

OCTOBER 2016—ISSUE 174

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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IN MEMORIAM  
BOBBY  
HUTCHERSON  
1941-2016

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NEWSOME

JASON  
STEIN

HANK  
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TRUMBAUER



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*The tube is a wonder of nature, whether it be plants moving water upwards from their roots or blood circulating throughout the human body. In engineering, it is responsible for modern plumbing, the proliferation of the automobile and a means of conveyance through mountains and under rivers. And how would you brush your teeth after enjoying a Go-Gurt® without the humble but ubiquitous tube?*

*Our big three feature subjects this month know all about the tube, albeit in various shapes and with varying twists and turns. Trumpeter/flugelhorn player Tom Harrell (On The Cover) brings his four-plus-feet of tubing to Village Vanguard this month for two weeks with different groups, including one celebrating his new HighNote release Something Gold, Something Blue. Saxophonist Sam Newsome (Interview) made the brave tubular shift to solely soprano some years ago and will perform throughout the city this month, including solo at Threes Brewing. And Jason Stein (Artist Feature) is among the few dedicated exclusively to the wood-metal hybrid tube also known as the bass clarinet. He can be heard this month in a CD release concert at Greenwich House Music School and at Madison Square Garden (no typo!).*

*The test tube is a staple of scientific research. These instruments are all part of the jazz laboratory.*

**On The Cover:** Tom Harrell (photo by Salvatore Corso)

**Corrections:** In last month's Recommended New Releases, the label for Amina Claudine Myers' new CD is Amina C. Records. And in the Crossword, 21 Across should have read First track from 1990 Howard Riley Wondrous Music album Procession.

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



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There's an adage, often attributed to drummer Art Blakey, that "the band which plays together stays together." That's harder today, especially as potential members participate in so many different projects and are often flung across the globe at different times. In this climate, it's perhaps a bit of a wonder that **Icepick** (Nate Wooley, trumpet; Ingebrigt Håker Flaten, bass; Chris Corsano, drums) sounds as cohesive as it does, given a pretty constant geographic split. Over a literal handful of gigs in the last three years, one cassette and one LP, both released by the Austin imprint Astral Spirits, Icepick has cultivated an aesthetic at once incisive and colorful. Performing at the Williamsburg bar/listening room Muchmore's (Sep. 3rd), their two improvisations ran the gamut from clarion, papery cascades, humming, gut-string pizzicato and charged, chattering delicacy to thrumming Latin grooves onto which Wooley's silvery unfurling might sound like Luis Gasca. Eschewing amplified guttural volleys, the trumpeter explored his brittle commitment acoustically, circular breaths supporting metallic rapids, often in contrast with Flaten's grubby, humming pizzicato and gut-string tug. Supporting Icepick were two fine opening duets: the first, W-2, joined tenor saxophonist Sam Weinberg and the kit-built electronics of Chris Welcome into a decidedly rhythmic abraded squall, while alto saxophonist Chris Pitsiokos and drummer Brian Chase laid out two rather supple improvisations exhibiting controlled fire.

— Clifford Allen



Icepick @ Muchmore's

Ten years ago flutist Michel Gentile, pianist Daniel Kelly and drummer Rob Garcia realized they could bring more and better creative music concerts and educational outreach to the community through **Connection Works**, the non-profit they founded. But even the freest jazz is never free, so the community gave back, donating the space (Brooklyn Conservatory of Music), the food (four local restaurants) and the musical talent (a formidable roster of 23 improvisers) to host a "rent party" for the organization's Brooklyn Jazz Wide Open series (Sep. 10th). It felt more like a church (of jazz) picnic than a fundraiser, the musicians performing in various configurations for what amounted to a three-hour structured jam session, almost everyone taking a solo on every piece. In addition to the founders there were vocalists Tammy Scheffer and Melissa Stylianou; clarinetist Marty Ehrlich; reed player Scott Robinson; alto saxophonist Briggan Krauss; tenor saxophonists Paul Carlson, Adam Kolker and Noah Preminger; trumpeters Peck Allmond and Dave Scott; trombonist Brian Drye; pianist Kris Davis; guitarists Steve Cardenas, Anders Nilsson, Tony Romano and Kenny Wessel; bassists Alexis Cuadrado, Carlo De Rosa and Matt Pavolka; and drummer Owen Howard. Even when three guitarists (or two bassists, or two vocalists, or three tenor saxophonists) were sharing the stage, it never devolved into a competition and the best part of the whole event was watching the musicians inspire each other.

— Tom Greenland



Connection Works @ Brooklyn Conservatory of Music

It's fascinating to think about the fact that a short period in musical history can have such a profound and lasting influence. Take the music that John Coltrane made collectively with his "classic quartet" of pianist **McCoy Tyner**, bassist Jimmy Garrison and drummer Elvin Jones. The group was only together between 1962-65 but, through a great amount of studio time and regular concerts in Europe and the States, they exacted influence not just sonically but also spiritually. Tyner is the only living member of the quartet and has been consistently active as a leader since that time. Much of that output has been indebted to the music he co-created with Coltrane and still sounds relevant over 50 years later. For an absolutely packed early set at the Blue Note (Sep. 7th), Tyner was joined by confrères Gary Bartz (alto and soprano saxophones—a partner from 1970 forward), Gerald Cannon (bass) and Francisco Mela (drums) on a program of five originals totaling about 70 time-stalling minutes. While rhapsodic, unfolding paths aren't as present as they once were in Tyner's playing, he carved out contained, generative masses that continually stirred the ensemble pot, rigorous and colorful and often teetering on the brink of free play. Bartz was as liquidly acerbic as ever and Cannon seemed permanently yoked to Tyner's left hand, but Mela was revelatory on his own—a player steeped in history who could stoke visions of Max Roach, Roy Haynes and the aforementioned Jones with an ear towards meter-blurring detail.

(CA)

Deborah Latz, curator of the VoxEcstatic series, has been showcasing local jazz vocal talent on the first Tuesday of the month at Cornelia Street Café, bringing **Louise Rogers** and our own **Suzanne Lorge** to the stage (Sep. 6th) for a tête-à-tête, voix-à-voix album release party. Celebrating her debut *Wild Birds*, Lorge, backed by pianist Mark Kross, bassist John Loehrke and drummer Jeff Potter, opened the first set with a Sheila Jordan-inspired cover of "Better than Anything" (with original lyrics) and two bossas—Luiz Bonfá's "The Gentle Rain" and the Harold Arlen-Johnny Mercer classic "Out of This World"—her light, horn-like tone warming as the mini-set progressed. Rogers, celebrating the release of *Fauré at Play*, a collaboration with husband Kross, which reworks the French composer's art songs into a jazz context, sang "Aurore", "Les Berceaux" and "Chanson d'Amour", delivering the French lyrics in a resonant chest voice with graceful ornaments and tasteful terminal vibrato, complemented on the first number by guest flutist Jamie Baum. Lorge returned mid-set for two more standards—"I Fall in Love Too Easily" and "The Very Thought of You", showing off strong scat chops, her tone more limber now and taking a sudden turn to "Tenderly" near the end of the second song. Rogers was back to close the first set with "Mai", during which she was closely shadowed by Baum's obbligati, and "Au Bord de l'eau", a duet with Kross she concluded with a gentle but dramatic catch in her voice.

(TG)



Given the relative smallness of New York and the many overlapping scenes to give a set theoretician nightmares, it is natural to assume that everyone has played with everyone else ad infinitum. So when it turns out (sort of) not to be true, the possibilities titillate. Alto saxophonist **Tim Berne** and bassist **John Hébert** had worked together before but not as often as one would imagine and only once before in duo and that in a fully improvised format. At Greenwich House Music School (Sep. 10th), they came together for a debut gig playing composed music, all by Berne except the title track to late drummer Paul Motian's 1981 album *Psalm*. Berne and Hébert are refreshingly complementary partners; the saxophonist has a dry, almost brittle sound while the bassist's tone is a wet, almost molten one (imagine Berne as an old wooden boat bobbing on the waves of an unpredictable Hébert ocean). Then Hébert can become percussive and sharp, answered by Berne's roundness and off-kilter rhythmic concepts. The five pieces performed ranged from the 8 minutes of "Psalm" to 15 minutes of "Ola's Mood", Berne's originals moving from non-specific angularity and freebop to doleful musings. Even when the density increased, the sense of space remained, both players judicious in how they wove their lines through that of the other. "Psalm" was the set highlight (neither Berne nor Hébert ever recorded with Motian): Berne's playing was funereal while Hébert was as steady beneath him as a group of pallbearers.

— **Andrey Henkin**

An overflow crowd packed Dizzy's Club (Sep. 8th) for a **Salute To Orrin Keepnews**, fêting the late record producer who helped launch the careers of some of the most important artists in jazz. The set, which began with a recording of the man himself modestly describing his work, featured four of the music's living legends who made their debuts as leaders under Keepnews' aegis. Tenor saxophonist Jimmy Heath, who joined the rhythm section of Larry Willis, Ray Drummond and Akira Tana that kicked things off with a swinging arrangement of "Alone Together", lauded Keepnews, noting "He let us do our thing." Heath, who recorded prolifically for Keepnews' Riverside Records, served up a pair of songs he first laid down for the label more than 50 years ago: his arrangement of "On The Trail" and own classic composition "Gingerbread Boy". Randy Weston, who was the first jazz artist signed to Riverside, thanked Keepnews for steering him to become a professional musician, then played solo piano renditions of his signature pieces "Berkshire Blues" and "Little Niles". Tributes from McCoy Tyner and Sonny Rollins, read by son Peter Keepnews, gave further testimony to the breadth of Keepnews' achievements, before alto saxophonist Gary Bartz and drummer Jack DeJohnette—both who debuted on Milestone Records—closed out with Willis and bassist Rufus Reid, playing "It Don't Mean A Thing (If It Ain't Got That Swing)" and "U.M.M.G. (Upper Manhattan Medical Group)".

— **Russ Musto**

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Tim Berne & John Hébert @ Greenwich House Music School



Jimmy Heath @ Dizzy's Club

Normally the highlights, if one can use such a term, of the memorial services held at Saint Peter's Church for departed jazz legends are remembrances by the deceased's friends and loved ones. Certainly there were such moving testimonials during the service for pianist **Don Friedman** (Sep. 12th), who died in June at 81; friends spoke about his love of tennis and Jazz at Kitano producer and co-MC Gino Moratti gave a long monologue about Friedman's central role in his jazz life. But there were musical highlights as well, unusual for what are typically pickup bands even with the best of intentions. Saxophonist Mel Martin flew all the way in from California and led a quartet of David Berkman (piano), Phil Palombi (bass) and Jimmy Cobb (drums) on a spirited version of "From A to Z", Friedman's tribute to his longtime musical soulmate Attila Zoller. Clarinetist Ken Peplowski gave a brief solo recital he called "a hymn of remembrance based on [Ellington's] 'A Single Petal of a Rose'", the gorgeous melody cascading around the vaulted ceiling of the church sanctuary. The finest moment was also most unusual: Martin Wind, Palombi and Harvie S, three of Friedman's regular bassists of the past 20 years, joined together as a solemn trio for the latter's "Two Colors for Don Friedman", all deep sonorities and classical filigrees, and added pianist Frank Kimbrough for an elegiac reading of Friedman's "In Memory of Scotty", a paean to the late bassist Scott LaFaro, with whom the pianist had worked in the '60s.

(AH)

Already well known in mainstream jazz circles for his sideman work with Christian McBride's Trio and Inside Straight ensemble, **Christian Sands** has begun making a name for himself as a bandleader. At Mezzrow (Sep. 3rd) the young pianist gave the audience a nice surprise—expanding his advertised duo with bassist Noah Jackson to a trio, adding his younger drummer brother Ryan Sands to the unit. The older Sands opened the second Saturday night set with his original arrangement of "If I Were A Bell", beginning with an unaccompanied intro that had his notes ringing out with clarion resonance. Sands has consistently displayed a maturity belying his youth, tempering his prodigious technique with understatement and taste, qualities echoed in the refined brushwork of his sibling. With Jackson anchoring the trio they navigated through dynamic tempo variations that reinvented the Miles Davis-associated standard. Sands opened Monk's "We See" with staccato single piano notes hearkening to the composer's "Thelonious" before launching into the genial melody, seasoned with a Latin-ish flavor courtesy of the younger Sands' woody clave block. The pianist's take on of "Somewhere Over The Rainbow" reharmonized the melody so that its origin only became evident when he introduced the bridge, played with melancholic grace. He then brightened the mood, ending the set swinging straightahead on Ellington's "Don't Get Around Much Anymore".

(RM)

## WHAT'S NEWS

Trumpeter **Herb Alpert** has continued his commitment to education with a \$10.1 million gift to Los Angeles City College, allowing music majors "tuition-free attendance, additional private lessons and further financial aid to enable them to succeed in their community college experience." For more information, visit [herbalpertfoundation.org](http://herbalpertfoundation.org).

**Quincy Jones** has taken part in a campaign to support Barbara Davis' Children's Diabetes Foundation. The legendary producer was one of several celebrities to appear on LED billboards in Times Square. For more information, visit [childrensdiabetesfoundation.org/about-us/the-barbara-davis-center](http://childrensdiabetesfoundation.org/about-us/the-barbara-davis-center).

Composer/bandleader **Maria Schneider** has been selected to give the keynote address at the 2017 Jazz Connect Conference taking place Jan. 5th-6th, 2017 at Saint Peter's Church. For more information, visit [sites.google.com/site/jazzconnect2014/home-1](http://sites.google.com/site/jazzconnect2014/home-1).

**Reiner Michalke**, longtime Artistic Director of Germany's Moers Festival, has stepped down from his post due to irreconcilable differences with the city government, leaving the future of the festival and its festival hall in limbo. For more information, visit [moers-festival.de](http://moers-festival.de).

The new class at the **Thelonious Monk Institute** of Jazz Performance at University of California, Los Angeles has been named: pianist Glenn Tucker of Michigan; bassist Luca Alemanno of Italy; drummer Anthony Fung of Canada; alto saxophonist Alexander Hahn of California; tenor saxophonist Julio Flavio Maza Galvez of Peru; trombonist Jon Hatamiya of California; and vibraphonist Simon Moullier of France. For more information, visit [monkinstitute.org](http://monkinstitute.org).

**Jazzmobile**, the longstanding educational initiative, was honored on the occasion of its 50th anniversary as part of the Congressional Black Caucus Foundation Annual Legislative Conference last month with a concert by the Jazzmobile All-Stars. For more information, visit [jazzmobile.org](http://jazzmobile.org).

The latest recipients of the **Doris Duke Charitable Foundation's Fund for National Projects** have been named. Among the organizations was Jazz Forward Coalition, which received \$113,400 to create JazzHubs, "a network of resources in jazz that fosters professional development, interactive community engagement and broader knowledge-sharing, ultimately to support the field's long-term sustainability." For more information, visit [ddcf.org](http://ddcf.org).

The fifth installment of the **Local 802 American Federation of Musicians Jazz Mentors** panel will take place Oct. 3rd at Local 802's Union Hall at 322 W. 48th Street with Bobby Sanabria, Randy Sandke and Omar Hakim. For more information and to register, visit [local802afm.org](http://local802afm.org).

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





# SAM NEWSOME

BY KURT GOTTSCHALK

*Sam Newsome came to acclaim as a member of Terence Blanchard's band, playing on four of the trumpeter's albums between 1991-95. While an uptown career may well have awaited the now-exclusively-soprano saxophonist, Newsome made the decision to follow his muse, study extended technique and head downtown in search of more unusual sounds. With an adventurous spirit and staggering technique, he has crafted his own sound, applying new ideas to the standards while writing his own, barrier-crossing compositions. His solo sessions in particular are something to behold, either live or on record.*

**The New York City Jazz Record:** I think most of your fans know about your making the unusual move from recording for Sony/Columbia and working with Blanchard to playing smaller clubs and focusing on unusual playing techniques. Could you talk about how it felt to embark on a move that, if nothing else, fairly certainly meant a cut to your earnings. Were you nervous about doing it? Did you have a backup plan or a time-frame that you were working under?

**Sam Newsome:** When I first made the switch from the tenor to the soprano saxophone, it was by far one of the scariest decisions I'd ever made in my life. And no, I had no backup plan. Deciding to become a jazz musician wasn't even as scary because I didn't know how difficult that would be. By the time I had reached this artistic crossroad, I was already well versed in the challenges of traveling an unconventional path. I was so nervous. I used to wake up in the middle of the night and start chain-smoking cigarettes, something I call "justifiable insomnia". This went on for months. But it felt like it was something I had to do—even though it went against all logic.

**TNYCJR:** You've also made the perhaps equally unlikely move of focusing solely on the soprano saxophone. What about it grabs you?

**SN:** My relationship with the soprano is unique because I wasn't inspired by anyone else's playing. It was all about my own personal relationship with the instrument. The sound possibilities felt unlimited. The soprano felt like an open slate, sonically speaking, and this was very inspiring. It made me excited about playing music again.

**TNYCJR:** Did you have long-range objectives when you embarked on this "second career"?

**SN:** My number one goal was to carve out a niche for myself both as a jazz musician and as a saxophonist. I wanted to create a sound or style that, when someone heard it, they would be able to say, "Oh yeah, that's that Sam Newsome thing." To get to this means being willing to do the work few others are willing to do. During the '90s, I felt like many of the saxophonists were going for the same thing. White tenor players

were trying to play like Joe Lovano and Michael Brecker, black tenor players were trying to play like Joe Henderson and Branford Marsalis—myself included—and everybody and their momma was trying to play like Kenny Garrett. Of course, this is a generalization, but in many cases it really was true. I wanted something more meaningful for myself, something more personal. I knew this would take work, patience and, most of all, sacrifice. But I must say that the millennial generation is not as racially divided as my generation was and this is encouraging.

**TNYCJR:** You've been interested in developing what might be called a very personal sort of fusion, combining your mastery of extended technique with the music of Ellington and Monk or your own compositions inspired by travels in Africa. Is there a sort of musical argument you're looking to make?

**SN:** As quiet as it's kept, there's a musical and cultural argument I'm making. I'm not just looking to expand the sonic parameters of the soprano, but the cultural parameters of what it means to be an African-American artist. I try to resist clinging to stereotypes as a means of maintaining my cultural authenticity. Seeing one's music solely as black, European or Asian is very limiting. When you exist within these narrow cultural scopes, so much of the world is not at your disposal. I can understand the inclination to do this. The world can be a scary place, so I can empathize with one wanting to stay within their own isolated cultural corners. The downside is that very little musical and personal growth can happen when you shut yourself off from the world at large. Musicians like Louis Armstrong, Charlie Parker and Ornette Coleman were people of the world. This is why they were such global phenomena. Their music conveyed the human experience, not just what it was like to be black in America.

**TNYCJR:** Why do you say it's kept quiet? Is that your intention?

**SN:** I said that it's kept quiet because it's not something that I do overtly. It's much hipper when your thoughts and beliefs are more intrinsically interwoven into your music. You can just look at the body of work of Anthony Braxton and know that the world is his canvas—not just the south side of Chicago where he grew up. He doesn't have to say anything. You can't arrive at such a universal concept like his while trying to adhere to cultural stereotypes and societal expectations. Great art is born out of people who have the courage to be individual thinkers, not ones who hide behind collectivist ideologies. Charlie Parker, Thelonious Monk and Miles Davis are considered some of the founders of bebop. But their musical concepts could not be more different. The fact of the matter is that they were individual thinkers who were later labeled as collectivist thinkers in order to support a historical narrative.

**TNYCJR:** What do you see percolating with the young musicians you teach at Long Island University? What do you think you're able to offer them or to encourage in them?

**SN:** First and foremost, I encourage my students to be themselves, to travel their own paths. We have but a limited time on this earth, so you might as well raise some hell while you're here. Back in 2007 while I was getting my Masters degree at Purchase College, I felt like most of the students were being groomed to play in restaurants and club date bands—which certainly has its financial advantages. However, students are

(CONTINUED ON PAGE 50)

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# JASON STEIN

BY KEN WAXMAN

Serendipity plays a large part in musicians' careers. Jason Stein has recently been performing for large arena audiences because the bass clarinetist, 39, is the brother of comedy superstar Amy Schumer and his Locksmith Isidore trio has become her opening act, regularly playing for tens of thousands. Stein isn't letting these high-profile gigs take over his life though. This month, for instance, the night after he plays at Madison Square Garden with Schumer, his Hearts & Minds trio with keyboardist Paul Giallorenzo and drummer Chad Taylor is at the Greenwich House Music School.

"It's probably one two-thousandths the size of Madison Square Garden," jokes Chicago-based Stein. "But a big part of me aims to transmit the music. Playing a small venue or a large arena are different sides of a cube but you do so with the same instincts." Stein admits that it's hard to get a response at stadiums, so his performance has to be "strategic". "The music is very jazz-oriented," he explains. "It's what I would play at a 'normal' show without another 20 minutes of free music." Stein has no illusions that this association with Schumer will affect his career over the long run though. But it's just one of those instances of serendipity occurring since he first took up the bass clarinet at the advanced age of 21.

Stein was already a professional, playing what he calls guitar in a Grant Green style. Born in Long Island, Stein was drawn to music early on. Guitar lessons came next with the "rawness and energy" of icons like Jimmy Page influencing him, although his guitar teacher taught him "Giant Steps". "I was 15 years old and figured I would never use it, but when I started playing the horn it came in handy," he recalls.

Stein's conversion to jazz came during a car trip from New York to Wyoming during which his friend played *Straight, No Chaser*. "I said 'Holy shit, Monk has a personal language, which he's developed through his instrument.' As a guitarist I felt I was just reiterating ideas. When I played a Led Zeppelin tune I was playing Jimmy Page not myself." However his musical defining moment arrived after he had decided to dump music and study journalism at Vermont's Bennington College. Impressed by Eric Dolphy's work on Coltrane's *Olé* and *Live at the Village Vanguard*, he decided to buy a bass clarinet for fun. He found a beat-up, plastic instrument in a local band shop and even had to ask the woman how to get a sound out of it. "But once I played a few notes, I felt something and even she felt something—it was really natural for me." By the time he arrived at Bennington it was to study music. During his one semester there he studied with Charles Gayle and Milford Graves, heard records of European improvising stylists like Evan Parker and practiced eight hours a day. "Gayle gave me examples of other languages and I was really impressed by Parker," recalls Stein. "He had a very personal style that I could see myself expanding upon."

While he was picking up pointers about free playing that would help him later on, Stein wasn't

satisfied with his lack of rudiments. "My idea was to learn as many tunes as I could so I'd be able to play gigs," he says. He switched to the University of Michigan, Ann Arbor to study with Donald Walden. "He was a tenor saxophonist from Detroit for whom bebop was the language. He could be mighty harsh in his comments, especially if he thought you weren't playing up to your standard, but that's what I wanted," Stein admits. Graduating with a Bachelor of Music degree in 2005, Stein moved to Chicago, where Giallorenzo, an old friend from Long Island, had a performance space. Stein was able to live in the building's basement space for \$150 a month and play all he wanted. Soon he was working as part of a shifting group of young experimenting players. Within a year reed player Ken Vandermark asked him to join his Bridge 61 band and with it he toured Europe a few times. "It may have been a little too fast for me," he states, "but during that time I saw a lot of what it was like being a professional musician on the road."

Stein began recording CDs under his leadership at around the same time, including the first Locksmith Isidore sessions, named for his paternal grandfather from Queens, and taking as many gigs as he could. "My instinct from the beginning was to be flexible, but in my own way," he says. "Say Tuesday night I'll do a jazz gig with lots of tunes, then Wednesday night play only free jazz." His second CD *In Exchange for a Process* (Leo) was for solo bass clarinet. "I've always loved to play solo and building a solo vocabulary, so I figured I might as well make a record and see what occurred."

Locksmith Isidore wasn't his main group before the Schumer happenstance. But to play those shows he needed musicians such as bassist Jason Roebke and drummer Mike Pride, with whom he was comfortable and had built up a distinctive repertoire. Stein plans to record the trio before the end of the year as well as a quartet he has with tenor saxophonist/bass clarinetist Keefe Jackson, bassist Joshua Abrams and drummer Tom Rainey. Hearts & Minds, with links to experimental and noise music and a debut CD on Astral Spirits, is unique though. "One of the challenges of playing the bass clarinet in a variety of contexts is being able to play loud enough to play over drums. With Hearts & Minds I use a very open setup that helps me to play very loud when I want to."

Still Stein says he'd rather be a sideman on others' CDs than put out too many of his own. About four years ago, after he had made a few albums, he decided that with the number of albums on the market, if he released something he wanted it to be special. "I get enough work playing in other people's bands," he asserts.

That's why he's as happy to play for 20 people as 20,000. "At a club you know that the people who have paid \$7 at the door have come to see you. When you play they expect you to take them somewhere and feel the music. A big part of it to me is having the sense of connectivity to pull people into the music." ♦

For more information, visit [jasonsteinmusic.com](http://jasonsteinmusic.com). *Hearts & Minds* is at Greenwich House Music School Oct. 19th. Stein is also at Madison Square Garden Oct. 18th. See Calendar.

#### Recommended Listening:

- Bridge 61 — *Journal* (Atavistic, 2005)
- Jason Stein — *In Exchange for a Process* (Leo, 2008)
- Jason Stein's Locksmith Isidore — *Three Kinds of Happiness* (Not Two, 2009)
- Jason Stein Quartet — *The Story This Time* (Delmark, 2011)
- Russ Johnson Quartet — *Meeting Point* (Relay, 2013)
- Jason Stein/Paul Giallorenzo/Frank Rosaly — *Hearts & Minds* (Astral Spirits, 2014)

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# TOM HARRELL

## GOLDEN BLUES

### BY KEN DRYDEN



ANGELA HARRELL

Tom Harrell is among the most heralded jazz trumpeters and flugelhornists active today. His harmonically sophisticated compositions are noteworthy for their strong melodies and continue to surprise listeners as he pushes into new frontiers as a composer.

The California native was exposed to a lot of music at home before he began trumpet studies at the age of eight. He explained, "I liked the sound of the horn." He was already playing jazz by the time he joined his high school band, where the director recognized his potential and helped him broaden his horizons. Harrell recalled, "He shared voicings with me and things like Quincy Jones' score for 'Stockholm Sweetnin'." Playing at jam sessions in San Francisco's North Beach helped him polish his craft and led him to play flugelhorn as well. He also studied with saxophonists John Handy and Lee Konitz while still in his teens.

Entering Stanford University as a music composition major, Harrell was mentored by his trumpet professor Charles Bubb, who played in the San Francisco Symphony Orchestra. Bubb helped him with phrasing and Harrell played alongside him in the orchestra. After graduation, Harrell focused on a full-time career as a performer. He joined Stan Kenton's Orchestra, then toured with Woody Herman's big band and the jazz fusion group Azteca. But it was his four-plus years with pianist Horace Silver (1973-77) that especially inspired the young musician. "He was the most influential leader and he had a global perspective in his composing," says Harrell, a trait that has long been evident in his own work.

Bassist Sam Jones invited Harrell to co-lead a big band in 1978, then he spent time with the Konitz Nonet, followed by stints with George Russell and also the Mel Lewis Orchestra, while also appearing on records by Gerry Mulligan and Bill Evans. While playing in Chuck Israels' National Jazz Ensemble in 1976, he met alto saxophonist Phil Woods and his exposure as part of the Phil Woods Quintet (1983-89) solidified his reputation as a soloist and composer. The late alto saxophonist was enthusiastic to interviewers in his praise of Harrell, stating, "I've played with some great musicians and I've never played with anyone better than Tom Harrell. I think the whole group sounds better because of him." Harrell enjoyed his time in the band and recalled, "Phil Woods encouraged my writing by playing and recording my compositions. He encouraged my playing, too. It was with his band that I also got to play with [fellow trumpeters] Dizzy Gillespie and Freddie Hubbard."

Unlike many of today's young artists, who rush to record as leaders before finishing college or working with veterans, Harrell waited. "I already had experiences as a sideperson so that helped shape me. I recorded my first album under my own name, *Aurora*, when I was 30, in 1976," six potent originals featuring tenor saxophonist Bob Berg, who had played alongside him in Silver's band. Harrell LPs started appearing on a regular basis in the mid '80s on Criss Cross, SteepleChase, Blackhawk and Contemporary

while his prolific composing output provided a growing catalogue of material. Briefly co-leading a quintet with the late Swiss alto saxophonist George Robert when he wasn't touring with Woods, by the early '90s, Harrell focused on leading his own bands and recording his music, releasing a series of diverse albums for RCA and HighNote.

Harrell's strengths as a composer are his melodic sense and diversity of approach. Although most of the trumpeter's recent CDs are filled with his originals, there remains a lot more music he has yet to record. "I have notebooks full of sketches. I try to spend most of my time practicing or writing. But I do spend a little time listening to CDs. Of course, when I go outside of the house, I hear music on sound systems, at the airport and in the car service. I like to hear different kinds of music and contemporary music in film scores and on the internet. It's good to listen to new music because it keeps evolving and people keep coming up with new ways of playing and writing. Composing for me is a life experience and I do it different ways. I don't always think of the instrumentation first, but sometimes I do. Sometimes it's the chords or orchestration. It's like making love, you make love different ways."

Harrell has long been recognized for his clear, incisive sound on both trumpet and flugelhorn and excellent sight-reading skill. He developed this reputation because, "I practice a lot. To get the sound I have, I need to practice. One of my idols was Clifford Brown and he practiced a lot, so I respect that. My other influences are Freddie Hubbard, Clark Terry, Dizzy Gillespie, Miles Davis, Fats Navarro, Kenny Dorham, Art Farmer, Roy Eldridge, Louis Armstrong, Charlie Shavers, Howard McGhee and Jonah Jones." As far as composers, Harrell credits the work of "film score composers like Bernard Herrmann, Ennio Morricone and Nino Rota. I'm sure I'm leaving out a lot of others, there are so many. I am drawn to their individuality, their search for individual expression."

The leader is excited about his recent HighNote release, *Something Gold, Something Blue*. "It's the first time I've recorded with this combination of instrumentation: two trumpets, guitar, bass and drums. It's also the first time I've had oud on my album. Omer Avital plays on 'Delta of the Nile'. He sounds fantastic. Having two trumpets in the group produces a unique sound. The voicings are different; the two trumpets bring out certain colors. Guitar has a horn-like sound in a way, so it blends well with the two trumpets. I love [trumpeter] Ambrose Akinmusire's playing. He has awareness of the tradition and extends the tradition. He also has a beautiful sound. I hear echoes of greats in his playing like Clifford Brown and Booker Little. He has depth of feeling as well. I had fun writing for this project. I wanted to bring out different qualities of Ambrose's playing. Ugonna Okegwo has a unique style. He does not sound like anyone else. He has a good groove and he is a musical soloist. He is an ideal bass player for my music. We've been playing together in my various projects—different iterations of the quintet and chamber ensembles, octet, sextet with two

basses called Colors of a Dream, TRIP and now this band—for about 20 years. [Drummer] Johnathan Blake has also played in my various groups for about ten years. So while this group is new, it's a hybrid in a sense. I knew Ambrose and guitarist Charles Altura have played together a lot and have a good rapport."

Harrell constantly plans for future releases. The trumpeter explained, "The most immediate project will be a quartet recording with [pianist] Danny Grissett, Ugonna and [drummer] Adam Cruz. It's actually the first time I'll be making a quartet with trumpet/piano/bass/drums under my own name. I have a huge backlog of music that may have been performed live at some point but never recorded. I also wrote a few new pieces this month for this project. We will be recording at a studio in Pompignan [in southern France] in a couple of weeks after playing a few gigs in Europe. Since I write every day, I have no shortage of material that could be used for a variety of projects. I've also started to write specifically for a trumpet choir, but this project may take some time to complete. I make a point of trying to write music that is accessible, stimulating and challenging all at the same time."

Harrell is looking forward to the challenge of presenting two different bands at the Village Vanguard this month. "It's nice to expose different parts of musical personality of everyone in the two groups, including myself. It's nice to be able to channel the different parts of our musical selves." The first group, with trumpeter Dave Douglas, Charles Altura, Ugonna Okegwo and drummer E.J. Strickland, will be playing together as a unit for the first time. "We all may have played with each other in a different context but never together as a unit," says Harrell. "We will be playing the repertoire from my new release, *Something Gold, Something Blue*. While I wrote some of the compositions on the album with Ambrose in mind, I am looking forward to playing with Dave and E.J. It's exciting for me to hear other players interpret my music."

Week two is TRIP with Turner, Okegwo and Cruz. "I've had longer associations with the members of TRIP. We've played on and off for the last five years, released an album in 2014 and played several weeks in New York and tours in the U.S., Japan and Europe. The longer time together increases group rapport, which is invaluable. It fosters trust and growth." ❖

For more information, visit [tomharrell.com](http://tomharrell.com). Harrell's *Something Gold, Something Blue* is at Village Vanguard Oct. 11th-16th and Harrell's TRIP is there Oct. 18th-23rd. See Calendar.

#### Recommended Listening:

- Bill Evans—*We Will Meet Again* (Warner Brothers, 1979)
- Phil Woods Quintet—*Bouquet* (Concord, 1987)
- Tom Harrell—*Upswing* (Chesky, 1993)
- Tom Harrell—*Paradise* (RCA Bluebird, 2000)
- Tom Harrell—*The Time of the Sun* (HighNote, 2010)
- Tom Harrell—*Something Gold, Something Blue* (HighNote, 2015)



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# HANK ROBERTS

BY THOMAS CONRAD

Jazz musicians today are ever in quest of new sounds. One result is the proliferation of atypical instruments. There are more tubas and bassoons and sopranino saxophones and accordions out there than ever before. Add to this list the cello, integral to Western music but relatively rare in jazz. Erik Friedlander, Anja Lechner, Tomeka Reid and Hank Roberts are among the cellists now much in demand.

When you hear Roberts on Marty Ehrlich's *Frog Leg Logic*, you wonder why more bandleaders don't substitute a cello for the bass. Roberts transforms Ehrlich's quartet. He plays pizzicato or arco or both at once, moving freely between the rhythm section and the frontline. He bows rich, resonant backgrounds for the horns and makes articulate solo statements.

Roberts grew up in Terre Haute and briefly attended the local university, Indiana State. He played trombone, drums and guitar as a boy, but soon settled on the cello. He took lessons from Robert Montgomery, who had studied with the great cellists Leonard Rose and János Starker. His classical training ended at age 18, when he "put everything into improv." He went to Berklee in Boston in 1973 but stayed only one semester: "I had assumed there'd be a bunch of cello teachers at Berklee. There weren't." Roberts considers himself "very much self-taught." He says, "Concepts like harmony and rhythm are the same for everybody, regardless of instrument. When I play, I'm hearing all my favorite drummers and guitarists and saxophonists and I'm translating their expressions into the framework of the moment."

The most important thing Roberts did at Berklee was meet Bill Frisell. They became musical partners-in-crime for 40 years and counting. Roberts has filled many roles on the guitarist's albums. On *Lookout for Hope*, he expands the color palette and lightens the ensemble. On *Unspeakeable*, a Grammy winner, he is in a string section, playing Frisell's string arrangements.

On *Richter 858*, this same string trio is alone with Frisell and Roberts is more interactive. On *Big Sur*, Roberts often functions as a bassist. You may think that Frisell just likes the sound of the cello. But on the phone from his home in Seattle, he says, "As a musician and as a person, Hank always lifts things up. It's not about the cello. It's about his imagination and his energy."

Roberts lived mostly in the New York area in the '80s, deeply involved in the Downtown scene based at the Knitting Factory. He says, "As years go by you realize what a godsend that place was. It was a whole community of people who were experimenting. It got John Zorn started, doing his first conceptual pieces. Tim Berne, Don Byron, Mark Feldman, Craig Harris, Joey Baron, Bobby Previte—they were all around."

As a leader, Roberts has been with one label family for 30 years: Stefan Winter's JMT in Munich, which became Winter & Winter in 1995. His two most recent albums are eclectic joint ventures with guitarists: Marc Ducret on *Green* and Frisell on *Everything Is Alive*. On both, the dominant Americana sensibility is diversified by insidious grooves and sporadic abstraction. Pizzicato, Roberts can whine like a sitar. Arco, his yearning sonorities speak directly to the heart, perhaps because of their proximity to the human voice. His songs are earthy ("Cola People") or graceful ("Necklace") or both ("Open Gate"). They linger in the mind long after they subside.

Roberts moved to Ithaca, New York in 1989. By the mid '90s he had four children. He cut so far back on his touring schedule that some people thought he had retired. Actually he was staying busy around Ithaca: "I had bands and put out my own CDs and occasionally traveled when asked." A major passage occurred in 2015: "My youngest kid is now 21. Last year I decided to get a place in New York. I've really immersed myself back in the scene. I've reconnected with a lot of old friends and made a bunch of new ones." His list of recent collaborators includes Tony Malaby, Michael Formanek, Matt Mitchell, Ches Smith and Harris Eisenstadt. He says, "It's been a pretty rich time."

Roberts has a new sextet and a new 45-minute composition called "G". He says, "Coming down to New York has inspired me to write music. I worked on

'G' at several places I stayed. One was Westbeth, an artists' coop in the West Village. They have a really nice piano. I brought in food and worked on 'G' for three straight days and never left. I had been hearing a clarinet in my head. So I've put a group together with Mike McGinnis on clarinet, Brian Drye on trombone, Dana Lyn on violin, Jacob Sacks on piano and Vinnie Sperrazza on drums. These people have such strong connections, musically and personally, they have allowed my imagination to soar."

So far, the only recordings of "G" are excerpts made at a gig and a rehearsal at Ibeam in Brooklyn. When you hear them, it is clear that the piece is a breakthrough for Roberts. It is orchestral in its scope and ambition and startling in its rhythms and harmonies. (Roberts says, "I tend to hear tension harmonies that are not so diatonic. I love the crunch of the chords.") With only six players (none famous, all accomplished, all working from deep inside this project), Roberts creates an enormous variety of moods and textures. There is indeed the "crunch of the chords" but also subtle voicings beneath pensive, evolving melodies. Dynamic swings are huge, from quietude to wild clamor. There are vivid solo moments from all six players, but it is even more exciting when they improvise together and more exciting still when the whole ensemble returns to Roberts' form and locks onto it. "G" needs to be an album. ❖

For more information, visit [hankrobertsmusic.com](http://hankrobertsmusic.com). Roberts is at Greenwich House Music School Oct. 15th with his sextet and Barbès Oct. 25th. See Calendar.

## Recommended Listening:

- Hank Roberts—*Black Pastels* (JMT-Winter & Winter, 1987)
- Arcado—*Eponymous* (JMT-Winter & Winter, 1989)
- Miniature—*I Can't Put My Finger On It* (JMT—Winter & Winter, 1991)
- Tim Berne/Hank Roberts—*Cause and Reflect* (Level Green, 1998)
- Bill Frisell—*Richter 858* (Songlines, 2002)
- Hank Roberts—*Everything is Alive* (Winter & Winter, 2010)

## LEST WE FORGET



# FRANKIE TRUMBAUER

BY SCOTT YANOW

Frankie Trumbauer occupies an unusual place in jazz history. He was the master of the C-melody saxophone; voiced between the alto and the tenor, on record it has often been mistaken for both instruments. With the rise of the saxophone section in the late '20s-early '30s, it was felt that the C-melody got in the way of the altos and tenors and it was not used in Swing Era big bands. Yet while his instrument went out of vogue, Trumbauer's light-toned and quietly witty style lived on in the playing of Lester Young and the many cool-toned tenors who followed.

Born May 30th, 1901 in Carbondale, Illinois, Trumbauer was raised in St. Louis. Early on he learned piano, trombone, flute and violin before settling on the C-melody saxophone, later adding the alto and bassoon. He led his first band in 1917, working mostly in St. Louis. His strong musicianship and equal abilities at reading music and taking colorful solos made him in demand. His Mar. 14th, 1924 guest appearances with the Mound City Blue Blowers feature him taking choruses already displaying a distinctive style.

Trumbauer is best remembered for his association with cornet player Bix Beiderbecke. They became

known as "Bix and Tram", preceding "Bird and Diz" by 20 years. After meeting in late 1924, they recorded together as the Sioux City Six. Trumbauer became the musical director of the Jean Goldkette Orchestra in 1925 but Beiderbecke failed his first audition with the band due to his inability to read music. During the summer of 1926, Trumbauer gave him sight-reading lessons and after Beiderbecke passed a second audition, he became Goldkette's top soloist.

1927 was the most important year in Trumbauer's career. He began leading his own record dates for the Okeh label, classic recordings that matched his C-melody with Beiderbecke's cornet. It was also in 1927 that Trumbauer and Beiderbecke joined the Paul Whiteman Orchestra, the most prestigious and popular white big band of the decade. Unlike Bix, an alcoholic whose career went on a downward spiral in 1929 before he passed away in 1931, Trumbauer was a reliable and sober musician. He continued leading his own record dates, which, by 1934, were featuring the great trombonist Jack Teagarden. In 1936, when he left Whiteman, Trumbauer briefly co-led the small hot jazz group the Three T's with Teagarden and his brother trumpeter Charlie. After that venture ended, he moved to the West Coast and headed his own orchestra during 1938-40. But the competition was too steep and the Frankie Trumbauer Big Band failed to catch on. At that point Trumbauer completely switched careers. He became a trained flyer who worked as a test pilot

throughout World War II. In late 1945 Trumbauer gave music one more try, working in the studios and appearing on a few records. But after a year he permanently retired from music, working for the Civil Aeronautical Authority in Kansas City.

Trumbauer made his final concert appearance at a Beiderbecke tribute concert in October 1952, playing "Singin' The Blues" for the final time. He passed away in Kansas City on Jun. 11th, 1956 at 55. ❖

A *Bix and Tram* tribute led by Patrick Bartley is at Dizzy's Club Oct. 28th. See Calendar.

## Recommended Listening:

- Jean Goldkette and His Orchestra—*Victor Recordings* (1924-1928) (Trans Atlantic Radio, 1924-28)
- Bix Beiderbecke/Frankie Trumbauer/Jack Teagarden—*The Complete Okeh & Brunswick Recordings* (Okeh / Brunswick—Mosaic, 1924-36)
- Frankie Trumbauer and His Orchestra—*1927-1928* (Okeh-Classics, 1927-28)
- Frankie Trumbauer and His Orchestra—*1929-1931* (Classics, 1929-31)
- Jack & Charlie Teagarden/Frankie Trumbauer—*The Three T's: Live from the Hickory House, New York* (Jazz Oracle, 1936)
- Frankie Trumbauer and His Orchestra—*1936-1946* (Classics, 1936-46)



# SPOREPRINT

BY KEN WAXMAN

Drummer Jörg Fischer is on a mission to demonstrate that great improvisers exist not only in Berlin, New York and London, but also in small and medium-sized cities, especially in his native Germany. That's why the Wiesbaden-based percussionist founded his boutique CD label Sporeprint in late 2013, releasing sessions featuring his associates from Kooperative New Jazz Wiesbaden (KNJW); deserving players from nearby such as saxophonist Martin Speicher and bassist Georg Wolf; and even a couple of CDs featuring better-known players such as now-Berlin-based bass clarinetist Rudi Mahall and Seoul-domiciled, German born multi-instrumentalist Alfred 23 Harth.

Fischer, who had been a professional for 20 years, had varying experiences recording six CDs for other labels since the mid '90s and was unimpressed with the promotion, printing and release schedules. "Afterwards I asked myself what if I wouldn't have to make those kinds of compromises: if I could choose what's on the cover; choose who does the design, choose what cover format to use and not wait half a year until something happens with the CD I want to hold in my hands? Do I want 500 CDs with 1,000 covers, or maybe 300 of each?"

At that point he had just recorded a CD with guitarist Cornelius Veit and bassist Eugen Prieur, which they were trying to get released. "For the *Stromraum* CD, we made a list of labels to contact but

didn't receive a reply from probably half of them," Fischer remembers. "Then in late October 2013, Cornelius and I were having breakfast when he received an email from Schraum, a musician-owned label in Berlin. It said our music wouldn't fit it, but Schraum's Axel Haller encouraged us to release it ourselves. Asking a musician colleague to release our stuff felt weird to me anyway. If he can do it, we probably can do it too. Why bother him in the first place? I had thought about it earlier, but that day while still sitting at that breakfast table I decided to start a label."

Involved with some productions on Gligg, a regional German label, Fischer had learned about mastering, cover design, promotion and finances. "I learned that making a CD isn't magic," he asserts. "It's no big step to combine those activities for one production." KNJW bassist Ulrich Phillipp—featured on Sporeprint's *Trio Improvisations* CD—helps with cover design and layout, with all CDs pressed in editions of about 300. Either the drummer finances everything himself or participating musicians kick in as well. "It's pretty much a collective process from the start, with collective decisions and all musicians paying about the same amount of money," he elaborates. During Sporeprint's genesis, Fischer had been trying without success to place an earlier session by himself, Wolf and English brass player Mark Charig. It became *Free Music on a Summer Evening*. "Jörg wants to give a podium to his own broad musical interests, to musicians he plays with and who he thinks should get more attention," confirms Wolf, who lives in Giessen, Germany. "After recording a concert or a session if he and the other players think the result is worth being

published, he does so."

As for the imprint's name: it comes from the drummer's fascination with mushrooms. "You get a spore print when you take the head of a mushroom, put it on paper, put a huge bowl over that to create a humid milieu and then the spores of the mushroom fall down on the paper, exactly displaying how the lamellae of the given mushroom have grown," he outlines. "That's the mushroom's 'seed', which is roughly shaped like a CD."

He's also okay with the fact that so far he has been featured on all releases. "Whenever I or we feel a band has developed to a point we want to document, we make a CD. Musicians create a promotional tool and offer a product for interested people," he says. "Sure, it's me who has the initial ideas of what to do next with and for the label, but in my mind the label is more about the bands it features. Look at the other musicians on Sporeprint: the trio CD with Mark Charig is the first one since *Pipe Dream* in 1977 [Ogun] that features him as main soloist. Cornelius Veit is featured only on a handful of CDs, Eugen is on even fewer. That trio's last CD was recorded in 2004. The Denhoff CD is the first one that documents that composer's work as improviser. Martin Speicher's discography is quite meager too and very obscure. The Spicy Unit CD with him is the very first to also feature [pianist] Peter Geisselbrecht's work as improviser—and he's been active in that field since the '80s. The last improv-based CD with [electronics player] Marcel Daemgen [featured on *Confucius Tarif Reduit*] is from the late '90s. For all bands, except for Veit/Prieur/Fischer, the respective Sporeprint release is the debut CD."

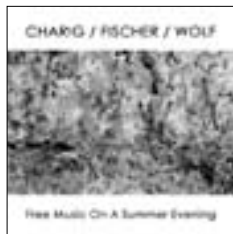
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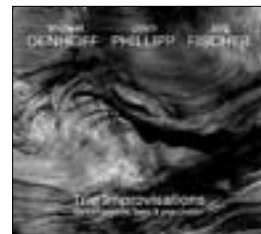
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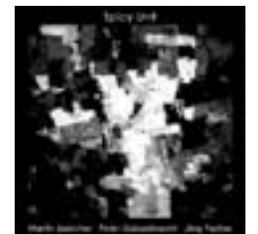
Confucius Tarif Reduit  
Harth / Fischer / Daemgen



Free Music on a Summer Evening  
Charig / Fischer / Wolf



Trio Improvisations  
Denhoff / Phillipp / Fischer



Spicy Unit  
Speicher / Geisselbrecht / Fischer

## VOXNEWS

# STARTING POINTS

BY SUZANNE LORGE

Most of the tunes on singer-pianist **Amina Claudine Myers'** latest release, *Sama Rou* (Amina C Records), are African-American spirituals that Myers arranged. Her church-inspired comping is at once strong and precise and her singing full of pathos and triumph. The spirituals are uplifting, with drawn-out tempos, a cappella sections and heavenly invocations. But the truly transporting moments occur in Myers' original composition "Intro: Crossings Part I, II & III". The piece lasts 19 minutes and shows off her sophistication as an avant garde jazz composer. The track contains very few vocals but her eloquent playing sings. Myers' second original follows immediately after "Crossings", with barely time for a breath; the intro almost sounds as if it's part of the preceding tune. But in this way "Ain't Nobody Gonna Hear Us?" serves as the musical segue between the eclecticism of "Crossings" and familiarity of the traditional tunes coming after ("Sometimes I Feel Like A Motherless Child" and "Nobody Knows 'de Trouble I See"); the tune relies in equal measure on the avant garde, gospel and R&B. Lyrically, it's a contemporary spiritual of the highest order—honest, beseeching, challenging. At its core is a question that

never seems to go away. Myers, one of the early members of The Association for the Advancement of Creative Musicians, will release the CD at the AACM-NY series at Community Church of NY. (Oct. 7th).

Singer/pianist **Daniela Schächter** hadn't really noticed Jimmy Van Heusen's "clever lyrics and intriguing harmonic progressions" until she was being interviewed for a documentary on the composer, she says. Her subsequent exploration of Van Heusen's work led her to arrange several of his tunes and to pen one original, "Vanheusenism", the cornerstone of her new release, *Vanheusenism* (Purple Butterfly Music). The title track demonstrates how readily Schächter's sweet-timbred voice lends itself to modern jazz; on the other tunes, all Van Heusen standards ("But Beautiful", "Polka Dots and Moonbeams"), her deftly executed performances remind us how winsome Van Heusen's songs can be. Schächter will launch the CD at Jazz at Kitano (Oct. 27th).

For years now we've watched as jazz clubs and cabaret rooms turned dark and closed, so it's heartening to report this month on new performing opportunities for jazz singers. First, in June the Metropolitan Room initiated a Friday night jam for singers at its Piano Bar at the Underground Lounge hosted by pianist Yasuhiko Fukuoka. Then, in September, pianist David Budway and actress Brianne Higgins opened Maureen's Jazz Cellar in Nyack, N.Y. in honor of Budway's late sister, jazz singer Maureen Budway. Finally, back across the

river from Budway's club (and a little south) in Hudson Heights, singer **Louise Rogers** will be curating the WaHi Vocal Jazz Series the first Thursday of each month in the back room at Le Chéile (also the site of Wednesday night WaHi Jazz Jam), starting this month. Rogers has booked fellow Chesky recording artist **Alexis Cole** for the series debut (Oct. 1st), followed by **Amy London** (Nov. 3rd) and **Deborah Latz**, curator of the VoxEcstatic series at the Cornelia Street Café (Dec. 1st).

Three legendary singer/pianists have milestone birthdays this month. The parties are happening as follows: **Freddy Cole** will turn 85 during a celebratory run at Jazz Standard (Oct. 13th-16th); **Jay Clayton** will have a 75th birthday bash at Jazz at Kitano (Oct. 28th-29th); and **Johnny O'Neal** will mark 60 at Dizzy's Club (Oct. 10th).

Consider the story of singer **Masumi Ormandy**, now 77. She was born in Japan before World War II, married an American and taught English in Japan for more than four decades. She harbored a love of the Great American Songbook, largely unexpressed until she partnered with Grammy-nominated singer **Roseanna Vitro**, who produced her debut, *Sunshine in Manhattan* (Miles High). It benefits from Vitro's expertise (superb band, tight arrangements, quality production) and Ormandy's cheery vocals and crisp delivery. Ormandy will appear at Jazz at Kitano (Oct. 19th) to give the CD a proper sendoff. It's a story that ends with a happy beginning. ♦



# RUDY VAN GELDER

BY ANDREY HENKIN



TOM PICH / COURTESY OF THE NEA

Rudy Van Gelder, recording engineer, 2009 NEA Jazz Master and one of the most significant non-musicians in jazz history (on par with promoters Norman Granz and George Wein and producers Alfred Lion and Orrin Keepnews), whose studio work defined the sound of jazz from 1953 onwards with over 1,500 hundred albums on Blue Note, CTI, Impulse!, Prestige, Verve and others, died Aug. 25th at 91.

Van Gelder was born in Jersey City, NJ on Nov. 2nd, 1924 and was a lifelong resident of the Garden State. Early interest in amateur radio led to self-education about recording but Van Gelder's original career was in optometry and he had a practice in Teaneck, NJ until 1959. His first recording sessions took place in his parents' Hackensack living room and included albums by Miles Davis and Thelonious Monk. In 1959, he opened a dedicated studio in Englewood Cliffs, the vault-like ceilings of which contributed to a sound that was a revelation for musicians and label heads alike. In a 1995 interview with James Rozzi for *Audio Magazine*, Van Gelder explained the uniform quality of his work: "I need to be involved in the whole process—up to and including the finished product—in order to give my clients what they expect of me, which is the reason why they are coming here."

That list of clients included nearly non-stop work with hundreds of jazz legends through the early '70s (Gelder would continue recording almost up until his death, with his last session a trio led by Jimmy Cobb, who first recorded there in the late '50s) and yielded numerous seminal albums. A small sampling includes John Coltrane's *A Love Supreme*, Eric Dolphy's *Out To Lunch*, Kenny Dorham's *Una Mas*, Herbie Hancock's *Emptyrean Isles*, Andrew Hill's *Point of Departure*, Jackie McLean's *One Step Beyond*, Archie Shepp's *Four for Trane*, Wayne Shorter's *Speak No Evil*, Cecil Taylor's *Unit Structures*, Tony Williams' *Spring* and Larry Young's *Unity*. The sound of '60s jazz especially was the Van Gelder sound, with Blue Note and Prestige waxing almost all of their sessions at the Englewood Cliffs studio. Interestingly, Van Gelder welcomed the digital age, telling Rozzi, "I'm glad to see the LP go. As far as I'm concerned, good riddance. It was a constant battle to try to make that music sound the way it should. It was never any good. And if people don't like what they hear in digital, they should blame the engineer who did it. Blame the mastering house. Blame the mixing engineer."

Van Gelder was named an NEA Jazz Master in 2009, joining a firmament with many of the musicians he helped turn into stars. Explaining his impact to Rozzi, Van Gelder was to the point: "They all knew what I was like... They knew the results of what they were going to do. There was never any question about it, so they could focus on the music."

MICHAEL WEINTROB



**CONNIE CROTHERS** (May 2nd, 1941 – Aug. 13th, 2016) The pianist was part of the Lennie Tristano school, released albums on SteepleChase, New Artists (including a 1982 duo set with drummer Max Roach and quartets co-led with Lenny Popkin), Mutable, RogueArt and Relative Pitch and gave her final concert appearances at this year's Vision Festival with her own trio and as part of Steve Swell's Kende Dreams. Crothers died Aug. 13th at 75.



**IRVING FIELDS** (Aug. 4th, 1915 – Aug. 20th, 2016) The pianist combined the Jewish and Latin styles of his native New York City into a unique form of popular jazz (leading to a 1959 hit record with Decca called *Bagels and Bongos* and several follow-ups), which he played in local clubs and dance halls during the '40s-60s, led a pair of albums for Tzadik in the new millennium as part of its Radical Jewish Culture series and played regularly in the city's piano rooms up until his death. Fields died Aug. 20th at 101.



**PETE FOUNTAIN** (Jul. 3rd, 1930 – Aug. 6th, 2016) The clarinetist was a mainstay in his native New Orleans and its indigenous Dixieland scene, both as a performer and club owner and a constant at the Jazz and Heritage Festival, brought Dixieland to national attention via TV appearances on the *Lawrence Welk Show* and recorded dozens of albums for Coral, Capitol and Jazzology. Fountain died Aug. 6th at 86.



**BOBBY HUTCHERSON** (Jan. 27th, 1941 – Aug. 15th, 2016) The vibraphonist was among the first and arguably the most significant to bring his instrument into the postbop realm via his own albums, over 20 from 1963-77 for Blue Note, including seminal recordings such as *Dialogue* and *Components* (both 1965), *Happenings* (1966) and *Spiral* (1968), and later for Columbia, Contemporary, Landmark, Verve and Kind of Blue, and appearances on some of the genre's classics with Jackie McLean, Grachan Moncur III, Lee Morgan, Stanley Cowell, Eric Dolphy, Duke Pearson, Grant Green, Archie Shepp, Joe Henderson, McCoy Tyner, Andrew Hill and a co-led group with Harold Land and was an inaugural and senior member of the SFJAZZ Collective from 2004-07. Hutcherson died Aug. 15th at 75.



**BOB KINDRED** (May 11th, 1940 – Aug. 15th, 2016) The saxophonist worked early on with Richard "Groove" Holmes, Charles Earland and Shirley Scott, toured with Woody Herman, recorded with Johnny Frigo and Little Jimmy Scott, led an album for Venus in 2010 and was a weekly performer for many years at the West Village's Café Loup. Kindred died Aug. 15th at 76.



**DEREK SMITH** (Aug. 17th, 1931 – Aug. 21st, 2016) The British pianist's earliest gig was with John Dankworth's big band with Cleo Laine but he made his career in the U.S. after moving in 1957, releasing his own albums for Progressive, Prestige, Chiaroscuro, Arbors and Venus and working with Benny Goodman, Cal Tjader, Doc Severinson (both on record and as part of *The Tonight Show Band*), Marlena Shaw, Lou Donaldson, Bill Watrous, Carmen Leggio, Charles Earland, Buddy DeFranco and Louie Bellson. Smith died Aug. 21st at 85.



**LOUIS SMITH** (May 20th, 1931 – Aug. 20th, 2016) The trumpeter was one of the more obscure players recording for Blue Note in the late '50s via a pair of 1958 leader albums, both with drummer Art Taylor, as well as a credit with Kenny Burrell and participation in the 1959 *Young Men From Memphis* project and later led numerous sessions for SteepleChase in 1978-79 and 1990-2003. Smith died Aug. 20th at 85.



**LOUIS STEWART** (Jan. 5th, 1944 – Aug. 20th, 2016) The Irish guitarist made his career in England in the groups of Ronnie Scott, Tubby Hayes and Spike Robinson, played opposite Bucky Pizzarelli in the early '70s band of Benny Goodman, was part of George Shearing's late '70s trio with Niels-Henning Ørsted Pedersen and released albums of his own for Wave, Pye, Livia and Hep. Stewart died Aug. 20th at 72.



**TOOTS THIELEMANS** (Apr. 29th, 1922 – Aug. 22nd, 2016) The Belgian harmonica player is at the top of the short list of jazz innovators on the instrument and was influenced by and played American-style bebop on albums of his own starting in 1955 for Columbia, Riverside, Polydor, Metronome, Phillips, CBS, Epic, Hep, Concord, Verve and Challenge and in the groups of George Shearing, Quincy Jones, J.J. Johnson, Rita Reys, Urbie Green, Gil Goldstein, Sarah Vaughan, Dizzy Gillespie, Jaco Pastorius, Eliane Elias, Fred Hersch, Pat Metheny, Christian McBride and others. Thielemans died Aug. 22nd at 94. ♦



## CHICAGO JAZZ FEST

BY LAURENCE DONOHUE-GREENE



Tatsu Aoki's Miyumi Project

Of the myriad reasons to visit the Windy city—the Art Institute's world famous collection; Lake Michigan's scenic 18-mile waterfront bike path; Wrigley Field, the second oldest major league baseball stadium; renowned deep dish pizza—a particularly good one on Labor Day weekend for the last 38 years has been the Chicago Jazz Festival (CJF), programmed by the Jazz Institute of Chicago and produced by the City of Chicago's Department of Cultural Affairs and Special Events.

Over the course of four days (Sep. 1st-4th), some 150,000 attendees saw over 50 bands at Millennium Park's various size stages: Jay Pritzker Pavilion (13,000 capacity) and smaller "Von Freeman" and "Jazz and Heritage" Pavilions (1,200 capacity each), the latter two separated by a few minutes walk past the stainless steel Cloud Gate (aka "The Bean" sculpture). There was ample opportunity to soak in Chicago's vibrant jazz, one steeped in tradition as CJF takes great pride in honoring the city's own.

Chicago's saxophone battle tradition is impressive, from Gene Ammons/Sonny Stitt, Johnny Griffin/Eddie "Lockjaw" Davis and Clifford Jordan/John Gilmore to late legends Von Freeman or Fred Anderson. Edwin Daugherty's sextet included fellow saxophonists in veteran Ari Brown and young Irving Pierce, fêting a Chicagoan sax triumvirate of Ammons, Griffin and Eddie Harris. One-time Harris pianist and native son Willie Pickens helmed the top-tier rhythm section in a set that was a slice (speaking of pizza) of Chicago jazz history, culminating with Ammons' saxophone battle staple "Blues Up and Down". Another triple saxophone ensemble was bassist Tatsu Aoki's Miyumi Project with

Francis Wong and Edward Wilkerson (tenors) and Mwata Bowden (baritone). The project—arguably the festival highlight and certainly its most unique set—featured the distinct element of traditional Japanese taiko drumming. Aoki, a longtime Chicagoan, anchored the musically and visually stunning multicultural collaboration (now in its 20th year), flanked by the saxophones' blistering exchanges and stage-shaking tribal pounding from the up-to-eight-member taiko drum troupe.

Two homegrown drum-led groups, each with a variation of their own three-horn frontline, were Michael Zerang & The Blue Lights and Charles Rumbak's sextet. The former had Dave Rempis (alto, tenor and baritone), Mars Williams (alto/tenor) and Josh Berman (cornet) adding another layer and dimension to the horn battle legacy. Dueling altos with cornet were heard on the Sun Ra-esque groove of "Bright Lights and Saucy Tights" while "Ashur Loves You", the leader's dedication to his father and his Iraqi heritage, was a springboard for baritone, tenor and cornet. Rumbak's coast-to-coast horns were Tony Malaby (tenor, NYC), Greg Ward (alto, Chicago) and Ron Miles (cornet, Denver). Together they gracefully wove three-part euphoric harmonies as well as offered individual solos filled with Malaby's gritty tone and extreme tonal palette, Ward's soulful, fleet-fingered style and Miles' cooler brass shadings. Their rendition of "Tough Love" by late Chicagoan pianist Andrew Hill capped off their mighty set.

This year's CJF paid respect to a wide generational swathe of the city's talent. Pianists Erwin Helfer and Norman Simmons played with vigor belying their octogenarian status. The former's jovial barrelhouse, boogie-woogie, jazz and blues solo set was dedicated to Jimmy Yancey, Speckled Red and Albert Ammons while the latter's swinging trio explored John Lewis' haunting "Django" and a blues-drenched George Gershwin medley. Of the city's up-and-coming generation featured at this year's festival was vibraphonist Joel Ross (a rendition of "Summer Nights" revealed the obvious influence of its composer, recently departed vibraphone maestro Bobby Hutcherson), vocalist Alyssa Allgood (whose refreshing, original lyrics to Blue Note Records-related material was a welcome addition to the jazz vocal repertoire) and hardbop trombonist Luke Malewicz (whose Eastern European roots and influence suited an already-polished approach quite well in his Heritage Quartet set).

Many out-of-towners brought groups with Chicago connections, whether premeditated by festival organizers or just serendipity. Benny Golson at 87 has maintained his unmistakable tone; his New York quartet with Mike LeDonne (piano) and Carl Allen (drums) also included Buster Williams (bass) whose 1961 recording debut was the famed Ammons/Stitt *Boss Tenors* session featuring the aforementioned "Blues Up and Down". Native New Yorker/drummer Barry Altschul's 3Dom Trio gave a musically challenging and rewarding set with Joe Fonda (bass) and Jon Irabagon (tenor), the latter a native of the Chicago suburb of Gurnee who played in Chicago before making the move to NYC 15 years ago. Carla Bley brought back to life the Liberation Music Orchestra with at least one Chicago connection in French horn player Vincent Chancey. And Brian Carpenter's Ghost Train Orchestra covered the unsung composers of Harlem and Chicago jazz at the height of Prohibition, including Fess Williams' frenetic "Friction".

The festival culminated with an acknowledgment of Chicago's Hispanic community, the country's fifth largest, and month-early 95th birthday of Latin jazz conga king Candido Camero, who played with vitality fronting his Latin Jazz Allstars group of Steve Turre (trombone), Nestor Torres (flute), Elio Villafranca (piano), Sammy Figueroa (congas) and others. ♦

For more information, visit [chicagojazzfestival.us](http://chicagojazzfestival.us)



Photography by Andrea Boccalini

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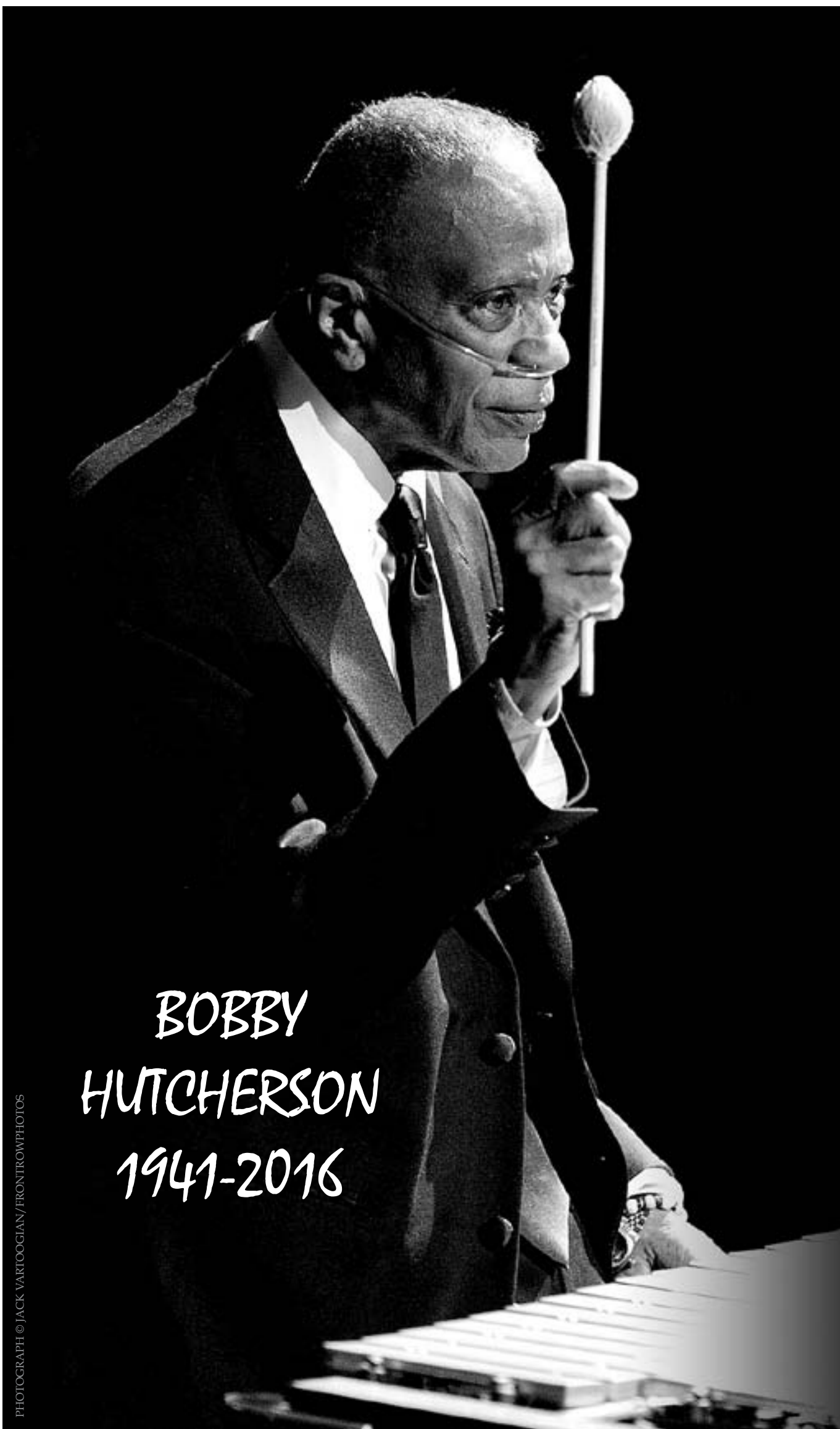
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BOBBY  
HUTCHERSON  
1941-2016

PHOTOGRAPH © JACK VARTOOGIAN/FRONTROWPHOTOS

I'm deeply saddened by the passing of my dear friend Bobby Hutcherson. I remember when he first came on the jazz scene in New York in the early '60s, a young Bobby with a whole new approach to playing the vibraphone.

Throughout the years his playing and his compositions have continued to be exciting and brilliant. Bobby always had a positive attitude towards everyone and everything. I'm sure his heart will continue to be in the right place throughout his eternal life.

Travel peacefully, Bobby.

—HERBIE HANCOCK, PIANO

Bobby Hutcherson was as much a genius on the vibes as there ever was or will be. Following in the big footsteps of Lionel Hampton and Milt Jackson, his ability to play the way he played was so endearing to the jazz community. Bobby was just a great guy and he is going to be missed. I'm glad he at least got his punches in before his time expired. I certainly loved working with him—we did some fabulous recordings together.

—RICHARD DAVIS, BASS

Bobby was my good friend and an exceptional musician. I remember one day in 1965 Bobby came over to my house. I was working with Nancy Wilson at the time and had just gotten married and moved to LA. John Houston, a piano player friend of ours, lived next door. Bobby was excited about this new recording of Herbie Hancock called *Maiden Voyage* and wanted us to hear it. Bobby said in his excitement, "this tune is different!" Bobby, never lost his childlike excitement and humor. On the bandstand he said, his job was to keep the guys happy. That he certainly did!

—BUSTER WILLIAMS, BASS

I thank Bobby Hutcherson, the essential vibist, who revealed all the qualities of greatness in his beautiful touch, his compositions, his harmonic and rhythmic sophistication, improvisation, leadership, melodic invention, power, virtuosity, soulfulness and, last but not least, his swing. He taught me much during these (my) formative years in NYC.

—STANLEY COWELL, PIANO

Bobby Hutcherson was a true original: a virtuoso of the highest order whose music always exuded deep spirituality and a sense of exploration. He had a magical aura, as if there was a beam of light shining down on him whenever he was behind the vibes. I once heard him say, "Never worry about where the next note is coming from, because it will always present itself if you wait for it." For Bobby, playing music was an act of faith and that frame of mind not only fueled the depth of the music but was also felt by audiences.

Off the bandstand, he was a compassionate, warm and optimistic man with a quick wit. He loved to fish and garden and enjoyed telling stories about days gone by. Often, the stories would erupt with laughter and you would find yourself laughing just because he was! Bobby would always come to the gig with a hug for everyone in the room and it was genuine. I will miss him so much, but forever treasure the times we made music together. It was pure heaven... which is where I am sure he is right now.

—RENEE ROSNES, PIANO



I first heard Bobby on some very adventurous records with Jackie McLean and Grachan Moncur III and Eric Dolphy. In a way, it was a very different Bobby Hutcherson than the one most of us think of now. But those records show the adventurous part of Bobby that continued to be a main component of his approach to music.

He could be musically and visually energetic and dramatic; putting the vibes and marimba side by side and playing them as if they were one keyboard, running back and forth to complete long musical phrases, or emphasizing notes so that you would know that he seriously meant exactly that note. He would play in and out of a chord to create complex and compelling colors and yet take his time playing the most lyrical ballad. He was as much fun to watch as to listen to.

Playing with Bobby was an incomparable experience. You always felt a complete sense of partnership. There was always a sense of interplay while trying to match the energy he generated. And don't let me forget about his sense of humor. He had a great one, on and off the bandstand.

I feel so privileged to have been able to play with Bobby. I will miss him and never forget all those musical and personal moments.

—GEORGE CABLES, PIANO

Bobby Hutcherson was the Michael Jordan of the vibraphone. His legacy will join in the ranks of the greatest innovator/contributors to human music. Not just for the vibraphone, of which he is an obvious Grandmaster, but also to the entire range of music composition, phrasing, groove, feel, emotion, harmony, melody, theory and technique.

On stage, he sometimes seemed reserved, shy or introverted. NOT. He was hilarious!!! Bobby was as good a humorist as Richard Pryor. His stories would keep folks laughing for hours. One time, I said to him about one of his recordings: "Bobby, that really should have been a big hit." Bobby replied, "If I had a hit, I'd have to figure out what I did wrong!!!!"

It was my honor to have worked with this great artist. My goal is to leave some type of legacy that can be honestly considered somewhere near his league of contribution to our music. May God's peace and blessings be with his beloved wife Rosemary and the entire Hutcherson family. Keep swangin' those mallets, Bobby.

—JAY HOGGARD, VIBRAPHONE

All of the great players create a whole new style and approach of playing to their respective instruments. And that's Bobby Hutcherson and one of his great contributions to this music. Not only a great player, he created a whole new style in contrast to Milt Jackson who preceded him. His stylistic contributions were not only to the vibraphone but to the music in general.

The other thing is my personal relationship with him: more than anything else he became my close friend. He taught me the true value of that —of being a close friend. I could always call or send him an email. I remember once I had a really bad night playing one time, so I sent him a short email about how horribly I played. He wrote me a few lines back and changed my entire outlook: "You can't be a star every night... We all miss a few notes here and then!" That's the kind of friend he was to me and I'll never forget that. He never turned me away even when I was very young and he didn't yet know who I was! He was obviously a big influence on me and I miss him very much.

—STEVEN NELSON, VIBRAPHONE

Bobby Hutcherson was an amazing musician who could swing like crazy or play a ballad and bring tears to your eyes. He could also take you on a musical journey to, as Todd Barkan would say, the land of the unfore-heard. RIP Bobby!

—KENNY BARRON, PIANO

Bobby Hutcherson took the legacy of vibist Milt Jackson to the next level, developing a modern and contemporary style in his playing. From his earliest appearances on record, mostly on the Blue Note label, Bobby stood out as a new voice on the vibraphone.

Personally, he chose a different kind of life from the usual jazz experience, opting not to be based in a major city jazz scene. Living somewhat off the grid, after having settled in a small town along the California coast south of San Francisco, his touring, especially to the East Coast, was not as frequent as a lot of us would have liked. In person, he was always a gentle and dignified presence, whenever encountered backstage at festivals and so on. His last regular performing was as a founding member of the SFJAZZ Collective, a very fitting legacy for such a seminal player.

Bobby will be missed. The vibraphone is a relatively new instrument, having been invented only 80 years ago. Until about 20 years ago, pretty much all the influential vibists were still playing regularly. Then in the '90s we saw the passing of the pioneers—Lionel Hampton, Red Norvo and Milt Jackson. And now, another major voice on our instrument has been stilled. Thanks for all the great music, Bobby.

—GARY BURTON, VIBRAPHONE

How do you say goodbye to a hero? Perhaps the bond between master and apprentice is best solidified by the latter's commitment to manifesting the values instilled in him/her by the teacher. Bobby Hutcherson was truly a genius and one of the finest musicians/scientists that the world will ever know.

My last interaction with Bobby, just a few months ago, revealed a man who was full of curiosity and unparalleled insight. David Sanchez and I stood, backstage at the SFJAZZ Center, absolutely mesmerized as Bobby began to tell us of his latest harmonic experimentations and the effect he intended for them to have on the lives of others. An abundance of curiosity, ambition, intelligence and compassion filled the air for David and I to absorb. These are the values that are a significant part of the amazing legacy of Bobby Hutcherson. They continue to manifest themselves in the lives of those of us fortunate enough to have known this brilliant and kind man. My favorite lesson from Bobby: "Family First!"

—STEFON HARRIS, VIBRAPHONE

A few years ago, I had the pleasure of being a "filler" for Bobby at his 70th birthday party/show at Yoshi's in San Francisco. When we arrived for soundcheck, Bobby was looking sharp and the band was warming up. I told Bobby "I don't wanna get in your way, I'll just play a few choruses." Bobby says, "Naw man, I'm only going to play a melody and maybe one chorus, that's just about it. You can take it from there." However, things were different come showtime; the one chorus thing didn't happen. Bobby probably took two-three choruses on each song and he sounded wonderful! All I could do was sit back and smile.

—WARREN WOLF, VIBRAPHONE

It is with a heavy heart and a feeling of hesitation and great loss that I approach this essay. In fact, I decided to pause writing to look at a video of Bobby with a quartet just sent to me.

Bobby arrived in New York around 1961, before me, touring with the Al Grey-Billy Mitchell group. I first met him in the summer of 1962 when he was performing with the Jackie McLean Quartet at the Bohemian Caverns in Washington, D.C. The group was Jackie McLean, Eddie Khan, Tony Williams and Bobby Hutcherson. The absence of piano placed Hutcherson in the role of accompanist as well as soloist. To perform that role as a mallet player requires the skill to manipulate four to five mallets. He was the first vibist I ever saw do this, well before Gary Burton appeared on the scene.

Another observation: Bobby had his own distinct tone and sound on the instrument, very different from the prominent mallet players of the day: Lionel Hampton and Milt Jackson. When I made the move to New York from D.C. in the fall of 1963, I crossed paths with him again. Eric Dolphy assembled a group consisting of Hutcherson, Freddie Hubbard, Richard Davis and myself on drums. We did a concert at the Brooklyn Academy of Music that was recorded live. Several producers are, to this day, looking for those tapes.

I became a kind of house recording drummer for Blue Note Records after joining Freddie Hubbard's group in 1964 and recording Hubbard's *Breaking Point*. After that, Bobby and I were teamed on recordings led by Joe Henderson (*Mode for Joe*) and Andrew Hill (*Compulsion*), then subsequently nine Bobby Hutcherson-led recordings for Blue Note. After the albums *Components*, *Dialogue* and *Now*, a working group consisting of Harold Land, Stanley Cowell, Reggie Johnson and myself was formed around 1968. Alfred Lion and Francis Wolff at Blue Note did not care what you played, as long as they could extract a song from the program that could be put on the jukebox. The jukebox industry of the '50s-'60s is part of what kept jazz very prominently in the public eye, way more in those days than now.

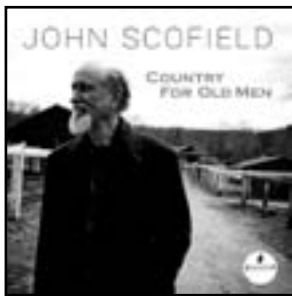
We called Bobby "Tranquil", he was so easygoing and even-tempered—completely opposite of what was going on in the world in the '60s. And working with him was just as I described his personality. It was at this time, well before the inception of the percussion group M'Boom, that I began to consider performing on mallets. I attribute this to Bobby. He often asked me for drum exercise books; I wondered why. He said it was "to strengthen his wrists and fingers." He also suggested we form a group of just drums and mallets, a precursor to the concept realized by Max Roach five years later in M'Boom. He relocated to San Francisco around the "flower children" time. It's a wonder he stayed in New York as long as he did; he was truly California sunshine.

A lot has been written and said about his playing but not enough about his composing and musical philosophy. To me, he is one of the most important conceptualizers of music in the last half of the 20th century. His compositions are a marvel of sophistication, harmonic and melodic innovation and imagination. Bobby Hutcherson was a visionary musician.

The last time I was in touch with Bobby was last year. Even in 2015, Bobby was not in good shape; he was barely able to talk, suffering from Alzheimer's as well as emphysema. We just talked about the old days, as best as he could. But it was not good for me to see him like that. Goodbye, Bobby. Someday we will meet again.

—JOE CHAMBERS, DRUMS





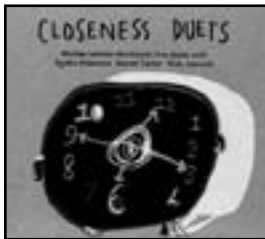
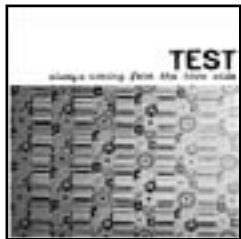
**Country for Old Men**  
John Scofield (Impulse!)  
by Ken Micallef

Guitarist John Scofield's stinging lines, slippery runs and sliding tonalities have always been the perfect fit for blues and jazz but country? Backed by his longtime compadres of keyboard player Larry Goldings, electric bassist Steve Swallow and drummer Bill Stewart, Scofield tackles the Carter Family, et al, his way. Riffing off the Coen brothers' movie title *No Country for Old Men*, Scofield adds just the right dose of spice and sass to classic country standards, perhaps breaking open yet another audience for the 64-year-old jazz hound.

The album opens with George Jones' "Mr. Fool" and right away we can see where this is heading. But as soon as we think we've got it nailed, Sco and Co. launch into a fiery version of Hank Williams' "I'm So Lonesome I Could Cry". A groove as pungent as any this assortment of swingers has played, the song flies high and nearly derails, Scofield warping notes as Stewart skewers the rhythm with ruffs and rolls. You hear the familiar melody, but it's beaten and bloody.

From there, some songs are one-off rote versions, others more random and personalized to Scofield's twisted harmonic palette. Stewart engages an AfroCuban rhythm for a finger-picked "Wildwood Flower"; Scofield howls like a wounded cow on a jazz waltz version of Dolly Parton's "Jolene"; the band bashes like punk school boys in "Red River Valley". Scofield wrestles every bit of emotion from Willie Nelson's "Faded Love", first as an intimate reading of love and faithfulness, then with the quartet, going from strength to strength as Swallow and Stewart aid his scorching improvisation. It's sublime straightahead jazz and a potent argument for country music as a relatively unexplored vista for jazz journeymen. And to prove he knows a good country song regardless of era, Shania Twain's "You're Still the One" receives an atmospheric rubdown, the perfect segue into the closer, "I'm an Old Cowhand", performed solo on what sounds like a dobro.

For more information, visit [impulse-label.com](http://impulse-label.com). This project is at Blue Note through Oct. 2nd. See Calendar.



**Always Coming From The Love Side**  
TEST (Eremite)  
**Closeness Duets**  
Nicolas Letman-Burtinovic (Petit Label)  
by John Sharpe

One of the few to combine reeds and brass, veteran Daniel Carter has lingered on the fringes of visibility his talents deserve, tenure in the cooperatives Other Dimensions In Music and TEST his main claim to fame.

Alongside Carter, TEST comprised reed player Sabir Mateen, bassist Matt Heyner and late drummer Tom Bruno. Although first formed in the early '90s, the collective's recorded output all came in a flurry at the end of that decade. Their fifth album, *Always Coming From The Love Side*, contains a newly released live date

from a U.S. tour in 1999. The entire 117-minute concert, from Chicago's legendary and now-defunct Velvet Lounge, spreads across five untitled pieces on two CDs. Long-form improvisation remains the outfit's calling card yet, for a free jazz unit whose prime outlet was the NYC subway, the frequent lack of heat might be a surprise to some, with cool fire perhaps the most apt description. One case in point among many comes when, after a bass solo in the second set, both saxophones return in a reflective mood recalling a traditional spiritual. Such pauses to the otherwise continuous interplay typically arise when one or other of the horn players switches axes from among their comprehensive armory. While they even utilize twin flutes on occasion, when they mean business both Mateen and Carter switch to either alto or tenor saxophone to interweave gloriously over roiling drums and pulsing bass. In full spate, it's as if they constitute a single double-headed instrument.

Carter also features as one of three guests on French bassist Nicolas Letman-Burtinovic's *Closeness Duets*, a dedication to the late bassist Charlie Haden. "Charlie" finds the twin basses of the leader and Nick Jozwiak channeling the dedicatee's flamenco rippling and resonant throb and "Haden's Dream" pairs Carter's relaxed trumpet exhortations with Letman-Burtinovic's recurring pizzicato figure. Carter appears on ten out of the disc's 28 short cuts. For the most part these pairings maintain the conversational and airy template of the latter track, with Letman-Burtinovic in supportive mode. "Rain Forest" proves the exception, as Letman-Burtinovic sets up a repeated bass loop, which gradually accelerates until it resembles a revving motorbike. But Carter remains unperturbed, spinning out pure-toned blues-inflected alto lines. The leader's interaction with his collaborators owes less to Haden elsewhere, particularly when coupled with Jozwiak, where abrasive bow work ("Vortex 2" and "Dunes de l'oubli") and percussives ("Brushing the Harmonics") become the norm. Vocalist Kyoko Kitamura mixes nonsense words with idiosyncratic songs and electronic effects, shining especially on the punning "Melow D" and dirge-like "Plans on the Comet". After a while, the brief exchanges takes on the nature of a suite, but one where more time to dig in might have provided greater satisfaction.

For more information, visit [eremite.com](http://eremite.com) and [nicolasletmanb.com](http://nicolasletmanb.com). Daniel Carter is at 6BC Garden Oct. 1st. See Calendar.



**Real Enemies**  
Darcy James Argue's Secret Society (New Amsterdam)  
by Eric Wendell

Bandleader Darcy James Argue does not think small. Beginning with his 2009 debut *Infernal Machines* and 2013 follow-up *Brooklyn Babylon*, Argue's big band Secret Society has always felt larger than its 18 pieces. For *Real Enemies*, Argue attempts something not often seen in jazz: the concept album.

The theme of *Real Enemies* is the provenance of paranoia and psychology of political manipulation that has permeated American society. Argue builds tension, satirizes and provokes through the collective and individual voices of Secret Society, evident with the opener "You Are Here", which begins with a lone trumpet playing airy, open notes, resulting in the feeling that someone is watching your every move. Argue amplifies this sentiment by slowly introducing

additional sections of Secret Society in near cacophony before pulling back towards the end to a sparser sound.

The recurring motif is Argue's use of small bits of speeches by different political figures as a means of informing and enhancing the political underpinnings of the album. Whether Senator Frank Church speaking about how the CIA used the mainstream media to distribute misinformation on "Trust No One" or Vice President Dick Cheney speaking about terrorism on "Casus Belli", the text grounds the music and the themes at hand. The most tongue-in-cheek example is on "Dark Alliance", which begins with a '80s bass synth part alongside funky guitar while Nancy Reagan's famous "Just Say No" narration appears. The use of her voice and the synth bass keeps the song anachronistic to the feeling Argue is trying to adhere to, which is satirically destroyed in the middle by changing to a Latin feel before returning to the '80s sound.

Although the political themes and concepts are what makes *Real Enemies* successful, it's the way that Argue showcases different members of Secret Society that makes it brilliant. "Best Friends Forever" features alto saxophonist Rob Wilkerson, whose robust and full tone weaves beautifully within the group. Tenor saxophonist Sam Sadigursky is sublime against fluttering background trumpet lines on "Apocalypse Is A Process", resulting in a distinct blend of timbres.

*Real Enemies* is the result of the multimedia piece of the same name that Argue premiered in 2015 at the Brooklyn Academy of Music and this is the only downside. It is clear that this music demands to be seen as well as heard. As a result, it at times feels like we are only getting a slice of Argue's true intent.

For more information, visit [newamrecords.com](http://newamrecords.com). This project is at National Sawdust Oct. 2nd. See Calendar.

## RECOMMENDED NEW RELEASES

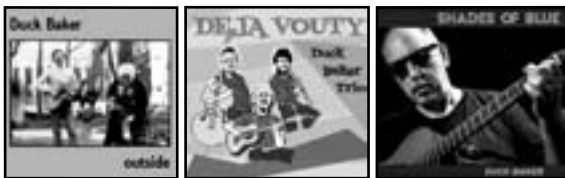
- Alyssa Allgood – *Out of the Blue* (Jeru Jazz)
- Fred Anderson Quartet – *Live, Volume IV* (Asian Improv)
- Erroll Garner – *Ready Take One* (Columbia-Legacy)
- Barry Guy/Marilyn Crispell/Paul Lytton – *Deep Memory* (Intakt)
- I Am Three – *Mingus, Mingus, Mingus* (Leo)
- Franklin Kiermyer – *Closer to the Sun* (Mobility Music)
- Jimmy Scott – *I Go Back Home: A Story About Hoping and Dreaming* (Eden River)
- Steve Swell – *Soul Travelers* (RogueArt)
- The Bad Plus – *It's Hard* (OKeh)
- Miroslav Vitous – *Music Of Weather Report* (ECM)

Laurence Donohue-Greene, Managing Editor

- Peter Brendler – *Message in Motion* (Posi-Tone)
- Will Calhoun – *Celebrating Elvin Jones* (Motéma Music)
- Ben Cohen – *Viriditas* (Eschatology)
- Giovanni Guidi/Gianluca Petrella/Louis Sclavis/Gerald Cleaver – *Ida Lupino* (ECM)
- Jasper Høiby – *Fellow Creatures* (Edition)
- Honey Ear Trio – *Swivel* (Little (i) Music)
- Roji – *The Hundred Headed Women* (Clean Feed)
- Laura Toxværd – *Compositions Part 1* (ILK Music)
- Santos Silva/Wodrascka/Meaas Svendsen/Berre – *Rasengan!* (Barefoot)
- Slavic Soul Party! – *Plays Duke Ellington's Far East Suite* (Ropeadope)

Andrey Henkin, Editorial Director





**Outside**  
**Duck Baker (Emanem)**  
**Deja Vouty**  
**Duck Baker (Fulica)**  
**Shades of Blue**  
**Duck Baker (Fulica)**  
 by Clifford Allen

Fingerstyle guitarist Duck Baker has been active in recording, teaching and writing since the '70s, first out of San Francisco and now in England. Three new discs feature his jazz bona fides, both solo and in ensemble, in a balance between openness and hewed concision.

*Outside* is a hefty collection of solos and two duets with guitarist Eugene Chadbourne recorded between 1977-83, often utilizing extended techniques and a phraseology owing as much to Jimmy Giuffre and Steve Lacy as modern guitar technicians. Baker had been recording for ED Denson and Stefan Grossman's Kicking Mule label during this period, though all of the cuts here are previously unissued. Across two sessions recorded in Turin and London, Baker covers Ornette Coleman's "Peace", the standard "You Are My Sunshine" and performs gorgeous renditions of the slowly unfurling originals "Southern Cross" and "Like Flies". Running through the entire set is Baker's youthful, effusive bluster and penchant for crisp ferocity, emblemed by the furious jigger of "Breakdown Lane", "No Family Planning" and "Klee", the latter utilizing percussive knocks and rugged hollow-body scrape in addition to muted, worried string filaments. The earliest recordings here are from Calgary in 1977 and consist of two short soli and two rare compositions from the Chadbourne book; the closer, "Things Sure Must Be Hoppin' Tonight on Castro Street", is a dedication to saxophonist Bruce Ackley, harboring lo-fi burble and ghostly insectile movement.

The bulk of Baker's current musical activity is focused on trios, generally with clarinetist Alex Ward and bassist John Edwards (replacing Joe Williamson) and follows in the footsteps of Giuffre's chamber trios and their few brethren in blending a soft-shoed, meaty swing with modern harmonic concepts. *Deja Vouty* sports a program of originals, loping singsong melodies and parlor grace supporting Ward's squirrely false-fingered huffs and the guitarist's penchant for alternating definitive chunks and ambiguous eddies. The latter are in full view on "Twelve Gates", circular paths sparking gentle dissonance against an elegant pizzicato bulwark, Ward's puffed and throaty declamations skating across the top. "The Blues Is The Blues Is The Blues Is" evokes and quotes Coltrane's "Mr. Syms" at the beginning, supplely tangled in a booming walk and reedy pirouettes. While never having met composers like Herbie Nichols or Thelonious Monk, their strategies, as distilled through Lacy and trombonist Roswell Rudd, are evident in Baker's music.

*Shades of Blue* is an excellent companion to the above, including both variants of the clarinet trio—Williamson and Edwards in the bass chair—along with an otherwise undocumented outfit of Baker, clarinetist Ben Goldberg and violinist Carla Kihlstedt. There are also stirring duets with Rudd, reed player Michael Moore and Hawaiian guitarist Ken Emerson on this sampler of small-group configurations recorded over the last 15 years. The set consists of five tunes from the guitarist's pen as well as the aforementioned "Mr. Syms" and renditions of Nichols' "Lady Sings the Blues" and "The Happenings" as well as "Buddy Bolden's Blues" (abstracted into "A Buddy Uptown" on *Deja Vouty*). Fluty curls embody Moore's delicate alto on the saxophonist's "Families Be So Mean", a curious pairing with Baker's twangy grace caught at

the Bimhuis in 2008, while Rudd steals the show on a rendition of "Lady Sings the Blues", based on the trombonist's arrangement of the tune on Archie Shepp's 1966 LP *Live in San Francisco*. The trio with Kihlstedt and Goldberg slides through Nichols' "The Happenings" in a bouncy, weird and grainy swing and provides an interesting complement to the snap of the bass-driven unit.

For more information, visit [emanemdisc.com](http://emanemdisc.com) and [duckbaker.com](http://duckbaker.com). Baker plays solo at The Stone Oct. 3rd. See Calendar.



**Freedom Jazz Dance: The Bootleg Series, Vol. 5**  
**Miles Davis Quintet (Columbia-Legacy)**  
 by Anders Griffen

The fifth volume in the Miles Davis Bootleg Series celebrates the 50th anniversary of *Miles Smiles*. The liner notes state, "it includes every recorded second of the sessions", which took place 50 years ago on Oct. 24th-25th. The set also collects session reels and master takes of "Fall" and title tracks from *Nefertiti* and *Water Babies*. Besides the master takes, all performances are previously unreleased and contributed to five albums: *Miles Smiles*, *Sorcerer*, *Nefertiti*, *Miles in the Sky* and *Water Babies*. The producers have curated a program, not all-inclusive or chronological, but an engaging musical progression like an album.

Davis' "second great quintet" of Wayne Shorter (tenor saxophone), Herbie Hancock (piano), Ron Carter (bass) and Tony Williams (drums) was the longest lasting unit led by Davis—the rhythm section had been in place since spring of 1963, Shorter the final piece of the puzzle, joining by fall of 1964, and they stayed together into 1968. This is the second of the five sets in *Bootleg Series* to deal exclusively with this group.

The studio banter and rehearsals are illuminating. It's amazing to hear Davis, Carter and Williams each say they can't do it and just persevere and figure it out. This band has been immortalized and while this virtual studio access humanizes them, it doesn't take away any of the magic. On the contrary, it is astounding that they put this together on the spot the way they did. Davis is clearly the leader but relies on input from every member and his leadership empowers them. The listener witnesses this unfold with these session reels.


The liner notes by Ashley Kahn basically do the job, but could have been more insightful. He claims "Freedom Jazz Dance" is noteworthy for the manner in which Miles slowed down the tempo from Harris' original. While there are several things "noteworthy" about this performance, that is not one of them, because it's not even true! At 23 minutes, this is the longest session reel. Even though the listener can hear "every recorded second", the tape starts and stops and when the tape is rolling again the quintet has already listened to a playback, had a conversation and the music is different. Over the course you can hear the arrangement come together. Davis splits up the melody to leave more space, mostly so he can actually play it, extending Harris' 10-bar form to 16-bars: it's pretty much 2 bars of melody + 2 bars of rhythm until the turnaround. After Davis gets his part together, he shifts his focus back to the drums and asks for tripelets.

It's astonishing to hear "Nefertiti" come together in the studio. They play a little under five minutes, repeating the head over and over before Davis stops them saying, "why don't we make a tune...with just playin' the melody?" Apparently there was an earlier

rehearsal take that wasn't recorded, so we don't get to hear what precipitated repeating the melody like that. Many of the session reels reveal similar moments of resolution, but some tunes required more work than others. "Masqualero" is an incredible, complete performance; it's surprising that it went unreleased until now. Davis came to the studio with lead sheets and ideas, but the band didn't have arrangements. What they did have was a tremendous rapport and this set provides new insight into this seminal ensemble.

For more information, visit [legacyrecordings.com](http://legacyrecordings.com). A Miles Davis tribute led by Chick Corea is at Blue Note Oct. 26th-30th. See Calendar.

## UNEARTHED GEM



**Johnny Come Lately (Live in Groningen 1973)**  
**Ben Webster Meets Piet Noordijk**  
**(Nederlands Jazz Archief)**  
 by Matthew Kassel

Ben Webster spent his final decade as a kind of troubled troubadour of the tenor saxophone. He was a lonely peripatetic zigzagging his way through Europe, getting drunk and gaining weight, his days as a featured soloist in Duke Ellington's orchestra well behind him. The year he died, in 1973 at age 64, he needed a cane and the muscular energy he'd brought to his instrument had dissipated. Webster's famously virile blues phrases were lumbering and disjointed and his breathy vibrato on ballads was reduced to a narcotized wheeze.

That's the standard narrative, anyway. But *Johnny Come Lately*, a recently unearthed live recording from the Groningen jazz club De Koffer, may give listeners a deeper, more complicated portrait of Webster at the end of his life. It is a record crackling with energy, though it very well could have been a throwaway. "Expectations were low on Friday, February 2, 1973," Webster biographer Jeroen de Valk writes in the informative liner notes. Webster showed up too late for the soundcheck and he was tired and drunk, beginning his set slouched in a chair, accompanied by pianist Irv Rochlin, bassist Rob Langereis and drummer Tony Inzalaco.

It wasn't until alto saxophonist Piet Noordijk, who died five years ago this month at 79, showed up that things got interesting and the album pulls seven tracks from the encounter. Noordijk, in fact, arrived drunk and forced his way into the crowded club. As the liner notes reveal, Webster initially looked at Noordijk askance. But the Dutch saxophonist's brisk sense of rhythm and flashy tone must have given the elder musician a sense of urgency. Webster's playing on "Old Folks" and "Sophisticated Lady", both ballads, is as lovely as anything he recorded. He smears his way through some solos—"Sweet Georgia Brown", for instance, is a bit too fast for his laconic phrasing—and strains to elongate a note here and there. But the architecture of Webster's beautiful improvisational style is largely intact.

This is one of Webster's last statements, an artifact of his sweet, longing sound, proving he still had it in him just seven months before he died.

For more information, visit [jazzarchief.nl](http://jazzarchief.nl)



## GLOBE UNITY: ARGENTINA



**Desperate Dance**  
Pablo Ziegler & Quique Sinesi (Enja Yellowbird)  
**Argentum**  
Carlos Franzetti (Sunnyside)  
**The Moonlight Nightcall**  
New Rumours and Other Noises (Casco)  
by Tom Greenland

Argentina is inextricably entangled with tango, a dance style, which, in the hands of Astor Piazzolla and others, developed into sophisticated concert music. A sampling of recent Argentine jazz reveals the tango's ongoing relevance.

Pianist Pablo Ziegler, a cornerstone of Piazzolla's last great quintet, and seven-string guitarist Quique Sinesi have performed as the New Tango Duo for 15 years, usually with bandoneon player Walter Castro. The trio's latest release, *Desperate Dance*, continues to tread the line between flame-keeping and rule-breaking, retaining the sensibility of tango while employing extended techniques (Sinesi plays basslines on his low strings and knocks the soundbox like a conga drum while Castro's squeezebox mimics a flute, clarinet or even a cuica) and incorporating outside influences such as The Mahavishnu Orchestra's jazz-rock. The densely layered "Conexión Porteña", intimate piano/guitar dialogue on "Soledad" and percolating energy of Piazzolla's "Fracanapa" epitomize the trio's lilting, refined but adventurous approach, wherein each instrument becomes an extension of the other(s).

Tango surfaces once again in the music of pianist Carlos Franzetti, a former Bonaerense now residing in New Jersey. *Argentum* was recorded in two places: stateside with pianist Allison Brewster Franzetti (his wife), bassist David Finck and soprano saxophonist Lawrence Feldman; and Buenos Aires with guitarists Ricardo Lew and bassist Juan Pablo Navarro. Franzetti combines the technical facility and finesse of classical music and the forms and feelings of tango with the restlessness of jazz, making him easy to identify as an Argentine artist, but not so easy to categorize after all since his style ultimately surpasses the sum of each influence. His music has intimate, chamber-like ambiance, especially on the romantic minor-key ballad "Milonga del Adios", rhapsodic "Tú" and "Zamba Para No Morir", a gorgeous solo piano performance of a popular song.

Tango will probably not be the first association a listener makes upon hearing *The Moonlight Nightcall*, the debut effort of a Netherlands-based trio of saxophonist Ada Rave, pianist Nicolás Chientaroli (Argentine ex-pats seasoned in the Buenos Aires free music scene) and Dutch bassist Raoul van der Weide. Yet the concert, recorded at Amsterdam's Bimhuis, exhibits the same intimacy, interactivity and, at times, delicacy of Ziegler and Franzetti's albums. There is a pointillistic quality to these improvisations, each instrument (or, on some tracks, voice) dropping in and out of the overall texture at fractured intervals, the altered timbres and various 'preparations' concealing their sound sources, often trailing off abruptly. These devices are used to great effect on the ethereal "Walking Shadows" and extroverted title track, which culminate in the sonic imprint of a nighttime forest or a distant thunderstorm.

For more information, visit [jazzrecords.com/enja](http://jazzrecords.com/enja), [sunnysiderecords.com](http://sunnysiderecords.com) and [raoulvanderweide.nl](http://raoulvanderweide.nl). Franzetti is at MSM Neidorff-Karpati Hall Oct. 21st. See Calendar.



**Soundscapes**  
Lew Tabackin Trio (s/r)  
by Terrell Holmes

Lew Tabackin sounds as vivacious as ever on his latest album, the listener in the palm of his hand from the opening notes. The album, a trio date with bassist Boris Kozlov and drummer Mark Taylor, was recorded predominantly at Steve Maxwell's midtown Manhattan drum shop (one cut was done in Tabackin's basement).

A classic feeling runs throughout, beginning with John Lewis' "Afternoon in Paris", which has a strong suggestion of "All the Things You Are". Tabackin exhibits a coltish playfulness on tenor saxophone as he taps into his encyclopedic musical vocabulary, playfully sprinkling in quotes from Charlie Parker and Thelonious Monk, among others. The band excels on the easygoing swing of Latin-tinged "Bb, That's Where It's At". There's an intermittent stridency and atonality at times during Tabackin's otherwise smooth delivery, but it's so non-intrusive it almost seems like he's poking gentle fun at that style of playing as he simultaneously embraces it. "Minoru" is a gentle waltz whose earthiness and tonality is as warm and comforting as a lullaby. Billy Strayhorn's "Day Dream" is appropriately laid-back at the outset, occasionally approaching the borders of free playing, and culminates with Kozlov's thrumming bowed solo and Tabackin's splendid unaccompanied coda.

Tabackin is equally impressive on flute. He blows with fire and grittiness on "Garden at Life Time" and Kozlov's upper register pizzicato complements him perfectly, enhancing the texture and color. The timeless "Yesterdays" is usually played at a ruminative tempo and the trio begins that way but soon crosses "A Night in Tunisia" kind of bridge and the song becomes an uptempo showcase for a dynamic flute solo. Tabackin takes a pleasantly evocative turn on Ellington's tender "Sunset and the Mockingbird", fluttering mischievously around the melody.

*Soundscapes* sprints to the finish with "Three Little Words", a sunburst of a tune where Tabackin underscores his half-century of accumulated skill with more tenor work. The duet he shares with Taylor in the middle is great because there's actual listening and a discernible structure instead of random thrashing and honking. One can actually hear Tabackin and Taylor's thoughts meshing. *Soundscapes* is a work that defines virtuosity, one that doesn't shy away from complexity yet revels in simplicity.

For more information, visit [lewtabackin.com](http://lewtabackin.com). Tabackin is at Dizzy's Club Oct. 4th-5th. See Calendar.



**French Fries + Champagne**  
The Hot Sardines (Decca)  
by Elliott Simon

The best stylistic revivals aren't redundant but rhyme with their precursors. Such is the case with *French Fries*

+ *Champagne* from The Hot Sardines. The band is old school but is not slavishly wedded to a single subgenre. Hot club, stride, vocal and most of all cabaret are channeled through pianist/bandleader Evan "Bibs" Palazzo and earthy vocalist "Miz Elizabeth" Bougerol, whose French fluency greatly benefits the band. Eddy Francisco, the band's dedicated tap dancer, a brass section anchored by trumpeter Jason Prover and judicious string arrangements over a scorching rhythm section coalesce into a first-rate club experience.

"Running Wild", a timeless nugget from 1922, combines Django's rhythm and Ella's flair to begin the show with punch and flashy solos from Prover and trombonist Mike Sailors. A Latin/Mexicali-informed version of *Oklahoma's* "People Will Say We're in Love" follows before "When I Get Low I Get High" gains additional period feel and pump from guest vocalist Alan Cumming, Evan Crane's tuba, Palazzo's upfront piano and Prover's hot trumpet. Bob Parins adds vocals and pleasantly fragranced guitar runs to his lazy ballad "Sweet Pea" and album highlight "Comes Love (L'amour S'en Fout)" demonstrates Palazzo's facility with multiple piano genres, setting the stage for Bougerol's sultry French and violinist Katie Kressek's bluesy manouche.

The title track reflects the band's musical view in microcosm before drummer Alex Raderman's campy set-up of a very French take on the Harlem Hamfats' "Weed Smoker's Dream". The absolutely gorgeous instrumental "Gramercy Sunset" closes out the session. With *French Fries + Champagne* The Hot Sardines turn their admitted obsession with pre-WWII jazz into a musically perceptive party and razor-sharp show.

For more information, visit [deccarecords-us.com](http://deccarecords-us.com). This project is at Highline Ballroom Oct. 4th. See Calendar.



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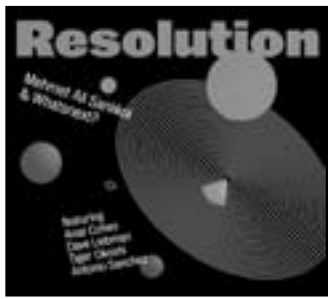
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**Resolution**  
**Mehmet Ali Sanlikol & Whatsnext? (DÜNYA)**  
 by Fred Bouchard

With diplomatic relations between the U.S. and Turkey in sore need of a boost, let me suggest that Mehmet Ali Sanlikol could step up with his Whatsnext? Orchestra to launch a solid, swinging, State Department Tour. Sanlikol's two parts American big band jazz and one part Turkish folk/military rhythms and traditional song seem a stylistically equitable, politically viable mix. He brilliantly showcases top-notch cosmopolitan guests: Israeli clarinetist Anat Cohen, Panamanian vocalist Nedelka Prescod, Brooklynite soprano saxophonist Dave Liebman, Mexican drummer Antonio Sánchez and Japanese trumpeter Tiger Okoshi.

The nine-track album clearly splits into thirds: joyous, formal and scholarly. The first, the best balanced and most successful, features Cohen, Sanlikol and Prescod. Clarinet struts N'awlins over a juicy, smile-inducing street rhythm immediately identifiable across the Middle East—Moroccan wedding or Greek table-dancing, anyone? Sanlikol features himself on a high-flying romantic melody pitting wordless voice in piquant microtones with dazzling etchings of his continuum fingerboard. In "Whirl Around", Prescod wraps her voluptuous contralto around sassy Turkish funk in a jaunty vocal duo with Sanlikol, whose ney (Turkish 'oboe') also nails a bluesy counterline.

In the central third, a formal concerto written for Liebman and big band, the opening "Rebellion" works best: its experimentally inchoate intro leads to cascading brass with spicy harpsichord and seductive melody, zesty unison squibs with piano and flashing Liebman over argumentative ensemble. While Liebman cuts a pretty chorus on the maudlin "Ballad", he finds little material (or space) to add more than a zippy coda to a thematically unbending "Resolution".

Sanlikol's scholarly side emerges on "Niyaz Suite", his decade-long study of Turkish ethnomusicology, including *makam* rhythms developed over centuries for the regal militarism of Ottoman Sultans' janissary bands. Sanchez leads in and solos on a dead-slow *usul* (14-beat rhythm pattern), which eventually evokes a spiritual haze surrounding whirling dervishes' trances. A speedier 6/4 wraps Sanlikol's blood-stirring zurna (wooden oboe) around Okoshi's freebop aerobatics. As coda, we hear an introspective piano/voice solo, reminiscent of Egberto Gismonti, where the sketchiest orchestration somehow invokes the band's name.

For more information, visit [dunyainc.org](http://dunyainc.org). This project is at Joe's Pub Oct. 6th. See Calendar.



**Sama Rou: Songs From My Soul**  
**Amina Claudine Myers (Amina C)**  
 by Kurt Gottschalk

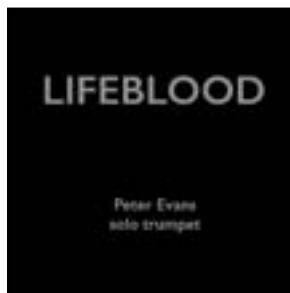
Amina Claudine Myers is of an unusual pedigree. While it's not uncommon for jazz musicians to spend

their youths developing their skills in the church, that background remains strong in Myers' music, giving her albums gospel and soft R&B leanings. At the same time, her long involvement with the Association for the Advancement of Creative Musicians has imbued her music with an adventurousness not always found within songs of love and devotion.

Her solo voice-and-piano session *Sama Rou: Songs From My Soul* demonstrates how easily she melds the two worlds about as well as has anything in her 37-year recording career. Six of the nine tracks on the new album are old spirituals (including a powerful rendition of "Sometimes I Feel Like A Motherless Child") but there's still room for nearly 20 minutes of gentle, occasionally dissonant wandering in her own "Intro: Crossings I, II & III". That extended instrumental is nicely preceded by an a cappella reading of "Down On Me", creating a nice juxtaposition of two other of Myers' sides: pianist and vocalist. Two more strong pieces close the disc, showing her as songwriter and performer: a version of "Go Down Moses" and then her own "Thank You", the latter setting firm the sincerity of the effort.

Although her discography has been a bit uneven, Myers' releases are uncommon enough that any new one is worthy of note. In this case, however, it's too strong to miss.

For more information, visit [aminaclaudinemyers.com](http://aminaclaudinemyers.com). This project is at Community Church of New York Oct. 7th as part of AACM-NY. See Calendar.



**Lifeblood**  
**Peter Evans (More is More)**  
 by Andrey Henkin

Evan Parker released his first album of solo saxophone improvisations in 1975 and has made nearly 15 more (and counting) in the intervening decades. Bassist Barre Phillips started even earlier, recording his influential *Journal Violone* in 1968; he too revisits the format regularly throughout his career. Anthony Braxton, Cecil Taylor and Roscoe Mitchell are others who have made the solo recording/performance a central part of their life's work. So the title of Peter Evans' new solo CD is not hyperbole. Unlike the reciprocity of the ensemble situation, playing solo is to exhaust oneself physically and drain oneself mentally.

Like Braxton, Evans made his debut as a leader solo (*More Is More*, 2005, on Parker's psi label, followed three years later with the two-CD *Nature/Culture*) so he has been thinking about the form for the entirety of his professional life, most likely even earlier while studying classical trumpet at Oberlin (and certainly during his 2015-16 Roulette residency from which part of this album derives). *Lifeblood* shows a player in such total control of his instrument that to discuss this music in terms of "extended technique" is dismissively reductionist. Evans is not merely making sounds in some haphazard order and calling it an "artistic statement" as many solo players have and do. If all the one-off improv gigs were short stories, *Lifeblood* is Evans' great American novel, one whose language and form is of a time, to be sure, but equally timeless.

The album begins with the two-part, nearly 30-minute title track, recorded in concert at Cleveland's Bop Stop in April 2016. "Pathways" is a brief home recording from June 2016. And six short pieces (including a dedication to Mitchell) and the momentous "Prophets" (three parts totalling 40 minutes) come

from the aforementioned Roulette residency. The intense physicality of Evans' playing is both tempered by and filtered through a cerebral quality recalling Parker's best efforts. No gesture is arbitrary, no moment of beauty quashed before full flowering, no motif left only partially explored. And for the astonishing breadth of Evans' myriad ways of playing his instrument, there is never a feeling of dilettantism, of less than total commitment. We are taught as children to play nice with others but Evans has again shown us the fallacy of that advice.

For more information, visit [moreismorerecords.com](http://moreismorerecords.com). This project is at Pioneer Works Oct. 7th. See Calendar.



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*Standing Tall*  
**Ken Fowser (Posi-Tone)**  
*Allied Forces*  
**Steve Fidyk (Posi-Tone)**  
*Changes Over Time*  
**Jon Davis (Posi-Tone)**  
 by Scott Yanow

Los Angeles-based Posi-Tone has very efficiently been documenting the music of lesser-known but talented musicians in the modern mainstream of jazz, all first-class players with something fresh to say.

Tenor saxophonist Ken Fowser, based in New York since 2005, has a mellow tone a little reminiscent of Hank Mobley. *Standing Tall* is comprised of a dozen Fowser originals, many of which would not be out of place on a mid '60s Blue Note album. For this project, Fowser teams up with trumpeter Josh Bruneau, pianist Rick Germanson, bassist Paul Gill and drummer Jason Tiemann. There are times when Bruneau's fiery spots hint at Lee Morgan and Germanson sounds a little like early McCoy Tyner. The songs vary in tempo and mood, the highpoints including the catchy driving theme of "Head Start"; medium-tempo jazz waltz "Off The Path" (part of which recalls "Naima"); blazing "Mode For Red"; Fowser's feature on the moody ballad "Hanging On"; and closer "Somebody Got To Do It", a midtempo romp on the chord changes of "Summertime". The music is excellent throughout with one reservation. The performances clock in between 3:33-6:36 with all but three of the songs being 4:32-5:53 in length. The solos are mostly very brief and many of these songs deserve more extensive treatment.

Drummer Steve Fidyk, son of tenor saxophonist John Fidyk and playing in clubs since childhood, has appeared on over 100 recordings and co-led three albums (including a pair by the Taylor/Fidyk Big Band) but *Allied Forces* is only his second CD as sole leader. The session is a quintet date with organ player Brian Charette, alto saxophonist Joseph Henson, tenor saxophonist Doug Webb and guitarist Shawn Purcell. While Charette is a major part of the group's sound and a strong force in the ensemble sections, he receives relatively little solo space, only being showcased on a brief and melodic version of "Shiny Stockings". Purcell makes an impression when he solos, particularly on the funky "Doin' The Shake" and a ballad feature on "In My Room", but he too is generally heard in a supportive role. The same is true for Fidyk, who mostly confines himself to driving the ensembles. The main focus is on the saxophonists: Webb has long been considered one of the Los Angeles jazz greats while Henson displays a complementary explorative style. When the saxophonists follow each other, they often play similar ideas while adding a great deal of fire and passion to the date. Fidyk wrote 6 of the 11 pieces, including the raging uptempo blues "Good Turns", funky 7/4 romp "Food Court Drifter" and warm ballad "Portrait Of Tamela". "High Five", a heated vamp inspiring some fairly free wailing by the saxophonists, is one of the set's highpoints.

Pianist Jon Davis was born in New York, studied at New England Conservatory and spent much of the '80s based in San Francisco. He worked with such veteran greats as John Handy, Joe Henderson, Milt Jackson and Stan Getz and had an important association with Jaco Pastorius in his late period. Since moving back to New York in the early '90s, Davis has worked in many settings, including with Ilhan Ersahin, Beatle Jazz and Bill Mobley Big Band, and at the head of his own trio. *Changes Over Time* features Davis interacting with bassist Ugonna Okegwo and drummer Jochen Rueckert. The group engages in close musical

communication that is an outgrowth of the Bill Evans Trio although with more modern harmonies. Okegwo has an active role while the subtle Rueckert adds swing, color and drive. Davis, a postbop improviser with his own chord voicings, works closely with his sidemen to create an attractive group sound. The pianist performs seven of his originals plus Pastorius' "Las Olas" and four standards. The trio gives "Soul Eyes" a surprisingly funky treatment while staying close to the melody, making the song sound much different than usual. Of the other more notable performances: "Just For Fun" cooks; "Changes Over Time" has unusual accents and shifting time signatures; "Klutz" is as joyfully eccentric as its title; "Jazz Vampire" swings hard while being completely unpredictable in its development; "The Peacocks" is given the feeling of a soulful strut; and Davis takes a particularly rewarding solo on the closer "Waltz For U". *Changes Over Time* is one of Davis' strongest recordings thus far.

For more information, visit [posi-tone.com](http://posi-tone.com). Fowser is at Fat Cat Oct. 7th, The Django Oct. 7th, 14th, 21st and 28th and Smalls Oct. 13th. Fidyk is at Club Bonafide Oct. 14th. Davis is at Smalls Oct. 20th with Joris Teepe. See Calendar.



*Negative Spaces*  
**Cameron Mizell (Destiny)**  
 by Donald Elfman

This new recording by guitarist Cameron Mizell is composed of a great many elements but the sum total is a set focused on singable grooves and melodies. As with his last recording, 2015's *The Edge of Visibility*, there is room for jazz improvisation, suggestions of rock, a kind of trance music and experimental sounds.

After the ringing atmospherics of guitar—augmented by gentle percussion from Kenneth Salters—on the opening title track, there's a folk-rock anthem of sorts, "Big Trees", the trio, completed by keyboard player Brad Whitely, providing power but also elemental beauty. Then, seemingly from an accessible left field, comes a mean guitar lick playfully morphing into the funky groove of "Yesterday's Trouble", which allows these strong players to wail as one during a driving solo from the leader.

"Take the Humble" is a dancing, jazzy gas. Led by searingly soulful guitar, the trio takes the tune into a straight 4/4 bridge before culminating with a definitive solo statement from Mizell and then a forceful but tuneful Hammond B-3 lead from Whiteley. These tunes are eminently hummable, reflecting the sensibility of artists who have created music that reaches out to an audience but never insults its intelligence. "Whiskey for Flowers" feels like a country tune with a mysterious underpinning. (Kudos, here and throughout, to Whiteley and Salters' broad spectrum.) "Clearing Skies" is brooding and intense yet with a soaring open quality suggestive of its title. "Get it Where You Can" out-and-out smokes while the lilting "Unfolding" pulses with quiet life. Near the end is another take of the title piece, this time lush, spacious and hymn-like.

There's so much to appreciate on *Negative Spaces* thanks to the cohesion of group, its individual voices and Mizell's song-oriented vision.

For more information, visit [destinyrecordsmusic.com](http://destinyrecordsmusic.com). This project is at Rockwood Music Hall Oct. 11th. See Calendar.



## PASSIN' THRU FESTIVAL 2016 AT ROULETTE!

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Mike Shanley, Jazz Times.com

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**When You Wish Upon A Star**  
**Bill Frisell (Okeh)**  
 by John Pietaro

No, this isn't just any collection of movie themes. Bill Frisell, casting whispers, tacits and notoriously inventive sounds, brings forth the film music set we have always needed. The guitarist positions himself at the center of an ECM-flavored ensemble featuring Petra Haden's lush, breathy vocals, Eyvind Kang's viola, at once mournful and alluring, and the pronounced, sympathetic rhythm section of bassist Thomas Morgan and drummer Rudy Royston.

Frisell explores not just the main title themes of his favorite film music, but some important musical cues as well. A case in point is the opener, Elmer Bernstein's painfully beautiful "To Kill a Mockingbird". Represented are the grimness of the subject matter and the visceral child's view so prominent to the plot. Kang shines on the track, approximating the shimmering drones of a hardanger fiddle. Fans of Ennio Morricone's music will revel in the multi-part exploration of "Once Upon a Time in the West" and many of us have been awaiting someone to take on the iconic "Psycho" score of Bernard Herrmann.

You'll find the main title powerfully, faithfully adapted here as well, with Frisell and Morgan on the low-string parts as Haden and Kang soar above and Royston's monster fills kick it to another level. Frisell also offers David Raksin's "The Bad and the Beautiful", John Barry's "You Only Live Twice", Henry Mancini's "Moon River", Nino Rota's "The Godfather" theme and a few surprises including Jay Livingston's "Bonanza" theme.

Listeners of *When You Wish Upon A Star* are treated to dream-like explorations, at once comforting and yet daringly strange to the ear.

For more information, visit [okeh-records.com](http://okeh-records.com). This project is at Blue Note Oct. 11th-16th. See Calendar.



**Fabliaux**  
**Dave Douglas/Monash Art Ensemble (Greenleaf Music)**  
 by Mark Keresman

Trumpeter Dave Douglas will likely never get stuck in any sort of rut—along with John Zorn and Bill Frisell, he's one of the most eclectic and unpredictable jazz players on the American scene. Hardbop, free jazz, jazz with Hebraic and Eastern European folk overtones and electronica—Douglas has done it all and more.

*Fabliaux* finds him in the company of the Monash Art Ensemble, an Australian new music ensemble blurring the distinctions between improvisation and notated composition. Douglas presents originals inspired by (though not specifically based upon) European medieval (circa 13th-15th century) composers such as Guillaume de Machaut and authors such as Geoffrey Chaucer.

Opener "Forbidden Flags" has a regal

introduction—it's easy to imagine the arrival of a VIP to an event in some European castle. Then elegant, slightly ominous motifs are introduced, the arrangements carrying faint echoes of Gil Evans. Douglas' trumpet has a crisp, clear tone, continuing the stately mode but interspersing some torrid agitation. The Monash Ensemble is rich with the warmth and pliability of a jazz group and exacting qualities of a small classical orchestra. With shimmering electronic tones, "Legions" begins undulating in a manner akin to Joe Zawinul-era Miles Davis before segueing into gently swinging big band bebop passages; these gradually take on a darker, somewhat melodramatic hue until both approaches intersect.

"Unknowing" has some wonderful writing for brass instruments, displaying how European polyphony and collective jazz improvisation are not really that far apart. Within these passages, there are snatches of ancient European church music, New Orleans brass band braying, early swing, circus music and marches; all these overlap, the cumulative effect exhilarating. "Tower of the Winds" features lilting swing and some crackling, blues-hued soloing from Douglas and piquant clarinet from Rob Burke, the latter slipping in some '20s hot jazz licks. Smoothly urbane melodies and counter-melodies duel and dance, then build to an ecstatic, almost Charles Mingus-like fervor, giving way to a lyrical then earthy-sounding piano solo from Paul Grabowsky. Delicacy morphs into a churning crescendo combining jazz-fueled urgency with classically-channeled zeal.

Douglas isn't attempting an overt or obvious fusion of jazz and classical styles but, rather, exemplifying how much they have in common and how well they can interact and inspire each other. Brainy music with passion—that's the ticket.

For more information, visit [greenleafmusic.com](http://greenleafmusic.com). Douglas is at Village Vanguard Oct. 11th-16th with Tom Harrell. See Calendar.



**Restless Idealism**  
**Roxy Coss (Origin)**  
 by Brian Charette

Saxophonist Roxy Coss has exploded onto the scene in the last few years, winning the 2016 ASCAP Herb Alpert Young Jazz Composer Award and appearing on the *DownBeat* Magazine "Rising Star" list for the last two years. Coss has an incredible sound on both tenor and soprano saxophones and very mature delivery of her well-constructed postbop lines.

Powerful opener "Don't Cross the Coss" has a Lennie Tristano-inspired melody and great interactive comping from pianist Chris Pattishall. Coss works in a few John Coltrane progressions as her improvisation becomes more harmonically dense. Pattishall follows with a surprisingly fugal solo with nice ascending thirds and a descending bassline. "Push" features enigmatic trumpeter Jeremy Pelt, whom Coss refers to as a mentor in the liner notes. The tune is brisk with a triplet cross-rhythm continuing into the bridge. Pelt plays with effortless swinging lyricism, taking his time to develop each motive. Bassist Dezron Douglas' pulse is relentless as Coss enters, hinting ever so slightly at classic bebop tumble. Pelt starts the trading with drummer Willie Jones III, who mixes it up well on the snare with super hip rudimental chops.

All of the compositions have fantastic stories

behind them, which Coss tells in the touching and often humorous artist notes. "The Story of Fiona" tells of an ill-fated relationship represented musically as a saxophone heroine and trumpet hero. The melody is passed back and forth between Coss and Pelt before flowing into meditative short solo trading. Coss picks up Pelt's riff and works it, then he takes her answer and replies. The two have a profound musical dialogue.

This is a great jazz album by an important young artist. The sound and music are top notch on a very polished release.

For more information, visit [originarts.com](http://originarts.com). Coss is at Smalls Oct. 12th. See Calendar.



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**Bria**  
**Bria Skonberg (Okeh)**  
by Marcia Hillman

Although the title is brief, this new CD presents a full portrait of the artist as a singer (vocals on all but 2 of the 14 tracks), songwriter (five originals) and trumpeter. The Canadian native (now based in NYC) is accompanied by Aaron Diehl (piano), Evan Arntzen (clarinet/saxophone), Stefon Harris (vibraphone), Reginald Veal (bass) and Ali Jackson (drums).

As a vocalist, Skonberg is able to interpret lyrics with various textures and innovative phrasing, scats in moderation and (thank heavens!) has great diction. As a trumpeter, Skonberg has an equally clear tone. Although she plays muted horn on many tracks for a softer sound, she can blow fiery when called for, as on Ernesto Lecuona's "Malagueña". As a songwriter, she is lyrical and leans towards the blues, New Orleans and other traditional styles of jazz.

There are many notable performances on this album and all of the musicians contribute their best—together and on various solos. "Don't Be That Way" (associated with Benny Goodman) is revitalized with a Latin feel. Sidney Bechet's "Egyptian Fantasy" (has anybody else ever recorded this?) is a Veal showcase, where he plays regular walking, slap and bowed bass. Then there is Skonberg's vocal on Sonny Burke-Lionel Hampton-Johnny Mercer's "Midnight Sun", a song long associated with June Christy. Skonberg, accompanied by Diehl's appropriate piano fills, delivers a truly lovely performance; making all of the beautiful imagery perfectly visible with her voice.

The enjoyment felt by all the participants on this CD is in evidence on the closer "Down In The Deep"—a Skonberg instrumental featuring exciting interplay and trades between all involved, ending with taped comments where everyone mentions they don't want to end the fun and thus pick up their instruments to play another chorus before finally closing the session. *Bria* is a most enjoyable album from beginning to end from an artist who continues to delight.

For more information, visit [okeh-records.com](http://okeh-records.com). Skonberg is at BRIC Arts Media House Oct. 13th as part of BRIC Jazzfest. See Calendar.



**Quiet Revolution**  
**Ben Allison (Newvelle)**



**Meantime**  
**Frank Kimbrough (Newvelle)**  
by George Kanzler

From 1992-2004 some of the best concerts in Manhattan were presented by the Jazz Composers Collective (JCC). Often breaking conventions of the neo-boppers and Young Lions, the JCC presented provocative music that was modern without mainstream constraints. And while featuring mostly original works by resident and guest composers, the JCC also developed tribute bands to such neglected masters of modern jazz as pianist Herbie Nichols and saxophonist Lucky Thompson. The

vinyl-only Newvelle Records label has released two LPs this year featuring three of the JCC's founders: bassist Ben Allison, pianist Frank Kimbrough and saxophonist Ted Nash, the first two as leaders.

Allison's *Quiet Revolution* is an homage to guitarist Jim Hall—five of the ten tracks are his tunes—and especially the trios of reed player Jimmy Giuffre in which he appeared. The guitarist here is Steve Cardenas, playing both steel and nylon string amplified acoustic guitars, joined by Nash on tenor saxophone and clarinet. Bringing a lyrical gravitas to the proceedings is Allison's buoyant pizzicato, with gorgeously deep-toned notes that swell and balloon with full dimensionality. Two of Giuffre's compositions, an original each from Allison and Nash and one standard complete the album.

Hall's tunes, regardless of tempo, feel graceful and relaxed, reflecting the late guitarist's signature style. "All Across the City" is reflective, with ruminative solos from bass, tenor and guitar emphasizing the expansive mood. "Move It" is a fine example of the rapport the trio achieves, as are "Waltz" and "Careful", with their overlapping solos and intricate interplay. "Looking Up" is a tuneful, heartbeat tempo piece, with Nash again memorable on tenor, which he plays on all the Hall pieces. He switches to clarinet for Allison's "Sleeping Tiger", his lead rising from chalumeau to the upper register in his solo and on Giuffre's still-infectiously catchy "The Train and the River". "Love Theme from Spartacus", the only track with overdubs, features Nash playing obbligati on clarinet while soloing on tenor and vice-versa.

On *Meantime*, Kimbrough, one of the most distinctive pianists on the mainstream-modern jazz scene, leads a quartet expanded to quintet for four of the nine tracks. The repertoire features six of his originals (three newly written for this project), Andrew Hill's "Laverne" and is bookended by indelible standards. Kicking it off is Kurt Weill's "Alabama Song", poetically sung by Andrew Zimmerman's tenor saxophone over slowly meandering bass (Chris Van Voorst Van Beest) and drums (R.J. Miller), with Kimbrough's central solo increasing the meditative mood. The leader's originals range from the jaunty second-line bounce of "Laughing At Gravity" to the harmolodic-like title track, with other highlights the swinging waltz "Katonah" and hard-boppish "Four by Four". The quintet (with trumpeter Riley Mulherkar) concludes with a resonant, gorgeously slow rendition of Harold Arlen's favorite own composition: "Last Night When We Were Young".

For more information, visit [newvelle-records.com](http://newvelle-records.com). Kimbrough is at Jazz at Kitano Oct. 15th with Michael Blake and 28th with Jay Clayton and at Spectrum Oct. 29th. Allison's project is at Smoke Oct. 19th-20th. See Calendar.

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**Mingus, Mingus, Mingus**  
**I Am Three (Leo)**  
by Stuart Broomer

I Am Three is a Berlin-based trio devoted to the repertoire of Charles Mingus; the phrase "I am three" comes from the introduction to Mingus' autobiography *Beneath the Underdog*. The trio consists of alto saxophonist Silke Eberhard, trumpeter Nikolaus Neuser and drummer Christian Marien, with collective credits in the arrangements. Eberhard is likely the best-known member as the leader of Potsa Lotsa, a wind quartet that recorded *The Complete Works of Eric Dolphy* and which includes Neuser. Eberhard's discography also includes a recording of Ornette Coleman compositions with Aki Takase, so she's a convincing specialist in the realm of protean avant jazz.

Most Mingus repertoire groups are large-scale operations—Mingus Dynasty and Mingus Big Band the obvious candidates—but part of Mingus' genius as orchestrator was the ability to extract enormous performances from small bands: witness the 1957 quintet recording of "Haitian Fight Song" and everything by the 1960 quartet with Dolphy. I Am Three bravely opens with "Better Get Hit In Yo' Soul" and demonstrates immediately that minimalism works on this material, especially with split-tone plunger

muting and aggressive, elemental drumming. It's the trio's ability to find the core of Mingus' devices that makes this music work so well, whether the thematic contrasts of "Better Get Hit In Yo' Soul" or close-voiced dissonance of "Fables of Faubus", complete with Eberhard's Dolphy-like solo foray.

The 12 tracks touch on many of the bases in Mingus' music, from "Eclipse" (the eeriness provided by Neuser's extended techniques) to "Opus Four" and "Canon" (looping, voice-like overdubs, unique to this track, emphasize the cascading structure). But the focus is on the great flowering of 1959 when seven of these pieces were first waxed, including the particularly complex "Moanin'". I Am Three manages to invest each treatment with a distinctive quality, whether it's the altered recording of "Jelly Roll", complete with surface clicks and primitive long-distance mic'ing, or the distinctive alto squawk on "In Other Words".

As with Monk, Mingus often inspires normative tributes. Happily, this isn't one of them; instead it celebrates the spirit of difference in his work, including polyphonic improvisation and a sense of blues as something at once urgent and graceful.

For more information, visit [leorecords.com](http://leorecords.com). Mingus tributes are at Dizzy's Club Oct. 17th with the Juilliard Jazz Ensembles and Jazz Standard Mondays. See Calendar.



**The Songbook Sessions: Ella Fitzgerald**  
**Jane Monheit (Emerald City)**  
by Alex Henderson

20 years have passed since the death of Ella Fitzgerald. The vocalist is best remembered for her songbook albums, fondly celebrated here by Jane Monheit.

No evaluation of this recording would be adequate without mentioning Nicholas Payton, not only featured extensively on trumpet but also producing and handling most of the arrangements. While Payton does much to shape *The Songbook Sessions*, Monheit's sultry personality shines through whether she is embracing Johnny Mercer's "Something's Gotta Give", George Gershwin's "Somebody Loves Me", Cole Porter's "All Of You" or Harold Arlen's "Ill Wind".

Monheit acknowledges Ellington with "Chelsea Mood", which combines "In a Sentimental Mood" with elements of Billy Strayhorn's "Chelsea Bridge", and a sensitive performance of "All Too Soon". But most of the material celebrates Fitzgerald's love of the classic Tin Pan Alley composers with standards like Porter's "Every Time We Say Goodbye", Johnny Mercer-Harold Arlen's "This Time, The Dream's on Me" and Irving Berlin's "I Used to Be Color Blind".

Monheit's interpretation of Richard Rodgers-Lorenz Hart's "Where or When" is one of the biggest surprises in a surprisingly swinging uptempo version. And, with Payton's help, she does something unorthodox by performing George and Ira Gershwin's "I Was Doing Alright" in a medley with the late Amy Winehouse's "Know You Now".

*The Songbook Sessions* finds Monheit leading a quintet of Payton, pianist Michael Kanan, bassist Neal Miner, drummer Rick Montalbano and percussionist Daniel Sadowick. The more memorable tribute albums include surprises and Monheit offers her share on *The Songbook Sessions*.

For more information, visit [janemonheitonline.com](http://janemonheitonline.com). This project is at Birdland Oct. 18th-22nd. See Calendar.



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**Andras: Book of Angels, Vol. 28**  
**Nova Express Quintet (Tzadik)**  
*The Painted Bird*  
**John Zorn (Tzadik)**  
 by Wilbur MacKenzie

The prodigious abilities of keyboard player John Medeski are on display on these very different recordings. Also featured are the vibraphone playing of Kenny Wollesen and distinctive blend of familiar and unfamiliar sounds so characteristic of the composer of all this music: John Zorn.

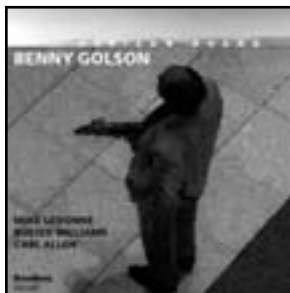
Both records feature expanded versions of groups that have made numerous records with Zorn. *Andras*, the 28th release in the *Masada Book 2* series, features the Nova Express band (Medeski, Wollesen, bassist Trevor Dunn and drummer Joey Baron), joined by percussionist Cyro Baptista. The combination, plus the subtle transitions from compositional material to jazz improvisation, often calls to mind the Modern Jazz Quartet and indeed *Andras* is a great record for anyone who wants to hear Wollesen and Medeski take some beautifully lyrical (and at times hard-swinging) solos.

"Meresin" starts things off: a rousing opener in 5/4. "Yofiel" and "Sabiell" follow, slightly more settled or relaxed, but still apt to drive up the energy at key moments. "Hemah" switches between Spanish-tinged counterpoint and driving swing. "Sahiviel" and "Ramiel" both refer more to the vibe of the opening three cuts, with some amazing organ from Medeski. "Ithuriel" is the first piece to place the focus more on Zorn's compositional ideas: a meditative work with all the coloristic harmony of a brightly-hued sand mandala. "Kakabel" continues this more ethereal, exotic quality, with a significantly more mysterious sense to the melodic angularity of Zorn's material and almost sci-fi sound of the organ. "Huzia", the most delicate piece, pulls back the tension a bit, a true feature for Medeski's most expressive playing.

*The Painted Bird* is a different story entirely. Here Wollesen is the guest, adding vibraphone to the jazz-metal organ trio first appearing on *Simulacrum* (Medeski, guitarist Matt Hollenberg and drummer Kenny Grohowski). Ches Smith adds percussion on two tracks, but the Medeski/Wollesen pairing takes prominence, a perfect foil for the furious intensity created by Grohowski and Hollenberg (of pan-stylistic metal band Cleric). The album's title refers to the impossibly detailed, bizarre works of 15th Century Dutch painter Hieronymus Bosch and the titles reflect this macabre theme as much as the music: "Plague" comes out flinging huge chunks of metal guitar while "Ravens" begins with complex, angular unison lines, then alternates between solos over an unusual vamp and a fierce tritone riff. "Spike", "Cinders" and "Comet" all pit '60s astro-jazz against '80s Downtown skronk. "Nettles" brings out the same type of mysterious quality that appears towards the end of *Andras* and "Night" seems to head in that zone but instead erupts into some pitch-black doom jazz.

The band constantly shifts between an endless array of engaging motifs: off-kilter ostinatos, unrelenting angularity and punishing blasts of noise punctuating blazing solos. No sooner does the band settle into a hip jazz feel or a total shred-fest then something completely different jumps to the fore.

For more information, visit [tzadik.com](http://tzadik.com). John Medeski is at *Le Poisson Rouge* Oct. 18th-20th with Medeski Martin & Wood and *National Sawdust* Oct. 22nd as part of John Zorn's *Ultimate Bagatelles Marathon*. See Calendar.



**Horizon Ahead**  
**Benny Golson (HighNote)**  
 by Joel Roberts

At age 87, tenor saxophonist Benny Golson is one of the elders among the elder statesmen of jazz. His career stretches back nearly to the dawn of bebop and includes early stints with Lionel Hampton, Dizzy Gillespie and Art Blakey, leading up to the founding of his own famous group, the Jazztet, which he co-led for years with the great trumpeter/flugelhornist Art Farmer. A superb straightahead tenor player, he is probably even better known as the composer of numerous tunes that became standards, including "Whisper Not", "Blues March", "Killer Joe" and his touching tribute to Clifford Brown, "I Remember Clifford".

If he's slowed down at all as he approaches his ninth decade, it's barely noticeable on his latest release, except perhaps in the fact that he plays somewhat more sparingly than his younger self. His opening take on Duke Ellington's "Don't Get Around Much Anymore", for example, is an exercise in elegant restraint, as he lets the recognizable melody speak for itself. On another Ellington number, the classic ballad "Mood Indigo", he channels the warm, sentimental tone of Ellington tenor stalwart Ben Webster.

Though this is a rather low-key outing, Golson can still rev things up a bit, as he does on a pair of his own hardbop compositions, "Domingo" and "Jump Start", and the standard "Three Little Words". Best of all are the commanding presence of his tenor on the bluesy "Night Shade" and charming back-and-forth with the master bassist Buster Williams on their duet version of "Lulu's Back in Town". The rest of Golson's quartet is first-rate as well, with pianist Mike LeDonne providing expert solos and accompaniment and drummer Carl Allen keeping time perfectly and impressing with an extended solo feature that closes the album.

Though it's familiar terrain for those who've followed him over the years, *Horizon Ahead* shows that no matter what his age, Golson remains a vibrant artist with plenty left to say. While no one is immune to the passage of time, he is putting up a heck of a fight.

For more information, visit [jazzdepot.com](http://jazzdepot.com). This project is at *Jazz Standard* Oct. 20th-23rd. See Calendar.



**Let's Call The Whole Thing Off**  
**Seamus Blake/Chris Cheek (Criss Cross Jazz)**  
 by Tom Greenland

Reeds Ramble is a two-tenor saxophone quintet co-led by Seamus Blake and Chris Cheek, colleagues at Berklee in the late '80s. Like their eponymous debut album, their second includes pianist Ethan Iverson, bassist Matt Penman and drummer Jochen Rueckert performing a mix of standards, off-center covers and an original by each leader. Like *Tenor Madness* or *Boss Tenors*, dates that matched up great horn players (Sonny Rollins/John Coltrane and Gene Ammons/

Sonny Stitt, respectively), this session challenges Blake and Cheek to bring their best game, though competitiveness never overshadows camaraderie.

Blake and Cheek's sources of inspiration are somewhat unusual. The title track (by George Gershwin) draws on Louis Armstrong and Ella Fitzgerald's version from *Ella and Louis Again* while the other standard, Irving Berlin's "Count Your Blessings", nods to Bing Crosby and Rosemary Clooney's duet in the film *White Christmas*. A rowdy face-off between guitarists Chet Atkins and Jerry Reed was the model for Cheek's arrangement of "Limehouse Blues" and another Atkins vehicle, "A Little Evil", was similarly transformed. On Antonio Carlos Jobim's "Surfboard", Cheek abbreviates the composer's complex harmony (and even more complex rhythmic phrasing) as two-horn counterpoint.

Two tracks reflect the influence of Argentine pianist Guillermo Klein: Blake's "Choro Blanco", a catchy tune derived from a homework assignment he (Blake) completed for a class taught by Klein (Cheek also attended), and "La Canción que Falta", a cover of Klein's simple yet elegant lament, which finds Cheek in a sparse, soulful mood. "Lunar", Cheek's tune based on the accelerating chord changes of "Solar" (attributed to Miles Davis), also shows him in fine form. Blake is equally brilliant on tracks like "Limehouse Blues", "Count Your Blessings", "A Little Evil" and "Surfboard", during which the saxophonists exchange the soloist's 'baton' many times. The rhythm section is excellent, with a special mention going to Iverson, whose compositional style, refined yet unpredictable, significantly elevates the proceedings.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). Blake is at *Village Vanguard* Oct. 25th-30th with Enrico Pieranunzi. Cheek is at *Jazz Standard* Oct. 18th with Emilio Solla. See Calendar.

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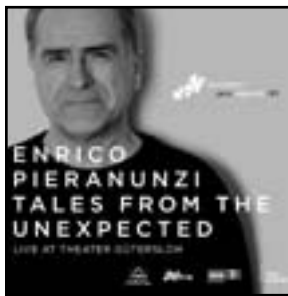
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\*Houston Person will not be appearing at  
Kitano Jazz on Oct. 19 for the CD Release.



*Tales from the Unexpected*  
Enrico Pieranunzi (Intuition)  
by Ken Dryden

Enrico Pieranunzi has long been in the top tier of European jazz pianists and he merits worldwide recognition, his occasional trips to the U.S. eagerly anticipated by jazz aficionados. A prolific composer, Pieranunzi also has a knack for building trios that interact much like those of Bill Evans, one of his major influences.

This CD features his trio of Dutch bassist Jasper Somsen and veteran French drummer André Ceccarelli in a 2005 concert at Theater Gütersloh in Gütersloh, Germany, with all of the music being original. Opener "Improtale 1" is actually the first of four such improvisations, though it sounds composed, with stunning bass work (both arco and pizzicato) and delicate percussion key ingredients to its beauty. "The Waver" is an elegant jazz waltz transforming into intense postbop while retaining its foundation. "Anne Blomster Sang" is a breezy piece combining an infectious theme with a bossa nova undercurrent fueled by nimble brushwork. It's not hard to imagine a lyric being written for this engaging song.

The meaning of the title "B.Y.O.H." is not explained in the liner notes, but there is a wistful air to this touching waltz, conveying a sense of loss and Evans-like lyricism readily apparent in Pieranunzi's solo. The title track is a joy with a superb improvisation by the pianist buoyed by the lively Latin rhythm. Pieranunzi also revisits his "Fellini's Waltz"; its enticing theme would be a fitting theme for a film and the harmonic interplay between the musicians in this spirited arrangement is magical. Finale "The Surprise Answer" is darting bop offering many sudden twists throughout its wild journey. This beautifully recorded concert concludes with an excellent interview with Pieranunzi by Götz Bühler.

For more information, visit [challenge.nl](http://challenge.nl). Pieranunzi is at Village Vanguard Oct. 25th-30th. See Calendar.



*Obscure Fluctuations*  
John Dikeman/Steve Noble/Dirk Serries (Trost)  
*Live at Zaal 100*  
*Twenty One 4tet (Clean Feed)*  
by Ken Waxman

U.S. musicians frequently expatriate to Europe to gain more appreciation and opportunities: think of Benny Carter and Coleman Hawkins in the '30s or Steve Lacy and Nathan Davis in the '60s. But with the idea of American jazz superiority as outmoded as some aspects of U.S. foreign policy, improvisers are leaving this continent to become part of a vibrant multinational musical culture. Take Wyoming-raised, Amsterdam-based tenor saxophonist John Dikeman. His European-honed dexterity allows him to interact with the best, from Americans Hamid Drake and William Parker to the European crews presented here. These CDs are as planted in the ongoing free jazz genre as an onion is in

the soil. But, as when a harvested onion is peeled, each reveals different aspects of Dikeman's art.

London-recorded *Obscure Fluctuations* won't be obscure to free music devotees. Said fluctuations emanate from the guitar of Belgian Dirk Serries, whose decades-old allegiance to noise, digital and avant rock is tempered with improvisational smarts. Drummer Steve Noble, a British version of Drake with protean experience, completes the trio. On two extended improvisations the band projects musical chiaroscuro, highlighting passages of lightness and dark, delicacy and coarseness, in equal measure. "The Heart Strips Bare" is particularly desiccated. Flat-line reed buzzes and string slaps stream together into a hypnotic narrative as if traversing acres of unvarying desert scenery. Dikeman's querulous multiphonics are more evident on "From the Assent to Refusal", as the trio works to a crescendo that attains spectacular *son et lumière* communication. Noble's percussion pressure and Serries' string slashes meld with Dikeman's petulant cries to produce a squirming, inchoate mass. From then on guitar plinks, cymbal vibrations and reed split-tones slice individual timbres off the narrative, until the piece fades to reassuring concordance.

Recorded six months later in Amsterdam, *Live at Zaal 100* is a tribute to The New Thing of the '60s. This configuration includes two Dutchmen: bassist Wilbert de Joode and drummer Onno Govaert. Dikeman and the latter are two-thirds of Cactus Truck; de Joode is Holland's William Parker. Portuguese trumpeter Luís Vicente, a nata custard tart nestled among wheels of Edam, is the fourth member and his brass sensibility calls upon the free playing of Don Cherry and the freebop of Freddie Hubbard in equal measure. The interaction pivots at times to contrast Vicente's dappled high notes with Dikeman's glossolalia. The four hit their stride on "Rising Tide", where the trumpeter ups his intensity in response to cymbal-shaking accents and Dikeman's triple-tongued moans. De Joode's flinty pumps keep the currents from immersing the melody. "Undertow" is a pointillist demonstration of Vincente's tessitura range. The concluding "Vesuvius" is a volcanic demonstration of the power of unbridled freedom. When Dikeman uncorks a banshee-like wail, tonal comparisons to Albert Ayler are obvious, yet Vicente's muted grace-notes temper the reed prickliness and de Joode's triple-stopping thrusts relax the exposition to steady, almost swinging motion.

Dikeman can hold his own with anyone, as these CDs demonstrate, while his expatriate status allows him to test his mettle against experienced players he may not cross paths with stateside.

For more information, visit [trost.at](http://trost.at) and [cleanfeed-records.com](http://cleanfeed-records.com). Dikeman is at The Stone Oct. 26th. See Calendar.







**Away With You**  
Mary Halvorson Octet (Firehouse 12)  
by Marc Medwin

From her earliest notes on record, in the company of her erstwhile teacher Anthony Braxton, it was clear that guitarist Mary Halvorson's performing voice was individual. She had a razor-sharp delivery mixed with moments of warped psychedelicism that was quite effective in the service of Braxton's rhythmically complex compositions. The same has proven true for her own approach to composing, which continues to change and blossom with each collection of her pieces. The present disc is no exception.

While the syncopations, displacements and layers of responsorial rhythmic intrigue to which listeners have become accustomed are still present, at times it is as if her take on melody and its components has fragmented, leading to gestures of startling originality. The hypnotic opening minutes of "Inky Ribbons" are quite a departure from much of what has issued from her pen, their minimalist syntax perfectly suited to saxophonists Jon Irabagon and Ingrid Laubrock, trumpeter Jonathan Finlayson and trombonist Jacob Garchik. So completely do their sounds intertwine as to make easy identification impossible and John Hébert's bass and Ches Smith's drums slide into focus with meditative ineluctability. There are even moments when Finlayson's trumpet is nuanced enough to seem eerily like a soprano saxophone. Along similar lines is the first section of "The Absolute Almost", a feature for new group member Susan Alcorn's pedal steel guitar in duet with Halvorson's slide. Even the quicker sections, sporting more of Halvorson's usual interwoven melodic activity, now have two chordal voices, effectively throwing off any already ambiguous tonal center as the guitarists bat chords back and forth.

The band is tighter than ever. To manage the astonishing rhythmic shifts throughout "Spirit Splitter" is no mean feat, but to render them with such precision and contrast makes the thorny track a pleasure to hear. The arpeggiated harmonic intrigues of the title track are similarly impressive and impressively executed, the two-guitar take on chordal voicings supporting and enhancing the compositional framework. Even those moments where freedom bursts out, varied passages delineating zones of "New Thing"

intensity, are integrated with surprising smoothness, despite the growls and rasps Laubrock, Garchik and Irabagon are laying down. Their unisons, sometimes including Halvorson, are equally enthralling, reminiscent of those late '40s Lennie Tristano sides where Lee Konitz and Warne Marsh support and are supported by the pianist. Underneath it all, rock-solid and rhythmically flexible by turn, Hébert and Smith erect multifarious foundations of granite and glass, as on the crystalline but crescendoing "Sword Barrel"'s labyrinthine thirds and octaves.

For more information, visit [firehouse12records.com](http://firehouse12records.com). This project is at ShapeShifter Lab Oct. 30th. See Calendar.



**Duopoly**  
Kris Davis (Pyroclastic)  
by John Sharpe

Having explored small group, solo and larger ensemble formats, it's not surprising pianist Kris Davis has chosen a duet project as her next step. If there were an itch to scratch then *Duopoly* well and truly assuages that need. The self-released CD/DVD set pairs Davis with eight different collaborators (guitarists Bill Frisell and Julian Lage, pianists Craig Taborn and Angelica Sanchez, drummers Billy Drummond and Marcus Gilmore and reed players Tim Berne and Don Byron), none with whom she had previously recorded.

Each partner plays on two cuts, one notated (mostly by Davis) and one improvised, programmed in a palindromic sequence (like instruments grouped together) that sees the batting order of the first disc of compositions reversed on the second of improvisations, named after the guest. The DVD portrays every performance, one camera fixed on Davis, the other focused on the guest, with the images displayed side by side. That concept is echoed in the cover design with the twinned headshots.

In a contrast to the presentation, Davis' charts prove more enigmatic. In the liners she acknowledges that even some of the spontaneous tracks sound more composed than the tunes do, although the film reveals her eyeing the scores throughout. In fact, Sanchez' multi-sectioned "Beneath The Leaves" exhibits the most overt form with its sporadic churchy vamp and lock-step passages, but even that is pitched far from the tradition. "Prairie Eyes", written for her meeting with Frisell, seems to be where Davis most obviously has her guest in mind, the abstract opening flowering into lilting Americana-tinged swing.

Elsewhere, Davis blends gamelan sonorities, as in "Surf Curl" with Lage, thickly voiced unfurling lines in tandem with Berne on "Trip Dance for Tim" and staccato scraps in an impressionistic rendering of "Prelude To A Kiss" with Byron. Other highlights include a fragmented "Eronel", which comes together in a jaunty finale, and the dancing interplay of "Billy Drummond", both spotlighting the titular drummer; the uncoiling series of motifs with chattering response on "Marcus Gilmore", which fleetingly recalls Cecil Taylor's summits with Max Roach; and eventful "Julian Lage", with its madcap dashes along fretboard and keys. Including the DVD is a smart move as viewing their gestation helps unlock the intricacies of these fascinating but occasionally perplexing double acts.

For more information, visit [krisdavis.net](http://krisdavis.net). Davis and Taborn are at Roulette Oct. 2nd in a release concert of this project. See Calendar.



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Eponymous  
Hearts & Minds (Astral Spirits)  
Cinema Spiral  
Jason Roebke Octet (NoBusiness)  
by Clifford Allen



This could be the year for bass clarinetist Jason Stein. A tireless performer whose work has been integral to Chicago's vanguard since 2005, he seemed to have hit the ground running. His Locksmith Isidore unit with drummer Mike Pride and cellist Kevin Davis, who was in turn replaced by bassist Jason Roebke, was a quick hit, though he has also worked extensively with reed players James Falzone, Keefe Jackson and Ken Vandermark, among other Windy City improvisers. In the last year, Locksmith Isidore has enjoyed a special focus as the opening act for comedian Amy Schumer's stadium tours, a curious place for a free music trio to find itself, but the combination is not without precedent in either comedy or jazz (it should be noted that Schumer is Stein's sister, though there's no worry of nepotism in this collaboration).

Though incredibly busy, Stein has still found space to compose and unify; Hearts & Minds is his latest outfit and is rooted in keyboard and percussion interplay, with pianist and keyboard player Paul Giallorenzo operating in the former chair and Frank Rosaly in the latter (though Chad Taylor has subbed). The third LP release on the Austin mostly-cassette label Astral Spirits, this self-titled record presents nine closely-knitted and grubby pieces gliding between headstrong *mélanges* and jaunty, latter-day Sun Ra grooviness. An airy, Vandermark-like tone row bounce is central to "Rocked and Eroded", Giallorenzo providing slick, wandering keyboard lope as Rosaly alternates between supple bash and craggy gong and snare attack. Stein, generally not the most Dolphy-esque of bass clarinetists, instead exhibits heel-digging globs and worried linearity as he mines closely valued areas with a harried potter. That's not to say he's inexpressive—quite the contrary, Stein builds from these hues into explosive, fibrous glossolalia, aided by furious plugged-in whir and Rosaly's clean teeter. On "Streaming", Stein adds gooey filigree to his twists and jounces, shimmying around an infectiously weird, pocketed thrum espoused by Giallorenzo's Pianet. The one challenge with this particular date—and perhaps this is a result of seeing Hearts & Minds perform in a small bar before hearing them on record—is that the recording quality is too even, if not dim, and doesn't accurately portray their forcefulness.

The Stein-Roebke platform is expanded in the bassist's octet, which sees its second release in two years. Like Stein, Roebke's initial recordings hewed toward open improvisation, in settings for bass and electronics and collaborations with trumpeter Nate Wooley and either Fred Lonberg-Holm on amplified cello or Tim Barnes on selected and unselected drums and cymbals, as well as odd chamber jazz. The octet is a tougher proposition and brings into the equation saxophonists Greg Ward and Keefe Jackson, drummer Mike Reed, vibraphonist Jason Adasiewicz, cornet player Josh Berman and trombonist Jeb Bishop on a program of seven originals. Roebke's writing takes elements of puffy Third Stream music (think Mingus' Jazz Workshop or George Russell's '60s units), Darmstadt-esque composition and rustling free play, combining them into a pulsing, active little-big-band whole. Its title possibly referencing Duchamp's *Anemic Cinema*, *Cinema Spiral* operates as a suite anchored by the composer's graceful boom, the opening salvo of

rumbling pizzicato detail guided by a call from horns and vibraphone, gradually adding bowed metal and harmonic nuzzles, Stein's woody sputter a clear foil for Ward's bracing keen as "Looking Directly into the Camera" segues into the jubilant deer runs and jaunty swagger of "Focusing". The advantage of a band this size is that while maintaining collective mass, ample space is given to soloists—popping reed ululations, fat and compressed cornet, all building towards skirled ensemble fanfare and incisive resonance.

For more information, visit [monophonypress.com/astral-spirits](http://monophonypress.com/astral-spirits) and [nobusinessrecords.com](http://nobusinessrecords.com). Hearts & Minds is at Greenwich House Music School Oct. 19th. Stein and Roebke are at Madison Square Garden Oct. 18th. See Calendar.



Proximity  
Andrew Cyrille/Bill McHenry (Sunnyside)  
by Terrell Holmes

Collaborative improvisation is not an enterprise for the faint of heart or short of chops. It's a balancing act requiring the players to create space for each other, determine tone and pace and come to an unspoken agreement when to hit it and when to quit it. *Proximity*, by percussionist Andrew Cyrille and tenor saxophonist Bill McHenry, separated in age by over 30 years (and previous collaborators in a trio with Henry Grimes in 2006), combines improvised tracks and written tunes but the improvisational spirit is so strong throughout that even the latter feel spontaneous.

Things begin slowly with "Bedouin Woman", where Cyrille pounds out a steady, atavistic drum rhythm beneath McHenry's even-tempered saxophone. What follows are moments of simple magic where chances are taken and lines are crossed. "Drum Song for Leadbelly" cleverly uses the melody of the blues legend's "Green Corn" as a framework for the duo's vigorous workout.

There's a nice bit of reversal with "Drum Man Cyrille", written by Muhal Richard Abrams. Cyrille's pulse is certainly felt but McHenry steals the song with cyclonic flurries of notes. Hearing these great players challenge and push each other on the striking "Let Me Tell You This" and "Aquatic Life" is a feast for the ears. Cyrille and McHenry make every note a possibility, every chord a link to something daring, innovative and exciting. Cyrille's endless combinations and variances on the drums are inspiring and his textures and tonal variations are amazing. Hell, he doesn't even use his hands on "Double Dutch", laying down slick lines by using his feet on the high hat and the bass drum pedal.

There are lovely soft-voiced moments as well. Cyrille's title track, an elegy to a fallen and missed fellow musician, has brushes whispering softly in the background as McHenry puts an arresting flute-like inflection in his tenor. McHenry provides more somber intonation on the snapshot lament "Broken Heart" and enhances the spare, evocative mastery of "Seasons". "Dervish" forms a kind of uneven bookend with "Bedouin Woman". By the end of the album what was soft and measured is now energetic and lively. The transformation is complete. Cyrille and McHenry are a nonpareil duo and *Proximity* will serve as a primer on the possibilities of improvisation.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Cyrille is at Roulette Oct. 17th with Trio 3 as part of the Passin' Thru Music Festival.



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**El Viaje**  
**Harold López-Nussa (Mack Avenue)**  
 by Elliott Simon

AfroCuban rhythms are a part of pianist Harold López-Nussa's being but melodic sophistication, precision and worldliness are what make *El Viaje* such a contemporary statement. The album title means "The Journey" and while López-Nussa is clearly at the helm, bassist/vocalist Alune Wade and drummer Ruy Adrián López-Nussa, the leader's brother, are central to the sound. Together, they comprise an exceedingly tight trio. The first two cuts display the band's thoughtful melodic understanding and tight percussive underpinnings. "Me Voy Pa Cuba" begins as a light stroll, which turns into a bass-popping percussive delight, while the band, including guest percussionist Dreiser Durruthy, quickly find the groove on "Africa".

López-Nussa has prodigious technique but at times the sheer volume of notes is at the expense of needed space and breath. This obscures the musicality on the enjoyable traveling tune "Mozambique En Mi B" and "Feria", his homage to Monk's "Evidence". "Lobo's Cha" is stunning, slower and contemplative, gaining its strength from additional textural depth and a sparser setting that allows the musicality to shine through. Similarly, "Oriente", kept in check by Mayquel González' trumpet, delights with its initially quiet sound painting and reserved piano. This enables the listener not only to appreciate the group's ability to stay together but also their ability to make music together.

The title track, with guest percussionist Adel González, begins with a light yet expansive vibe, morphing into an upbeat middle, as does the initially relaxing "D' Una Fábula". Both take a while to reach their destinations, the latter including more of Wade's outstanding bass work and an enjoyable horn, vocal and piano triple melody. The session closes with "Improv (Me Voy Pa Cuba)", a 'coffee bar' reprise of the opener. The immediacy of *El Viaje* is striking and one hopes the beginning of a renaissance for Cuba-based jazz musicians.

For more information, visit [mackavenue.com](http://mackavenue.com). This project is at Dizzy's Club Oct. 11th and BRIC Arts Media House Oct. 14th as part of BRIC Jazzfest. See Calendar.



**Live at Caffe Vivaldi, Volume 3**  
**Roger Davidson (Soundbrush)**  
 by Scott Yanow

Pianist Roger Davidson has had a wide-ranging musical career. Classically trained (although his Bachelor's degree was in German Language and Asian Studies), he composed and recorded sacred music yet loved jazz and improvisation from an early age. His Soundbrush label reflects his diverse interests with releases of classical music, choral pieces, Klezmer, children's music, spirituals and Brazilian jazz. Davidson's best jazz playing can be heard on his series of performances recorded at New York's Caffe Vivaldi.

While *Volume 1* was comprised of duets with bassist Pablo Aslan and *Volume 2* was a trio outing, the recent volume showcases Davidson solo, performing 14 of his originals plus "I Love You" and "Autumn Leaves".

A blindfold test might lead one to guess that this release is a jazz interpretation of some of Antonio Carlos Jobim's lesser-known numbers. Like Jobim, Davidson often fills his songs with rich melodies, a quiet joy tempered by melancholy and bossa nova rhythms. However, his music is not derivative and sometimes stretches beyond Brazil. Davidson is particularly skilled at composing new and singable themes; some of these melodies beg for lyrics.

While recorded during several occasions in 2013-15, there is a strong unity to the program, with one piece leading logically to the next. Among the highlights are the exuberant "Bossa Para Voce", passionate "Amazing You", a classical theme ("Tranquilidade"), thoughtful ballad ("Tres Estrelas"), playful "Criança Feliz" and a Brazilian waltz ("Entardecer"). "Amor Brasileiro" is quite romantic and makes inventive use of a series of four-note phrases. A change of pace is the swinging "Um Amor, Um Abraco", which borrows a lot from the Dixieland standard "Indiana", including parts of its melody and much of its chord structure.

For more information, visit [soundbrush.com](http://soundbrush.com). Davidson is at Zinc Bar Oct. 20th. See Calendar.



**Igneity: After The Fall of Civilization**  
**Weasel Walter Large Ensemble**  
 (featuring Henry Kaiser) (ugEXPLODE)  
 by John Pietaro

Weasel Walter arrived in New York City as a complete package. His pedigree in the DIY world of what New Yorkers see as our Downtown birthright began budding in Chicago several years earlier as the teenage Walter experienced it. His study of free jazz and 20th century music led to encounters with top-tier improvisers, a degree in composition and immersion into Chicago's punk and no wave scenes.

Throughout his career, Walter has happily trampled the jagged line between avant garde and punk dissent. His latest effort sports an expanded ensemble as well as a reunion with Henry Kaiser. While the celebrated guitarist is featured, his leads are embattled (often wonderfully so) by two other guitar-slingers born of this terrain: Alan Licht and Chris Welcome. Added to this electric atmosphere is the volatile horn section of trumpeter Peter Evans, trombonist Steve Swell, tuba player Dan Peck and saxophonists Jim Sauter, Michael Foster, Chris Pitsiokos and Matt Nelson. The rhythm section is comprised of upright bassists Tim Dahl and Brandon Lopez and Walter behind the drumset.

At points *Igneity: After The Fall of Civilization* offers echoes of *New York Eye and Ear Control*, but the guitars out front, coupled with hardcore dynamics, clarify that this hour-plus piece, recorded live at Brooklyn's JACK, is very much of the no wave canon. While that genre is beloved by many, the sheer velocity of *Igneity* can effectively repel deep listening. Large improvisational ensembles of recent years use a wide dynamic range to present individual members as part of the whole. Though Walter apparently composed segments of this work and conducted parts, this is not immediately evident. Often when members of the band play

cadenzas, the atmosphere remains harsh, leaving one wishing for moments of melody.

There are highlights, including an epic Swell solo that tears open leaner accompaniment like a hot knife through butter and then becomes absorbed in the melée as the ensemble descends upon him. Swell, blaring, reemerges with a triple-tongued assault.

If listeners require a soundtrack to the apocalypse, Walter means to provide it. But such a dubious subject should include reflection, lament and a quiet desolation within its stormy indignation.

For more information, visit [ugexplode.com](http://ugexplode.com). Walter is at The Stone Oct. 27th. See Calendar.

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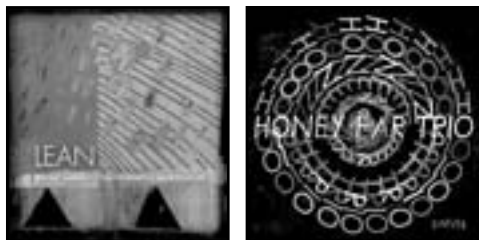
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*Lean*

Jerome Sabbagh/Simon Jermyn/Allison Miller  
(Music Wizards)

*Swivel*

Honey Ear Trio (Little (i) Music)  
by Mark Keresman

Protean drummer Allison Miller, like contemporary Brian Blade, has impressive jazz credentials (Kenny Barron, Dr. Lonnie Smith, Ben Allison, Patricia Barber) and substantial cred in the indie rock and singer/songwriter spheres (Natalie Merchant, Ani DiFranco, Toshi Reagon). Here are two saxophone-trio sessions featuring her, both embodying the getting of copious sounds and variety from a comparative few players with a combination of acoustic and electronic instruments.

Of the two, *Lean* is more atmospheric, the accent being on somewhat ethereal textures, moods and soundscapes. Opener “Spotswood Drive” is at first soothing, with ghostly moans and undulating phrases, until gradually Jerome Sabbagh’s plaintive tenor saxophone enters, growing more effusive while electric bassist Simon Jermyn plucks high, slightly Spanish flamenco-like tones and Miller grows crisply restless. The piece then melds the two seemingly disparate approaches, as if parallel dramas were playing out. “Electric Sun” is a near-waltz featuring pliant, sinewy basslines and pensively swinging Sonny Rollins-esque tenor waxing romantic, telling you all you need to know about loves/regrets-gone-by. The aptly named “Ghost” features eerie electronically-generated tones evoking movies with underwater scenes and the sounds of sonar therein, soulful yet unsentimental tenor navigating its way through the depths. While sounding complete, it’s as if the listener is eavesdropping on a dream/nightmare or viewing a chapter of a mysterious journey. Throughout, Miller is as self-effacing as Paul Motian, playing in an impressionistic manner. But she has a harder, rock-flavored attack and draws deeper, heavier sounds from her kit.

Honey Ear Trio’s *Swivel* is a different matter entirely—the trio of Jeff Lederer, Rene Hart and Miller serve up a set of penetrating, at times confrontational mutant jazz fusion. With its menacing, surly lurching riffs via distorted Hart’s bass and apocalyptic drum bashing, opener “Arby” sounds like a melding of postbop with Black Sabbath until Lederer plays some lilting bebop, then wails over the glorious din with a

touch of Albert Ayler-like over-blowing. Like fellow travelers Painkiller and Last Exit, Honey Ear Trio conjoins the single-minded focus of metal with the squall of free jazz and it works (assuming you like both styles). “Lullaby” finds the threesome becoming a quartet with the addition of Kirk Knuffke’s buttery cornet—it’s an elegant, mournful ballad, which avoids becoming a dirge, thanks in no small part to Miller’s kinetic but understated drumming and Knuffke’s occasionally bright phrasing. “Stanley’s Package” is a midtempo swinger melding surging, thrust-and-parry hardbop tenor with tight, pert, West Coast cool. Lederer’s muscular tenor is a joy, Hart gets a rippling, buoyant solo and Miller peels out a focused, snare-drum-led solo, somewhat evocative of Ed Blackwell in his prime. On top of all this, there’s a nifty take on Monk’s “Evidence” with Lederer’s snaking soprano and some brilliantly subtle tempo changes.

When too many jazz albums can be (too) easily summed-up in one full listen (or less), these cooperative trios keep you guessing with their range, veritable gusts of fresh troposphere.

For more information, visit [lean2.bandcamp.com](http://lean2.bandcamp.com) and [honeyeartrio.com](http://honeyeartrio.com). Honey Ear Trio is at Cornelia Street Café Oct. 27th. See Calendar.



*Sound of Red*  
René Marie (Motéma Music)  
by Marcia Hillman

It is said that the color red signifies power. If so, then singer René Marie’s new CD is aptly titled. She is accompanied by John Chin (piano), Elias Bailey (bass) and Quentin Baxter (drums) with guest appearances by Romero Lubambo (guitar), Sherman Irby (alto saxophone), Etienne Charles (trumpet and horn arrangements) and Shayna Steele (background vocals). Other personnel on various tracks include Michael Dease (trombone), Diego Rivera (tenor saxophone) and Theo De Brock (guitar).

Marie reveals herself as a quadruple threat as singer, songwriter (composing all of the selections), arranger and co-producer (along with Baxter). As a singer, she has a remarkable range and vocal texture, enabling her as a storyteller. Those stories have a very personal ring to them and cover a large portion of the human condition: love found (as in “Colorado River Song” and “If You Were Mine”); love lost; nostalgia (“Many Years Ago”); message songs; songs of joy and despair. Marie’s tunes, written in different styles from Latin to gospel and even country, are melodious, have a conversational lyric approach and are sung directly to the listener.

Each track is different enough so as to keep a listener’s interest. “Go Home”—told from the standpoint of the ‘other woman’—packs an emotional punch. “This Is (Not) A Protest Song” is one, of course, but not with anger thrown in your face. Then there is a song of praise entitled “The Joy Of Jazz”, which tells of a visit to the Johannesburg, South Africa jazz festival. Closer “Blessings” is a laundry list of all the things you would wish for the people you love.

This album is a keeper and one that can and should be listened to time and time again. It is also a giant step in the evolving career of the multi-talented Marie.

For more information, visit [motema.com](http://motema.com). This project is at Jazz Standard Oct. 27th-30th. See Calendar.




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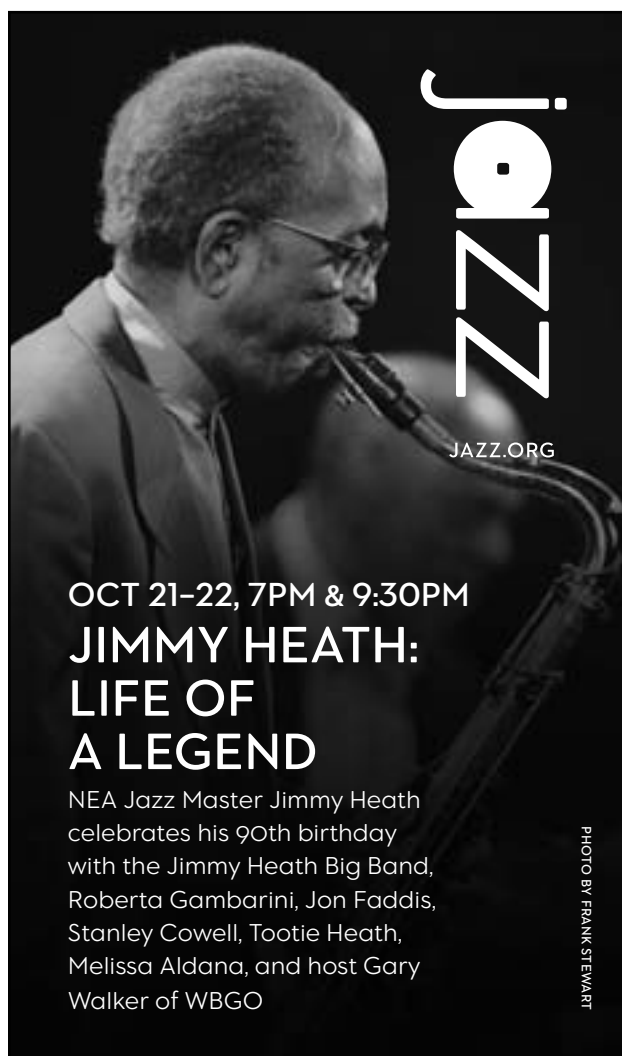
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**True Blue/Silver Blue**  
**Al Cohn/Dexter Gordon (Xanadu-Elemental Music)**  
by George Kanzler

Don Schlitten, producer of the sessions on these two CDs (originally LPs), recorded 40 years ago this month in New York on Oct. 22nd, 1976, literally believed in the famous description of jazz as “the sound of surprise”. His idea was to produce a welcome-home session for tenor saxophonist Dexter Gordon, who had just returned to America after 14 years in Europe. But he didn’t tell Gordon—or, for that matter, any of the other musicians—with whom he/they would be recording. The others turned out to be tenor saxophonist Al Cohn, with whom Gordon had played but never on record, trumpeters Blue Mitchell and Sam Noto and pianist Barry Harris, bassist Sam Jones and drummer Louis Hayes. Cohn and Gordon both came out of the Lester Young school, with the former remaining more rooted in swing while the latter assimilated bebop. Mitchell was a bluesy hardbop trumpeter most known for his work with Horace Silver while Noto, a Canadian, came up in post-WWII big bands.

Two long blues anchor and take up the B sides of the original LPs. “True Blue”, a funky line by Mitchell, demonstrates how audience-pleasing these musicians could be while “Silver Blue”, a slow, improvised walk, is impressive for the emotional depth and compelling lyricism of the long string of solos. The contrast between the horns is evident throughout, each having a distinct, recognizable musical voice, especially on “How Deep Is The Ocean”, which abounds in personal statements. The two biggest surprises of the session are “On the Trail”, a rare tenor duet, Gordon and Cohn rhythmically riffing behind each other as they share the melody, then each playing a long, commanding solo a cappella before trading shorter solos. The other surprise, for most listeners, will be Noto, a master with an adventurous streak. And don’t miss the sparkling version of “Lady Bird”, with the tenors playing Tadd Dameron’s tune against the trumpets’ rendition of Miles Davis’ contrafact of it, “Half Nelson”.

For more information, visit [elemental-music.com](http://elemental-music.com)



**Plays Duke Ellington's Far East Suite**  
**Slavic Soul Party! (Ropeadope)**  
by Stuart Broomer

2016 marks the 50th anniversary of the recording of Duke Ellington’s *Far East Suite*, one of the brightest works of his later career and a major collaboration between Ellington and his composing partner Billy Strayhorn. Inspired by a tour of the near East, it’s a strangely misnamed work and a curious blend of influences, a nine-part suite that ends with the only piece with a nominal Far-Eastern inspiration, “Ad-Lib on Nippon”, a commemoration of a different tour. The most famous of its components, the beautiful “Isfahan”, was apparently composed before the tour. Slavic Soul

Party! (SSP!) does more than commemorate Ellington’s piece. It actually extends its supposed cross-cultural dialogue by inserting another set of cultural markers.

SSP! has been performing since 2002, mixing jazz and Balkan influences. While leader and principal arranger Matt Moran is well known as a vibraphonist, here he plays the two-headed small bass drum known variously as a tapan, goç or bubanj, depending on where you find it. While the original was a heady celebration of the Ellington Orchestra’s rich palette, Strayhorn’s complex harmonies fed by the distinct reed timbres of Johnny Hodges, Harry Carney and Jimmy Hamilton, SSP! is a brassy affair of two trumpets, two trombones and tuba matched with Moran, snare drummer Chris Stromquist, accordion player Peter Stan and saxophonist/clarinetist Peter Hess.

The band is clearly more than its party moniker suggests. Moran’s arrangements thoughtfully alter the terrain with shifts in rhythms, harmonies and voicings, lending a distinctive quality to what was already great jazz composition. The Ellington/Strayhorn originals really don’t suggest strong ties to the supposed inspirations—the lush blues are just a little more exotic than usual—and Moran doesn’t authenticate it, sometimes shifting it to South East Europe, sometimes emphasizing a Spanish tinge. The result is another imaginary soundscape, whether matching swirling accordion and clarinet (“Depk”) or insinuating trumpet (“Blue Pepper”) with tight-knit, funky tuba and trombone figures to create a sonic utopia. Trumpet and trombone solos aren’t identified, unfortunately, but Hess has a genuinely Ellington moment, invoking Carney when he plays baritone saxophone on “Agra”.

For more information, visit [ropeadope.com](http://ropeadope.com). This project is at National Sawdust Oct. 29th. See Calendar.

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**Live in Athens, Greece (featuring Spiros Exaras)**  
**Mark Murphy (Harbinger)**  
 by Joel Roberts

Mark Murphy's death a year ago this month robbed the jazz world of one of its true originals, an iconoclastic and influential vocalist who trod an unswervingly hip path through a career spanning more than five decades.

This live recording, made during a three-night stand at an Athens club in 2008, finds Murphy in the company of a solid quartet of pianist Thomas Rueckert, bassist George Georgiadis and drummer Alex Drakos, led by the excellent electric guitarist Spiros Exaras. It's a fairly standard set for Murphy, featuring a number of tunes by or associated with longtime favorite and kindred spirit Miles Davis, including "All Blues", "On Green Dolphin Street" and "Milestones", as well as his own Davis tribute "Miles". Other highlights include his signature reworking of Freddie Hubbard's "Red Clay" and a winning medley of Antonio Carlos Jobim compositions. But while the tunes are familiar, Murphy was never one to treat them the same way twice. His always swinging, always on-the-money improvisations breathe fresh life into whatever songs he chose, even well-traveled warhorses like "My Funny Valentine", "Summertime" and "Autumn Leaves".

Murphy's health was already failing by the time of these sessions, but it's hard to tell from his confident, robust performance. His rich baritone, while perhaps not quite as strong as in earlier years, remains a thing of beauty. He's an artist in complete control of his instrument and of the audience, whether taking a brief excursion into Greek philosophy or artfully chiding a cigar-smoking patron. This is probably not an essential addition to Murphy's already prized and voluminous catalog. It's more a snapshot of the artist at work as he nears the final chapter of a brilliant journey. As such, it's a valuable reminder of Murphy's enormous contribution to the music and just how much his irreplaceable voice is missed.

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



**Flow**  
**Generations Quartet (Not Two)**  
 by John Sharpe

Bassist Joe Fonda and pianist Michael Jefry Stevens rejoice in a backstory spanning over 30 years, notably manifest in units such as their eponymous group and Conference Call, a foursome with German reed player Gebhard Ullmann. But the debut of the Generations Quartet proves to be one of their finest settings. The moniker derives from the presence of seasoned alto saxophonist Oliver Lake, best known for his part in the pioneering World Saxophone Quartet, at one end of the age spectrum and young Austrian drummer Emil Gross at the other. The inclusion of Lake adds the edge that takes Fonda/Stevens' tested blend of inside/outside alchemy on to another level.

Stevens' melodic sensibility shines through even the most free moments of this 2015 live date while Lake makes full use of expressive distortion such that his acidic, angular lines bring spice to any sweetness. Fonda is an irrepressible presence, bursting with rhythmic propulsion, which he adapts to deliver some knockout solos, like both the querulous arco intro to his own affecting "Me Without Bella" and another feature later in the same piece in which recurring pizzicato flurries eventually lead back into a driving riff. Gross contributes not only energy, but sensitivity as he moves adroitly between lilting swing and churning freedom.

Lake and the two other principals furnish a varied program of originals, which engender a compelling amalgam of solo space and involved interplay. Just listen to the interaction between Lake's staccato phrases and Stevens' comping and then Gross' insistent bombs on the infectious "Rollin'". Often the tunes progress by stealth, as in Stevens' lovely "Mantra #2", pointillist exchange unfurling into a passage of rippling chiming piano from which a Satie-esque melody emerges. Lake's explosive title track forms another highlight: a roiling ensemble gradually develops from an unaccompanied alto introduction of dissonance and guttural honks, teeing up an incendiary saxophone exhortation before an emphatic final restatement of theme. Not to be missed.

For more information, visit [nottwo.com](http://nottwo.com). Oliver Lake is at Roulette Oct. 16th-17th with his big band and Trio 3, both as part of the Passin' Thru Music Festival. See Calendar.



**Prairie Burn**  
**Mara Rosenbloom (Fresh Sound-New Talent)**  
 by Clifford Allen

There's a programmatic reason, surely, on pianist Mara Rosenbloom's latest disc, in placing two solo works at the end of a lengthy trio churn with bassist Sean Conly and drummer Chad Taylor. Perhaps she felt it gave space for reflection and respite after the whorl of group interaction subsided. But they also give one a clearer idea of how Rosenbloom the pianist operates—the syrupy objects that pervade "I Rolled and I Tumbled", a paean to John Lee Hooker, emerge hesitantly at first, imbued with process and physicality and what appears relatively simple in form becomes a rolling, resonant exposition. Rosenbloom's soft creep nudges time while right-hand triangulations splinter, crash and reconnoiter in suspended consistency. The chestnut "There Will Never Be Another You" follows, ballad moving into barreling, bluesy rejoinders, closing with a glassy lap at the tune's contours.

Rosenbloom has been a part of the City's improvised music scene since relocating here from her native Wisconsin in 2004 and has been inspired by the work and ethos of pianist, multi-instrumentalist and inventor Cooper-Moore. Her latest offering, and second on Fresh Sound-New Talent, mostly consists of a five-part trio suite, including an overture, and fleshes out every nook not covered by the aforementioned soli. It's interesting to switch from diving into an unaccompanied piano piece to hearing how she interacts with a band—Conly's muscular, splayed fiddle and Taylor's heaving, stone-skipping delicacy congeal, support and bend space as Rosenbloom continually explores the paths of her material, evincing churchy insistence and malleable harmonies. She

climbs around motifs, occupying the piano as both soloist and group member, an approach somewhere between participant and observer, at times clearly wrapped within ensemble unity and at others moving in direct parallel. "Turbulence" has a curious minimalist appeal at its center, earthy rejoinders and blistered calls telescoping upward from a gallop that looks toward Turkish folk songs.

*Prairie Burn* is an apt title for this Midwest-cum-Borough scorcher and hopefully will help place Rosenbloom's music centrally on the map.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com). This project is at The Jazz Gallery Oct. 13th. See Calendar.

## IN PRINT



**Jeru's Journey: The Life & Music of Gerry Mulligan**  
**Sanford Josephson (Hal Leonard)**  
 by Ken Dryden

Gerry Mulligan's career spanned over five decades, yet it is only now, a decade after his death, that a serious biography of the master has appeared. What Sanford Josephson manages to accomplish in a mere 180 pages is remarkable, creating a detailed portrait of the perennial poll-winning baritone saxophonist, noteworthy bandleader, composer and arranger, who also added something special to every band of which he was a part.

Josephson skillfully blends excerpts from Mulligan's oral autobiography *Jeru: In the Words of Gerry Mulligan* and the video documentary *Listen: Gerry Mulligan*, along with the author's own interviews with the artist and musicians who either played with or were influenced by him. If that isn't enough, Josephson does a masterful job incorporating excerpts of reviews, articles and liner notes into his text, creating a fast-paced yet thorough history of Mulligan's many contributions.

While Josephson explores some of the rocky points in Mulligan's personal life, he does so without descending into tabloid territory. Mulligan changed the role of the baritone saxophone, making it a viable, melodic solo voice, ignoring the supposed limits of its lower range. Recognized for his ability to create memorable impromptu arrangements, Mulligan was also a living jazz historian, blending as well with musicians of earlier styles as those of his generation. Those who have not yet investigated his vast discography will gain a greater appreciation for his work from Josephson's analysis of his recordings. Josephson also recognizes Mulligan's compulsion to add background harmonies behind others' solos to flesh out a song while his gift of creating impromptu counterpoint with Dave Brubeck, Bob Brookmeyer, Art Farmer and others. While most of the focus is correctly on the saxophonist's work as a leader, Mulligan was very proud of his recordings with Brubeck, with whom he served as a "special guest" for several years.

Josephson's biography of Gerry Mulligan sets a high standard for all jazz journalists.

For more information, visit [halleonard.com](http://halleonard.com). A Mulligan tribute is at Juilliard School Peter Jay Sharp Theater Oct. 14th with the Juilliard Jazz Orchestra. See Calendar.





**Tenga Niña**  
**Jacques Thollot (Nato)**  
by Mark Keresman

French drummer Jacques Thollot (born 80 and died two years ago this month) has such a singular history it's a shame he's not better known on this side of the pond. At 13, he was the official substitute for house drummer Kenny Clarke at the legendary Parisian Blue Note, played with Clark Terry, Chet Baker and Eric Dolphy and was on one of the greatest avant jazz recordings ever: Don Cherry's *Eternal Rhythm*. Thollot didn't helm very many sessions so this reissue of 1996's *Tenga Niña* is all the more an event.

Thollot had a most distinctive style. Like Clarke, his specialty was propulsive swing and use of the whole drumkit in an almost orchestral manner and he didn't go in for long solos (though there is one short solo piece herein). While baptized in the bop tradition Thollot also embraced the avant garde and fusion. *Tenga Niña* is marked by a wonderful eclecticism, not just from track to track, but within the pieces themselves, segueing one into another, suite-like. The proceedings begin with a brisk bit of bebop, lent savor by the crackle of guest Henry Lowther's trumpet, before alternating with a Latin-flavored lilt evoking, of all things, the Mexicali-flavored pop of Herb Alpert in his Tijuana Brass days. Then there's an interlude from Noel Akchoté's guitar—rhythmically spiky, Jimi Hendrix-like playing, pastoral acoustic picking and a prog-rock flavored segment—all while Thollot propels things along with a shuffle beat. This is just the first 15 minutes, folks. Tony Hymas plays spare and truly lyrical piano and bassist Claude Tchamitchian is subdued but solid.

*Tenga Niña* is full of memorable (catchy, even), engaging compositions and a variety of moods, ranging from pensive to breezy. What makes its almost bewildering variety work so well is Thollot and company's unassuming delivery. While there is inspired and often unpredictable musicianship, there is restraint and a complete lack of bombast. Fans of postbop, the jazzier side of progressive rock and fusion's 1969-74 epoch—*Tenga Niña* will bring you all together for an all-night party.

For more information, visit [natomusic.fr](http://natomusic.fr)



**My Blue Heaven**  
**Daryl Sherman (Muzak)**  
by Scott Yanow

Daryl Sherman has always been a delightful performer as both a singer and a pianist. The daughter of trombonist Sammy Sherman, she grew up hearing swing and loved the music from the start. Mildred Bailey was an early influence on her singing although she always had her own sound within the vintage style. She began playing piano when she was five, worked some early jobs with her father and in the early '80s sang with the Artie Shaw Orchestra. Since 1983

Sherman has recorded on a regular basis and her projects have included tribute recordings to Jimmy McHugh, Hoagy Carmichael and Bailey. She played Cole Porter's Steinway piano on a regular basis during her 14-year engagement at the Waldorf-Astoria.

While Sherman normally records with a band, on *My Blue Heaven* she is heard solo except for two numbers on which bassist Harvie S joins in. Recorded in New York for the Japanese Muzak label, this intimate affair finds her stretching herself a little by performing some material beyond swing, including a bit of cabaret and more modern songs. The only well-known tunes here that date from before the '50s are the title track and "You Turned The Tables On Me". Sherman sounds quite comfortable interpreting a pair of Cy Coleman songs ("I Walk A Little Faster" and "You Wanna Bet") along with "Feel Like Makin' Love" and Jimmy Webb's "The Moon Is A Harsh Mistress". She contributes the wistful "Cycling Along With You", performs a few obscurities and begins "Fly Me To The Moon" by singing the rarely-heard verse.

Sherman's vocals are basic and quietly expressive, mostly sticking to the lyrics and words while swinging. Her piano is top-notch, offering both sympathetic accompaniment and inventive solos. *My Blue Heaven* is easily recommended to those who enjoy hearing superior lyrics rendered by a veteran vocalist who has full understanding of the words she sings.

For more information, visit [muzak.co.jp](http://muzak.co.jp). Sherman is at Café Noctambulo Oct. 8th, 15th, 22nd and 29th. See Calendar.



**Jersey**  
**Catherine Sikora (Relative Pitch)**  
by John Sharpe

In the liners of Irish-born, NYC-based saxophonist Catherine Sikora's first solo outing, the author reports various complimentary reactions from English saxophone maestro Evan Parker, who heard the disc during a car journey. As the creator of numerous solo albums Parker provides a fitting reference point. In many ways Sikora resembles Parker on tenor saxophone, in that she has created a personal language in which she sublimates technique according to what she wants to achieve and maintains a discernible relationship to the free jazz tradition in her syntax. Sikora presents a program of 13 spontaneous meditations, which often have the reflective air associated with unaccompanied recitals.

Sikora's subtle use of multiphonics forms one dominant trait of the set, whether that be how she shades the notes at the end of a phrase on "The Knowing Of Sums" or how the ghostly harmonics swell from near silence on "Clashes With Ice". But, as on the opening "Ripped From The Headlines", she carefully marshals her approach, recalling another English saxophonist John Butcher in her absolute control and deployment of overtones. Where she remains distinct from both Butcher and Parker is in how she incorporates such dissonance into a stream of delicate abstract lyricism. Perhaps that explains the message from a neighbor reproduced on the sleeve, thanking her for the live music emanating from her practice regime—not a testimonial many reed players possess!

Sikora cultivates an unhurried attitude, in which she often pauses at the end of one utterance before moving on to the next, sometimes, as in the drifting "After All", to the degree that the listener might think

the piece has concluded. Other influences surface only briefly. The first few notes of "Barn Door Open" evoke Coltrane and the piece takes on appropriately spiritual inflections thereafter and there is a blue tinge to the final very short "Tassels On The Day". Nonetheless, she leavens her calm steady style with more energetic passages on occasion, particularly on "Storms A Brewin'", where her undulating trajectory and sudden leaps and yelps suggest circular breathing. It all makes for a well-rounded statement, which promises more to come in the future.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Sikora is at The Stone Oct. 18th. See Calendar.

## ON SCREEN



**Time Remembered: The Life and Music of Bill Evans**  
(A Film by Bruce Spiegel)  
by Ken Dryden

Bill Evans is one of the most important jazz pianists of the second half of the 20th century. His groundbreaking trios focused on group interplay rather than the usual leader with accompanists while his lyrical style influenced many pianists.

Bruce Spiegel's far-ranging documentary is an unforgettable collage constructed from many sources: eight years of interviews with musicians who knew or played with Evans, in addition to family, friends and later pianists who felt his influence. There are also audio and rare video clips from Evans' performances on record and television, along with interviews with him. The interview subjects include: drummers Paul Motian, Jack DeJohnette, Marty Morell, Joe LaBarbera, Arnie Wise and Eliot Zigmund; bassists Chuck Israels and Marc Johnson; trombonist Bob Brookmeyer; guitarists Jim Hall and Mundell Lowe; vocalists Jon Hendricks and Tony Bennett; and producer Orrin Keepnews, who recorded the pianist extensively during two separate periods of his career, first learning of him after Lowe played a wire recording of him over the phone.

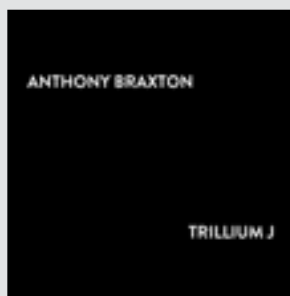
The analysis of his initially hidden contributions to Miles Davis' *Kind of Blue* are discussed at length by journalist Ashley Kahn while pianists Larry Willis, Eric Reed and Jack Reilly provide insight into Evans' playing style. The pianist's sister-in-law, Pat Evans, and her daughter Debby (for whom "Waltz For Debby" was named) share family memories. The success of Evans' early trio with Motian and bassist Scott LaFaro was cut short days after their brilliant 1961 Village Vanguard recordings when LaFaro was killed in a car wreck, sending the pianist into a deep depression. Evans' long battle with heroin addiction is examined in detail, as is the cocaine abuse that contributed to his premature death at 51 in 1980.

While many of Evans' landmark recordings are excerpted throughout the film (often from old LPs rather than CDs), his rarely-seen TV performances, shown in brief snippets, are an added bonus. Spiegel's comprehensive portrait of this brilliant musician and composer will delight Evans fans.

For more information, visit [billevanstimeremembered.com](http://billevanstimeremembered.com). A screening will take place at Manhattan School Oct. 26th.



## BOXED SET



*Trillium J (The Non-Unconfessionables)*  
Anthony Braxton (New Braxton House)  
by Stuart Broomer

Opera has a well-earned reputation as the most elitist, artificial and conservative of musical and theatrical forms, one closely identified with a handful of composers, the last of whom, Giacomo Puccini, died in 1924, much more recently than many may guess. In part because of that, there's a much less conspicuous tradition of radical opera almost as old as the dominant form. When continental opera, complete with tragic regal heroes and castrato sopranos, was the rage in London in the early 18th century, John Gay mounted his gritty *Beggar's Opera*, its lyrics set to popular ballads of the day, initiating a tradition of outsider opera that has flourished since the early 20th century: from the serialism of Arnold Schoenberg's meditative *Moses and Aaron* and massed birdsong of Olivier Messiaen's *Saint François d'Assise* to the surreal collaborations of Virgil Thomson and Gertrude Stein, *Four Saints in Three Acts* and *The Mother of Us All*, the former the first work of musical

theater staged with an all-black cast, the latter a pageant of the women's suffrage movement.

Anthony Braxton's series of *Trillium* operas belong in that company, vast works mounted on his own texts, which combine multiple narratives and frame different discourses. The latest to be staged is *Trillium J* (2009), *The Non-Unconfessionables*, *Composition No. 380*. This boxed set presents it in two forms: there's a live performance recorded at Roulette on Apr. 19th, 2014, presented on a single Blu-Ray, and a four-CD studio recording made over two days a couple of days later. Segment lengths vary between the two performances but, either way, it's an immense work, over three hours long with a cast of 12 singers and a 37-member orchestra from which 12 instrumental soloists are drawn, effectively paired with the singers. Conductor Braxton makes it an even 50 performers. While many distinguished musicians lurk in the orchestra (for example, the three cellists are Marika Hughes, Tomeka Reid and Tomas Ulrich; the two bassists Ken Filiano and Mark Helias) there are numerous stand-outs among the soloists, including saxophonists Ingrid Laubrock and Jim Hobbs and clarinetists Oscar Noriega and Josh Sinton from the reeds, with trombonist Reut Regev and tuba player Dan Peck from the brass.

The libretto of *Trillium J*, like Braxton's previously recorded operas and vocal music, is written in a highly personal, compound language. It synthesizes terse dialogue that moves the action forward, often in a style that suggests Victorian melodrama filtered through Damon Runyon-esque films of the '30s as remembered from television in a '50s childhood. This dialogue takes place in the midst of longer discursive passages (delivered in a

kind of *sprechgesang*, the "speech singing" associated with Schoenberg), which resemble a kind of town hall meeting and, further, a methodological discourse referring at once to Braxton's reflections on composition and language as well as narrative processes suggesting science fiction.

Dedicated to Sun Ra, *Trillium J* layers space travel, ancient history and antebellum America with a haunted house and a murder mystery in a kind of political pageant or camp meeting. Listened to first as a purely auditory work, *Trillium J* draws you into a complex, almost impenetrable, highly personal world. Braxton's serial anthems have an abstract nobility while each act presents moments of brilliant musicality, like the comic jug band that explodes in Act One; the "Princess of Curiosity Interludes" sung by Jen Shyu in Act Two; the extended soliloquy at the end of Act Three sung by Elizabeth Saunders; and the long a cappella interlude in Act Four sung by the collective Syntactical Ghost Trance Choir.

Watch the Blu-Ray of the live performance, however, and the wild conviviality that underlies Braxton's art is apparent. Singers appear costumed as animals from rabbits to turtles; 19th century dress complete with top hats intersects with the contemporary severity of lab coats; a stream of complementary visuals runs overhead; and there's even the Jazzy Jumpers, a troupe of double-dutch jump-rope artists to add percussion and visual interest to that Ghost Trance Choir. Braxton's view of music and the universe is an eternally expansive one, riddled with a complexity promising revelation, camaraderie and even comedy to come.

For more information, visit [tricentricfoundation.org](http://tricentricfoundation.org)

## dizzy's club *Coca-Cola*

OCT 3

Jay Rodriguez & Relativity

OCT 4-5

Lew Tabackin Trio with Randy Brecker (10/4) and Toshiko Akiyoshi (10/5)

OCT 6

Gregorio Uribe Big Band

OCT 7-9

Azar Lawrence Quintet

OCT 10

Johnny O'Neal 60th Birthday

OCT 11

Harold Lopez-Nussa Trio

OCT 12-13

Harry Allen Quartet featuring vocalist Hilary Gardner

OCT 14-16

A Sonic Travelogue with Matt Wilson

OCT 17

Juilliard Jazz Ensembles

OCT 18

Moutin Factory Quintet

OCT 19-20

Russell Gunn's "Blackhawk Revisited" featuring Jimmy Cobb

OCT 21-23

Jeff "Tain" Watts Quintet

OCT 24

Victor Provost Group

OCT 25-26

Terrell Stafford Quintet

OCT 28-30

Hot Jazz Age (1917-1934)  
presented by Jazz at Lincoln Center and the New York Hot Jazz Festival

OCT 31

The Pedrito Martinez Group

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7:30pm & 9:30pm

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## ON THIS DAY

by Andrey Henkin



*Bigbands Live*  
Benny Goodman (JazzHaus)  
October 15th, 1959

Singer Anita O'Day was initially rebuffed by Benny Goodman in the late '40s but, a decade later, toured Europe with the bandleader to great acclaim. This Freiburg, Germany concert was part of that trip and features O'Day in front of a group comprised of Jerry Dodgion, Jimmy Wyble, Flip Phillips, Bill Harris, Jack Sheldon, Red Norvo, Russ Freeman, Red Wootton and John Markham, singing tunes like "Honeysuckle Rose" and "Come Rain Or Come Shine" to go along with Goodman instrumentals like "Airmail Special".



*Barrage*  
Paul Bley (ESP-Disk')  
October 15th, 1964

Pianist Paul Bley was quite peripatetic in his early recording days, moving from Debut to EmArcy to GNP to Savoy. This album is his debut for ESP-Disk' (and the label's eighth release), for whom he would make another album, *Closer*, in December 1965. The band is a fascinating one: *Ascension* trumpeter Dewey Johnson; Sun Ra Arkestra alto saxophonist Marshall Allen; and Giuseppe Logan's rhythm section of Eddie Gomez and Milford Graves. Bley's then-wife Carla wrote all the tunes, some of which became jazz "standards".



*Sextet*  
Ted Daniel (UJAMAA)  
October 15th, 1970

Trumpeter Ted Daniel made his recorded debut with Sonny Sharrock in 1969 and would go on to work with Archie Shepp, Dewey Redman, Sam Rivers and Andrew Cyrille in the early part of his career. He self-documented his own groups on UJAMAA, this sextet session, recorded live at Columbia University's Saint Paul's Chapel, being the imprint's inaugural recording. Joining Daniel are Otis Harris (alto), Hakim Jami and Richard Pierce (basses) and Kenneth Hughes and Warren Benbow (drums) for three Daniel originals.



*Live in Japan*  
Great Jazz Quartet (All Art-TDK)  
October 15th, 1985

This group was an outgrowth of sorts of the Great Jazz Trio, anchored from 1976-2008 by pianist Hank Jones and various rhythm sections. Neither bassist Ray Brown nor drummer Alan Dawson were among the latter, though both had worked with Jones previously. Completing the group is flutist Sam Most in a concert from Tokyo's Yubin Chokin Hall (the TDK version adds a second disc's worth of material), whose program is all standards. The same group, plus second flutist Tamami Koyake, would record another album the next day.



*Sonatina*  
Tarasov-Satoh Plus Newton (BAJ)  
October 15th, 1998

The international nature of jazz is on full display with this album, made for Japanese pianist Masahiko Satoh's own BAJ imprint. Joining him is the slightly younger Russian drummer Vladimir Tarasov in what is their only recorded meeting (though Tarasov did have his own BAJ albums), plus American vocalist Lauren Newton for an unusual trio. The six tracks are improvisations evenly split between piano-drum duets (two over 18 minutes and the title track just under 4) and full trio explorations in the four- to eight-minute range.

## BIRTHDAYS

## October 1

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

## October 2

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

## October 3

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

## October 4

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

## October 5

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

## October 6

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

## October 7

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

## October 8

†J.C. Heard 1917-88  
†Pepper Adams 1930-86  
John Betsch b.1945  
Steven Bernstein b.1961  
Ted Kooshian b.1961

## October 9

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

## October 10

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

## October 11

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

## October 12

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

## October 13

†Art Tatum 1909-56  
Terry Gibbs b.1924  
†Ray Brown 1926-2002  
†Tommy Whittle 1926-2013  
Lee Konitz b.1927  
†Johnny Lytle 1932-95  
Pharoah Sanders b.1940  
Joachim Badenhorst b.1981

## October 14

Duško Gojković b.1931  
†Fritz Pauer 1943-2012  
†Garrison Fewell 1953-2015  
Kazumi Watanabe b.1953

## October 15

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

## October 16

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

## October 17

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

## October 18

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

## October 19

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

## October 20

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

## October 21

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

## October 22

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

## October 23

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

## October 24

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

## October 25

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

## October 26

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

## October 27

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

## October 28

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

## October 29

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

## October 30

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

## October 31

Toshiyuki Miyama b.1921  
†Illinois Jacquet 1922-2004  
†Ted Nash 1922-2011  
†John Graettinger 1923-57  
†Ray Crane 1930-94  
†Booker Ervin 1930-70  
Les Tomkins b.1930  
Johnny Williams b.1936  
†John Guerin 1939-2004  
Reimer Von Essen b.1940  
†Sherman Ferguson 1944-2006  
David Parlato b.1945  
†Bob Belden 1956-2015  
Vincent Gardner b.1972



**DADO MORONI**  
**October 20th, 1962**

Dado Moroni, born in Genoa, had his first international exposure come by way of the 1991 Tom Harrell album *Visions*, which included the Italian pianist in a session co-led by Harrell and Swiss-born/NYC-based saxophonist George Robert (with whom Moroni would work regularly). Moroni would go on to perform/record with other Americans such as Clark Terry, Lee Konitz, Ray Brown and Bobby Watson, reuniting a couple of times with Harrell in the new millennium. Additionally, Moroni has worked with countrymen like Massimo Faraò, Roberto Gatto, Rosario Giuliani and Max Ionata. Moroni has been recording as a leader since the early '90s, with releases on Splasc(H), Jazz Focus, Sound Hills, Abeat, Resonance and Via Veneto Jazz. (AH)

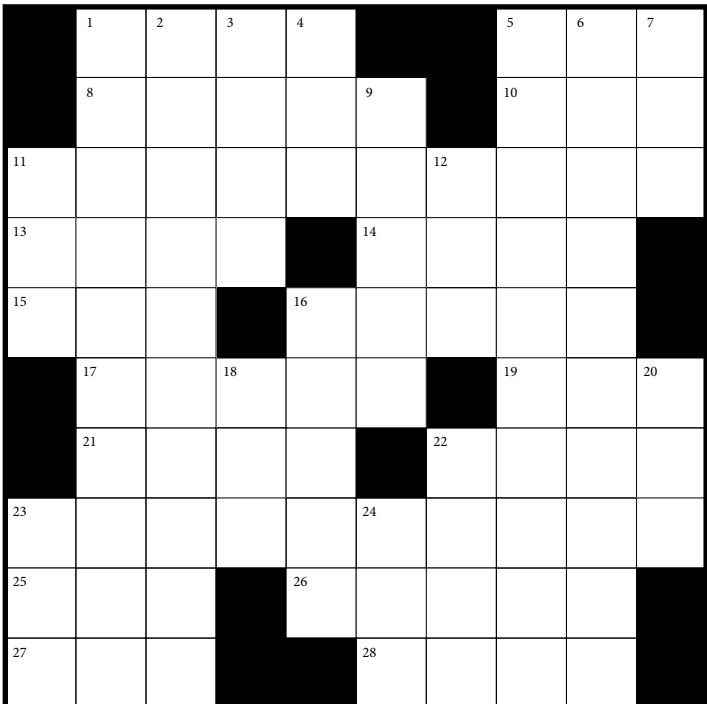
## CROSSWORD

## ACROSS

- Charles Lloyd played here in 1967
- Japanese electric bassist Masaaki \_\_\_\_
- Fellow Count Basie saxophonist Warren who recorded with Lester Young
- German State of Moers Festival (abbr.)
- Writers of "For Every Man There's A Woman"
- Pianist Freddie or vibraphonist Chuck
- 1997 Clusone 3 hatOLOGY album \_\_\_\_ *Avis*
- Ens. lead by John Stevens in various incarnations from 1966-94
- 2007 Nik Bärtsch's Ronin ECM album
- Key decision before mastering an album
- Ogun Records cassette catalogue prefixes
- English label that sounds French
- Wife to Steve, mother of Andromeda
- Bucky, John or Martin
- Guitarist Abbasi
- Japanese pianist/bandleader \_\_\_\_ Matsuoka
- This org. brought big band jazz to the troops
- Monk Competition's Marquis Hill or Melissa Aldana (abbr.)

## DOWN

- Willis Conover was Master of this at Newport
- Longtime Branford Marsalis Quartet pianist Joey
- Discographical references like engineer, producer, designer (abbr.)
- You'll need this curr. to attend Katowice Jazz Arts
- Where many young jazz musicians live?
- Late '80s Ralph Peterson trio with Geri Allen
- What composers should always do with their song rights
- Self-released 2014 Weasel Walter album *End Of An* \_\_\_\_
- \_\_\_\_ Nova, Philadelphia jazz series
- Stockholm recording studio
- The U City Jazz Festival takes place in this St. Louis park
- '40s supergroup of Bird, Prez and \_\_\_\_
- You'll need this airport code to visit the jazz club in Giza
- Early-mid '80s cassette-only label releasing Merzbow, Borbetomagus and others
- In 1955, Kenny Clarke & Ernie Wilkins recorded a "Blooze" for him
- \_\_\_\_ Materials: Iyer/Mahanthappa duo



By Andrey Henkin

visit [nycjazzrecord.com](http://nycjazzrecord.com) for answers



# CALENDAR

## Saturday, October 1

- ★Howard Johnson 75th Birthday Celebration with Diane Moser, Ken Filiano, Andrew Drury  
Soup & Sound 8 pm \$20
- ★Hamiet Bluiett  
Sistas' Place 9, 10:30 pm \$20
- ★Encounters: Susie Ibarra, Samita Sinha, Jen Shyu  
Asia Society 8 pm \$17
- ★The Legacy of Shirley Scott & Stanley Turrentine: Jimmy Heath, George Coleman, Jimmy Cobb, Mike LeDonne, Jon Faddis, Eric Alexander, Peter Bernstein, Dave Stryker, John Webber, Willie Jones III  
MIST Harlem 8 pm \$35
- ★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
- ★Kenny Garrett  
Ididium 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
- ★Brad Mehldau solo  
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, Mark Turner, Scott Colley, Clarence Penn  
The Appel Room 7, 9:30 pm \$65-85
- ★Wolff & Clark Expedition: Michael Wolff, Mike Clark, Eddie Henderson, Hailey Niswanger  
Jazz at Kitano 8, 10 pm \$32
- ★Eric Reed Quartet with Tim Green, Dezron Douglas, Billy Drummond  
Smoke 7, 9, 10:30 pm \$38
- ★These Arches: Tim Berne, Herb Robertson, Mary Halvorson, Andrea Parkins, Devin Hoff, Ches Smith  
The Stone 8, 10 pm \$20
- ★Joey Alexander Trio with Larry Grenadier, Ulysses Owens, Jr.  
Dizzy's Club 7, 9 pm \$45
- ★Emmet Cohen  
Dizzy's Club 11:15 pm \$20
- ★Guy Klucevsek with Todd Reynolds, Kamala Sankaram, Phillip Bush  
Spectrum 9 pm \$10
- ★Ryan Keberle Catharsis with Camila Meza, Mike Rodriguez, Jorge Roeder, Eric Doob  
Cornelia Street Café 9, 10:30 pm \$10
- ★Michelle Walker  
Club Bonafide 7:30, 9:30 pm \$20
- ★Luis Bonilla, Jon Snell, Andy McKee  
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★Jonny King Trio with Ed Howard, Nasheet Waits  
Mezzrow 7:30 pm \$20
- ★Eddie Allen Quartet with James Weidman, Corcoran Holt, Jerome Jennings; Jean-Michel Pilc Quintet with Joel Frahm, Chet Doxas, François Moutin, Ari Hoenig; Philip Harper Quintet  
Smalls 7:30, 10:30 pm 1 am \$20
- ★La Descarga; Raphael D'lugoff Quintet; Greg Glassman Jam  
Fat Cat 7, 10 pm 1:30 am
- ★Yotam Silberstein Trio with Gary Versace, Kush Abadey  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★George Burton Quintet with Terrell Stafford, Tim Warfield, Pablo Menares, Wayne Smith, Jr.  
Rockwood Music Hall Stage 3 10 pm \$15
- ★Alexis Cole  
Le Chéile 8 pm \$15
- ★Eddie Barbash  
The Roxy Hotel Upstairs 7 pm
- ★Hilary Gardner  
Caffe Vivaldi 9:30 pm
- ★The Highliners; Ittetsu Nasuda  
Tomi Jazz 8, 11 pm \$10
- ★Denton Darien Trio  
Cleopatra's Needle 8 pm
- ★Ian Buss; KOi4  
Williamsburg Music Center 10, 11:30 pm
- ★Shrine Big Band  
Shrine 8 pm
- ★Daniel Carter, Todd Nicholson, Newman Taylor Baker; Michael Wimberly Trio with Waldron Ricks, Larry Roland; Jason Kao Hwang Trio with Todd Nicholson, Michael TA Thompson  
6BC Garden 2 pm

## Sunday, October 2

- ★Darcy James Argue's Secret Society  
National Sawdust 7 pm \$29
- ★Kris Davis/Craig Taborn  
Roulette 8 pm \$25
- ★We All Break: Daniel Brevil, Markus Schwartz, Matt Mitchell, Ches Smith  
The Stone 8, 10 pm \$20
- ★Omar Tamez, Guillermo Gregorio, Maria Grand, Angelica Sanchez; Carlos Quebrada, Violetta  
Downtown Music Gallery 6, 7 pm
- ★Johnny O'Neal Trio with Luke Sellick, Charles Gould; Charles Owens Quartet with Jeremy Manasia, Alexander Claffy, Charles Ruggiero; Hillel Saleh  
Smalls 7:30, 10:30 pm 1 am \$20
- ★Terry Waldo's Gotham City Band; Jade Synstelen's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 1 am
- ★Ultrafaux: Michael Joseph Harris, Sami Arefin, Eddie Hrybyk  
Cornelia Street Café 8:30, 10 pm \$10
- ★Giuseppe De Gregorio NYC Gospel Jazz Syndicate  
Club Bonafide 7 pm \$10
- ★Dannis Winston  
Minton's 7:30 pm
- ★Steve Bloom Trio with Danton Boller, Jeremy Carlstedt  
Bar Next Door 8, 10 pm \$12
- ★Jason Mears/Quentin Tolimieri  
The Firehouse Space 8 pm \$10
- ★Alex Simon Gypsy Swing Ensemble  
Radeagast Hall 7 pm
- ★Eleanor Tallie  
Williamsburg Music Center 8 pm
- ★Abel Mireles  
Tomi Jazz 8 pm
- ★Henry Threadgill's Zoodid with Christopher Hoffman, Liberty Ellman, Jose Davila, Elliot Kavee  
Village Vanguard 8:30, 10:30 pm \$30
- ★John Scofield Country For Old Men with Larry Goldings, Steve Swallow, Bill Stewart  
Blue Note 8, 10:30 pm \$35
- ★Kenny Garrett  
Ididium 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
- ★Eric Reed Quartet with Tim Green, Dezron Douglas, Billy Drummond  
Smoke 7, 9, 10:30 pm \$38
- ★Joey Alexander Trio with Dan Chmielinski, Ulysses Owens, Jr.  
Dizzy's Club 7, 9 pm \$45
- ★Julphan Tilapomputt  
Silvana 6 pm
- ★Godwin Louis Band  
Saint Peter's 5 pm
- ★Lester St.Louis solo; James Brandon Lewis/Chad Taylor; Andrea Wolper/Ken Filiano; Charles Downs' Centipede with Ras Moshe, Joe McPhee, Larry Roland, Billy Stein  
6BC Garden 2 pm
- ★Bob Kindred Memorial: Steve LaSpina Trio; Ron Affit, Matthew Fries  
Café Loup 12:30 pm
- ★Brad Shepik NYU Ensemble  
Blue Note 11:30 am 1:30 pm \$35
- ★Melissa Hamilton Trio with Pete McCann, Dan Loomis  
North Square Lounge 12:30, 2 pm
- ★Michael Sheridan  
The Roxy Hotel 12 pm

## Monday, October 3

- ★Duck Baker solo  
The Stone 8 pm \$20
- ★Matt Wilson's Guilty Pleasures with Joel Frahm, Gary Versace, Nate Radley  
Bar Lunático 8:30, 10 pm \$10
- ★Dizzy Gillespie All Stars  
Blue Note 8, 10:30 pm \$35
- ★Natalie Douglas  
Birdland 7 pm \$30
- ★Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- ★Jay Rodriguez and Relativity with Billy Harper, Larry Willis, Eric Wheeler, J.T. Lewis  
Dizzy's Club 7:30, 9:30 pm \$30
- ★David Hazeltine; John Merrill and Friends  
Mezzrow 7:30, 11 pm \$20
- ★Jeremy Siskind Trio with Chris Lightcap, Rob Garcia; Ricardo Grilli Quartet with Aaron Parks, Joe Martin, Eric Harland; Jonathan Barber  
Smalls 7:30, 10:30 pm 1 am \$20
- ★Eric Frazier; Ivan Renta Quintet; Billy Kaye Jam  
Fat Cat 6, 9 pm 12:30 am
- ★Mark Phillips Trio with Syberen Van Munster, Sam Zerna; Melissa Stylianou Trio with Orlando Le Fleming, Mark Ferber  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Ryan Carraher Group; EnRah  
ShapeShifter Lab 7, 8:15 pm \$10
- ★Rob Fulton  
For My Sweet Restaurant 8, 10 pm \$10
- ★Scott Reeves/Jay Brandford Tentet  
Sir D's 8 pm
- ★Yako Eicher  
Tomi Jazz 8 pm

## Tuesday, October 4

- ★Vinny Golia Quartet with Tim Berne, Ken Filiano, Michael TA Thompson  
Roulette 8 pm \$25
- ★The Hot Sardines  
Highline Ballroom 8 pm \$25-40
- ★Bebel Gilberto  
National Sawdust 10 pm \$45-65
- ★Pharoah Sanders Quartet with William Henderon, Gerald Cannon, Jeff "Tain" Watts  
Birdland 8:30, 11 pm \$40
- ★Lew Tabackin Trio with guest Randy Brecker  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Nate Sparks Big Band  
Dizzy's Club 11:15 pm \$5
- ★Bill Frisell's Guitar In The Space Age with Greg Leisz, Tony Scherr, Kenny Wollesen  
Blue Note 8, 10:30 pm \$35
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30
- ★Rudresh Mahanthappa's Bird Calls with Adam O'Farrill, Matt Mitchell, Thomson Kneeland, Rudy Royston.Jazz Standard 7:30, 9:30 pm \$25
- ★Dizzy Gillespie Birthday Celebration: Mike Longo's NY State of the Art Jazz Ensemble with Ira Hawkins and guests Jimmy Owens, Annie Ross  
NYC Baha'i Center 8 pm \$15
- ★David Krakauer with Strings  
The Stone 8 pm \$20
- ★Mike McGinnis, Jacob Sacks, Dave Ambrosio, Vinnie Sperrazza and guest Brian Drye; Brian Drye, Matt Pavolka, Jeff Davis  
Korzo 9, 10:30 pm
- ★Voxecstatic: Laura Campisi Quartet with Q Morrow, Yoshi Waki, Peter Kronreif; Christiane Karam Quintet with Ismail Lumanovski, Alon Yavnai, Peter Slavov, Satoshi Takeishi  
Cornelia Street Café 8, 9:30 pm \$10
- ★Kyle Moffatt Trio with Brad Whitely, Peter Tramueller; Matt Morantz Trio with Rick Rosato, Jochen Rueckert  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Pedrito Martinez Group  
Subrosa 7, 9 pm \$15
- ★Marilyn Kleinberg; Miki Yamanaka/Adi Meyerson  
Mezzrow 7:30, 11 pm \$20
- ★Spike Wilner Trio; Steve Nelson Group; Jovan Alexander  
Smalls 7:30, 10:30 pm 1 am \$20
- ★Sarah Slonim Quintet; Onel Mulet/Román Díaz Salsa Band; Yoshi Waki  
Fat Cat 7, 9 pm 12:30 am
- ★The Music of Thelonious Monk: Juilliard Jazz Artist Diploma Ensemble led by Eric Reed  
Juilliard School Paul Hall 7:30 pm \$20
- ★Will Brahm's Homenaje; Jeremy Warren  
Club Bonafide 7:30, 9:30 pm \$15
- ★Chad Lefkowitz-Brown Quintet  
The Roxy Hotel Upstairs 7 pm
- ★Konrad Paszkudzki Quartet  
Cavatappo Grill 8, 10 pm \$8
- ★Esteban Castro solo  
Jazz at Kitano 8 pm
- ★Akemi Yamada  
Tomi Jazz 8 pm
- ★Dennis Duffin/James Labrosse  
Shrine 7 pm
- ★Joaquin Pozo  
Rendall Memorial Presbyterian Church 12, 1 pm \$15

## Wednesday, October 5

- ★Celebrating Don Friedman: Phil Palombi, Matthew Fries, Tim Armacost, Rale Micic, Harvie S  
An Beal Bocht Café 8, 9:30 pm \$15
- ★The Big Picture Orchestra: David Krakauer, Sara Caswell, Sheryl Bailey, Rob Schwimmer, Brad Jones  
The Stone 8 pm \$20
- ★Ed Howard/Denise Donatelli; Tony Hewitt and Friends  
Mezzrow 7:30, 11 pm \$20
- ★Michael Blake's Reharmageddon with Samuel Blaser, Danny Fox, Ben Allison, Allan Mednard; Tatum Greenblatt Quartet with Adam Bimbaum, Sam Minaie, Ari Hoenig; Sanah Kadoura  
Smalls 7:30, 10:30 pm 1 am \$20
- ★Raphael D'lugoff Trio +1; Groover Trio; Ned Goold Jam  
Fat Cat 7, 9 pm 12:30 am
- ★Duane Eubanks Quintet with Marcus Strickland, David Bryant, Gerald Cannon, E.J. Strickland  
Jazz Standard 7:30, 9:30 pm \$25
- ★Dion Parson 21st Century Band with Ron Blake, Victor Provost, Carlton Holmes, Reuben Rogers, Alioune Faye  
Smoke 7, 9, 10:30 pm \$12
- ★Katsuko Tanaka Trio with Corcoran Holt, Willie Jones III  
Jazz at Kitano 8, 10 pm \$17
- ★Sam Newsome solo; Stuart Bogie Trio with Adam Roberts, Miles Amtzen; NoOs DuSea: Aaron Novik, Brandon Seabrook, Trevor Dunn, Sam Ospovat  
Threes Brewing 8 pm
- ★Rob Reddy's Bechet: Our Contemporary with John Carlson, Josh Roseman, Charlie Burnham, Christopher Hoffman, Marvin Sewell, Dom Richards, Pheeroan akLaff  
New School/Arnhold Hall 8 pm
- ★Stan Chovnick Love Vibrations for Planet Earth with Linda Presgrave, Todd Herbert, Ken Filiano, Seiji Ochiai  
Club Bonafide 7:30, 9 pm \$15
- ★Troy Roberts Quartet; Aaron Parks  
The Django at The Roxy Hotel 7:30, 10 pm
- ★Fabrizio Sotti Trio with Peter Slavov, Austin Williamson  
The Jazz Gallery 7:30, 9:30 pm \$15
- ★Ras Moshe Burnett/Matt Lavelle; Ras Moshe Burnett, Edith Lettner, Mara Rosenbloom  
The Brooklyn Commons 7 pm
- ★Sofia Ribeiro/Andres Rotmistrovsky  
Cornelia Street Café 8, 9:30 pm \$10
- ★Stacey and Alan Schulman  
Metropolitan Room 9:30 pm \$24
- ★Yoon Sun Choi solo; Gabriel Zucker's Weighting with Adam O'Farrill, Eric Trudel, Tyshawn Sorey  
Ibeam Brooklyn 8 pm \$15
- ★Nicolas Letman-Burtinovic, Titus Abbott, Peter Kronreif  
Bar Chord 9 pm
- ★Rina Komai  
Tomi Jazz 8 pm
- ★Claude Diallo/Linus Wyrsch  
Oracle Club 7:30 pm \$12
- ★Bebel Gilberto  
National Sawdust 10 pm \$45-65
- ★Pharoah Sanders Quartet with William Henderon, Gerald Cannon, Jeff "Tain" Watts  
Birdland 8:30, 11 pm \$40
- ★Lew Tabackin Trio with guest Toshiko Akiyoshi  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Nate Sparks Big Band  
Dizzy's Club 11:15 pm \$5
- ★Bill Frisell's Guitar In The Space Age with Greg Leisz, Tony Scherr, Kenny Wollesen  
Blue Note 8, 10:30 pm \$35
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30
- ★Marcos Toledo Trio  
Shrine 6 pm
- ★Amina Figarova/Gilad Atzmon  
Saint Peter's 1 pm \$10

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Joaquin Pozo

Oct 11  
Jeff King

Oct 18  
Yayoi Ikawa

Oct 25  
Darius Jones

Fridays

Oct 7  
Fay Victor

Oct 14  
Craig Harris

Oct 21  
Craig Harris featuring  
Tony Malaby

Oct 28  
Craig Harris featuring  
David Murray



## Thursday, October 6

- ★Rufus Reid Quartet with Yosvany Terry, Steve Allee, Duduka da Fonseca  
Jazz Standard 7:30, 9:30 pm \$30
- ★David Krakauer Plays Zorn with Sheryl Bailey, Keepalive, Jerome Harris, Michael Sarin  
The Stone 8 pm \$20
- ★Samuel Blaser/Gerry Hemingway  
Zürcher Gallery 8 pm \$15
- ★Mehmet Ali Sanlikol & Whatsnext? with Dave Liebman, Tiger Okoshi  
Joe's Pub 7 pm \$20  
Drom 9:30 pm \$20
- Nate Smith and Kinfolk
- John Ellis/Gerald Clayton; Spike Wilner  
Mezzrow 7:30, 11 pm \$20
- Phil Markowitz/Zach Brock Quartet with Jay Anderson, Anthony Pinciotti;  
Willie Jones III Quartet with Josh Evans, Jeremy Manasia, Gerald Cannon;  
Sarah Slonim  
Smalls 7:30, 10:30 pm 1 am \$20
- Adi Meyerson Quartet; Saul Rubin Zebtet; Paul Nowinski  
Fat Cat 7, 10 pm 1:30 am
- Gregorio Uribe Big Band with Pablo Mayor, Sam Hoyt, Jonathan Powell, Hugo Moreno,  
Mike Fahie, Matt McDonald, Goerge Saenz, Sharel Cassidy, Linus Wyrsch, Justin Flynn,  
Carl Maraghi, Sebastian Cruz, Andres Rotmistrovsky, Jonathan Gomez,  
Marcelo Woloski, Franco Pinna  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:15 pm \$10
- Nate Sparks Big Band
- ★Román Filiú Quintet with Ralph Alessi, Thomas Morgan, Billy Hart  
Greenwich House Music School 8 pm \$15
- ★Brandon Lopez solo; Peter Evans/Cory Smythe; Nate Wooley with Chris Pitsiokos,  
Brandon Lopez, Dre Hocevar  
Manhattan Inn 10 pm
- Adam Kolker, Steve Cardenas, Billy Mintz; Caroline Davis Quartet with Julian Shore,  
Tamir Shmerling, Jay Sawyer  
Cornelia Street Café 8, 9:30 pm \$10
- Ben Cassara Quintet with Scott Robinson, Addison Frei, Iris Ormig, Mark McLean  
Jazz at Kitano 8, 10 pm \$17  
The Firehouse Space 8 pm \$10
- Didrik Invalgdesen/Steve Swell  
Steven Davis with Andy Farber Orchestra; Humankindition: Samir Zarif, James Quinlan,  
Tommy Hartman  
Club Bonafide 7:30, 9:30 pm \$20
- Julius Rodriguez Quartet with Daryl Johns  
The Jazz Gallery 7:30, 9:30 pm \$15  
The Roxy Hotel Upstairs 7 pm
- Jon Regen Quartet
- Ben Paterson; Ian Hendrickson-Smith  
The Django at The Roxy Hotel 7:30, 10 pm
- Peter Amos Trio with Michael Brownell, Sebastian Chiriboga; Patrick Cornelius Trio with  
Jared Gold, Allan Mednard  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Candice Reyes  
Tomi Jazz 9 pm \$10
- Matt Barker Duo  
Cleopatra's Needle 7 pm
- Jason Prover Sneak Thievery Orchestra  
Radeagast Hall 9 pm
- Peter Maness and The Master Keys  
Cavatappo Grill 9, 11 pm \$8
- Psychoaudio; Owen Dudley's Up and Orange  
Williamsburg Music Center 9, 10:30 pm
- Dion Parson 21st Century Band with Ron Blake, Victor Provost, Carlton Holmes,  
Reuben Rogers, Alioune Faye  
Smoke 7, 9, 10:30 pm \$12
- Grégoire Maret  
National Sawdust 7 pm \$29
- Bebel Gilberto  
National Sawdust 10 pm \$45-65
- Taeko  
Birdland 6 pm \$25
- ★Pharoah Sanders Quartet with William Henderon, Gerald Cannon, Jeff “Tain” Watts  
Birdland 8:30, 11 pm \$40
- Bill Frisell's Guitar In The Space Age with Greg Leisz, Tony Scherr, Kenny Wollesen  
Blue Note 8, 10:30 pm \$35
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30  
Silvana 6 pm  
Shrine 6 pm
- Tim Vaughn
- Julphan Tilapompout

## Friday, October 7

- ★AACM: Amina Claudine Myers solo; Román Filiú Quintet with Adam O'Farill,  
Sam Harris, Rashaan Carter, Gerald Cleaver  
Community Church of New York 8 pm \$30
- ★Peter Evans solo; Taylor Ho Bynum's Rank Sentimentalist with Marika Hughes,  
Evan Patrick, Stomu Takeishi, Chad Taylor  
Pioneer Works 8 pm
- ★Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Okon Essiet,  
Billy Hart  
Dizzy's Club 7:30, 9:30 pm \$40
- Nate Sparks Big Band  
Dizzy's Club 11:15 pm \$10
- ★Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel  
Jazz at Kitano 8, 10 pm \$32
- Tyshawn Sorey Trio with Cory Smythe, Chris Tordini  
Cornelia Street Café 9, 10:30 pm \$10
- Troker  
Le Poisson Rouge 7:30 pm \$20
- Christian Scott aTunde Adjuah Stretch Music x Trap  
Harlem Stage Gatehouse 7:30 pm \$20  
The Jazz Gallery 7:30, 9:30 pm \$22
- Aaron Parks  
Thelonious Monk Celebration: Tim Warfield, Terrell Stafford, Orrin Evans, Ben Wolfe,  
Donald Edwards  
Smoke 7, 9, 10:30 pm \$38
- Jeremy Pelt Trio with David O'Rourke, Peter Washington  
Mezzrow 7:30 pm \$20
- Steve LaSpina Quartet; Allyn Johnson Quintet with Joel Ross, Tim Green, Ben Williams,  
Carrol Dasheill III; Eric Wyatt  
Smalls 7:30, 10:30 pm 1 am \$20
- Jamale Davis Quintet; Jared Gold/Dave Gibson; Ken Fowser  
Fat Cat 6, 10:30 pm 1:30 am
- ★Ancestral Groove: David Krakauer, Sheryl Bailey, Keepalive, Jerome Harris,  
Michael Sarin  
The Stone 8 pm \$20
- Beegie Adair Trio with Roger Spencer, Chris Brown  
Weill Recital Hall 7:30 pm
- Freddie Bryant Trio with Greg Ryan, Willard Dyson  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Willie Jones III  
Fay Victor  
Minton's 7, 9:30 pm
- Ken Fowser Quartet; Benny Bennack Quintet  
Rendall Memorial Presbyterian Church 7 pm \$15
- Underground Horns  
Ray Gallon/Paul Gill  
The Django at The Roxy Hotel 7:30, 10 pm
- Beekman: Kyle Nasser, Yago Vazquez, Pablo Menares, Rodrigo Recabarren  
Rockwood Music Hall Stage 3 7 pm
- Devin Bing and The Secret Service; Karl Latham  
Club Bonafide 7:30, 9:30 pm \$15
- Marco Sanguinetti Trio with DJ Migma, Mauricio de Souza  
Rockwood Music Hall Stage 1 12 am
- Craig Brann  
Masami Ishikawa Trio  
Tomi Jazz 9 pm \$10
- ★Rufus Reid Quartet with Yosvany Terry, Steve Allee, Duduka da Fonseca  
Jazz Standard 7:30, 9:30 pm \$30
- ★Pharoah Sanders Quartet with William Henderon, Gerald Cannon, Jeff “Tain” Watts  
Birdland 8:30, 11 pm \$40
- Bill Frisell's Guitar In The Space Age with Greg Leisz, Tony Scherr, Kenny Wollesen  
Blue Note 8, 10:30 pm \$35
- Orkestra Eustoria  
Blue Note 12:30 am \$10
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30

## Saturday, October 8

- Breath and Hammer: David Krakauer/Kathleen Tagg; John Schott Actual Trio with  
Dan Seamans, John Hanes  
The Stone 8, 10 pm \$20
- Jazz Stories with Bernard “Pretty” Purdie, David Haney, Adam Lane and guests  
Joe's Pub 9:30 pm \$20
- ★Rene McLean  
Sistas' Place 9, 10:30 pm \$20
- Tony Moreno Grouo with Marc Mommaas, Ron Horton, Jean-Michel Pilc,  
Ugonna Okegwo  
55Bar 9:30, 11:30 pm \$20
- Lauren Kinhan Quartet with Andy Ezrin, Ben Allison, Matt Wilson  
Jazz at Kitano 8, 10 pm \$32
- ★Gerald Cleaver/Devin Gray; Keir Neuringer solo; Brandon Lopez solo  
New Revolution Arts 8 pm
- Luiz Simas  
Metropolitan Room 9 pm \$25
- Daniel Bennett; Dayeon Seok Trio  
Tomi Jazz 8, 11 pm \$10
- Clifford Barbaro Trio  
Cleopatra's Needle 8 pm
- Jean Pierre Magnet/Manongo Mujica's PeruJazz  
Subrosa 8, 10 pm \$15
- Roman Skakun Quintet; Chris Beck Quintet; Greg Glassman Jam  
Fat Cat 7, 10 pm 1:30 am
- Adi Meyerson  
Minton's 7, 9:30 pm
- Barry Greene Trio with Thomson Kneeland, Jon Davis  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- André Carvalho Group  
Jared Sims  
Rockwood Music Hall Stage 3 11:30 pm \$10
- Eddie Barbash  
Rockwood Music Hall Stage 1 1 am
- Alifa Moses; Sophie Auster  
The Roxy Hotel Upstairs 7 pm
- Dilema Stonautar; Manu Sijal/Franco Pinna  
The Django at The Roxy Hotel 7:30, 10 pm
- ★Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Okon Essiet,  
Billy Hart  
Dizzy's Club 7:30, 9:30 pm \$45
- Nate Sparks Big Band  
Dizzy's Club 11:15 pm \$20
- ★Tyshawn Sorey Trio with Cory Smythe, Chris Tordini  
Cornelia Street Café 9, 10:30 pm \$10
- Christian Scott aTunde Adjuah Stretch Music x Trap  
Harlem Stage Gatehouse 7:30 pm \$20  
The Jazz Gallery 7:30, 9:30 pm \$22
- Aaron Parks  
Thelonious Monk Celebration: Tim Warfield, Orrin Evans, Ben Wolfe, Donald Edwards  
Smoke 7, 9, 10:30 pm \$38
- Jeremy Pelt Trio with David O'Rourke, Peter Washington  
Mezzrow 7:30 pm \$20
- Hal Galper Trio with Jeff Johnson, John Bishop and guest Jerry Bergonzi;  
Allyn Johnson Quintet with Joel Ross, Tim Green, Ben Williams, Carrol Dasheill III;  
Brooklyn Circle  
Smalls 7:30, 10:30 pm 1 am \$20
- Ray Gallon/Paul Gill  
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★Rufus Reid Quartet with Yosvany Terry, Steve Allee, Duduka da Fonseca  
Jazz Standard 7:30, 9:30 pm \$30
- ★Pharoah Sanders Quartet with William Henderon, Gerald Cannon, Jeff “Tain” Watts  
Birdland 8:30, 11 pm \$40
- Bill Frisell's Guitar In The Space Age with Greg Leisz, Tony Scherr, Kenny Wollesen  
Blue Note 8, 10:30 pm \$35
- Pat Van Dyke  
Blue Note 12:30 am \$10
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30  
Silvana 6 pm
- B.J. Jansen  
Bern Nix Trio with François Grillot, Reggie Sylvester; Jason Jordan, Patricia Nicholson,  
Omar Tamez; New AfroHORN: Sam Newsome, Román Diaz, Francisco Mora-Catlett;  
Andrew Lamb Equation with Larry Roland, Warren Smith, Jose Abreu  
First Street Green 2 pm
- Daryl Sherman  
Café Noctambulo 1 pm

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## Sunday, October 9

- ★All Nite Soul: Arturo O'Farrill Afro-Latin Jazz Orchestra; Kate McGarry/Keith Ganz; Rudy Royston's 303; Lauren Seavian Quartet with Helen Sung, Boris Kozlov, E.J. Strickland; Billy Hart Quartet Saint Peter's 7 pm \$40
- ★Acoustic Klezmer Quartet: David Krakauer, Will Holshouser, Jerome Harris, Michael Sarin The Stone 8 pm \$20
- ★Moyazik; Jacques Schwarz-Bart S.O.B.'s 8 pm \$25
- ★Tierra Mestiza: Angelica Sanchez/Omar Tamez Barbés, 7:30 pm \$10
- ★Istanbulive VII: Taksim Trio; Zara; Tulug Tirpan; guests Rebet Asker, Ara Dinkjian Symphony Space Peter Jay Sharp Theatre 7 pm \$40-100
- ★Marcello Pellitteri Benefit for the Veronica Pellitteri Memorial Fund with Bruce Barth, Lauren Kinhan, Chiara Civello, Laura Campisi and guests Birdland 6 pm \$30
- ★Bill O'Connell Latin Jazz All-Stars Birdland 9, 11 pm \$30
- ★Peter Cherches/Lee Feldman Cornelia Street Café 6 pm \$20
- ★Michael Blanco Spirit Forward with John Ellis, Lage Lund, Clarence Penn Cornelia Street Café 8:30 pm \$10
- Mezzrow 9:30 pm \$20
- ★Emmet Cohen
- ★Johnny O'Neal Trio with Luke Sellick, Charles Gould; Bruce Harris Group; Hillel Salem Smalls 7:30, 10:30 pm 1 am \$20
- ★Terry Waldo's Gotham City Band; Alexi David; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 1 am
- Bar Next Door 8, 10 pm \$12
- ★Paul Bollenback/Barry Greene
- ★Marco Sanguinetti Trio with DJ Migma, Mauricio de Souza The Drawing Room 7 pm \$15
- Williamsburg Music Center 9, 10:30 pm
- ★Leala Cyr Group; Laura Camara Tomi Jazz 8 pm
- ★Sein Oh
- ★Daniel Arthur Trio; Mariana Secca Silvana 7, 8 pm
- ★Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Okon Essiet, Billy Hart Dizzy's Club 7:30, 9:30 pm \$35
- ★Thelonious Monk Celebration: Tim Warfield, Terrell Stafford, Victor Gould, Ben Wolfe, Donald Edwards Smoke 7, 9, 10:30 pm \$38
- ★Rufus Reid Quartet with Yosvany Terry, Steve Allee, Duduka da Fonseca Jazz Standard 7:30, 9:30 pm \$30
- ★Bill Frisell's Guitar In The Space Age with Greg Leisz, Tony Scherr, Kenny Wollesen Blue Note 8, 10:30 pm \$35
- ★Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$30
- ★Titus Abbott Trio with Nicolas Letman-Burtonovic, Peter Kronreif Downtown Music Gallery 6 pm
- Minton's 6 pm
- ★Candice Reyes
- ★Ike Sturm + Evergreen Saint Peter's 5 pm
- ★John Zorn/Milford Graves Duo Village Vanguard 3 pm \$30
- ★Yoni Kretzmer/Federico Ughi; Djassi DaCosta Johnson/Shayna Dulberger; Brandon Lopez Trio with Alejandro Florez, Carlo Costa; Fay Victor, Sam Newsome, William Parker First Street Green 2 pm
- ★Peter and Will Anderson Quartet with Pat Bianchi, Kenny Washington Blue Note 11:30 am 1:30 pm \$35
- ★Lynn Stein Trio with James Chirillo, Paul Gill North Square Lounge 12:30, 2 pm
- The Roxy Hotel 12 pm
- ★Matthew Avedon

## Monday, October 10

- ★Johnny O'Neal 60th Birthday Celebration Dizzy's Club 7:30, 9:30 pm \$40

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- ★Dizzy Gillespie All Stars Blue Note 8, 10:30 pm \$35
- ★Hilary Kole Indium 8 pm \$25
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Key Party: Will Vinson, Jo Lawry, Kate McGarry, Keith Ganz Rockwood Music Hall Stage 3 7 pm \$15
- ★Chris Pattishall; John Merrill and Friends Mezzrow 7:30, 11 pm \$20
- ★Joonsam Lee/Glenn Zaleski; Ari Hoenig Quartet with Shai Maestro, Gilad Hekselman, Orlando Le Fleming; Jonathan Michel Smalls 7:30, 10:30 pm 1 am \$20
- ★Folie à Deux; Ned Goold Quartet; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am
- ★Richard Kamerman/Gill Arno; Jaimie Branch/Shayna Dulberger Delroy's Cafe and Wine Bar 9 pm \$10
- Bar Lunático 8:30, 10 pm \$10
- ★Carlton Holmes Trio Delroy's Cafe and Wine Bar 9 pm \$10
- ★Prawit Siriwat Trio with Daniel Durst, Brandon Wilkins; Elisabeth Lohninger Trio with Martha Kato, Evan Gregor Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Ed Stoute For My Sweet Restaurant 8, 10 pm \$10
- ★George DeLancey Silvana 7 pm
- ★Free Music Workshop with Cooper-Moore; Teen Band Workshop with William Parker El Taller LatinoAmericano 2, 6 pm

## Tuesday, October 11

- ★Tom Harrell's Something Gold, Something Blue with Dave Douglas, Charles Altura, Ugonna Okegwo, E.J. Strickland Village Vanguard 8:30, 10:30 pm \$30
- ★Bill Frisell's When You Wish Upon A Star with Petra Haden, Thomas Morgan, Rudy Royston Blue Note 8, 10:30 pm \$35
- ★Harold López-Nussa Trio with Julio Cesar, Ray Lopez-Nussa Dizzy's Club 7:30, 9:30 pm \$35
- Dizzy's Club 11:15 pm \$5
- Birdland 8:30, 11 pm \$40
- ★Linda Oh Sun Pictures with Troy Roberts, Matt Stevens, Justin Brown Jazz Standard 7:30, 9:30 pm \$25
- NYC Baha'i Center 8, 9:30 pm \$15
- ★Golda Solomon
- ★Indigenous Free Jazz Ensemble: Mixashawn, William Parker, Cooper-Moore; Papoleta Melendez; Gizelzanath Afro-Yaqui Music Collective with Ben Barson; Cooper-Moore Keyboard Trio with Brian Price, Warren Smith El Taller LatinoAmericano 7 pm \$15
- ★BRIC Jazzfest: Brooklyn Raga Massive—Raga Jazz Messengers BRIC House Sloop 7 pm
- ★The Flail: Brian Marsella, Dan Blankinship, Reid Taylor, Charles Goold; Brian Marsella, Jason Fraticelli, Anwar Marshall The Stone 8, 10 pm \$20
- ★Bass Violin: Patrick Derivaz/Cornelius Duffalo National Sawdust 7 pm \$29-34
- ★Musicianer: Josh Sinton, Trevor Dunn, Jeremy Carstedt; James Brandon Lewis with Michael Irwin, Max Johnson, Joe Hertenstein The Rosemont 9, 10 pm \$10
- ★Jon Cowherd, Tony Scherr; Dan Rieser; James Carney Quartet with Stephanie Richards, Dezron Douglas, Gerald Cleaver Korzo 9, 10:30 pm
- ★Harvey Diamond; Miki Yamanaka/Adi Meyerson Mezzrow 7:30, 11 pm \$20
- ★Spike Wilner Trio; Marquis Hill Quintet; George DeLancey/Curtis Nowosad Quartet Smalls 7:30, 10:30 pm 1 am \$20
- ★Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop Fat Cat 7, 9 pm
- ★Nick Sanders/Logan Strosnal; Mareike Wienen Crosswalk with Andrew Gould, Alex Goodman, Glenn Zaleski, Johannes Felscher Cornelia Street Café 8, 9:30 pm \$10
- ★David Kuhn Trio with Daniel Durst, Mario Irgoyen; Hendrik Meurkens Trio with Misha Tsiganov, Chris Berger Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Pedrito Martinez Group Subrosa 7, 9 pm \$15
- ★Caleb Curtis Walking Distance with Kenny Pexton, Adam Côté, Shawn Baltazar The Jazz Gallery 7:30, 9:30 pm \$15
- ★Cameron Mizell's Negative Spaces with Brad Whiteley, Kenneth Salters Rockwood Music Hall Stage 3 7 pm \$10
- Rockwood Music Hall Stage 1 12 am
- ★Keys To The Moon The Roxy Hotel Upstairs 7 pm
- ★Chad Lefkowitz-Brown Quintet
- ★Marco Sanguinetti Trio with DJ Migma, Mauricio de Souza Caffé Vivaldi 6:30 pm
- Cavatappo Grill 8, 10 pm \$8
- ★Mafalda Minnozzi Duo Jazz at Kitano 8 pm
- ★Esteban Castro solo Shrine 7 pm
- ★Joe Breidenstine Quintet Rendall Memorial Presbyterian Church 12, 1 pm \$15
- ★Jeff King

## Wednesday, October 12

- ★Henry Butler solo Jazz Standard 7:30, 9:30 pm \$30
- ★Jaimoe's Jasssz Band Indium 8:30 pm \$25-35
- ★Gary Smulyan Trio with Ray Drummond, Billy Drummond Smoke 7, 9, 10:30 pm \$12
- ★UB313: Marshall Allen, Brian Marsella, Elliott Levin, Dave Hotep, Ed Watkins; Crazidelphia: Brian Marsella, Marshall Allen, Elliott Levin, Josh Lawrence, Matt Hollenberg, Dave Hotep, Tom Spiker, Ed Watkins, G. Calvin Weston The Stone 8, 10 pm \$20
- ★Patricia Nicholson's Revolution Resurrection with Bill Mazza, Jason Kao Hwang, Michael TA Thompson; Manu Sijal/Franco Pinna; William Parker Trio with Jalalu-Kalvert Nelson, Hamid Drake El Taller LatinoAmericano 7 pm
- ★Harry Allen Quartet with Rossano Sportiello, Joel Forbes, Alvin Atkinson and guest Hilary Gardner Dizzy's Club 7:30, 9:30 pm \$35
- ★Miki Yamanaka Dizzy's Club 11:15 pm \$5
- ★Doug MacDonald/Bob Marnett; Tony Hewitt Mezzrow 7:30, 11 pm \$20
- ★Wayne Escoffery and Tenor Traditions with Myron Walden, Troy Roberts, Yasushi Nakamura, Darrell Green; Roxy Coss Quintet with Alex Goodman, Glenn Zaleski, Rick Rosato, Jimmy MacBride; Aaron Seeber Smalls 7:30, 10:30 pm 1 am \$20
- ★Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- ★BRIC Jazzfest: Edmar Castañeda BRIC House Sloop 7 pm
- ★Takuya Kuroda Nublu 9 pm \$18
- ★Jaimie Branch solo; Gunwale: Dave Rempis, Albert Wildeman, Ryan Packard; C. Spencer Yeh, Josh Sinton, Brandon Lopez Trans-Pecos 8:30 pm \$15
- ★Rogerio Souza, Edinho Gerber, Billy Newman, Evan Francis Cornelia Street Café 8, 9:30 pm \$10
- ★A Love Letter to Lena Home: Clairdee with Ken Peplowski, Ken French, Chuck Reed, Marcus McLaurine, George Gray Metropolitan Room 7 pm \$24
- ★Melissa Hamilton Quartet with Lee Tomboulain, Rusty Holloway, Peter Runnells Jazz at Kitano 8, 10 pm \$17
- ★Dan Haedicke's DH4 Rockwood Music Hall Stage 3 8:30 pm \$10
- ★Michael Weiss Trio; Justin Kauflin Trio with Peter Bernstein The Django at The Roxy Hotel 7:30, 10 pm
- ★Marco Sanguinetti Trio with DJ Migma, Mauricio de Souza Club Bonafide 7:30 pm \$15
- Tom Jazz 8 pm
- ★Alicia Crowe Duo
- ★Tom Harrell's Something Gold, Something Blue with Dave Douglas, Charles Altura, Ugonna Okegwo, E.J. Strickland Village Vanguard 8:30, 10:30 pm \$30
- ★Bill Frisell's When You Wish Upon A Star with Petra Haden, Thomas Morgan, Rudy Royston Blue Note 8, 10:30 pm \$35
- ★Eliane Elias Birdland 8:30, 11 pm \$40
- ★Joe Breidenstine Quintet Silvana 6 pm
- ★Jocelyn Shannon Quartet Shrine 6 pm
- ★Gene Bertoncini, Ike Sturm, Melissa Stylianou Saint Peter's 1 pm \$10

## Thursday, October 13

- ★BRIC Jazzfest: David Murray Infinity Quartet; Ben Allison Think Free; Taylor McFerrin/Marcus Gilmore; Krystle Warren; Jason Marshall; Inyang Bassey with guest Binky Griptite; Michael Leonhart Orchestra; Kenyatta Beasley; Bria Skonberg BRIC Arts Media House 7:30 pm
- ★Maceo Parker New York Society for Ethical Culture 7:30 pm \$39-69
- ★Sarah Neufeld/Colin Stetson Winter Garden 7:30 pm
- ★Freddy Cole 85th Birthday Celebration with Randy Napoleon, Elias Bailey, Quentin Baxter Jazz Standard 7:30, 9:30 pm \$30
- ★Brian Marsella, Trevor Dunn, Tyshawn Sorey; The Modulators: Brian Marsella, Reid Taylor, Jason Loewenstein The Stone 8, 10 pm \$20
- ★Roberta Piket/Steve Wilson; Spike Wilner Mezzrow 7:30, 11 pm \$20
- ★Greg Glassman Quintet Fat Cat 10 pm
- ★Mara Rosenbloom Trio with Sean Conly, Chad Taylor The Jazz Gallery 7:30, 9:30 pm \$15
- ★Nate Wooley/Jeremiah Cymerman; Logan Hone solo Downtown Music Gallery 6:30 pm
- ★Dave Juarez Trio with Marty Isenberg, Eric Reeves; Vic Juris Trio with Jay Anderson, Steve Johns Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Tierra Mestiza: Omar Tamez/Angelica Sanchez The Firehouse Space 8 pm \$10
- ★Frank Carlberg's Word Circus with Christine Correa, Noah Preminger, Frank Carlberg, Kim Cass, Richie Barshay Cornelia Street Café 8, 9:30 pm \$10
- ★Aki Onda solo; Earth Tongues: Joe Moffett, Dan Peck, Carlo Costa HappyLucky.no.1 8, 9 pm
- ★Jonathan Karrant Quartet with Jon Weber, Ed Howard, Rob Garcia Jazz at Kitano 8, 10 pm \$17
- ★Mark Kross Uptown Aesthetic with Berta Moreno, Adam Horowitz, John Loehrke, Jeff Potter; Harry Smith Quartet with Lucas Kadish, Alex Karakis, Noel Mason Club Bonafide 7:30, 9:30 pm \$15
- ★Jon Regen Quartet The Roxy Hotel Upstairs 7 pm
- ★Steven Feifke Trio; Chris Norton The Django at The Roxy Hotel 7:30, 10 pm
- ★Greg Merritt Tomi Jazz 9 pm \$10
- ★Ken Simon Duo Cleopatra's Needle 7 pm
- ★Jacinta Eleni Juana; Patricia Brennan Triptyk Williamsburg Music Center 9, 10:30 pm
- ★Mike Sailors Quartet Cavatappo Grill 9, 11 pm \$8
- ★Gary Smulyan Trio with Ray Drummond, Billy Drummond Smoke 7, 9, 10:30 pm \$12
- ★Harry Allen Quartet with Rossano Sportiello, Joel Forbes, Alvin Atkinson and guest Hilary Gardner Dizzy's Club 7:30, 9:30 pm \$35
- ★Miki Yamanaka Dizzy's Club 11:15 pm \$10
- ★Wayne Escoffery and Tenor Traditions with Myron Walden, Troy Roberts, Yasushi Nakamura, Darrell Green; Ken Fowser Quintet; Joel Ross Smalls 7:30, 10:30 pm 1 am \$20
- ★Tom Harrell's Something Gold, Something Blue with Dave Douglas, Charles Altura, Ugonna Okegwo, E.J. Strickland Village Vanguard 8:30, 10:30 pm \$30
- ★Bill Frisell's When You Wish Upon A Star with Petra Haden, Thomas Morgan, Rudy Royston Blue Note 8, 10:30 pm \$35
- ★John Yao Quintet with Billy Drewes, Randy Ingram, Peter Brendler, Shawn Baltazar Birdland 6 pm \$25
- ★Eliane Elias Birdland 8:30, 11 pm \$40
- ★Linus Wyrsch Silvana 6 pm
- ★Marco Chelo Collective Shrine 6 pm

CAMERON MIZELL NEGATIVE SPACES

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- Jerome Wilson, AllAboutJazz.com

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# BRIAN MARSELLA

The Stone Residencies - October 11-16  
Avenue C and 2nd Street / thestonenyc.com

## Tuesday October 11

8pm: The Flail

Brian Marsella (piano) Dan Blankinship (trumpet) Reid Taylor (bass) Charles Goold (drums)

10pm: Trio

Brian Marsella (piano) Jason Fraticelli (bass) Anwar Marshall (drums)

## Wednesday October 12

8pm: UB313

Marshall Allen (alto sax, EWI) Brian Marsella (keys)

Elliott Levin (saxes, flute, poetry) Dave Hoteb (guitar) Ed Watkins (drums)

10pm: Crazidelfhia

Brian Marsella (conductor, keys) Marshall Allen (alto sax, EWI)

Elliott Levin (saxes, flute) Josh Lawrence (trumpet) Matt Hollenberg (guitar)

Dave Hoteb (guitar) Tom Spiker (bass) Ed Watkins (percussion) G Calvin Weston (drums)

## Thursday October 13

8 pm: Marsella / Dunn / Sorey play John Zorn's BAGATELLES

Brian Marsella (piano) Trevor Dunn (bass) Tyshawn Sorey (drums)

10pm: The Modulators

Brian Marsella (keys) Reid Taylor (electric bass) Jason Loewenstein (drums)

A new trio playing surf, garage rock, and Twin Peaks-inspired compositions



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## Friday October 14

8 and 10 pm: iMAGiNARIUM

Brian Marsella (piano, keys) Rich Stein (percussion) Yoni Halevy (drums)

Jason Fraticelli (acoustic bass) Shanir Blumenkranz (electric bass, oud, gimbri)

John Lee (guitar) Meg Okura (violin) Dan Blankinship (trumpet)

Mark Allen (baritone sax, clarinet, flute) Jessica Lurie (alto sax, flute)

Official NYC CD-release concert for chapter one:

THE CLOCKS HAVE GONE MAD on Red Palace Records

## Saturday October 15

8 and 10 pm: Banquet of the Spirits

Cyro Baptista (percussion) Brian Marsella (piano, keys)

Shanir Blumenkranz (bass, oud, gimbri)

John Lee (guitars) Gil Oliveira (drums, percussion)

## Sunday October 16

8 pm: An Evening of Duos

Brian Marsella (piano, keys) Cyro Baptista (percussion)

Erik Friedlander (cello) Eyal Maoz (guitar) Sam Newsome (soprano sax)

10pm: Brian Marsella Solo

Brian Marsella (piano)

Playing a mix of original compositions and Zorn Bagatelles

brianmarsella.com / redpalacerecords.com



## Friday, October 14

- ★AACM: Wadada Leo Smith Trio with Dwight Andrews, Bobby Naughton; Thurman Barker's Heritage Ensemble with Paavo Carey, Dean Torrey, Noah Barker, Bill Lowe, Cecil Bridgewater Community Church of New York 8 pm \$30
- ★BRIC Jazzfest: Eddie Palmieri Latin Jazz Septet; Kandace Springs; Big Yuki; Lakecia Benjamin and Soulsquad; Harold López-Nussa Trio; Sofia Rei; Terri Lyne Carrington Band; James Francies Kinetic; Michael Olatuja and Lagos Pepper Soup BRIC Arts Media House 7:30 pm
- ★Jazz 100—The Music of Dizzy, Ella, Mongo & Monk: Danilo Pérez, Wycliffe Gordon, Chris Potter, Avishai Cohen, Ben Street, Ramon Diaz, Adam Cruz, Ledisi Rose Theater 8 pm \$50-140
- ★Elio Villafranca's Letters to Mother Africa with Billy Harper, David Murray, Lewis Nash, Abdou Mboup, Vuyo Sotashe The Appel Room 7, 9:30 pm \$65-85
- ★Matt Wilson Quartet with Kirk Knuffke, Jeff Lederer, Chris Lightcap Dizzy's Club 7:30, 9:30 pm \$40
- ★Miiki Yamanaka Dizzy's Club 11:15 pm \$10
- ★Bucky Pizzarelli Trio with Ed Laub, Martin Pizzarelli Jazz at Kitano 8, 10 pm \$32
- ★Béla Fleck/Victor Wooten Symphony Space Peter Jay Sharp Theatre 8 pm \$35-65
- ★Vernon Reid/Laraaji Winter Garden 7:30 pm
- ★Eric Alexander Quartet with David Hazeltine, Peter Washington, Jimmy Cobb Smoke 7, 9, 10:30 pm \$38
- ★Bruce Barth/Vicente Archer, Johnny O'Neal and Friends Mezzrow 7:30, 11 pm \$20
- ★David Schnitter Quartet with Spike Wilner, Joseph Lepore, Steve Williams; Jack Walrath Quintet with Abraham Burton, George Burton, Boris Kozlov, Donald Edwards; Corey Wallace DUBtet
- ★The Rippingtons Smalls 7:30, 10:30 pm 1 am \$20
- ★Steve Nelson Quartet with guest Angela Roberts B.B. King's Blues Bar 8 pm \$50
- ★Winard Harper Jeli Posse with guest Denise Thimes The Cave at St. George's 7:30, 9:30 pm \$15
- ★Harvey Diamond Quartet with Lena Bloch, Cameron Brown, Billy Mintz Kingsborough Community College 7 pm \$40
- ★Michael Attias/Matt Mitchell The Drawing Room 7:30 pm \$20
- ★Matt Brewer Comelia Street Café 9, 10:30 pm \$10
- ★IMAGINARIUM: Brian Marsella, Rich Stein, Yoni Halevy, Jason Fraticelli, Shanir Blumenkranz, John Lee, Meg Okura, Dan Blankinship, Mark Allen, Jessica Lurie The Stone 8, 10 pm \$20
- ★Craig Harris Rendall Memorial Presbyterian Church 7 pm \$15
- ★Kiran Ahluwalia Flushing Town Hall 7:30 pm
- ★Moth to Flame: Tyson Harvey, Ivo Lorenz, John Krtli, Ken Marino; Steve Fidyk with Jared Gold, Joseph Henson, Shawn Purcell
- ★Owls at Night: Yoon Sun Choi, Dana Lyn, Vinnie Sperrazza; Mother Octopus Club Bonafide 7:30, 9:30 pm \$15
- ★Teodross Avery beam Brooklyn 8:30, 10 pm \$15
- ★Ken Fowser Quartet; Alex Minasian Quintet Minton's 7, 9:30 pm
- ★The Modern Ellington: Nick Finzer The Django at The Roxy Hotel 7:30, 10 pm
- ★Jeff McLaughlin Trio with Marcos Varela, Rodrigo Recabarren Ensemble Bloomingdale School of Music 7 pm
- ★Marco Sanguinetti Trio with DJ Migma, Maurício de Souza Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Robert Silverman/Beldon Bullock The Firehouse Space 8 pm \$15
- ★The Music of Gerry Mulligan: Juilliard Jazz Orchestra Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★Francisco Pais Juilliard School Peter Jay Sharp Theater 7:30 pm
- ★Takenori Nishiuchi The Cell 8 pm
- ★Gustavo Moretto Trio Tomi Jazz 9 pm \$10
- ★Michael Vitali Trio with Justin Wert, Yuka Tadano Cleopatra's Needle 8 pm
- ★Freddy Cole 85th Birthday Celebration with Randy Napoleon, Elias Bailey, Quentin Baxter KD's 7:30 pm
- ★Tom Harrell's Something Gold, Something Blue with Dave Douglas, Charles Altura, Ugonna Okegwo, E.J. Strickland Jazz Standard 7:30, 9:30 pm \$30
- ★Bill Frisell's When You Wish Upon A Star with Petra Haden, Thomas Morgan, Rudy Royston Village Vanguard 8:30, 10:30 pm \$30
- ★Eliane Elias Blue Note 8, 10:30 pm \$35
- ★Rodrigo Bonelli Septet Birdland 8:30, 11 pm \$40
- ★Silvana 6 pm

## Saturday, October 15

- ★Hank Roberts Sextet with Dana Lyn, Mike McGinnis; Brian Drye, Jacob Sacks, Vinnie Sperrazza Greenwich House Music School 8 pm \$15
- ★BRIC Jazzfest: Terrace Martin; Julian Lage Trio with Scott Colley, Kenny Wollesen; Los Hacheros; Lisa Fischer and Grand Baton; Yovsky Terry Quintet; Marc Cary/Maurice "Mobetta" Brown; Marc Ribot Trio; Etsuko Tajima; Liberty Ellman's Supercell BRIC Arts Media House 7:30 pm
- ★Arturo O'Farrill AfroLatin Jazz Orchestra BRIC Arts Media House 7:30 pm
- ★Banquet of the Spirits: Cyro Baptista, Brian Marsella, Shanir Blumenkranz, John Lee, Gil Oliveira York College Milton G Bassin Perf. Arts Center 7 pm \$20
- ★Michael Blake Quartet with Frank Kimbrough, Ben Allison, Ben Perowsky The Stone 8, 10 pm \$20
- ★William Hooker's Evidence—The Baldwin Suite with Fay Victor, Mark Hennen, Ras Moshe, Goussy Celestin, Jesse Henry Saint Peter's 8 pm \$20
- ★Nir Felder Trio with Orlando Le Fleming, Jimmy Macbride Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Darryl Yokley; Greg Glassman Jam Fat Cat 10 pm 1:30 am
- ★Eddie Barbash The Roxy Hotel Upstairs 7 pm
- ★Rob Duguay's Songevity Quartet; Gregory Generet Quintet The Django at The Roxy Hotel 7:30, 10 pm
- ★Fostina Dixon Sistas Place 9, 10:30 pm \$20
- ★Nir Naaman Quartet; Girl Named Nino Club Bonafide 7:30, 9:30 pm \$15-20
- ★Standard Process; Edward Kim Tomi Jazz 8, 11 pm \$10
- ★Justin Lees Trio Cleopatra's Needle 8 pm
- ★Rebecca Sullivan Free Country; CHAMA Williamsburg Music Center 10, 11:30 pm
- ★Miriam Elhajji Quintet Silvana 7 pm
- ★Jazz 100—The Music of Dizzy, Ella, Mongo & Monk: Danilo Pérez, Wycliffe Gordon, Chris Potter, Avishai Cohen, Ben Street, Ramon Diaz, Adam Cruz, Ledisi Rose Theater 8 pm \$50-140
- ★Elio Villafranca's Letters to Mother Africa with Billy Harper, David Murray, Lewis Nash, Abdou Mboup, Vuyo Sotashe The Appel Room 7, 9:30 pm \$65-85
- ★Matt Wilson's Scrimmage with Ron Miles, Dave Stryker, Orrin Evans, Martin Wind Dizzy's Club 7:30, 9:30 pm \$45
- ★Miiki Yamanaka Dizzy's Club 11:15 pm \$20
- ★Eric Alexander Quartet with David Hazeltine, Peter Washington, Jimmy Cobb Smoke 7, 9, 10:30 pm \$38
- ★Bruce Barth/Vicente Archer Mezzrow 7:30 pm \$20
- ★Teodross Avery Quartet with Corcoran Holt, Benito Gonzales, Marvin Bugalu Smith; Jack Walrath Quintet with Abraham Burton, George Burton, Boris Kozlov, Donald Edwards; Philip Harper Quintet
- ★Robert Silverman/Beldon Bullock Smalls 7:30, 10:30 pm 1 am \$20
- ★Freddy Cole 85th Birthday Celebration with Randy Napoleon, Elias Bailey, Quentin Baxter Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★Tom Harrell's Something Gold, Something Blue with Dave Douglas, Charles Altura, Ugonna Okegwo, E.J. Strickland Jazz Standard 7:30, 9:30 pm \$30
- ★Bill Frisell's When You Wish Upon A Star with Petra Haden, Thomas Morgan, Rudy Royston Village Vanguard 8:30, 10:30 pm \$30
- ★Blue Note 8, 10:30 pm \$35

- ★Eliane Elias Birdland 8:30, 11 pm \$40
- ★Audrey Silver with Alex Pope Norris, Tony Romano, Bruce Barth, Steve LaSpina, Tony Jefferson Comelia Street Café 6 pm \$10
- ★Janice and Vinnie Zumbo with Cameron Brown, Rick Cutler, Bill Stuart Metropolitan Room 4 pm \$20
- ★Daryl Sherman Café Noctambulo 1 pm

## Sunday, October 16

- ★Passin' Thru Music Festival: Josh Evans Quintet with Abraham Burton, David Bryant, Rashaan Carter, Eric McPherson; Oliver Lake Big Band with Aaron Johnson, Al Patterson, Terry Greene, Bruce Williams, Darius Jones, James Stewart, Mike Lee, Alex Harding, Freddie Hendrix, Josh Evans, Greg Glassman, Nabaté Isles, Yoichi Uzeki, Robert Sabin, Chris Beck Roulette 8 pm \$25
- ★Bobby Carcasses with Ehren Hanson, Camila Celin, Jay Gandhi Drom 8:30 pm \$20
- ★An Evening of Duos with Brian Marsella, Cyro Baptista, Erik Friedlander, Eyal Maoz, Sam Newsome; Brian Marsella solo The Stone 8, 10 pm \$20
- ★Matt Wilson's Big Happy Family with Ron Miles, Kirk Knuffke, Jeff Lederer, Joel Frahm, Jaleel Shaw, Orrin Evans, Chris Lightcap, Martin Wind Dizzy's Club 7:30, 9:30 pm \$35
- ★Gene Bertoncini The Drawing Room 7 pm \$20
- ★Trialogues: Ras Moshe Burnett, Edith Lettner, Warren Smith The Firehouse Space 8 pm \$10
- ★Harvey Valdes, Marco Oppedisano, Dario Iscaro: The Why?: Jeremy Carlstedt, Anders Nilsson, François Grillot Downtown Music Gallery 6, 7 pm
- ★Dan Cray Duo Mezzrow 9:30 pm \$20
- ★Johnny O'Neal Trio with Luke Sellick, Charles Gook; Joe Magnarelli Quartet; Hillel Salem Smalls 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
- ★The Frikativ Quartet: Sarah Bernstein, Scott Tixier, Leonor Falcon, Malcolm Parson Comelia Street Café 6 pm \$20
- ★Arthur Kampela with Denise Puricelli, Vasko Dukovski, José Moura Comelia Street Café 8, 10 pm \$10
- ★Paul Meyers, Freddie Bryant, Peter Mazza Bar Next Door 8, 10 pm \$12
- ★Nick Brust Club Bonafide 7:30 pm \$10
- ★Bill Stevens, Rich Russo, Gary Fogel Tomi Jazz 8 pm
- ★Gypsy Jazz Caravan Radeagast Hall 7 pm
- ★Alejandro Zorrilla: Tomás Latorre Williamsburg Music Center 9, 10:30 pm
- ★The New York Jazzharmonic Trio: Jay Rattman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth Symphony Space Bar Thalia 7 pm
- ★Eric Alexander Quartet with David Hazeltine, Peter Washington, Jimmy Cobb Smoke 7, 9, 10:30 pm \$38
- ★Freddy Cole 85th Birthday Celebration with Randy Napoleon, Elias Bailey, Quentin Baxter Jazz Standard 7:30, 9:30 pm \$30
- ★Tom Harrell's Something Gold, Something Blue with Dave Douglas, Charles Altura, Ugonna Okegwo, E.J. Strickland Village Vanguard 8:30, 10:30 pm \$30
- ★Bill Frisell's When You Wish Upon A Star with Petra Haden, Thomas Morgan, Rudy Royston Blue Note 8, 10:30 pm \$35
- ★Jon Sheckler Trio Silvana 6 pm
- ★Chris Dingman Saint Peter's 5 pm
- ★Daniel Bennett Group with Nat Janoff, Eddy Khaimovich, Matthew Feick Blue Note 11:30 am 1:30 pm \$35
- ★Roz Corral Trio with Freddie Bryant, Santi Debrano North Square Lounge 12:30, 2 pm
- ★The Roxy Hotel 12 pm
- ★Michael Garin

## Monday, October 17

- ★Passin' Thru Music Festival: 10\*32K: Frank Lacy, Ken Ray, Andrew Drury; Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille Roulette 8 pm \$25
- ★Keiko Matsui B.B. King's Blues Bar 8 pm \$35
- ★Dizzy Gillespie All Stars Blue Note 8, 10:30 pm \$35
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★The Music of Charles Mingus: Juilliard Jazz Ensembles led by Carlos Henriquez Dizzy's Club 7:30, 9:30 pm \$30
- ★Doug Beavers Group with Jeremy Bosch, Zaccai Curtis, Luques Curtis, George Delgado, Johnny "Dandy" Rodriguez, Jr. Subrosa 8, 10 pm \$15
- ★Carolyn Leonhart; John Merrill Mezzrow 7:30, 11 pm \$20
- ★Ben van Gelder Quintet with Sam Harris, Rick Rosato, Craig Weinrib, Peter Schlamb; Ari Hoenig Quartet with Tivon Pennicott, Nitai Hershkovits, Johannes Weidenmuller; Jonathan Michel Smalls 7:30, 10:30 pm 1 am \$20
- ★Amit Chatterjee; George Braith; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am
- ★Caroline Davis/Matt Mitchell; Keisuke Matsuno Trio with Justin Carroll, Nathan Ellman-Bell Delroy's Cafe and Wine Bar 9 pm \$10
- ★Jeff Miles Trio with Ed Perez, Allan Mednard; Laura Anyval Trio with Taulant Mehmenti, Billy Ruegger Dizzy's Club 7:30, 9:30 pm \$30
- ★Jeff King Dizzy's Club 11:15 pm \$5
- ★Whishin on Stars Tomi Jazz 8 pm
- ★Marcos Rosa Silvana 6 pm
- ★Joe Pino Quintet Shrine 6 pm

## Tuesday, October 18

- ★Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz Village Vanguard 8:30, 10:30 pm \$30
- ★Medeski Martin & Wood Le Poisson Rouge 8 pm \$30-55
- ★Locksmith Isidore: Jason Stein, Jason Roebke, Mike Pride Madison Square Garden 8 pm \$39-109
- ★Moutin Factory Quintet: François and Louis Moutin, Jean-Michel Pilc, Manu Codjia, Christophe Monnot Dizzy's Club 7:30, 9:30 pm \$30
- ★Andrew Renfroe Dizzy's Club 11:15 pm \$5
- ★Jane Monheit with Michael Kanan, Neal Miner, Ricky Montalbano Birdland 8:30, 11 pm \$40
- ★Emilio Solla and Bien Sur with Chris Cheek, Julian Labro, Edward Perez, Ferenc Nemeth Jazz Standard 7:30, 9:30 pm \$25
- ★Nick Moran Group NYC Bahai Center 8, 9:30 pm \$15
- ★Catherine Sikora/Brian Chase; Robbie Lee, James Ilgenfritz, Brian Chase The Stone 8, 10 pm \$20
- ★The Westerlies: Riley Mulherkar, Zubin Hensler, Andy Clausen, Willem de Koch Roulette 8 pm \$25
- ★The Afro Cuban Beat: David Virelles/Román Diaz Jazz Museum in Harlem 7 pm
- ★Michael Sarian and The Big Chabones with Jim Piela, Ethan Helm, Evan Francis, Ricky Alexander, Owen Broder, Jon Challoner, Paul Tafoya, Andy Warren, Jesus Viramontes, Elad Cohen, David Banker, Alix Tucuo, Michael Verselli, Trevor Brown, Josh Bailey; Luis Perdomo Club Bonafide 7:30, 9:30 pm \$15
- ★Matt Slocum Trio with Dayna Stephens, Steve Cardenas Comelia Street Café 8, 9:30 pm \$10
- ★Adam Schneit, Sean Moran, Eivind Opsvik, Kenny Wollesen; Jure Pukl, Darius Jones, Carlo De Rosa, Nasheet Waits Korzo 9, 10:30 pm
- ★Peter Lenz Lithium with Chris Speed, Keisuke Matsuno, Marty Kenney ShapeShifter Lab 9:30 pm \$10
- ★Angela Roberts; Miki Yamanaka/Adi Meyerson Mezzrow 7:30, 11 pm \$20
- ★Greg Murphy Quintet with Dezron Douglas, Kush Abadey, Josh Evans, Eric Wyatt; Lucas Pino; Jovan Alexander Smalls 7:30, 10:30 pm 1 am \$20
- ★Saul Rubin Zebtet Fat Cat 7 pm

- ★Pedrito Martinez Group Subrosa 7, 9 pm \$15
- ★Tommy Holladay Trio with Rick Rosato, Kush Abadey; Gioel Severini Trio with Larks Ekman, Thomas Galliano Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Marco Sanguinetti Trio with DJ Migma, Maurício de Souza Nuyorican Poets Café 7 pm \$10
- ★Chad Lefkowitz-Brown Quintet The Roxy Hotel Upstairs 7 pm
- ★Konrad Paszkudzki Trio Cavatappo Grill 8, 10 pm \$8
- ★Esteban Castro solo Jazz at Kitano 8 pm
- ★Takafumi Suguri Tomi Jazz 8 pm
- ★Yayoi Ikawa Rendall Memorial Presbyterian Church 12, 1 pm \$15
- ★Dizzy Gillespie All Stars Blue Note 8, 10:30 pm \$35

## Wednesday, October 19

- ★Jason Stein's Hearts & Minds with Paul Giallorenzo, Chad Taylor Greenwich House Music School 8 pm \$15
- ★Chick Corea Elektric Band with Eric Marienthal, Frank Gambale, John Patitucci, Dave Weckl Blue Note 8, 10:30 pm \$85
- ★Ben Allison and The Easy Way with Ted Nash, Steve Cardenas Smoke 7, 9, 10:30 pm \$12
- ★Gabriel Alegria Afro-Peruvian Sextet with Laura Andrea Leguia, Freddy "Huevito" Lobatón, Yuri Juárez, Mario Cuba, Shirazette Tinnin Jazz Standard 7:30, 9:30 pm \$25
- ★Russell Gunn's Blackhawk Revisited with Morgan Guerin, Kevin Bales, Corcoran Holt, Jimmy Cobb Dizzy's Club 7:30, 9:30 pm \$35
- ★Andrew Renfroe Dizzy's Club 11:15 pm \$5
- ★Masumi Ormandy Band with Freddie Hendrix, Lee Tombouljian, Paul Meyers, Sara Caswell, Dean Johnson, Tim Homer Jazz at Kitano 8, 10 pm \$17
- ★Andrea Parkins/Brian Chase; Pale Horse: Jeremiah Cymerman, Chris Hoffman, Brian Chase The Stone 8, 10 pm \$20
- ★Stephan Crump's Rosetta Trio with Jamie Fox, Liberty Ellman Barbès 8 pm \$10
- ★John Raymond Real Feels with Gilad Hekselman, Colin Stranahan Comelia Street Café 8, 9:30 pm \$10
- ★Randy Ingram/Drew Gress; Tony Hewitt and Friends Mezzrow 7:30, 11 pm \$20
- ★Alan Ferber Nonet with David Smith, Jon Gordon, John Ellis, Charles Pillow, Nate Radley, Bryn Roberts, Matt Clohesy, Mark Ferber; Harold Mabern Trio; 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
- ★Curriculum Quartet: Josh Sinton, Danny Gouker, Will McEvoy, Max Goldman Rye 9 pm \$10
- ★Manuel Valera Trio with Hans Glawischning, E.J. Strickland; Patrick Andy Band Club Bonafide 7:30, 9:30 pm \$15
- ★Willem Delisfort Sextet The Django at The Roxy Hotel 10 pm
- ★Nicolas Letman-Burtinovic, Peyton Pleninger, Dan Nadeau Bar Chord 9 pm
- ★Shin Sakaino Tomi Jazz 8 pm
- ★Equilibrium: Elliot Honig, Brad Baker, Richard Russo, Pam Belluck, Dan Silverstone, Terry Schwadron Caffe Vivaldi 8:30 pm
- ★Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz Village Vanguard 8:30, 10:30 pm \$30
- ★Le Poisson Rouge 8 pm \$30-55
- ★Medeski Martin & Wood Neal Miner, Ricky Montalbano Birdland 8:30, 11 pm \$40
- ★Jane Monheit with Michael Kanan, Neal Miner, Ricky Montalbano Shrine 6 pm
- ★Craig Brann Saint Peter's 1 pm \$10
- ★Sandy Stewart/Bill Charlap



**SAINT PETER'S CHURCH**  
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**ALL NITE SOUL**

**OCTOBER 9**

**JAZZ VESPERS - 5PM - FREE**

**WITH IKE STURM + EVERGREEN**

**CONCERT - 7PM TO MIDNIGHT**  
**\$40 SUGGESTED DONATION**

**ARTURO O'FARRILL AND THE AFRO LATIN JAZZ ORCHESTRA**

**KATE MCGARRY**

**RUDY ROYSTON'S 303**

**LAUREN SEVIAN QUARTET**

**BILLY HART QUARTET**

IN PARTNERSHIP WITH



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- ★ Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen  
Jazz Standard 7:30, 9:30 pm \$35
- ★ Composer Portrait—John Zorn: American Brass Quintet; JACK Quartet; Talea Ensemble  
Miller Theatre 8 pm \$20-40
- ★ Harlem Speaks: Hamiet Bluiett  
Jazz Museum in Harlem 7 pm
- ★ Progressive Chamber Music Festival: SevenSuns; RighteousGIRLS; Pauline Kim Harris; Unanimity Music Collective  
ShapeShifter Lab 7 pm \$25
- ★ Claudia Quintet: Chris Speed, Red Wierenga, Chris Tordini, Matt Moran, John Hollenbeck  
Cornelia Street Café 8, 9:30 pm \$10
- ★ Interpretations: Malcolm Goldstein; Matthias Kaul Trio with Thomas Buckner  
Roulette 8 pm \$25
- ★ Carol Fredette Quartet with Dave Lalama, Dean Johnson, Tim Homer  
Jazz at Kitano 8, 10 pm \$17
- ★ Patrick Brennan's Transparency Kestra with Eli Asher, Brian Groder, Haruna Fukazawa, Lloyd Hader, Patrick Holmes, Tashi Kaiser, Nicolas Letman-Burtinovic, David Sidman, Warren Smith, Justin Wood  
El Taller LatinoAmericano 7 pm
- ★ Alexis Marcello solo; Jaimie Branch Group with Paul Giallorenzo; Nate Wooley Quartet with Chris Pitsiokos, Brandon Lopez, Dre Hocevar  
Manhattan Inn 10 pm
- ★ Alex Norris Trio with Jeremy Manasia, Paul Gill; Spike Wilner  
Mezzrow 7:30, 11 pm \$20
- ★ Joris Teepe Quartet with Mark Gross, Jon Davis, Matt Wilson; Nick Hempton Band with Alex Norris, George DeLancey, Dan Aran; Sarah Slonim  
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Joe Barna Quartet; Point of Departure  
Fat Cat 7, 10 pm
- ★ Sam Zerna Trio with Hugh Stuckey, Fabio Ragnelli; Jon Irabaggon Trio with Chris Lightcap, Gerald Cleaver  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Roger Davidson Brazilian Trio with Eduardo Belo, Adriano Santos and guest Hendrik Meurkens  
Zinc Bar 8 pm \$15
- ★ Alan Licht/Brian Chase; Peter Aaron/Brian Chase  
The Stone 8, 10 pm \$20
- ★ Jamie Baum/Yago Vazquez  
Symphony Space Bar Thalia 9 pm
- ★ Alex LoRe Quartet with Glenn Zaleski, Desmond White, Colin Stranahan  
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Scot Albertson  
Tomi Jazz 9 pm \$10
- ★ Dan Furman Duo  
Cleopatra's Needle 7 pm
- ★ Gordon's Grand Street Stompers  
Radeagast Hall 9 pm
- ★ The Liberté Big Band  
Williamsburg Music Center 8 pm
- ★ Yvonnick Prene Quartet  
Cavatappo Grill 9, 11 pm \$8
- ★ Chick Corea Elektric Band with Eric Maniellath, Frank Gambale, John Patitucci, Dave Weckl  
Blue Note 8, 10:30 pm \$85
- ★ Ben Allison and The Easy Way with Ted Nash, Steve Cardenas  
Smoke 7, 9, 10:30 pm \$12
- ★ Russell Gunn's Blackhawk Revisited with Morgan Guerin, Kevin Bales, Corcoran Holt, Jimmy Cobb  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Andrew Renfroe  
Dizzy's Club 11:15 pm \$10
- ★ Tom Harrell's TRIP with Mark Turner, Ugbona Okegwo, Adam Cruz  
Village Vanguard 8:30, 10:30 pm \$30
- ★ Medeski Martin & Wood  
Le Poisson Rouge 8 pm \$30-55
- ★ Phil Palombi's Detroit Lean  
Birdland 6 pm \$25
- ★ Jane Monheit with Michael Kanan, Neal Miner, Ricky Montalbano  
Birdland 8:30, 11 pm \$40
- ★ Wild Lines: Jane Ira Bloom Quartet with Dawn Clement, Kent McLagan, Bobby Previte and guest Deborah Rush  
New York Public Library for the Performing Arts 6 pm
- ★ Vitaly Golovnev  
Silvana 6 pm
- ★ Dani Pozo Quartet  
Shrine 6 pm

- ★ **Jimmy Heath—Life of A Legend: Roberta Gambarini, Jon Faddis, Stanley Cowell**  
The Appel Room 7, 9:30 pm \$65-85
- ★ **AACIM: Reggie Nicholson/Bryan Carrott Duo: Steve and Iqua Colson's The Continuum**  
with Nabaté Isles, Santi Debriano, Chris Beck  
Community Church of New York 8 pm \$30
- ★ **Fred Hersch solo**  
Rubin Museum 7 pm \$30
- ★ **Progressive Chamber Music Festival: Sirius Quartet;**  
Mark Feldman/Sylvie Courvoisier; **Warp Trio; The Cruche Trio**  
ShapeShifter Lab 7 pm \$25
- ★ **Jeff "Tain" Watts Quintet with Troy Roberts, David Kikoski, Paul Bollenback,**  
Junior Terry Cabrera  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Andrew Renfroe**  
Dizzy's Club 11:15 pm \$10
- ★ **Martin Wind's 20th Anniversary Quartet with Ingrid Jensen, Jim McNeely,**  
Matt Wilson  
Jazz at Kitano 8, 10 pm \$32
- ★ **John Hébert's Walking In New Orleans with Michael Pelleria, Eric McPherson**  
Cornelia Street Café 9, 10:30 pm \$10
- ★ **Craig Harris with Tony Malaby**  
Rendall Memorial Presbyterian Church 7 pm \$15
- ★ **The Baylor Project: Jean and Marcus Baylor with Keith Loftis, Allyn Johnson,**  
Corcoran Holt  
Smoke 7, 9, 10:30 pm \$12
- ★ **Ingrid Laubrock Anti-House 4 with Mary Halvorson, Kris Davis, Tom Rainey**  
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ **Susie Ibarra/Brian Chase; Lee Ranaldo, Susie Ibarra, Brian Chase**  
The Stone 8, 10 pm \$20
- ★ **Duke Guillaume and The Power Of Praise Band with Ted Cruz, Gil Defay, Patrick Andy,**  
Eli Menezes, Kenny Grohowski; Ada Pasternak  
Club Bonafide 7:30, 9:30 pm \$15-20
- ★ **David Bryant; Johnny O'Neal and Friends**  
Mezzrow 7:30, 11 pm \$20
- ★ **Tardo Hammer Trio; Mike Boone Quartet with John Swana, Tim Bryer, Mekhi Boone;**  
Joe Farnsworth  
Smalls 7:30, 10:30 pm 1 am \$20
- ★ **Joe Giglio Trio with Frank Canino, Eric Peters**  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ **Steven Kroon Sextet**  
BAMCafé 9 pm
- ★ **Alex Conde Quartet with Edward Perez, Marina Elana**  
Terraza 7, 9 pm \$10
- ★ **Farrah Boulé**  
Minton's 7, 9:30 pm
- ★ **Ken Fowor Quartet; Chris Norton** The Django at The Roxy Hotel 7:30, 10 pm
- ★ **Damien Olsen, Lauren Lee, Nicole Zaray**  
The Firehouse Space 8 pm \$10
- ★ **Tony Corrao**  
Metropolitan Room 7 pm \$24
- ★ **Franzetti In the Key of Jazz: Manhattan School of Music Concert Jazz Band with**  
Sergio Puccini  
MSM Neidoff-Karpatt Hall 7:30 pm
- ★ **John Colianni Duo**  
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ **Eric Plaks**  
Toni Jazz 9 pm \$10
- ★ **Fukushi Tainaka Chihiro Trio**  
Cleopatra's Needle 8 pm
- ★ **Dani Pozo Quartet**  
Silvana 7 pm
- ★ **Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen**  
Jazz Standard 7:30, 9:30 pm \$35
- ★ **Chick Corea Elektric Band with Eric Marienthal, Frank Gambale, John Patitucci,**  
Dave Weckl  
Blue Note 8, 10:30 pm \$85
- ★ **Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz**  
Village Vanguard 8:30, 10:30 pm \$30
- ★ **Jane Monheit with Michael Kanan, Neal Miner, Ricky Montalbano**  
Birdland 8:30, 11 pm \$40

- John Zorn's Ultimate Bagatelles Marathon: Craig Tabor, John Medeski, Kenny Wollesen, Matt Mitchell, Ikue Mori, Jim Black, Sylvie Courvoisier, Mark Feldman, Erik Friedlander, Mary Halvorson, Kris Davis, Jamie Saff, Julian Lage, Gyan Riley, Brian Marsella, Marty Ehrlich, Jon Irabagon, Harris Eisenstadt, Matt Hollenberg  
National Sawdust 2 pm \$25-30
- Vijay Iyer Trio with Stephan Crump, Tyshawn Sorey  
Miller Theatre 8 pm \$25-45
- 100: Apollo Celebrates Ella!: Patti Austin, Andra Day, Lizz Wright, Count Basie Orchestra, Afro Blue Apollo Theater 8 pm \$33.50-128.50
- T.K. Blue/Zaccai Curtis; Dick Griffin/Warren Smith; Elektra Kurtis and Ensemble Elektra with Curtis Stewart, Lefteris Bournias, Kenny Davis, Reggie Nicholson  
Metro Baptist Church 7:30 pm \$20
- Anthony Coleman/Brian Chase; Collapsible Shoulder: Chris Cochrane, Kevin Bud Jones, Kato Hideki, Brian Chase  
The Stone 8, 10 pm \$20
- Ben van Gelder with Kyle Wilson, Phil Ditzack, Sam Harris, Peter Schlamb, Rick Rosato, Craig Wenrib  
The Jazz Gallery 7:30, 9:30 pm \$22
- Gilad Hekselman Superoctave with Gerald Clayton  
Cornelia Street Café 9, 10:30 pm \$10
- Brooklyn Jazz Wide Open: Sarah Elizabeth Charles and Lonnie Plaxico with WORKS: Michel Gentile, Daniel Kelly, Rob Garcia  
Brooklyn Conservatory of Music 7:30 pm \$10
- Jerome Sabbagh Trio with Vicente Archer, Billy Drummond  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Eco Music Big Band  
BAMCafé 9 pm
- Keith Middleton  
Club Bonafide 7:30 pm \$15
- Sarah Bernstein String Quartet  
The Firehouse Space 8 pm \$10
- Eddie Barbash  
The Roxy Hotel Upstairs 7 pm
- Freddie Bryant; Chino Pons  
The Django at The Roxy Hotel 7:30, 10 pm
- Jon De Lucia Octet with John Ludlow, Marc Schwartz, Jay Rattman, Andrew Hadro, Ted Brown, Ray Gallon, Aidan O'Donnell, Steve Little  
The Drawing Room 7:30, 9 pm \$20
- Erni Takada; Paul Lee Trio  
Tomi Jazz 8, 11 pm \$10
- Jimmy Heath—Life of A Legend: Roberta Gambari, Jon Faddis, Stanley Cowell  
The Apollo Room 7, 9:30 pm \$65-85
- Jeff "Tain" Watts Quintet with Troy Roberts, David Kikoski, Paul Bollenback, Yunior Terry Cabrera  
Dizzy's Club 7:30, 9:30 pm \$45
- Andrew Renfroe  
Dizzy's Club 11:15 pm \$20
- Martin Wind's 20th Anniversary Quartet with Ingrid Jensen, Jim McNeely, Matt Wilson  
Jazz at Kitano 8, 10 pm \$32
- The Baylor Project: Jean and Marcus Baylor with Freddie Hendrix, Allyn Johnson, Corcoran Holt  
Smoke 7, 9, 10:30 pm \$12
- David Bryant  
Mezzrow 7:30 pm \$20
- Fukushima Tainaka Quintet with Erena Terakubo, Chris Johansen, Takafumi Suenaga, George DeLancey; Mike Boone Quartet with John Swana, Tim Brey, Mekhi Boone; Brooklyn Circle  
Smalls 7:30, 10:30 pm 1 am \$20
- John Colianni Duo  
Knickerbocker Bar and Grill 9:45 pm \$3.50
- Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen  
Jazz Standard 7:30, 9:30 pm \$35
- Chick Corea Elektric Band with Eric Manienthal, Frank Gambale, John Patitucci, Dave Weckl  
Blue Note 8, 10:30 pm \$85
- Tom Harrell's TRIP with Mark Turner, Ugonna Okegwo, Adam Cruz  
Village Vanguard 8:30, 10:30 pm \$30
- Jane Monheit with Michael Kanan, Neal Miner, Ricky Montalbano  
Birdland 8:30, 11 pm \$40
- Shun Ino  
Shrine 6 pm
- Underground Homs  
Radeagast Hall 3 pm
- Darvi Sherman  
Café Noctambulo 1 pm

• **John Zorn's Commedia dell'arte** Guaggenheim Museum 9 pm

- ★ Roy Haynes Blue Note 8, 10:30 pm \$45
- ★ Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★ Monday Nights with WBGO: Victor Provost Group with Alex Brown, Zach Brown, Billy Williams Dizzy's Club 7:30, 9:30 pm \$35
- ★ Barak Mori; John Merrill and Friends Mezzrow 7:30, 11 pm \$20
- ★ Jarrett Chermer Trio with Jorge Roeder, Jason Burger; Ari Hoenig Quartet with Mike Moreno, Nital HersHKovits, Or Bareket; Jonathan Barber Smalls 7:30, 10:30 pm 1 am \$20
- ★ Andrew Shillito Trio with Marty Kenny, Ruben Steinj; Perry Beekman Trio with Paul Nowinski, Marcello Pelliteri Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Thomas Helton/Damon Smith; Thomas Helton/Jamie Branch Trio Delroy's Cafe and Wine Bar 9 pm \$10
- ★ Chuck Fowler and High Energy with Patsy Grant For My Sweet Restaurant 8, 10 pm \$10
- ★ Shoko Igarashi Tomi Jazz 8 pm
- ★ Jon Sheckler Trio Shrine 7 pm



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\$20 General \$15 Members, Students, Seniors  
INTERPRETATIONS.INFO. ROULETTE.ORG





## Tuesday, October 25

- ★ Hank Roberts with Anna Webber, Tomas Fujiwara  
Barbès 7 pm \$10
- ★ Enrico Pieranunzi Quartet with Seamus Blake, Scott Colley, Clarence Penn  
Village Vanguard 8:30, 10:30 pm \$30
- ★ Celebrating Lee Morgan: Terell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Alphonso Home/Candice Hoyes  
Dizzy's Club 11:15 pm \$5
- ★ Jane Bunnett and Maqueque with Yissy Garcia, Melvis Santa, Dánae Olano, Magdelys Savigne, Celia Jiménez  
Birdland 8:30, 11 pm \$30
- ★ Rez Abbasi and Junction with Mark Shim, Marko Crncec, Kenny Grohowski  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Ethan Iverson/Mark Turner; Miki Yamana/Adi Meyerson  
Mezzrow 7:30, 11 pm \$20
- ★ Gary Morgan Panamericana  
NYC Baha'i Center 8, 9:30 pm \$15
- ★ Ava Mendoza solo; Peter Evans, Matt Mitchell, Devin Hoff, Ches Smith, Ava Mendoza  
The Stone 8, 10 pm \$20
- ★ Ryan Meagher with Nicole Glover, Sam Minaie, Paul Wells; Jeremy Udden's Njoi Quartet with Leo Genovese, Jorge Roeder, Matt Wilson  
Korzo 9, 10:30 pm
- ★ Earprint: Tree Palmado, Kevin Sun, Simon Willson, Dor Herskovits  
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Pedrito Martinez Group  
Subrosa 7, 9 pm \$15
- ★ NY Bojaira Jazz-Flamenco Project  
Drom 9:30 pm \$20
- ★ Spike Wilner Trio; Frank Lacy Group; George Delancey/Curtis Nowosad Quartet  
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop  
Fat Cat 7, 9 pm 12:30 am
- ★ Matt Robbins Trio with Jeff Koch, Austin Walker, Allegra Levy with Carmen Staaf, John Raymond, Tim Norton, Jay Sawyer  
Cornelia Street Café 8, 9:30 pm \$10
- ★ Paul Jubong Lee Trio with Daniel Durst, Connor Parks; Paul Jones Trio with Gilad Hekselman, Henry Cole  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Manhattan School of Music Concert Jazz Student Composers Chamber Concert  
MSM Aides Performance Space 7:30 pm
- ★ Chad Lefkowitz-Brown Quintet  
The Roxy Hotel Upstairs 7 pm
- ★ Angela McCluskey  
The Django at The Roxy Hotel 9 pm
- ★ Sam Raderman Quartet  
Cavatappo Grill 8, 10 pm \$8
- ★ Esteban Castro solo  
Jazz at Kilano 8 pm
- ★ Michael Gallant  
Tomi Jazz 8 pm
- ★ Marcos Toledo Trio; Craig Brann  
Silvana 6, 7 pm
- ★ Darius Jones  
Rendall Memorial Presbyterian Church 12, 1 pm \$15
- ★ Roy Haynes  
Blue Note 8, 10:30 pm \$45
- ★ Pablo Held Trio with Robert Landfermann, Jonas Burgwinkel  
German Consulate New York 6 pm

## Wednesday, October 26

- ★ Chick Corea's For Miles with Kenny Garrett, Wallace Roney, Mike Stern, Marcus Miller, Brian Blade  
Blue Note 8, 10:30 pm \$85
- ★ Kurt Elling  
Birdland 8:30, 11 pm \$50
- ★ Daniel Freedman's Imagine That with Jason Lindner, Gilad Hekselman, Omer Avital, Gilmar Gomes  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Alexis Cole  
Smoke 7, 9, 10:30 pm \$12
- ★ Renee Raff/Jay Leonhart Trio with Warren Vaché  
Jazz at Kilano 8, 10 pm \$17
- ★ Unnatural Ways: Ava Mendoza, Tim Dahl, Sam Osovat and guest John Dikeman; Cactus Truck: John Dikeman, Ava Mendoza, Onno Govert  
The Stone 8, 10 pm \$20



## CD RELEASE CONCERT KORZO - OCTOBER 25, 9 PM

WITH NICOLE GLOVER, SAM MINAE, PAUL WELLS

OCTOBER 28:  
CLINIC AT HUNTER COLLEGE

FACEBOOK.COM/RMEAGHERATROEFY

- ★ Eddie Allen Aggregation  
Zinc Bar 8 pm
- ★ Joel Forrester Quartet  
Barbès 8 pm \$10
- ★ Yotam Ben-Or Quartet with Gabriel Chakari, Alon Near, David Jimenez; Ann Boccato Grupo with Yotam Ben-Or, Barn Barn Rodriguez, Ofri Nehemya  
Cornelia Street Café 8, 9:30 pm \$10

- ★ Rachel Therrien Latin Jazz Quartet; Big Dipper: Noah Haidu, Jon Irabagon, Peter Brendler, Mark Ferber  
Club Bonafide 7:30, 9:30 pm \$15
- ★ Gilad Hekselman  
The Django at The Roxy Hotel 10 pm
- ★ Shai Maestro Quartet with Mark Turner, Jorge Roeder, Ziv Ravitz  
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Ehud Asherie; Tony Hewitt  
Mezzrow 7:30, 11 pm \$20
- ★ Jordan Young Organ Trio with Brian Charette, Matt Chertkoff; Aaron Seeber  
Smalls 7:30 pm 1 am \$20

- ★ Raphael D'lugoff Trio +1; Ned Goold Jam  
Fat Cat 7 pm 12:30 am
- ★ TAK Ensemble; Happy Place: Will Mason, Kate Gentile, Andrew Smiley, Will Chapin  
Bowery Electric 8, 9 pm

- ★ Hiroaki Honshuku  
Tomi Jazz 8 pm
- ★ Hot Club of Flatbush  
Radeagat Hall 9 pm
- ★ Enrico Pieranunzi Quartet with Seamus Blake, Scott Colley, Clarence Penn  
Village Vanguard 8:30, 10:30 pm \$30

- ★ Celebrating Lee Morgan: Terell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Alphonso Home/Candice Hoyes  
Dizzy's Club 11:15 pm \$5
- ★ Joe Pino Quintet  
Silvana 6 pm
- ★ Gioel Severini  
Shrine 6 pm
- ★ Dominick Farinacci  
Saint Peter's 1 pm \$10

## Thursday, October 27

- ★ A Great Night in Harlem Jazz Foundation of America Benefit: Dr. John; McCoy Tyner; Jon Batiste; Robert Cray; John Mayer Trio; Rubert Randolph; Bruce Willis  
Apollo Theater 7:30 pm \$75-250
- ★ René Marie and Experiment in Truth with John Chin, Elias Bailey, Quentin Baxter  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Honey Ear Trio: Jeff Lederer, Rene Hart, Allison Miller  
Cornelia Street Café 8, 9:30 pm \$10

- ★ Bradley Young Trio with Steve LaSpina, John Di Fiore and guests Randy Brecker, Martha Lorin  
Café Noctambulo 8 pm
- ★ Brand X: John Goodsall, Percy Jones, Kenwood Dennard, Chris Clark, Scott Weinberger  
Idrium 8 pm \$30-40
- ★ Quok: Ava Mendoza, Tim Dahl, Weasel Walter, Matt Nelson, Max Johnson, Weasel Walter, Ava Mendoza  
The Stone 8, 10 pm \$20
- ★ Chris Corsano solo; Tczeebo: Aaron Rourk, Chris Doyle, Dave Palazola; Nate Wooley Quartet with Chris Pitsiokos, Brandon Lopez, Dre Hocevar; Asher Kurtz Group  
Manhattan Inn 9:15 pm
- ★ Adam Hopkins Sextet with Anna Webber, Ed Rosenberg III, Josh Sinton, Jonathan Goldberger, Devin Gray  
Ibeam Brooklyn 8:30 pm \$15
- ★ Ralph Lalama Quartet  
Cavatappo Grill 9, 11 pm \$8
- ★ Daniela Schächter Quartet with Mike Tucker, Michael O'Brien, Mark Walker  
Jazz at Kilano 8, 10 pm \$17

- ★ Samuel Torres Group with Alex Norris, Luis Perdomo, Tom Guarna, Ricky Rodriguez, Pablo Bencid; Sivan Arbel Septet with Nick Hetko, Nadav Shapira, Yogev Gabay, Ron Warburg, Ori Jacobson, Jack Sheehan  
Club Bonafide 7:30, 9:30 pm \$15

- ★ Kenneth Salters with Myron Walden, Chad Lefkowitz-Brown, Matt Holman, Katie Andrews, Aki Ishiguro, Matthew Sheens, Or Bareket  
The Jazz Gallery 7:30, 9:30 pm \$15

- ★ Holly Hofmann; Spike Wilner  
Mezzrow 7:30, 11 pm \$20
- ★ Carlos Abadie Quintet with Peter Zak, Clovis Nicolas, Luca Santaniello; Joel Ross  
Smalls 10:30 pm 1 am \$20

- ★ NanJo Lee Trio with Rick Rosato, Jimmy Macbride; Tobias Meinhart Trio with Orlando Le Fleming, Jesse Simpson  
Bar Next Door 6:30, 8:30, 10:30 pm \$12

- ★ Jon Regen Quartet  
The Roxy Hotel Upstairs 7 pm
- ★ Emmet Cohen; Chris Norton  
The Django at The Roxy Hotel 7:30, 10 pm
- ★ Linda Presgrave  
Tomi Jazz 9 pm \$10
- ★ Larry Newcomb Duo  
Cleopatra's Needle 7 pm
- ★ Zern Audu; No Small Money Brass Band  
Williamsburg Music Center 9, 10:30 pm
- ★ Chick Corea's For Miles with Kenny Garrett, Wallace Roney, Mike Stern, Marcus Miller, Brian Blade  
Blue Note 8, 10:30 pm \$85
- ★ Kristen Lee Sergeant with Ted Nash, David Budway, Chris Smith, Donald Edwards  
Birdland 6 pm \$30

- ★ Kurt Elling  
Birdland 8:30, 11 pm \$50
- ★ Alexis Cole  
Smoke 7, 9, 10:30 pm \$12
- ★ Enrico Pieranunzi Quartet with Seamus Blake, Scott Colley, Clarence Penn  
Village Vanguard 8:30, 10:30 pm \$30
- ★ Alphonso Home/Candice Hoyes  
Dizzy's Club 11:15 pm \$10
- ★ Charley Gordon  
Silvana 6 pm

## Friday, October 28

- ★ AACM: Muhal Richard Abrams Trio with Tom Chiu, Meaghan Burke; Hamiet Bluiett with D.D. Jackson, James Brandon Lewis, Luke Stewart, Reggie Nicholson  
Community Church of New York 8 pm \$30

- ★ Craig Harris with David Murray  
Rendall Memorial Presbyterian Church 7 pm \$15
- ★ The Jazz Age—Untamed Elegance: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
Rose Theater 8 pm \$50-140
- ★ Dan Levinson's Roof Garden Jass Band with guest Queen Esther; Patrick Bartley's Bix and Tram—A Retrospective  
Dizzy's Club 7:30, 9:30 pm \$45

- ★ Alphonso Home's Stomping at The Savoy  
Dizzy's Club 11:15 pm \$10
- ★ Jay Clayton Quintet 75th Birthday Bash with Frank Kimbrough, Jay Anderson, Jerry Granelli  
Jazz at Kilano 8, 10 pm \$32
- ★ George Garzone Quartet with Leo Genovese, Peter Slavov, Francisco Mela  
Cornelia Street Café 9, 10:30 pm \$10

- ★ Mike LeDonne 60th Birthday Quintet with Vincent Herring, John Webber, Al Foster  
Smoke 7, 9, 10:30 pm \$38
- ★ Ray Gallon; Johnny O'Neal  
Mezzrow 7:30, 11 pm \$20
- ★ Ralph Lalama Bop-Juice with Alec Safy, Clifford Barbaro; Tim Armacost Quartet with Dave Kikoski, Yasushi Nakamura; Corey Wallace DUBtet  
Smalls 7:30, 10:30 pm 1 am \$20

- ★ Okkyung Lee with Maeve Gilchrist, Jacob Sacks, Elvind Opsvik  
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Bran(…)pos/Ava Mendoza; Chaser: Dominika Michalowska, Ava Mendoza, Shayna Dulberger, Oran Canfield  
The Stone 8, 10 pm \$20
- ★ Christian Artmann Quartet with Laszlo Gardony, Johannes Weidenmueller, Jeff Hirshfield  
ShapeShifter Lab 8:15 pm
- ★ Eric Wyatt  
BAM Café 9 pm
- ★ Ivan Mazuze Quartet with Bjorn Solli, Matt Clohesy, Jon Wikan  
Club Bonafide 7:30, 9:30 pm \$20

- ★ Ken Fowser Quartet; Champion Fulton  
The Django at The Roxy Hotel 7:30, 10 pm

- ★ Alex LoRe Trio with Desmond White, Ziv Ravitz  
Bar Next Door 7:30, 9:30, 11:30 pm \$12

- ★ Richard Boukas Quarteto Moderno with Lucas Pino, Gustavo Amarante, Mauricio Zottarelli  
Santiago Rubio Hall 7:30 pm
- ★ Kendra Shank with Billy Drewes, Gary Versace, Dean Johnson  
55Bar 6, 7:45 pm

- ★ NY Bojaira Jazz-Flamenco Project  
Terraza 7, 9 pm \$10
- ★ Takenori Nishiuchi  
Tomi Jazz 9 pm \$10
- ★ Art Lillard Trio  
Cleopatra's Needle 8 pm
- ★ Kathleen Landis Duo  
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ Travis Sullivan Trio with John Menegon, Dave Berger  
Caffe Vivaldi 7 pm

- ★ Kevin Sun  
Shrine 7 pm
- ★ René Marie and Experiment in Truth with John Chin, Elias Bailey, Quentin Baxter  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Brand X: John Goodsall, Percy Jones, Kenwood Dennard, Chris Clark, Scott Weinberger  
Idrium 8 pm \$30-40
- ★ Chick Corea's For Miles with Kenny Garrett, Wallace Roney, Mike Stern, Marcus Miller, Brian Blade  
Blue Note 8, 10:30 pm \$85
- ★ Kurt Elling  
Birdland 8:30, 11 pm \$50
- ★ Enrico Pieranunzi Quartet with Seamus Blake, Scott Colley, Clarence Penn  
Village Vanguard 8:30, 10:30 pm \$30
- ★ Gabriel Vicéns  
Silvana 6 pm

## Saturday, October 29

- ★ Slavic Soul Party! plays Ellington's Far East Suite  
National Sawdust 7 pm \$25-30
- ★ Ahmed Abdullah's Diaspora  
Sistas Place 9, 10:30 pm \$20
- ★ Vince Giordano & The Nighthawks  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Alphonso Home's Stomping at The Savoy  
Dizzy's Club 11:15 pm \$20

- ★ Jacob Sacks Quintet with Ellery Eskelin, Tony Malaby, Michael Formanek, Dan Weiss  
Cornelia Street Café 9, 10:30 pm \$10

- ★ Lucian Ban/Mat Maneri  
Barbès 8 pm \$10
- ★ Unnatural Ways: Ava Mendoza, Tim Dahl, Sam Osovat and guest Levy Lorenzo  
The Stone 8, 10 pm \$20

- ★ Sammy Figueroa with Silvano Monasterios, Gabriel Vivas, Dennis Hernandez, Steve Slagle, Ludwig Afonso; Aleks Fadini with Josiah Boomazian, Jakob Dreyer, Luke Markham  
Club Bonafide 7:30, 9:30, 11 pm \$15-20
- ★ Marc Schwartz  
The Drawing Room 7 pm \$25
- ★ Samuel Torres Group  
Terraza 7, 9 pm \$10
- ★ Stephen Gauci  
The Firehouse Space 8 pm \$10
- ★ Jeremy Noller/Mangue Sylla; Point of Departure; Greg Glassman Jam  
Fat Cat 7, 10 pm 1:30 am

- ★ Eddie Barbash  
The Roxy Hotel Upstairs 7 pm
- ★ Sam Taylor; Champion Fulton  
The Django at The Roxy Hotel 7:30, 10 pm
- ★ Ben Eunson Trio with Matt Clohesy, Kush Abadey  
Bar Next Door 7:30, 9:30, 11:30 pm \$12

- ★ Go Endo Trio; Yusuke Seki  
Tomi Jazz 8, 11 pm \$10
- ★ Ai Murakami Trio  
Cleopatra's Needle 8 pm
- ★ The Jazz Age—Untamed Elegance: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
Rose Theater 8 pm \$50-140
- ★ Jay Clayton Quintet 75th Birthday Bash with John di Martino, Dean Johnson, Jerry Granelli  
Jazz at Kilano 8, 10 pm \$32
- ★ Mike LeDonne 60th Birthday Quintet with Vincent Herring, John Webber, Al Foster  
Smoke 7, 9, 10:30 pm \$38

- ★ Ray Gallon  
Mezzrow 7:30 pm \$20
- ★ Joey "G-Clef" Cavaseno Quartet with Jeremy Bacon, Gene Perla, David F. Gibson; Tim Armacost Quartet with Dave Kikoski, Yasushi Nakamura; Philip Harper Quintet  
Smalls 7:30, 10:30 pm 1 am \$20

- ★ Kathleen Landis Duo  
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ René Marie and Experiment in Truth with John Chin, Elias Bailey, Quentin Baxter  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Chick Corea's For Miles with Kenny Garrett, Wallace Roney, Mike Stern, Marcus Miller, Brian Blade  
Blue Note 8, 10:30 pm \$85
- ★ Kurt Elling  
Birdland 8:30, 11 pm \$50
- ★ Enrico Pieranunzi Quartet with Seamus Blake, Scott Colley, Clarence Penn  
Village Vanguard 8:30, 10:30 pm \$30

- ★ Frank Kimbrough/Lucas Pino  
Spectrum 5 pm \$20
- ★ Daryl Sherman  
Café Noctambulo 1 pm
- ★ Ai Murakami Quartet  
Blank Café & Bistro 1 pm

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Marcus Miller, Brian Blade

November 2 - 6

**Three Quartets**

**The Leprechaun Band**

Ft. Steve Gadd, Eddie Gomez, Ben Solomon,  
Gayle Moran Corea, Steve Wilson,  
Michael Rodriguez, Steve Davis

November 9 - 10

**Experiments in Electronica**

Ft. Marcus Gilmore & more

November 11 - 13

**Flamenco Heart**

November 16 - 17

**Chick Corea Big Band**

Ft. Trondheim Jazz Orchestra

November 18 - 20

**The Piano Duets**

Ft. TBA (11/18), Herbie Hancock (11/19),  
Gonzalo Rubalcaba (11/20)

November 22 - 23

**Chick Corea & Gary Burton**

Ft. Harlem String Quartet

November 25 - 27

**Origin II**

Ft. Ravi Coltrane,  
Steve Wilson, Steve Davis  
Carlitos Del Puerto, Marcus Gilmore

November 30 - December 4

**The Music of Return to Forever  
- Acoustic**

Ft. Ravi Coltrane, Hubert Laws,  
Avishai Cohen, Lenny White

December 7

**Chick Corea with John McLaughlin**

December 8 - 12

**Return To Forever  
meets Mahavishnu**

Ft. John McLaughlin, Victor Wooten, Lenny White

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Sunday, October 30

- ★ Brandon Seabrook solo; Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcorn, Chris Lightcap, Tomas Fujiwara  
ShapeShifter Lab 7, 8:15 pm \$15
- David Haney/Billy Martin with Adam Lane and guests  
Joe's Pub 9:30 pm \$20
- ★ The Ghost Train Orchestra; Jon-Erik Kellso and The Mahogany Hall Pleasure Society Jazz Band  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Ava Mendoza solo; Jamaaladeen Tacuma/Ava Mendoza  
The Stone 8, 10 pm \$20
- Johnny O'Neal Trio with Luke Sellick, Charles Goolbsy; The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor; Hillel Salem  
Smalls 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
- ★ William Hooker Trio with Andrew Lamb, Adam Lane  
Cornelia Street Café 6 pm \$10
- Noam Wiesenberg Quintet with Immanuel Wilkins, Dayna Stephens, Shai Maestro, Kush Abadey; Shai Maestro/Camila Meza  
Cornelia Street Café 8:30, 10 pm \$10
- Thiago Wojtowicz  
Williamsburg Music Center 9 pm
- Kengo Yamada  
Tomi Jazz 8 pm
- ★ Mike LeDonne 60th Birthday Quintet with Vincent Herring, John Webber, Al Foster  
Smoke 7, 9, 10:30 pm \$38
- ★ René Marie and Experiment in Truth with John Chin, Elias Bailey, Quentin Baxter  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Chick Corea's For Miles with Kenny Garrett, Wallace Roney, Mike Stern, Marcus Miller, Brian Blade  
Blue Note 8, 10:30 pm \$85
- ★ Enrico Pieranunzi Quartet with Seamus Blake, Scott Colley, Clarence Penn  
Village Vanguard 8:30, 10:30 pm \$30
- Kevin Sun  
Silvana 6 pm
- Nine Horses  
Saint Peter's 5 pm
- Allison Adams Tucker's WANDERlust with Luques Curtis, Mauricio Zottarelli, Sam Sadigurski, Romain Collin, Yotam Silberstein  
Blue Note 11:30 am 1:30 pm \$35
- Marty Elkins Trio with Steve Ash, Paul Gill  
North Square Lounge 12:30, 2 pm
- Baby Soda  
The Roxy Hotel 12 pm

Monday, October 31

- Ed Palermo Big Band Halloween Spectacular with Ronnie Buttacavoli, John Bailey, Charlie Gordon, Mike Boschen, Matt Ingman, Cliff Lyons, Phil Chester, Ben Kono, Bill Straub, Barbara Cifelli, Bob Quaranta, Ted Kooshian, Paul Adamy, Ray Marchica, Bruce McDaniel, Katie Jacoby  
Iridium 8 pm \$30
- Dizzy Gillespie All Stars  
Blue Note 8, 10:30 pm \$35
- ★ Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- Pedrito Martinez Group  
Dizzy's Club 7:30, 9:30 pm \$35
- Claire Daly's 2 Sisters, Inc. with Dave Sewelson, Dave Hofstra  
Bar Lunatico 8:30, 10 pm \$10
- The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor; Jonathan Barber  
Smalls 7:30, 10:30 pm 1 am \$20

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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
- Joel Forrester solo Stop Time 7 pm
- George Gee Orchestra Swing 46 8:30 pm
- Chris Gillespie; Loston Harris Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
- Jerome Harris/Dave Baron Barawine 7 pm (ALSO SUN 6 PM)
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hiraehara 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
- Nathan Peck Funky Electrical Unit Smoke 11:30 pm
- 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 Bertocini 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
- Finkel/Kasuga/Tanaka/Solow San Martin Restaurant 12 pm \$10
- Patience Higgins Sugar Hill Quartet Smoke 11:45 pm 12:45 am
- 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)

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 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 Veneziari 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; Stewart 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
- 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

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10/14 – Marianne Solivan Quartet

10/15 – Roberta Piket Trio

10/16 – Bill Mays

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10/22 – Nancy & Spencer Reed

10/23 – Joanie Samra Trio

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- **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](#)
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- **Belmelmans 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](#)
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- **The Bowery Electric** 327 Bowery (212-228-0228) Subway: 6 to Bleecker Street [www.theboweryelectric.com](#)
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street [www.tomandtoon.com](#)
- **The Brooklyn Commons** 388 Atlantic Avenue Subway: A, C, G to Hoyt/Schermerhorn Streets
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bkcm.org](#)
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Café Noctambulo at Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](#)
- **Caffe Vivaldi** 32 Jones Street 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](#)
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- **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](#)
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street [www.corneliastreetcafé.com](#)
- **Delroy's Café and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue [www.facebook.com/65fenmusicseries](#)
- **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 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](#)
- **El Taller LatinoAmericano** 225 W. 99th Street (212-665-9460) Subway: 1, 2, 3 to 96th Street
- **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](#)
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue [www.fifthestatebar.com](#)
- **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue [www.thefirehousespace.org](#)
- **First Street Green** 33 E. First Street near Second Avenue Subway: F, V to Second Avenue
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](#)
- **For My Sweet Restaurant** 1103 Fulton Street at Claver Place (917-757-0170) Subway: C to Franklin Avenue
- **German Consulate of New York** 871 United Nations Plaza (212-610-9700) Subway: 6 to 51st Street [www.germany.info](#)
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.ginnyssupperclub.com](#)
- **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.gratany.com](#)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **Guggenheim Museum** 1071 Fifth Avenue at 89th Street (212-423-3500) Subway: 4, 5, 6 to 86th Street [www.guggenheim.org](#)
- **Happyluckyny no.1** 734 Nostrand Avenue (347-295-9961) Subway: 2, 3, 4, 5 to Franklin Avenue
- **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](#)
- **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 Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 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 and Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **KD's** 408 Rogers Avenue between Lefferts and Sterling Subway: 5 to Sterling Street [www.plgarts.org](#)
- **Kensington Improvisers Collective** 659 E. 2nd Street, Apt 1, Brooklyn Subway: F to Ditmas Avenue [www.facebook.com/Kensingtonimproviserscollective](#)
- **Kingsborough Community College** 2001 Oriental Boulevard (718-368-6686) Subway: Q to Brighton Beach [www.kingsborough.edu](#)
- **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](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **L'Ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority [www.lybane.com](#)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)
- **Madison Square Garden** 4 Pennsylvania Plaza (212-465-6741) Subway: 1, 2, 3, A, C, E to 34th Street [www.thegarden.com](#)
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885) Subway: G to Nassau Avenue [www.themanhattaninn.com](#)
- **Manhattan School of Music Neidorff-Karpati Hall, Miller Recital Hall, Ades Performance Space, Carla Bossi-Comelli Studio** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street [www.msmnyc.edu](#)
- **Metro Baptist Church** 410 W. 40th Street (between Ninth and Tenth Avenues) (212-765-8446) Subway: A, B, C, D, E, F, S, V to 42nd Street
- **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](#)
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University [www.millertheater.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](#)
- **MIST - My Image Studios** 40 West 116th Street Subway: 2, 3 to 116th Street [www.mistharlem.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](#)
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue [www.nationalsawdust.org](#)
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **New School Arnold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschool.edu](#)
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street [www.jazzrightnow.com/new-revolution-arts-series](#)
- **New York Public Library for the Performing Arts** 40 Lincoln Center Plaza (212-870-1630) Subway: 1 to 66th Street [www.nypl.org](#)
- **New York Society for Ethical Culture** 2 W. 64th Street at Central Park West (212-873-2848) Subway: 1, 2 to 66th Street-Lincoln Center [www.nysec.org](#)
- **New York Yankees Steakhouse** 7 W. 51st Street (646-307-7910) Subway: E, M to Fifth Avenue/53rd Street [www.nyysteak.com](#)

- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquarenyc.com](#)
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Opia** 130 E. 57th Street (212-688-3939) Subway: 4, 5, 6 to 59th Street [www.opiarestaurant.com](#)
- **The Oracle Club** 10-41 47th Avenue, Queens (917-519-2594) Subway: 7 To Vernon Boulevard-Jackson Avenue [www.theoracleclub.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](#)
- **Pioneer Works** 159 Pioneer Street, Brooklyn (718-596-3001) Bus: B61 [www.pioneerworks.org](#)
- **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](#)
- **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.rockwoodmusichall.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **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](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **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](#)
- **Saint Vitus Bar** 1120 Manhattan Avenue Subway: G to Greenpoint Avenue [www.saintvitusbar.com](#)
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Santiago Rubio Hall / VAEX** 229 W. 14 Street 2nd Floor Subway: 1, 2, 3, A, C, E to 14th 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](#)
- **Sir D's** 837 Union Street, Brooklyn Subway: M, R to Union Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **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
- **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](#)
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)
- **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](#)
- **Weill Recital Hall** (at Carnegie Hall) 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street [www.carnegiehall.org](#)
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Winter Garden Battery Park City** Subway: E to World Trade Center [www.worldfinancialcenter.com](#)
- **York College Milton G. Bassin Performing Arts Center** 94-45 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [www.york.cuny.edu](#)
- **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](#)





Sat, Oct 1	<b>RYAN KEBERLE &amp; CATHARSIS 9PM &amp; 10:30PM</b> Camila Meza, Mike Rodriguez, Jorge Roeder, Eric Doob
Sun, Oct 2	<b>DJANGO AT CORNELIA STREET, ULTRAFAUX 8:30 &amp; 10PM</b> Michael Joseph Harris, Sami Arefin, Eddie Hrybyk Koran Agan, host
Tue, Oct 4	<b>VOXECSTATIC:</b> <b>LAURA CAMPISI QUARTET - A NEW SONGBOOK 8PM</b> Q Morrow, Yoshi Waki, Peter Kronreif <b>CHRISTIANE KARAM QUINTET 9:30PM</b> Ismail Lumanovski, Alon Yavnai, Peter Slavov, Satoshi Takeishi Deborah Latz, curator
Wed, Oct 5	<b>SOFIA RIBEIRO &amp; ANDRES ROTMISTROVSKY DUO 8 &amp; 9:30PM</b>
Thu, Oct 6	<b>ADAM KOLKER, STEVE CARDENAS, BILLY MINTZ 8PM</b> <b>CAROLINE DAVIS QUARTET 9:30PM</b> Julian Shore, Tamir Shmerling, Jay Sawyer
Fri, Oct 7	<b>TYSHAWN SOREY TRIO 9PM &amp; 10:30PM</b>
Sat, Oct 8	Cory Smythe, Chris Tordini
Sun, Oct 9	<b>MICHAEL BLANCO, CD RELEASE: SPIRIT FORWARD 8:30PM</b> John Ellis, Lage Lund, Clarence Penn
Tue, Oct 11	<b>NICK SANDERS, LOGAN STROSHAL DUO,</b> <b>CD RELEASE: JANUS 8PM</b> <b>MAREIKE WIENING- CROSSWALK 10PM</b> Andrew Gould, Alex Goodman, Glenn Zaleski, Johannes Felscher
Wed, Oct 12	<b>ROGERIO SOUZA - EDINHO GERBER - BILLY NEWMAN 8 &amp; 9:30PM</b>
Thu, Oct 13	<b>FRANK CARLBERG'S WORD CIRCUS,</b> <b>CD RELEASE: NO MONEY IN ART 8 &amp; 9:30PM</b> Christine Correa, Noah Preminger, Kim Cass, Richie Barshay
Fri, Oct 14	<b>MICHAËL ATTIAS 9PM &amp; 10:30PM</b> Matt Mitchell
Sun, Oct 16	<b>NEW BRAZILIAN PERSPECTIVES: ARTHUR KAMPELA 8:30 &amp; 10PM</b> Denise Puricelli, Vasko Dukovski, José Moura
Tue, Oct 18	<b>MATT SLOCUM TRIO,</b> <b>CD RELEASE: TRIO PACIFIC, VOL. 1 8 &amp; 9:30PM</b> Dayna Stephens, Steve Cardenas
Wed, Oct 19	<b>JOHN RAYMOND &amp; REAL FEELS CD RELEASE 8 &amp; 9:30PM</b> Gilad Hekselman, Colin Stranahan
Thu, Oct 20	<b>CLAUDIA QUINTET 8 &amp; 9:30PM</b> Chris Speed, Red Wierenga, Chris Tordini, Matt Moran, John Hollenbeck
Fri, Oct 21	<b>JOHN HÉBERT'S WALKING IN NEW ORLEANS 9PM &amp; 10:30PM</b> Michael Pelleria, Eric McPherson
Sat, Oct 22	<b>GILAD HEKSELMAN ZUPEROCTAVE 9PM &amp; 10:30PM</b> Gerald Clayton
Sun, Oct 23	<b>ISRAELI JAZZ SPOTLIGHT:</b> <b>ITAMAR BOROCHOV QUARTET 8:30PM</b> Shai Maestro, Rick Rosato, Jay Sawyer <b>SHACHAR ELNATAN BAND, ONE WORLD CD RELEASE 10PM</b> Daniel Schwarzwald, Tal Mashiach, Ziv Ravitz Or Bareket, host
Tue, Oct 25	<b>MATT ROBBINS 8PM</b> Jeff Koch, Austin Walker <b>ALLEGRA LEVY 9:30PM</b> Carmen Staaft, John Raymond, Tim Norton, Jay Sawyer
Wed, Oct 26	<b>YOTAM BEN-OR 8PM</b> Gabriel Chakari, Alon Near, David Jimenez <b>ANN BOCCATO &amp; GRUPO</b> Yotam Ben-Or, Bam Bam Rodriguez, Ofri Nehemya
Thu, Oct 27	<b>HONEY EAR TRIO 8 &amp; 9:30PM</b> Jeff Lederer, Rene Hart, Allison Miller
Fri, Oct 28	<b>GEORGE GARZONE QUARTET 9PM &amp; 10:30PM</b> Leo Genovese, Peter Slavov, Francisco Mela
Sat, Oct 29	<b>JACOB SACKS QUINTET 9PM &amp; 10:30PM</b> Ellery Eskelin, Tony Malaby, Michael Formanek, Dan Weiss
Sun, Oct 30	<b>NOAM WIESENBERG QUINTET 8:30PM</b> Immanuel Wilkins, Dayna Stephens, Shai Maestro, Kush Abadey <b>SHAI MAESTRO &amp; CAMILA MEZA 10PM</b>

For our full schedule check out our website  
[www.corneliastreetcafe.com](http://www.corneliastreetcafe.com)

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29 Cornelia Street  
New York, NY 10014  
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(INTERVIEW CONTINUED FROM PAGE 6)

done a disservice when they’re not encouraged to take chances and do what young people are supposed to do—find their own way. The way I see it, if you’re always in the middle of the road you might just get run over by someone with a stronger vision. Young students have to learn that it’s not about making the older cats happy. Sometimes you have to be willing to give them the finger. Louis Armstrong hated the bebop players. He said that those cats “messed up jazz.” Did Bird and Diz care? Hell no—at least not enough to alter what they were playing. And thank god! Personally speaking, I couldn’t care less what many of the living legends think about what I do. I respect them, but I’m not making music for them. I’m making music for me and that limited number of hardcore free players and fans who might be into what I do. Everything we create does not have to be for the masses. It doesn’t have to fit into a WBGO paradigm.

**TNYCJR:** What do you feel you’re adding to the language of the saxophone?

**SN:** I wish I could say that I’m adding something. Most of the sounds that I play that people think are new are actually pretty cliché in many of the improvised music circles. If I do anything different, it’s that I go deeper into the extended techniques. Frankly speaking, there’s not a saxophonist on the European improvised music scene who can’t do the percussive slap tongue or who doesn’t have extensive knowledge of multiphonics.

But where I separate myself from the pack is that I’m willing to slap tongue and play multiphonics for an entire tune—maybe an entire CD. My recording *The Straight Horn of Africa* is a good example of this. I’ve taken a rather abstract language and presented it in a more accessible context. I don’t just use multiphonics as noise and texture, sometimes I use these things as actual chords. I attribute this to my extensive straightahead training.

Many free players today don’t have the same roots as free players of the late ’50s-60s. Ornette Coleman, Don Cherry and Albert Ayler could swing their asses off and play some serious blues. But they just didn’t stop there. They kept pushing the music forward. European improvisers don’t have these kinds of connections to the history of jazz. And this is fine, too. Personally speaking, I use the genres of straightahead jazz and improvised music as resources through which to create my own sound. My music is not necessarily genre-specific.

**TNYCJR:** What’s coming up for you?

**SN:** I was recently awarded the 2016 New York Foundation for the Arts (NYFA) Fellowship for music composition. What’s great about this, besides from the money, is that it inspired me to go into the studio to record another CD. Meeting the NYFA panelists and listening to them describe to me what they liked about my music and why it stood out from the other 700-plus applicants made me realize that I should trust my instincts more.

So, consequently, I’m now in the process of completing my sixth solo saxophone outing. I’m aiming for a January 1, 2017 release. And to get ready for the recording, I spent the summer researching avant garde soprano players across the globe. This is one of the benefits in the age of YouTube. You can concoct your own world from the comfort of your own living room. And this recording is probably my most adventurous one yet. When I went into the studio, I had but one goal: to push the limits of my imagination. It has been as much of a spiritual journey as it has been a musical one. Even if the music is horrible, in my mind it’s still a success because I will have arrived at the other side a more enlightened person and hopefully

a more enlightened player.

**TNYCJR:** Well, so far your instincts have paid off. Looking back, do you have any regrets?

**SN:** Do I have any regrets? Only that I didn’t have the courage to follow my musical instincts years earlier. Better late than never. ❖

For more information, visit [samnewsomemusic.com](http://samnewsomemusic.com). Newsome is solo at Threes Brewing Oct. 5th, First Street Green Oct. 8th with New AfroHORN and 9th as a co-leader and The Stone Oct. 16th with Brian Marsella. See Calendar.

**Recommended Listening:**

- Sam Newsome Quintet—*Sam I Am* (Criss Cross, 1990)
- Terence Blanchard—*Simply Stated* (Columbia, 1991)
- Sam Newsome—*The Tender Side of Sammy Straight Horn* (SteepleChase, 1998)
- Sam Newsome- *Monk Abstractions (Solo Works for Soprano Saxophone)* (s/r, 2006)
- Sam Newsome—*Blue Soliloquy* (s/r, 2009)
- Sam Newsome—*The Straight Horn of Africa: A Path to Liberation – The Art of the Soprano, Vol. 2* (Some New Music, 2014)

(LABEL CONTINUED FROM PAGE 11)

“Normally I only publish things when I believe that somebody should hear it and if it’s not the thousandth version of the same old shit. If I have some interesting new music I’ll give it to everybody who likes it, maybe Jörg, because he’s not a commercial man, more the kind of musician who produces the things he enjoys by himself,” asserts Kassel-based Speicher. “We never have enough labels because none of them have satisfying ways of distribution, so the way Jörg is managing his label with a special interest in the music he likes is important. Much more could be said about producing CDs in Germany and the idealistic way the musicians themselves try to keep the flame alive.”

As another way of keeping the flame lit, every Sporeprint artist can record for other labels. “I’d like to keep Sporeprint releases per year below a certain number while focusing on current bands I play in,” Fischer states. The emphasis will also be on new material. The single exception has been *In Memoriam Buschi Niebergall*, recorded in 1997 by Fisher, Mahall and bassist Jürgen Wuchner. “Jürgen knew [the late bassist] Buschi quite well and had the whole concept for the memorial worked out at an earlier point, with cover idea and everything, so in early 2016 it all fell into place quickly,” Fischer remembers.

The drummer is not impressed with the vinyl revival and the concept of downloading. “I don’t intend to produce LPs,” he declares. “CDs are handy to carry around to gigs, LPs aren’t. Also they’re much more expensive to manufacture. When it comes to downloads, it’s a bit complicated. If I want to offer downloads on my own website and Bandcamp, I have to pay a license to [performing rights organization] GEMA. It’s a whole new can of worms I never was motivated to open.”

Right now Fischer is down to around 30 copies of two of the label’s CDs. When sold out, he and other group members will decide whether to repress them or not. The decision will be made for musical not financial reasons though.

“For Sporeprint and probably for most improv labels, money is like necessary fuel,” he muses. “We’d like to move a few things but it’s no motivational factor.” ❖

For more information, visit [joerg-fischer.net/sporeprint.html](http://joerg-fischer.net/sporeprint.html)





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