

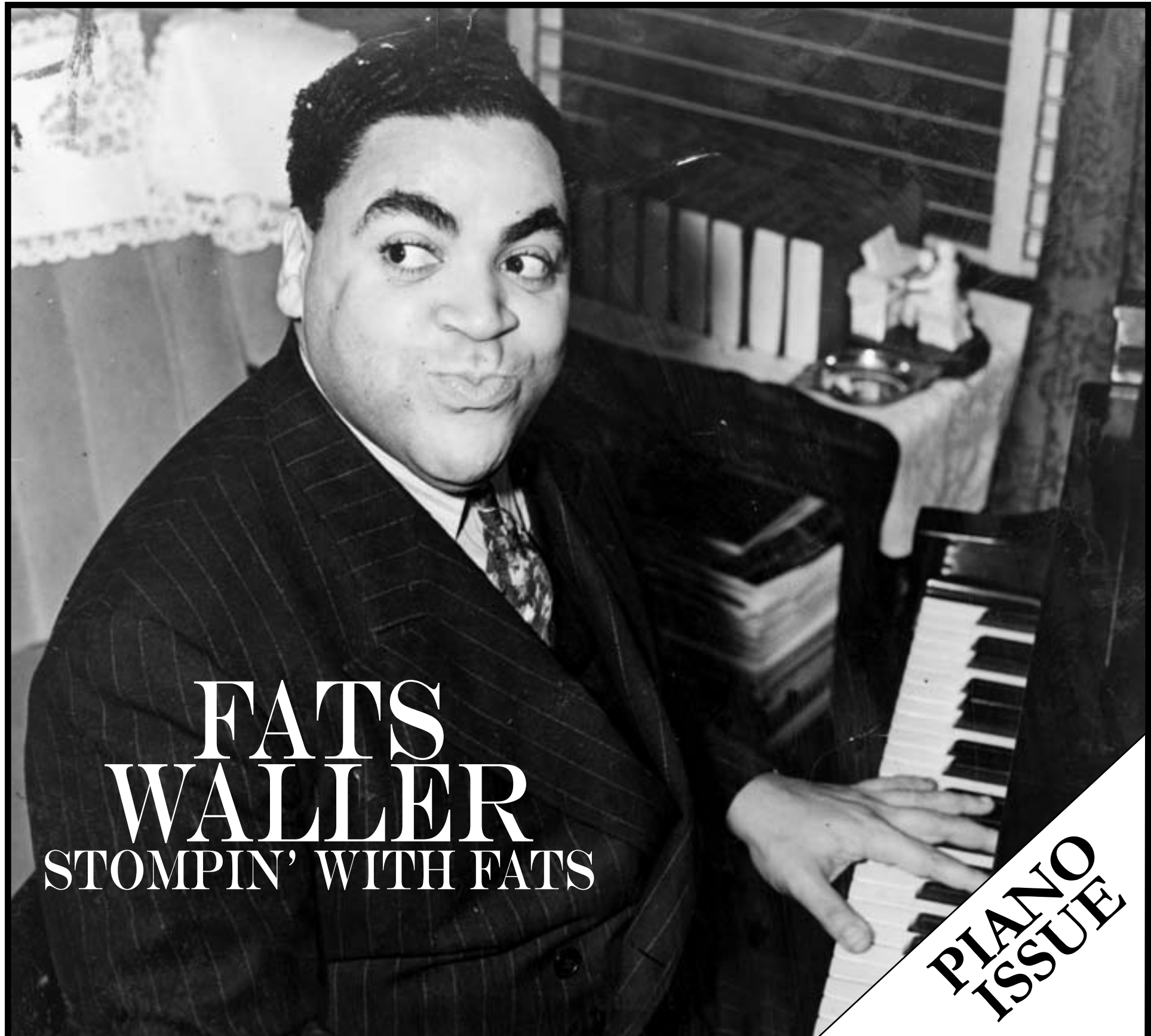


THE NEW YORK CITY JAZZ RECORD

July 2013 | No. 135

Your FREE Guide to the NYC Jazz Scene

nycjazzrecord.com



FATS WALLER

STOMPIN' WITH FATS

PIANO
ISSUE

ANTHONY
COLEMAN

GEORGE
COLLIGAN

BOYD LEE
DUNLOP

ACT
MUSIC

EVENT
CALENDAR

SEU JORGE

JULY 17, 18, 20, 21, 23 & 24



JERRY GONZALEZ & THE FORT APACHE BAND
JULY 2 - 7



GATO BARBIERI
JULY 9



THE DUKE ELLINGTON ORCHESTRA
JULY 11 - 14



ODEAN POPE SAX CHOIR
W/ JAMES CARTER (25-26)
& DAVID SANCHEZ (27-28)
JULY 25 - 28



EARL KLUGH
JULY 30 - AUG 4

A BEAUTIFUL NIGHT OF JAZZ WITH
JULIE EIGENBERG & YARON GERSHOVSKY
& SPECIAL GUEST ANDRES LAPRIDA

JULY 1

JOE GRANSDEN BIG BAND

JULY 8

RES
PRODUCED BY JILL NEWMAN PRODUCTIONS

JULY 10

SYMPHONICS LIVE
FEAT. SHAWN RANDALL, DUJ, & GUESTS

JULY 15

YOUNGJOD SONG

JULY 16

NICOLE HENRY LIVE

JULY 19

THE PERSUASIONS

JULY 22

AMERICAN-ISRAEL CULTURAL FOUNDATION PRESENTS
RAFI MALKIEL QUINTET (8PM) & HADAR NOIBERG TRIO (10:30PM)

JULY 29

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8PM & 10:30PM

FRIDAY & SATURDAY
LATE NIGHTS: 12:30AM

SUNDAY BRUNCH:
12:30PM & 2:30PM



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George Colligan (p) • Lenny White (dr)

Friday & Saturday July 12 & 13

ERIC ALEXANDER QUINTET

Jim Rotondi (tp) • Harold Mabern (p) • John Webber (b)
Joe Farnsworth (dr)

Friday & Saturday July 19 & 20

BRUCE BARTH QUARTET

Steve Nelson (vibes)

Friday & Saturday July 26 & 27

JAVON JACKSON QUARTET

Orrin Evans (p) • Santi DeBriano (b) • Jonathan Barber (dr)

Friday & Saturday August 2 & 3

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ONE NIGHT ONLY / 7pm, 9pm & 10:30

Wednesday July 3

Papa John DeFrancesco

Wednesday July 10

Brian Charette Sextet

Wednesday July 17

Pucho & His Latin Soul Brothers

Wednesday July 24

George Burton Quartet

Wednesday July 31

Teri Roiger Quintet

Sunday July 14

Milton Suggs Sextet

Sunday July 21

Cynthia Holiday

Sundays

Jazz Brunch

With vocalist **Annette St. John** and her Trio

RESIDENCIES / 7pm, 9pm & 10:30

Mondays July 1, 15, 29

Jason Marshall Big Band

Mondays July 8, 22

Captain Black Big Band

Tuesdays July 2, 9, 23, 30

Mike LeDonne Groover Quartet

Eric Alexander (sax) • Peter Bernstein (g) • Joe Farnsworth (dr)

Thursdays July 4, 11, 18, 25

Gregory Generet

Sundays July 7, 28

SaRon Crenshaw Band

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Mon **The Smoke Jam Session**

Tue **Milton Suggs Quartet**

Wed **Brianna Thomas Quartet**

Thr **Nickel and Dime OPS**

Fri **Patience Higgins Quartet**

Sat **Johnny O'Neal & Friends**

Sun **Roxy Coss Quartet**



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Perhaps the definitive image of jazz is someone hunched over a saxophone or raising a trumpet skyward but as far as the jazz sound, many listeners would put in an emphatic vote for the piano trio. But there are as many approaches to the instrument in jazz as there are players. In this, our first Piano Issue, we present a broad cross-section, covering both history and genre, a tribute to the 88s.

Much of what we conceive of as jazz piano, however abstracted, comes from the work of Thomas Wright "Fats" Waller (On The Cover), who continued the work pioneered by James P. Johnson and brought jazz into the public consciousness with his playing and composing. There will be a tribute to Waller as part of 92nd Street Y's Jazz in July programming and our feature includes thoughts on the legend by many of his musical descendents. In a more modern vein we have two younger pianists, representing different aspects of the instrument. Anthony Coleman (Interview) is a veteran of the New York Downtown scene, releasing many albums on John Zorn's Tzadik label but also a stalwart Klezmer innovator. Coleman plays a week at The Stone in various configurations. George Colligan is a sought-after sideman and prolific leader, who also plays keyboards, trumpet and drums, and veers from straightahead to fusion. This month he leads a band at Smalls and appears with Buster Williams at Smoke.

Continuing the piano theme, we have features on 87-year-old Boyd Lee Dunlop (Encore), brother to famed drummer Frankie, who only debuted as a leader in 2011; hardbop veteran Walter Davis Jr. (Lest We Forget); a Megaphone from ECM star Anat Fort, who appears at Cornelia Street Café this month; a label profile on Germany's ACT Music, which has released compelling discs from such pianists as Joachim Kühn and Vijay Iyer; an In Memoriam to the recently departed Mulgrew Miller and a special section of our CD Reviews (pgs. 16-20) devoted to the piano in various hands.

We'll see you out there...

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

On the cover: Fats Waller (photo by Alan Fisher/World Telegram & Sun)

Corrections: In last month's CD reviews, the drummer on John McLaughlin's new album is Ranjit Barot; Cécile McLorin Salvant accompanies herself on piano for "Jitterbug Waltz" and the tar, as referenced in the Didier Petit review, is actually a long-necked lute found in Iran, Azerbaijan, Georgia, Armenia and other areas.

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 US Subscription rates: 12 issues, \$30 (International: 12 issues, \$40)
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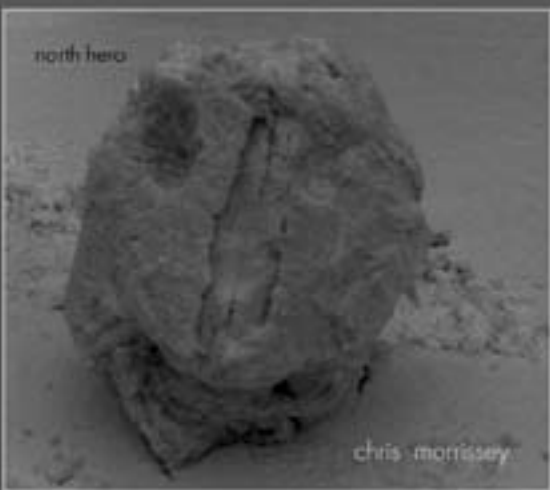


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JULY 16 & 17, 2013

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SSC 1332 IN STORES 7/16/13

**CHRIS MORRISSEY
NORTH HERO**

APPEARING @ THE JAZZ GALLERY
JULY 19 & 20, 2013

Chris Morrissey is a musician's musician. As a bassist, he's logged hundreds of thousands of miles touring five continents and countless hours performing and recording with a long list of world-class songwriters and players. As a bandleader, he is as convincing a singer and frontman in his rock outfit *Taurus* as he is a composer and upright bassist in his jazz quartet. Few musicians wear as many hats, and even fewer wear them as comfortably.

On *North Hero*, his second "Jazz" release, Morrissey has in his quartet, the immensely underrated Michael Lewis on tenor sax, the lyrical Aaron Parks on piano, and the inventive Marc Guillana on drums.



sunysiderecords.com

In the best sense of the term, vocalist **Gregory Porter** is a crowd-pleaser. His performance at SubCulture (Jun. 10th) was like a neighborhood event, brimming with audience goodwill and easy banter, the mood no doubt enhanced by Porter's recent signing to Blue Note. There were songs, or "new friends" as Porter called them, from *Liquid Spirit*, forthcoming in September. But Porter also lavished attention on 'old friends', or songs from his two Motéma releases, *Water* and *Be Good*. Porter's original writing is soul-drenched, even pop-like in its airtight pacing and accessibility. "On My Way to Harlem", with its double-time Motown-ish feel, and "Painted on Canvas", the gently soaring opener, are songs one can fall in love with repeatedly. The lyrics are unexpected, the solo spots concise but weighty enough to prod saxophonists Yosuke Sato and Tivon Pennicott and trumpeter Curtis Taylor to virtuosic flights and fiery exchanges. All the elements are in place: Porter's unerring pitch and dynamic control; the simpatico feel and solid tempos of bassist Aaron James and drummer Emanuel Harrold; the top-tier accompanist and soloing chops of music director Chip Crawford. The "new friends" at SubCulture were a promising bunch: "No Love Dying", slower but dramatic, came before the driving, handclapping gospel of "Liquid Spirit", the stark piano-vocal duo "Wolfery" and later the Curtis Mayfield-like "Musical Genocide", a title that might spark some comment when the album drops.

- David R. Adler



Gregory Porter @ SubCulture

Photo by Jim Anness

The supergroup of Sylvie Courvoisier, Susie Ibarra and Ikué Mori - collectively **Mephista** - on rare occasion (their performances are rare enough already!) invite a guest for their spirited, atmospheric improvisations, which is what they did at The Stone with Danish saxophonist **Lotte Anker** (Jun. 9th). There's enough textural, rhythmic and melodic ideas in the trio's music to support just about any player and Anker - moving between linear bursts and breathy exclamations - proved an excellent match. Her carefully concocted phrases, along with Courvoisier's recent drift toward melodicism, gave them more of an out-jazz feel at times than in their preceding trio set, with Ibarra responding to the sax/piano with flowing rhythms. Mori seemed at some times in the role of organist, at others LP surface noise, and in time pushed them toward abstraction and into individual, interlocking modules. Another piece was positively Zen garden, with crickets and gongs and fountains and, it seemed in the sounds, a threatening storm in the distance, within which Anker and Ibarra somehow found a ballad. They ended the set with a time-honored outré groove, fitting together like a jigsaw puzzle whose pieces kept changing shapes. The trio has been playing about once a year and not always in New York, making this a far too uncommon appearance. But the good news is with upcoming Stone residencies for Mori and Ibarra, the band has at least two more appearances booked in the next 12 months.

- Kurt Gottschalk



Lotte Anker with Mephista @ The Stone

Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET

For the first time since 1994, the original members of **Lost Tribe** gathered to play. It was the third event in a Reunion Series at ShapeShifter Lab (Jun. 7th) - previous nights have featured the outstanding Spanish Fly and much-admired bands led by Ben Perowsky, Chris Speed and David Tronzo. Of Lost Tribe's two sets, the first was thunderous and tight, opening with the ominous descending chords and conquering beat of "Dick Tracy" - one of four tunes by the group's alto saxophonist, David Binney. Guitarists Adam Rogers and David Gilmore, on dueling Stratocasters, brought shimmering clarity and roaring overdrive to this funky but harmonically involved music, eschewing the more dated sonic elements of the band's early '90s recordings. (Gilmore played a Gibson 335 on the Rogers-penned "Rhinoceros".) Perowsky, on drums, had unabashed fun with the metal/hardcore assault of "T.A. the W." and the fluid contrapuntal design of "Mofungo" - a tune that may have presaged some of Chris Potter's writing for his Underground (a group that also includes Rogers). Fima Ephron's electric bass intro on "Room of Life" added yet another dimension, a slower and more introspective feel. It's not wrong to call Lost Tribe a fusion band, but there was always something else afoot, a quality of compositional craft and expression that couldn't be reduced to that much-maligned f-word. Today their leaner, more evolved sound speaks well of the growth they've all experienced since the band broke up.

(DA)

15 years ago John Lurie was one of the best known bandleaders on the Downtown scene. Today, with his prolonged absence from music due to advanced Lyme disease, he seems to be one of the least remembered. And with his focus turned to painting, it's high time a repertory band pick up to keep his infectiously off-kilter tunes alive. Saxophonist **Michael Blake** did just that at Cornelia Street Café (Jun. 1st), in what will hopefully become an ongoing project. On the second set of the evening, his tight quintet worked through a handful of tunes from Lurie's Lounge Lizards (plus one of his own). Blake played with the Lizards from 1990-2000, but stretched back to before his tenure to round out the set. With Blake's saxophone being the only horn and Ryan Blotnick playing an acoustic guitar (rather than the solid bodies employed by Marc Ribot, Dave Tronzo and Doug Wieselman, which were such a defining part of the original sound) - and playing in shirtsleeves, no less - they weren't there to emulate the Lizards. They were a bit mannered, playing perhaps with more respect than passion and revealing the complexities in the compositions that have been so often overlooked. That said, they fell into engaging, gentle improvisations and moved easily back into the jagged compositions. It is, perhaps, to Lurie's credit as a composer that Blake and Company's renditions could easily have stood alongside Ellington and Gershwin standards and to his credit as a bandleader that 20 years later they didn't.

(KG)

Guitarist **Bucky Pizzarelli** is like a daily newspaper; too often written off as an anachronism in today's fast-paced and innovation-obsessed world, he perseveres, trafficking in consistency and commitment, as far away from the hordes of bloggers as can be. He comes from an era when melody was paramount and there was no end of fine ones - a contrast to the emphasis on harmonic development in today's jazz - and many of those tunes, called standards for a reason, made it into his set at 54 Below (Jun. 11th), where the octogenarian led his Great Guitars. To his right was fingerstyle, nylon-string virtuoso Gene Bertoncini (76) while his left-hand man was Ed Laub (a spry 60) playing a seven-string like his mentor (and singing a few numbers like "This Happy Madness" and "I Thought About You"). The wild card of the evening was not particularly wild - cornetist Warren Vaché (another youngin at 62) offering up clarion melodies over the 20 strings of his compatriots. For their 60-minute set, Pizzarelli and Company worked as if recording on old 78s, rarely exceeding five minutes and keeping solos concise and in the traditional wheelhouse of the audience. But deeper listening showed that Pizzarelli and Bertoncini's real facility, besides still-perfect technique, lies in the subtlest of twists. When melody is your main currency, a few choice note substitutions can alter the whole dynamic of a song. This was most in evidence on a spacious version of Fats Waller's "Jitterbug Waltz", worthy of a Pulitzer Prize.

- **Andrey Henkin**

The second of three CD release concerts in an ECM mini-series at the Rubin Museum, the event featuring the duo of bassist **Gary Peacock** and pianist **Marilyn Crispell** (Jun. 14th) was particularly well suited to the venue and its Himalayan art. The subterranean room, celebrated for the sonic purity of the acoustic concerts it hosts, was an ideal site for music by two players whose acute attentiveness to silence (something rarely heard on a New York stage), sound and space is an important facet of their artistic process, which is also informed by the practice of meditation (Crispell chose two pieces depicting Buddha to inspire the evening's theme of compassion). The set opened with a free improvisation, Peacock's dark bass notes filling the room and Crispell answering similarly, but more brightly, setting the tone for a night of musical conversations that were intellectually and emotionally engaging. On the pianist's "Goodbye", the bassist's bent notes took on a vocal quality, which lyrically complemented the ballad's melodic line, while Peacock's rhythmically driven "Puppets" offered Crispell the opportunity to stretch out in an exciting solo that hearkened to the syntax of Cecil Taylor while still very much in her own voice. A second free improvisation preceded the two pieces from their new duo disc *Azure* (ECM), the pianist's "Waltz After David M" and Peacock's "Lullaby", which closed the show to a resounding ovation, calling on them to return for an encore, Peacock's "Moor".

- **Russ Musto**



Gene Bertoncini & Bucky Pizzarelli @ 54 Below



Gary Peacock & Marilyn Crispell @ Rubin Museum

Just before the guitar trio of **Bill Frisell**, **Marc Ribot** and **Nels Cline** began their early set at Le Poisson Rouge (Jun. 11th), Frisell was awarded the dubious honor of Best Jazz Guitarist, as voted by the members of the Jazz Journalists Association. Ribot was also a nominee and Cline should have been. Almost exactly two years to the day when Ribot and Cline played a transcendent duo concert on the same stage, the question was how would the addition of Frisell play out. Well, the answer was not bad but not as good as one hoped. The potential for stylistic mixture was only reached occasionally, with much of the evening functioning like a prelude for some excitement that never came. Ribot pushed his compatriots as expected but Frisell seemed loath to abandon his current pastoral language and Cline was often too deferential. The improvised pieces swelled more than they hurtled and even the addition of Shahzad Ismaily on drums - who played the most skeletal of percussion - didn't sharpen the edges. Duos reinforced what the trio or quartet was (or wasn't) doing: Cline and Frisell were the musical equivalent of a pretty girl with nothing to say while Ribot's throaty vocals and acoustic guitar in tandem with Frisell were clearly a comfort to the latter. But a manic duet between Cline and Ribot, five frenetic minutes, was elemental and probing, like a Derek Bailey blues. The following full-group improvisation was also built off a blues abstraction and finally found everyone eager to win some more awards. (AH)

While "With Strings" albums have appeared with some regularity since the landmark dates by Charlie Parker and Clifford Brown, live appearances by jazz soloists with orchestral accompaniment have been rare. Thus, the performance of **Joshua Redman** with The Knights chamber orchestra at Town Hall (Jun. 4th) as part of the citywide Blue Note Jazz Festival, while unusual, was ultimately praiseworthy for its successful melding of the jazz and classical genres. Performing music from his new album *Walking Shadows* (Nonesuch), the saxophonist eased into the evening playing his "Final Hour" as a duo with the date's producer and longtime colleague Brad Mehldau at the piano. Redman then followed with an extended solo cadenza that made the deferred entrance of bassist Larry Grenadier, drummer Brian Blade and the strings for "The Folks Who Live On The Hill" all the more dramatic. Possessing an expansive range, broad on the bottom, piercing in its upper register and an engaging technique replete with a variety of tonal devices, Redman nonetheless joked that audience members "Can set your alarm clocks", referring to the evening's ballad-laden setlist. Yet the show proved to be anything but somnambulistic, as the well-paced program featured quartet selections along with ample solo space for its members interspersed within the orchestral pieces and a varied repertory that mixed originals with standards, jazz classics, Bach and pop, including a gospel-tinged encore of "Let It Be". (RM)

WHAT'S NEWS

In a ceremony and concert last month, the new members of Lincoln Center's **Ertegun Jazz Hall of Fame** were inducted. The latest class is Art Blakey, Lionel Hampton and Clark Terry. For more information, visit jalc.org/learn/online-learning/hall-of-fame.

The Historic Landmarks Preservation Center has affixed a plaque to mark the former home of **Miles Davis** on 312 W. 77th Street, where the trumpeter lived from 1958-83.

Storyville, a new musical about old New Orleans with book by Ed Bullins, music and lyrics by Mildred Kayden and produced by the York Theatre Company, will begin performances at Saint Peter's Jul. 15th, running through Aug. 17th. For more information, visit yorktheatre.org/storyville.html.

Due to health reasons, Cephas Bowles, President and CEO of **WBGO Jazz** since 1993, will take a leave of absence, and be replaced in the interim by Amy Niles, Senior Vice President and Chief Operating Officer. For more information, visit wbgo.org.

In an article written by the legal counsel for Local 802, the Musicians Union, a provision in the **U.S. Copyright Act of 1976** was discussed, wherein artists have a five-year window, starting this year, to reclaim transferred copyrights made on or after 1978 (when the act went into effect), starting 35 years after the transfer. This provision applies to both composing and performance copyrights, though there is an exemption for work-for-hire. For more information, visit futureofmusic.org/article/fact-sheet/right-terminate-musicians-guide-copyright-reversion.

For those in the market for real estate, saxophonist **David Sanborn** has put his Upper West Side townhouse up for sale. The 13-room building sports five bedrooms, three full and two half bathrooms, hardwood inlaid floors, chef's kitchen, spa-like baths, four wood-burning fireplaces, private garden, outdoor terrace off the master bedroom and a top-floor 20-by-55-foot music studio. Sanborn's asking price is \$12 million. For more information, visit corenyc.com/135-west-69th-street.html.

Saxophonist and Hartford, CT native **Jimmy Greene** was a recipient of the Connecticut Governor's Arts Award. In addition to his performing career, Greene is a professor at Western Connecticut State University.

Pianist **Cecil Taylor** has been named one of three 2013 Kyoto Prize Laureates, a prize awarded by the Inamori Foundation to "people who have contributed significantly to the progress of science, the advancement of civilization, and the enrichment and elevation of the human spirit" and consisting of a diploma, a Kyoto Prize Medal (20K gold) and prize money in the amount of 50 million yen (~\$510,000). For more information, visit inamori-f.or.jp.

Manhattan By Sail, a charter boat service featuring classical sailboat designs, offers excursions around the island of Manhattan with live jazz performances from the Joe Cohn Quintet Wednesday nights 9:45-11:45 pm through September. For more information, visit manhattanbysail.com.

Submit news to info@nycjazzrecord.com



Anthony Coleman

by Kurt Gottschalk

Anthony Coleman has been a vital part of the Downtown scene for nearly 35 years. As a talented keyboardist with a vast knowledge of jazz and classical history, the New York native provided a vast array of styles for projects led by Roy Nathanson, Marc Ribot and John Zorn. He was working in New York for over a decade before recording his own music and more recently has stretched his work from bandleader to composer and educator at New England Conservatory. His recent album *The End of Summer* features works for solo piano, quartet and his 18-piece *Survivors Breakfast* ensemble.

The New York City Jazz Record: How did you first get involved with the Downtown scene?

Anthony Coleman: I came out of graduate school in 1979 and I knew I wanted to move back to New York. It was just good luck, my mother was living in a loft at Mercer and Grand. There was a record store around the corner and I went in and got a job and within three weeks I'd met John Zorn and Glenn Branca. I was really into Webern and the Art Ensemble of Chicago and the idea of minimalism was really exciting to me.

The first two records I made were *Lesson #1* with Branca and *Archery* with Zorn. I came from a jazz background, I went to the New England Conservatory and then to Yale and I switched from jazz composition to composition - I always hate making that distinction - so I spent those six years learning that language. But somehow during my two years at Yale I was thinking 'this isn't really my thing'. I had followed Duke Ellington around and spent whatever time I could as an in-awe 16-year-old around him.

I did a lot of work with Zorn but I didn't come into it saying I wanted to be involved in free improvisation. I think it took me a long time to find my own place in it. It was only at the end of the '80s where I started to figure it out. In '89 I started working with [Marc] Ribot and Roy [Nathanson] a lot and that was a big change because there was a lot of playing involved. Definitely playing with Ribot and Roy changed who I was. Then I made *Disco by Night*, so I was already on the scene for 13 years before I did a record under my name.

TNYCJR: How has your approach to composing changed since that first record?

AC: In a way *Disco by Night* wasn't that different from what I'm doing now. It was a lot about my experience being in Eastern Europe. I never really used direct East European models so much but I was always really interested in borders. I used to listen to a lot of radio in Yugoslavia and you'd hear hybrids, like a Hungarian melody over a Bosnian beat.

It's not so much different than what I do now but a lot has changed. This Radical Jewish Culture thing started happening. Those were compositional projects, those were conceptual projects, they played with models very freely and loosely. I had a lot of fun and I made money and I got to travel places and that went

on for a while, but I realized two things. I realized I didn't want to do the more fun or ingratiating things as much and I was noticing I was getting older and it wasn't even working that much anymore. You know the old joke, if you're going to sell out you better get paid.

Then, through a series of coincidences, I got the wonderful job that I have now. I didn't have to think about OK, I have to go out and do every gig now. I mean, some people can do that, even without job security. I totally respect Cecil Taylor who was able to say, "I'm just going to stay home and practice" when the conditions weren't right.

TNYCJR: There was a lot of humor in your earlier work. Do you think that's changed in recent years?

AC: I listen to Fats Waller a lot or Armstrong and how do you define seriousness because to them it's all serious, even the playfulness and I love that but I was worn out. I love Beckett and in Beckett the sadder the jokes are the funnier they are. I remember Roy and I played on a bill with [saxophonist Peter] Brötzmann once and there was an interview with him right after and he said some real mean shit, he was not having it, "there is no place for humor". I thought it was a really rigid thing to say. I mean, there's humor in Ornette, there's humor in the Art Ensemble. I claim it as my own Jewish heritage.

If I think about my work over the last 10 years, I don't know. Over the last four years, sure. In terms of the last four years, the thing with Suzanne's death [Fiol, Issue Project Room founder and as he puts it in the liner notes to *The End of Summer* his "inconstant, beloved partner"], I had to go all Southeast Asian shit, that kind of hieratic ritual music, huge tam tams, slow 16-beat cycles. There's humor there but it's all contextualized with a feeling of mourning and loss.

TNYCJR: It seems that as your work grew more serious you started using Jelly Roll Morton to retain that playfulness.

AC: It's funny with Jelly Roll. There's something austere to me about Jelly Roll, if you compare it to Armstrong or Ellington, who are much more playful. When Jelly Roll tried to be funny, like "The Hyena Stomp", it could be really dreadful. I always imagine a Vaudeville thing where they come out with the hook. It's really wonderful and intricate and lattice-like and it has all those New Orleans rhythms but it ain't fucking funny. That's what attracts me to him. I understand your point and I kind of agree with it but I think that's kind of why I relate to Morton.

I started playing Morton at benefits and parties and people'd say, 'man, you play the hell out of that shit' and I'd go home and listen to the records and I'd be like, "man, I fucking suck". So there were only two choices, either put it away in the closet and never play

it again or practice and get really, really good and I practiced it for five years. It's like working up a Schubert sonata. So I'm going to be practicing it every day from now until then [Coleman plays Morton at The Stone Jul. 13th] and then I'm never playing it again unless somebody gives me a whole lot of money.

I'm walking a fine line with this what you're calling post-humor music because I want there to be something humorous about the austerity of it. Like in the piece "Damage by Sunlight" [on the DVD of the same name, released in 2011 by La Huit]. I was in Boston with Ted Reichman and we were talking about what we were going to do and he said, "Let's go look

(CONTINUED ON PAGE 36)

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George Colligan

by Brad Farberman

Seven minutes and eighteen seconds into "Monk's Plum", the final track from drummer Jack DeJohnette's *Live at Yoshi's 2010*, the band - alto saxophonist Rudresh Mahanthappa, guitarist David Fiuczynski, pianist George Colligan, bassist Jerome Harris and DeJohnette - stops playing. Then, following a few moments of silence, Colligan launches into a solo improvisation. It's fluid, focused and dark; the music shakes, skates and ponders. Considering the daring and imagination involved in the statement, it's no wonder that Colligan was scooped up by DeJohnette in 2009 and by everyone from Don Byron to Buster Williams before that. But Colligan is capable of more than sidemanning, as evidenced by his ample discography as a leader. *The Facts*, his casually effortful 23rd disc as a boss, was issued by SteepleChase earlier this year. Like its album title, Colligan isn't here to sell fancy stories or concepts. He just came to play.

Raised in Columbia, MD, Colligan attended the nearby Peabody Institute for classical trumpet and music education. But at Peabody, the blooming musician got serious about piano and soon switched over to the bulkier axe. After spending his early 20s on the Baltimore and Washington, DC, jazz scenes, Colligan made the move up to New York, where he would reside from 1995-2009. A teaching gig at the University of Manitoba spirited him away from the Big Apple, then 2011 landed him back in the States, for a professorship at Portland State University (PSU) in Oregon. Those are the facts on Colligan. The title track from the pianist's latest album - a quartet date with alto saxophonist Jaleel Shaw, bassist Boris Kozlov and drummer Donald Edwards - was inspired by a desire for just the facts from the news.

"You wanna know what's going on in the world and you get these very partisan views," states Colligan. "Even on the left side - which I tend to lean left, of course - don't give me the spin. I mean, CNN, you'll say, 'Here's an issue. Here's a person from the right. Here's a person from the left. What do you think?' And it didn't used to be that way. That was a specific time where you might have a point-counterpoint debate, but now all of our news is like that. You just don't know what's really going on, because there's always this sort of mistrust, because of the political leanings of the networks. They're trying to find their audience. They're trying to present material to an audience rather than tell you exactly what happened. So, it's like, 'Can we just have the facts? What happened? Just, no spin. Just, really, what happened?' Bring back Sam Donaldson with his toupée, you know what I mean? Just standing there, telling you what happened."

The Stevie Wonder-penned title track from Colligan's previous album, *Living for the City*, is similarly political. But *The Facts* and *Living for the City* are different beasts. Where the former is a collection of Colligan compositions, save for a take on Joe Jackson's "Steppin' Out", the latter is only covers, from jazz standards to soul and beyond. But *Living for the City*

never plays it straight; the trio of Colligan, bassist Josh Ginsburg and drummer EJ Strickland puts its own stamp on those tunes while staying in the vicinity of the composers' seeming intent.

"Anytime arranging a tune, especially for trio, it's just finding that balance of being true to the material and doing just enough to make it interesting," says Colligan. "It's very easy to go to the other side, especially if you have a lot of harmonic tricks and ideas. Especially as a composer, it's very easy to overdo it. Especially a recording like this, where it's less than a day in the studio. It's like, you wanna keep the music as simple as you can, 'cause it's basically just getting good takes."

That open, easygoing approach is one he shares with DeJohnette. Around 2007, Colligan subbed on a rehearsal for DeJohnette's Latin Project. The session went well and the bandleader took Colligan's phone number at the end. Two years later, Colligan got a call to help form the quintet documented at Yoshi's.

"He has a lot of information and a lot of skill, but his approach to music is very free," says Colligan on DeJohnette. "And it's really about what he would call 'tapping into the cosmic consciousness.' It's sort of just allowing the music to happen and kind of accepting whatever occurs. As opposed to trying to control. I mean, that's just who he is, I think, as a person. Someone that just is really open-minded and really just about letting musicians do what they do and just sort of being there to help them and to just be a part of it, rather than, 'This is my band and this is how we're doing it.'"

Colligan likens this to being a good conversationalist. When you go "out to dinner with somebody," he says, "you see where the conversation goes, you know? And you interact and you listen and you say something and that's how it goes. You don't say, 'Well, I wanna talk about this. And if we don't talk about this, there's gonna be a problem.'"

When not traveling the world with DeJohnette or leading his own groups, Colligan is on the web, getting his writing chops up on his popular blog, *Jazz Truth*. But he's also teaching at PSU, explaining to students that, for one thing, it's good to have an understanding of multiple instruments. Colligan knows this from experience - in addition to trumpet and piano, he's been known to sit behind the skins.

"Because I play drums, that's helped me play with other drummers," says Colligan. "The first time I played with Buster Williams and Lenny White, they were like, 'How come you don't get lost when we play some tricky stuff?' I said, 'Cause I know what you're doing. I'm listening to you. I understand what the drums do. I understand what the bass does.' It's not just, sort of, like, figuring out some licks and then getting up there and hoping you don't get lost. It's getting up there and really understanding what everybody else is doing. And getting into their world. And listening to them. You know what I mean? That's

more important than anything." ❖

For more information, visit georgecolligan.com. Colligan is at *Smoke Jul. 5th-6th* with Buster Williams and *Smalls Jul. 12th-13th* as a leader. See Calendar.

Recommended Listening:

- George Colligan - *Unresolved* (Fresh Sound-New Talent, 1998)
- George Colligan - *Ultimatum* (Criss Cross, 2002)
- Buster Williams - *Griot Liberté* (HighNote, 2004)
- Jamie Baum Septet - *Solace* (Sunnyside, 2007)
- Jack DeJohnette - *Live at Yoshi's* (Golden Beams, 2010)
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FATS WALLER

STOMPIN' WITH FATS

by Ken Dryden

Fats Waller was one of the most colorful personalities in jazz. The pianist's premature death in 1943 at the age of 39 robbed jazz of his immense talents, though his legacy is well preserved through his prolific songwriting and recordings. Waller's style was rooted in stride, though his lighter touch and ability to shift between swing and stride made him an inspiration for later pianists like Count Basie (who Fats taught to play organ), Art Tatum, Thelonious Monk, Ralph Sutton, Dick Wellstood, Dick Hyman and Dave Brubeck.

Waller's father was a minister and his mother a church pianist and organist. He began playing piano at age five and also studied organ, violin and bass. In addition to classical studies with Carl Bohm and Leopold Godowsky, Waller was tutored by stride piano great James P. Johnson.

Waller was performing and recording professionally while still in his teens, waxing "Birmingham Blues" and "Muscle Shoal Blues" in 1922, around the same time that he accompanied vocalist Sara Martin on four sides. Waller was frequently paired with singers over the next few years, including Alberta Hunter, Hazel Meyers and Caroline Johnson. He made several records with Fletcher Henderson between 1926-27 as well as some with cornetist Thomas Morris (Morris' Hot Babies). Waller was also one of a few artists who could play swinging jazz on a pipe organ.

Between 1934-43, Fats Waller and His Rhythm made hundreds of humorous records, many which were third-rate songs that endeared him to fans. Executives milked his ability to make fun of sappy lyrics, continuously pressing him to record similar material. Waller was frustrated being stuck with turkeys like "Big Chief De Sota" (a song he detested so much he is heard on the record announcing, "Cease, Cease! De Sota has went") instead of recording his songs and pieces by top songwriters; such material also didn't reveal his strengths as a soloist. Waller was in demand for radio shows and night clubs, though he was a poor money manager, often selling new compositions outright for a pittance and serving jail time for not making alimony payments. Complicating matters was his voracious appetite for alcohol, food (his 5' 10" frame held 285 pounds) and partying, which likely contributed to his inability to fight off the pneumonia that ended his life.

Waller composed music for several Broadway revues and shows, including *Keep On Shufflin'*, *Load of Coal* and *Hot Chocolates*, working with the talented lyricist Andy Razaf. He appeared and performed in several films, including *Hooray For Love*, *King of Burlesque* and *Stormy Weather*, the latter in which he stole the spotlight even with limited screen time.

Waller's voluminous discography and performances on various radio broadcasts is covered in Stephen Taylor's detailed book *Fats Waller On the Air: The Radio Broadcasts and Discography* (Scarecrow Press, 2006), an essential volume for serious Waller fans. Biographies by his son Maurice, his manager Ed Kirkeby and journalist/broadcaster Alyn Shipton are

readily available, as are many of his recordings.

Waller's popularity has remained strong in the decades following his death. Vocalist and lyricist Lorraine Feather, who wrote lyrics to Waller instrumentals for her CD *New York City Drag*, explains, "His music is so insanely entertaining, instrumental pieces and songs alike, and he was such an unforgettable showman." Feather discussed the challenges of creating words for Waller's instrumentals: "As a lyricist, you never want it to sound awkward when sung. Sometimes there's a natural solution but it takes a bit of doing, like fashioning a counter-melody; you inevitably have to leave some sections out. More than with other music I've adapted, pieces of the proposed lyric might reveal themselves out of sequence, like the third line of the chorus may be the first thing that pops up... Dick Hyman was my mentor in the genre and he created many nuances that supported the vocals."

Pianists have high praise for Waller as a true original. Hyman notes, "Waller was more than a pianist and songwriter. He was an entertainer. His singing makes you smile and his mugging and generally comic presence in a number of films can still be enjoyed." Hyman has recorded Waller extensively - solo piano and theater organ tributes and a duet on Hammond organ with cornetist Ruby Braff - in addition to working with Feather and a 1956 Maxine Sullivan tribute to Razaf that was mostly Waller's songs. Yet Hyman leaves no stone unturned when exploring the pianist's works: "I prefer to learn the songs from recordings, but I like to see the printed music of the piano solos as well to make sure. They're more technical. It's a challenge to get the tempo right and above all, keep it swinging, but in a calm, not excited, way. And you must try to emulate his wonderful touch, delicate but powerful. Some things can't be expressed verbally."

Fats Waller's music hardly lives in a vacuum. In her tribute to Waller, pianist Aki Takase took his songs decades into the future, blending elements of avant-garde and postbop, adding Rudi Mahall's Eric Dolphy-like bass clarinet and Eugene Chadbourne's offbeat, whimsical vocals on her Enja CD *Aki Takase Plays Fats Waller*. Takase explains, "I was most fascinated by his strong swinging rhythm. His great musical ability and excellent piano technique, with lots of humor as pianist and composer, also adds to his music's appeal."

Jason Moran's Fats Waller Dance Party, which was commissioned by The Harlem Stage and premiered there in 2011, took the music in another direction, reimagining it by excerpting riffs from Waller's songs and incorporating them into dance music with elements of Motown, house and hip-hop. "We continue to find ways of playing our repertoire," Moran says. "We continue to move slowly through the songs, sometimes adding entirely new arrangements. Some of the arrangements of 'Ain't Misbehavin' or 'Jitterbug Waltz' are fairly set. The possibilities depend on how [bassist/vocalist] Meshell N'degeocello wants to present the lyrics." Moran is currently working on a Fats Waller recording, which will be released on Blue Note in

Spring 2014. Says Moran, "Fats says very interesting things about life in America during the Depression. Whether it's through his songs, or his actions, or his interviews, he's got an original way of viewing society. There is a recording of a solo organ interpretation of the Negro spiritual, 'Sometimes I Feel Like a Motherless Child'. As he is playing the song, he says in his speaking voice, 'I wonder what the poor people are doing, and I wish I could be doing it with them.' It's a very strange and complex statement. He is of the people, yet considers himself an 'other'. He is a concerned citizen. And also, he comes from this line of African-American performers, much like Bert Williams, one who balances their artistry with a genuine reflection on their place in society."

Although Bill Charlap, who organized the tribute to Waller at 92nd Street Y's Jazz in July, hasn't recorded a lot of Waller's songs, he's had opportunities to play his music. "When I play solo piano, I draw on different things. I love listening to great pianists and hearing their connection to James P. Johnson, Willie "The Lion" Smith, Fats Waller and others. Fats is an influence due to the lightness and firmness of his touch, with a great technical command and beauty that can be heard in a number of pianists who followed him. Art Tatum said, 'Fats, that's where I come from.'"

Rossano Sportiello, the versatile Italian pianist who'll share the bill with Charlap, is also enthusiastic about Waller's music, noting, "He was one of the greatest jazz pianists ever, as well as a prolific songwriter and a wonderful singer, entertainer and band leader; all these qualities at the very highest level in one person is rare. I have performed lots of tunes either written by Fats or associated with him and always very interested in studying his style of jazz improvisation, the way he played stride piano. I always learn from Fats' recordings because this is the best way to capture the spirit and character of his music and his way of playing it. The challenge is to play stride piano in the spirit of Waller, in particular that special bouncing pulse of his piano playing. The other challenge is the technical difficulty. Mastering his music, both stylistically and technically, is a lifetime endeavor." ❖

Fats Waller: A Handful Of Keys is 92nd Street Y's Jazz in July opening concert Jul. 16th. See Calendar.

Recommended Listening:

- Fats Waller - *The Chronological Fats Waller 1922-1943* (Classics, 1922-43)
- Fats Waller - *If You Got To Ask You Ain't Got It* (Bluebird-Legacy, 1926-1943)
- Fats Waller - *The Early Years, Parts 1-3 (1934-1936)* (RCA Bluebird, 1934-36)
- Fats Waller and His Rhythm - *The Middle Years, Parts 1-2 (1936-1940)* (RCA Bluebird, 1936-40)
- Fats Waller - *On The Air: 1938 Broadcasts* (Tai Ping, 1938)
- Fats Waller and His Rhythm - *The Last Years (1940-1943)* (RCA Bluebird, 1940-1943)

Boyd Lee Dunlop

by Marcia Hillman



For most of his 87 years, Boyd Lee Dunlop has been carrying on an affair with the piano. Born in Winston-Salem, NC on Jun. 20th, 1926, he has lived in Buffalo,

NY since he was a young child after his family moved to follow an aunt who had joined the Buffalo Philharmonic as violinist. His first encounter with the instrument was a piano with half the keys missing left outside his house in Buffalo. As he tells it, "I asked my mother if I could bring it into the house. She refused but arranged for a friend to build a shed for it outside. I thought it would be easy for me to play. If I could see the keys, I could play. A year later, we bought a piano and here I am."

Music abounded in the Dunlop household and after a brief flirtation with the drums himself, Dunlop gave his younger brother Frankie his first drum lesson. In those days of no practice pads and no drum machines, Dunlop remembers that they used the posts from the back of a chair for drumsticks. Frankie grew up to garner a reputation as a drummer of note, playing with Thelonious Monk, Duke Ellington, Charlie Mingus, Sonny Rollins, Big Jay McNeely, Lionel Hampton, among others, and claiming a discography of nearly one hundred sides during his career. "Frankie and I used to play together at home, but we never played in a band together. He just went his way and I went mine," he explains.

His way was a total of five piano lessons and practicing from a Czerny exercise book and listening to every pianist he could - but mostly to the music that was inside of his head. He started touring and can even be found on one record made with Big Jay McNeely in the late '50s. Dunlop has a fuzzy memory now for the details, but he recalls playing clubs in Buffalo, Philadelphia, Chicago and other places in the

United States and overseas. He remembers a meeting with Art Tatum, who was one of his idols. "He played so much and his hands were so big. He played 'Sweet Lorraine'," Dunlop reminisces fondly. Then there was Duke Ellington who, along with Billy Strayhorn, came to Buffalo to hear him play. "Duke offered me a job to go into a town the week before he was to appear just to warm up an audience. He had his big band and he was making a lot of money but he didn't want to pay me enough, so I turned him down. But he did tell me to stay with it," he states. And so he did through the good times and the hard times, working in the Buffalo steel mills and rail yards and making music when and wherever he could.

Fast forward to the year 2007 when health issues forced Dunlop to make his home at the Delaware Nursing and Rehabilitation Center in Buffalo. It was there that he had his second encounter with a broken-down piano in the home's cafeteria and started another chapter in his love affair. It was also there that he was discovered by freelance photographer Brendan Bannon, who was exploring the possibility of doing a photo project about the facility. "Boyd was sitting in the waiting room and we struck up a conversation," Bannon relates, "He told me about his piano playing and invited me down to the cafeteria to hear him play." Bannon was so impressed that he sent cellphone recordings to his friend Allen Farmelo, a music producer in New York. The next step was getting the home's piano tuned so that Dunlop could really get his music out and then Bannon and Farmelo rented a studio in Buffalo to record Boyd Lee Dunlop's first album, *Boyd's Blues*. Accompanied by bassist Sabu Adeyola and drummer Virgil Day, Dunlop went right to the piano and started playing the music of his life.

Dunlop's life took a new turn when this CD was released. The first event was the CD release performance at Hallwalls Contemporary Arts Center in December 2011. Then came a near fatal heart attack from which Dunlop recovered completely, announcing that he wanted to leave the nursing home and go back into the studio to record another album. In 2012, he got his wish and made a solo piano album, *The Lake Reflections*. Inspired by photographs of Lake Erie

taken by Bannon, Dunlop paints pictures of the lake with his improvisations. He reflects, "Over the years I always used to sit by the lake and watch the water and listen to the rhythms of the ripples. When I saw Brendan's photos, I heard the music and had to play it."

Most days you can still find Dunlop, feisty and full of youthful energy, in the nursing home cafeteria, coaxing beautiful music from the piano. Residents and staff wander in and often sit to listen but he usually doesn't notice. "I play for me," he asserts, "but if somebody paid me to travel, I'd go back on tour." ❖

For more information, visit boydleedunlop.com

Recommended Listening:

- Moe Koffman - *Moe Koffman's Main Stemmers* (Main Stem, 1948)
- Big Jay McNeely - *Go! Go! Go! with Big Jay McNeely* (Federal - King/Vogue, 1953)
- Boyd Lee Dunlop - *Boyd's Blues* (s/r, 2011)
- Boyd Lee Dunlop - *The Lake Reflections* (B Sharp, 2012)

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LEST WE FORGET

Walter Davis Jr. (1932-90)

by Donald Elfman

"...at the time of his death in 1990, he remained, as he had been when *Davis Cup* was recorded, waiting for the wider world to catch up with his abundant talents."

- Bob Blumenthal in his liner notes for the 2007 CD reissue of *Davis Cup*

Anyone who ever saw Walter Davis, Jr. perform - and he played around New York to little fanfare in the '80s - was fortunate enough to witness an ebullient, larger-than-life artist who shone as both pianist and composer. As a leader he is best and almost exclusively known for his 1959 Blue Note gem, *Davis Cup*, but he made albums as a sideman with such diverse leaders as Art Blakey, Max Roach, Dizzy Gillespie, Jackie McLean, Sonny Stitt, Archie Shepp, Sonny Rollins and more.

Walter Davis, Jr. was born in Richmond, Virginia on Sep. 2nd, 1932, but was raised in East Orange, New Jersey by a musical family - his mother sang gospel and his father and four uncles played stride piano as well as music for the church. Davis showed great talent as a classical pianist, but he heard Charlie Parker and Dizzy Gillespie in Billy Eckstine's big band and was hooked on jazz. Soon he was playing with Parker (their

first meeting happened at the Apollo in 1949) and, as a teenager, he also had a gig with Three Bips and a Bop, a group led by Babs Gonzales.

By 1949 and into the '50s, Davis was a regular at jam sessions in Harlem and on the legendary 52nd Street. Thelonious Monk and Bud Powell took him under their collective wings. His first recording was with Max Roach for the Debut label, but in that decade he also recorded with Melba Liston and performed with Parker and Gillespie.

In 1958, Davis played in Paris in a gig led by Donald Byrd (who would be the trumpeter on *Davis Cup*). And in 1959, he became the pianist and composer/arranger for Art Blakey and the Jazz Messengers. For Blue Note, the group recorded *Africaine* in 1959 and *Roots and Herbs* in 1961, though neither was released for well over 20 years. Davis did, however, return to write for and play with Blakey in 1975, later recording *Gypsy Folk Tales*.

When Dizzy Gillespie's Big Band toured throughout the world in 1965, Davis was their pianist and he maintained a long and solid relationship with Gillespie. But essentially, he was retired from music in the '60s, working as a painter, tailor and designer. Returning to a more active musical role in the '70s, he performed with Rollins, McLean, Shepp, Sonny Criss, Etta Jones and Blakey's then-alto player Bobby Watson. In addition, Davis was the pianist in the '80s for the celebrated Dameronia, the nonet that drummer Philly

Joe Jones and trumpeter Don Sickler formed in tribute to Tadd Dameron, and albums that ensemble did for the Uptown (*To Tadd With Love* and *Look Stop and Listen*) and Soul Note (*Live at the Theatre Boulogne*) labels. The Japanese label Denon recognized Davis' greatness and released a series of albums with him as a leader in groups that featured Art Taylor, Tony Williams, Carter Jefferson and Kenny Washington. From 1987-88, he had an occasional role as a piano player in the great TV series *Frank's Place* and also made some contributions to *Bird*, the Clint Eastwood movie about Charlie Parker.

Davis died Jun. 2nd, 1990 but a listen to any of the records in his discography - either as leader or sideman - will surely reveal that his artistry and influence are long lasting. But direct your attention to *Davis Cup*. It's the epitome of swinging hardbop and highlights both the piano prowess and compositional wizardry of this underrated musician. ❖

Recommended Listening:

- Max Roach - *Quartet Featuring Hank Mobley* (OJC) (Debut, 1953)
- Walter Davis, Jr. - *Davis Cup* (Blue Note, 1959)
- Jackie McLean - *Let Freedom Ring* (Blue Note, 1962)
- Archie Shepp - *The Way Ahead* (Impulse-GRP, 1968)
- Art Blakey and The Jazz Messengers - *Gypsy Folk Tales* (Roulette, 1977)
- Walter Davis, Jr. - *In Walked Thelonious* (Mapleshade, 1987)

Nuttin's Plenty For Me

by Anat Fort

Once got to play a concert with legendary trombonist Al Grey on a 20-minute notice. I was just out of college, a young musician whose head was full of ideas to learn and practice, of dos and don'ts. Briefed on some of the tunes the band was going to play, I realized I did not know all of them and I certainly was not familiar with the arrangements. The producer saw me about to panic while contemplating all those things and shouted: "I don't have patience for your bullshit! Go change if you want to make it to the stage on time!"

There were certainly no charts, so I was left to listen and figure it out. I closed my eyes and felt like I was traveling back in time to about the age of five, when all I had was a big pair of ears and the fun of discovering new music. The notes felt like drops of freshly born ideas and I was ecstatic to join in the adventure. Eventually, I drew upon some of the knowledge I had acquired over the years in order to execute the material well. But it felt like a very different approach to creating than the musical situations I had previously found myself in, during my life as music student. Had I known about it in advance, I probably would have had more time to prepare the music and, mind you, panic. After all, getting to play with Al Grey was a big deal! But the way it happened supplied me with a whole new approach - since I did not have much time to prepare and/or to get terrified about it, I was able to let the music guide me, instead of trying to control it. Not consciously thinking about what the music is 'made of' or about what 'to do' with it helped just what was needed to come out. No more, no less.

Practicing and performing are two different states of mind. In my experience as well as in my observing music-learning situations around the world, I find that the art of performing is rarely discussed. None of my 'official' teachers has ever talked to me about the state of mind one should be in while on stage, as opposed to in one's practice-room. I was never taught to meditate before improvising, to empty myself of all possible

preconceptions and to really, really let the moment "do its thing", dictate what comes out of me and deal with it in real time. My experience with Al Grey opened that door for me. I learned and am still learning about this on my own and through watching, listening and talking to musicians I admire.

In my ever-increasing experience as performer as well as educator, I am constantly faced with how hard it is to leave some things to the 'whatever happens' factor. The more you know, the harder it is to 'forget', or rather let it all just sit there and hang out until it is called for. As performing musicians, our duties are many: we need to supply rhythm, melody, harmony, colors, atmosphere, intensity. You name it. On many occasions I find myself assuming a role versus simply being there and trusting everything I already know to guide me. That means taking a real risk. Looking around me, I find a lot of musicians practicing the art of practicing, but not the art of performing. Then they get so used to the state of mind of practicing that this is what they go on stage with. I try to encourage my own students to practice not only the stuff they might want to play, but also the things they may not know they could. It means practicing being in a state of mind as blank as could be, where the music itself leads you in new and sometimes very surprising directions. When you are on stage, it is not about what you DO but about who you ARE. If you end up playing just what you practiced, this is what it will sound like.

It takes a great deal of trust and acceptance to start anew on a daily basis. Just like meditation, it can feel like hard work until you get in the zone. In my own work as well as in my experience with others, I find that when you leave the door open, you give the music a greater chance to enter. And the further away I get from the wonderfully adventurous age of five, in a mysteriously paradoxical and magical way, it gets me closer to it. ❖

For more information, visit anatfort.com. Fort is at Cornelia Street Café Jul. 5th. See Calendar.

Anat Fort grew up in Israel where she studied classical piano, listened to '80s pop and soaked up the diverse sounds of the

Middle East. A natural improviser from a very young age, it was not until her late teens that she discovered the depth of jazz. The next step was coming to the United States to study with people who were part of shaping this music like Harold Mabern, Rufus Reid and Norman Simmons. It was then that Fort started writing music, developing that aspect of her creative talent through the study of classical and jazz composition. Fort has received composition grants from the Jerome Foundation and Meet the Composer and written pieces for orchestra and improvisational piano, chamber ensemble, choir and jazz trio and many more. She has played with many jazz greats such as Paul Motian, Ed Schuller and Perry Robinson with whom she recorded her second CD and ECM debut, *A Long Story*, released in 2007 and receiving outstanding reviews worldwide. The success of her first ECM CD resulted in a long-awaited project, *And If*, the first recording of the Anat Fort Trio, her main vehicle of expression. This recording came out in 2010 and, like its predecessors, features all original compositions. *And If* was selected by Slate Magazine as one of the Ten Best Jazz CDs of 2010, an honor Fort shared with one of her most influential jazz heroes, the legendary Keith Jarrett.



VOXNEWS

Picture You Upon My Keys

by Katie Bull

Two musicians in the synergistic exchange of a duo often sound like one person playing through separate bodies. Picture the MC Escher drawing of the hand lifting off the page to draw its own counterpart. A self-accompanying vocalist responds to both the piano and the voice, following impulses and playing with the band - simultaneously. If the vocalist is out of synch with the pianist, the reverse is also true. The vocalizing self must be as one with the piano-playing self. This level of sensitivity in a singer-pianist often shows up when they opt only to sing; an affinity for the piano can be markedly nuanced.

Pianist and Artistic Director of the 92nd Street Y's Jazz in July series, Bill Charlap presents a tribute to Jimmy Van Heusen, "Swingin' On A Star", featuring acclaimed veteran singer-pianists **Dena DeRose** and **Freddy Cole** (Jul. 17th). DeRose's buttery warm voice is so in-the-pocket one feels the piano is singing through her. She honors a melodic line with vibrant ease and stretches out ballads with a beautiful unadorned cool-jazz sound. Cole's rich mature resonance is reminiscent of the late great Louis Armstrong on his new album *This and That* (HighNote). Cole sings like he's just talking with you, in unglided

hues of the heart. These vocalists know how to trust lyrical lines and allow silence. Seasoned vocal-instrumental skills overlap, augmenting entirely evolved musicianship.

More authentic simplicity pours from Grammy-Award-winning master singer-pianist **Diane Schuur**, whose gig at the new jazz cabaret club 54 Below features pianist Alan Broadbent (Jul. 2nd). As if she invented presence, Schuur sings tender ballads and wails pitch-perfect on sassy blues with an arresting directness. Rooted in tradition, her initial influences were Sarah Vaughan and Dinah Washington; she carries those torches in her own unwavering and centered spine.

In his mid 50s, singer-pianist **Johnny O'Neal** sounds like he could be a contemporary of Nat "King" Cole. While he has accompanied numerous renowned jazz musicians, the real vocal news is about O'Neal as a subject of living history. His self-proclaimed influences include gospel and many elder jazz icons (Art Tatum and Oscar Peterson are referenced in his bio), all of which can be heard as he swings and scats in a completely flexible voice that mirrors his dexterity on the piano. O'Neal stands as tall as the history that has shaped him. He brings it to Dizzy's Club (Jul. 30th-31st).

Speaking of Nat "King" Cole (brother to the aforementioned Freddy), stop the presses! *Nat 'King' Cole - Quincy Jones and his Big Band*, recorded live in

Zurich in 1960 is officially released for the first time (TCB). In liner notes by Ken Allen, we learn that The King's audience arrived alienated by some of the pop-music recordings he had recently made, but by shifting back and forth from voice to piano - at Jones' suggestion - Cole brought down the house. Knowing that singer-pianist backstory offers dramatic listening context to this wonderful album.

Another first time issue brings us the late-great singer-pianist **Sammy Price's** *On Tour* (GHB). The album is drawn from two tours: London in 1969 and Sydney in 1982. Price played stride style and sang the blues like no one else. On this album he holds down the fort with a free spirit and, on a few tracks, a solidly raw vocal energy rare these days.

Recently I heard the young Canadian-born, JUNO award-winning quadruple threat (singer/pianist/composer/arranger) **Liala Biali's** CD release event for *Live in Concert* (s/r). Biali fused some jazz tradition influences with indie, pop and folk rock. But it was the synergy of all her roles (her inner 'quartet', so to speak), and her arranging in particular, which drove the night at SubCulture where she is in residency with her tight band Mondays in July (except Jul. 1st when she's in Canada Day at Joe's Pub).

This month, pianists who sing, singers who play piano and singer-pianists who sing with pianists are jumping off the musical page. Escher would have a field day drawing that picture. ❖

ACT Music

by Tom Greenland

Siegfried "Siggi" Loch's midlife restlessness proved to be a boon for progressive music fans. Inspired by a Sidney Bechet concert, he tried jazz drumming as a teenager, but soon realized his strongest talents lay in the music business. Starting at 19 as an EMI salesman, he rose steadily through the ranks, producing jazz and rock, eventually logging 17 years at Warner International under the mentorship of Nesuhi Ertegun, becoming Vice President in Munich in 1975 and then President in London in 1983.

Financially independent at age 50, Loch quit his job to fulfill a long-held ambition to run an independent jazz label. Founding ACT in 1992 (with two partners, now gone), he set out to discover, develop and nurture unique and creative jazz talents. In spite of a steep downturn in the recording industry around that time, compounded by the advent of illegal digital downloading, Loch was nevertheless well positioned to take advantage of the burgeoning European jazz scene then coming into its own, garnering global respect and drawing thunder from jazz' traditional epicenter in North America. "Jazz is no longer only an African-American art form," he noted, "but a world music in the true sense of the word."

Loch proudly numbers Rebekka Bakken, Rigmor Gustafsson, Nils Landgren, Nguyễn Lê, Leszek Mozdzer, Youn Sun Nah, Viktoria Tolstoy, Ramón

Valle, Michael Wollny and, in particular, Esbjörn Svensson among his "finds". Loch grants his artists considerable freedom to develop and express themselves however they see fit, such that ACT's signature sound may very well be its lack thereof. With 350-plus recordings under its belt, the company has become one of - some would argue *the* - most important independent European jazz labels, a reputation based on an impressive catalogue by its 'extended family' of veterans and up-and-comers that include, in addition to those mentioned above: Terri Lyne Carrington, Lars Danielsson, Torsten Goods, Wolfgang Haffner, Yaron Herman, Dieter Ilg, Vijay Iyer, Arne Jansen, Joachim Kühn, Christof Lauer, Rudresh Mahanthappa, Vince Mendoza, Iiro Rantala, Heinz Sauer, Matthias Schriefl, Gwilym Simcock, Jens Thomas, Julian and Roman Wasserfuhr and Bugge Wesseltoft.

From the onset Loch has adopted an open-minded and multicultural approach to jazz production. This internationalist bent was immediately evident on the 1992 debut recording *Jazzpaña*, which featured the WDR Big Band, Spanish flamenco musicians and North American artists like Michael Brecker and Vince Mendoza and garnered two Grammy nominations. Originally based in Hamburg, ACT's roster initially emphasized Scandinavian musicians like Danielsson, Gustafsson, Landgren, Jan Lundgren, Svensson, Ulf Wakenius and Tolstoy, along with German artists like Haffner, Kühn, Lauer, Sauer, and Wollny, but has expanded to embrace a broad range of international talent, including Israeli pianist Yaron Herman, Italian trumpeter Paolo Fresu, Polish pianists Pawel

Kaczmarczyk and Mozdzer, Spanish guitarist Gerardo Núñez, Scottish trumpeter Colin Steele and Cuban ex-pat pianist Ramón Valle, to cite a few. The label's first exclusive artist, Nguyễn Lê, a French-Vietnamese guitarist who blends jazz, rock and folk music, aptly embodies ACT's multicultural aspirations, as does one of Loch's latest discoveries, Seoul-born vocalist Youn Sun Nah, who makes genre-bending music inspired by North American vernacular, European free-improv, Parisian chanson and traditional Korean music; her most recent releases - 2009's *Voyage*, 2011's *Same Girl* and this year's *Lento* - have topped jazz charts in France, Germany and Korea. Perhaps ACT's most acclaimed artist was the late Swedish pianist Esbjörn Svensson, whose e.s.t. trio developed an eclectic mosh of jazz, hard rock, funk, Baroque, avant garde, electronica and other elements to become Europe's most popular jazz group, the first to be featured on a *DownBeat* cover. The group's 1999 ACT debut, *From Gagarin's Point of View*, expanded their international and global exposure while 2007's *Live in Hamburg* became one of the label's classic albums.

Although its dominant impact remains on the European scene, on the other side of the Atlantic Ocean, two of New York's fastest rising jazz artists, Indo-Americans Vijay Iyer and Rudresh Mahanthappa, have recently hitched their wagons to ACT, releasing a series of acclaimed albums that have garnered numerous accolades and prestigious awards. Iyer had already amassed a respectable catalogue for various labels when he signed a three-disc deal with Loch.

(CONTINUED ON PAGE 36)



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Esbjörn Svensson Trio



Alter Ego
Yaron Herman



Accelerando
Vijay Iyer Trio



Out of the Desert Live
Joachim Kühn Trio



Wasted & Wanted
Michael Wollny's [em]

LISTEN UP!

Japanese-born pianist **KYOKO OYOBE** has been a mainstay in the New York jazz scene since 2005. She plays regularly in the area and also tours in Japan. Her musical collaborators and audiences all say that she created her original unique sound in music.

Teachers: Frank Hewitt, Gil Coggins, Jean-Michel Pilc, Sam Yahel.

Influences: All the musicians I played with and have listened to. Everything I experience in my life.

Current Projects: For the past five years, my trio with bassist Michael O'Brien and drummer Clifford Barbaro. I recently crafted a new vehicle - the Kyoko Oyobe Quartet with alto saxophonist Steve Wilson, bassist Michael O'Brien and drummer Matt Wilson. I'm working on going to Japan with them next year.

By Day: Performing, practicing, composing, listening to new music, cooking...

I knew I wanted to be a musician when... My parents used to invite musicians such as Terumasa Hino to give concerts at our home. One night, I was deeply moved by a piano player's improvisation and I started playing the piano seriously. I was 19 years old.

Dream Band: Fortunately, my dreams have come true as I had a duo concert with Tom Harrell, a quartet with Bill McHenry and Francois Moutin and another quartet

with Steve Wilson and Matt Wilson. If I had to say, my dream is a duo with Egberto Gismonti!

Did you know? I love cooking and sharing it with my friends. My father is a specialist of udon and soba noodles and my family has four restaurants in Japan.

For more information, visit kyokooyobe.com. Oyobe is at Jazz at Kitano Tuesdays and Jul. 11th with Chris Parker, The Garage Jul. 21st and Smalls Jul. 29th. See Calendar.



Kyoko Oyobe



Gust Burns

GUST BURNS is a composer, pianist and improviser. His work at the piano has been noted for its unique sense of touch and personal virtuosity. At the same time, he is primarily concerned with the roles of the auditory and non-auditory in listening (sound and silence in music) as well as the cultural that is present in both music and our listening. Burns has played with various improvisers on the West and East Coasts for more than a decade.

Teachers: Paul Plimley, Craig Hoyer.

Influences: Monk, Antoine Beuger, Joshua Beckman, Bryan Eubanks, Hanshan, Jack Wright, Phillip Whalen, Roscoe Mitchell, Peter Ablinger, Wally Shoup, Lloyd Barnes.

Current Projects: A project that takes record reviews from the past century as material with which to formulate different juxtapositions like listening/prescription, creative production-reception/the industry, the sonic/the inaudible. I also have a preoccupation with working non-Euro/American avant garde approaches, materials and histories into programs and structures that are often seen as the exclusive purview of the Euro/American avant garde 'tradition'.

By Day: Pianist and teacher.

I knew I wanted to be a musician when... I became convinced it was the best way to get my point across. This says something about the nature of my point.

Dream Band: Gilles Deleuze, Mumon, Shawn Kemp and myself.

Did you know? In the Northwest, we eat a lot of oysters, clams, mussels and fish. I am always on the lookout.

Burns is at Ibeam Brooklyn Jul. 6th and 14th and Greenwich House Music School Jul. 21st. See Calendar.

Moers Festival

by Martin Longley



John Zorn

This was a pivotal edition of the long-running Moers Festival (May 17th-20th) in Germany - the final erection of its large performance tent before moving indoors next year. Some folks will already be nostalgic while others will be anticipating the broader range of sonic levels that can be explored within four walls, particularly with intimate acoustic instrumentation.

Freitag (Friday) became Zorntag, its evening devoted to [John] Zorn@60 festivities. The composer's Song Project premiered, spotlighting a trio of completely contrasting singers, backed up by Marc Ribot (guitar), John Medeski (keyboards), Kenny Wollesen (vibraphone), Trevor Dunn (bass), Joey Baron (drums) and Cyro Baptista (percussion): Sofia Rei delivered words in Spanish and English, gliding and sensuous; Jesse Harris perched delicately between soul and folk and Mike Patton spouted controlled throttling emissions, but also had a nimble facility with a deathly croon. Then the Arditti String Quartet (performing "The Alchemist") was swiftly followed by Moonchild, a vehicle for Patton, romping through a tight songbook of arcane hardcore pummelers, curiously without a guitarist: just Medeski, Dunn and Baron.

Zorn provided the absolute musical pinnacle of the entire festival. Running late, with so many permutations to cram, the climactic amalgamation of The Dreamers and Electric Masada had to make do with a mere 35 minutes before the strict outdoor noise curfew cut. The latter repertoire had only 15 minutes in which to maneuver and Zorn burned with sheer compressed manic energy, picking up his saxophone for the first time in the evening, hogging the molten soloing space, with fierce competition from Ribot. This music was as dense and precious as a diamond - an intended hour compressed into 15 hyper-real minutes.

Saturday opened with The Dorf, an impressively gargantuan local (and long-running) assemblage, very jazzy at times, but also strong on churning wall-of-guitar accumulations. Speaking of guitars, there were a pair of extreme power trios set to crash their axes to the death. Blixt was guitarist Raoul Björkenheim, electric bassist Bill Laswell and drummer Morgan Ågren while Nohome was led by guitarist Caspar Brötzmann, joined by electric bassist Marino Pliakas and drummer Michael Wertmüller. Blixt operated a funk sensibility, deep in the bowels, overlaid by howling solos. In a move from the Laswell side of the stage, your reviewer found an entirely different world over at the left-hand guitar side. Here, Laswell's bass was still a presence in the stomach, but Björkenheim could now be heard with sufficient volume. Nohome chose to fly with an almost static suspension of rumble, creating a huge slab of carbon crumble, kind of like the whirling Hendrix Experience rhythm section, with

(CONTINUED ON PAGE 46)

Jazzwerkstatt Peitz

by Ken Waxman



Wadada Leo Smith

More than 40 years after East Germany's so-called free jazz paradise regularly attracted Woodstock-sized crowds to this town about 20 kilometers from the Polish border - and three years after it was revived after a 29-year government-nudged hiatus - Jazzwerkstatt Peitz is still working to define its identity. The festival celebrated its 50th program (Jun. 7th-9th), inviting 21 acts to perform in four different venues.

Nostalgia at its most cringe-inducing was on display during trombonist Joe Bowie and Defunkt's vocally energetic R&B revue-style set, when half a dozen males gyrated in a German version of The Frug. Playing in a nearby church one day earlier, tenor/soprano saxophonist Archie Shepp, steadfast bassist Wayne Dockery and dexterous pianist Tom McClung were well-received, mixing originals with ponderous renditions of classics such as "Come Sunday", "Harlem Nocturne" and "Don't Get Around Much Anymore", which Shepp sang. The set would likely have been mocked by Shepp's revolutionary younger self. Also disappointing was the trio set by guitarist Joe Sachse, who seemed to have exchanged his fiery improv skills for fusion licks and folksy strums. Oddly Sachse didn't utilize New York saxophonist Jon Irabagon's considerable solo skills when he joined the band for a couple of tunes at the finale.

More positively, the exciting potential shape of Jazzwerkstatt's to come was displayed by Irabagon and his associates in Mostly Other People Do the Killing (MOPDtK) and the Foxy trio, plus other performers who refuse to entertain the idea of jazz as nostalgia. When MOPDtK - bassist Moppa Elliott, drummer Kevin Shea, trumpeter Peter Evans and Irabagon - meld, as they do often, the result is both cheerfully invigorating and maintains jazz' swing basics. Likewise, the trumpet-saxophone dialogue is such that Evans - whose usual forte, as demonstrated during a morning solo set earlier, is minimalist tonal variations and timbre exposure - could often begin a narrative with Irabagon effortlessly finishing it.

Playing in a restaurant's outdoor patio was another well-integrated unit: Berlin-based trombonist Gerhard Gschlössl's Das Moment with bassist Johannes Fink and drummer Steve Heather. Cognizant of the slide's capacity for slapstick as well as story-telling, Gschlössl was as apt to pump out verbal farts atop a walking bassline and whisked drum accents as slide out a smooth tremolo run as relaxed as a mainstreamer playing "Making Whoopee". Exposing another novel approach, Berlin-based UK pianist Julie Sassoon's quartet spun out intricate chamber jazz at the town hall one afternoon. Evolving in leisurely fashion from Sassoon's intricate piano patterns, the compositions took their shape from the mid-range harmonizing

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MULGREW MILLER
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Mulgrew Miller was a youthful icon of jazz piano, a Mississippi native whose style embodied all aspects of this particularly specialized category of piano performance. He was a special artist, whose gifts were far beyond 'normal' expectations in the world of artistic achievement. He will be sorely missed.

- CEDAR WALTON, PIANIST

I first met Mulgrew, I believe, sometime during the '70s. He was with Mercer Ellington at the time. Over the years, I would always go to hear him and he would show up at my gigs. We did our first duo gig at Bradley's and it was a revelation for me. It's when you play with someone that you realize how incredible they are. Mulgrew had this incredible harmonic sense, flawless technique and great touch. He was also one of the most humble human beings ever. I never saw him be short with someone or raise his voice. He was truly a gentle soul. His music remains but the man will be sorely missed.

- KENNY BARRON, PIANIST

After being in the music industry for 30 years, I know that Mulgrew Miller is without doubt one of the greatest pianists I played music with. We will all miss him and his musical artistry greatly.

- CHARNETT MOFFETT, BASSIST

I played bass in Mulgrew Miller's band for nine years. Most people know Mulgrew Miller as one of the most amazing pianists to ever grace the 88 keys with his heart and soul and would like to hear my comments on his piano playing but as amazing of a pianist as he was what has impacted me the most is the person he was. He was the person I aspire to be. I would always refer to him as my spiritual guru. He was the most non-selfish, spiritual, kind, thoughtful, non-judgmental, encouraging person.

There are really no words that can express the gratitude I have for Mulgrew. Following his passing I realized from talking to people who didn't know him that well and reading things online just how many people he touched and inspired. You didn't really have to be that close to Mulgrew for him to make an impact on your life. When I heard he had passed, the thought that came to my mind was "Well Done!" He lived a full, beautiful, honorable life. I'm sure the creator said to him, "Well Done". Thank you Mulgrew for all you've done for me. I will miss you dearly. Your good friend and your "Left Hand Man", as he would call me.

- RICHIE GOODS, BASSIST

How does one show the most profound admiration for an individual that has left this earthly plane? In my lifetime, I have been blessed to have worked with multiple generations of great musicians. Each one has left an indelible mark because they had the ability to do one of the greatest things known to mankind and that is to inspire. Mulgrew Miller has now had the ability to do just that. He has and will continue to inspire new generations of musicians, two-fold. One, from the musical perspective, but another from the perspective of demeanor, how he was as a human being and this, in my mind, is what stands as one of the true pillars to greatness. To be remembered not for his hubris but for his humility and this can be heard in his approach to the discipline. Each musician goes through a growth process and it is truly a great period to actually witness. We have been able to witness growth on a grand scale that will indeed survive the test of time.

- STAFFORD JAMES, BASSIST

Mulgrew is the next in line of the hierarchy of piano players! He comes directly from his idol Oscar Peterson, Wynton Kelly, McCoy Tyner, Phineas Newborn Jr, Chick Corea and Herbie Hancock! He was the brilliant talent of his generation and the most beautiful human being you'll ever meet! I love him, and will miss him forever.

- WALLACE RONEY, TRUMPETER

Mulgrew Miller was a great musician's musician and one of the most respected and beloved artists of our time. He was a kind and generous spirit and these aspects of his character remained in tact throughout his career, energizing and sustaining our fond cultural memories. We have been so fortunate to witness his sense of joy and artistic integrity, the impeccable body of work and his authentic concern for others. Mulgrew brought all of this and more to his music, to the musician and to the music lovers. His brilliance will be remembered and celebrated.

- GERI ALLEN, PIANIST

Mulgrew Miller embodied the highest vibration of humanity and that was reflected in every note he played. He was a peaceful and loving person who had no natural enemies, someone who inspired several generations of pianists to always take the high road, both musically and as a human being. Seeing Mulgrew play live in the mid '80s, when I was a teenager, is what made me want to be a professional musician. I miss him dearly and will always carry a part of Mulgrew in myself.

- GEOFFREY KEEZER, PIANIST

I became a fan of Mulgrew's in the early '80s when I heard him on the Woody Shaw recordings. It was a thrill for me when he agreed to be on my first recording for the Criss Cross label in 1991 and subsequently he asked me to join his Wingspan quintet (later sextet). Playing with him was so easy and inspiring, he lit it up every night. Mulgrew was the dean of pianists in his generation. His playing was an extension of the man he was - grace, integrity, humility, vision, blues, soul, swing, beauty and love. He simply made us all better.

- STEVE WILSON, SAXOPHONIST

I first met Mulgrew Miller in 1986, at a local club in Atlanta. I had heard recordings of him with Art Blakey, Woody Shaw and a few others. He was only in his early 30s, but the way that he carried himself made him seem so much more mature. He had a presence about him that made you want to respect him, as well as having a sweet soul and spirit that made you want to love him. He was also very passionate about the music that he dedicated his life to. I recall him telling me about a meeting he'd had with a major label executive. They were trying to convince him to do a smooth jazz "project" and they were also making suggestions to him about who should play on it. Needless to say, he declined. I asked him if he would ever consider doing something like that one day. He looked at me and said, "No! Because somebody's got to play THIS music!" It let me know that he had integrity. And when he played that piano, you knew exactly what you were listening to. He was very conscious of not letting this music lose its identity. A lot of musicians like to integrate and fuse other genres into what they do. But there's a fine line between integration and dilution. I miss him terribly. But I'm thankful for the time that I was allowed to have him in my life.

- RUSSELL MALONE, GUITARIST

I first met Mulgrew Miller in 1981 after I arrived in New York City. We quickly became friends and realized that we had many common interests outside of music, particularly in things of a spiritual nature. We often had long talks about life and how we both relished our "alone" time and moments of contemplation, prayer and meditation.

Every chance I got to play with Mulgrew left me in awe of his musicianship and feeling for the music. Those opportunities also made me keenly aware that here was a man of great depth, authenticity and substance. Having Mulgrew on stage was like having insurance! You could always count on creativity, humor, swing, clarity of ideas and good old-fashioned fun! At rehearsals or soundchecks I would always ask him to play me a couple of hymns or spirituals and he would always oblige. Oh how I would love to hear him play "Sweet Hour Of Prayer" just one more time! I am forever grateful for the opportunity to know Mulgrew and for the blessing of his friendship, brotherhood and loving kindness.

- LEWIS NASH, DRUMMER

I have found that in life some people are givers and some are takers. Mulgrew was a true GIVER. He shared so much love with those around him. That - along with the incredible mastery of his instrument - is what made him such a profound musician and force for love and good in the world.

When I played with Mulgrew, HE enabled me to play things that I normally would not be able to hear. He was my favorite pianist to play with, as we came up together in Woody Shaw's band; he knew what I was going to play before I played it! This is also because he was a GIVER. A subtle and gentle spirit that encouraged and suggested without ever forcing or demanding. He was like this all the time - not just on the bandstand but in normal conversation too and with strangers as well as friends. Mulgrew also had a great sense of humor. We shared many a joke, but he had a deeper sense of humor too. It was a gift to be able to laugh at adversity or challenge and enable that uplifted point of view to keep your focus positive and through that vision, find a solution.

To me, Mulgrew was an inspiration - not just in music, but in life. An example of how to evolve as a human being, to find joy in bringing out the best in others and bringing them happiness. I will not question why he was called home at this time, but I will say that it was a blessing to have been in his presence. Rest in Peace, my Brother.

- STEVE TURRE, TROMBONIST

I met Mulgrew in 1973 while attending the University of Memphis. Before I ever heard him play a note I was impressed with the great wisdom and humility he displayed. I had been playing piano for a year and Mulgrew was already playing at a professional level. Mulgrew's playing was the standard I always measured my playing by. I tell my students, there's a reason he was one of the most recorded pianists of the last 30 years. If you want to learn how to play a ballad, comp in any style, swing and play the blues or accompany a singer, check out Mulgrew.

There were many times in recent years when I was feeling down and Mulgrew would call and have the right things to say to lift my spirit up. Even though he never spoke openly about his love of God, you knew it by the way he lived his life. I can honestly say next to my wife, and James Williams, Mulgrew was the most important person that God placed in my life. Mulgrew was not just my friend, he was my brother. I love you, Mulgrew, and miss you beyond words.

- DONALD BROWN, PIANIST

I suppose I was one of the first New York musicians to be graced musically listening and playing with Mulgrew. I had been playing with vocalist Betty Carter for over a year. This was in December of 1979. Betty decided to part ways with her longtime pianist John Hicks. Bassist Curtis Lundy and myself automatically thought, who could she possibly get that could fill the musical shoes of John Hicks? She wanted to audition this new guy she had heard about named Mulgrew Miller. I said "Mul who????". Shit, with a name like that he better be able to play. I don't remember what the first tune was that was played, but the smile on Betty's face was something to behold after hearing his first chords. He had it all: sound, touch, time and beautiful chord voicings. Throughout the rehearsal, he picked up the difficult arrangements with the speed of light.

One thing that struck me about Mulgrew was he constantly listened to Bud Powell, Hank Jones, Tommy Flanagan and Art Tatum all day and way into the night. That was very unusual for a young musician at that time. Most guys were into Herbie, McCoy and Chick, but knew little about anybody else. Make no mistake, Mulgrew was into those masters as well, but you could hear all kinds of roots in his playing. We did play this little gig outside of Frisco at The Bach Dynamite and Dancing Club on the beach. Record producer Orrin Keepnews came in the club and flipped when he heard him. He said that he hadn't heard anybody like that since Wynton Kelly. I introduced them and Mulgrew soon after was signed to Keepnews' label Landmark. I really appreciated Mulgrew believing in me enough to call me to play on his CD *From Day To Day*. On a human tip, Mulgrew was the sweetest, funniest cat I've ever known. If it was 3 o'clock in the morning in a blizzard with snow up to my knees and he called me and needed a favor, I would get on my clothes and do what I could for him. He was a tower that we all looked up to humanly and musically. God bless Mulgrew Miller.

- KENNY WASHINGTON, DRUMMER

When I think of Mulgrew Miller, I think of someone who decided to give me a chance, an opportunity to learn and grow on the bandstand with a master of this music and I think of someone who decided to throw me in the fire fearlessly. My first performance with Mulgrew was a week at the Village Vanguard. I spent a considerable amount of time with Mulgrew for years to follow and it speaks to Mulgrew's character that his disposition with me and energy towards me never wavered. He showed me the same respect on the bandstand after years of playing together that he showed that first week at the Vanguard. He believed in trusting those on the bandstand with him. He had faith in me, as well as Karriem Riggins and Rodney Green, in a way that goes way beyond getting some young cats who can swing. He brought us into his circle, knowing of our involvement in other styles of music, yet always accepted us as we are. With that said, Mulgrew would often say, "Be true to how music speaks to you and pursue all that you can, BUT to do THIS music, it requires focus, respect and an immense amount of time put in to even attempt to have something eloquent to say." Mulgrew's spirit will forever live with me. His kind heart and passion for life, spiritual harmony and music was evident in every day that I've ever spent with him. The model of consistency. A man who taught me to treat people with respect and dignity, but to also hold them, as well as myself, accountable to this music if we choose to pursue it. As he always said, the history of this music demands we attempt to contribute nothing less.

- DERRICK HODGE, BASSIST



One Up Front
Jon Davis Trio (Posi-Tone)
by Donald Elfman

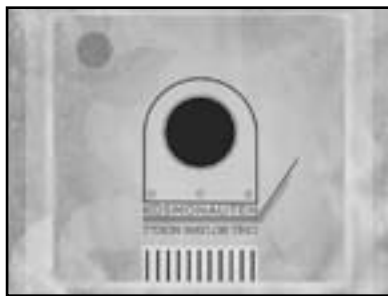
Hats off to the folks at Posi-Tone for continuing to release music by players who have mastered the art of exploring the tradition and finding new things to say and new ways to say them. Pianist Jon Davis is a consummate performer with an exquisite keyboard touch, beautifully developed rhythmic and harmonic senses and the technical dexterity to bring his ideas to fruition. *One Up Front* is a sterling collection of striking covers and diversely colored originals.

The set opens up with a quietly relaxed take on Horace Silver's "Strollin'". Davis understands the meaning of the title and patiently mines the tune for its simple beauty, stating the melody in a playful fashion, complemented by unforced backing rhythm from bassist Joris Teepe and drummer Shinnosuke Takahashi. His solo is a model of both precision and delicate invention. Davis finds new beauty in Irving Berlin's "How Deep is the Ocean" and Cole Porter's "You're The Top" by reframing yet never completely letting go of the classic melodies. He does the same to "My Ideal", which becomes a ballad of unquestioned richness.

There are four originals here in keeping with the richly communicative tone of the album as a whole. "This Joker's A Smoker" is a way-up-tempo groove with pyrotechnics from the leader above a powerful walking bassline and energetic but nuanced drumming. And the title tune, though it suggests a powerhouse, is more of a sweet and gentle ride, as if to say that melodic and lyrical can be powerful too. Teepe's "Candid Camera" is a lovely statement keeping pace with the album's narrative emphasis.

The closing "Goodbye Porkpie Hat" is punctuated in such a different and intriguing way, it feels like a new tune. Teepe's solid opening is fluid and definitively lyrical and bluesy. Davis gives the tune an almost Eastern quality in a hypnotic solo that keeps the tune's roots - in Charles Mingus and Lester Young - always present. It is this kind of sense of tradition with a smart modern sensibility that informs this album.

For more information, visit posi-tone.com. This trio is at *Smalls* Jul. 1st. See *Calendar*.



Kosmonauten
Tyson Naylor Trio (Songlines)
by Terrell Holmes

Pianist Tyson Naylor makes a stunning debut with *Kosmonauten*. This Vancouver native has some serious chops and, along with bassist Russell Sholberg and drummer Skye Brooks, plays an eclectic mix of tunes with brio and sophistication.

Naylor announces his adroitness immediately with a dramatic, barrel-chested tremolo on the free-structured "Paolo Conte". From there the trio moves

on to a honky-tonk in New Orleans for the rollicking "Book It", where Naylor balances sweetly flowing runs with hard-edged block chords. He can also play with haunting lyricism, as on the ballad "Leaves" and "Allee Der Kosmonauten", conveying vivid harmonic concepts through his fluid right hand. Even on "PKP", a light-hearted fusion of baroque and jazz, Naylor's touch has an imposing vigor.

Naylor plays melodica on the abstract "Adrift" and does so with an impressive dexterity. But what makes this song so intriguing is how Naylor plays the piano by *playing* with the piano, strumming the wires and manipulating the pitch and resonance of the keys to produce unique sounds. Brooks' subtle percussive effects on the cymbals echo Sholberg's grousing arco and heighten the intensity.

The music acquires still another level of complexity when clarinetist François Houle joins the trio. His tone is warm and sonorous and he complements the group dynamic on the lovely "See It Through" by framing the song with light harmonics. His opening dialogue with Naylor on "Beelitz" augurs the dynamism that follows. This song is a series of linked impressionistic episodes, building to a whirlwind climax driven by Houle's impassioned clarinet, which vacillates between deep-voiced rumbling and a siren's wail.

The strength and power in Naylor's playing grabs the listener by the shoulders. His interplay with Sholberg and Brooks is pitch-perfect and results in some stellar music. *Kosmonauten* is an excellent introduction to an exciting new talent.

For more information, visit songlines.com. This trio is at *ShapeShifter Lab* Jul. 1st. See *Calendar*.



Azul Agustí Fernández/Ramón López
(Universal Music Spain)
Soul of the Underground (with Alfred Vogel)
Peter Madsen (Playscape)
Kindred
Mike Nock/Laurenz Pike (FWM)
by John Sharpe

Piano and drums together sum up the dichotomy of jazz: the drums representing Africa, piano the Western world. As Nigerian poet Gabriel Okara puts it: "a wailing piano solo speaking of complex ways in tear-furrowed concerto" flies in contrast to "the jungle drums telegraphing the mystic rhythm, urgent, raw like bleeding flesh." While none of the three pairings from around the globe considered here quite lives up to that rhetoric - if anything they lean most strongly towards the Western world - they do show that there is still considerable life in the seminal format yet.

Catalan pianist Agustí Fernández reunites with drummer and longtime colleague Ramón López for *Azul*, a collection of 12 cuts comprising a mix of originals, uncharted collaborations, one traditional piece and a standard.

Although best known as a fiery improviser concerned with subverting the notion of what the piano should be, Fernández' persona here is that from the Aurora Trio, which also includes López, as well as English bass maestro Barry Guy. That's to say he is frequently lyrical and reflective, although no less passionate than when he is slamming or abrading the guts of the instrument. As an opener, "Ramón en Paris"

is just right, burning with deep folk feeling as the pianist belays a beautiful sequence of insistent chords, married to intense but restrained flurries from López. While Fernández' main suit remains a numinous minor key introspection, he tempers any hint of sentimentality with occasional flinty angularity or distorted sounds from dampened keys and plucked wires. López provides subtle unobtrusive support, which matches perfectly, whether through a delicate brushed pattern or shimmering reverberation. On his solo "Joan Miro", he juxtaposes timbres, including tabla interjections, in a painterly impressionism. Among the many highlights of a wonderful 51-minute program, "La Processo" mixes an end of party wistfulness with hope for tomorrow in a lovely excursion while Bill Evans' "We Will Meet Again" passes as a breathtakingly luminous ballad.

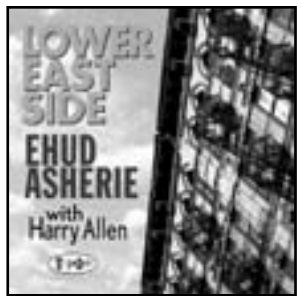
Inspired by the groundbreaking modern art of the '50s - *Soul of the Underground* is titled after Jean Dubuffet's painting of the same name - pianist Peter Madsen joins with drummer Alfred Vogel in a baker's dozen of spontaneously generated duets.

Unlike the source material, their output is not totally abstract, as they do keep at least disjointed meter and reference to tonal centers, in an outing at the more accessible end of the improvised spectrum. Madsen proves fond of hammered rhythmic motifs, but is not afraid to let his phrases hang, allowing ample space for Vogel's contributions. Paradoxically, the drummer often comes across as more liberated from tempo than the pianist, lending a healthy tension to the session. He betrays his origins as a percussionist by co-opting a range of devices to create small indeterminate noises, which buzz or tap in nervy counterpoint to Madsen's nagging chording. When he does lock into the riffs, as on the throbbing "Excavation" and the volcanic "In Advance Of The Broken Arm", they coalesce in swelling locomotion that stands out all the more. While powerful comping is the rule, there are exceptions, such as the sweetly meditative "Brown Moons" and the romantic "The Marriage Of Reason And Squalor", making for a well-rounded and enjoyable session.

New Zealand-born pianist Mike Nock spent a large part of his career stateside (most notably co-leading the excellent fusion band The Fourth Way), before returning to the Antipodes, where he waxed *Kindred* in partnership with Australian drummer Laurenz Pike.

His freely extemporized program contains a melodic core, so much so that at times it sounds as if familiar themes are only partly hidden behind the veil and might erupt at any point. They never do, though "All Most Blues" plays with blues tropes only mildly deconstructed by the interpolation of tangential asides. Nock favors rippling patterns against which he can spin honeyed stories as on "Sleepwalking", which, after an introductory melody full of pregnant pauses, emerges into a soothing ambulatory roll that gradually fades to nothing. Pike remains an attentive accompanist, as on the easy-on-the-ear "Zeus' Dream" or the prancing "Mike Battles The Hydra", maintaining a loose pulse, which allows Nock freedom to roam. They combine to marvelous effect on the opening title track, where the fragmented cadences buoy up Nock's lush harmonies and flowing tunefulness. Set against that are some incongruous touches, where they include odd effects adding nothing to the music, such as the electronically reversed note that ends the piece or the ambient rustling and footsteps closing the otherwise sparkling pulsations of "Spring", almost as if they don't trust their artistry alone. It's an unnecessary conceit, as the drama they produce more than suffices.

For more information, visit universalmusic.es, playscape-recordings.com and mikenock.com. Madsen is at *Cornelia Street Café* Jul. 6th with Mario Pavone. See *Calendar*.



Lower East Side (with Harry Allen)
Ehud Asherie (Posi-Tone)
 by Robert Milburn

Ehud Asherie is not your typical young jazz musician. His past few releases have established him as something of a revivalist, frequently reaching deep into history to reinterpret old masters and timeworn standards. The brazen and invariably intriguing approach has earned him praise from savvy critics but its vintage appeal has likely cost him broader notoriety.

Nonetheless, *Lower East Side* persists unapologetically. The album filters readings of composers like Leonard Bernstein and Irving Berlin through the top-notch musicality. The release is a logical bookend to his 2012 release *Upper West Side*, on which Asherie plays, among others, George Gershwin and Billy Strayhorn. Both feature an unadorned duo with the impressive tenor saxophonist Harry Allen.

Allen and Asherie are a symbiotic fit, their jovial interplay exuding melodic inventiveness and the potency of great jazz predecessors. On the intently swinging "Hallelujah!", Allen recalls Al Cohn's lyrical stylings and gritty rumbling while the pianist digs deeply to conjure the nimble stride work of Fats Waller on "Thou Swell". "When I Grow Too Old To Dream" clocks in at seven-and-half minutes, providing ample opportunity for the duo's clairvoyant dialogue; Asherie struts his best James P. Johnson while Allen's tenor soaks in lyrical subtleties.

Antonio Carlos Jobim's "Portrait In Black And White" breaks the mold of jaunty swingers. Allen conjures a breathy Stan Getz against Asherie's delicate lushness to great effect. The tune is followed by an exceedingly unpretentious "Hey There", as spare as it is clever. But *Lower East Side's* best track is undoubtedly a version of Irving Berlin's "Always". Here the pianist and saxophonist combine the aforementioned sumptuous accompaniment of the Jobim tune with the sensibility of "Hey There". The result is inherently prudent yet enjoyably visceral. At its best, *Lower East Side* peels back the complex veil shrouded by postbop abstraction, favoring spirited intimacy instead.

For more information, visit posi-tone.com. Asherie is at Jazz at Kitano Jul. 12th-13th with Ken Peplowski and Smalls Jul. 12th and 28th. See Calendar.



Travelin' Light (Live in Antwerp, Belgium)
Dena DeRose (MAXJAZZ)
 by George Kanzler

A singer with a finely honed sense of song arc and narrative, Dena DeRose goes solo here, in a performance recorded in a club before an invited audience, accompanying herself on the piano. DeRose takes full advantage of the freedom of working alone, one heightened by her ability to create startling contrasts. Her playing rarely provides an easy time-keeping or supporting chords function, more often acting as a foil

for her vocals, bringing a counterpoint both musical and dramatic to the delivery of the songs. That freedom is evident from the opening salvo, emphatic chords dropped sharply on the keys to preface her opening lines of "Nice 'N Easy", acting as punctuation to the flirtatiously declamatory a cappella lines.

DeRose notes the influence of the late Shirley Horn in both her rendition of that song and the title track. Like Horn, DeRose is a subtle and supple singer who can intimate intensity while remaining quiet, almost sotto voce, as she does to remarkable effect on "Two Different Worlds", while dropping piano chords around her vocal phrases, some of them almost sighs. But DeRose doesn't just purr or sing softly; she can and does swing, in those heartbeat tempos associated with Frank Sinatra. Yet DeRose doesn't stay strictly in tempo, even on swinging pieces like "East of the Sun" and "How Little We Know", taking advantage of her solo freedom by shifting up and dropping in stop times or turning the beat around with piano runs.

It's an elastic approach to time that makes her voice and piano interaction quite singular, as does her harmonizing along in wordless vocals with her boppish piano solos. And DeRose is also an exquisite connoisseur of songs, especially dark, dramatic ballads like Johnny Mandel's "I Never Told You", Jobim's "Portrait in Black and White", Bill Evans' "We Will Meet Again" and Meredith D'Ambrosio's lyrics to Miles Davis' "Blue in Green". There are also four great tunes with Johnny Mercer lyrics, including Marian McPartland's little known gem "Twilight World".

For more information, visit maxjazz.com. DeRose is at 92nd Street Y Jul. 17th as part of Jazz in July's tribute to Jimmy Van Heusen. See Calendar.



Op Der Schmelz Live
Roby Glod/Roberta Piket/Mark Tokar/Klaus Kugel (Nemu)
 by Ken Waxman

With the skills of improvisers worldwide now incontestable, it shouldn't be surprising to find expressive chamber jazz from an international quartet. What's a bit unusual is that besides the German percussionist, Ukrainian bassist and American pianist here, the other voice is that of a Luxembourg native, with this disc recorded live in the Grand Duchy itself.

Roby Glod is a strong alto and soprano saxophonist who works with Americans such as Herb Robertson. Bassist Mark Tokar anchors many of Ken Vandermark's international projects while drummer Klaus Kugel regularly gigs with European and American bands. The undeservedly least known member of the band is NYC pianist Roberta Piket, despite having recorded with figures like Rufus Reid and Billy Hart.

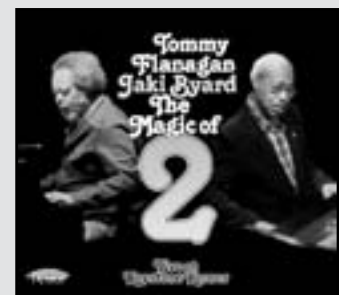
Piket's two-handed keyboard work has Keith Jarrett's facility but more guts, which sets the pace for many of these selections. Witness this on "Budmo, Hay" as her comprehensive strategies evolve from whimsical key dusting to full-fledged tremolo strums. Off-handedly suspending the melody, her exposition leaves plenty of space for Tokar's violin-pitched arco exercise, where ringing strums are replaced by strident rubs. Meantime Glod's smeary soprano saxophone produces a penetrating tone, but he's so in control of his instrument that it's never shrill or out of tune.

The title track unequivocally demonstrates the combo's flexibility. It leisurely concentrates repressed reed tone swallows, fungible piano key clicks, bass

string scratches plus gong pops and chain shakes. Before Piket's powerful cascades, mixed with reed flutter-tonguing, expose the swinging main melody, there's another Tokar showcase. Wrapping together zither-sounding strokes, below-the-bridge plucks and wood-rending pressures, his fierce interface roughens as it extends the narrative, finally reaching a dual climax alongside Kugel's weighty ruffs and rolls. Digging into the keys, the pianist's sympathetic lines cross and recross one another, finally embodying the soaring theme.

For more information, visit nemu-records.com. Piket is at The Stone Jul. 21st and Smalls solo Jul. 22nd. See Calendar.

UNEARTHED GEM



The Magic of 2 (Live at Keystone Korner)
Tommy Flanagan/Jaki Byard (Resonance)
 by George Kanzler

Multiple contributors to the informative booklet in this CD package comment on what co-producer Todd Barkan calls "the often stark contrast of their [pianists Tommy Flanagan and Jaki Byard] basic styles of playing." One contrasts Flanagan's lyricism with Byard's extravagance; another calls the former a legato player, the latter a staccato one. The comparisons find their way up Mt. Olympus, with Flanagan called Apollonian, Byard Dionysian. So, inevitably, what first impresses the listener is the empathetic rapport and seamlessness of the duets, recorded live at Barkan's San Francisco club in 1982.

Unlike most stereo recordings, where one piano is on the left channel, the other on the right, this one doesn't separate the two. So we hear the duets as an ensemble totality. Although Flanagan is credited with the melody lead on the opening "Scrapple from the Apple", it is a true duet and the two mix it up in an improvised bridge before Flanagan sails on top with the first improv, closely shadowed by Byard's comping. Byard follows Flanagan's elegant, boppish solo with a more antic one of his own, tossing in big band phrases and quotes from Bird's inspiration for the line, "Honeysuckle Rose". Flanagan's rubato intro to "Just One of Those Things" culminates in an Art Tatum-esque bridge, then the two up the tempo for traded solos, half choruses and fours, all at a jaunty clip. "Satin Doll" finds Byard referencing Duke and Monk pianistics, Flanagan more romantically sophisticated. The melody is shared on Tadd Dameron's "Our Delight", Flanagan getting bebop lyrical in his solo, Byard delving with both hands into swinging stride. Miles' "The Theme" closes things out with swinging piano compatibility, culminating in fours melding into one joyous climax.

Each offers three solo tracks. Flanagan delves exclusively into Billy Strayhorn, romantic on "Chelsea Bridge", tender on "Something to Live For" and effervescent on the perkier "All Day Long". Byard channels Erroll Garner on "Sunday", romps into boogie on Stevie Wonder's "Send One Your Love" and wryly sends up Chuck Mangione's then-popular "Land of Make Believe" like a one-man-band inspired by Spike Jones or Raymond Scott.

For more information, visit resonancerecords.org



Something to Remember
Sandy Stewart & Bill Charlap (Razor & Tie)
by Andrew Véléz

Something to Remember is a triumphant family album from vocalist Sandy Stewart and her jazz pianist son Bill Charlap. It is a belated followup to their previous and excellent *Love is Here To Stay* (Blue Note, 2005). Clearly musical class runs deeply in this family as evinced by a too-rarely heard romantic gem, "I Was Telling Him About You", with music by Broadway composer Moose Charlap, Stewart's late husband.

A spellbinding take on Rodgers-Hart's "Where or When" is among the true greats from the American Songbook that form the enthralling heart of this set. Sounding at times like the great Carol Sloane, Stewart's phrasing glows with an unhurried, cultivated clarity. Charlap's accompaniment is as perfect as it is minimalist - only as many notes as are needed and not one extra, which even allows Stewart some flawless moments of a cappella beauty.

For a change of pace there is Van Heusen-Mercer's "I Thought About You", serving as a reminder that Charlap is one of our premier jazz pianists. With this classic and again with Gershwin's "Somebody Loves Me", his swinging is fresh, elegant and simply irresistible. On "I Don't Stand A Ghost of Chance With You", he takes a lengthy meditative solo, mirrored by the depth of emotion from Stewart when she comes in to conclude the song. Charlap recalls the great Teddy Wilson in his uncommon ability to swing or go into blues with equally consummate skill.

Another of their understated master class moments comes with Schwartz-Dietz' "Something to Remember You By". The intimacy of their sound echoes the piano and vocal mastery of Shirley Horn. Here, as well as with the sophisticated urban simplicity of Mandel-Bergman's "Where Do You Start?", they achieve a synchronicity of sound and emotion as pure as it is spellbinding.

For more information, visit sh-k-boom.com. Stewart and Charlap are at 92nd Street Y Jul. 24th as part of Jazz in July's tribute to Mancini, Mandel & The Movies. See Calendar.



Storytime Billy Lester (Jujikaan)
My Ellington Aki Takase (Intakt)
The New York Rags David Chesky (Chesky)
Imaginarium Lee Tomboulian (s/r)
by Tom Greenland

The piano is a peculiar instrument, allowing an artist to perform multiple functions at once: bassist, harmonic accompanist, melodic soloist, orchestrator for a ten-piece (ie, ten-finger) band, or any combination thereof. On the negative side, an intricate rigging of

hammers, jacks and dampers (usually) separates finger from string, precluding pianists from achieving the intimacy of, say, a human voice or wind instrument and the piano's very self-sufficiency may influence its practitioners to eschew more social aspects of jazz-making. The solo jazz piano album remains, however, the ultimate musical personality profile and the four recordings reviewed below are each excellent and eclectic, each an in-depth portrait of its creator.

Billy Lester's *Storytime*, his first solo effort in a select catalogue of five releases in two decades, is an introspective affair, a collection of improvisations, many based on substantially reharmonized standard tunes that reveal a restless intelligence. Like his mentor Sal Mosca and Mosca's mentor Lennie Tristano, Lester is preoccupied with thematic and harmonic permutations, such that each track sounds like a work in progress, an exploration of the myriad possibilities suggested by a melodic fragment or chord progression. "Lullaby" and "Lightning Man", for example, are two very different responses to the chords of "Body and Soul" while "Dark Streets" and "Bonanza" reveal a taut, logical approach to improvisation, focused on small but expansive ideas. The album is of a piece, at times slightly stiff and unforgiving in its pursuit of abstract themes, at its best a breath of surprise, an unfinished question.

On *My Ellington*, Aki Takase brings her considerable talents and versatility to bear on the great musician's works and piano style, at once an homage to and a departure from "The Duke". Takase's covers of these well-known songs allow listeners to gauge, on the one hand, just how far she has dug into the nuances of Ellington's unique touch, even as it emphasizes her highly creative departures from these compositions. Her medley of "In a Mellow Tone - Do Nothin' till You Hear from Me" moves from orchestral flourishes, bouncing stride and a powerful solo section into a romantic, childlike mood. "Caravan"'s vigorous bass figures contrast with the impressionistic "Lotus Pond" (the set's only original) or "I Got It Bad and That Ain't Good". Another medley, "Love You Madly - I Let a Song Go Out of My Heart", features scampering leprechaun leaps and active, sophisticated counterpoint. On "It Don't Mean a Thing (If It Ain't Got That Swing)" Takase hints intermittently at traditional swing, but ultimately creates her own 'avant-swing' through an incessant reworking of the song's trademark "doo-wah, doo-wah" riff.

Renaissance man David Chesky, known for his work on both sides of the jazz/classical continuum, as well as for his innovations in audio technology, paints a loving audio portrait of Manhattan on *The New York Rags*, a collection of original compositions that update and energize the Nineteenth Century piano style. The cuts all run about two-plus minutes, short but dense exposés that feature chromatic themes, snarky clustered chords, highly syncopated bass figures, odd meters, accelerated tempos and darting right-hand sequences. Like traditional rags, these pieces are completely pre-composed, squarely sectioned and rendered in rigid, mechanical rhythms that drive more than swing. While some of the themes start to sound similar, like variants on the "Flight of the Bumblebee" motive, in many places they achieve an exhilarating, improvisational effect, as on "Times Square", "Third Avenue", "Grand Central Morning", "The Park Avenue Rag", "The Thanksgiving Day Parade Rag in 7/4" and "Kids You're Late for School Rag".

Imaginarium, like its cover photo of a ball of yarn unraveled through the maze of a human mind, gives a glimpse of multivariate musings of pianist Lee Tomboulian. The set includes three originals - "Hanon Merry Christmas", "Black Morpheus" and "Samberg" (a romping mambo) - and covers of everything from "Sweet Georgia Brown", "Sweet Lorraine" and Ellington's "I Let a Song Go Out of My Heart" to Coltrane's "Naima" and Joe Henderson's "Inner Urge",

the Brazilian flavored "A Fala da Paixão" and "Merry-Go-Round", concluding with JS Bach's "Prelude in C# minor", the latter fleshed out with jazz chord voicings. Several cuts feature solo or overdubbed accordion. The most interesting arrangement is "Bohemian Rhapsody in Blue", a hilarious but musically compelling mashup of George Gershwin and Queen that toggles between the two compositions, eventually melding them into a seamless whole, no mean achievement. Throughout, Tomboulian displays vivid humor and ingenuity.

For more information, visit billylestermusic.com, intaktrec.ch, chesky.com and leetomboulian.com. Tomboulian is at Smalls Jul. 28th. See Calendar.

IN PRINT



Keith Jarrett's The Köln Concert
Peter Elsdon (Oxford University Press)
by Terrell Holmes

On Jan. 24th, 1975, in Köln (Cologne), West Germany, Keith Jarrett managed to transcend sleep deprivation, bad Italian food and a poorly tuned piano to produce one of the most famous and best-selling recordings in the jazz canon. *Keith Jarrett's The Köln Concert* provides detailed analysis of the music played that night, looks at the contemporary musical and social issues surrounding the creation of and critical reception to the album and considers why it's still so popular almost four decades later.

Using a transcription authorized by Jarrett, Peter Elsdon dissects the music with a surgeon's specificity and thoroughness. He discusses Jarrett's methods of invention and techniques and relates them to standard jazz traditions. Although Jarrett never totally rejected postbop song form in constructing his improvisations, he refused to be constrained by its ground rules. Elsdon identifies key themes and transitions, exploring things right down to the timestamp, to illustrate how everything - even Jarrett's exhalations, quasi-orgasmic moaning and querulous scating - are interrelated components that drive the music forward.

Over the years *Köln* has become what Elsdon describes as a "coffee table" album, used as simple background music, endorsed for use in nursing homes, prescribed for inner healing in self-help books and, perhaps worst of all, appropriated by "New Age" enthusiasts. Jarrett has disavowed all of these 'uses' for Köln but its continued popularity in these contexts has made him something of an accidental sellout.

Elsdon's musical knowledge and passion for his subject is beyond question. His writing contains its own improvisatory elements in that as he's making his way toward a larger thematic issue he tends to repeat smaller points he's made several times before. And when he isn't belaboring a point he's over-philosophizing it. (One particularly annoying issue Elsdon raises concerns the "purity" of live recordings). Overall, however, Elsdon has written an informative, enthusiastic and thought-provoking book about what might be the definitive hour in Keith Jarrett's musical life.

For more information, visit oup.com



Amsterdam Meets New Tango
Pablo Ziegler & Metropole Orkest (ZOHO)
 by Elliott Simon

Pianist Pablo Ziegler with guitarist Quique Sinesi and bandoneonist Walter Castro are the foremost purveyors of Tango Nuevo, the music associated with bandoneonist Astor Piazzolla. Their version is an intimate blend of jazz, classical and Argentinean tango, which highlights musicianship and improvisation. Ziegler was Piazzolla's pianist for a decade and since that time has advanced the original concept further than any other musician. *Amsterdam Meets New Tango* has Ziegler taking a much larger risk by introducing the intimacy of Tango Nuevo to a full symphony orchestra.

The risk pays off with great rewards but also with the occasional awkward moment and the program succeeds on multiple levels. The sound is excellent and the playing so tight that it is surprising to learn that it is a live recording of a concert from 2009. Ziegler and Castro are incredible and work brilliantly together, playing off of each other's leads. Sinesi's guitar rings like a bell when he takes center stage and, aside from the Castro/Ziegler interplay, the best moments are when he riffs over Quintino Cinalli's percussive rhythms and/or the orchestra.

The arrangements and orchestrations range from brilliant (anthemic "Buenos Aires Dark" and action-packed "Buenos Aires Report") to the mundane ("Pajaro Angel"). Orchestral instruments are expertly used to intensify the mood in ways not possible within the constraints of Ziegler's classic trio or quartet formats. And while the feel can become a bit too schmaltzy, the concept of Tango Nuevo with lush orchestrations of strings and brass largely works. At its best, "Buenos Aires Report", "Buenos Aires Dark" and "Que lo Parió" are reminiscent of Ellington and, viewed in that context, Ziegler has produced another groundbreaking session.

For more information, visit zohomusic.com. Ziegler is at Birdland Jul. 30th-Aug. 3rd. See Calendar.



Dream Talk
Wolfgang Dauner Trio (CBS-Jazzhus Disk)
 by Clifford Allen

It's hard to say what then-West German jazz would have looked like without figures like Joachim Berendt, Horst Lippmann and Fritz Rau both to encourage and document the growth of the country's creative musicians. The Frankfurt-based Lippmann (1927-97) was a drummer and concert promoter who produced a series of influential LPs in collaboration with Rau for German CBS in the mid '60s, starting with trombonist Albert Mangelsdorff's *Tension* in 1964. Though elusive by American distribution standards, the Jazzhus label has made several of these titles available again on CD, including 1964's *Dream Talk*, the rare first album led by Stuttgart pianist Wolfgang Dauner.

It's perhaps a little unfair to credit *Dream Talk* only to Dauner, however. He's joined on eight rangy pieces by bassist Eberhard Weber and drummer Fred Braceful (a Detroit-based in Germany), both of whom contribute to the music's shifting equilateral focus. In addition to Dauner's five voluminous originals, the disc features renditions of the chestnut "Yesterdays", Mal Waldron's "Soul Eyes" and Ornette Coleman's "Bird Food" (a statement of intent for a piano trio if there ever was one). It wouldn't be too difficult to place the Dauner Trio in an arc that begins with Bill Evans and ends around Keith Jarrett's early work (or Eastern countryman Joachim Kühn). But Dauner is a little more impulsive and angular in his flourishes and the way in which he creates space around Weber's chunky pizzicato and Braceful's terse mallet- and brush-work is rugged and unsettling. One can hear Paul Bley in "Free Fall", but Dauner and company are perhaps a little stiffer and more on point - nevertheless, their didactic rush is as much reflective of intent (there's that word again) as it is first-recording enthusiasm. Dauner and Weber began collaborating as a duo in 1962 and their telepathy is clear from the get-go, though Braceful's explosive and swinging addition clearly completes the music. All three musicians would soon embrace fusion and progressive Krautrock, but *Dream Talk* is a clear and rewarding enunciation of the German jazz vocabulary as it then existed.

For more information, visit downtownmusicgallery.com



Welcome To This New World - It's Time
Stanley Cowell (SteepleChase)

by Robert Iannapolo

Emerging in the mid '60s, pianist Stanley Cowell's inherently melodic style with an adventurous harmonic edge has allowed him to play with a wide range of musicians: Max Roach, Stan Getz, Sonny Rollins, Marion Brown, Bobby Hutcherson and others. In addition to his playing, he is a composer of note: "Equipoise" has become a jazz standard. His own albums have been a diverse lot. While the bulk of them concentrated on acoustic piano trios (his ECM debut featured a young Stanley Clarke on upright), Cowell was never averse to the electric piano, synthesizer, non-jazz rhythms and African percussion instruments.

On *Welcome To This New World*, Cowell, in addition to piano, utilizes computer software called Kyma that allows him to do electronic improvising in real-time. The liner notes describe its facility and range as "the Holy Grail of sound design". While this sounds like a versatile tool, one has to question how much it adds to Cowell's music. The net effect is that it sounds very much like a '70s synth but without the idiosyncrasies and inefficiencies. It works best when Cowell focuses on a percussive attack ("St. Croix") or distortion ("Empathlektrik"). It's at its worst when he employs it as an ersatz string complement ("Invertisment").


Cowell's melodic partner is guitarist Vic Juris and "Duo Improvisation II" clearly shows two players who understand each other and the fact that the electronic aspect is barely audible on this track is probably no small factor to the piece's success. A duo album from these two would be nice to hear. As it stands this disc has its moments (Juris' "An Overseas Memory", the leader's "Winter Reflections" and the aforementioned improvisation) but it doesn't stand up as a whole.

It's Time, a standard piano trio album, is an entirely

different proposition. Recorded at the same time as the above disc (December 2011) and with the same able rhythm section (bassist Tom Di Carlo and drummer Chris Brown) it's a set of ten originals (both old and new) plus covers of Max Roach's "It's Time" and Roland Alexander's "King". The opener is a breezy bop line that sounds like it could have been written for Bud Powell. The modernist aspect of Cowell's muse is amply to the fore in the bracing dissonances of "Brawl Inducer" and the note sprays in "El Space-o". "I Never Dreamed" is given a solo ballad treatment. It's a complete program and it makes for a solid album.

For more information, visit steeplechase.dk

ON DVD



Requiem for a Baby Grand
(Final Piano Music for 8 Hands and Tools)
**Hans W. Koch/Ben Patterson/
 Thomas Lehn/Jozef Cseres (PanRec)**
 by Sharon Mizrahi

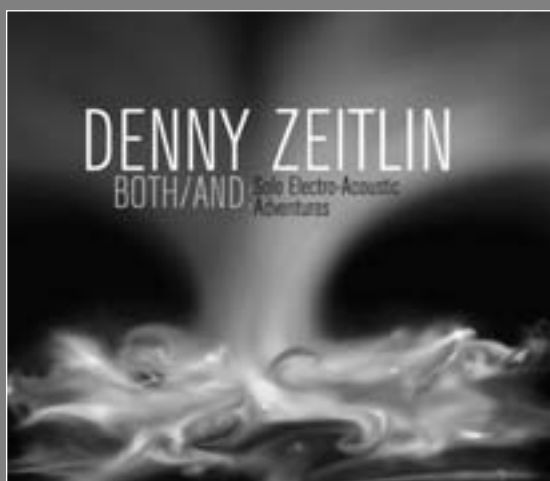
A close-up shot focuses on Hans W. Koch's hands as they skip across the keys of a piano. Now the camera peers at the sheet music over Thomas Lehn's shoulder, as Lehn's body swiftly glides in and out of frame. One can almost mistake the film for a taping of an intimate concert. Until, of course, one realizes that the pianists are wearing protective headgear and goggles, circled by two gentlemen also clad in construction gear. A stark wide shot reveals the warehouse setting and unmasks the intriguing premise: four men with one mission - to bid a beloved piano farewell by way of "euthanasia". Koch and Lehn, both once owners of the piano, play a series of eloquent pieces as Ben Patterson, a composer, and Jozef Cseres, an eclectic blend of aesthetician and performer, break out the hammers and power tools and rip the piano to shards.

On paper, the premise is engaging for its immediate uncanniness, but it blossoms into a gloriously endearing, off-the-wall weirdness that has concrete and abstract implications. Power tools rip through wood, coldly trampling the delicate piano notes like paint-stained construction boots on new grass. Over the course of an hour, the once-sprightly music withers to a shell of its former body, but Koch and Lehn continue to play, unmoved, until the piano keys are no longer functional.

In the end, however, it's the smaller details that make this DVD worth rewinding: the close-up tracking shots of Patterson's bright red jumpsuit, which sports the curious slogan, "Never give him Quaker Oats"; the lingering shot of the cover of Koch and Lehn's music book, *Piano Music Step-By-Step* and Cseres' utterly blank facial expression as he points a black handgun into the air, pulling the trigger only to let out an anticlimactic click.

By the end of the film, one question emerges: isn't the most important part of saying farewell the process of letting go? This farewell to an August Forster baby grand, committed to tape, will forever tantalizingly beg - and, perhaps even more tantalizingly, never answer - this important question.

For more information, visit panrec.com



SSC 1352 IN STORES 7/16/13

DENNY ZEITLIN BOTH / AND

SOLO ELECTRO-ACOUSTIC ADVENTURES

Back in the late sixties, Zeitlin began a decade of exploring the possibilities of integrating acoustic and electronic instruments in a music that would draw on his experiences in jazz, classical, funk, and the avant-garde. The journey, culminated in the electronic-acoustic-symphonic score for the remake of *Invasion of the Body Snatchers* in 1978. Almost four decades later Zeitlin leaves the acoustic piano almost silent and offers us the electro-acoustic alchemy of *Both/And*. Improvisation is at the heart of this music, and much of what you hear was recorded in real time. The only live-recorded acoustic instrument is a Steinway grand piano.



SSC 1347 IN STORES 7/16/13

KRISTIN SLIPP + DOV MANSKI A THOUSAND JULYS

KRISTIN SLIPP VOICE
DOV MANSKI PIANO & WURLITZER

Two musicians who have made it a goal to impart their love of classic jazz repertoire and the pursuit of en vogue sounds and image are vocalist Kristin Slipp and pianist Dov Manski. The duo's new recording, *A Thousand Julys*, presents their unique take on compositions made famous in the golden age of vocal jazz recordings with an approach unlike that which has been heard previously.



sunnysiderecords.com



UK Live, Vol. 1&2 with Ben Webster, Ronnie Scott (1967)
Stan Tracey Trio (Jazzhus Disk)

by Duck Baker

The news that a full concert's worth of music by the great Ben Webster in 1967 is being released for the first time should be enough to get the attention of most serious jazz listeners. For, though Big Ben's last decade is already well documented, he was still at the top of his game; swinging hard on the uptempo numbers, wailing the blues and playing ballads in a way that only Johnny Hodges could dream of matching and every addition to this master's oeuvre is cause for celebration.

The fact that he is accompanied by intriguing English pianist Stan Tracey adds to the interest. After over 60 years in the business, Tracey remains seriously underrated by Americans, a shame considering his many achievements, from his late '50s trio dates to his recent collaborations with free improvisers like Evan Parker. (His 1959 trio date *Little Klunk* and '60s work with Scottish tenor player Bobby Wellins are highly recommended.) Tracey was among the first pianists anywhere who based his own original style largely on Thelonious Monk's innovations.

But while this undoubtedly made his own work special, it didn't necessarily make him the safe choice as house pianist at Ronnie Scott's famous London club, a position he filled from 1959-66. Some visiting artists are on record as having been very impressed (Sonny Rollins, "Does anyone here know how good he is?") while others were less sanguine and his abilities as a straightahead accompanist are still hotly debated in London, 50 years after the fact. But, however one feels about it (and this writer finds Tracey's angularity a welcome change from the straighter backup one hears on records made by touring artists of the time), it's obvious that Webster found ways to connect with Tracey. They recorded together on several occasions and the 1964 video that features them along with bassist Rick Laird and drummer Jackie Dougan is some of the best Webster footage we have.

We hear Big Ben approvingly shout "Pianoman!" at the end of a gorgeous Tracey solo on "How Long Has This Been Going On" on *Vol. 1*, though before we ever get to it, Webster has devastated us with one of his trademark ballad deliveries. He does it again on "My Romance" (which ends with a note-perfect cadenza) and he's equally forceful on the uptempo and medium tunes, opening and concluding with Ellington compositions he helped immortalize, "In a Mellow Tone" and "Cottontail".

Vol. 2 kicks off with two more classics associated with the Duke, "Perdido" and "Chelsea Bridge", the latter on which Tracey delivers a particularly fine and slightly Monkish solo. The following blues tune features spots for "Bassman" (Kenny Baldock) and "Drum man" (a young Tony Oxley), before the quartet is augmented by Ronnie Scott for the last three numbers, with good results. Scott was an excellent tenor saxophone stylist in his own right, not as fierce as his sometime partner Tubby Hayes but, perhaps, more dependable. These medium-to-uptempo swingers show everyone to good advantage and give this volume a lighter feel than the first. Webster sounds like he was having a ball and it's a safe bet that you will, too.

For more information, visit downtownmusicgallery.com



Grew's Tune

Mulgrew Miller/Klüver's Big Band (Stunt/Sundance)

by Robert Milburn

When pianist Mulgrew Miller (who died in May at 57) joined Art Blakey's Jazz Messengers in the '80s, he was an active participant in the Young Lions movement. Miller was among its champions, perhaps sacrificing the wider notoriety associated with progressivism in favor of his sincere interpretation of the 'traditional' art form. None of this prevented Miller from enjoying significant musical success. With more than 500 sideman albums to his credit, the pianist was widely regarded as a master of the jazz piano tradition.

On *Grew's Tune*, Miller is featured among Denmark's venerable Klüver's Big Band. The publically-funded, 17-member ensemble collaborates with American and international jazz titans to interpret their guests' original compositions. *Grew's Tune* captures Miller's style by incorporating well-textured arrangements with a pervasive sense of swing. The compositions are short and stay true to their original forms, albeit slightly scaled up for the big band.

The album opens with "Thinking Out Loud", the minor-based swinger unfolding in layers, swelling in harmonic color as the saxophone-based melody slowly increases in brassy girth. Miller's fleeting expositions are followed by the tenor player Michael Bladt, who builds drama into metallic screeches. Ex-Village Vanguard Jazz Orchestra director Dennis Mackrel contributes two sumptuous arrangements - Miller's "Return Trip" and the indelible title track. The latter's bubbly sweetness is buoyed by Miller's masterful touch and graceful delicacy, which manifests in powerfully melodic patience.

But the jazz veteran hits his stride on the album's final two tracks by invoking influential predecessors. The midtempo swing of "Hand in Hand" finds Miller conjuring the soulful stylings of Oscar Peterson amidst the rhythm section's cool bounce and lush horn interjections, à la Thad Jones, while on the bluesy closer "When I Get There" (mistakenly labeled as "When You Get There"), he uses angular rhythms and wry repetition to reminisce on the memory of Thelonious Monk.

For more information, visit sundance.dk



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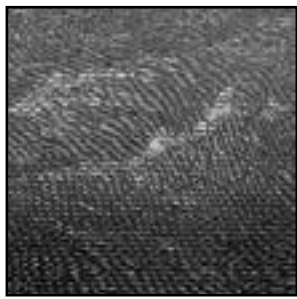


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Solo, Volume 1
Ryan Blotnick (s/r)
by David R. Adler

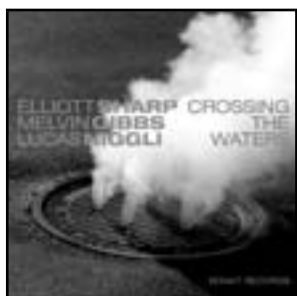
It's odd for a solo acoustic guitar album to be more varied, harmonically and sonically, than a lot of full-band efforts, but such is true of Ryan Blotnick's digital-only *Solo, Volume 1*. The Maine native plays an old Martin with a pure and gorgeous tone and opens with an unadorned "Monk's Mood", getting deep into the forbidding counterpoint while letting the instrument sing in a straightforward way. There's an affinity with John McLaughlin's treatment of Charles Mingus' "Goodbye Pork Pie Hat" from *My Goals Beyond*.

But with "Dreams of Chloe" and the other originals that follow, Blotnick uses mainly the same Martin guitar - amplified at times - to introduce other sounds and ethereal illusions. His subtle warbling echo effects on "Hymn for Steph", "Michelle Says" and elsewhere create an effect of sustained melodies, even additional instruments where there are none. There's an impressive sound-design aspect to the recording, as stripped down as it is.

"The Ballad of Josh Barton" and the capricious, lyrical "Salt Waltz" bring it back to pure acoustic, with clear tempos and folk/rock elements that show Blotnick to be a gifted composer. "Lenny's Ghost", most likely named for Lenny Breau, stands out at eight-and-a-half minutes as the epic journey of the set, with various sections tied together by a recurring, ancient-sounding theme in 3/4 time.

In just 34 minutes, Blotnick alights on a surprising number of aesthetic frameworks, from distorted haze to crisp arpeggiation, from rubato dream states to country-ish feels and strong melodies. Evocative and restrained, the album widens our conception of what a solo piece can be.

For more information, visit ryanblotnick.com. Blotnick plays solo at ShapeShifter Lab Jul. 1st. See Calendar.



Crossing the Waters
Elliott Sharp/Melvin Gibbs/Lucas Niggli (Intakt)
by Kurt Gottschalk

It's always a pleasure to hear Elliott Sharp kick back with his guitar. His more formal compositions are fascinatingly prickly and intellectually challenging, but in his heart there (also) lies a blues man and a Jimi Hendrix fan who wants to play like fire and make it sound like melted butter.

Crossing the Waters finds him in trio with another longtime downtown player, bassist Melvin Gibbs, along with the exceptional Swiss drummer Lucas Niggli. And while the disc smacks of old school downtown jams, Niggli proves the secret weapon here. He's inventive and rock solid at the same time, giving the tunes a strong underpinning while never relaxing into rote rhythms. The drummer is, however, a fan of steady (if shifting) time, which works well with Gibbs'

deep, funk-based foundation. The three first played together during Intakt Records' two-week run at The Stone in March 2012 and went into the studio the next day to lay down the tracks heard here.

The disc opens with what might be a bowed guitar sounding like a fiddle being sawed away at and an offbeat rhythm before upshifting into soaring lines like an electrified kite battle. "Flow Fever" is a more pointillistic, noncentered excursion while "Waving High" revolves around Sharp's familiar fast harmonics and overtones. The album's high point comes five tracks in, with the dizzying six-and-a-quarter minutes of "Transatlantic Tunnel". Niggli plays like an overworked motor here with the guitars jabbing about before Sharp takes a surprising turn for pure tonality and flies above the ruckus. From there on the music proceeds with a tangible swapping of ideas, each seeming absolutely on their toes for what might happen next. As if they'd found their footing, the following "Kayak" is the longest and most cohesive cut on the album. A sparse bit of Morriconia, given the title "Forellen", makes for a lovely closer.

In these days when one-off meetings are recorded and readily available (by the artists' choice or not) on any number of websites, it's easy to pass them by. But when three musicians meet in the moment and synch so strongly, it's worth taking notice.

For more information, visit intaktrec.ch. Sharp is at Roulette Jul. 1st, The Stone Jul. 10th and ShapeShifter Lab Jul. 19th. See Calendar.



Mirage
Brian Landrus Kaleidoscope (Blueland)
by Tom Conrad

Brian Landrus specializes in the "low reeds": baritone and bass saxophones, bass and contra alto clarinets, bass flute. On *Mirage* his more important roles are composer, arranger and *auteur*. Landrus' quintet Kaleidoscope (Nir Felder, guitar; Frank Carlberg, keyboards; Lonnie Plaxico, basses; Rudy Royston, drums) is augmented with a string quartet led by violinist Mark Feldman.

Landrus creatively manipulates the possibilities of his unique nine-piece ensemble and revels in its fresh sonorities: the darkness of baritone saxophone against the incisive brightness of guitar; the rich blend of bass clarinet and cello; the strange deep language of bass saxophone and contra alto clarinet, each given a solo recital ("Reach" and "Kismet").

Landrus' compositions often start as yearning, ambiguous melodies ("Someday", "Don't Close Your Eyes", the title track). Then his arrangements array those melodies across the varied resources of the ensemble and create detailed, complex designs. The strings flow between foreground and background, stating themes or whispering counterlines. Landrus' original ideas evolve in the hands of strong soloists. Felder's electric guitar sound is human and haunting and he understands less is more. Carlberg has concise, vivid moments on both acoustic piano and Fender Rhodes. Feldman often emerges from the string quartet for fascinating commentary. The most compelling individual voice is Landrus himself, usually on baritone saxophone.

But *Mirage* is not experienced as solos. It deals in integrated whole forms. Even on a piece like "The Thousands", with Plaxico's quick, riveting bass solo

and Landrus' deft, gliding, gradually escalating baritone lead-out, the point is the ensemble. Eight other voices are individually audible, commingling around Landrus, riding the energy higher. Royston's drumming is a balance of aggression, freedom and discretion. By himself, he keeps this session from becoming 'chamber jazz'.

Ryan Truesdell, who made a large splash last year with his Gil Evans album *Centennial*, conducted the ensemble in the studio. *Mirage* presents a vast amount of information without sounding crowded or cluttered.

For more information, visit bluelandrecords.com. This project is at Joe's Pub Jul. 2nd. See Calendar.

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Top Shelf
Ken Fowser/Behn Gillece (Posi-Tone)
 by Ken Dryden

Tenor saxophonist Ken Fowser and vibraphonist Behn Gillece make up a potent pair, having played together while growing up outside Philadelphia before moving to New York City. Their fourth CD as co-leaders features ten originals, most of them by Gillece, but adds a second horn soloist by using the in-demand trombonist Michael Dease. They're supported by a strong rhythm section consisting of pianist Steve Einerson, bassist Dezron Douglas and drummer Rodney Green.

The vibraphonist's "Slick" is a solid opener that could have easily fit into the heyday of hardbop, showcasing big-toned tenor, fluid muted trombone and buoyant, conversational vibes. Gillece is the lead voice in his infectious, Latin-flavored romp "Stranded in Elizabeth", followed by Fowser channeling Dexter Gordon and Dease's inventive open horn. The vibraphonist's more subdued "Discarded" has a gently swaying theme with a slightly wistful air. Dease's whimsical, laconic solo in the otherwise brisk "Proximity" is bracketed by hard-charging leads from Gillece and Fowser. Dease steals the show in Gillece's breezy "Pequenina", another piece with an infectious Latin pulse. The vibraphonist's ballad "For the Moment" has an impressionistic air, with spacious thoughtful solos by the co-leaders.

Fowser proves to be his partner's equal as a composer. His "Due Diligence" has a swaggering bop motif with a playful edge, spotlighting Einerson, a fine pianist who deserves to be more widely known. Fowser's spirited postbop vehicle "Unstoppable" has a roller coaster-like driving theme, with Gillece charging full force into his solo, contrasting with the more spacious offerings by the composer and Einerson. The tenor saxophonist's tricky blues "Top Shelf" is a delightful romp, fueled by a Latin undercurrent.

For more information, visit posi-tone.com. This group is at Smalls Jul. 3rd. See Calendar.



Estuaries
Steve Swell/Andrew Raffo Dewar/Garrison Fewell (Den)
Window and Doorway
Guillermo Gregorio/Pandelis Karayorgis/Steve Swell (Driff)
Latecomers
Andrea Centazzo/Steve Swell/Giancarlo Schiaffini/Anthony Coleman (Ictus)
 by Clifford Allen

Trombonist Steve Swell is a musician whose presence on the New York (and international) improvised music scene is crucial, though his name might not always be the first called when one takes roll of heavy-hitters.

While often associated with a more outwardly expressive approach to improvising, his discography and concept are incredibly diverse and range from free swing to measured exploration. Three recent discs showcase the latter in small-group chamber settings.

Estuaries is a fascinating trio featuring Swell in a series of conversations with guitarist Garrison Fewell and soprano saxophonist Andrew Raffo Dewar. Dewar's name might be new to some; a composer and professor based in Tuscaloosa, he studied with trumpeter Bill Dixon, composer Alvin Lucier, multi-reedist Anthony Braxton and soprano saxophonist Steve Lacy. On the present disc, his pen yields "Excerpt from Music for Three", knottily paired events that spiral out into yawning and expansive polyphony before closing with wry meditation. Here, Fewell's pitch-bent plinks offer the closest thing possible to a percussive element without actually having a drummer in the group. Swell's "Semiotic Correlations" exists in two versions, both transliterating instrumental voices into spaces one might not expect them to occupy - scrapes, chuffs, elisions and whinnies, while organized in a particular fashion, don't easily give away their sources (or if they do, players and phrases reference one another consistently). The ten collectively improvised "Estuaries" present a range of focal points, from isolated and plaintive soli to spirited, shuffling interplay, but it is within compositional frames that the trio really shines.

The trio on *Window and Doorway* presents interesting points of comparison and divergence from *Estuaries*; featuring Swell alongside pianist Pandelis Karayorgis and clarinetist Guillermo Gregorio, the 11 pieces are a mixture of original compositions and group improvisations. Karayorgis' playing in this context focuses on aptly placed, brusque clusters and piano-guts grappling as well as his Monk/Herbie Nichols/early Cecil Taylor rhythmic shove. Among the pieces most indicative of Karayorgis' hands is "Lifgatowy", its craggy runs and volumes limned by mouthy, keening chortles. Swell is boisterous but with a controlled classicism throughout and a powerful foil for Gregorio's cross-register winnow. The three embrace a spirited roll and postwar clamber on the pianist's "In The Cracks Of Four", punchily orchestrated to evince a tough ensemble beyond the three musicians on view. While this trio operates without a traditional rhythm section, there's nevertheless a massive amount of motion and detailed contrast, even in the sparest of circumstances.

The quartet on *Latecomers* is transnational: East Coasters Swell and pianist Anthony Coleman alongside Italians Giancarlo Schiaffini (trombone) and Andrea Centazzo (percussion and samples - long based in the US) on five group improvisations recorded at venerable Lower East Side space The Stone. Despite the presence of two trombonists, piano and percussion, the five parts of *Latecomers* are often spare, rooted in textures derived from pattering gongs, glitchy electronic masses and droning hum, amid the more organic flourishes of piano and spry, brassy flicks. The presence of Schiaffini, a veteran of Italian improvised music, alongside Swell is fascinating because they have complementary approaches, with the wide garrulousness of the former contrasting the latter's detailed excitability on "Latecomers #4", the disc's most aggressive piece. The closing "Latecomers #5" begins with a curious trombone duo that really allows a comparative listen to their work; Coleman gradually adds ringing progressions and Centazzo fleshes the improvisation out into a martial clamor. While its most powerful moments arrive toward the set's end, *Latecomers* is worth seeking out for elegant displays of spontaneous brass wits.

For more information, visit denrecords.eu, driffrecords.com and ictusrecords.com. Swell is at Muchmore's Jul. 8th with Carlo Costa and The Stone Jul. 19th. See Calendar.

OLIVER JONES featuring JOSÉE AIDANS

JUST FOR MY LADY



Canada's greatest living jazz pianist delivers another winner, along with his ace rhythm section of Eric Lagacé and Jim Doxas. They are joined by special guest Josée Aidans on violin, and her spirited and elegant playing adds a Stephane Grappelli feel to some tracks.

"Jones gives a bit of everything, from classics to blues to gospel to Gershwin, some originals and of course, some Oscar."

-Bob Mersereau - CBC



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GLOBE UNITY: CANADA



Hemlock Ratchet Orchestra (Drip Audio)
Effugit Maikotron Unit (Rant)
Offset Kyle Brenders Quartet (18th Note)
 by Ken Waxman

Characterized by Americans as polite cousins who enjoy universal health care and little gun violence, the outright quirkiness of many Canadians isn't always appreciated. Canuck popsters from Paul Anka to Justin Bieber are subsumed into the Yank music industry, but remembering that comics like Mike Myers are Canadian provides another clue.

On *Hemlock*, Montréal's Ratchet Orchestra wraps textures from legato strings around multifold rhythms, referencing rock and Latin music in eccentric arrangements. "Dusty" appears ready to become "A Train" until Sun Ra Arkestra-like altissimo reed squeals meld with cross-pulsed guitar passages to reconfigure the theme. Flute flutters harmonized with clarinet puffs create the melody on "Safety" but breach conventionality as quivering horn vibrations or string glissandi menacingly comment on the exposition. The showcase is the title track. Resounding from earth-shaking vibrations to those baffling a dog's hearing, multiphonic smears and whistles pull back to reveal finger-style guitar licks and vibrating piano lines. Percussion thumps are muted and horn squeaks fade until a lyrical violin line signals the end.

An essay in low-pitches, *Effugit*, from Québec's Maikotron Unit, highlights the maikotron, a valves-and-keys reed instrument with a range below bass saxophone. Percussionist Michel Lambert and reedist Michel Côté take turns blowing it while Pierre Côté plays cello or bass. On "Suara Ular Naga", maikotron and bass clarinet pressures are so dense that it seems impossible for them to thicken, until bass patterns are added. On "Lagu Ora", Côté's cello provides respite from basso tones. The CD is saved from monotonicity as each man switches instruments. Hippo-like reed burbles meet twanging arpeggios from Côté on "Luwak Sedang Makan" while piccolo peeps join clarinet tones on "Sawah". On "Jakur", Lambert's cymbal snaps force the maikotron into lumbering terpsichorean rhythms.

Toronto multi-reedist Kyle Brenders, trombonist Steve Ward, bassist Tomas Bouda and drummer Mark Segger seem conventional until you hear Brenders' edgy compositions on *Offset*, which reference his studies with Anthony Braxton, especially in juddering wood block and horn-pumping lines like "Terrace". Others, such as "Whisk" and "Sciatic", suture the nightclub and the parade ground when Ward lets loose with gutbucket slurs. Brenders has a fondness for stop-time expositions, yet his blends reach back to the Archie Shepp-Roswell Rudd combo or the subtle polyphony of West Coast jazz.

These discs should make one wonder just what a Canuck has in his instrument case.

For more information visit dripaudio.com, nette.ca/jazzfromrant and 18thnote.com. July 1st is Canada Day.



Tuesdays at Mona's
Mona's Hot Four (Triple Treble Music)
 by Suzanne Lorge

Mona's on Avenue B in the East Village might best be described, with affection, as a dive bar. Not every dive bar morphs spontaneously into an off-beat jazz club, but this one did a couple of years ago when clarinetist Dennis Lichtman dropped by and sat in with the band there one Tuesday night. That session led to a weekly after-hours gig with Gordon Webster (piano), Nick Russo (guitar and banjo) and Jared Engel (bass) - collectively known as Mona's Hot Four - and that regular gig led to *Tuesdays at Mona's*, a CD/DVD featuring the band with 22 of the many jazz instrumentalists, singers and one tap dancer who visit Mona's every Tuesday to play into the wee hours. The release is an enthusiastic romp through the popular jazz of the early 20th century, the band shifting confidently from ragtime to Dixieland to the blues.

What impresses, besides the expert playing, is that almost all of the faces on the bandstand are under 30. In watching the DVD it's easy to imagine a scene with similarly youthful faces discovering jazz in the dive bars and speakeasies of New York almost a hundred years ago; when we listen to renditions of "Tiger Rag" (1917), "Avalon" (1920), "I Can't Believe That You're In Love With Me" (1926) or "What A Little Moonlight Can Do" (1934), even today we can get a little caught up in the music's promise of a kiss, a sigh, a better future. The DVD includes interviews with patrons, band members, bartender Aidan Grant and jazz columnist Will Friedwald, all of whom add a piece to the story of how Mona's became a musical link between two hipster generations. Of course, we are only imagining what these early jazz clubs might have been like; with this release and the ongoing jams at Mona's the real-time version is readily available.

For more information, visit dennislichtman.com. This group is at Brooklyn Public Library Central Branch Jul. 10th and Mona's Tuesdays. See Calendar and Regular Engagements.



La Rumba is a Lovesome Thing
Paul Carlon (ZOHO)
 by George Kanzler

There's a persuasive exuberance to tenor saxophonist Paul Carlon's Latin and AfroCuban takes on the music of Duke Ellington's collaborator and musical alter ego, Billy Strayhorn. But unlike other "Latin Side of" albums (ie, the series helmed by Conrad Herwig), Carlon's amalgams don't always fuse, or even attempt to join disparate elements smoothly. Some tracks suggest ill-fitted parts in a Frankenstein monster cobbled together from antagonistic models. Yet the music soldiers on, nonetheless, with high-spirited conviction. And when Carlon allows the contours of Strayhorn's indelible works to provide a continuous framework, the results can be singular and inspiring.

The most successfully integrated tracks are topped by two classics, the swinger "U.M.M.G." and torchy ballad "A Flower Is A Lovesome Thing". The former is cast over an AfroCuban 6/8 beat as an instrumental feature for pianist John Stenger, with some conga breaks from Pedrito Martinez during the vampy out choruses. However, throughout Stenger's solos, the Strayhorn theme, with shifting voicings involving the two trombones, trumpet and two reeds (doubling flutes) of the horn section, is ever present in the near background, giving the performance a strong cohesion. "A Flower..." pitches slightly over a 5/4 time changed up with occasional beats of 6/4, Mike Fahie's trombone introducing the theme over an ominous, muted trumpet-led ensemble. Christelle Durandy - who sings on five of the 10 tracks - purrs the lyrics in a smoky legato voice, with Fahie providing counterpoint solos to the ensemble and voice. The haunting mood is admirably sustained right through the final tandem vocal-trombone codas. Durandy is more chant-like on "Passion Flower", sharing solo honors with Carlon.

Her vocal on "Day Dream", set as a son montuno, is too rhythmically awake to do the theme justice. But her vocal on "Take the 'A' Train" is blithely hip, although the track is one of those collages that lurch a bit. Tres and bass solos over multi-percussionists preface the familiar theme and lyrics, but then the piece turns into an AfroCuban 6/8 vamp with a chant to Yoruba deity Ogun (patron of iron, re: trains) and long trombone solo as the Strayhorn theme vanishes. But a mashup that coalesces wonderfully is "Tonk", arranged as a Puerto Rican bomba enlivened by piano parts emulating the classic Ellington-Strayhorn duet.

For more information, visit zohomusic.com. This project is at Greenwich House Music School Jul. 11th. See Calendar.

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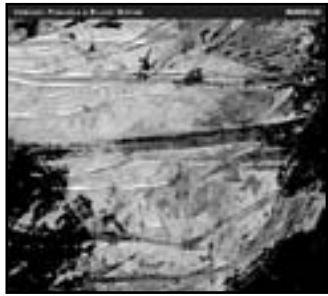
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Rubidium
Verner Pohjola & Black Motor (TUM)
 by Ken Waxman

Rubidium illustrates another key development in improvised music: how players from different scenes can come together to create satisfying sounds. Helsinki trumpeter Verner Pohjola, epitome of the conservatory-trained jazzman, joins forces with the members of decidedly anti-establishment Black Motor - saxophonist Sami Sippola, bassist Ville Rauhala and drummer Simo Laihonen - who, from their Tampere homebase, work as often with alt-rockers as jazzers and organize DIY gigs at facilities ranging from primary schools to punk clubs. All four players also share an abiding interest in a variety of musical traditions: Slavic, Finnish and jazz. Consider the non-originals on this nine-track CD: Rimsky-Korsakov's "Song of India"; Finnish drummer Edward Vesala's "Kynnysspuulla"; "Sax-O-Phun" by early American saxophonist Rudy Wiedoeft and a Russian "Waltz" from the same era, where the horns slurp and slide as if at a drunken wedding party.

The four charge into "Sax-O-Phun" as if it's being played by the Ramones, but led by yakkity-sax man Boots Randolph. As for the Rimsky-Korsakov melody, neither classical purists nor Tommy Dorsey fans would recognize the band's take on it; Laihonen's bass drum smacks and Rauhala's thick pumps toughen the melody, which is otherwise deconstructed by the saxophonist's renal quivers and the trumpeter's strained chromatic notes. Sippola' soloing on Rauhala's "Alma", the set's one quasi-ballad with its moderato beat, is as harsh as elsewhere, although Pohjola's line is more buoyant. As for the trumpeter-penned title tune, despite the composer's background, it attains a high level of dissonance. He contributes breathy, zombie-like snarls and yelps that are mirrored by dense, low-pitched saxophone snorts, strummed basslines, plus blunt flams and cymbal echoes from the percussionist. Eventually Laihonen's backbeat satisfactorily unites the disparate sections. Revealingly, the quartet simultaneously honors and augments Vesala's jazz classic. Suspending the exposition between slow and stately and dyspeptic note substitution, the bassist's chromatic modulations keeps the theme intact while drum ratcheting and bent horn notes diffuse any residual cloying emotions.

Finnish jazz may have a low recognition factor, but this date proves that this band can compete with the best among other international groups.

For more information, visit tumrecords.com. Simo Laihonen is at JACK Jul. 13th with Sabotanic Garden. See Calendar.



Infinite Possibility
Joel Harrison 19 (Sunnyside)
 by Sean O'Connell

Guitarist Joel Harrison certainly put together a band of ringers for his 19-piece jazz orchestra. Flipping

through his rolodex, he managed to enlist saxophonists like Donny McCaslin and Ben Wendel plus trombonists Alan Ferber, Jacob Garchik and Curtis Fowlkes for a recording session last December. Although the instrumentation is horn heavy and not too far-flung, Harrison displays a great ability to combine sounds for a unique take. His guitar is a firm presence but it would be hard to pick out the leader on the album without it being pointed out. No one instrument stands out. Horns, piano, marimbas, guitars and percussion all work together. With six extended pieces, Harrison has created a cinematic sensation that is lushly compelling.

"Dockery Farms" is a haunting display for the trombonists. The band soars dramatically before Harrison enters with a screeching slide. He digs into the ferocious tune, the title a reference to the home of the Delta blues. But he doesn't really take his guitar in an expected straight blues setting, instead shredding over the blasting brass with a progressive squeal.

"Remember" pits the band into full orchestral mode with a quivering presence, dotting the landscape with sporadic rich harmonies and vocalist Liala Biali reciting the word "remember" as another voice amid the clustered instrumentation.

Harrison rolls out the funk for "The Overwhelming Infinity of Possibility". James Shipp's marimba sets a hypnotic tone off which much of the orchestra builds. Higher woodwinds rhythmically pounce as the brass flutters to a slow rise. Harrison has an interesting way of manipulating his guitar to blend in with individual soloists. Ned Rothenberg's alto gets a static-y hum from Harrison's hovering axe, adding to the tension.

Album closer "Blue Lake Morning" starts as a full-bodied ballad that slowly picks up steam. McCaslin takes a churning solo backed primarily by the rhythm section. He dips and weaves with a push from drummer Rob Garcia before the rest of the ensemble punctuates with dense colors, slowly fading on a dreamy wave of flutes and piano.

For more information, visit sunnysiderecords.com. This project is at Dizzy's Club Jul. 16th-17th. See Calendar.



The Art of the Melody
Angela Davis (Nicholas)
 by Alex Henderson

The name Angela Davis definitely gets attention if one is politically minded. But this Angela Davis is not the political activist about whom John Lennon and Yoko Ono wrote in 1972 but an alto saxophonist from Australia with a strong allegiance to jazz' cool school.

Davis (who is joined by pianist Chris Ziemba, bassist Linda Oh and drummer Rajiv Jayaweera) favors an alto tone along the lines of Lee Konitz, Paul Desmond and early Bud Shank. The cool jazz of the '50s was, essentially, bop played with subtlety and understatement rather than forcefulness or aggression and that is how Davis handles herself on three original pieces ("Conscientia", "The Road to Montgomery" and the somewhat Thelonious Monk-ish "41 St. Nick") as well as on interpretations of songs ranging from "Joana's Waltz" (made famous by Lee Konitz), Charlie Chaplin's "Smile" and Carl Sigman's "Crazy, He Calls Me" to Boz Scaggs' "We're All Alone" and Tom Waits' "Martha". The latter two are not typically heard on a straight-ahead acoustic jazz album, but Davis doesn't approach them as instrumental pop, imagining instead what they might have sounded like

in one of Desmond's collaborations with pianist Dave Brubeck.

Some jazz journalists of the '50s were quite critical of the cool school, which they regarded as unswinging. But it did swing, albeit with restraint, and Davis, many decades later, brings a similar gentle touch to her introspective performances. While not a terribly original player, she is a skillful and expressive one. And with *The Art of the Melody*, she does her part to keep the cool school alive.

For more information, visit cdbaby.com/cd/angeladavis. Davis' quartet is at Somethin' Jazz Club Jul. 17th. See Calendar.

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*This
and That*
Freddy Cole
(HighNote)



*One More Love Song/
Right From The Heart*
Freddy Cole
(Vocalion)

by Marcia Hillman

Freddy Cole delivers a one-two punch with two new releases - separated by a span of 35 years and two continents. *This and That* was recorded in New York City in 2012 while *One More Love Song/Right From The Heart* is a reissue of albums recorded, respectively, in 1977 and 1979 London.

This and That features Cole singing a collection of familiar and unfamiliar material in a small group setting with John di Martino (piano), Randy Napoleon (guitar), Elias Bailey (bass) and Curtis Boyd (drums), with tenor saxophonist Bootsie Barnes and trombonist Josh Brown added for several tracks. Cole is in fine form - voice mellowed by time but still possessing a warm tone and relaxed and intimate style - and displays his unerring ability to choose songs that fit him like a glove: stories of love lost and found told from the heart.

Three of the songs are taken from older brother Nat's songbook ("It Was So Good While It Lasted", "Bang Bang Boogie" and "Sometimes I'm Happy") but the interpretation here is all Freddy (if you want to compare). Other notable tracks include Cole's really swinging take on Fred Neil's "Everybody's Talkin'", featuring conversational solos by Barnes and Brown; a haunting and lovely delivery of Paul Williams-Kenny Ascher's "You and Me Against The World", punctuated by some sensitive guitar statements, and the aforementioned "Sometimes I'm Happy" in a Count Basie-style treatment, with a commanding sax solo and di Martino and Napoleon echoing the Basie-Freddie Green piano/guitar partnership right down to the classic Basie ending.

The second album in this offering features Cole recorded in big band settings. During the '70s, it was cheaper to record in England with a full orchestra than it was in the United States and so *One More Love Song* is complete with a 50-piece orchestra and the addition of background singers.

Typical of the era, the arrangements are disco-oriented with a heavy Fender bass bottom. Cole's voice sails easily over this musical setting, sounding eerily more like brother Nat, but exhibiting his own individuality. Although the voice is a younger one, it speaks of experience as Cole tells stories in song. The opening title track is a catchy pop tune of the time, written in verse/chorus format with a singable chorus. The rest of the material less known, except for Stevie Wonder's "Isn't She Lovely?". The second half, *Right From The Heart*, also presents Cole fronting a big band and background singers, with pop/disco arrangements and material consisting of more love songs, such as Gene De Paul-Sammy Cahn's "Teach Me Tonight", which receives a disco beat and features fine soprano sax work by Ron Aspery.

These two releases show Cole as a performer in for the long haul. Along with the distinctively warm sound of his voice, it demonstrates his consistency of style, attention to lyrics and heart.

For more information, visit jazzdepot.com and duttonvocalion.co.uk. Cole is at 92nd Street Y Jul. 17th as part of Jazz in July's tribute to Jimmy Van Heusen. See Calendar.



Tetragonz
**Carl Winther/Jerry Bergonzi/
 Johnny Mann/Anders Mogensen (Stunt)**
 by Stanley Zappa

It could very well be that 100 years from now Jerry Bergonzi's name will live on not so much for the music, but the pedagogy. Those of you who believe in that sort of thing and haven't yet done so are instructed to obtain his *Inside Improvisation* series, an encyclopedic multi-volume work that breaks down the materials and methods of jazz improvisation into easy-to-understand mini-kibbles with uncanny clarity and precision. While some may argue that is the last thing jazz (or its listeners) needs, the majesty and thought (gained through hard-earned experience) Bergonzi put into that work is beyond question.

If precision familiarity is your thing, *Tetragonz* is yet another one for you. Readers of *Inside Improvisation* and fans of upstanding 'real' jazz - jazz that we all know sounds like jazz is supposed to - will no doubt recognize and appreciate Bergonzi's well proportioned and carefully coiffed, centrist sensibilities as he methodically, logically builds his solos to a harmonically conservative climax tune after tune.

"Neverland", at its functional best a sonic palate cleanser, is in reality a chiaroscuro caricature of a kind usually politely deemed 'appropriate for a soundtrack' or simply 'interesting'. As such, it makes one wonder, which is uglier: inside players trying to play free or free players trying to play inside? Pianist Carl Winther, bassist Johnny Åman and drummer Anders Mogensen provide none of the excitement anyone could ever want. Nowhere is this non-excitement more evident than on Bergonzi's "Gabiella", the compositionality of which evokes a walk through the Port Authority en route to work on a partly cloudy day at 5 in the morning - flawless, without any contours, colorful street people or city smells worth remembering. Let's face it, some days you need that.

With "Trio-tone", the ensemble brings 'inside-outside' sensibilities while keeping the 'outside' elements geared to PG-13 tolerances. The recording ends with the similarly measured 'inside outside-isms' of "Domolian Mode", also by Bergonzi (Winther wrote the rest of the material), but with less pretense at tension. This could be the best fit for this ensemble - it is a human rendering, paced accordingly. It is also a welcome respite after an album of super-human, ultra-quantized heroics dressed in turtlenecks and blazers.

For more information, visit sundance.dk. This group is at *ShapeShifter Lab* Jul. 17th-18th. See Calendar.



Labor of Labor
Will McEvoy's Mutasm (Sulde)
 by Elliott Simon

The six compositions from bassist Will McEvoy's Mutasm on *Labor of Labor* showcase a versatile sextet

that doesn't hesitate to flex its brassy muscles but also 'gets' the quieter side. McEvoy has assembled a tight core trio of guitarist Dustin Carlson and drummer Cody Brown. They drive some of the release's more frenetic moments, especially when Carlson lets loose screaming licks. What is more startling though is the elegance that McEvoy achieves by interweaving a potent brass section into the music, achieving a collective choir that works as one. Together, they scream from the rooftops, mimic a midtown traffic jam and provide an undercurrent of blue noise upon which solos surf. While that would suffice as a musical foundation, the band also has a flipside, which cooperatively produces leisurely improvisations that carry the listener along with them.

Opener "Murderscreed" represents the wilder side. The tune begins with a highly-structured, quickly-moving joint voicing over which Carlson fires warning shots. This devolves into an intense tenor solo from Patrick Breiner splayed on a broad percussive canvas. Before the band returns to the head, Nathaniel Morgan's alto and Brad Henkel's trumpet join, not with Breiner, but with Brown's rhythm for a very noisy but striking effect as Breiner solos above the fray. This compositional segmentation is complex as well as taxing for both musicians and listeners. Tunes like this and "Boneyard" live up to the session title.

All work and no relaxation, however, is exhausting and the quieter side of this offering is equally engaging. The exotically themed "Artifacts" and spacey "Eventide sleep to her" showcase McEvoy's beautiful touch. He demonstrates strong leadership and provides structure to the creative improvisation. "Necessary Hypothesis 19w" begins with Henkel's sweet trumpet and is an apt closer. It includes both sides of the band's approach and is a beautifully noisy finale.

For more information, visit sulde.bandcamp.com. This project is at *Korzo* Jul. 23rd. See Calendar.



Hart-beat
Stephen Riley (SteepleChase)
 by Terrell Holmes

The inspiration for tenor saxophonist Stephen Riley's *Hart-beat* is his friendship and collaboration with nonpareil drummer Billy Hart. This duo, along with bassist Neal Caine, works out on tunes that are challenging because of their structures and associations with various jazz titans.

And Riley loves a challenge. He opens the album with a solo rendition of "Just You, Just Me" that nods reverently to Lester Young's version. Riley skims stones along the melody as he explores the song's harmonic corridors with a light, smooth tonality he shares with, not cribs from, Pres. A similar tonal coincidence occurs on Coltrane's "Lonnie's Lament", where Caine's own plucking and strumming styles happens to mirror those of Jimmy Garrison. Riley invokes Trane's soaring, cyclonic stridency but does so within his own framework and without mimicry.

Paul Robeson's version of "When It's Sleepy Time Down South" moved Riley and the trio plays it with an easygoing elegance. "The End of a Love Affair" is a lovely, mellow blues and Caine's inspired playing highlights "Mr. Sandman", a splendid duet with Riley. The leader vigorously tackles works by two demanding composers: Monk's "Ba-Lue Bolivar Ba-Lues-Are", with Riley's inexorable rubato at its heart, and Joe

Henderson's "Isotope" and "Black Narcissus", where Riley's improvising is at its most dynamic.

As for the album's namesake, Billy Hart anchors things with his patented rhythmic steadiness and subtle yet strong propulsion. His musical knowledge is so profound that he can enliven a song with nothing more than a few quick beats on the bass drum. He knows when to insert a flourish on the ride cymbal or a few well-timed raps on the hi-hat. His interplay with Riley and Caine throughout *Hart-beat* help to make it a truly special album.

For more information, visit steeplechase.dk. Billy Hart is at *Birdland* Jul. 23rd-27th. See Calendar.

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Odean's Three
Odean Pope (In+Out)
 by Jeff Stockton

Even a genre as specialized as jazz has its share of under-recognized and under-appreciated performers and by some accident of geography or inexplicable twist of fate, some players manage to have long and productive careers without developing a following equal to their talent. Tenor saxophonist Odean Pope is one such musician. He hails from Philadelphia and did stints with Jimmy McGriff and Art Blakey and the Jazz Messengers and later was part of the cooperative band Catalyst, but his closest association was with Max Roach's pianoless quartet of the '80s. Pope has had a relatively consistent recording career, both before and after Roach, but jumping from label to label seems to have prevented him from gaining much traction with the majority of jazz listeners.

Pope re-emerged as a leader on CD circa 2000 and *Odean's Three* is the second disc of new music (after the multi-horn *Odean's List*) to come from Germany's In+Out label. On it, Pope heads a trio rounded out by bassist Lee Smith and drummer Billy Hart. Pope is an unconventional player. Now into his 70s and remarkably vigorous, his tone situates him in the neighborhood of early Sam Rivers on Blue Note and

Sonny Rollins' more expressionistic excursions. With his vibrancy and spiritual force, he is equally adept at spinning long, wavering, circular breathing-enabled, muezzin-like calls to prayer as he is rough-hewn ballads. One criticism that can be made, however, is that Pope doesn't vary his approach all that much and the tracks are relatively long, making the disc a lot to take in a single sitting.

But contrast Pope's hard-charging with Smith's deft bounciness and mix in Hart's veteran instincts and correctness of choice whether with sticks or mallets and you have a trio of the highest order. Pope is a true original with a voice on tenor all his own and his ability to deliver improvised music at this level of creativity, with this degree of commitment at this stage in his career, is something to be prized.

For more information, visit inandout-records.com. Pope is at Blue Note Jul. 25th-28th. See Calendar.



Trio New York II
Ellery Eskelin (Prime Source)
 by Joel Roberts

For an artist who has worked mostly in the experimental and free improv hemispheres of the jazz world, tenor saxophonist Ellery Eskelin has an

unusually deep connection to jazz roots and tradition. That's clear on his latest release, *Trio New York II*, his second recording with organist Gary Versace and drummer Gerald Cleaver, which, like the group's first outing, offers a thoroughly nonstandard take on a set of familiar standards.

While the lineup and repertoire suggest the classic soul jazz organ trio, the group's approach is a long way from Jimmys Smith or McGriff. On the opening track, "Midnight Sun", for example, Eskelin plays freely for three or four minutes before finally stating the theme, an act that brings with it welcome catharsis. The group darts and dances around chestnuts like "After You've Gone" and "Flamingo", seldom playing the recognizable melodies for long. Occasionally, as on a rousing version of "Just One of Those Things", the trio gets deep in the pocket, but mostly they stay on the fringes, charting a middle ground between the frenzy often associated with free improv and the predictability of straight-ahead jazz.

For a free player, Eskelin's sound is surprisingly soulful, often reminiscent of big-toned tenor men of the past like Gene Ammons and Sonny Stitt. And when he plays it straight, or reasonably straight, like on "My Ideal", he can conjure up a mood of romance and sheer beauty. Versace treats the Hammond B3 more like a piano than an organ most of the time, rarely offering routine backing or expected notes. He and Eskelin enjoy an easy rapport, frequently engaging in dexterous back-and-forth musical conversations. And Cleaver, a powerhouse drummer in most contexts, shows a superb restraint and subtlety here.

For more information, visit home.earthlink.net/~eskelin. This project is at Cornelia Street Café Jul. 26th-27th. See Calendar.

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Post-Chromodal Out!
Hafez Modirzadeh (Pi)
by Stuart Broomer

Hafez Modirzadeh is an Iranian-American saxophonist who began developing a system he calls chromodality in the '80s, integrating the equal temperament of the Western chromatic scale with the microtonality and modes of Persian music. Generally frustrated with performance possibilities, he was inspired to keep going along his original path by discussions with Ornette Coleman in 2007 based on the resemblance Modirzadeh found between their work. The resemblance is clear on *Post-Chromodal Out!*, but so too is Modirzadeh's striking originality and his success in creating living, breathing music with the concept he now calls post-chromodal.

On *Post-Chromodal Out!*, Modirzadeh continues the suite "Weft Facets" begun on 2010's *Radif Suite*, co-led by trumpeter Amir ElSaffar, who returns here. While the two horns combine with the rhythmic drive of bassist Ken Filiano and drummer Royal Hartigan to execute bright themes and intuitive unisons suggesting Coleman's quartets with Don Cherry as well as Cherry's own projects, there are also affinities with the compositions of the early Jamaican avant garde saxophonist Joe Harriott, the microtonal instruments



Elizabeth Tomboulian
vocals, piano and guitar

Lee Tomboulian
piano, accordion and vocals

Smalls Jazz Sunday July 28
4:30-7pm



See review of
Imaginarium
by Lee Tomboulian
in this issue

of composer Harry Partch and pianist Veryan Weston's pan-modal *Tesselations*. Pianist Vijay Iyer, brilliant throughout, functions at times as an independent presence, playing a piano that has been retuned to include 3/4 pitch intervals that repeatedly bend expectations for whole or semitones. Western pitch conventions are further subverted with a series of guest appearances that include Danongan Kalanduyan playing the gamelan-like Filipino kulintang and Faraz Minooei playing the hammered Persian zither called a santur.

The resultant work occupies a tremendous emotional range, from joyously direct celebration to mysterious moods as ambiguous and complex as their jangling pitches. The CD includes a shorter suite, "Wolf & Warp", composed by James Norton, commissioned by Modirzadeh to demonstrate that his post-chromodal system can be employed by other musicians. It's a convincing argument for a methodology that expands the language of improvisation while offering new models of coherence as well, including the brilliant welter of overlapping voices on "Warp Four" that compound New Orleans polyphony and the rhythmic bounce of free jazz in a universal key.

For more information, visit pirecordings.com



Dance
Hungry Cowboy (Prom Night)
by Kurt Gottschalk

Musical inspiration is a personal and often inexplicable affair, so there's no criticism meant toward trumpeter Jacob Wick in saying that the six tunes presented on the album *Dance* might not bring images of the Wild West to the minds of many listeners. Giving his quartet with saxophonist Briggan Krauss, guitarist Jonathan Goldberger and drummer Mike Pride the moniker Hungry Cowboy, however, might be a bit of a tip-off that the tunes were inspired by the work of writer Cormac McCarthy best known for the novels *The Road* and *No Country for Old Men*.

There is a sparseness, a loneliness even (if one chooses to read it that way), evocative of the great expanse, but Wick's thoughtful compositions don't rely on any movie-scoring tropes. Instead the slowly pounding tunes make their own landscape, occasionally falling into an urbane, Ornettish pianoless quartet vibe but quickly interrupting that model with some bit of rawkish raucousness from Pride's full-on pounding or Goldberger's heavy overdrive.

It's those two pieces of this puzzling album that are the most exciting. Wick constantly pushes the music up against heavy rock energy, but just as he sidesteps the Morricone tropes he never spills into avant metal noodling; rather the recurring motifs he relies upon are just slow, surefooted counts. The title track could erupt into Black Sabbath's "War Pigs" at any point during its six-and-a-quarter minutes. What makes it so cool is that it doesn't.

Wick himself is a wonderfully on-point trumpeter and with the economic and colorful Krauss the horns are resilient. It's a great setting for him, for all of them really, and if that setting really is some saloon where the tumbleweeds are amped and cranked up, then they're the perfect house band.

For more information, visit promnightrecords.com. This group is at Silent Barn Jul. 2nd. See Calendar.

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Remember October 13th
Martin Wind (Edition Longplay)
by Ken Dryden

Emerging in the '90s as one of the prominent bassists of his generation, Martin Wind's star rose while he was working in pianist Bill Mays' trio, which also included drummer Matt Wilson. Both men are on hand for several trio performances from 2000, in addition to a few 2010 unaccompanied recitals by Wind. The bassist is gifted with a fat tone and facility for melody reminiscent of Ray Brown, who is saluted by Wind's title track (the late bassist's birthday). After a brooding, abstract introduction, the piece settles into a solid bluesy groove with Mays' drive contrasting Wind's spacious and subtle solo, which resonates with the influence of its inspiration. Wind's whimsical solo is the centerpiece of the trio's playful take on Wayne Shorter's "Fee Fi Fo Fum", pianist and drummer fueling the bassist with their off-center accompaniment and Mays' closing waves of glissandi adding a final wink. Wind's "Last Waltz" is a lyrical postbop work with a shimmering piano introduction.

Solo bass may be hard for some people to enjoy due to the low range of the instrument, but Wind's virtuoso playing and inventive improvisations keep one's attention. The first of his three solo features, all recorded in concert in 2010, is a superb treatment of the standard "We'll Be Together Again", highlighted by his judicious use of space and subtle adjustments in volume. The Beatles' "Across the Universe" hasn't been recorded much in a jazz setting, but Wind reveals its possibilities with his captivating solo interpretation, which easily holds one's interest. A solo reprise of the title track seamlessly alternates between pizzicato and arco techniques, mixing a free-spirited introduction with a down-home bluesy air in a virtuoso performance. Both concerts were intimately recorded and remastered with care. Like other LP releases by Edition Longplay, this is a limited edition of only 500 copies.

For more information, visit editionlongplay.com. Wind is at Jazz at Kitano Jul. 12th-13th with Ken Peplowski and 18th with Lainie Cooke. See Calendar.



Ballads... Mostly
Marlene VerPlanck (Audiophile)
by Alex Henderson

Album titles aren't always accurate or representative but *Ballads... Mostly* is aptly named. Marlene VerPlanck, a veteran jazz vocalist, now 79, does, in fact, emphasize ballads and, even when she increases the tempo, maintains a relaxed, laid-back mood. The result is a consistently pleasing torch album. Another thing about VerPlanck that hasn't changed is a strong Ella Fitzgerald influence but she is a warmly expressive singer in her own right and in fine form throughout the session.

Though not billed as such, *Ballads... Mostly*

includes so many of Cy Coleman's songs that it becomes, in effect, a tribute to the Broadway composer. Of the album's 15 selections, eight of them are from the Coleman songbook: "Why Try to Change Me Now", "Witchcraft", "The Rules of the Road", "Baby, Dream Your Dream", "It Amazes Me", "I Walk a Little Faster", "You Fascinate Me So" and "I'm Gonna Laugh You Right Out of My Life". But VerPlanck also includes three Harry Warren gems ("I Wish I Knew", "My Dream Is Yours", "There Will Never Be Another You" and "I Only Have Eyes for You") as well as Ivan Lins' "Love Dance" and husband Billy VerPlanck's poignant ballad "Why Was I Thinking of Springtime" (he also did much of the album's arranging).

It would be inaccurate to describe *Ballads... Mostly* as focusing solely on the Great American Songbook because Lins is part of Brazilian pop. But the songs of Tin Pan Alley dominate this CD and they have held up well over time. "I Wish I Knew", for example, hasn't lost any of the melancholy appeal it had when Little Jimmy Scott recorded a great version with Lionel Hampton's orchestra in 1950. The humorous "Why Try to Change Me Now" is as lovable today as it was when Frank Sinatra recorded it with a Percy Faith arrangement in 1952.

Supporting VerPlanck are Houston Person (tenor saxophone), Claudio Roditi (trumpet), Mike Renzi or Tedd Firth (piano), Jay Leonhart or Boots Maleson (upright bass) and Ron Vincent (drums). Understanding this gently swinging album called for relaxation rather than intensity or exuberance, they help VerPlanck maintain a torchy, late-night ambiance.

For more information, visit jazzology.com/audiophile_records.php. VerPlanck is at Jazz at Kitano Jul. 25th. See Calendar.

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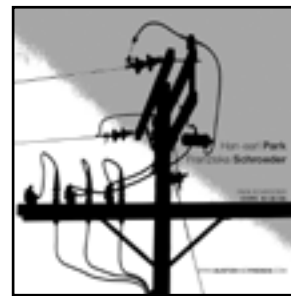
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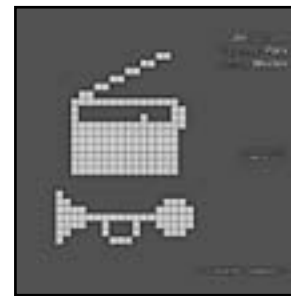
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Cork 3-26-09
 Han-earl Park/
 Franziska Schroeder
 (Busterandfriends.com)



Cork 1-24-11
 Jin Sangtae/Han-earl
 Park/Jeffrey Weeter
 (Busterandfriends.com)

by Stanley Zappa

Beyond the realm good and evil is functionality - a magical place free from the parent culture's wholly subjective 'morality' as well as the attendant behavioral modifications necessary to maintain that imaginary title. Music is no different - it blossoms when freed from tonal catechism. Tonally moral commodities (musicians and their products both) are hazed in the marketplace and ridiculed or ridiculously praised by armchair quarterbacks like myself in free publications such as the one you are reading now. We coexist with the former, we regift and forget about the latter.

Though short, percussive, hard-to-notate sounds dominate Han-earl Park's sound, he does utilize the totality of the guitar's sonorities - just not in the proportions demanded by the nostalgic (retrospective, reactionary, etc.) owners of major media. Towards the end of "Nova" on *Cork 3-26-09*, Park even plays chords with voices that lead. Franziska Schroeder's alto saxophone is an excellent counterpoint to Park's electric guitar, mostly because her post-tonal sensibilities are conceived and executed so well. Very simply, contemporary improvisation has grown beyond the 12-note chromatic division of the octave. Buh bye! It is this extended tonal consciousness by which Schroeder achieves the elusive by keeping the narrative aspects to a minimum without regressing to that childish, abnegating HVAC morality holding hostage the imagination of so many wind and reed players in our improvising community.

Cork 1-24-11 presents an equally, if not more convincing, aspect of Park's musicality. This particular trio setting provides minimal tonal or harmonic sticking points to derail the listening experience - an experience not to be missed by Park agnostics and believers alike. Jeffrey Weeter on percussion and Jin Sangtae on what are most likely hard drives in varying states of repair (and by all means, do write a huffy letter to the editor if that information is wrong) could very well be the perfect counterpoint to Park's active, strident departure from the last 100 years of the prevailing guitar morality.

Sangtae's post-human sonic contribution makes Park's departure seem less heretical. With Schroeder, the sonic architecture was a study in contrast but here is unanimity of method and likeness of function. Motility of gesture and dynamics of phrase are celebrated with sound, neither antiquated harmonic stricture nor pre-Civil-Rights-era tropes. There is a directness, a paucity of fluff, which, more than any other quality or attribute, is what separates jazz from music that emerged from and ultimately supplanted it as the 'art music' of our day. Sangtae deserves special mention for his vision (as does Park for including scripting him in to the group). While likely not the first to use the staccato grrrr of a hard drive for musical gesture, none have used it with as much imagination or in a setting as sympathetic as *Cork 1-24-11*. Sangtae's contribution underscores the collective nature of improvisation and creates a feeling of want, where and when he is not present. Without question, *Cork 1-24-11* is a conceptual and aural high-water mark few will ever reach.

For more information, visit busterandfriends.com. Park is at Douglass Street Music Collective Jul. 26th. See Calendar.



Drums and Dreams
(*Drum Conversation/Abanaba/Mountain Wind*)
Pierre Favre (Calig/Futura/Gemini - Intakt)
by Terrell Holmes

To define Pierre Favre as a drummer, while not inaccurate, wouldn't come close to capturing the range of his creativity and talent. This Swiss native has been an influential figure on the European jazz scene since the '60s, leading the way with an expansive and abstract approach to percussion that he continues to build on today.

The three-disc set *Drums and Dreams* is a retrospective of his work during the '70s and although some of this music is over 40 years old it retains an enduring timelessness. An arresting sound, like a hammer to an anvil, opens *Drum Conversation* (1970), where Favre blends standard and unconventional drumming, using different materials like wood and glass to broaden his sound. Favre understands the importance of well-placed silences and uses them effectively on the nuanced and mysterious "Swiss Sunday". Brushes are usually implements of soup-stirring tenderness but they have uncommon strength on "Patience". Favre doesn't play only with brushes and sticks; on "Dear Anne" and "Petite Fille" he adds bells, shells and a tambourine.

The percussive variety deepens on *Abanaba* (1972). Favre uses hands only on the title cut, adds steel drums to his repertoire on "YesYes" and creates a masterpiece with sticks, mallets, hands, drums and gongs on the brilliant "Dimitri (Le Clown)". Favre pursues more evocative sounds on *Mountain Wind* (1978). The soft cymbals and gongs on "Song for a Princess" invoke a funeral solemnity while bottles of different sizes approximate avian tonalities on "Talking Birds". (Favre's envelope-pushing makes one wonder if the faint coughing in the background is incidental or another percussive element.)

Although there are certain themes and riffs that Favre prefers, each album offers something unique. He can play with profound subtlety or thrash with the volume and cyclonic impatience of Elvin Jones. And this ability to balance traditional playing with bold experimentation successfully has made Favre a first-call drummer throughout his career.

For more information, visit intaktrec.ch



Understanding
Wallace Roney (HighNote)
by Joel Roberts

It seems not so long ago (though it's actually been at

least 25 years) that Wallace Roney was a rising trumpet star, a young firebrand being mentored by the likes of Art Blakey, Tony Williams and, most famously, Miles Davis. Now, it's Roney who's the established veteran, mentoring a new generation of up-and-comers in his own bands and passing along his own experience with traditional and not-so-traditional jazz.

On Roney's latest album, that band is very young indeed, most barely out of their teens and one, bassist Daryl Johns, just 16 at the time of the recording. But the unseasoned sextet, though still a little raw, acquits itself quite well on this eight-song set of mostly covers (two apiece from pianists Duke Pearson and McCoy Tyner and one from the overlooked drummer Roy Brooks) plus three originals from Roney and the band. It's also Roney's first all-acoustic effort in more than a decade and first since joining the HighNote roster, after several more experimental forays into funk and electronics, and returns him to his comfort zone of probing modal jazz in the manner of late '60s Davis or '70s Woody Shaw.

Highlights on this well-played but ultimately unsurprising effort include Roney's own high-energy composition "Combustible", which sounds like it was ripped right out of a vintage Lee Morgan-era Jazz Messengers songbook, and a gorgeous take on the Tyner ballad "You Taught My Heart to Sing", with Roney playing a very Miles-like muted trumpet.

Joining Roney and all worth keeping an eye on, in addition to the aforementioned Johns, are a pair of dynamic saxophonists, Arnold Lee and Ben Solomon, pianists Victor Gould and Eden Ladin and drummer Kush Abadey.

For more information, visit jazzdepot.com. Roney is at Jazz Standard Jul. 25th-28th. See Calendar.



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Blue to the Bone IV
Dave Stryker
(SteepleChase)



Intuition
Jared Gold
(Posi-Tone)

by Ken Dryden

Dave Stryker has excelled on many record dates regardless of the instrumental backing, but the guitarist has strong roots in combos with an organist, dating back to his days working with Brother Jack McDuff or Stanley Turrentine. This fourth volume of the guitarist's *Blue to the Bone* series features a septet rather than octet, because the presence of organ (in place of piano) eliminates the need for a bass. The cast includes alto saxophonist Steve Slagle (a frequent collaborator), baritone saxophonist Gary Smulyan, trumpeter Freddie Hendrix and trombonist Vincent Gardner, plus Jared Gold on Hammond B3 and drummer McClenty Hunter.

Stryker sets a bluesy groove with his tasty "Blues Strut", with plenty of solo space spread throughout the band, though Gold threatens to steal the show with his chugging "Workin'", which invites comparisons to John Coltrane's "Impressions" for its frenetic pacing, though Gardner's blistering offering and Smulyan's adept handling of his cumbersome instrument at a fast clip are equally impressive. Nat Adderley's quirky blues "Fun" is not one of the late cornetist's better-known compositions but Stryker is inspired by its irregular, chugging rhythmic structure. The band reaches its peak in a powerful, surging take of Robert Johnson's "Come On in My Kitchen", where Stryker remains the prominent voice as his group provides a terrific backdrop. The guitarist ventures into the world of pop with The Isley Brothers' "For the Love of You", delivering a breezy rendition in which his solo is both jazzy and soulful. Gardner and Stryker are the featured soloists in James Brown's funky "Soul Power", a fitting conclusion to a fun-filled record date.

Stryker and Hunter provide sole backing for Gold's *Intuition*. Gold has been one of the rising stars on his instrument since making his debut recording in 2009 as a leader; he and Stryker have recorded together often and their chemistry is immediately apparent.

Gold's surprising opener is "Will You Still Love Me Tomorrow?", the Gerry Coffin-Carole King composition covered by numerous rock artists, but rarely in jazz. The late organist Charles Earland tackled it in the early '70s, but Gold's setting is more stripped down and conversational, letting the song speak for itself with suitably funky organ and guitar solos. King's hit "You've Got a Friend" is given an abstract, somewhat spacey introduction before its familiar theme comes into focus as Stryker and Gold take turns playing the melody. As the song progresses, Gold's organ takes on a rambunctious gospel flavor, accompanied by Stryker's bluesy licks. The organist also penned several originals, highlighted by the playful and funky "Hoopin' On Sundays" and the percolating "Right Nowish", the latter which would have been at home in the heyday of soul jazz. Stryker's contributions include the driving hardbop vehicle "Shadowboxing" and the hip midtempo "Bedo's Blues". Although Hunter is relatively new on the scene compared to his bandmates, his work throughout the date is first-rate.

For more information, visit steeplechase.dk and posi-tone.com. Stryker's *Blue to the Bone* is at Birdland Jul. 5th-6th. See Calendar.

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(INTERVIEW CONTINUED FROM PAGE 6)

at the Rothko murals in the cafeteria at Harvard" and then he said, "No we can't because the colors are faded, they're damaged by sunlight." And I thought, "OK, this is really what I am about, the austerity of the colors faded. Morton Feldman has his Rothko Chapel, I have my Rothko cafeteria."

OK, sure, I'm not funny anymore but I'm still not one of those guys like Rothko or Feldman. I still play on a shitty stage in the East Village and nothing works and paint is falling down from the ceiling. Where does my timbre come from? It certainly doesn't come from Beethoven. It comes from Roscoe Mitchell and Tricky Sam Nanton.

TNYCJR: You have a number of your students and former students from the New England Conservatory on your last record and playing with you during your Stone residency. How has teaching affected your work as a musician?

AC: I'm very proud of these people that come out of my program. [Saxophonist] Ashley [Paul] was one of my first students and we really connected. We make this horrible noise together that we really love. I rehearse 26 times a year with these people. It's very intensive and what's great about a contemporary improv ensemble is we don't have to fill a jazz big band. One year we might have some seven cello players and six banjo players. You never know what you're going to get.

I always composed differently if I was composing for Selfhaters or Bang on a Can. You know that thing Ellington said, you can't write music for people unless you play poker with them. Writing for Doug Wieselman or Jim Pugliese, it's like that. Writing for Bang on a Can, it's a different thing because we never established that kind of relationship. When I write for an ensemble that I don't know really well, I feel like a translator. I'm translating my music for people I don't know really well.

But now I've got these very cutting edge people and they're under my thumb. [cackles] I think I'm funny as shit! What the hell? I'm 57, I've watched people die. It changes your life. ❖

For more information, visit necmusic.edu/faculty/anthony-coleman. Coleman is at The Stone Jul. 9th-14th. See Calendar.

Recommended Listening:

- Anthony Coleman - *Disco by Night* (Avant, 1988/1992)
- John Zorn - *Kristallnacht* (Evva-Tzadik, 1992)
- Anthony Coleman Trio - *Sephardic Tinge* (Tzadik, 1994/1998)
- Anthony Coleman Selfhaters Orchestra - *The Abysmal Richness of the Infinite Proximity of the Same* (Tzadik, 1997)
- Anthony Coleman - *Shmutsige Magnaten: Coleman Plays Gebirtig* (Tzadik, 2005)
- Anthony Coleman - *Freakish: Anthony Coleman Plays Jelly Roll Morton* (Tzadik, 2009)

(LABEL CONTINUED FROM PAGE 12)

"With *Historicity*, my first release on ACT, it was like night and day," said Iyer. "I quickly accumulated a sheaf of European press, which helped me get some more consistent touring happening over there."

One might wonder, in this era of downloaded mp3 files, do-it-yourself recording, production and distribution in an ever-shrinking record market (particularly in genres like jazz), how an indie label like ACT retains - and even increases - its prominence.

Whereas in the old days jazz (and other) musicians toured to promote record sales, today the reverse is now true, in that performers now invest in recordings, relying on concert sales to survive. "The hardest part," Loch candidly admits, "is actually selling some records, digitally or physically." Indie labels still play an important role, however, by creating the exposure that enables artists to get gigs and keep doing what they do - making music. "Running a label is much more than just bringing some music to the market and collecting the money," Loch explains. "Labels are talent scouts who are constantly searching for great new artists, helping them to find the right direction in their work and finally enabling them to reach a larger audience by marketing and communication."

"Siggi is not only a big jazz enthusiast," confirmed Joachim Kühn, who knew Loch from when he signed the pianist to Atlantic Records in 1976, "he knows how to bring music to the people and around the world." But exposure and distribution are only part of the solution. Indeed, Loch believes an even more important asset is what he calls "a second set of ears", the ability to go beyond one's own taste to gain a sense of what other fans might enjoy. "Especially in times where everything is available to everyone all the time," he elaborates, "people value and need some kind of quality control, some sort of gatekeeper."

If ACT's growing success on the European scene over the last 20 years is any indication, one of the oldest men ever to start an independent jazz label evinces an enviable youthfulness, keeping his ears to the ground, his fingers firmly on the pulse. ❖

For more information, visit actmusic.com. Artists performing this month include Vijay Iyer at The Stone Jul. 30th-Aug. 4th. See Calendar.

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24 Alexis Cole
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4 No Concert
11 Willie Martinez and Friends
18 The Carla Cook Quartet
25 The Dave Liebman Group

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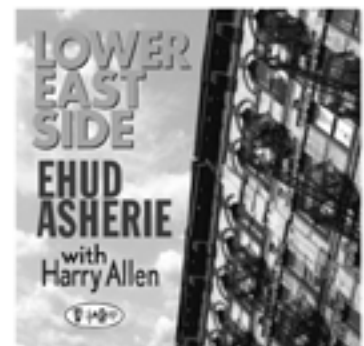
Jared Gold - Intuition

Strong showings by guitarist Dave Stryker and drummer McClenty Hunter lend their support keeping the session in the pocket



Jon Davis - One Up Front

This trio date features the solid harmonics of bassist Joris Teepe and the super explosive metrics of drummer Shinnosuke Takahashi



Ehud Asherie - Lower East Side

The dynamic duo strikes again! This duo session spotlights Asherie's new twists on time-tested favorites with sax extraordinaire Harry Allen

Monday, July 1

- ★Teruo Nakamura Rising Sun Band with Danny Walsh, Jimmy Sidney, Mike Flythe Birdland 7 pm \$30
- ★International Society for Improvised Music: Gamin, Hyun-Sik Shin, Jane Ira Bloom, Elliott Sharp, Jin Hi Kim Roulette 8 pm \$15
- ★Giacomo Gates' Miles Tones with John di Martino, Ed Howard, Lonnie Plaxico, Freddie Hendricks Dizzy's Club 7:30, 9:30 pm \$30
- ★Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- ★Julie Eigenberg with Yaron Gershovsky, Boris Kozlov, Benny Koonysky and guest Andres Laprida Blue Note 8, 10:30 pm \$15
- ★Ryan Blotnick solo; Tyson Naylor Trio with Skye Brooks, Russell Sholberg; Eva Novoa Trio with Alexis Cuadrado, Billy Mintz ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★Jon Davis Trio with Joris Teepe, Shinnosuke Takahashi; Ari Hoenig Group with Tivon Pennicott, Jean-Michel Pilc, Sam Minaie; Spencer Murphy Jam Smalls 7:30, 10 pm 12:30 am \$20
- ★David Amram And Co. with Kevin Twigg, Rene Hart, Adam Amram Cornelia Street Café 8:30 pm \$10
- ★Jay Rodriguez/Victor Jones In The Spirit of Gil Zinc Bar 9, 11 pm
- ★Jonathan Moritz' Secret Tempo with Shayna Dulberger, Mike Pride; Period: Charlie Looker, Chuck Bettis, Mike Pride and guest Muchmore's 8:30, 10 pm \$10
- ★Johnny O'Neal solo; Behn Gillece Quintet; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am
- ★Com Voce: Stan Killian, Margret Grebowicz, William Tatge, Corcoran Holt, McCleary Hunter Le Cirque 7:30 pm
- ★Maria Neckam Trio with Sam Harris, Mike Moreno Bar Next Door 8:30, 10:30 pm \$12
- ★Erica Dagnino/Rocco John Iacovone Revival Bar 8 pm
- ★Antonello Parisi Trio Tomi Jazz 8 pm \$10
- ★Antonio Ciacca Measure 8 pm
- ★Howard Williams Jazz Orchestra; Nat Janoff Trio The Garage 7, 10:30 pm
- ★Joe Breidenstine Quintet Shine 6 pm
- ★Junior Mance Bryant Park 12:30 pm

Tuesday, July 2

- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Village Vanguard 8:30, 10:30 pm \$25
- ★Jerry Gonzalez and The Fort Apache Band Blue Note 8, 10:30 pm \$25
- ★Jackie Ryan with Harry Allen, Xavier Davis, Matt Rybicki, Will Terrill Birdland 8:30, 11 pm \$30-40
- ★Dominick Farinacci with Zaccai Curtis, Ryan Scott, Yasushi Nakamura, Keita Ogawa Dizzy's Club 7:30, 9:30 pm \$30
- ★Tony Lustig Group Dizzy's Club 11:30 pm \$5
- ★Phronesis: Jasper Hoiby, Ivo Neame, Anton Eger Jazz Standard 7:30, 9:30 pm \$20
- ★Diane Schuur with Alan Broadbent, Don Braden, Ben Williams, Ulysses Owens 54 Below 7, 9 pm \$25-35
- ★JC Hopkins Biggish Band Iridium 8, 10 pm \$25
- ★Bob Arthur NYC Baha'i Center 8, 9:30 pm \$15

- ★Eyvind Kang/Trevor Dunn; Sanjaya the Sceptic: Eyvind Kang, Adrienne Varner, Miguel Frasconi The Stone 8, 10 pm \$10
- ★Midsummer Night Swing: Vince Giordano and the Nighthawks Damrosch Park 7:30 pm \$17
- ★Brian Landrus Kaleidoscope with Kenny Wessel, Frank Carberg, Lonnie Plaxico, Billy Hart, Sara Caswell, Joyce Hammann, Judith Insell, Jody Redhage, Ryan Truesdell Joe's Pub 9 pm \$14
- ★Sebastien Ammann; Bizingas: Brian Drye, Kirk Knuffke, Jonathan Goldberger, Ches Smith Korzo 9, 10:30 pm
- ★Hungry Cowboy: Jacob Wick, Briggan Krauss, Jonathan Goldberger, Mike Pride; Cloud Becomes Your Hand: Stephe Cooper, Booker Stardrum, Weston Minissali, Sam Sowyrda, Hunter Francis Jack; Katie Young's Pretty Monsters with Erica Dicker, Owen Stewart-Robertson, Mike Pride Silent Barn 8 pm \$5-10
- ★Patrick Breiner's Vartan Magonian; Ben Gerstein Ensemble; Flin van Hemmen Trio with Eivind Opsvik, Todd Neufeld Spectrum 8 pm
- ★Three Guitars Trio: Jane Getter, Bruce Arnold, Alex Skolnick Bar Next Door 8:30, 10:30 pm \$12
- ★Spike Wilner Trio; The Smalls Legacy Band: Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Frank Lacy, Kush Abadey; Kyle Poole and Friends Smalls 7:30, 10 pm 12:30 am \$20
- ★Dave Schumacher Quartet; Cocolama Salsa Y Son; Kenyatta Beasley Jam Fat Cat 7, 9 pm 12:30 am
- ★Emilio Teubal Sleeping Dragon Group with Sam Sadigursky, Moto Fukushima, John Hadfield and guests Zinc Bar 8:30 pm \$10
- ★Pedrito Martinez Rockefeller Park 7 pm
- ★Fay Victor Ensemble with Anders Nilsson, Ken Filiano; Howard Britz' The Feeling of Jazz with Bill Moring, Eric Halvorson and guest Noah Bless ShapeShifter Lab 8:15, 9:30 pm \$10-12
- ★Lynne Jordan Nina Simone Tribute City Winery 8 pm \$30
- ★Juan Carlos Formell Trio Terraza 7 9:30 pm
- ★Kyoko Oyobe solo Jazz at Kilano 8 pm
- ★The Verge: Kenny Shanker, Jon Hanser, Chris Amelar, Tony Allen, Danny Valdez Somethin' Jazz Club 7 pm \$12
- ★Eric Divito Trio Tomi Jazz 8 pm \$10
- ★Antonio Ciacca Measure 8 pm
- ★Summerstage: Joe Bataan; Felix Hernandez's Rhythm Revue Soundview Park 6 pm
- ★Yvonnick Prené Quartet; Justin Lees Trio The Garage 6, 10:30 pm
- ★Junior Mance Bryant Park 12:30 pm

Wednesday, July 3

- ★RENKU: Michaël Attias, John Hébert, Satoshi Takeishi Cornelia Street Café 8:30 pm \$10
- ★Celebrating Mark Murphy: Sheila Jordan, Theo Bleckmann, Janis Siegel, Tessa Souter, Francesco Pini, Jay Clayton, Amy London, Roz Corral, Milton Suggs and Hanky Panky Trio: Alex Minasian, Brandi Disterheft, Steve Williams Joe's Pub 7:30 pm \$25
- ★Papa John DeFrancesco Smoke 7, 9, 10:30 pm
- ★Cyrus Chestnut Quartet with Freddie Hendrix, Dezzon Douglas, Neal Smith Jazz Standard 7:30, 9:30 pm \$25
- ★Ambient-Chaos: Shoko Nagai/Damien Olsen; Ras Moshe, Bill Cole, Shayna Dulberger Spectrum 8 pm

- ★Keystone Korner Presents: Steve Kroon Sextet with Igor Atalita, Waldo Chavez, James Shipp, Craig Rivers, Diego Lopez Iridium 8, 10 pm \$25
- ★Petrified Wood: Eyvind Kang, Stephanie Griffin, Timb Harris, Erica Dicker, Janel Leppin, Marika Hughes, Dan Peck, Raz Mesina; Time Medicine: Eyvind Kang, April Centrone, Jessika Kenney, Hyeonhee Park, Adrienne Varner, Miguel Frasconi, Ches Smith, Janel Leppin, Dan Peck The Stone 8, 10 pm \$10
- ★Ken Fowser/Behn Gillece Group; Sean Nowell Group Smalls 9:30 pm 12:30 am \$20
- ★Allan Rubenstein Quartet; Groover Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- ★Kelley Suttentfield Quintet with Michael Cabe, Tosh Sheridan, Matt Aronoff, Brian Adler Jazz at Kilano 8, 10 pm \$10
- ★Pedro Giraud Sextet Terraza 7 9 pm
- ★The Hot Sardines Joe's Pub 9:30 pm \$15
- ★Alec Spiegelman/Leteris Kordis Duo Caffè Vivaldi 8:30 pm
- ★Gisle Torvik Trio with Rick Rosato, Craig Weinrib Somethin' Jazz Club 9 pm \$10
- ★Miki Yamanaka Tomi Jazz 8 pm \$10
- ★Rob Edwards Quartet; Chris Carroll Trio The Garage 6, 10:30 pm
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Village Vanguard 8:30, 10:30 pm \$25
- ★Jerry Gonzalez and The Fort Apache Band Blue Note 8, 10:30 pm \$25
- ★Jackie Ryan with Harry Allen, Xavier Davis, Matt Rybicki, Will Terrill Birdland 8:30, 11 pm \$30-40
- ★Dominick Farinacci with Zaccai Curtis, Ryan Scott, Yasushi Nakamura, Keita Ogawa Dizzy's Club 7:30, 9:30 pm \$30
- ★Tony Lustig Group Dizzy's Club 11:30 pm \$5
- ★Antonio Ciacca Measure 8 pm
- ★Junior Mance Bryant Park 12:30 pm

Thursday, July 4

- ★Midsummer Night Swing: George Gee Swing Orchestra vs. Mora's Modern Rhythmists Damrosch Park 7:30 pm \$17
- ★Pete Malinverni Group Smalls 9:30 pm \$20
- ★Marko Djordjevic Trio with Tivon Pennicott, Peter Slavov Bar Next Door 8:30, 10:30 pm \$12
- ★Saul Rubin; David Weiss Fat Cat 10 pm 1:30 am
- ★Rokh-e Khak: Jessika Kenney, Hidayat Honari, Eyvind Kang; Grass: Adrienne Varner, Eyvind Kang, Stephanie Griffin, Erica Dicker, Timb Harris, Janel Leppin The Stone 8, 10 pm \$10
- ★Ruslan Khain Trio Cleopatra's Needle 7 pm
- ★Michika Fukumori Trio; Alex Layne Trio The Garage 6, 10:30 pm
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Village Vanguard 8:30, 10:30 pm \$25
- ★Jerry Gonzalez and The Fort Apache Band Blue Note 8, 10:30 pm \$25
- ★Jackie Ryan with Harry Allen, Xavier Davis, Matt Rybicki, Will Terrill Birdland 8:30, 11 pm \$30-40
- ★Antonio Ciacca Measure 8 pm
- ★Junior Mance Bryant Park 12:30 pm

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Friday, July 5

- ★ **Buster Williams Sextet with Mark Gross, George Colligan, Paul Bollenback, Lenny White and guest Jean Baylor**
Smoke 7, 9, 10:30 pm \$38
- ★ **Anat Fort Trio with Gary Wang, Matt Wilson**
Cornelia Street Café 9, 10:30 pm \$10
- ★ **Keystone Komer Presents: Peter Bernstein, Harold Mabern, Peter Washington, Jimmy Cobb**
Iridium 8, 10 pm \$35
- ★ **George Cables Trio with Essiet Essiet, Victor Lewis**
Jazz at Kitano 8, 10 pm \$25
- **David Stryker's Blue to the Bone with Steve Slagle, Freddie Hendrix, Gary Smulyan, Jared Gold, McClenty Hunter**
Birdland 8:30, 11 pm \$30-40
- **Sylvia Cuenca Quartet; Joe Farnsworth Quartet**
Smalls 7:30, 10:30 pm \$20
- **Jared Gold/Dave Gibson; Alexi David**
Fat Cat 10:30 pm 1:30 am
- **Ben Flocks Trio with Pablo Menares, Evan Hughes**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **The Narrow Garden: Eyvind Kang, Timb Harris, Marika Hughes, Stephanie Griffin, Hidayat Honari, Jessika Kenney, April Centrone, Hyeonhee Park; Victoria Lady Welby; Eyvind Kang, Erica Dicker, Timb Harris, Stephanie Griffin, Marika Hughes, Hyeonhee Park, Raz Mesinai**
The Stone 8, 10 pm \$10
- **Jazzmobile: Buyu Ambroise**
Marcus Garvey Park 7 pm
- **Timeaus: Douglas Bradford, Zack Lober, Cody Brown; Secret Architecture: Fraser Cambell, Wade Ritenhour, Julian Smith, Zack Mangano**
Ibeam Brooklyn 8:30, 9:30 pm \$10
- **Nick Demopoulos' Smomid; Hyungjin Choi with Uri Gurvich, Pablo Menares, Alex Wyatt**
ShapeShifter Lab 8:15, 9:30 pm \$10
- **Azande Cummings Ase' Jazz Band**
Metropolitan Room 9:30 pm \$20
- **Swingadelic**
Swing 46 8:30 pm
- **Kathleen Pottou; Emily Wolf Project with Leah Gough-Cooper, Jason Yeager, Lauren Falls, Peter Lewis; Mind Open: Andrew Ahr, Chris Covais, Dave Pellegrino, Hugo Lopez**
Somethin' Jazz Club 7, 9, 11 pm \$10
- **Marc Devine Duo**
Tomi Jazz 9 pm \$10
- **Sharif Zaben Trio**
Cleopatra's Needle 8 pm
- **Masami Ishikawa Trio; Dylan Meek Trio**
The Garage 6:15, 10:45 pm
- **The Red Sahara Collective**
Shrine 8 pm
- **Cyrus Chestnut Quartet with Freddie Hendrix, Dezron Douglas, Neal Smith**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips**
Village Vanguard 8:30, 10:30 pm \$25
- **Jerry Gonzalez and The Fort Apache Band**
Blue Note 8, 10:30 pm \$25
- **Antonio Ciacca**
Measure 8 pm
- **Manami Morita**
Blue Note 12:30 am \$10
- **Junior Mance**
Bryant Park 12:30 pm

Saturday, July 6

- ★ **Victor Lewis Trio with Seamus Blake, Essiet Essiet**
Jazz at Kitano 8, 10 pm \$25
- ★ **Mario Pavone Orange Double Tenor with Ellery Eskelin, Noah Preminger, Dave Ballou, Peter McEachern, Peter Madsen, Steve Johns**
Cornelia Street Café 9, 10:30 pm \$15
- **Time Medicine: Eyvind Kang, April Centrone, Jessika Kenney, Hyeonhee Park, Adrienne Varner, Miguel Frasconi, Ches Smith, Janel Leppin, Dan Peck; Faites le Mal: Jessika Kenney, Hyeonhee Park, Eyvind Kang**
The Stone 8, 10 pm \$10
- **Gust Burns with Craig Taborn, Andrew Lakas, Greg Campbell, Christopher Willes**
Ibeam Brooklyn 8:30 pm \$10
- **MOZIK: Gilson Schachnik, Mauricio Zottarelli, Gustavo Assis-Brasil, Yulia Musayelyan, Fernando Huergo; Erin McDougald; Chardavoine Quartet**
Metropolitan Room 7, 9:30, 11:30 pm \$20
- **Anders Nilsson solo; Pedro Giraudo Sextet**
Barbès 6, 8 pm \$10
- **Frank Fontaine Trio with Peter Slavov, Mark Whitfield Jr.**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Emily Asher's Garden Party**
Joe's Pub 9:30 pm \$12
- **Spaghetтата di Suoni: Greg Burk, Matt Steckler, Thomson Kneeland, Devin Gray**
ShapeShifter Lab 9:30 pm \$10
- **Raphael D'lugoff Quintet**
Fat Cat 10 pm
- **Kate Amrine Brass Quintet**
The Backroom 8 pm
- **Roberto Sanchez-Picasso Trio with Mihail Ivanov, Srdjan Ivanovic; West Side 5: Eric Hughes, Corine Byrne, John Shumway, Sara Wajnberg, David McIntosh; Brett Sandler Trio with Peter Longfano, Adam Pin**
Somethin' Jazz Club 5, 7, 9 pm \$7-15
- **Ayumi Ishito**
Tomi Jazz 8 pm \$10
- **Matt Baker Trio**
Cleopatra's Needle 8 pm
- ★ **Buster Williams Sextet with Mark Gross, George Colligan, Paul Bollenback, Lenny White and guest Jean Baylor**
Smoke 7, 9, 10:30 pm \$38
- ★ **Keystone Komer Presents: Peter Bernstein, Harold Mabern, Peter Washington, Jimmy Cobb**
Iridium 8, 10 pm \$35
- **David Stryker's Blue to the Bone with Steve Slagle, Freddie Hendrix, Gary Smulyan, Jared Gold, McClenty Hunter**
Birdland 8:30, 11 pm \$30-40
- **Jeff Williams Group with Duane Eubanks, John O'Gallagher, Phil Robson, John Hébert; Joe Farnsworth Quartet**
Smalls 7:30, 10:30 pm \$20
- **Cyrus Chestnut Quartet with Freddie Hendrix, Dezron Douglas, Neal Smith**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips**
Village Vanguard 8:30, 10:30 pm \$25
- **Jerry Gonzalez and The Fort Apache Band**
Blue Note 8, 10:30 pm \$25
- **Maria Cargiano**
Blue Note 12:30 am \$10
- **Antonio Ciacca**
Measure 8 pm
- **Larry Newcomb Quartet; Jesse Simpson**
The Garage 12, 6:15 pm

Sunday, July 7

- ★ **Joe McPhee solo**
61 Local 6 pm
- **Shahzad Ismaili/Eyvind Kang; Jessika Kenney/Eyvind Kang**
The Stone 8, 10 pm \$10
- **Ches Smith Trio with Craig Taborn, Mat Maneri**
Cornelia Street Café 8:30 pm \$10
- **Keystone Komer Presents: Kimberly Thompson Quartet with Eden Ladin, Aaron Burnett, Nick Wozniak**
Iridium 8, 10 pm \$25
- **Gabriela Martina with Alex Bailey, Kyle Miles, Jussi Reijonen, Jiri Nedoma**
ShapeShifter Lab 8:15 pm
- **Leonid Volskiy Quartet; Nancy Hams; Johnny O'Neal; Sarah Slonim Trio with George Delancy, Lawrence Leathers**
Smalls 4:30, 7:30, 10 pm 12 am \$20
- **Terry Waldo's Gotham City; Fat Cat Big Band; Brandon Lewis Jam**
Fat Cat 6, 8:30 pm 12:30 am
- **Greg Burk**
Measure 8 pm
- **Swingadelic**
Swing 46 8:30 pm
- **Cheryl Pyle; A Small Dream in Red: Nora McCarthy/Jorge Sylvester; Nick Gianni**
ZirZamin 8, 9, 10 pm
- **Mummuration with guest Eleonor Sandresky**
Spectrum 7 pm
- **Shrine Big Band**
Shrine 8 pm
- **Cyrus Chestnut Quartet with Freddie Hendrix, Dezron Douglas, Neal Smith**
Jazz Standard 7:30, 9:30 pm \$25
- **Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips**
Village Vanguard 8:30, 10:30 pm \$25
- **Jerry Gonzalez and The Fort Apache Band**
Blue Note 8, 10:30 pm \$25

- **Ras Moshe, Kyoko Kitamura, Anders Nilsson, Shayna Dulberger; Janel & Anthony**
Downtown Music Gallery 6 pm
- **Robert Silverman Trio**
Saint Peter's 5 pm
- **Urban Tango Trio: Octavio Brunetti, Pedro Giraudo, Machiko Ozawa**
Blue Note 12:30, 2:30 pm \$29.50
- **Veronica Nunn Trio with Travis Shook, Essiet Essiet**
North Square Lounge 12:30, 2 pm
- **Ben Healy Trio; David Coss Quartet; Mayu Saeki Trio**
The Garage 11:30 am 6:30, 11 pm

Monday, July 8

- ★ **Mingus Big Band**
Jazz Standard 7:30, 9:30 pm \$25
- **Joe Gransden Big Band**
Blue Note 8, 10:30 pm \$15
- ★ **Carlo Costa Quartet with Jonathan Moritz, Steve Swell, Sean Ali; Yoni Kretzmer 2bass Quartet with Sean Conly, Reuben Radding, Mike Pride**
Muchmore's 8:30, 10 pm \$10
- **Trio (mit) Marlene: Giacomo Meregá, Michael Attias, Satoshi Takeishi; Brett Sroka's Ergo**
ShapeShifter Lab 8:15, 9:30 pm \$10
- **Davy Mooney Quartet with Jon Gordon, Matt Clohesy, Mark Ferber; Ari Hoening Group; Spencer Murphy Jam**
Smalls 7:30, 10 pm 12:30 am \$20
- **Ned Goold Quartet; Billy Kaye Jam**
Fat Cat 9 pm 12:30 am
- **Iris Ormig Quartet**
55Bar 7 pm
- **Che Chen, Corey Fogel**
Silent Bar 9 pm \$7
- **Brianna Thomas Trio**
Bar Next Door 8:30, 10:30 pm \$12
- **Druckmittel: Matt La Von, Nitzan Gavrieli, David Beard, Curtis Ostle, Florian Hoels**
Somethin' Jazz Club 9 pm \$10
- **Takenori Nishiuchi**
Tomi Jazz 8 pm \$10
- **Lou Caputo Not So Big Band; Chris Beck Trio**
The Garage 7, 10:30 pm
- **Greg Burk**
Measure 8 pm
- **Yuka Aikawa**
Bryant Park 12:30 pm

Tuesday, July 9

- ★ **The Damaged Quartet: Ashley Paul, Anthony Coleman, Sean Conly, Satoshi Takeishi**
The Stone 8, 10 pm \$10
- **Gato Barbieri**
Blue Note 8, 10:30 pm \$45
- ★ **Geoffrey Keezer solo**
Birdland 6 pm \$25
- ★ **Louis Hayes Cannonball Adderley Legacy Quintet with Vincent Herring, Jeremy Pelt, Rick Germanson, Dezron Douglas Birdland**
Birdland 8:30, 11 pm \$30-40
- ★ **Cedar Walton Trio with David Williams, Willie Jones III**
Village Vanguard 8:30, 10:30 pm \$25
- **Calixto Oviedo's Way with Carlos Averhoff Jr., Gustavo Ramirez, Armando Gola, Mauricio Herrera**
Jazz Standard 7:30, 9:30 pm \$20
- ★ **Jabbo Ware and the Me, We and Them Orchestra**
NYC Bahá'i Center 8, 9:30 pm \$15
- ★ **Roberta Gambarini/George Coleman Quintet with Mike LeDonne, Ray Drummond, Joe Farnsworth**
54 Below 7, 9 pm \$25-35
- **Midsummer Night Swing: Ray Gelato with the City Rhythm Orchestra**
Damosch Park 7:30 pm \$17
- **Samuel Torres Sextet with Alex Norris, Yosvany Terry, Manuel Valera, John Benitez, Ludwig Afonso**
SubCulture 7:30 pm \$12-15
- **Ben Holmes, Curtis Hasselbring, Matt Pavolka, Vinnie Sperrazza**
Barbès 7 pm \$10
- **Voxify: Tierney Ryan/Adam Kromelow; Jo Wallfisch/Art Hirahara; Christie Dashiell/Peter Eldridge**
Cornelia Street Café 8:30, 9:30, 10:15 pm \$10
- **Dave Kain Group with Matt Garrison, Thomson Kneeland, Joe Abba; Davy Mooney Organ Trio with Brian Charette, Mark Ferber**
ShapeShifter Lab 8:15, 9:30 pm \$8
- **The Horns Band; Denver General: Kirk Knuffke, Jonathan Goldberg, Jeff Davis**
Korzo 9, 10:30 pm
- **Stan Killian Evoke Quintet with Mike Moreno, Benito Gonzalez, Corcoran Holt, McClenty Hunter**
55Bar 7 pm
- **Spike Wilner Trio; The Smalls Legacy Band: Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Frank Lacy, Kush Abadey; Kyle Poole and Friends**
Smalls 7:30, 10 pm 12:30 am \$20
- **Saul Rubin; Vitaly Golovnev Jam**
Fat Cat 7 pm 12:30 am
- **Emilio Teubal Sleeping Dragon Group with Sam Sadigursky, Moto Fukushima, John Hadfield and guests**
Zinc Bar 8:30 pm \$10
- **VAT: Jacob Varmus, Hashem Assadullahi, Leonard Thompson**
Bar Next Door 8:30, 10:30 pm \$12
- **Kyoko Oyobe solo**
Jazz at Kitano 8 pm
- **Tony Corrao**
Metropolitan Room 7 pm \$20
- **Stephan Kammerer Quartet with John Chin, Matt Clohesy, Mark Ferber; IN: Tim Armacost, Harvie S, Christian Finger**
Somethin' Jazz Club 7, 9 pm \$15
- **Jocelyn Shannon**
Tomi Jazz 8 pm \$10
- **Tony Jefferson Quartet; Dave Baron Trio**
The Garage 6, 10:30 pm
- **Greg Burk**
Measure 8 pm
- **Yuka Aikawa**
Bryant Park 12:30 pm

Wednesday, July 10

- ★ **Jazzmobile: Houston Person**
Grant's Tomb 7 pm
- ★ **Mat Maneri, Anthony Coleman, Brian Chase; Elliott Sharp, Anthony Coleman, Danilo Luis Randjić-Coleman, Brian Chase**
The Stone 8, 10 pm \$10
- **Midsummer Night Swing: Arturo O'Farrill and the Afro Latin Jazz Orchestra with guest Tito Rodriguez, Jr.**
Damosch Park 7:30 pm \$17
- **Alex Sipiagin Group with Steve Wilson, Dave Kikoski, Boris Kozlov, Donald Edwards; Matt Geraghty Group**
Smalls 9:30 pm 12:30 am \$20
- **René Marie's Experiment in Truth**
Madison Square Park 7 pm
- **Brian Charette Sextet with Mike DiRubbo, Kenny Brooks, Itai Kriss, Norbert Stachel, Jochen Rueckert**
Smoke 7, 9, 10:30 pm
- **Monterey Jazz Festival Next Generation Orchestra directed by Paul Contos**
Jazz Standard 7:30, 9:30 pm \$20
- **Scot Albertson Quartet with Billy Test, Sean Conly, Chip Fabrizio**
Jazz at Kitano 8, 10 pm \$10
- **Craig Weinrib Group with Roman Filiú, David Virelles, Sam Harris, Ben Street**
Cornelia Street Café 8:30 pm \$10
- **Hitomi Nozawa/Manami Morita; Identified Strangers: Alexa Barchini, Nir Felder, Gilad Hekselman, Julian Shore; Invictus: Kevin Harris, Richie Barsbay, Peter Slavov, Greg Osby**
ShapeShifter Lab 7, 8:15, 9:30 pm \$10-15
- **Dave Scott**
Barbès 8 pm \$10
- **Maryanne de Prophetis Trio with Ron Horton, Frank Kimbrough; Carol Liebowitz/Claire de Brunner**
Michiko Studios 7:30, 8:30 pm \$10
- **Raphael D'lugoff; Harold Mabern Trio; Ned Goold Jam**
Fat Cat 7, 9 pm 12:30 am
- **Freeman Runs the Voodoo Down**
The Way Station 9 pm
- **Daniel Bennett Group**
Metropolitan Room 9:30 pm \$20
- **Annie Kozuch's Mostly Jobim with Frank Ponzio, Saadi Zain, Vito Leszczak, Cecilia Tenconi, Samuel Torres**
Stage 72 7 pm \$20
- **Eva Eva Eiko Trio: Eva Kano, Eva Lawitts, Eiko Rikuhashi; Negroni's Trio**
Somethin' Jazz Club 7, 9 pm \$10-12
- **Yuki Shibata**
Tomi Jazz 8 pm \$10
- **Rick Stone Trio; Sarah Slonim Trio**
The Garage 6, 10:30 pm
- ★ **Louis Hayes Cannonball Adderley Legacy Quintet with Vincent Herring, Jeremy Pelt, Rick Germanson, Dezron Douglas Birdland**
Birdland 8:30, 11 pm \$30-40
- ★ **Cedar Walton Trio with David Williams, Willie Jones III**
Village Vanguard 8:30, 10:30 pm \$25
- **Greg Burk**
Measure 8 pm
- **Dennis Lichtman's Mona's Hot Four with guest Tamar Korn**
Brooklyn Public Library Central Branch 6:30 pm
- **The Highliners**
Shrine 6 pm
- **Tomoko Ohno/Allen Farnham**
Saint Peter's 1 pm \$10
- **Yuka Aikawa**
Bryant Park 12:30 pm

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Billy Hart - drums
Sara Caswell - violin
Joyce Hammann - violin
Judith Insell - viola
Jody Redhage - cello
Ryan Truesdell - conductor



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THURS. JULY 4

**NO MUSIC
(INDEPENDENCE DAY)**

FRI. JULY 5

GEORGE CABLES TRIO

GEORGE CABLES, ESSIE ESSIE
VICTOR LEWIS
\$25 COVER + \$15 MINIMUM

SAT. JULY 6

VICTOR LEWIS TRIO

VICTOR LEWIS, SEAMUS BLAKE
ESSIE ESSIE
\$25 COVER + \$15 MINIMUM

WED. JULY 10

SCOT ALBERTSON QUARTET

SCOT ALBERTSON, BILLY TEST
SEAN CONLY, CHIP FABRIZI
\$10 COVER + \$15 MINIMUM

THURS. JULY 11

CHRIS PARKER TRIO

CD RELEASE EVENT "CHRIS PARKER TRIO"
CHRIS PARKER, KYOKO OYOBE
MICHAEL O'BRIEN
\$10 COVER + \$15 MINIMUM

FRI. & SAT. JULY 12 & 13

KEN PEPLOWSKI QUARTET

KEN PEPLOWSKI, EHUD ASHERIE
MARTIN WIND, TOM MELITO
\$25 COVER + \$15 MINIMUM

WED. JULY 17

CINZIA SPATA QUARTET

CINZIA SPATA, BENITO GONZALES
ESSIE ESSIE, ARI HOENIG
\$10 COVER + \$15 MINIMUM

THURS. JULY 18

LAINIE COOKE QUINTET

LAINIE COOKE, TEDD FIRTH
MARTIN WIND, RALPH PETERSON, JOEL FRAHM
\$10 COVER + \$15 MINIMUM

FRI. & SAT. JULY 19 & 20

VINCENT HERRING QUARTET

VINCENT HERRING, MIKE LEDONNE
DAVID WILLIAMS, LEWIS NASH
\$25 COVER + \$15 MINIMUM

WED. JULY 24

TAEKO FUKAO QUARTET

TAEKO FUKAO, JOHN DI MARTINO
BORIS KOZLOV, TOMMY CAMPBELL
\$10 COVER + \$15 MINIMUM

THURS. JULY 25

MARLENE VERPLANCK QUARTET

CD RELEASE EVENT "BALLADS ... mostly"
MARLENE VERPLANCK, TEDD FIRTH
JAY LEONHART, RON VINCENT
\$10 COVER + \$15 MINIMUM

FRI. JULY 26

JOYCE BREACH QUARTET

JOYCE BREACH, JOHN DI MARTINO
WARREN VACHÉ, NEAL MINER
\$25 COVER + \$15 MINIMUM

SAT. JUL 27

**BUCKY PIZZARELLI/
ED LAUB DUO**

BUCKY PIZZARELLI, ED LAUB
\$25 COVER + \$15 MINIMUM

WED. JULY 31

GEORGE BRAITH QUARTET

GEORGE BRAITH, LOU RAINONE
LYLE ATKINSON, TARU ALEXANDER
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Thursday, July 11

- Anthony Coleman/Ashley Paul Duo; Anthony Coleman, Michaël Attias, Mike Pride
The Stone 8, 10 pm \$10
- Ben Allison Group with Ted Nash, Peter Bernstein, Matt Wilson
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11:30 pm \$10
- Tony Lustig Group
Dizzy's Club 11:30 pm \$10
- Chris Potter Underground with Adam Rogers, Fima Ephron, Nate Smith
Jazz Standard 7:30, 9:30 pm \$25
Blue Note 8, 10:30 pm \$45
- Duke Ellington Orchestra
Blue Note 8, 10:30 pm \$45
- Marko Djordjevic and Sveti with Tivon Pennicott, Peter Slavov
SubCulture 7 pm
- Paul Carlon's La Rumba is A Lovely Thing
Greenwich House Music School 7 pm
- WORKS: Michel Gentile, Daniel Kelly, Rob Garcia
Cornelia Street Café 8:30 pm \$10
- Victor Prieto Trio with Jorge Roeder, Eric Doob
ShapeShifter Lab 8:15 pm \$10
- Chris Parker Trio with Kyoko Oyobe, Ameen Saleem
Jazz at Kitano 8, 10 pm \$10
David Rubenstein Atrium 7:30 pm
Ginny's Supper Club 7:30 pm \$10
- Les Chauds Lapins
David Rubenstein Atrium 7:30 pm
- Eric Wyatt
Ginny's Supper Club 7:30 pm \$10
- Patrick Cornelius Trio with Peter Slavov, Ulysses Owens
Bar Next Door 8:30, 10:30 pm \$12
- Roz Corral Quartet with Freddie Bryant, Boris Kozlov, Alvester Garnett
55Bar 7 pm
- Morrie Loudon Group with Andrew Gould, Eitan Kenner, Brad Koegel, Rob Reich
Somethin' Jazz Club 7, 9 pm \$10
Tomi Jazz 9 pm \$10
Cleopatra's Needle 7 pm
- Yoshino Nakahara
Rudi Mwongozi Trio
Cleopatra's Needle 7 pm
- George Weldon Trio; Will Terrill Trio
The Garage 6, 10:30 pm
- Alex Sipiagin Group with Steve Wilson, Dave Kikoski, Boris Kozlov, Donald Edwards
Smalls 9:30 pm \$20
- Louis Hayes Cannonball Adderley Legacy Quintet with Vincent Herring, Jeremy Pelt,
Rick Germanson, Dezzon Douglas Birdland 8:30, 11 pm \$30-40
- Cedar Walton Trio with David Williams, Willie Jones III
Village Vanguard 8:30, 10:30 pm \$25
Measure 8 pm
Citigroup Center Plaza 12:30 pm
Bryant Park 12:30 pm

Friday, July 12

- Anthony Coleman solo
The Stone 8, 10 pm \$10
- Ken Peplowski Quartet with Ehud Asherie, Martin Wind, Tom Melito
Jazz at Kitano 8, 10 pm \$25
- Eric Alexander Quintet with Jim Rotondi, Harold Mabern, John Webber, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$35
- Tommy Cambell's Vocal-Eyes with Miles Griffith, Carolyn Leonhart, Helio Alves,
Ben Sher, Harvie S; George Colligan Quintet; Ehud Asherie
Smalls 7:30, 10:30 pm 1:30 am \$20
- Ryan Keberle's Catharsis with Alex Sipiagin, Jay Anderson, Eric Doob
The Jazz Gallery 9, 10:30 pm \$20
- Peter Eldridge with Jesse Lewis, Matt Aronoff, James Shipp, Ben Wittman and guests
Cornelia Street Café 9, 10:30 pm \$15
- Le Petit Pépinot: Monika Haar, Ching Wai Lo, Dorian Costanzo, Alida Torres;
The Ugly Bug Ballroom Band: Thomas Lee, Tatianna Overton, Josué Pagan,
Kate Goddard, Dorian Costanzo Ibeam Brooklyn 8:30, 9:30 pm \$10
- Noah Haidu Trio with Ariel de la Portilla, McClenty Hunter
Brooklyn Conservatory of Music 8 pm
- Nelson Riveros Trio with John Benitez, Ludwig Afonso
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Colette Michaan with Pablo Vergada, Jorge Bringas, Harvey Wirth, Roman Diaz;
NineNine: Paul Steven Ray, Eli Fountain, Josh Scott, Theresa Rosas
ShapeShifter Lab 7, 8:15 pm \$10
- Jamale Davis Quartet; Will Terrill
Fat Cat 6, 10:30 pm
- Terry Vakirtzoglou Band; Samantha Carlson/Joe Alterman; Harrison Young Trio with
Matt MacDonald, Will Dougherty Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Kayo Hiraki Duo
Tomi Jazz 9 pm \$10
- Robert Rucker Trio
Cleopatra's Needle 8 pm
- Brooks Hartell Trio; Joey Morant Trio
The Garage 6:15, 10:45 pm
- Ben Allison Group with Ted Nash, Peter Bernstein, Matt Wilson
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$10
- Tony Lustig Group
Dizzy's Club 11:30 pm \$10
- Chris Potter Underground with Adam Rogers, Fima Ephron, Nate Smith
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Blue Note 8, 10:30 pm \$45
- Duke Ellington Orchestra
Blue Note 8, 10:30 pm \$45
- Louis Hayes Cannonball Adderley Legacy Quintet with Vincent Herring, Jeremy Pelt,
Rick Germanson, Dezzon Douglas Birdland 8:30, 11 pm \$30-40
- Cedar Walton Trio with David Williams, Willie Jones III
Village Vanguard 8:30, 10:30 pm \$25
- Chris Washburne/Ole Mathisen's FFEAR
Bryant Park 6 pm
Measure 8 pm
Bryant Park 12:30 pm
- Greg Burk
Yuka Aikawa

Saturday, July 13

- Survivors Breakfast plays Anthony Coleman; Anthony Coleman plays Jelly Roll Morton
The Stone 8, 10 pm \$10
- The Jazz Passengers
Iridium 8, 10 pm \$30
- Midsummer Night Swing: Harlem Renaissance Orchestra Tribute to Illinois Jacquet
Damrosch Park 7:30 pm \$17
- David Ullmann Octet with Chris Dingman, Vinnie Sperrazza, Gary Wang, Kirk Knuffke,
Mike McGuiness, Brian Drye, Premik Russell Tubbs
Ibeam Brooklyn 8:30 pm \$10
- Greg Ward, Amanda Monaco, Sam Trapchak
Domaine Wine Bar 8:30 pm
- Nir Felder Trio with Chris Morrissey, Aaron Johnston
The Jazz Gallery 9, 10:30 pm \$20
- Sabotanic Garden: Pasi Mäkelä, Jussi Salvo, Simo Laihonen
JACK 7 pm
- Matt Parker with Julio Monterrey, Jesse Elder, Alan Hampton, Reggie Quinerly
Cornelia Street Café 9, 10:30 pm \$15
- The Red Microphone: John Pietaro, Ras Moshe, Rocco John Iacovone,
Nicolas Letman-Burtinovic
Metropolitan Room 11:30 pm \$20
- Joel Forrester/Dave Hoistra
Sofia's 7 pm
- Rory Stuart Trio with Eric Wheeler, Colin Stranahan
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Richard Padron Trio
Fat Cat 7 pm
- Swingadelic
Swing 46 8:30 pm
- New York Jazz Academy Big Band; Sarah Slonim Quartet with Jon Beshay,
Dan Chmielinski, Josh Davis; Cristian Mendoza Quartet with Francisco Lelo De Larrea,
Edward Perez, Alex Kautz; Joseph Howell Quartet with Cory Pesaturo, Danny Weller,
Tyson Stubelek
Somethin' Jazz Club 2, 7, 9, 11 pm \$10-12
- Yuko Ito Trio
Tomi Jazz 8, 11 pm \$10
- Sachamo Mannan Quartet
Cleopatra's Needle 8 pm
- Ken Peplowski Quartet with Ehud Asherie, Martin Wind, Tom Melito
Jazz at Kitano 8, 10 pm \$25
- Eric Alexander Quintet with Harold Mabern
Smoke 7, 9, 10:30 pm \$35

- Joel Press Group; George Colligan Quintet
Smalls 7:30, 10:30 pm \$20
- Ben Allison Group with Ted Nash, Peter Bernstein, Matt Wilson
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$20
- Tony Lustig Group
Dizzy's Club 11:30 pm \$20
- Chris Potter Underground with Adam Rogers, Fima Ephron, Nate Smith
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Blue Note 8, 10:30 pm \$45
- Duke Ellington Orchestra
Blue Note 8, 10:30 pm \$45
- Louis Hayes Cannonball Adderley Legacy Quintet with Vincent Herring, Jeremy Pelt,
Rick Germanson, Dezzon Douglas Birdland 8:30, 11 pm \$30-40
- The Electric Ladyland Project: Sheryl Bailey, Vic Juris, Lincoln Goines,
Tommy Campbell
Blue Note 12:30 am \$10
- Cedar Walton Trio with David Williams, Willie Jones III
Village Vanguard 8:30, 10:30 pm \$25
Measure 8 pm
- Greg Burk
SoHo Rentals: Alejo Nobili/Matias Menarguez
Shrine 6 pm
- Daniela Schaechter Trio; Champion Fulton Quartet; Virginia Mayhew Quartet
The Garage 12, 6:15, 10:45 pm

Sunday, July 14

- Alex Waterman, David Shively, TILT Brass Sextet; The Abyssal Richness of the Infinite
Proximity of the Same: Michaël Attias, Doug Wesselman, Anthony Coleman,
Alex Waterman, David Shively
The Stone 8, 10 pm \$10
- Elio Villafranca Quartet with Terrell Stafford, Gregg August, Ulysses Owens
Iridium 8, 10 pm \$25
- John Merrill Trio; Leslie Harrison; Johnny O'Neal; Ai Murakami Trio
Smalls 4:30, 7:30, 10 pm 12 am \$20
- Two Trios: Victor Noriega, Gust Burns, Jeff Johnson, Greg Campbell
Ibeam Brooklyn 8:30 pm \$10
- Melissa Aldana Quartet with Glenn Zaleski, Pablo Menares, Jochen Rueckert
MoMA Sculpture Garden 8 pm
- Terry Waldo's Gotham City Band; Brandon Lewis Jam
Fat Cat 6 pm 12:30 am
Drom 9 pm \$10
- Fanfare Ciocaria
Broc Hempel, Sam Trapchak, Christian Coleman with guest Jason Rigby
Domnie's Astoria 9 pm
- The Wren Trio: Ryan Engelbert, Greg Gordon, James Boone, RighteousGIRLS:
Gina Izzo/Erika Dohi
Somethin' Jazz Club 5, 7 pm \$10-12
- Ben Allison Group with Ted Nash, Peter Bernstein, Matt Wilson
Dizzy's Club 7:30, 9:30 pm \$30
- Chris Potter Underground with Adam Rogers, Fima Ephron, Nate Smith
Jazz Standard 7:30, 9:30 pm \$25
Blue Note 8, 10:30 pm \$45
- Duke Ellington Orchestra
Blue Note 8, 10:30 pm \$45
- Cedar Walton Trio with David Williams, Willie Jones III
Village Vanguard 8:30, 10:30 pm \$25
Measure 8 pm
- Greg Burk
Terrence Mcmanus solo; Chris Welcome, Shayna Dulberger, John McLellan
Downtown Music Gallery 6 pm
- Adam Kolker Quartet
Saint Peter's 5 pm
- Fanfare Ciocaria; Red Baraat
Central Park Summerstage 3 pm
- Greg Diamond
Blue Note 12:30, 2:30 pm \$29.50
- Roz Corral Trio with Roni Ben-Hur, Alex Gressel
North Square Lounge 12:30, 2 pm
- Erica Dagnino/Ras Moshe
St. John Lutheran Church 2 pm
- Lou Caputo Quartet; David Coss Quartet; Abe Ovadia Trio
The Garage 11:30 am 6:30, 11 pm

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PIANO DUETS WITH
BERNARD PURDIE

DAY FOR NIGHT AT JACKSTRAW
(SLAMPRODUCTIONS)

WITH JULIAN PRIESTER AND
BUELL NEIDLINGER



Monday, July 15

- ★ Cameron Brown and Dannie's Calypso with Russ Johnson, Jason Rigby, Lisa Parrott, Tony Jefferson ShapeShifter Lab 8:15 pm \$15
- ★ Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★ Hendrik Meurkens and Gabriel Espinosa with Alison Wedding, Misha Tsiganov, Mauricio Zottarelli Dizzy's Club 7:30, 9:30 pm \$30
- ★ George Braith; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- ★ Peter Bernstein solo; Ari Hoening Group; Spencer Murphy Jam Smalls 7:30, 10 pm 12:30 am \$20
- ★ Keir Neuringer/Julius Masri; Hearing Things: Matt Bauder, Justin Carroll, Vinnie Sperrazza Muchmore's 8:30, 10 pm \$10
- ★ The Mizries: Jeff Snyder, Leila Adu, Quinn Collins, Cenk Ergun; Face: Alan Bjorklund, David Schnug, Jeremy Viner, Pascal Niggenkemper, Cody Brown; Joe Pino Quartet ZirZamin 8, 9, 10:15 pm \$5
- ★ Noah Garabedian's Big Butter and the Egg Men with Evan Hughes, Kenny Warren, Curtis Macdonald, Anna Webber, Timo Vollbrecht Comela Street Café 8:30 pm \$10
- ★ Magos Hererra Trio with Mike Moreno, Hans Glawischnig Bar Next Door 8:30, 10:30 pm \$12
- ★ Marianne Solivan Zinc Bar 7 pm \$8
- ★ Josh Levinson Sextet with Caleb Curtis, David Gibson Somethin' Jazz Club 9 pm \$10
- ★ Benjamin Servenay Tomi Jazz 8 pm \$10
- ★ Alberto Pibiri Measure 8 pm
- ★ Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm
- ★ Isaac ben Ayala Bryant Park 12:30 pm

Tuesday, July 16

- ★ Jazz in July - Fats Waller: A Handful Of Keys: Carol Woods, Anat Cohen, Randy Sandke, Rossano Sportiello, Todd Coolman, Bill Charlap, Willie Jones, III 92nd Street Y 8 pm \$25-52
- ★ Dameronia: A Philly Joe Jones 90th Birthday Celebration directed by Don Sickler with Jeremy Pelt, Jerry Dodgion, Grant Stewart, Gary Smulyan, Michael Dease, Mike LeDonne, Peter Washington, Kenny Washington Jazz Standard 7:30, 9:30 pm \$20
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 8:30, 10:30 pm \$25
- ★ Joel Harrison Big Band with Ole Mathisen, Rob Scheps, Ned Rothenberg, Tom Christiansen, Andy Laster, Michel Gentile, Jacob Garchik, Matt McDonald, Curtis Fowlkes, Ben Staap, Seneca Black, Taylor Haskins, Jeff Hermanson, Justin Mullens, James Shipp, Daniel Kelly, Kermit Driscoll, Rob Garcia, JC Sanford Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bruce Harris Group Dizzy's Club 11:30 pm \$5
- ★ Billy Childs Quartet with Steve Wilson, Scott Colley, Johnathan Blake Birdland 8:30, 11 pm \$30-40
- ★ Youngjoo Song Blue Note 8, 10:30 pm \$25
- ★ Frank Perowsky Big Band NYC Baha'i Center 8, 9:30 pm \$15
- ★ Twice Told Tales: Louie Belogenis, Tony Malaby, John Hébert, Ryan Sawyer The Stone 8, 10 pm \$10
- ★ John O'Gallagher, James Carney, Michael Bates, Jeff Davis Korzo 9 pm
- ★ Greg Ward Quartet with Dave Miller, Zack Lober, Tomas Fujiwara; Evan Tighe's Threadcount with Kirk Knuffke, Anna Webber, Jessica Pavone, Richard Giddens; Haverchuck: Adam Hopkins, Cam Collins, Eric Trudel, Josh Sinton, Jonathan Goldberger, Devin Gray Douglass Street Music Collective 8, 9, 10 pm \$10
- ★ Brianna Thomas Quartet and guest 54 Below 7 pm \$25-35

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- ★ Spike Wilner Trio; The Smalls Legacy Band; Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Frank Lacy, Kush Abadey, Kyle Poole and Friends Smalls 7:30, 10 pm 12:30 am \$20
- ★ Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- ★ Emilio Teubal Sleeping Dragon Group with Sam Sadigursky, Moto Fukushima, John Hadfield and guests Zinc Bar 8:30 pm \$10
- ★ Ben Van Gelder Trio with Rick Rosato, Craig Weinrib Bar Next Door 8:30, 10:30 pm \$12
- ★ Chad Lefkowitz-Brown with Travis Reuter, Sam Harris, Linda Oh, Kenneth Salters Comela Street Café 8:30 pm \$10
- ★ Bradley Russell; Axel Axiom: Axel Schwintzer, Aaron Henry, Aurelien Budynek, Evan Gregor, Marko Djordjevic; Peter Knoll Trio with Mark Peterson, Andy O'Neill ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★ Kyoko Oyobe solo Jazz at Kitano 8 pm
- ★ Black Twig Pickers Silent Barn 9 pm \$7
- ★ Joshua Davis Love Salad with Thana Alexa, Tammy Scheffer, Nicole Zuraitis, Ronen Itzik; Jason Yeager Trio with Danny Weller, Matt Rousseau Somethin' Jazz Club 7, 9 pm \$10-12
- ★ Sunseek Jun; PLS Trio Tomi Jazz 8, 9:30 pm \$10
- ★ New Tricks; Paul Francis Trio The Garage 6, 10:30 pm
- ★ Alberto Pibiri Measure 8 pm
- ★ Ralph Irizarry's Timbalaye John Jay College 6:30 pm
- ★ Isaac ben Ayala Bryant Park 12:30 pm

Wednesday, July 17

- ★ Jazz in July - Jimmy Van Heusen: Swingin' On A Star: Bill Charlap, Dena DeRose, Freddy Cole, Joe Magnarelli, Harry Allen, Peter Bernstein, Kenny Washington, Peter Washington 92nd Street Y 8 pm \$25-52
- ★ Jesse Neuman and Wolf Face with Dan Voss, Simon Jemmy, Rob Jost, Jeff Davis; Jerry Bergonzi, Carl Winther, Johnny Aman, Anders Mogensen ShapeShifter Lab 8:15, 9:30 pm \$10
- ★ Pucho and His Latin Soul Brothers Smoke 7, 9, 10:30 pm
- ★ Louie Belogenis, Russ Lossing, Kenny Wollesen The Stone 8, 10 pm \$10
- ★ Emilio Solla y La Inestable de Brooklyn with Alex Norris, Tim Armacost, John Ellis, Ryan Keberle, Meg Okura, Victor Prieto, Jorge Roeder, Eric Doob Jazz Standard 7:30, 9:30 pm \$20
- ★ Jazzmobile: Winard Harper Grant's Tomb 7 pm
- ★ Lage Lund Quartet with Glenn Zaleski, Orlando Le Fleming, Jochen Rueckert; David Gibson Quintet with Theo Hill, Freddie Hendrix, Alexander Claffy, Kevin Kanner Smalls 9:30 pm 12:30 am \$20
- ★ Raphael D'lugoff; Don Hahn; Ned Guld Jam Fat Cat 7, 9 pm 12:30 am
- ★ Laurie Krauz and The Daryl Kojak Octet Metropolitan Room 7 pm \$20
- ★ Bryan and the Aardvarks: Chris Dingman, Jesse Lewis, Bryan Copeland, Joe Nero and guest Jon Cowherd Comela Street Café 8:30 pm \$10
- ★ Tom Csatori's Weathervane with Luther Wong, Tristan Cooley, Jessica Pavone, Nick Joziwiak, Joanna Stenberg, Eric Read Barbès 8 pm \$10
- ★ Cinzia Spata Quartet with Benito Gonzales, Essiet Essiet, Ari Hoening Jazz at Kitano 8, 10 pm \$10
- ★ Rebeca Vallejo Trio Terraza 7 9:30 pm
- ★ Angela Davis Quartet with Ben Winkelman, Sam Anning, Rajiv Jayaweera; Jidam Kang Group with Mina Yu, Changmin Jun, Jake Kim; Fourthought Somethin' Jazz Club 7, 9, 11 pm \$10-12
- ★ Erika Matsuo Tomi Jazz 8 pm \$10
- ★ The Andersons Brothers; Nobuki Takamen Trio The Garage 6, 10:30 pm
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 8:30, 10:30 pm \$25
- ★ Joel Harrison Big Band with Ole Mathisen, Rob Scheps, Ned Rothenberg, Tom Christiansen, Andy Laster, Michel Gentile, Jacob Garchik, Matt McDonald, Curtis Fowlkes, Ben Staap, Seneca Black, Taylor Haskins, Jeff Hermanson, Justin Mullens, James Shipp, Daniel Kelly, Kermit Driscoll, Rob Garcia, JC Sanford Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bruce Harris Group Dizzy's Club 11:30 pm \$5
- ★ Billy Childs Quartet with Steve Wilson, Scott Colley, Johnathan Blake Birdland 8:30, 11 pm \$30-40
- ★ Alberto Pibiri Measure 8 pm
- ★ Paulo Stagnaro Quartet Brooklyn Public Library Central Branch 6:30 pm
- ★ Ricky Rodriguez Quartet Shrine 6 pm
- ★ David White Orchestra Saint Peter's 1 pm \$10
- ★ Isaac ben Ayala Bryant Park 12:30 pm

Thursday, July 18

- ★ Jazz in July - West Coast Jazz: Bill Charlap, Ted Rosenthal, Bryan Lynch, Jon Gordon, Jimmy Greene, Gary Smulyan, Michael Dease, Sean Smith, Rodney Green 92nd Street Y 8 pm \$25-52
- ★ Sound It Out 1st Anniversary Fundraiser: Dave King/Chris Speed; Russ Lossing/John Hébert; Joe Hertenstein's Futuredrone with Anthony Coleman, Mat Maneri, Ken Filiano Greenwich House Music School 7 pm \$20
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bruce Harris Group Dizzy's Club 11:30 pm \$5
- ★ Jeff "Tain" Watts Family Reunion Band with Lew Soloff, Alex Siapiagin, Kenyatta Beasley, Laura Kahle, Yosvany Terry, Jacam Manricks, Marcus Strickland, Don Byron, Claire Daly, Ku-umba Frank Lacy, Conrad Herwig, Robin Eubanks, David Budway, Paul Bollenback, Chris Smith Jazz Standard 7:30, 9:30 pm \$25
- ★ Flow Trio: Louie Belogenis, Joe Morris, Charles Downs The Stone 8, 10 pm \$10
- ★ Lainie Cooke Quintet with Joel Frahm, Tedd Firth, Martin Wind, Ralph Peterson Jazz at Kitano 8, 10 pm \$10
- ★ Ingrid Laubrock's Anti-House with Mary Halvorson, Kris Davis, Sean Conly, Tom Rainey Comela Street Café 8:30 pm \$10
- ★ Leslie Pintchik Trio with Scott Hardy, Satoshi Takeishi Bar Next Door 8:30, 10:30 pm \$12
- ★ Leni Stern African Trio ZirZamin 7:30 pm
- ★ John Hammond Band Robert F. Wagner, Jr. Park 7 pm
- ★ Point of Departure Fat Cat 10 pm
- ★ Devin Bing and The Secret Service Metropolitan Room 9:30 pm \$20
- ★ Maria Ottavia Trio with Tim Clement, Matt Baker; Ricky Rodriguez Quartet with John Ellis, Alex Brown, Peter Kronreif Somethin' Jazz Club 7, 9 pm \$10-12
- ★ Scot Albertson Trio with Christos Rafalides, Boots Maleson Tomi Jazz 9 pm \$10
- ★ Masami Ishikawa Trio Cleopatra's Needle 7 pm
- ★ Dre Barnes Project; Sammy Miller Trio The Garage 6, 10:30 pm
- ★ Tim Kuhl/Grey McMurray; Koplant No: Joel Vanderheyden, Brian Lewis Smith, Drew Morton, Rob Baner, Jerry Bergonzi, Carl Winther, Johnny Aman, Anders Mogensen ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★ Lage Lund Quartet with Glenn Zaleski, Orlando Le Fleming, Jochen Rueckert Smalls 9:30 pm \$20
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 8:30, 10:30 pm \$25
- ★ Billy Childs Quartet with Steve Wilson, Scott Colley, Johnathan Blake Birdland 8:30, 11 pm \$30-40
- ★ Alberto Pibiri Measure 8 pm
- ★ Harlem Speaks: David Chevan Jazz Museum in Harlem 6:30 pm
- ★ Carla Cook Quartet Citigroup Center Plaza 12:30 pm
- ★ Isaac ben Ayala Bryant Park 12:30 pm

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Friday, July 19

- ★ Louie Belogenis, Ikue Mori, Sylvie Courvoisier; **Magical Listening Hour:** Louie Belogenis, Michael Attias, Nate Wooley, Steve Swell
The Stone 8, 10 pm \$10
- ★ Vincent Herring Quartet with Mike LeDonne, David Williams, Lewis Nash
Jazz at Kitano 8, 10 pm \$25
- ★ Bruce Barth Quartet with Steve Nelson
Smoke 7, 9, 10:30 pm \$35
- ★ Adam Brenner Quartet; **Montez Coleman Group**
Smalls 7:30, 10:30 pm \$20
- ★ Melissa Aldana Quartet; **Joe Magnarella Sextet**
Fat Cat 6, 10:30 pm
- ★ Tom Rainey's **Obbligato** with Ingrid Laubrock, Ralph Alessi, Kris Davis, Drew Gress
Comelia Street Café 9, 10:30 pm \$15
- ★ Elliott Sharp; **Needle Driver:** Brandon Seabrook, Allison Miller, Johnny Debase;
Erik Deutsch Band with Avi Bortnick, Jeff Hill, Tony Mason
ShapeShifter Lab 8, 9, 10 pm
- ★ Chris Morrissey with Mike Lewis, Aaron Parks, Mark Guiliana
The Jazz Gallery 9, 10:30 pm \$20
- ★ Rick Stone Trio with Thomson Kneeland, Joe Strasser
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ K. Page solo; Sana Nagano, Amercan Sakar, Harvey Valdes; **Dave Schnug Trio** with
Dave Miller, Travis Reuter
Ibeam Brooklyn 8:30 pm \$10
- ★ Brenda Earle Quartet with Matt Aronoff, Jordan Perlson and guest Nadje Noordhuis;
Terry Vakirtzoglou Band; **SoHo Rentals: Alejo Nobile/Matias Menarguez**
Somethin' Jazz Club 7, 9, 11 pm \$10-12
- ★ Kane Dehara
Tomi Jazz 9 pm \$10
- ★ Denton Darien Trio
Cleopatra's Needle 8 pm
- ★ Michika Fukumori Trio; Kevin Dorn and the **BLG 72**
The Garage 6:15, 10:45 pm
Shrine 8 pm
- ★ Sarpay Ozcaqatay
- ★ **Sound It Out 1st Anniversary Fundraiser: Taka Kigawa:** Devin Gray, Michael Formanek,
Jonathan Goldberger, Endangered Blood: Chris Speed, Oscar Noriega,
Michael Formanek, Jim Black
Greenwich House Music School 7 pm \$20
- ★ **The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong**
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11:30 pm \$10
- ★ Bruce Harris Group
- ★ **Jeff "Tain" Watts Family Reunion Band with Lew Soloff, Alex Sipiagin,**
Kenyatta Beasley, Laura Kahle, Yosvany Terry, Jacam Manricks, Marcus Strickland,
Don Byron, Claire Daly, Ku-umba Frank Lacy, Conrad Herwig, Robin Eubanks,
David Budway, Paul Bollenback, Chris Smith
Jazz Standard 7:30, 9:30 pm \$30
- ★ **The Bad Plus: Ethan Iverson, Reid Anderson, Dave King**
Village Vanguard 8:30, 10:30 pm \$25
- ★ Billy Childs Quartet with Steve Wilson, Scott Colley, Johnathan Blake
Birdland 8:30, 11 pm \$30-40
Blue Note 12:30 am \$10
- ★ Will Bernard
- ★ Alberto Pibiri
- ★ Jazzmobile: Patience Higgins
- ★ Le Boeuf Brothers
- ★ Isaac ben Ayala

Saturday, July 20

- ★ Tony Malaby Quartet with Ben Monder, Eivind Opsvik, Ches Smith
Comelia Street Café 9, 10:30 pm \$15
- ★ Unbroken: Louie Belogenis, Shanir Ezra Blumenkranz, Kenny Wollesen
The Stone 8, 10 pm \$10
- ★ Steve Blum Trio
- ★ Rotem Sivan Trio with Haggai Cohen Milo, Colin Stranahan
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Samirah Evans
- ★ Vincent Herring Quartet with Mike LeDonne, David Williams, Lewis Nash
Jazz at Kitano 8, 10 pm \$25
- ★ Bruce Barth Quartet with Steve Nelson
Smoke 7, 9, 10:30 pm \$35
- ★ Jim Ridl Group with Brandon Wright, Boris Kozlov, Adam Cruz;
Montez Coleman Group
Smalls 7:30, 10:30 pm \$20
- ★ Chris Morrissey with Mike Lewis, Aaron Parks, Mark Guiliana
The Jazz Gallery 9, 10:30 pm \$20
- ★ **Sound It Out 1st Anniversary Fundraiser: Taka Kigawa; Michael Attias/Satoshi Takeishi;**
Surface to Air: Jonathan Goldberger, Jonti Siman, Rohin Khemani
Greenwich House Music School 7 pm \$20
- ★ Kali Z. Fasteau/Mixashawn
Brecht Forum 8 pm \$15
- ★ Motions: Chris Dingman, Tim Keiper, Matt Kilmer, Kaoru Watanabe
Blue Note 12:30 am \$10
- ★ Ronald E. Saltus, Jo Marchese, Kumiko Yamakado with Frank Owens, Paul West,
Greg Bufford
Zeb's 8 pm \$15
- ★ David Jimenez Quartet with Jon Nankof, Alex Tremblay; Olivia Foschi Quintet with
Stacy Dillard, Miki Hayama, Matthew Rybicki, Ulysses Owens Jr.;
Mr. Ho's Orchestral: Brian O'Neill, Geni Skendo, Jason Davis, Shane Shanahan
Somethin' Jazz Club 5, 7, 9 pm \$12-15
- ★ Tomi Jazz 8 pm \$10
- ★ Cleopatra's Needle 8 pm
- ★ **The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong**
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$20
- ★ Bruce Harris Group
- ★ **Jeff "Tain" Watts Family Reunion Band with Lew Soloff, Alex Sipiagin,**
Kenyatta Beasley, Laura Kahle, Yosvany Terry, Jacam Manricks, Marcus Strickland,
Don Byron, Claire Daly, Ku-umba Frank Lacy, Conrad Herwig, Robin Eubanks,
David Budway, Paul Bollenback, Chris Smith
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **The Bad Plus: Ethan Iverson, Reid Anderson, Dave King**
Village Vanguard 8:30, 10:30 pm \$25
- ★ Billy Childs Quartet with Steve Wilson, Scott Colley, Johnathan Blake
Birdland 8:30, 11 pm \$30-40
Measure 8 pm
- ★ Alberto Pibiri
- ★ Wade Barnes Tribute Band with Roy Meriwether, Bill Saxton, Vincent Chancey,
Bob Cunningham, Dave Gibson
Brownsville Heritage House 3 pm
- ★ Larry Newcomb; Hide Tanaka Trio
The Garage 12, 6:15 pm

Sunday, July 21

- ★ **Keystone Komer Presents: Manuel Valera and New Cuban Express** with Joel Frahm,
Tom Guarna, John Benitez, Ludwig Afonso, Mauricio Herrera
Indium 8, 10 pm \$25
- ★ Bucky Pizzarelli/Ed Laub; Johnny O'Neal; **Smalls Family Jam Session**
Smalls 7:30, 9:30, 11 pm \$20
- ★ Terry Waldo's Gotham City; **Freddie Redd Quintet; Brandon Lewis Jam**
Fat Cat 6, 8:30 pm 12:30 am
- ★ Louie Belogenis, Roberta Piket, Billy Mintz
The Stone 8, 10 pm \$10
- ★ **Sound It Out 1st Anniversary Fundraiser: Craig Taborn/Gust Burns; Rez Abbasi Trio**
with John Hébert, Satoshi Takeishi
Greenwich House Music School 7 pm \$20
- ★ **Daniel Blake's The Aquarian Suite** with Jason Palmer, Jorge Roeder, Richie Barshay
ShapeShifter Lab 8:15 pm
- ★ Livio Almeida with Klaus Miller, Eduardo Belo, Alex Kautz; **Benji Kaplan**
Comelia Street Café 8:30, 10 pm \$10
- ★ **Chester Arthur French and MetaSonic; Rocco John Iacovone, Jonathan Sea,**
Philip Sirois, Paolo Lattanzi
ABC No-Rio 7 pm \$5
Swing 46 8:30 pm
- ★ **The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Jeff "Tain" Watts Family Reunion Band with Lew Soloff, Alex Sipiagin,**
Kenyatta Beasley, Laura Kahle, Yosvany Terry, Jacam Manricks, Marcus Strickland,
Don Byron, Claire Daly, Ku-umba Frank Lacy, Conrad Herwig, Robin Eubanks,
David Budway, Paul Bollenback, Chris Smith
Jazz Standard 7:30, 9:30 pm \$25

- ★ **The Bad Plus: Ethan Iverson, Reid Anderson, Dave King**
Village Vanguard 8:30, 10:30 pm \$25
- ★ Alberto Pibiri
- ★ **GI Diana, Blaise Siwula, Harvey Valdes; Nick Fraser Trio with Tony Malaby**
Downtown Music Gallery 6 pm
- ★ **Hilliard Greene and The Jazz Expressions with Sharp Radway,**
Dwayne "Cook" Broadnax
Saint Peter's 5 pm
- ★ **Black Experience In Sound: Ras Moshe, Luke Stewart, Larry Roland, Dave Ross;**
Joe Rigby Ensemble with Andrew Bemkey, Christopher Dean Sullivan,
Michael Wimberley; Vincent Chancey/Jeremy Carlstedt Duo
Brecht Forum 5 pm \$11
- ★ **Andrea Tierra Group with Edmar Castaneda**
Blue Note 12:30, 2:30 pm \$29.50
Joe's Pub 12 pm \$20
- ★ **Henry Butler New Orleans Brunch**
Joe's Pub 12 pm \$20
- ★ **Mary Foster Conklin Trio with Tony Romano, Gary Wang**
North Square Lounge 12:30, 2 pm
- ★ **Kyoko Oyobe Trio; David Coss Quartet; Tsutomu Naki Trio**
The Garage 11:30 am 6:30, 11 pm

Monday, July 22

- ★ **Mingus Big Band**
- ★ Sarah Elizabeth Charles with Jesse Elder, Rashaan Carter, John David
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Reuben Radding & Slo-Mo Doves with Jay Vilnai, John Mettman;**
Terrence McManus Duo; Svolt: Rick Parker, Tim Berne, Eyal Maoz, Yoni Halevy
Muchmore's 8, 9:15, 10:30 pm \$10
- ★ **Roberta Piket solo: Animal Crackers with Kenny Werner, Spencer Murphy Jam**
Smalls 7:30, 10 pm 12:30 am \$20
- ★ Jennifer Grimm
- ★ **Beat Kaestli with Jesse Lewis, Matt Wigton, Fred Kennedy**
Zinc Bar 7 pm \$8
- ★ **Mika Harry Trio with Shai Maestro, Ziv Ravitz**
Bar Next Door 8:30, 10:30 pm \$12
Tomi Jazz 8 pm \$10
- ★ Kristen Lee Sergeant
- ★ **Fat Cat Big Band; Adam Rongo Trio**
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- ★ Dona Carter

Tuesday, July 23

- ★ **Jazz in July - The Mad Hatter: The Music Of Chick Corea: Bill Charlap, Renee Rosnes,**
Steve Wilson, Chris Potter, Greg Gisbert, Scott Colley, Jeff Ballard
92nd Street Y 8 pm \$25-52
- ★ **The Masters: Steve Kuhn, Buster Williams, Dave Liebman, Billy Hart**
Birdland 8:30, 11 pm \$30-40
- ★ **Fred Hersch Trio with guest Joe Lovano**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Claudia Acuña with Juancho Herrera, Jon Cowherd, Michael Olatuja, Yayo Serka**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Pascal's Triangle: Pascal Le Boeuf, Harish Raghavan, Justin Brown**
and guest Dayna Stephens
Jazz Standard 7:30, 9:30 pm \$20
- ★ **Mike Longo NY State of the Art Jazz Ensemble with Ira Hawkins**
NYC Baha'i Center 8, 9:30 pm \$15
- ★ **Michael Moore Quartet with Tarek Yamani, Drew Gress, Tom Rainey**
and guest Fay Victor
The Stone 8, 10 pm \$10
- ★ **Will McEvoy's Mutasm; Tony Malaby TubaCello Quartet with Chris Hoffman, Dan Peck,**
John Hollenbeck
Korzo 9, 10:30 pm
- ★ **Howard Alden and Jeanne Gies with Choro das 3**
Metropolitan Room 7 pm \$20
- ★ **Etienne Charles' Creole Soul with Jacques Schwarz-Bart, Taylor Eigsti, Alex Wintz,**
Ben Williams, John Davis, Daniel Sadownick, D'Archee
Le Poisson Rouge 10:30 pm \$15
- ★ **Tia Fuller Quartet with guest**
54 Below 7, 9 pm \$25-35
- ★ **Spike Wilner Trio; The Smalls Legacy Band: Stacy Dillard, Josh Evans, Theo Hill,**
Rashaan Carter, Frank Lacy, Kush Abadey; Kyle Poole and Friends
Smalls 7:30, 10 pm 12:30 am \$20
- ★ **Saul Rubin; Nu D'Lux; Greg Glassman Jam**
Fat Cat 7, 9 pm 12:30 am
- ★ **Voice Box: Kyoko Kitamura/Andrew Drury; Sarah Silverman**
Comelia Street Café 8:30, 10 pm \$10
- ★ **Emilio Teubal Sleeping Dragon Group with Sam Sadigursky, Moto Fukushima,**
John Hadfield and guests
Zinc Bar 8:30 pm \$10
- ★ **Will Sellenraad Trio with Kiyoshi Kitagawa, Victor Lewis**
Bar Next Door 8:30, 10:30 pm \$12
- ★ **Morrie Loudon Group with Andrew Gould, Eitan Kenner, Brad Koegel; Larry Corban,**
Harvie S, Steve Williams
Somethin' Jazz Club 7, 9 pm \$10-12
- ★ **AMP Trio: Addison Frei, Perrin Grace, Matt Young**
ShapeShifter Lab 8:15 pm \$10
- ★ **On The Way Out: Dar Ting Trio: Hal Onserad, Blaise Siwula, Michael Evans;**
Adam Hopkins Trio with Anna Webber, Jason Nazary
The Backroom 8:30, 10 pm \$10
Jazz at Kitano 8 pm
- ★ **Kyoko Oyobe solo**
- ★ **Matt Heister Trio; Adrian Mira Group**
Tomi Jazz 8, 9:30 pm \$10
The Garage 6, 10:30 pm
Bryant Park 12:30 pm

Wednesday, July 24

- ★ **Jazz in July - Mancini, Mandel & The Movies: Bill Charlap, Sandy Stewart,**
Renee Rosnes, Houston Person, Jeremy Pelt, Steve Davis, Rufus Reid, Tim Homer
92nd Street Y 8 pm \$25-52
- ★ **Michael Moore, Sylvie Courvoisier, Mark Feldman; The Persons: Michael Moore,**
Kenny Wollesen, Danny Petrow, James "Sprocket" Royer
The Stone 8, 10 pm \$10
- ★ **Dafnis Prieto Sextet; Yosvany Terry Quintet with Jonathan Finlayson, Osmany Paredes,**
Yunior Terry, Justin Brown
Madison Square Park 7 pm
- ★ **Jazzmobile: Ray Mantilla**
Grants Tomb 7 pm
- ★ **Darius Jones**
Barbes 8 pm \$10
- ★ **George Burton Quartet with Tim Warfield, Luques Curtis, Wayne Smith Jr.**
Smoke 7, 9, 10:30 pm
- ★ **Rob Duguay's Songevity with Abraham Burton, Ku-umba Frank Lacy, James Weidman,**
Nadav Snir-Zelniker
Jazz Standard 7:30, 9:30 pm \$20
- ★ **Taeko Fukao Quartet with John di Martino, Boris Kozlov, Tommy Campbell**
Jazz at Kitano 8, 10 pm \$10
- ★ **Raphael D'lugoff; Ryan Berg; Ned Goold Jam**
Fat Cat 7, 9 pm 12:30 am
Smalls 9:30 pm \$20
- ★ **Brianna Thomas**
- ★ **SoHo Rentals: Alejo Nobile/Matias Menarguez; Sean Wayland with Nate Wood,**
Jesske Hume; Stan Killian Jam
The Backroom 8, 9, 11:30 pm
- ★ **Yuka Mito with Chiemi Nakai, Dean Johnson, Tim Horner**
Somethin' Jazz Club 7 pm \$12
Tomi Jazz 8 pm \$10
- ★ **Junko Sakai**
- ★ **Marc Devine Trio; Adrian Mira Group**
The Garage 6, 10:30 pm
- ★ **The Masters: Steve Kuhn, Buster Williams, Dave Liebman, Billy Hart**
Birdland 8:30, 11 pm \$30-40
- ★ **Fred Hersch Trio with guest Joe Lovano**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Claudia Acuña with Juancho Herrera, Jon Cowherd, Michael Olatuja, Yayo Serka**
Dizzy's Club 7:30, 9:30 pm \$30
Brooklyn Public Library Central Branch 6:30 pm
- ★ **Eliano Bráz The Forró Fiddler**
Shrine 6 pm
- ★ **Emi Maka**
Saint Peter's 1 pm \$10
- ★ **Alexis Cole**
- ★ **Dona Carter**
Bryant Park 12:30 pm

Thursday, July 25

- ★ Jazz in July - Benny Goodman; Let's Dance! Bill Charlap, Ken Peplowski, Warren Vaché, Joe Locke, Bucky Pizzarelli, Peter Washington, Dennis Mackrel 92nd Street Y 8 pm \$25-52
- ★ Odean Pope Sax Choir with guest James Carter Blue Note 8, 10:30 pm \$35
- ★ Wayne Shorter's Universe - Wallace Roney Orchestra with Ben Solomon, Victor Gould, Rashaan Carter, Kush Abadey, David Weiss, Mike Spengler, Ted Chubb, Wallace Roney Jr., Steve Turre, Clifton Anderson, Aaron Johnson, Vincent Chancey, Kyra Sims, Mike Lee, Andrew Gould, Norbert Stachel, Kurt Bacher, Alden Banta, Andrea Brachfeld, Karen Stachel, Fadlullah Ba'ith, DJ Logic Jazz Standard 7:30, 9:30 pm \$25
- ★ Michael Moore, Mary Halvorson, Gerald Cleaver; Michael Moore, Mary Halvorson, Gerald Cleaver, Tony Malaby, Mike Formanek The Stone 8, 10 pm \$10
- ★ Don Byron, Francisco Mora-Cattlet, Henry Grimes, Aruán Ortiz Zinc Bar 9:30, 11 pm, 12:30 am
- ★ Christian Scott Quintet Robert F. Wagner, Jr. Park 7 pm
- ★ Kim Nalley Sings Billie Holiday Dizzy's Club 7:30, 9:30 pm \$30
- ★ Marlene VerPlanck Quartet with Ted Firth, Jay Leonhart, Ron Vincent Jazz at Kitano 8, 10 pm \$10
- ★ Jonny King Quartet with Steve Wilson, Ed Howard, Billy Drummond Smalls 9:30 pm \$20
- ★ Miles Okazaki Trio with Ben Wolfe, Donald Edwards Bar Next Door 8:30, 10:30 pm \$12
- ★ Drye & Drye: Howard and Brian Drye, Jeff Hermanson, Mike McGinnis, Dan Fabricatore, Vinnie Sperrazza Barbes 8 pm \$10
- ★ Greg Glassman Quintet Fat Cat 10 pm
- ★ Sugartone Brass Band Ginny's Supper Club 9 pm \$10
- ★ Russell Kirk and The Path with Kevin Clark, Ed Howard, Lee Pearson Comelia Street Café 8:30 pm \$10
- ★ Let Freedom Swing: Brianna Thomas, Sam Reider, Justin Poindexter David Rubenstein Atrium 7:30 pm
- ★ Deborah Latz with Jon Davis, Zach Brock Spectrum 7 pm
- ★ Les Rhinoceros: Chris Pitsiokos, Weasel Walter, Ron Anderson, Valerie Kuehne, Merrill Clark JACK 8 pm
- ★ Winnie Dahlgren Project with Daniel Ian Smith, Jeff Galindo, Steve Kirby, Daniel Day, Steve Langone, Eguie Castrillo ShapeShifter Lab 8:15, 9:30 pm \$10
- ★ Fester: Sean Ali/David Grollman Ibeam Brooklyn 8:30 pm \$10
- ★ Ron Dabney; Oleg Frish Birthday Bash with Guests Metropolitan Room 7, 9:30 pm \$20
- ★ IN: Tim Armacost, Harvie S, Christian Finger Inkwell Café 8 pm
- ★ Troy Roberts and Nu-Jive 5 Somethin' Jazz Club 9 pm \$10
- ★ Will Terrill Trio Cleopatra's Needle 7 pm
- ★ Geoff Burke; Ryan Meagher Trio The Garage 6, 10:30 pm
- ★ The Masters: Steve Kuhn, Buster Williams, Dave Liebman, Billy Hart Birdland 8:30, 11 pm \$30-40
- ★ Fred Hersch Trio with guest Joe Lovano Village Vanguard 8:30, 10:30 pm \$25
- ★ Dave Liebman Group Citigroup Center Plaza 12:30 pm
- ★ Dona Carter Bryant Park 12:30 pm

Friday, July 26

- ★ Holocene Trio: Michael Moore, Guy Klusevcek, Mr. Cello; Michael Moore, Peter Evans, Denman Maroney, Tom Rainey The Stone 8, 10 pm \$10
- ★ Ellery Eskelin Trio New York with Gary Versace, Jochen Rueckert Comelia Street Café 9, 10:30 pm \$15

- ★ Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Stafford Hunter Group with Todd Bashore, Benito Gonzales, Alex Hernandez, EJ Strickland Smalls 7:30, 10:30 pm \$20
- ★ Javon Jackson Quartet with Santi DeBriano, Jonathan Barber Smoke 7, 9, 10:30 pm \$35
- ★ Jack Wilkins Trio with Andy McKee, Mike Clark Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Joyce Breach Quartet with John di Martino, Warren Vaché, Neal Miner Jazz at Kitano 8, 10 pm \$25
- ★ Jazzmobile: Christian Sands Marcus Garvey Park 6:30 pm
- ★ Swim This: Nick Dickovsky, Gerry Hemingway, Michael Lytle and guest Han-earl Park; Kate Pittman Trio Douglass Street Music Collective 8 pm \$10
- ★ Juancho Herrera with Rafi Malkiel, Ben Zwein, Yayo Serka The Jazz Gallery 9, 10:30 pm \$20
- ★ Patrick Breiner, Christopher Hoffman, Douglas Bradford, Nick Anderson; Jeremiah Lockwood/Kenny Warren Z'Zamin 10:15, 11:15 pm \$10
- ★ Maryanne de Prophetis, John Pietaro, Christopher Forbes; Gene Ess Fractal Attractions Ibeam Brooklyn 8:30, 9:30 pm \$10
- ★ Hiroshi Yamazaki Trio with Bill Crow, Nadav Snir-Zelniker and guest Glenda Davenoort; Somethin' Vocal with Matt Baker Somethin' Jazz Club 7, 9 pm \$12-15
- ★ Tomoyasu Ikuta Tomi Jazz 9 pm \$10
- ★ Mamiko Watanabe Trio Cleopatra's Needle 8 pm
- ★ Tom Taliitsch Quartet; Hot House The Garage 6:15, 10:45 pm
- ★ Odean Pope Sax Choir with guest James Carter Blue Note 8, 10:30 pm \$35
- ★ Abdul Zuhri Blue Note 12:30 am \$10
- ★ Wayne Shorter's Universe - Wallace Roney Orchestra with Ben Solomon, Victor Gould, Rashaan Carter, Kush Abadey, David Weiss, Mike Spengler, Ted Chubb, Wallace Roney Jr., Steve Turre, Clifton Anderson, Aaron Johnson, Vincent Chancey, Kyra Sims, Mike Lee, Andrew Gould, Norbert Stachel, Kurt Bacher, Alden Banta, Andrea Brachfeld, Karen Stachel, Fadlullah Ba'ith, DJ Logic Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Kim Nalley Sings Billie Holiday Dizzy's Club 7:30, 9:30 pm \$35
- ★ The Masters: Steve Kuhn, Buster Williams, Dave Liebman, Billy Hart Birdland 8:30, 11 pm \$30-40
- ★ Fred Hersch Trio with guest Joe Lovano Village Vanguard 8:30, 10:30 pm \$25
- ★ Todd Herbert Fat Cat 6 pm
- ★ Dona Carter Bryant Park 12:30 pm

Saturday, July 27

- ★ Tim Berne, Ingrid Laubrock, Ben Gerstein, Dan Peck, Tom Rainey The Jazz Gallery 9, 10:30 pm \$20
- ★ Bucky Pizzarelli/Ed Laub Duo Jazz at Kitano 8, 10 pm \$25
- ★ Michael Moore Quintet with Russ Lossing, Herb Robertson, Mark Helias, Gerry Hemingway The Stone 8, 10 pm \$10
- ★ Melissa Aldana Trio with Pablo Menares, Francisco Mela Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Alex Brown; The Inbetweens: Mike Gamble, Noah Jarrett, Conor Elmes; Aye Aye Rabbit: Indigo Street, Greg Saunier, Ed Pastorini ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★ Billy Kaye Quintet; Wayne Escoffery Quartet Fat Cat 7, 10 pm
- ★ Dana Lauren; Coto Pincheira Metropolitan Room 7, 11:30 pm \$20
- ★ Troy Roberts and Nu-Jive 5 Rockwood Music Hall 8 pm
- ★ Bobby Katz Quintet with Alex Frondelli, Matthew Malanowski, Jonathan Toscano, David Jimenez; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor Somethin' Jazz Club 7, 9 pm \$10-12
- ★ Daniel Bennett Group Tomi Jazz 8 pm \$10
- ★ Justin Lees Trio Cleopatra's Needle 8 pm
- ★ Ellery Eskelin Trio New York with Gary Versace, Jochen Rueckert Comelia Street Café 9, 10:30 pm \$15
- ★ David Bixler Quintet with John Bailey, John Hart, Cameron Brown, Anthony Pinciotti; Stafford Hunter Group with Todd Bashore, Benito Gonzales, Alex Hernandez, EJ Strickland Smalls 7:30, 10:30 pm \$20
- ★ Javon Jackson Quartet with Santi DeBriano, Jonathan Barber Smoke 7, 9, 10:30 pm \$35
- ★ Odean Pope Sax Choir with guest David Sánchez Blue Note 8, 10:30 pm \$35
- ★ Wayne Shorter's Universe - Wallace Roney Orchestra with Ben Solomon, Victor Gould, Rashaan Carter, Kush Abadey, David Weiss, Mike Spengler, Ted Chubb, Wallace Roney Jr., Steve Turre, Clifton Anderson, Aaron Johnson, Vincent Chancey, Kyra Sims, Mike Lee, Andrew Gould, Norbert Stachel, Kurt Bacher, Alden Banta, Andrea Brachfeld, Karen Stachel, Fadlullah Ba'ith, DJ Logic Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Kim Nalley Sings Billie Holiday Dizzy's Club 7:30, 9:30 pm \$35
- ★ The Masters: Steve Kuhn, Buster Williams, Dave Liebman, Billy Hart Birdland 8:30, 11 pm \$30-40
- ★ Fred Hersch Trio with guest Joe Lovano Village Vanguard 8:30, 10:30 pm \$25
- ★ Marsha Heydt and the Project of Love; Mauricio de Souza Trio with Ben Winkelman, Joonsam Lee; Gerald Hayes Trio The Garage 12, 6:15, 10:45 pm

Sunday, July 28

- ★ Horn Guys: Michael Moore, Ray Anderson, Ellery Eskelin, Tony Malaby; Available Jelly: Michael Moore, Ray Anderson, Ellery Eskelin, Tony Malaby, Marcus Rojas, Gerry Hemingway The Stone 8, 10 pm \$10
- ★ Brian Lynch/Emmet Cohen Quartet with Peter Washington, Billy Hart Indium 8, 10 pm \$25
- ★ Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers MoMA Sculpture Garden 8 pm
- ★ PLAYDATE: Joel Frahm, Amanda Monaco, Noah Baerman, Henry Lugo, Vinnie Sperrazza Comelia Street Café 8:30 pm \$10
- ★ Lee and Elizabeth Tomboulain; Ehud Asherie Trio with Paul Sikivie, Phil Stewart; Johnny O'Neal; Smalls Family Jam Session Smalls 4:30, 7:30, 10:30 pm 12 am \$20
- ★ Carole Troll; PJ Rasmussen with James Weidman, Adrian Moring, Jon Difiore, Nate Giroux Metropolitan Room 4:30, 9:30 pm \$20
- ★ Terry Waldo's Gotham City; Alexi David; Brandon Lewis Jam Fat Cat 6, 8:30 pm 12:30 am
- ★ JD Walter Joe's Pub 7:30 pm \$15
- ★ Jon Nankof Trio with Wes Troeger, Chase Kuesel Somethin' Jazz Club 5 pm \$12
- ★ Jesse Dulman/Jason Candler; Jorge Sylvester ACE Collective with Nora McCarthy, Waldron Mahdi Ricks, Pablo Vergara, Donald Nicks, Kenny Grohowski ABC No-Rio 7 pm \$5
- ★ Odean Pope Sax Choir with guest David Sánchez Blue Note 8, 10:30 pm \$35
- ★ Wayne Shorter's Universe - Wallace Roney Orchestra with Ben Solomon, Victor Gould, Rashaan Carter, Kush Abadey, David Weiss, Mike Spengler, Ted Chubb, Wallace Roney Jr., Steve Turre, Clifton Anderson, Aaron Johnson, Vincent Chancey, Kyra Sims, Mike Lee, Andrew Gould, Norbert Stachel, Kurt Bacher, Alden Banta, Andrea Brachfeld, Karen Stachel, Fadlullah Ba'ith, DJ Logic Jazz Standard 7:30, 9:30 pm \$25
- ★ Kim Nalley Sings Billie Holiday Dizzy's Club 7:30, 9:30 pm \$30
- ★ Fred Hersch Trio with guest Joe Lovano Village Vanguard 8:30, 10:30 pm \$25
- ★ Jacob Garchik's The Heavens; Asphalt Orchestra Damrosch Park 6:30 pm
- ★ Cheryl Pyle/Nicolas Letman-Burtinovic Downtown Music Gallery 6 pm
- ★ Pete Zimmer Quartet Saint Peter's 5 pm
- ★ Gustavo Casenave Blue Note 12:30, 2:30 pm \$29.50
- ★ Roz Corral Trio with Gene Bertocini, Paul Gill North Square Lounge 12:30, 2 pm
- ★ Iris Ormig Quartet; David Coss Quartet; Joonsam Lee Trio The Garage 11:30 am 6:30, 11 pm



- Mon, Jul 1 AMRAM & CO 8:30PM David Amram, Kevin Twigg, Rene Hart, Adam Amram
- Wed, Jul 3 RENKU 8:30PM Michaël Attias, John Hébert, Satoshi Takeishi
- Fri, Jul 5 ANAT FORT TRIO 9PM & 10:30PM Gary Wang, Matt Wilson
- Sat, Jul 6 MARIO PAVONE'S ORANGE DOUBLE TENOR SEPTET 9PM & 10:30PM Ellery Eskelin, Noah Preminger, Dave Ballou, Peter McEachern, Peter Madsen, Steve Johns
- Sun, Jul 7 CHES SMITH TRIO 8:30PM Craig Taborn, Mat Maneri, Dan Weiss, host
- Tue, Jul 9 VOXIFY: TIERNEY RYAN/ADAM KROMELOW 8:30PM VOXIFY: JO WALLFISCH/ART HIRAHARA 9:30PM VOXIFY: CHRISTIE DASHIELL/PETER ELDRIDGE 10:30PM Nicky Schrire, host
- Wed, Jul 10 CRAIG WEINRIB 8:30PM Roman Filiu, David Virelles, Sam Harris, Ben Street
- Thu, Jul 11 WORKS - CD RELEASE 8:30PM Michel Gentile, Daniel Kelly, Rob Garcia
- Fri, Jul 12 PETER ELDRIDGE FAREWELL FOR NOW CONCERT 9PM & 10:30PM Ben Wittman, Matt Aronoff, Jesse Lewis
- Sat, Jul 13 MATT PARKER 9PM & 10:30PM Julio Monterrey, Jesse Elder, Alan Hampton, Reggie Quinerly
- Mon, Jul 15 BIG BUTTER AND THE EGG MEN 8:30PM Noah Garabedian, Evan Hughes, Kenny Warren, Curtis Macdonald, Anna Webber, Timo Vollbrecht
- Tue, Jul 16 CHAD LEFKOWITZ-BROWN - IMAGERY MANIFESTO CD RELEASE 8:30PM Travis Reuter, Sam Harris, Linda Oh, Kenneth Salters
- Wed, Jul 17 BRYAN AND THE AARDVARKS 8:30PM Jon Cowherd, Chris Dingman, Jesse Lewis, Bryan Copeland, Joe Nero
- Thu, Jul 18 INGRID LAUBROCK'S ANTI-HOUSE 8:30PM Mary Halvorson, Kris Davis, Sean Conly, Tom Rainey
- Fri, Jul 19 TOM RAINEY - OBBLIGATO 9PM & 10:30PM Ingrid Laubrock, Ralph Alessi, Kris Davis, Drew Gress
- Sat, Jul 20 TONY MALABY 9PM & 10:30PM Ben Monder, Eivind Opsvik, Ches Smith
- Sun, Jul 21 NEW BRAZILIAN PERSPECTIVES: LIVIO ALMEIDA 8:30PM Klaus Miller, Eduardo Belo, Alex Kautz NEW BRAZILIAN PERSPECTIVES: BENJI KAPLAN 10PM Billy Newman, host
- Tue, Jul 23 VOICE BOX: KYOKO KITAMURA 8:30PM Andrew Drury VOICE BOX: SARAH SILVERMAN - CD RELEASE 10PM Suprise Special Guest
- Wed, Jul 24 BOTH SIDES NOW: KATE DAVIS 8:30PM Gabe Schneider, Conor Szymanski BOTH SIDES NOW: CHARLOTTE CORNFIELD 10PM Ali Levy, Damon Hankoff Talia Billig, host
- Thu, Jul 25 RUSSELL KIRK & THE PATH 8:30PM Kevin Clark, Ed Howard, Lee Pearson
- Fri, Jul 26 ELLERY ESKELIN - TRIO NEW YORK CD RELEASE 9PM & 10:30PM Gary Versace, Jochen Rueckert
- Sun, Jul 28 PLAYDATE 8:30PM Joel Frahm, Amanda Monaco, Noah Baerman, Henry Lugo, Vinnie Sperrazza
- Tue, Jul 30 THE GOOD TIMES COLLECTIVE 6PM Maryam Afaq, Cynthia Manick, Alison Roh Park, Safia Jama, Rio Cortez
- Wed, Jul 31 PETER EVANS' ZEBULON TRIO 8:30PM John Hébert, Kassa Overall

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Monday, July 29


- ★ Gery Hemingway solo and with Michael Lytle, Terrence McManus
Spectrum 10 pm
- ★ Rafi Malkiel Quintet with guests; Hadar Noberg Trio
Blue Note 8, 10:30 pm \$45
Jazz Standard 7:30, 9:30 pm \$25
- ★ Mingus Big Band
- ★ The Amigos Band: Justin Poindexter, Sam Reider, Eddie Barbash, Andy Stein, Ranger Doug
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ingrid Laubrock/Tatsuya Nakatani; Adam Hopkins Trio with Anna Webber, Jason Nazary
Muhmore's 8:30, 10 pm \$10
- ★ Sheryl Bailey Trio
55Bar 7 pm
- ★ Kyoko Oyobe Trio; Ari Hoenig Group; Spencer Murphy Jam
Smalls 7, 10 pm 12:30 am \$20
- ★ Press Play: Matthew Silberman, Ryan Ferreira, Mike Effenberger, Chris Tordini, Alex Ritz
Rockwood Music Hall 11 pm
- ★ Nora McCarthy Trio with Andrew Green, Donald Nicks
Bar Next Door 8:30, 10:30 pm \$12
Stuyvesant Cove Park 7 pm
Tomi Jazz 8 pm \$10
- ★ Cecilia Coleman Big Band; Alex Layne Trio
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- ★ Deanna Witkowski

Tuesday, July 30

- ★ Al Foster Quartet
Village Vanguard 8:30, 10:30 pm \$25
- ★ Ron Carter Big Band with Ray Gallon, Evan Sherman, Jon Owens, Chris Jaudes, Tanya Darby, Alex Norris, Jerry Dodgion, David De Jesus, Bobby LaVell, Ivan Renta, Jay Brandford, John Mosca, Steve Davis, James Burton, Douglas Purviance
Jazz Standard 7:30, 9:30 pm \$30
Blue Note 8, 10:30 pm \$35
- ★ Earl Klugh
- ★ Pablo Ziegler Quartet with Walter Castro, Claudio Ragazzi, Pedro Giraudo and guests
Birdland 8:30, 11 pm \$30-40
- ★ Jisoo Ok, Stefan Harris
- ★ Johnny O'Neal Trio
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bryan Carter Group
Dizzy's Club 11:30 pm \$5
- ★ Ray Blue Group
NYC Bahai Center 8, 9:30 pm \$15
- ★ Vijay Iyer, HPrizm, Matana Roberts
The Stone 8, 10 pm \$10
- ★ Music of the Dorsey Brothers: Peter and Will Anderson with guest Wycliffe Gordon
54 Below 7, 9 pm \$25-35
- ★ Andrew D'Angelo, Jeff Lederer, Chris Lightcap, Mike Pride; Eva Novoa
Korzo 9, 10:30 pm
ShapeShifter Lab 9:30 pm
- ★ Jason Miles' Spirit of Miles
- ★ Spike Wilner Trio; Lucas Pino 'No-No' Nonet with Colin Stranahan, Glenn Zaleski, Matthew Jodrell, Desmond White, Alex LoRe, Rafal Sarnacki, Nick Finzer, Kyle Poole and Friends
Smalls 7:30, 10 pm 12:30 am \$20
- ★ Eldad Zvulun Quartet; Itai Kriss Salsa All-Stars; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
- ★ Mike Rood Trio with Sam Minae, Arthur Hnatek
Bar Next Door 8:30, 10:30 pm \$12
Jazz at Kitano 8 pm
Tomi Jazz 8 pm \$10
- ★ Kyoko Oyobe solo
- ★ Yuto Mitomi
- ★ Alex Snyderman; Jacob Drazen Trio
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
- ★ Deanna Witkowski

Wednesday, July 31


- ★ George Braith Quartet with Lou Rainone, Lisle Atkinson, Paru Alexander
Jazz at Kitano 8, 10 pm \$10
- ★ Tony Malaby's Tamarindo with William Parker, Nasheet Waits
Greenwich House Music School 7:30 pm
- ★ Peter Evans Zebulon Trio with John Hébert, Kassa Overall
Cornelia Street Café 8:30 pm \$10
The Stone 8, 10 pm \$10
- ★ Vijay Iyer/Rajna Swaminathan
- ★ Teri Roiger Quartet with James Weidman, John Menegon, Steve Williams
Smoke 7, 9, 10:30 pm
Grant's Tomb 7 pm
Smalls 9:30 pm \$20
- ★ Jazzmobile: Lynette Washington
- ★ Yotam Silberstein
- ★ Point of Departure; Ned Goold Jam
Fat Cat 9 pm 12:30 am
- ★ Carl Maguire
- ★ Projection:Zero: Blaise Siwula, Carsten Radtke, Jackson Krall
Nublu 9 pm
- ★ Vicki Burns/Jack De Salvo; Alex Snyderman Trio with Chris Pattishall, Tyler Heydolph
Somethin' Jazz Club 7, 9 pm \$10-12
Tomi Jazz 8 pm \$10
- ★ Yurie Fukazawa Trio
- ★ Nick Finzer; Austin Walker
- ★ Al Foster Quartet
- ★ Ron Carter Big Band with Ray Gallon, Evan Sherman, Jon Owens, Chris Jaudes, Tanya Darby, Alex Norris, Jerry Dodgion, David De Jesus, Bobby LaVell, Ivan Renta, Jay Brandford, John Mosca, Steve Davis, James Burton, Douglas Purviance
Jazz Standard 7:30, 9:30 pm \$30
Blue Note 8, 10:30 pm \$35
- ★ Earl Klugh
- ★ Pablo Ziegler Quartet with Walter Castro, Claudio Ragazzi, Pedro Giraudo and guests
Birdland 8:30, 11 pm \$30-40
- ★ Jisoo Ok, Stefan Harris
- ★ Johnny O'Neal Trio
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bryan Carter Group
Dizzy's Club 11:30 pm \$5
- ★ Harlem Blues and Jazz Band: Zeke Mullins, Michael Max Fleming, Jackie Williams, Fred Staton, Ruth Brisbane, Joey Morant
Brooklyn Public Library Central Branch 6:30 pm
- ★ The Good Times Collective: Maryam Afaq, Cynthia Manick, Alison Roh Park, Safia Jama, Rio Cortez
Cornelia Street Café 6 pm \$15
- ★ Leslie Pintchik Trio with Scott Hardy, Michael Sarin
Saint Peter's 1 pm \$10
- ★ Deanna Witkowski
Bryant Park 12:30 pm



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REGULAR ENGAGEMENTS

MONDAYS

- ★ Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- ★ Ron Affit Trio Zinc Bar 9, 11 pm, 12:30, 2 am
- ★ Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$145
- ★ Laila Biali SubCulture 7:30 pm \$15-18
- ★ Big Band Night: John Farnsworth Quintet Smoke 7, 9, 10:30 pm
- ★ Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
- ★ Sedic Choukroun and The Brasileros Chez Lola 7:30 pm
- ★ Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
- ★ Emerging Artists Series Bar Next Door 6:30 pm (ALSO TUE-THU)
- ★ Joel Forrester solo Brandy Library 8 pm
- ★ George Gee Swing Orchestra Gospel Uptown 8 pm
- ★ Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- ★ Grove Street Stompers Arthur's Tavern 7 pm
- ★ JFA Jazz Jam Local 802 7 pm
- ★ Jam Session with Jim Pryor Cleopatra's Needle 8 pm
- ★ Ian Rapien's Spectral Awakenings Jazz Groove Session Ave D 9 pm
- ★ Stan Rubin All-Stars Charley O's 8:30 pm
- ★ Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- ★ Diego Voglino Jam Session The Village Lantern 9:30 pm
- ★ Jordan Young Group Bflat 8 pm (ALSO WED 8:30 pm)

TUESDAYS

- ★ Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
- ★ Rick Bogart Trio with Louisa Poster Lybanc 9 pm (ALSO FRI)
- ★ Orrin Evans Evolution Series Jam Session Zinc Bar 11 pm
- ★ Irving Fields Nino's Tuscani 7 pm (ALSO WED-SUN)
- ★ George Gee Swing Orchestra Swing 46 8:30 pm \$12
- ★ Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- ★ Art Hirahara Trio Arturo's 8 pm
- ★ Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- ★ Jam Session Cleopatra's Needle 8 pm
- ★ Sandy Jordan and Larry Luger Trio Notaro 8 pm
- ★ Mike LeDonne Quartet; Milton Suggs Quartet Smoke 7, 9, 10:30, 11:30 pm
- ★ Ilya Lushtak Quartet Shell's Bistro 7:30 pm
- ★ Mona's Hot Four Jam Session Mona's 11 pm
- ★ Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
- ★ Annie Ross The Metropolitan Room 9:30 pm \$25
- ★ Slavic Soul Party Barbès 9 pm \$10
- ★ Diego Voglino Jam Session The Fifth Estate 10 pm

WEDNESDAYS

- ★ Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- ★ Sedic Choukroun and the Eccentrics Chez Oskar 7 pm
- ★ Brianna Thomas Quartet Smoke 11:30 pm
- ★ Walter Fischbacher Trio Water Street Restaurant 8 pm
- ★ Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- ★ Les Kurtz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm
- ★ Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- ★ Guillaume Laurent Trio Bar Tabac 7 pm
- ★ Jake K. Leckie Trio Kif Bistro 8 pm
- ★ Jed Levy and Friends VINO di VINO Wine Bar 7:30 pm (ALSO FRI)
- ★ Greg Lewis Organ Monk with Reggie Woods Sapphire NYC 8 pm
- ★ Ron McClure solo piano McDonald's 12 pm (ALSO SAT)
- ★ John McNeil/Mike Fahie Tea and Jam Tea Lounge 9 pm
- ★ Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- ★ Alex Obert's Hollow Bones Via Della Pace 10 pm
- ★ David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$20
- ★ Saul Rubin Vocalist Series Zeb's 8 pm \$10
- ★ Stan Rubin Orchestra Swing 46 8:30 pm
- ★ Alex Terrier Trio Antibes Bistro 7:30 pm
- ★ Bill Wurtzel/Mike Gari American Folk Art Museum Lincoln Square 2 pm

THURSDAYS

- ★ Michael Blake Bizarre Jazz and Blues Band Bizarre 9 pm
- ★ Jason Campbell Trio Perk's 8 pm
- ★ Sedic Choukroun Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
- ★ Eric DiVito The Flatiron Room 8 pm
- ★ Gregory Generet Smoke 7, 9, 10:30 pm
- ★ Craig Harris and the Harlem Night Songs Big Band MIST 9, 10:30 pm \$15
- ★ Jazz Jam Session American Legion Post 7:30 pm
- ★ Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
- ★ Curtis Lundy Jam Session Shell's Bistro 9 pm
- ★ Metro Room Jazz Jam with guests Metropolitan Room 11 pm \$10
- ★ Jacob Varmus Duo Portalia 7:30 pm
- ★ Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

- ★ Scot Albertson Parnell's 8 pm
- ★ The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
- ★ Charles Downs' Centipede The Complete Music Studio 7 pm
- ★ Gerry Eastman's Quartet Williamsburg Music Center 10 pm
- ★ Finkel/Kasuga/Tanaka/Solow San Martin Restaurant 12 pm \$10
- ★ Patience Higgins & The Sugar Hill Quartet Smoke 11:45 pm
- ★ Tommy Igoe Birdland Big Band Birdland 5 pm \$25
- ★ Sandy Jordan and Friends ABC Chinese Restaurant 8 pm
- ★ Kengo Nakamura Trio Club A Steakhouse 11 pm
- ★ Brian Newman Quartet Duane Park 10:30 pm
- ★ Frank Owens Open Mic Zeb's 6:30 pm \$10
- ★ Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
- ★ Richard Russo Quartet Capital Grille 6:30 pm
- ★ Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
- ★ Bill Saxton and the Harlem Bebop Band Bill's Place 9, 11 pm \$15 (ALSO SAT)
- ★ UOTS Jam Session University of the Streets 11:30 pm \$5 (ALSO SAT)
- ★ Rakiem Walker Project Shrine 6 pm

SATURDAYS

- ★ Avalon Jazz Quartet Matisse 8 pm
- ★ Candy Shop Boys Duane Park 8, 10:30 pm
- ★ Jesse Elder/Greg Ruggiero Rothmann's 6 pm
- ★ Guillaume Laurent/Luke Franco Casaville 1 pm
- ★ Curtis Lundy Trio with guests Shell's Bistro 9 pm
- ★ Johnny O'Neal Smoke 11:45 pm
- ★ Skye Jazz Trio Jack 8:30 pm
- ★ Michelle Walker/Nick Russo Anyway Café 9 pm
- ★ Bill Wurtzel Duo Henry's 12 pm

SUNDAYS

- ★ Avalon Jazz Quartet The Lambs Club 11 am
- ★ Birdland Jazz Party Birdland 6 pm \$25
- ★ Marc Devine Trio TGIFriday's 6 pm
- ★ Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
- ★ Marjorie Eliot/Rudell Drears/Sedic Choukroun Parlor Entertainment 4 pm
- ★ Sean Fitzpatrick and Friends Ra Café 1 pm
- ★ Ken Foley/Nick Hempton Quintet Smithfield 8:30 pm
- ★ Joel Forrester solo Grace Gospel Church 11 am
- ★ Nancy Goudinaki's Trio Kellari Taverna 12 pm
- ★ Enrico Granafel solo Sora Lella 7 pm
- ★ Broc Hempel/Sam Trapchak/Christian Coleman Trio Dominie's Astoria 9 pm
- ★ Annette St. John; Roxy Coss Smoke 11:30 am :30 pm
- ★ Bob Kindred Group; Junior Mance Trio Café Loup 12:30, 6:30 pm
- ★ Ras Chemash Lamed Vocal Jam Session University of the Streets 6:45 pm \$10
- ★ Peter Leitch Duo Walker's 8 pm
- ★ Alexander McCabe Trio CJ Cullens Tavern 5 pm
- ★ Peter Mazza Trio Bar Next Door 8, 10 pm \$12
- ★ Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
- ★ Lu Reid Jam Session Shrine 4 pm
- ★ Vocal Open Mic; Johnny O'Neal Smalls 4:30, 8:30 pm
- ★ Sara Serpa/André Matos Pão Restaurant 2 pm
- ★ Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
- ★ Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- ★ Brian Woodruff Jam Blackbird's 9 pm

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- **The Backroom** 627 5th Avenue (718-768-0131) Subway: D, N, R to Prospect Avenue [www.freddysbar.com](#)
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- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)
- **Bizarre** 12 Jefferson Street Subway: J, M, Z to Myrtle Avenue [www.facebook.com/bizarrebushwick](#)
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- **Central Park Summerstage**, Rumsey Playfield 72nd Street and Fifth Avenue (212-360-2777) Subway: B, D to 72nd Street [www.summerstage.org](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Citigroup Center Plaza** 53rd Street and Lexington Avenue Subway: 6 to 51st Street
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [www.citywinery.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleny.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190) Subway: 4, 5, 6 to 59th Street [www.clubasteak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](#)
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- **The Counting Room** 44 Berry Street (718-599-1860) Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **Damrosch Park** at Lincoln Center Broadway and 62nd Street Subway: 1 to 66th Street
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- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Douglass Street Music Collective** 295 Douglass Street Subway: R to Union Street [www.295douglass.org](#)
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- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.ginnysupperclub.com](#)
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- **Grace Gospel Church** 589 E. 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 to 125th Street
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **Henry's** 2745 Broadway (212-866-0601) 1 to 103rd Street
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling Subway: 5 to Sterling Street [www.plgarts.org](#)
- **Intar** 500 W 52nd Street (212-695-6134) Subway: C, E to 50th Street [www.intartheatre.org](#)
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- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall [www.issueprojectroom.org](#)
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- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central [www.kitano.com](#)
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- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority [www.lybane.com](#)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)
- **Madison Square Park** 5th Avenue and 23rd Street Subway: R, W to 23rd Street
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- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street [www.matisse.com](#)
- **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street [www.langhamplacehotels.com](#)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
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- **MoMA Sculpture Garden** 11 West 53rd Street (212-708-9400) Subway: E, V train to Fifth Avenue/53rd Street [www.moma.org](#)
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- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquareny.com](#)
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- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sapphire NYC** 333 E. 60th Street (212-421-3600) Subway: 4, 5, 6, N, Q, R to 59th Street [www.nysapphire.com](#)
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street [www.shapesifterlab.com](#)
- **Shell's Bistro** 2150 5th Avenue (212) 234-5600 Subway: 2, 3 to 135th Street [www.shellsbistro.com](#)
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: A, B, C, D to 125th Street [www.showmansjazz.webs.com](#)
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](#)
- **Silent Barn** 603 Bushwick Avenue Subway: J, M, Z to Myrtle Avenue [www.silentbarn.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1, 2, 3, 9 to 14th Street [www.smallsjazzclub.com](#)
- **Smithfield** 215 West 28th Street (212-564-2172) Subway: 1 to 28th Street [www.smithfieldnyc.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: 6 to 51st Street; E to Lexington Avenue-53rd Street [www.somethinjazz.com/ny](#)
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [www.sorellanyc.com](#)
- **Soundview Park** Lafayette, Metcalf, Bronx River Avenues (212-639-9675) Subway: 6 to Morrison Avenue-Sound View
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street [www.spectrumnyc.com](#)
- **Stage 72** 158 West 72nd Street, 2nd floor (800-838-3006) Subway: B, C to 72nd Street [www.stage72.com](#)
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Studio Museum In Harlem** 144 West 125th Street (212-864-4500) Subway: 2, 3 to 125th Street [www.studiomuseum.org](#)
- **Stuyvesant Cove Park** 2420 FDR Drive, Service Road East Subway: L to Third Avenue; 6 to 23rd Street
- **SubCulture** 45 Bleecker Street (212-533-5470) Subway: 6 to Bleecker Street [www.subculturenewyork.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharp Theatre & Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights [www.terrazacafe.com](#)
- **Tom Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomjazz.com](#)
- **University of the Streets** 130 E. 7th Street (212-254-9300) Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **Via Della Pace** 48 E. 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Lantern** 167 Bleecker Street (212-260-7993) Subway: A, B, C, D, E, F, M to W. 4th Street
- **The Village Trattoria** 135 W. 3rd Street (212-598-0011) Subway: A, B, C, D, E, F, M to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street
- **The Way Station** 683 Washington Avenue (917-279-5412) Subway: A to Clinton-Washington Avenues; 2, 3, 4 to Brooklyn Museum; Q to Seventh Avenue [www.waystationbk.blogspot.com](#)
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street [www.zebulonsoundandlight.com](#)
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincbar.com](#)
- **ZirZamin** 90 West Houston Street (646-823-9617) Subway: B, D, F, M to Broadway-Lafayette Street [www.zirzaminny.com](#)

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(MOERS CONTINUED FROM PAGE 13)

Jimi's nimble guitar solos replaced by titanic groans and huge slow motion growls.

One of the festival's startling strengths was its capacity to place radically different musics side by side, either competitively or harmoniously. Straight after Blixt, the Brazilian troubadour Lenine was joined by the Martin Fondse Orchestra from the Netherlands, transforming the feel into that of a gently sophisticated gliding. Lenine's guitar strumming played the role of a core percussion device while strings and horns sympathetically cosseted his songbook. This was a prime example that sometimes a speedy 45-minute set was not sufficient.

Placed somewhere in a sonic hinterland, Caravaggio had the luxury of combining spiky rock strutting with stripped electronic punctuations, varying their soundscapes more than any act during the weekend. Bassist Bruno Chevillon is their reluctant figurehead, but stressed that the violin/keyboards/bass/drums foursome is a collective.

The festival had the courage to place artists in unlikely positions, with singer Sidsel Endresen and landscaping guitarist Stian Westerhus occupying a prime 9:45 pm slot with their stark, often hushed, abstract improvisations. The choice was justified, as the audience was spellbound and attentive. Likewise, the Scottish percussionist Evelyn Glennie and English guitarist Fred Frith followed Nohome, radically calming the atmosphere and salving the ears with their concentrated exploration of suspended textures. Then, keyboardist Mark De Clive-Lowe barged in with his Church, a funky hip-hop jazz soul fusion that had its players struggling to cohere for most of the set. The jazz became more mainline to close the Sunday night, with drummer Terri Lyne Carrington's Mosaic, one instance where switching places to a more expected running order would actually have been preferable. Church should have closed the evening.

The shorter Monday featured a pair of significant sets. Bassekou Kouyate and Ngoni Ba managed to prompt the most visibly enthusiastic audience response with their Malian momentum, lent by four size variants of the traditional n'goni stringed instrument. The NDR Big Band performed Pink Floyd's *The Dark Side Of The Moon*, which was theoretically interesting, given the presence of arranger/conductor Mike Gibbs, guitarist Nguyễn Lê, drummer Gary Husband and singer Maria Pia de Vito. Much of the interpretation wasn't sufficiently individualistic to justify its existence, but as the end neared, some unlikely New Orleans vocabulary seeped in, creating an exultantly incongruous climax. ❖

For more information, visit moers-festival.de

(JAZZWERKSTATT CONTINUED FROM PAGE 13)

of Tom Arthurs' trumpet and Lothar Ohlmeier's clarinet plus the New Music-oriented clanks from Samuel Rohrer's percussion.

Demonstrating an opposing and excessively noisier method of improvisation in the open air was the suit-and-tie wearing duo of Christopher Rumble: percussionist Demian Kappenstein and turntablist DJ Illvibe. Drumming in a sharp, speedy style that appeared to take a lot more from Sandy Nelson than any jazzier, the percussionist smacked a sheet of galvanized tin, tossed handfuls of pebbles and coins onto his drum heads to vary the beat and literally created brush work with a whisk broom. Rarely scratching rhythmically, the DJ utilized vinyl static as a sound continuum, making points by unexpectedly interpolating recordings of church bells ringing, marimba pops, an overriding electric bassline and Farfisa-organ jiggles as well as emphasizing certain

English phrases by slowing down or accelerating recorded voices.

Proving that constant innovation isn't limited to the young, Duology - trumpeter Ted Daniel and clarinetist Michael Marcus - paired with drummer Andrew Cyrille played an imposing concert in a space located in Peitz' 13th century watch tower. Drawing on original material from the '70s to the '00s, the trio confidently used the folksiness of Ornette Coleman combos and memories of Eric Dolphy's unparalleled technique as building blocks for its own creations, free jazz that didn't have to take a back seat to anyone in terms of visceral and deeply felt emotion.

Overall though, the performance that convincingly wrapped together an understanding of Jazzwerkstatt Peitz' past with an elaboration of its future potential was trumpeter Wadada Leo Smith's spectacular morning program. Someone who played in front of thousands during the festival's free-jazz heyday, Smith didn't bother with bygones, but committed himself fully to the present. During his solo set he burred his lips for percussive effects, deconstructing melodies and vibrated timbres off medieval stone walls. His tone was ethereally pure or dense as a bagpipe drone as the situation demanded. Part way through he added signal processing to the mix, using the sounds he had just recorded live to comment on his subsequent improvisations. On the cusp of modernity using electronics, the smeary blues tonality that characterizes his playing remained intact.

If more forward-looking programming will continue to be emphasized at Jazzwerkstatt Peitz, it's probable that its role as a vital festival experience will persist for many more anniversaries. ❖

For more information, visit jazzwerkstatt.eu

Cameron Brown and Dannie's Calypso

Russ Johnson - trumpet, flügelhorn, and cornet
Lisa Parrott - baritone, alto and soprano saxophones
Jason Rigby - tenor and soprano saxophones
Cameron Brown - double bass
Tony Jefferson - drums and cymbals

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"A bassist of stunning tone, exemplary time and taste..." - Richard Sudhalter, *New York Post*



IN MEMORIAM

by Andrey Henkin

JOOP AYAL - The Indonesian saxophonist moved to the Netherlands in 1948 and worked with vocalist Rita Reys, then relocated to Belgium in the early '50s and performed with local Flemish bands, including The Retro Jazz Orchestra. Ayal died May 28th at 88.

JEAN BACH - Though the radio producer/lifetime jazz fan had no previous film experience, Bach made the 1994 Academy-Award-nominated documentary *A Great Day in Harlem*, based on the iconic Art Kane photo, which included bassist Milt Hinton's footage of the shoot and interviews, done decades later, with the photo's surviving subjects. Bach died May 27th at 94.

JOE KILLIAN - The pianist/organist worked in the bands of Dexter Gordon, Sonny Stitt, Charlie Shavers, Curtis Fuller, Stuff Smith and others and was father to saxophonist Stan. Killian died May 1st at 86.

ALBERT LANGUE - The trumpeter led the Dixie Stompers in his native Belgium, backing up visiting American stars touring in Europe. Langue died Jun. 1st at 92.

ALPHONSE "TOTOLE" MASSELIER - The French bassist worked with Claude Bolling's Orchestra and Django Reinhardt and Quintette Du Hot Club De France, as well as Sidney Bechet, Kenny Clarke and Baden Powell. Masselier died in May at 88.

MULGREW MILLER - The soulful pianist appeared on over 500 recordings by seemingly every significant straight-ahead jazz player. Miller worked with Betty Carter, Woody Shaw, was part of Art Blakey's Jazz Messengers in the mid '80s, Tony Williams' groups from 1986-1998 and most recently Ron Carter's Golden Striker Trio with Russell Malone while leading nearly 20 albums of his own on the Landmark, Novus and MAXJAZZ labels. Miller died May 29th at 57.

OLLIE MITCHELL - The veteran trumpeter was a staple of numerous big bands led by Stan Kenton, Buddy Rich, Charlie Barnet, Harry James, Les Brown, Shorty Rogers, Gerald Wilson and Glenn Miller, as well as his own Sunday Band, and had countless credits for pop albums and TV and film music. Mitchell died May 11th at 86.

SHERMAN MITCHELL - The trombonist/flutist/alto saxophonist played with Dizzy Gillespie, Duke Ellington and many others and is credited with getting Yusef Lateef to play the oboe. Mitchell died May 4th at 83.

ARTHUR "DOC" RANDO - Though his second act was as an emergency room physician, Rando played saxophone and clarinet in the bands of Bob Crosby, Jimmy Dorsey, Wingy Manone and Lawrence Welk in the '40s. Rando died Apr. 27th at 103.

ED SHAUGHNESSY - The longtime drummer with Doc Severinson on *The Tonight Show* was also a veteran of numerous big bands in the '50s-60s and had sideman credits with Gary Burton, Mundell Lowe, Oliver Nelson, Shirley Scott and Dizzy Gillespie. Shaughnessy died May 24th at 84.

BEN TUCKER - The bassist can be traced throughout jazz history, starting with the bands of Ted Brown and Warne Marsh in the mid '50s, a long collaboration with Art Pepper, appearances on numerous Grant Green sessions, a credit on *The Individualism of Gil Evans* and later work with Pat Martino. Tucker moved to Georgia in 1972 to run a radio station and died there Jun. 4th at 81 when a motorist struck his golf cart.

BERT WILSON - The saxophonist was confined to a wheelchair since an early childhood bout with polio but did go on to record with Sonny Simmons and James Zito in the '60s and release obscure but acclaimed leader discs from his Olympia, WA homebase starting in the '80s. Wilson died Jun. 6th at 73.

BIRTHDAYS

July 1
 †Earle Warren 1914-95
 †Rashied Ali 1935-2009
 Ndugu (Chandler) b.1952
 Erik Friedlander b.1960
 Sameer Gupta b.1976
 Brandee Younger b.1983

July 2
 †Charlie Kennedy 1927-2009
 Richard Wyands b.1928
 Ahmad Jamal b.1930
 †William Fielder 1938-2009
 Mike Abene b.1942
 Gary Dial b.1954

July 3
 †Johnny Coles 1926-96
 Ronnell Bright b.1930
 †Ron Collier 1930-2003
 Pete Fountain b.1930
 Rhoda Scott b.1938
 Dr. Lonnie Smith b.1942
 John Klemmer b.1946

July 4
 Aaron Sachs b.1923
 Conrad Bauer b.1943
 Butch Miles b.1944
 Fred Wesley b.1943
 Matt Steckler b.1974

July 5
 †Ray Biondi 1905-81
 †Bruce Turner 1922-93
 Sha b.1983

July 6
 †Betty Smith 1929-2011
 Chris White b.1936
 Klaus Kugel b.1959
 Torben Waldorff b.1963

July 7
 †Tiny Grimes 1916-89
 †Frank Rehak 1926-87
 Doc Severinsen b.1927
 †Hank Mobley 1930-86
 †Joe Zawinul 1932-2007
 Sue Evans b.1951
 Michael Henderson b.1951
 JA Granelli b.1966
 Orlando Le Fleming b.1976

July 8
 †Bill Challis 1904-94
 †Louis Jordan 1908-75
 †Johnny Mince 1912-97
 †Billy Eckstine 1914-93
 †Ken Hanna 1921-82
 Roy Babbington b.1940
 Sakari Kukko b.1953
 Russ Johnson b.1965
 Kendrick Scott b.1980
 Tyshawn Sorey b.1980
 Matt Wigton b.1980

July 9
 †Joe Darensbourg 1906-85
 †June Richmond 1915-62
 †Duke Burrell 1920-93
 †Alex Welsh 1929-82
 †Frank Wright 1935-90

July 10
 †Noble Sissle 1889-1975
 †Ivie Anderson 1905-49
 †Cootie Williams 1910-85
 †Milt Buckner 1915-77
 †Dick Cary 1916-94
 †Major Hölley 1924-90
 †Buddy Clark 1929-99
 †Arnie Lawrence 1938-2005
 †Lee Morgan 1938-72
 Brian Priestley b.1940

July 11
 Henry Lowther b.1941
 Tomasz Stanko b.1942
 Travis Sullivan b.1971
 Will Vinton b.1977

July 12
 †Sam "The Man" Taylor 1916-90
 †Paul Gonsalves 1920-74
 †Conte Condoli 1927-2001
 †Big John Patton 1935-2002
 †Jean-Francois Jenny-Clark 1944-98
 Mark Soskin b.1953
 Ken Thompson b.1976
 Ron Caswell b.1977

July 13
 †George Lewis (cl) 1900-68
 Bengt-Arne Wallin b.1926
 Russ Vinnegar 1928-99
 †Albert Ayler 1936-70
 †Earl Grubbs 1942-89
 George Lewis (tb) b.1952

July 14
 †Billy Kyle 1914-66
 †Alan Dawson 1929-96
 Lauren Sevian b.1979

July 15
 †Philly Joe Jones 1923-85
 †Joe Harriott 1928-73
 Henry Warner b.1940
 Rodrigo Amado b.1964
 Petros Klampanis b.1981

July 16
 †Teddy Buckner 1909-94
 †Cal Tjader 1925-82
 Bobby Previte b.1957

July 17
 †Mary Osborne 1921-92
 †Ray Copeland 1926-84
 †Vince Guaraldi 1928-76
 †Joe Morello 1928-2011
 Ben Riley b.1933
 †Nick Brignola 1936-2002
 Chico Freeman b.1949

July 18
 †Charlie LaVere 1910-83
 †Ray McKinley 1910-95
 †Joe Comfort 1917-88
 †Don Bagley 1927-2012
 †Carl Fontana 1928-2003
 †Buschi Niebergall 1938-'80s
 †Dudu Pukwana 1938-90
 William Hooker b.1946
 Theo Croker b.1985

July 19
 †Buster Bailey 1902-67
 †Cliff Jackson 1902-70
 †Charlie Teagarden 1913-84
 Bobby Bradford b.1934
 †Carmell Jones 1936-96
 Didier Levallet b.1944

July 20
 †Bill Dillard 1911-95
 †Joachim Ernst Berendt 1922-2000
 †Ernie Wilkins 1922-99
 Peter Ind b.1928
 †Charles Tyler 1941-82
 Samuel Blaser b.1981

July 21
 Helen Merrill b.1930
 †Sonny Clark 1931-63
 Plas Johnson b.1931
 Scott Wendholt b.1965

July 22
 †Paul Moer 1916-2010
 †Al Haig 1924-82
 †Bill Perkins 1924-2003
 †Keter Betts 1928-2005
 †Junior Cook 1934-92
 Johannes Bauer b.1954
 Al DiMeola b.1954

July 23
 †Emmett Berry 1915-93
 †Johnny Hartman 1923-83
 †Claude Luter 1923-2006
 Bill Lee b.1928
 †Richie Kamuca 1930-77
 †Steve Lacy 1934-2004
 Daoud-David Williams b.1943
 Khan Jamal b.1946
 Loren Schoenberg b.1958
 Achille Succi b.1971

July 24
 †Joe Thomas 1909-84
 †Billy Taylor 1921-2010
 Ronnie Lang b.1927
 †Rudy Collins 1934-88
 Mike Mainieri b.1938
 Charles McPherson b.1939
 Jon Faddis b.1953
 Barry Romberg b.1959
 James Zollar b.1959
 Etienne Charles b.1983

July 25
 †Darnell Howard 1895-1966
 †Johnny Wiggs 1899-1977
 †Johnny Hodges 1907-70
 †Jef Gilson 1926-2012
 †Don Ellis 1934-78
 Günter Lenz b.1938
 Brian Blade b.1970
 Mike DiRubbo b.1970

July 26
 †Gus Aiken 1902-1973
 †Ersine Hawkins 1914-93
 †Louie Bellson 1924-2009
 Charli Persip b.1929
 JoAnne Brackeen b.1938
 Natsuki Tamura b.1951

July 27
 †Charlie Queener 1923-97
 Charlie Shoemaker b.1937
 Carl Grubbs b.1944
 Joel Harrison b.1957
 Jean Toussaint b.1960

July 28
 †Corky Corcoran 1924-79
 Jim Galloway b.1936
 Nenneta Freelon b.1954
 Delfeayo Marsalis b.1965

July 29
 †Don Redman 1900-64
 †Charlie Christian 1916-42
 †Joe Beck 1945-2008

July 30
 †Hilton Jefferson 1903-68
 †Roy Porter 1923-98
 †Frank Smith 1927-74
 †Vernell Fournier 1928-2000
 James Spaulding b.1937
 Hal Smith b.1953
 Kevin Mahogany b.1958

July 31
 †Hank Jones 1918-2010
 †Ahmet Ertegun 1923-2006
 †Bjarne Nerem 1923-91
 Kenny Burrell b.1931
 Mike Wolff b.1952
 Stanley Jordan b.1959

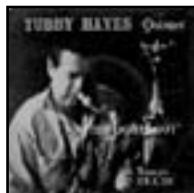


AHMAD JAMAL
 July 2nd, 1930

Though he was named an NEA Jazz Master in 1994, pianist Ahmad Jamal (born Frederick Russell Jones) is still one of those players known more to cognoscenti than the larger jazz-listening public. Part of that relative obscurity stems from the fact that Jamal, since debuting as a leader in 1955, has never performed as a sideman, limiting his exposure to those specifically seeking out his dozens of (mostly trio) albums. If you aren't familiar with his playing, you know some of his compositions: "Ahmad's Blues", "New Rhumba" (a Miles favorite), "Manhattan Reflections", "Bogota" and others. While Jamal didn't compose "Poinciana", he did make it famous with his definitive version from the 1958 album *At the Pershing*. -AH

ON THIS DAY

by Andrey Henkin



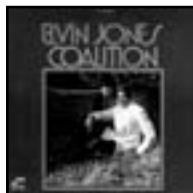
After Lights Out
 Tubby Hayes (Tempo)
 July 17th, 1956

British saxophonist Tubby Hayes was among the first European jazzers to whom American audiences were exposed, due to his early '60s trips to the US as part of the Musicians' Union transatlantic agreement. But his career began a decade before and by the time of this album, he was an established star in his native England. Filling out his quintet are countrymen taken from Hayes' orchestra and The Jazz Couriers and the program is mostly Hayes originals in tribute to players like Art Blakey and Woody Herman plus Howard McGhee's "Nicole".



Eponymous
 New York Eye and Ear Control (ESP)
 July 17th, 1964

Probably the first superstar group of the nascent New York free jazz scene, *New York Eye and Ear Control* was ostensibly 'led' by saxophonist Albert Ayler and featured his quartet of the time with trumpeter Don Cherry, bassist Gary Peacock and drummer Sunny Murray, adding vibrant New York Art Quartet frontline partners Roswell Rudd (trombone) and John Tchicai (alto saxophone). The three tunes (one less than a minute, the other both over 20) were recorded as a soundtrack for the Michael Snow film of the same name.



Coalition
 Elvin Jones (Blue Note)
 July 17th, 1970

Drummer Elvin Jones led his first album in 1961 while still a part of John Coltrane's Quartet. But after that group, Jones became an established leader in his own right. This album continues a series of excellent albums for Blue Note and includes regular collaborators of the time George Coleman (tenor saxophone), Wilbur Little (bass) and Candido Camero (percussion) plus old friend Frank Foster on second tenor, for five tunes written by either Coleman, Foster or Jones' wife Keiko, alongside the Harbach-Kern standard "Yesterdays".



Leaf Palm Hand
 Cecil Taylor/Tony Oxley (FMP)
 July 17th, 1988

In the summer of 1988, pianist Cecil Taylor (then just shy of 60) played a number of significant concerts over a month's time at the Kongresshalle Berlin, collected as *Cecil Taylor In Berlin '88*. There are solos, a piano-cello-saxophone trio, a pairing with guitarist Derek Bailey and several duets with drummers like Han Bennink, Louis Moholo, Paul Lovens, Günter Sommer and this final concert with Englishman Tony Oxley. The album (available separately and reissued in 2008 by Jazzwerkstatt) is 70 minutes of Taylor at his best.



The Multiplication Table
 Matthew Shipp (hatOLOGY)
 July 17th, 1997

Trio has been the format to which pianist Matthew Shipp has kept returning during a career that began in the '80s. Bassist William Parker has been his bedrock partner but the drum throne is a revolving one, held by Whit Dickey, then Susie Ibarra, Guillermo E. Brown and finally/currently Gerald Cleaver. This album was taken from the Ibarra era and the first to feature the trio outside of David S. Ware's group of the period. In addition to several Shipp originals, the group plays Ellington's "C Jam Blues" and "Take the 'A' Train".

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Alex and Ani Stage

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Saturday, August 3 & Fort Adams State Park

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Esperanza Spalding & **Marcus Miller** & **Michel Camilo** & **Terence Blanchard**
Robert Glasper & **Gregory Porter** & **Rez Abbasi** & **Edmar Castañeda**
Bill Charlap Trio w. special guests **Bob Wilber & Anat Cohen** & **Ray Anderson***
Lew Tabackin w. **Randy Brecker** & **Amir ElSaffar*** & **Mary Halvorson**
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Chick Corea & The Vigil & **Eddie Palmieri Salsa Orchestra** & **Hiromi**
Dizzy Gillespie™ Big Band under the direction of **Paquito D'Rivera**
Joshua Redman & **Roy Haynes** & **Steve Coleman** & **Jon Batiste**
Jim Hall Quartet w. special guest **Julian Lage** & **Donny McCaslin**
Dirty Dozen Brass Band & **Dee Alexander** & **David Gilmore**
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Photos - Left to right: Natalie Cole, Wayne Shorter, Esperanza Spalding, Chick Corea. Artists subject to change. Not listed in date or performance order. Newport Jazz Festival® is a production of Newport Festivals Foundation, Inc.™ a 501(c)(3) non-profit corporation, under license from Festival Productions, Inc. and George Wein. All rights reserved. *Performing works made possible with support from the Doris Duke Charitable Foundation.

