sense nodding in the direction of Billy Higgins and Ed Blackwell while Takeishi's economy is that of spare, large gesture. TSSS was bookended by a solo performance from drummer Jason Nazary and the rough-hewn quartet Maestro Day, with bassist Henry Fraser, trumpeter Joe Moffett, tenor saxophonist Sam Weinberg and metal percussionist Connor Baker. (CA)

Swing, as in rhythm, seems a bit old hat to many of the younger cats around the city, but **Heads of State** were (s)wingin' it with a capital 'S' on their gig at Smoke (Aug. 5th). Led by two mid-septuagenarian veterans, alto saxophonist Gary Bartz and pianist Larry Willis, with bassist David "Happy" Williams and drummer Lewis Nash (at 57, the 'youngblood' of the group) sitting in for the gig, the quartet inhabited that old axiom that great jazz comes not from what you play, but how you play it. In less experienced, less enthusiastic hands, warhorses like Jackie McLean's "Capuchin Swing" (a contrafact based on "Star Eyes"), Charlie Parker's "Moose the Mooche" (based on George Gershwin's "I Got Rhythm") or McCoy Tyner's semi-modal "Passion Dance" might sound like business as usual, but Bartz and Willis, spurred on by Williams' bubbling pulse and Nash's ebullient but ever tasteful touch, injected their performance with spontaneous fervor. The group members were closely attuned, inspired and amused by each other's musical antics and the small but vocally responsive summer crowd seemed to hang on every phrase, tuned in to each nuance. The second set also included a shuffling "Ezekiel Saw the Wheel" and a sensitively rendered ballad, "Crazy She Calls Me". Bartz' appeal lay in the subtle details of his lines, Willis' in his volatile, childlike unpredictability while Nash, a permanent grin spread across his face, achieved that paradoxical balance of leading and following. — **Tom Greenland**



Gary Bartz @ Smoke

These are troubling times, politically, but then when haven't they been? For 11 years the **Dissident Arts Festival**, founded by percussionist John Pietaro, has been an organ for left-wing expressive culture, from Pete Seeger (featured the first year) to free jazz. The spirit of activism was rife at 5C Café (Aug. 12th) when, following Pietaro's consciousness-raising prefatory remarks, pianist Trudy Silver, drummer Newman Taylor Baker and Butoh mime artist Sanae Buck performed "Where's the Outrage?", a multimedia piece with slides and film clips of grassroots protests during which Buck's gestures seemed to pose questions to the projected images, the musicians, even the audience. Bookended by more political rhetoric and poetry, the second set, flutist/tenor saxophonist Ras Moshe's "Black Lives Matter Suite", utilized bass clarinetist Matt Lavelle, pianist Chris Forbes, bassist Emma Alabaster and a viola section of Melanie Dyer, Gwen Laster and Stephanie Griffin, mixing individual and group improvisations over changing basslines, generating a yin-yang effect when the pliant sonority of bowed strings was juxtaposed with the more strident horns, hand-drums and piano. Chilean guitarist Luis Toto Alvarez struck a proletarian profile with his low-tech rig, beginning his set with a wash of harmonics generated by a pocket-fan held against his guitar, followed by even more revolutionary sound collages. For the finale, Pietaro led a collective reading of Hanns Eisler/Bertolt Brecht's "United Front Song". (TG)

In a week of performances at The Stone featuring four of her long-running groups, guitarist **Mary Halvorson** started and ended with duos. The first night's second set was a collaboration with fellow guitarist Nels Cline, a discourse of aggressive alien languages effected through a floorfull of stompboxes. The penultimate set (Aug. 7th) was another string summit, this time with pedal steel player Susan Alcorn; a fascinating bookend, the sounds too had extraterrestrial qualities but as heard from a distance, like coherent electromagnetic radiation detected through the SETI Project. Pedal steel is not a texture often heard in improvised music so the experience is a cliché-free one and Alcorn, who has worked with Eugene Chadbourne and Ellery Eskelin, is herself an unusual improviser in that beauty is a dialect of her vocabulary. Her roundness complemented Halvorson's angularity nicely and the resulting music recalled another compelling plectral pairing in John Abercrombie and Ralph Towner. In three pieces of 25, 12 and 15 minutes, plus an 8-minute encore, the pair were unhurried and genial in their conversation. Halvorson added a slide to her effects arsenal on the first piece, atomistic in spots, buckin' like a bronco in others. The second was the soundtrack for a Kansas plain, occasionally roughed up by a tornado. The last piece was a fractured and wispy postlude or epilogue to what preceded it. The encore was an amusing abstraction of a Roy Rogers hoe-down, Trigger noticeably absent.

—*Andrey Henkin*



Mary Halvorson & Susan Alcorn @ The Stone

During a week celebrating his music at Village Vanguard, John Zorn only took to the stage once and then armed only with a baton. As such, he shared the spotlight with the musicians he chose to play his new Bagatelles series, some of whom were making their debut at the venerated venue. One such player was trumpeter **Peter Evans**, leading a quartet (Aug. 12th) of relative Vanguard veterans in saxophonist Jon Irabagon, bassist John Hébert and drummer Tyshawn Sorey, itself a debut as a group despite myriad connections. This was a reunion of the frontline of Mostly Other People Do the Killing, working with a rhythm section of equal facility and invention (sort of like if John Paul Jones and John Bonham had hooked up with a good singer and guitarist) and Zorn's music, though not written for them, sounded like it was written for them. The pitch was manic and the density astonishing, whether it was Evans and Irabagon in chaotic ostinati or recalling the bluesy '60s pairing of Ted Curson and Bill Barron. The quartet played seven tunes in 50 minutes, pithy in the way that grenades are focused. Bassist and drummer worked in opposite but apposite approaches, Hébert oozing around the beat like lava flowing past the rock outcropping that was Sorey, precisely articulating every nook and cranny of the music. Harkening back to Zorn's love of disparate genres, there was deep swing, doom metal and even drum 'n' bass. Part of the success of Zorn's Bagatelles is the bands upon which he has bequeathed them. (AH)

Fusion founding father **Herbie Hancock** reaffirmed the relevancy of the music he pioneered back in the '70s in a BRIC Celebrate Brooklyn! Festival Concert at the Prospect Park Bandshell (Aug. 11th). An abbreviated set by Robert Glasper, whose sci-fi keyboards, together with saxophonist Casey Benjamin's vocoder and keytar, recalled Hancock's Headhunters, ended with guest rapper Common's freestyling, including a shout-out remembering "Herbie when he was doing Rockit". Hancock's band took to stage with Trevor Lawrence's thunderous drumming setting up the largely unrelenting dynamic of a funkified set melding old and new music in a sonic collage equally ethereal and earthy. The group, with guitarist-vocalist Lionel Loueke, electric bassist James Genus and saxophonist-vocalist-keyboardist Terrace Martin, laid down the opening rhythmic strains of "Actual Proof" (from Hancock's 1974 album *Thrust*) before Hancock himself strutted on stage to a wildly appreciative ovation. Taking a seat at a Korg Kronos keyboard he rang out a few dramatic chords before sliding over to a Fazioli grand piano to deliver a satisfying solo. Throughout the night he moved back and forth between the instruments, giving a glimpse of new music to come on "Overture", then invigorating decades-old pieces like "Watermelon Man", "Come Running To Me" and "Cantaloupe Island" with modern cadences. The encore "Chameleon" found the energized Hancock centerstage on keytar.

—*Russ Musto*



Herbie Hancock @ Prospect Park Bandshell

From wunderkind to firebrand, **Roy Hargrove** has advanced through the ranks of jazz trumpeters to become a devoted keeper of the flame, preserving a tradition on which he has already put his own mark. At the Blue Note (Aug. 7th) he closed out a weeklong engagement leading a new group, The Dream Team, featuring veteran drummer Jimmy Cobb and pianist George Cables. Along with regular bandmates alto saxophonist Justin Robinson and bassist Ameen Saleem, Hargrove delivered a typically swinging set ending with a few surprises. Opening with two tunes out of the Miles Davis songbook, "All Blues" and "Blues By Five", Hargrove blew both muted and open bell solos, displaying a mindfulness to melody. Robinson's pungent tone is the perfect foil to Hargrove's sweet sound and the pair's exchanges, propelled by bracing accompaniment, had the crowd repeatedly cheering out excited approval. The quintet bopped rhythmically on "Star Eyes", with tap-dancing drums spurring things on, while Cables was featured on his own "Helen's Song", a charming melody with a Brazilian-tinged bridge. Hargrove demonstrated his ability to plumb the emotional depths of a ballad on "Embraceable You" and "Never Let Me Go", singing convincingly on the latter. The band swung straightahead on Hargrove's "The Deep End" then, just before ending the set, the trumpeter spotted his "crew" in the house and invited Common and company up to close with his "Strasbourg/St Denis". (RM)

WHAT'S NEWS

In addition to its schedule of performances at venues in Manhattan and Brooklyn, the Festival of New Trumpet Music will devote a panel discussion to the late **Laurie Frink**, entitled "Laurie Frink/Brass pedagogy". The panel will take place on Sep. 25th at 3 pm at the The New School – Glass Box Performance Space and will be moderated by Nadjie Noordhuis and include past Frink students Keyon Harrold, Michael Rodriguez, Dave Ballou and Dave Douglas. For more information, visit fontmusic.org. For a feature on Frink, please read our Lest We Forget on pg. 10.

A screening of the new documentary, **Bill Evans, Time Remembered**, produced by Bruce Spiegel and featuring Tony Bennett, Paul Motian, Billy Taylor, Jon Hendricks, Jim Hall, Bill Charlap, Eric Reed, Bob Brookmeyer, Chuck Israels, Warren Bernhardt and others, will take place at the Neighborhood Music School in New Haven, CT on Sep. 24th at 4 pm and the Manhattan School of Music on Oct. 26th at 7:30 pm. For more information, visit billevanstimeremembered.com.

Saxophonist/composer Anthony Braxton's **Tri-Centric Foundation** has announced a new initiative called "Research & Development Micro-grants", a "small infusion of capital to support new creative projects". The first group of recipients are Andrew Raffo Dewar, Tomas Fujiwara, Kyoko Kitamura, Tomeka Reid, Stephanie Richards and Katherine Young. For more information, visit tricentricfoundation.org.

The deadline for entry into the fifth annual **Sarah Vaughan International Jazz Vocal Competition**, co-presented by NJPAC and WBGO Jazz, is Sep. 12th at 5 pm. The competition is open to vocalists age 16 or older not signed to a major record label and the grand prize is \$5,000 and a recording deal with Concord Music Group. For more information and to apply, visit sarahvaughancompetition.com.

Trumpeter **Wadada Leo Smith** has received the Hammer Museum 2016 Mohn Award for Career Achievement "honoring brilliance and resilience" and "dedicated to recognizing the work of emerging and under-recognized artists from the greater Los Angeles region." Smith performs Sep. 24th at The New School as part of this year's Festival of New Trumpet Music.

Famed jazz drummer **Peter Erskine** will be offering online drum lessons through ArtistWorks starting in October. Included will be a full jazz drumming curriculum; backing tracks and other study materials; exclusive interviews and performances; and personal video responses to your practice videos. For more information, visit artistworks.com.

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MARY STALLINGS

BY SUZANNE LORGE

Vocalist Mary Stallings has been singing with jazz royalty since her teens. She's been the front singer for Dizzy Gillespie, Count Basie, Billy Eckstine, Geri Allen and Monty Alexander, for instance, and has had recording contracts with Concord, MAXJAZZ and HighNote. Her gentle demeanor masks a passionate artistic sensibility: Stallings' warm contralto and masterful interpretations of classic jazz material have brought her international renown and stardom in her native San Francisco. In a recent phone interview, Stallings discussed her formative experiences as a big band singer and how her recent work with HighNote has pushed her artistic expression to a new level.

The New York City Jazz Record: When did you know that you wanted to be a singer?

Mary Stallings: When I was a little girl, very early on, around seven years old. I was just smitten by an experience I had in a church setting. Some singers were brought from Chicago to San Francisco, my hometown, to do a concert. I came home and told my mother that I wanted to be a singer, I was so inspired by what I had heard. From the next day, I started singing. I didn't know that I had this ability innately. But I must have [because] I don't recall even humming in the house before that.

TNYCJR: You played with so many phenomenal musicians early in your career. Who were the most influential for you?

MS: There are so many. I think about Sonny Stitt and Ben Webster—his way of approaching a ballad inspired me greatly. Obviously, working with Wes Montgomery was quite an inspiration, too. I think everybody that I worked with, Dizzy [Gillespie] and with the Basie Orchestra, of course, which really taught me a heck of a lot. With the Basie Orchestra, you don't know what you know until you get away from it. They swing so hard. That pulse is so strong that you have to learn how to phrase in between a lot of things for my kind of singing, because I'm a laid-back kind of singer. So I had to learn my place in it. But [singing with Basie] gave me a certain way of structuring my music—it was a catalyst that inspired my ability to phrase in the way that I do. Also, I think that Billy Eckstine has been a very strong influence on everything that I do.

TNYCJR: Your phrasing is brilliant. How do you do it?

MS: When I sing, I sing with the idea of just being a storyteller. I don't concentrate on phrasing. People always ask—they say I phrase well—but I don't think about it. I concentrate on letting [the storytelling] be in the forefront of what is happening. I'm not concentrating so much on making pretty notes and flourishing and showing all I know. What I know is going to come out, just like in a conversation. If you know something, you're going to talk about what you

know and that's the way it comes out... I'm very conscious of those who came before me and added to my life. They've all been a great inspiration and I'm speaking of things that they taught me.

TNYCJR: What singers have inspired you?

MS: There are great singers who have obviously touched me. In childhood it was Dinah Washington. She was my first inspiration because she had come from the church like I did. And of course Sarah Vaughan was one of the greatest voices of all time. And there's Billie [Holiday] and, for me, Lena Horne. I've never talked at great length about her influence on me—sometimes they say that she wasn't a singer, but I beg to differ. I thought she was one of the finest storytellers. Of course, Ella Fitzgerald and many years later on there was Carmen McRae.

TNYCJR: Your sound is sometimes likened to Carmen McRae's.

MS: It's funny—people listen to me and think of Carmen, but I don't hear that at all. Sometimes people hear a certain thing, a phrase or something and they want to say, "oh, that's so and so." But I feel that everybody is an individual. Sometimes purposely I'll pay homage to a singer by doing a phrase, but everybody is a personality and has their own sound. It's just like having a fingerprint. You can hear similarities of sound and people always want to put you in a certain category, but I think everybody is very individualistic. My uncle [saxophonist/bandleader] Orlando [Stallings] was also a big influence on me. I used to sing with his band when I was 10 or 11 years old. He told me that nobody wants a warmed-over version of anybody. And I agree. The singers that I hear today, some are really, really interesting as far as their delivery and their tone—you don't hear anybody like that. I like to hear that personality.

TNYCJR: How do you choose your material and then make it your own?

MS: I choose my material based on whatever I'm experiencing. Sometimes it's something in the past, sometimes it's something current. My music has to be something that I can sink my teeth and my heart into. It feels good to sing about what you know—it's like making conversation. And working with the band, in a musical context, them being attuned to what you're trying to say...they'll give something back, like in a conversation: "Oh, I didn't hear that one...oh, I hear what you're saying."

I like to work with people that are sensitive and not self-centered, because [the music] just goes back and forth and that lovely dialogue happens. If you have that conversation going and they're not listening to you, to what you're trying to say [it's a problem].

I've worked with a lot of great pianists and musicians and sometimes I've worked with guys that aren't that great, but they're willing to be sensitive enough to listen to what you're trying to say and to be accommodating...and I know that they're going to end up being really fine musicians. They're not selfish, they're ready to make conversation and allow you to flourish and do what you do. There's no better feeling than working...with musicians that hear you and will share with you.

TNYCJR: You've released four albums since 2010 with HighNote. How did that relationship come about?

(CONTINUED ON PAGE 42)

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ANGELICA SANCHEZ

BY KEN WAXMAN

Thoroughly grounded in jazz and improvised music, having worked with figures as disparate as trumpeter Wadada Leo Smith and percussionist Kevin Norton, pianist Angelica Sanchez still admits a fondness for Latin American folk music and old-time Country & Western. *A Little House*, her 2010 Clean Feed solo disc, even includes a version of Hank Thompson's "I'll Sign My Heart Away". "I've always had a deep love of country music. I love Merle Haggard and all the old guys," says Sanchez. "I love the stories they tell and I love the different sounds associated with that music." This interest isn't surprising coming from a native of Phoenix but it also points out the peril of ascribing characteristics to anyone's sound based on background. Although Sanchez' name is Mexican-American, she and her parents were born in the U.S. and there's no trace of that lineage in her composing and playing: "I never visited Mexico as a child and early records from my father shaped my musical universe from a young age more than any distant heritage."

And what records they were: Dave Brubeck, The Modern Jazz Quartet and Ahmad Jamal, to take three examples. Then one day, Sanchez, who was already playing piano and at 10 had decided to make music her career, was given a record by her dad, which he thought was too crazy for him: *Miles Smiles*. "I was really perplexed at what Herbie Hancock was doing and started to study him more by getting every recording I could with him," she remembers. "It really changed my ears and then I started to investigate others that came before him, like Thelonious Monk, with whom I also became obsessed. Like a good book one record leads to another."

Most of her learning came from records, she says, because while she attended Arizona State University in Tempe for a few years, playing in ensembles and studying with local pianist Chuck Marohnic, "I don't think I was ready for college and eventually stopped going." Sanchez, who now lives in Jersey City, has since closed this educational gap. She received a BA in music from William Paterson University in 2015 and will complete a Masters in Jazz Arranging in 2017. "Going back to school has been challenging but really rewarding," she affirms.

After moving to New York in 1995, Sanchez began playing with as many people as possible. By 2000 she had put together a band with drummer Tom Rainey, bassist Michael Formanek and saxophonist Tony Malaby, which recorded 2001's *Mirror Me* (OmniTone), her first CD. Since that time she has played with a large number of groups, including Smith's Golden Quartet. That association came about when the trumpeter, who she had never met, suddenly telephoned and asked her to join his band, which she did from 2010-13. She also recorded with Organic, his larger group, and after playing a few concerts as a duo, she suggested they record together. "It was an honor to spend time with a master composer and trumpet player like him," she recalls. "His sound is like a big universe that I could

step in and out of. I love his sound and I love playing duo. It really gives you a chance to explore a person, playing in a different way than in a larger group. I learned much about composition from him, seeing how he notates things and how his pieces are living things that evolve."

Right now though her focus is on a new trio with drummer Tyshawn Sorey and Formanek, a duo with drummer Pheeroan akLaff and Tierra Mestiza, where she and guitarist Omar Tamez play scores and songs written by folk artists from Spanish-speaking countries. "Mestiza started by playing improvised music and slowly we started incorporating other music," Sanchez reveals. "Phrasing, rhythm, harmony are very different and require me to step outside my comfort zone. I've also written music for this duo that I wouldn't necessarily label jazz. I write for the sound of the duo and music that's challenging for us."

As important an outlet for her creativity is her nonet, which plays at the Greenwich House Music School this month after debuting during her residency at The Stone earlier in the year. "This is a very fun and open group," declares Sanchez. "I've written music especially for the people in the band and they do a fabulous job of interpreting it. The program at the Greenwich House will include the program I played at The Stone as well as some new additions."

She elaborates: "I wanted to write for a larger group for awhile. I had written some music for big band, but I decided to make the group smaller so it was more manageable. It's always a challenge to write for different people and instrumentations. I usually have a person in mind instead of an instrument. For example, during my Stone residency, I wrote a piece for voice, bass, drums and piano. I had the sound of the vocalist, Judith Berkson, in my head while I was writing the piece and I also used the text from the Doris Lessing book *Shikasta*. It was a challenge to write a piece using a text that wasn't mine."

Another activity that occupies Sanchez' time is teaching. One affiliation was with The Banff International Workshop in Jazz and Creative Music in Alberta, Canada. She attended the program in the early '90s, then in 2000 pianist Kenny Werner invited her to be an ensemble coach and in 2009 trumpeter Dave Douglas had her teaching lessons and ensembles. In June she was part of the faculty band at Karl Berger's Creative Music Studio, as well as helping the students. Closer to home, she does private teaching. "It's important to expose a student at any age to many different kinds of music, to talk about what it means to listen and about space," she declares. Sometimes along with the concerts she performs Sanchez gives clinics. "It's great when you can talk about music, play with the students and then in the evening they can actually hear your ideas in action," she adds.

Considering the number of situations in which Sanchez is involved, hearing her ideas put into action shouldn't be difficult. ♦

For more information, visit angelicasanchez.com. Sanchez is at Greenwich House Music School Sep. 16th, Roulette Sep. 22nd with Kevin Norton and Smalls Sep. 23rd-24th with Sam Newsome. See Calendar.

Recommended Listening:

- Angelica Sanchez — *Mirror Me* (OmniTone, 2001)
- Tony Malaby/Angelica Sanchez/Tom Rainey — *Alive in Brooklyn, Vol. 1 & 2* (Sarama, 2003/2004)
- Angelica Sanchez — *A Little House* (Clean Feed, 2010)
- Wadada Leo Smith — *Heart's Reflections* (Cuneiform 2011)
- Harris Eisenstadt — *The Destructive Element* (Clean Feed, 2012)
- Angelica Sanchez/Wadada Leo Smith — *Twine Forest* (Clean Feed, 2013)

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STEVE COLEMAN

ELEMENTAL

BY RUSS MUSTO



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"I want the whole universe to be my score," Steve Coleman says from his Allentown, Pennsylvania home. "I want to be able to have a technique where I can just play what I see or what I feel or what I hear or what I smell or what I taste. We experience the outside world through our senses and I want to be able to express that through my music. I remember I was sitting out in the crowd at a jam session with a friend of mine and we'd be looking at something, a hill or mountain or bird flying or whatever, and I would look at him and say, 'See I want to be able to play that.' And he was like, 'Play what?' And I was like, 'Play those birds moving or play that hill over there.'"

The saxophonist/composer/conceptualist sounds relaxed, on a short break from a month-long tour with his long-standing group, Steve Coleman and Five Elements, which will end with a hit at the Newport Jazz Festival before Coleman takes all of August off to prepare for a month-long September residency at The Stone in celebration of his 60th birthday.

Coleman's career began in his hometown of Chicago, where he was mentored by tenor saxophonist Von Freeman. Moving to New York in the mid '70s, he landed gigs with the Thad Jones-Mel Lewis Orchestra and Sam Rivers' Winds of Manhattan. Soon he was playing clubs with his own group, which he would later dub Steve Coleman and Five Elements. The band would be at the core of what the saxophonist called the M-Base Collective. Coleman explains the often misunderstood term on his website as "an acronym for 'Macro-Basic Array of Structured Extemporizations'." For us this means expressing our experiences through music that uses improvisation and structure as two of its main ingredients. There is no limitation on the kind of structures or the type of improvisation or the style of the music. The main goal is to creatively express our experiences as they are today and to try and build common creative musical languages in order to do this on some kind of large collective level."

Trombonist Robin Eubanks recalls the genesis of the movement. "We kind of put it together on a plane, coming back from a gig that was a double hit with Dave Holland's band and Jack DeJohnette's band... Greg [Osby] was playing with Jack and [Marvin] Smitty [Smith] was playing with [us in] Dave's band at the time and we started talking, trying to come up with a group of like-minded people like Geri Allen." He explains the philosophy as "using any kind of genre of music that you liked and combining them together; trying to break down the walls, the musical walls that would separate different styles of music and just trying to see it as one conglomerate kind of thing."

The M-Base conception—Coleman is quick to note that "M-Base is a way of thinking about creating music, it is not the music itself"—was first documented on the saxophonist's 1985 debut recording *Motherland Pulse* featuring pianist Geri Allen, vocalist Cassandra Wilson and bassist Lonnie Plaxico. Plaxico recalls, "Most musicians start out as entertainers because that's just the way it was, all about pleasing the audience. Steve's whole attitude was never really like that. It was like his

music and he had a vision." He explains how the music was different than what most other people were playing at the time. "The rhythm stuff, the parts were independent. Normally when somebody writes music in odd meters you could still hear the drum part or the bass part; they had the same thing in common. He would have charts that might not even be in the same meter, but at some point it would come around... It's a lot of mathematics, so it would come back around to where one is, but the drum might be doing something different. Eventually they would meet up, so you had to be able to hold it down."

Saxophonist Miguel Zenón could hear what Coleman was up to. "His concept was very, very organized, in every way. He had his own language for rhythm; he had his own language for harmony, but what really, really got to me was that he was very, very well versed in the jazz tradition and ballads. Everything he was doing was based on and inspired by his heroes—Sonny Rollins, Charlie Parker and John Coltrane. And he was trying to follow a similar path—to assimilate that path while creating his own path. And very early on that was a powerful lesson, just how someone could assimilate a tradition and still put out something that can be more personal."

Coleman's music would develop through several phases through the years, with changes often occurring in conjunction with sabbaticals taken to study different cultures and their music. He says, "So from 1981 to 1985 that was just the very, very beginning embryonic thing. From '85 to about '89 was another phase for me. From 1990 to I would say '94-95 was another phase. From about the time I went to Cuba, which was in 1996, until I took my first long sabbatical [in 2000] was another phase. After the sabbatical, that's when [trumpeter] Jonathan Finlayson joined my band and that sort of kicked off another phase... And then there was a period from 2006 until 2010, which was another phase, a kind of major phase when I was playing with [singer] Jen Shyu and Jonathan, [drummer] Tyshawn Sorey or sometimes [drummer] Marcus Gilmore and [bassist] Thomas Morgan. Then this last phase, with this recording called *Functional Arrhythmias* (Pi), is another phase because that's when I got interested in a lot of different biological cycles."

Drummer Sean Rickman began playing with the group in 1996. He says, "The first thing about Steve's stuff is that he has so many methods of how things go...there's so much detail going on. You listen to his music and every part is very important—a lot of technical stuff, but you have to watch how pieces fit together. Like the drumkit could be in seven and it could also switch; it could be in seven in one part and nine over here, ten there and the same thing with the bass, same thing with piano, the same thing with the horn. My whole thing is just to keep it funky."

Finlayson notes that he was always open to new ideas and that he found them with Coleman. "This was the first time I was introduced to the incidence of rhythmic cycles," he recalls. "Things that have their own rhythmic cycles and don't necessarily come

together the first time around, which was kind of shocking to me because I had never heard anything like this. And harmonically things were a little different, not things I had never heard before, but something I had never been in the middle of playing. And, of course, the interval intonation in the melodies was quite different than the standard bebop repertoire."

Coleman says of the upcoming residency, "I don't want to do a different project every set, like a lot of people do when they go into The Stone. It's a lot of Five Elements, but there's other special projects, too." One will be Coleman's octet *Natal Eclipse*. He says, "It's a drummerless group, which is unusual for me...violin, clarinet, alto saxophone, tenor saxophone, trumpet, piano, acoustic bass and voice; and then I'm adding percussion for these hits at The Stone." He notes that percussionist Neeraj Mehta is the foremost expert in the U.S. on Per Nørgård, the Danish contemporary classical composer who has recently influenced Coleman's music. Also, joining in will be tenor saxophonists Maria Grand and Mark Turner, the latter with whom Coleman will be playing for the first time.

The Stone residency is less ambitious than the out-of-town ones that Coleman has been doing: "We do a lot of outreach activities during the residencies. That's like one of my main things that I'm doing now—where we go to a city, we rent a house and we stay for two to four weeks in that one area and do performances, usually pretty much in one spot. But we also do this outreach stuff where we go to these disadvantaged neighborhoods and introduce people to the music...it's just based on getting the music out there and trying to revitalize some of these areas with some music because we also interface with local musicians. We're just trying to bring our music to people and it's been a lot of success." Coleman's outreach also includes a community-based musician website called M-Base Ways. "We do two conference calls a month and videos and instructional stuff... We have thousands of members, three thousand or something from all over the world," he says with understandable pride. While the sheer magnitude of Coleman's aspirations might seem quixotic, that just seems to be characteristic of the nature of the man who asserts, "You have to shoot for Pluto and you might make it to the moon." ♦

For more information, visit m-base.com. Coleman is at The Stone through Sep. 25th. See Calendar.

Recommended Listening:

- Dave Holland Quintet—*Jumpin' In* (ECM, 1983)
- Steve Coleman Group—*Motherland Pulse* (JMT-Winter & Winter, 1985)
- Steve Coleman and Five Elements—*Curves of Life* (RCA-Victor, 1995)
- Steve Coleman and Five Elements—*Resistance Is Futile* (Label Bleu, 2001)
- Steve Coleman—*Invisible Paths: First Scattering* (Tzadik, 2007)
- Steve Coleman and the Council of Balance—*Synovial Joints* (Pi, 2014)

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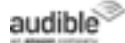
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PAUL MCCANDLESS

BY JOHN PIETARO

Paul McCandless deftly rides the wind through the confined double-reeds of his oboe. His sound, one synonymous with the expanse of the very environment, is unmistakable. Among improvisational musicians, he maintains a unique hold on double-reed horns, yet his command of soprano and soprano saxophones as well as bass clarinet and pennywhistle stands just as profound. Never one to seek out standard jazz gigs, neither did McCandless choose the common tools of the trade. And through decades of making legendary music, his career trajectory remains angled comfortably high. “I suppose I’m one of the lucky ones, because the calls keep coming in,” he explained.

Born in 1947, McCandless hails from a lineage of classical oboists. Hoping to extend the legacy, he began clarinet lessons at age 9 and by 13 was playing transcriptions of Bach’s Unaccompanied Cello Suites with fleeting accuracy. “Suddenly,” he recalled, “I felt the music pouring through me.”

McCandless began a quest for other voices, embarking on an expansive vision of instrumental doubling (“[clarinetist] Richard Stoltzman recently referred to me as a quintupler”). He rapidly developed skills on oboe and saxophone and the rest followed. Ironically, during studies at the Manhattan School of Music with celebrated oboist Robert Bloom, McCandless began a strict focus on classical oboe. “It was Robert’s suggestion that I sell all of my instruments except for my oboe and English horn. My future as an orchestral oboist seemed clear.”

However, the call of improvisation would unsettle this blueprint; McCandless’ experiments with jazz found him drawn to the Paul Winter Consort. It was 1968 and melds of culture, sound and social commentary were vibrant calls to artists of conscience. “Paul was very inspired by people like Pete Seeger. Bob Dylan too,” said McCandless, in addition to jazz and ethnic musical traditions. The Consort was unique even

in a time of startling originality. “We were melodic, fresh, open-sounding. And I came to see that you could make a living playing without relying on the clubs. Our venues allowed for a wide range of dynamics.”

Shortly after McCandless joined the Paul Winter Consort, they recorded *Something in the Wind* (1969), produced by Noel Paul Stookey (“Paul” of Peter, Paul and Mary) and began touring. “In 1970 while I was out with Winter, I flew into New York to audition for the Philharmonic on English horn. I had done a lot of soul-searching over this and Paul was very understanding. I got through the first round and realized that I might get this job, yet in the jazz world I have more room for expression. I didn’t want to lose that. But I didn’t make the finals so didn’t need to make the decision.”

By 1972, the Consort’s album *Icarus*, produced by George Martin, was released to critical acclaim. The album offered, via the title track, a theme song for Winter. But for McCandless, the most important aspect of the record may have been the composer of that theme, guitarist Ralph Towner, along with other key members of the ensemble: percussionist/sitar player Colin Walcott and bassist Glen Moore. “[our band] Oregon is 46 years old now,” he reminisced. “We began making music as a quartet in dressing rooms and backstage at Winter Consort performances. We had a wonderful connection from the start.” This ensemble saw McCandless moving into new realms of woodwinds, too. “After 10 years to get out of jail I took up the bass clarinet. Then soprano saxophone. These instruments, especially the saxophones, have become very important to me.”

In 1973, a year after Oregon released *Music of Another Present Era*, the band departed Winter as a unit. But there was no major loss in their instrumental palette. “Each member played multiple instruments: for Ralph that meant cornet, mellophone and piano. And Colin was incredibly musical. Everything he touched sounded good,” McCandless recalled fondly. Oregon embarked on a journey over decades, filtered through compelling technical skill and the wealth of imagination. Two years into it, they released *In Concert*, which McCandless recalls as “a new high in terms of our live performance. It took years on the road to

develop this new expression of music.”

There were many peaks along the way but the band, like the new music community, experienced a great mourning with the untimely death of Walcott in 1984. “When Colin died we weren’t sure if we’d carry on. It was such a tremendous loss. We didn’t know if we could face each other so we took nine months off until the memorial. We were all there, so was Trilok Gurtu. We played with him then and then invited him to come play with the band. After he left we worked as a trio. In each case, we explored the situation before us.” The dedication the members of Oregon have for the ensemble is best exemplified by their unity in the face of tragedy. Thus far they’ve recorded an astounding 28 albums and tour regularly (percussionist Mark Walker became a member in the late ’90s and Moore left the band in 2015, replaced by Paolino Dalla Porta).

Winter, too, reached out to McCandless at the passing of Walcott. The two began working together again and McCandless has returned to the Consort for some of its releases and solstice concerts. Beyond this familiar turf, the woodwind player has also engaged in an array of projects, ranging from Jaco Pastorius to Béla Fleck, Art Lande to Al Jarreau and Carla Bley to Steve Reich. Never slowing down, he’s booked well into next year including at Birdland this month with the fluid, intrepid trio Charged Particles. “These are three wonderfully talented musicians that honored me by playing a lot of my compositions,” McCandless stated. “If this music is fusion, it’s one of a whole other sort.” ♦

For more information, visit paulmccandless.com. McCandless is at Birdland Sep. 15th. See Calendar.

Recommended Listening:

- Paul Winter Consort – *Something in the Wind* (A&M, 1969)
- Oregon – *Music of Another Present Era* (Vanguard, 1972)
- Art Lande/David Samuels/Paul McCandless – *Skylight* (ECM, 1981)
- Ralph Towner – *City of Eyes* (ECM, 1988)
- Paul McCandless – *Shapeshifter* (Synergy, 2003)
- Oregon – *1000 Kilometers* (CAM Jazz, 2006)

LEST WE FORGET



LAURIE FRINK

BY ERIC WENDELL

Trumpeter Laurie Frink didn’t grace the bands of Gerry Mulligan, Benny Goodman and Maria Schneider just by being talented but by being that rare musician who could energize every note and showcase a unique melodic character. In a time when female trumpet players were considered a rarity, Frink broke the brass ceiling.

Laurie Ann Frink was born in Pender, Nebraska on Aug. 8th, 1951. In her youth, she took piano lessons but did not enjoy them. Frink and her mother compromised; Frink was allowed to quit under the condition that she learn a different instrument. Frink decided on the trumpet and eventually enrolled at the University of Nebraska, where she studied music education. Frink wanted to major in performance but at the time women were not permitted to enroll as such. Additionally, there were no women in the school’s jazz and marching band. This frustrated her teacher, who happened to lead the jazz and marching bands and allowed her to join.

In 1971, Frink made her way to the jazz mecca of New York City and studied with noted teacher Carmine Caruso, a saxophonist with a reputation for helping brass players at any point in their career by coaching

them on their techniques and helping to build their confidence. Caruso’s lessons helped with Frink’s assuredness, which was tested in the competitive, male-dominated waters of the jazz scene. During her early years in New York City, Frink performed jazz, classical and Broadway gigs, expanding her melodic toolkit. In addition to gigging where she could, Frink studied with Gerard Schwarz, first trumpet of the New York Philharmonic.

In the late ’70s, Frink joined baritone saxophonist Mulligan’s big band and appeared on his 1980 album *Walk on the Water*, which would go on to win a Grammy Award for Best Large Jazz Ensemble Performance. By the mid ’80s, Frink joined Benny Goodman’s last touring band as lead trumpet. During this time, Frink also graced several pop albums, including David Bowie’s *Never Let Me Down* and Talking Heads’ *Naked*.

While Frink’s chops were revered on stage and in recordings, it was perhaps as a teacher where she showed her true spark. Frink held academic appointments at New York University, The New School, The Manhattan School of Music and the New England Conservatory and also kept an active private studio where she did everything from go to students’ concerts to monitor their progress to tailoring exercises and assignments for the individual student. Additionally, Frink co-authored the revered text *Flexus: Trumpet Calisthenics for the Modern Improvisor* with fellow trumpeter John McNeil, considered an essential

part of jazz pedagogy.

Sadly, Frink succumbed to bile duct cancer on Jul. 13th, 2013 at the age of 61. While never headlining an album of her own, Frink left a bevy of students touched by her warmth and made better with her sincere musicality. Trumpeter Dave Douglas can call himself one of the lucky musicians that studied with Frink. Douglas stated, “Laurie Frink was really a pillar of the community. Her approach to music is one we can all aspire to.” ♦

For more information, visit lauriefrink.com. A panel discussion on Frink and brass pedagogy will take place at The New School Glass Box Performance Space Sep. 25th as part of FONT Music. For more information, visit fontmusic.org.

Recommended Listening:

- Gerry Mulligan and His Orchestra – *Walk on the Water* (DRG, 1980)
- Bob Mintzer & The Horn Man Band – *Papa Lips* (Toshiba EMI/Cheetah-Explore, 1983)
- Bob Mintzer Big Band – *Only in New York* (DMP, 1993)
- Maria Schneider Orchestra – *Days of Wine and Roses (Live at the Jazz Standard)* (ArtistShare, 2000)
- Kit McClure Band – *The Sweethearts Project* (Red Hot, 2003)
- Darcy James Argue’s Secret Society – *Infernal Machines* (New Amsterdam, 2008)

WHYPLAYJAZZ

BY KEN WAXMAN

Only rarely do you hear stories about instant conversions when exposed to jazz. But it does happen. A transformation like this led to the birth of Germany's WhyPlayJazz (WPJ) label in 2005. As Roland Schulz, who describes himself as WPJ's Chief Officer In Charge of Everything, elaborates: "In 2004 my former girlfriend dragged me to my first-ever encounter with jazz in my hometown Greifswald. On stage were Carsten Daerr [piano], Christian Lillinger [drums], Johannes Fink [bass] and Philipp Gropper [tenor saxophone]—aka SONNE. Until then I thought jazz was only boring elevator music. But what I saw and heard that night on stage was something completely new. It was a kind of enlightenment. After the concert I asked Philipp if I could buy a CD with the music I just listened to. He said 'no' and I replied: 'Then we have to make a CD.'"

Not only was this revelation the genesis of WPJ, but also a regular concert series, which Schulz organizes in Greifswald, a small city about 200 kilometers northeast of Berlin. "I wanted more people to experience the same eye-opening experience as I had during the SONNE concert," he elaborates. "I wanted this kind of music spread out to the world." At the same time Schulz, who runs a software development company with eight employees, knew that a jazz label was no ticket to commercial gain. "But that didn't matter," he exults. "The only thing that mattered was the music and the joy it gave to me."

Schulz now divides his week between his software firm and WPJ, finally adding to the latter's one-man operation by hiring a part-time PR person earlier this year. "Since 2005 I've spent thousands of Euros for the music and I've never regretted it," he notes. "To work on WPJ and with such great artists is a perfect replacement for vacations and other useless things you can spend your money on."

Saxophonist Benjamin Weidekamp, who is on four WPJ CDs and has others ready for release, explains his loyalty to the imprint in a comparable fashion: "In 2011 my quartet played a concert in Greifswald and some weeks after the gig Roland called and said he thought there should be a CD of our music. Since there wasn't one, we should record one and he would release it. The other guys and I decided to take this tremendous opportunity to be part of a young label with a guy of our age running it and build something together. I really enjoy the company of the other artists on WPJ and I have a good personal connection with Roland. I like the small catalogue and that I can identify myself with most of the other music."

Although the number of WPJ releases has fluctuated over the years, Schulz expects it will now standardize to about five to eight annually. "In the early years it was learning-by-doing, pause, reconsider, looking for musicians and trying to convince them to release on WPJ," he recalls. "It's comparable to developing a friendship. It doesn't happen overnight." One part of the WPJ story is the trio Gropper/Graupe/Lillinger, formerly called Hyperactive Kid, consisting of Gropper (seven WPJ releases); Lillinger (two WPJ CDs) and guitarist Ronny Graupe (four). "I like their attitude, their musical style," Schulz elaborates.

"I'm very happy to see more fantastic colleagues recognized the label as a good way to release their music with the greatest amount of artistic freedom," echoes Gropper. "These are good times for the Berlin scene—more and more musicians from all over are moving here—and it's interesting for listeners to find a label documenting this fortunate direction the Berlin scene is taking." With modern musicians constantly traveling, adds the saxophonist, it isn't odd that WPJ documents the Berlin scene from afar. Still, starting this year, Schulz makes it a point to visit the German capital every week or so. "I want to stay in contact with the recording artists, enjoy concerts with them or find out about someone new to me," he clarifies. These contacts helped expand WPJ's roster past the German border, most notably to Denmark. "The Danish connection exists since 2006 through [bassist] Andreas Lang, [drummer] Kasper Tom and [trumpeter] Mads la Cour," says Schulz. "Tom lived for years in Berlin and Lang still lives there."

Before 2016, WPJ only thrived because of cash injections from Schulz himself, he freely admits. But he also says that "it looks like this year could be the first with a black zero at the end." WPJ's operating method is simple as well. Almost all the label's releases have been manufactured after the musicians give WPJ completed masters. "From then on WPJ manages licensing, design, pressing, promotion, distribution etc. "In this niche it's very difficult, or nearly impossible, to generate profit—for labels and musicians alike," notes Schulz.

"I record for many labels as a sideman. Very few pay an artist for recording and most of those who do

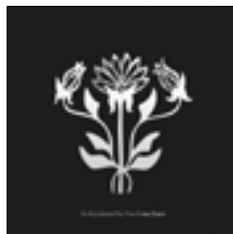
(CONTINUED ON PAGE 42)



Eponymous
SONNE



Eponymous
FUSK



For Very Sad and Very Tired Lotus Eaters
Wanja Slavin Lotus Eaters



The Madman of Naranam
Philipp Gropper's Philm



Riot
Gropper/Graupe/Lillinger

VOXNEWS

FROM THE BLUE HEART

BY SUZANNE LORGE

With *Harlem on My Mind* (Jazz Village) vocalist **Catherine Russell** has produced a sleek, winning album exalting composers like Clarence Williams, Ray Noble and Fats Waller—tunes from the "blue heart of the great African American songbook" the back cover says. From the period-specific arrangements and sultry vocals to the vintage hats in the photos, the effort exudes soulfulness and authenticity. These early jazz tunes never sounded better. Some you'll hear often enough ("The Very Thought of You", "You're My Thrill"), but others are special finds ("You've Got the Right Key but the Wrong Keyhole", "Blue Turning Grey Over You"). For those who want to witness a second Harlem renaissance in person, Russell will release the CD with a concert at Dizzy's Club (Sep. 29th).

This past June a new jazz label, Harlem Jazz Records, launched its first album, *Meet Me at Minton's*, a fantastic jumble of tunes featuring some of New York's leading singers, both established and new: **Andy Bey**, **Jon Hendricks**, **Alicia Olatuja**, **Kathy Sledge**, **Jazzmeia Horn**, **Queen Esther**, **Brianna Thomas** and **Charles Turner**. JC Hopkins Biggish Band—14 high-energy players, about half of them horns—surge

through the 13 numbers, forming a powerful wave of music that the fortunate singers get to ride. Two of these singers, Thomas and Olatuja will join recently crowned NEA Jazz Master **Dee Dee Bridgewater** at The Appel Room (Sep. 23rd-24th) in "Songs We Love", a concert celebrating 100 years' worth of vocal jazz music. (Note: At the same time that we don't envy the curator of this show, we do envy the curator of this show.)

Theo Bleckmann also appears on the bill for "Songs We Love", in between his sold-out six-day intensive at the California Jazz Conservatory in August and his European touring in October and November. Earlier this year Bleckmann contributed to a CD with another splendid crush of singers; *Answer July* (Sony Japan UPC) features Bleckmann alongside his mentor **Sheila Jordan** and New York Voices' **Lauren Kinhan**, rising star **Becca Stevens** and talented rookie **Dylan Pramuk**. The compositions, by Japanese pianist Senri Oe, explore such cheery themes as nature, romance, wine and Christmas, but the sedate, introspective tone may challenge the perennially happy associations that we have with these things. The lyrics—several sets each by Kinhan and Jon Hendricks and one by Stevens—mostly question the ephemeral nature of the good stuff in life. Just why do things disappear as quickly as snow in July? Whatever the answer, recordings of timeless voices go a long way to dispel the angst that lies behind the question. Jordan, who contributes some whimsical, improvised lyrics of her own on "Mischievous Mouse"—

will perform at Birdland (Sep. 2nd-3rd) as part of the birthday celebration in honor of Charlie Parker.

This month vocalist **Sara Serpa** and guitarist **André Matos** will launch their second album together, *All the Dreams* (Sunnyside), a stunning followup to their 2014 debut. Matos' restrained, impressionistic playing provides the ideal setting for Serpa's voice, a clear siren call guiding the listener through each passage. All of the compositions are superbly written originals; two standouts are Matos' "Calma", on which Serpa's vocalese reaches northward to stop just this side of the stratosphere, and "Lisboa", Serpa's homage to her hometown, a piece full of intriguing harmonic shifts and lovely melodic complexities. The two take the title of their album from poems by Álvaro de Campos and Walt Whitman, who shared a love for the phrase, it seems; the title captures "the dreamlike state of mind" from which Serpa and Matos are able to create such beauty. The duo will kick off the CD with a show at Joe's Pub (Sep. 15th).

Mary Stallings, the gifted singer who toured with bands led by Dizzy Gillespie and Count Basie, will bring an organ trio to Smoke (Sep. 23rd-25th), evoking the laid-back, R&B mood of the era in jazz that she grew up in. "I might ask them to add a horn," she said, musing a bit before talking excitedly about the convivial atmosphere that she wants to create for her fans that night. (See the Interview on pg. 6 for a Q&A with the San Francisco-based star.) ♦

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CHARLES DAVIS

BY ANDREY HENKIN



LAURENCE DONOHUE-GREENE

Charles Davis, a saxophonist best known for his work on baritone in a long career with several albums as a leader and voluminous sideman credits from the '50s onwards with an astonishingly wide array of players, died Jul. 15th at 83.

Davis was born May 20th, 1933 in Mississippi but raised in Chicago, studying under acclaimed band director Walter Dyett at the famed DuSable High School, a hotbed of future jazz legends. Speaking to our own Terrell Holmes in 2009, Davis recalled that there was no specific moment where he decided to pick up music, rather that, "it was always in the air around Chicago. You couldn't turn the corner without hearing some music, I mean good music... I went to a high school that was musically inclined. The band director, Walter Dyett, was a great band director and philosopher about life and how to get through life."

Davis' first recordings came in his early 20s and prophesied the breadth that would mark his career. His debut on record was with Sun Ra (*Super-Sonic Jazz*, Saturn, 1956), followed the next year by albums with Dinah Washington and Kenny Dorham. Davis would continue to play with Sun Ra throughout the bandleader's career, saying that "Ra was a very amenable person. He was a nice guy, he got along with everybody. But also he had his own philosophies and outlooks of life. So it's kind of hard to say what he was like because he was always dealing with something that would surprise you."

The decades that followed were filled with numerous record dates for very different bandleaders: Dorham, Julian Priester, Steve Lacy, Cecil Taylor, Freddie Hubbard, Johnny Griffin, Mal Waldron, Jazz Composers Orchestra and Eddie Gale during the '60s; Louis Hayes, Archie Shepp, Charles Tolliver, Clark Terry and Dizzy Reece in the '70s; and Johnny Dyani, Clifford Jordan, Muhal Richard Abrams and Abdullah Ibrahim throughout the '80s. Though primarily thought of as a baritone player, Davis' credits included plenty of work on tenor (which became his focus towards the end of his life) and soprano; "I play music," he told Holmes. "I play the soprano also. I've been playing the soprano since the '60s. I have a record I made with [pianist] Cedar [Walton] back in the '70s, *Breakthrough*, where I'm playing the baritone and the soprano. I didn't just start doing this."

Being so busy, Davis' own discography was relatively slight, with albums for RED, Smalls, TCB (a 2010 tribute to former employer Dorham), Fresh Sound (an album devoted to Danish tenor player Bent Jædig) and Reade Street, mostly in the new millennium. Discussing the difficulty of being a leader, Davis was resigned: "I've been trying to knock on doors and do this and do that, so after awhile you leave 'em alone. If they don't want to deal with you, leave 'em alone."



ALLAN BARNES (Sep. 21st, 1949–Jul. 26th, 2016) The saxophonist studied under Donald Byrd at Howard University, was tapped by the trumpeter for his new Blackbyrds R&B band (which went on to record its own albums in the '70s) and released a couple of albums under his own name in the mid '80s and mid aughts. Barnes died Jul. 26th at 66.



DOMINIC DUVAL (Apr. 27th, 1945–Jul. 22nd, 2016) The bassist was a stalwart in his native New York as well as internationally in the '90s and new millennium bands of Mark Whitecage, Ivo Perelman, Steve Swell, Cecil Taylor, Joe McPhee, Frank Lowe, Paul Smoker and Michael Jefry Stevens and whose own discography included sessions on CIMP, Leo, Drimala, Not Two and NoBusiness and collaborative releases with Herb Robertson, Jay Rosen, Glenn Spearman, Hans Tammen, Jimmy Halperin, David Schnitter, Whitecage, McPhee and Perelman. Duval died Jul. 22nd at 71.



ROLAND PRINCE (Aug. 27th, 1946–Jul. 15th, 2016) The West Indian guitarist's discography was centered on a period between 1972-82 on albums by Johnny Hartman, Larry Willis, Roy Haynes, James Moody, Bobby Watson, Clark Terry, Don Pullen, a number of sessions with Elvin Jones and a pair of leader releases for Vanguard. Prince died Jul. 15th at 69.



RICK STONE (Aug. 13th, 1955–Jul. 29th, 2016) The guitarist was a respected local educator, released several albums since the mid '80s featuring Billy Hart, Kenny Barron, Eric Alexander, Matt Wilson and others and was a sideman for Sol Yaged, Ronny Whyte, Vince Giordano and Eric Person. Stone died Jul. 29th at 60.



CLAUDE WILLIAMSON (Nov. 18th, 1926–Jul. 16th, 2016) The career of the pianist (and last surviving member of Howard Rumsey's Lighthouse All-Stars) started in the early '50s with David Pell and Chet Baker and continued steadily throughout the decades under Frank Rosolino, Conte Candoli, Barney Kessel, June Christy, Tal Farlow, Charlie Mariano, Art Pepper, Ted Curson and Gerry Mulligan, to go along with over two dozen albums as a leader for Bethlehem, Interplay, Storyville and Venus. Williamson died Jul. 16th at 89. ❖

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JAZZ DANMARK

BY ANDREY HENKIN



Alexander von Schlippenbach

The Boston Marathon is the oldest. The Baikal Ice Marathon is probably the coldest. The most historical has to be China's Great Wall Marathon. But all those are child's play compared to the Copenhagen marathon. Not the road race that happens in the Danish capital in May but the jazz festival held each July, the 2016 edition of which had roughly 1,300 concerts in 10 days taking place in 121 venues, starting in the morning and going well past midnight. There's no way to train for this kind of grueling undertaking. You could even make it a triathlon by utilizing some of the plentiful city bikes and cruising on the barges that float down its canals.

Your correspondent was in Copenhagen for three of the last four days of the festival (Jul. 7th-9th), with unusually unpredictable weather. This manifested itself immediately with the first concert: Mostly Danish group FUSK (drummer Kasper Tom, saxophonist Philipp Gropper, German bass clarinetist Rudi Mahall and bassist Andreas Lang) with guest alto saxophonist Mia Dyberg at the back courtyard of KoncertKirken in the northern part of town. Tom's compositions, breezy postbop vehicles in the realm of quiet Eric Dolphy, were actually blown away regularly on a stiff wind. The sun beat down on the small stage erected outside of Jazzhouse for Estonian alto saxophonist Maria Faust joining with Americans Tim Dahl (electric bass) and Weasel Walter (drums) for an old-fashioned freakout, modernized by Faust's use of effects. Known more for her lovely and delicate composing, Faust showed that she could blow fire with two of the most incendiary players of the American out scene, Dahl especially throttling his instrument into submission.

One of the most interesting scions of the Danish jazz scene is drummer Stefan Pasborg and his most recent project may be his most compelling: a reimagining of the works of Stravinsky for saxophone-keyboard-drums trio. The group's 2015 release on Copenhagen's ILK Music was named a Tribute of the Year by this humble gazette and it was in the ILK-run 5e, a rough industrial space in a rough, industrial area behind the Copenhagen train station, that the group played. Anders Filipsen's greasy keys matched sublimely with Anders Banke's almost classical saxophone and clarinet on excerpts from *The Firebird Suite* and *The Rite of Spring*.

Christianshavns Beboerhus was the homebase for programming put together by another local imprint, Barefoot Records. One of the concerts there was Pelican, an evolution of the Flamingo trio of bassist Adam Pultz Melbye, drummer Christian Windfeld and contrabass clarinetist Chris Heenan, augmented by saxophonist Torben Snekestad, each of the four daring the others to play above a whisper or shift tonality at

(CONTINUED ON PAGE 43)

GARANA JAZZ FEST

BY THOMAS CONRAD



Arild Andersen

Every year, all year, but especially in summer, the map of Europe is dotted with jazz festivals. None is further off the grid than Garana, which celebrated its 20th edition in 2016. Garana (pop. 126) is a village on a mountaintop in the middle of nowhere in western Romania. The festival started as a jam session in a farmhouse in nearby Brebu Nou (pop. 86), in 1997. Two years later it moved to the only restaurant in Garana. (Daytime concerts are still held there.) The main festival grounds are now a meadow rented from a local farmer ("Poiana Lupului" or "Wolf Meadow"). Garana is often described as a "jazz Woodstock". It is an intensely communal, even tribal, happening.

Because there are almost no hotels in the area, tents and campers populated the open spaces near the festival. On the first day, during the afternoon sound check, a herd of cows wandered through the parking lot. The mountaintop is bitterly cold at night, even in high summer (the festival ran Jul. 7th-11th). The crowd, sitting on logs, bundled up and sipped *tuica*, Romanian white lightning, from clear plastic bottles. At the back, behind the rows of logs, there were food tents. Enormous vats of goulash bubbled.

Garana is not for the faint of heart, yet Festival Director Marius Giura attracts first-class acts. Kurt Rosenwinkel's trio (electric bassist Dario Deidda and drummer Joost Patocka) played a concert in Wolf Meadow worthy of Carnegie Hall. Rosenwinkel stood stock-still, his engineer's cap pulled over his eyes, and unleashed guitar brilliance in torrents. Ideas flew by in waves, but each note was etched on the cold night air. Rosenwinkel avoids a common trap. Many jazz musicians limit themselves by playing only their own unexceptional compositions. Rosenwinkel is not too proud to cover Charles Mingus and Miles Davis and Carl Fischer. To "Self-Portrait in Three Colors" and "Milestones", he applied his specialty: knife-edged lushness. "You've Changed", inundated in variations, became a vast new design that always returned to touch Fischer's timeless song.

Three other well-regarded bands that gave strong concerts were Food, Nils Petter Molvær and Louis Sclavis. Food is Iain Ballamy on tenor and soprano saxophones and Thomas Strønen on drums, but their use of digital technology creates sonorities far beyond these instruments. They played material from their latest ECM album *This Is Not a Miracle*. Within Strønen's electronically enhanced rhythmic environments and oceanic tides of sound, Ballamy threaded a fine line, a patient path. The music was like wind through the tall trees that surrounded the meadow, stark against a twilight sky.

Molvær has been a pioneer in the use of

(CONTINUED ON PAGE 43)

CARAMOOR

BY TOM GREENLAND



Chick Corea

Only an hour's jaunt from Grand Central on the commuter rail, then a short winding shuttle ride through sylvan glades, the sweltering July sun thankfully filtered by a canopy of leaves, the journey to the Caramoor Jazz Festival may nevertheless feel like crossing into another country or taking a few steps back in time. The irenic setting, on the elegant former estate of arts patrons Walter and Lucie Rosen, combines jazz, architecture, formal gardens and a summer picnic atmosphere, creating a gentle but prevailing cumulative effect on both performers and fans.

Musically, the festival favors 'classical' repertoire—not surprising, considering the parent organization's initial commitment to classical and operatic programming. Now in its 23rd season (the second in collaboration with Jazz at Lincoln Center), this year's event (Jul. 23rd) offered traditional New Orleans-rooted styles, stride piano, a triumvirate of classic urban blues belters, plus various tributaries of the jazz mainstream, capped by pianist Chick Corea's trio with bassist Christian McBride and drummer Brian Blade.

Other activities were designed to incorporate up-and-coming jazz artists and/or ingratiate new generations of arts audiences. Young children (aka future jazz fans) could try to get a sound on various band instruments at a local stall, help write a blues song at the "Riffin' with Riley" workshop or handle Brazilian percussionist Fernando Saci's unusual arsenal of instruments, including upside-down baking pots and pans, housekeys-on-a-string, turkey call and a collection of plastic pigs. The Jazz House Kids (all high school-aged) and other young performers, a few still in their teens, many only in their 20s, could be heard around the grounds, grouped in various configurations at Friends Field, Sunken Garden, Venetian Theater, Spanish Courtyard or even on the various picnicking lawns. Tap dancer Michela Marino Lerman, for example, tromped the Friends Field stage with the Gotham Kings, a King Oliver-inspired outfit fronted by the trumpet team of Alphonso Horne and Riley Mulherkar, then later laid out a board in the idyllic Sunken Garden to hoof along with guitarist Gabe Schneider and bassist Russell Hall (who also played with the Kings). Drummer/arranger Evan Sherman performed original charts with his progressive swing band comprised of young-blood improvisers plus veteran trombonist/vocalist Ku-umba Frank Lacy in the enormous Venetian Theater, but later regrouped with Saci and a couple of horns in the Garden Courtyard. One got the impression that these youthful artists, many of whom could be spotted taking the night train back to Manhattan together after the last show, are all part of one big, constantly changing band.

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ReWrite of Spring
(featuring Dave Liebman and Marilyn Mazur)
Lars Møller/Aarhus Jazz Orchestra (Dacapo)
by Donald Elfman

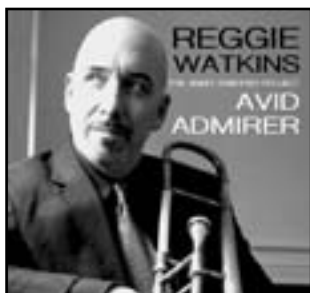
In an act of extraordinary imagination and deep homage, the Aarhus Jazz Orchestra (AJO) and its conductor Lars Møller take on one of the landmark works of the 20th century, Igor Stravinsky's *The Rite of Spring*. Møller invited a former teacher, saxophone master David Liebman, and percussion maestro Marilyn Mazur to help realize this ambitious undertaking in both studio and live recordings.

From the "Evocation of the Ancestors" section of Stravinsky's original comes the rhythmic and harmonic germ for Møller's Part 1, "Evocation". It starts with some subtle percussion underpinning from Mazur's udu drum and progresses insistently to include Liebman's impassioned soprano and then a blaring complement from the orchestra's wind and rhythm sections. Michael Bladt, an AJO veteran, takes a smoking tenor solo and proceedings culminate in a famous chord straight from Stravinsky.

Next, there's a very brief "Interlude", which features chords from elsewhere in the piece and a paean to Stravinsky's *Symphonies of Wind Instruments*. The playing is haunting and a simple pointer to the increasing drama on the way. The live version does not include the interlude but rather an introduction more suggestive of the original opening. Part 2, "Spring Movement", is rich and emotionally poignant, with an opening that feels ancestral thanks to Mazur. The orchestral playing, somber and atmospheric, is soon joined by the sinuous and assertive soprano, which works with the orchestra to hypnotic effect.

"Procession" is the final part of this brilliant work and is spectacularly colored by Mazur's hand percussion, leading first to sensitive, muted chords in the winds and the rest of the band and then into an almost jam feeling with a hot guitar solo from Thor Madsen and more of Liebman's sparkling soprano work. The energy and motion seem unbounded. The section and the work end as the orchestra wails to a fade-out. It's a stunning realization expertly played.

For more information, visit dacapo-records.dk. Dave Liebman is at Zinc Bar Sep. 1st and Dizzy's Club Sep. 9th-11th. See Calendar.



Avid Admirer: The Jimmy Knepper Project
Reggie Watkins (BYNK)
by Matthew Kassel

The late trombonist Jimmy Knepper is mostly known—to cursory listeners—as a sideman, albeit a notable one. In the late '50s and early '60s, he played with Charles Mingus, appearing on classic albums like *Tijuana Moods*, *The Clown* and *Mingus Ah Um*. His clean and perfectly structured solo on "My Jelly Roll Soul" from 1959's *Blues and Roots* is one of the most satisfying

statements on that record. Knepper's work with Mingus came to overshadow his other achievements—especially after the tempestuous bassist punched him in the mouth during an altercation, for the most part ending their musical association and temporarily ruining Knepper's embouchure.

But Knepper was also a skilled songwriter and produced a number of albums on his own, including *Cunningbird* (1977) and *Primrose Path* (1980), both featuring quintets. Seasoned trombonist Reggie Watkins draws from those records, among others, for his Knepper tribute. *Avid Admirer* includes Steve Whipple (bass), Reggie Quinerly (drums) and Matt Parker (saxophones), with Orrin Evans and Tuomo Uusitalo trading off on piano. It's a fine record, with mostly dutiful, medium-swing renditions of Knepper originals such as "Figment Fragment", "Idol of the Files" and the title track. Evans' playing, bluesy and carefully unkempt, gives the album a rough-around-the-edges quality in the vein of Mingus, as do some introductory passages in which trombone and saxophone engage in playful counterpoint.

What makes the album particularly poignant is that Watkins, who has a dark, smudgy tone, is playing Knepper's own trombone, a Bach Stradivarius 36 purchased in 1945. The instrument was donated to him by Knepper's daughter, Robin Knepper Mahonen, who fulfilled her father's wish to have his horns given to a promising musician after he died in 2003. "This isn't the kind of instrument you just list on eBay," Mahonen writes in the liner notes. It took her 10 years to find the right recipient. And there's no doubt she made the right choice, as *Avid Admirer* demonstrates.

For more information, visit reggiawatkinsmusic.com. This project is at Cornelia Street Café Sep. 1st. See Calendar.



Workout at Bird's Eye
(A Tribute to Hank Mobley & Grant Green)
Bernd Reiter Quintet (featuring Eric Alexander)
(SteepleChase Lookout)
by George Kanzler

This album was recorded at the Bird's Eye jazz club in Basel, Switzerland on the final night of a 16-date tour in Winter 2015 by a quintet assembled by drummer Bernd Reiter in tribute to tenor saxophonist Hank Mobley and guitarist Grant Green, who recorded much of this repertoire in a quintet with Reiter's early idol, drummer Philly Joe Jones. Featured here are three Mobley tunes, two standards and a Tadd Dameron burner. Joining Reiter, along with tenor saxophonist Eric Alexander, are guitarist Helmut Kagerer, pianist Olivier Hutman and bassist Viktor Nyberg. The CD captures a group that had jelled into a scintillating, cohesive and explosive unit.

The Mobley pieces prove to be sturdy, riff-heavy frames for hard-driving extended solos all around. The pinpoint rapport between the leader and Alexander is a high-point, especially on the uptempo title tune and funky, midtempo "Uh Huh", which also features a memorable (and only) solo by Nyberg, expertly shadowed with empathetic obbligati from Reiter. Mobley's barn-burner-fast "Gettin' and Jettin'" is a prime example of how in sync the band is behind Alexander, piano and guitar upping the ante with prodding comps as the rhythm section propels the soloist to climactic heights. A brisk bossa-pulsed version of The Beatles' "I Want to Hold Your Hand"

(practically unrecognizable) gives Kagerer a perfect showcase, as he takes the lead and shares solo space with billowy tenor. Alexander also gets to show off his breathier ballad tone on "All the Way", a quartet feature (no guitar) with a gorgeous, Sonny Rollins-like cadenza capping it off. Dameron's speedy "Super Jet", with minimalist theme, closes the proceedings on an exhilarating high, including an effective rhythm section drop-out in the middle of the tenor solo that ends with Reiter right back on the money.

For more information, visit steeplechase.dk. Alexander is at Birdland Sep. 1st and 20th-24th, An Beal Bocht Café Sep. 7th and Smoke Sep. 9th-11th with Steve Turre. See Calendar.

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- Joe Lovano Quartet — *Classic! Live at Newport* (Blue Note)
- Amina Claudine Myers — *Sama Rou* (*Songs From My Soul*) (Company of Heaven)
- Little Johnny Rivero — *Music in Me* (Truth Revolution)
- Sun Trio — *Reborn* (CAM Jazz)

Laurence Donohue-Greene, Managing Editor

- Souren Baronian's Taksim — *Live at the Montreal Jazz Festival* (s/r)
- Cadentia Nova Danica — *August 1966 Jazzhus Montmartre* (Storyville)
- Don Cherry/John Tchicai/Irene Schweizer/Léon Francioli/Pierre Favre — *Musical Monsters* (Intakt)
- Stephan Crump — *Rhombal* (Papillon Sounds)
- Paco de Lucia/John McLaughlin — *Paco and John: Live At Montreux 1987* (Eagle Eye Media)
- Merzbow/Keiji Haino/Balazs Pandi — *An Untroublesome Defencelessness* (RareNoise)
- Pindio — *H.C.* (Leo)
- Friedhelm Schönfeld Quartett — *What Happened?* (Jazzwerkstatt)
- Edward Simon — *Latin American Songbook* (Sunnyside)
- ZAKS — *Live at 5e* (ILK Music)

Andrey Henkin, Editorial Director



Fauré at Play
Louise Rogers/Mark Kross (s/r)
 by Fred Bouchard

Why don't more jazz musicians dip into the refreshingly delicious cerulean cistern of Impressionism? Ellington clearly revered Debussy and Ravel; Bill Evans explored pentatonics and rich harmonies; lately Tom Harrell revealed his charming *First Impressions*. Yet Gabriel Fauré (1845-1926) usually is passed by, except for his pretty piano piece "Pavane".

A couple of New Yorkers who've been 'round the garden together a few years, pianist Mark Kross and vocalist Louise Rogers have lovingly picked and gently vased a posy of Fauré's summery blooms, setting sonnets and ballades of contemporary poets: four by Sully Prudhomme and two each by Victor Hugo, Paul Verlaine and Paul Armand Silvestre. With minimal interference (a few jazzy reharmonizations and syncopations) they hew to Fauré's wistful melodies and Romantic-era harmonies, Kross tweaking waltzes into bossa novas, laying an occasional ostinato, as on "Clair de Lune", and Rogers meticulously navigating between French and blithe improvisations.

If the date seems to meander, tripping along gently with nary blast of vulgar vigor, it truly makes little obeisance to our rude times. Writing on this bucolic August day, I feel utterly transported into an aqueous Monet or Renoir canvas with the first chorus of "Au bord de l'eau". Things nudge toward today in Hugo's "Mai": drummer Tony Tedesco's discreet rimshots transport Jamie Baum's alto flute, then Rogers' vocalese and flute swim in graceful sync, a pair of mallards scating along the pond. The lazy funk of "Automne" and brisk waltzy "Aurore" bring slightly bolder scat choruses, with Matt LaVon's soprano or Ofer Assaf's tenor saxophone. All seem at their ease as the set moves on rippling currents, instruments shifting endlessly, like graceful cirrus clouds under azure. "Chanson d'Amour" finds bassist Eddie Khaimovich slide to fretless electric under Rogers' melting avowal of love. "Les Berceaux", striking kinship between rocking boats in harbor and women rocking cradles at home, slides into samba as Rogers' scat nods toward Sheila Jordan. With *Fauré at Play* Rogers and Kross key into a lost era that reveled in summer doldrums.

For more information, visit cdbaby.com/cd/louiserogersmarkkross. This project is at Cornelia Street Café Sep. 6th. See Calendar.



Colors for the Masters
Steve Turre (Smoke Sessions)
 by Joel Roberts

Trombonist Steve Turre's latest release is a tribute to some of the legendary masters of jazz, as well as a collaboration with some of the music's living legends. Turre, who turns 68 this month, but seems at least a decade younger, is joined by a rhythm section for the

ages: Kenny Barron (piano), Ron Carter (bass) and Jimmy Cobb (drums). Turre, too, has earned the status of a jazz master, moving from early stints with the likes of Art Blakey, Ray Charles, Rahsaan Roland Kirk and Woody Shaw to a long, successful career as a leader and a 30-plus-year weekend gig with the *Saturday Night Live* band.

The estimable quartet covers five standards and five originals that evoke some of the major figures in modern jazz. All of the group's members get ample room to shine and have numerous memorable moments: Barron's typically light and elegant piano on the Turre ballad "Quietude"; Cobb's subtly sublime brushwork on Thelonious Monk's "Reflections"; Carter's booming bass solo on Wayne Shorter's "United". Turre also wrote the gently swinging "Mellow D for R.C." in honor of Carter while "JoCo Blue" is a modal blues written in honor of John Coltrane and features a fine turn from guest Javon Jackson on tenor saxophone. Another guest, Brazilian percussionist Cyro Baptista (a regular with everyone from Paul Simon to Herbie Hancock to John Zorn), joins the group for an exquisite reading of Antonio Carlos Jobim's "Corcovado", which also includes some of Turre's trademark work on the conch shells.

Turre is a force throughout, whether playing fast and furious on fellow trombone great J.J. Johnson's "Coffee Pot" or with lyricism and emotion on Marvin Fisher-Jack Segal's "When Sunny Gets Blue", one of several tunes that show off his Harmon mute skills.

Together, Turre and his esteemed bandmates have made an album that honors the jazz masters of the past while also laying claim to their own honored place in the tradition.

For more information, visit smokesessionsrecords.com. Turre is at Smoke Sep. 9th-11th. See Calendar.



Energies of Change
David Gilmore (Evolutionary Music)
 by Mark Keresman

David Gilmore is an NYC-based jazz guitarist known for his work with the Steve Coleman/Greg Osby M-Base axis, Wayne Shorter, Uri Caine, the wonderful yet sadly underrated band Lost Tribe as well as his own albums as a leader. Gilmore draws upon all these strands and more, including some strains of world music, for his fourth opus.

The title track opens, a wryly elegant near-waltz easing into midtempo swing featuring Gilmore's gently burred tone, Marcus Strickland's bittersweet soprano saxophone and Antonio Sanchez' ebb-and-flow drumming. Wayne Shorter's "Over Shadow Hill Way" from 1988's *Joy Ryder* (Columbia) is a study in contrasts—its intro is ominous in a film noir manner, the sprightly, darting theme evoking Chick Corea's writing for the original Return To Forever and Gilmore peppering his lines with judicious dissonance, the band vamping with free-ish agitation.

"Awakening" has a slightly jagged postbop theme, before switching to some cool-cat swing evoking West Coast near-the-beach breezes. Gilmore sparkles, mixing bop angularity with easy-grooving soul, bassist Ben Williams' solo is a pliant delight and pianist Luis Perdomo's lead is an ideal of soul jazz funkiness and melodious grace. The late Kenny Kirkland's "Revelations" finds Gilmore on acoustic guitar in tasty 'n' tart unison lines with Strickland, the latter's work

spacious and sultry with a subtle Spanish flamenco influence.

Unlike some guitarists, Gilmore does not overly bask in the spotlight; in fact, while there are many moments of inspired soloing throughout, the emphasis is on ensemble playing and compositions (all originals save for two), with solos on the short and sweet side. There is a healthy variety of moods as well, from easygoing to turbulent and everything in between. Gilmore has become quite the bandleader/composer along with being an ace guitar player.

For more information, visit davidgilmore.net. Gilmore is at 55Bar Sep. 9th with Tessa Souter. See Calendar.

UNEARTHED GEM



Baltimore 1966
Blue Mitchell/Sonny Red (Uptown)
 by George Kanzler

This live recording is valuable for documenting extended performances and solos from two under-recorded solid journeymen of the postbop '60s (and '70s): trumpeter Blue Mitchell and alto saxophonist Sonny Red (né Sylvester Kyner), both of whom died without reaching the half-century mark, around the turn of 1980. But it is also valuable as a chronicle of the vibrant popular jazz scene of the period, when urban blacks flocked to clubs and concerts in the inner cities like this one, presented on Sunday afternoons in Baltimore by the Left Bank Jazz Society, whose concert series ran for 20 years until 1984. By that time the African-American audience for jazz was declining as rap came to dominate popular urban music.

The key word above is "popular", for the jazz we hear on this CD, much of it audibly encouraged by an enthusiastic crowd, was the kind of music, along with soul and R&B, popular in urban America. While jazz history and criticism remembers the late '60s as a time of ferment and experimentation, it was this kind of straightahead mainstream modern jazz that connected with black audiences.

The repertoire here reflects that connection: three standards, two blues-based hardbop pieces and Mitchell's rousing soul-calypso "Fungii Mama" from his 1964 Blue Note album *The Thing To Do*, a rollicking bookend to Sonny Rollins' "St. Thomas" and its many offshoots. The two horns, as well as pianist John Hicks, bassist Gene Taylor and drummer Joe Chambers, play to the audience, band and crowd egging each other on as Kenny Dorham's (blues) "Blue Spring Variation" rocks along on a heavy, clapping-accented backbeat. Preceding it is another crowd-pleaser, that calypso, with Mitchell and especially Red, teasing with familiar tropes and phrases. Mitchell displays his effortless command and fluidity—shades of Clifford Brown filtered through mid '50s Miles Davis—on the midtempo opener "If I Should Lose You". And the program flips ballad features, with Red dominating the usual trumpet showcase "I Can't Get Started" while Mitchell embraces "Portrait of Jenny", recorded by both Nat 'King' Cole and Brown.

For more information, visit uptownrecords.net

GLOBE UNITY: AUSTRIA



I Am The Wind
Katja Cruz (Unit)
Natural Time
Muriel Grossmann (Dreamland)
Film Still
Trio Trara (Jazzwerkstatt)
by Tom Greenland

Think of Austria and music and those famous names (Haydn, Mozart, Schubert, Strauss, Schönberg...) inevitably come to mind. Think jazz and the list (Hans Koller, Joe Zawinul, Radu Malfatti...) will probably be shorter. Nonetheless, a new generation of well-trained, forward-thinking improvisers suggests that the second list is growing.

Graz-born and -based vocalist Katja Cruz has the technique and strength of personality to rivet an audience, especially when teamed with her then-husband/drummer Howard Curtis and New York-based alto saxophonist Darius Jones. *I Am The Wind*, recorded May 2015 at Vienna's Porgy & Bess, is subdued but persuasive, a testament to the empathy among its members. Cruz tends to avoid lyrics, or any overt references for that matter, preferring warbled hums, whispered pseudo-words or smoothly elided vowel sounds, even improvising 'arias' that sound pre-composed. On the title track and "The Wild" the group interplay is especially subtle, instinctual, each musician navigating the collective hills and valleys as if tracking a well-charted course. "Laughing" and "The Ancestors' Dance with the Wind" suggest a sense of play, of we're-not-going-to-take-ourselves-so-seriously-that-it's-no-fun.

Saxophonist Muriel Grossmann grew up in Vienna but has lived in Ibiza for over a decade, recording eight albums there, all but one with guitarist Radomir Milojkovic; her latest, *Natural Time*, enlists Viennese bassist Gina Schwarz and drummer Uros Stamenkovic (who, like Milojkovic, is from Belgrade). Over the course of their partnership Grossmann and Milojkovic have developed a signature aesthetic based on modal centers, pentatonic melodies and polyphonic drones, a Spartan approach provoking interest through its meditative quality. The drones are thickened with discreet tambura (or shruti box), sarangi, whistles and chimes. Milojkovic's trilling obbligato parts are often layered and panned, with a third guitar holding chords, while bass and drums keep time. Grossmann, at the center, supplies cool passion.

Vienna-based Trio Trara, consisting of violinist Klemens Lendl, guitarist Peter Rom and bassist Manu Mayr, combines compositional and improvisational sensibilities on their debut *Film Still*. Each of the nine tracks in this brief set is tautly constructed and succinct while retaining a certain amount of freedom. The acoustic and electric tonalities are tessellated, violin (often plucked) and bass enhanced by subtle electronic effects and/or sliding attacks, overlapping with processed guitar sounds to produce a well-balanced sonic palette. In spite of their brevity, the tracks typically have a strong narrative, with clear beginnings, middles and ends, evoking a suitable variety of moods and textures, from minimalism to scratchy 'funk'. A cameo by musical saw player David Müller on "Free Fall" and Lendl's vocal turn on "Stumm" add further variety.

For more information, visit unitrecords.com, murielgrossmann.com and jazzwerkstatt.at



Tranzience

Elliott Sharp (New World)
Rub Out The Word

Steve Buscemi and Elliott Sharp (Infrequent Seams)
by Tyran Grillo



Coming up on four decades as composer and performer, New York's Downtown deacon Elliott Sharp is at a creative peak. *Tranzience* documents four semi-recent chamber pieces, the earliest being *Approaching the Arches of Corti* (1997). Scored for four soprano saxophones (the New Thread Quartet of Geoffrey Landman, Kristen McKeon, Erin Rogers and Zach Herchen) and making use of Steve Lacy's 'leg-mute' technique, it sounds at times like a congregation of geese, at others a pipe organ running out of air and leans nicely into 2008's *Homage Leroy Jenkins*. Alongside clarinetist Joshua Rubin and pianist Jenny Lin, violinist Rachel Golub evokes the scrapes and squeals of the legendary dedicatee, whom Sharp counts, along with the larger AACM family, among his early influences. *Venus & Jupiter* (2012) features the ensemble Either/Or conducted by Richard Carrick and Sharp himself on electroacoustic guitar. Around a pulsing piano, this largely improvised masterwork spins a drone of strings, brass, winds and percussion drawing even more explicitly from the AACM well. The 2013 title composition features the JACK Quartet (Chris Otto, violin; Austin Wulliman, violin; John Pickford Richards, viola; Jay Campbell, cello), who recently brought their talents to bear on *The Boreal - Starkland* (2015). Where that recording employed bows strung with ball-bearing chains, here the musicians use so-called "tube bows" fashioned from aluminum in addition to the standard hair. The music is consistently inventive across its 28-minute duration and inhabits a sound world that can only be described as nanotechnological.

To this solar system, *Rub Out The Word* may seem like a distant satellite, but its heart shares the same blood. Here Sharp (on guitar and electronics) joins actor Steve Buscemi (of *Reservoir Dogs* and *Fargo* fame) to celebrate the writings of Beat Generation guru William S. Burroughs in one of the most delicious spoken word recordings to come out in recent memory. Not only for Burroughs, who managed to make even the most abstract streams of consciousness feel coherent, but also for Buscemi's adenoidal charm and Sharp's accompaniment, which, like the words, evokes a viral network that responds to, even as it anticipates, hidden messages in the texts. Said texts are quintessential Burroughs, threading needles of incontrovertible (if sometimes perverse) cynicism through a social cloth he understood in ways few others of his generation did. "The use of cut-up is a key," narrates Buscemi and one can't help but feel that he and Sharp embody this very aesthetic in their collaboration. What follows is a string of meditations on writing, obsession, evil, bureaucracy, war, morality, human interactions and the occasional nod to silence thrown in for good measure. This is no naked lunch, but a fully clothed dinner after which dessert is served raw and dripping. And while it may not appeal to straightahead jazz heads, anyone who has enjoyed Sharp's fantastic voyage (no small task with a discography of over 300 albums) for any length of time is sure to be enthralled.

For more information, visit newworldrecords.org and infrequentseams.com. Sharp is at Issue Project Room Sep. 13th with Steve Buscemi and Roulette Sep. 15th. See Calendar.



Live in Tokyo

Barry Harris (Xanadu-Elemental Music)

Notes from New York

Bill Charlap Trio (Impulse!/Verve)

Natural Essence

Cyrus Chestnut (HighNote)

by Scott Yanow

Last November was the 80th anniversary of what was probably the first piano-bass-drums trio jazz recording. On Nov. 15th, 1935, pianist Jess Stacy, bassist Israel Crosby and drummer Gene Krupa recorded "The World Is Waiting For The Sunrise" and "Barrelhouse". While the piano-guitar-bass trio would initially be more popular, by the mid '50s, guitar was being replaced by drums. These CDs all feature established pianists in that setting.

Throughout his career Barry Harris has championed high-quality bebop, often interpreting the pieces of its progenitors Bud Powell, Thelonious Monk and Tadd Dameron. After leading just one album during 1970-74, Harris headed four records for Xanadu during 1975-78. *Live In Tokyo*, recorded Apr. 1st, 12th and 14th, 1976, includes the original seven selections plus two of the four performances released on Harris' *Tokyo* 1976 album. The pianist is heard in prime form, digging into his "A Soft Spot" (based on the Gershwins' "S Wonderful"), Vincent Youmans-Irving Caesar's "Tea For Two" (very much in Powell's style), a gentle take on Jimmy Van Heusen-Johnny Burke's "Like Someone In Love" and two takes of Charlie Parker's "Ornithology". With fine support and occasional solos from bassist Sam Jones and drummer Leroy Williams, Harris never runs out of creative ideas.

The Bill Charlap Trio with bassist Peter Washington and drummer Kenny Washington has been together since 1997. Charlap is in his usual impeccable form on straightforward and tasteful treatments of standards and obscurities. The unit's creativity is subtle, their musical communication is tight and they are predictable in their consistent excellence. On the other hand, little new ground is broken. Some of the renditions on *Notes from New York* are so laidback as to be sleepy, particularly Alan Jay Lerner-Burton Lane's "Too Late Now" and a rather desolate version of Jimmy McHugh-Dorothy Fields' "On The Sunny Side of The Street". On the brighter side are an uptempo version of Vernon Duke-John Latouche's "Not A Care In The World", "A Sleepin' Bee" (Truman Capote's greatest hit) and a revival of "Tiny's Tempo" (which was immortalized by the 1944 Tiny Grimes/Charlie Parker recording).

The trio of pianist Cyrus Chestnut, bassist Buster Williams and drummer Lenny White sounds like a working band rather than an allstar group. Williams and White get their chances to share the solo honors with Chestnut and the group pays close attention to dynamics, mood and tempo variations. Chestnut's music is always filled with happiness, even the ballads. The trio performs four standards (including an effective medium-slow version of Richard Rodgers-Lorenz Hart's "My Romance"), Joe Henderson's soulful "Mamacita" and four originals. Chestnut's "Faith Amongst The Unknown" sounds like a timeless spiritual while his "I Remember" is a modal jazz waltz that finds the pianist hinting at McCoy Tyner in his chord voicings. Another high-point is White's warm and memorable ballad "Dedication". *Natural Essence* is an excellent example of a modern yet traditional jazz piano trio.

For more information, visit elemental-music.com, impulse-label.com and jazzdepot.com. Charlap is at Village Vanguard Sep. 13th-18th and 20th-25th. Chestnut is at Smoke Sep. 16th-18th. See Calendar.



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SCOTT TIXIER / COSMIC ADVENTURE

SSC 1441 - IN STORES 9/9/16

Scott Tixier has been in many eclectic musical settings, from an Anthony Braxton's opera to gigs with Natalie Cole, Christina Aguilera, and Gladys Knight to two years of touring with legendary Stevie Wonder. Tixier new album *Cosmic Adventure* is inspired by these collaborations, making him a multidimensional musician with a new voice on jazz violin.

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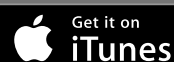
ELEW / AND TO THE REPUBLIC

SSC 1460 - IN STORES 9/9/16

After years of distancing himself from the jazz world, ELEW has decided to make a return in a remarkable triumvirate featuring bassist Reginald Veal and drummer Jeff "Tain" Watts. His new recording, *And To The Republic*, features the forceful pianist's fantastic prowess expressed in the genre that he first caught the attention of the listening public with, mainstream jazz. The recording is a sincere olive branch to jazz purists and the jazz community that he had spurned earlier.



iTunes.com/ScottTixier
iTunes.com/ELEW



What We Bring Ben Wendel (Motéma Music) by Eric Wendell

Reed player Ben Wendel's tone can thrash, bend and bruise but can also soothe, subdue and comfort. With his long-standing group Kneebody, Wendel showcases a style both adventurous and unexpected. On his latest album *What We Bring*, however, Wendel dials back some of the exploratory sounds that have helped to define his aesthetic but never risks losing the heart that is apparent in his work.

Over the course of eight songs, Wendel crafts a reflective postbop-flavored album keeping mostly to the straight and narrow. Opener "Amian" demonstrates Wendel's full-bodied tone, which blends seamlessly with pianist Gerald Clayton's lush performance creating a powerful harmonic scope that feels effortless.

This effortless feeling easily translates to the solid rhythm section of bassist Joe Sanders and drummer Henry Cole, who show their firm footing on "Song Song", where they maintain a simple groove, allowing Wendel to explore different melodic terrain.

The highlights of the album are "Fall" and "Spring", songs Wendel had originally written as duo pieces for piano and saxophone as part of his *The Seasons* project in 2015 (12 original pieces dedicated to 12 musicians released over 12 months). Fleshed out for quartet, "Fall" has an organic, airy quality about it while maintaining a funky rhythmic character. "Spring" has a more subtle dynamic sheen with a frenetic melody that acts as counterbalance to "Fall".

Two covers show Wendel's talents as an arranger. The Miles Davis standard "Solar" closes the album with a riotous display that rivals the more midtempo feel of the original. On the song "Doubt" by the indie rock band Wye Oak, Wendel takes the haunting veneer of the original and translates it for the quartet, showcasing his best performance on the record with an understated and emotive timbre.

For more information, visit motema.com. This project is at Dizzy's Club Sep. 14th. See Calendar.



Willisau Live Ellery Eskelin Trio (hatOLOGY) by Stuart Broomer

Tenor saxophonist Ellery Eskelin's trio, captured live here at a 2015 appearance at the Swiss Jazz Festival Willisau, consists of organist Gary Versace and drummer Gerry Hemingway, two partners associated with different facets of Eskelin's mercurial musical personality. Versace signals the more mainstream side: as a member of Eskelin's Trio New York, Versace emphasizes that element of the saxophonist's sound and groove rooted in Gene Ammons. Meanwhile Eskelin spent a decade in Hemingway's quartet, matching the drummer's more out leanings with brass partners like Ray Anderson and Herb Robertson.

(Eskelin and Hemingway also recorded a brilliant duo CD, *Inbetween Spaces*, in 2008.)

If Eskelin's profile isn't quite as high as it should be (he is a genuine master), it may be that his musical and expressive range is just too broad, with an original voice and command of the saxophone shaped by a legacy running from Coleman Hawkins to Evan Parker. If one stylistic paradigm prevails, it's Sonny Rollins; not the sound—there's less honk and more breathy grit—but Eskelin has a knack for the sly and sudden rhythmic twist, the shifted accent in a bouncing boppish line, something that he manages even in the long opening collective improvisation "On (or About)", amid Versace's soul strutting and *Phantom of the Opera* musings and Hemingway's personal mix of abstract back-beats and random, polyrhythmic tappings.

There's also the tradition of the songbook. The first track is a 51-minute peregrination that follows the opening chain of free associations with a series of standards, first touching down on the lachrymose slapstick of "My Melancholy Baby" before taking up a warmly romantic version of Basie's "Blue and Sentimental", originally a vehicle for the broad, rich sound of tenor saxophonist Herschel Evans. It's followed by an airily Stan Getz-like account of "East of the Sun". The trio establishes another approach with the collective rhythmic and harmonic invention that it brings to Monk's "We See", before capping things with another gorgeous ballad, "I Don't Stand a Ghost of a Chance with You".

Checking in just short of 70 minutes, *Willisau Live* is a fine set, animating great tradition with fresh creativity.

For more information, visit hathut.com. Eskelin is at The Jazz Gallery Sep. 17th with Stephan Crump and Roulette Sep. 22nd with SLM Ensemble. See Calendar.

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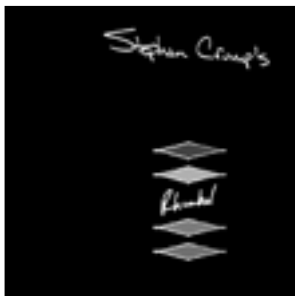
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Rhombal
Stephan Crump (Papillon Sounds)
by Phil Freeman

Bassist Stephan Crump is joined by trumpeter Adam O’Farrill, tenor saxophonist Ellery Eskelin and drummer Tyshawyn Sorey for a set of compositions dedicated to his late brother Patrick. Crump’s tone is uniquely resonant, whether with Vijay Iyer’s trio, his own all-string Rosetta Trio or any of the other contexts in which he’s regularly heard – his instrument thrums like it’s strung with coils of ship’s rope, booms like a whale’s heart, drones like a tree moaning in the wind. Sorey’s drums, meanwhile, are mixed to clatter and thump like a funk or rock player’s kit. Atop the constantly shifting yet still solid foundation these two men set, O’Farrill and Eskelin dance and sing.

A few celebratory moments (“Skippaningam”, “Esquima Dream”) aside, *Rhombal* has a mournful, dark-brown feel for much of its hour-long running time. The disc begins with Crump alone, setting up a simple blues groove on “No D for Nelson”, which virtually demands that the listener snap his fingers in rhythm. O’Farrill and Eskelin enter almost cautiously, playing softly at first then gradually growing louder as though the instruments’ tubes have to inflate before they can be properly heard. Eskelin’s first solo sounds

like a man dancing down an unlit hallway, joy tempered with caution. Trumpet and saxophone line up for unison melodies and slow-intermingling harmonies throughout the album and when Sorey picks up brushes on “How Close are You”, the feeling is akin to the work of the similarly structured quartet Hush Point. The paradigmatic “chordless quartet” is, of course, Ornette Coleman’s 1959-61 group and it would be easy to expect these players to head in that direction – sprinting outbursts, abstract blues ruminations, squeaking dialogue. But they really only do that on “Skippaningam”, the second-shortest track, and, even then, it still feels like an organic extrapolation of what they were doing on other tracks; it’s not like they’re trying on hats. But this has been a gigging band since early 2015, so the fact that they’ve developed a coherent shared language is no surprise.

For more information, visit stephancrump.com. This project is at The Jazz Gallery Sep. 17th. See Calendar.



Quiver
Ralph Alessi (ECM)
by Terrell Holmes

Quiver embraces impressionism and defies convention. First-call trumpeter Ralph Alessi, pianist Gary Versace, bassist Drew Gress and drummer Nasheet Waits render this evocative music with the kind of anticipation and interaction that comes with playing together for an extended period of time (Versace joined only recently in place of Jason Moran but steps in flawlessly nonetheless).

Versace’s contemplative arpeggios, Waits’ simmering and Alessi’s opulent harmonies on “Here Tomorrow” serve as a kind of a prelude to the measured synergy defining the record. Songs develop gradually, perhaps even tentatively, but soon find their footing. For example, Alessi’s approach seems uncertain at the beginning of the reflective “Window Goodbyes” but when he sheds his reticence, harmonic invention soars. “Smooth Descent” is airy and understated with a slightly mischievous aura around the edges; Alessi builds harmonies here like an architect designing a skyscraper, creating themes and working off of those to create more intricate ones without losing coherence, Versace and Gress following him as adeptly as foremen on a construction crew.

Alessi expands the musical palette by using Harmon mute briefly on “Gone Today, Here Tomorrow”, then removes it to engage Waits briefly in a duet so relaxed it sounds like playful slap boxing. Versace echoes Bill Evans on the melancholy, pensive and somewhat unpredictable ballad “I to I”. With Alessi’s scampering plungered horn and Gress and Versace exchanging spirited ostinato, “Shush” is the closest thing to a straightahead tune on the album, “Scratch” is upbeat and light-hearted and the title track searches for its mark, hits its stride, then ends abruptly, sounding unfinished. “Do Over”, the last and shortest song, might actually be the most satisfying. It has heft and drive, is on sure ground from start to finish and ends the album with a bang...kind of.

With *Quiver*, Alessi takes a standout work from the so-called fringes of jazz and folds it expertly into the mainstream.

For more information, visit ecmrecords.com. Alessi is at Threes Brewing Sep. 19th with Wing Walker Orchestra as part of FONT Music. See Calendar.

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Genesis
Andy LaVerne (SteepleChase)
 by Ken Dryden

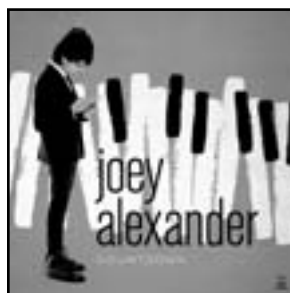
It is difficult to overstate Andy LaVerne's resumé. The pianist studied with Bill Evans and is a renowned jazz educator and author, in addition to his notable recordings with Stan Getz, Woody Herman and John Abercrombie. LaVerne's voluminous discography as a leader and solo pianist, particularly for SteepleChase, has shown his breadth as a composer and arranger.

Genesis focuses exclusively on his originals and finds him substituting wider intervals in place of linear single-note lines in his playing, inspired by influences like Evans, Chick Corea, Herbie Hancock and Keith Jarrett. Bassist Mike Richmond, a frequent collaborator, also brought his cello to the date while the intuitive drummer Jason Tiemann is someone to watch.

Evans' lyrical influence is immediately apparent in the introduction to the title track, though the hidden inspiration for this engaging work is John Coltrane's "Giant Steps". The trio's superb chemistry makes it seem like it is part of the repertoire of a working band. "Venus De Milo" is a lighthearted ballad prominently featuring Richmond's warm arco cello, which he also plays pizzicato before switching to bass. The spirit of Evans is again present in LaVerne's lush chords. The breezy "Bleu Train" was intended as a general salute to Coltrane, though it has more of a '80s flavor, including a snippet of the late James Williams' "Alter Ego" in its introduction.

"Why Nobody Just Don't Wanna Do What I Ask Them To Do?" got its name from a Thelonious Monk quote in the documentary *Straight, No Chaser*. LaVerne's intriguing concept is of two distinctively different piano solos bracketing Richmond's bass solo in this piece, with Tiemann's adept percussion adding the perfect seasoning to his musical recipe. Richmond's arco cello returns for the requiem-like "Piece", which draws from a musical excerpt of Bill Evans' improvised solo "Peace Piece" (itself based on Leonard Bernstein's "Some Other Time"). But LaVerne's impressionistic composition doesn't give away its origin easily, as any reference is fleeting or well-disguised. *Genesis* adds another important chapter to Andy LaVerne's extensive recorded work.

For more information, visit steeplechase.dk. Laverne is at Smoke Sep. 21st-22nd with Jim Snidero. See Calendar.



Countdown
Joey Alexander (Motéma Music)
 by Marcia Hillman

One of the most important steps for an up-and-coming artist is a second CD. After the positive impact of his debut, pianist Joey Alexander steps up again with this current offering. Joining him are bassists Larry Grenadier (four tracks) and Dan Chmielinski (three), drummer Ulysses Owens, Jr. and guest soprano

saxophonist Chris Potter on one track. Alexander plays jazz standards, a pop standard (Charlie Chaplin's "Smile"), three of his compositions and "For Wee Folks", written by Wynton Marsalis, the title sounding like it had Alexander in mind.

Alexander's command of his instrument and presence as a leader belie his age (now 13). Then there is his range of styles: everything from the bebop of Coltrane's title track and gospel feel in the original "Sunday Waltz" to the ballad "Smile", enhanced with innovative reharmonization. Alexander's other originals are also eclectic, with "City Lights" having a bebop flavor and "Soul Dreamer" reminiscent of an impressionistic painting.

The lengthiest track at over 11 minutes is Herbie Hancock's "Maiden Voyage", featuring inspired work by Potter, who builds his solo with increasing intensity before handing the reins over to Alexander. Also notable is a rendition of Thelonious Monk's "Criss Cross", where Alexander demonstrates his understanding of the fellow pianist's playfulness, especially in trades with Owens. The highlight is a performance of Billy Strayhorn's haunting "Chelsea Bridge", Alexander once again demonstrating an affinity for Strayhorn's music (he recorded "Lush Life" in his first CD). It is remarkable how one so young can have the sensitivity and emotional understanding to interpret Strayhorn so well.

Alexander is still a work in progress and so far it seems that he is on an exciting musical journey with more enjoyable albums to come.

For more information, visit motema.com. Alexander is at Rose Theater Sep. 22nd-24th as part of Handful of Keys – A Century of Jazz Piano and Dizzy's Club Sep. 30th with this project. See Calendar.



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Photo by Delphine Diallo





What Thomas Bernhard Saw
Audio One (Audiographic)
Site Specific
Ken Vandermark (Audiographic)
by John Sharpe

It was fitting that Daniel Kraus chose Chicago-based reed player Ken Vandermark to fill the title role in *Musician* (2008), one of a series of documentary films about the American worker, as no one illustrates the necessary combination of sweat and inspiration better. An arduous performance schedule exists only on the back of an almost equally demanding platform of hustling and networking. That Vandermark also makes time to initiate and compose for a range of projects only increases the admiration. The breadth of his prodigious output is vouchsafed by two works from the extremes of the creative spectrum on his own Audiographic imprint.

At one pole stands *What Thomas Bernhard Saw* by Audio One, a ten-strong band of Chicago improvisers, which presents four lengthy numbers recorded live in the Windy City. Vandermark's charts combine multiple sections, hard-driving riffs, space and diverse settings for soloists and sudden shifts in mood and texture in a personal take on the free jazz tradition. At times rockier than, say, his Resonance Ensemble, in Audio One Vandermark interchanges scripted passages with more open terrain. With such a talented crew on hand to

bring his writing to vibrant bustling life, Vandermark largely stays out of the spotlights though he does feature on bass clarinet during "Doble Negacion", alternating registers and contrasting falsetto scribbles and rhythmic plosives, latterly with horn interjections. "Boxers and Dancers" is cut from similarly exhilarating cloth. Starting with a gradually accumulating succession of overlapping motifs, it launches an electrifying alto solo, probably by Dave Rempis (although it could be any one of three reed players and there is no identification of soloists on the sleeve), before giving way to Jeb Bishop's garrulous trombone and later Josh Berman's zipping cornet. The looser structure of "Uitgraving" provides a change of pace, with some percussive wizardry from Tim Daisy and chiming vibraphone from Jason Adasiewicz. "Tape" provides another dose of invigorating excitement, which recalls some of the flagwavers by Vandermark 5, and forms a fine close to a vital album, affirming that Vandermark remains one of the most accomplished writers for jazz ensembles.

At the opposite pole lies the spontaneous solo work documented on *Site Specific*, a two-disc package that comes with a sumptuous 250-page book of Vandermark's photographs, which extract abstract patterns from everyday situations, such as a cycle park in Amsterdam or graphic signs in Omaha. The first six tracks are in front of an audience, albeit in a private home rather than a concert hall, and dedicated to English improvisers. Vandermark's illuminating notes on the inspiration for each piece deliver some fascinating insights. That the realizations bear no overt relation to their dedicatees is most obvious on "House 2 (clarinet Derek Bailey)" where Vandermark spins out splendidly lyrical phrases, bookending a sequence of zinging whistles and harmonics. Thereafter he exchanges the domestic surroundings for various outdoor locations in Louisville that boast radical acoustic properties. In the remaining 16 cuts Vandermark uses some of the same gambits but modifies them to accentuate particular aspects of the spaces. On "Cavern 1", recorded in a brick cave with arched ceiling and exaggerated natural reverb, you can hear Vandermark sounding out the space with his sudden baritone attacks. But it's not all skronk. "Cavern 5" on tenor constitutes one of his loveliest ballads. On the five pieces recorded under a set of railway tracks, Vandermark favors sudden screeches to generate ghostly singing tones. In one he even pauses to incorporate a passing police siren. Then on the "Pipe" selections (captured in a skate park) he uses stuttered tonguing to create explosive whipcrack effects. But actually Vandermark consistently makes compelling music regardless of where he plays.

For more information, visit kenvandermark.com. Vandermark is at Manhattan Inn Sep. 24th. See Calendar.



for
Ghosts of the Holy Ghost Spermic Brotherhood (s/r)
by Ken Waxman

Part of the history of sound since the early 20th century has been the gradual redefinition of what was deemed "noise" into "music". Like urban hipsters yearning to return to a bucolic rural, Ghosts of the Holy Ghost Spermic Brotherhood appears earnest in reclaiming noise for its own sake. Its second CD inhabits that sphere where echoes of the Italian

Futurists, whose 1913 manifestos praising machines and violence set the stage for most electronic and industrial music, brush up against a sardonic variant of nihilist black metal.

With reed cries like the death throes of wild animals, incessant and nearly opaque electronic washes and irregularly pulsed and emphasized drum patterns, saxophonist Andy Haas and drum and object smackers Michael Evans and David Grollman define themselves as prototypical under-underground experimenters. But they've performed enough in more conventional surroundings to add a modicum of logical connections to their improvisations and have enough pop culture smarts to name each of the eight tunes on this 29-minute CD for one celebrity or another; care to guess who is saluted on tracks entitled "for Katy P.", "for Jennifer L." or "for Kanye W."?

Despite the predilection towards unbridled commotion, the most focused tunes are those in which the instrumental stratagems of free jazz are occasionally visible. The *musique concrète* murk of "for Justin B.", for instance, is pierced by single-tone echoes that could come from Keith Rowe's table-top guitar maneuvers while Haas' acrid screech, gaining strength within a slowly collating signal processing drone, could come from the saxophone of Arthur Doyle or Albert Ayler. The most balanced track, "for Pee Wee H.", surrounds the understated, rasped and rubbed processed timbres with mumbled voices, unhinged saxophone cries and kitchen utensil-like bounces until it actually attains a groove.

One of those CDs definitely not to everyone's tastes, it should be of interest to committed sound explorers.

For more information, visit soundcloud.com/bspermic. This project is at Downtown Music Gallery Sep. 25th. See Calendar.

Interpretations 28 THURS SEP 22 8PM

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SARAH WEAVER: WORKS FOR MARK DRESSER & SLM ENSEMBLE
Jane Ira Bloom (soprano saxophone), Ellery Eskelin (tenor saxophone), David Taylor (bass trombone), Min Xiao-fen (pipa, sanxian), Samir Chatterjee (tabla), Satoshi Takeishi (percussion), Denman Maroney (hyperpiano), Mark Dresser (bass), Sarah Weaver (conductor).
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Old Locks and Irregular Verbs
Henry Threadgill Ensemble Double Up (Pi)
by Kurt Gottschalk

Saxophonist Henry Threadgill isn't one to look back but that doesn't mean that we can't. So while *Old Locks and Irregular Verbs* is the freshest record he has released in some years, we might see it as a mirror, reflecting other areas of his remarkable discography.

The four-part suite that makes up the new release is dedicated to Threadgill's close friend, the late Butch Morris. It isn't, however, an attempt to emulate that man's conceptions. As is always true in Threadgill's music, the suite is largely composed, to the point that even the solos are performed in the composer's own recognizable syntax. Prior to this, there have been few dedications on Threadgill albums. The most memorable (if not the only) was "C.T.J.L.", dedicated to Cecil Taylor and Jimmy Lyons and appearing on the 1980 album *Air Mail*. Threadgill's memorial to Morris' artistry is just as noteworthy and touching.

The album also prominently features the piano, a rarity in Threadgill bands; and not just one but two, beautifully played by Jason Moran and David Virelles. Threadgill hasn't employed piano on record since collaborations with Myra Melford in the mid '90s. It's also the first of his recordings since that time on which

he doesn't play. He retains cellist Christopher Hoffman and tuba player Jose Davila from his most recent working group Zooid and two saxophonists—Román Filiú and Curtis Macdonald—fill his stead. The excellent drummer Craig Weinrib anchors the ensemble.

The album itself is gorgeous and serene, rich enough to satisfy the devotee but perhaps easier to absorb for those thrown into cataclysmic fits by Threadgill's usual multiple linearity and contrasting rhythms. Alongside the dedication to Morris, he notes that it's the premiere work of his new group, so it seems to be a new standing band. With two pianos, it won't be an easy one to keep up in the air and one hopes he brings his own horn into the group, but either way, it is another strong step forward.

For more information, visit pirecordings.com. Threadgill is at Village Vanguard Sep. 27th-Oct. 2nd. See Calendar.



Nobody's Gonna Love You Better
Allan Harris (Love Productions)
by Alex Henderson

Throughout his recording career, Allan Harris has often been likened to Nat King Cole more than anyone else. It's an understandable comparison, especially since he has recorded more than one Cole tribute

album, but, as *Nobody's Gonna Love You Better* demonstrates, there is much more to Harris' artistry. In the course of the album, one hears echoes of singers ranging from Eddie Jefferson and Joe Williams to soul singer Bill Withers.

Harris is at his most Cole-minded on the Victor Schertzinger-Johnny Mercer standard "I Remember You", but much of the album has a strong '70s soul influence, full of material that didn't exist during Cole's lifetime, including Jimi Hendrix' "Up from the Skies", Steely Dan's "Any Major Dude Will Tell You" and Spiral Starecase's "More Today Than Yesterday". On the latter, Harris acknowledges Charles Earland's classic 1969 instrumental interpretation via Hammond B3 organ played by Pascal Le Boeuf (who plays acoustic piano or electric keyboards on other parts of the CD).

In addition to Le Boeuf, Harris is joined by guitarist Freddie Bryant, bassist Russell Hall and drummer Shirazette Tinnin. Plus, Harris plays both electric and acoustic guitar. These musicians are enjoyably swinging whether playing Hendrix, Dorival Caymmi's bossa nova standard "Doralice", Eddie Jefferson's "Moody's Mood for Love" (the vocalese favorite based on saxophonist James Moody's 1949 recording of Dorothy Fields-Jimmy McHugh's "I'm in the Mood for Love") or Harris originals like "Mother's Love (Nobody's Gonna Love You)" and "Secret Moments" (both of which sound a bit Gil Scott-Heron-ish).

Harris would never deny that Cole is a prominent influence, but trying to sound like a carbon copy of his idol isn't what he has in mind. The New York City resident offers his share of surprises on the solid *Nobody's Gonna Love You Better*.

For more information, visit allanharris.com. This project is at Smoke Sep. 28th-29th. See Calendar.

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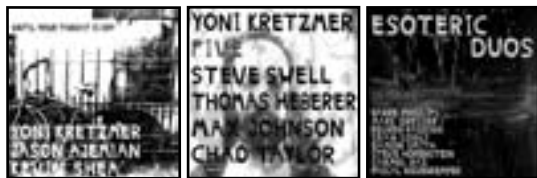
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Until Your Throat is Dry
Yoni Kretzmer/Jason Ajemian/Kevin Shea (OutNow)
Five

Yoni Kretzmer (OutNow)
Esoteric Duos
JC Jones/Yoni Kretzmer (Kadima Collective)
by Clifford Allen

Relocating to New York from his native Tel Aviv in 2010, tenor saxophonist Yoni Kretzmer hit the ground running and seemingly hasn't looked back. A stirring and impressive voice on his horn, Kretzmer has also composed extended pieces for chamber ensemble and leads a number of different groups featuring a range of extraordinary improvisers. If all of this weren't enough, Kretzmer also organizes concerts in Brooklyn, mostly at the Williamsburg bar and event space Muchmore's, and founded the OutNow Recordings label, for which he does most of the artwork and design, to release his music and that of his peers.

The classic tenor-rhythm trio is one favored lineup that has graced Kretzmer's recordings and performances, the latest incarnation of which utilizes bassist Jason Ajemian and drummer Kevin Shea on a program of four open improvisations making up *Until Your Throat is Dry*. Kretzmer has a scorched-earth, gruff tone, which he combines with relentless facility, occasionally doled out in oddly caressing daubs that can feel like being socked exactly by a number of pillows. His tenor is front and center here and as a support Shea's patter and scratch are

comparatively just slightly diffuse while Ajemian's even-toned pizzicato and chewy arco offer a pliant anchor. Often in performance Kretzmer and his trio confrères apply their communicative technique to an overdriven, in-the-red feeling (no complaint here), but on these improvisations the result takes a while to attain, becoming unyoked only after spending several minutes in crisp, furrowed balance.

Five presents a three-horn outfit coupling trombonist Steve Swell and cornet player Thomas Heberer to the core of Kretzmer, bassist Max Johnson and drummer Chad Taylor. Live, this is a muscular ensemble given to weighty, loose orchestration and ample room provided the soloists. On record, the five compositions—titled by date, number and one "For D.C."—also field a sense of historical presence, their arrangements at times recalling Mike Mantler, George Russell and Archie Shepp, not least because of Taylor's ragtime-to-no time allover splash, which nods toward Beaver Harris. "Quintet I" has a sour, dissonant upwards twirl in its head, held at a slower tempo than the rhythmic whorl underneath, and results in nasty riffs behind Heberer's cackle before closing into a limber slink next to tenor volleys. The closing "For D.C." begins with metal shakers, whistles and recorder trills setting a field of commentary for elegiac cornet sputters and stately trombone declamations in a rumbling funereal march.

Kretzmer has long had an affinity with bassists, in part leading to his 2Bass Quartet (with Reuben Radding, Sean Conly and drummer Mike Pride) and the two-disc set of *Esoteric Duos* with bassist/Kadima Collective head J.C. Jones and sundry others is a further outpouring of this wood-and-guts connection. Jones leads the first disc while the second is Kretzmer's; for his part Kretzmer tangles with Radding, Conly and Pascal Niggenkemper in addition to a pair of cuts with Jones. The bassists generally share a penchant for expanded techniques, utilizing preparations, below-bridge playing, muting, col legno, subtones and direct play on the body and fingerboard while Kretzmer hits gravelly cat's-tongue caresses and metallic taffy in response. There aren't too many obvious themes or tunes here, though a reference to "Lonely Woman" starts "Drinking Song", Conly full and precise on pizzicato in one of the set's 11 instant compositions.

For more information, visit outnowrecordings.com and kadimacollective.com. Kretzmer's quintet is at Zürcher Gallery Sep. 28th. See Calendar.



Nearness
Joshua Redman/Brad Mehldau (Nonesuch)
by Russ Musto

Nearness brings together saxophonist Joshua Redman and pianist Brad Mehldau in a reunion from the former's quartet album *MoodSwing* more than 20 years ago. And while they've more recently joined forces on each other's orchestral outings—the saxophonist's *Walking Shadows* and the pianist's *Highway Rider*—this duo recording offers a deeper insight into the talents that have brought each to the top tier of contemporary jazz artists. Culled from a 2011 European tour, the date is a telling document of their virtuosic abilities, particularly Redman's expansive tonal range and Mehldau's remarkable two-handed manual independence.

The opener, Charlie Parker's bebop anthem "Ornithology", begins with Redman's unaccompanied

tenor recitation of the classic melody. The saxophonist's internal sense of rhythm is put to the test following the entrance of Mehldau, who challenges him with stabbing dissonant punctuations and deconstructive chordal accompaniment before launching into his own improvisation melding Bach and bop.

In contrast, the pianist's "Always August", an appealing work of simple beauty, is a folkish melody rising and falling over a flowing left-hand ostinato reminiscent of Abdullah Ibrahim. Redman, heard on soprano, plays with a quiet intensity, alternately atmospheric and earthy, as he and Mehldau join their voices together in buoyant optimism. Returning to the bebop repertoire, both players demonstrate their mastery of the tradition in their rhythmically astute phrasing of Monk's "In Walked Bud"; Redman's distinctive upper register on tenor is at the fore while Mehldau hints at the song's "Blue Skies" genesis, as well as Ellington's "It Don't Mean A Thing, If It Ain't Got That Swing".

Redman's "Melancholy Mode", an odd metered line, songlike in its lyricism, provides the underpinning for a contrapuntal dialogue, which, at times, hearkens back to Keith Jarrett's *Treasure Island* band with the saxophonist's father Dewey. Hoagy Carmichael's "The Nearness Of You" is the date's most intimate exchange, as Mehldau plays with meditative delicacy and Redman blows airy tenor. The disc concludes with Mehldau's "Old West", from his aforementioned *Highway Rider*. With Redman back on soprano, they navigate the song's various moods—optimistic to ominous—steadily growing in passion to reach an inspiring resolution.

For more information, visit nonesuch.com. This project is at Rose Theater Sep. 30th. See Calendar.



Doug MacDonald - Solo Plus

To tell the truth, I'm not sure why anyone even attempts to play solo jazz guitar.

As you'll hear, MacDonald's performances light up the crowd with his technique, but also score points with their pure musical content. Without the musicality of what he plays, the solo idiom might well devolve into nothing more than a well-practiced gimmick. But when technique and content come together to lift an audience – well, I imagine there are few experiences more satisfying for a jazz musician than that. Huh. Maybe I understand why someone would try it after all. Neil Tesser - Grammy Award-winning Journalist

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www.dougmacdonald.net www.blujazz.com



Café Society (Original Motion Picture Soundtrack)
Various Artists (Sony Classical)
by John Pietaro

As is the case with most of Woody Allen's efforts, the score is vital to the film (now playing). And, as an artist of a certain age as well as a hobbyist jazz musician, Allen's selections are drizzled with nostalgia. But *Café Society*, like *Radio Days*, *Stardust Memories* and others, speaks to the decades of the auteur's childhood. His quest for a storybook past has had arguable results but the soundtracks—usually recordings by celebrated dance bands—turn the visual into the visceral.

Though *Café Society*'s score includes several numbers by Count Basie and Benny Goodman, the CD only offers one each, "I Didn't Know What Time It Was" and "Taxi War Dance", respectively. The other classic cut is "I Only Have Eyes for You" by studio orchestra leader Ben Selvin. The remainder comprises newly recorded renditions of '30s standards. Multi-instrumentalist Vince Giordano is seen in the film (and so is the main focus of the CD), leading a quartet on well-executed, affable versions of "The Lady is a Tramp", "Jeepers Creepers", "Manhattan" and many more. The band is expanded by Kat Edmondson's rather pointed vocal on "Mountain Greenery".

Listen too for "The Peanut Vendor" by YeraSon, a

contemporary Cuban ensemble, as well as pianist Conal Fowkes on "Out of Nowhere" with trio and concluding the disc solo with "This Can't Be Love". The music is era-perfect, but such politely melodic strains don't translate well to 2016 New York. This style didn't go over much with hip musicians of the '30s either.

The greatest irony, though, lies within the title itself. The film takes place in the kind of locales that the actual Café Society was created to denounce. When founder Barney Josephson cast the slogan "The wrong place for the Right people" above the doorway, it was a leftward statement against the racism and classism fortified by high society. Why would Allen name his film's pale uptown mob-run club for this legendary Greenwich Village space? Now, if Allen created a vehicle to celebrate the actual club, the soundtrack would be peerless and the message very timely indeed.

For more information, visit sonymusicmasterworks.com



Esoteric
Phillip Wilson (hatHUT-Corbett vs. Dempsey)
by Anders Griffen

"Wilson is one of the unsung heroes of the new music," observes Valerie Wilmer in her book *As Serious As Your Life*, "his departure, [from the Art Ensemble of

Chicago] a traumatic experience, apparently, for the others." The late drummer Phillip Wilson was born in St. Louis 75 years ago this month, attending Sumner High School with Oliver Lake, Lester Bowie and John Hicks. In the '60s he moved to Chicago, becoming an early member of the AACM and The Art Ensemble of Chicago before joining The Paul Butterfield Blues Band.

Esoteric is a set of improvised duets with Olu Dara, credited with trumpet and "horn (serpent)", recorded in Paris in November 1977 and May 10th, 1978, just five days before the set that would become Wilson's *Live at Moers Festival* LP. The CD opens with the 1977 session, three tracks, "Lester B. I, II and III", the first a duet and the other two incredible drum solos. "Caul Call! The Eso" sounds particularly West African and between the bells and drums Wilson sounds like he could be at least two percussionists. "The March and Ragtime" has a good dose of humor. Dara's pedal tones on "Elephant Bossa" sound funky and almost electronic; it seems to get cut off after only a minute. "Olu 1" and "Olu 2" are solos for the most part; the combination of the slurs with the mute create an almost bowed-strings effect. Wilson's brush intro on "Lost and Brash" sounds like fireworks crackling in the distance.

Dara works with squeezed notes and slurs, sliding between his voice and the brass, while Wilson explores drumset as well as a range of bells and small percussion. The two deal from a close friendship and personal rapport, which allows them freedom from idiom, including 'free jazz', so they can explore sound and expression with awareness and without self-consciousness. This could be a challenging record for some, but is rewarding and a happy glimpse back to a bygone time and place.

For more information, visit corbettvsdempsey.com

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blesSINGS
Nora McCarthy/The People of Peace Quintet (Red Zen)
by Donald Elfman

Walking into Cornelia Street Café last month for vocalist Nora McCarthy's CD release celebration of *blesSINGS*, there was a positive vibe to the proceedings, a spirit that informs the new CD and, it seems, everything McCarthy does.

blesSINGS draws on a variety of traditions, including soul, R&B and avant garde jazz. The ethos of the recording is most clearly reflected on the opener, "Love Poem for the People", with lyrics by late poet James Akinwale Daniels conveyed by McCarthy's smoky voice. The ensemble—Jorge Sylvester (alto saxophone), Pablo Vergara (piano), Donald Nicks (electric bass) and Kenny Grohowski (drums)—deftly colors McCarthy's work as well as presenting distinctive personalities. On Sylvester's "Akara Moi Moi", McCarthy scats over pulsing changes and rhythm.

McCarthy wrote four of the compositions and most of the lyrics, including for songs by some of the masters of the music. One of the pleasures of the album is hearing how McCarthy negotiates the lyrics she's written and how she integrates them into the overall sound. She laughingly suggested at the release concert that Ornette Coleman is "not gone but rather looking lovingly at all of us." She then performed his "The Blessing", infused with loving lyrics and graceful wordless vocalizing, which led into passionate and harmonically apposite solos by Sylvester, Vergara and electric bassist Gene Torres, subbing for Nicks. And then came a ritualistic "Passion Dance", a McCoy Tyner gem, with fiery burning rhythmic intros from piano, bass and drums and then horn-like, rapid-fire singing and joyous scatting.

The album, seven tunes of which made up the CD release concert, closes with mysterious sounds introducing "Nowhere Ever After" by Butch Morris. McCarthy's lyrics for the tune (from a music box!) serve as a paean to the late conductor, including, as intro and outro, excerpts from a 2007 performance of nine poets 'chanting'. After the intensity of the recording, the performance was quiet but equally intense—harmony, love and creativity commingling.

For more information, visit noramccarthy.com



August Love Song
Roswell Rudd/Heather Masse (Red House)
by George Kanzler

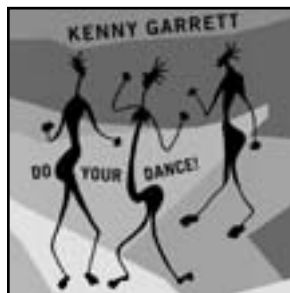
Although she is best known for her role in the popular vocal folk group The Wailin' Jennys and her regular appearances on Garrison Keillor's *A Prairie Home Companion* NPR radio show, this is Heather Masse's second jazz vocal album and second with an octogenarian. Here she pairs her voice with the robust trombone of Roswell Rudd (her Catskills neighbor) in a tonal equivalent of honey and sandpaper, with

collaborative accompaniment by guitarist Rolf Sturm and bassist Mark Helias. Both principals and Rudd's partner, composer Verna Gillis, add originals to balance the jazz and pop standards.

One of Rudd's two originals, "Open House", opens with a trombone blast worthy of his sobriquet as "The Incredible Honk". The song has lyrics that aptly describe this collaboration, actually done at Rudd's house, culminating with "Give it all you've got, for freedom is on the way." Besides Masse's exuberant vocal, there's a typically quirky Rudd solo and lively trades between Sturm and Helias. Rudd's other tune, "Winter Blues", is a ballad wherein trombonist and singer display perfect rapport, Rudd with a metallic mute, Masse equally hypnotic singing lyrics and scatting. The album opens with Gigi Gryce's "Social Call", a signature song for Betty Carter. Masse's approach is more understated, smoothly legato while taking harmonic liberties on her second chorus go-around. The title song is actually dedicated to Masse's young son, August, the sweet lyric counterpoised by gruff trombone.

The approach to standards is often subtly creative. Duke Ellington-Barney Bigard-Irving Mill's "Mood Indigo" is introduced by trombone slowly intoning the beginning of "It Don't Mean A Thing", then Masse's vocal suggests the tone of a bass clarinet while her scat dialogue with Rudd invokes bird calls. Dizzy Gillespie's "Con Alma" is slowed down to a ballad, the voice again suggestive of reeds. And Masse uses her own "Blackstrap Molasses" as a moody verse to a bright take on Burton Lane-E.Y. Harburg's "Old Devil Moon". The "freedom" expounded of on "Open House" permeates this album, Rudd and company spurring Masse on to take new jazz vocal chances, i.e. the stretch-flex finale of the Gershwins' "Love Is Here To Stay".

For more information, visit redhouzerecords.com. This project is at Joe's Pub Sep. 14th. See Calendar.



Do Your Dance
Kenny Garrett (Mack Avenue)
by Joel Roberts

Alto saxophonist Kenny Garrett's new release is all about energy and movement. As the title implies, the album of nine original compositions is inspired by dance and danceable rhythms and many will have you jumping out of your seat, or at least tapping your toes.

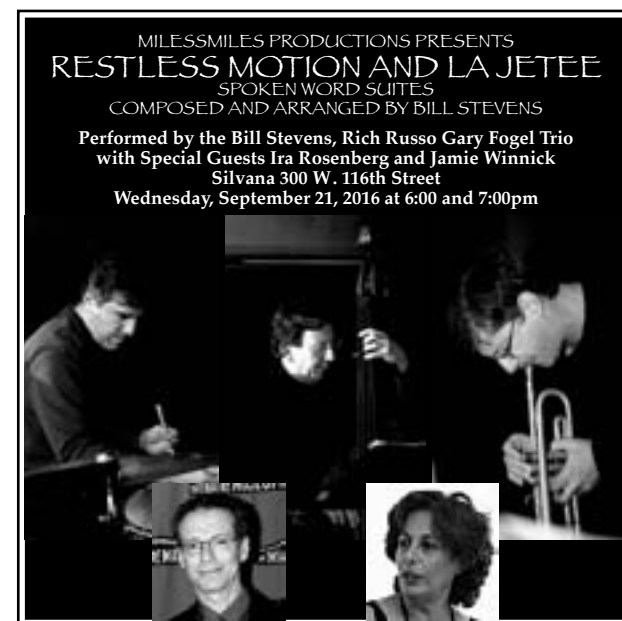
The 56-year-old Detroit native has been recording as a leader for more than 30 years now, after apprenticing with the likes of Art Blakey, Miles Davis and Freddie Hubbard. An explosive and versatile player, who can jump easily from funk and fusion to edgier postbop material, Garrett is joined by a propulsive rhythm section of Vernell Brown, Jr. (piano), Corcoran Holt (bass), McClenty Hunter or Ronald Bruner, Jr. (drums) and Rudy Bird (percussion).

John Coltrane has long been a touchstone for Garrett and his impact is heard right from the top on the fiery opener, "Philly", the city where Coltrane spent many of his formative years. The Coltrane influence is heard again on the ethereal "Persian Steps", with Garrett on flute, piano and the traditional Indian shruti box, joined only by a drummer and background chants. The rest of Garrett's compositions are an eclectic lot: the tropical "Calypso Chant", a nod perhaps to the Caribbean side of Sonny Rollins; gentle Brazilian lilt of "Bossa"; and full-on hardbop

assault of "Chasing the Wind", highlighted by some of Garrett's most intense soloing. There's even a jazz-meets-hip-hop number, "Wheatgrass Shot (Straight to the Head)", featuring rapper Donald "Mista Enz" Brown, Jr., son of album co-producer Donald Brown, which succeeds better than most similar efforts. The dance-friendly funk of the title cut, however, is marred a bit by the addition of an unnecessary rap at the end.

Garrett and Co. deliver a successful and enjoyable set that will put a little extra bounce in your step, something regrettably few jazz albums do these days.

For more information, visit mackavenue.com. Garrett is at Iridium Sep. 29th-Oct. 1st. See Calendar.





Avian Thug
Naked Truth (RareNoise)
by Mark Keresman

Naked Truth is a collective whose members have made their marks in jazz, rock, hip-hop, electronica, world music and the spaces in between. It takes that misunderstood subgenre of jazz known as fusion down some different paths.

The ghost of Miles Davis' mid '70s electric period hangs over the proceedings. "Lazy Elephant" has rippling bass and a cloudy almost-funk groove, Graham Haynes (drummer Roy Haynes' son) playing some lovely lyrical muted trumpet and Roy Powell's tinkling, spare acoustic piano emerging from the darkness. "Trap Door" features torrid playing by Haynes over an undulating set of grooves—a reggae-like undertow lurking beneath a rat-a-tat cadence, evoking the background music for chase scenes in movies. Haynes' horn crackles with ominous, heralding-the-Apocalypse energy interspersed with Freddie Hubbard-like lyricism.

"Tense Shaman" is virtually an homage to Davis' seminal *Bitches Brew* but with thorny clusters of un-Davis-like dissonances interposed through dense gothic textures. The title track shows Naked Truth's roots in progressive rock—no surprise, as Pat

Mastelotto is the drummer for prog mainstay King Crimson—with heavy organ riffs recalling the late Keith Emerson and monolithic drumming before evolving into a good-natured clash with some free-ish jazz flurries from Haynes. The calm yet surreal "Day Two at Bedlam" seems to give listeners a break from brittle, dark-dream-like textures until tension breaks beneath its seemingly idyllic surface.

Avian Thug is not an easy album on which to slap a tag. Naked Truth utilizes prog rock dynamics, slabs of funk courtesy of bassist Lorenzo Felicati, the duskier aspects of fusion (the aforementioned '70s Miles and Weather Report's debut), dreamlike electronics to alter the sounds of the horn and harmonious acoustic piano for contrast and/or grounding in the world of light. Moods range from nightmarish to contemplative, frequently intermingling in the same piece. For fans of electric musics who like to be kept off-balance, this album is well-worth investigating.

For more information, visit rarenoiserecords.com. Graham Haynes is at The New School Sep. 24th with Wadada Leo Smith as part of FONT Music. See Calendar.



Solo Plus
Doug MacDonald (Blujazz)
Roundabout
Harvey Valdes (s/r)
Six String Solos
Bob DeVos (American Showplace Music)
by Scott Yanow

The ghost and inspiration of Joe Pass can be felt to varying degrees throughout these three recent CDs. By the early '70s, Pass had mastered the difficult art of playing unaccompanied guitar solos on bebop classics, often at rapid tempos. While previous solo guitar performances by others had mostly focused on warm ballads, Pass had the ability to play such tunes as "Cherokee" and "How High The Moon" at the same fast pace as he would have with a trio.

Doug MacDonald on *Solo Plus* comes the closest of these three guitarists to matching Pass' ability. Like Pass, MacDonald jumps quickly between single-note solos, chords and basslines. He gives one the impression that he is performing all three roles at once, an audio illusion covering up the fact that he is actually alternating between the three functions without ever losing his place. MacDonald keeps the melody close by, adds his own personality to the music and makes superior use of space with some of the music being felt as much as heard. Most of the performances were recorded live in the studio before an enthusiastic audience. MacDonald does add some variety by overdubbing a second instrument on three songs: bass guitar on "Umbrella Waltz" (a relative of "Bluesette"), adding range and depth; banjo on "Laura"; and Spanish guitar on his original "Bandera". Filled with rich melodies including four medleys, this is one of MacDonald's finest recordings to date. *Solo Plus* will greatly impress both fans and his fellow guitarists.

Harvey Valdes takes a different approach altogether. While *Roundabout* finds him interpreting nine familiar standards, he often disguises the songs altogether. He reharmonizes many of the chords, only hinting in brief spots at the melodies on some of the numbers and mostly plays out of tempo. Thoroughly reinventing most of the pieces, he displays a fresh harmonic conception while performing at a quiet volume. It is as if one is hearing the guitarist think aloud, taking his time going from destination to destination. His thoughtful improvisations are

consistently intriguing, giving listeners a completely different look at some of these songs. Certainly these renditions of "All The Things You Are", "Blue In Green" (taken very slowly), "In Your Own Sweet Way" and "I'll Remember April" are unlike any previous recordings. To enjoy *Roundabout*, listeners should put away their preconceptions of what these standards will sound like and simply savor these unique versions.

Bob DeVos has been on over 100 record dates during a career that began in the late '70s but *Six String Solos* is his first unaccompanied set. He is perhaps best known for his work with organ combos including those of Richard "Groove" Holmes (DeVos' jazz LP debut in 1977), Trudy Pitts, Jimmy McGriff, Charles Earland, Dr. Lonnie Smith, Joey DeFrancesco, Mike LeDonne and his own organ trio. While he is used to accompanying others and making concise statements, *Six String Solos* is something much different. His boppish approach to the guitar is closer to that of Pass and MacDonald than to Valdes even when he occasionally plays out of tempo. DeVos emphasizes chords and single-note phrases during his melodic and lightly swinging explorations of ten songs, rarely playing basslines. His interpretations of eight veteran standards (including "Yesterdays," "Beautiful Love" and "Summertime"), funky Kenny Burrell blues "Chitlins Con Carne" and his own bossa waltz "Speech Without Words" develop logically. He displays excellent technique and subtle creativity within the jazz tradition, always keeping the melody close by. Any listener who loves these songs will find *Six String Solos* an easy listen.

For more information, visit blujazz.com, harveyvaldes.net and americanshowplacemusic.com. DeVos is at Smalls Sep. 29th. See Calendar.

New World Records



Elliott Sharp *Tranzience*

80778-2

JACK Quartet;
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Elliott Sharp's *Vivarium* is a program of new and recent works partially drawn from his new album, *Tranzience*, on New World Records. The program features three works from the recording: "Tranzience," performed by JACK Quartet; "Approaching The Arches of Corti," performed by New Thread saxophone quartet; and "Homage Leroy Jenkins" performed by Jenny Lin, Rachel Golub, and Joshua Rubin.

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Fierce Silence
Whit Dickey/Kirk Knuffke (Clean Feed)
by Stuart Broomer

Drummer Whit Dickey and cornet player Kirk Knuffke present a program of improvised duets, dedicated significantly, perhaps programmatically, to Dickey's late brother Don. Largely ignoring any usual expectations for density or overt excitement, the two musicians concentrate on a kind of refined minimalism, a stark evocation of isolation, an intense confrontation in which the drums are often present (but absolutely present) as an understated pulse and the cornet as voice.

Dickey's playing is not just minimal but human in a fresh way, his mastery of volume rearranging the hierarchy of the drums, the bass sometimes at the threshold of hearing, the rising pitch of a series of tom-tom taps absolutely foregrounded. In "Step Back", a drum roll here, insistent ride cymbal there, suddenly bursts forth. In the opening "The Calling", Knuffke's sound is always quietly, subtly, evocatively mutating, the cornet first suggesting a shakuhachi's airy loneliness then later something simpler, still more human, a muffled whisper. En route Knuffke reveals a remarkable facility with these intimate sounds, occasionally insinuating a brief run, alive with odd interval leaps and rhythmic twists.

As the program progresses, there's a certain animation, not by any usual standard, but certainly apparent to the expanded receptivity that this music creates. "Lodestar" rises from a stark drum solo to a heightened energy. "Bone" might simply invoke the substance of this skeletal music, but it may also abridge "trombone", with its embedded echoes of New Orleans music, the soul of the blues and a single brief bright phrase suggesting that Knuffke might be on the verge of bursting into "When the Saints Go Marching In". The next track, "Legba's Dance", is more animated still, an open assertion that this is a ritual of transport and transformation.

One might suggest parallels with the theater of Samuel Beckett and certain similar improvised duets throughout jazz history—Wadada Leo Smith and Ed Blackwell, Don Cherry and Blackwell, Trevor Watts and John Stevens—but this is an immediate and focused act, best listened to without thoughts of parallels or sources.

For more information, visit cleanfeed-records.com. This project is at 6BC Garden Sep. 25th. See Calendar.



Blade of Love
Battle Trance (New Amsterdam)
by Phil Freeman

Battle Trance is a unique saxophone quartet led by Travis Laplante. Unlike more established groups like ROVA, World Saxophone Quartet or Julius Hemphill's early '90s sextet, there's no range of horns deployed

here: Laplante, Patrick Breiner, Matthew Nelson and Jeremy Viner are all playing tenor saxophones. This could be limiting in the hands of lesser players, but the members of Battle Trance are capable of extraordinary feats of expression and their collective efforts yield astonishing results on their second album.

Laplante has long been interested in the physical properties of sound and how playing the saxophone impacts the body. As a member of the tenor saxophone/alto saxophone/electric guitar/drums quartet Little Women, he recorded into an incredibly close microphone in order to capture breath sounds, clacking valves and every other noise surrounding and associated with the production of the 'notes' that are commonly accepted as the 'music'. With Battle Trance (whose first album was called *Palace of Wind*), the anatomical realities of saxophone playing are just as important and prominent. The players gasp into their horns; they whistle and scream; they sing through the reeds; they harmonize and then erupt into squalling storms of sound; they hiss so softly it is barely distinguishable from silence, or the ambient sound in your apartment while you are trying to listen.

Of course, there are plenty of moments of conventional beauty throughout this album's three long movements. At one point, the horns repeatedly descend together, shimmering in the air like strings on a horror movie soundtrack; at another moment, one saxophonist (presumably Laplante, since it is his project) takes something almost like a solo, as the other three maniacally repeat a single figure behind him, trying as hard as possible to keep any variation from slipping into their performance.

This is not 'jazz' in any sense—it doesn't swing much and the interaction between the horns is based on extremely tense harmonies that seem designed to unsettle more than enrapture. But it's so unlike any other music being made at the moment that it's enough to put the listener into a kind of trance, emerging as after a full-immersion baptism.

For more information, visit newamrecords.com. This project is at Saint Peter's Sep. 22nd. See Calendar.



MD66
Jim Snidero (Savant)
by Ken Dryden

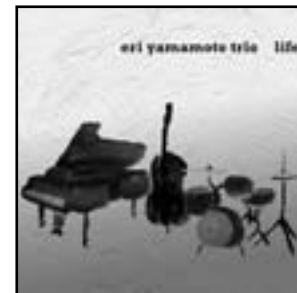
During a career spanning several decades, alto saxophonist Jim Snidero has made his mark with contributions in Toshiko Akiyoshi's Jazz Orchestra and as a sideman on numerous dates while also heralded as a jazz educator and author. *MD66* is Snidero's 20th CD as a leader and his inspiration was Miles Davis' second great quintet (with Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams) and its ability to create forward-thinking music. For this release, Snidero assembled a top-flight band of trumpeter Alex Sipiagin, pianist Andy LaVerne, bassist Ugonna Okegwo and drummer Rudy Royston, which had the opportunity to play this music in concert to develop group chemistry prior to entering the studio.

The title track has a frenetic air with plenty of twists in its structure. One frequent issue with small groups occurs when the leader feels the need to solo first on every track; that's not the case here, as Snidero is focused on the sound of the band, not indulging himself. The intense "Recursion" features some of Snidero's most fiery playing though. "Unified" is a hip

work with a potent rhythmic undercurrent, featuring expressive solos by the leader, Sipiagin and Okegwo.

A prolific composer and leader in his own right, LaVerne contributed "Un4Scene", providing a swaggering, infectious backdrop for the strong solos of Snidero and Sipiagin, in addition to his own driving feature. The classic composition "Blue in Green" (credited to both Miles Davis and Bill Evans) benefits from a fresh arrangement. Beginning with LaVerne's haunting, spacious solo introduction, this miniature setting is stripped down to a trio with Okegwo backing the introspective solos of Snidero and the pianist. This memorable recording makes one hope that this band will reassemble for a followup date.

For more information, visit jazzdepot.com. This project is at Smoke Sep. 21st-22nd. See Calendar.



Life
Eri Yamamoto (AUM Fidelity)
by John Sharpe

After 13 years and several albums, it is no surprise that NYC-based Japanese pianist Eri Yamamoto's trio is such a well-oiled unit (bassist David Ambrosio, on board since 2006's *Cobalt Blue* for Thirsty Ear, replaced previous bassists Ben Street, Alan Hampton and John Davis). Yamamoto first became enamored of jazz after seeing the great Tommy Flanagan on a visit to America in 1995 and she moved to New York City to pursue her dream not long after.

Although at home in the company of downtown stalwarts such as bassist William Parker and multi-instrumentalist Daniel Carter (see her 2008 AUM Fidelity album *Duologue*), with her trio she draws inspiration from the tradition, which can be heard in her rolling blues-infused swagger on cuts like "Circle" and the standout "You Are Welcome". As a composer, Yamamoto retains her flair for finely wrought tunes, but lends a bittersweet edge to even the most joyous pieces, evidenced by the concluding "Last Night's Dream".

Paradoxically, Yamamoto possesses such strong rhythmic smarts that she barely needs support. That represents both a challenge and grants opportunity to her bandmates. Ambrosio faces up to the test by contributing counterpoint as much as pulse (his work on the gently meditative "Stars" provides a fine example). Drummer Ikuo Takeuchi accentuates and finesses, implying the beat as much as marking it. But Yamamoto promotes a solid group ethos, such that Ambrosio's lyric features usually emerge naturally from the refrain while Takeuchi takes just a single solo during the staccato "New York Time".

Yamamoto splits the 14 songs into two sets, replicating what you might hear in her long-running (17 years and counting!) Thursday-Saturday residency at Arthur's Tavern in the West Village. Together the threesome stays in tempo and tune throughout but creates multiple overlapping layers that combine in a whole, full of internal intricacies, which surpasses the parts. Often pieces build from quiet beginnings to something almost anthemic. That's easy to appreciate not only in the title track, which boasts an air of inevitability in its strangely familiar progression, but also in the reflective ballad "Remembrance" and the swelling "The Flow", among others.

For more information, visit aumfidelity.com. This project is at Cornelia Street Café Sep. 25th. See Calendar.



Harlem On My Mind
Catherine Russell (Jazz Village)
by Alex Henderson

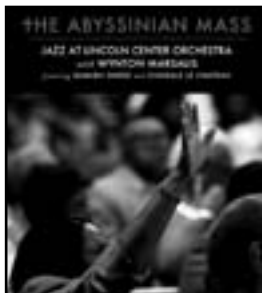
Harlem has a long and proud musical history, from jump blues to James Brown at the Apollo Theater to early rap. It, of course, has long been an important destination for jazz, going back to Prohibition—and that spirit of Harlem in the '20s-30s is, on the whole, what New York City-based vocalist Catherine Russell captures on *Harlem On My Mind*. Though recorded in 2015 the album is stylistically a throwback to a time when Fats Waller, Duke Ellington, Billie Holiday, Fletcher Henderson, Jimmie Lunceford and others were not hard to find on 125th Street or Lenox Avenue (now Malcolm X Boulevard).

Harlem On My Mind sometimes reaches beyond the aforementioned era for inspiration, as with the more '50s-minded, R&B-ish parts of the album, such as Joe Seneca's "Talk to Me, Talk to Me" and Dinah Washington's "Let Me Be the First to Know", but a pre-bop outlook prevails whether Russell is turning her attention to Waller's "Blue, Turning Grey Over You", Clarence Williams' "Swing, Brother, Swing" or Ray Noble's "The Very Thought of You". There are echoes of Holiday on Sydney Claire's "You're My Thrill" (which Holiday recorded in 1949) while a spirited

performance of Williams' "You've Got the Right Key But the Wrong Keyhole" (which singer Virginia Liston recorded with Louis Armstrong in 1924) is very much in the Bessie Smith/Alberta Hunter/Ma Rainey vein.

Although Tin Pan Alley was in midtown Manhattan, those composers were well aware of Harlem's involvement with jazz and the blues so Irving Berlin's title ode to Harlem fits right in, as does the Jimmy McHugh standard "I Can't Believe That You're in Love With Me". Russell, an expressive performer with a soulful vocal style (as well as an impressive jazz pedigree via her bandleader father Louis Russell and multi-instrumentalist/vocalist mother Carline Ray), needs musicians flexible when it comes to material; her rhythm section of pianist Mark Shane, bassist Tal Ronen and drummer Mark McLean, plus a varied cast of horn players (Alphonso Horne, trumpet; Jon-Erik Kellso, trumpet; Mark Lopeman, tenor saxophone, baritone saxophone, clarinet; Andy Farber, tenor saxophone; Dan Block, alto saxophone, clarinet; Fred Staton, tenor saxophone; Jon Allred, trombone) do their part to help Russell successfully achieve retro ambiance and a thoughtful homage to a bygone era of jazz.

For more information, visit jazzvillagemusic.com. This project is at Dizzy's Club Sep. 29th. See Calendar.



The Abyssinian Mass
Jazz at Lincoln Center Orchestra
with Wynton Marsalis
(featuring Damien Sneed
and Chorale Le Chateau)
(Blue Engine)
by George Kanzler

This is the latest in the line of concert-length extended compositions that trumpeter Wynton Marsalis has produced since winning the Pulitzer Prize for Music for one of his first, *Blood on the Fields*, in 1997. Like that earlier work, this one incorporates voices: the 70-plus Chorale Le Chateau, founded and directed by Damien Sneed, and augmented by orator/preacher Pastor Calvin O. Butts III and vocal soloists from the Jazz at Lincoln Center Orchestra. The album was recorded at performances at Jazz at Lincoln Center's Rose Hall in October 2013, with the accompanying DVD containing video excerpts augmented by commentary from Marsalis and others.

Unlike the other most famous liturgical jazz works, Mary Lou Williams' *Mass* and Duke Ellington's *Sacred Concerts*, this one is more heavily invested in music for the choir and extensive text for the libretto, described as "based on multiple religious texts as interpreted by Wynton Marsalis." Some tracks are dominated by the choir, including some that don't, or hardly, feature the orchestra at all. Written for the Abyssinian Baptist Church in Harlem, which was originally founded over 200 years ago in 1808, Marsalis has cast it as a church service with elements of the traditional mass layered on one that seems inspired by a Baptist revival.

While drawing on African-American gospel choir tropes, the choral arrangements just as often seem to evoke classic European composers' approaches to masses and liturgical music, i.e., "The Lord's Prayer" and "Choral Response: Through Him I've Come To See". Marsalis does make use of the solo voice, often exhortational, in call-and-response with the choir, but

at other times he employs intricate vocal chromaticism and harmonies that are a far cry from gospel music.

While neither as overtly jazz savvy as Williams' *Mass*, nor infectiously joyful and tuneful as Ellington's *Sacred Concerts*, *The Abyssinian Mass* is singularly impressive for how it integrates the big band and choir, to the extent that, especially in the opening numbers, the trombones, both functioning as a quasi-vocal choir and as individual voices answered by the real choir, become one with the whole. Marsalis often uses instrumental soloists—trumpets, trombones, saxophones, clarinets, bass, piano—as lead voices in a call-and-response with either the orchestra, choir or both. Outstanding examples of the orchestra-choir dynamic include the "Processional: We Are On Our Way", a piece that jumps out as Ellingtonian swing from the band, with short horn solos answered by first the band, then the choir voices, culminating in a tenor saxophone solo (Walter Blanding) over wordless singing, clapping and choral "hallelujahs".

A processional beat—Marsalis makes use of many New Orleans march and jazz rhythms throughout—informs "Pastoral Prayer" as it heats up with hot jazz solos from the trumpets, egged on by the choir, until alto singer Nicole Phifer unleashes a fervent gospel-jazz vocal climaxing with melismatic ecstasy. Coming into the homestretch, "Recessional: The Glory Train" takes equal cues from Ellington's onomatopoeic oeuvre of train songs, mixing them with the fervor of gospel singing in what is the musical apex of this piece, one enjoyable whether you are a believer or not.

For more information, visit blueenginerecords.org. The Jazz at Lincoln Center Orchestra with Wynton Marsalis is at Rose Theater Sep. 22nd-24th as part of *Handful of Keys – A Century of Jazz Piano*. See Calendar.

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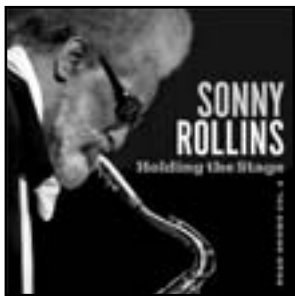
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Rigobert Dittmann



Holding the Stage: Road Shows, Volume 4
Sonny Rollins (Doxy-Okeh)
 by Mark Keresman

What hasn't been said about tenor saxophone icon Sonny Rollins? A career spanning almost seven decades; one of the most distinctive tones out there; among the last of the original bebop pioneers, who also dabbled in the avant garde and fusion; albums that are jazz classics; compositions like "St. Thomas" and "Oleo" part of the jazz canon; and that sweet solo on The Rolling Stones' hit "Waiting On A Friend".

Holding the Stage, the fourth volume in the live archival *Road Shows* series, is something of a treasure trove for fans (and a good entry point for newbies too). This is a collection of live material from 1979-2012 with different bands and shows Rollins has lost none of his edge...and a few moments where he's gained some. The kickoff is the perennial "In A Sentimental Mood" (recorded at London's Barbican in 2007 with guitarist Bobby Broom, bassist Bob Cranshaw, drummer Jerome Jennings and percussionist Kimati Dinizulu) in which Rollins maintains the heartfelt, ruminative mood of the melody but injects delicately churning and burning energy, threatening to break the reverie but not quite going there with a surging unaccompanied solo. "Professor Paul" (recorded at Marseille's Palais

Longchamp in 2012 with guitarist Peter Bernstein, Cranshaw, drummer Kobie Watkins and percussionist Sammy Figueroa) has a slightly snaky, funky groove and Rollins' should-be-patented style of rhythmic playing. Bernstein's wiry, somewhat piquant guitar lends a soul jazz flavor to this track and Rollins roars into a few mini-crescendos with palpable R&B accents.

"Keep Hold of Yourself" (recorded at Paris' Olympia Theatre in 1996 with trombonist Clifton Anderson, pianist Stephen Scott, Cranshaw, drummer Harold Summey, Jr. and percussionist Victor See Yuen) is a chunk of hard-swinging bop evoking the early '60s glory years, Scott shining with a lengthy, rather percussive solo and Rollins' horn taking on a slightly guttural tone, injecting more relentless and inventive drive in his solo than some players do in an entire album.

"Disco Monk" (recorded at Finland's Pori Jazz Festival in 1979 with pianist Mark Soskin, bassist Jerome Harris and drummer Al Foster) is a puckish gem mixing/alternating ideas taken from the titular pianist with nearly danceable grooves and sparkling solos—edited slightly, this could be a radio hit (in a far better world than this one). The closer "Don't Stop the Carnival" (recorded in 2001 at the Berklee Performance Center in Boston with Broom, Cranshaw, Dinizulu and drummer Victor Lewis) is a party, with a crackling Caribbean, calypso-based rhythmic pattern and Rollins getting a little raunchy with a few deep-in-the-bell-of-the-horn accents.

Pundits might say Rollins, born 86 years ago this month, is in his twilight years—but you'd never know it from this collection. Highly recommended!

For more information, visit okeh-records.com



With Respect to Monty
Donald Vega (Resonance)
 by Scott Yanow

Donald Vega is an excellent modern mainstream pianist who succeeded the late Mulgrew Miller as a member of the Ron Carter Trio. His style is influenced a bit by Oscar Peterson but Vega has had his own musical personality at least since recording 2008's *Tomorrows*, his debut album as a leader.

With Respect to Monty is a tribute to Monty Alexander, a brilliant pianist also inspired by Peterson. Teamed with guitarist Anthony Wilson, bassist Hasaan Shakur and drummer Lewis Nash, Vega explores seven Alexander originals, his own "The Gathering" and a song apiece by John Clayton and Milt Jackson from their days of playing with Alexander. While Vega does not attempt to copy the dedicatee, their styles are not radically different so the spirit of the older pianist is consistently felt in this tasteful project.

Uptempo jazz waltz "Eleuthera" introduces the quartet, with Vega and Wilson working together particularly well. Clayton's low-down ballad "3000 Miles Ago" is given a soulful treatment while Jackson's "Compassion" is taken as a downbeat ballad at first but gets progressively happier as it evolves. "Slippery" features the quartet cooking on a swinging minor-toned blues hinting at Alexander's roots in reggae during part of its melody statement.

Although not that well known, Alexander's "Consider" is one of his more haunting and sophisticated originals, one that Vega and his group

interpret with quiet creativity. Wilson is well featured on "Mango Rengue" and the assertive strut "Renewal" while Shakur and Nash contribute stimulating support throughout all of these performances. The CD concludes with the catchy "You Can See", thoughtful "Sweet Lady" and "The Gathering". The latter has a celebratory feel and sounds like something that Alexander himself may enjoy playing.

Donald Vega succeeds at paying homage to Alexander in his own voice, creating an enjoyable set.

For more information, visit resonancerecords.org. Vega is at Birdland Sep. 27th-Oct. 1st with the Ron Carter Big Band. See Calendar.

IN PRINT



Really The Blues
Mezz Mezzrow and Bernard Wolfe
(New York Review Books)
 by Marcia Hillman

It has been 70 years since *Really The Blues* was published yet it still makes for a fascinating read. The story of Chicago-born musician Milton "Mezz" Mezzrow told in first person, it covers his childhood (when he learned to play saxophone while in a reformatory) until 1946 when he was 46.

The book came about when magazine writer Bernard Wolfe decided he might make a good subject for a magazine article. After getting to know Mezzrow, Wolfe decided only a book could really tell the story and, thus, began the collaboration. Mezzrow was a colorful character who organized and played on recording sessions with Sidney Bechet, Benny Carter, Teddy Wilson, Frankie Newton and Tommy Ladnier during the '30s-40s. It is rumored that for a while he acted as Louis Armstrong's manager and he also was involved in the famed 1938 sessions for the French jazz critic Hugues Panassié, which brought about a revival of interest in New Orleans jazz.

Mezzrow reveals himself as a white man who considered himself a "voluntary Negro". He believed that in order to play the music one had to be black and so he immersed himself in the black community—first on the south side of Chicago and then in Harlem where he married a black woman (in an era where such mixing was not acceptable). As recounted in the book, this desire to be black was so strong that when he was incarcerated on a drug charge, he asked the prison deputy to assign him to the segregated Negro cell block. He came to believe that he had physically become black—that his lips had become fuller, nose wider and that his skin was turning black.

Mezzrow's language was colorful too, with lots of slang; fortunately, the book contains a glossary. It also contains appendices discussing the root of New Orleans jazz and its Chicago branch; a translation of the jive section of the book and details on the Panassié recordings.

Really The Blues not only brings Mezzrow to life but also delivers a vivid portrait of a wonderful piece of African-American history.

For more information, visit nyrb.com

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Inner Agent
David Gibson (Posi-Tone)
by Phil Freeman

Trombonist David Gibson's fourth album for the Posi-Tone label is a direct outgrowth of its predecessor, 2015's *Boom!* Like that disc, *Inner Agent* includes Theo Hill (piano), Alex Claffy (bass) and Kush Abadey (drums). Up front, Gibson is joined throughout by trumpeter Freddie Hendrix (Gibson and Hendrix also play together on the latter's 2016 Sunnyside release *Jersey Cat*). Tenor saxophonist Doug Webb guests on two tracks, "Sweetness" and "The Scythe"; on the latter, alto saxophonist Caleb Curtis also appears.

Five of the nine tracks are originals in a range of styles and moods. It opens with the hard-swinging title tune, which sets up the dynamic between Gibson and Hendrix quite starkly. The trombonist is a smooth player very much in the vein of Curtis Fuller while the trumpeter is a fiery, high-note-happy blower with a strong sense of showmanship. When they team up for the melody, Hendrix seems to be straining at the leash.

Gibson acknowledges Fuller's influence by performing two of his compositions: "The Court", an uptempo romp, and the more melancholy "Sweetness". The latter features Hendrix' most restrained performance. His predilection for fierce high notes remains, but it is balanced by a willingness to explore the more beautiful sides of the melody.

The band is as adept at spinning out funky grooves as they are laying down a swinging rhythm; on "Axe Grinder", they switch between the two, with a staccato melody over an almost hip-hop beat, but nearly Art Blakey-ish swing during the solo sections. (Hendrix heads for the sky and stays there, erupting in long, rippling runs that leave the listener sympathetically breathless.) "Gravy", the next-to-last cut, is a cool strut in an almost *Headhunters* vein.

Inner Agent includes two more interpretations—pianist Billy Taylor's "I Wish I Knew How It Would Feel to Be Free" and, as a closer, "Here Comes the Sun" by The Beatles. This is a high quality outing from both Gibson and Posi-Tone, certain to please fans of both.

For more information, visit posi-tone.com. Gibson is at *Fat Sep. 2nd*, *Club Bonafide Sep. 24th* with Josh Levinson and *Jazz at Kitano Sep. 29th* with John Dokes. See Calendar.



Magic Light
Eugenia Choe (SteepleChase Lookout)
by Ken Dryden

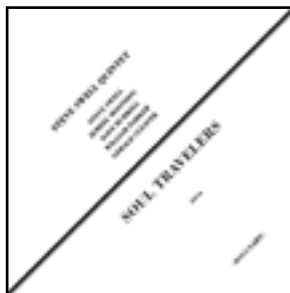
Pianist Eugenia Choe's background is a potpourri of influences. While she is classically trained and has served as a church pianist, there is no mistaking the New School graduate's immense jazz gifts. Choe's debut recording features her working trio with bassist Danny Weller and drummer Alex Wyatt, which has had ample opportunities to perform many of her compositions and arrangements. As a result, the

musicians know the music intimately and inspire one another throughout this session, with the feeling of non-hierarchical interaction rather than just a rhythm section accompanying the leader.

The pianist's engaging "Shades of Light" is an unusual opening track, mixing a variety of moods in just over three minutes while moving arco bass and multifaceted percussion add depth. Choe's mysterious miniature "Petals" is a duet with Weller, which opens with an ominous air that sounds improvised. Her brilliant title track constantly shifts its focus with abrupt changes in direction while never losing the listener's attention. The ballad "Where Our Hearts Stay" is played as a waltz, Choe's off-center accents adding a bit of mystery essential in a romance of any length. "Astor Botanic" honors the garden all three musicians cultivate behind Choe's home, a whimsical tune with Weller prominently featured.

Choe's arrangements of familiar works break new ground. Her approach to Billy Strayhorn's fragile, emotional ballad "A Flower Is a Lovesome Thing" neither states the theme right away nor utilizes its normal deliberate tempo; she works around the periphery of the song, alternating the spotlight with Weller as inventive percussion fuels their flight, altogether an atypical, lighthearted setting. A jagged rendition of Benny Carter's oft-recorded jazz standard "When Lights Are Low" is equally playful, displaying Choe's fluid bop technique with quite a few twists.

For more information, visit steeplechase.dk. This project is at *Trinity Lutheran Church Sep. 23rd*. See Calendar.



Soul Travelers
Steve Swell (Rogue Art)
by John Sharpe

For *Soul Travelers*, seasoned trombonist Steve Swell calls on two of his past associations to put together a knockout outfit. Joining him on the frontline is alto saxophonist Jemeel Moondoc, once part of the short-lived Fire Into Music aggregation a decade ago, while on piano Swell has enlisted Dave Burrell, a recent partner in duets under the latter's leadership. They are inspired choices and both contribute immensely to the success of the date. One of the pleasures of the last few years has been the reemergence of Moondoc, who does some of his best work here. Burrell in particular takes the band places it might not otherwise have reached.

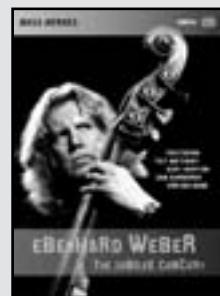
The limited edition LP contains four cuts, with a fifth available as a free download, on which Swell explores his home turf of composition-based free jazz. Although the forms are largely traditional, with the unison heads tending towards the reiterated motifs of someone like Steve Lacy, before launching a series of features for each of the participants, in doing so they act as platforms for some fine group interplay. Case in point is the throbbing "Memory Song" in which Burrell's deliciously fragmented comping pushes Moondoc into an anguished display. The latter's acerbic overripe tone, keening blues inflections, pregnant pauses and vocalized asides combine to conjure a quavering vulnerability.

Another high-point comes on the stately "The Consequence of Curiosity" where Burrell's right-hand plink-plonk contrasts against a sequence of tolling chords, yet still meshes with bassist William Parker's propulsive rippling and drummer Gerald Cleaver's

multiple rhythms to marvelous effect. Swell's contributions throughout are full of grace, balance and attitude, pitting a singing upper register against gusts of brassy bluster. The digital-only "Manifest Destiny" offers a signpost to further fertile ground, as Swell and Burrell pontificate in tandem over Parker's arco sawing and Cleaver's chattering stasis. It sounds like an off-the-cuff concoction and confirms that with talents like these, letting them off the leash yields huge benefits.

For more information, visit roguart.com. Swell is at *Children's Magical Garden Sep. 17th*, *The New School Sep. 24th* with Taylor Ho Bynum as part of FONT Music and *Zürcher Gallery Sep. 28th* with Yoni Kretzmer. See Calendar.

ON SCREEN



The Jubilee Concert (75th Birthday Concert)
Eberhard Weber (Jazzhaus)
by Tyran Grillo

At the summit of a prosperous career on stage and, during a decades-long stint with ECM Records, German bassist Eberhard Weber suffered a stroke and has not played since 2007. In October of 2015 (a year in which he also received the Landes-Jazzpreis Baden Württemberg, a lifetime achievement award), jubilee concerts were held at the Theaterhaus in Weber's hometown of Stuttgart to honor his 75th birthday and contributions to jazz.

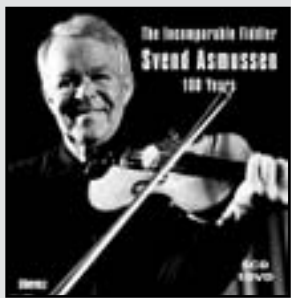
This DVD of that same event features the SWR Big Band conducted in turns by Helge Sunde and Michael Gibbs, along with guests Jan Garbarek (saxophone), Gary Burton (vibraphone), Paul McCandless (reeds) and, returning to the fold, Pat Metheny (guitar). The latter's "Homage" is the centerpiece—a sprawling 30-minute composition built around archival video footage of Weber from the '80s. More than any other musician on the roster, Metheny bottles the Weber-ian spirit like the lightning that it is.

In contrast to the sprightly figure on screen, the first image of the concert is of an aged Weber hobbling to his seat of honor by aid of a cane. Following this, his "Résumé" finds Garbarek improvising over a more recent audio recording. It's a fitting way to start, given that Weber was such a fixture of Garbarek's quartet. Much of what follows reflects almost somberly on a touching career. Arrangements by Ralf Schmid and Rainer Tempel of classic tunes from Weber's golden age are showcases for Burton and McCandless while those by Gibbs rejuvenate "Maurizius" (from the 1982 album *Later that Evening*) and Benny Golson's "Killer Joe". But it's the jovial energies of Libor Šíma, who reimagines "Street Scenes" and "Notes After An Evening" (both from 1993's *Pendulum*), which win the day.

In the liner notes for *Hommage à Eberhard Weber*, the 2016 ECM album culled from this same event, Metheny waxes indebtedly about Weber's "sonic fingerprint that even all these years later remains as uniquely identifiable and fresh as it was on first hearing back then." As this landmark performance shows, Weber continues to innovate, even without strings at his fingertips.

For more information, visit naxosdirect.com.

BOXED SET



**The Incomparable Fiddler
Svend Asmussen (Storyville)**
by George Kanzler

Danish violinist Svend Asmussen is a major figure in jazz history, a link to the early Swing and even pre-Swing eras, whose recording career has spanned eight decades. On Feb. 28th, he turned 100, becoming one of that select handful of jazz musicians who have also been centenarians. Asmussen ceased playing—at least publicly—in the early 21st Century, but this collection proves that he played with undiminished swing and inventiveness into his ninth decade. But because he was less exposed in America than European jazz violinists such as Stéphane Grappelli and Jean-Luc Ponty, Asmussen is much less well known here. One of his few American recordings was Duke Ellington's *Jazz Violin Session* (Atlantic), made in 1963 with Ellington's rhythm section (and three horn players only on three tracks). It features him on what is identified as a viola, although it was probably the tenor violin he was doubling on frequently in the '60s.

One of the satisfactions here is how much Asmussen's Scandinavian bands and recordings of 1937 and the early '40s fully embraced the jazz-pop ethos of American swing. His Dance Orchestra, heard on the first CD in two medleys, "Jazz Potpourri 1 and 2", features a lineup where his violin is joined by three saxophones, a format borrowed from his first big American jazz influence, Joe Venuti. The band also included a vocal trio, with two women joining his own surprisingly unaccented English vocals, which seem modeled on American crooners of the era. The CD also includes his first duo recordings, with guitarist Ulrik Neumann, including two Gershwin medleys and a romping version of "Cherokee". He would return to the duo format with guitar throughout his career, with a second example here with Neumann on Disc Two from 1958, including a creative reworking of "Honeysuckle Rose". In the '50s Asmussen also led a quintet that remains a hallmark of small-group swing from that era, featuring vibraphonist/pianist Max Leth, with whom he developed an almost telepathic rapport, i.e. "Cottontail" and "Indian Summer".

While the first two CDs and final fifth recorded by the violinist's last working quartet in 1996 affirm the quality and long history of first-class jazz in Scandinavia, the other half of this collection broadens the geographic range of musicians. Disc Three features two dates pairing Asmussen with Grappelli and a guitar-led rhythm section while Disc Four features him with another of his early influences, American violinist Stuff Smith, on the first half and the trio of French pianist George Arvanitas on the last. With Grappelli, Asmussen largely defers to the Frenchman's romantic and dulcet swing inclinations,

contrasting most on the three tracks where he plays his viola-sounding tenor violin, most notably in sumptuous counterpoint on "Someone to Watch Over Me". The pairing with Smith is more joyous and raucous, as Smith's unorthodox technique is sometimes echoed by Asmussen and the two not only play violins but also trade vocals—suggesting Louis Armstrong and Bing Crosby—including scat fours on "Lady Be Good". The high point of the four-track set is a nine-minute version of "Caravan" with exotic tones coaxed out of the violins—Asmussen on tenor violin—and the Dane plucking as well as bowing. That 1966 set is followed by a Paris concert recording with Arvanitas' trio in 1986, highlighted by a scintillating "Sweet Georgia Brown".

The DVD is a rare visual documentation of a truly allstar international quartet that was based in Copenhagen. Asmussen is joined by the legendary Danish bassist Niels-Henning Ørsted Pedersen (NHØP) and American ex-pats Kenny Drew (piano) and Ed Thigpen (drums). The repertoire ranges from a pair of Ellington chestnuts through polkas and ballads to Sonny Rollins' "Pent-Up House", concluding with the violinist's unofficial theme song, "June Night". Along the way we get to see—it was filmed in color at the Montmartre club in Copenhagen—the violinist at his swinging, inventive best, interacting with Drew's elegant bop/swing piano and especially with NHØP.

Although hardly comprehensive, this album is a wide-ranging survey of the very fertile jazz career of one of Swing's pioneers whose career lasted through the 20th Century.

For more information, visit storyvillerecords.com

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ON THIS DAY

by Andrey Henkin



Newark 1953
Hank Mobley (Uptown)
September 28th, 1953

This 2012 release finds tenor saxophonist Hank Mobley leading a quintet of Bennie Green (trombone), Walter Davis, Jr. (piano), Jimmy Schenck (bass) and Charli Persip (drums) live at The Piccadilly Club in New Jersey for two sets of jazz standards, Great American Songbook classics and Green's "Blues is Green" and Dizzy Gillespie's "Ow". Apart from a couple of big band dates and a Max Roach album, this becomes Mobley's earliest discographical entry, predating his leader debut for Blue Note by almost 18 months.



Newer Than New
Barry Harris (Riverside)
September 28th, 1961

Nowadays pianist Barry Harris is a respected elder, among the last of the Detroit wave to hit jazz in the '50s. Back in 1961, he had logged years with Donald Byrd, Hank Mobley, Paul Chambers and Sonny Stitt as well as releasing a few albums as a leader for Argo and Riverside. This date is a quintet session mostly with players a decade younger: Lonnie Hillyer (trumpet), Charles McPherson (alto) and Clifford Jarvis (drums), bassist Ernie Farrow completing the group, which plays four Harris tunes to go with four jazz standards.



Bordercrossing
Mike Osborne (Ogun)
September 28th, 1974

Nearly one-third of the entries in the discography of late British alto saxophonist Mike Osborne included South African bassist Harry Miller and drummer Louis Moholo. This was the threesome's first of two official recordings together (both for Miller's Ogun label), though live tapes show the trio to have been extant since at least 1970. Recorded live at London's Peanuts Club, Osborne wrote the tunes, apart from Miller's "Awakening Spirit", including the 19-minute medley "Animation-Riff-Bordercrossing".



On Tour - UK
Buddy DeFranco (Hep)
September 28th, 1984

Much of the catalogue of Hep is devoted to jazz of the British Isles, no surprise for a Scotland-based label. Within this mission though is wiggle room, like this session by American clarinetist Buddy DeFranco recorded at the Burnett Arms, Banchory, Scotland. DeFranco is joined by an United Kingdom band: bassist Peter Ind, drummer Tony McLellan and the youngster of the group, guitarist Martin Taylor (27 here). The quartet plays four standards: "Love for Sale", "Autumn Leaves", "What's New" and "Just Friends".



Fluxus
Schiano/Alquimia/Cusack (Splasc(H))
September 28th, 1997

The subtitle for this album is "Instant Soundtrack for a Silent Movie". Recorded live at Rome's Teatro Colosseo as part of the Controindicazioni 11 Festival, seminal Italian avant garde saxophonist Mario Schiano, British multi-instrumentalist Peter Cusack and Mexican multi-instrumentalist/vocalist Alquimia (adding Italian saxophonist Pasquale Innarella for the second "piece") improvised a soundtrack to the 1962-70 film *Fluxus Anthology*, short films ranging from 10 seconds to 10 minutes, as it played for the audience.

BIRTHDAYS

September 1

†Art Pepper 1925-82
Willie Ruff b.1931
†Gene Harris 1933-2000
Wayne Horvitz b.1955
Essiet Essiet b.1956
Wolter Wierbos b.1957

September 2

†Horace Silver 1928-2014
†Clifford Jordan 1931-93
†Walter Davis Jr. 1932-90
John Zorn b.1953
Jonas Kullhammar b.1978

September 3

Mickey Roker b.1932
Larry Ridley b.1937
Onaje Allan Gumbs b.1949
Vernan Weston b.1950
Peter Bernstein b.1967
David Sanchez b.1968

September 4

†Gerald Wilson 1918-2014
David Liebman b.1946
Lonnie Plaxico b.1960
Kenny Davis b.1961
Bireli Lagrène b.1966
Patrick Cornelius b.1978

September 5

†Albert Mangelsdorff 1928-2005
†Eddie Preston 1928-2009
†Richie Powell 1931-56
Charles "Bobo" Shaw b.1947

September 6

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

September 7

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

September 8

†Wilbur Ware 1923-79
†Specs Wright 1927-63
†Marion Brown 1935-2010
†James Clay 1935-95
Cecilia Coleman b.1962

September 9

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

September 10

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

September 11

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

September 12

†Cat Anderson 1916-81
†Joe Shulman 1923-57
†Earl Coleman 1925-95
Steve Turre b.1948
Joëlle Léandre b.1951
Scott Hamilton b.1954
Adam Rudolph b.1955
Brian Lynch b.1956
Marc Mommaas b.1969
Champion Fulton b.1985

September 13

†"Chu" Berry 1908-41
†Leonard Feather 1914-94
†Dick Haymes 1916-80
†Charles Brown 1922-99
†Mel Tormé 1925-99
Alex Riel b.1940
Joe Morris b.1955
Moppa Elliott b.1978

September 14

†Cachao 1918-2008
†Jay Cameron 1928-2011
†Bill Berry 1930-2002
Joseph Jarman b.1937
†Eddie Moore 1940-90
Oliver Lake b.1942
Jerome Sabbagh b.1973
Aram Shelton b.1976
Brian Landrus b.1978
Diederik Rijpstra b.1982

September 15

†Al Casey 1915-2005
†Gene Roland 1921-82
†Arvell Shaw 1923-2002
†Julian "Cannonball" Adderley 1928-75
†Seldon Powell 1928-97
Ned Rothenberg b.1956

September 16

†Joe Venuti 1903-78
Jon Hendricks b.1921
†Charlie Byrd 1925-99
†Gordon Beck 1938-2011
Lisle Atkinson b.1940
Hamiet Bluiett b.1940
Steve Slagle b.1951
Graham Haynes b.1960
Chris Cheek b.1968

September 17

†Jack McDuff 1926-2001
†Earl May 1927-2008
Theo Loevendie b.1930
Perry Robinson b.1938
David Williams b.1946
Jeff Ballard b.1963

September 18

†Steve Marcus 1939-2005
Jovino Santos Neto b.1954
John Fedchock b.1957
†Emily Remler 1957-90
Pete Zimmer b.1977

September 19

Muhal Richard Abrams b.1930
†Lol Coxhill 1932-2012
Tatsu Aoki b.1957
Bruce Cox b.1959
Cuong Vu b.1969

September 20

†Jackie Paris 1926-2004
†John Dankworth 1927-2010
†Red Mitchell 1927-92
†Joe Temperley 1929-2016
Eddie Gale b.1938
†Billy Bang 1947-2011
Steve Coleman b.1956
Ben Kono b.1967

September 21

†Slam Stewart 1914-87
†Chico Hamilton 1921-2013
†Fred Hunt 1923-86
Sunny Murray b.1937
John Clark b.1944

September 22

†Fletcher Smith 1913-93
Bill Smith b.1926
Ken Vandermark b.1964
Alex Kontorovich b.1980

September 23

†Albert Ammons 1907-49
†John Coltrane 1926-67
†Frank Foster 1928-2011
†Jimmy Woode 1928-2005
†Ray Charles 1930-2004
Norma Winstone b.1941
†Jeremy Steig 1943-2016
George Garzone b.1950

September 24

†"Fats" Navarro 1923-50
†John Carter 1929-91
†Wayne Henderson 1939-2014
Bill Connors b.1949
Jay Hoggard b.1954
Ingrid Laubrock b.1970
Walter Smith III b.1980

September 25

†Alex Bigard 1899-1978
†Charlie Allen 1908-72
†Sam Rivers 1923-2011
†Roland Alexander 1935-2006
Horacee Arnold b.1937
Mike Gibbs b.1937
†John Taylor 1942-2015
Craig Handy b.1962
Barbara Dennerlein b.1964

September 26

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

September 27

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

September 28

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

September 29

Rolf Kühn b.1929
Malcolm Griffiths b.1941
Jean-Luc Ponty b.1942
†Roy Campbell 1952-2014
Dave Kikoski b.1961
Alex Skolnick b.1968

September 30

†Buddy Rich 1917-87
†Oscar Pettiford 1922-60
†Carmen Leggio 1927-2009
†Jon Eardley 1928-91
†Steve McCall 1933-89
Antonio Hart b.1968
Melissa Stylianou b.1976
Marshall Gilkes b.1978



DAVE BURRELL
September 10th, 1940

Though born in Ohio, pianist Dave Burrell spent his early childhood in New York and formative years in Hawaii. After studying at Berklee College of Music in Boston, Burrell returned to New York in 1965, where he became part of the burgeoning New Thing, working with Marion Brown, Noah Howard and Pharoah Sanders and recording his debut, *High* (Douglas, 1968). As did many of his peers, Burrell moved overseas, recording extensively for BYG, both as leader and sideman. Burrell (now based in Philly) has continued to record regularly for Denon, hatHUT, Black Saint, CIMP, Splasc(H), High Two, Somerealmusic and NoBusiness, developing into a compelling composer and musicologist, a rare player who sincerely inhabits every jazz genre he explores. *(AH)*

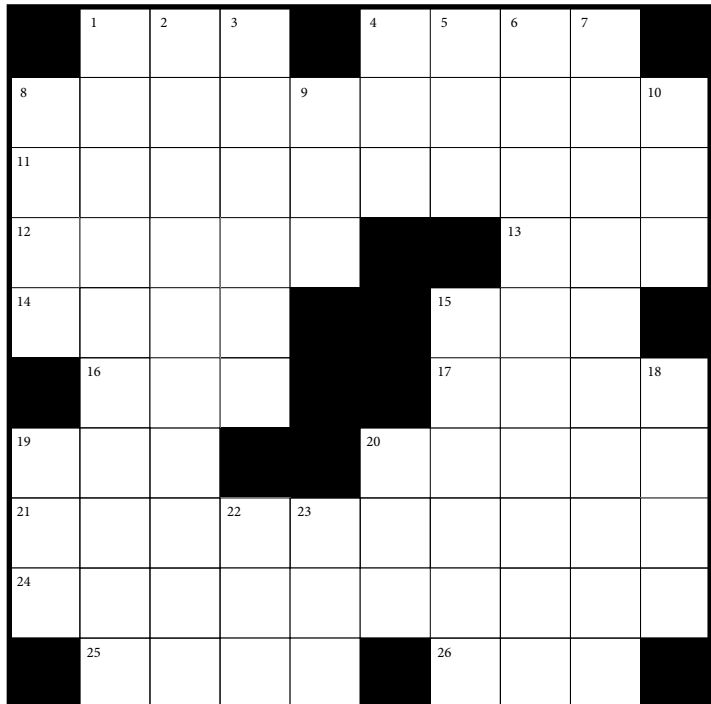
CROSSWORD

ACROSS

- 1960 Harold Land Blue Note album *Take* ____
- Two tracks from the 2000-01 Milo Fine Emanem album *Koi/Klops* have this title
- Seventh track on 1995 Uwe Kropinski/Michael Heupel AHO album *African Notebook*
- 1958 Art Blakey & The Jazz Messengers Blue Note 7" Blues ____ / ____ Came Betty
- Preston Love hometown
- 2003 Nik Bärtsch's Ronin album on Tonus
- ____ Nad Labem Jazz and Blues Festival in the Czech Republic
- Former name of the CMJ New Music Monthly (abbr.)
- Pianist Kyle
- 1975 Gerry Mulligan Sextet Chiaroscuro album ____ *Gossip*
- You'll need this airport code to visit Blue Note Tapei
- Seventh track of 2008 Tom Abbs Frequency Response Engine Studios album *Lost And Found*
- Second track from 1990 Howard Riley Wondrous Music album *Procession*
- Bassist James of Anagram Ensemble
- Opening track from 1989 Tom Harrell Contemporary album *Sail Away*
- 1963 Jimmy Smith Verve album ____ *Number Can Win*

DOWN

- 1966 Wayne Shorter Blue Note album
- Eighth track from 1986 Etta James/Eddie "Cleanhead" Vinson Fantasy album *The Late Show*
- Paddle Wheel Artistic Director ____ Miyagi
- Prize given for Excellence in Jazz Photography (abbr.)
- '50s French saxophonist Hubert
- With the, Second track from 1993 James Newton Howard Featuring Wayne Shorter Elektra soundtrack to *The Fugitive*
- Fourth track from 1984 Marty Ehrlich Sound Aspects album *The Welcome*
- Tenor saxophonist Osamu
- Single-named bass clarinet player on 13 Across
- You'll need this airport code to visit the Louis Armstrong House Museum
- Late saxophonist Will Connell used to book a jazz series at this Alphabet City club
- Longtime Albert Mangelsdorff bassist Günter
- 1973 Jan Garbarek-Bobo Stenson Quartet ECM album *Witchi-____-To*
- Trio of Antonello Salis, Furio Di Castri and Paolo Fresu
- 1997 Martin Speake/Nikki Iles FMR album *The Tan T* ____
- Japanese Blue Note Records catalogue prefix



By Andrey Henkin

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CALENDAR

Thursday, September 1

- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman The Stone 8, 10 pm \$20
- ★ Charlie Parker Birthday Celebration: Vincent Herring, Greg Osby, Eric Alexander, Helen Sung, Lonnie Plaxico, Billy Drummond Birdland 8:30, 11 pm \$40
- ★ New Light: David Liebman, Adam Niewood, Gene Perla, Adam Nussbaum Zinc Bar 8 pm \$15
- ★ The Duke Ellington Orchestra Blue Note 8, 10:30 pm \$35
- ★ Kurt Rosenwinkel Trio with Dario Deidda, Lawrence Leathers Village Vanguard 8:30, 10:30 pm \$30
- ★ Antonio Sanchez and Migration with Seamus Blake, John Escreet, Matt Brewer, Thana Alexa Jazz Standard 7:30, 9:30 pm \$30
- ★ Henry Butler Bar Lunático 8:30, 10 pm \$10
- ★ Taylor Eigsti Mezzrow 8 pm \$20
- ★ Tim Hagans Quintet with Steve Wilson, Luis Perdomo, Jay Anderson, Joe Hertenstein; Nick Hempton Quartet; Tyler Clibbon Smalls 7:30, 10:30 pm 1 am
- ★ TW Sample Group; Saul Rubin Zebtet; Ken Fowser Fat Cat 7, 10 pm 1:30 am
- ★ Freddie Bryant with Vanessa Falabella, Itaguara Brandao, Portinho Smoke 7, 9, 10:30 pm \$12
- ★ Bruce Harris and The Big Sax Section Dizzy's Club 7:30, 9:30 pm \$40
- ★ Julian Lee Dizzy's Club 11:15 pm \$10
- ★ Negroni's Trio: Jose Negroni, Nomar Negroni, Josh Allen; Shawn Rhoades Quintet; The Gentle Ben Quartet Club Bonafide 7:30, 9:30, 11 pm \$10-15
- ★ Tom Pappas Quintet with Barry Levitt, Jack Caviari, Jon Burr, Alvester Garnett Jazz at Kitano 8, 10 pm \$17
- ★ Jessica Ackerley Trio with Matt Muntz, Zack O'Farrell; Brillbird: Emily Zapata, Pravin Thomspon, Jason Smith, Thomas DeVinko; Double Ensemble: Jessica Ackerley, Matt Muntz, Zack O'Farrell, Emily Zapata, Pravin Thomspon, Jason Smith, Thomas DeVinko ShapeShifter Lab 7:30, 8:30, 9:30 pm \$8
- ★ Keir Neuringer, Shayna Dulberger, Julius Masri; The Ghost: Michael Foster, Henry Fraser, Connor Baker Manhattan Inn 10 pm \$10
- ★ Reggie Watkins Avid Admirer with Matt Parker, Tuomo Uusitalo, Steve Whipple, Cornelia Street Café 8, 9:30 pm \$10
- ★ Peter Amos Trio with Dave Hassel, Tim Talavera; Adam Larson Trio with Noah Garabedian, Mark Whitfield, Jr. Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Rebecca Angel with Jason Miles, Dennis Angel, Gottfried Stoger, Christian Ver Halen, Adam Dorn, Cyro Baptista, Brian Dunne Metropolitan Room 7 pm \$20
- ★ Lluís Capdevila Duo Cleopatra's Needle 7 pm
- ★ Mike Sailors Quartet Cavatappo Grill 9 pm \$8
- ★ Bjorn Ingelstam's Hot 5 Radeagast Hall 9 pm
- ★ Brian Pareschi Silvana 6 pm
- ★ Frank Owens Bryant Park 12:30 pm

Friday, September 2

- ★ Joanne Brackeen Quartet with Javon Jackson, Ugonna Okegwo, Rudy Royston Dizzy's Club 7:30, 9:30 pm \$40
 - ★ Julian Lee Dizzy's Club 11:15 pm \$10
 - ★ Bobby Watson Quartet with Xavier Davis, Curtis Lundy, Victor Lewis Smoke 7, 9, 10:30 pm \$40
 - ★ Ray Mantilla's Vibration Band with Mike Freeman, Cucho Martinez, Bill Elder Jazz at Kitano 8, 10 pm \$32
 - ★ Jon Irabagon Trio with Matt Clohesy, Mark Whitfield, Jr. Bar Next Door 7:30, 9:30, 11:30 pm \$12
 - ★ Christian Sands Mezzrow 9:30 pm \$20
 - ★ George Burton Quintet with Jason Palmer, Marcus Strickland, Pablo Menares, Wayne Smith, Jr.; Joe Farnsworth Smalls 10:30 pm 1:30 am \$20
 - ★ Dida Pelled; Jared Gold/David Gibson; Nick Hempton Fat Cat 6, 10 pm 1:30 am
 - ★ Peter Brendler Quartet with Rich Perry, Ben Monder, Vinnie Sperrazza; Jeff Davis Holyoke with Jason Rigby, Jon Goldberger, Russ Lossing, Eivind Opsvik Cornelia Street Café 9, 10:30 pm \$10
 - ★ Warren Chiasson/Alex Gressel Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
 - ★ Gregorio Uribe Big Band Ginny's Supper Club 8, 10 pm \$20
 - ★ Yako Eicher Quartet with Alan Eicher, Dan Asher, John Arrucci and guest Shurzo Ohno; Tyler Blanton Quartet; Manu Koch's Filtron M Club Bonafide 7:30, 9:30, 11 pm \$10-15
 - ★ Memo Acevedo Building Bridges Band with Jacqueline Acevedo Zinc Bar 10 pm 12 am
 - ★ Tomohiro Mori; Don Palmer Jam Session Minton's 7, 9:30, 11 pm
 - ★ Matthew Sheens Trio Neighborhood Church of Greenwich Village 8, 9:30 pm
 - ★ Rudi Mwongozi Trio Cleopatra's Needle 8 pm
 - ★ Ryan Carraher Group Pianos 7 pm
 - ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman The Stone 8, 10 pm \$20
 - ★ Charlie Parker Birthday Celebration: Sheila Jordan, Vincent Herring, Greg Osby, Helen Sung, Lonnie Plaxico, Billy Drummond Birdland 8:30, 11 pm \$40
 - ★ The Duke Ellington Orchestra Blue Note 8, 10:30 pm \$35
 - ★ Michael Veal and Aqua Ife Blue Note 12:30 am \$10
 - ★ Kurt Rosenwinkel Trio with Dario Deidda, Lawrence Leathers Village Vanguard 8:30, 10:30 pm \$30
 - ★ Antonio Sanchez and Migration with Seamus Blake, John Escreet, Matt Brewer, Thana Alexa Jazz Standard 7:30, 9:30 pm \$30
 - ★ Horace Bray Trio Shrine 6 pm
 - ★ Frank Owens Bryant Park 12:30 pm
- ## Saturday, September 3
- ★ Dayna Stephens Quintet with Tom Harrell, Gerald Clayton, Buster Williams, Al Foster Dizzy's Club 7:30, 9:30 pm \$45
 - ★ Julian Lee Dizzy's Club 11:15 pm \$20
 - ★ Kermitt Driscoll Quartet with Ben Monder, Kris Davis, Jared Schonig Cornelia Street Café 9, 10:30 pm \$10
 - ★ Vanessa Rubin Quartet with Brandon McCune, Peter Dominguez, Alvin Atkinson Jazz at Kitano 8, 10 pm \$32
 - ★ Chris Welcome/Sam Weinberg; Chris Pitsiokos/Brian Chase; ICEPICK: Nate Wooley, Ingebrigt Håker-Flaten, Chris Corsano Muchmore's 9 pm \$10
 - ★ Paul Bollenback Trio with Zwelakhe-Duma Bell LePere, Rogério Boccato Bar Next Door 7:30, 9:30, 11:30 pm \$12
 - ★ Oscar Feldman Quartet; Carl Bartlett, Jr. Quartet with Yoichi Uzeki, Marcus McLaurine, Sylvia Cuenca Club Bonafide 7:30, 9:30 pm \$15
 - ★ Friends and Neighbors; Jaimie Branch Group Spectrum 7:30 pm \$15
 - ★ Sanah Kadoura Quintet; Raphael D'lugoff Quintet; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am
 - ★ Mike Casey Trio Minton's 7, 9:30 pm
 - ★ Ben Holmes/Patrick Farrell Barbès 8 pm \$10

- ★ Monika Oliveira and The Brazilians Zinc Bar 10, 11:30 pm 1 am
- ★ Raina Sokolov-Gonzalez Duo; Noël Simoné Wippler Band of Friends Williamsburg Music Center 10, 11:30 pm \$10
- ★ Walter Williams Trio Cleopatra's Needle 8 pm
- ★ Bobby Watson Quartet with Xavier Davis, Curtis Lundy, Victor Lewis Smoke 7, 9, 10:30 pm \$40
- ★ Christian Sands Mezzrow 9:30 pm \$20
- ★ Lines Of Reason: Michael Cochrane, Joe Ford, Calvin Hill, Alan Nelson; George Burton Quintet with Jason Palmer, Marcus Strickland, Pablo Menares, Wayne Smith, Jr.; Philip Harper Quintet Smalls 7:30, 10:30 pm 1 am \$20
- ★ Warren Chiasson/Alex Gressel Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman The Stone 8, 10 pm \$20
- ★ Charlie Parker Birthday Celebration: Sheila Jordan, Vincent Herring, Greg Osby, Helen Sung, Lonnie Plaxico, Billy Drummond Birdland 8:30, 11 pm \$40
- ★ The Duke Ellington Orchestra Blue Note 8, 10:30 pm \$35
- ★ Kurt Rosenwinkel Trio with Dario Deidda, Lawrence Leathers Village Vanguard 8:30, 10:30 pm \$30
- ★ Antonio Sanchez and Migration with Seamus Blake, John Escreet, Matt Brewer, Thana Alexa Jazz Standard 7:30, 9:30 pm \$30
- ★ 3rd Annual Rockaway Beach Jazz Festival: The Ancient Jazz Quartet: Kevin Batchelor, Earl Appleton, Simon Chardiet, Mike Severino; 718: Matthew Fries, Phil Palombi, Eric Halvorson; Richard Bennett Quintet with Matt Parker, Lisa Parrott, Adam Armstrong, Alex Wyatt Boardwalk at the Low Tide Bar 6 pm

Sunday, September 4

- ★ Nate Smith Trio with Jaleel Shaw, Dave Holland Dizzy's Club 7:30, 9:30 pm \$35
- ★ Johnny O'Neal Trio with Luke Sellick, Charles Goolid; Grant Stewart Quartet with Tardo Hammer, Paul Sikivie, Phil Stewart; Hillel Salem Smalls 7:30, 10:30 pm 1 am \$20
- ★ Terry Waldo's Gotham City Band; Jade Synstleien's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 1 am
- ★ Tim Clement Django Experience with Adrien Chevalier, Josh Kaye, Eduardo Belo Cornelia Street Café 8:30, 10 pm \$10
- ★ Giuseppe De Gregorio NYC Gospel Jazz Syndicate Club Bonafide 7:30 pm \$10
- ★ Emily Braden Minton's 7, 9:30 pm
- ★ Alex Simon's Gypsy Swing Ensemble Radeagast Hall 7 pm
- ★ The Shrine Big Band Shrine 8 pm
- ★ Bobby Watson Quartet with Xavier Davis, Curtis Lundy, Victor Lewis Smoke 7, 9, 10:30 pm \$40
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman The Stone 8, 10 pm \$20
- ★ The Duke Ellington Orchestra Blue Note 8, 10:30 pm \$35
- ★ Kurt Rosenwinkel Trio with Dario Deidda, Lawrence Leathers Village Vanguard 8:30, 10:30 pm \$30
- ★ Antonio Sanchez and Migration with Seamus Blake, John Escreet, Matt Brewer, Thana Alexa Jazz Standard 7:30, 9:30 pm \$30
- ★ Herb Robertson, Joe Battaglia, Allan Mednard, Rich Messbauer Downtown Music Gallery 6 pm
- ★ Bangin' Bülow's Nice Jazz Quartet: Frederik Emil Bülow, Mikas Bøgh Olesen, Jon Døssing Bendixen, Adrian Christensen Silvana 6 pm
- ★ Levon Henry Quartet Saint Peter's 5 pm
- ★ Eliot Zigmund-Cettina Donato Quartet with Matt Garrison, Curtis Ostle Blue Note 11:30 am 1:30 pm \$35
- ★ Gabrielle Stravelli Trio with Joshua Richman, Pat O'Leary North Square Lounge 12:30, 2 pm

Monday, September 5

- ★ Robin Eubanks Mass Line Big Band Dizzy's Club 7:30, 9:30 pm \$35
- ★ Eric Harland/James Francies Love Science Music Blue Note 8, 10:30 pm \$20
- ★ David Amram Cornelia Street Café 8:30 pm \$10
- ★ Willem Delisfort Mezzrow 9 pm \$20
- ★ Ari Hoenig Group with Shai Maestro, Johannes Weidenmuller; Jonathan Barber Smalls 10:30 pm 1 am \$20
- ★ Alexi David; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- ★ Andrea Lombardini Bar Lunático 8:30, 10 pm \$10
- ★ Mark Phillips Trio with Syberen Van Munster, Sam Zerna; Dida Pelled Trio with Paul Sikivie, Andrew Millar Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Jacob Wick solo; Gao Jiafeng solo; Michael Foster Group Delroy's Cafe and Wine Bar 9 pm \$10
- ★ Todd Robbins Bryant Park 12:30 pm

Tuesday, September 6

- ★ Duos-Trios-Quartet: Steve Coleman, Mark Turner, Jonathan Finlayson, Miles Okazaki, Greg Chudzik, Neeraj Mehta The Stone 8, 10 pm \$20
- ★ McCoy Tyner Quartet with Gary Bartz, Gerald Cannon, Francisco Mela Blue Note 8, 10:30 pm \$45
- ★ John Pizzarelli Birdland 8:30, 11 pm \$50
- ★ Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers Village Vanguard 8:30, 10:30 pm \$30
- ★ Abraham Burton, Eric McPherson, Jonathan Barber; Theo Croker Acoustic Quintet with Anthony Ware, Michael King, Eric Wheeler, Kassa Overall Dizzy's Club 7:30, 9:30 pm \$30
- ★ Jonathan Pinson Dizzy's Club 11:15 pm \$5
- ★ Tivon Pennicott Quartet with Sullivan Fortner, Russell Hall, Joe Saylor Jazz Standard 7:30, 9:30 pm \$25
- ★ Hal Galper's Youngbloods Quartet Club Bonafide 7:30 pm \$15
- ★ Voxcestatic: Suzanne Lorge Wild Birds with Mark Kross, John Loerke, Jeff Potter; Fauré At Play: Louise Rogers, Mark Kross, John Loehrke, Jeff Potter, Jamie Baum Cornelia Street Café 8, 9:30 pm \$10
- ★ Caroline Davis Quartet with Julian Shore, Tamir Shmerling, Jay Sawyer; Jacob Sacks Chamber Quartet with Miranda Sielaff, Kristi Helberg, Mike McGinnis Korzo 9, 10:30 pm
- ★ Andy Biskin's 16 Tons with John Carlson, Dave Smith, Kenny Warren, Rob Garcia Barbès 7 pm \$10
- ★ Kyle Moffatt Trio with Brad Whitely, Peter Tranmueller; Dave Stryker Trio with Jared Gold, McClenty Hunter Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Xavier Casellas Mezzrow 8 pm \$20
- ★ Spike Wilner Trio with Tyler Mitchell, Anthony Pinciotti; Frank Lacy Group; Jovan Alexander Smalls 7:30, 10:30 pm 1 am \$20
- ★ Saul Rubin Zebtet; Cocomama; Yoshi Waki Fat Cat 7, 9 pm 12:30 am
- ★ Daniel Jodocy and Kinematics Bar Lunático 8:30, 10 pm \$10
- ★ Ancient Enemies: Nathaniel Morgan, Joanna Mattrey, Carlo Costa; Jacob Wick, Josh Sinton, Brandon Lopez, Corey Fogel, Devin Gray The Rosemont 9, 10 pm \$10

- ★ Bangin' Bülow's Nice Jazz Quartet: Frederik Emil Bülow, Mikas Bøgh Olesen, Jon Døssing Bendixen, Adrian Christensen ShapeShifter Lab 8:15 pm \$8
- ★ Mamiko Watanabe solo Jazz at Kitano 8 pm
- ★ Dan Saulpaugh Quartet Shrine 6 pm
- ★ Nabate Isles Rendall Memorial Presbyterian Church 12, 1 pm \$15
- ★ Todd Robbins Bryant Park 12:30 pm

Wednesday, September 7

- ★ Humanity Quartet: Joel Frahm, Peter Bernstein, Sean Smith, Leon Parker 55Bar 10 pm \$10
- ★ Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth An Beal Bocht Café 8, 9:30 pm \$15
- ★ Kevin Hays New Day Trio with Rob Jost, Greg Joseph Jazz Standard 7:30, 9:30 pm \$25
- ★ Sharel Cassity's Elektra with Mark Whitfield, Miki Hayama, Rashaan Carter, Lucianna Padmore Dizzy's Club 7:30, 9:30 pm \$30
- ★ Jonathan Pinson Dizzy's Club 11:15 pm \$5
- ★ Janice Friedman Trio with Doug Weiss, Brian Floody Jazz at Kitano 8, 10 pm \$17
- ★ Marianne Solivan Quartet with Josh Richman, Matthew Parrish, Anthony Pinciotti Smoke 7, 9, 10:30 pm \$12
- ★ Ed Cherry Trio with Kyle Koehler, Anwar Marshall; Jimmy O'Connell Group with Andrew Gould, Tim Basom, Tuomo Uusitalo, Peter Slavov, Jimmy Macbride; Sanah Kadoura Smalls 7:30, 10:30 pm 1 am \$20
- ★ Raphael D'lugoff Trio +1; Groover Trio; Ned Goolid Jam Fat Cat 7, 9 pm 12:30 am
- ★ Brian Newman Indium 8 pm \$25
- ★ Chiara Izz/Shai Maestro ShapeShifter Lab 8:15 pm \$10
- ★ CCCaltquartet: Charlotte Greve, Caroline Davis, Curtis Macdonald, Caleb Curtis; Aaron Irwin Trio with Mike Baggetta, Jeff Hirshfield; Chopper: Nathaniel Morgan, Dustin Carlson, Kate Gentle Threes Brewing 8 pm \$15
- ★ Matt Marantz Quartet with Luke Marantz, Rick Rosato, Tommy Crane; Matt Panayides Quartet with Matt Vashlishan, Steve Laspina, Alex Ritz Cornelia Street Café 8, 9:30 pm \$10
- ★ Polyfold Presents: AMP Trio: Addison Frei, Matt Young, Perrin Grace; Yuma Uesaka Quartet; Ben Rolston Ensemble Club Bonafide 7:30 pm \$10
- ★ Nicolas Letman-Burtinovic, Art Bailey, Chris Carroll Bar Chord 9 pm
- ★ Jason Prover Sneak Thievery Orchestra Radeagast Hall 9 pm
- ★ Duos-Trios-Quartet: Steve Coleman, Maria Grand, Jonathan Finlayson, Miles Okazaki, Greg Chudzik, Neeraj Mehta The Stone 8, 10 pm \$20
- ★ McCoy Tyner Quartet with Gary Bartz, Gerald Cannon, Francisco Mela Blue Note 8, 10:30 pm \$45
- ★ John Pizzarelli Birdland 8:30, 11 pm \$50
- ★ Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers Village Vanguard 8:30, 10:30 pm \$30
- ★ Paul Abler/James Weidman Whole Foods Union Square Café 6 pm
- ★ Hao-Wen Cheng Silvana 6 pm
- ★ Barbara Carroll/Jay Leonhart Saint Peter's 1 pm \$10
- ★ Todd Robbins Bryant Park 12:30 pm



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SEPT 13 Eddie Allen	SEPT 16 Earl McIntyre & Renee Manning
SEPT 20 Vincent Chancey	SEPT 23 Jay Rodriguez
SEPT 27 Ras Moshe	SEPT 30 Hamiet Bluiett

Thursday, September 8

- ★ Salute to Orrin Keepnews: Jimmy Heath, Gary Bartz, Larry Willis, Randy Weston, Ray Drummond, Rufus Reid, Sam Gill, Akira Tana, Jack DeJohnette
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$10
- Jonathan Pinson
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- ★ Rebirth Brass Band
Blue Note 8, 10:30 pm \$35
- ★ Aaron Goldberg Trio with Matt Penman, Leon Parker
Jazz Standard 7:30, 9:30 pm \$30
- Oren Ambarchi; Zeena Parkins/Brian Chase
First Unitarian Congregational Society 8 pm \$20
- ★ Allison Miller, Jerome Sabbagh, Simon Jermyn
Cornelia Street Café 8, 9:30 pm \$10
- George Garzone Trio with Robert Marullo, Peter Slavov
Mezzrow 8 pm \$20
- Roberta Piket Sextet with Bill Mobley, Steve Wilson, Virginia Mayhew, Harvie S, Billy Mintz; Ken Fowser Quintet with Josh Bruneau, Steve Einerson, Paul Gill, Jason Tiemann; Sarah Slonim
Smalls 7:30, 10:30 pm 1 am \$20
- Katsuko Tanaka Trio with Lonnie Plaxico; Greg Glassman Quintet; Avi Rothbard
Fat Cat 7, 10 pm 1:30 am
- Immanuel Wilkins Quintet with Alyssa McDoom, Aaron Parks, Russell Hall, Craig Weinrib
The Jazz Gallery 7:30, 9:30 pm \$15
- Beat Kaestli Quartet with Ben Stivers, Gary Wang, Fred Kennedy
Jazz at Kitano 8, 10 pm \$17
- Dave Juarez Trio with Marty Isenberg, Eric Reeves; Bjorn Solli Trio with Peter Bernstein, Matt Clohesy
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Michael Webster's Leading Lines with Rob Mosher, Sam Sadigursky, Quinsin Nachoff, Carl Maraghi, Nadjie Noordhuis, Michael Fahie, Jesse Lewis, Jesse Stacken, Ike Sturm, Jared Schonig, Jeremy Noller, Sara Caswell, Antonia Nelson, Adam Matthes, Carrie Frey, Leigh Stuart, Maria Jeffers
ShapeShifter Lab 8:15, 9:30 pm \$15
- Charmaine Lee solo; Wendy Eisenberg, Brittany Karlson, Jeff Balter; Jaimie Branch Trio with Brandon Lopez, Mike Pride
Manhattan Inn 10 pm \$10
- Karl Latham Group with Sean Driscoll, Alex Echardt; Dirk Quinn Band
Club Bonafide 7:30, 9:30 pm \$15
- Marianne Solivan Quartet with Josh Richman, Matthew Parrish, Anthony Pinciotti
Smoke 7, 9, 10:30 pm \$12
- Chris Norton
The Django at Roxy Hotel 10:30 pm
- Reine Sophie
Symphony Space Bar Thalia 9 pm
- Kuni Mikami Duo
Cleopatra's Needle 7 pm
- Gabrielle Stravelli Trio
Cavatappo Grill 9 pm \$8
- Polly Gibbons with Paul Bollenback, James Pearson, Marco Panascia, Mauricio Zottarelli
Birdland 6 pm \$25
- John Pizzarelli
Birdland 8:30, 11 pm \$50
- ★ Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Village Vanguard 8:30, 10:30 pm \$30
- Mark Patterson
Silvana 6 pm
- Todd Robbins
Bryant Park 12:30 pm

Friday, September 9

- ★ Mulatu Astatke
Metropolitan Museum of Art Temple of Dendur 7 pm \$65
- ★ Dave Liebman's 70th Birthday Celebration: Expansions with Bobby Avey, Matt Vashlishan, Tony Marino, Alex Ritz
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$10
- Jonathan Pinson
- Club Bonafide One Year Anniversary: Richard Bona and Mandekan Cubano with Ludwig Afonso, Osmany Paredes, Roberto Quintero, Luis Quintero, Dennis Hernandez, Rey Alejandro
Club Bonafide 7:30, 9:30 pm \$30-40
- Harry Allen
Mezzrow 9:30 pm \$20
- Pete Malinverni Trio with Ben Allison, Akira Tana; Abraham Burton Quartet with David Bryant, Dezron Douglas, Eric McPherson; Corey Wallace DUBtet
Smalls 7:30, 10:30 pm 1 am \$20
- Daniel Weiss Quintet; Richard Padron Sextet; Paul Nowinski
Fat Cat 6, 10 pm 1:30 am
- ★ Valery Ponomarev Our Father Who Art Blakey Big Band
Zinc Bar 10 pm 12 am
- ★ Steve Turre Quintet with Eric Alexander, Xavier Davis, David Williams, Jimmy Cobb
Smoke 7, 9, 10:30 pm \$40
- Vincent Herring Quartet
The Cave at St. George's 7:30, 9:30 pm \$15
- ★ Joel Forrester/David Hofstra
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- ★ Criss Cross Trio: Alex Sipagin, Misha Tsiganov, Boris Kozlov
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Brianna Thomas
Ginny's Supper Club 7:30, 9:30 pm \$20
- Spirits Rebellious—The Brazilian music of Thomas Chapin: Saul Rubin, Stacy Dillard, Arthur Kell, Joe Cardello, Mark Ferber
Bar Lunático 8:30, 10 pm \$10
- ★ Tribecastan: John Kruth, Jeff Greene, Boris Kinberg, Kenny Margolis, Chris Morrow, Premik Russell Tubbs, Kirk Driscoll, John Turner, Ray Peterson
ShapeShifter Lab 8 pm \$12
- ★ Underground Horns
Radeagast Hall 9 pm
- Judy Niernack/Darmon Meader Scat-tacular with John di Martino, Jay Anderson, John Riley
Jazz at Kitano 8, 10 pm \$32
- Pedro Giraudo's Tango/Chamber Ensembles with Emilio Teubal, Rodolfo Zaneti, Jeremias Sergiani Velázquez, Fung Chern Hwei, Michael Davis, Brian Sanders
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Dave Chamberlain's Band of Bones
Zinc Bar 7 pm \$20
- Joanie Pallatto and Bradley Parker Sparrow with guests Bill Nolte, Deanna Witkowski
Café Noctambulo 8 pm \$20
- Mitch Froman's The Bronx Horns
Subrosa 8, 10 pm \$15
- Will Holshouser
Barbes 8 pm \$10
- Rale Micic Duo
Symphony Space Bar Thalia 9 pm
- Martin Nevin Group with Román Filiú, Kyle Wilson, Sam Harris, Craig Weinrib
Cornelia Street Café 9, 10:30 pm \$10
- Melissa Slocum/Robert Gibbons
South Oxford Square 8 pm \$15
- VB00: Kyoko Kitamura/Nicolas Letman-Burtinovic
Spectrum 8:30 pm
- Chad Leffkowitz-Brown
The Roxy Hotel 7 pm
- Alex Minasian Trio
The Django at Roxy Hotel 7:30 pm
- Barry Stephenson; Don Palmer Jam Session
Minton's 7, 9:30, 11 pm
- Emanuele Basentini Trio
Cleopatra's Needle 8 pm
- Jacob Varnus Quartet
Silvana 7 pm
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- ★ Rebirth Brass Band
Blue Note 8, 10:30 pm 12:30 am \$25-35
- ★ Aaron Goldberg Trio with Matt Penman, Leon Parker
Jazz Standard 7:30, 9:30 pm \$30
- John Pizzarelli
Birdland 8:30, 11 pm \$50
- ★ Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Village Vanguard 8:30, 10:30 pm \$30
- Tessa Souter with David Gilmore, Sean Smith
55Bar 6 pm

- Tony Williams Trio
Shrine 6 pm
- Winard Harper and Jeli Posse
First Baptist Church Of Crown Heights 3 pm
- Todd Robbins
Bryant Park 12:30 pm

Saturday, September 10

- ★ Tim Berne/John Hébert
Greenwich House Music School 8 pm \$20
- Brooklyn Jazz Wide Open—10th Anniversary Rent Party: Marty Ehrlich, Tony Malaby, Noah Preminger, Kris Davis, Scott Robinson, Dave Scott, Briggan Krauss, Owen Howard, Brian Drye, Kenny Wessel, Peck Allmond, Matt Pavolka, Tammy Scheffer, Carlo De Rosa, Paul Carlon, Anders Nilsson, Adam Kolker, Melissa Stylianou, Tony Romano, Michel Gentile, Daniel Kelly, Rob Garcia
Brooklyn Conservatory of Music 7 pm \$20
- Norman Connors and The Starship Orchestra
Ginny's Supper Club 7:30, 9:30 pm \$30
- Patrick Zimmerli Quartet with Ethan Iverson, Chris Tordini, John Hollenbeck; The Westerlies
Le Poisson Rouge 6, 8 pm \$12
- ★ Pete Malinverni Trio with Ben Allison, Akira Tana
The Drawing Room 7 pm \$10
- Ari Hoenig/Chico Pinheiro Trio with Eduardo Belo
Cornelia Street Café 9, 10:30 pm \$10
- ★ John Raymond Real Feels Trio with Gilad Hekselman, Colin Stranahan
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Leila Bordreuil
Issue Project Room 8 pm
- Matt Davis' Aerial Photograph; Iris Ormig's IO-5 with Wayne Tucker, Jeremy Powell, Billy Test, Allan Mednard
Rockwood Music Hall Stage 3 10, 11:30 pm \$10
- Ken Fowser Quintet; Pat Van Dyke Quintet
The Django at Roxy Hotel 7:30, 10 pm
- Ray Parker Quartet; Troy Roberts; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am
- Monika Oliveira and The Brazilians
Zinc Bar 10, 11:30 pm 1 am
- Eva Cortes
Minton's 7, 9:30 pm
- The Gentle Ben Quartet with Jonathan Thomas, Malik McLaurine
ShapeShifter Lab 7 pm \$8
- Coleman Hughes
Williamsburg Music Center 10 pm \$10
- Kayo Hiraki Trio
Cleopatra's Needle 8 pm
- ★ Dave Liebman's 70th Birthday Celebration: Expansions with Bobby Avey, Matt Vashlishan, Tony Marino, Alex Ritz
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$20
- Jonathan Pinson
- Club Bonafide One Year Anniversary: Richard Bona and Mandekan Cubano with Ludwig Afonso, Osmany Paredes, Roberto Quintero, Luis Quintero, Dennis Hernandez, Rey Alejandro
Club Bonafide 7:30, 9:30 pm \$30-40
- Harry Allen
Mezzrow 9:30 pm \$20
- Chuck Redd Group with Larry Fuller; Abraham Burton Quartet with David Bryant, Dezron Douglas, Eric McPherson; Brooklyn Circle
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Steve Turre Quintet with Eric Alexander, Xavier Davis, David Williams, Jimmy Cobb
Smoke 7, 9, 10:30 pm \$40
- ★ Joel Forrester/David Hofstra
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- Judy Niernack/Darmon Meader Scat-tacular with John di Martino, Jay Anderson, John Riley
Jazz at Kitano 8, 10 pm \$32
- Pedro Giraudo Big Band with Alejandro Aviles, Todd Bashore, Luke Batson, John Ellis, Carl Maraghi, Nathan Eklund, Alejandro Berti, Mike Rodriguez, Matt Holman, Ryan Keberle, Mike Fahie, Stafford Hunter, Nate Mayland, Jess Jurkovic, Franco Pinna
The Jazz Gallery 7:30, 9:30 pm \$22
- Kenia with Paul Socolow, Mark Soskin, Adriano Santos, Sandro Albert, Lucas Ashby and guest Hendrik Meurkins
Feinstein's/54 Below 9:30 pm \$25-65
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- ★ Rebirth Brass Band
Blue Note 8, 10:30 pm 12:30 am \$25-35
- ★ Aaron Goldberg Trio with Matt Penman, Leon Parker
Jazz Standard 7:30, 9:30 pm \$30
- John Pizzarelli
Birdland 8:30, 11 pm \$50
- ★ Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Village Vanguard 8:30, 10:30 pm \$30
- Rosena Hill Jackson and Jason Jackson with Cyrus Chestnut Trio
Metropolitan Room 4 pm \$24
- Nate Sutton Quartet with Ray Nacari, Piruz Partow, Jack Henson
Fowler Square 4 pm
- Valery Ponomarev Quintet with Mamiko Watanabe, Ruslan Khain, Richie Moralez, Anna Tolkachova
Brooklyn Public Library Kings Bay Branch 2 pm
- Todd Robbins
Bryant Park 12:30 pm

Sunday, September 11

- ★ Mostly Other People Do the Killing Septet: Steven Bernstein, Bryan Murray, Dave Taylor, Terry McManus, Roni Stabinsky, Moppa Elliott, Kevin Shea
Cornelia Street Café 8:30, 10 pm \$10
- Shai Maestro/Gretchen Parlato
Mezzrow 9 pm \$20
- Johnny O'Neal Trio with Luke Sellick, Charles Goolid; Joe Magnarelli Quartet; Hillel Salem
Smalls 7:30, 10:30 pm 1 am \$20
- Terry Waldo's Gotham City Band; Willie Applewhite Quintet; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am
- Hearing Things: Matt Bauder, JP Schlegelmilch, Vinnie Sperrazza
Barbes 7 pm \$10
- Lorens Chuno's Naija Rhythm Affair, NYC
Drom 7:15 pm
- Mehmet Polat Trio with Pelin Başar, Victor Sams
Club Bonafide 7:30 pm \$10
- Bill Stevens, Rich Russo, Gary Fogel
Tomi Jazz 8 pm
- ★ Dave Liebman's 70th Birthday Celebration: Expansions with Bobby Avey, Matt Vashlishan, Tony Marino, Alex Ritz
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Steve Turre Quintet with Eric Alexander, Xavier Davis, David Williams, Jimmy Cobb
Smoke 7, 9, 10:30 pm \$40
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- ★ Rebirth Brass Band
Blue Note 8, 10:30 pm \$35
- ★ Aaron Goldberg Trio with Matt Penman, Leon Parker
Jazz Standard 7:30, 9:30 pm \$30
- ★ Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Village Vanguard 8:30, 10:30 pm \$30
- Camilo Angeles, Chris Pitsiokos, Connor Baker
Downtown Music Gallery 6 pm
- Joe Alterman Trio with Nathaniel Schroeder, Doug Hirlinger
Birdland 6 pm \$30
- Michael Webster's Leading Lines with Ingrid Jensen, Dick Oatts
Saint Peter's 5 pm
- Assaf Kehati Trio with Yoni Mariner, Peter Trauemueller
Blue Note 11:30 am 1:30 pm \$35
- Fay Victor Trio with Kenny Wessel, Ratzo Harris
North Square Lounge 12:30, 2 pm

Monday, September 12

- ★ Don Friedman Memorial: Frank Kimbrough, David Berkman, Peter Bernstein, Roni Ben-Hur, Ken Peplowski, Harvie S, Martin Wind, Phil Palombi, Marcus McLaurine, Tim Armacost, Jimmy Cobb, Tony Jefferson
Saint Peter's 7 pm
- ★ Jimmy Greene Big Band
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Emily Hay/Steuart Liebig Duo; Sara Schoenbeck
ShapeShifter Lab 7, 8:15 pm \$12
- Shahin Novrasli
Blue Note 8, 10:30 pm \$20
- Jay Clayton's Different Voices
Cornelia Street Café 8:30 pm \$10
- Will Sellenraad/Ed Howard
Mezzrow 9 pm \$20
- Tuomo Uusitalo Quartet with Will Vinson, Myles Sloniker, Itay Morchi; Ari Hoenig Group with Shai Maestro, Johannes Weidenmuller, Jonathan Michel
Smalls 7:30, 10:30 pm 1 am \$20
- Ned Goolid Quartet; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
- Josh Deutsch No Chairs Ensemble
Rockwood Music Hall Stage 1 10 pm
- George Burton Trio
Bar Lunático 8:30, 10 pm \$10
- Prawit Siriwat Trio with Daniel Durst, Brandon Wilkins; Deborah Latz Trio with Freddie Bryant, Ray Parker
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Steve Cromity Band with Stacey Haughton
For My Sweet 8, 10 pm
- Luis Simas
Bryant Park 12:30 pm

Tuesday, September 13

- ★ Damon Smith, Alvin Fielder, Joe McPhee
Roulette 8 pm \$20-25
- Elliott Sharp/Steve Buscemi; James Ilgenfritz/Cecilia Corrigan
Issue Project Room 8 pm \$20
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, Donald Harrison, Cecil McBee, George Cables, Billy Hart
Birdland 8:30, 11 pm \$40
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- ★ Charenee Wade's The Gil Scott-Heron Project with Nikara Warren, Bruce Williams, Oscar Perez, Lonnie Plaxico, Darrell Green
Jazz Standard 7:30, 9:30 pm \$25
- ★ Veronica Swift; Charles Turner III
Dizzy's Club 7:30, 9:30 pm \$30
- Alphonso Home
Dizzy's Club 11:15 pm \$5
- Cecilia Coleman Big Band
NYC Bahai Center 8, 9:30 pm \$15
- Fred Hersch/Chris Potter
Mezzrow 8 pm \$20
- Jon Davis Trio with Paul Gill, Mark Ferber; Steve Nelson Group; Jon Beshay
Smalls 7:30, 10:30 pm 1 am \$20
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop
Fat Cat 7, 9 pm
- ★ Josh Sinton solo; Nate Wooley solo; Josh Sinton/Nate Wooley Duo
The Rosemont 9 pm \$10
- ★ Billy Mintz Quintet with Tony Malaby, Adam Kolker, Roberta Piket, Hilliard Greene; Snakeoil: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith
Korzo 9, 10:30 pm
- Pedrito Martinez Group
Subrosa 8, 10 pm \$15
- Bryan and the Aardvarks: Bryan Copeland, Joe Nero, Chris Dingman, Jesse Lewis, Fabian Almazan, Camila Meza; Novas Trio: Carlos Vera L., Jeff Miles, Rodrigo Recabarren and guest Dayna Stephens
ShapeShifter Lab 8, 9:30 pm \$10
- Stan Killian Quartet with Perry Smith, Joseph Lepore, Colin Stranahan
55Bar 7 pm
- David Kuhn Trio with Daniel Durst, Mario Irigoyen; Nick Biello Trio with Phil Markowitz, John Benitez
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Nikolett Pankovits; Josh Deutsch
Joe's Pub 9:30 pm \$20
- Caleb Mason Group with Oskar Stenmark, Eitan Gofman, Asher Kurtaz, Adrian Moring, Julius Rodriguez, Tim Rachback; Marta Sanchez Quintet with Jerome Sabbagh, Román Filiú, Rick Rosato, Gerald Cleaver
Cornelia Street Café 8, 9:30 pm \$10
- Yasser Tejeda and Palotré with Kyle Miles, Jonathan Troncoso, Otoniel Vargas
Club Bonafide 7:30 pm \$10
- Mamiko Watanabe solo
Jazz at Kitano 8 pm
- Steven Feifke Trio
The Roxy Hotel 7 pm
- Dan Saulpaugh Quartet
Shrine 6 pm
- ★ Eddie Allen
Rendall Memorial Presbyterian Church 12, 1 pm \$15
- Luis Simas
Bryant Park 12:30 pm

Wednesday, September 14

- Roswell Rudd and Heather Masse
Joe's Pub 7 pm \$20
- Ben Wendel's What We Bring with Aaron Parks, Joe Sanders, Eric Harland
Dizzy's Club 7:30, 9:30 pm \$35
- Alphonso Home
Dizzy's Club 11:15 pm \$5
- ★ Buckley Pizzarelli 90th Birthday Celebration with Gene Bertontini, Jack Wilkins, Ed Laub, Harry Allen
The Jazz Gallery 7:30, 9:30 pm \$50-60
- Valery Ponomarev Sextet
Zinc Bar 9:30, 11 pm
- Jaimoe Jassz Band
Iridium 8:30 pm \$25
- Roxy Coss with Jeremy Pelt, Alex Wintz, Chris Pattishall, Rick Rosato, Jimmy Macbride
Jazz Standard 7:30, 9:30 pm \$25
- Jonathan Barber Quintet with Godwin Louis, Andrew Renfroe, Taber Gable, Matt Dwonszyk
Smoke 7, 9, 10:30 pm \$12
- ★ Harvey Diamond Trio with Marcus McLaurine, Brian Adler
Jazz at Kitano 8, 10 pm \$17
- Bruce Harris
Mezzrow 8 pm \$20
- Gilad Hekselman Trio with Reuben Rogers, Jonathan Pinson; Tyler Blanton Quartet with Nate Radley, George DeLancey, Eric McPherson; Aaron Seeber
Smalls 7:30, 10:30 pm 1 am \$20
- Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goolid Jam
Fat Cat 7, 9 pm 12:30 am
- Sam Trapchak Quartet with Rich Perry, Mathew Fries, Jeff Hirshfield; Paul Jones Group with Alex Lore, Matt Davis, Chris Ziemba, Johannes Felscher, Allan Mednard
Cornelia Street Café 8, 9:30 pm \$10
- Gonçalo Leonardo Quartet
Club Bonafide 9:30 pm \$10
- Au's Grand Street Stompers
Radeagast Hall 9 pm
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, Donald Harrison, Cecil McBee, George Cables, Billy Hart
Birdland 8:30, 11 pm \$40
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- Paul Abler/James Weidman
Whole Foods Bowery Café 6 pm
- Marcos Rosa
Silvana 6 pm
- John Eckert's New York Jazz Nine with Carol Fredette
Saint Peter's 1 pm \$10
- Luis Simas
Bryant Park 12:30 pm

Thursday, September 15

- ★ Tony Bennett Celebrates 90: Michael Bublé, Aretha Franklin, Lady Gaga, Diana Krall, k.d. Lang, Andrea Bocelli, Stevie Wonder
Radio City Music Hall 7 pm \$84-855
- ★ Elliott Sharp's Vivarium: JACK Quartet; New Thread Quartet: Geoffrey Landman, Kristen McKeon, Erin Rogers, Zach Herchen; Jenny Lin, Rachel Golub, Joshua Rubin
Roulette 8 pm \$20-25
- Entre Colegas—Celebrating Andy Gonzalez: Luques Curtis, Nelson Gonzalez, Roland Guerrero, Carlos Abadie, Orlando Santiago, Ben Lapidus, Manuel Carro, Ricky Sala, David Oquendo, Nicky Marrero, Zaccai Curtis
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$10
Bar Lunático 8:30, 10 pm \$10
- Alphonso Home
★ Henry Butler
• Igor Lumpert and Innertextures; Chet Doxas Trio with Jacob Sacks, Vinnie Sperrazza
Cornelia Street Café 8, 9:30 pm \$10
- Alex Skolnick Trio with Nathan Peck, Matt Zebroski
Idrium 8:30 pm \$25
- Etienne Charles's San Jose Suite
• Claudia Acuña
• Oscar Perez
• Sara Serpa/André Matos with Pete Rende, Billy Mintz
Joe's Pub 9:30 pm \$15
- Centennial Tribute to Billy Strayhorn: Nancy Valentine with John di Martino, Dezron Douglas, Vince Cherico and guests Warren Vaché, Ken Peplowski
Saint Peter's 7:15 pm \$20
The Jazz Gallery 7:30, 9:30 pm \$15
- Mario Castro
• Scott Morgan Quintet with Joel Frahm, Fred Hersch, Matt Aronoff, Mark Ferber
Jazz at Kitano 8, 10 pm \$17
- Aditya Prakash's J.A.S.S. Quartet
Subrosa 8, 10 pm \$15
- Nick Millevoi's Desertion with Johnny DeBlase, Kevin Shea; Kid Millions/Jim Sauter; Ava Mendoza's Unnatural Ways
Trans Pecos 8 pm \$10
- Sam Zerna Trio with Hugh Stuckey, Adam Arruda; Tyler Blanton Trio
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Cheryl Pyle/Roberta Piket Duo
• Andrea Wolper/Paul Bollenback
• Alec Harper Group; Jake Henry Group
Caffe Vivaldi 7 pm
Symphony Space Bar Thalia 9 pm
- Roz Corral Trio with Paul Meyers, Santi Debriano
Settepani 7 pm
- Aimée Allen; Marcus Machado and The Purpose Music Group
Club Bonafide 7:30, 9:30 pm \$10-15
Williamsburg Music Center 8 pm \$10
Cleopatra's Needle 7 pm
Cavatappo Grill 9 pm \$8
- Nick Myers Quartet
• Jonathan Barber Quintet with Godwin Louis, Andrew Renfro, Taber Gable, Matt Dwonczyk
Smoke 7, 9, 10:30 pm \$12
- Gilad Hekselman Trio with Rick Rosato, Jonathan Pinson; JC Styles Quartet; Joel Ross
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- ★ Paul McCandless/Charged Particles: Murray Low, Aaron Germain, Jon Krosnick
Birdland 6 pm \$30
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, Donald Harrison, Cecil McBee, George Cables, Billy Hart
Birdland 8:30, 11 pm \$40
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- Peter Lin
• Elise Wood Duo
• Luis Simas
Silvana 6 pm
Shrine 6 pm
Bryant Park 12:30 pm

Friday, September 16

- ★ Angelica Sanchez Nonet with Chris Speed, Michaël Attias, Ben Goldberg, Kirk Knuffke, Thomas Heberer, Omar Tamez, Sam Ospovat, John Hébert
Greenwich House Music School 8 pm \$20
- ★ Valerie Capers/John Robinson
★ Cyrus Chestnut Trio
• Marilyn Maye
• Alphonso Home
• Joe McPhee/Steve Dalachinsky
• Ikue Mori solo and OBELISK with Sylvie Courvoisier, Okkyung Lee, Jim Black
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
Smoke 7, 9, 10:30 pm \$40
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$10
Soup & Sound 7 pm \$20
- Edith Lettner/Beate Reiermann
• Tom Rainey's Pool School with Mary Halvorson, Ingrid Laubrock; Sean Conly's True North with Jacob Sacks, Tom Rainey
Roulette 8 pm \$20-25
Cornelia Street Café 6 pm
Cornelia Street Café 9, 10:30 pm \$10
- Janis Mann Quartet with Kenny Werner, Drew Gress, Duduka da Fonseca
Jazz at Kitano 8, 10 pm \$32
Mezzrow 9:30 pm \$20
- Hod O'Brien
• Greg Skaff Trio with Doug Weiss, Rodney Green; Frank Basile Slide Hampton Renaissance Octet with Greg Gisbert, Bruce Harris, John Voltzok, John Mosca, Sam Dillon, Mike Kam, Charles Ruggiero; Joe Farnsworth
Smalls 7:30, 10:30 pm 1 am \$20
Rendall Memorial Presbyterian Church 7 pm \$15
- Earl McIntyre/Renee Manning
★ Ed Cherry Trio with Pat Bianchi, Sanah Kadoura
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Svetlana Shmulyian and Seth Weaver Big Band
Zinc Bar 10, 11:30 pm 1 am \$10-20
- Kassa Overall; Don Palmer Jam Session
Minton's 7, 9:30, 11 pm
- Adam Larson 5 with Gilad Hekselman, Fabian Almazan, Matt Penman, Ari Hoenig
The Jazz Gallery 7:30, 9:30 pm \$22
- Tatum Greenblatt Group with Roxy Coss, Misha Platigorsky, Sam Minaie, Donald Edwards; David Bixler Auction Project with Heather Martin Bixler, Arturo O'Farrill, Victor Prieto, Carlo De Rosa, Vince Cherico; Hao-Wen Cheng Quintet with Sergej Avanesov, Hila Kulik, Dustin Kieselbach, Kenneth Salter
Club Bonafide 7:30, 9:30, 11 pm \$10-15
Bar Lunático 8:30, 10 pm \$10
- Ajoyo with Yacine Boulares
• Ritmosis: David DeeJ, Pedro Domech, Maayan Shaked, Doron Lev, Eddie Torres, Josh Ortiz, Trevor P. Allen, Raul Navarrette, Jonathan Arons, Adam Iorfida, Lourdes Lopez
• Alex Clough Trio
• Libby Richman Trio
• Etienne Charles' Creole Soul
★ Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, Donald Harrison, Cecil McBee, George Cables, Billy Hart
Birdland 8:30, 11 pm \$40
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30

- Kanaceptrio
• Brian Woodruff Quartet with Jeff Newell, Rafael Rosa, Leon Boykins
Fowler Square 4 pm
Bryant Park 12:30 pm
- Luis Simas

Saturday, September 17

- ★ Eddie Palmieri and Friends: Del Caribe Latin Jazz All Stars with Emilio Morales, Nelson Gonzalez, Johnny Rodriguez, Ruben Rodriguez, Bobby Allende, Ricardo Pons, Paoli Mejias, Nicky Marrero
Lehman Center 7:30 pm \$50-60
- ★ Charlie Hunter vs. Vernon Reid
Drom 7:30 pm \$25
- ★ Stephan Crump Rhombal Quartet with Adam O'Farrill, Ellery Eskelin, Tyshawn Sorey
The Jazz Gallery 7:30, 9:30 pm \$22
- Lucian Ban's Transylvania Songs with Mat Maneri
Barbès 8 pm \$10
- ★ Sonelius Smith Trio
• Jacob Sacks with Jacob Garchik, Ben Gerstein, Eivind Opsvik, Dan Weiss
Cleopatra's Needle 8 pm
Cornelia Street Café 9, 10:30 pm \$10
- Yoojin Park Quintet with Godwin Louis, Victor Gould, Lonnie Plaxico
Blue Note 12:30 am \$10
- Kyoko Kitamura's Tidepool Fauna with Ingrid Laubrock, Ken Filiano
New Revolution Arts 9 pm
- ★ Rotem Sivan Trio with Haggai Cohen Milo, Colin Stranahan
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Audrey Silver Group with Bruce Barth; Ada Pasternak/Alec Hutson Trio
Club Bonafide 9:30, 11 pm \$10-15
- Nick Hempton Quartet; Joe Saylor
The Django at Roxy Hotel 7:30, 10 pm
- Monika Oliveira and The Brazilians
Zinc Bar 10, 11:30 pm 1 am
- Tom Tallitsch
Minton's 7, 9:30 pm
- Rogiers
Williamsburg Music Center 10 pm \$10
- B.J. Jansen
Silvana 7 pm
- ★ Valerie Capers/John Robinson
★ Cyrus Chestnut Trio
• Marilyn Maye
• Alphonso Home
• Janis Mann Quartet with Kenny Werner, Drew Gress, Duduka da Fonseca
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
Smoke 7, 9, 10:30 pm \$40
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$20
- Hod O'Brien
• Mark Elf Group with Neal Miner; Frank Basile Slide Hampton Renaissance Octet with Greg Gisbert, Bruce Harris, John Voltzok, John Mosca, Sam Dillon, Mike Kam, Charles Ruggiero; Philip Harper Quintet
Jazz at Kitano 8, 10 pm \$32
Mezzrow 9:30 pm \$20
- Etienne Charles' Creole Soul
★ Steve Coleman and Five Elements with Maria Grand, Jonathan Finlayson, Miles Okazaki, Thomas Morgan, Neeraj Mehta
Smalls 7:30, 10:30 pm 1 am \$20
Jazz Standard 7:30, 9:30 pm \$30
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, Donald Harrison, Cecil McBee, George Cables, Billy Hart
Birdland 8:30, 11 pm \$40
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- Duane Eubanks Quartet with Alon Nechushtan, Piruz Partow, Brian Woodruff
Fowler Square 4 pm
Metropolitan Room 4 pm \$20
- Catherine Marie Charlton Trio
★ Dave Sewelson, Nabate Isles, William Parker, Dave Hofstra, Jake Sokolov-Gonzalez, Michael TA Thompson; Steve Swell Trio with Michael Foster, Weasel Walter; Bill Cole's Untempered Trio with Ras Moshe, Lisette Santiago
Children's Magical Garden 2 pm

Sunday, September 18

- ★ Ned Rothenberg 60th Birthday Celebration/Roulette Benefit with John Zorn, Muhai Richard Abrams, George Lewis, Sylvie Courvoisier, Ikue Mori, Mark Feldman, Jim Staley, Garin, Mivos Quartet, Erik Friedlander, Marty Ehrlich and guests
Roulette 7 pm \$20-60
- ★ Indo-Pak Coalition: Rudresh Mahanthappa, Rez Abbasi, Dan Weiss
Joe's Pub 7:30 pm \$22
- Gene Bertoncini
• Susan Alcorn with Nate Wooley, Mary Halvorson, Ryan Sawyer
The Drawing Room 7 pm \$20
Ibeam Brooklyn 8:30 pm \$15
- Chet Doxas, Jacob Sacks, Vinnie Sperrazza
61 Local 8 pm
Mezzrow 9 pm \$20
Smalls 10:30 pm 1 am \$20
- Myron Walden
• Bruce Harris Group: Hillel Salem
• Terry Waldo's Gotham City Band; Jon Davis Trio; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am
- ★ Ofri Nehemya Group with Shachar Elnatan, Gadi Lehavi, Tal Mashiah; Uri Gurvich Quartet with Manuel Valera, Peter Slavov, Ronen Itzik
Cornelia Street Café 8:30, 10 pm \$10
- Leon Foster Thomas Metamorphosis
Club Bonafide 7 pm \$20
- Zack O'Farrill Group; Juancho Herrera Quartet
Williamsburg Music Center 9, 10:30 pm \$10
- ★ Cyrus Chestnut Trio
• Marilyn Maye
• Etienne Charles Big Band
★ Steve Coleman and Five Elements with Mark Turner, Jonathan Finlayson, Matt Mitchell, Thomas Morgan, Neeraj Mehta
The Stone 8, 10 pm \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- Abraham Mennen
• Jim Ridd's Door in a Field with Steve Wilson, Zach Brock
Downtown Music Gallery 6 pm
55Bar 6 pm
Silvana 6 pm
- Pearring Sound
• Jesse Lewis Trio
• JP Carletti Xul Trio with Ingrid Laubrock, William Parker; Paul Harding/Steve Dalachinsky; CMW: Ben Cohen, Dave Miller, Eli Wallace; Tony Malaby Trio with Hilliard Greene, Billy Mintz
Saint Peter's 5 pm
Children's Magical Garden 2 pm
- Rhythm Future Quartet: Jason Anick, Olli Soikkeli, Max O'Rourke, Greg Loughman
Blue Note 11:30 am 1:30 pm \$35
- Roz Corral Trio with Paul Bollenback, David Finck
North Square Lounge 12:30, 2 pm

Monday, September 19

- ★ FONT Music: Nadje Noordhuis/James Shipp Duo; Kenny Warren Quartet with JP Schlegelmilch, Noah Garabedian, Satoshi Takeishi; Ralph Alessi with Wing Walker Orchestra
Threes Brewing 8 pm \$10
- ★ Eric Person and Meta-Four Acoustic with Adam Klipple, Adam Armstrong, Tony Jefferson
Blue Note 8, 10:30 pm \$15

- ★ Josh Evans Big Band with Tony Sisson, Bryan Davis, Vitaly Golovnev, Marquis Hill, Frank Lacy, Stafford Hunter, Corey Wilcox, Max Seigel; Bruce Williams, Yunie Mojica, Stacy Dillard, Mike Lee, Lauren Seavian, Theo Hill, Rashaan Carter, Kush Abadey, Shenel Johns
Dizzy's Club 7:30, 9:30 pm \$35
Jazz Standard 7:30, 9:30 pm \$25
- ★ Mingus Big Band
Bar Lunático 8:30, 10 pm \$10
- ★ Esa Pietila Trio with Arthur Kell
• Champion Fulton
Mezzrow 9 pm \$20
- Zhenya Strigalev's Never Group with Matt Garrison, Matt Penman, Eric Harland; Ari Hoenig Group with Gilad Hekselman, Joe Martin; Jonathan Barber
Smalls 7:30, 10:30 pm 1 am \$20
Fat Cat 9 pm 12:30 am
- George Braith; Billy Kaye Jam
• Jeff Miles Trio with Shin Sakaino, Rodrigo Recabarren; Kendra Shank Trio with Gene Bertoncini, Sean Smith
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Artists for Peace: Siddiq James, George Gray, Geoffrey Williams, Tehran C. Cole, Pete Rogina, Rudi Mwongozi, Marvin Horn
For My Sweet 8, 10 pm
- Julphan Tilapomputt Quartet with Joe Wagner, Jeong Hwan Park, Ken Ychicawa
ShapeShifter Lab 8:15 pm \$10
Deweys Pub 9 pm
Bryant Park 12:30 pm
- Paul Abler Sextet
• Yuka Aikawa

Tuesday, September 20

- ★ Steve Coleman's Natal Eclipse with Vasko Dukovski, Jen Shyu, Rane Moore, Maria Grand, Kristin Lee, Jonathan Finlayson, Matt Mitchell, Neeraj Mehta
The Stone 8, 10 pm \$20
- ★ The Andrew Hill Legacy Project—Smoke Stack: Vijay Iyer, John Hébert, Mark Helias, Eric McPherson
• David Sanborn
Jazz Standard 7:30, 9:30 pm \$30
Blue Note 8, 10:30 pm \$55
- ★ Coltrane Revisited: Steve Kuhn, Eric Alexander, Jaleel Shaw, Lonnie Plaxico, Steve Smith
• Bill Charlap Trio with Peter Washington, Kenny Washington
Birdland 8:30, 11 pm \$40
Village Vanguard 8:30, 10:30 pm \$30
- E.J. Strickland Quintet with Godwin Louis, Marcus Strickland, Victor Gould, Linda Oh; E.J. Strickland Transient Beings with Sarah Elizabeth Charles, Mark Whitfield, Tom Guarna, Richie Goods
Dizzy's Club 7:30, 9:30 pm \$30
- Shenel Johns
• Claire Daly Group
• James Carney Trio with Chris Lightcap, Mark Ferber; Loren Stillman, Gary Versace, Nate Radley
Dizzy's Club 11:15 pm \$5
NYC Baha'i Center 8, 9:30 pm \$15
Korzo 9, 10:30 pm
- Scott Tixier Cosmic Adventure with Yvonnick Prene, Glenn Zaleski, Luques Curtis, Allan Mednard
The Jazz Gallery 7:30, 9:30 pm \$15
- Barbara Rosene
• Spike Wilner Trio with Tyler Mitchell, Anthony Pinciotti; Lucas Pino Nonet with Tatum Greenblatt, Alex LoRe, Andrew Gutasukas, Nick Finzer, Alex Wintz, Desmond White, Miki Yamanaka, Jimmy Macbride; Jovan Alexander
Mezzrow 8 pm \$20
Smalls 7:30, 10:30 pm 1 am \$20
Fat Cat 7 pm
- Saul Rubin Zebtet
• Tommy Holladay Trio with Takeshi Ohbayashi, Kush Abadey; Daniel Weiss Trio with Dean Torrey, Kush Abadey
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Tulio Araujo with Jorge Continentino
Cornelia Street Café 8, 9:30 pm \$10
Subrosa 8, 10 pm \$15
- Pedrito Martinez Group
• Perez
• FONT Music: Aaron Shragge/Eli Asher Duo; Shane Endsley Quartet with Dave Devine, Greg Garrison, Matt Houston; Shane Endsley with Wing Walker Orchestra
Metropolitan Room 7 pm \$20
Threes Brewing 8 pm \$10
- Aurelia Trio: Nick Dunston, Connor Parks, Theo Valentiny
Club Bonafide 9:30 pm \$10
- Mamiko Watanabe solo
• John Iannuzzi Trio
• Elise Wood Duo
• Dan Saulpaugh Quartet
• Vincent Chancey
• Yuka Aikawa
Jazz at Kitano 8 pm
The Roxy Hotel 7 pm
Silvana 6 pm
Shrine 6 pm
Rendall Memorial Presbyterian Church 12, 1 pm \$15
Bryant Park 12:30 pm

Wednesday, September 21

- ★ FONT Music—Signatures in Brass: Marquis Hill, Maurice Brown, Jason Palmer, Darren Barrett, Theo Croker, Ingrid Jensen, Theo Hill, Eric Wheeler, John Davis
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:15 pm \$5
Mezzrow 8 pm \$20
- Shenel Johns
• Seamus Blake
• Harold Mabern Trio; Troy Roberts Quartet with Joseph Lepore, Silvano Monasterios, Jimmy Macbride; Sanah Kadoura
Smalls 7:30, 10:30 pm 1 am \$20
- Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am
- ★ Jim Snidero Quintet with Alex Sipagin, Andy LaVerne, Rudy Royston
Smoke 7, 9, 10:30 pm \$12
- Eugene Marlow's Heritage Ensemble Quartet with Michael Hashim, Frank Wagner, Bobby Sanabria
• Micha Gilad Trio
• Dan Weiss Trio with Jacob Sacks, Thomas Morgan
Jazz at Kitano 8, 10 pm \$17
Cornelia Street Café 6 pm
Cornelia Street Café 8, 9:30 pm \$10
- Sveti; Take Off Collective
★ Gordon Grdina Quartet with Russ Lossing, Oscar Noriega, Satoshi Takeishi
ShapeShifter Lab 7, 9:30 pm \$10
Ibeam Brooklyn 9, 10 pm \$10
- Paa Kow
• Kathryn Allyn with Frank Ponzio, Tom Hubbard
Club Bonafide 7:30, 9:30 pm \$15
Café Noctambulo 8 pm \$20
- Restless Motion and Le Jete: Bill Stevens, Rich Russo, Gary Fogel, Ira Rosenberg, Jamie Winnick
• Nicolas Letman-Burtinovic, Igor Lumpert
Bar Chord 9 pm
- ★ Steve Coleman's Natal Eclipse with Vasko Dukovski, Jen Shyu, Rane Moore, Maria Grand, Kristin Lee, Jonathan Finlayson, Matt Mitchell, Neeraj Mehta
The Stone 8, 10 pm \$20
- ★ The Andrew Hill Legacy Project: Frank Kimbrough, Ron Horton, J.D. Parran, Marty Ehrlich, Mark Helias, Nasheet Waits
Jazz Standard 7:30, 9:30 pm \$30
Blue Note 8, 10:30 pm \$55
- David Sanborn
★ Coltrane Revisited: Steve Kuhn, Eric Alexander, Jaleel Shaw, Lonnie Plaxico, Steve Smith
• Bill Charlap Trio with Peter Washington, Kenny Washington
Birdland 8:30, 11 pm \$40
Village Vanguard 8:30, 10:30 pm \$30
- Marcos Rosa
• Penny Fuller and Anita Gillette with Paul Greenwood
Shrine 6 pm
Saint Peter's 1 pm \$10
Bryant Park 12:30 pm
- Yuka Aikawa

Blue  Note

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Thursday, September 22

- ★Handful of Keys—A Century of Jazz Piano: Jazz at Lincoln Center Orchestra with Joey Alexander, Dick Hyman, Aaron Diehl, Helen Sung, Isaiah J. Thompson, Larry Willis
Rose Theater 8 pm \$55-145
- ★Interpretations: Kevin Norton's Breakfast of Champignon(s) with Esther Noh, Angelica Sanchez, Julia Simoniello, Steve LaSpina; Mark Dresser solo; SLM Ensemble: Jane Ira Bloom, James Zollar, Ellery Eskelin, David Taylor, Min Xiao-Fen, Zafer Tawil, Samir Chatterjee, Satoshi Takeishi, Denman Maroney, Mark Dresser, Sarah Weaver
Roulette 7 pm \$20-25
- Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III
Jazz Standard 7:30, 9:30 pm \$30
- ★Battle Trance: Travis Laplante, Patrick Breiner, Matt Nelson, Jeremy Viner
Saint Peter's 8 pm \$12
- Italian Surf Academy: Marco Cappelli, Dave Miller, Damon Banks; Bright Dog Red: Joe Pignato, Righteous, Cully, Palemen, Zak Westbrook, Mike Kemmlin, Anthony Berman
Shape Shifter Lab 7, 8:15 pm \$10
- Marc Edwards VortexX band; Hery Paz Group
Manhattan Inn 10 pm \$10
- John Raymond Real Feels with Gilad Hekselman, Colin Stranahan
The Jazz Gallery 7:30, 9:30 pm \$15
- Rachel Z
Mezzrow 8 pm \$20
- Carlos Abadie Quintet with Mike Troy, Peter Zak, Clovis Nicolas, Luca Santaniello; Sarah Slonim
Cornelia Street Café 8, 9:30 pm \$10
- Point of Departure
Fat Cat 10 pm
- Lorin Cohen Group with Victor Provost, Yvonnick Prene, Jeremy Manasia, Mark Whitfield, Jr.
Mezzrow 8 pm \$20
- Nanjo Lee Trio with Matt Clohesy, Kush Abadey; Will Bernard Trio
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Hailey Niswanger's Mae-Sun
Williamsburg Music Center 9, 10:30 pm
- Scot Albertson/Dan Furman
Tomi Jazz 9 pm \$10
- Joel Forrester Duo
Cleopatra's Needle 7 pm
- Yuka Mito Quintet with Jacob Varmus, Allen Farnham, Dean Johnson, Tim Horner
Jazz at Kilano 8, 10 pm \$17
- Ralph Lalama Quartet
Cavatappo Grill 9 pm \$8
- Phat Bottom Lip: Jack Gruber, Sunhyun Yoo, Jack Waugh, Adam Briere, Hwansu Kang; Flickadecoco: Hattie Simon, Jack Gruber, John Koozin, Misia Vessio, Billy Duffy, Daveer Mohan; Sivan Arbel Septet with Nick Hetko, Nadav Shapira, Yosev Gabay, Ron Warburg, Ori Jacobson, Jack Sheehan; Lauren Lee Space Jazz Trio with Charley Sabatino, Andy O'Neil
Club Bonafide 7:30, 9:30, 11 pm \$10-15
- ★FONT Music—Signatures in Brass: Marquis Hill, Maurice Brown, Jason Palmer, Darren Barrett, Theo Croker, Ingrid Jensen, Theo Hill, Eric Wheeler, John Davis
Dizzy's Club 7:30, 9:30 pm \$35
- Shenel Johns
Dizzy's Club 11:15 pm \$5
- ★Jim Snidero Quintet with Alex Sipiagin, Andy LaVerne, Rudy Royston
Smoke 7, 9, 10:30 pm \$12
- ★Steve Coleman's Natal Eclipse with Vasko Dukovski, Jen Shyu, Rane Moore, Maria Grand, Kristin Lee, Jonathan Finlayson, Matt Mitchell, Neeraj Mehta
The Stone 8, 10 pm \$20
- David Sanborn
Blue Note 8, 10:30 pm \$55
- Sorin Zlat Quartet with Woody Witt
Birdland 6 pm \$25
- ★Coltrane Revisited: Steve Kuhn, Eric Alexander, Jaleel Shaw, Lonnie Plaxico, Steve Smith
Birdland 8:30, 11 pm \$40
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- Johnathan Voltzok
Silvana 6 pm
- Yuka Aikawa
Bryant Park 12:30 pm

Friday, September 23

- ★Mary Stallings with Mike LeDonne, Ed Cherry, Jason Brown
Smoke 7, 9, 10:30 pm \$40
- ★Songs We Love: Dee Dee Bridgewater with Riley Mulherkar, Vuyo Sotashe, Brianna Thomas
The Appel Room 7, 9:30 pm \$65-85
- ★Steve Coleman and Five Elements with Mark Turner, Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- Steve Nelson
Mezzrow 9:30 pm \$20
- Tardo Hammer Trio with Lee Hudson, Jimmy Womworth; Sam Newsome Quartet with Angelica Sanchez, Mark Helias, Reggie Nicholson; Corey Wallace DUBtet
Smalls 7:30, 10:30 pm 1 am \$20
- Stefon Harris and Sonic Creed with Elena Pinderhughes, Mike Moreno, James Francies, Joshua Crumby, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$45
- Shenel Johns
Dizzy's Club 11:15 pm \$10
- Peter Cincotti
Highline Ballroom 8 pm \$20-40
- ★Mike Longo/Paul West
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- Mark Sherman Quartet with George Cables, Essiet Okon Essiet, Victor Lewis
Jazz at Kilano 8, 10 pm \$32
- Cornelius Dufallo, Wendy Sutter, Don Byron, Blair McMillen
Bargemusic 8 pm \$35
- ★Jon Irabagon Quintet with Tim Hagans, Luis Perdomo, Matt Clohesy, Dan Weiss
Cornelia Street Café 9, 10:30 pm \$10
- ★FONT Music: Brooklyn Brass Quintet: Mike Gurfield, Matt Mead, Matt Marks, Will Lang, John Altieri; Jason Price solo; Jason Price/Jen Baker; The Practical Trumpet Ensemble: Gareth Thomas, Tim Leopold, Stephanie Richards, Mike Gurfield, Sam Jones, Hugo Moreno
The New School 7 pm \$20
- Jay Rodriguez
Rendall Memorial Presbyterian Church 7 pm \$15
- Eugenia Choe Trio with Danny Weller, Alex Wyatt
Trinity Lutheran Church 7:30 pm
- Tom Dempsey Trio with Ron Oswanski, Vince Ector
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Joel Ross Good Vibes with Immanuel Wilkins, Jeremy Corren, Benjamin Tiberio, Jeremy Dutton
The Jazz Gallery 7:30, 9:30 pm \$22
- Saxofon Criollo; Terraza Big Band
Zinc Bar 8, 10, 11:45 pm
- ★Brooklyn Raga Massive John Coltrane Birthday Celebration
Littlefield 8 pm \$25
- No Small Money Brass Band; Alain Nkossi Konda and Jim Savitt
Club Bonafide 7:30, 9:30, 11 pm \$15
- Noah Haidu
Brooklyn Conservatory of Music 7 pm \$10
- Rale Micic Duo
Symphony Space Bar Thalia 9 pm
- Alan Rosenthal Trio
Cleopatra's Needle 8 pm
- ★Handful of Keys—A Century of Jazz Piano: Jazz at Lincoln Center Orchestra with Joey Alexander, Dick Hyman, Aaron Diehl, Helen Sung, Isaiah J. Thompson, Larry Willis
Rose Theater 8 pm \$55-145
- Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III
Jazz Standard 7:30, 9:30 pm \$30
- David Sanborn
Blue Note 8, 10:30 pm \$55
- ★Manuel Valera
Blue Note 12:30 am \$10
- ★Coltrane Revisited: Steve Kuhn, Eric Alexander, Jaleel Shaw, Lonnie Plaxico, Steve Smith
Birdland 8:30, 11 pm \$40
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- David Caldwell-Mason Trio
Silvana 6 pm
- Corina Bartra Septet
Shrine 6 pm
- Yuka Aikawa
Bryant Park 12:30 pm

Saturday, September 24

- ★FONT Music: Taylor Ho Bynum's PlusTet with Dave Ballou, Nate Wooley, Vincent Chancey, Steve Swell, Bill Lowe, Nicole Mitchell, Jim Hobbs, Ingrid Laubrock, Matt Bauder, Jason Kao Hwang, Tomeka Reid, Jay Hoggard, Ken Filiano, Tomas Fujiwara; Wadada Leo Smith with Red Coral String Quartet and Graham Haynes, Ted Daniel, Jonathan Finlayson
The New School 7 pm \$20
- ★Ken Vandemark solo
Manhattan Inn 7, 9 pm \$15
- ★Lucian Ban's Songs from Afar with Abraham Burton, Mat Maneri, John Hébert, Eric McPherson
Cornelia Street Café 9, 10:30 pm \$10
- Charles Altura Group with Ambrose Akinmusire, Fabian Almazan, Matt Brewer, Justin Brown
The Jazz Gallery 7:30, 9:30 pm \$22
- Rale Micic Trio with Steve LaSpina, Jason Tiemann
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Monika Oliveira and The Brazilians
Zinc Bar 10, 11:30 pm 1 am
- Onaje Allen Gumbs; Josh Levinson Septet with Peter Kronreif, Emma Dayhuff, Dan Kaufman, Mitch Marcus, Nick Brust, David Gibson; Joe Pino Quartet
Club Bonafide 7:30, 9:30, 11 pm \$10-20
- Theo Hill Trio; Greg Glassman Jam
Fat Cat 7 pm 1:30 am
- Tobias Meinhardt
Minton's 7, 9:30 pm
- Sharif Zaben Trio
Cleopatra's Needle 8 pm
- ★Mary Stallings with Mike LeDonne, Ed Cherry, Jason Brown
Smoke 7, 9, 10:30 pm \$40
- ★Songs We Love: Dee Dee Bridgewater with Theo Bleckmann, Alicia Olatuja, Ulysses Owens, Jr.
The Appel Room 7, 9:30 pm \$65-85
- ★Steve Coleman and Five Elements with Maria Grand, Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman
The Stone 8, 10 pm \$20
- Steve Nelson
Mezzrow 9:30 pm \$20
- Woody Witt/Sorin Zlat Quartet with Jim Donica, Peter Grant; Sam Newsome Quartet with Angelica Sanchez, Mark Helias, Reggie Nicholson; Brooklyn Circle
Smalls 7:30, 10:30 pm 1 am \$20
- Stefon Harris and Sonic Creed with Elena Pinderhughes, Mike Moreno, James Francies, Joshua Crumby, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$45
- Shenel Johns
Dizzy's Club 11:15 pm \$20
- ★Mike Longo/Paul West
Knickerbocker Bar and Grill 9, 10:15 pm \$3.50
- Mark Sherman Quartet with George Cables, Essiet Okon Essiet, Victor Lewis
Jazz at Kilano 8, 10 pm \$32
- ★Handful of Keys—A Century of Jazz Piano: Jazz at Lincoln Center Orchestra with Joey Alexander, Dick Hyman, Aaron Diehl, Helen Sung, Isaiah J. Thompson, Larry Willis
Rose Theater 8 pm \$55-145
- Russell Malone Quartet with Rick Germanson, Luke Sellick, Anwar Marshal
Jazz Standard 7:30, 9:30 pm \$30
- David Sanborn
Blue Note 8, 10:30 pm \$55
- Emma Larsson
Blue Note 12:30 am \$10
- ★Coltrane Revisited: Steve Kuhn, Eric Alexander, Jaleel Shaw, Lonnie Plaxico, Steve Smith
Birdland 8:30, 11 pm \$40
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- Charles Davis Memorial
Saint Peter's 5 pm
- Jeff Newell Quartet with Seth Johnson, Piruz Partow, Jack Henson
Fowler Square 4 pm
- ★Juini Booth Trio
Kenkeleba Gallery Sculpture Garden 3 pm
- Lathan Hardy, Sean Ali, Flin Van Hemmen; Larry Roland/Michael Moss; Avram Fefer Trio with Michael Bisio; Jaimie Branch/Brandon Lopez
Children's Magical Garden 2 pm
- Ai Murakami Quartet
Blank Café & Bistro 1 pm

NEW RELEASES FROM KARIN KROG ON MEANTIME RECORDS



***We Could Be Flying* (MR13LP)**
Much welcomed VINYL reissue from the original master. First issued on Polydor in 1974, Karin performs alongside a musical dream team, consisting of Jon Christensen on drums, Steve Kuhn on electric and acoustic piano and Steve Swallow bass guitar.



***Infinite Paths* (MR23)**
Although Karin Krog and saxophonist John Surman have been appearing in concert as a duo for over three decades, all of the recordings available until now have been studio based. Finally, with this album, comes the opportunity to hear a recording of the duo performing live.



***Break of Day* (MR22)**
This is the fourth album by Karin Krog alongside pianist Steve Kuhn. A musical collaboration that began with their landmark 1974 recording 'We Could Be Flying'. On 'Break of Day', recorded in New York during 2013, they invited two guests to join them: trumpeter Lew Soloff and tenor saxophonist Eric Alexander.

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Sunday, September 25

- ★FONT Music: John McNeil Quartet; Jeff Beal; Tony Glausi
The New School 5 pm
- ★Eri Yamamoto Trio with David Ambrosio, Ikuro Takeuchi
Cornelia Street Café 8:30, 10 pm \$10
- Matt Lavelle 12 Houses Orchestra with Art Baron, Nicole Davis, Alex Hamburger, Ras Moshe, Charles Waters, Sweet Lee Odom, Mary Chemey, Jack DeSalvo, Anders Nilsson, Stephanie Griffin, Gil Selinger, Francois Grillot, Chris Forbes, Ar Brat-Bratmatic, Julie Lyon, Tom Cabrera, Jeremy Carlstedt
Roulette 8 pm \$20-25
- Samuel Torres Group with Alex Norris, Tom Guarna, Luis Perdomo, Ricky Rodriguez, Pablo Bencid
Club Bonafide 7 pm \$20
- Dominick Farinacci
Mezzrow 9 pm \$20
- George Gee Swing Orchestra; Johnny O'Neal Trio with Luke Sellick, Charles Goold; Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser; Hillel Salem
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 1 am
- Jeremy Warren and The Rudiment
Metropolitan Room 9:30 pm \$15
- The New York Jazzharmonic Trio: Jay Rattman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth
Symphony Space Bar Thalia 7 pm
- ★Mary Stallings with Mike LeDonne, Ed Cherry, Jason Brown
Smoke 7, 9, 10:30 pm \$40
- ★Steve Coleman and Five Elements with Maria Grand, Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Marcus Gilmore
The Stone 8, 10 pm \$20
- Stefon Harris and Sonic Creed with Mike Moreno, James Francies, Joshua Crumbly, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$45
- Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III
Jazz Standard 7:30, 9:30 pm \$30
- David Sanborn
Blue Note 8, 10:30 pm \$55
- Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8:30, 10:30 pm \$30
- Ghosts of the Holy Ghost Spermic Brotherhood: David Grollman, Michael Evans, Andy Haas
Downtown Music Gallery 6 pm
- Benji Kaplan
DiMenna Center 6 pm \$20
- Gregor Huebner El Violin Latino
The Lounge at Hudson View Gardens 5 pm
- Laila Biali Trio
Saint Peter's 5 pm
- ★New York Hot Jazz Festival: Cécile McLorin Salvant/Aaron Diehl; Wycliffe Gordon Pops For President; Brianna Thomas/Michael Mwenso; Frank Vignola Trio with Nicki Parrot, Vinny Raniollo; Blind Boy Paxton; Tatiana Eva-Marie and The Avalon Jazz Band; Ghost Train Orchestra; Dan Levinson's Gotham SophistiCats with Molly Ryan; Sasha Masakowski's Sidewalk Strutters; Brain Cloud with Tamar Korn; Xylopholks Duo; Jessy Carolina and The Hot Mess; Festival Jam Band with Dennis Lichtman
The McKittrick Hotel 4 pm
- Karen Borca, Warren Smith, Jackson Krall; Yuko Otomo/Patricia Spears Jones; Ingrid Laubrock/Tom Rainey; Whit Dickey/Kirk Knuffke
6BC Garden 2 pm
- Gene Ess and Fractal Attraction with Thana Alexa, Manuel Valera, Yasushi Nakamura, Clarence Penn
Blue Note 11:30 am 1:30 pm \$35

- Roz Corral Trio with Nir Felder
North Square Lounge 12:30, 2 pm
- Klazzmatazz
City Winery 11 am

Monday, September 26

- ★Dizzy Gillespie All Stars
Blue Note 8, 10:30 pm \$35
- ★Ryan Keberle's Big Band Living Legacy Project with Jerry Dodgion, Steve Wilson, Billy Drewes, Bill Easley, Earl Gardner, Greg Gisbert, Terrell Stafford, Clarence Banks, Earl McIntyre, Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$35
- ★Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Chris Parker Trio with Kyoko Oyobe, Ameen Saleem
Drom 7 pm \$15
- Fleurine
Mezzrow 9 pm \$20
- Carol Morgan Quartet with Joel Frahm, Martin Wind, Matt Wilson; Ari Hoenig Group with Noam Wiesenberg, Eden Ladin, Eden Bareket, Ryan Keberle, Darren Barrett, Tim Gallagher, Joel Frahm, Will Vinson; Jonathan Michel
Smalls 7:30, 10:30 pm 1 am \$20
- Kelly Green Sextet; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
- Gabriel Zucker's Weighting with Adam O'Farrell, Tyshawn Sorey
Spectrum 7:30 pm
- Andrew Shillito Trio with Marty Kenny, Ruben Stejn; Beat Kaestli Trio with Ben Stivers, Jesse Lewis
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Ricardo and the Fort Greene Jazz/Blues Band
For My Sweet 8, 10 pm
- Kuni Mikami
Bryant Park 12:30 pm

Tuesday, September 27

- ★Henry Threadgill's Zoid with Christopher Hoffman, Liberty Ellman, Jose Davila, Elliot Kavee
Village Vanguard 8:30, 10:30 pm \$30
- ★The New Charles Tolliver/MUSIC INC. with Bruce Edwards, Theo Hill, Essiet Essiet, Lawrence Leathers
Dizzy's Club 7:30, 9:30 pm \$35
- Emmet Cohen
Dizzy's Club 11:15 pm \$5
- Ron Carter Big Band
Birdland 8:30, 11 pm \$40
- ★John Scofield Country For Old Men with Larry Goldings, Steve Swallow, Bill Stewart
Blue Note 8, 10:30 pm \$35
- Somi with Nir Felder, Toru Dodo, Ben Williams, Nate Smith
Baryshnikov Arts Center 8 pm \$25
- Sullivan Fortner Trio with Ameen Saleem, Jeremy "Bean" Clemons
Jazz Standard 7:30, 9:30 pm \$25
- Eyal Vilner Big Band
NYC Baha'i Center 8, 9:30 pm \$15
- Ches Smith, Craig Taborn, Mat Maneri
The Stone 8, 10 pm \$20
- Judi Silvano's Zephyr with Bruce Arnold, Kenny Wessel, Adam Kolker, Ratzo Harris, Bob Meyer
The Jazz Gallery 7:30, 9:30 pm \$15
- ★Ingrid Laubrock's Ubatuba with Tim Berne, Ben Gerstein, Dan Peck, Tom Rainey
Cornelia Street Café 8, 9:30 pm \$10
- Evan Christopher
Mezzrow 8 pm \$20
- Ehud Asherie Trio; Josh Evans Group; Jon Beshay
Smalls 7:30, 10:30 pm 1 am \$20
- Saul Rubin Zebtet; Itai Kriss Gato Gordo; John Benitez Latin Bop
Fat Cat 7, 9 pm 12:30 am

- Curtis Hasselbring, Simon Jermyn, Satoshi Takeishi; Hitz And Bitz: Zach Lane, Curtis Macdonald, Kyle Wilson, Travis Reuter, Jason Nazary
Korzo 9, 10:30 pm
- Pedrito Martinez Group
Subrosa 8, 10 pm \$15
- Paul Jubong Lee Trio with Daniel Durst, Connor Parks; Rafal Samecki Trio with Desmond White, Colin Stranahan
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Xinlu Chen Quintet
ShapeShifter Lab 8:15 pm \$10
- Mamiko Watanabe solo
Jazz at Kitano 8 pm
- Dan Saulpaugh Quartet
Shrine 6 pm
- Ras Moshe
Rendall Memorial Presbyterian Church 12, 1 pm \$15
- Kuni Mikami
Bryant Park 12:30 pm

Wednesday, September 28

- Allan Harris Band with Pascal LeBoeuf, Leon Boykins, Shirazette Tinnin
Smoke 7, 9, 10:30 pm \$12
- ★Travis Laplante, Mat Maneri, Stephan Crump, Michael Formanek, Ches Smith; Jonathan Finlayson, Craig Taborn, Michael Formanek, Ches Smith, Mike Clark
The Stone 8, 10 pm \$20
- ★Daryl Sherman Trio with James Chirillo, Harvie S
Jazz at Kitano 8, 10 pm \$17
- ★Yoni Kretzmer Quintet with Thomas Heberer, Steve Swell, Max Johnson, Chad Taylor
Zürcher Gallery 8 pm \$15
- Yotam Silberstein
Mezzrow 8 pm \$20
- Arcoiris Sandoval Quintet with Jaleel Shaw, Lucas Pino, Mimi Jones, Nathan Ellman-Bell; George DeLancey Group with Stacy Dillard; Aaron Seeber
Smalls 7:30, 10:30 pm 1 am \$20
- Raphael D'Iugoff Trio +1; Camille Gainer Quintet; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
- A Tribute to Gentleman John Bunch: Alex Leonard Trio with Al Gafa, Jay Leonhart
Metropolitan Room 9:30 pm \$24
- Abigail Rockwell with Gary Versace, Michael O'Brien, Brian Fishler
Café Noctambulo 8 pm \$20
- Tom Chang Trio with Sam Minaie, Nate Wood
Cornelia Street Café 8:30 pm \$10
- Rachel Therrien Quartet; Noa Fort Trio with Zack Lober, Ronen Itzik
Club Bonafide 7:30, 9:30 pm \$10
- The Ever Modern Ellington: 1920-1970: Juilliard Jazz Orchestra with Vince Giordano
Juilliard School Peter Jay Sharp Theater 7:30 pm
- ★Henry Threadgill's Zoid with Christopher Hoffman, Liberty Ellman, Jose Davila, Elliot Kavee
Village Vanguard 8:30, 10:30 pm \$30
- ★The New Charles Tolliver/MUSIC INC. with Bruce Edwards, Theo Hill, Essiet Essiet, Lawrence Leathers
Dizzy's Club 7:30, 9:30 pm \$35
- Emmet Cohen
Dizzy's Club 11:15 pm \$5
- Ron Carter Big Band
Birdland 8:30, 11 pm \$40
- ★John Scofield Country For Old Men with Larry Goldings, Steve Swallow, Bill Stewart
Blue Note 8, 10:30 pm \$35
- Sullivan Fortner Trio with Ray Drummond, Billy Hart
Jazz Standard 7:30, 9:30 pm \$25
- Paul Abler/James Weidman
Whole Foods Bowery Café 6 pm
- Marlene VerPlanck
Saint Peter's 1 pm \$10
- Kuni Mikami
Bryant Park 12:30 pm

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Autumn Noir : Echoes of Jazz

A new show by Abigail Rockwell.
Musical Direction and trio with pianist, Gary Versace.

This show is Torch, Noir and Autumn.
And in the midst of the darker tones,
there is room to swing in the face of it all.

Wednesday, September 28th at 8 pm

Cafe Noctambulo at Pangea
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212.995.0900

Presented by Lampkin Music Group &
Christopher Gines/Cafe Noctambulo

www.abigailrockwell.com

*"I heard the echo of another singer in Rockwell's vocals...
Her voice is a bit deeper and fuller, but her phrasing,
her use of occasional melisma, and the breathy sexiness
of her sound call to mind Morgana King... high praise."*

— Gerry Geddes, *Bistro Awards*

Thursday, September 29

- ★ Catherine Russell's Harlem on My Mind
 - Dizzy's Club 7:30, 9:30 pm \$35
 - Dizzy's Club 11:15 pm \$10
 - Iridium 8:30 pm \$35-45
- ★ Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Nate Smith
 - Jazz Standard 7:30, 9:30 pm \$30
- ★ Kamikaze Ground Crew: Gina Leishman, Doug Wieselmann, Steven Bernstein, Peter Apfelbaum, Art Baron, Marcus Rojas, Kenny Wollesen
 - Roulette 8 pm \$20-25
- ★ Chet Doxas Rich in Symbols with Matthew Stevens, Zack Lober, Eric Doob
 - The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Anna Webber, Jennifer Choi, Nate Wooley, Oscar Noriega, Ches Smith; Jonathan Finlayson, Mat Maneri, Stephan Crump, Ches Smith
 - The Stone 8, 10 pm \$20
- ★ Jessica Pavone's Army of Strangers with Brandon Seabrook, Jonti Simon, Harris Eisenstadt; Carlo Costa/Tristan Shepard; Abraham Mennen Group with Daniel Carter, Luke Stewart
 - Manhattan Inn 10 pm \$10
- ★ Mike Longo
 - Mezzrow 8 pm \$20
- ★ Bob DeVos Quartet with with Ralph Bowen, Dan Kostelnik, Steve Johns; Joel Ross
 - Smalls 7:30 pm 1 am \$20
- ★ John Dokes Quintet with Steve Einerson, David Gibson, John Weber, Lawrence Leathers
 - Jazz at Kitano 8, 10 pm \$17
- ★ Joonsam Lee with Rami Seo, Satoshi Takeishi; Tom Guama with Jon Cowherd, Joe Martin, Allan Mednard
 - Cornelia Street Café 8, 9:30 pm \$10
- ★ Bobby Katz Trio with Perrin Grace, Tim Rachbach; Quentin Angus Trio with Desmond White, Ari Hoenig
 - Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Yoonmi Choi Trio with Tyler Luppi, Samvel Sarkisyan; Mattan Klein Quintet with Manu Koch, Juancho Herrera, Ben Zwerin, Adriano Santos; Cookin' Hooks with Billy Ruegger
 - Club Bonafide 7:30, 9:30, 11 pm \$10-15
 - Williamsburg Music Center 8 pm \$10
- ★ Dan Pugach Nonet
 - ShapeShifter Lab 8:15 pm \$10
- ★ Will Brahms Homenaje
 - Cleopatra's Needle 7 pm
- ★ Matt Baker Duo
 - Cavatappo Grill 9 pm \$8
- ★ Rob Edwards Trio
 - Radegeist Hall 9 pm
- ★ Hot Club of Flatbush
- ★ Allan Harris Band with Pascal LeBoeuf, Leon Boykins, Shirazette Tinnin
 - Smoke 7, 9, 10:30 pm \$12
- ★ Henry Threadgill's Zoodid with Christopher Hoffman, Liberty Ellman, Jose Davila, Elliot Kavee
 - Village Vanguard 8:30, 10:30 pm \$30
- ★ Adam O'Farrill's Stranger Days
 - Birdland 6 pm \$25
- ★ Ron Carter Big Band
 - Birdland 8:30, 11 pm \$40
- ★ John Scofield Country For Old Men with Larry Goldings, Steve Swallow, Bill Stewart
 - Blue Note 8, 10:30 pm \$35
 - Silvana 6 pm
 - Bryant Park 12:30 pm
- ★ John O'Brian
- ★ Kuni Mikami

Friday, September 30

- ★ Brad Mehldau/Joshua Redman
 - Rose Theater 8 pm \$45-135
- ★ The Jazz Gallery 21st Birthday Celebration: Roy Hargrove
 - The Jazz Gallery 7:30, 9:30 pm \$35-40
- ★ Ibrahim Maalouf with Frank Woeste, Rick Margitza, Scott Colley, Clarence Penn
 - The Appel Room 7, 9:30 pm \$65-85
- ★ Wolff & Clark Expedition: Michael Wolff, Mike Clark, Eddie Henderson, Hailey Niswanger
 - Rendall Memorial Presbyterian Church 7 pm \$15
- ★ Hamiet Bluiett
 - George Garzone Soft Core Pom Trio with Klaus Norgaard, RJ Miller
 - Cornelia Street Café 9, 10:30 pm \$10
- ★ Jonny King Trio with Ed Howard, Nasheet Waits
 - Mezzrow 9:30 pm \$20
- ★ Jean-Michel Pilc's Total Madness with Jacques Schwarz-Bart, Joel Frahm, François Moutin, Ari Hoenig; Behn Gillece Quartet
 - Smalls 7:30, 10:30 pm \$20
 - Fat Cat 10:30 pm
- ★ Point of Departure
- ★ Joey Alexander Trio with Larry Grenadier, Ulysses Owens, Jr.
 - Dizzy's Club 7, 9 pm \$45
 - Dizzy's Club 11:15 pm \$10
- ★ Emmet Cohen
- ★ Congs For Brums: Ches Smith solo; TANKS: Brandon Seabrook, Toby Driver, Ches Smith
 - The Stone 8, 10 pm \$20
- ★ Eric Reed Quartet with Tim Green, Billy Drummond
 - Smoke 7, 9, 10:30 pm \$38
- ★ Pablo Mayor Folklore Urbano
 - Turtle Bay Music School 7 pm
- ★ Paul Meyers Trio with Martin Wind, Tony Jefferson
 - Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ King Solomon Hicks; Don Palmer Jam Session
 - Minton's 7, 9:30, 11 pm
- ★ Charlie Rauh, David Rothenberg, John Wiecezorek; Theo Walentiny Octet
 - ShapeShifter Lab 8:15, 9:30 pm \$10
- ★ Michelle Walker; Koï4: Teo Vanovski, Paul JB Lee, Marcio Garcia, Zach Kirsimae
 - Club Bonafide 7:30, 9:30, 11 pm \$10-20
 - The Roxy Hotel 7 pm
 - The Django at Roxy Hotel 7:30 pm
- ★ Chad Lefkowitz-Brown
 - Cleopatra's Needle 8 pm
- ★ John Iannuzzi Trio
 - Iridium 8:30 pm \$35-45
- ★ Oscar Williams Trio
- ★ Kenny Garrett
- ★ Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Nate Smith
 - Jazz Standard 7:30, 9:30 pm \$30
- ★ Henry Threadgill's Zoodid with Christopher Hoffman, Liberty Ellman, Jose Davila, Elliot Kavee
 - Village Vanguard 8:30, 10:30 pm \$30
- ★ Ron Carter Big Band
 - Birdland 8:30, 11 pm \$40
- ★ John Scofield Country For Old Men with Larry Goldings, Steve Swallow, Bill Stewart
 - Blue Note 8, 10:30 pm \$35
 - Bryant Park 12:30 pm
- ★ Kuni Mikami

Small performance space booking now for October on..

Our music aesthetic is acoustic...

Ideal Format: solo, duo and trio..

Performance nights are Thursday, Friday, Saturday, Sunday...

Send Information to: 5ccafe@5cculturalcenter.org

REGULAR ENGAGEMENTS

MONDAY

- ★ Richard Clements and guests
 - 11th Street Bar 9 pm
- ★ Glenn Crytzer Orchestra
 - Slate 7:30 pm
- ★ Orrin Evans Captain Black Band; Smoke Jam Session
 - Smoke 7, 9, 10:30 pm
- ★ Vince Giordano's Nighthawks
 - Iguana 8 pm (ALSO TUE)
- ★ Grove Street Stompers
 - Arthur's Tavern 7 pm
- ★ Patience Higgins Band with Lady Cantrese
 - Nabe Harlem 7 pm
- ★ Jazz Foundation of American Jam Session
 - Local 802 7 pm
- ★ Arthur Kell and Friends
 - Bar Lunatico 8:30 pm
- ★ Roger Lent solo
 - Cavatappo Grill 7 pm
- ★ Renaud Penant Trio
 - Analogue 7:30 pm
- ★ Earl Rose solo; Earl Rose Trio
 - Bemelmans Bar 5:30, 9 pm
- ★ Stan Rubin All-Stars
 - Charley O's 8:30 pm
- ★ Svetlana and the Delancey 5
 - The Back Room 8:30 pm
- ★ Swingadelic
 - Swing 46 8:30 pm
- ★ Gracie Terzian
 - Bar Hugo 6 pm
- ★ Vanguard Jazz Orchestra
 - Village Vanguard 8:30, 10:30 pm \$30
- ★ James Zeller Duo
 - Spasso 7 pm (ALSO SUN)

TUESDAY

- ★ Orrin Evans Evolution Series Jam Session
 - Zinc Bar 11 pm
- ★ Irving Fields
 - Nino's Tuscany 7 pm (ALSO WED-SUN)
- ★ George Gee Orchestra
 - Swing 46 8:30 pm
- ★ Chris Gillespie; Loston Harris
 - Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
- ★ Joel Forrester solo
 - Stop Time 7 pm
- ★ Loston Harris
 - Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- ★ Art Hirahara Trio
 - Arturo's 8 pm
- ★ Yuichi Hirakawa Trio
 - Arthur's Tavern 7, 8:30 pm
- ★ Mike LeDonne Quartet; Emmet Cohen Band
 - Smoke 7, 9, 10:30, 11:30 pm
- ★ Mona's Hot Four Jam Session
 - Mona's 11 pm
- ★ Annie Ross
 - The Metropolitan Room 9:30 pm \$25
- ★ Bill Todd Open Jam
 - Club Bonafide 9 pm \$10
- ★ Diego Voglino Jam Session
 - The Fifth Estate 10 pm
- ★ The Westet
 - Analogue 7:30 pm

WEDNESDAY

- ★ Astoria Jazz Composers Workshop
 - Waltz-Astoria 6 pm
- ★ Rick Bogart Trio
 - L'Ybane 9:30 pm (ALSO FRI)
- ★ Django Big Band and Jam Session
 - The Django 8 pm
- ★ Rob Duguay's Low Key Trio
 - Turnmill NYC 11 pm
- ★ Jeanne Gies with Howard Alden and Friends
 - Joe G's 6:30 pm
- ★ Martin Kelley's Affinity
 - John Brown Smoke House 5:30 pm
- ★ Mark Kross and Louise Rogers WaHi Jazz Jam
 - Le Chélie 8 pm
- ★ Les Kurtz Trio
 - Cleopatra's Needle 7 pm
- ★ Jonathan Kreisberg Trio
 - Bar Next Door 8:30, 10:30 pm \$12
- ★ Ron McClure solo piano
 - McDonald's 12 pm (ALSO SAT)
- ★ David Ostwald's Louis Armstrong Centennial Band
 - Birdland 5:30 pm \$20
- ★ Stan Rubin Orchestra
 - Swing 46 8:30 pm
- ★ Eve Silber
 - Arthur's Tavern 7 pm
- ★ Donald Smith and Friends
 - Cassandra's Jazz and Gallery 8, 10 pm \$10
- ★ Bill Wurtzel/Jay Leonhart
 - American Folk Art Museum 2 pm

THURSDAY

- ★ Marc Cary's The Harlem Sessions
 - Ginny's Supper Club 10:30 pm \$10
- ★ Gene Bertoncini
 - Ryan's Daughter 8:30, 10:30 pm
- ★ Dr. Dwight Dickerson
 - Cassandra's Jazz and Gallery 8 pm \$5
- ★ Harlem Renaissance Orchestra
 - Swing 46 8:30 pm
- ★ Jazz Jam Session
 - American Legion Post 7:30 pm
- ★ Kazu Trio
 - Cleopatra's Needle 11:30 pm
- ★ Martin Kelley's Affinity
 - Domaine Wine Bar 8:30 pm
- ★ Jon Lang's First Name Basis Jam Session
 - Symphony Space Bar Thalia 9 pm
- ★ Lapis Luna Quintet
 - The Plaza Hotel Rose Club 8:30 pm
- ★ Curtis Lundy Jam Session
 - Shell's Bistro 9 pm
- ★ Sol Yaged
 - Grata 8 pm
- ★ Eri Yamamoto Trio
 - Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAY

- ★ Scot Albertson
 - Parnell's 8 pm (ALSO SAT)
- ★ Birdland Big Band
 - Birdland 5:15 pm \$25
- ★ Rick Bogart Trio
 - New York Yankees Steakhouse 5 pm
- ★ Day One Trio
 - Prime and Beyond Restaurant 9 pm (ALSO SAT)
- ★ Gerry Eastman Quartet
 - Williamsburg Music Center 10 pm
- ★ John Farnsworth Quartet
 - Smoke 11:45 pm 12:45 am
- ★ Finkel/Kasuga/Tanaka/Solow
 - San Martin Restaurant 12 pm \$10
- ★ Sandy Jordan and Friends
 - ABC Chinese Restaurant 8 pm
- ★ Michael Kanan Trio
 - Arturo's 8 pm
- ★ Richard Russo Quartet
 - Capital Grille 6:30 pm
- ★ Bill Saxton and the Harlem Bebop Band
 - Bill's Place 9, 11 pm \$15 (ALSO SAT)
- ★ Joanna Sternberg Trio
 - Cleopatra's Needle 12:30 am

SATURDAY

- ★ Rob Anderson Jam Session
 - University of the Streets 10 pm
- ★ Rick Bogart Trio
 - Broadway Thai 7:30 pm (ALSO SUN)
- ★ The Candy Shop Boys
 - Duane Park 8, 10:30 pm
- ★ Barbara Carroll/Jay Leonhart
 - Birdland 6 pm \$30
- ★ Agustin Grasso Quartet
 - Duet 8 pm (ALSO SUN 11 am)
- ★ Assaf Kehati Duo
 - Il Gattopardo 11:30 am
- ★ Curtis Lundy Trio with guests
 - Shell's Bistro 9 pm
- ★ Jonathan Moritz/Chris Welcome/Shayna Dulberger
 - The Graham 1 pm
- ★ Ruben Steijn/Sharik Hasan/Andrea Venezianni
 - Farafina Café & Lounge 8:30 pm
- ★ Nabuko and Friends
 - Nabe Harlem 12 pm
- ★ Johnny O'Neal and Friends
 - Smoke 11:45 pm 12:45 am
- ★ James Zeller Trio
 - Spasso 1pm

SUNDAY

- ★ Avalon Jazz Quartet
 - The Lambs Club 11 am
- ★ Rick Bogart Trio
 - New York Yankees Steakhouse 12 pm
- ★ Emily Braden; Davi Vieira
 - Club Bonafide 7, 9 pm \$10
- ★ The Candy Shop Boys
 - The Rum House 9:30 pm
- ★ Creole Cooking Jazz Band; Stew Cutler and Friends
 - Arthur's Tavern 7, 10 pm
- ★ Glenn Crytzer Group
 - Pegu Club 6:30 pm
- ★ Stefano Doglioni Trio
 - Analogue 7:30 pm
- ★ JaRon Eames/Emme Kemp
 - The Downtown Club 2 pm \$20
- ★ The EarRegulars with Jon-Erik Kellso
 - The Ear Inn 8 pm
- ★ Marjorie Eliot/Rudell Drears/Sedric Choukroun
 - Parlor Entertainment 4 pm
- ★ Joel Forrester solo
 - Grace Gospel Church 11 am
- ★ Broc Hempel/Sam Trapchak/Christian Coleman Trio
 - Dominie's Astoria 9 pm
- ★ Ian Hendrickson-Smith
 - The Strand Smokehouse 7 pm
- ★ Jazz Brunch
 - Harlem Besame Latino Soul Lounge 1:30 pm
- ★ Matt Lavelle's 12 House Orchestra
 - Nublu 9:30 pm
- ★ Peter Mazza Trio
 - Bar Next Door 8, 10 pm \$12
- ★ Tony Middleton Trio
 - Jazz at Kitano 11 am \$35
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra
 - Birdland 9, 11 pm \$30
- ★ Earl Rose solo; Champion Fulton
 - Bemelmans Bar 5:30, 9 pm
- ★ Lu Reid Jam Session
 - Shrine 4 pm
- ★ Brandee Younger; Jackie Gage
 - Minton's 11 am 6 pm
- ★ Annette St. John; Wilerm Delisfort Quartet
 - Smoke 11:30 am 11:45 pm



SEP 30-OCT 1, 7PM & 9:30PM

IBRAHIM MAALOUF

Trumpeter Ibrahim Maalouf with Frank Woeste, Scott Colley, Rick Margitza, and Clarence Penn

SEP 22-24, 8PM

HANDFUL OF KEYS: A CENTURY OF JAZZ PIANO

The Jazz at Lincoln Center Orchestra with Wynton Marsalis and pianists Joey Alexander, Dick Hyman, Myra Melford, Dan Nimmer, Helen Sung, Isaiah J. Thompson, and Larry Willis

SEP 23-24, 7PM & 9:30PM

DEE DEE BRIDGEWATER: SONGS WE LOVE

Vocalist Dee Dee Bridgewater with Vuyo Sotashe, Brianna Thomas, and Riley Mulherkar (9/23); and Theo Bleckmann, Alicia Olatuja, and Ulysses Owens, Jr. (9/24)

SEP 30-OCT 1, 8PM

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- **6BC Garden** 6th Street and Avenue B Subway: F to Second Avenue [www.6bgarden.org](#)
- **61 Local** 61 Bergen Street (347-763-6624) Subway: F, G to Bergen Street [www.61local.com](#)
- **ABC Chinese Restaurant** 34 Pell Street (212-346-9890) Subway: J to Chambers Street
- **Abrons Arts Center** 466 Grand Street (212-598-0400) Subway: F to Grand Street [www.abronsartscenter.org](#)
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th 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, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **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](#)
- **The Back Room** 102 Norfolk Street (212-228-5098) Subway: F to Delancey Street; J, M, Z to Essex Street [www.backroomnyc.com](#)
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road [www.barchordnyc.com](#)
- **Bar Hugo** 525 Greenwich Street (212-608-4848) Subway: C, E to Spring Street [www.hotelhugony.com](#)
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacaffe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Bargemusic** Fulton Ferry Landing (718-624-4061) Subway: F to York Street, A, C to High Street [www.bargemusic.org](#)
- **Baryshnikov Arts Center** 450 West 37th Street, 4th floor (212-279-4200) Subway: A, C, E, F, V to 42nd Street-Port Authority
- **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](#)
- **Blank Café & Bistro** 25 Broadway, Brooklyn Subway: J, M, Z to Marcy Avenue [www.blankbrooklyn.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](#)
- **Boardwalk at the Low Tide Bar** 97th Street Subway: A, S to Beach 98th Street
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street [www.tomandtoon.com](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bkcm.org](#)
- **Brooklyn Public Library Kings Bay Branch** 3650 Nostrand Avenue (718-368-1709) Subway: Q to Neck Road [www.bklynlibrary.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 Noctambulo at Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](#)
- **Caffe Vivaldi** 32 Jones Street 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](#)
- **Cassandra's Jazz and Gallery** 2256 Adam Clayton Powell, Jr. Boulevard (917-435-2250) Subway: 2, 3 to 135th Street [www.cassandrasjazz.com](#)
- **Cavatappo Grill** 1712 First Avenue (212-987-9260) Subway: 4, 5, 6 to 86th Street [www.cavatappo.com](#)
- **The Cave at St. George's Episcopal Church** 4 Rutherford Place (646-723-4178) Subway: L to Third Avenue [www.calvarystgeorges.org](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Children's Magical Garden de Carmen Rubio** Norfolk and Stanton Streets Subway: F to Second Avenue
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [www.citywinery.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedlenyc.com](#)
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street [www.clubbonafide.com](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street [www.corneliastreetcafé.com](#)
- **Delroy's Café and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue [www.facebook.com/65fenmusicseries](#)
- **Dewey's Pub** 135 W. 30th Street (212-685-7781) Subway: 1 to 28th Street [www.deweyspub-hub.com](#)
- **DiMenna Center** 450 West 37th Street (212-594-6100) Subway: A, C, E to 34th Street-Penn Station [www.dimennacenter.org](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Downtown Club** 240 E. 123rd Street (212-868-4444) Subway: 4, 5, 6 to 125th Street
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **The Drawing Center** 35 Wooster Street (212-219-2166) Subway: 1, 2, N, Q, R to Canal Street [www.drawingcenter.org](#)
- **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](#)

- **Duet** 37 Barrow Street (212-255-5416) Subway: 1 to Christopher Street [www.duetnyc.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](#)
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street [www.farafinacafeloungeharlem.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Feinstein's/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](#)
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue [www.fifthestatebar.com](#)
- **First Baptist Church of Crown Heights** 450 Eastern Parkway (718-778-1200) Subway: 2, 3, 4, 5 to Franklin Avenue [www.myfbcch.org](#)
- **First Unitarian Congregational Society** 50 Pierpoint Street, Brooklyn (718-624-5466) Subway: M, R to Court Street [www.fuub.org](#)
- **For My Sweet Restaurant** 1103 Fulton Street at Claver Place (718-857-1427) Subway: C to Franklin Avenue
- **Fowler Square** Fulton Street and Lafayette Avenue, Brooklyn Subway: C to Lafayette Avenue; G to Fulton Street; 2, 3, 4, 5, B, Q to Atlantic Avenue
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.ginnysupperclub.com](#)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue [www.thegrahambrooklyn.com](#)
- **Grassroots Tavern** 20 Saint Marks Place (212-475-9443) Subway: 6 to Astor Place, N,R to 8th Street
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street [www.gratanyc.com](#)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **Harlem Besame Latino Soul Lounge** 2070 Adam Clayton Powell, Jr. Blvd. Subway: 2, 3 to 125th Street [www.harlembesame.com](#)
- **Highline Ballroom** 431 W. 16th Street (212-414-5994) Subway: A, C, E to 14th Street [www.highlineballroom.com](#)
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue [www.iguananyc.com](#)
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street [www.ilgattopardonyc.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](#)
- **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** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **John Brown Smokehouse** 10-43 44th Drive, Queens (347-617-1120) Subway: 7, E, M to Court Square [www.johnbrownseriousbbq.com](#)
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Kenkeleba Gallery** 214 E. 2nd Street (212-674-3939) Subway: F to Second Avenue
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue [www.facebook.com/konceptions](#)
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street [www.lecheilenyc.com](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street [www.lepoissonrouge.com](#)
- **Lehman Center** 250 Bedford Park Boulevard West, Bronx (718-960-8833) Subway: 4, D train to Bedford Park Blvd.
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **Local 802** 322 W. 46th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **The Lounge at Hudson View Gardens** 183rd and Pinehurst Avenue Subway: A to 181st Street
- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority [www.lybane.com](#)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)
- **McKittrick Hotel** 530 W 27th Street (212-904-1883) Subway: C, E to 23rd Street [www.sleepnomorenyc.com](#)
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885) Subway: G to Nassau Avenue [www.themanhattaninn.com](#)
- **Metropolitan Museum of Art** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street [www.metmuseum.org](#)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street [www.mezzrow.com](#)
- **Minton's** 206 West 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](#)
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Muchmore's** 2 Havemeyer Street (718-576-3222) Subway: L to Bedford 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
- **The New School** 66 West 12th Street (212-229-5600) Subway: F, V to 14th Street [www.newschooledu](#)
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street [www.jazzrightnow.com/new-revolution-arts-series](#)
- **New York Yankees Steakhouse** 7 W. 51st Street (646-307-7910) Subway: E, M to Fifth Avenue/53rd Street [www.nyysteak.com](#)

- **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](#)
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)
- **Opia** 130 E. 57th Street (212-688-3939) Subway: 4, 5, 6 to 59th Street [www.opiarestaurant.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)
- **Parnell's** 350 East 53rd Street #1(212-753-1761) Subway: E, M to Lexington Avenue/53 Street [www.parnellsny.com](#)
- **Pegu Club** 77 W. Houston Street (212-473-7348) Subway: B, D, F, M to Broadway-Lafayette [www.peguclub.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](#)
- **Radegast Hall** 113 North 3rd Street (718-963-3973) Subway: L to Bedford Avenue [www.radegasthall.com](#)
- **Radio City Music Hall** 1260 6th Avenue (212-307-7171) Subway: B, D, F, V to 47th Street [www.radiocity.com](#)
- **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61 (212-283-2928) Subway: 2, 3 to 135th Street
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusicall.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **The Rosemont** 63 Montrose Avenue (347-987-3101) Subway: G to Broadway [www.therosemontnyc.com](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street [www.roxyhotelnyc.com](#)
- **Rue B** 188 Avenue B (212-358-1700) Subway: L to First Avenue [www.ruebny188.com](#)
- **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](#)
- **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue
- **S.O.B.'s** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street [www.sobs.com](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Settepani** 196 Lenox Avenue at 120th Street (917-492-4806) Subway: 2, 3 to 116th Street [www.settepani.com](#)
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street [www.shapeshifterlab.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 [www.silvana-nyc.com](#)
- **Slate** 54 W. 21st Street (212-989-0096) Subway: F, M, N, R to 23rd Street [www.slate-ny.com](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **South Oxford Space** 138 South Oxford Street, Brooklyn (718) 398-3078 Subway: C to Lafayette Street
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street [www.spectrumnyc.com](#)
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Stop Time** 1223 Bedford Avenue Subway: A, C to Nostrand Avenue
- **The Strand Smokehouse** 25-27 Broadway, Queens (718-440-3231) Subway: N, Q to Broadway [www.thestrandsmokehouse.com](#)
- **Subrosa** 63 Gansevoort Street (212-997-4555) Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue [www.subrosanyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Symphony Space** Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street [www.symphonyspace.org](#)
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street [www.threesbrewing.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Trans Pecos** 915 Wyckoff Avenue, Ridgewood Subway: L to Myrtle/Wyckoff Avenue [www.thetranspecos.com](#)
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue [www.troostnyc.com](#)
- **Trinity Lutheran Church** 2125 Watson Avenue, Bronx (718-828-3532) Subway: 6 to Parkchester [www.trinitylutheranbronx.org](#)
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)
- **Turtle Bay Music School** 244 East 52nd Street Subway: 6 to 51st Street
- **University of the Streets** 2381 Belmont Avenue, 2nd Floor (212-254-9300) Subway: B, D to 182-183 Streets [www.universityofthestreets.org](#)
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **Whole Foods Bowery** 95 East Houston Street Subway: F, V to Second Avenue
- **Whole Foods Union Square** 4 Union Square East Subway: 4, 5, 6, L, N, R to 14th Street-Union Square
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **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 Bleecker Street; B, D, F to Broadway-Lafayette [www.galeriezurcher.com](#)



Thu, Sep 1	REGGIE WATKINS, CD RELEASE: AVID ADMIRER 8 & 9:30PM Matt Parker, Tuomo Uusitalo, Steve Whipple
Fri, Sep 2	PETER BRENDLER QUARTET 9PM Rich Perry, Ben Monder, Vinnie Sperrazza JEFF DAVIS - HOLYOKE 10:30PM Jason Rigby, Jon Goldberger, Russ Lossing, Eivind Opsvik
Sat, Sep 3	KERMIT DRISCOLL QUARTET 9PM & 10:30PM Ben Monder, Kris Davis, Jared Schonig
Sun, Sep 4	TIM CLEMENT DJANGO EXPERIENCE 8:30 & 10:00PM Adrien Chevalier, Josh Kaye, Eduardo Belo Koran Agan, host
Tue, Sep 6	VOXECSTATIC: SUZANNE LORGE, CD RELEASE: WILD BIRDS 8PM Mark Kross, John Loerke, Jeff Potter CD RELEASE: FAURÉ AT PLAY 9:30PM Louise Rogers, Mark Kross, John Loerke, Jeff Potter, Jamie Baum Deborah Latz, curator
Wed, Sep 7	MATT MARANTZ QUARTET, CD RELEASE: AURA 8PM Luke Marantz, Rick Rosato, Tommy Crane MATT PANAYIDES QUARTET 9:30PM Matt Vashlishan, Steve LaSpina, Alex Ritz
Thu, Sep 8	SABBAGH/JERMYN/MILLER, CD RELEASE: LEAN 8:00 & 9:30PM Jerome Sabbagh, Simon Jermyn, Allison Miller
Fri, Sep 9	MARTIN NEVIN GROUP 9PM & 10:30PM Román Filiú, Kyle Wilson, Sam Harris, Martin Nevin, Craig Weinrib
Sat, Sep 10	ARI HOENIG & CHICO PINHEIRO TRIO 9PM & 10:30PM Eduardo Belo
Sun, Sep 11	MOSTLY OTHER PEOPLE DO THE KILLING SEPTET 8:30 & 10PM Steven Bernstein, Bryan Murray, Dave Taylor, Terry McManus, Ron Stabinsky, Moppa Elliott, Kevin Shea
Tue, Sep 13	CALEB MASON 8PM Oskar Stenmark, Eitan Gofman, Asher Kurtaz, Adrian Moring, Julius Rodriguez, Tim Rachback MARTA SANCHEZ QUINTET 9:30PM Jerome Sabbagh, Román Filiú, Rick Rosato, Gerald Cleaver
Wed, Sep 14	SAM TRAPCHAK QUARTET 8PM Rich Perry, Matthew Fries, Jeff Hirschfeld PAUL JONES GROUP 9:30PM Alex LoRe, Matt Davis, Chris Ziemba, Johannes Felscher, Allan Mednard
Thu, Sep 15	IGOR LUMPERT & INNERTEXTURES 8PM CHET DOXAS TRIO 9:30PM Jacob Sacks, Vinnie Sperrazza
Fri, Sep 16	TOM RAINEY'S POOL SCHOOL 9PM Mary Halvorson, Ingrid Laubrock SEAN CONLY'S TRUE NORTH 10:30PM Jacob Sacks, Tom Rainey
Sat, Sep 17	JACOB SACKS QUINTET 9PM & 10:30PM Jacob Garchik, Ben Gerstein, Eivind Opsvik, Dan Weiss
Sun, Sep 18	ISRAELI JAZZ SPOTLIGHT: OFRI NEHEMYA GROUP 8:30PM Shachar Elanatan, Gadi Lehavi, Tal Mashiach ISRAELI JAZZ SPOTLIGHT: URI GURVICH QUARTET 10PM Manuel Valera, Peter Slavov, Ronen Itzik
Tue, Sep 20	NEW BRAZILIAN PERSPECTIVES: TULIO ARAUJO 8 & 9:30PM Jorge Continentino, Helio Alves, Edward Perez, Cesar Garabini Billy Newman, host
Wed, Sep 21	DAN WEISS TRIO 8 & 9:30PM Jacob Sacks, Thomas Morgan
Thu, Sep 22	LORIN COHEN GROUP 8 & 9:30PM Victor Provost, Yvonnick Prene, Jeremy Manasia, Mark Whitfield, Jr.
Fri, Sep 23	JON IRABAGON QUINTET 9PM & 10:30PM Tim Hagans, Luis Perdomo, Matt Clohesy, Dan Weiss
Sat, Sep 24	LUCIAN BAN & ELEVATION, CD RELEASE: SONGS FROM AFAR 9PM & 10:30PM Abraham Burton, Mat Maneri, John Hebert, Eric McPherson
Sun, Sep 25	ERI YAMAMOTO TRIO, CD RELEASE: LIFE 8:30 & 10PM David Ambrosio, Ikuo Takeuchi
Tue, Sep 27	INGRID LAUBROCK'S UBATUBA 8 & 9:30PM Tim Berne, Ben Gerstein, Dan Peck, Tom Rainey
Wed, Sep 28	TOM CHANG 8 & 9:30PM Sam Minaie, Nate Wood
Thu, Sep 29	JOONSAM LEE TRIO 8PM Rami Seo, Satoshi Takeishi TOM GUARNA QUARTET 9:30PM Jon Cowherd, Joe Martin, Allan Mednard
Fri, Sep 30	GEORGE GARZONE, SOFT CORE PORN TRIO 9PM & 10:30PM Klaus Norgaard, RJ Miller

For our full schedule check out our website
www.corneliastreetcafe.com

CORNELIA STREET CAFE
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(INTERVIEW CONTINUED FROM PAGE 6)

MS: Some people come into your life for a purpose and they just add many dimensions to you personally as well as artistically. I worked with a young man about 16-17 years ago, Eric Reed, a very fine pianist, such a gifted young man. We worked together and recorded and did concerts together. He gave my name to Joe Fields, who is the president of HighNote. Joe gave me a call and it was just a great meeting. He signed me up and had faith in me. Reed played on and produced the first three. It was a fine match. We did some great material together. He was so sharp and so quick. He just knocked me out. When I heard that young man open up to me and play the way he did, I tell you, I was in love. He opened up a box to my music that had been dormant, that I didn't even know I had inside of me. In life we don't understand how things evolve, but I knew that that was an opening...to another level in my music.

TNYCJR: And last year you released the autobiographical recording, *Feelin' Good*, on High Note, with pianist and arranger Bruce Barth this time, and tunes by all of the mentors you've mentioned, along with Cal Tjader and Thelonious Monk.

MS: This was a very significant recording for me, in respect to all of the people [I've worked with]. It was a tribute. I paid homage to my heroes. When I was a kid I'd stand on the side of the bandstand when my uncle was rehearsing. At the time I was smitten by Dizzy, with his little goatee and later on to meet him and work with him—that was really something. And to end up working with [Billy Eckstine] and do the duets with him that Sarah used to do... I'd always said that one day I might sing with these big bands and then I did sing with them. And Monk—I didn't personally work with him, but I did meet him. He's always been my hero. It's just amazing that all the people that I've always admired, I ended up meeting or having in my life in some kind of way. All of these people who were so inspiring. This life journey—it's such an interesting journey because you never know who you're going to meet or who will end up being a part of your life.

TNYCJR: Do you have an idea of where your musical journey will take you next?

MS: My music is very much about...this truth of what I am. [This truth] just keeps growing. The more I love life, the more I'm able to give and the more beauty I can give. There are a lot of things that sadden my heart and you'll hear that [in my music], too. But as I get older I can reveal myself and say yes, I love a lot. I love deeply and I pain deeply. All of this comes out. ❖

For more information, visit marystallingsjazz.com. Stallings is at Smoke Sep. 23rd-25th. See Calendar.

Recommended Listening:

- Cal Tjader—*Cal Tjader Plays, Mary Stallings Sings* (Fantasy, 1961)
- Count Basie—*Good Time Blues* (Pablo-Fantasy, 1970)
- Mary Stallings—*Fine and Mellow* (Clarity, 1990)
- Mary Stallings with the Gene Harris Quartet—*I Waited for You* (Concord, 1994)
- Mary Stallings—*Live at the Village Vanguard* (MAXJAZZ, 2000)
- Mary Stallings—*Feelin' Good* (HighNote, 2014)

(LABEL CONTINUED FROM PAGE 11)

try to force a direction on either music or artwork," says Gropper. "Roland doesn't pay artists, but the freedom you enjoy is priceless. In all the years there

has never been a situation in which he tried to have an influence on an artistic statement." What does Schulz bring to a session? "Pizza, sometimes ice cream and, of course, his camera," jokes Weidekamp. "He really takes good care of the band and the sound engineer." Confirms Gropper: "He's very open-minded and lets the musicians decide where and how to record." That's why although there's no written exclusivity agreement with musicians who record for WPJ, "I have a kind of 'gentleman's agreement', for example, with Philipp Gropper and Benjamin Weidekamp for their main projects," says Schulz.

What about using various formats? "Mainly the releases come out on CD," says Schulz. "[Saxophonist] Wanja Slavin's *For Very Sad and Very Tired Lotus Eaters* was also on LP, because the budget was there. The last Hyperactive Kid disc was vinyl only; la Cour's *Almugi* release was supported with two digital-only variants because there was no budget to release three CDs at once. The vinyl thing is at the moment on hold, because sales are negligible." All WPJ discs are available as download from iTunes. Plus if someone orders a CD from the WPJ website a download is bundled in with the purchase. "However, I have the feeling that streaming hurts CD sales and ruins the already small financial rewards received by the artist and the label," he states.

Schulz continues to proselytize for advanced jazz, albeit with mixed results. "My current girlfriend listens to jazz, but more of the conventional kind. I try to guide her and the kids, who are three- and four-year-old girls, carefully into the WPJ rabbit hole. Sometimes though the kids make noise with stuff they find and tell me: 'Roland, look, we're playing jazz music.'" ❖

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(DANMARK CONTINUED FROM PAGE 13)

faster than a snail's pace. This kind of fabulous discipline was counteracted by Boneshaker, the American-Norwegian trio of saxophonist Mars Williams, bassist Kent Kessler and drummer Paal Nilssen-Love at ski-lodge-like Jazz Club Loco in the Christiania section of the city. The band's name was not hyperbole as audience skeletons and the club's wooden floors were severely and satisfactorily rattled.

The next day was one of running around the city – often trying to stay dry amid sudden downpours – and stopping in at concerts like the cheekily named Pepper Spray at the Absalon Hotel, a quintet fêting music by and associated with late American baritone saxophonist Pepper Adams, or a sliver of the Ibrahim Electric marathon (another Pasborg trio project, this time recalling '70s funk and surf styles), which would play for seven hours at Vega to a standing-room-only crowd. These snippets were bookended by a pair of shows at 5e: the duo of Anders Banke and pianist Emanuele Maniscalco, who met in the band of Maria Faust and proved that free improvising can be beautiful, pastoral and deliberate, and Laura Toxværd's 18 *Compositions* release concert, which demonstrated that the alto saxophonist may not release records that often but that each is the product of great thought refracted through a fabulous, rough-hewn sound and multi-spatial approach (and, in this case, comes with a book of the graphic scores used by her trio of pianist Christian Balvig and drummer Ole Mofjell).

The final day for your correspondent in Copenhagen was a mélange of genres, formats and generations, whether the solo electronics of Mads Emil Nielsen radiating out in slow waves at Gallery Bohème; standard (as in Great American Songbook) vocal stylings of Bobo Moreno in partnership with Danish legends Ole Kock Hansen (piano) and Bo Stief (bass) in the courtyard of Det Lille Musikhus; or saxophonist Jacob Dinesen's boppy quartet heard through the open windows of a packed Palæ Bar. Exemplifying this breadth was the fusioneering Orquesta Libre (visiting from Japan) at Skuespilhusets, sort of like a humorless Zappa band populated by Latin jazzers, all soft curves; the percussion-, vocal- and spirit-heavy Shamania led by percussionist Marilyn Mazur at Kulturhuset Islands Brygge, featuring a strong horn section including Lotte Anker in tribal catharsis; and the May-November, Danish-German collaboration of Tom, Melbye, alto saxophonist Henrik Walsdorff and free-jazz forefather Alexander von Schlippenbach at Christianshavns Beboerhus, a wonderful peaks-and-valleys, full-group-to-subsets slab of the finest free jazz, replete with the Monk-isms the elder player has incorporated into his inimitable serial approach over the past decade.

Aarhus...in the middle of Denmark has had its own festival for 38 years and counting. Originally called Aros (a name adopted by the city's wonderful art museum, cheerfully festooned with artist Olafur Eliasson's *Your Rainbow Panorama* installation), as in mouth of the river, the city is a charming contrast to the bustle of Copenhagen and all its summer tourism. At about half the size and population of its sister to the southeast, the logistics for its festival are much more forgiving, with 35 venues all in easy walking (or biking) distance and only a few shows an hour. Aarhus draws less visiting American acts so delving into the Danish jazz scene is effortless.

Two of the acts were duplicates from Copenhagen but were well worth reseeing during your correspondent's two days in Aarhus (Jul. 10th-11th): The Firebirds, in the large black box theater Atlas, and Tom/Melbye/Walsdorff/Schlippenbach in the converted industrial space Udstillingsstedet Spanien 19C, which included a prismatic take of Eric Dolphy's "Serene" to close their set. Tom also performed in a fabulous free-improvising trio with Andreas Lang and

cerebral Danish pianist Jakob Anderskov in the cute pub Ambassaden in what was originally billed as a bassless duo. Much of the select itinerary featured saxophonists of all stripes. Emil Hess' Evolution at the Kunsthal Aarhus was a nonet playing jazz in a hip late '50s vein via moody originals. The Saxopaths on the outdoor stage Klostertorvet was a classically-minded saxophone quartet with Anders Banke at its precise core, never wavering in tone or function. The KCB Collective of Danish saxophonist Benjamin Koppel alongside the American rhythm section of Scott Colley and Brian Blade at the fetching Helsingør Theater in the old town of Den Gamle By played music by band members in an appealing non-hierarchical fashion, Blades' rat-a-tats bouncing off the painted wooden walls. And Mette Rasmussen at Udstillingsstedet Spanien 19C played solo, ranging from deconstructing her horn for textural explorations to deconstructing the audience's ears and brain with tortured bleats, wails and screeches, a one-woman musical abattoir. ❖

For more information, visit jazzdanmark.dk

(GARANA CONTINUED FROM PAGE 13)

electronics but his trumpet lines are haunting without them. Molvær and Food often share a similar rapt atmosphere of mists and clouds, but Molvær covers a wider dynamic range, often ascending to shattering crescendos. There is something apocalyptic about his soaring pronouncements. His pedal steel guitarist, Geir Sundstøl, brings him back to earth. Sundstøl has introduced a new dimension into Molvær's world: the sweet twang of country music.

Sclavis, with a trio, performed unique arcane jazz/classical chamber music. But his formalism always arrived at manic improvised counterpoint. The searing, whining outbreaks of Dominique Pifarély, the most exciting violinist in jazz since Billy Bang, stole the show.

High quality music also came from the Yuri Honig Quartet (featuring the austere lyricism of pianist Wolfert Brederode), Carlos Bica's Azul (with wonderfully theatrical drummer Jim Black and unsung guitar hero Frank Möbus) and Kari Ikonen.

Of the Romanian musicians at the festival, two were very good (pianist Sebastian Spanache and trumpeter Emil Bizga) and one laid waste to Wolf Meadow. Liviu Butoi, master of at least five reed instruments, has been active on the European free jazz scene for 40 years, but under the radar. He played with his band French Connection: three hot Frenchmen (vibraphonist David Patrois, bassist Arnault Cuisinier, drummer Edward Perraud) and excellent Romanian pianist Mircea Tiberian. Butoi is a rare outcat whose wildest forays are melodic. "Brebú" was a hypnotic ceremony.

The most famous band on the program was Jack DeJohnette/Ravi Coltrane/Matthew Garrison. Their direct claim on the legacy of John Coltrane's classic quartet will never be exceeded. They played songs from their recent ECM album *In Movement*. The music was highly proficient and sometimes passionate, but less than the sum of its parts. As an ensemble, they do not come together into something larger than their individual solos to make an overarching statement. And DeJohnette wasted valuable time toying with electronic percussion devices.

The greatest set of the festival came at the right time: last. In bassist Arild Andersen's quartet (Tommy Smith, tenor saxophone; Helge Lien, piano; Paolo Vinaccia, drums), everyone fills a role, profoundly. They played triumphant anthems that rang out over Wolf Meadow, Smith in clarion cries, Vinaccia in crashing climaxes. But they also played poignant lullabies like "Mira", the title track from their latest ECM album. Andersen uses electronics to serve art. He

soloed, pizzicato, over his own looped arco bass choir. The band played two encores and ended the festival on a high note. Or rather, a deep Andersen bass note that sounded like it might hang forever in the Romanian night. He is one of the few living bassists who, all by himself, can break your heart. ❖

For more information, visit garana-jazz.ro

(CARAMOOR CONTINUED FROM PAGE 13)

At a festival like this, you have to make a choice: go for the most appealing acts, get a good seat and hunker down? Or sample small doses of everything, flitting frantically from set to set? For comprehensive coverage, choose the latter, probably missing some choice parts, but hearing a wide variety of fine artists. Trad-jazzers like the Gotham Kings and trumpeter/vocalist Bria Skonberg, though steeped in a repertory style, happily never came off like museum curators, delivering the music with exuberance and originality, the former unable to resist taking it 'out' a bit, the latter covering fellow Canadian Joni Mitchell's "Big Yellow Taxi". Vocalist Jazzmeia Horn's set showcased the limber range, sterling scat technique and Betty Carter-esque esprit that won her last year's Thelonious Monk Institute Vocals Competition award while Trinidadian trumpeter Etienne Charles' group played what had to be the event's bubbliest beats, mixing reggae, calypso and soca. Brandee Younger looked like the goddess Athena in her flowing gown and golden sandals, thrumming her unamplified harp under the trees, accompanied by bassist Rashaan Carter and a few cicadas. Alto saxophonist Eddie Barbash followed drummer Jonathan Barber's tribute to the three Joneses (Papa Jo, Philly Joe and Elvin) with an acoustic set of bluegrass harmonies, fiddle tunes, even a Lefty Frizzell cover, all rendered with a Johnny Hodges-inspired tone. Probably the most captivating (and downright hilarious) performance was Eric Lewis' (aka ELEW) solo stride piano set (tailing similar sets by Mathis Picard and Marc Cary): staring at everything but the keys, he ripped through three masterful pieces replete with unstoppable swing, stabbing chords, dramatic tempo changes and unexpected dissonances, his face unconsciously mugging the spontaneous flow of musical emotions.

In the big tent, backed by a crack team, Catherine Russell, Brianna Thomas and Charenee Wade sang (alone, in pairs or as a trio for the finale) double-entendre-laden selections from their "Ladies Sing the Blues" show: "Who'll Chop Your Suey (When I'm Gone)", "Taint What You Do (But the Way That You Do It)" and "Woman Be Wise (Don't Advertise Your Man)", among others. Corea, looking lean and sprightly for his 75 years, commenced the final set by 'calling' the first phrases of "500 Miles High" to the audience, who proved its hipness by singing them back accurately. He then launched into a flashy but finessed exposé on standard playing, including a lilting "Alice in Wonderland", brisk samba-fied "Tempus Fugit" (preceded by a Chopin-esque impromptu), Thelonious Monk's "Work", Duke Ellington's "Sophisticated Lady" (a bass feature, though all of the tunes could be considered that in light of McBride's remarkable fretboard feats), Joe Henderson's "Recorda-Me" (a fast bossa), to end with a fast 6/8 minor blues, "Fingerprints", and the de rigueur encore "Spain", with even more challenging 'calls' for the audience to try. For the first two-thirds of the set the trio seemed to be moving through their usual paces – dazzling though those might be – but eventually the music took on an enhanced character, something more. A sea of happy murmurings was audible as the crowd headed for the parking lot, sated by a long, jazz-filled experience. ❖

For more information, visit caramoor.org

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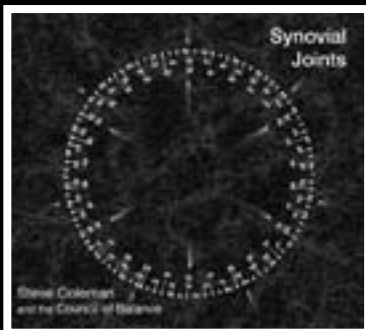
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