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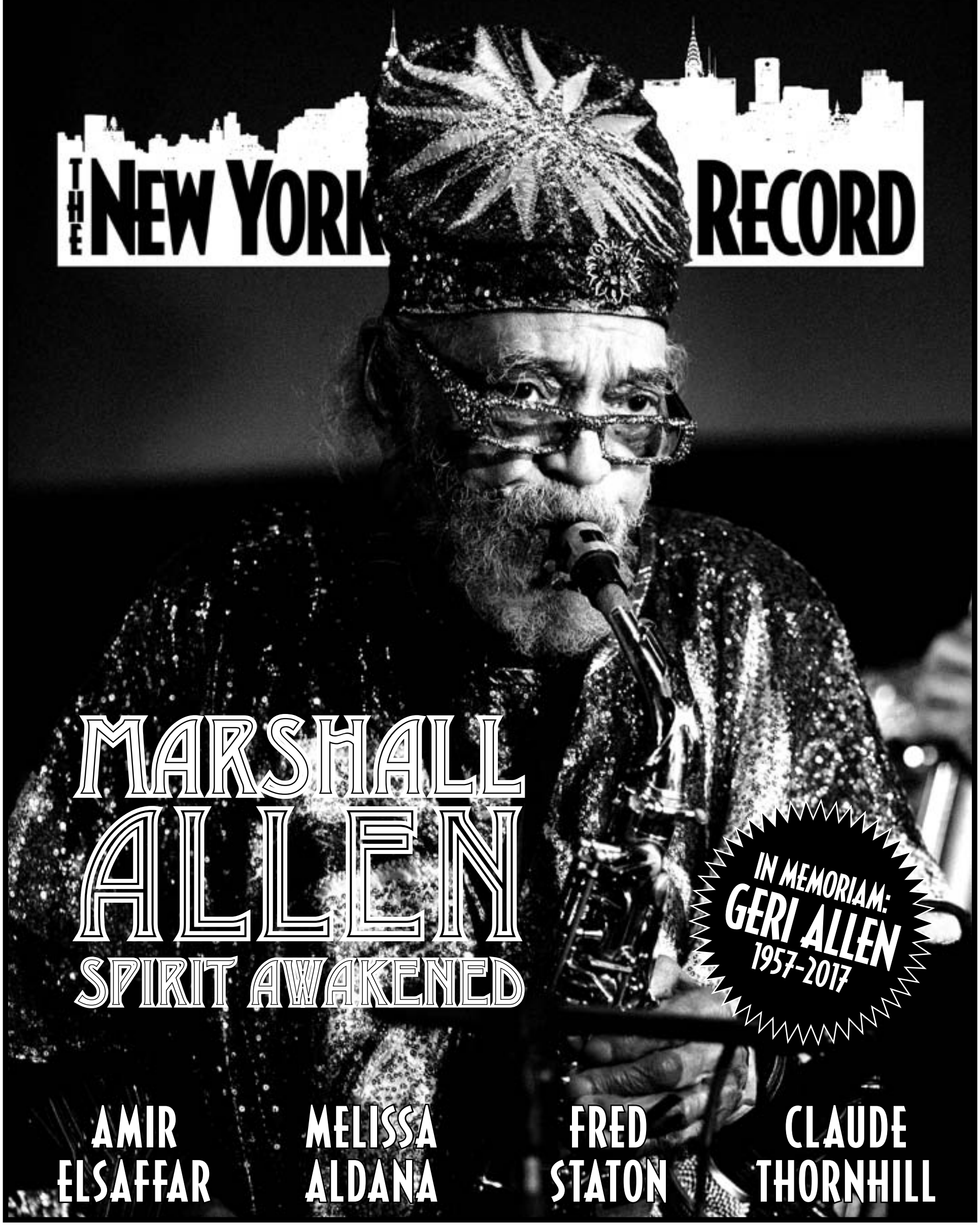
THE NEW YORK RECORD



MARSHALL ALLEN
SPIRIT AWAKENED

IN MEMORIAM: GERI ALLEN 1957-2017

AMIR ELSAFFAR

MELISSA ALDANA

FRED STATON

CLAUDE THORNHILL

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THE NEW YORK CITY JAZZ RECORD

SEPTEMBER 2017—ISSUE 185

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Space certainly seems like the place these days. Not only do you get built-in entertainment with a full solar eclipse, you are hundreds of miles above the decidedly Earth-bound crisis enveloping this country. It could be theorized that Sun Ra (1914-93) used his claim of being from Saturn as a means by which to separate himself from Jim Crow-era repression in his 'native' Alabama. Little could Sun Ra predict that almost a quarter-century after his death, neo-Nazis and KKK members would again be rampant and, worse yet, emboldened by the U.S. President.

Marshall Allen (On The Cover) is the last direct link to the primordial days of the Sun Ra Arkestra, having been a member (and now leader) of the group since 1955. The 93-year-old is honored this month for his long achievement as part of the first annual Blank Forms Benefit Concert at Ukrainian National Home. The music of Amir ElSaffar (Interview) comes with its own cultural signifiers, mating Iraqi heritage with love of modern jazz. He works alongside Brooklyn Raga Massive this month at Lincoln Center's David Rubenstein Atrium. And Melissa Aldana (Artist Feature), appearing at Birdland, is herself a cultural pioneer as both the first female instrumentalist and Latin American to win the Thelonious Monk Competition.

In 1974, Sun Ra said "There Is A Change In The Air". He could never have meant this...

On The Cover: **Marshall Allen (photo by Alan Nahigian)**

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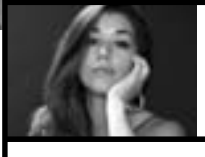

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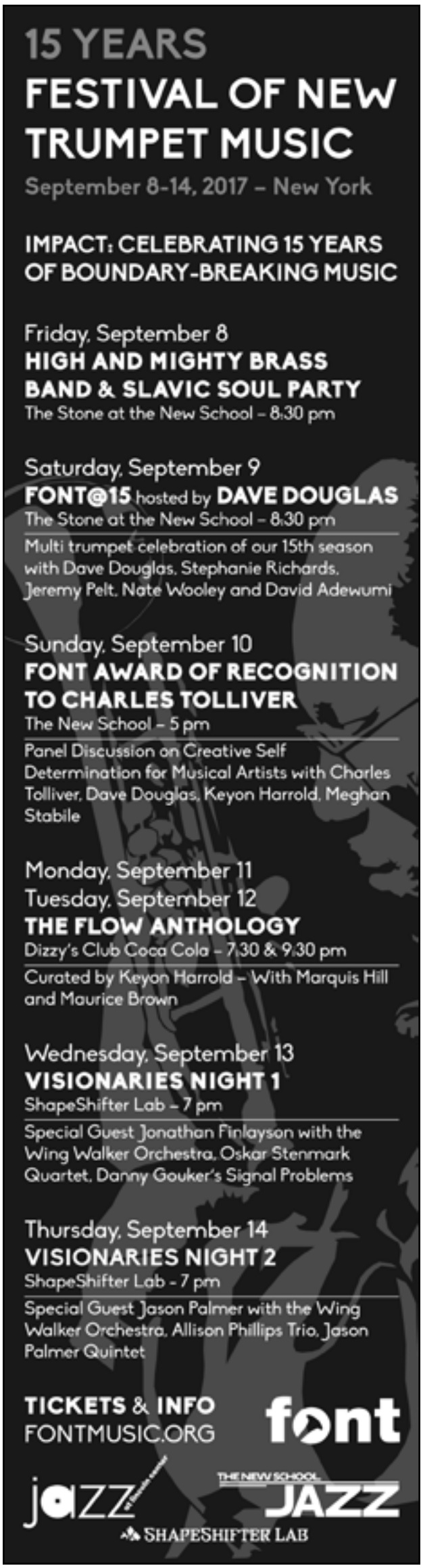

It would seem impolitic to suggest that a bandleader was out to show she's worth her salt, but then one doesn't hire drum legend Andrew Cyrille without knowing what one is doing. And that's exactly what **Kris Davis** did for her set at The Stone's new location at the New School (Aug. 11th), flipping the trio bassist Eric Revis used on his 2013 Clean Feed CD *City of Asylum* to put herself assuredly at the front. Davis began the set unaccompanied for several minutes, fluidly shifting between moods, phrasing and themes, suggesting the unhurried complexity that would follow. On cue, Cyrille and Revis fell in. It didn't take long for them to build to a frenzied improvisation. Ramping up to a second arc and pulling back again, they found a wonderful, layered angularity. It would likewise seem wise to resist the "piano out front" framework (to borrow a phrase from the Duke), but Cyrille and Revis were so in sync—equal parts strong and soft—that it was hard not to hear Davis' thoughtful flights of fancy as foreground. She kept her hands at the bottom of the keyboard during this prolonged exchange, surfacing only after having taped the strings just above middle C, matching Cyrille's rim-and-cymbal focus with percussive staccato. When the occasional break came (there were only two), Davis would restart with sparse but certain markers to be connected by the threesome. She's an extraordinarily lyrical pianist and a hat-tip to the gentlemen to giving her support without pushing her out. ***—Kurt Gottschalk***

PETER GANNUSHKIN/DOWNTOWNMUSIC.NET

Kris Davis @ The Stone at The New School

Approaching 80, pianist **Herbie Hancock** nevertheless retains the curiosity and stamina of a young man. His recent Beacon Theatre concert (Aug. 7th) revisited the funky electric fusion he has been refining for 40 years even as it hinted at future developments. Two bandmembers played key roles in these developments: guitarist Lionel Loueke, whose synthesized guitar functioned like an additional keyboard, and Terrace Martin, who, in addition to playing melodies on alto saxophone, added much to the harmonic, rhythmic and timbral textures of the music with his vocoder, keyboards and electronic manipulations. While bassist James Genus and drummer Vinnie Colaiuta laid a firm but flowing rhythmic foundation, Loueke and Martin added in layered accompaniments. Most of the extended improvisation was left to Hancock, who moved between acoustic piano, keyboard and shoulder-slung keytar. Sequencing short motifs across the keys in cross-cutting accent patterns, his ideas and delivery were invariably exciting, invigorating well-worn hits like "Chameleon" and "Cantaloupe Island" and lesser-known pieces like "Actual Proof", "Come Running to Me" and "Secret Sauce". His comping was equally exciting. Several sections forefronted Loueke's distinctive vocals over catchy melodies enhanced by tongue clicks and synthesized vocal harmonies. He, Hancock and Martin all experimented with vocal harmonizers, creating unusual soundscapes that were both earthly and alien. ***—Tom Greenland***

©ENIDFARBERFOTO

Herbie Hancock @ Beacon Theatre

Women's Raga Massive is a project of the Brooklyn Raga Massive collective and share an aesthetic steeped in Indian music without being bent on tradition. The larger group has recently released an album of interpretations of John and Alice Coltrane's music, for example, and will soon issue their take on Terry Riley's seminal minimalist composition *In C*. The women's group also isn't beholden to the implications of its name: the nonet assembled at Joe's Pub (Aug. 8th) was neither entirely of Indian descent (guitar/sarod player Camila Celin hails from Colombia) nor even all women. Their blend of Asian and Western influences, of traditional ragas, open improvisation and poetry, even of languages, could be off-putting to the purist, but there was a strong sense of community among the players (the enthusiasm of the audience suggested there weren't purists in the house anyway). Celin—wearing a bindi and appropriate attire—switched between nylon-string guitar and sarod, showing that the tradition is vibrant and evolving. The pieces were generally centered on a pair of talented singers: Roopa Mahadevan was deep and soulful while Priya Darshini displayed an attuned ear for melody and precision. But the backing arrangements often felt limited, reliant on unison lines. Roshni Samlal's tablas stealing the spotlight during a jazzy instrumental for strings and percussion and violinist Trina Basu's brief solo in the final song showed resources among the ranks that may be better used. ***(KG)***

The seven-member **Brooklyn Jazz Underground** (BJU) celebrated its 11th year with a two-day festival presenting each bandleader's group plus one collective set. The first part, held at ShapeShifter Lab (Aug. 6th), began with a student quartet performing Real Book tunes, soon to be joined onstage by vocalist Tammy Scheffer, trumpeter David Smith, tenor saxophonist Adam Kolker and drummers Rob Garcia and Owen Howard to play a few more standards at a considerably higher energy level. The second set gathered the entire BJU septet—adding pianist David Cook and bassist Anne Mette Iversen—to perform originals by Howard, Iversen, Scheffer and Kolker, plus a few covers, culminating with Howard's arrangement (based on Quincy Jones') of Dizzy Gillespie's "The Champ", which featured a rapid-fire solo by Smith, a compelling exchange between Scheffer and Kolker and a two-drum solo by Garcia and Howard, each man dovetailing and developing the other's gestures. The third set, an intimate four-song duo by Adam Kolker and David Cook, achieved its most eloquent moments on Kolker's existential ballad "Millersville", to be followed by Owen Howard's trio set with tenor saxophonist Jason Rigby and bassist Aidan O'Donnell, a raunchy, full-swinging affair. Fifth and last was Smith's quintet with tenor saxophonist Dan Pratt, guitarist Nate Radley, bassist Gary Wang and Garcia, showcasing the leader's fusion-edged writing and well crafted high-speed solos. ***(TG)***

Let one thing be established unequivocally: guitarist **Vernon Reid** is incapable of taking a solo anything less than epic, notes attaching themselves to your jaw until it scrapes the floor. There were only a couple at David Rubenstein Atrium (Aug. 3rd) but they were almost enough to make one forget the real purpose of the evening. Reid and poet **Carl Hancock Rux** had convened a gaggle of musicians—rhythm section, horns, percussion, vocalists, DJ—to fête the influence of author James Baldwin in an evening dubbed "Tones of a Native Son", a day after what would have been his 93rd birthday. In front of a photo montage, including a portrait of Baldwin alongside fellow artistic activist Nina Simone, the band explored an array of material, whether a Peter Tosh-inspired setting of spiritual "Go Tell It On The Mountain" (the title of which Baldwin used for a 1953 novel), thick funk carpet of "Nappy Hair" or straight version of Lee Morgan's "The Sidewinder". The latter was described by Reid as "A diversion. This whole thing has been a diversion. Life is a diversion." If Reid melted faces with his playing, especially in his attention to detail as backing musician, Rux prodded the audience with a chewy baritone that sounded like it came directly from the depths of the earth. It would be impossible to address Baldwin without politics being in the forefront and during the extended jam of "Go Tell It On The Mountain", Reid exhorted the audience to chant so loudly "I want them to hear in Mar-a-Lago!" ***—Andrey Henkin***

Celebrating the centennial of iconic composer Tadd Dameron, **Joe Lovano** brought his nonet into Village Vanguard to play the music of his fellow Cleveland native. Calling out "Good Bait", Lovano kicked off the second night's second set (Aug. 9th) improvising over the changes of the familiar melody backed by the lush horn lines, stretching out for several choruses over the briskly walking bass of Cameron Brown and churning rhythms of drummer Otis Brown III. He then turned the spotlight on trumpeter Barry Ries, alto saxophonist Steve Slagle and tenor saxophonist Ralph Lalama, who blew boppishly over pianist James Weidman's steady chordal comping. Slagle's full-bodied flute was featured on his beautiful orchestration of Dameron's "Gnid", which also showcased Weidman's fleet soloing, along with Lovano's romance-drenched tenor, also heard on Dameron's lovely "Whatever Possess'd Me". Detouring off from the Dameronian repertory the band launched into Lovano's "Streams Of Expression", a kaleidoscopic excursion beginning with a chattering tenor dialogue between Lovano and George Garzone and moved through disparate moods, from the dissonant harmonics of Slagle's alto flute and Lalama's clarinet to the fiery swinging of Gary Smulyan's potent baritone saxophone. Back in the Dameron songbook Lovano was out front with trombonist Larry Farrell on "Soultrane". The night ended with a steaming version of "Hot House" and incendiary round-robin soloing by the horns. ***—Russ Musto***

SCOTT FRIEDLANDER

Vernon Reid & Carl Hancock Rux @ David Rubenstein Atrium

© R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

Joe Lovano @ Village Vanguard

While puppy love may be exciting in the short-term, it can't compare to the slow, seemingly telepathic burn of a lengthy committed relationship. So it is with **Sex Mob**, 20 years strong and still nuzzling in the corner like teenagers. That doesn't mean, however, that a bit of novelty isn't welcome. The quartet of Steven Bernstein (slide trumpet), Briggan Krauss (saxophones), Tony Scherr (basses) and Kenny Wollesen (drums) invited a couple of guests to join their lovefest at City Winery (Aug. 9th). Organ player John Medeski is a previous collaborator (check out the monumental live disc from the 2006 Willisau Jazz Festival on Thirsty Ear) while guitarist Nels Cline, though a friend of the band, is a new element. It was the latter who started the concert actually, playing a set of solo vignettes that mixed the urban and pastoral landscapes of Americana. After performing Annette Peacock's "Touching", Cline went into a fuzz-painted noise explosion as, one by one, the quartet and Medeski joined the unholy squall, possibly the gnarliest and deepest 12 minutes to be heard in 2017. If bands could be polygamous, Sex Mob should exchange vows with Medeski and Cline right now. After a set break and a lengthy, typically brash set by the quartet and Medeski, replete with Bernstein's inimitable stage banter about his relationship with former Knitting Factory founder/City Winery impresario Michael Dorf, Cline rejoined for a 28-minute ska-drench groove, rising higher and higher towards ultimate group climax. ***(AH)***

This year's annual summer engagement at Dizzy's by bassist **Ben Wolfe** afforded the former Wynton Marsalis/Dianna Krall sideman the opportunity to showcase his exceptional skills as a composer. He was leading a sextet that featured a guest, veteran trumpeter Randy Brecker, along with rising stars, vibraphonist Joel Ross and saxophonist Ben Solomon, alongside his stalwart rhythm section partners, pianist Luis Perdomo and drummer Donald Edwards. Opening up a four-night stand on his birthday (Aug. 3rd) Wolfe got things started with his "Contraption", a soulful opus with Solomon blowing Coltrane-like over Edwards' Elvin Jones-esque drumming and Brecker spinning out long virtuosic trumpet lines. Ross was featured with Wolfe on the latter's "Untitled Two Step", mellowing the mood before the group took off on a pair of way-uptempo romps, swinging wildly on Wolfe's "Circus" and straightahead on his "Heroist". Solomon switched to soprano on the former and on tenor for the latter, which had Ross skillfully navigating the racing rhythm of fast walking bass as the crowd cheered him on. Solomon played pretty tenor backed by the trio on what Wolfe called "New Ballad (But Not My Newest)". The episodic "The Minnick Rule" opened with Ross laying down a mechanistic march, Brecker playing outside-in and Perdomo lyrical and funky. Ross was out front on the boldly rhythmic "Edged", then the horns returned to close with a pensive reading of the standard "All The Things You Are". ***(RM)***

WHAT'S NEWS

As part of the 15th edition of the **Festival of New Trumpet Music** (Sep. 8th-14th), the Award of Recognition will be given to Charles Tolliver in a panel discussion, Sep. 10th at The New School, on "Creative Self Determination for Musical Artists" with Tolliver, FONT founder Dave Douglas, Keyon Harrold and Meghan Stabile. For more information, visit fontmusic.org.

The deadline for the annual **Sarah Vaughan International Jazz Vocal Competition** is Sep. 5th and, for the first time, will include male vocalists. For more information and to apply, visit sarahvaughancompetition.com.

A groundbreaking ceremony for the expansion of the **Louis Armstrong House** took place in July. The new space, across the street from the house in Queens where the legendary trumpeter lived, will house extensive research collections available for use by scholars. For more information, visit louisarmstronghouse.org.

The annual **Jazz Foundation of America** benefit loft party will take place at Hudson Studios Oct. 14th. For more information and to buy tickets, visit jazzfoundation.org/Loft2017.

Blue Engine Records, the in-house imprint of **Jazz at Lincoln Center**, in celebration of the organization's 30th anniversary, has announced *All Jazz is Modern: 30 Years of Jazz at Lincoln Center*, a series of 30 digital singles released throughout the 2017-18 season. The first three tracks are "The Strawberry", The Jazz at Lincoln Center Orchestra with Wynton Marsalis featuring Myra Melford (recorded in 2016); "Single Petal of a Rose", The Jazz at Lincoln Center Orchestra with Wynton Marsalis featuring Joe Temperley and Dan Nimmer (recorded in 2015); and "Ring Shout, 'Peace of Mind' "– The Jazz at Lincoln Center Orchestra with Wynton Marsalis (recorded in 2010). For more information, visit blueenginerecords.org.

The first public display of the recently acquired **Sonny Rollins Collection** will take place Sep. 27th at the Schomburg Center's Langston Hughes Auditorium and will include a Q&A session with the material's curators. For more information and to register for this free event, visit nypl.org/events/programs/2017/09/27/open-archive-sonny-rollins-collection.

Mercedes Ellington, Founder and President of the Duke Ellington Center for the Arts, received the Spirit of '45 day National Leaders Medal from the World War II 75th Anniversary Commemorations Alliance and the United War Veterans Council in a ceremony last month as part of the First Annual "Night of Swing" Honoring America's Greatest Generation.

The **Metropolitan Room** will close its 22nd Street location at the end of September, sharing space with The Triad on W. 72nd Street while a new space is completed to open in early 2018. For more information, visit metropolitanroom.com.

Submit news to info@nycjazzrecord.com

PHOTO COURTESY OF THE ARTIST

AMIR ELSAFFAR

BY KURT GOTTSCHALK

Trumpeter, santur player, vocalist and composer Amir ElSaffar has made more than one mark on contemporary jazz. Borrowing from his background and studies of Arabic music (his father is originally from Iraq), ElSaffar has developed his own techniques for playing quarter-tones on the trumpet. Extending that cross-pollination, he has released a series of beautiful and evocative records combining Arabic and Western approaches and instrumentation. We spoke with him as he was concluding a composer's residency in France and gearing up to present his large ensemble Rivers of Sound at the Newport Jazz Festival.

The New York City Jazz Record: First off, tell us what you're doing in France.

Amir ElSaffar: I'm composing for an ensemble called Ictus, a contemporary music ensemble based in Brussels. They're really fantastic, renowned in Europe in contemporary music circles. I'm writing a piece using the *maqam* [Iraqi devotional song] language and some of the microtonal stuff I've been discovering. We have a retuned piano, a retuned vibraphone, but it's further out, it's not like the usual *maqam* tuning. We've gone several steps beyond. There's four string players and two woodwinds, it's an octet plus me. We just had a week of rehearsals and it was pretty intense. It was not easy, because I'm trying to give them stuff by ear and trying to work out ideas in the rehearsal process and they're used to having complete scores. They're excited by the idea but they're also just a bit timid or something, so it was a challenge. I'm just realizing I have to score out a lot more than what I like to do and what I'm used to so I'm just going to be buried in this work for the next month.

TNYCJR: The new record [*Not Two*, New Amsterdam] is beautiful. The release concert that you did at the River to River festival was just great.

AE: Thank you, yeah, the music keeps getting better every time we play it.

TNYCJR: How many times have you played it?

AE: We premiered it April 15. I think eight total. Newport will be our ninth.

TNYCJR: It was hard at the release concert to ignore geographically where we were, right in the financial district and just a few blocks from Ground Zero. I don't want to project meaning onto it but certainly sitting in the audience it felt very significant.

AE: Oh yeah? That's interesting. I guess I'm used to it because Alwan [for the Arts, where ElSaffar is music curator] is down in that neighborhood so I'm in that neighborhood all the time and we have concerts there a few times a month. I didn't think about it, actually. Although maybe being in this Chase Plaza and all that, it's a very corporate part of town. I'm constantly aware of that contradiction, I guess, in working and presenting art and music in that neighborhood.

TNYCJR: Have you ever felt a response of political tension to the work you're doing, combining these two musical traditions?

AE: Perhaps it's there but to me, I'm at a point where I don't see them as being separate. For me it's about the conversation between sounds and between personalities and individuals and having this idea of how we can create something beautiful. I don't see Eastern and Western or U.S. and Arab and Islamic culture. Those at this point are so far from the way I'm seeing and hearing the music. It's really a question of how can we make these frequencies work together, teaching people who have never played E-half-flat and then when they do play it and when they really feel it, then they connect to something deep and it's not just external but it's something that resonates very deeply within the individual. And similarly when we get into a rhythmic pattern or the energy of collective group improvisation or something that's more akin to what's found in jazz of the last 50 or 60 years, that also somehow there's an energy, the oud players will get excited and get engaged. I'm really thinking more about these energies and the interaction of vibration, whether it's sonic or rhythmic, or personalities and that conversations being had. So if anything it's being able to present that in the midst of where people are in this very heightened state of anxiety. I think that music and art have a very particular place right now.

TNYCJR: The new record is on New Amsterdam, a new label for you. Do you see that helping you reach a new audience?

AE: Yeah. New Amsterdam is really well known in contemporary classical music circles and I think jazz is an important element, but the ideal venues are concert halls. When we play at the Kimmel Center or Kreeger Museum of Art or the Walker, those type of venues seem to really hold this music well. The Newport Jazz Festival will be our first jazz festival gig and I'm curious to see how the music fits in that space. The responses I'm getting are already starting to indicate a shift toward that demographic.

TNYCJR: How did you end up connected with New Amsterdam?

AE: It was actually through [composer] Darcy James Argue, who's a friend I've worked with several times and we've hung out over the years. He made the connection and knowing the fresh attitude and approach they have toward music and the wide genre-defying artists that they have, I felt that that was kind of an ideal fit for what I'm doing right now.

TNYCJR: It's a big group. How did you decide on the instrumentation for the ensemble?

AE: The Two Rivers Ensemble, which is the sextet that's been active since 2006, combines jazz instrumentation with Eastern instrumentation. So the idea of Rivers of Sound was to expand that to a wider canvas. I chose instruments that resonate in certain ways with each other, picking out possible sonorities that can complement each other. For instance, vibraphone, santur and the cymbals of the drum, they all have this metallic tinny sound and they resonate with each other in a very particular way even though

(CONTINUED ON PAGE 42)

PHOTO COURTESY OF THE ARTIST

MELISSA ALDANA

BY RUSS MUSTO

Winner of the 2013 Thelonious Monk Saxophone Competition, Melissa Aldana has come a long way since she first picked up a horn in her native Santiago, Chile. "I'm coming from a musical family," she says. "My grandfather was a saxophone player and my father is a saxophone player. So I grew up seeing him teaching at home and practicing since I was born. When I was around six he asked me to play in one of his classes because he needed one more horn just to play three notes. So he gave me my grandfather's alto and showed me how to play the harmony part to a Brazilian tune called 'Brazil'. I completely fell in love with the instrument."

Listening to many albums, it was *Sonny Rollins + 4* that precipitated her switch from alto to tenor. As a result her father gave her his father's classic Selmer Mark VI horn, which she has been playing ever since. Live performances by American artists were rare in Santiago, but the few Aldana witnessed had a profound impact. "I remember seeing maybe three concerts there growing up. One of them was the Wayne Shorter Quartet, which was an important event in my life. Then I remember seeing the Dave Holland Quintet with Chris Potter, which blew my mind. Also saw Ingrid Jensen with her sister Christine… For me seeing two women playing the instruments that they did really inspired me. They really motivated me to move to the U.S. and keep making music."

It was the Shorter concert that set into motion the events that would profoundly change Aldana's life: "I met Danilo Pérez when he came to Chile with Wayne Shorter. He was married to one of my dad's former students, Patricia Zarate. So I introduced myself to him and he came to see me play. He invited me to the Panama Jazz Festival where I had the chance to meet a lot of people who would later help me apply to Berklee and New England Conservatory. After that I won a Presidential Scholarship to Berklee College of Music. So they gave me the chance to move to the U.S. with a full scholarship." She remembers one of her first lessons was with Joe Lovano. "For me it was like meeting one of my heroes… Also the other teacher I had back then was George Garzone, who became a strong influence on me. He was my main mentor when I was at Berklee, one of the best teachers I ever had." She continues, "I also got the chance to perform with Terri Lyne Carrington, who was mentoring one of my ensembles." Another was drummer Ralph Peterson. Peterson fondly recalls, "Melissa came to an audition for one of my ensembles, which back then was fashioned like a huge cutting session. Although soft-spoken, she showed amazing fire and fluidity."

Peterson appeared on Aldana's debut recording *Free Fall*, released on Greg Osby's Inner Circle Music. "Greg was an important person in my career, a big inspiration and a big supporter since the beginning," Aldana says. Osby remembers Aldana's early days at Berklee saying, "During my initial encounters with Melissa back in 2008 I recognized in her those very proverbial instinctual characteristics that all exceptional players possess. I witnessed, first hand, her development into the powerhouse player that she is today."

Not only musicians recognized Aldana's nascent talent. "One of the first important people in my life when I moved to Boston was Emilio Lyons," she proclaims. "I remember I went to him and told him my saxophone was not working. He heard me and he fixed my saxophone for free. Since then we became really close." It was through Lyons that Aldana would meet the next important person in her musical life. "When I moved to New York the first person I met was George Coleman. This was through Emilio," she says. "The first week I moved there I gave him a call. He gave me a lesson for free." Impressed with her ability, Coleman would invite Aldana to sit in with his band. Smalls proprietor Spike Wilner booked her to appear with her own band and soon she was working regularly with her Crash Trio. Performing in a group without a chordal instrumentalist called further attention to Aldana's distinctive tone and improvisational lines. She explains her choice. "The first thing that I had in mind when I chose it is that playing trio is not easy. I thought that that would be a great way for me to become stronger with the melody and with what I want to say harmonically."

It was that rapid development that won Aldana the 2013 Monk Competition. Judge Jimmy Heath says, "Melissa plays the tenor completely from the bottom to the top. She's a very prolific performer who is able to create great lines all over the horn." Reflecting on the her winning of the competition Aldana says, "I know how important it is because I grew up hearing about it from my father. I know that being the first female [instrumentalist] and the first Latin American was a big deal. Even though for me being a female or being from Latin America or anywhere else doesn't make a difference because music isn't about genders or where you are from, it's about who you are as a person and music should transcend those things."

Aldana acknowledges the enormous effect winning the competition has had. "It has opened up a lot of doors. I've been given the chance to travel all around the world and play so much with my band." This summer she toured Europe with the allstar band Woman to Woman with Cécile McLorin Salvant, Ingrid Jensen, Anat Cohen and Renee Rosnes. Rosnes declares, "Melissa Aldana is one of the most natural talents I've ever encountered. Her tone is rich and nuanced, she has a highly developed rhythmic sense and she swings. I've heard her improvise with driving virtuosity and also play with courageous vulnerability. In short, she's got it all."

In the face of all of the acclaim Aldana remains characteristically humble. "My main ambition is to keep growing and to find what it is that I want to say in music… Who is Melissa?" she asks. "I want to continue to develop myself as a human being, as a musician, as an artist, as a composer." ❖

For more information, visit melissaaldana.com. Aldana is at Birdland Sep. 12th-13th. See Calendar.

Recommended Listening:

- Melissa Aldana—*Free Fall* (Inner Circle Music, 2010)
- Melissa Aldana—*Second Cycle* (Inner Circle Music, 2012)
- Simona Premazzi—*The Lucid Dreamer* (Inner Circle Music, 2012)
- Melissa Aldana—*Melissa Aldana & Crash Trio* (Concord, 2013)
- Melissa Aldana—*Back Home* (Wommusic, 2015)
- Jure Pukl—*Doubtless* (Inner Circle Music, 2017)

ALAN NAHIGIAN

MARSHALL ALLEN
SPIRIT AWAKENED

BY EMILIE PONS

Nothing happens the way you would expect during a Sun Ra Arkestra performance: The Arkestra's musicians "play from the heart and spirit," says 93-year-old jazz master saxophonist Marshall Allen, who leads the legendary Sun Ra Arkestra. The performers, in the spirit of what is now called AfroFuturism, are dressed in space-like Egyptian costumes.

"Everything is space," says trumpeter Heru Shabaka-Ra, one of the Arkestra's youngest members. "We are space. There's a lot of space to explore. Explore the space inside yourself. Explore the space outside yourself." And while the Arkestra's music may swing, it may just as well remind you of nothing you've ever heard before. "Sometimes I use 10, 12, 15 [musicians]," says Allen. "Sometimes I use 25. Everyone has to pay attention and be part of it and that's what you call team work—like with a football team and a basketball team. Everybody has to make vibrations of the day together so we create something and we don't even know what it is."

This edition of the ensemble goes into the crates for original, seldom-heard Sun Ra songs. For its upcoming New York performance, the band will have some Sun Ra compositions that have not been played much, says Allen. The reintroduction of the bass clarinet is part of this effort to expand the usual Sun Ra repertoire. Allen has been leading the Arkestra since 1995, after two years under the baton of John Gilmore, following Ra's death in 1993. "Marshall Allen is my teacher," says Shabaka-Ra. "Sometimes you have to sit there and go through that phrase [you're struggling with] over and over again and if Marshall is pushing you, talking to you like a child or like a student then you're a child! So even if you're 60 you're 30 years younger than him. If you think you know something as a musician, you have to forget it all."

Detroit-based electronic music producer Mike Huckaby, who will be sampling some of Sun Ra's music before this month's performance at the Ukrainian National Home, admires Allen deeply. He is the last standing original member of the Arkestra, he says. "There have always been a lot of musicians coming and going with the Arkestra," says Huckaby. "Marshall Allen had to be a special type of person for the discipline that Sun Ra embraced. And it takes commitment, strength and stamina to still be performing at 93." Huckaby adds that Allen played on most of Sun Ra's records. "He played on records in the '50s with Sun Ra," he says. "He played on record in the '80s with Sun Ra. He played on records in the '90s with Sun Ra. He played on records after Sun Ra had passed."

"Marshall is a privilege and a joy to work with," says multi-instrumentalist Scott Robinson, who has recorded several times with Allen. "He is always very creative and inspiring, but also affable and easygoing." Robinson once recorded with Allen at a place called Space Farms, in New Jersey. "I had the crazy idea to do a recording in a cow pasture there…where they had a collection of huge antique cast iron bells mounted on a tower," says Robinson. "So we set up all these instruments around the tower and there's flies everywhere and all these giant bells and the big beasts are walking around. One of them yanks out the giant extension cord we were using to run power from the antique auto museum building." Despite the unconventional nature of the setup, "Marshall acted like it was all nothing, just another day at the office for him," says Robinson. "And I realized, after all those years with Sun Ra, he's seen it all. Space Farms was nothing unusual for him."

Robinson also recently finished recording his *Heliosonic Toneways* (ScienSonic) project with Allen, celebrating the 50th anniversary of *The Heliocentric Worlds of Sun Ra* (ESP-Disk', 1965). "We did all new music, but using the distinctive sounds that were on the original record, including the actual bass marimba that Sun Ra played," says Robinson. "We had Marshall—probably the last surviving member of the original session—and also the original engineer from 1965, so that was a very special reunion." For the project, Allen "did some conducting and his first-ever recordings on piano and on the bass marimba," says Robinson. "You have to stand on a bench to play that thing and Marshall, at 92, just jumped up there like it was nothing! We practically had to drag him down from there too, because once he started playing that thing he just went into another world, he was gone." But this isn't surprising since the Arkestra "travel[s] the Spaceways all the time from planet to planet," says Allen.

The Arkestra started in Chicago in 1955 and is still going strong. After two European tours this year, the band is touring the U.S. with stops in at least five different states. For Allen, the Sun Ra Arkestra has become the quintessential band in the world of improvised music "because we are projecting happiness in a world filled with sadness and confusion [and because we are] projecting a better music for a better planet…I'm not playing for money. I'm playing for my well-being. Everybody has to play together and the music will do you good. The music will be for your well-being too."

Bassist Rashaan Carter explains Allen's philosophy by evoking the mystical and spiritual side of African and Black American cultures. "There's a spirit in folklore and the blues that helps to foster a stronger connection to the spirit in jazz," he says. "Sun Ra's music and ideology embodied that."

"Sun Ra for many pioneered the notion of African Americans identifying themselves as something other than Negroes stuck in second-class citizenship in the U.S.," writes historian Rickey Vincent in an email. "He went through that whole Jim Crow thing having grown up in Alabama in the Teens, Twenties and Thirties," says Arkestra French horn player Vincent Chancey. "Yet he was very much involved in making the world a better place and helping man to vibrate at a higher octave." The band still rehearses three times a week. "It's not about the performance," says Shabaka-Ra. "It's about the rehearsal. You rehearse, you rehearse, you rehearse. That's where the discipline is made. That's also where you get higher in yourself. That's where you get better in your music. When you have discipline, in your life and your spirit and your music, then you have precision, in your life and your spirit and your music."

And the best music happens when you stop thinking about it, says Robinson, adding that all creative musicians know what it feels like to reach the point where they are experiencing the music—as if they are not making it happen, but rather, it is happening to them. "And then," Robinson says, "You say: 'Holy Crap! I never heard that come out before.' I know that feeling and it only happens in those rare moments. That's what we're addicted to. We're chasing that feeling all the time. I think Sun Ra was so plugged into that. That's almost all he knew— the unknowable." Allen believes in the multifaceted aspects of music. "Music makes you cry, music makes you happy, music makes you sad and other things," he says. "Music is a language."

Instead of calling it an "Orchestra", Sun Ra called his band an "Arkestra" because it "alluded both to the Egyptian god Ra's ark, his solar boat and to the ark—literally a box—which held the covenant," biographer John Szwed explains in his book *Space Is The Place - The Life and Times of Sun Ra* (Da Capo Press, 1998).

The ideas of ritual and community and ceremony are also fundamental to the Sun Ra Arkestra's performances. For Allen, "you're dealing with sounds so there is a Sound Body Sound Mind." Sun Ra used to lead the Arkestra in a line dance around venues as they played, which made for memorable and unique performances. "You dance what you are and what you are hearing," Allen says. "If you feel like dancing, dance! If you feel like singing, sing!" For Allen, it's also about "put[ting] on a show."

The upcoming New York performance of the Arkestra promise to be new transcendent experiences. "It's all about innovation, expansion, evolving as a spirit, as a musician, as a worker, as an artist, as somebody who walks down the street," says Shabaka-Ra. "You move forward. You progress." Ultimately, performing Sun Ra's music is a way to "achieve things in our lives."

"You've got to awaken your spirit with what you know," says Allen, "and then you can create." ❖

For more information, visit sunraarkestra.com. Blank Forms honors Allen and the Sun Ra Arkestra, which will also perform, at Ukrainian National Home Sep. 12th. See Calendar.

Recommended Listening:

- Sun Ra—*The Futuristic Sounds Of* (Savoy, 1961)
- Paul Bley Quintet—*Barrage* (ESP-Disk', 1964)
- Sun Ra—*Heliocentric Worlds of Sun Ra* (Vol. 1-3) (ESP-Disk', 1965)
- Sun Ra—*Space is the Place* (Blue Thumb-Impulse, 1972)
- Sun Ra Arkestra (Under the Direction of Marshall Allen)—*A Song For The Sun* (El Ra, 1988)
- Marshall Allen/Lou Grassi—*Live at the Guelph Festival* (Cadence Jazz, 2001)

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FRED STATON

BY MARILYN LESTER

Tenor saxophonist Fred Staton holds a truly unique distinction—at 102 he's the oldest working jazz musician in the world. Still gigging several times a year, Staton is a living history of jazz.

Born in Pittsburgh, PA on Valentine's Day 1915, Staton has known and worked with top jazz players. His first encounter with greatness was with a precocious young pianist named Billy Strayhorn, a fellow graduate of Westinghouse High School. The two worked together in a 1933 revue put together by Staton and again in a 1935 show, where Staton recalls that Strayhorn debuted "My Little Brown Book". While "Swee Pea" was destined for New York and fame with Duke Ellington, Staton remained in Pittsburgh, supporting a family. "I lost track of Billy when he went to New York," he recalls, seemingly satisfied to have known him once upon a time.

Pittsburgh in the '30s-40s was thriving, a robust center of African-American culture and commerce, incubating some of the most influential jazz artists of the day. Working a day job, Staton gigged on weekends, rubbing elbows with Earl "Fatha" Hines, Roy Eldridge, Billy Eckstine, Chu Berry, Kenny Clarke, Art Blakey, Erroll Garner and Ray Brown, among others. He absorbed the ethic of the Swing Era, influenced, he says, by Coleman Hawkins and Ben Webster. Of his style, pianist Danny Mixon, who would occasionally sit in with Staton's group Sounds of Deliverance, says it closely follows Gene Ammons. "Fred's is a classic sound you'll never hear again," he says. Earlier in his career Mixon had worked with Staton's famous singing sister, the late Dakota Staton, never knowing she had a saxophone-playing brother. In Pittsburgh, Staton was most associated with the Fred Avrette Orchestra, opening for the band with his group, The Three Tempos.

Staton's start in music was in singing at his local Baptist church. Dr. Al Vollmer, founder of the Harlem Blues and Jazz Band, with whom Staton plays, notes the importance among musicians of that era of having roots in the church. "The church experience was fundamental for these players," he says. "It formed their basis." Staton intersected with instrumental music in 1928 with an opportunity to become part of a youth band. He began as a drummer, influenced by the spectacle of Ellington star Sonny Greer surrounded by an elaborate array of percussion instruments and drums. He switched to the saxophone when he found that he was still packing up his equipment while his fellow players were off socializing with their dates.

In 1952, approaching 40 and deciding on a midlife change, Staton moved to New York City. He continued to work a day job, shifting to the restaurant business, gigging on Saturday nights—enough to grow his reputation as a solid jazz player in The Big Apple. He began playing with top-rated musicians and in 1968 was hired to orchestrate the original music for a 16-minute anti-drug short, "LSD: The Trip to Where?", produced by WABC-TV Channel 7. He was awarded an Emmy for his work. Retirement around 1980 allowed him to pursue music full-time. He toured Scandinavia with sister Dakota and established groups of his own, such as the Jazz Gents. In April 2002, Staton became a member of the Harlem Blues and Jazz Band upon the death of the group's tenor player, Bubba Brooks. Vollmer had been aware of Staton for some time and was impressed with the musician's focus. "Fred has an amazing intellect," Vollmer says. "He's very organized and capable." These qualities aided Staton in his activities with the Friendly Fifty Club, a society of musicians formed in the '60s. "Fred was an officer of the club for many years," Vollmer adds. He identifies Staton's playing as classic swing, the kind of music heard at the Savoy Ballroom. "He has a sense of melody and doesn't lean on technique," Vollmer says. "Musicians who rely too much on technique can run out of musical ideas. That's never Fred's problem. He's rooted in melody." In 2012 Staton was featured in an as-yet unreleased documentary about the Harlem Blues and Jazz Band, *We Will See Tomorrow*.

As to favorite moments in his long career Staton says, unsurprisingly, "There are lots." One that does stand out occurred several years ago while he was guesting with Vince Giordano and the Nighthawks at the Apollo Theater. Staton received a standing ovation, overwhelming him with a feeling of "having done something worthwhile with my playing." A recent achievement was recording on Danny Mixon's CD *Pass It On* (s/r, 2015). "Fred still gets the sax to vibrate from high to low to middle," Mixon says. "It's a sound young players today don't work with. But it's part of the foundation. You have to bring that history with you when you play." Staton was also featured on Catherine Russell's *Harlem On My Mind* (Jazz Village, 2016).

Fred Staton is a case study in the remarkable and momentous. His legacy can be summed up by Loren Schoenberg, saxophonist/historian/Artistic Director of the National Jazz Museum in Harlem: "Fred Staton is the last man standing from an era when giants roamed the jazz earth. There's something in his sound and phrasing—in him—that can never be replicated. We're so fortunate to have this wonderful man around to celebrate!" ❖

LEST WE FORGET

CLAUDE THORNHILL

BY SCOTT YANOW

Claude Thornhill can be thought of as one of the originators of Cool jazz. Haunting ensembles, unusual tone colors, concise solos, a quiet rhythm section and subtle surprises were all part of the Thornhill Orchestra sound. His music and arrangements acted as an inspiration for Miles Davis' *Birth of the Cool* nonet and West Coast jazz of the '50s.

Thornhill was born Aug. 10th, 1909 in Terre Haute, IN. He began playing piano when he was ten and studied at the Cincinnati Conservatory and the Curtis Institute in Philadelphia. After short stints with the big bands of Austin Wylie and Hal Kemp, he settled in New York in the early '30s. He recorded as a pianist, including sessions by Benny Goodman, Louis Prima, Ray Noble, an early Glenn Miller pickup group, Russ Morgan, Bud Freeman, Dick McDonough, Chauncey Morehouse, and Billie Holiday. He also led two sessions of his own in 1937. Most notably Thornhill was singer Maxine Sullivan's musical director at the beginning of her career, encouraging her to record lightly swinging versions of Irish folk songs, including her hit "Loch Lomond".

All of this was a prelude to him forming his big band in 1940. From the start the Claude Thornhill Orchestra had a distinctive sound: long floating tones; ensembles that utilized little or no vibrato; and a six-piece reed section at a time when most swing bands had four saxophonists. Thornhill often wrote arrangements that had all of his reeds switching to clarinets; on one session he had eight clarinetists. In 1941 his big band added two French horns, which was very unusual during the Swing Era.

During the 1940-42 period, the Claude Thornhill big band was often classified as a "sweet" rather than a swing band due to its emphasis on slow ballads and soothing vocalists; his theme song, the picturesque "Snowfall", became a standard. Thornhill and Bob Borden were the main arrangers and in 1942 Gil Evans joined the writing staff, contributing such arrangements as "There's A Small Hotel" and "Buster's Last Stand".

The orchestra broke up in 1942 when Thornhill joined the Navy. After his discharge in late 1945, Thornhill put together a new big band. Similar in sound (retaining both the two French horns and Evans), the Thornhill big band in 1947 added a tuba as a frontline instrument. That year, under the influence of Evans, this former "sweet" band featured such up-and-coming boppers as alto saxophonist Lee Konitz and trumpeter Red Rodney. Evans' arrangements of such modern jazz pieces as "Yardbird Suite", "Donna Lee" and "Anthropology" were highly original. Miles Davis first met Evans that year when he wanted to get a copy of the "Donna Lee" arrangement; when Davis formed his nonet the following year with Evans as one of the arrangers, his goal was to emulate the Thornhill band with the minimum number of instruments possible.

The Claude Thornhill Orchestra lasted until 1950, ironically breaking up just as Cool jazz began to catch on. While Thornhill put together short-lived big bands for special occasions during the next decade, he was mostly in obscurity during his last 15 years. He died from a heart attack on Jul. 1st, 1965 at 55. ❖

A Thornhill tribute with Steven Richman Harmonie Ensemble New York is at Saint Peter's Sep. 20th. See Calendar.

Recommended Listening:

- Claude Thornhill and His Orchestra—*The Rare Columbia Recordings* (Columbia-Collectables, 1937-47)
- Maxine Sullivan—*The Chronological Maxine Sullivan: 1937-1938* (Classics, 1937-38)
- Claude Thornhill—*Snowfall* (Hep, 1940-41)
- Claude Thornhill and His Orchestra—*1946-47 Performances, Vol. 2* (Hep, 1946-47)
- Claude Thornhill and His Orchestra—*1948 Transcription Performances* (Hep, 1948)
- Claude Thornhill and His Orchestra—*1949-53 Performances* (Hep, 1949-53)

FOU

BY STUART BROOMER

The first thing to notice about Fou Records, the French label launched by Jean-Marc Foussat in 2012, is the name: It's French for "mad". Of course, you have to be a little crazy to start a CD label in the age of the burgeoning download and the resurgence of vinyl, but Fou presses its own limits. It's intimately connected on every level to Foussat's musical world, releasing historical concerts of European free music Foussat recorded decades ago and issuing recent works from veteran players and new voices alike. Sometimes the voices are literal and even literary, speakers as well as singers, with a special interest in the intersection of early modernist poetry with improvised music. Foussat's own remarkable music, employing early analogue synthesizers and voice and never brought adequately to the fore, also figures prominently.

Bassist Joëlle Léandre declares, "Fou is just 'fou'. Jean-Marc is not only one of the best sound technicians in Europe but a very good musician. His label is one of the more adventurous. It's rich and original in French creative music and with creative music around the world, not only here and now but with some unique meetings and concerts he recorded in the '80s, '90s and 2000s."

Another longtime friend and associate, saxophonist Daunik Lazro, recalls, "As far as I can remember, the majority of my Parisian concerts, almost 40 years ago, were recorded by Jean-Marc with the antique technology of those times. We soon became friends, indeed! I knew that he was a musician, having played piano for years, but it's only relatively recently that he decided to come on stage with his synthesizer and also to launch Fou, after he made so many historic recordings for prominent labels like hatHUT, Incus and others."

Foussat was born in Algeria in 1955. Moving between Algeria and France, he was introduced to radical jazz when he was very young, hearing Sun Ra at the Théâtre des Amandiers in Nanterre in 1969. He recalls first hearing Derek Bailey and Joe McPhee in 1975 and then "in 1980, a little by chance, I decided to go to the Pisa festival organized by CRIM [Center for Research on Improvised Music]. I was charmed. I met all the musicians who would become my friends later. There was Derek Bailey, Steve Lacy, Evan Parker, Carlos Zingaro, Paul Lovens, Paul Lytton, Roger Turner, Maggie Nicols, Phil Minton...and all the others, the fine flower of improvised music emerging at the time, all found together to create a terribly free and wonderful music." Foussat returned the next year, this time recording all he could and "exchanging my recordings for the records already made by Incus, PoTorch ...the momentum started."

The evidence of Foussat's ears and skills as a recording engineer is apparent on recordings on numerous free music labels, recording activities that developed alongside interests in *musique concrète*, synthesizer, guitar and piano. Eventually he became associated with Jacques Oger in the label Potlatch from 1997-2001. Still active, Potlatch has released few recordings and frequent masterpieces: during Foussat's tenure he recorded the duo of Derek Bailey and Joëlle Léandre's *No Waiting* and Evan Parker and Keith Rowe's *Dark Rags*. That Potlatch association revealed the depth of Foussat's personal archive with Bailey and Steve Lacy's *Outcome*, recorded in 1983.

While Foussat pursued his own music in the 2000s, family tragedy compelled him to launch Fou in the most personal of ways: "In 2012, my son Victor died. In memory of him, who always told me to take care of myself—my recordings, my music, my photos—I decided to create Fou, which started with a solo disc, *L'oiseau*, a sort of requiem for him." It consists of two long electronic solo pieces, sometimes beautiful, sometimes traumatic, separated by Jean-Marc's reading of Victor's poem "L'oiseau".

While no other Fou release could be that personal, they're all marked by intense commitment. As Foussat remarks, "The choices of the music published on Fou are exclusively those of the heart. I publish my music, the music that I record or that I have recorded...and that of my friends. There must be a necessity."

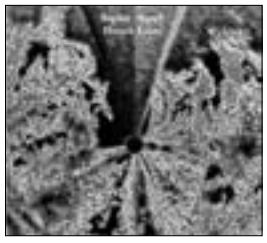
That sense of heart is larger than style. One of the most beautiful recordings on the label is *Soul Eyes* by trumpeter Jean-Luc Cappozzo and his pianist daughter Cécile: it's a heartfelt exploration of classic themes by Charles Mingus and Mal Waldron, an anomaly on the label, possessing lyric depths unknown to the contemporary mainstream. Another release that plays against expectation is the young clarinetist Jean-Brice Godet's very subtle, tight-knit *Mujô* with a New York quartet of alto saxophonist Michaël Attias, bassist Pascal Niggenkemper and drummer Carlo Costa. Godet says, "I don't feel an age gap with Jean-Marc. We shared a lot of music, conversations and food together, before even thinking about releasing *Mujô* on his label. The main thing to me is that I can trust him

(CONTINUED ON PAGE 42)

28 rue Dunois juillet 1982
Bailey-Léandre-Lewis-Parker

No Comment
Joëlle Léandre

Soul Eyes
Cécile & Jean-Luc Cappozzo



Marguerite d'Or Pâle
Sophie Agnel/Daunik Lazro

Si, lence is blu, ish
Joëlle Léandre/Phil Minton

VISITING SOULSVILLE

BY SUZANNE LORGE

As a vocalist, **Dee Dee Bridgewater** is a master of reinterpretation. On *Red Earth* (EmArcy, 2005), she invoked her Nigerian musical heritage through contemporary jazz originals and rarely sung standards. Ten years later, she revamped the traditional New Orleans repertoire with contemporary arrangements on *Dee Dee's Feathers* (Sony/Okeh/DDB). And on *Memphis...Yes, I'm Ready* (Sony/Okeh/DDB), she reaches into the R&B soundtrack of her Tennessee birthplace circa the '50s and pulls several landmark tunes into the current century. Nobody but Bridgewater could redo an Elvis classic like "Hound Dog"—with barking and growling against a slow reggae groove, no less—and make you forget the original.

Bridgewater often explores her feelings about the people and places she loves—mentoring musicians, Southern cities, Paris, Mali. These revelations in her work are always invitations to learn and listeners usually end up loving her favorite people and places as well. In this case, it will be hard for listeners to resist Bridgewater's grit and the rhythm section's funk on B.B. King's "Thrill Is Gone" or beseeching wail over a burning horn section on Otis Redding's "Try A Little Tenderness". Bridgewater gives one of her most passionate performances on this album and what a powerful tribute to Beale Street it is. Bridgewater, who is touring internationally to promote the album, will release *Memphis...* in the U.S. on Sep. 15th.

Earlier this year singer/pianist **Champian Fulton** was touring Spain as part of a quartet (tenor saxophonist Scott Hamilton, bassist Ignasi Gonzalez and drummer Esteve Pi) for Blau Records. Their first concert together, recorded live in April, became *The Things We Did Last Summer* for the label. In performance, Fulton is as much a pianist as a singer and she takes the time on this recording to give each talent its due. Rather than dominating the tunes, her warm vocals frame the instrumental sections; she and Hamilton engage in exciting musical repartée on standards like "I Cried For You" and "The Very Thought Of You". Four of the tunes on the album, including the track that gives the album its name, are completely instrumental, underscoring Fulton's impressive skills as an ensemble player. Fulton will present her New York quartet (with her father, Stephen Fulton, on flugelhorn, bassist Dor Samoha and drummer Fukushi Tainaka) at Smoke (Sep. 7th).

In 2005, melodically gifted pianist/composer Fred Hersch debuted one of his defining works, *Leaves of Grass*, a jazz setting of Walt Whitman's stirring poetic masterpiece about the transcendence of nature. Hersch's composition, originally funded by a 2003 Guggenheim Memorial Fellowship, comprises an eight-piece ensemble plus two voices. Singers **Kurt Elling** and **Kate McGarry** will join Hersch in reprising their roles from the original production at Jazz at Lincoln Center's The Appel Room (Sep. 15th-16th). These concerts will be the capstone on a banner week for Hersch: his 11th solo album, *{open book}* (Palmetto), drops on Sep. 8th and his memoir, *Good Things Happen Slowly: A Life In and Out of Jazz* (Crown Archetype), comes out on Sep. 12th.

Katie Thiroux' debut album, *Introducing Katie Thiroux* (BassKat Music), drew a flurry of attention in 2013 for her masterful way with a bass and ease with a vocal line. Her second album solidifies her standing as a rising star. (Being the artist in residence for Quincy Jones' new jazz club in Dubai doesn't hurt, either.) *Off Beat* (Capri) includes tunes by bassist Ray Brown, Duke Ellington, Frank Loesser and Benny Carter; the title track, borrowed from June Christy's 1960 album with the same title, shows off Thiroux' vocal dexterity and strong rapport with her band. Thiroux will officially launch the CD in New York at Birdland (Sep. 10th).

Berklee grad/American Idol finalist/winner of the Montreux Jazz Fest/Postmodern Jukebox regular **Aubrey Logan** doesn't fit neatly into any box. As a singer she's more pop, but as a trombonist she's more jazz. What's for sure is that she's a musical powerhouse. To figure it all out, you can see her live at Rockwood Music Hall (Sep. 9th), when she unveils her new album *Impossible* (Fuel Music). ❖

JOE FIELDS

BY ANDREY HENKIN

ALAN NAHIGIAN

Joe Fields, the producer who began his career with Columbia in the '50s, went on to found Muse in the '70s and then established the sister labels HighNote and Savant in the late '90s, run with his son Barney, to go along with reissue producing credits for Savoy and Vogue, died Jul. 12th at 88.

Fields was born in Jersey City, NJ in 1929. His first job was the Brooklyn sales beat for Columbia Records, followed by a spot with London Records in their singles division. After that was a position with Creed Taylor-era Verve, during the period when the label was riding high on the success of Stan Getz and Jimmy Smith. Fields' peripatetic ways eventually brought him to Prestige. "I worked with Bob Weinstock at Prestige for about five years," he recalled in a biography put together by HighNote. "Had a No. 1 Billboard single with 'Misty' by Richard 'Groove' Holmes. It was the beginning of the soul-jazz era." It was during this time that Fields met Neil Bogart of Casablanca Records. "In the back of my mind what I wanted to do was start a jazz label," Fields said. "An 8-track tape company came along and they approached Bogart. They made a deal to crank out so many packages per year for X number of dollars. That had Neil scuffling around, looking for talent. My response was to put together a label for Neil called Cobblestone. We recorded people like Pat Martino, Jimmy Heath, Al Cohn and Zoot Sims, recorded George Wein's Newport in New York jazz series."

Cobblestone morphed into Muse Records after Fields bought out Bogart's share and was aided and abetted by producer Don Schlitten, fellow alumnus of Prestige (who would go on to found Xanadu). "I rubbed two matchsticks together with no financing to get ourselves off the ground," Fields recalled. The label helped sustain the careers of some legends while offering opportunities for lesser-known artists. Its catalogue was vast and eclectic, with releases ranging from Donald Byrd and Pat Martino to the Creative Construction Company and Robin Kenyatta.

After 25 years Fields sold the Muse masters and took some of his roster to a newly formed venture, HighNote Records. Fields' relatively hands-off approach continued with HighNote: "I'm no Creed Taylor. What am I going to tell Tom Harrell? Nothing. So what you do is give 'em the ball and get out of the way." The roster of HighNote and sister label Savant features such luminaries as Harrell, Andy Bey, George Cables, George Freeman and Freddy Cole to young stars like Wayne Escoffery, J.D. Allen, Jeremy Pelt and Eric Alexander. Fields' mission was and will continue to be simple: "What we do here at HighNote is promote the artists, give them visibility. We work very hard on the print, Internet and promotion side of things, both here and overseas, and we work with our distributors very closely."

EGIL KAPSTAD (Aug. 6th, 1940—Jul. 13th, 2017) The Norwegian pianist had albums on Norsk Jazzforum, Zarepta, NOPA, Gemini and Hot Club since the late '60s to go along with credits under Karin Krog, Chet Baker and many Norwegian folk musicians. Kapstad died Jul. 13th at 76.

CHUCK LOEB (Dec. 7th, 1955—Jul. 31st, 2017) The guitarist had dozens of records for Grapevine, Jazz City, DMP, Lipstick, Shanachie and Heads Up International and sideman appearances with Stan Getz, Steps Ahead, Bob Mintzer, Donald Harrison, Vince Mendoza, Gary Burton, Rolf Kühn, Bob James, Ann Hampton Callaway and a number of pop artists. Loeb died Jul. 13th at 61.

JOE THOMAS (May 31st, 1933—Jul. 26th, 2017) The saxophonist/flutist recorded in the '60s-70s with Buddy Terry, Rhoda Scott and Jimmy McGriff while releasing his own albums in the '70s for Groove Merchant and its subsequent incarnation Lester Radio Corporation. Thomas died Jul. 26th at 84.

GRAHAM WOOD (1971—Jul. 19th, 2017) The Australian pianist led a trio, co-owned The Ellington Jazz Club, co-founded the Perth International Jazz Festival and was an Associate Professor at the Western Australian Academy of Performing Arts ❖

SÜDTIROL

BY THOMAS CONRAD

TIM DICKESON

Reinier Baas

Südtirol Alto Adige has two names because everything in this northernmost province of Italy bordering Austria has two names, one German, one Italian. By any name, Südtirol is one of the best organized, most picturesque, boldest jazz festivals in Europe.

Its organizational achievement is to manage the logistics of 20,000 people attending 70 concerts (Jun. 30th-Jul. 9th) in 60 locations spread throughout the South Tirol region, including some at 7,000 feet. As for beauty, the emerald green Dolomites, with their terraced vineyards and chalets clinging to their sheer slopes, are from a fairy tale. This festival is embedded into its physical environment. There are concerts on platforms cantilevered out over deep mountain valleys. There are performances in haylofts, cloisters, alpine trains and meadows only reachable by cable car. In the base city of Bolzano, there are concerts on rooftops and some on level ground in planetariums, museums and parks.

The boldness starts with Klaus Widmann. Unlike most jazz festival directors, he rarely books famous names. He sees his festival as an outlet for talented new emerging players. Public and corporate support gives him the luxury of going with his instincts. Of the 70 concerts, approximately 55 were free. Widmann may have made his most daring programming decision in 2017. He made Reinier Baas, a young Dutch guitarist and composer, Südtirol's artist-in-residence. He bet his festival on an unknown musician.

It worked. Baas kept imprinting himself on the festival. The only event on opening night was his "mostly instrumental opera", *Reinier Baas vs. Princess Discombobulatrix*. It had premiered at the North Sea Jazz Festival in 2015. Baas composed a new epilogue for Südtirol. The opera was performed by 11 players, with visual imagery on a large screen by the artist Typex. It began like a contemporary classical piece, with staid, notated formality, four horns in dark blends. But the music was assembled in unusual ways. Arcane harmonies suggested Bartók or Stravinsky, but then structures would fracture and hip-hop rhythms would suddenly hit hard and then everything would become wild flurries and improvised cacophonies before the music returned to solemn, orderly, if angular, forms. Immediately, Ben van Gelder (alto saxophone) and Joris Roelofs (bass clarinet) stood out. (These two kept popping up at the festival. Every edition of Südtirol creates its own repertory company. Every year also has a regional theme. This year it was Benelux. Roelofs and van Gelder are from the Netherlands.)

The opera revealed Baas' fresh concepts as a composer and also provided the first opportunity to hear his guitar work, which is something different, edgy yet in tune with history. His style is built on

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JAZZDANMARK

BY TYRAN GRILLO

JACOB CRAWFURD

Erykah Badu

If jazz is about freedom of expression, then it is also about expression of freedom. Both philosophies were alive and well in Denmark's coastal cities of Copenhagen and Aarhus, as if to quell the tide of political uncertainty that is our zeitgeist.

The Copenhagen Jazz Festival (Jul. 7th-16th) boasted an overwhelming 1,400 concerts over 10 days. For the three your reporter was there, Denmark's capital was bursting at the seams with music. Whether catching tenor saxophonist Jens Erik Sørensen swinging with his quartet in the central square of Café Sari, drowning in the torrent unleashed by French guitarist Nina Garcia and Danish trombonist Maria Bertel outside the city's Jazzhouse or reveling in the Dixieland delights of reedplayer Henning Munk and Plumperne on the postcard-perfect Nyhavn canal, there was something fresh to be sourced in nearly every quarter.

Anticipation was largely met by the festival's bigger draws. On the beautiful stage of the Royal Danish Playhouse, Brazilian pianist Eliane Elias presented her tribute to the samba with bassist Marc Johnson and drummer Rafael Barata. The trio bobbed and weaved through meaty arrangements of Antônio Carlos Jobim, João Donato, Roberto Menescal (an epic take on his "Você" being a highlight of the set), João Bosco (his "Coisa Feita" being another), along with a smattering of the tried and true, including "The Girl from Ipanema", one of three encores.

Erykah Badu plied her soulful trade to a boisterous audience at Tivoli Gardens, where she preached some of the 'jazziest' creeds of the festival. Decked in ebony from head to toe and with a drum machine ever-present at her left hand, she and her airtight band dipped healthily into the songbook of her *New Amerykah* duology. She allowed plenty of room for improvisation and her bandmates even took part in one of the legendary after-hours jam sessions at Copenhagen's La Fontaine later that night.

Higher expectations, however, made for lower returns in the case of guitarist Jakob Bro, who offered an even-keeled set with a sizable band that included drummer Andrew Cyrille and saxophonist Mark Turner. But while the music showed artful restraint and Cyrille proved his mastery in a memorable solo, Bro never really acknowledged the audience. Furthermore, Turner's presence felt wasted, as his brilliance was subdued in favor of breathy long tones in a role that was rarely more than supportive.

It was on the wings of Copenhagen's local talents that the most surprising flights took place. Whether in the blues-tinged art rock of guitarist Mikkel Ploug and his tight rhythm section or the appropriately named I Think You're Awesome, led by bassist Jens Mikkel

(CONTINUED ON PAGE 43)

ROB DAVIDSON

We lost a great pianist, mother and human being.

—DAVID MURRAY, SAXOPHONE

Geri Allen was a musician's musician, Geri was a creative genius, Geri was beautiful, Geri was lovely, Geri was respectful, Geri was strong. Geri could play any style of music/she moved fluently through all genres. I remember her coming to one of my recording dates with her little son, asleep in a baby pouch on her stomach. I said Geri, "what if he wakes up and spoils the recording?". She replied "Oh he won't, he's accustomed to it" and believe me, she was right, not a sound. Geri was a loving mother. I also remember her first New York gig, after she moved from Detroit, was with my band Jump Up. Geri and I made plenty of music together. Geri was amazing. Geri my dear friend, I love you.

—OLIVER LAKE, SAXOPHONE

Geri Allen was one of the greatest most influential pianists of the '80s Renaissance and in all the history of our music. She influenced several subsequent generations of pianists, composers and forward-thinkers of music.

I was blessed to have her on four of my first six recordings and her playing on *Triangular* helped set, maintain and raise the standard for the music that followed. She was a gentle, peaceful loving spirit, a dutiful mother and the world is a better place because of her.

Long live the music and Legacy of Geri Allen...Jazz Warrior Queen.

—RALPH PETERSON, DRUMS

Geri Allen was a great and broadly-scoped musician, as testimony to her wide brilliant musical career is known. She is another in the line of the great pianists from the Detroit, Michigan region such as Hank Jones, Tommy Flanagan, Roland Hanna, Barry Harris and others who have given so much to this music.

In 1984, I, along with bassist Anthony Cox, had the honor of making Geri's first recording, *The Printmakers* on MinorMusic (Germany). Thereafter, in the years that have followed, I've had the pleasure of recording with Geri in other musical formations and playing club dates and concerts with her here and abroad.

I miss and will miss her greatly.

—ANDREW CYRILLE, DRUMS

Queen Geri Allen was one of the most original pianists of our time. She remained pretty much peerless due to her deep understanding of the blues, swing, bebop and postbop eras and her desire to continuously push the envelope and push herself. She exemplified what is important and necessary to be a great artist, therefore becoming an important influencer across genres and generations. I met her when I was in my early teens while she was attending Howard University. This was the beginning of a long-standing friendship and musical camaraderie. Geri's soft-spoken nature was underscored by her ferocity at the piano. She took no prisoners. I learned many things from Geri, but the most evident were how to graciously be a fighter, how to be artistically edgy and fearless and how to be a musician-mom. Geri's standards were high and she created value with everything she did in life, therefore she leaves us with a supreme legacy.

—TERRI LYNE CARRINGTON, DRUMS

Observational. Introspective. Helpful. Tolerant. Patient. Careful. Provocative. Nurturing. Intuitive. Proud. Progressive. Beautiful. Geri.

—GREG OSBY, SAXOPHONE

Geri Allen revealed the jewel in the lotus that warriors aspire to attain.

A thirsting incarnation clad in the fragility of a nocturnal flower yielding itself to dawn.

Suns compiled usurping rays upon her frame. Moons assailed her with unveiled craters of envy.

Prevailing in a parallel universe of deed and yearning, her teetering on greatness and humility, scored the two imposters as the same.

She filled our cups to the brim and willed a legacy of harmonic convergences.

No one could doubt her beauty, yet few could cultivate her flame.

Oneness of purpose became her.

And within this sonorous lineage of musing we will surely, though shyly, venerate her name.

—PHEEROAN AKLAFF, DRUMS

Geri and I first played together in Dwight Andrews' band Déjà Vu in 1977. She was the sub for Nat Adderley, Jr. The band also included Pheeroan akLaff, Brian Jarawa Gray and Chris Andromedas. Geri and I also worked together with James Newton and Oliver Lake. Geri recorded on my albums *Live in Greenwich Village* and *Overview*. I loved Geri like a sister, as did everybody. Our musical bond was so deep that we would often laugh at our musical telepathy.

One time, when we were touring Europe with James Newton in 1987, we all were exhausted from traveling. In those situations, musicians often hit their hardest because the pure energy of the music overrides the exhausted normal instincts. Geri's performance was outstanding and the audience went totally bonkers over her. Afterwards, I told her that I had to think of her differently: previously I had thought of her as my younger sister who could really play the piano; after that experience, I had to understand her as an innovator of prophetic proportions.

Ten years later, we were in the studio with Oliver Lake, Belden Bullock and Cecil Brooks. She had recently given birth to her son and was nursing him between takes, when he would sleep. At one point, Wally needed to nurse right before we were going to do a take after a hot rehearsal of the tune. We all wanted to record immediately but figured that Geri would have to take a break. She said: "No, I have it covered." She nursed Wally in a snuggly while we did the take. And this was on an uptempo tune, where she played an AMAZING solo. I said to her afterwards, "Geri, that was the one of the most amazing things I've ever seen. How did you do that?" She said: "You just have to do what you have to do."

I love you forever, Geri Bop. May God bless your soul and the lives of your children and other loved ones still here.

—JAY HOGGARD, VIBRAPHONE

Geri Allen's love for music was exemplified throughout the life of her artistic career. Her artistic gift will remain in the hearts of all of those who experienced her musical love during the journey of her life. A true innovator with a beautiful distinctive sound that flows like water with an abundant spirit.

—CHARNETT MOFFETT, BASS

Geri took flight and left us here to contemplate the long, winding trail of beauty she left behind. She was a tender explorer and idealist who brought a purity of intent, focus and fierce determination to her music and life.

Geri was a poet on the keyboard—her genius can be heard in her beautiful, elevated palette and harmonic concept. Her respect for the tradition we come from was deep and sincere while her vision of the "now" was always looking forward.

We first met in 1982 at Montreux—she was a young wisp of willow—we jammed on "Well You Needn't". Many years later, she became a member of my quartet. It was my honor to have shared a sacred, sonic communication with Geri Allen. All this is that.

—CHARLES LLOYD, SAXOPHONE

Geri is an original artist and master composer and master musician. I was fortunate and blessed to have had the opportunity to play with her on many occasions. We took many musical adventures together. She was always fresh and never repeated herself, a truly creative spirit. Her legacy will always live on and will be an inspiration for future musicians. Thank you Geri for what you have given us. Love you.

—JACK DEJOHNETTE, DRUMS

The world has lost an incredible human being. I first met Geri when she was a student at Howard University in Washington, DC. She would take the train up to my house in Brooklyn for lessons. Even then it was apparent that Geri heard some things musically that others did not. In 1994 we performed a duo piano concert at the Caramoor Festival in New York and I realized how fearless she was and at the same time how focused she was. It was a lesson that I took to heart.

Geri is not only a great musician, composer and pianist. She is a giant and will be sorely missed.

—KENNY BARRON, PIANO

Geri Allen existed in her absolute truth for her entire life. In leading by example, she continuously inspired her fellow creative spirits to work towards authenticity and excellence. Her legacy as an artist and educator will surely live on in the classroom, on the stage and beyond. I am eternally grateful for my lifelong friendship with Geri Allen and all of the time that we shared.

—ROBERT HURST, BASS

I met Geri through Steve Coleman. We played on his first album together. Geri was an amazing musician and gentle person. She asked me to rehearse with her when she was putting a band together. During that time she played some of her music for me. She wrote a song in honor of Ray Charles named "Ray". I loved that song so much that I included it on one of my CDs. The lyrics are touching. When I met Geri I was not writing music at that time. I was so impressed with her writing and way of playing the piano and keyboards. I assimilated so much of what she was doing into the way I wrote music. She was one of my first and major influences in the way that I write music. I'm happy to have been a part of Geri's life and music. She added so much to the legacy of music and the piano.

—LONNIE PLAXICO, BASS

30 years ago, Charlie Haden introduced me to the music of Geri Allen. I still recall the mutual excitement and enthusiasm in the room as we listened to Geri's incredible piano solos. When I arrived in New York in '91, Geri was one of the first to embrace me, calling me for gigs, taking me under her wing, so to speak.

There were others who filled a similar role but none quite like Geri. She was kind and dignified, with a quiet strength that often reminded me of my mother Alice. I'll never forget the first times performing with her and feeling elevated by her accompaniment, like my feet were literally rising off the stage a little. I could play one or two notes and her musical response could evoke all the answers to the universe. And she did it all with such ease, grace and strength.

I am forever grateful for the many years and many opportunities I had to know and work with Geri. She was a beautiful, warm, and soulful friend. Her music, her sound, her approach to the piano and improvisation was completely and totally her own. The love and enthusiasm and excitement I felt for Geri from day one will continue on throughout my entire life.

—RAVI COLTRANE, SAXOPHONE

Geri Allen always gave me the greatest joy in performance. Her subtle, yet powerfully transformative energies stirred my soul.

She had the extraordinary ability to dig deep and navigate the hidden harmonic undercurrents of the music while simultaneously delivering the sweet spots. Calling her gifts genius is an understatement.

—CASSANDRA WILSON, VOCALS

Geri was and is a divine prism of pure heart and artistry. She conjured sonic rainbows, beaming new color spectrums out of plain black and white keys, and perpetually revealed new aspects of that constant creative sun at the center of her mighty musical orbit.

Geri tirelessly spread that wondrous multi-faceted light to audiences, bandmates and students around the world. I feel so fortunate to have had the opportunity to bask and share in her glow. Far sooner than we ever imagined, she has moved on, to merge—I'm sure in her own original way—with the eternal source of all art and light.

Though her departure has left a gaping absence in the music, and the hearts of everyone who knew her, Geri's life-sound will emanate forever...increasing and enlightening the musical expanse of our shared humanity.

—ESPERANZA SPALDING, BASS/VOCALS

Geri Allen was a deeply valued and much loved member of the Motéma family and the jazz community at large.

Her singular creativity and astonishing pianistic expression exemplifies all that we hope to stand for: unfettered creativity, undeniable authenticity, deep intelligence, natural beauty, fearless individuality, creative freedom, rich complexity, powerful simplicity, dedication to justice and freedom for all and, most of all, an unfailing commitment to share, through music, the grace that connects us all.

Her place in the orchestra of our lives shall sorely be missed, but we rejoice in the rich legacy of her music and her influence which lives on in so many wonderful musicians.

—JANA HERZEN, MOTÉMA MUSIC

Hittin' Home
Bill Mobley (Space Time)
by Ken Dryden

Trumpeter Bill Mobley, a Memphis native, has spent decades working in and around New York City, but still seems to be worthy of wider recognition. Fortunately Xavier Felgeyrolles, owner of the French label Space Time, has given Mobley the opportunity to create many valuable recordings of his compositions and arrangements. Felgeyrolles suggested that Mobley lead this series of sessions, which feature a varied cast, ranging from duos to quartets. No matter the group, he distinguishes himself with creative solos.

Mobley begins on flugelhorn for an intimate duet with pianist Kenny Barron on the standard "The Very Thought of You", where space, elegance and lyricism are all at the forefront. The duo also delivers a robust, lively rendition of "My Romance". Vibraphonist Steve Nelson and bassist Essiet Okon Essiet provide the fuel for a spirited take of "Walkin'", which features plenty of trumpet fireworks over hard-driving rhythmic support. The trio adds guitarist Russell Malone for the leader's twisting hardbop title track, a punchy theme that stays focused despite its many detours.

"Old Milestones" refers to the first "Milestones" that Miles Davis penned in the '40s. Mobley's scoring of it as a duet for flugelhorn and bassist Phil Palombi is a magical stroke of genius, with the latter providing inspired support for the leader's fiery solo. Mobley features his wife, pianist Heather Bennett, on her engaging original "Lil' Red", which mixes a pastoral air with sudden changes of direction and a bit of Latin flavor. The late Mulgrew Miller's "Apex", reworked for flugelhorn and the terrific backing of Palombi and marimba player Kevin Norton, is an infectious blend of postbop with a strong rhythmic undercurrent. "Scene on Seine" is an engaging bossa nova penned by Felgeyrolles with dancing flugelhorn joined by the subtle work of Nelson, Essiet and percussionist Clint Mobley, the leader's son.

For more information, visit spacetimerecords.com. Mobley is at Mezzrow Sep. 1st-2nd. See Calendar.

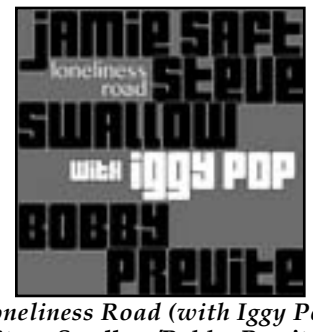
There's A Sweet, Sweet Spirit
Cyrus Chestnut (HighNote)
by Scott Yanow

It is easy to take Cyrus Chestnut for granted. While not part of the cutting edge, he has consistently created music in his own voice, melodic, soulful, inspired by his background in gospel music and swinging. Long one of the leaders of the modern mainstream of jazz piano, he has mostly been heard at the head of trios. Chestnut's latest effort features him on five numbers in a trio with bassist Buster Williams and drummer Lenny White, on three songs with vibraphonist Steve Nelson making the group a quartet and in the spotlight during two pieces as an unaccompanied soloist.

The CD begins with Bobby Hutcherson's relaxed and charming song "The Littlest One Of All". Nelson is a major asset on this piece, Hutcherson's best-known original ("Little B's Poem") and Ralph Rainger-Leo Robin's "Easy Living", which he has as his showcase. Of the trio numbers, Chestnut's transformation of "Chopin Prelude" into a lightly swinging piece a bit reminiscent of John Lewis' "Django" is a delight. Miles Davis' "Nardis" features intuitive interaction between the three musicians along with a fine bass solo. Chestnut's one original, "CDC", is a Latin jazz swinger. A change of pace is offered on the Thom Bell-Linda Creed R&B tune "You Make Me Feel Brand New", which becomes a medium-tempo jazz ballad uplifted by the use of three background singers (Charlotte Small, Keesha Gumbs and Djore Nance). In addition, the musicians clearly had a good time swinging hard on Thelonious Monk's "Rhythm-A-Ning". The pianist embraces Williams' "Christina" and the Doris Akers gospel title track as solo pieces.

Chestnut has yet to record an unworthy album. Like his earlier CDs, this one is heartily recommended.

For more information, visit jazzdepot.com. This project is at Jazz Standard Sep. 1st-3rd. See Calendar.



Loneliness Road (with Iggy Pop)
Jamie Saft /Steve Swallow/Bobby Previte (RareNoise)
by John Pietaro

On this latest release by the ensemble affectionately known as the New Standards Trio, pianist Jamie Saft, electric bassist Steve Swallow and drummer Bobby Previte continue to seek new ground for the song form yet to be compiled in fake books. Indeed, it's a type so embedded in free music that the borders cloud. These original works of Saft contain a rare melodic quality, even when his themes are engulfed in the kind of counter-rhythm and counterpoint that only veterans of more than one generation of 'new jazz' can supply. Listening carefully, one can't help but hear strains of Vince Guaraldi alongside McCoy Tyner, Burt Bacharach, Béla Bartók and Kurt Weill. The purveyance of Major 9 harmonies lift, dazzle and vex.

With *Loneliness Road*, the trio elevates the exploration of song form to another plane, incorporating a guest vocalist on three numbers. But they didn't seek out a denizen of jazz standards in the quest; instead it is proto-punk vocalist Iggy Pop. For purists who may have stumbled across this review, Iggy Pop came to prominence leading The Stooges (no connection to Moe Howard's operation), then began crafting some of the most vital music bridging the glam and punk movements as a solo artist. His dry, guttural baritone is employed excellently and he also helped to compose the songs on which he is featured.

The opening cut, jazz waltz "Ten Nights", establishes the first of the melodic themes that catch the ear with maddening déjà vu. A hummable, enveloping tune over rows of parallel chords speaks of summers well out of reach. All the while Swallow and Previte lean into the song with muscle, pulling the sweet refrain out of itself masterfully. Yet on the lamenting "Little Harbor", Saft paints an evocative melody as Previte beautifully incorporates tambourine thumb rolls into free and airy drumming. The band is nothing if not versatile. On the title track, Pop's vocal glides over Saft's bluesy, possibly modal piano. Iggy's trademark vibrato is here but then so is a sha-la-la-la section reminiscent of his *Lust for Life* days. It also offers a moving Swallow solo and Previte's wonderfully lazy brushes. A later instrumental track, "Gates", manages to echo bits of Floyd Cramer's 1960 "Last Date" most impressionistically.

The "Downtown" Previte arrived in decades ago partnered with post-punk musicians in very special experimentation, so Iggy out front of this trio isn't quite so radical. Love the edge and the near-recollection of days past. This album is well above "standard".

For more information, visit rarenoisereccords.com. Swallow is at Birdland Sep. 5th-9th with Steve Kuhn, The Stone Sep. 24th and Mezzrow Sep. 26th. See Calendar.

AARON SHRAGGE
SEPTEMBER 1ST: HUDSON OPERA HOUSE, 7 PM
"BROOKLYN RAGA MASSIVE TERRY RILEY'S IN C"
SEPTEMBER 13: IBEAM BROOKLYN, 7:30 PM
AARON SHRAGGE SOLO
SEPTEMBER 21: EL TALLER LATINOAMERICANO, 7 PM
PATRICK BRENNAN'S TRANSPARENCY KESTRA
OCTOBER 6: LE POISSON ROUGE, 7 PM
"BROOKLYN RAGA MASSIVE TERRY RILEY'S IN C"
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Laurence Donohue-Greene, Managing Editor

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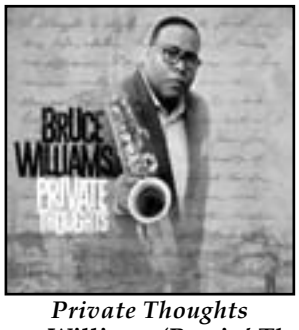

Private Thoughts
Bruce Williams (Passin' Thru)
by Tyran Grillo

Bruce Williams isn't afraid to loosen his seams and let rawness seep through and nowhere is this so true as on the alto saxophonist's fourth album. In the opening punctuations of "Mata Leon", the organic nature of his compositional grammar is revealed, as are his interlocking relationships with a roving cast of bandmates, shuffled throughout to fit the needs of individual tunes. While the initial vibe is fragmentary and searching, the title track that follows has a brighter, classical energy actualizing the album's core concept: squeezing hardship until essential oils of affirmation drip into the bell of his horn. Likewise in "Premonitions", which, despite its airiness, speaks incisively through the leading voices. Williams on soprano and trumpeter Josh Evans spin webs of future possibility, only to sever them with ferocious retrospection.

Williams is unafraid to ask probing questions metaphorically, but also titularly in "Forever Asking Why?" Such is his quest for resignation by means of a tone so razor-edged that even in the most brooding passages, it cuts to the quick. "The Price We Pay for Peace" and "Last Visit in the Mirror" are further examples of this characteristic. The latter opens with a cultivated intro from pianist Brandon McCune, cushioning a soulful awakening from Williams. Here is the heart of this album—numerically, emotionally, spiritually.

The jauntier "Old Forester" levels darker weights on the fulcrum of trumpeter Freddie Hendrix. "The Void" unfolds in kind and finds Williams belting out his inner world as if it were an improvisational assembly line. Guitarist Brad Williams and core rhythm section of bassist Chris Berger and drummer Vincent Ector are vivid comforts, as are the meatier "I Still Carry On" and "View through a Sheet", which balance straight-from-the-gut extemporizing and mystery before the smooth landing of "Past Tense".

Though haunted by memories of a father who took his own life nearly 30 years ago, this is music of survival when all the heart wants to do is curl up in obscurity.

For more information, visit passinthru.org. This project is at Dizzy's Club Sep. 5th. See Calendar.

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Afro-Caribbean Mixtape
Nicholas Payton (Paytone)
by Matthew Kassel

Trumpeter Nicholas Payton's *Afro-Caribbean Mixtape* functions on, basically, three levels: autobiographical, summoning the spirit of his Garifuna roots; a nod to his musical forebears in jazz (though Payton thinks that four-letter word, as Max Roach once described it, is basically meaningless), featuring recorded snippets from the likes of Roach, Dizzy Gillespie, Art Blakey, Miles Davis and others; and, on a practical level, a summation of what's been going on in his head over the past half-decade. Payton writes in the notes that he's "been conceptualizing this album and its title for about the past five years," adding: "I've been collecting these themes for at least that amount of time and beyond."

The album is slow-simmering and pulsing with funk, heavy on synthesizer and Fender Rhodes and turntable with a dense web of percussion. It sounds like something Miles Davis might have recorded combined with one of Herbie Hancock's fusion albums from the '70s and a touch of Medeski, Martin & Wood. Payton's dry, somewhat languid trumpet tone always manages to come to the forefront and he takes a number of excellent, extended solos, as on "Kimathi (Cotton Gin & Tonic)", the eighth track on this two-disc set. Payton wrote or co-wrote every song on the album, which features Kevin Hays (keyboards), Vicente Archer (bass), Daniel Sadownick (percussion), Joe Dyson (drums) and others. Payton also plays a number of instruments aside from trumpet, including drums, keyboards and acoustic bass, which he pulls out for a lovely duo on the tune "Madmwazél Ayiti" (get it?) with Hays. Payton sings, too—though perhaps "chants" is a better way of putting it—as on "La Gaujira", an infectious cha-cha-cha.

At times, the recorded snippets scattered throughout the album feel a bit didactic, too on the nose, but mostly they do a good job of grounding Payton's album in a historical context. The clearest summation of Payton's new record—and perhaps his whole ethos—can perhaps be found in a prophetic line from Dizzy Gillespie, featured on "#BAMboula", the fourth track on the first CD. "Playing an instrument," Gillespie intones, "is a form of worship."

For more information, visit nicholaspayton.com. Payton is at Jazz Standard Sep. 5th-7th with Jeff "Tain" Watts. See Calendar.

UNEARTHED GEM

Truth, Liberty & Soul (Live in NYC)
Jaco Pastorius (Resonance)
by John Pietaro

From the first caustic ensemble passage of "Invitation", driven by an impossibly complex bassline, the listener is consumed. The rapture of Jaco Pastorius, dying 30 years this month, is back through his triumphant 1982 performance at the Kool Jazz Festival.

Jaco was the visionary of the electric bass. That was a controversial statement in the '80s, but history has stacked the argument in his favor. His was a bassline of perpetual motion, all-encompassing, melodic, contrapuntal and seductive. Sliding into motifs, twisting impossible double-stops and harmonics from his instrument, his genius was audacity. In a music forever shamed by the wholesale theft of the Black American experience, splintered by factions, commercialization, struggles for survival, Jaco was one more victim of an industry hell-bent on maintaining stasis. Wielding a battle-scarred fretless ax and shoulder-length hair, dancing atop amplifiers, vocalizing over the din, Pastorius defied '70s expectations of what a jazz bassist was. He brandished the influence of R&B, Jimi Hendrix and The Beatles as much as Bird and Duke.

By the time he hit the stage that hot June night, all eyes in the music business were on Pastorius. He'd just left Weather Report. In 1981, near the end of his tenure, he'd released the astounding *Word of Mouth*, which featured a large ensemble of acclaimed musicians. The bassist's decision to bring this album to life was no mean feat. At barely 30 years old, he stood as star and heretic. His core band was comprised of Bob Mintzer (tenor and soprano saxophones), Randy Brecker (trumpet), Othello Molineaux (steel drums), Don Alias (percussion) and Peter Erskine (drums). The larger horn section was comprised of Bob Stein, Lou Marini, Frank Wess, Howard Johnson, Randy Emerick, Alan Rubin, Lew Soloff, Jon Faddis, Ron Tooley, Kenny Faulk, David Taylor, Jim Pugh, Wayne Andre, John Clark, Peter Gordon and David Bargeron, each a vital section voice. And at several prominent points, a stool out front was occupied by guest harmonica soloist Toots Thielemans.

Mintzer's solos were volatile, but joyously so. Brecker showed inspired intensity. Thielemans adds soulful, fluid harmonica to the unique mix. He elevates "Three Views of a Secret" and his duet with Jaco, "Sophisticated Lady", is striking. Commanding the groove throughout the concert, the bassist led by aerial counterpoint on overdrive; this band required no chordal instrument. Molineaux' steel pans were as close as it came and he topped off phrases with stunning originality. His ability seemingly to bend hammered metal craters into blue notes was unmatched. Alias' fiery passion is captured pristinely here, congas and bata threaded through a rhythmic storm with the leader and Erskine.

The music that summer night was wondrous, yet Jaco's fervor would tragically engulf his very being not five years later. *Truth, Liberty & Soul* is a lesson in invention and daring and that gift is timeless.

For more information, visit resonancerecords.org

GLOBE UNITY: BELGIUM

Nature City
LABtrio (Out Note)
Primal Existence
Mamutrio (Origin)
Noumenon
Raphael Malfliet (Ruweh)
by Tom Greenland

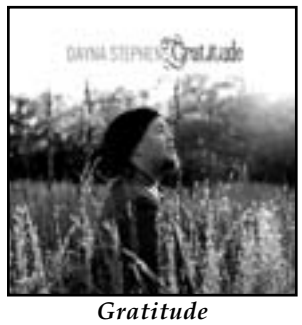
Harmonica player Toots Thielemans, guitarists Django Reinhardt and Philip Catherine and pianist Fred Van Hove are some of the jazz innovators from Belgium. There are far more lesser-known Belgian musicians engaged with the arts of improvisation.

LABtrio, deriving its title from the members' first names—Lander Gyselinck (drums), Anneleen Boehme (bass) and Bram De Looze (piano)—has, in ten years together, developed a cohesive yet flexible sound. *Nature City*, the group's third album, is structured around complex charts moving through a series of sonic environments, requiring both precision and adaptability. The result is a form of chamber jazz: everyone seems to be on the same page at the same time, but each musician's interpretation of the composition is disparate and unique. Boehme's agile and assertive bass is the center of gravity. Gyselinck is everywhere else, now soft and subtle, now loud and forward. De Looze fills in cracks between the cracks, hands working independently, tinkling and rhapsodic. Two J.S. Bach covers ("Prelude and Fugue in B minor" and "Variation 15" from the Goldberg set) are especially interesting and the dramatic climax to De Looze's "Ihor" is a highpoint.

Mamutrio was founded when 19-year-old drummer Jesse Dockx convinced his teachers, alto saxophonist Lieven Cambré and bassist Piet Verbist, to collaborate with him. *Primal Existence* is an hour-long exposé on how to make a traditional approach sound contemporary. Part of the group's success lies in its demarcated sound registers: Verbist holding down the bottom, Cambré in the upper-middle, Dockx' cymbals on top, his snare and toms filling in the lower-middle. Cambré's sound, restrained yet emanant, conveys a depth beyond its lightness, a hint of eccentricity behind its be- and postbop leanings. Dockx sparks it all without excessive volume. Additional interest lies in small but effective modifications of form: final measures are elongated then shortened for a drum solo ("Triads"); the meter shifts mid-solo ("To Remember"); an 8-bar bridge is appended to a 12-bar blues ("Night Shift"); traded 8s diminish to 4s and finally 2s ("My Love You").

Noumenon, recorded by bassist Raphael Malfliet with guitarist Todd Neufeld and drummer Carlo Costa, is another composition-based trio outing, but here the underlying structure is far less evident. This can be attributed to the tentative way that the music unfolds. The musicians seem to be waiting for each other, hesitant to continue the conversation until they've heard a response, leaving long gaps of empty airspace. Like the concept of *Ma* in Japanese paintings, negative spaces now become a positive attribute. The tracks range in timbre and length. Short acoustic duets ("Kort" and "Samen") bookend the epic "Arcana", an electronic pastiche suggestive of what marine biologists exploring the Mariana Trench may record as strange new forms of sea life pass by their submarine.

For more information, visit outhere-music.com, originarts.com and ruweh.com



Gratitude
Dayna Stephens (Contagious Music)
by Fred Bouchard

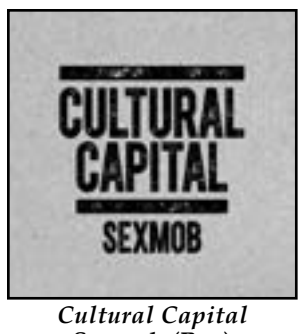
Dayna Stephens is an exuberant and passionate yet preternaturally mellow and mature saxophonist. Every track on *Gratitude* seems as serenely laid back as a ballad, even if it isn't slow, thus a prayerful and unhurried atmosphere prevails. Stephens has a distinctive sound on each instrument and each note played emerges beveled—considered, rounded and complete. Less rippling muscle-man than limber dancer, Stephens applies a stylistic approach that is pensive but not wistful, rather enchanted and occasionally hypnotic. He widens his palette occasionally by shading ensemble backgrounds with EWI pastels and susurrant synthesizer textures, which sound pained on Pat Metheny's "We Had A Sister" and blissed out on "Clouds", a conjoining of tunes by Massimo Biolcati and Louis Cole.

Stephens exhibits a warm persona and an exceptional ear for unusual compositions: Aaron Parks' "In A Garden" is low-key Zen-trane; Rebecca Martin's "Don't Mean A Thing At All" is a ringing chorale. Only the highly emotive, arching "The Timbre of Gratitude" is an original, as Stephens exhibits a Ben Webster-ian, sweep-the-table tenor solo. Buttery baritone comes out for a chorus or two of Billy Strayhorn's "Isfahan".

The present copacetic ensemble of standout musicians—bassist Larry Grenadier, drummer Eric Harland, guitarist Julian Lage and pianist Brad Mehldau—is identical to Stephens' 2014 release *Peace*. They often function as a quartet: Mehldau up front on the first half, Lage on the back end. The former, a consummate professional, packs power and nuance into his solos, Michelle Amador's "Amber Is Falling" being especially gentle and subtle after Stephens' energizing tenor romp. Lage chips in a lanky, folksy waltz, criss-cross and several pearly solos.

This keeper grows over time; I suspect Stephens' others do as well.

For more information, visit daynastephens.net. Stephens is at Smalls Sep. 6th-7th as a leader and Sep. 22nd-23rd with Jean-Michel Pilc, Mezzrow Sep. 10th with Julian Shore, Cornelia Street Underground Sep. 16th as a leader and The Jazz Gallery Sep. 27th with Eden Ladin. See Calendar.



Cultural Capital
Sexmob (Rex)
by Tom Greenland

According to French sociologists Pierre Bourdieu and Jean-Claude Passeron, sounding smart when you speak (i.e., both what you say and how you say it) opens doors to status and power. That's cultural capital. Enter Sexmob composer/slide trumpeter/emcee Steven Bernstein, a man whose vernacular speech rhythms belie his deep knowledge of and skill in music and, well, life. *Cultural Capital*, the group's ninth CD, comes in a plain brown (cardboard) wrapper, its capital accruing entirely from the contents within.

In contrast to previous releases, which featured covers of pop hits—from ABBA and The Beatles to Prince and Nirvana—this is an all-original date. There are some catchy riffs and themes ("Syrup" and "Valentino", for example), but more often the 'tunes' rely on cued gestures, slide-trumpet and Briggan Krauss' alto saxophone harmonizing slow-moving lines that come alive in the context of Tony Scherr's incisive but unobtrusive bass and Kenny Wollesen's ebullient drums. New also are overdubbed electric guitars (by Scherr and Krauss) on "Valentino" and "Golden House", funky tracks that sound like New Orleans' The Meters at a San Francisco Acid Test.

Despite the spontaneous atmosphere of the date, careful listening reveals a bit of studio sleight-of-hand: many tracks are mixed to segue directly into each other; Bernstein and Krauss overdub additional horn parts in places; and the end of "Hear You" creates the illusion of Wollesen having a duet with himself, drumkit versus marimba. On "Step Apache" and "Bari Si", both of which could be '60s TV themes, Bernstein's horn sermonizes with soulful authority. On "San Francisco", the band turns traditional quartet logic on its head: the horns are background, bass (and especially) drums up front.

Fans may miss the familiarity of covers, but the new music sustains high interest through its frequent transitions to contrasting sections, close interactions among the quartet and the group's unorthodox mix of old-school grooves and avant-experimentalism, the latter chiefly provided by Krauss.

For more information, visit stevenbernstein.net. Steven Bernstein is at Dizzy's Club Sep. 6th. See Calendar.

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'S Wonderful (Jazz at the Concertgebouw)
Ella Fitzgerald (Dutch Jazz Archive)
by Andy Vélez

In his introduction here, producer Norman Granz remarks, "Every year I come here with Jazz at the Philharmonic and every year I say the same thing and every year it's right. This is the greatest thing in jazz... Miss Ella Fitzgerald." Amen. On the occasion of her centennial, Dutch Jazz Archive celebrates with this never-before-released joy. Recorded at Amsterdam's Concertgebouw, the aptly named *'S Wonderful* is a pairing of 1957 and 1960 concerts capturing Fitzgerald's voice at its most glorious peak.

The sets coincide in time with the period when Fitzgerald's now historic Songbook series was being released on Granz' Verve imprint. Many of the songs on these sets were then relatively new to her repertoire. It lends a still-getting-acquainted freshness to gems like Cole Porter's "Love for Sale", Richard Rodgers-Lorenz Hart's "Dancing on the Ceiling" and the Gershwins' "Our Love is Here to Stay".

On the first set Don Abney's piano keeps close company, never more so than on "Love for Sale". Bassist Ray Brown joins them with his guitar-like virtuosity, radiating a fundamental soulfulness. On "He Dances Overhead" Herb Ellis (guitar) and Abney join the limpid purity of Fitzgerald's voice to make the small hours of night come alive. On "Roll 'Em Pete" from the 1960 set, Paul Smith's piano is the warmest of company joined by Jim Hall's genius guitar, Gus Johnson's drums and Fitzgerald's in-the-moment, endlessly creative improvisational skill.

Whether a ballad or uptempo number, there was no limit to Fitzgerald's rhythmic inventiveness as she took firm possession of the American Songbook. No matter how many of her recordings you have, this one becomes immediately essential. Because really, 's wonderful.

For more information, visit jazzarchief.nl. A Fitzgerald tribute with Brianna Thomas is at Dizzy's Club Sep. 7th. See Calendar.

Meditation/Resurrection
William Parker Quartets (AUM Fidelity)
by John Sharpe

Bassist William Parker showcases two distinct systems of music recorded on the same day by different quartets on the double CD *Meditation/Resurrection*. Three-quarters of the participants remain constant: alto saxophonist Rob Brown and drummer Hamid Drake alongside Parker. For the first disc featuring Parker's Quartet, the trumpet chair is filled by Jalalu-Kalvert Nelson while Cooper-Moore occupies the piano stool on the second, spotlighting the longstanding In Order To Survive outfit.

Parker's Quartet already has six dates to its name and this session continues in the accustomed vein, taking a sideways look at the hardbop tradition. Brown and Nelson phrase the punchy heads like an R&B horn section before soloing over earthy grooves based around finger-snapping riffs. Parker and Drake, engine room of choice for many, enjoy an almost telepathic connection, the most obvious example being at the end of the sprightly "Rodney's Resurrection". Nelson's reiterated motifs and broad lyrical streak emphasize the structural cohesion of the tunes while Brown spins out affecting stories with a bittersweet twist. Paradoxically, the freest pieces are the two-part dedication to the titular pianist Horace Silver. In "Part 2", programmed first, Parker uses the Spanish double reed tarota to field a cry of mournful beauty over gong and thumb piano exotica. Later in "Part 1", Nelson expounds jabbing fanfares over Drake's dancing cadences, before a choppier setting for Brown's soulful wail and Parker's darting angular bow work.

Even though it predates the Quartet, In Order To Survive's discography contains fewer outings, so this is an important addition. Parker's concept affords greater licence to digress and his compositions unfold in unpredictable ways. The set gets off to a stunning start as "Sunrise In East Harlem" opens with expressive moaning arco in tandem with processional piano, affirming Parker's place in the bass pantheon. It's hard to think of anyone else who can make the instrument sing with such vitality and humanity. Certainly the format plays to Cooper-Moore's strengths. Sometimes tender, more often rambunctious, he manifests irrepressible energy through madcap outbursts and gloriously asymmetric accompaniment. It often sounds as if he's constantly soloing and everyone feeds off that. Brown responds with more extreme textures and vaulting falsetto on the expansive "Things Falling Apart" while Parker with bow in hand stands at his most adventurous.

For more information, visit aumfidelity.com. Parker is at Children's Magical Garden Sep. 9th, The Stone Sep. 9th, First Street Green Sep. 24th and ShapeShifter Lab Sep. 27th with Bobby Kapp. See Calendar.

Off Beat
Katie Thiroux (Capri)
by Robert Bush

One could safely describe bassist/vocalist Katie Thiroux as "old-school" in the best possible sense. As an instrumentalist, she favors a pure sound that cradles each quarter note with equal devotion and as a vocalist she concentrates on solid intonation and lyrical clarity with a marked lack of melisma or gymnastics.

Her sophomore effort on Capri Records represents a fully realized Thiroux, poised to take the mainstream jazz world by storm. Featuring a lineup comprised of veteran reed heavyweights Ken Peplowski and Roger Neumann with rising stars Justin Kauflin (piano) and Matt Witek (drums), *Off Beat* hits hard and often.

It's a pleasure to hear someone play 'time' with such joy and conviction and from the opening strains of the title track the listener is transported back to the era of Ray Brown, Sam Jones and Percy Heath. As a singer, Thiroux is all about the phrasing and her voice is captured in startling fidelity. Especially intimate is the duo of voice and piano on "Why Did I Choose You", where her smoky alto delights, or the easy swing of her original "Slow Dance With Me", when she finally unveils her first bass solo, a gorgeous essay of thick and resonant tones.

Also impressive are her serious scatting skills on "Ray's Idea", commanding the tricky melody before yielding to Peplowski's swinging clarinet. In the spirit of its namesake, Thiroux' walking dominates, setting up some explosive 4s with Witek. "When the Wind Was Green" features just Thiroux and Peplowski, but their interpretation is so strong and intuitive that no other instrumentation is necessary.

Thiroux' closer is a striking bass plus voice rendition of "Willow Weep For Me" she's been workshopping on the road. Leaning on a soulful ostinato, she elongates syllables for tension and soars into the ether without a hint of showboat technique.

For more information, visit caprirecords.com. This project is at Birdland Sep. 10th. See Calendar.

Terell Stafford
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The Pendulum
Mike Richmond Cello Quartet (SteepleChase)
by Donald Elfman

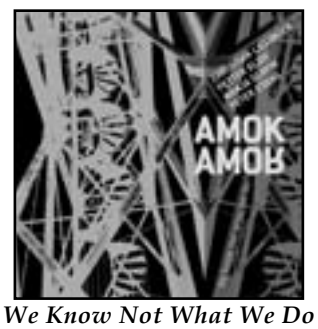
Mike Richmond's beautiful new recording—his 11th as a leader—is the first on which he plays cello exclusively. The tunes are by Oscar Pettiford, godfather of jazz cello playing, and Richmond and his quartet of seasoned players give the music a 'singing' quality, something Richmond seeks in all his playing.

The leader comes out singing and swinging on the opening title track. He plays the gentle, but substantial boppish changes in a solo seamlessly following the opening statement of the melody. The rhythm section is right in the groove and buoy Richmond's solo so that all feels breathtakingly natural. Pianist Peter Zak tells a smart, brief tale with his solo and then bassist Jay Anderson, in a spot usually reserved for Richmond, has his own perfect story to tell.

These Pettiford compositions cover a lot of ground yet Richmond and his cohorts have the knack for making all the territory part of a soulful whole. "Two Little Pearls" is a glorious ballad that becomes deeper, darker and more poignant thanks to the leader's exquisite bow work. "Laverne Walk" and "Tricotism" are two of the more familiar Pettiford works. Cello and bass play the jaunty theme of the latter with quiet accenting by bass and drums (Billy Drummond) and then Richmond is back with high tones and a groove much like Duke's "Take the 'A' Train"; Ellington is also suggested as "Laverne Walk" reflects a "Don't Get Around Much Anymore" feel. "Why Not? That's What" was Pettiford's response to Miles Davis' "So What", this version featuring a soul jazz vibe and an opening melody statement by Anderson.

Richmond's vast experience and innate musicality creates both a loving homage to the past and glowing future of such music in the hands of masters.

For more information, visit steeplechase.dk. Richmond is at Jazz Standard Sep. 11th with Mingus Big Band. See Regular Engagements.



We Know Not What We Do
Amok Amor (Intakt)
by Stuart Broomer

Amok Amor (Berserk love? The love of uncontrolled violence? Either or both may work as description) is a German-Swedish-American quartet. Saxophonist Wanja Slavin first appeared on a project by drummer Christian Lillinger in 2009 and they recorded as the Starlight Trio with Swedish bassist Petter Eldh in 2011. This recording adds a significant presence to that Berlin-based group in trumpeter Peter Evans. There's no sense though of Evans as guest: it's a thoroughly integrated quartet with every member writing and playing to a coherent group shape.

As one can expect from Evans' presence, there's a certain tightrope virtuosity built into the project, a collective appetite for rapid tempos, complex meters, tight unisons and improvised fireworks. Sometimes moments of free improvisation are wild bursts, exotic intrusions in alien designs. The group can suggest the more boppish forays of Anthony Braxton's mid '70s quartets and there's also a corresponding level of musical interest, frequently developed in the interplay between Evans and the inventive Slavin around Eldh and Lillinger's densely woven patterns.

It's a tribute to the group's mastery of its complex language that Lillinger often seems to be drumming freely against the others' structured parts. Evans' opening "Pulsar" has a distinct rhythmic friction and its machine-like precision propels it through collective improvisations, subtracting and expanding lines and roles. Lillinger's "Enbert Amok" is another scrambled puzzle with Evans' pointillist lines leaping amid the compound pulses of Eldh and Lillinger. That spirit of invention doesn't always require high speed: Evans' "Alan Shorter", named for Wayne Shorter's brother, a brilliant, lyrically distinctive, little-known trumpeter active in free jazz circles in the '60s, is a space-filled piece that initially works with Evans and Slavin moving in and out of unison with subtle pitch gradations to end with the sparest of percussion solos, Lillinger emphasizing isolated cymbal tones in a minimalist outline of melody.

While the group generally works within acoustic parameters and fixed instrumentation, they're not confined to them. Slavin's brief "Jazzfriendship" expands its cool jazz opening with washes of what sounds like echoplexed trumpet while Lillinger's "A Run through the Neoliberalism" concludes with the horns matched against a detuned piano. They also have a sense of concision, exploring nine distinct compositions in a scant 47 minutes. Amok Amor is a fresh, distinctive band finding and mining its own terrain.

For more information, visit intaktrec.ch. Peter Evans is at The Stone Sep. 13th and Roulette Sep. 14th with Matana Roberts. See Calendar.

The Dreamer is the Dream
Chris Potter (ECM)
by Marc Medwin

This album's title conjures the story of Chinese philosopher Zhuangzi dreaming that he was a butterfly, waking and then being uncertain whether or not he is a butterfly dreaming that he is human. There is something similarly and wonderfully decentered about Chris Potter's third and most recent ECM album.

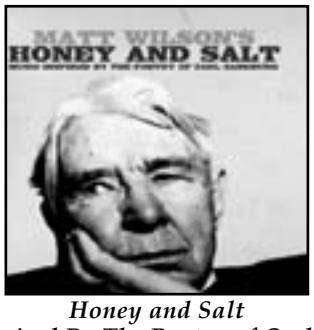
The music is convincingly fluid, stylistically far-reaching through constant metamorphosis. "Heart in Hand", superficially a beautiful ballad, partially eschews regular meter and often flouts any single idea of tonal center, presenting at least two conflicting ones in the process. Bassist Joe Martin and drummer Marcus Gilmore slide into focus, all but unnoticed, bringing their rock-solid foundation to our attention from near silence. Despite these quietly radical displacements, a single comparative listen to the craggy "Sonic Anomaly" reveals the diversity of Potter's compositions. Martin and pianist David Virelles play in the tightest but most dynamically varied unison imaginable, each note a world unto itself. Again, the melody makes no bones about its dissonance and, despite repetitions, flits between implied sonorities, landing on one only after Potter's tenor has joined.

To anyone who heard the revitalized Steely Dan, the virtues of Potter's playing were far from secret and he has only fulfilled the promise of those earlier days. Take that sparse solo in "Sonic Anomaly", where he's playing interoctave blues licks, Eric Dolphy-fashion, merging decades of historical development in a few expertly timed gestures. To follow the Dolphy thread, listen to the title track's opening solo passage, an absolutely breathtaking display of bass clarinet virtuosity on a delightfully small scale.

The band is tight, really as tight as a group can be, and the playing is first-rate throughout, but a word must be said about Virelles. Very few pianists accomplish what he does from one note or chord to the next. His sense of harmony is second to none, as creative as it is all-encompassing, but his control over the instrument is nothing short of miraculous. In his hands, the piano transforms from harp to orchestra, a thing of beauty on each piece. Revel in the counterpoint he brings to "Yosadhara"'s elastic and constantly unfurling melody, the soft sinews of harmony he floats with precision and grace under each emotive tone Potter plays. Add perfectly timed bass sustains and softly exquisite percussion and you have a band in full but controlled flight, fancy and discipline in perfect symbiosis.

The album's title could not be better chosen. The music is malleable enough to reward many levels of listening, regardless of previous experience with the musicians. It is abstract but absolutely approachable, deep but fun and each gesture, cadence and long melodic line is complemented by a brief ascent into the stratosphere, detailing new contexts upon return.

For more information, visit ecmrecords.com. Potter is at The Stone Sep. 6th and 23rd, Smalls Sep. 11th and Jazz Standard Sep. 15th-17th with Antonio Sanchez. See Calendar.



Honey and Salt
(Music Inspired By The Poetry of Carl Sandburg)
Matt Wilson (Palmetto)
by George Kanzler

Drummer Matt Wilson has been leading singularly, creative ensembles—mostly quartets—since the '90s. Here he expands his conception to a unique quintet, with a vocalist who plays electric guitar, Dawn Thomson. He also enlists Jeff Lederer (reeds plus harmonium); bassist Martin Wind, who plays, for the first time on record, acoustic bass guitar; and cornet player Ron Miles. He has also added musicians he admires reciting verse by Carl Sandburg. Wilson's approach is omnivorous, ranging from the sounds of Bo Diddley and country rock to folk, gospel, marches, swing and samba.

There are voices on every one of the 18 tracks here, ten providing recitations of Sandburg poetry cueing or interacting with music. Christian McBride's declarative authority on "Anywhere and Everywhere People" emerges out of a stentorian two-beat-driven tandem dialogue between tenor saxophone and cornet. Most of the recitations are straight readings, but Jack Black adds dramatic dimensions to "Snatch of Sliphorn Jazz", accompanied by a spirited duologue from drums and soprano. And Joe Lovano drily stresses the pun of "Paper I" in beat/hipster fashion. That Bo Diddley beat shows up on "We Must Be Polite", John Scofield's deadpan reading of the two verses interspersed with exuberant R&B rhythms and a honking tenor solo.

Some of the most striking tracks are the eight fashioned into songs, seven featuring Thomson, whose flexible approach ranges from pure gospel-folk of "Bringers" to folk-pop—replete with country-style guitar and harmonium—of "Offering and Rebuff", a poem so perfectly encapsulated as a song it would be at home on a Top 40 chart. She sings "Night Stuff" over a processional beat, cornet and bass clarinet adding to the ritual feel. Two of the most rousing tracks are "Choose", Thomson leading a chorus over a Yankee Doodle-like band march, and infectious closer "Daybreak", the lyrics strutting over a prancing samba rhythm in between celebratory clarinet and cornet soloing. Matt Wilson has created one of the most successful unions of jazz and poetry ever recorded.

For more information, visit palmetto-records.com. This project is at Jazz Standard Sep. 19th-20th. See Calendar.

Dear Blossom, A Tribute to Blossom Dearie
Nicki Parrott (Arbors)
by Mark Keresman

Bassist/vocalist Nicki Parrott has fashioned a luminous homage to Blossom Dearie (1924-2009), a vocalist and songwriter, alas, not that well-known outside of vocal jazz and Great American Songbook interpreters' spheres. Dearie had a light, lilting, virtually elfin voice and a seemingly effortless sense of swing. Parrott, whose resumé includes work with Les Paul, Harry Allen and David Krakauer, does not try to emulate her style but her willowy, honey-textured voice makes for both a nice matchup with and contrast to Dearie's catalogue.

Opener "I Wish You Love" is a kiss-off/farewell-type of song but Parrott sings with such kindness and compassion and the song is borne upon a bossa nova flavor that the sting of goodbye is (sweetly) assuaged. "Peel Me a Grape", a wry tribute to the good life, is sung with a brooding, smoky, late-night candor and savor is lent by the muted, oh-so-elegant, trumpet of Warren Vaché. "Devil and the Deep Blue Sea" is a perkily swingin' instrumental featuring the moderately rollicking clarinet of Engelbert Wrobel. When he plays in unison passages with vibraphonist Chuck Redd, this track recalls the crystalline small-group side of Benny Goodman. The title track, a heartfelt ballad salute, is an original by Parrott and her husband Brian Wittman and the most somber selection herein.

If this set has a flaw, it is that a few of the songs' lyrics are a bit overly coy perhaps to modern ears. In "I'm Hip", the line "as soon as possible I intend to get into narcotics" may have been risqué and oooh-scandalous in 1966 when Dearie debuted it, now seems, well, corny. That aside, Parrott's singing is excellent and her band is sterling and understated. Get hip to both Parrott and Dearie here, hepcats.

For more information, visit palmetto-records.com. Parrott is at Cavatappo Grill Sep. 21st. See Calendar.

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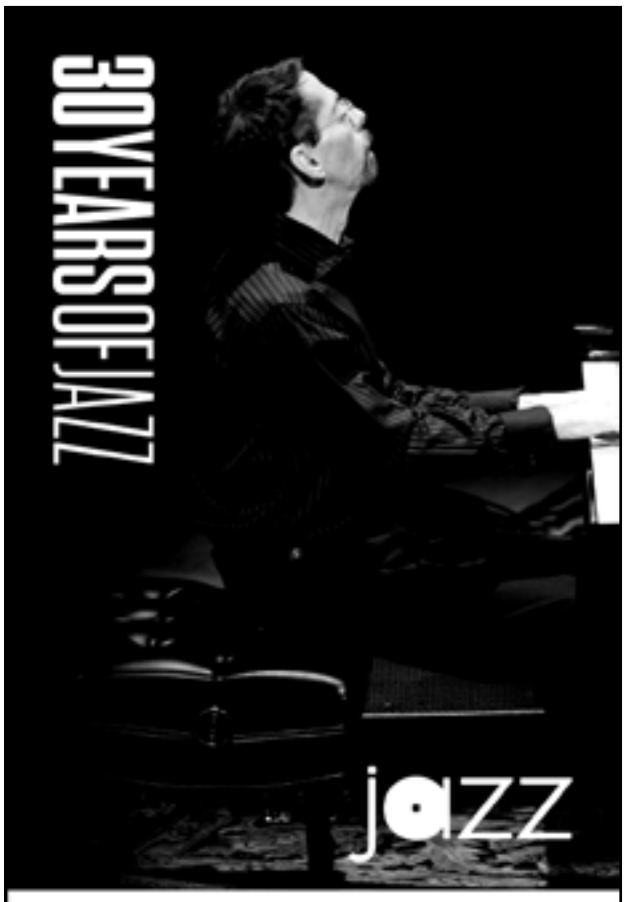

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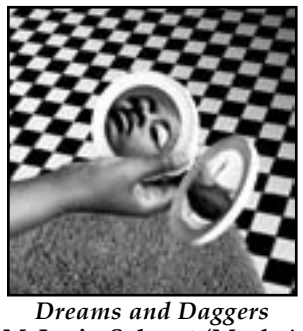


Dreams and Daggers
Cécile McLorin Salvant (Mack Avenue)
by Joel Roberts

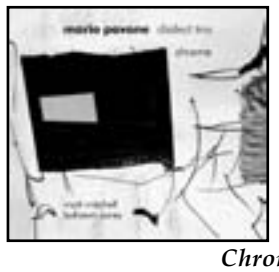
Since she burst on the scene at the start of the decade, winning the prestigious Thelonious Monk Competition and a Grammy award (for her second U.S. release) just a few years later, Cécile McLorin Salvant has won widespread acclaim as the most promising young jazz singer of her generation. Still in her 20s, the Florida-born daughter of French and Haitian parents continues to live up to all the hype with her new release, a two-CD set split between a live session from the Village Vanguard with her trio (a superb young group led by dynamic pianist Aaron Diehl) and studio selections of mostly original material featuring a string quartet.

Salvant possesses a remarkably crisp, clear voice, whether singing at a whisper or a shout and exceptional range, both operatically and dramatically. She's somehow, at such a young age, distilled the lessons of the iconic jazz singers into a style all her own, one that bears obvious nods to her idols (mainly Sarah Vaughan and Billie Holiday) without ever sounding anything but original, even when singing familiar standards by the likes of Irving Berlin, the Gershwins and Richard Rodgers-Lorenz Hart.

While the recordings with strings and the more free-wheeling trio sides don't mesh completely, Salvant is adept at whatever material she covers, whether artsier tunes like the originals she composes with bassist Paul Sikivie and the Kurt Weill-Langston Hughes number "Somehow I Never Could Believe" or the raunchy old blues tunes she performs as feminist anthems. Along with digging up and reanimating long-buried blues, Salvant is also an adept curator and reinterpreter of mid-century compositions with great melodies and dated, sexist lyrics. For example, she takes a tune like "If a Girl Isn't Pretty" from *Funny Girl* (with lyrics like, "If a girl isn't pretty like a Miss Atlantic City / All she gets in life is pity and a pat") and makes it palatable and contemporary with a knowing and empowering smirk.

What she's done is no less than bring classic jazz singing into the 21st century. Not by mixing jazz with hip-hop or by giving jazz treatments to current pop songs, but by bringing a modern millennial mentality (not meant in a pejorative sense) to the tradition of Sarah, Billie, Ella and Abbey.

For more information, visit mackavenue.com. Salvant is at Village Vanguard Sep. 26th-Oct. 1st. See Calendar.



Chrome
Mario Pavone Dialect Trio (Playscape)
Vertical
Mario Pavone (Clean Feed)
by Robert Iannapollo

Now is a good time to be a listener of jazz. Not only is there a bumper crop of young forward-thinking musicians but we're lucky enough to live in an age where the elder statesmen of the music (those 70 and above) are putting out some of the best music of their long careers. Composers Wadada Leo Smith and Henry Threadgill immediately spring to mind. We have to include Mario Pavone.

As a bassist, Pavone first came to prominence in the late '60s trio of pianist Paul Bley. By the end of the following decade he had formed his own label (Alacra) and was releasing ambitious group recordings of his own. Check out the 1988 sextet release *Sharpeville* to hear some of the finest music of that decade. In the '90s, as he was preferred bassist in the groups of late saxophonist Thomas Chapin and trumpeter Bill Dixon, he continued to issue his own ambitious group recordings.

Chrome is the second recording by Pavone's Dialect Trio with pianist Matt Mitchell and drummer Tyshawn Sorey, two of the finest of the younger players. While Pavone's formative period with Bley clearly influences the music (especially on "Beige" and "Bley"), all three players add their own spin. Mitchell has a strong Monk-ian influence and while, like Bley, space is an element in his technique, its presence is not strongly felt. Sorey is a masterful drummer and colorist, keeping the music's impetus open and flowing, a continuous rhythmic orchestration. Pavone has written compositions that showcase the trio in different ways. "Glass 10" is propelled by an insistent piano figure that skews the rhythm section, making a lopsided triangle. "Continuing" is about as straightahead as this trio gets (although it too has its curves) and let's hope the title refers to this trio's future as well. It's interesting that a bassist has turned in one of the best piano trio albums so far this year.

Vertical expands on Pavone's work with larger ensembles, in this case a sextet featuring four horns: Dave Ballou (trumpet), Tony Malaby (saxophones); Oscar Noriega (clarinets) and Peter McEachern (trombone). "Ellipse" is reprised from *Chrome* and Pavone opens it up harmonizing the melody line with Noriega's bass clarinet limning Pavone's basslines. "Suitcase In Savannah" is another Dialect Trio piece given a sextet reworking. "Broken" is misterioso with Pavone and McEachern stating the theme, succeeded by Noriega with a lovely, limpid clarinet solo. Drummer Mike Sarin brings a lot to this date. He's a long-time collaborator of Pavone's and knows the ins and outs of his music. "Start Oval" works with a fractured groove that gives force to the solos of Ballou and Malaby (on soprano). There's a lot to listen to on *Vertical*. It's original and full of subtleties and invention, which has always been a hallmark of Pavone's music.

For more information, visit playscape-recordings.com and cleanfeed-records.com. Pavone's sextet is at Cornelia Street Underground Sep. 30th. See Calendar.

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Distinction Without A Difference
Billy Bang (hatHUT-Corbett vs. Dempsey)
by Thomas Conrad

Billy Bang, born 70 years ago this month, was a major figure in a small jazz category: violin. From the '80s until his death in 2011, he was regarded as a peer by the most important avant garde players of his generation. He made over 40 recordings, including one masterpiece, *Vietnam: The Aftermath* (Justin Time, 2001), a biographical suite about his time served in the army. In the right hands, the violin can be a uniquely expressive instrument. Bang could make it shriek like a demon of the night or sing with piercing sweetness.

If jazz violin is a small category, solo jazz violin is all but nonexistent. *Distinction Without A Difference* was Bang's first album as a leader, released on the hatHUT label in 1980. This reissue on the Corbett vs. Dempsey label contains the six original tracks, recorded live at the Gaku Gallery in New York in 1979, plus five newly released tracks.

The fact that Bang plays alone has risks and rewards. The upside is that the listener can focus, without distraction, on the full range of Bang's special voice and improvisational language. He could make your hair stand on end with abrasiveness, but he could also stream pure silver fluidity. His ideas were jagged and fresh and fearlessly juxtaposed according to his own proprietary logic. There has never been a less sentimental violinist than Billy Bang.

The downside is that some tunes (e.g. "Improvisation for Sweet Space") sound like Bang practicing. He tries out one provisional concept after another. He stops and starts over. The most interesting pieces ("Loweski", "Prana" by William Parker) touch on a loose theme, then wring it dry in fierce, free variations. But there are no other instruments to create larger, more interesting ensemble forms or interactions or sonic contrasts. The unrelenting treble shrillness of this album can wear you out.

The piece that best displays his lethal chops is the only traditional, "Skip to My Lou". It is amusing to hear him acknowledge it, only to scrape and smear it around and finally blow it to hell.

This album is for Billy Bang completists.

For more information, visit corbettvsdempsey.com

Low Standards
David Finck (Soundbrush)
The Deep
Shelly Berg/David Finck (Chesky)
by Ken Dryden

In his three-plus-decade career, bassist David Finck has been in demand, having played with Dizzy Gillespie, Herbie Hancock and Tony Bennett, in addition to being André Previn's bassist for jazz gigs.

For *Low Standards*, Finck assembled a quartet of old friend Joe Locke (vibraphone), Gary Versace (piano) and Carl Allen (drums, Jim Saporito subbing on three songs), plus alto flute player Ali Ryerson and vocalist Alexis Cole guesting on two tracks each.

The breezy setting of Thad Jones' "Three And One", a classic bop vehicle, takes on a lighter tone with alto flute and vibraphone in place of horns. Finck takes the lead voice in the infectious setting of Antônio Carlos Jobim's bossa nova gem "Brigas Nunca Mais", Ryerson adding some colorful backgrounds. Cole's sincere vocal in Finck's original ballad "The Way He Captured Me" reveals another dimension of the bassist. Earl Zindars' "How My Heart Sings", long a favorite of Bill Evans, is revamped with aggressive vibraphone, an understated bass solo and inspired piano. "Breezin' Along the Breeze" is another lost chestnut, with bass taking the place of a vocalist in a playful interpretation. Warm arco bass provides both a fitting introduction and a lush backdrop for Cole in Johnny Mandel's timeless "A Time For Love". Finck's masterful solo feature of Irving Berlin's "They Say It's Wonderful" should be required listening for bass students.

For *The Deep*, pianist Shelly Berg and Finck spent no time discussing what they would play in advance, preferring to see where inspiration took them. Berg has spent most of his career in jazz education (currently at the Frost School of Music at the University of Miami), has recorded a few CDs of his own and is known for his work with vocalists like Lorraine Feather, Bobby McFerrin, Kurt Elling and Tierney Sutton. This stylistically versatile pianist is the perfect partner for the gifted bassist and their musical conversations are full of inspired moments while their magical interplay seems telepathic.

Their glistening interpretation of Enrico Pieranunzi's "Fellini's Waltz" is a perfect opener, a true musical dialogue. Hearing a bop staple like Miles Davis' "Solar" without horns takes it into less familiar territory, the duo digging even deeper, entirely bypassing its theme at first and engaging in intricate improvisations. "For John Lewis" is one of several improvisations that happened in the studio that day; this wistful theme is punctuated by Finck's sporadic use of the body of his bass for percussion while its sudden ending adds to its mysterious air. Bill Evans' "Peri's Scope" is a favorite of pianists and both musicians find fresh paths as they explore this upbeat work. Henry Mancini's neglected gem "Whistling Away the Dark" is also in good hands, with shimmering piano and Finck's heartfelt solo. But the most striking piece is their title improvisation, in which Finck uses arco to simulate whale calls in an impressionistic musical voyage. Chesky's signature binaural sound, achieved with the precise placement of one stereo microphone between the musicians, has never sounded so intimate. Both releases are highly recommended.

For more information, visit soundbrush.com and chesky.com. Finck is at Saint Peter's Church Sep. 13th. See Calendar.

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Pastel (Solo Piano)
Rossano Sportiello (Arbors)
by Scott Yanow

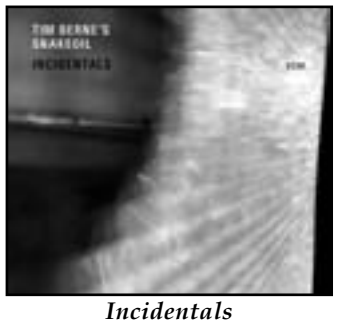
Rossano Sportiello is a superior swing pianist with a style wider-ranging than one may expect. Born in Italy 43 years ago and a professional musician by the time he was 16, he was first discovered by the jazz world when he played with trombonist Dan Barrett in 2002. Sportiello began performing in the United States the following year and has been based in New York since 2007.

This solo album finds Sportiello not only displaying the influence of Art Tatum, Teddy Wilson and Dick Hyman but also his classical background. From the start of the opener "All Through The Night", there is never any doubt that Sportiello is a brilliant player. This rendition is filled with sophisticated chords, rapid ideas and effortless swing. Three of the performances are medleys. A swinging "Like Someone In Love" (which includes some basslines worthy of Dave McKenna) is sandwiched by a Grieg melody, "Arietta op. 21", taken as an out-of-tempo ballad. "Lush Life" is also surrounded by a dreamy melody, in this case Debussy's "Doctor Gradus ad Parnassum", while a pretty version of "A Time For Love" serves in the same function for a heated "Close Enough For Love".

The other selections include a pair of classical melodies ("Waltz From Masquerade" and "Voglia e Turna"), tasteful versions of "Dancing In The Dark" and "When I Fall In Love" that keep the melody close by, a beautiful original melody ("Hymn") that sounds like Americana from 1910, a soft-spoken ballad ("Dedicated To George Shearing") on which Sportiello surprisingly does not sound at all like the dedicatee and a hard-swinging "Nobody Else But Me". In addition, two numbers (Red Callender's title track and "That's My Kick") give Sportiello an opportunity to pay tribute to Erroll Garner.

Even with the hints at some of his predecessors, the most impressive aspect to *Pastel* is that Sportiello sounds very much like himself.

For more information, visit arborsrecords.com. Sportiello is at Mezzrow Sep. 22nd-23rd. See Calendar.



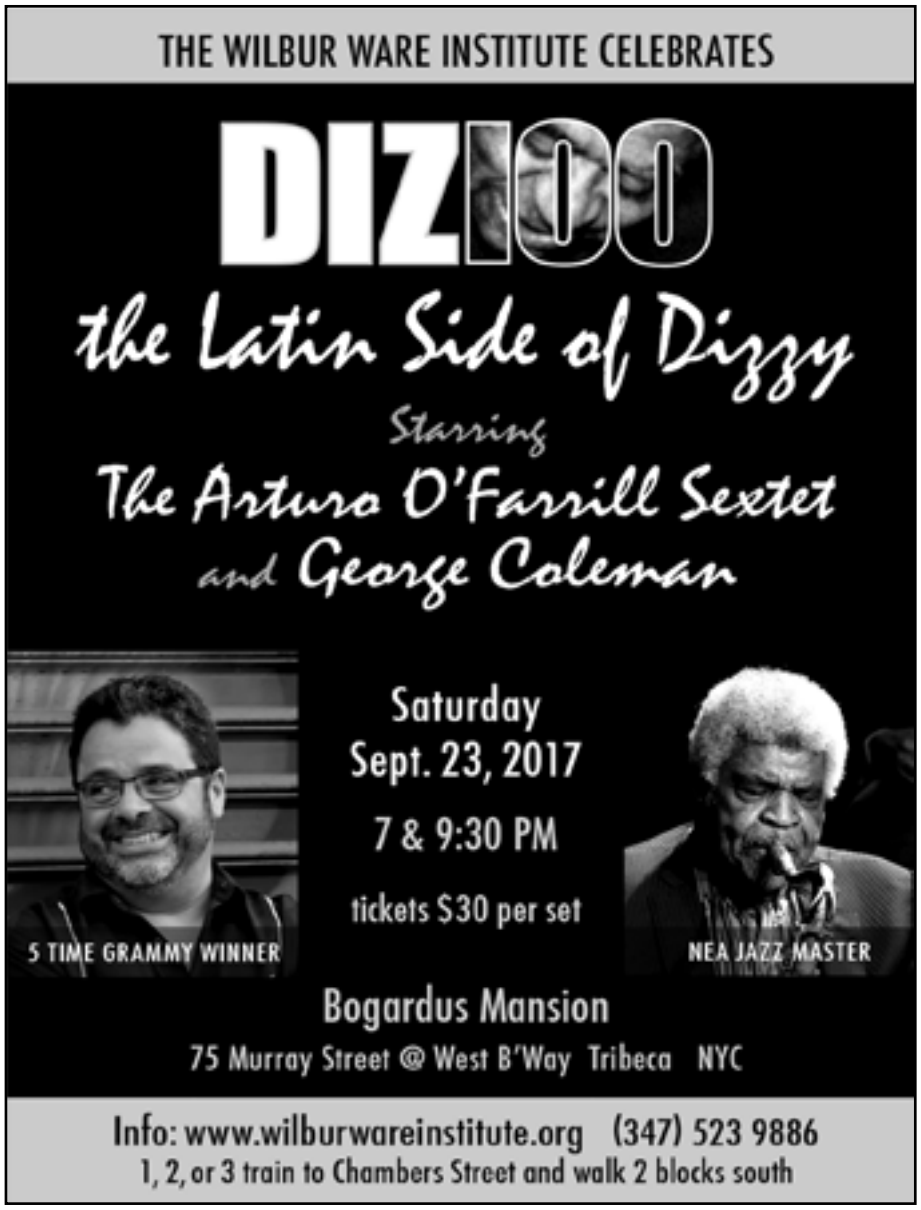
Incidentals
Tim Berne's Snakeoil (ECM)
by Tyran Grillo

French philosopher Roland Barthes once faulted music criticism for relying on adjectives. The music of Snakeoil is such that adjectives do leave much to be desired. In that spirit, purged are all adjectives that could be used to describe it: slipstream, epic, implosive, chameleonic.

For this ECM leader date, number four for Berne, the alto saxophonist reteams with clarinetist Oscar Noriega, pianist Matt Mitchell, guitarist Ryan Ferreira and drummer/percussionist Ches Smith. In the fray is producer David Torn, contributing his guitar to two tracks. "Hora Feliz" showcases the craftsmanship of everyone involved, by which electronics nestle against acoustics as mountains meet sky. Torn sets the scene before the theme jumps into frame. Such awakening, a Berne staple, keeps listeners in check. As the interconnectedness and independence alike of these musicians develop, one comes to see shadow and light in Snakeoil not as opposites but as twins.

Smith is a wonder to encounter. He lends no credence to grooves, taking his time, as in "Incidentals Contact", to mark a beat, thereby furnishing Noriega with a fulcrum. He extemporizes at the margins while Noriega flaps his wings with abandon. "Stingray Shuffle" is another metropolis of sound, which, like "Prelude One/Sequel Too" (the album's closer), keeps Ferreira's fire in play around a reverie of higher notes before Berne commands his way to the finish line. But it's "Sideshow" that gives us the goods and then some. Being the conclusion to a piece that began with "Small World In A Small Town" on this album's predecessor, *You've Been Watching Me*, it has a past from which to draw. Mitchell does most of the lifting throughout its 26 minutes, responding as much as anticipating. Poetry shares breath with prose at every turn. Whether in Noriega's sensitivity or Berne's physicality, Smith's blast of timpani or Ferreira's finesse, the band demonstrates the ability of jazz to open doors you never knew you had. The truth of mastery lives on.

For more information, visit ecmrecords.com. This project is at Jazz Standard Sep. 13th. See Calendar.



Chucho Valdés invites you to visit Cuba for the
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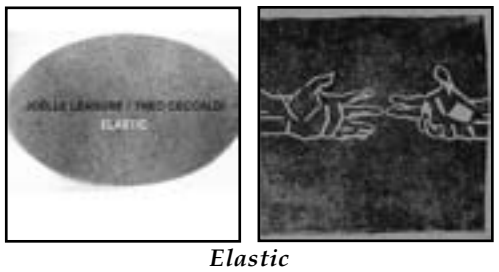


Elastic
Joëlle Léandre/Theo Ceccaldi (Cipsela)
É Pericoloso Sporgersi Ma Non É Prohibito
Gunda Gottschalk/Peter Jacquemyn (El Negocito)
by Fred Bouchard

Bass and violin duos have seen few jazz practitioners: finding even one or two recorded historical encounters (featured tracks) was beyond reach. Early violin greats—Johnny St. Cyr, Stuff Smith, Joe Venuti, Eddie South, Stéphane Grappelli—usually teamed up with guitarists; St. Cyr told critic Dan Morgenstern in 1967 that pianos only began replacing violins in ensembles in 1917.

Today's scene is more daring and inclusive, with the expansion of upper strings into the jazz/classical melting pot, especially among arco-conscious Europeans. Exploratory bassists who have encountered violinists one-on-one include Barry Guy, Edgar Meyer, Barre Phillips and Dave Holland. The two duos here come across as ruminative, astringent, artsy: they take extra concentration and dedication (and elevated volume) to catch one's fancy.

Joëlle Léandre and Théo Ceccaldi, playing with technical command and sonorous depth throughout, achieve a certain chemistry in a suite of *Elastics*, often taking a traditional approach stylistically, with oblique references to Bartók, Shostakovich and older classics. The overall effect of intimacy is aided by quality recording. On Part 1, sustained arco flights soar at a slow pace, wheel and bank like birds of prey. Part 2 has slashing arco and *col legno* passages, often staccato, leading to a quizzical pizzicato coda. Feline harmonics play peek-a-boo in Part 3, then accelerate and climax with violin seesawing, high beyond the bridge, over rumbling bass ostinati and a long fade. A taffy-like 'bolero' of exaggerated grace-note pizzicati and glissandi opens onto an even deeper, slower melody in Part 4, made for multi-stop bass and sighing gypsy fiddle. Part 5 is buffo, blustery, forward-moving, with *scordatura sforzandi*, accelerating at end. The final section is a placid hymn of sidewise chromatics in rubbing seconds to fadeout.

Gunda Gottschalk and Peter Jacquemyn work out their meetings of violin (doubling viola) and bass on *É Pericoloso Sporgersi Ma Non É Prohibito*. They seldom resort to formal classical gestures or lines while carving long arcs on their seven 'voyages'. "Viaggio 1" is edgy, high energy with lots of Gottschalk's itchy-scratchy, flamboyance versus Jacquemyn's rugged, earthy, grounding with zippy bowed walking (then talking) bass. "Viaggio 2" speaks of animal analogues: hyena squeals meet rhino grunts, then all goes quiet, athrob in the cicada-driven jungly night. "Viaggio 3" and "Viaggio 7" are solemn, dusky, with skittery/scary *col legno* passages and grating, rosin-heavy bows, while "Viaggio 4" has classic lyricism in fits (with a taste of the bridge of "Ol' Man River"), drifts and glisses to a folksy coda. Best are "Viaggio 5", spare, reactive, ping-pong escalating into astringent Bartókian see-sawing with a leisurely fade, and "Viaggio 6", nervous, squealing fiddle—shades of Billy Bang!—with grumbling mad-wasp bass.

These duos seem to play nearly pure improvisation, with few hints of 'jazz vernacular'. While both exhibit flashes of drama and humor, neither show much interest to please traditionalists.

For more information, visit cipsela-records.com and elnegocitorecords.com. Léandre is at Zürcher Gallery Sep. 27th. See Calendar.

{open book}
Fred Hersch (Palmetto)
by Tom Greenland

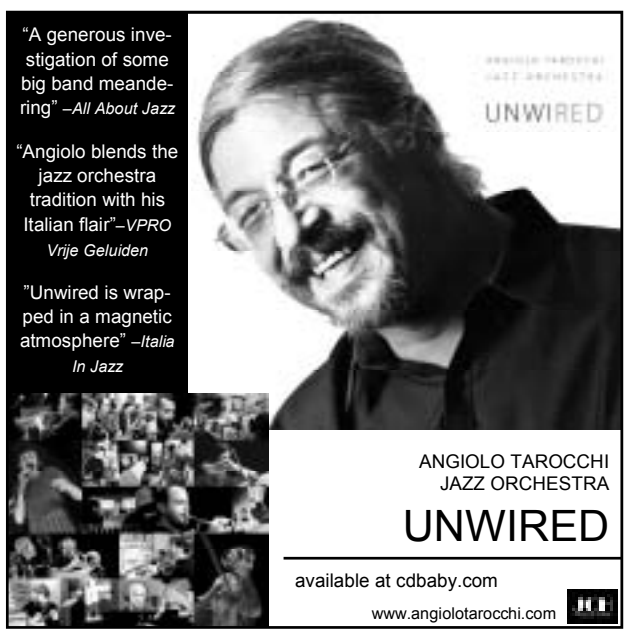
Known for his open, confessional style on and off the stage, pianist Fred Hersch is at his most vulnerable on *{open book}*: alone and, for the most part, unpremeditated. Unfettered by a rhythm section, he's free to follow his imagination, a restless one that resists repetition.

Hersch's solos move forward open-endedly, new ideas suggested by and chain-linked to the previous ones, in what could be termed 'through-improvisation'. He utilizes a compendium of harmonic progressions, melodic movement and the various textures you can achieve with ten fingers moving independently, techniques he employs with mathematical precision to augment his melodic ideas.

The centerpiece and principal inspiration for *{open book}* is "Through the Forest", an almost 20-minute free improvisation recorded live in Seoul, South Korea, when Hersch, jet-lagged, over-caffeinated and late for the gig, surrendered to the circumstances. His musical thoughts stream by like a James Joyce novel: a classically influenced opening; fugue textures à la Bach; mood swings from delicate figurations to rhapsodic sweeps; rolled or trilling cluster-chords; cat-and-mouse chases across the keys; contrapuntal arpeggios; halted phrases; chords pulling in two directions at once—growing to a grand, spread-chord climax.

Inspired by the experience, Hersch returned to the hall five months later to finish the album, all but one track (Benny Golson's "Whisper Not") recorded without an audience. The Golson cover swings hard, its melody materializing finally at the very end. Antônio Carlos Jobim's "Zingaro" includes the incipit to Chopin's Nocturne #21 (transposed to G minor to fit Jobim's chords). "Eronel" is given a rhythmic treatment worthy of Monk himself. Hersch's own "Plainsong" demonstrates his orchestral approach to harmony, where inner chord voices move with their own logic. Billy Joel's popular ballad "And So It Goes" provides an apt coda to this intimate outing, its lyrics speaking of the secret shared vulnerability between lovers, musical and otherwise.

For more information, visit palmetto-records.com. Hersch is at Mezzrow Sep. 5th and The Appel Room Sep. 15th-16th. See Calendar.



Behind Her Eyes
Peter Ehwald/Stefan Schultze/Tom Rainey (Jazzwerkstatt)
Shores Against Silence
Patrick Zimmerli Quartet (Songlines)
by John Sharpe

Although drummer Tom Rainey boasts a long and illustrious career, until recently sessions under his own name were rare. So if you want to hear him at length you need to search out his dates with other leaders. While Rainey resides at the center of a stellar local scene, one of the reasons his discography is so extensive is his openness to connections outside that locale.

German twosome pianist Stefan Schultze and tenor saxophonist Peter Ehwald enjoy an extended partnership stretching back to college days, so when they pair up a simpatico outing is guaranteed. By recruiting Rainey to complete the trio on *Behind Her Eyes* they have ensured that the ambience doesn't become too relaxed. Of the 11 cuts, 6 emanate from the pen of Schultze, 3 from Ehwald while the remaining pair are group improvisations. Their tunes avoid the obvious and at their best take unexpected turns like the mix of stop-start motion and choppy open interludes in "Capucine" and isolated keystrokes and wavering tenor saxophone whistle in the simultaneously wistful and nervy "Core". Schultze and Ehwald both relish exploring the melodic contours of the pieces, which are often reflective, even dreamy, while Rainey's cymbal color play remains the epitome of sensitivity. Even in the improvisations they maintain consonance, although tappy drums instill some tension into the lyrical musings of the spontaneous title number while the dampened keys and false-fingered reed squawks in "Whereabouts" prove a welcome contrast. "Tong-Gu" provides the most compelling offering, being more of a departure from the meditative default and one which most effectively utilizes Rainey's attributes with its shifting meter, variously staccato canter, funky Latin and locomotive propulsion.

Rainey also appears on Patrick Zimmerli's *Shores Against Silence*, a 1992 recording that went unreleased at the time, but has now been issued, newly edited. Zimmerli has since earned a reputation more as a composer than as a performer, blending contemporary classical and jazz, with recent collaborators including Joshua Redman, Ethan Iverson and Brad Mehldau along with diverse string quartets and chamber orchestras. That flair was evident early on as opener "The Paw" won the first Thelonious Monk Institute composers' competition in 1993. To their credit Rainey and company comfortably negotiate the thorny rhythmic structure, which sees each participant progressing in jerky seclusion, though corralled by an unstated but common pulse. Here as elsewhere Rainey demarcates light and shade with a variety of strokes, effortlessly moving in and out of time behind Zimmerli's fluttering tenor saxophone and Kevin Hays' flowing piano lines. Rainey sounds very straightahead at this juncture, most clearly on the loping "Soft Blues", though he injects an irreverent quirkiness into that. He's at his most personal in the drum features that adorn tracks like "Conceptualysis", with its seemingly accelerating and retarding beats, and the Monkish "Athena", though he still works purposefully within the parameters of the separate compositions.

For more information, visit jazzwerkstatt.eu and songlines.com. Rainey is at The Jazz Gallery Sep. 9th, The Owl Music Parlor Sep. 22nd, First Street Green Sep. 24th and National Sawdust Sep. 27th with Kris Davis. See Calendar.

Sing House
Jason Kao Hwang (Euonymus)
by Robert Bush

Violinist/violist Jason Kao Hwang's new quintet comes out swinging on *Sing House*, a freebop anthology reflecting his tenures with Anthony Braxton, Henry Threadgill and other modern thinkers. The band features a frontline with trombone master Steve Swell and a rhythm section of Ken Filiano (bass), Chris Forbes (piano) and Andrew Drury (drums).

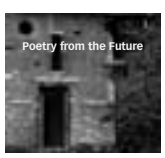
The disc opens strong with "No Such Thing", a spasmodic lurch that marches toward an early release punctuated by Drury's ecstatic break. Hwang and Swell make for an effective melodic force and each player contributes dramatic and bluesy features, inspiring an in-kind exposition from Forbes. But Filiano's a cappella solo practically steals the show—you can hear him hum and hiss to accompany himself as he delivers a statement with enough wood in the tone to leave splinters.

The aptly titled "Dream Walk" begins with the leader's pizzicato leading the full band into a gauzy, surreal atmosphere spooky enough to function as the soundtrack to a vampire movie. Five minutes in, a new form emerges, gathering kinetic energy that uncoils with violent asides from Swell and Forbes before returning to the original theme.

Swell's X-rated gurgling on "When What Could" leads the band into a free-wheeling discussion before everyone settles on a wicked ostinato that springboards the leader—whose raw and organic personal timbre is always compelling—into the stratosphere. Drury keeps the live-wire aesthetic going and Filiano closes with a formidable string bass soliloquy.

Martial drum cadences provide the groove engine powering "Inscribe", offset by sawing bass arco in a moment reminiscent of Braxton's "69 C" from *Performance (Quartet) 1979*—high praise indeed. Forbes releases his best solo of the session—full of jagged clusters and splintered harmonies—codifying a marvelous outing of like-minded individuals.

For more information, visit jasonkaohwang.com. Hwang is at Children's Magical Garden Sep. 10th. See Calendar.



POETRY FROM THE FUTURE **To Be Continued**
Carol Liebowitz (piano), **Claire de Brunner** (bassoon), **Daniel Carter** (saxes, fl, tr, cl), **Kevin Norton** (vibes, drums, perc)
"It's a beautiful mesh of players. . . . all four musicians merging into a unique soundscape."
—Robert Iannapollo, *The New York City Jazz Record*

FIRST SET **Carol Liebowitz/Nick Lyons**
Carol Liebowitz (piano), **Nick Lyons** (alto sax)
"This is a great duo"
—Bruce Lee Gallanter, *Downtown Music Gallery*
"hypnotically engaging"
—Roger Farbey, *All About Jazz*

PAYNE LINDAL LIEBOWITZ
Bill Payne (clarinet), **Eva Lindal** (violin), **Carol Liebowitz** (piano)
"high caliber musicianship and intelligent, electrifying artistry"
—Hrayr Attarian, *All About Jazz*

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Live at the Open Gate
Bobby Bradford/Hafez Modirzadeh (NoBusiness)
by Stuart Broomer

The first thing one notices about this quartet co-led by cornet player Bobby Bradford and saxophonist Hafez Modirzadeh is the close relationship to the early music of Ornette Coleman. It's perfectly natural: Bradford played in Coleman's quartet in the mid '50s and replaced Don Cherry in 1961. Modirzadeh spent decades synthesizing a musical language that embraced both jazz and Persian forms before meeting Coleman and finding affinities in his concept of harmolodics. Modirzadeh's exclusive choice of alto here, eschewing his tenor, emphasizes a certain timbral link at times as he moves from a sweet, even sound to an expressive, vocalic pitch-bending part-Iran, part-Ornette. His sheer commitment to this language, like Bradford's, takes it far beyond any mere imitation. Recorded live in Los Angeles in 2013, the performance seems at times to be occupying the air and breath of the Coleman band some 55 years before.

Emphasizing slow and medium tempos, Bradford and Modirzadeh are joined in this kind of free blues trance by bassist Mark Dresser and drummer Alex Cline, the former often creating spare, resonating fundamentals while the latter adds subtle metallic embellishment with rustling snare and cymbals. Cline's opening "Steadfast" has loose dovetailing lines in which keening alto and sometimes muttering cornet play constantly, eliding theme, leads and obbligati into a rich continuum. Modirzadeh's "Facet 5" opens with the two horns spiralling upward to a long silence before the thematic dialogue begins, eventually reaching a tautly explosive conclusion suggestive of another 1960 band with L.A. roots: Charles Mingus' quartet with Eric Dolphy. On Modirzadeh's "HA^BB", Bradford literally vocalizes after chanting the title, bursting briefly into words, making explicit the role of the griot, storyteller, musician, keeper of the tradition.

Dresser's solo piece, with the literalist title "Dresser Only", has polyphonic elements of kora and mbiri while Bradford's sole composition here, "Song for the Unsung", first appeared on the 1969 debut of the New Jazz Art Ensemble that he co-led with the late John Carter. It's another element in a long tradition this band both embodies and invigorates. Appropriately enough, *Live at the Open Gate* is available as a limited-edition LP or a download.

For more information, visit nobusinessrecords.com. Modirzadeh and Mark Dresser are at The Stone Sep. 17th. See Calendar.

The Jazz-Sextet feat. Tony Scott
Albert Mangelsdorff (Moosicus)
And His Friends
Albert Mangelsdorff (MPS)
by George Kanzler

Albert Mangelsdorff, who was born 89 years ago this month and died in 2005 at 76 in his hometown of Frankfurt, was a leading light of the European modern and avant garde jazz movements, famous later in his long career for helping to devise multiphonics (simultaneous notes) on his trombone. But these two albums were made earlier in his career, in 1957 and the mid-to-late '60s, when he was more closely associated with the mainstream modern jazz styles that came out of bebop and cool jazz. The earlier sextet album features two stars of the West Coast cool jazz scene based in California: saxophonists Bud Shank and Bob Cooper. The '60s album compiles individual duos Mangelsdorff recorded with six musicians, including three Americans, during that decade.

Although its title includes "featuring Tony Scott", the American clarinetist only appears as a guest on one track of the CD's seven, albeit by far the longest one: "Yesterdays". Scott energetically plays the melody and takes the first solo, followed by Cooper's tenor saxophone, trombone, Shank's alto and Attila Zoller's guitar. Scott jumps in again as the piece accelerates into double-time, solos following the same order, plus a then-21-year-old Gary Peacock (bass) and Karl Sanner (drums) adding to the round before Scott takes the tune out with a closing chorus of the melody. Throughout the album, Mangelsdorff contributes distinctive solos that reflect a comment of his from that era: "I'm trying to do on trombone what Lee Konitz is doing on alto sax." His playing is bop-influenced while remaining distinctive, especially through his rich, deep tone and easy, relaxed phrasing. The Sextet, which did a tour of Europe that year, reflects the cool aesthetic in its pianoless rhythm section and often light, airy ensemble playing and polyphonal interplay. The West Coast cool feel is heightened on three of the tracks where Cooper plays oboe and Shank flute. And there's a perfect cool-bop finale in a fast, brushes-driven "Scrapple from the Apple", with solos from saxophone, trombone and guitar that end in trades with Sanner.

A standout track on the *And Friends* album is with drummer Elvin Jones: "My Kind of Time" features a typically kinetic, roiling Jones churning up polyrhythms behind Mangelsdorff's assertive open trombone, reminiscent of John Coltrane's duets with the drummer. "My Kind of Beauty", with pianist Wolfgang Dauner, exposes the trombonist's romantic side, as he develops a three-note motif and dialogues lyrically with the pianist on the CD's only overt ballad. The closest rapport of the set, unsurprisingly, comes on "Al-Lee", with Konitz' alto and trombone interweaving lines as if both came from the same mind. There's also close rapport on "Outox" with Zoller and "Way Beyond Cave" with vibraphonist Karl Berger, both displaying Mangelsdorff's ironic sense of humor. That sense is outright comedic on "I Dig It - You Dig It", with Don Cherry on cornet, as the two devolve from playing their horns to just mouthpieces and finally only vocal sounds, including the title phrase.

For more information, visit mig-music.de and mps-music.com

TetraWind
Maria Grand (s/r)
by Mark Keresman

Saxophonist Maria Grand was born in Switzerland and is now based in New York. She studied under Von Freeman and Billy Harper and has played with Steve Coleman, Craig Taborn and Doug Hammond. The self-released mini-album (29 minutes) *TetraWind* is her debut as a leader, all selections composed by her.

Grand has a deep, gutsy, surging, not-quite-rumbling tone in the manner of Harper—exultant, powerful but never overbearing. Stylistically, *TetraWind* hovers between postbop and early fusion. The opener "East (Land of the Living)" finds Grand testifying with restrained fervor over the brightly shimmering keys of David Bryant, rippling bass of Rashaan Carter and clattering swing of Craig Weinrib's drums. "North (Self: Real Power)" has Grand alternating between saxophone and vocals; the latter melodious and slightly parched, former velvety yet assertive. This is a ballad not to comfort but to provoke gently.

Román Filiú's lithe, slightly bittersweet alto saxophone adds another layer of mystery, both countering and complementing Grand. "West (Shut Sun)" is driven by a cyclic, angular riff underpinned by snaky bass and march-like drums. Here Grand and Filiú engage in some call-and-response and a bit of playful thrust-and-parry, intertwining in exhilarating fashion. "South (Quantum)" is more restless balladry, with the addition of a woman's voice giving commentary on sexism in music (and elsewhere) and our uncertain, sometimes violent events and emotions running rampant in post-whatever America. Grand's aching saxophone has the richness of the great breathy tenors of jazz history—Coleman Hawkins, Ben Webster, Gene Ammons—but she gives it an elegiac focus that makes this a statement of awareness and sorrow.

TetraWind is cerebral, yet heartfelt, political without being didactic. There's plenty of individual expression, but it holds together as a complete work unto itself.

For more information, visit mariakimgrand.com. Grand is at Jazz Museum of Harlem Sep. 26th, The Jazz Gallery Sep. 28th and SEEDS Sep. 29th, all with Steve Lehman. See Calendar.

The Call of the Wild and Peaceful Heart
The Cookers (Smoke Sessions)
by Scott Yanow

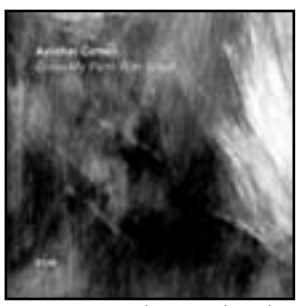
The Cookers was formed in 2010 by trumpeter David Weiss. From the start, the group looked back towards the postbop jazz scene of the late '60s when hardbop interacted with aspects of the avant garde to result in an exciting musical synthesis. Rather than recreate the past and revive older songs, the band consistently seeks to extend the earlier approach with new pieces and dynamic solos. The septet features five jazz greats from the era: trumpeter Eddie Henderson, tenor saxophonist Billy Harper, pianist George Cables, bassist Cecil McBee and drummer Billy Hart. In addition to Weiss, the group also includes alto saxophonist Donald Harrison, who succeeded Craig Handy.

The Cookers' most recent recording has the group performing three originals by Harper, two apiece from Cables and Hart and one by McBee. Harper, who is now 74 has not lost a thing through the years in his large sound and intensity. In fact, all of the veteran musicians are still very much in their musical prime.

The lengthy title cut (one of three pieces that clock in at over 11 minutes), with its ominous out-of-tempo beginning, dense ensembles and passionate solos, serves as evidence that these musicians do not believe in coasting. Henderson recalls Freddie Hubbard a bit on the modal piece "Beyond Forever" while Harrison's brief but passionate solo is the highpoint of complex ballad "Third Phase". "Teule's Redemption" with its stormy ensembles, explosive Harper, Weiss and Cables solos and assertive drumming, is one of the set's highlights. The second half of the CD keeps the momentum flowing with some outstanding playing by Henderson on Harper's ballad "If One Could Only See" and in his lead-off solo during Cables' "Blackfoot". Fine statements by Weiss and Harrison on "Oceans Of Time" precede lengthy closer "Thy Will Be Done", a brooding Billy Harper ballad.

This CD succeeds at creating music that is both fresh and fiery.

For more information, visit smokesessionsrecords.com. George Cables is at Jazz at Kitano Sep. 1st-2nd. Billy Hart is at Jazz Standard Sep. 12th with Ethan Iverson. David Weiss is at Fat Cat Sep. 21st. Eddie Henderson, Donald Harrison and George Cables are at Smoke Sep. 29th-Oct. 1st. See Calendar.



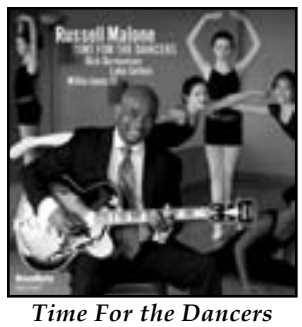
Cross My Palm With Silver
Avishai Cohen (ECM)
by Tyran Grillo

One can always count on being in the moment when experiencing an Avishai Cohen record. The Israeli trumpeter proved as much when he made his ECM debut with 2016's *Into The Silence*, from which he now journeys forth with this set of five originals. Cohen calls the quartet assembled here—pianist Yonathan Avishai, bassist Barak Mori and drummer Nasheet Waits—his "dream team" and the distribution of energies throughout *Cross My Palm With Silver* confirms it.

Although politically engaged, Cohen's style of personal reflection takes two inward glances for each outward. The result is that he and his bandmates invariably end up in vastly different places from where they began. They carry impressions to lucid ends, all the while achieving delicate infusions of seeking and finding. "'Will I Die, Miss? Will I Die?'" epitomizes this philosophy in an intimacy deepened by engineers Gérard de Haro and Nicolas Baillard. One may choose to focus on the melodic convergence of trumpet and piano, but greater subtleties are found beneath: bass is the heartbeat of this musical organism, drums its neural pathways.

The declamatory tenderness of "Theme For Jimmy Greene" feels all the more heartfelt for setting up the pianoless "340 Down". The latter stumbles but never falls, balancing its tray of motivic possibilities all the way to the finish line. "Shoot Me In The Leg" bleeds with Cohen's most dynamic playing on the record. He moves through changes as organically as fast-forwarded footage of clouds. Waits works off Cohen's fluttering calls, as bass and piano move with varying degrees of angle. The backing trio has a gorgeous aside before Cohen finishes by himself. "50 Years And Counting" finishes with enervating openness, giving Cohen all the space he needs to work out his expressive alchemy. All of which makes the album's title that much more enigmatic, for his tone, if anything, is golden.

For more information, visit ecmrecords.com. This project is at Le Poisson Rouge Sep. 20th. See Calendar.



Time For the Dancers
Russell Malone (HighNote)
by George Kanzler

Guitarist Russell Malone delves into a variety of material, from pop songs and jazz standards to less known tunes and originals, most dedicated to musicians he has known or with whom he has worked, on his latest album. They were road tested by Malone's working quartet before this recording was made.

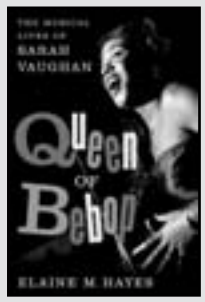
Malone has a big, full silky tone, most gossamer-like on ballads like Peggy Lee's neglected lyrical standard "There'll Be Another Spring" and on a solo rendering of Billy Joel's "And So It Goes". Both are notable for how patiently and affectionately Malone limns the melodies, wringing out every drop of tenderness. That attention to detail and lyricism is a hallmark of Malone's mature, commanding approach to his instrument and his music.

He is also much more than a lyrical player, tapping into his deep blues feeling and funky sides. "Ballad of Hank Crawford", honoring the late, longtime Ray Charles Orchestra alto saxophonist from Memphis, is a blues tour de force, laced with country and gospel threads over a churchy 12/8 beat. The guitarist stretches notes like pulled taffy as he solos through multiple choruses in over six minutes, ranging through registers and mixing narrative-building single-note lines with deft, bluesy chording. He gets down with choked, chunky, staccato riffs, leavening them with a more fluid bridge, on his venture into funk, "Leave It to Lonnie", dedicated to bassist Lonnie Plaxico. Pianist Rick Germanson contributes a sprung rhythms solo and drummer Willie Jones III adds solo fills to a closing vamp.

Bassist Luke Sellick is featured on "Pocket Watch", a Malone tune dedicated to the in-the-pocket playing of the late bassist Ray Brown. Among the CD's surprises are the title tune from late pianist Sir Roland Hanna the band equips with a "Poinciana" rhythmic vibe; bright, Brazilian-flavored "Theme from Chico and the Man"; and lively rendition of Bobby Hutcherson's "Little B's Poem", applying metaphorical spurs to make the usually relaxed waltz time gallup.

For more information, visit jazzdepot.com. Malone is at Smoke Sep. 22nd-24th. See Calendar.

IN PRINT



Queen of Bebop: The Musical Lives of Sarah Vaughan
Elaine M. Hayes (HarperCollins)
by Kevin Canfield

For Sarah Vaughan, the summer of 1946 was at once wonderful and terrible. That July, the jazz press devoted many column inches to the 22-year-old vocalist, heralding her "ethereally pure tone" and comparing her to Ella Fitzgerald. The following month, Vaughan and several other black musicians had to fight off epithet-spewing racists after a West Village show. Vaughan's talents had made her a budding star, even as the color of her skin rendered her a target for the worst America had to offer.

In *Queen of Bebop*, her perceptive new biography, first-time author Elaine M. Hayes celebrates Vaughan's artistry and explores the impediments she overcame on the way to success. The book's earliest chapters are its best, chronicling Vaughan's formative musical experiences in Newark church choirs and her knockout performance during Amateur Night at the Apollo. Before she was 20, Vaughan was touring with a band that included Dizzy Gillespie and Charlie Parker. Together they withstood harrowing discrimination, especially in the Jim Crow South.

In subsequent decades, Vaughan's career was marked by creative breakthroughs and financial setbacks. Her first two husbands mismanaged her money and though she had a signature hit with "Broken-Hearted Melody", Vaughan wasn't always afforded material that matched her gifts.

Hayes' book would benefit from a more accurate title; she's far more interested in telling Vaughan's life story than in casting her as the "queen" of a particular era. There are other missteps. In the last chapter, for instance, Hayes reports that one impresario "consider(ed) Vaughan the most difficult artist he worked with." This comes as a shock, because up till this point, Hayes hadn't spent much time on the more complex aspects of Vaughan's personality.

This is a gratifying portrait of a musician whose protean talents inspired some of today's greats. As Dianne Reeves puts it, Vaughan, who died in 1990, "was always reaching." That's about the finest compliment you can pay to a performer.

For more information, visit harpercollins.com. A Vaughan tribute with Camille Thurman and Charenée Wade is at Dizzy's Club Sep. 13th-14th. See Calendar.

BOXED SET

The Musician
Chick Corea (Stretch-Concord)
by Phil Freeman

In November 2011, pianist Chick Corea booked a month-long stand at New York's Blue Note jazz club in celebration of his 70th birthday. Over the course of nearly 50 sets, with 10 different bands, he explored multiple facets of his music. This boxed set features recordings by all the groups assembled for this epic self-celebration, as well as a documentary featuring interviews with many of the participants, yet somehow manages to make it more like a buffet than an exercise in gluttony. The nearly 50-page booklet is primarily a showcase for Ernest Gregory's terrific live photos, accompanied by a short but insightful essay by critic and Thelonious Monk biographer Robin D.G. Kelley.

The first CD begins with two numbers by an 'unplugged' lineup of Return to Forever with guitarist Frank Gambale, bassist Stanley Clarke and drummer Lenny White. Acoustic Return to Forever may seem like sacrilege, or a towering example of missing the point, but the performances of "Light as a Feather" and "Captain Marvel" from the group's early days shimmer and dance in this context. They're followed by a version of "I Hear A Rhapsody" by a trio with bassist Gary Peacock and drummer Brian Blade. The next ensemble featured is the allstar Five Peace Band, with Corea switching to electric keyboards, guitarist John McLaughlin, saxophonist Kenny Garrett, bassist John Patitucci and Blade once more. "Spirit Rides" and "Special Beings" have an early '70s rock dudes-do-Coltrane feel, with Blade providing plenty of explosive power. The disc concludes with a duo performance with vocalist Bobby McFerrin, performing "I've Got the World on a String" and Corea's "Spain".

The second disc kicks off with Corea joined by vibraphonist Gary Burton and the Harlem String Quartet. On the second of their two pieces, "Your Eyes Speak to Me", Corea's wife Gayle Moran Corea, who wrote the song, sings it in a dramatic, even theatrical fashion, strings surging behind her. The next group is called From Miles with trumpeter Wallace Roney, saxophonist Gary Bartz, bassist Eddie Gomez and drummer Jack DeJohnette. Interestingly, the set includes versions of "If I Were a Bell" and "Nefertiti", tunes that predated Corea's time in Davis' band. (In the documentary, we see the band rehearsing "It's About That Time," which was a regular feature of the trumpeter's sets in 1969 and 1970.) "If I Were a Bell" is the longest piece on the set, running past the 22-minute mark as everyone solos themselves out. The last group on the disc is Flamenco Heart: vocalist Concha Buika, saxophonist/flutist Jorge Pardo, guitarist Niño Josele, bassist Carles Benavent and drummer Jeff Ballard. Corea's somewhat frilly piano style isn't an ideal vehicle for the barely contained passion of flamenco, but he gives his bandmates plenty of space, particularly on the nearly 17-minute "Zyryab", and Buika's vocals on "Mi Niña Lola" are hoarse and emotionally vivid.

The third disc starts with two dual-piano combinations in a row. First up is Marcus Roberts; he and Corea play "Caravan" and, on a tune called "CC's Birthday Blues", are joined by an ebullient Wynton Marsalis. That's followed by three tracks—"Hot House", "Dolphin Dance" and "Cantaloupe Island"—by Corea and Herbie Hancock. The two work together seamlessly, each making room for the other and never turning the music into a mere cutting contest. The disc and the audio portion of the set concludes with two tracks by Corea's Elektric Band of saxophonist Eric Marienthal, Gambale, Patitucci and drummer Dave Weckl. Their busy, at times hard-rocking fusion recalls Return to Forever, particularly when Gambale starts shredding on the set's final piece (and fourth-longest at 15:36), "Silver Temple".

The documentary includes portions of other performances, as well as some music Corea is just in the audience for, showing the viewer that he's still got wide-open ears. There are also interviews with many musicians and some very entertaining conversation between Corea, Clarke and White, talking about the early days of Return to Forever. Taken all together, it's a package that manages to be both lavish and well-organized, presenting just enough music from each configuration of players that each performance reflects on the others.

For more information, visit concordmusicgroup.com. Corea is at Blue Note. Sep. 19th-23rd and 26th-30th. See Calendar.

ON THIS DAY

by Andrey Henkin

At Last!
Lighthouse All-Stars (Contemporary)
September 13th, 1953

Despite the photo of Miles Davis and Chet Baker on the cover, this album does not feature the trumpeters together, nor is it either of their dates. Rather it is a live recording from the famed Lighthouse in Hermosa Beach with members of the Lighthouse All-Stars led by bassist Howard Rumsey: Davis plays two tunes with trumpeter Rolf Ericson, saxophonists Bud Shank and Bob Cooper, pianist Lorraine Geller, Rumsey and drummer Max Roach; Baker is on one with pianist Russ Freeman, Rumsey and Roach; and Roach performs one tune solo.

The Right Touch
Duke Pearson (Blue Note)
September 13th, 1967

The career of pianist Duke Pearson, now perhaps more known for his tunes that became jazz standards, was spent mostly with Blue Note, whether via his own albums or many sideman appearances. This release comes towards the end of his performing life (his last decade was spent suffering from M.S.), an octet with Freddie Hubbard (trumpet), Garnett Brown (trombone), James Spaulding, Jerry Dodgion and Stanley Turrentine (saxophones), Gene Taylor and Grady Tate joining the leader in the rhythm section for six Pearson originals.

Inland Fish
Motoharu Yoshizawa (Trio)
September 13th, 1974

Bassist Motoharu Yoshizawa was one of the fathers of the Japanese free jazz scene in groups with Masahiko Togashi, Masayuki Takayanagi and visiting players like Steve Lacy and Derek Bailey. One of his major contributions was in the realm of solo bass recordings, of which this was his first (as well as his 'leader' debut); in the '90s, he collaborated with Barre Phillips, originator of the format. This album, recorded live in Tokyo, finds Yoshizawa improvising solo on three tracks, with drummer Sabu Toyozumi joining in on the final piece.

Live
The Group (NoBusiness)
September 13th, 1986

For a band with such a generic name, the personnel was hardly so. This veritable super-group was a short-lived sextet of Ahmed Abdullah (trumpet), Marion Brown (alto), Billy Bang (violin), Sirone and Fred Hopkins (basses) and Andrew Cyrille (drums). This is their sole release, a live recording from the equally-short-lived Jazz Center of New York, released 26 years after the fact when a cassette was found by Abdullah. The five-tune program is music by Butch Morris, Charles Mingus, Miriam Makeba, Brown and Bang.

True Blue
Archie Shepp (Venus)
September 13th, 1998

Archie Shepp, tenor and political firebrand, is nowhere to be found on this CD. Instead, it is the kinder and gentler version, leading a fine quartet of pianist John Hicks, bassist George Mraz and drummer Billy Drummond on a program of eight blues or ballads by the likes of John Coltrane, Cole Porter, Billy Eckstine and Charles Trénet alongside Shepp's own "A Little Surprise for the Lady". Hicks and Mraz had worked with Shepp a handful of times earlier in the decade while this was Drummond's first recording with the saxophonist.

BIRTHDAYS

September 1
†Art Pepper 1925-82
Willie Ruff b.1931
†Gene Harris 1933-2000
Wayne Horvitz b.1955
Essiet Essiet b.1956
Wolter Wierbos b.1957

September 2
†Horace Silver 1928-2014
†Clifford Jordan 1931-93
†Walter Davis Jr. 1932-90
John Zorn b.1953
Jonas Kullhammar b.1978

September 3
†Mickey Roker 1932-2017
Larry Ridley b.1937
Onaje Allan Gumbs b.1949
Veryan Weston b.1950
Peter Bernstein b.1967
David Sanchez b.1968

September 4
†Gerald Wilson 1918-2014
David Liebman b.1946
Lonnie Plaxico b.1960
Kenny Davis b.1961
Bireli Lagréne b.1966
Patrick Cornelius b.1978

September 5
†Albert Mangelsdorff 1928-2005
†Eddie Preston 1928-2009
†Richie Powell 1931-56
†Charles "Bobo" Shaw 1947-2017

September 6
†Buddy Bolden 1877-1931
†Clifford Thornton 1936-89
Peter Van Huffel b.1978

September 7
†Max Kaminsky 1908-94
†Graeme Bell 1914-2012
Sonny Rollins b.1930
†Makanda Ken McIntyre 1931-2001
Ron Blake b.1956
Bruce Barth b.1958
Irvin Mayfield b.1978

September 8
†Wilbur Ware 1923-79
†Specs Wright 1927-63
†Marion Brown 1935-2010
†James Clay 1935-95
Cecilia Coleman b.1962

September 9
†Elvin Jones 1927-2004
†Walter Benton 1930-2000
Zbigniew Namyslowski b.1939
George Mraz b.1944

September 10
†Frank Coughlan 1904-79
†Rod Rodriguez 1906-92
†Raymond Scott 1908-94
†Joe Deniz 1913-1994
†Cliff Leeman 1913-86
†Ken Rattenbury 1920-2001
†Prince Lasha 1929-2008
Roy Ayers b.1940
Dave Burrell b.1940
Craig Harris b.1954
Steve Davis b.1958

September 11
†Charles Moffett 1929-97
†Baby Face Willette 1933-1971
Oliver Jones b.1934
†Hiram Bullock 1955-2008
Dan Aran b.1977

September 12
†Cat Anderson 1916-81
†Joe Shulman 1923-57
†Earl Coleman 1925-95
Steve Turre b.1948
Joëlle Léandre b.1951
Scott Hamilton b.1954
Adam Rudolph b.1955
Brian Lynch b.1956
Marc Mommaas b.1969
Champian Fulton b.1985

September 13
†"Chu" Berry 1908-41
†Leonard Feather 1914-94
†Dick Haymes 1916-80
†Charles Brown 1922-99
†Mel Tormé 1925-99
Alex Riel b.1940
Joe Morris b.1955
Moppa Elliott b.1978

September 14
†Cachao 1918-2008
†Jay Cameron 1928-2011
†Bill Berry 1930-2002
Joseph Jarman b.1937
†Eddie Moore 1940-90
Oliver Lake b.1942
Jerome Sabbagh b.1973
Aram Shelton b.1976
Brian Landrus b.1978
Diederik Rijpstra b.1982

September 15
†Al Casey 1915-2005
†Gene Roland 1921-82
†Arvell Shaw 1923-2002
†Julian "Cannonball" Adderley 1928-75
†Seldon Powell 1928-97
Ned Rothenberg b.1956

September 16
†Joe Venuti 1903-78
Jon Hendricks b.1921
†Charlie Byrd 1925-99
†Gordon Beck 1938-2011
Lisle Atkinson b.1940
Hamiet Bluiett b.1940
Steve Slagle b.1951
Graham Haynes b.1960
Chris Cheek b.1968

September 17
†Jack McDuff 1926-2001
†Earl May 1927-2008
Theo Loevendie b.1930
Perry Robinson b.1938
David Williams b.1946
Jeff Ballard b.1963

September 18
†Steve Marcus 1939-2005
Jovino Santos Neto b.1954
John Fedchock b.1957
†Emily Remler 1957-90
Pete Zimmer b.1977

September 19
Muhal Richard Abrams b.1930
†Lol Coxhill 1932-2012
Tatsu Aoki b.1957
Bruce Cox b.1959
Cuong Vu b.1969

September 20
†Jackie Paris 1926-2004
†John Dankworth 1927-2010
†Red Mitchell 1927-92
†Joe Temperley 1929-2016
Eddie Gale b.1938
†Billy Bang 1947-2011
Steve Coleman b.1956
Ben Kono b.1967

September 21
†Slam Stewart 1914-87
†Chico Hamilton 1921-2013
†Fred Hunt 1923-86
Sunny Murray b.1937
John Clark b.1944

September 22
†Fletcher Smith 1913-93
Bill Smith b.1926
Ken Vandermark b.1964
Alex Kontorovich b.1980

September 23
†Albert Ammons 1907-49
†John Coltrane 1926-67
†Frank Foster 1928-2011
†Jimmy Woode 1928-2005
†Ray Charles 1930-2004
Norma Winstone b.1941
†Jeremy Steig 1943-2016
George Garzone b.1950

September 24
†"Fats" Navarro 1923-50
†John Carter 1929-91
†Wayne Henderson 1939-2014
Bill Connors b.1949
Jay Hoggard b.1954
Ingrid Laubrock b.1970
Walter Smith III b.1980

September 25
†Alex Bigard 1899-1978
†Charlie Allen 1908-72
†Sam Rivers 1923-2011
†Roland Alexander 1935-2006
Horacee Arnold b.1937
Mike Gibbs b.1937
†John Taylor 1942-2015
Craig Handy b.1962
Barbara Dennerlein b.1964

September 26
†George Gershwin 1898-1937
†Dick Heckstall-Smith 1934-2005
Gary Bartz b.1940
Vic Juris b.1953
Nicholas Payton b.1973
Mamiko Watanabe b.1980

September 27
†Bud Powell 1924-66
†Hank Levy 1927-2001
†Red Rodney 1927-94
Mike Nock b.1940
Matt Wilson b.1964

September 28
†John Gilmore 1931-95
Gerd Dudek b.1938
Ray Warleigh b.1938
Rod Mason b.1940
†Sirone 1940-2009
†Mike Osborne 1941-2007
†Kenny Kirkland 1955-98

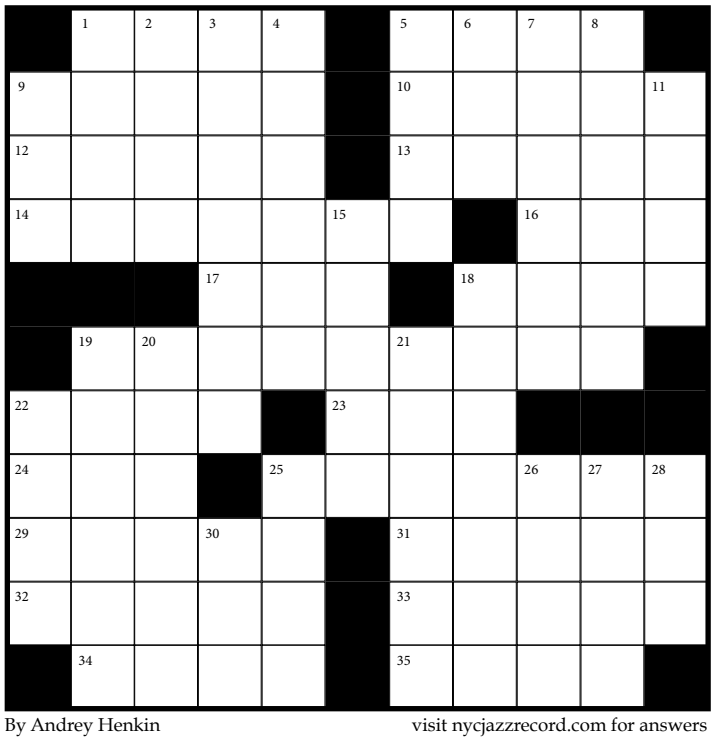
September 29
Rolf Kühn b.1929
Malcolm Griffiths b.1941
Jean-Luc Ponty b.1942
†Roy Campbell 1952-2014
Dave Kikoski b.1961
Alex Skolnick b.1968

September 30
†Buddy Rich 1917-87
†Oscar Pettiford 1922-60
†Carmen Leggio 1927-2009
†Jon Eardley 1928-91
†Steve McCall 1933-89
Antonio Hart b.1968
Melissa Stylianou b.1976
Marshall Gilkes b.1978

WOLTER WIERBOS
September 1st, 1957

Dutch trombonist Wolter Wierbos may not be a household name as a leader outside of Europe, having only released a handful of albums since his 1982 eponymous debut on Data and on to co-led CDs with Paul Van Kemenade and Jan Kuiper and a couple of solo albums. But he has certainly been busy, working as part of the ICP Orchestra from the early '80s through to today, with various bands led by countryman bassist Maarten Altena, as part of Available Jelly and sessions with Harry Miller, Sean Bergin, Theo Loevendie, Guus Janssen, Cecil Taylor, Gerry Hemingway, The Ex, Bik Bent Braam, Ig Henneman, ICP Orchestra bandmate Michael Moore, Evan Parker, Frank Gratkowski and others. ***-AH***

CROSSWORD



By Andrey Henkin

visit nycjazzrecord.com for answers

ACROSS

1. With 1 Down, a tune composed by 19 Across
5. Porcine tune composed by 19 Across?
9. German Swing Era big band leader Paul
10. Formal address to the drummer of Germany's Bop Cats
12. Component notes of Dm9 or Fmaj13 chord
13. Japanese Nu Jazz bassist Katsuhiko
14. 1970 Jeremy Steig Solid State LP
16. King Records catalogue prefixes
17. "All The Things You ____"
18. With The, Wilton Felder tune appropriate for Comic-Con?
19. Blood Counter?
22. Kočani Orkestar tuba player Asanov
23. British label that released albums by Sun Ra, The Necks, Fred Frith and others
24. This company's open software initiative is inspired by jazz improvisation
25. 2006 François Houle Drip Audio CD
29. Many albums are not this, to the consternation of discographers
31. Swing Era baritone saxophonist Stuart
32. Andrew Hill composition named for one of the Muses
33. 1960 Mose Allison Columbia LP *I Love The Life* ____
34. Hippocratic tune composed by 19 Across?
35. See 27 Down

DOWN

1. See 1 Across
2. The mil. org.'s Dixieland Jazz Band was founded in 1970
3. Artie Shaw/Harry James/Woody Herman reed player Herbie
4. Kazuhisa Uchihashi has a song named for this smog-based Godzilla combatant
5. Home town of Russian reed player Sergey Letov
6. Jazz critic Gitler
7. Longtime Ahmad Jamal bassist Jamil
8. Squirrel Nut Zippers have a tune named for this mythical Norwegian coastal monster
9. Loc. of An Die Musik jazz club
11. With 22 Down, a tune composed by 19 Across
15. French improvising vocalist Nicolas
18. Sleepytime ____ Museum band of which Carla Kihlstedt is a member
19. Ivo Perelman/Jay Rosen tune "What's Your Favorite ____ Dealer?"
20. A type of gong
21. 1988 Thomas Heberer ITM CD *The* ____ *Millipede*
22. See 11 Down
25. Die Like ____, Peter Brötzmann-led ensemble
26. Tabla player Saha
27. With 35 Across, a tune composed by 19 Across
28. Terje Rypdal tune "Den Forste ____"
30. NYC-based org. that offers the annual Con Edison Composers-in-Residence

CALENDAR

Friday, September 1

- **Pasquale Grasso Trio with Ari Roland, Keith Balla** — Bar Next Door 7:30, 9;30, 11:30 pm $12
- **Shepashanaben: Ben Holmes, Brad Shepik, Shane Shanahan** — Barbès 8 pm $10
- ★**Charlie Parker Birthday Celebration: Vincent Herring, Greg Osby, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Billy Drummond** — Birdland 8:30, 11 pm $40
- ★**Roy Hargrove** — Blue Note 8, 10:30 pm $45
- **Frank Owens** — Bryant Park 12:30 pm
- **Carol Sudhalter Trio** — Cleopatra's Needle 8 pm
- **Ryan Slatok First Impressions with Daniel Dickinson, Samir Zarif, Joel Ross, Alexander Claffy, Kush Abadey** — Club Bonafide 7:30 pm $10
- **Noise Ceiling: Zach Lapidus, Peter Brendler, Paul Wells** — Cornelia Street Underground 8:30, 10 pm $10
- ★**Grassella Oliphant Sextet with Bruce Williams, Lance Bryant, Freddie Hendrix, Brandon McCune, Chris Berger** — Dizzy's Club 7:30, 9:30 pm $40
- **Patrick Bartley** — Dizzy's Club 11:15 pm $10
- **Michael Weiss; Jared Gold/Dave Gibson; Nick Hempton** — Fat Cat 6, 10:30 pm 1:30 am $10
- ★**Sax Appeal: Jimmy Heath, Gary Bartz, Javon Jackson, Donald Harrison, Jeremy Manasia, David Williams, McClenty Hunter** — Iridium 8, 10 pm $35-45
- ★**George Cables Trio with Ed Howard, Victor Lewis** — Jazz at Kitano 8, 10 pm $32
- ★**Cyrus Chestnut Trio with Buster Williams, Lenny White** — Jazz Standard 7:30, 9:30 pm $35
- ★**Alex Blake Collective** — Medgar Evers College 7 pm
- ★**Bill Mobley Trio James Weidman, Phil Palombi; Johnny O'Neal** — Mezzrow 8, 11 pm $20
- **Brian Charette's Kürrent** — Nublu 9 pm
- **David Kardas** — Shrine 6 pm
- ★**Ralph Lalama Bop-Juice with Alec Safy, Clifford Barbaro; Winard Harper Quintet** — Smalls 7:30, 10:30 pm $20
- ★**Peter Bernstein 50th Birthday Celebration with Sullivan Fortner, Doug Weiss, Leon Parker** — Smoke 7, 9, 10:30 pm $38
- ★**A Stone Benefit: John Zorn, Marty Ehrlich, Ikue Mori, Joe Morris, Erik Friedlander, Jonathan Finlayson, Jim Staley, Tomas Fujiwara and guests** — The Stone at The New School 8:30 pm $20
- ★**Trio-Convulsant: Trevor Dunn, Mary Halvorson, Ches Smith** — The Stone 8:30 pm $20
- **Sharp Tree** — Tomi Jazz 8 pm $10
- **Kurt Rosenwinkel Quintet with Mark Turner, Nitai Hershkovits, Dario Fromit, Marcus Gilmore** — Village Vanguard 8:30, 10:30 pm $30

Saturday, September 2

- **Shayna Steele** — 55Bar 10 pm
- **Jeff Miles Trio with Julian Smith, Rodrigo Recabarren** — Bar Next Door 7:30, 9;30, 11:30 pm $12
- ★**Veronica Swift** — Birdland 6 pm $30
- ★**Charlie Parker Birthday Celebration: Vincent Herring, Greg Osby, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Billy Drummond** — Birdland 8:30, 11 pm $40
- ★**Roy Hargrove** — Blue Note 8, 10:30 pm 12:30 am $45
- **Mike Lattimore Trio** — Cleopatra's Needle 8 pm
- **Secret Mall: Alfredo Colon, Edward Gavitt, Steve Williams, Andres Valbuena** — Club Bonafide 9:30 pm $10
- ★**Dan Weiss Trio with Jacob Sacks, Thomas Morgan** — Cornelia Street Underground 8:30, 10 pm $10
- ★**Johnny O'Neal Trio** — Dizzy's Club 7:30, 9:30 pm $45
- **Patrick Bartley** — Dizzy's Club 11:15 pm $20
- **Ed Cherry; Raphael D'lugoff Quintet; Greg Glassman Jam** — Fat Cat 7, 10 pm 1:30 am $10
- ★**Sax Appeal: Jimmy Heath, Gary Bartz, Javon Jackson, Donald Harrison, Jeremy Manasia, David Williams, McClenty Hunter** — Iridium 8, 10 pm $35-45
- ★**George Cables Trio with Ed Howard, Victor Lewis** — Jazz at Kitano 8, 10 pm $32
- ★**Cyrus Chestnut Trio with Buster Williams, Lenny White** — Jazz Standard 7:30, 9:30 pm $35
- ★**Bill Mobley Trio James Weidman, Phil Palombi** — Mezzrow 8 pm $20
- ★**Bob DeVos Quartet with Andy Laverne, Steve LaSpina, Jason Tiemann; Winard Harper Quintet; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal** — Smalls 7:30, 10:30 pm 1 am $20
- ★**Peter Bernstein 50th Birthday Celebration with Sullivan Fortner, Doug Weiss, Leon Parker** — Smoke 7, 9, 10:30 pm $38
- ★**A Stone Benefit: John Zorn, Bill Frisell, Okkyung Lee, Ikue Mori, Cyro Baptista, Uri Caine, Tomas Fujiwara and guests** — The Stone at The New School 8:30 pm $20
- **Trevor Dunn, Brandon Seabrook, Eric Slick** — The Stone 8:30 pm $20
- **Yuko Togami; Rocco John Iacovone, Chris Forbes, Luke McCrosson; Juan Carlos Polo** — Tomi Jazz 6, 8, 11 pm $10
- **Kurt Rosenwinkel Quintet with Mark Turner, Nitai Hershkovits, Dario Fromit, Marcus Gilmore** — Village Vanguard 8:30, 10:30 pm $30

Sunday, September 3

- **Erkinbek Kydykbaev Salt Peanuts Jazz Band with Baktybek Kydykbaev, Kubanychbek Kydykbaev, Eleman Kanybekov, Aleksandr Sokolov, Dinara Kamasheva, Fakerdinova Aisuluu** — Birdland 6 pm $30
- **NYU Jazz Brunch: Dave Pietro Group** — Blue Note 11:30 am 1:30 pm $39.50
- ★**Roy Hargrove** — Blue Note 8, 10:30 pm $45
- **Ellie Goodman with James Robinson, Josh Kaye** — Cornelia Street Underground 8:30, 10 pm $10
- ★**Toshiko Akiyoshi Trio** — Dizzy's Club 7:30, 9:30 pm $35
- **Kenny Warren, Adam Hopkins, Flin Van Hemmen; Leonor Falcon Quartet with Juanma Trujillo, Christoph Knoche, Juan Pablo Carletti** — Downtown Music Gallery 6, 7 pm
- **Terry Waldo's Gotham City Band; Jade Synstelien's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam** — Fat Cat 6, 8:30 pm 1 am $10
- **Ted Chubb Band with Bruce Williams, Seth Johnson, Oscar Perez, Tom DiCarlo, Jason Tiemann** — Jazz Standard 11:30 am, 1:30 pm $10
- ★**Cyrus Chestnut Trio with Buster Williams, Lenny White** — Jazz Standard 7:30, 9:30 pm $35
- **Tad Shull Trio with Rob Schneiderman, Paul Gill; John Merrill** — Mezzrow 8, 11 pm $20
- **Lezlie Harrison Trio** — North Square Lounge 12:30, 2 pm
- **Alex Simon Gypsy Swing Ensemble** — Radegast Hall 7 pm
- **David Bixler's Auction Project with Arturo O'Farrill** — Saint Peter's Church 5 pm
- **Eugene Seow Quartet** — Silvana 6 pm
- **Marianne Solivan Quartet with Joshua Richman, Matthew Parrish, Anthony Pinciotti; David Gibson Quintet with Freddie Hendrix, Theo Hill, Alexander Claffy, Kush Abadey; Jon Beshay** — Smalls 7:30, 10:30 pm 1 am $20
- ★**Peter Bernstein 50th Birthday Celebration with Sullivan Fortner, Doug Weiss, Leon Parker** — Smoke 7, 9, 10:30 pm $38
- ★**ProofReaders: Trevor Dunn, Anna Webber, Nate Wooley, Ryan Sawyer** — The Stone 8:30 pm $20
- **David Love** — Tomi Jazz 8 pm
- **Kurt Rosenwinkel Quintet with Mark Turner, Nitai Hershkovits, Dario Fromit, Marcus Gilmore** — Village Vanguard 8:30, 10:30 pm $30

Monday, September 4

- ★**Gilad Hekselman Group** — Bar Lunàtico 8:30, 10 pm $10
- **Julphan Tilapornputt Trio with Kenchakaj Kengkarnka, Jesse Byrom-Carter; Christine Tobin Trio with Phil Robson, Harvie S** — Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Dizzy Gillespie All-Stars** — Blue Note 8, 10:30 pm $45
- **Kuni Mikami** — Bryant Park 12:30 pm
- ★**Ryan Keberle's Living Legacy Big Band Celebrates Gerry Mulligan** — Dizzy's Club 7:30, 9:30 pm $35
- **Harold O'Neal; Behn Gillece; Billy Kaye Jam** — Fat Cat 6, 9 pm 12:30 am $10
- **Greg Murphy Trio with Eric Wheeler, Kush Abadey; Pasquale Grasso** — Mezzrow 8, 11 pm $20
- ★**Ari Hoenig Group; J.D. Allen Group** — Smalls 7:30, 10:30 pm $20
- **Atsushi Ouchi; Andrew Kushnir** — Tomi Jazz 8, 11 pm

Tuesday, September 5

- **Mark McIntyre Trio with Adam DeAscentis, Josh Bailey; Mark Phillips Trio with Hugh Stuckey, Sam Zerna** — Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Steve Kuhn Trio with Steve Swallow, Joey Baron** — Birdland 8:30, 11 pm $40
- ★**Roy Haynes** — Blue Note 8, 10:30 pm $45
- **Kuni Mikami** — Bryant Park 12:30 pm
- **Herb Alpert/Lani Hall** — Café Carlyle 8:45 pm $70-135
- **Gene Bertoncini/Paul Meyers** — Cavatappo Grill 8 pm $10
- **Elektra Kurtis Ensemble with Curtis Stewart, Lefteris Bournias, Bradley Jones, Reggie Nicholson** — Cornelia Street Underground 6 pm $10
- **VoxEcstatic: Verena McBee with Billy Test, Ethan O'Reilly, Jon Di Fior and guests Christian Contreras, Gabriel Dowdy-Terracciano; Deanna Witkowski Trio with Daniel Foose, Scott Latzky** — Cornelia Street Underground 8, 9:30 pm $10
- **Bruce Williams Sextet; Allyn Johnson Quartet with Mark Gross, Richie Goods, Kush Abadey** — Dizzy's Club 7:30, 9:30 pm $30
- ★**Marquis Hill** — Dizzy's Club 11:15 pm $5
- **Gary Fisher Trio; Willie Martinez Y la Familia; Craig Wuepper** — Fat Cat 7, 9 pm 12:30 am $10
- **Takaaki Otomo solo** — Jazz at Kitano 8 pm
- ★**Elvin Jones 90th Birthday Celebration: Jeff "Tain" Watts' Elvin Jones Alumni Band with Nicholas Payton, Robin Eubanks, Ravi Coltrane, Eric Lewis, Neil Caine** — Jazz Standard 7:30, 9:30 pm $30
- ★**Fred Hersch Pocket Orchestra with Jo Lawry, Mike Rodriguez, Rogério Boccato; Miki Yamanaka/Adi Myerson Polite Jam Session** — Mezzrow 8, 11 pm $20
- **Resonant Bodies 2017: Theo Bleckmann; Jennifer Walshe; Davóne Tines** — Roulette 7:30 pm $25
- **Frank Lacy Group; Abraham Burton Quartet** — Smalls 7:30, 10:30 pm $20
- **Kevin Hufnagel/Craig Taborn** — The Stone 8:30 pm $20
- **Chiemi; Michael Reis** — Tomi Jazz 8, 9:40 pm
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** — Village Vanguard 8:30, 10:30 pm $30

Wednesday, September 6

- ★**Battle in the Bronx: Eric Alexander and Vincent Herring** — An Beal Bocht Café 8, 9:30 pm $15
- ★**Steve Kuhn Trio with Steve Swallow, Joey Baron** — Birdland 8:30, 11 pm $40
- ★**Roy Haynes** — Blue Note 8, 10:30 pm $45
- **Kuni Mikami** — Bryant Park 12:30 pm
- **Herb Alpert/Lani Hall** — Café Carlyle 8:45 pm $70-135
- **Immanuel Wilkins Quartet with Micah Thomas, Daryl Johns, Kweku Sumbry; Alyssa McDoom Quartet with Evan Wright, Daryl Johns, Charlie Culbert** — Cornelia Street Underground 8, 9:30 pm $10
- ★**Steven Bernstein's Millennial Territory Orchestra with Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Matt Munisteri, Ben Allison, Ben Perowsky** — Dizzy's Club 7:30, 9:30 pm $30
- ★**Marquis Hill** — Dizzy's Club 11:15 pm $5
- **Raphael D'lugoff Trio +1; Jordan Pettay; Ned Goold Jam** — Fat Cat 7, 9 pm 12:30 am $10
- **Decades Trio: Dean Johnson, Erik Deutsch, Tony Mason** — Jazz at Kitano 8, 10 pm $17
- ★**Elvin Jones 90th Birthday Celebration: Jeff "Tain" Watts' Elvin Jones Alumni Band with Nicholas Payton, Robin Eubanks, Dave Liebman, Eric Lewis, Neil Caine** — Jazz Standard 7:30, 9:30 pm $30
- **Claudia Acuña Trio with Pablo Vergara, Pablo Menares; Tony Hewitt/Pete Malinverni** — Mezzrow 8, 11 pm $20
- **Marc Edwards' Slipstream Time Travel with Ernest Anderson III, Takuma Kaniawa, Colin Sanderson, Alex Lozupone, Lawry Zilmrah, Henry Fraser, David Tamura, Ayumi Ishto and guest Sandy Ewen** — Muchmore's 9 pm $6
- **Jason Prover Sneak Thievery Orchestra** — Radegast Hall 9 pm
- **Resonant Bodies 2017: Hai-Ting Chinn; Joan La Barbara; Odeya Nini** — Roulette 7:30 pm $25
- **Sandy Stewart/Bill Charlap** — Saint Peter's Church 1 pm $10
- **Argentalia 4tet: Leo Genovese, Daniele Germani, Stefano Battaglia, Juan Chiavassa** — ShapeShifter Lab 8:15 pm $10
- **Dayna Stephens Group with Philip Dizack, Gilad Hekselman, Eden Ladin, Aidan Carroll, Jaimeo Brown; Nick Finzer Sextet with Lucas Pino, Alex Wintz, Eden Ladin, Aidan Carroll, Jaimeo Brown; Jovan Alexandre** — Smalls 7:30, 10:30 pm 1 am $20
- ★**Chris Potter/Craig Taborn Quartet** — The Stone 8:30 pm $20
- **Michael Vitali; Motonori Kobayasi** — Tomi Jazz 8, 11 pm
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** — Village Vanguard 8:30, 10:30 pm $30

Thursday, September 7

- **Alvaro Benavides' Cuban Salsa** — Bar Lunàtico 8:30, 10 pm $10
- **Vaughn Stoffey Trio with Thomson Kneeland, Alex Ritz; David Kane Trio with Peter Brendler, Ronen Itzik** — Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Gato Loco** — Barbès 10 pm $10
- **Tamir Hendelman Trio with Marco Panascia, Matt Wilson** — Birdland 6 pm $30
- ★**Steve Kuhn Trio with Steve Swallow, Joey Baron** — Birdland 8:30, 11 pm $40
- **Kuni Mikami** — Bryant Park 12:30 pm
- **Herb Alpert/Lani Hall** — Café Carlyle 8:45 pm $70-135
- **Ralph Lalama Quartet with Dave Lalama, Alec Safy, Mike Camacho** — Cavatappo Grill 9 pm $10
- **Mikhail Romanov Duo** — Cleopatra's Needle 7 pm
- **Paa Kow** — Club Bonafide 7:30, 9:30 pm $15
- **Marc Mommaas Quartet with Nate Radley, Matt Clohesy, Ari Hoenig** — Cornelia Street Underground 8, 9:30 pm $10
- ★**Ella Sang The Blues: Brianna Thomas with Greg Lewis, Marvin Sewell** — Dizzy's Club 7:30, 9:30 pm $40
- ★**Marquis Hill** — Dizzy's Club 11:15 pm $10
- **Noller/Sylla; Saul Rubin Zebtet** — Fat Cat 7, 10 pm $10
- **Band Of Other Brothers: Jeff Babko, Nir Felder, Jeff Coffin, Will Lee, Keith Carlock** — Iridium 8, 10 pm $27.50
- **Kathleen Landis Trio with Dan White, Boots Maleson** — Jazz at Kitano 8, 10 pm $17
- ★**Ulysses Owens, Jr. Trio with Joel Ross, Reuben Rogers** — The Jazz Gallery 7:30, 9:30 pm $15
- ★**Elvin Jones 90th Birthday Celebration: Jeff "Tain" Watts' Elvin Jones Alumni Band with Nicholas Payton, Robin Eubanks, Sonny Fortune, Eric Lewis, Neil Caine** — Jazz Standard 7:30, 9:30 pm $30
- **Mike Longo/Paul West; Spike Wilner** — Mezzrow 8, 11 pm $20
- **Resonant Bodies 2017: Mary Bonhag; Kamala Sankaram; Kayleigh Butcher** — Roulette 7:30 pm $20
- **Take Off Collective: Ole Mathisen, Marko Djordjevic, Matt Garrison** — ShapeShifter Lab 8:15 pm $10
- **Bruce Harris** — Silvana 6 pm
- **Dayna Stephens Group with Philip Dizack, Gilad Hekselman, Eden Ladin, Aidan Carroll, Jaimeo Brown; Nick Hempton Band with George DeLancey, Dan Aran; Jonathan Thomas** — Smalls 7:30, 10:30 pm 1 am $20
- ★**Champian Fulton Quintet with Stephen Fulton, Dor Samoha, Fukushi Tainaka** — Smoke 7, 9, 10:30 pm $12
- **Ancients: Dan Weiss, Chris Speed, Ben Gerstein, Craig Taborn** — The Stone 8:30 pm $20
- **Ken Kobayashi** — Tomi Jazz 9 pm $10
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** — Village Vanguard 8:30, 10:30 pm $30

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Friday, September 8

- **Brian Woodruff** 7-Corners 5:30 pm
- **Mike Rood Trio with Sam Minaie, Jerad Lippi** Bar Next Door 7:30, 9;30, 11:30 pm $12
- ★**Steve Kuhn Trio with Steve Swallow, Joey Baron** Birdland 8:30, 11 pm $40
- **Kermit Ruffins and The BBQ Swingers** Blue Note 8, 10:30 pm $45
- **Kuni Mikami** Bryant Park 12:30 pm
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $70-135
- ★**Manuel Valera Trio with guest John Ellis** The Cave at St. George's 7:30, 9:30 pm $20
- **Libby Richman Trio** Cleopatra's Needle 8 pm
- ★**Gualichu: Leo Genovese, Tony Malaby, Juini Booth, Francisco Mela** Cornelia Street Underground 8:30, 10 pm $10
- ★**Outside (In)dia: Amir ElSaffar and Brooklyn Raga Massive** David Rubenstein Atrium 7:30 pm
- ★**Harold Mabern Trio with Nat Reeves, Joe Farnsworth** Dizzy's Club 7:30, 9:30 pm $40
- ★**Marquis Hill** Dizzy's Club 11:15 pm $10
- **Ken Fowser Quintet; Mark Whitfield** The Django at Roxy Hotel 7:30, 10:30 pm
- **Dida Pelled; Antoine Drye Septet; Avi Rothbard** Fat Cat 6, 10:30 pm 1:30 am $10
- **Band Of Other Brothers: Jeff Babko, Nir Felder, Jeff Coffin, Will Lee, Keith Carlock** Iridium 8, 10 pm $27.50
- ★**Jamie Baum and Short Stories with Gregoire Maret, Joe Martin, Jeff Hirshfield** Jazz at Kitano 8, 10 pm $32
- ★**Elvin Jones 90th Birthday Celebration: Jeff "Tain" Watts' Electric Elvin Band with Kevin Eubanks, Charnett Moffett** Jazz Standard 7:30, 9:30 pm $35
- **Sean Smith/David Hazeltine** Knickerbocker Bar & Grill 9 pm $3.15
- **Rico Jones Quartet with Steven Feifke, Cole Davis, Malick Koly** Metropolitan Room 9:30 pm $15
- **Aaron Goldberg; Johnny O'Neal** Mezzrow 8, 11 pm $20
- ★**Festival of New Trumpet Music: High and Mighty Brass Band; Slavic Soul Party** New School Glass Box Theater 8:30 pm $20
- **Jacob Varmus Quartet** Silvana 6 pm
- **Rick Hollander Group** Smalls 7:30 pm $20
- ★**Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Bill Stewart** Smoke 7, 9, 10:30 pm $38
- ★**Heroics Quartet: Dave King, Chris Speed, Chris Lightcap, Craig Taborn** The Stone 8:30 pm $20
- **Takenori Nishiuchi** Tomi Jazz 8 pm $10
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30

Saturday, September 9

- **Will Bernard** Bar Lunàtico 8:30, 10 pm $10
- **Patrick Cornelius Trio with Rick Rosato, Kyle Poole** Bar Next Door 7:30, 9;30, 11:30 pm $12
- ★**Blacksalt: Lucian Ban/Abraham Burton** Barbès 8 pm $10
- ★**Benny Benack III Quartet with Emmet Cohen** Birdland 6 pm $30
- ★**Steve Kuhn Trio with Steve Swallow, Joey Baron** Birdland 8:30, 11 pm $40
- **Kermit Ruffins and The BBQ Swingers** Blue Note 8, 10:30 pm $45
- **Herb Alpert/Lani Hall** Café Carlyle 8:45, 10:45 pm $80-155
- ★**William Parker/Cooper-Moore; The Daves: Dave Sewelson/Dave Hofstra; Steve Swell Trio with William Parker, Michael TA Thompson** Children's Magical Garden de Carmen Rubio 2 pm
- **Clifford Barbaro Trio** Cleopatra's Needle 8 pm
- **Ben Monder Trio with Tony Malaby, Andrew Cyrille** Cornelia Street Underground 8:30, 10 pm $10
- ★**Harold Mabern Trio with Nat Reeves, Joe Farnsworth** Dizzy's Club 7:30, 9:30 pm $45
- ★**Marquis Hill** Dizzy's Club 11:15 pm $20
- **Arthur Vint and Associates; King Solomon Hicks** The Django at Roxy Hotel 7:30, 10:30 pm
- **Steve Blum Trio; Noah Jackson and Full Circle; Greg Glassman Jam** Fat Cat 7, 10 pm 1:30 am $10
- ★**Echoes of an Era II: Terri Lynne Carrington; Melba Joyce; Sugar Hill Quartet** Highbridge Park 3 pm
- **Band Of Other Brothers: Jeff Babko, Nir Felder, Jeff Coffin, Will Lee, Keith Carlock** Iridium 8, 10 pm $27.50
- **Larry Fuller Trio with George DeLancey, Jason Tiemann** Jazz at Kitano 8, 10 pm $32
- ★**Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson** The Jazz Gallery 7:30, 9:30 pm $22
- ★**Elvin Jones 90th Birthday Celebration: Jeff "Tain" Watts' Electric Elvin Band with Kevin Eubanks, Charnett Moffett** Jazz Standard 7:30, 9:30 pm $35
- **Sean Smith/David Hazeltine** Knickerbocker Bar & Grill 9 pm $3.15
- **Aaron Goldberg** Mezzrow 8 pm $20
- ★**Festival of New Trumpet Music—FONT@15: Dave Douglas, Stephanie Richards, Jeremy Pelt, Nate Wooley and guests** New School Glass Box Theater 8:30 pm $20
- **Dida Pelled** The Owl Music Parlor 7:30 pm $10
- **Aubrey Logan** Rockwood Music Hall Stage 2 7 pm $20-25
- **Lior Milliger** Silvana 6 pm
- **Will and Peter Anderson Quintet with Jeb Patton, Clovis Nicolas, Phil Stewart; Philip Harper Quintet** Smalls 7:30 pm 1 am $20
- ★**Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Bill Stewart** Smoke 7, 9, 10:30 pm $38
- ★**Gordon Beeferman/Dafna Naphtali; Duo B.: Jason Levis/Lisa Mezzacappa; Marco Cappelli/VJ Lapsus** Soup & Sound 8 pm $20
- ★**Farmers By Nature: William Parker, Gerald Cleaver, Craig Taborn** The Stone 8:30 pm $20
- **Chip Shelton PeaceTime Ensemble** Symphony Space Bar Thalia 9 pm
- **The Highliners; Miyoko Yamakawa; John Marino** Tomi Jazz 6, 8, 11 pm $10
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30

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Sunday, September 10

- **Katie Thiroux Quartet with Ken Peplowski, Justin Kauflin, Matt Witek** Birdland 6 pm $30
- **Kevin Harris Project with Will Slater, Rudy Royston** Blue Note 11:30 am 1:30 pm $39.50
- **Kermit Ruffins and The BBQ Swingers** Blue Note 8, 10:30 pm $45
- ★**Jason Hwang Human Rites Trio with Ken Filiano, Andrew Drury; Jessica Jones Trio with Tony Jones, Bob Stewart; Yoni Kretzmer Trio with Shayna Dulberger, Juan Pablo Carletti** Children's Magical Garden de Carmen Rubio 2 pm
- **Nathan Brown Trio with Félix Lemerle, Peter Traunmueller** Cornelia Street Underground 9:30 pm $10
- ★**Harold Mabern Trio with Nat Reeves, Joe Farnsworth** Dizzy's Club 7:30, 9:30 pm $35
- ★**Thomas Helton/Michael Bisio; Duo B: Jason Levis/Liza Mezzacappa with guests Josh Sinton, Aaron Novik** Downtown Music Gallery 6, 7 pm
- **Terry Waldo's Gotham City Band; Vitaly Golovnev Sextet; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 1 am $10
- **Band Of Other Brothers: Jeff Babko, Nir Felder, Jeff Coffin, Will Lee, Keith Carlock** Iridium 8, 10 pm $27.50
- **Emmet Cohen** Jazz Standard 11:30 am, 1:30 pm $10
- ★**Elvin Jones 90th Birthday Celebration: Jeff "Tain" Watts' Electric Elvin Band with Kevin Eubanks, Charnett Moffett** Jazz Standard 7:30, 9:30 pm $35
- **Julian Shore Quartet with Dayna Stephens, Edward Perez, Colin Stranahan; John Merrill** Mezzrow 8, 11 pm $20
- **Beat Kaestli Trio with Vitor Gonçalves, Pete McCann** North Square Lounge 12:30, 2 pm
- ★**Celebration of Pastor Dale Lind: Catherine Russell** Saint Peter's Church 5 pm
- **Johnny O'Neal Trio with Ben Rubens, Itay Morchi; Joe Magnarelli Group; Robert Edwards** Smalls 7:30, 10:30 pm 1 am $20
- ★**Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Bill Stewart** Smoke 7, 9, 10:30 pm $38
- ★**Craig Taborn solo** The Stone 8:30 pm $20
- **Bill Stevens, Corey Larson, Paul Pricer** Tomi Jazz 8, 9:40 pm
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30

Monday, September 11

- **Michael Bates' Sandcatchers with Yoshie Fruchter, Myk Freedman, Tim Keiper** Bar Lunàtico 8:30, 10 pm $10
- **Cole Davis Trio with Vaughn Stoffey, Rodney Green; Alma Micic Trio with Rale Micic, Corcoran Holt** Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**McCoy Tyner** Blue Note 8, 10:30 pm $45
- **Yuka Aikawa** Bryant Park 12:30 pm
- ★**Festival of New Trumpet Music: Keyon Harrold's The Flow Anthology with Marquis Hill, Igmar Thomas, Leron Thomas** Dizzy's Club 7:30, 9:30 pm $30
- **Ned Goold Quartet; Billy Kaye Jam** Fat Cat 9 pm 12:30 am $10
- ★**Dan Tepfer/Miguel Zenón; Pasquale Grasso** Mezzrow 8, 11 pm $20
- ★**Ari Hoenig/Chris Potter** Smalls 7:30 pm $20
- **Hattie Simons; Arthur Sadowsky** Tomi Jazz 8, 11 pm

Tuesday, September 12

- **Stan Killian Quartet with Tarek Yamani, Ugonna Okegwo, McClenty Hunter** 55Bar 7 pm
- **Paul Jubong Lee Trio with Daniel Durst, Diego Maldonato; Andrew Van Tassel Trio with Raviv Markovitz, Colin Stranahan** Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Melissa Aldana** Birdland 8:30, 11 pm $40
- **David Sanborn** Blue Note 8, 10:30 pm $55
- **Yuka Aikawa** Bryant Park 12:30 pm
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $70-135
- ★**Bucky Pizzarelli Trio** Cavatappo Grill 6 pm $15
- **Andrew Hartman's Compass with Chris Cheek, Ike Sturm, Mark Ferber; Logan Strosahl Quintet with Jessica Pavone, Aquiles Navarro, Lim Yang, Allan Mednard** Cornelia Street Underground 8, 9:30 pm $10
- ★**Festival of New Trumpet Music: Keyon Harrold's The Flow Anthology with Marquis Hill, Igmar Thomas, Leron Thomas** Dizzy's Club 7:30, 9:30 pm $35
- **Evan Sherman Entourage** Dizzy's Club 11:15 pm $5
- **Marco Cappelli/VJ Andrea Lapsus** The Drawing Center 7:30 pm
- **Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop** Fat Cat 7, 9 pm $10
- ★**Butch Morris and Radical Black Composition: Brandon Ross Phantom Station with J.T. Lewis, Graham Haynes, Hardedge** Issue Project Room 8 pm $12-15
- **Takaaki Otomo solo** Jazz at Kitano 8 pm
- ★**Ethan Iverson Trio with Ron Carter, Billy Hart** Jazz Standard 7:30, 9:30 pm $25
- **Marc Hannaford, Simon Jermyn, Satoshi Takeishi; Charlotte Greve, Chris Tordini, Vinnie Sperrazza** Korzo 9, 10:30 pm
- ★**Teri Roiger Quartet with Frank Kimbrough, John Menegon, Steve Williams; Miki Yamanaka/Adi Myerson Polite Jam Session** Mezzrow 8, 11 pm $20
- ★**Claire Daly Group** New York City Baha'i Center 8, 9:30 pm $15
- **Glenn Crytzer Trio** Radegast Hall 8 pm
- **Takeshi Otani Band** Shrine 6 pm
- **Shai Golan Quartet** Silvana 6 pm
- **Behn Gillece Quartet; Abraham Burton Quartet** Smalls 7:30, 10:30 pm $20
- ★**Mark Dresser 7 with Nicole Mitchell, Marty Ehrlich, David Morales Boroff, Michael Dessen, Joshua White, Jim Black** The Stone 8:30 pm $20
- **Jun Xiao** Tomi Jazz 11 pm
- ★**Blank Forms First Annual Benefit Concert Honoring Marshall Allen and the Sun Ra Arkestra** Ukrainian National Home 7 pm $125-5,000
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30

Wednesday, September 13

- **Vitor Gonçalves/Yotam Silberstein** Bar Lunàtico 8:30, 10 pm $10
- ★**Melissa Aldana** Birdland 8:30, 11 pm $40
- **David Sanborn** Blue Note 8, 10:30 pm $55
- **Yuka Aikawa** Bryant Park 12:30 pm
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $70-135
- ★**Mostly Other People Do the Killing: Ron Stabinsky, Moppa Elliott, Kevin Shea** Cornelia Street Underground 8, 9:30 pm $10
- ★**To Sassy with Love—A Salute to Sarah Vaughan: Camille Thurman and Charenée Wade** Dizzy's Club 7:30, 9:30 pm $30
- **Evan Sherman Entourage** Dizzy's Club 11:15 pm $5
- **Zeena Parkins/Thomas Dunn** The Drawing Center 7:30 pm
- **Raphael D'Iugoff Trio +1; Harold Mabern Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am $10
- **Aaron Shragge solo; Zack Foley Quartet with Jesse Elder, Chris Tordini, Devin Gray** Ibeam Brooklyn 7:30 pm $10
- **Jaimoe's Jasssz Band** Iridium 8:30 pm $25-35
- **Iris Ornig's IO-5 with Jonathan Powell, Jeremy Powell, Angelo Di Loreto, Allan Mednard** Jazz at Kitano 8, 10 pm $17
- ★**Tim Berne's Snakeoil with David Torn, Oscar Noriega, Matt Mitchell, Ches Smith** Jazz Standard 7:30, 9:30 pm $25
- **Hector Martignon; Tony Hewitt/Pete Malinverni** Mezzrow 8, 11 pm $20
- ★**Thollem, Ravish Momin, Yuka C Honda, Laura Ortman; The Radical Empathy Trio: Thollem, Michael Wimberly, Nels Cline** Pioneer Works 8 pm $15
- **Cat Toren's Human Kind with Xavier Del Castillo, Jake Leckie, Matt Honor** Rockwood Music Hall Stage 3 7 pm $10
- ★**Peggy Lee Septet with Meredith Bates, Kevin Elaschuk, Chris Gestrin, Ron Samworth, André Lachance, Dylan van der Schyff** Roulette 8 pm $20
- **Alexis Cole, David Finck, Kenny Hassler** Saint Peter's Church 1 pm $10
- ★**Festival of New Trumpet Music—Visionaries: Oskar Stenmark Quartet; Danny Gouker's Signal Problems; Wing Walker Orchestra with guest Jonathan Finlayson** ShapeShifter Lab 7 pm $10
- ★**Matt Brewer Quintet with Mark Turner, Marquis Hill, David Virelles; Harold Mabern Trio; Aaron Seeber** Smalls 7:30, 10:30 pm 1 am $20
- ★**Craig Taborn, Peter Evans, Earl Howard, Mark Dresser** The Stone 8:30 pm $20
- **Abel Mileles; Richard Thai** Tomi Jazz 8, 11 pm
- **Chris Thile/Brad Meldhau** Town Hall 8 pm $39.50-55
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30
- **Nathan Brown Trio with Félix Lemerle, Peter Traunmueller** Zinc Bar 7 pm

Thursday, September 14

- **Hot Sardines: Evan Palazzo, Elizabeth Bougerol, Jason Prover, Nick Myers, Mike Sailors, Alex Raderman** The Archway 6 pm
- **Peter Amos Trio with Trevor Brown, Tim Talavera; IN Trio: Tim Armacost, Harvie S, Christian Finger** Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Arturo O'Farrill** Birdland 8:30, 11 pm $40
- **David Sanborn** Blue Note 8, 10:30 pm $55
- **Yuka Aikawa** Bryant Park 12:30 pm
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $70-135
- **Gabrielle Stravelli Trio with Pat O'Leary and guest** Cavatappo Grill 9 pm $10
- **Dan Furman Duo** Cleopatra's Needle 7 pm
- **Michael Sarian and The Big Chabones with Jim Piela, Mercedes Beckman, Steve Kortyka, Brad Mulholland, Owen Broder, Jon Challoner, Joey Lamb, Andy Warren, Jesus Viramontes, Nick Grinder, David Banker, Dan Dunford, Michael Verselli, Trevor Brown, Josh Bailey** Club Bonafide 7:30 pm $10
- ★**To Sassy with Love—A Salute to Sarah Vaughan: Camille Thurman and Charenée Wade** Dizzy's Club 7:30, 9:30 pm $40
- **Evan Sherman Big Band** Dizzy's Club 11:15 pm $10
- **Rita with Brendan Skidmore; Wayne Tucker** The Django at Roxy Hotel 7:30, 10 pm
- ★**Marc Ribot** The Drawing Center 7:30 pm
- **Greg Glassman Quintet** Fat Cat 10 pm $10
- **August Riska Trio with Loren Daniels, Andrea Valentini** Jazz at Kitano 8, 10 pm $17
- **Morgan Guerin Group with Alyssa McDoom, Sasha Berliner, Lex Korten, Nick Dunston, Jongkuk Kim** The Jazz Gallery 7:30, 9:30 pm $15
- **Camille Bertault with Michael Leonhart, Dan Tepfer, Matt Penman** Jazz Standard 7:30, 9:30 pm $25
- **Janis Siegel** Mezzrow 8 pm $20
- **Sweet Megg and The Wayfarers** The Paper Box 8 pm
- ★**The Fantastic Mr. Jelly Lord: Jazz at Lincoln Center Orchestra with guests Aaron Diehl, Sullivan Fortner, Micah Thomas, Joel Wenhardt** Rose Theater 8 pm $55-145
- ★**Matana Roberts' "breathe…" with Jaimie Branch, Peter Evans, Gabriel Guerrero, Henry Grimes, Mike Pride** Roulette 8 pm $20
- ★**Festival of New Trumpet Music—Visionaries: Allison Phillips Trio; Jason Palmer Quintet; Wing Walker Orchestra with guest Jason Palmer** ShapeShifter Lab 7 pm $10
- **Joe Pino Quintet** Shrine 6 pm
- **Charlie Gordon** Silvana 6 pm
- **David Ephross Group; Remy Le Boeuf Quartet with Aaron Parks, Matt Brewer, Peter Kronreif; Sarah Slonim** Smalls 7:30, 10:30 pm 1 am $20
- **Mark Soskin Trio with Doug Weiss, Al Foster** Smoke 7, 9, 10:30 pm $12
- ★**Deep Tones for Peace Bass Ensemble: Rufus Reid, Mark Helias, Linda Oh, Jorge Roeder, Ratzo Harris, Ken Filiano, Lisa Mezzacappa, Trevor Dunn, Dave Phillips, Thomas Helton, Mark Dresser, Sarah Weaver** The Stone 8:30 pm $20
- **Hendrik Helmer Trio with Geoff Burke, George Papageorge** Symphony Space Bar Thalia 9 pm
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30

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Mark Dresser / Stone Residency

9/12 TUESDAY • 830 PM

Mark Dresser 7

Nicole Mitchell (flutes), Marty Ehrlich (clarinets), David Morales Boroff (violin), Michael Dessen (trombone), Joshua White (piano), Jim Black (drums), Mark Dresser (bass/compositions)

9/13 WEDNESDAY • 830 PM

Craig Taborn, Peter Evans, Earl Howard, Mark Dresser

Craig Taborn (piano), Peter Evans (trumpet), Earl Howard (live electronics/sax), Mark Dresser (bass)

9/14 THURSDAY • 830 PM

Deep Tones for Peace Bass Ensemble

Rufus Reid (bass), Mark Helias (bass), Linda Oh (bass), Jorge Roeder (bass), Ratzo Harris (bass), Ken Filiano (bass), Lisa Mezzacappa (bass), Trevor Dunn, (bass), Dave Phillips (bass), Thomas Helton (bass), Sarah Weaver (conductor), Mark Dresser (bass/composition)

9/15 FRIDAY • 830 PM

Jane Ira Bloom, Denman Maroney, Michael Sarin, Mark Dresser

Jane Ira Bloom (soprano sax), Denman Maroney (piano), Michael Sarin (drums), Mark Dresser (bass/compositions)

9/16 SATURDAY • 830 PM

Mark Feldman, Sylvie Courvoisier, Ned Rothenberg, Mark Dresser

Mark Feldman (violin), Sylvie Courvoisier (piano), Ned Rothenberg (reeds), Mark Dresser (bass)

9/17 SUNDAY • 830 PM

Hafez Modirzadeh, Diane Moser, Vijay Anderson, Mark Dresser

Hafez Modirzadeh (reeds), Diane Moser (piano), Vijay Anderson (drums), Mark Dresser (bass). Compositions by all the players.

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ROBERT D. BIELECKI FOUNDATION

Friday, September 15

- **Jeff Newell** 7-Corners 5:30 pm
- **Leaves of Grass: Fred Hersch, Kurt Elling and Kate McGarry with Nadje Noordhuis, Mike Christianson, Bruce Williams, Tony Malaby, Jody Redhage, John Hébert, John Hollenbeck** The Appel Room 7, 9:30 pm $70-90
- **Sheryl Bailey Trio with Pat Bianchi, Neal Smith** Bar Next Door 7:30, 9;30, 11:30 pm $12
- ★**Arturo O'Farrill** Birdland 8:30, 11 pm $40
- **David Sanborn** Blue Note 8, 10:30 pm $55
- **Yuka Aikawa** Bryant Park 12:30 pm
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $70-135
- **Ai Murakami Trio** Cleopatra's Needle 8 pm
- ★**Allegra Levy** Club Bonafide 7:30 pm $10
- ★**Michaël Attias Quartet with Ralph Alessi, Aruán Ortiz, Sean Conly, Francisco Mela** Cornelia Street Underground 8:30, 10 pm $10
- **Herlin Riley Quintet with Bruce Harris, Godwin Louis, Emmet Cohen, Russell Hall** Dizzy's Club 7:30, 9:30 pm $40
- **Evan Sherman Entourage** Dizzy's Club 11:15 pm $10
- **Ken Fowser Quintet; Andromeda Turre** The Django at Roxy Hotel 7:30, 10:30 pm
- ★**Ikue Mori/Craig Taborn** The Drawing Center 7:30 pm
- **Gene Bertoncini Trio with Sara Caswell, Josh Marcum** Jazz at Kitano 8, 10 pm $32
- ★**Lee Konitz/Dan Tepfer** The Jazz Gallery 7:30, 9:30 pm $22
- ★**Antonio Sanchez Group with Chris Potter, Donny McCaslin, Matt Brewer** Jazz Standard 7:30, 9:30 pm $30
- **Grace Kelly Quartet with Julian Pollack, Julia Pederson, Ross Pederson** Joe's Pub 7 pm $35
- ★**Luis Perdomo Trio with Drew Gress, Billy Drummond** Mezzrow 8, 11 pm $20
- ★**The Fantastic Mr. Jelly Lord: Jazz at Lincoln Center Orchestra with guests Aaron Diehl, Sullivan Fortner, Micah Thomas, Joel Wenhardt** Rose Theater 8 pm $55-145
- **Matt Davis' Aerial Photograph** ShapeShifter Lab 7 pm
- **Jacob Varmus Trio** Shrine 6 pm
- **Antoine Dowdell Group** Silvana 6 pm
- **Joe Farnsworth Trio; E.J. Strickland Group** Smalls 7:30, 10:30 pm $20
- ★**Jubilation!—Celebrating Cannonball Adderley: Jim Snidero, Jeremy Pelt, David Hazeltine, Nat Reeves and guest Al Foster** Smoke 7, 9, 10:30 pm $40
- ★**Uri Caine** The Stone at The New School 8:30 pm $20
- ★**Jane Ira Bloom, Denman Maroney, Michael Sarin, Mark Dresser** The Stone 8:30 pm $20
- **Kuni Mikami** Tomi Jazz 8 pm $10
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30

Saturday, September 16

- **Leaves of Grass: Fred Hersch, Kurt Elling and Kate McGarry with Nadje Noordhuis, Mike Christianson, Bruce Williams, Tony Malaby, Jody Redhage, John Hébert, John Hollenbeck** The Appel Room 7, 9:30 pm $70-90
- **Paul Bollenback Trio with Noriko Ueda, Rogério Boccato** Bar Next Door 7:30, 9;30, 11:30 pm $12
- **Eric Comstock/Sean Smith** Birdland 6 pm $30
- ★**Arturo O'Farrill** Birdland 8:30, 11 pm $40
- **David Sanborn** Blue Note 8, 10:30 pm $55
- ★**Mimi Jones/Bertha Hope** Bronx Music Heritage Center 7 pm
- **Herb Alpert/Lani Hall** Café Carlyle 8:45, 10:45 pm $80-155
- **Rocco John Iacovone/Chris Forbes** Caffe Vivaldi 6 pm
- ★**Juan Pablo Carletti/James Brandon Lewis; Nick Lyons Trio; James Brandon Lewis/ Michael Bisio** Children's Magical Garden de Carmen Rubio 2 pm
- **Alan Rosenthal Trio** Cleopatra's Needle 8 pm
- **Anna Danes; MATKOT: Naama Gheber, Dana Herz, Dor Sagi, Arta Jekabsone, Mike Sheelar, Almog Sharvit, Eran Fink, Rami Bar-David** Club Bonafide 7:30, 9:30 pm $15-20
- **Dayna Stephens Quartet with Philip Dizack, Aidan Carroll, Kendrick Scott** Cornelia Street Underground 8:30, 10 pm $10
- **Bossa Brasil: Maurício de Souza, Miho Nobuzane, Gary Mazzaroppi** The DiMenna Center 8 pm $20
- **Herlin Riley Quintet with Bruce Harris, Godwin Louis, Emmet Cohen, Russell Hall** Dizzy's Club 7:30, 9:30 pm $45
- **Evan Sherman Big Band** Dizzy's Club 11:15 pm $20
- **Dan Aran Band; Los Hacheros** The Django at Roxy Hotel 7:30, 10:30 pm
- **Sara Serpa** The Drawing Center 7:30 pm
- **Eriq Robinson; Matt Chilton; ShakaBliss Duo; Fung Chern Hwei; Ana Ïsma Viel; William Hooker** Funkadelic Studios 7 pm $12
- **Whitney Marchelle with Marcus Persiani, Essiet Essiet, Sylvia Cuenca** Grand Concourse Library 2 pm
- **Kendra Shank Quartet with Frank Kimbrough, Dean Johnson, Allison Miller** Jazz at Kitano 8, 10 pm $32
- ★**Lee Konitz/Dan Tepfer** The Jazz Gallery 7:30, 9:30 pm $22
- ★**Antonio Sanchez Group with Chris Potter, Donny McCaslin, Matt Brewer** Jazz Standard 7:30, 9:30 pm $30
- **Charlene Moore** Metropolitan Room 4 pm $24
- ★**Luis Perdomo Trio with Drew Gress, Billy Drummond** Mezzrow 8, 11 pm $20
- **Devin Gray Group; Jamara Wakefield; Lindsey Wilson and the Human Hearts Trio with Michael Trotman, Reggie Sylvester and guest Daniel Carter** New Revolution Arts 8 pm
- ★**The Fantastic Mr. Jelly Lord: Jazz at Lincoln Center Orchestra with guests Aaron Diehl, Sullivan Fortner, Micah Thomas, Joel Wenhardt** Rose Theater 8 pm $55-145
- **Joe Farnsworth Trio; E.J. Strickland Group; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal** Smalls 7:30, 10:30 pm 1 am $20
- ★**Jubilation!—Celebrating Cannonball Adderley: Jim Snidero, Jeremy Pelt, David Hazeltine, Nat Reeves and guest Al Foster** Smoke 7, 9, 10:30 pm $40
- ★**Uri Caine** The Stone at The New School 8:30 pm $20
- ★**Mark Feldman, Sylvie Courvoisier, Ned Rothenberg, Mark Dresser** The Stone 8:30 pm $20
- **Ken Kobayashi; Sharp Tree** Tomi Jazz 8, 11 pm $10
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30

Sunday, September 17

- **Remy Le Boeuf Quintet with Walter Smith III, Aaron Parks, Martin Nevin, Peter Kronreif** 55Bar 9:30 pm
- ★**Duo B: Lisa Mezzacappa/Jason Levis; Steve Dalachinsky, C. Mehrl Bennett, John M. Bennett, Ben Bennett; Rob Brown/Juan Pablo Carletti; Amirtha Kidambi/Luke Stewart** 6BC Garden 1:30 pm
- **David DeJesus** Birdland 6 pm $30
- **Roni Ben-Hur Trio** Blue Note 11:30 am 1:30 pm $39.50
- **David Sanborn** Blue Note 8, 10:30 pm $55
- **Chico Pinheiro/Helio Alves** Cornelia Street Underground 8, 9:30 pm $10
- **Herlin Riley Quintet with Bruce Harris, Godwin Louis, Emmet Cohen, Russell Hall** Dizzy's Club 7:30, 9:30 pm $30
- ★**Brian Marsella** The Drawing Center 7:30 pm
- ★**Barry Harris** Emmanuel Baptist Church 3 pm
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am $10
- ★**Bob Dorough Trio** Iridium 5, 7:30 pm $30
- **Alex Wintz** **Jazz Standard 11:30 am, 1:30 pm $10**
- ★**Antonio Sanchez Group with Chris Potter, Donny McCaslin, Matt Brewer** Jazz Standard 7:30, 9:30 pm $30
- ★**Eddie Palmieri and Del Caribe Latin Jazz All Stars with Emilio Morales, Nelson Gonzalez, Johnny Rodriguez, Ruben Rodriguez, George Delgado, Orestes Vilato, Ricardo Pons and guest Giovanni Hidalgo** Lehman Center 7:30 pm $50-65
- ★**Theo Hill; John Merrill** Mezzrow 8, 11 pm $20
- **Amy Cervini Trio with Perry Smith, Matt Aronoff** North Square Lounge 12:30, 2 pm
- **Liberté Big Band** Rockwood Music Hall Stage 2 7 pm
- **William Hooker Trio** Rockwood Music Hall Stage 3 8:45 pm $10
- **Anna Dagmar and Strings** Saint Peter's Church 5 pm
- **Marco Bolfelli Trio with Alexander Levin; Leon Gruenbaum solo; Micah Gaugh Quartet with Henry Schroy, Kevin Shea, Leon Gruenbaum** ShapeShifter Lab 7, 8, 9 pm $8
- ★**Jubilation!—Celebrating Cannonball Adderley: Jim Snidero, Jeremy Pelt, David Hazeltine, Nat Reeves and guest Al Foster** Smoke 7, 9, 10:30 pm $40
- ★**Hafez Modirzadeh, Diane Moser, Vijay Anderson, Mark Dresser** The Stone 8:30 pm $20
- **Tsuyoshi Yamamoto** Tomi Jazz 8 pm
- ★**Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8:30, 10:30 pm $30

Monday, September 18

- **Bruce Barth Trio** Bar Lunàtico 8:30, 10 pm $10
- **David Kuhn Trio with Daniel Durst, Mario Irigoyen; Beat Kaestli Trio with Vitor Gonçalves, Pete McCann** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Marcus Strickland's Twi-Life** Blue Note 8, 10:30 pm $25
- **Roy Eaton** Bryant Park 12:30 pm
- ★**The Music of John Coltrane: Dave Liebman Big Band conducted by Gunnar Mossblad** Dizzy's Club 7:30, 9:30 pm $35
- **George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am $10
- **Larry Browne/Dena DeRose; Pasquale Grasso** Mezzrow 8, 11 pm $20
- ★**Champion Fulton Trio** Radegast Hall 8 pm
- ★**James Brandon Lewis/Val Jeanty; UnRuly Notes: James Brandon Lewis, Anthony Pirog, Luke Stewart, Warren Trae Crudup III** Roulette 8 pm $20
- **Mike Noordzy with Jason Loughlin, Nate Radley, Robin Macmillan** Skinny Dennis 9 pm
- **Ari Hoenig Group** Smalls 7:30 pm $20
- **Jad Atoui/Sharif Sehnaoui** The Stone 8:30 pm $20
- **Yoshiki Miura; Nicholas Brust** Tomi Jazz 8, 11 pm

Tuesday, September 19

- ★**Prawit Siriwat Trio with Daniel Durst, Connor Parks; Jon Irabagon Trio with Peter Brendler, Vinnie Sperazza** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Coltrane Revisited: Eric Alexander, Jaleel Shaw, Steve Kuhn, Lonnie Plaxico, Steve Smith** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- **Roy Eaton** Bryant Park 12:30 pm
- **Mike Sailors Jam Session** Cavatappo Grill 8 pm $5
- **Camila Meza/Noam Wiesenberg; Peregrinos: Rodrigo Recabarren/ Raimundo Santander** Cornelia Street Underground 8, 9:30 pm $10
- **Yasushi Nakamura Trio with Lawrence Fields, Clarence Penn; Corcoran Holt** Dizzy's Club 7:30, 9:30 pm $30
- **Miki Yamanaka Quartet** Dizzy's Club 11:15 pm $5
- **Saul Rubin Zebtet** Fat Cat 7 pm $10
- **Takaaki Otomo solo** Jazz at Kitano 8 pm
- ★**Theo Hill Trio with Rashaan Carter, Rudy Royston** The Jazz Gallery 7:30, 9:30 pm $15
- ★**Matt Wilson's Honey & Salt with Ron Miles, Jeff Lederer, Dawn Thompson, Martin Wind and guest** Jazz Standard 7:30, 9:30 pm $25
- ★**Annie Ross** Metropolitan Room 9:30 pm $25
- **Evan Christopher; Miki Yamanaka/Adi Myerson Polite Jam Session** Mezzrow 8, 11 pm $20
- **Enrico Granafei and Friends** New York City Baha'i Center 8, 9:30 pm $15
- ★**Timucin Sahin** ShapeShifter Lab 7 pm
- **Michael Sarian and The Chabones** Silvana 6 pm
- ★**Steve Nelson Quintet; Abraham Burton Quartet** Smalls 7:30, 10:30 pm $20
- **Julian Lage/Chris Eldridge** The Stone 8:30 pm $20
- **Elektra Kurtis and Ensemble Elektra with Curtis Stewart, Lefteris Bournias, Bradley Jones, Reggie Nicholson** Symphony Space Leonard Nimoy Thalia 7:30 pm $30
- **Kenny Brooks** Tomi Jazz 11 pm
- ★**Barry Harris Trio with Ray Drummond, Leroy Williams** Village Vanguard 8:30, 10:30 pm $30

Wednesday, September 20

- **Coltrane Revisited: Eric Alexander, Jaleel Shaw, Steve Kuhn, Lonnie Plaxico, Steve Smith** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- **Roy Eaton** Bryant Park 12:30 pm
- **Special Effects: Dan Tepfer, Ryan Keberle, Jorge Roeder** Cornelia Street Underground 8, 9:30 pm $10
- **Little Johnny Rivero and His Giants with Louis Fouché, Jonathan Powell, Zaccai Curtis, Luques Curtis, Obed Calvaire** Dizzy's Club 7:30, 9:30 pm $30
- **Miki Yamanaka Quartet** Dizzy's Club 11:15 pm $5
- **Raphael D'Iugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am $10
- **Takashi Matsunaga JaRex Band with Ugonna Okegwo, Adam Cruz and guest Tetsuo Takagi** Jazz at Kitano 8, 10 pm $17
- ★**Matt Wilson's Honey & Salt with Ron Miles, Jeff Lederer, Dawn Thompson, Martin Wind and guest** Jazz Standard 7:30, 9:30 pm $25
- ★**Avishai Cohen Quartet with Yonathan Avishai, Barak Mori, Nasheet Waits** Le Poisson Rouge 10 pm $20
- **Adrian Cunningham; Tony Hewitt/Pete Malinverni** Mezzrow 8, 11 pm $20
- **Escaper: Will Hanza, Jay Giacomazzo, Adam Ahuja, Andrew Nesbitt, Johnny Butler** Rockwood Music Hall Stage 2 10 pm $10
- ★**Claude Thornhill Orchestra Tribute: Steven Richman Harmonie Ensemble New York** Saint Peter's Church 1 pm $10
- **Ed Cherry/Zahir Batin; Will Bernard Quartet; Jovan Alexandre** Smalls 7:30, 10:30 pm 1 am $20
- ★**Julian Lage solo** The Stone 8:30 pm $20
- **Gil Schwalz** Tomi Jazz 11 pm
- ★**Barry Harris Trio with Ray Drummond, Leroy Williams** Village Vanguard 8:30, 10:30 pm $30

Thursday, September 21

- ★**Henry Butler** Bar Lunàtico 8:30, 10 pm $10
- **Tommaso Gambini Trio with Matt Dwonszyk, Adam Arruda; Jonah Udall Trio with David Leon, Alec Aldred** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Rondi Charleston Band with Dave Stryker** Birdland 6 pm $30
- **Coltrane Revisited: Eric Alexander, Jaleel Shaw, Steve Kuhn, Lonnie Plaxico, Steve Smith** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- **Roy Eaton** Bryant Park 12:30 pm
- **Nicki Parrott Trio** Cavatappo Grill 9 pm $10
- **Uri Zeling Duo** Cleopatra's Needle 7 pm
- **Ron Wilkins 4-Tet;** Club Bonafide 7:30 pm $15
- **Special Effects: Dan Tepfer, Ryan Keberle, Jorge Roeder** Cornelia Street Underground 8, 9:30 pm $10
- ★**Mary Stallings and Mike LeDonne Trio with Ed Cherry, Jason Brown** Dizzy's Club 7:30, 9:30 pm $40
- **Miki Yamanaka Organ Trio** Dizzy's Club 11:15 pm $10
- **John Dokes; Ian Hendrickson-Smith** The Django at Roxy Hotel 7, 10 pm
- **Patrick Brennan's Transparency Kestra with Haruna Fukazawa, Leonor Falcón, Eli Asher, Lloyd Haber, Westbrook Johnson, Nicolas Letman-Burtinovic, Sam Parsons, Aaron Shragge, David Sidman, Justin Wood** El Taller LatinoAmericano 7 pm $10
- ★**David Weiss Point of Departure** Fat Cat 10 pm $10
- ★**Mara Rosenbloom Trio with Sean Conly, Michael Wimberly; Sean Conly Trio with Michaël Attias, Jeff Davis** Ibeam Brooklyn 8:30 pm $15
- **Valentina Marino Trio with Jonathan Edward Thomas, Cameron Brown** Jazz at Kitano 8, 10 pm $17
- **Aurelia Trio: Theo Walentiny, Nick Dunston, Connor Parks** The Jazz Gallery 7:30, 9:30 pm $15
- **Donald Harrison Quintet with Detroit Brooks, Zaccai Curtis, Jasen Weaver, Darryl Staves and guest Brian Lynch** Jazz Standard 7:30, 9:30 pm $30
- **Rachel Z; Spike Wilner** Mezzrow 8, 11 pm $20
- ★**Steve Cromity Quintet with Richard Clements, Gene Ghee, Lonnie Plaxico, Dwayne "Cook" Broadnax** Milk River Café 6 pm
- ★**Sylvie Courvoisier/Mary Halvorson** The Owl Music Parlor 7:30 pm $10
- **Gordon's Grand Street Stompers** Radegast Hall 9 pm
- ★**Chris Lightcap SuperBigmouth with Craig Taborn, Tony Malaby, Chris Cheek, Jonathan Goldberger, Curtis Hasselbring, Gerald Cleaver, Dan Rieser** ShapeShifter Lab 8:15 pm $12
- **Tom Blatt Project** Shrine 6 pm
- **Dave Smith; Éthan Winogrand** Silvana 6, 8 pm
- **Zahir Batin; Troy Roberts Trio with Pat Bianchi, Mike Piolet; Jonathan Thomas** Smalls 7:30, 10:30 pm 1 am $20
- **Laurence Hobgood Trio with Matt Clohesy, Jared Schonig** Smoke 7, 9, 10:30 pm $12
- ★**Julian Lage/Bill Frisell** The Stone 8:30 pm $20
- **Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai** Tomi Jazz 9 pm $10
- ★**Barry Harris Trio with Ray Drummond, Leroy Williams** Village Vanguard 8:30, 10:30 pm $30
- **Karl Berger, Ingrid Sertso, Ken Filiano** Zürcher Gallery 8 pm $20

Friday, September 22

- ★**Duane Eubanks** 7-Corners 5:30 pm
- **Perry Smith Trio with Sam Minaie, Mark Ferber** Bar Next Door 7:30, 9;30, 11:30 pm $12
- **Coltrane Revisited: Eric Alexander, Jaleel Shaw, Steve Kuhn, Lonnie Plaxico, Steve Smith** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- **Roy Eaton** Bryant Park 12:30 pm
- **Bob Albanese Trio** Cleopatra's Needle 8 pm
- **Moth to Flame** Club Bonafide 7:30, 9:30 pm $15
- ★**George Garzone Trio with John Lockwood, Francesco Mela** Cornelia Street Underground 8:30, 10 pm $10
- ★**Mary Stallings and Mike LeDonne Trio with Ed Cherry, Jason Brown** Dizzy's Club 7:30, 9:30 pm $40
- **Miki Yamanaka Organ Trio** Dizzy's Club 11:15 pm $10
- **Ken Fowser Quintet; Svetlana and The Delancey Five** The Django at Roxy Hotel 7, 10 pm
- **Tony MacAlpine with Felix Martin** Drom 7:30 pm $35
- ★**Cooper-Moore/Mara Rosenbloom; Cooper-Moore, Mara Rosenbloom, Nioka Workman, Anaïs Maviel** Greenwich House Music School 7:30 pm $20
- **Javier Moreno Quintet with Michaël Attias, Hery Paz, Santiago Leibson, Eden Bareket** Ibeam Brooklyn 8:30 pm $15
- ★**Judy Niemack Special Project with Dan Tepfer and guest Lee Konitz** Jazz at Kitano 8, 10 pm $32
- ★**Tomas Fujiwara Triple Double with Gerald Cleaver , Mary Halvorson, Brandon Seabrook, Ralph Alessi, Taylor Ho Bynum** The Jazz Gallery 7:30, 9:30 pm $22
- **Donald Harrison Quintet with Detroit Brooks, Zaccai Curtis, Jasen Weaver, Darryl Staves and guest Brian Lynch** Jazz Standard 7:30, 9:30 pm $30
- ★**Rossano Sportiello Trio with Frank Tate, Dennis Mackrel; Johnny O'Neal** Mezzrow 8, 11 pm $20
- ★**Brandon Lopez, Ingrid Laubrock, Tom Rainey; Sarah Bernstein Quartet with Jacob Sacks, Stuart Popejoy, Satoshi Takeishi** The Owl Music Parlor 8 pm $10
- ★**The Pulitzer Project: Henry Threadgill's Double Up Plus with Curtis Robert Macdonald, Roman Filiu O'Reilly, Chris Hoffman, Jose Davila, David Bryant, Luis Perdomo, David Virelles, Craig Weinrib** Rose Theater 8 pm $45-135
- **Josiah Boornazian; Julphan Tilapornputt** Silvana 6, 7 pm
- **Chris Byars Sextet with John Mosca, Stefano Doglioni, Pasquale Grasso, Ari Roland, Phil Stewart; Jean-Michel Pilc's Total Madness with Dayna Stephens, Jacques Schwarz-Bart, François Moutin, Ari Hoenig** Smalls 7:30, 10:30 pm $20
- **Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III** Smoke 7, 9, 10:30 pm $38
- ★**Shakuhachi Summit: Riley Lee, Ralph Samuelson, Ned Rothenberg** The Stone at The New School 8:30 pm $20
- ★**Julian Lage, Jorge Roeder, Dave King** The Stone 8:30 pm $20
- **Matt Goudeuk** Tomi Jazz 8 pm $10
- ★**Barry Harris Trio with Ray Drummond, Leroy Williams** Village Vanguard 8:30, 10:30 pm $30

Saturday, September 23

- **Alex Wintz Trio with Dave Baron, Jimmy MacBride** Bar Next Door 7:30, 9;30, 11:30 pm $12
- ★**Veronica Swift** Birdland 6 pm $30
- **Coltrane Revisited: Eric Alexander, Jaleel Shaw, Steve Kuhn, Lonnie Plaxico, Steve Smith** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- ★**The Latin Side of Dizzy: Arturo O'Farrill and George Coleman** Bogardus Mansion 7, 9:30 pm
- **Justin Lees Trio** Cleopatra's Needle 8 pm
- **Richard Bona Mandekan Cubano** Club Bonafide 7:30, 9:30 pm $30
- ★**Secret Music Society: Jackson Krall, Mark Hennen, Elliott Levin, Larry Roland, Arthur Brooks, Juan Quinonez, Karen Borca; Andrea Wolper Trio with Daniel Carter, Claire de Brunner; Sam Newsome Trio with Hill Greene, Reggie Nicholson; Brandon Lopez solo** Corlears Hook Park 1:30 pm
- ★**George Garzone Trio with John Lockwood, Francesco Mela** Cornelia Street Underground 8:30, 10 pm $10
- **Rob Scheps Core-tet with Jim O'Connor, Jamie Reynolds, Cameron Brown, Anthony Pinciotti and guest Roger Rosenberg** The Cutting Room 10 pm $15-20
- ★**Mary Stallings and Mike LeDonne Trio with Ed Cherry, Jason Brown** Dizzy's Club 7:30, 9:30 pm $45
- **Miki Yamanaka Organ Trio** Dizzy's Club 11:15 pm $20
- **Ruben Fox Quartet; Evan Sherman Big Band** The Django at Roxy Hotel 7:30, 10:30 pm
- ★**Judy Niemack Special Project with Dan Tepfer and guest Lee Konitz** Jazz at Kitano 8, 10 pm $32
- ★**Michael Formanek Quartet with Tony Malaby, Kris Davis, Dan Weiss** The Jazz Gallery 7:30, 9:30 pm $22
- **Donald Harrison Quintet with Detroit Brooks, Zaccai Curtis, Jasen Weaver, Darryl Staves and guest Brian Lynch** Jazz Standard 7:30, 9:30 pm $30
- ★**Rossano Sportiello Trio with Frank Tate, Dennis Mackrel** Mezzrow 8 pm $20
- **Multiplicidade: Stéphane San Juan, Jeffrey Zeigler, Michael Leonhart, Magos Herrera, Mauro Refosco, Vitor Gonçalves and guests** National Sawdust 10 pm $48
- ★**The Pulitzer Project: Henry Threadgill's 14 or 15 Kestra: Agg with Jonathan Finlayson, Stephanie Richards, Curtis Robert Macdonald, Roman Filiu O'Reilly, Ben Gerstein, Jacob Garchik, Jose Davila, Chris Hoffman, Liberty Ellman, David Bryant, David Virelles, Thomas Morgan, Craig Weinrib, Elliott Humberto Kavee** Rose Theater 8 pm $45-135
- **Josiah Boornazian** Shrine 6 pm
- ★**Chico Freeman Quartet with Anthony Wonsey, Kenny Davis, Jerome Jennings** Sistas' Place 9, 10:30 pm $20
- **Chris Byars Sextet with John Mosca, Stefano Doglioni, Pasquale Grasso, Ari Roland, Phil Stewart; Jean-Michel Pilc's Total Madness with Dayna Stephens, Jacques Schwarz-Bart, François Moutin, Ari Hoenig; Philip Harper Quintet** Smalls 7:30, 10:30 pm 1 am $20
- **Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III** Smoke 7, 9, 10:30 pm $38
- **Kelvyn Bell with Darryl Alladice, EJ Antonio, Jasper Cain** South Oxford Space 8 pm $15
- ★**Kazuhisa Uchihashi, Shoko Nagai, Satoshi Takeishi, Ned Rothenberg** The Stone at The New School 8:30 pm $20
- ★**Julian Lage, Scott Colley, Dave King, Chris Potter** The Stone 8:30 pm $20
- **Akihiro Yamamoto; Daniel Bennett; Paul Lee** Tomi Jazz 6, 8, 11 pm $10
- ★**Barry Harris Trio with Ray Drummond, Leroy Williams** Village Vanguard 8:30, 10:30 pm $30

Sunday, September 24

- **Gabrielle Stravelli Quartet with David Cook, Pat O'Leary, Eric Halvorson** Birdland 6 pm $30
- **Jazz Triangle 65-77** Blue Note 11:30 am 1:30 pm $39.50
- **Roy Meriwether** Brooklyn Waterfront Artists Coalition 2 pm
- ★**Red Hook Jazz Festival: Iris Ornig's IO-5 with Dave Smith, Jeremy Powell, Allan Mednard; Tomchess' Moonship Quartet with Dan Kurfirst, Abraham Mennen Faure, Zachary Swanson; 40Twenty: Jacob Garchik, Jacob Sacks, David Ambrosio, Vinnie Sperrazza; Stephan Crump's Borderland Trio + 1 with Kris Davis, Eric McPherson; Matt Lavelle and the 12 Houses Orchestra with Ras Moshe, Lee Odom, Charles Waters, Mary Cherney, Nicole Davis, Ras Miguel, Meg Montgomery, Art Baron, Ana Isma Viel, Chris Forbes, Sana Nagano, Jack DeSalvo, Anders Nilsson, François Grillot, Reggie Sylvester** Cabrini Green Urban Meadow 1 pm $10
- ★**Mary Stallings and Mike LeDonne Trio with Ed Cherry, Jason Brown** Dizzy's Club 7:30, 9:30 pm $35
- **Kyoko Kitamura, Ken Filiano, Dayeon Seok; Irene Kepl** Downtown Music Gallery 6, 7 pm
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am $10
- ★**Ingrid Laubrock/Tom Rainey; Miriam Parker/William Parker; Melanie Dyer Quartet with Jason Kao Hwang, Brandon Lopez, Michael Wimberly; Henry Fraser, Dan Pencer, Connor Baker** First Street Green 1:30 pm
- **John Fatum and Friends** Jazz Standard 11:30 am, 1:30 pm $10
- **Donald Harrison Quintet with Detroit Brooks, Zaccai Curtis, Jasen Weaver, Darryl Staves and guest Brian Lynch** Jazz Standard 7:30, 9:30 pm $30
- ★**New York Hot Jazz Festival: Stephane Wrembel With Cyrille Aimee; Bria Skonberg Sextet; The Hot Sardines; Brianna Thomas; Jon-Erik Kellso's Earregulars; Gordon Webster Sextet; Felix Peikli/Joe Doubleday Showtime Band; Brass Kickers; Dennis Lichtman's Mona's Hot Four with guests** McKittrick Hotel 4 pm $65
- **Deborah Davis Trio with Ben Rosenblum, Jennifer Vincent; John Merrill** Mezzrow 8, 11 pm $20
- **Yaala Balin Trio with Pasquale Grasso, Ari Roland** North Square Lounge 12:30, 2 pm
- **Laila Biali** Saint Peter's Church 5 pm
- **Johnny O'Neal Trio with Ben Rubens, Itay Morchi; Robert Edwards** Smalls 7:30 pm 1 am $20
- **Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III** Smoke 7, 9, 10:30 pm $38
- ★**Julian Lage/Steve Swallow** The Stone 8:30 pm $20
- **Kengo Yamada** Tomi Jazz 8 pm
- ★**Barry Harris Trio with Ray Drummond, Leroy Williams** Village Vanguard 8:30, 10:30 pm $30

Monday, September 25

- ★**Eivind Opsvik's Tone Collector with Tony Malaby, Jeff Davis** Bar Lunàtico 8:30, 10 pm $10
- **David Kuhn Trio with Jasper Dutz, John Koozin; Melissa Stylianou Trio with Jesse Lewis, Ike Sturm** Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Jeremy Pelt Quintet with Victor Gould, Vicente Archer, Jonathan Barber, Jacqueline Acevedo; Theo Croker** Blue Note 8, 10:30 pm $20-25
- **Jon Weber** Bryant Park 12:30 pm
- **The Palladium Era: Mambo Legends Orchestra with Jose Madera, Johnny Rodriguez, Mitch Frohman, George Degaldo, Pete Miranda, Pete Nader, John Walsh, Jerry Madera, Sonny Bravo, Cita Rodriguez, Marco Bermudez, Frankie Vazquez** Dizzy's Club 7:30, 9:30 pm $40
- **Super Balls: Gyan Riley/David Cossin; Tiny Rhymes: Sharon Mok/Tom Kolor** The Jazz Gallery 7:30, 9:30 pm $15
- **Ricardo Grilli Quintet with Mark Turner, Kevin Hays, Joe Martin, Eric Harland** Joe's Pub 7:30, 9 pm $20
- **Dorian Devins; Tomoko Omura** Tomi Jazz 8, 11 pm

Tuesday, September 26

- **Jean-Michel Pilc Trio with Sam Minaie, Jerad Lippi** 55Bar 10 pm
- **Joey Lamb Trio with Perrin Grace, Josh Roberts; Steve Picataggio Trio with Daan Kleijn, Noah Garabedian** Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Pharoah Sanders Quartet with William Henderson, Nat Reeves, Johnathan Blake** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- ★**No BS! Brass Band** Brooklyn Bowl 8 pm $14
- **Jon Weber** Bryant Park 12:30 pm
- **Dennis Joseph Quartet** Cavatappo Grill 8 pm $10
- ★**Andrew Cyrille/Bill McHenry** Dizzy's Club 7:30, 9:30 pm $35
- **Julian Lee** Dizzy's Club 11:15 pm $5
- **Hector Martignon's Banda Grande** Drom 8 pm $20
- **Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop** Fat Cat 7, 9 pm 12:30 am $10
- **Takaaki Otomo solo** Jazz at Kitano 8 pm
- **Steve Lehman Quartet with Maria Grand, Matt Brewer, Damion Reid** Jazz Museum in Harlem 7 pm $15
- **Eli Degibri Quartet with Tom Oren, Tamir Shmerling, Eviatar Slivnik** Jazz Standard 7:30, 9:30 pm $25
- ★**Julian Lage/Steve Swallow; Miki Yamanaka/Adi Myerson Polite Jam Session** Mezzrow 8, 11 pm $20
- **Elise Wood Duo** Shrine 6 pm
- **Lucas Pino Nonet; Abraham Burton Quartet** Smalls 7:30, 10:30 pm $20
- ★**Darius Jones/Kush Abadey** The Stone 8:30 pm $20
- **Arzu Kaner; Alex Frondell** Tomi Jazz 9:40, 11 pm
- ★**Cécile McLorin Salvant/Sullivan Fortner** Village Vanguard 8:30, 10:30 pm $30

Wednesday, September 27

- **Paul Jost Project with Joel Frahm, Tony Miceli, Kevin MacConnell, Doug Hirlinger** 55Bar 7 pm
- ★**Pharoah Sanders Quartet with William Henderson, Nat Reeves, Johnathan Blake** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- **Jon Weber** Bryant Park 12:30 pm
- **David Chamberlain's Band of Bones with guest Antoinette Montague** Christ and St. Stephen's Church 8 pm $20
- **Seamus Blake Quartet with Dave Kikoski, Matt Clohesy, Kush Abadey** Dizzy's Club 7:30, 9:30 pm $35
- **Julian Lee** Dizzy's Club 11:15 pm $5
- **Raphael D'lugoff Trio +1; Ned Goold Jam** Fat Cat 7 pm 12:30 am $10
- **Charito Quartet with John di Martino, Boris Kozlov, Mark Taylor** Jazz at Kitano 8, 10 pm $17
- **Eden Ladin's Yequm with Dayna Stephens, John Ellis, Gilad Hekselman, Harish Raghavan, Daniel Dor and guests Camila Meza, Philip Dizack** The Jazz Gallery 7:30, 9:30 pm $15
- **Thana Alexa with Ben Williams, Antonio Sanchez, Carmen Staaf, Jordan Peters, Nicole Zuraitis, Jo Lawry** Jazz Standard 7:30, 9:30 pm $25
- **Yotam Silberstein; Tony Hewitt/Pete Malinverni** Mezzrow 8, 11 pm $20
- ★**The Stone Commissions: Kris Davis Capricorn Climber with Mat Maneri, Trevor Dunn, Ingrid Laubrock, Tom Rainey and guest Michael Nicolas** National Sawdust 7 pm $25
- **Daryl Sherman, James Chirillo, Boots Maleson** Saint Peter's Church 1 pm $10
- ★**Bobby Kapp Quartet with Ivo Perelman, Matthew Shipp, William Parker** ShapeShifter Lab 8:15 pm $15
- **David Berkman Quartet; Itai Kriss and Televana with Jonathan Powell, Cesar Orozco, Or Bareket, Marcos Lopez, Dan Aran; Aaron Seeber** Smalls 7:30, 10:30 pm 1 am $20
- ★**Darius Jones Trio with Dezron Douglas, Kush Abadey** The Stone 8:30 pm $20
- **Michael Gallant; Dana Reedy** Tomi Jazz 8, 11 pm
- ★**Cécile McLorin Salvant/Sullivan Fortner** Village Vanguard 8:30, 10:30 pm $30
- **Joëlle Léandre/Mat Maneri** Zürcher Gallery 8 pm $15

Thursday, September 28

- **Sagi Kaufman Trio with Tal Yahalom, Noam Israeli; Hendrik Meurkens Trio with Misha Tsignaov, Chris Berger** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Wayne Tucker and The Bad Motha's with Jason Marshall, Sullivan Fortner, Todd Caldwell, Tamir Shmerling, Jonathan Pinson** Birdland 6 pm $30
- ★**Pharoah Sanders Quartet with William Henderson, Nat Reeves, Johnathan Blake** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- **Jon Weber** Bryant Park 12:30 pm
- **Donald Vega Trio with David Wong, Neal Smith** Cavatappo Grill 9 pm $10
- **Roland Temple Duo** Cleopatra's Needle 7 pm
- ★**Joe Sanders Quartet with John Ellis, Aaron Parks, Eric Harland** Dizzy's Club 7:30, 9:30 pm $40
- **Julian Lee** Dizzy's Club 11:15 pm $10
- **Charles Turner** The Django at Roxy Hotel 7:30 pm
- ★**Jeff Davis Quartet with Tony Malaby, Russ Lossing, Eivind Opsvik** Greenwich House Music School 8 pm $15
- **Vital Information NYC Edition: Steve Smith, Mark Soskin, Andy Fusco, Vinny Valentino, Baron Browne** Iridium 8, 10 pm $25-35
- **Maya Nova Quartet with John di Martino, Edward Perez, Ronan Itzik** Jazz at Kitano 8, 10 pm $17
- **Steve Lehman Quartet with Maria Grand, Matt Brewer, Damion Reid** The Jazz Gallery 7:30, 9:30 pm $15
- **Freddy Cole with Randy Napoleon, Elias Bailey, Quentin Baxter** Jazz Standard 7:30, 9:30 pm $30
- **Pamela Winslow Kashani/Jerry Mandel** Metropolitan Room 7 pm $24
- **Sachal Vasandani; Spike Wilner** Mezzrow 8, 11 pm $20
- **Kazuhisa Uchihashi with Ikue Mori, Shelley Hirsch** Roulette 8 pm $20
- ★**Guy Klucevsek** Russ & Daughters Café 8 pm
- **Inner Circle Music Festival: Tomoko Omura Roots Quintet with Glenn Zaleski, Jeff Miles, Noah Garabedian, Jay Sawyer; Kenji Herbert Group; Yuhan Su, Tomoko Omura, Poyen Wang** ShapeShifter Lab 7 pm $10
- **John Yao Quintet** Silvana 6 pm
- **David Berkman Quartet; Dave Baron Quartet with Bruce Barth, Lucas Pino, Aaron Kimmel; Sarah Slonim** Smalls 7:30, 10:30 pm 1 am $20
- **Sammy Figueroa Quintet with Troy Roberts, Dennis Hernandez, Silvano Monasterios, Gabriel Vivas, Ludwig Alfonso** Smoke 7, 9, 10:30 pm $12
- ★**Darius Jones Quartet with Kris Davis, Dezron Douglas, Kush Abadey** The Stone 8:30 pm $20
- **Senri Oe** Tomi Jazz 9 pm $10
- ★**Musicianer: Josh Sinton, Jason Ajemian, Chad Taylor; Amir ElSaffar, Ole Mathiesen, Tomas Fujiwara; Anteloper: Jaimie Branch/Jason Nazary** Union Hall 7 pm $15
- ★**Cécile McLorin Salvant/Sullivan Fortner** Village Vanguard 8:30, 10:30 pm $30

Friday, September 29

- **Kendra Shank Trio with Ben Monder, Dean Johnson** 55Bar 6, 7:45 pm
- **Tyler Blanton Electric Band** Bar Lunàtico 8:30, 10 pm $10
- **Alex Wintz Trio with Dave Baron, Adam Arruda** Bar Next Door 7:30, 9;30, 11:30 pm $12
- ★**Pharoah Sanders Quartet with William Henderson, Nat Reeves, Johnathan Blake** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- **Jon Weber** Bryant Park 12:30 pm
- **Dona Carter Trio** Cleopatra's Needle 8 pm
- **Inner Circle Music Festival: Aubrey Johnson; Lisanne Tremblay** Cornelia Street Underground 8:30, 10 pm $10
- ★**The Latin Jazz Chronicles: Paquito D'Rivera Ensemble with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Arturo Stable** Dizzy's Club 7:30, 9:30 pm $45
- **Julian Lee** Dizzy's Club 11:15 pm $10
- **Ken Fowser Quintet; Havana Special** The Django at Roxy Hotel 7:30, 10:30 pm
- **The Treehouse All-Stars: Dave Frank, Richard Tabnik, Jimmy Halperin, Frank Canino, Blly Mintz** Hari NYC 9 pm
- **Vital Information NYC Edition: Steve Smith, Mark Soskin, Andy Fusco, Vinny Valentino, Baron Browne** Iridium 8, 10 pm $25-35
- **For/With: Nate Wooley; Ross Karre; Christian Wolff/Michael Pisaro; Christian Wolff, Ross Karre, Nate Wooley, Michael Pisaro, Megan Schubert, Jessica Pavone** Issue Project Room 8 pm $12
- **Patrick Cornelius Quartet with Helen Sung, Carl Allen** Jazz at Kitano 8, 10 pm $32
- **Adam Larson Quartet with Rob Clearfield, Clark Sommers, Allan Mednard** The Jazz Gallery 7:30, 9:30 pm $22
- **Freddy Cole with Randy Napoleon, Elias Bailey, Quentin Baxter** Jazz Standard 7:30, 9:30 pm $30
- ★**Dave Kikoski Trio with Rick Rosato, Colin Stranahan; Johnny O'Neal** Mezzrow 8, 11 pm $20
- **Mike Moreno Quartet** Smalls 10:30 pm $20
- **Azat Bayazitov Band** Shrine 6 pm
- ★**Eddie Henderson Quintet with Donald Harrison, George Cables, Essiet Essiet, Mike Clark** Smoke 7, 9, 10:30 pm $40
- ★**Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara** The Stone at The New School 8:30 pm $20
- ★**Darius Jones Quintet with Charlie Looker, Kris Davis, Dezron Douglas, Kush Abadey** The Stone 8:30 pm $20
- **Takenori Nishiuchi** Tomi Jazz 8 pm $10
- ★**Cécile McLorin Salvant/Sullivan Fortner** Village Vanguard 8:30, 10:30 pm $30

Saturday, September 30

- **Paul Meyers Trio with Ira Coleman, Tony Jefferson** Bar Next Door 7:30, 9;30, 11:30 pm $12
- ★**Veronica Swift** Birdland 6 pm $30
- ★**Pharoah Sanders Quartet with William Henderson, Nat Reeves, Johnathan Blake** Birdland 8:30, 11 pm $40
- **Chick Corea/Steve Gadd Band with Steve Wilson, Lionel Loueke, Carlitos Del Puerto, Luisito Quintero** Blue Note 8, 10:30 pm $85
- **Inner Circle Music Festival: Jason Yeager Septet with Yuhan Su, Noah Halpern, Lucas Pino, Peter Nelson, Kevin Hailey, Reggie Quinerly** The Cell 8 pm $10
- **Michika Fukumori Trio** Cleopatra's Needle 8 pm
- **Chardavoine Band with Pasha Karchevsky-Suyazov, Michael O'Brien, Yayoi Lina, Peter Brainin** Club Bonafide 9:30, 11 pm $20
- ★**Mario Pavone Sextet with Tony Malaby, Dave Ballou, Oscar Noriega, Peter McEachern, Michael Sarin** Cornelia Street Underground 9, 10:30 pm $10
- ★**The Latin Jazz Chronicles: Paquito D'Rivera Ensemble with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Arturo Stable** Dizzy's Club 7:30, 9:30 pm $45
- **Julian Lee** Dizzy's Club 11:15 pm $20
- **Brian Charette Trio; Mike Sailors Nonet** The Django at Roxy Hotel 7:30, 10:30 pm
- ★**Jaimie Branch Trio with Luke Stewart, Mike Pride; K.J. Holmes/Jeremy Carlstedt; Retrograde: Matt Lavelle/Reggie Sylvester; Fay Victor SoundNoise Trio with Sam Newsome, Reggie Nicholson** First Street Green 1:30 pm
- **For/With: Nate Wooley; Kristin Norderval; Nate Wooley, Christian Wolff, Michael Pisaro, Kristin Nordeval** Issue Project Room 8 pm $12
- **Tom Pappas Quintet with Barry Levitt, Jack Cavari, Jon Burr, Alvester Garnett** Jazz at Kitano 8, 10 pm $32
- **Freddy Cole with Randy Napoleon, Elias Bailey, Quentin Baxter** Jazz Standard 7:30, 9:30 pm $30
- **GoGo Penguin** Le Poisson Rouge 7:30 pm $25
- **Andrew McGowan Trio** Metropolitan Room 4 pm $24
- **Aziza Miller** Metropolitan Room 7 pm $35
- ★**Dave Kikoski Trio with Rick Rosato, Colin Stranahan** Mezzrow 8, 11 pm $20
- **Steve Lehman Quartet with Maria Grand, Matt Brewer, Damion Reid** SEEDS 9 pm $15
- **Eleanor Dubinsky's Turn It Around with Frank Ponzio, Rolando Semedo, Wesley Amorim, Samuel Martinelle, Nêgah Santos and guests Greg Stamper, Yolanda Batts, Abena Malika** ShapeShifter Lab 9:30 pm $12
- **Eyehear** Shrine 6 pm
- **Antonio Hart Quartet** Sistas' Place 9, 10:30 pm $20
- **Mike Moreno Quartet; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal** Smalls 10:30 pm 1 am $20
- ★**Eddie Henderson Quintet with Donald Harrison, George Cables, Essiet Essiet, Mike Clark** Smoke 7, 9, 10:30 pm $40
- **Bill Stevens' Harmonic Explorations with Richard Philbin, Harry Miller, Luca Rosenfeld, Gary Fogel; Luca Rosenfeld Trio** Spectrum 7:30, 9 pm $15
- ★**Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara** The Stone at The New School 8:30 pm $20
- ★**Darius Jones Sextet with Ben Gerstein, Charlie Looker, Kris Davis, Dezron Douglas, Kush Abadey** The Stone 8:30 pm $20
- **Kathryn Allyn; Greg De Angelis; Annie Chen** Tomi Jazz 6, 8, 11 pm $10
- ★**Cécile McLorin Salvant/Sullivan Fortner** Village Vanguard 8:30, 10:30 pm $30

HARMONIC EXPLORATIONS II
BY BILL STEVENS

Featuring:
Bill Stevens - Trumpet / Richard Philbin - Tenor
Harry Miller - Piano / Luca Rosenfeld - Bass / Gary Fogel - Drums

Saturday, September 30, 2017
7:30 pm $15 cover charge
(9 pm set with special guest Luca Rosenfeld Trio)
Spectrum
70 Flushing Avenue, Brooklyn

REGULAR ENGAGEMENTS

MONDAY

- **Richard Clements/Murray Wall Band** 11th Street Bar 8 pm
- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Svetlana and the Delancey 5** The Back Room 8:30 pm
- **Earl Rose** Bemelmans Bar 5:30, 9 pm
- **Roger Lent solo** Cavatappo Grill 7 pm
- **Jon Weiss Duo** Cleopatra's Needle 8 pm
- **Vince Giordano and The Nighthawks** Iguana 8 pm
- **Iris Ornig Jam Session** Jazz at Kitano 8 pm
- **Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
- **Glenn Crytzer Orchestra** Kola House 7 pm
- **JFA Jam Session** Local 802 7 pm
- **Dred Scott Trio** Rockwood Music Hall Stage 1 12 am
- **Vincent Herring Quartet and Smoke Jam Session** Smoke 7, 9, 10:30 pm
- **Swingadelic** Swing 46 8:30 pm
- **Vanguard Jazz Orchestra** Village Vanguard 8:30, 10:30 pm $30

TUESDAY

- **Nick West's Westet** Analogue 7 pm
- **Yuichi Hirakawa Trio** Arthur's Tavern 7 pm
- **Art Hirahara Trio** Arturo's 8 pm
- **Joel Forrester solo** The Astor Room 6 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **Marc Devine Trio** Cleopatra's Needle 8 pm
- **Battle Of The Horns** Farafina Jazz Café and Lounge 8 pm
- **Ronnie Burrage and The Robu Trio** The Five Spot Brooklyn 6 pm $10
- **Diego Voglino Jam Session** Halyard's 10 pm
- **Vince Giordano and The Nighthawks** Iguana 8 pm
- **Miki Yamanaka/Adi Meyerson "Polite" Jam Session** Mezzrow 11 pm
- **Mona's Hot Four** Mona's 11 pm
- **Mike LeDonne Quartet; Emmet Cohen Band** Smoke 7, 9, 10:30, 11:30 pm
- **George Gee Orchestra** Swing 46 8:30 pm
- **Evolution Series Jam Session** Zinc Bar 11 pm

WEDNESDAY

- **Bill Wurtzel/Jay Leonhart** American Folk Art Museum 2 pm
- **Monika Oliveira** Analogue 7 pm
- **Eve Silber** Arthur's Tavern 7 pm
- **Jonathan Kreisberg Trio** Bar Next Door 8:30, 10:30 pm $12
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **David Ostwald's Louis Armstrong Centennial Band** Birdland 5:30 pm $20
- **Les Kurtz Trio** Cleopatra's Needle 7 pm
- **Pasquale Grasso; Django Jam Session** The Django 8:30, 11 pm
- **Mark Kross and Louise Rogers WaHi Jazz Jam** Le Chéile 8 pm
- **Tony Hewitt/Pete Malinverni** Mezzrow 11 pm
- **Lezlie Harrison; Mel Davis B3 Trio and Organ Jam** Smoke 7, 9, 10:30, 11:30 pm

THURSDAY

- **Ray Blue Organ Quartet** American Legion Post 398 7 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **Spike Wilner** Mezzrow 11 pm
- **Gene Bertoncini** Ryan's Daughter 8:30, 10:30 pm
- **Stan Rubin Orchestra** Swing 46 8:30 pm
- **Rob Duguay Low Key Trio** Turnmill NYC 11 pm

FRIDAY

- **Eri Yamamoto Trio** Arthur's Tavern 7 pm
- **The Crooked Trio** Barbès 5 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **Birdland Big Band** Birdland 5:15 pm $25
- **Johnny O'Neal** Mezzrow 11 pm
- **Nico Soffiato** Nha Minh 7 pm
- **Gerry Eastman Quartet** Williamsburg Music Center 10 pm

SATURDAY

- **Eri Yamamoto Trio** Arthur's Tavern 7 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **Bill Saxton and the Harlem Bebop Band** Bill's Place 8, 10 pm $20
- **Joel Forrester** Café Loup 12:30 pm
- **Stan Rubin Orchestra** Carnegie Club 8:30, 10:30 pm
- **Assaf Kehati Duo** Il Gattopardo 11:30 am
- **Johnny O'Neal** Smoke 11:45 pm 12:45 am

SUNDAY

- **Sam Martinelli Trio** Analogue 6:30 pm
- **Creole Cooking Jazz Band; Stew Cutler and Friends** Arthur's Tavern 7, 10 pm
- **Peter Mazza Trio** Bar Next Door 8, 10 pm $12
- **Earl Rose solo; Billy Stritch and Jim Caruso Trio** Bemelmans Bar 5, 9 pm
- **Arturo O'Farrill Afro Latin Jazz Orchestra** Birdland 9, 11 pm $30
- **Glenn Crytzer Trio** Blacktail 8 pm
- **Keith Ingham Trio** Cleopatra's Needle 4 pm
- **Trampelman** Dominie's Astoria 9 pm
- **The EarRegulars** The Ear Inn 8 pm
- **Joel Forrester solo** Grace Gospel Church 11 am
- **Tony Middleton Trio** Jazz at Kitano 12 pm $40
- **John Merrill** Mezzrow 11 pm
- **Marjorie Eliot/Rudell Drears/Sedric Choukroun** Parlor Entertainment 4 pm
- **Lu Reid Jam Session** Shrine 4 pm
- **Annette St. John; Wilerm Delisfort Quartet** Smoke 11:30 am 11:45 pm
- **Sean Smith and guest** Walker's 8 pm

CLUB DIRECTORY

- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street ***www.55bar.com***
- **6BC Garden** 6th Street and Avenue B Subway: F to Second Avenue ***www.6bgarden.org***
- **7-Corners** Fulton and South Oxford Streets Subway: A, C to Lafayette Street
- **American Folk Art Museum** 65th Street at Columbis Avenue (212-595-9533) Subway: 1 to 66th Street ***www.folkartmuseum.org***
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street ***www.legion.org***
- **American Museum of Natural History** 79th Street and Central Park West (212-769-5100) Subway: B, C to 81st Street-MNH **www.amnh.org**
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street ***www.LindasJazzNights.com***
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.analoguenyc.com***
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle ***www.jazz.org***
- **The Archway** Water Street Brooklyn Subway: F to York Street ***www.dumbo.is***
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street ***www.arthurstavernnyc.com***
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **The Astor Room** 34-12 36th Street, Queens (718-255-1947) Subway: M, R to Steinway Street ***www.astorroom.com***
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square ***www.bbkingblues.com***
- **Bar Lunàtico** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.lalanternacaffe.com***
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue ***www.barbesbrooklyn.com***
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street ***www.birdlandjazz.com***
- **Blacktail** 2nd floor, Pier A Harbor House, 22 Battery Place (212-785-0153) Subway: 4, 5 to Bowling Green ***www.blacktailnyc.com***
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.bluenotejazz.com***
- **Bogardus Mansion** 75 Murray Street (212-268-1746) Subway: 1, 2, 3 to Chambers Street ***www.bogardusmansion.com***
- **Bronx Music Heritage Center** 1303 Louis Nine Boulevard Subway: 2, 5 to Freeman
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue ***www.brooklynbowl.com***
- **Brooklyn Waterfront Artists Coalition** 499 Van Brunt Street (718-596-2507) Subway: F to Smith - 9 Streets ***www.bwac.org***
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street ***www.bryantpark.org***
- **Cabrini Green Urban Meadow** President and Van Brunt Streets Subway: 2, 3, 4, 5 to Borough Hall then B61 Bus
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street ***www.cafeloupnyc.com***
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square ***www.caffevivaldi.com***
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **Cavatappo Grill** 1712 First Avenue (212-987-9260) Subway: 4, 5, 6 to 86th Street ***www.cavatappo.com***
- **The Cave at St. George's** 209 E. 16th Street (646-723-4178) Subway: L to Third Avenue ***www.calvarystgeorges.org***
- **The Cell** 338 West 23rd Street (646-861-2253) Subway: C, E to 23rd Street ***www.thecelltheatre.org***
- **Children's Magical Garden de Carmen Rubio** Norfolk and Stanton Streets Subway: F to Second Avenue
- **Christ and St. Stephen's Church** 120 W. 69th Street Subway: 1, 2, 3 to 72nd Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street ***www.cleopatrasneedleny.com***
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street ***www.clubbonafide.com***
- **Corlears Hook Park** 397 FDR Drive Subway: F to East Broadway
- **Cornelia Street Underground** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.corneliastreetcafé.com***
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street ***www.thecuttingroomnyc.com***
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.LincolnCenter.org/Atrium***
- **The DiMenna Center** 450 W. 37th Street (212-594-6100) Subway: A, C, E to 34h Street-Penn Station ***www.dimennacenter.org***
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.jazz.org***
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway ***www.downtownmusicgallery.com***
- **The Drawing Center** 35 Wooster Street (212-219-2166) Subway: 1, A, C, E, N, Q, R, W to Canal Street ***www.drawingcenter.org***
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue ***www.dromnyc.com***
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street ***www.earinn.com***
- **El Taller LatinoAmericano** 215 E. 99th Street (212-665-9460) Subway: 1, 2, 3 to 96th Street ***www.tallerlatino.org***
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue ***www.ebcconnects.com***
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street ***www.farafinacafeloungeharlem.com***
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square ***www.fatcatmusic.org***
- **First Street Green** 33 E. First Street near Second Avenue Subway: F, V to Second Ave.
- **The Five Spot** 459 Myrtle Avenue, Brooklyn (718-852-0202) Subway: G to Clinton/Washington ***www.fivespotsoulfood.com***
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue **www.freddysbar.com**
- **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street ***www.funkadelicstudios.com***
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street ***www.ginnyssupperclub.com***
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grand Concourse Library** 155 E. 173rd Street (718-583-6611) Subway: B, D to 174-175 Street Station ***www.nypl.org***
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street ***www.greenwichhouse.org***
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street ***www.barhalyards.com***
- **Hari NYC** 140 W 30th Street, 3rd floor Subway: 1 to 28th Street
- **Highbridge Park** Edgecombe Avenue and 155th Street (212-972-2012) Subway: A, C to 115th Street ***www.nycgovparks.org***
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue ***www.ibeambrooklyn.com***
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue ***www.iguananyc.com***
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street ***www.ilgattopardonyc.com***
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street ***www.theiridium.com***
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall ***www.issueprojectroom.org***
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central ***www.kitano.com***
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street ***www.jazzgallery.org***
- **Jazz 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'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***
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street ***www.knickerbockerbarandgrill.com***
- **Kola House** 408 W. 15th Street (646-869-8873) Subway: A, C, E, L to 14th Street ***www.kolahouse.com***
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue ***www.facebook.com/konceptions***
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street ***www.lecheilenyc.com***
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street ***www.lepoissonrouge.com***
- **Lehman Center** 250 Bedford Park Boulevard West, Bronx (718-960-8833) Subway: 4, D train to Bedford Park Blvd.
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street ***www.jazzfoundation.org***
- **McKittrick Hotel** 530 W. 27th Street (212-904-1883) Subway: C, E to 23rd Street ***www.sleepnomorenyc.com***
- **Medgar Evers College** 1650 Bedford Avenue, Brooklyn Subway: 2, 3, 4 to Franklin 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***
- **Milk River Café** 960 Atlantic Avenue (718-636-8600) Subway: C, S to Franklin Avenue ***www.milkriverbrooklyn.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
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue ***www.nationalsawdust.org***
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street ***www.jazzrightnow.com/new-revolution-arts-series***
- **New School Glass Box Theater** 55 W. 13th Street (212-229-5600) Subway: F, V to 14th Street ***www.newschool.edu***
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square ***www.bahainyc.org***
- **Nhà Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue ***www.nhaminh.squarespace.com***
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street ***www.northsquareny.com***
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue ***www.nublu.net***
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street ***www.theowl.nyc***
- **The Paper Box** 17 Meadow Street (718-383-3815) Subway: L to Grand Street ***www.paperboxnyc.com***
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street ***www.penrosebar.com***
- **Pioneer Works** 159 Pioneer Street, Brooklyn (718-596-3001) Bus: B61 ***www.pioneerworks.org***
- **Radegast Hall** 113 N. 3rd Street (718-963-3973) Subway: L to Bedford Avenue ***www.radegasthall.com***
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue ***www.rockwoodmusichall.com***
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **Roulette** 509 Atlantic Avenue (917-267-0363) 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 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street ***www.rmanyc.org***
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street **www.russanddaughterscafe.com**
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street ***www.saintpeters.org***
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza ***www.seedsbrooklyn.org***
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street ***www.shapeshifterlab.com***
- **Showman's** 375 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***
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue ***www.sistasplace.org***
- **Skinny Dennis** 152 Metropolitan Avenue Subway: G to Metropolitan Avenue ***www.skinnydennisbar.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 beteen Nostrand and Rogers Avenues Subway: 2 to Sterling Street
- **South Oxford Space** 138 South Oxford Street, Brooklyn (718-398-3078) Subway: C to Lafayette Street
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue ***www.spectrumnyc.com***
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue ***www.thestonenyc.com***
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street ***www.thestonenyc.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***
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street ***www.tomijazz.com***
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 1, 2, 3, 7 to 42nd Street-Times Square ***www.the-townhall-nyc.org***
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street ***www.turnmillnyc.com***
- **Ukrainian National Home** 140 Second Avenue (212-529-6287) Subway: 6 to Astor Place ***www.ukrainianeastvillage.com***
- **Union Hall** 702 Union Street (718-638-4400) Subway: R to Union Street ***www.unionhallny.com***
- **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
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.zincbar.com***
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleeker Street ***www.galeriezurcher.com***

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(INTERVIEW CONTINUED FROM PAGE 6)

they're coming from different traditions. There's a sort of shared history and the sounds are sympathetic to one another. But a major part of the choice of instrumentation was actually the individuals. I chose people who I believe can really listen to one another. Each person has a very particular, unique sound that I resonated with and their personalities I gel with and they're people that I consider to be friends. They're all musicians I've worked with, some for more than 20 years in different contexts. Everybody that I wanted in this band was available. They were all my first pick, which is kind of amazing. And each person in the group represents a different era or a different ensemble or a different place in my life. Like [vibraphonist] Jason Adasiewicz and I played together in high school and college. [Reed player] JD Parran and I played together in Cecil Taylor's large ensembles. Mohammed Saleh, the oboe and English horn player, and I were working with Daniel Barenboim in his West-Eastern Divan Orchestra in 1999. And then, of course, my sister, who kind of introduced me to Arabic music more than 20 years ago. So with each person, there's a resonance there.

TNYCJR: You can really feel the connection.

AE: Friendships formed within the ensemble as well. People became very tight quickly. Maybe it was the intensity of our first week together where we had very long rehearsals and an all-day soundcheck and gig at Lincoln Center and then a 14-hour recording session. That kind of experience can fuse people together. There's this really nice sense of camaraderie throughout the group. It feels like everyone cares about the rest of the ensemble. It's a really nice vibe.

TNYCJR: Do you see this as an ongoing project?

AE: Absolutely. I actually am now finding a way to compose a new piece for the group. The first goal was imagining and in the process of rehearsal trying things and finding out how this instrumentation could work together. Now that the sound has become clear, there's all kinds of new ideas and I think there's a lot more potential for this group. Wheels are turning. And regardless the group is going to continue to tour. We have dates through 2018.

TNYCJR: Last question: Define the word "river".

AE: The idea of two rivers was of course a reference to the Tigris and Euphrates in Iraq, but it was also about joining the streams of jazz and Iraqi music when I first started this project in 2006. But I started to think about it as bloodlines and my own blood and being part Iraqi and part American. There was this idea of currents and traditions in the beginning, this continuity that a river could represent. Now it's gone beyond that. The idea of rivers of sound was really about—I keep coming back to it but—resonance and each river almost being frequency or being a sonority or being a timbre or being a particular vibration and then how these rivers, how these sounds, coalesce and how they influence each other when joined. I started to pay a lot of attention to different bodies of water, but in particular rivers, because of the way that the currents run. I used to live right on the Hudson River and I'd watch all the different layers of currents, one on the top going very quickly in one direction and then ripples going in the opposite direction just below and then another layer below that that was maybe going at a 30 degree angle and another speed and then watching how the light reflects off the surface of the water. This kind of visual cue became part of my composition too. So with Rivers of Sound I was really trying to create the sense of multiple currents and multiple streams happening in layers above one other. ❖

For more information, visit amirelsaffar.com. ElSaffar is at Lincoln Center's David Rubenstein Atrium Sep. 8th and Union Hall Sep. 28th. See Calendar.

Recommended Listening:
- Amir ElSaffar—*Two Rivers* (Pi, 2007)
- Amir ElSaffar/Hafez Modirzadeh—*Radif Suite* (Pi, 2009)
- Amir ElSaffar Two Rivers Ensemble—*Inana* (Pi, 2011)
- Hafez Modirzadeh—*Post-Chromodal Out!* (Pi, 2012)
- Amir ElSaffar—*Alchemy* (Pi, 2013)
- Amir ElSaffar Rivers of Sound—*Not Two* (New Amsterdam, 2015)

(LABEL CONTINUED FROM PAGE 11)

and when we disagree on something, we can talk about it and find a way together. That includes music, food and business. Jean-Marc is one of the warmest people I know in this network of creative music."

Mixed among the other titles are some with black backgrounds and stark red and white lettering, Foussat reaching back for previously unissued recordings. The first of these, *28 Rue Dunois, juillet 82*, documents the first quartet meeting of Derek Bailey, Evan Parker, Joëlle Léandre and George Lewis, a crucial intersection of major voices and an edgy, mercurial example of its explosive times. Another in the series is *Enfances à Dunois le 8 janvier 1984* by Lazro with Léandre and Lewis. It's a fresh view of Lazro's early work, a 57-minute concert that contributed 21 minutes to Lazro's two-LP *Sweet Zee* on hatHUT in 1985. As Léandre exclaims, "Fou is a pure historical treasure and I hope Jean-Marc will again and again produce more of the old tapes that I know he has in his 'Ali Baba cavern'!'" Lazro and Léandre are also represented on more recent works. The former recently appeared on *Marguerite D'Or Pâle*, a subtle sonic exploration with pianist Sophie Agnel. Léandre's documentation is more extensive, including both *No Comment*, drawn from 1994-95 solo concerts, and *Si, lence is blu, ish*, an explosion of mad joy from 2016 with singer Phil Minton.

Voices are a key part of Fou, whether improvising or reading poetry. On the label's second release, Violeta Ferrer intones poems by Federico Garcia Lorca, the voice of the Spanish Civil War, to the guitar improvisations of Raymond Boni; on the latest, *L'homme approximatif*, Jean-François Pauvros reads parts of Tristan Tzara's surrealist masterpiece *l'homme approximatif*.

Foussat's voice is a key part of his own work, free vocalizations mixed with field recordings and vintage EMS synthesizers. Parts of his own musical history are etched on Fou. In 1992 he formed Marteau Rouge with drummer Makoto Sato and guitarist Jean-François Pauvros (*…un jour se lève*), a group that has performed as recently as 2016 and has worked both independently and with Evan Parker and Joe McPhee, among many others. Foussat also forged a duo, Aliquid, with saxophonist Sylvain Guérineau, represented in a trio with McPhee (*Quod*). Foussat continues to develop as a rare synthesist in improvised music, whether playing advanced free jazz (the quartet Barbares), free improvisation (*En Respirant* with vocalist Marialuisa Capurso) or forming Département d'Éducation Psychique (*Live at Ohm*) with the techno drone duo Dynamo Dreesen, melding improvised music and rave.

What's next for Foussat and Fou? He is planning a double-LP of his own music, called *Hors contrôle*, as well as a CD with Chinese musician Bao Luo. From a 1998 Paris concert comes an LP with Pauvros' opening solo and an excerpt from the Sonic Youth performance that follows. Meanwhile, Foussat is moving to the Loire Valley. ❖

For more information, visit fourecords.com. Artists performing this month include Irene Kepl at Downtown Music Gallery Sep. 24th and Joëlle Léandre at Zürcher Gallery Sep. 27th. See Calendar.

(SÜDTIROL CONTINUED FROM PAGE 13)

contrast, strummed thick blocks of sound that opened for finely traced single-note lines. Heaviness alternated with nimbleness, strange chords with melodic clarity, unpredictability with a reassuring sense of overall form.

Another Baas project, "Music for Brass and Guitar", sounded like the work of someone deeply grounded in the classical academy. His formal education has been in jazz guitar but, he says, "There is so much information available today that it is hard not to listen to everything." He names Prokofiev, Django Reinhardt and Jimi Hendrix as influences. Over 10 days, Baas appeared at least 12 times. He played tunes by Jobim and Monk in duos and trios; did jam sessions; accompanied singers; improvised in the festival's experimental "Jazz Labs"; and aided and abetted the madcap routine of his former boss, drummer Han Bennink (a rare elder statesman at Südtirol). In free settings he sounded like the voice of reason. In more conventional ones he found ways to break standards wide open.

The other major impact player at the festival was also a guitarist. Francesco Diodati performed twice with his band Yellow Squeeds, plus guests. (Trombonist Filippo Vignato, pianist Enrico Zanisi, trumpeter Francesco Lento and tuba player Glauco Benedetti are among the bright lights of Italian jazz.) Diodati is best known for his work in Enrico Rava's latest quartet. He takes some of the most suspenseful, mysterious guitar solos in current jazz. Yet his band is not about solos. It is about the collective discovery of ensemble form. His original "Here and Now" provided one of the festival's stunning moments. It repeated a three-note figure, slowly, insidiously, obsessively, until the trance was broken by an explosive crescendo.

Further observations from this freewheeling festival: 1) Bass clarinet is a primary instrument in European jazz. In addition to Roelofs, Joachim Badenhorst, Siegmar Brecher and Lutz Streun are bass clarinet badasses. 2) Pianist David Helbock is a unique blend of chops, bent wit and technology. He needs to rein in his fondness for the gimmicky and the cute. 3) Vocalist Leila Martial (who appeared with Anne Paceo's French band Circles) possesses extraordinary intonation and reflexes. She threatened to blow a soprano saxophonist (Christophe Panzani) off the stage but instead decided to join him in seamless unisons. 4) Enrico Morello (loud) and Guilhem Flouzat (soft) are on opposite ends of the amplitude spectrum, but are both riveting drummers. 5) Arve Hendricksen's quartet Warped Dreamer, with the unhinged guitar of Stian Westerhus, created deafening, appalling electronic soundscapes that sometimes fell silent except for Hendricksen's muted trumpet lines like vapor trails. ❖

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and standout guitarist Alex Jønsson, pleasant surprises abounded. Vocalist Mads Mathias was another noteworthy act. Though often compared to Harry Connick Jr., Mathias showed refreshing lucidity and a sense of humor all his own.

This year also marks the 150th anniversary of Denmark's diplomatic relations with Japan and the festival did its commemorative part by inviting a range of Japanese artists, including MoGoToYoYo. This brilliant project of drummer Yasuhiro Yoshigaki, by its deft balance of play and patience, was on par with the Art Ensemble of Chicago, an obvious influence.

The Aarhus Jazz Festival (Jul. 15th-22nd) was an altogether different experience. Bassist and vocalist Kristin Korb, backed by pianist Magnus Hjorth and drummer Snorre Kirk, set the tone for the Aarhus journey, making the city's sunlit Concert Hall foyer that much sunnier. In addition to playing tunes off her 2016 tribute to Johnny Mercer, *Beyond the Moon*, Korb gave insight into her globetrotting personal life, belting out life-affirming energy with tact and hospitality. Two days later, singer/songwriter Madeline Peyroux headlined in the Concert Hall proper with guitarist Jon Herington and bassist Barak Mori, slinging a politically savvy program by way of her sly yet heartfelt delivery.

The choicest action went down under the auspices of 12 Points, a roving festival-within-a-festival. Featuring 12 acts from as many countries, it was a veritable cross-section of the future of European jazz. Danish pianist Lars Fiil kicked off 12 Points with his aptly named group, Frit Fald (Free Fall); much of the music was through-composed, but gave leeway to free interpretation. Other composition-leaning groups were Norway's Significant Time (a hodge-podge ensemble featuring wordless vocals); cinematically inclined Marie Kruttli Trio from Switzerland; Louis Sclavis-inspired Post K of France; and SCHNTZL, a keyboard-and-drums duo from Belgium.

The atmospheric Kirke Karja Quartet from Estonia was especially on point. Featuring the Terje Rypdal-esque stylings of guitarist Kalle Pilli, the quartet played mature arrangements of Karlheinz Stockhausen's "Waage (Libra)" and Bill Frisell's "Hangdog", as well as original tunes. Other groups were more improvisation-heavy. The Francesco Orio Trio from Italy, for example, built Giovanni Guidi-like bodies around fragmentary organs of melody. The best balance between these two soft extremes was struck by chuffDRONE of Austria. Backed by the intuitive drumming of Judith Schwarz and brought into unexpected directions by soprano saxophonist Lisa Hofmaninger, chuffDRONE achieved a welcome balance of cloud and sky. Another highlight was Tommy Moustache. This savvy quartet of unabashed Dutch gentlemen brought verve and high-octane precision to their humorous yet rigorous blues.

The remaining bands were rooted in noisier soil. These included Ireland's Big Spoon and Lithuanian outfit Sheep Got Waxed. The latter trio of alto, guitar and drums (along with an array of electronics) was another zenith and brought about an energy rarely produced since the heyday of John Zorn's Naked City. The festival closed with a set from UK act Taupe, another fierce trio of similar makeup balancing blast and groove with clear punctuation.

Despite being separated by a three-hour train ride and thematic divergences, Copenhagen and Aarhus were cut from the same dynamic cloth. Depth of appreciation was palpable across the board, further emphasized by a variety of child-focused programming at both festivals. Such outreach to a growing generation of jazz lovers and creators served as assurance that jazz is healthier than ever and that we are fortunate to lend an ear at its cusp. ❖

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