



THE NEW YORK CITY JAZZ RECORD



**ALAN
BROADBENT**

**MICHAEL
BISIO**

**LAROY
WALLACE
MCMILLAN**

**WES
MONTGOMERY**

Managing Editor:
Laurence Donohue-Greene
**Editorial Director &
Production Manager:**
Andrey Henkin

To Contact:
The New York City Jazz Record
66 Mt. Airy Road East
Croton-on-Hudson, NY 10520
United States
Phone/Fax: 212-568-9628

Laurence Donohue-Greene:
ldgreene@nycjazzrecord.com

Andrey Henkin:
ahenkin@nycjazzrecord.com

General Inquiries:
info@nycjazzrecord.com

Advertising:
advertising@nycjazzrecord.com

Editorial:
editorial@nycjazzrecord.com

Calendar:
calendar@nycjazzrecord.com

VOXNews:
voxnews@nycjazzrecord.com

Letters to the Editor:
feedback@nycjazzrecord.com

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or email info@nycjazzrecord.com

Staff Writers

David R. Adler, Clifford Allen,
Fred Bouchard, Stuart Broomer,
Katie Bull, Thomas Conrad,
Ken Dryden, Donald Elfman,
Brad Farberman, Sean Fitzell,
Kurt Gottschalk, Tom Greenland,
Alex Henderson, Marcia Hillman,
Terrell Holmes, Robert Iannapolo,
Suzanne Lorge, Marc Medwin,
Russ Musto, Joel Roberts,
John Sharpe, Elliott Simon,
Andrew Vélez, Ken Waxman

Contributing Writers

Shaun Brady, Kevin Canfield, Brian Charette,
Brad Cohan, Phil Freeman, Anders Griffen,
George Kanzler, Mark Keresman, Ken Micallef,
John Pietaro

Contributing Photographers

Richarda Abrams, Torben Christensen,
Gary Firstenberg, Yngve Froyen,
Peter Gannushkin, Marek Lazarski,
Susan O'Connor, Robert I. Sutherland-Cohen,
Jack Vartoogian

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Jazz is a music based on and dependent upon community. This was true in its earliest beginnings when it was an expression of displaced cultures and is still true today when it struggles for visibility in the musical marketplace. No one knows this better than the Association for the Advancement of Creative Musicians (AACM), which has been celebrating 50 years of progressive, collective music-making throughout 2015 and continues the party with four Friday nights this month featuring luminaries from its roster like co-founder Muhal Richard Abrams, Thurman Barker, Roscoe Mitchell, Amina Claudine Myers, Wadada Leo Smith, Henry Threadgill and George Lewis, the latter author of A Power Stronger Than Itself, an exhaustive history of the organization. And continuing the theme, pianist Alan Broadbent (Interview), playing three nights at Mezzrow, and bassist Michael Bisio (Artist Feature), celebrating a new CD at Zürcher Gallery along with other appearances, have both established themselves in the scenes of one (or more) cities and then relocated to be embraced by our local community of players.

And community is a worldwide phenomenon, evidenced by three festival reports from Detroit, Chicago and northeastern France, all of which feature players from their respective deep talent pools. So know that when you listen to jazz, you are never alone...

*On The Cover: AACM 50th Anniversary (logos taken from concert posters from 1965-75).
Page 8 photo: Muhal Richard Abrams' Experimental Band (seated left to right:
Dr. Muhal Richard Abrams, Wadada Leo Smith, Amina Claudine Myers, Roscoe Mitchell,
LaRoy Wallace McMillan; standing left to right: Reggie Nicholson, George Lewis,
Leonard Jones, Thurman Barker, Henry Threadgill; photo by Richarda Abrams)*

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OCTOBER 2015



REBIRTH BRASS BAND
OCTOBER 2 - 4



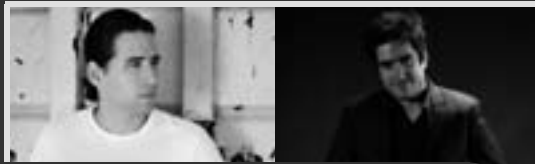
LEE RITENOUR
OCTOBER 6 - 11



THE JOHN SCOFIELD & JOE LOVANO QUARTET
OCTOBER 13 - 18



DIZZY GILLESPIE™ ALL STARS
OCTOBER 20 - 25



**DOUBLE FEATURE:
ALFREDO RODRIGUEZ TRIO
+ HAROLD LÓPEZ NUSSA TRIO**
OCTOBER 26 - 28



KENNY G
OCTOBER 29 - NOVEMBER 1

TALIB KWELI WITH LIVE BAND OCTOBER 5 • ROMAIN COLLIN - CD RELEASE SHOW OCTOBER 12 • GATO BARBIERI OCTOBER 19

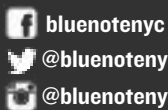
SUNDAY BRUNCH

REBIRTH BRASS BAND OCTOBER 4 • BRAD SHEPIK'S NYU ENSEMBLE OCTOBER 11

ALEXIS COLE OCTOBER 18 • SVETLANA SHMULYIAN & DELANCEY FIVE FT TAP DANCER MICHELA MARINO LERMAN OCTOBER 25

LATE NIGHT GROOVE SERIES

REBIRTH BRASS BAND OCTOBER 2 & 3 • JULIAN CORYELL OCTOBER 9 • SHARI PINE SEP 10 • STRINGS 'N SKINS OCTOBER 16
THE RUFF PACK OCTOBER 17 • LOUD APARTMENT OCTOBER 23 • TBA OCTOBER 24 • TBA OCTOBER 30 • DAVID WEISS & POINT OF DEPARTURE OCTOBER 31



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OCTOBER 2015

Th 10/1 **TOMMY CAMPBELL & VOCAL-EYES**

F 10/2 **STANLEY COWELL QUARTET**

Sa 10/3 Bruce Williams [alto saxophone & flute] Stanley Cowell [piano]
Su 10/4 Jay Anderson [bass] Victor Lewis [drums]

W 10/7 **ALEXIS COLE QUINTET**

Th 10/8 Featuring special guest Eric Alexander
Alexis Cole [vocals] Eric Alexander [tenor saxophone]
John DiMartino [piano] Yasushi Nakamura [bass] Kenny Hassler [drums]

F 10/9 **"SPHERICAL"**

Sa 10/10 **A THELONIOUS MONK BIRTHDAY CELEBRATION**

Su 10/11 Eddie Henderson [trumpet] Tim Warfield [tenor saxophone]
Victor Gould [piano] Ben Wolfe [bass] Mark Whitfield, Jr. [drums]

W 10/14 **FREDDIE HENDRIX QUARTET**

Th 10/15 Freddie Hendrix [trumpet] Brandon McCune [piano]
Chris Berger [bass] Chris Beck [drums]

F 10/16 **ONE FOR ALL**

Sa 10/17 Jim Rotondi [tpt.] Eric Alexander [ten. saxophone] Steve Davis [trb.]
Su 10/18 David Hazeltine [piano] John Webber [bass] Joe Farnsworth [drums]

W 10/21 **CAROLYN LEONHART QUINTET**

Th 10/22 Carolyn Leonhart [vocals] Myron Walden [tenor saxophone]
Helen Sung [piano] Hans Glawischnig [bass] Rodney Green [drums]

F 10/23

Sa 10/24 **MARY STALLINGS WITH THE BRUCE BARTH TRIO**

Su 10/25

W 10/28 **FLEURINE**

Th 10/29 **JIM SNIDERO QUINTET**

Jim Snidero [alto saxophone] Alex Sipiagin [trumpet]
Andy LaVerne [piano] Ugonna Okegwo [bass] Jason Tiemann [drums]

F 10/30

Sa 10/31 **JD ALLEN TRIO**

Su 11/1 JD Allen [tenor saxophone] Gregg August [bass] Nate Smith [drums]

ARTIST RESIDENCIES

BIG BAND MONDAYS: ORRIN EVANS & THE CAPTAIN BLACK BIG BAND

B-3 TUESDAYS: MIKE LEDONNE'S GROOVER QUARTET

SUNDAY JAZZ BRUNCH WITH ANNETTE ST. JOHN

'ROUND MIDNIGHT SESSIONS

M THE SMOKE JAM SESSION

Tu EMMET COHEN ORGAN TRIO

W CAMILLE THURMAN QUARTET

Th NICKEL & DIME OPS

F JOHN FARNSWORTH QUARTET or PATIENCE HIGGINS & THE SUGAR HILL QUARTET

Sa JOHNNY O'NEAL & FRIENDS

Su WILLERM DELISFORT QUARTET

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JazzFest

BROOKLYN
October 11-16

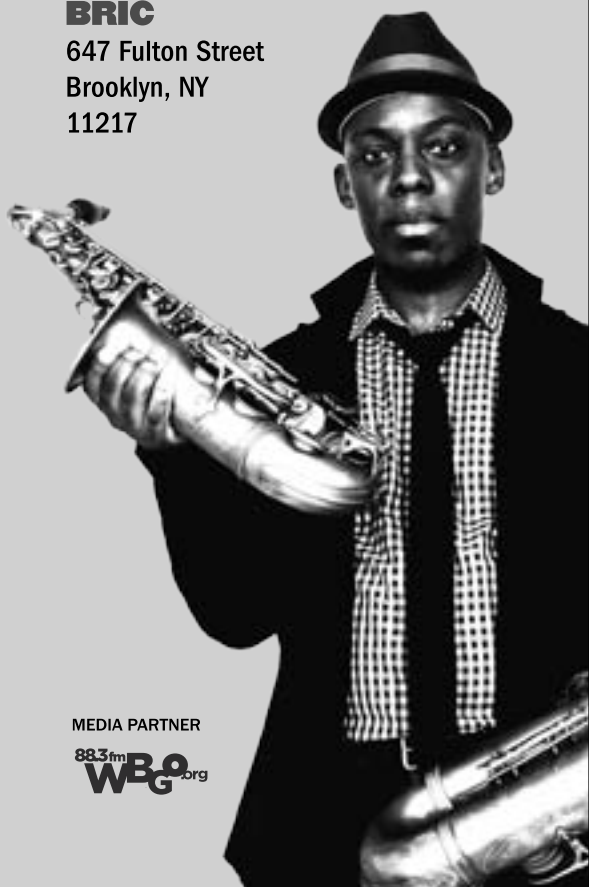
**Ron Carter Trio &
Danny Simmons
Kamasi Washington
Dr. Lonnie Smith's Evolution
Nicholas Payton Trio
James Carter Organ Trio
Takuya Kuroda**

Kris Bowers | Dawn of Midi
Dessy Di Lauro's Neo-Ragtime | Nir Felder
Deva Mahal | Marcus Strickland's Twi-Life
Ben Williams & Sound Effect
Michael Blake Quartet | Battle Trance
Nate Smith + KINFOLK | Thumbscrew w/
Mary Halvorson, Michael Formanek,
and Tomas Fujiwara | Donny McCaslin
Rich Medina | Allison Miller's Boom Tic Boom
Jaime Woods | Brandee Younger



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When saxophonist **Jon Irabagon** took the stage at the Jazz Standard (Sep. 2nd) with his quartet of pianist Matt Mitchell, bassist Chris Lightcap and drummer Nasheet Waits, the format and approach certainly seemed to fit the venerable Gramercy club's taste for malleable postbop of the Blue Note generation. Yet it was clear from the opening salvo (of five) that something else was in store. Irabagon is a versatile soloist and breathtaking scalar technician, but for all his influences (he stuck to the tenor for this concert), he owns his phrasing and works dramatic statements with delicate grapple, as though he were meticulously pulling at a loaf of sourdough. His partners were all given ample room to stretch out, as Irabagon gleefully encourages the notion of a band. Lightcap and Waits stoked with dry and colorful insistence and Mitchell was a continual delight with a penchant for minimal, cellular elaboration and voluminous, toothy rhapsody. It wouldn't be accurate to divide the set into uptempo numbers and reflective ballads since each piece was structured around roiling shifts just under the surface, but one particularly gentle tune, a folksy modal plateau dedicated to Irabagon's late grandmother and titled "100 Summers", was a disarmingly pretty take on the language of Pharoah Sanders and late-period Coltrane. All four musicians proved themselves masters of knotted form and continually wowed, although a bit more elegant simplicity could have been equally breathtaking.

— Clifford Allen

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Jon Irabagon @ Jazz Standard

Among the most vaunted of contemporary improvising composers and bandleaders, guitarist **Mary Halvorson** has generally worked as part of ensembles, leaving her solo art frequently untested, although that has changed with the new Firehouse 12 disc *Meltframe* and a recent tour supporting The Melvins' King Buzzo. Playing opposite drummer-collaborator Ches Smith's unaccompanied electro-acoustic music *Congs for Brums* at Roulette (Sep. 9th), Halvorson worked through a set of nine compositions from, importantly, the books of other musicians—heroes like Ornette Coleman, McCoy Tyner, Oliver Nelson, Carla Bley and Annette Peacock and peers such as drummer Tomas Fujiwara and bassist Chris Lightcap. While Halvorson's own practice focuses on devising settings for improvisers, in some ways that has given her own playing short shrift. Here, even with the bevy of pedals at her feet, Halvorson worked through craggy intervals, haunting melodies and distorted, choogling runs with an approach that emphasized both startling physicality (steady, yet putting her body into the music) and webby delicacy. Naturally the set featured music also heard on *Meltframe* but given more stretching room (especially Lightcap's "Platform"), as well as a gorgeous cover of Dutch pianist Misha Mengelberg's "Another Day Goes By", Halvorson in strident clomps and glassy, Satie-like footfalls that explored knotty lines, appropriately punctuated by a squeaky piano bench. (CA)

On the strength of last year's *Code Red*, **David Fiuczynski's Screaming Headless Torsos**, a 25-year-old border-destroying 'rock' band from Boston, is experiencing a revival, their recent premiere at Rockwood Music Hall (Sep. 4th) proving the point. Fronted by operatic soul singer Freedom Bremner, fired by the eclectic pyrotechnics of Fiuczynski's double-necked (one fretted, one not) guitar, backed by bassist David Ginyard and the too-tough rhythm team of drummer James "Biscuit" Rouse and percussionist Daniel Sadownick, the Torsos delivered their highly intelligent, incessantly morphing originals with a punk edge. Opening with a cover of Miles Davis' "Smile in a Wave", which featured a fast bebop scat melody with a Stevie Wonder-style B-section, a theremin-like guitar solo with swooping slides and Jimi Hendrix-inspired psychedelic lyrics, the Torsos soon set heads a-bobbin' across the SRO hipster crowd. And that was just the first number. The set was a study in contrasts and paradoxes: somehow the band's beat stayed funky-to-the-bone even as it sped up, slowed down or modulated through relentless textural shifts; and, in spite of its quirky ethos and frenetic pace, the music was steeped in soul. Three songs were reprised from the group's debut disc, but most came from the new album, plus a cover of Hendrix' ballad "Angel". Was it jazz? Does it matter? It certainly wasn't what Duke Ellington would have called "the other kind" of music.

— Tom Greenland

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David Fiuczynski @ Rockwood Music Hall Stage 2

Guitarist **Adam Rogers** is one of the city's many hidden treasures, a musicians' musician, likely to appear almost anywhere with anyone on any given night. A particularly humid and rainy one found him tucked into SEEDS (Sep. 10th), an intimate, no-frills venue in Brooklyn's Prospect Heights, performing a set of Charlie Parker-inspired tunes for a dozen or so of the faithful. Kicking off a micro-tour under the auspices of The Jazz Gallery's mentorship program, Rogers had taken young-blood drummer Jimmy McBride under his wing, aided by bassist Scott Colley, a frequent collaborator, and pianist David ("Dah-VEED") Virelles, another up-and-comer. Running to an hour and a quarter, with only four songs, the gig gave each musician plenty of room to stretch out and explore. In effect it was like hearing alternating trios, as Virelles typically laid out while Rogers soloed and vice versa. On "Chasing the Bird", Parker's contrafact based on rhythm changes in F, Rogers quickly established himself as a postbopper extraordinaire, expertly navigating the harmonies in the spirit of—while eschewing the clichés of—old-school bop, adding his own progressive, melody-grounded conception. "Cheryl" (a Bb blues), "Everything Happens to Me", (inspired by Parker's version on a live recording) and "Little Willie Leaps" (Miles Davis' contrafact based on "All God's Chillun Got Rhythm") rounded out the inspired evening. The only thing missing: a microphone for the piano. (TG)

To open his weeklong residency at The Stone, drummer **Harris Eisenstadt** debuted a new quartet, Old Growth Forest, with saxophonist Tony Malaby, trombonist Jeb Bishop and bassist Jason Roebke; it could have been called Deep Dish versus Thin Crust given the Chicago/New York juxtaposition (though Eisenstadt is Canadian and Bishop is now based in North Carolina). The seven tunes – to appear next year on a Clean Feed release the band would record shortly after the gig – were mostly named for trees found on Wikipedia, Eisenstadt quipped, and were marked by what makes the leader such an interesting composer: an anachronistic concern for melody as well as harmony and a knack for shifting emphases, such that the focus moved around the band like some multi-spatial baton relay. Bishop and Malaby, infrequent partners, made up a compelling frontline, if one excuses the inaccurate hierarchical nomenclature, both capable of forcefulness and subtlety as well as extended techniques and textural diversions, while Eisenstadt countered Roebke's rhythmic gooeyness with understated commentary. The pieces mostly hovered in the 7-10-minute range, "Spruce" stretching to 15 and "Fir" a spritely 4 to close the set. To belabor the arboreal theme, the tunes had the flexibility of willows swaying in the wind, loping or plodding rhythms contrasted by quirky melodic lines, a horn soloing briefly before being joined by or argued with by the other. One could certainly see the forest for the trees.

– *Andrey Henkin*

One of the most enduring working bands in jazz today, alto saxophonist **Miguel Zenón's** 4tet returned to the Village Vanguard to wrap up the group's busy summer schedule before its leader heads out on tour with the SFJAZZ Collective. The intrepid ensemble opened its Thursday night (Sep. 3rd) performance with Zenón's "Through Culture And Tradition", an aptly named episodic piece from his *Identities Are Changeable* Miel Music album. It began with pianist Luis Perdomo spinning out a complex mechanistic ostinato with his right hand while his left laid down a dark counterline buoyed by Hans Glawischnig's bass and Henry Cole's drums, before Zenón came in playing a bluesy free-bopping melody that resolved into a brooding lyrical improvisation. The saxophonist's Puerto Rican roots came to the fore on the original "My Home", opening with a Spanish-tinged piano/saxophone duet steeped in romance, then transitioned into a melancholy processional marked by Cole's tolling cowbell. A new addition to the group's repertoire, Zenón's "Academia" had the leader blowing trademark labyrinthine lines, stringing together multiple motifs over hypnotic piano, showcasing his expansive tone, lush in the middle register and strident on top. "Sangre de Mi Sangre" (blood of my blood), a dedication to the saxophonist's young daughter, had the band stretching out on a playful melody before ending with "Tipico", a tour de force AfroCuban odyssey with a soulful guajira rhythm.

– *Russ Musto*



Harris Eisenstadt @ The Stone



Miguel Zenón @ Village Vanguard

Myriad comparisons to established performers is the bedrock of lazy music journalism; it's easier to say that a new artist is X-meets-Y-meets-Z than spend some real time trying to understand what it is he/she/they are doing. But every once in a long while a band is such a sincere and seamless pastiche of influences and approaches that offering up a laundry list of correlations is actually instructive. Such is the case with **Troker**, a Guadalajara, Mexico-based quintet, which made its second New York appearance—after a triumphant debut at the Winter Jazzfest last January—at Drom (Sep. 8th). Comprised of Christian Jiménez (keyboards), DJ Zero (turntables), Frankie Mares (drums), Gilberto Cervantes (trumpet), Samo González (bass) and Arturo "Tiburón" Santillanes (saxophone), Troker is all things to all people. The drummer wouldn't be out of place in a thrash-metal band while the bassist traffics in deep funk. The keyboardist bridges the gap between Stevie Wonder and Sun Ra and the horn frontline is as much Mariachi as (Jazz) Messengers. Acting as the sonic mason, DJ Zero applies trowels-full of samples, electronic burbles and improvised scratch solos. At one moment, you think *Third-era* Soft Machine has been resurrected, then that you've been transported to the Palladium Ballroom and suddenly you're in a '70s cop flick. Mwandishi vies mightily with Manowar. Whatever Troker plays, they have lots of fun doing it and are as tight and colorful as the spandex masks on a luchadore. (AH)

The Jazz at Lincoln Center Orchestra with Wynton Marsalis traveled north from its Columbus Circle Rose Hall headquarters to the Lehman Center for the Performing Arts (Sep. 12th) to celebrate the release of band bassist Carlos Henriquez' debut album *The Bronx Pyramid* in the borough for which it is named. Expanding upon the CD's small group configuration with arrangements for the big band plus the timbales, congas and bongo of Marc Quinones, Bobby Allende and Carlos Padron, Henriquez melded the jazz and AfroCuban traditions in a set of mostly original music, exemplified by the opening "Guarajazz", which featured Marsalis' trumpet and Walter Blanding's tenor saxophone powered by the pulsating percussion section. Lush harmonies recalling the Duke Ellington and Tito Puente orchestras characterized the title track while soulful rhythms were at the heart of the funky "Cuchifrito". Guest sonero Frankie Vasquez took center stage for Henriquez' adaptation of the traditional "Yambu" and original arrangements of Ruben Blades' Salsa-fied "El Cantate" and his own "Bomba Nueva". The second half kicked off with a trio of Henriquez originals—"Kiko's Vibe", "Slick AI" and "Joshua's Dream"—written for his three sons, which displayed the breadth of his skills as a composer, from swinging mambo to stirring bolero, before Vasquez returned to take things out, singing the Cortijo classic "Quitate de la Via, Perico" and jamming with the band on "Descarga Entre Amigos". (RM)

WHAT'S NEWS

A memorial service for the recently passed label executive **Bruce Lundvall**, known for his work with Columbia, Elektra/Musician and Blue Note, will take place Oct. 3rd at Saint Peter's Church.

Citing deteriorating health conditions due to emphysema, legendary saxophonist **Phil Woods** announced his immediate retirement from live performance last month during a concert with the Pittsburgh Symphony Orchestra at Manchester Craftsmen's Guild.

Finalists have been named for the **Wes Montgomery International Jazz Guitar Contest**, who will compete for the grand prize of \$5,000 at Merkin Hall Oct. 10th. The competition will be judged by journalist Bill Milkowski, WBGO Radio Music Director Gary Walker, producer Todd Barkan, Robert Montgomery (son of Wes), George Klabin (founder of Rising Jazz Stars/Resonance Records) and guitarist Pat Martino, who will also perform at the event.

In the space that was previously Somethin' Jazz Club (né Miles Café), bassist Richard Bona has opened **Club Bonafide**, which began its programming last month. For more information, visit clubbonafide.com.

The United States Postal Service will issue a stamp honoring vocalist **Sarah Vaughan** in 2016.

A Musical Mosaic: Blue Note and the First Ten Years of Independent Jazz Labels, a special presentation organized by the National Jazz Museum in Harlem and featuring producer Michael Cuscuna, will take place at Jazz at Lincoln Center, Oct. 29th at 7 pm. For more information, visit jazzmuseuminharlem.org.

The widow of legendary German trombonist **Albert Mangelsdorff**, who died 10 years ago at 76, presented his trombone to the city archive of Mangelsdorff's hometown of Frankfurt last month. In related news, German pianist Achim Kaufmann is the recipient of the 2015 Albert Mangelsdorff Prize, given by the Union Deutscher Jazzmusiker.

A statue of **Miles Davis** by Preston Jackson has been erected in the trumpeter's hometown of Alton, Illinois.

Guitarist **Gary Lucas** will appear on Mitch Goldman's Deep Focus WKCR program Oct. 12th at 6 pm to discuss the work and career of saxophonist Archie Shepp. For more information, visit cc-seas.columbia.edu/wkcr.

Pianist **Bill Charlap** has been named head of the Department of Jazz Studies at William Paterson University in New Jersey, following previous directors Thad Jones, Rufus Reid, James Williams and Mulgrew Miller. For more information, visit wpunj.edu.

Also in New Jersey, tickets are available for the New Jersey Performing Arts Center's 4th Annual **TD James Moody Jazz Festival** (Nov. 7th-15th) featuring The Real Sinatra Songbook, Dorado Schmitt & Django Festival Allstars, Christian McBride with Bruce Hornsby, Tony Bennett, Bill Charlap Presents Miles Davis' *Birth of the Cool*, Sharon Jones and The Dap-Kings, Dianne Reeves and the Sarah Vaughan International Jazz Vocal Competition. For more information, visit njpac.org/moodyjazz.

It has been reported that bandleader **Igor Butman**, who is a dual citizen of the U.S and Russian Federation and recently performed at the Koktebel Jazz Party in Crimea, received a letter from the U.S. State Department warning him that he was violating international sanctions put in place after the 2014 Russian annexation of the region. Butman is one of 500 Russian public figures who signed a letter supporting the military action.

Michael Feinstein and **54Below** have agreed to a partnership agreement whereby the club will be renamed Feinstein's/54 Below, ending the singer/pianist's search for a NYC venue after the closing of Feinstein's at Loews Regency Hotel in 2012.

Submit news to info@nycjazzrecord.com

YNGVE FROYEN



ALAN BROADBENT

BY ALEX HENDERSON

For many years, Alan Broadbent was closely identified with the Los Angeles jazz scene. The acoustic pianist, who grew up in New Zealand, moved to Boston in 1966 to attend the Berklee College of Music – and after three years on the road with Woody Herman's big band, settled in L.A. in 1972. Along the way, Broadbent became known for his arranging and composing as well as for his lyrical bop pianism. It was on the West Coast that, in addition to his own albums, he worked as a sideman for artists ranging from saxophonists Gary Foster, Bud Shank and Warne Marsh to singer Irene Kral. Broadbent is perhaps best known, however, for his work with singers Natalie Cole and Diana Krall and for his contributions to bassist Charlie Haden's *Quartet West*. But after 39 years in L.A., Broadbent moved to Nyack, NY in 2011 and these days can be found teaching at New York University in addition to his performances throughout the city. During a recent interview, the 68-year-old Broadbent discussed his many accomplishments.

The New York City Jazz Record: What were your reasons for leaving Los Angeles four years ago?

Alan Broadbent: Too many. A lot of things. But I've loved New York City all my life. I had the opportunity to move here with my wife and son and I took it. We live north of New York City about 40 minutes by train in a place called Nyack.

TNYCJR: Which is relatively convenient to Manhattan.

AB: Yeah, at the moment. We're going to try to move a little closer so that it isn't quite such a long haul. If we're going to be New Yorkers, at least in name, we need to be a little closer. But at least in Nyack, I can go into New York City whenever I want and catch the vibe.

TNYCJR: You were a fixture on the West Coast for many years.

AB: What's a fixture? There were no jazz gigs, really. There was a little bit of studio work. The jazz scene in Los Angeles leaves a lot to be desired. There are no clubs, basically. I would play a club in Los Angeles and three people would show up. They would sit in front of the piano, eat their spaghetti and yap the whole time. That, to me, is not the jazz experience.

TNYCJR: So you're happy to be living on the East Coast?

AB: I'm absolutely happy. Things have turned around for me. I'm appreciated here. It's good to be a part of New York City and my wife is from Philadelphia. She's an East Coast girl. And we wanted our son to grow up here with some culture.

TNYCJR: Jazz in Los Angeles is so spread out compared to NYC, where it's easy to get from club to club.

Mezzrow, for example, is within walking distance of half-a-dozen other jazz clubs.

AB: I play duo this month at Mezzrow, Spike Wilner's lovely place with a beautiful piano. The place is packed. Way in the back, there might be somebody talking at the bar. But everybody's attention is on you. And that's what I'm talking about: people in New York City come out to hear live jazz. They come out to listen... We can't all work Birdland. We can't all work the big clubs. But we still have to play. The thing about jazz is that you have to play to keep that connection with each other going. And I'm limited because I don't play keyboards. I play the piano. A lot of the smaller places don't have real pianos and they expect you to bring a keyboard – which I won't do. For me, the piano is a very personal means of expression. I've played it since I was six years old and I don't go to the piano only to play notes. I go there to express something, which I just can't do on an electric piano that wants me to play the sound it wants. When I play the piano, I get my sound.

TNYCJR: So you won't be playing any electric keyboards during your live performances?

AB: I never will. It's a question of feeling. For a pianist like Bud Powell, the connection between his technique and his feeling and his touch on the piano – they were all of a piece. You can't do that on an electric piano. If I play a C on the electric piano and somebody else plays a C on the electric piano, it's going to be the same C. But if you hear Bud Powell, Oscar Peterson and George Shearing playing the C on the piano, all of those Cs are going to be different.

TNYCJR: You've recorded in a variety of settings over the years, from trios to big bands to solo piano. One of your more recent albums is *America the Beautiful* with the NDR Bigband [Jan Matthes Records].

AB: It's the same guy on all of those albums. Working with NDR, the big band from Hamburg, Germany, represents the composer side of me. And obviously, the solo piano is the improviser side of me – the guy who jumps off the cliff and hopes he can fly. It's a question of economics as well. I haven't been with a record company for the past 10, 15 years. I do it all myself now. I schlep my CDs down to the post office in Nyack and mail them off. Anything to keep my music available. Record companies don't exist like they used to. But I do a bit of writing and that sustains me.

TNYCJR: It's interesting that your album with NDR is called *America the Beautiful* since the participants are a pianist originally from New Zealand and a big band based in Germany.

AB: (laughs) Yeah. The America that I know – the America that invited me to this country when I was 19

and gave me my jazz education and gave me a life – that's the America the Beautiful that I know. This country has given me a life. So why shouldn't it be beautiful?

TNYCJR: You have a strong rapport with singers.

AB: I'm not sure that I do. Singers hire me, but I listen to singers like I listen to horn players – and I accompany them that way.

TNYCJR: You've worked with Natalie Cole, Irene Kral, Diana Krall and Sheila Jordan.

(CONTINUED ON PAGE 50)

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MICHAEL BISIO

BY CLIFFORD ALLEN

Michael Bisio knows how to ‘walk’ the bass—indeed, at a recent duo concert with pianist Matthew Shipp at the venerable community space 5C Café in the Lower East Side, amid exhortations of “Slam Stewart!” from the proprietor, Bisio exhibited not only a robust, earthy and delicate stomp, but actually walked around with the bass. He danced with it, bringing it to a near-40-degree axis from the floor, plucking in counterpoint to the pianist’s cyclical motions or draping his body atop the instrument and exploring its registers with a meaty, incisive arco. Asked about his physical relationship to the bass, Bisio offers this: “[choreographer and composer] Meredith Monk has said that ‘all musical truth resides in the body.’ It rings very true for me, because I believe that everything can be broken down into vibration and therefore feel. Although I am sometimes aware of [dancing] happening, mostly I know because other people tell me. It is apparent I am a physical player and I have come to understand that the physical world and spiritual world are very intertwined and, at the best of times, for me they are one.”

Bisio was born on Mar. 4th, 1955 in Troy, New York and started on the bass as a teenager, partly inspired by the music—and physicality—of Charles Mingus and his approach, though initially his studies were in the classical realm. “Everything was all about the bass in my early years and the summer before I went to college at the University of Washington, I was at the Chautauqua Institute [in upstate New York]. My first teacher David Cobb was ready to ship me to Henry Portnoy, who was the principal bassist of the Boston Symphony Orchestra, but I met Jim Harnett, the principal bass of the Seattle Symphony Orchestra who was every bit as heavy and we got along great. Because of my teenage years, I needed to go somewhere far away! He was the only person I knew in Seattle, which was a very different place in those days. One of the really good things about that is that I could develop at my own pace.” Bisio’s studies in Seattle were diverse, encompassing classical bass technique and new music, the latter in a chamber improvisation ensemble with reedplayer William O. Smith and trombonist Stuart Dempster.

Always a bit ‘different’ in temperament from his classical peers, Bisio made the switch to playing improvised music completely in the early ‘90s, though his playing history already included performing and recording with heavy-hitting West Coast figures like trumpeter Barbara Donald and reedplayers Bert Wilson and Carter Jefferson (appearing on Donald’s 1982 Cadence LP *The Past and Tomorrows*). Rounding out the ‘80s, he’d also recorded two dates as a leader—the sextet LP *Ours* (CT Records, 1983) and a beautiful quartet album titled *In Seattle* (Silkheart, 1987)—and filled out the ‘90s working with pianist Wayne Horvitz and in saxophonist Charles Gayle’s trio with drummer Michael Wimberly. Now, as then, Bisio is a temporal bulwark in ensembles, but with a spry, ebullient way of applying physicality that gives the music a bright, rounded sense of motion. In a word, he ‘swings’, but

not with the codified energy that such a word implies.

Bisio relocated east in 2005, landing first in the East Village and soon moved back to his hometown of Troy and is now instrumental faculty at Vermont’s Bennington College. Since landing in New York, Bisio has become an integral part of the environment. As he puts it, “here, I know I’m part of a community. In Seattle there was a scene but I knew I wasn’t part of it. I’d gig and go home. Here, my being part of something is due to Arts for Art [organization responsible for the Vision Fest] and I could never say enough good things about them. They’ve been invaluable to me in my maturation process. I always know someone has my back.”

In New York his activities have included membership in the Matthew Shipp Trio with drummer Newman Taylor Baker (a chair formerly occupied by Whit Dickey) as well as duos with Shipp. This partnership has resulted in seven recordings—the trio’s latest, *The Conduct of Jazz*, is forthcoming on Thirsty Ear and the Shipp-Bisio duo LP *Live in Seattle* will be released by Vinyl Revolution in early 2016. “Musically our rapport is very easy as our aesthetics are very similar and I feel like I was born to play music with Matt. We were both taught that you had to know what came before, you had to have a handle on it and you had to add to it if you could. I think that’s where our similarity is, in the drive to push a boundary while being conscious of lineage. Matt has also related it to the Bill Evans/Scott La Faro aesthetic—there’s just an understanding we don’t have to talk about and you have to allow people to be whoever they are. He’s great at that and I try to be!”

A similarly immediate rapport can be heard in Bisio’s own music with the Accortet, his latest band featuring Wimberly, Kirk Knuffke (cornet) and Art Bailey (accordion). A curious instrumental combination, in the bassist’s words, “love put that band together! With the tune ‘I Want To Do To You What Spring Does To Cherry Trees’, I was in love with a Frenchwoman and I composed that song, which I decided to record. I thought, ‘she’s French, so I’ve got to have an accordion.’ When I heard the results I thought ‘oh my god, this is a band.’ Kirk is melodic and avant garde at the same time; it’s not like he’s choosing, that’s just what he is and Michael Wimberly just brings so much, whether we’re talking about time or color or sensitivity. Art is just a very special musician and an incredible orchestrator in the moment. I think appealing is a good word for the whole record [just released on Relative Pitch]... Some of those compositions are way over 30 years old, but the way we seamlessly play them I would gladly offer a prize to someone who could tell the difference between old and new.” This writer, before noticing on paper that there is an accordion in the band, assumed that it was titled to reflect a musical accord, one that Bisio has worked continually to further not only in his own groups, but in his students and those whom he encounters daily. After all, creative music is music for living. ❖

For more information, visit michaelbisio.com. Bisio is at 6BC Garden Oct. 3rd, Bowery Poetry Club Oct. 4th and Zürcher Gallery Oct. 9th with his Accortet. See Calendar.

Recommended Listening:

- Michael Bisio—*In Seattle* (Silkheart, 1987)
- Joe McPhee Quintet—*Common Threads* (Deep Listening, 1995)
- Joe Giardullo/Joe McPhee/Mike Bisio/Tani Tabbal—*Shadow & Light* (Drimala, 2001)
- Michael Bisio Quartet—*Connections* (CIMP, 2005)
- Michael Bisio—*Travel Music* (s/r, 2010)
- Michael Bisio/Matthew Shipp—*Floating Ice* (Relative Pitch, 2012)

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The night of Sep. 6th, some 10,000 people crowded in to the Jay Pritzker Pavilion for the closing set of the 2015 Chicago Jazz Festival and a 50th birthday tribute to one of the finest of the many contributions the city has made to the history of forward-thinking jazz. There were a number of other appearances by members of the venerable Association for the Advancement of Creative Musicians (AACM) on the program. Reedplayer Douglas Ewart brought a nonet with four vocalists and pianist Steve Colson and singer Iqua Colson appeared with their quintet, both groups invoking the anniversary of the longstanding organization, and reedplayer Ed Wilkerson appeared in a trio with bassist Tatsu Aoki and percussionist Michael Zerang. But the concert by the Muhal Richard Abrams Experimental Band was something different. While the group—which set the foundation for the AACM in the early '60s—has been playing more frequently in recent years, it was still a rarity. It was also a rather grand homecoming.

But Abrams, never one to trumpet his own achievements, downplayed his role as the force behind the ensemble. Speaking after the concert—which beautifully never pushed for rousing solos and kept the audience in rapt silence under the latticework frame of the Frank Gehry-designed amphitheater—he gave credit to his longtime colleagues and, perhaps more so, to the spirit that drives them.

"We've been associated for years so there's a certain amount of energy that goes into a concert," Abrams said. "Music, in that particular group, is like a car that has many drivers. I composed it and designed it for the occasion but there are many drivers. It's only out of due respect to music that we came together and discuss the basic path the music suggests."

It was a celebratory event to be sure [see review on pg. 13], the 10-piece band including a horn section of Roscoe Mitchell, Henry Threadgill and LaRoy Wallace McMillan [see Encore on pg. 10] and George Lewis and Wadada Leo Smith on brass. But faithful followers could be forgiven for seeing it in part as a nostalgia act. While there have been outstanding groups under the organization's banner—the Art Ensemble of Chicago, the Creative Construction Company, the Ethnic Heritage Ensemble, 8 Bold Souls—there hasn't been an active AACM signature band in quite some time. Which isn't to suggest that the philosophy under which the organization was founded doesn't continue to beat in its members' hearts. Presenting the original work of its members, supporting the work of others and working for the community through music education remain key parts of the Association's mission. But, to borrow from its signature phrase, what is the Great AACM Music of today? There are still AACM members, but the younger members rarely seem to wear the membership as a badge the way many did in the '70s, '80s and '90s.

The few exceptions shine a light on how few they are. The exceptional trio of Abrams, Lewis and Mitchell has been arguably the only AACM supergroup in recent years, although their appearances are few and far between. Drummer Jack DeJohnette's *Made in*

Chicago project—with Abrams, Mitchell, Threadgill and bassist Larry Gray and a wonderful record on ECM [see review on pg. 22]—is a close second, even if DeJohnette isn't actually a part of the organization. And the recent 482 Music release *Artifacts* features a trio of former AACM leadership committee officeholders: flutist Nicole Mitchell, drummer Mike Reed and cellist Tomeka Reid playing compositions by their elders in the association. For Mitchell, who served as chairperson between 2009-11, the AACM remains key even while she left Chicago for a teaching position at the University of California, Irvine in 2011.

"The spirit of the AACM so amazingly expressed by George Lewis, Muhal Richard Abrams, Roscoe Mitchell, Anthony Braxton, Henry Threadgill, Renee Baker, Tomeka Reid and so many others is that of striving for excellence, discovery and evolution," she related by email. "Diversity is inherent in this premise of honing your own voice, which is why there is no one aesthetic in the AACM. This AACM influence, along with the impact of my mother's artistic journey, led me to my core philosophy of 'unlimited possibilities' and 'bridging the familiar with the unknown'... It's very empowering to make this journey with the support of other artists in the AACM who have a similar goal and yet are so different."

An organization birthed on the foundation of supporting members' individuality might not easily be characterized. But according to Lewis, the health of the collective is rooted in having a membership who identifies as such while each continues to push the limits of their own artistic expression. The trombonist is a part of the so-called "second generation" of AACM members, becoming acquainted with the organization in 1971, although he was already aware of the music they were making. His book *A Power Stronger Than Itself: The AACM and American Experimental Music* (University Of Chicago Press, 2008) is not only an essential history of the organization but a critical analysis into its place in American art, politics and socio-economics. More recently, he has composed an opera, *Afterword: The AACM (as) Opera*, about the organization, which, after partial performances at Roulette in Brooklyn and the Ostrava Days festival in the Czech Republic, will receive its full premiere in Chicago this month. "The thing about the AACM is there's a cross-generational need for it," he said, speaking after the Ostrava staging. "There's people in their 20s, there's people in their 80s, they have different ideas about what the AACM means to them."

"It doesn't survive because of a particular kind of music, it survives because it has a commitment to community service and a commitment to meeting the needs of its members," he continued. "If it doesn't do these things it's possibly going to go. If the project is being believed in, that's a sign of good health. People can differ on what they want that project to be."

There's a willful inscrutability about the AACM, curiously quixotic if it weren't for its longevity. The association's slogan, which gave Lewis the title for his book, speaks to its inherent sphinx-like nature. It is the

sum of its parts and also greater than its sum. It is, as another of its slogans goes, "Ancient into the Future". It is, according to trumpeter Wadada Leo Smith, first and foremost a concept. "The AACM from the outset, because of the principles laid out in the bylaws, is an idea," he said. "I'm an idea person. Those same principals are important to me today."

Smith had read magazine reports of early AACM concerts while in the Army. Upon being discharged, made his way to Chicago and by 1967 into the fold. There since nearly the beginning, Smith is now responsible for a record that deserves to be put alongside *Made in Chicago* and *Artifacts* as important AACM collaborations of recent years. His expansive *The Great Lakes Suites* (TUM, 2012) brings together Threadgill, DeJohnette and his longtime bassist John Lindberg. The band appeared at the Jazz em Agosto festival in Lisbon this summer, where Smith consented to an interview about his history with the organization and, in particular, its hopes for the future.

"We need to determine a way in which we can set up a kind of network," he said. "We've got to figure out how to establish a network for performance spaces contracted in a way that they don't fly by night. We need five- or 10-year contracts with them. We need to establish some kind of way to deal with media. If you look at country music, the most successful music in the country, they have 13 networks. The AACM isn't going to have a TV network but we need to develop that."

That said, if the AACM's historic relevance is measured in terms of its past accomplishments and impact on other musicians, there's still plenty of which to be proud. "There's a reason why we have night and day and there's a reason why we live and die," Smith said. "Natural cycles evolve, contract and disappear. I have no problem following the natural design of creation. Look at Duke Ellington, he was alive and he's gone and his impact is still a fact. It's OK for this present to be gone."

Where Smith sees the AACM as a school of thought, for Abrams it's far more utilitarian. "There ain't no philosophy," he said, sternly and smiling. "It's an association, just like the name says, who agree to agree or sometimes not to agree. There is no philosophy, there's a million philosophies."

"What can I say?" he continued. "Two days was very important. 50 years? I think it's commendable that it's functioned for 50 years. I can understand how someone would view it like that from the outside but celebration of anniversaries? That's great to know you've been associated with people who have been consistently taking care of themselves. It's like you take a cool drink of water and then you move on. A drink of water could be characterized as an anniversary, a birthday or just quenching your thirst. It's recognition of a fact but there's no achievement or finality. It's a continuum." ❖

For more information, visit aacm-newyork.com. The AACM 50th Anniversary Celebration Festival is at Community Church of New York Oct. 9th, 16th, 23rd and 30th. See Calendar.



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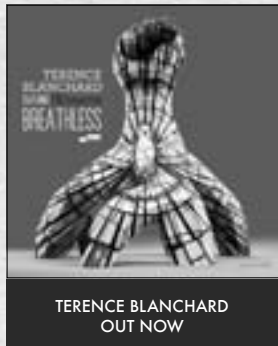
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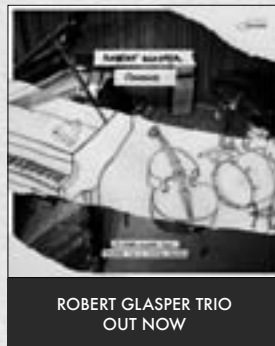
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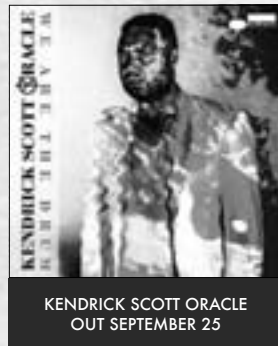
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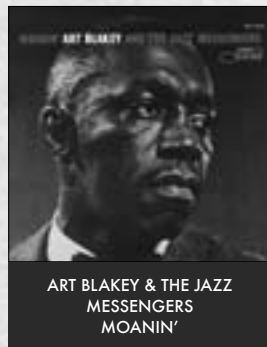


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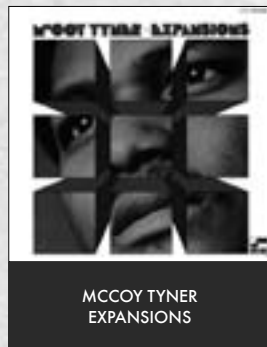
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LARoy WALLACE McMILLAN

BY KEN WAXMAN

On the back cover of Henry's Threadgill's influential 1979 LP *X-75 Vol. 1*, the lanky alto saxophonist is surrounded by an allstar assemblage including pianist Amina Claudine Myers, reedplayers Douglas Ewart and Joseph Jarman and bassists Rufus Reid, Brian Smith, Leonard Jones and Fred Hopkins. Squatting in the foreground, almost dwarfed by Hopkins' bass, is saxophonist/flutist LaRoy Wallace McMillan, probably the least known early AACM member. The photo is an apt metaphor for McMillan's low profile. New Yorkers, however, will get to hear him play in his first Gotham gig in almost two decades this month.

Although McMillan, 74, is on landmark releases by Abrams, Threadgill, Roscoe Mitchell and Steve Colson & the Unity Troupe, his near-obscurity results from a variety of factors: he has never recorded commercially as a leader; remained based in Chicago; and for many years had a flourishing parallel career in Salsa bands. "We're the tailgate of the Experimental Band," he jokes, when asked about the few members of Abrams' pioneering AACM large group who haven't left the Windy City. "When the other guys went to New York I had plenty of jobs here to keep me busy," he recalls. "I probably had more work in Salsa bands than they had to New York." McMillan, who reports that people on Chicago's north side know him as a Salsa player whereas on the south side he's known for his "avant garde" work, has followed this dichotomy since growing up in St. Louis. As a matter of fact, he made his professional debut on conga drum. His family is part American Indian, which accounts for the unusual spelling of his first name. McMillan's introduction to music was sitting between his grandfather's knees as the older man played piano. However, membership in the high school drum and bugle corps got him interested in percussion, which led to purchasing a conga drum. That was the late '50s though and captivated by the sounds of AfroCuban jazz via "Cal Tjader, Herbie Mann, Buddy Collette, Jerome

Richardson", he was soon back at the music store buying a flute. The storeowner recommended an experienced teacher and McMillan was schooled in classical flute technique and repertoire. He was also doing his first gigs, "playing shuffle rhythms" on congas with an organ player. A stint in the navy gave him time to play and study music: "It made me more efficient on flute, piccolo and alto saxophone."

Playing wasn't his paramount concern after his navy stint, but moving from a St. Louis he found too small was. Settling in Chicago, by chance he came across Abrams' Experimental Band playing in a local park. At school in St. Louis he had "Bowies all around me," McMillan jokes and with Abrams' band he reconnected with trumpeter Lester Bowie and his brother, saxophonist Byron Bowie. Byron was leaving the band and in short order McMillan replaced him as the group's baritone saxophonist and joined the AACM. Although he hadn't heard of the organization or the advanced compositions Abrams and others were writing, he fit right in. "Because of my training as a good reader I wasn't thrown by the music," he recalls. Abrams obviously felt the same way. McMillan has been part of various Abrams ensembles on-and-off for four decades. *Things to Come From Those Now Gone* in 1972 was his first record with the pianist and besides appearances on subsequent Abrams sessions, including *Mama and Daddy* and *Blues Forever*, he contributed to other AACM classics like Roscoe Mitchell's *Nonaah*. His first instrument hasn't been ignored either. "One time when we played the Berlin Jazz Festival I told Muhal, 'make sure they have congas on stage'," he recalls. The festival complied and McMillan's opening unaccompanied conga solo brought down the house.

Besides better-known AACM groups, nearly every member had his own band then and McMillan recalls one of his with trumpeter Wadada Leo Smith and Threadgill. "Henry is like my right hand," he notes "and this experience helped both of our flute playing." Over the years McMillan has also worked with pianist Adegoke Steve and vocalist Iqua Colson's Unity Troupe, with which he last played in NYC, plus multi-instrumentalist Douglas Ewart's band *Inventions*. Besides his North-side activities in AfroCuban bands,

the reedplayer spent time teaching music in elementary schools. At one point, in a parallel move to the famous AACM school that taught improvisational basics to children, McMillan was teaching Latin rhythms to school-age children. Sometimes these other activities separated him too much from the AACM though, McMillan admits. Visiting from New York this year, Abrams had to get the saxophonist's telephone number from Ewart to gauge his availability and later send flute and baritone parts for gigs they would be playing at last month's Chicago Jazz Festival [see review on page 13] and in New York, He's still practicing the baritone parts, McMillan confirms, although he's now in the process of moving from his apartment to a senior citizen's residence. "They're going to let me practice in the basement and in the park," he reports.

The lack of leadership sessions by McMillan may soon be overcome in the form of a reel-to-reel tape a fan sent him of a 1981 set at Austria's Nickelsdorf Konfrontation. A suite of his own compositions is played by quartet rounded out by drummer Andrew Cyrille, guitarist John Thomas and Leonard Jones. When he can raise enough money it will be released on McMillan's own IANOE label, named for a Native Indian expression. No release date is set however. So those who want to be exposed to the talents of an unjustly neglected first-generation AACM stalwart will have to see him in person. ❖

McMillan is at Community Church of New York Oct. 30th with Muhal Richard Abrams as part of the AACM 50th Anniversary Celebration Festival. See Calendar.

Recommended Listening:

- Muhal Richard Abrams—*Things to Come From Those Now Gone* (Black Saint, 1972)
- Roscoe Mitchell—*Nonaah* (Nessa, 1976-77)
- Henry Threadgill—*X-75, Vol. 1* (Arista-Novus, 1979)
- Steve Colson Unity Troupe—*Triumph* (Silver Sphinx-Universal Sound, 1978-79)
- Muhal Richard Abrams—*Mama and Daddy* (Black Saint, 1980)
- Muhal Richard Abrams—*Blues Forever* (Black Saint, 1982)

LEST WE FORGET

WES MONTGOMERY

BY KEN DRYDEN

A self-taught player who couldn't read music and was a disciple of Charlie Christian, guitarist Wes Montgomery used his thumb rather than his pick and was influenced by boppers, emulating horn players. While he appeared on a few radio broadcasts and recordings with Lionel Hampton from 1948-50, the guitarist stuck close to his hometown of Indianapolis until the late '50s, working a day job and playing clubs in the evenings, often with his brothers Monk (bass) and Buddy (piano). A demo made for Epic in 1955 proved to be a dead end for the Montgomery Brothers, with one track posthumously issued in a 1983 Columbia anthology *Almost Forgotten*. Other performances from the studio date were located and issued in the Resonance set *In the Beginning* in 2014.

First signed by Pacific Jazz in 1957, Montgomery made several recordings under his own name and with his brothers, the latter billed as by The Mastersounds. Montgomery's exposure greatly increased after Cannonball Adderley encouraged Orrin Keepnews to sign him to Riverside. The guitarist's voluminous recordings for them (nearly 20 LPs between 1959-63) represents his most important work, including sessions

with the Adderleys, Milt Jackson and George Shearing, along with his most memorable tunes like "Four On Six", "Jingles" and "Full House".

The label's bankruptcy didn't slow down Montgomery, as he was soon signed by Verve. His music took a different direction, including sessions with pianist Wynton Kelly, meetings with organist Jimmy Smith and a number of large ensemble dates arranged and led by Oliver Nelson, Johnny Pate, Don Sebesky or Claus Ogerman, ranging from enjoyable jazz to overproduced easy listening.

In the spring of 1965, Montgomery toured Europe and appeared on several live radio and television broadcasts, with a number of them issued years later on various European labels. He took over his regular quartet but also jammed at Ronnie Scott's with pianist Stan Tracey and added tenor saxophonist Johnny Griffin to at least one concert. He also played with trumpeter Clark Terry and a Dutch rhythm section.

By 1967, Montgomery was signed by A&M. While this may have been his best period for record sales, Montgomery did little more than melody statements on these sessions. Don Sebesky's bland arrangements and the choice of mostly current pop hits rather than standards and the guitarist's originals make this period the least interesting chapter in his discography. Montgomery's death on Jun. 15th, 1968 at 45 from a heart attack cut short his late-starting career.

Perhaps the greatest discovery since Montgomery's

passing has been the live recordings issued by Resonance. With George Klabin's sound restoration and producer Zev Feldman's research, buffeted by Dr. David Baker's keen ear to help identify musicians, these releases have provided greater depth to a previously thinly documented period in the guitarist's early career. Feldman is working with the Montgomery estate to release additional live, previously unknown recordings: "I'm searching for the elusive 1961 Monterey Jazz Festival set featuring Wes with John Coltrane and Eric Dolphy, which was recorded, though the whereabouts of the master tape is unknown." ❖

The Wes Montgomery International Jazz Guitar Contest and Concert is at Merkin Concert Hall Oct. 10th. See Calendar.

Recommended Listening:

- Wes Montgomery—*In The Beginning* (Resonance, 1949-58)
- Wes Montgomery—*The Incredible Jazz Guitar of Wes Montgomery* (Riverside, 1960)
- Milt Jackson/Wes Montgomery—*Bags Meets Wes!* (Riverside, 1961)
- Wes Montgomery—*Full House* (Riverside-Concord, 1962)
- Wynton Kelly Trio/Wes Montgomery—*Smokin' at the Half Note* (Verve, 1965)
- Jimmy Smith/Wes Montgomery—*Jimmy & Wes: The Dynamic Duo* (Verve, 1966)

V.S.O.P.

BY KEN DRYDEN

V.S.O.P. covers a wide range of jazz history, including small label reissues, forgotten treasures and new recordings. Owner Peter Jacobson was an E.P.A lawyer in 1980 when he was notified that he was being downsized after the election of President Reagan. He was offered a consultancy with the record division of the Smithsonian, which at the time was busy compiling music anthologies. Jacobson explained, "They needed an attorney to obtain the necessary clearances from various labels in order to license their recordings for reissue. Formerly the Institute had obtained much of the music for free, but now most labels were demanding royalties." When he was sent to California to renegotiate licenses, Jacobson's dealings with major labels were straightforward. Independents proved to be a bigger challenge, as many of them were no longer in business and it was frequently unclear who owned the masters.

This work led to a new venture. Jacobson recalled, "J.R. Taylor at the Smithsonian introduced me to Jeff Barr, a D.C. disc jockey and jazz dealer. Jeff had the idea to release replicas of vintage jazz LPs and he had already picked out about one hundred possible albums. I negotiated to license the master tapes in order to create audiophile reissues. The majors wanted too much money, so we focused on independents. Our first releases featured two albums by [pianist] Elmo Hope and one each by [saxophonist] J.R. Monterose and [trumpeter] Don Fagerquist. Jeff already had a sizable

mail-order list and stores wanted them. The records sold well so it didn't take long for us to make our money back, though it took longer to make a profit. I was caught up in litigation so we didn't have a chance to issue more albums for a few years."

Jacobson sought out many small labels that were active during the '50s-early '60s, but had either folded or ceased operations after an owner's death. He bought Mode, Tampa and Interlude in bankruptcies while acquiring the rights to AVA and Omega through licensing. In 1985, Jacobson relaunched V.S.O.P. with ten reissues. Since then he has reissued numerous sessions, often finding valuable unreleased tracks or music separated from the original master tapes for release on anthologies.

Jacobson is always interested in uncovering unissued historical material, such as *Gulf Coast Jazz*, featuring saxophonist Harold Batiste, clarinetist Alvin Batiste, pianist Ellis Marsalis and drummer Ed Blackwell, produced for Andex but never issued. "I found 10 to 15 reels of music, with a lot of intercuts. Harold was bit cryptic about the recordings, as if he wasn't interested in seeing them released." But there is valuable music within this CD and a followup volume is planned. Jazz reissues from the Andex masters include dates by Bill Holman/Art Pepper/Conte Candoli and Jimmy Rowles while Jacobson has also found tapes by obscure artists like Roscoe Weathers, who he describes as an "Eric Dolphy-like player."

The Tampa label was mostly jazz, founded by Robert Scherman, who produced a lot of R&B for King and other labels, along with founding the jazz labels Atlas, Skylark and Interlude. Jacobson noted, "He was particularly proud of his production of Nat King Cole,

though he sold his contract to Capitol. Scherman was big into hi-fi prior to stereo; he liked to build up big sound on his recordings. Artists included pianist Marty Paich featuring Art Pepper, in his initial appearance on record following a prison term, pianist Jimmy Rowles, former Nat Cole sideman/guitarist Oscar Moore, vibraphonist Red Norvo and saxophonist Plas Johnson.

Mode was a short-lived West Coast Jazz label, recording for a mere five months in 1957. When Jacobson bought Mode, he discovered that many of the masters were missing, because the studio had not been paid. This required buying the original tapes from each engineer as albums were scheduled for reissue. Jacobson has released the entire catalog of existing masters: 31 albums, including the previously unissued studio cutting contest *Piano Playhouse* featuring Carl Perkins, Rowles, Paul Smith, Gerald Wiggins and Lou Levy, along with many long out-of-print LPs that still fetch huge prices for their original pressings.

AVA was founded by actor/dancer/singer Fred Astaire, though the label's focus was more on composing/arranging and soundtracks. Songwriter Tommy Wolf (co-composer of "Spring Can Really Hang You Up the Most") and drummer Jackie Mills produced most of the jazz sessions. Jacobson explained, "It was another situation with missing tracks that often were hidden in compilations. We had a lot metal parts [metal masters, metal mothers and stampers]. Sometimes we mastered from them, but they were occasionally too bright. Among Jacobson's favorites are several albums by his good friend, the late pianist Pete Jolly."

Omega was founded by Dave Hubert and it emphasized high audio quality. Reissues from its

(CONTINUED ON PAGE 50)

Andex



Andex Records

Tampa Records



Mode Records



AVA Records

Omega

Omega Records

VOXNEWS

ALIVE IN THE MUSIC

BY KATIE BULL

History matters! If you were at Birdland last month for any of **The Royal Bopsters Project's** incredible vocalese performances—honoring their new eponymous *Motéma* album—you could feel it in the air: the highest quality of synergistic art the vocalese form can produce. The performances were acts of love for a lineage still vibrantly in the moment and provided necessary communal gatherings around the storytelling 'fire'. Let's look to October and singers adding their sparks to the jazz torch.

The Association for the Advancement of Creative Musicians' 50th Anniversary Celebration Festival takes place Friday nights at Community Church of New York (Oct. 9th, 16th, 23rd and 30th). The opening night will include a panel discussion by several original members, exploring the history of the organization's pioneering years in '60s Chicago and two soulfully rich founding vocalist members will take part: singer-educator **Iqua Colson**; and vocalist/pianist **Amina Claudine Myers**. Colson will also appear with "Forty Years in the Moment" (Oct. 23rd), alongside husband/pianist Adegoke Steve Colson.

Make sure to be at the Apollo Theater for a

heavenly dose of deeply vivacious Triple Grammy- and Tony-winning U.N. Jazz Ambassador **Dee Dee Bridgewater** as she celebrates her vital new CD, *Dee Dee's Feathers* (OKeh) with trumpet player Irvin Mayfield, Jr. and his The New Orleans Jazz Orchestra (Oct. 31st).

At Jazz at Kitano, Artistic Director Gino Moratti is a long-time vocal jazz supporter of various generations and styles; Moratti's fantastic lineup this month (it's good every month!) includes the cream of the crop, including **Giacomo Gates' Everything Is Cool** (Savant) CD Release (Oct. 1st); **Ben Cassara** (Oct. 14th); **Kendra Shank** (Oct. 15th); **Joyce Breach** (Oct. 17th); **Polly Gibbons** (Oct. 21st); **Pucci Amanda Jhones** (Oct. 22nd); and veteran pioneer **Jay Clayton** (Oct. 28th) at her birthday bash with Frank Kimbrough (piano), Jay Anderson (bass) and Matt Wilson (drums). Note that Kimbrough is a true singer's accompanist and also appears with Shank and Breach.

Speaking of cream of the crop, it's rising on the brilliant **Cécile McLorin Salvant's For One to Love** (Mack Avenue). On Leonard Bernstein's "Something's Coming", the cumulative effect of Salvant's album is felt in Stephen Sondheim's lyrics: "cannonballing down from the sky" right into your heart. Salvant's masterful arrangements and interpretations point up the passions, ironies and struggles of women in love through the ages; one might note a sonic-ironic edge of the post-feminist lens. Salvant's exquisitely artful

collection of her own original compositions is mingled with classic jazz standards, blues and one achingly delicate French song, styles that clearly influence her own compositions. Hear the great Salvant at Ginny's Supper Club (Oct. 7th). Another Ginny's treat is the prodigious spitfire of the blues, gospel-rooted **Brianna Thomas** (Oct. 10th), a rising star of the next vocal jazz generation.

At Smoke (Oct. 7th and 21st), powerhouse **Lea DeLaria** celebrates *House of David* (Ghostlight), a jazz ode to rock icon David Bowie, whom DeLaria extols in her press release as, "...not only a god of rock and arbiter of style, but the defining singer/songwriter of the latter part of the 20th century." On the album she is joined by jazz diva **Janis Siegel** on one track for a totally swinging, unforgettable "Suffragette City" and the mutual respect is "out of sight".

And finally, two words: **Jen Shyu**. In addition to her own CD (mentioned in last month's column)—*Sounds and Cries of the World* (Pi), this genius hybrid-arts vocalist strikes again as a key sonic on bassist John Hébert's new album **Rambling Confessions** (Sunnyside). Shyu brings rich nuances of her multi-dimensional self with breathtaking melodic phrasing, embodying the inventive core of jazz itself. Note that Carmen McRae's repertoire was Hébert's germinal inspiration. History has the potential to strengthen and perpetuate jazz vocal culture, so long as the form remains alive in the moment. ❖



- Thu, Oct 1 **SKONBERG/YEAGER/WEBER 8:30PM**
Bria Skonberg, Jason Yeager, Sam Weber
- Fri, Oct 2 **GILAD HEKSELMAN TRIO**
CD RELEASE: HOMES 9PM & 10:30PM
Joe Martin, Marcus Gilmore
- Sat, Oct 3 **QUINSIN NACHOFF'S PYRAMID PROJECT 9PM & 10:30PM**
Ralph Alessi, John Clark, Ryan Keberle,
Marcus Rojas, Mark Ferber
- Sun, Oct 4 **ANTHONY SMITH QUINTET**
CD RELEASE: PLAY IT FORWARD 8:30PM
Syberen Van Munster, Kenny Peaton,
Petros Klampanis, Mark Ferber
- Tue, Oct 6 **1IN2 8:30PM**
Blanca Cecilia González, Jesse Elder
ZACK FOLEY QUARTET 10PM
Jesse Elder, Chris Tordini, Devin Gray
- Wed, Oct 7 **GUILLERMO KLEIN GROUP 8PM**
SYBEREN VAN MUNSTER'S PLUNGE 9:30PM
Ben van Gelder, Vitor Gonçalves, Martin Nevin, Mark Ferber
- Thu, Oct 8 **THOMAS MORGAN TRIO 8:30PM**
Pete Rende, Dan Weiss
- Fri, Oct 9 **THE HORNS BAND 9PM & 10:30PM**
Matt Pavolka, Kirk Knuffke, Loren Stillman,
Jacob Garchik, Mark Ferber
- Sat, Oct 10 **STEPHAN CRUMP'S RHOMBAL 9PM & 10:30PM**
Ellery Eskelin, Adam O'Farrill, Tyshawn Sorey
- Sun, Oct 11 **JANE IRA BLOOM QUARTET 8:30PM**
Dominic Fallacaro, Mark Helias, Matt Wilson
- Wed, Oct 14 **JOHN RAYMOND QUARTET 8PM**
Sullivan Fortner, Rick Rosato, Jay Sawyer
PABLO MASIS QUARTET 9:30PM
Andrew Gould, Isaac Daroche, Or Bareket, Christian Coleman
- Thu, Oct 15 **VINNIE SPERRAZZA GROUP 8:30PM**
- Fri, Oct 16 **LAGE LUND 4 9PM & 10:30PM**
Glenn Zaleski, Ben Street, Craig Weinrib
- Sat, Oct 17 **TONY MALABY: TUBACELLO 9PM & 10:30PM**
Chris Hoffman, Bob Stewart, John Hollenbeck
- Sun, Oct 18 **TONY MALABY'S APPARITIONS 8:30PM**
Ben Gerstein, Michael Formanek, Billy Mintz, Randy Peterson
- Tue, Oct 20 **SOFIA RIBEIRO GROUP 8:30PM**
Juan Andrés Ospina, Petros Klampanis, Marcelo Woloski
- Wed, Oct 21 **JEREMY POWELL QUINTET 8PM**
Jonathan Powell, Vitor Gonçalves, Pablo Menares, Allan Mednard
BEEKMAN 9:30PM
Kyle Nasser, Yago Vazquez, Pablo Menares, Rodrigo Recabarren
- Thu, Oct 22 **OWEN HOWARD TRIO 8:30PM**
Jason Rigby, Matt Clohesy
- Fri, Oct 23 **PETROS KLAMPANIS 9PM & 10:30PM**
Gilad Hekselman, Petros Klampanis, John Hadfield, Keita Ogawa
- Sat, Oct 24 **LOREN STILLMAN TRIO 9PM & 10:30PM**
Nate Radley, Gary Versace
- Sun, Oct 25 **NEW BRAZILIAN PERSPECTIVES:
Q MORROW GROUP 8:30PM**
Evan Francis, Eduardo Belo, Vanderlei Pereira,
Billy Newman, host
- Mon, Oct 26 **OSCAR PEREZ QUARTET**
CD RELEASE: PREPARE A PLACE FOR ME 8:30PM
Ed Howard, McCleenty Hunter, Bruce Williams
- Tue, Oct 27 **CAMERON MIZELL/BRAD WHITELEY/
KENNETH SALTERS 8:30PM**
**MICHAEL EATON INDIVIDUATION QUARTET
+ JON CROWLEY 10PM**
Brad Whiteley, Daniel Ori, Shareef Taher
- Thu, Oct 29 **SHAI MAESTRO & JORGE ROEDER 8:30PM**
- Fri, Oct 30 **JASON RIGBY: DETROIT-CLEVELAND TRIO 9PM & 10:30PM**
Cameron Brown, Gerald Cleaver

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HUGO RASMUSSEN

BY ANDREY HENKIN



TORBEN CHRISTENSEN

Danish bassist Hugo Rasmussen, one of the most beloved figures on the Danish jazz scene (more than 500 people attended his memorial last month), winner of the Ben Webster, Bent Jædig and Dansk Musiker Forbund Prizes and whose discography totalled over 800 recordings, almost all as a sideman, died Aug. 30th at 74 after a long battle with prostate cancer.

Rasmussen was born Mar. 22nd, 1941 in Bagsværd, a then-suburb of the Danish capital Copenhagen. He began playing professionally at 18 after abandoning his vocation as a blacksmith and deciding upon jazz rather than burgeoning American rock 'n' roll. Though he would go on to become a teacher decades later at the Rhythmic Music Conservatory in Copenhagen, Rasmussen was entirely self-taught, learning the rudiments from the 1941 book *Bob Haggart Bass Method*. In a 2011 interview with our own Laurence Donohue-Greene, Rasmussen explained what he brought to teaching situations: "I do have my career and that's why I could and can teach... I don't think you can teach anybody to play; you can show them how to try. You can only teach yourself how to play and that's by practice and playing—by yourself and with others."

Rasmussen certainly played with others over the years. Recounting to Donohue-Greene how the late saxophonist John Tchicai once asked him about all the people with whom he played, Rasmussen said, "There were hundreds of names. It was a lot of fun to put together!...I can just look through my jazz dictionary and more names just pop up [though] I never played with Lester Young or Louis Armstrong. [It] would have been fun to be beside them, but I've played with so many others." These include a wide stylistic swathe of players, from saxophonists Ben Webster and Oliver Nelson, pianists Joe Albany and Horace Parlan to Tchicai, guitarist Pierre Dørge and the much younger drummer Kresten Osgood. Rasmussen had only a few albums as a leader or as part of a collective, most notably 1978's trio recording *Sweets to the Sweet* (RCA-Victor) with guitarist Doug Raney and tenor saxophonist Jesper Thilo, a testament to an unbelievably busy schedule over the decades.

Of course, Rasmussen is not Denmark's most famous bass export; that honor goes to the late Niels-Henning Ørsted Pedersen, born five years earlier and who died in 2005. "We were colleagues," said Rasmussen to Donohue-Greene. "I usually made all the gigs he couldn't make... I was never competition; I gave up right away because he was such a fantastic player."

Rasmussen was always one of the most visible participants in the annual Copenhagen Jazz Festival, including this past summer, performing with a wide array of groups, this despite his failing health over the last several years.



MAX GREGER (Apr. 2nd, 1926 – Aug. 15th, 2015) The German saxophonist began his jazz career after World War II, led a number of small bands during the '50s-60s and then took over leadership of the ZDF Big Band in the '70s along with releasing popular albums on Brunswick and Polydor. Greger died Aug. 15th at 89.



GARY KEYS (Feb. 12th, 1934 – Aug. 9th, 2015) The documentary filmmaker's recent works may have been about Whitney Houston and Muhammad Ali but he got his start as a jazz concert programmer at MoMA, Carnegie Hall and Lincoln Center and made three films about Duke Ellington, the first in conjunction with a tour of the band he organized, as well as the 1976 TV special "The Original Rompin' Stompin' Hot and Heavy, Cool and Groovy All-Star Jazz Show" with jazz legends of the period. Keys died Aug. 9th at 81.



ERIK LINDSTRÖM (May 29th, 1922 – Aug. 27th, 2015) The Finnish bassist had early credits with Bengt Hallberg, Benny Bailey and his own ensembles but was much better known in his native country as a composer and arranger for various pop and jazz acts. Lindström died Aug. 27th at 93.



HAROLD OUSLEY (Jan. 23rd, 1929 – Aug. 13th, 2015) The Chicago tenor saxophonist had a smattering of leader dates for Bethlehem, Muse, Cobblestone and Delmark from 1961-2000 along sessions under Bennie Green, Horace Parlan, Jack McDuff, Grassella Oliphant, Ray Bryant, George Benson, Freddie Hubbard, Stanley Turrentine, Lou Donaldson and Dinah Washington. Ousley died Aug. 13th at 86.



DOUDOU N'DIAYE ROSE (Jul. 30th, 1928 – Aug. 19th, 2015) The Senegalese Griot and percussionist had performing credits with such jazz players as Miles Davis, David Murray and Michel Portal. Rose died Aug. 19th at 87.



EMILY ANN WINGERT (Nov. 24th, 1934 – Aug. 15th, 2015) The founder and proprietor of the Montclair jazz club Trumpets from 1988-98 (sold after losing her hearing) later was an advocate for the hearing-impaired. Wingert died Aug. 15th at 80. ❖

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MÉTÉO

BY KEN WAXMAN



Fred Frith

Multi-media, theatricalism and electronics were the motifs that kept cropping up during the Météo Festival (Aug. 25th-29th) in Mulhouse, France. There were also plenty of intense improvisations, confirming the continued strength of the 33-year-old festival.

Artistic mixing was most prominent during the opening evening concert in the Italianate 19th Century Théâtre de la Sinne as the French Surnatural Orchestra interacted with a screening of Italian director Dario D'Argento's 1975 slasher film *Profondo Rosso*. Unlike most music-with-cinema programs, where live playing is subordinated to the visuals, the film was often frozen for limber solos by a dancer, a speaker's pseudo-pretentious film analysis, a scream from the stalls, cabaret-style singing and a Second-Line march through the audience. Still, no sonic moments stood out and the exercise could be likened to someone decked out in full Carnaby Street fashion topped with a Viking helmet.

Another instance of visual theater was Japanese sound artist Rie Nakajima's objects-performance, which took place in the round on the floor of the Noumatrouff, a funky venue on the city's outskirts otherwise used for seated concerts. The diminutive Nakajima wound up a series of tiny objects, which whirred, peeped and scuttled when in full flight, then stopped. The result suggested both a magic show and the climax of *The Glass Menagerie*.

A set by Rebetika on the Noumatrouff stage and a solo by Japanese saxophonist Akira Sakata within the jammed 12th Century Chapelle Saint-Jean were both musically as well as theatrically salient. The former, consisting of Cypriot Yannis Kyriakides on electronics and Ex guitarist Andy Moor, linked the crude, Punk-inflected crunch of Moor's six strings with recorded snatches of Greek blues-like vocals. When properly synchronized the results were jubilantly effective, the artificiality of the concept forgotten; imagine a bouzouki player backing an impassioned singer in a '30 Athens dive. There's nothing dive-like about Chapelle Saint-Jean though and Sakata took advantage of its stone walls to project his bracing alto saxophone vibrations, bucolic clarinet whispers and the reverberation of miniature bells and cymbals among the statues lining the church, adding guttural, clenched-throat vocalizing resembling undersea creatures' murmurs as much as Mongolian shamanism. Sakata's unmatched reed command was further confirmed during a closing night Noumatrouff set, with drummer Paal Nilssen-Love and bassist Johan Berthling. The saxophonist squeezed every inch of emotional resonance from his horn as if it was a toothpaste tube and, like a deep-sea diver, rarely paused for breath as he created climax after climax.

(CONTINUED ON PAGE 50)

DETROIT

BY SHAUN BRADY



Pat Metheny

The 36th annual Detroit Jazz Festival (DJF) opened with three mannequins in vintage suits gracing the main stage on Cadillac Square. The outfits, once owned by clarinetist/bandleader Benny Goodman, were the centerpiece of "Benny's Threads", a new piece with not-quite-Goodman compositions by Gordon Goodwin and narration by author Douglas Preston. The suite climaxed with a spirited clarinet showdown featuring Eddie Daniels, Anat Cohen, Ken Peplowski and Paquito D'Rivera, accompanied by crowd-pleasing if somewhat out-of-place popping and locking by the sequin-jacketed and gloved dance duo Wondertwins. The mood was celebratory, but those empty suits set the tone for a weekend heavy on representing absent colleagues.

The free Labor Day weekend festival was bookended with such tributes. Monday concluded with the North American premiere of DJF artist-in-residence Pat Metheny's multi-media big band composition "Homage à Eberhard Weber", written in honor of the German bassist, whose career was sidelined by a 2007 stroke that left him unable to perform. At the core of the ensemble was a partial reunion of the band that recorded Gary Burton's 1976 album *Passengers*, with the vibraphonist on hand to essay a lyrical solo and drummer Danny Gottlieb sharing the stage with the guitarist for the first time in 31 years. Weber himself was represented by video of a solo performance, extracts of which Metheny expanded and orchestrated. Most impressive was bassist Scott Colley, who not only doubled Weber's prerecorded lines but spun vigorous variations on them.

In between were tributes and elegies to several fallen jazz giants. Particularly close to home was Detroit's own Marcus Belgrave, who was the honoree of the opening night jam session featuring several former students and his wife, singer Joan Belgrave. She was also one of several vocalists who took part in the Wayne State University Big Band's "For Lady Day" concert paying tribute to Billie Holiday's centennial. Later that night trombonist Steve Turre led a birthday celebration for Rahsaan Roland Kirk, who would have turned 80 two days later, while on Sunday Carla Bley conducted the late Charlie Haden's politically-focused Liberation Music Orchestra through a typically full-blooded set with memorable contributions by saxophonist Tony Malaby, guitarist Steve Cardenas and trombonist Curtis Fowlkes.

The most thrilling sets of the weekend tended to come not from those artists thinking about the past, but from those who were fully engaged in the present. For all of the special-occasion ensembles and newly commissioned premieres, the best purely musical

(CONTINUED ON PAGE 51)

CHICAGO

BY ANDREY HENKIN



Muhai Richard Abrams

One of Chicago's nicknames is The Second City, an anachronistic reference to when it was the second-largest metropolitan area behind New York. But Chicago has no reason to feel inferior: not when it comes to pizza or hot dogs; definitely not for its aquarium or museums; and let's not even talk about basketball. But besides all that, Chicago has had, for the past 37 years, a completely free, annual jazz festival, supported by the municipal government and the Jazz Institute of Chicago (JIC). New York has nothing that compares, making a visit west a must over Labor Day weekend.

The festival takes place over four days, mostly in the lovely confines of Millennium Park, home of Anish Kapoor's sculpture *Cloud Gate* (aka The Bean). Afternoon shows are housed in one of two largish tents, the Von Freeman Pavilion (VFP, named for the late legendary saxophonist) and the Jazz & Heritage Pavilion (JHP). Evening concerts are held at the Jay Pritzker Pavilion, a striking amphitheater designed by Frank Gehry. And given the city's illustrious jazz history, the majority of the festival program is given over to musicians either living in Chicago or with historical ties to the metropolis.

This was on display immediately with the opening Thursday evening concert: the Marquis Hill Blacktet. The leader, winner of the 2014 Thelonious Monk International Jazz Trumpet Competition, is a local product: growing up in the South Side, attending Northern Illinois University and DePaul University and being a product of the JIC's educational initiatives. Joining the trumpeter were alto saxophonist Christopher McBride, vibraphonist Justin "Justefan" Thomas, bassist Josh Ramos and drummer Makaya McCraven. Apart from the questionable decision of wearing their own t-shirt, the band was a perfect opener, playing tunes from their debut *Modern Flows EP, Vol. 1*, a mix of classic '60s Blue Note and Tribe-Called-Quest-inspired fare with guest vocalists and MCs. Hill is a worthy winner of the Monk competition, with excellent range and control, McBride's tart attack creating a precise and compelling frontline. The second concert, presented in part by the Americans with Disabilities Act 25th Anniversary Project, was a triumphant performance by a party band to end all party bands: [Henry] Butler, [Steven] Bernstein & the Hot 9, featuring the titular pianist/vocalist, trumpeter and a crack team of New York veterans on selections from their 2014 Impulse album *Viper's Drag*. The band is a raucous, freewheeling bluesy aggregate with Bernstein as part ring-leader/part lion-tamer/part clown-car driver. But there is a reason why Butler's name is first; the blind pianist is a force, whether

(CONTINUED ON PAGE 51)



Everything Is Cool
Giacomo Gates (Savant)
by Marcia Hillman

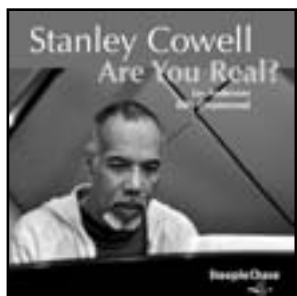
Vocalist Giacomo Gates reverts to his hipster roots to deliver a selection of underdone minor bop standards. Joining him is a band of Grant Stewart (saxophone), John di Martino (pianist), Tony Lombardo (guitar), Ed Howard (bass) and Willard Dyson (drums).

Gates is at home with the material and because these tunes are not heard very often, almost every one feels fresh. The opening title track – one of three written by singer-songwriter Babs Gonzales (along with “When Lovers They Lose” and “Here Today, Gone Tomorrow”) – has lyrics written in ‘50s hipster ‘slanguage’ Gates inhabits with ease. What follows is such items as alto saxophonist Paul Desmond’s classic composition “Take Five”, with the original lyrics written by Iola Brubeck; “Hazel’s Hips”, a delightful tune by Oscar Brown, Jr. about a waitress in a diner; saxophonist Gigi Gryce’s “Social Call”, with lyrics by Jon Hendricks; and the provocatively titled “If I Were You, Baby, I’d Love Me”, written by Timmie Rogers and recorded by Nat “King” Cole in 1950. The most interesting choice is a touching rendition of “All Alone”, music and lyrics by comedian Lenny Bruce.

Di Martino, known for his skill accompanying vocalists, has notable moments on “Here Today, Gone Tomorrow”, “Hazel’s Hips” and especially “All Alone”, done in duo with Gates. Lombardo sparkles on “Who Threw The Glue?” (written by Gates and John Eaton) and trombonist Frank Rosolino’s “Please Don’t Bug Me”. Howard and Dyson are a solid rhythm section, the former shining during his solo on “Social Call”. Stewart plays neat fills behind Gates on “When Lovers They Lose” and contributes notable solos on “Take Five” and “If I Were You, Baby, I’d Love Me”.

Everything is definitely cool on this album – the selections, the band and most definitely the leader!

For more information, visit jazzdepot.com. Gates is at Jazz at Kitano Oct. 1st. See Calendar.



Are You Real?
Stanley Cowell (SteepleChase)
by Anders Griffen

Originally scheduled to be a Freddie Redd session, pianist Stanley Cowell filled in when Mr. Redd’s health kept him from making the date. The rhythm section of Jay Anderson (bass) and Billy Drummond (drums) was already in place. “I had to put together something very quickly,” Cowell is quoted in Neil Tesser’s liner notes. “I chose some standards and a couple of originals.” Tesser clarifies that, “standards ... for our purposes, includes classic jazz compositions as well as gems from the Great American Songbook.” Except for the title track by Benny Golson and Paquito D’Rivera’s “I Remember Diz”, the program is penned by piano giants – McCoy Tyner, Jaki Byard, Tadd Dameron,

Thelonious Monk and, of course, Cowell himself.

Cowell is a virtuoso pianist and a masterful composer and improviser. The CD opens with “Photon in a Paper World”, an inventive Cowell staple that appeared on his 1969 debut album *Blues for the Viet Cong* (Freedom) as well as two more SteepleChase releases, *Departure #2* (1990) and *Hear Me One* (1996). Tyner’s “You Taught My Heart To Sing” is absolutely beautiful; it’s among the ‘new standards’ but sounds as though it comes from the Great American Songbook. Cowell plays Byard’s “Mrs. Parker of KC” in octaves with the melody in each hand; try this at home. Composed in 1945, Dameron’s “Hot House” is the contrafact of Cole Porter’s “What Is This Thing Called Love” and still sounds fresh here. “The Wedding Recessional” seems to be a reworking of Cowell’s “Wedding March”, which also appeared on the pianist’s debut (as well as Bobby Hutcherson’s *Spiral*). The melody sings on this uptempo treatment, which contrasts the spacious and meditative original, and it features a light funk beat, which, unlike the jazz-funk of the ‘70s, is rarely successful in acoustic jazz settings, but Drummond is able to pull it off. The set closes with an inspired rendering of Monk’s “Off Minor”.

This trio’s maiden voyage was successful enough that they’ve already made a followup recording and debuted some of that music at the Village Vanguard back in June. Besides being the appointed leader, Cowell’s artistry and vision drive the group. Art Tatum is one of his major influences and some hear a kinship to Ahmad Jamal, but most of all, his is an original and powerful musical voice, with contributions extending beyond jazz. Not enough can be said about his genius in this forum. Stanley Cowell is among the masters.

For more information, visit steeplechase.dk. Cowell is at Smoke Oct. 2nd-4th. See Calendar.



Homes
Gilad Hekselman (Jazz Village)
by Tom Greenland

Now entering his second decade on the New York City scene, Israeli-born guitarist Gilad Hekselman adds a fifth album to his leader discography, following close on the heels of four other projects released since 2013. For this date he reenlists drummer Marcus Gilmore, who’s appeared on all but his first recording, and bassist Joe Martin, who’s been on all of them. The lean and clean trio format Hekselman prefers forefronts his tasteful use of space and allows for maximum group interaction.

Like previous albums, *Homes* is thematic, in this case introducing and reprising the title melody – a tune that ‘borrows’ a phrase from “Alone Together” – as a short recurrent vignette that changes form on each reappearance. Hekselman is a compelling writer: his uptempo “Keedee” and the ballad “Dove Song” contain memorable lines with key-centered chord progressions that avoid clichés. Stylistically, his tone color, loose rhythms and lyrical ethos suggest the influence of Pat Metheny while his legato flourishes and unusual intervals bring Alan Holdsworth’s playing to mind. There is a sense of recalcitrance in his improvisations, as if he’s waiting to play not the first but the second thought that pops in his head.

A penchant for deep-echo effects often creates the illusion of a second guitarist ghosting his lines; on Pat Metheny’s “Last Train Home” it sounds as if the

spectral guitarist is actually accompanying him. Hekselman displays a more traditional bebop approach on Clifford Brown’s “Parisian Thoroughfare” and shows his affinity for bossa nova on Baden Powell’s “Samba em Prelúdio”. At album’s end, the final reappearance of the “Homes” theme begins as a disjointed muddle, then slowly coalesces and becomes recognizable, to cadence at last in a gentle minor mood, as if to imply that, of all the homes he’s lived in along his musical travels, Hekselman has found temporary closure here in the city of immigrants.

For more information, visit jazzvillagemusic.com. This project is at Cornelia Street Café Oct. 2nd. See Calendar.



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Andrey Henkin, Editorial Director



Cuba: The Conversation Continues
Arturo O'Farrill & The Afro Latin Jazz Orchestra
 (Motéma Music)
 by Joel Roberts

The timing of pianist Arturo O'Farrill's new album could not have been better. O'Farrill and his Afro Latin Jazz Orchestra had just arrived in Cuba to make this ambitious recording when President Obama announced his plans to normalize diplomatic relations with Havana after more than half a century. That announcement gave the album new meaning and import not just as a statement about the intertwined musical traditions of the two countries, but as an on-the-scene reflection of a crucial moment in history.

O'Farrill envisioned the two-disc set as a continuation of the musical conversation between the U.S. and Cuba that started with Dizzy Gillespie and Chano Pozo in the '40s and which, despite the long political divide, had never really stopped. The two-disc set features some two-dozen musicians from the two countries performing compositions by both American and Cuban artists. The tunes reflect the past, present and future of AfroCuban jazz, ranging from more traditional Latin big-band sounds, like Cotó's pulsating "El Bombom", to more experimental ones, such as O'Farrill's free-spirited "Vaca Frita", with

DJ Logic spinning somewhat extraneous hip-hop grooves on turntables. Trombonist Earl McIntyre's "Second Line Soca" brilliantly and organically merges the strongly related rhythms of New Orleans and Havana while Bobby Carcassés' "Blues Guaguancó" most closely captures the infectious bebop spirit of Gillespie and Pozo, propelled by the composer's scat vocals and an impressive solo turn by 16-year-old Cuban trumpeter Jesus Ricardo Anduz.

The album's centerpiece is O'Farrill's "Afro Latin Jazz Suite", a momentous tribute to his father Chico O'Farrill's classic "AfroCuban Suite", which had Charlie Parker as featured soloist. Here, O'Farrill enlists Rudresh Mahanthappa in that role and it proves to be an inspired choice, as the alto saxophonist weaves sultry, sinewy lines through the more-than-21 minute composition. The four high-energy movements trace the journey of Latin jazz and jazz itself, from "Mother Africa" through "All of the Americas", before culminating in a powerful final movement that serves as a fitting coda not just for the album, but for the future of U.S.-Cuban relations: "What Now?"

It's rare when music and history mesh as fortuitously, eloquently and joyously as they do here. O'Farrill has made an important and hopeful statement about how art can survive and flourish and sometimes even lead the way, despite the foolishness of leaders.

For more information, visit motema.com. This group is at *Symphony Space Peter Jay Sharp Theatre Oct. 1st-2nd*, *Hostos Center Oct. 17th* and *Birdland Sundays*. See *Calendar and Regular Engagements*.



Krakow Nights
Peter Brötzmann/Steve Swell/Paal Nilssen-Love
 (Not Two)
 by John Sharpe

Trombonist Steve Swell faces up to what might be one of the toughest challenges in contemporary music on *Krakow Nights*: how to hold your own against the twin forces of nature represented by German reed iconoclast Peter Brötzmann and Norwegian drum dynamo Paal Nilssen-Love. Already a self-contained unit, the pair has toured and recorded frequently as a duet. With such powerful entities it can be hard to avoid being cast in a supportive role. Though Swell's talents in such exposed situations have been honed through collaborations with the likes of reedplayers Daniel Carter and Sabir Mateen and trumpeter Roy Campbell, few are as uncompromising as present company.

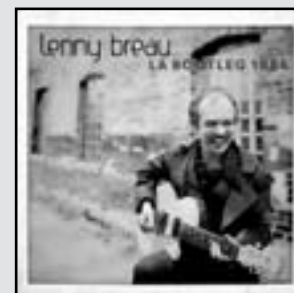
Recorded in Klub Alchemia, one of Poland's premier jazz venues, the concert captured here occurred early on during a 2015 European tour. Although Swell and Brötzmann work predominantly in broad primary-hued smears and splatters, the former also delves deep into his bag of tricks. His lines dip and dive as he mixes heraldic fanfares with tightly nuanced bent pitches and muted yelps and whinnies. But it's not all thunder and lightning. Swell seizes the opportunity to explore timbral possibilities at the start of "Full Spectrum Response" in consort with Nilssen-Love's tone-color play on untethered cymbals. Furthermore, Brötzmann paraphrases his elegiac "Master of a Small House" theme at various points during the 37-minute cut, interpolating melodic fragments among his emotion-drenched stratospheric wailing.

Shifts between the permutations inherent in the trio occur naturally throughout the four extended tracks.

Evidence that awareness continues even in the midst of the maelstrom is furnished by the staccato sequence of spat-out notes in "Oneiric Memories", which prompts a machine gun fusillade of clipped cymbal strikes. Further examples of collective endeavor come in a passage of joint riffing in "Scotopia", followed by the two horns phrasing as one in an impromptu hymnal toward the conclusion of the same piece. A series of interwoven triumphal blasts bring "Road Zipper" to a close, eliciting well-deserved applause for what constitutes one of Brötzmann's most successful recent releases.

For more information, visit nottwo.com. Swell is at *6BC Garden Oct. 4th* and *The Stone Oct. 13th*. See *Calendar*.

UNEARTHED GEM



LA Bootleg 1984
Lenny Breau (Guitarchives)
 by George Kanzler

A true innovator, Lenny Breau brought the finger picking more associated with Country and Western music to jazz, developing a style rich in harmonic subtleties that he himself likened to jazz piano playing. In fact, in order to create chords that formerly only pianists could play, he added a high-A string to his guitar (not the usual lower note string most jazz seven-string guitarists use).

Breau had a relatively short jazz career, further truncated by periods of severe drug addiction. Although born in Maine, Breau began his career in Toronto before coming back to the U.S. in his late 20s, recording a couple of albums for RCA for then label-A&R man and guitar hero Chet Atkins. Since his death his former student, the rock (Guess Who, Bachman-Turner Overdrive) guitarist Randy Bachman has produced a number of albums from Breau's private tapes for Canada's Guitarchives, including this trio session done at Donte's in Hollywood on Jun. 4th, 1984, nine weeks before Breau's death at the tragic age of 43.

Breau is capably accompanied by bassist Paul Gormley and drummer Ted Hawk, the trio highlight being the bright interplay of the three on Miles Davis' "Four", also notable for the spirited guitar and drums trades at the climax. But Breau's harmonic sensibilities and creative flair emerge best when his mates step back, allowing him more freedom in rubato introductions, a cappella passages and, in the final track, Breau's only original here, "Noel's Theme", a complete solo rendition.

Breau's ability to fashion independent lines and chords from two hands at the same time is stunningly captured here on his luminous rendering of ballads, from the ample harmonies and intricate coda of "When I Fall In Love" to his caressing embrace of Tadd Dameron's harmonically challenging "If You Could See Me Now". While most of the tracks here begin as ballads, often rubato or semi-rubato, some develop into swingers midway through, revealing Breau's fleet dexterity on "Stella By Starlight", "I Love You" and "Lover Man". This gig may be 31 years old now, but the music Lenny Breau put down is timeless.

For more information, visit linusentertainment.com

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Abstract Quantities

Chad McCullough/Bram Weijters (Origin)

Asterisk

Erik Vermeulen Trio (El Negocito)

The Elephant's Journey

LAMA + Joachim Badenhorst (Clean Feed)

by Tom Greenland

Ever since Belgian inventor Adolphe Sax devised the saxophone, jazz' most emblematic instrument, his homeland has nurtured creative musical expression, exemplified on the recordings below.

Antwerp-based pianist Bram Weijters and Chicagoan trumpeter Chad McCullough co-lead *Abstract Quantities*, with bassist Piet Verbist (another Antverpian) and Seattle drummer John Bishop, a quartet that has developed close musical and personal chemistry over its five-year history. The leaders share compositional chores, penning compelling themes like "Little Song (for Mirthe)" and the carnivalesque "Acceptance or Denial", but the strength of the band's sound derives far more from its hypnotic textures and close interaction. Weijters' Fender Rhodes sound and McCullough's low-pitched, thematic trumpet contribute to the ethereal ambiance of tracks like "Billions", "Mr. Rubato" and "Winter's Lament". A subdued soulfulness permeates the music, most apparent in the dramatic sudden stops of the gospel-tinged "Glorious Traffic Jam", in McCullough's solo over "Little Song" and in Weijters and Verbist's intimate exchanges on "Before Acceptance".

Asterisk, pianist Erik Vermeulen's fourth trio effort, with Italian bassist Manolo Cabras and Czech drummer Marek Patman (Antverpian all), documents the band's seamless working relationship. Leaving many phrases unresolved, the music seems to ask more questions than it answers. Most of the compositions are short vignettes, three minutes or under, half of them composed by Vermeulen, the rest free pieces. Straddling that line between improvised composition and composed improvisation, Vermeulen & Co. achieve an ebb and flow of subtle excitement that elevates and sustains tracks like the slowly escalating "Onaf", crowded-yet-calm title track, self-circling "Masque", subliminally swinging "Tainted Lengths", loosely precise "Maracas" and intimate closing duet "Stelle".

Yet another Antverpian, clarinetist Joachim Badenhorst is the guest of honor on *The Elephant's Journey*, the third recording by LAMA, a trio of bassist Gonçalo Almeida and trumpeter Susana Santos Silva (both Portuguese) and Canadian drummer Greg Smith. The free-spirited collective weaves in and around the song structures, adding electronic enhancements to suggest a virtual-reality soundscape. Badenhorst's keening bass clarinet calls to the band on "Murakami", then swoops from low growls to high squeaks on the title track. Badenhorst and Santos Silva work well together as the group's 'frontline'—passing the solo baton back and forth on "The Process", trading phrases on "Murakami", each creating unique yodel effects on the title track—but the bass-drum team is equally simpatico, especially during the tricky accents at the end of "Gorky Spy" or collective climax to "Crime and Punishment".

For more information, visit origin-records.com, elnegocitorecords.com and cleanfeed-records.com



Somnambulist

The Kandinsky Effect (Cuneiform)

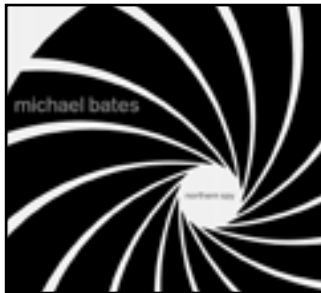
by Terrell Holmes

All that needs to be said about The Kandinsky Effect is that it grooves. This trio—saxophonist Warren Walker, bassist Gael Petrina and drummer Caleb Dolister—display a solid, relentless musicality on *Somnambulist*.

The band's melodies, though elemental, are enhanced by their passionate playing and use of electronic effects. The stylistic range is nicely varied, starting with the pulsating, broad-shouldered "Copalchi Distress Signal". Flowing basslines ignite both the fiery title track and sleek "Petit Loup". "Trits" and "Muji" are straight-up funky while "Sad Fly" clearly has the boogaloo in its family history. The album also has moments of playful duality. Frenetic percussion contrasts wonderfully with the measured rhythm of the clever "Annabelle Chases A Bug". Toward the middle of "Chomsky" a distorted guitar riff surfaces that sounds like a scruffy sibling of the smooth bassline. And, as their mammalian titles suggest, "Koala" and "Sunbathing Manatee" are in no rush and mosey along without a care in the world.

Some defenders of the faith might dismiss the extensive use of electronic effects on a jazz album but the effects give the songs a more robust sound and greater depth than they might have had otherwise and enhances the music without submerging it. There are a few times on the album where the drape of effects is dropped and the music sounds surprisingly plain, unmasked in a way. These moments, however, seem to be mildly ironic, closer to winking playfully at the straight and narrow instead of nodding reverently towards it. This is a way that jazz has evolved and The Kandinsky Effect is right at the front of the line. The trio's dynamic musicality, hard-driving rhythms and, yes, production values all make *Somnambulist* the perfect kick back and chill album.

For more information, visit cuneiformrecords.com. This band is at *Pianos* Oct. 5th. See Calendar.



Northern Spy

Michael Bates (Stereoscopic)

by Clifford Allen

In the jazz landscape, discs featuring a bassist, tenor saxophonist and drummer are a dime a dozen—there are a lot of 'good' ones, but it's not always easy to separate what makes a solid session and what really stands out as something special. Canadian-born and Brooklyn-rooted bassist Michael Bates has recorded nine discs as a leader in the last decade and appeared on many others. He exudes a massive, propulsive feel on the instrument and can, as Mingus have said, "hear around corners". He's joined on his latest, the self-released *Northern Spy*, by fellow North Countryman Michael Blake on tenor saxophone and St. Louis drummer Jeremy "Bean" Clemons for nine originals

and one standard, "The Days of Wine and Roses". Blake is as gruff and supple as ever and Clemons is a crackling, funky player whose time in Gateway City drum-and-bugle-corps outfits certainly shows. What separates a record like *Northern Spy* from its many brethren is not technique—all three musicians can play the hell out of their instruments—but a healthy dose not just of honest, pure empathy, but 'soul'.

This doesn't just appear as something conjured through a title—it's endemic to "An Otis Theme on Curtis Changes", where Messrs. Redding and Mayfield are interpolated for a burnished, lyrical cry over shimmering cymbals and meaty pizzicato thwacks, before the trio solidifies into a laid-back, bluesy lope, Blake purring and preaching over a rubbery backbeat and declaratory cracking as the saxophonist's occasional throaty growls nudge the music into Dewey Redman territory. The opening "Theme for a Blind Man" features Bates' ringing, robust pizzicato tugging at melody against gurgling, humming voices, split through the tenor and punctuated by occasional drum patter, an invocation for the curling, funky undertow and charged flywheels on offer in the following "Essex House". Clemons is the trio's not-so-secret weapon, with massive and taut jabs on the toms recalling Denis Charles and Ed Blackwell, but with a rock-derived economy, directing from the front in a methodical staccato whorl on "Bean" or tersely lapping at the rhythm on "The Days of Wine and Roses". *Northern Spy* is a very lean and remarkably jovial, accessible set and if it's somewhat blue chip, begs the question where the market would be without robust, stable stock that easily rolls with any and all fluctuations.

For more information, visit outsidesources.org. This project is at *Korzo* Oct. 6th. See Calendar.



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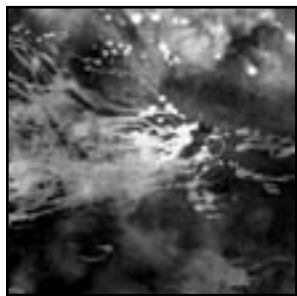
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Volume 1: This Is Not The Answer
The Awakening Orchestra (Innova)
 by Donald Elfman

Kyle Saulnier revitalizes the big band format in a bold, two-disc set of music ranging from pop and rock covers to brilliantly modern original compositions.

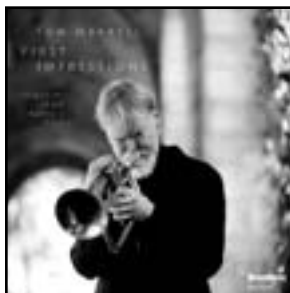
The set's introduction, "Prelude and Fanfare: The Prophet", takes shape over an insistent beat thanks to an intriguing arrangement. A full-throated celebration soon morphs into an agonizing yet appealing rhythmic flourish, coming to a triumphant close. A surprise emerges with Radiohead's "Myxomatosis (Judge, Jury and Executioner)": after some flute blurts and muted trumpet, Nathan Hetherington takes the vocal lead and converts the indie-rock anthem into a perfect vehicle for the glory of a big band. Then comes a dirge-like section with tenor saxophonist Samuel Ryder alternately lyrical and wailing as the lyrics return and Hetherington chanting and screaming us out.

The standard "Alone Together" moves forward like music from a spy thriller, with texturally rich playing from guitarist Michael Macallister and tenor saxophonist Felipe Salles. "The Words They Fail to Come" features and is inspired by music of Samuel Barber. There's another vocal, by Steve Fruiterman, this time spare and appropriately fragile, for Brian

Wilson's "You Still Believe in Me". The second disc offers further delights. There's a moving interpretation of a Brahms piano piece and a four-section title suite with deft solo work from many of the players. And, to close, Fruiterman and Saulnier have arranged a delicate and emotional version of the 1952 Bronislau Kaper-Helen Deutsch film tune "Hi-Lili, Hi-Lo!"

Saulnier and his Awakening Orchestra are finding new answers for the 21st century big band.

For more information, visit innova.mu. This band is at ShapeShifter Lab Oct. 6th. See Calendar.



First Impressions (Debussy and Ravel Project)
Tom Harrell (HighNote)
 by Fred Bouchard

Tom Harrell's inventive, tender homage to impressionist icons captures the spirit, not mere notes, of six exquisite melodies: four by Claude Debussy and two by Maurice Ravel. The veteran trumpeter reimagines *recherché* songs for piano and voice with rich string colors, weaving curiously mischievous textures for Meg Okura's violin, Rubin Kodheli's cello, Rale Micic's guitar, some Ugonna Okegwo arco bass and Charles Pillow's flutes. He flaunts Parisian debonair moods with silky bossa and slinky habañera,

as his decade-old quintet—saxophonist Wayne Escoffery, pianist Danny Grissett, Okegwo and drummer Johnathan Blake—slide into swinging and vamping it on their sixth HighNote album.

Ravel is up first, as Harrell arranges two vocals: pure "Sainte" in flute-driven pastels and exotic "Voices" ("Vocalise in Habañera form") in a swirl of primary colors, glissing stop-time strings for crisp Grissett and supple flugelhorn and a sly outchorus of tremolo strings and fluttery winds.

Debussy's ethereal wisp "Beau Soir" rumbles ruminatively with cello and bass flute, before strings playfully dodge around Flamenco-flecked guitar and sere muted trumpet. The familiar "Reverie" is played 'straight' by the chamber group before driving up-Latin for bluesy piano, slurred tenor, hard-charging drums and tender Miles-ian trumpet woven with flute obbligato to a sudden fade. "Sarabande" unisons trumpet and piano. The strutting "Passepied" stands as a pizzicato showstopper: its complex if hummable melody is shared by many voices, all beautifully balanced with deft interplay before drums lead to bossa for guitar, stretch-out trumpet, tenor with one cadenza and violin with another on a spooky coda.

Harrell's two originals are sinuous, inventive and largely effective. On "Perspectives" drums and flute criss-cross strings, adding zephyrous voices to smooth flugelhorn and robust tenor, but a sluggish written interlude impedes late momentum. Over the robust ensemble of "Musique du Café" Okura finds her wings before a tart trumpet solo and a stately half-time ostinato coda. Let's hope Harrell will reflect on and write some second impressions.

For more information, visit jazzdepot.com. This project is at Village Vanguard Oct. 6th-11th. See Calendar.

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The Meridian Suite
Antonio Sanchez & Migration (CAM Jazz)
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Antonio Sanchez (CAM Jazz)
 by George Kanzler

As the soloist heard throughout *Birdman*, the Academy Award Best Picture of 2014, Antonio Sanchez, who composed the solo drum/percussion score, has become the most heard jazz drummer of his generation, the film's popularity surpassing even that of guitarist Pat Metheny's various groups Sanchez has anchored for the last eight years. He has followed up the *Birdman* score with a pair of his own albums, amply displaying his talents as both a musician who works well with others and as a leader-composer.

In that latter role he presents the ambitious *The Meridian Suite*, consisting of five multi-faceted parts ranging in length from under 4 to over 21 minutes. It is played by Migration, a quartet with Seamus Blake (tenor saxophone and EWI), John Escreet (piano and fender Rhodes) and Matt Brewer (acoustic and electric basses). Added guests are vocalist Thana Alexa and guitarist Adam Rogers. Besides drumming, Sanchez also adds his keyboards and vocals to the mix.

Sanchez views this suite as a long-form composition wherein he didn't "worry about time or style constraints." In some ways this leads to a work balancing on the precipice of pretentiousness, like the art rock and jazz-fusion of the '70s, but it is saved from that fate by the variety and verve of the performances, especially Sanchez' virtuosic, diverse drumming, Escreet's always surprisingly original soloing, whether on piano or electric keyboard, and Blake's sinewy, down-to-earth tenor passages, some of them truly stunning. The suite ranges from modal-tinged jazz to a jazz-rock undoubtedly influenced by Sanchez' time with Metheny (solidly when Rogers' guitar is added), plus some captivating, 'spiritual' meditative sections, the mood enhanced by Alexa's haunting voice, whether chanting wordlessly or intoning her own lyrics.

On *Three Times Three*, Sanchez brings us three trio projects, only one clocking in over a half hour. Further amplifying the title theme, each trio is featured on three tracks and one of each three is a jazz standard, the others Sanchez originals.

The first CD is devoted to the trio of Sanchez, pianist Brad Mehldau and Brewer. Mehldau has always seemed less self-conscious as a sideman, shedding the Bill Evans-like angst that can hang over his own projects. Here he is at his very best, creating spritely bebop lines—sometimes two, from left and right hand independently—on "Nar-this", a reimagining of Miles Davis' "Nardis". He's equally impressive on the leader's cascading "Constellations", with its rolling rhythms, and "Big Dreams", where he can exploit his most romantic, rhapsodic tendencies.

The second CD is divided between trios featuring guitarist John Scofield and bassist (electric and acoustic) Christian McBride and tenor saxophonist Joe Lovano with (acoustic) bassist John Patitucci. Scofield is predictably spacey on the mysterious harmonies of Wayne Shorter's "Fall", the trio reminiscent of the Metheny one with McBride and Sanchez. The leader changes up the groove with "Nooks and Crannies", featuring a funky backbeat, fuzz-tone guitar and electric bass, while the final offering is the vampy, postbop racer "Rooney and Vinski". Lovano and Patitucci sidle into Sanchez' "Leviathan", a slow piece that gathers momentum with rolling, multi-grooving rhythms, tenor saxophone all gruff and meaty.

"Firenze", a Sanchez ballad with double-time sections, invokes Lovano's plaintive side. But this trio's triumph is Monk's "I Mean You", the stately theme emerging out of an opening squall, divided into slow A-sections and an accelerated bridge, Lovano's solo toying with the riffy theme, then engaging in an intense duologue with Sanchez to take it out.

For more information, visit camjazz.com. *Migration* is at Dizzy's Club Oct. 6th-7th. See Calendar.



Our Lady of the Flowers
Matthew Shipp Quartet/Declared Enemy
(Rogue Art)
Live at Okuden
The Uppercut | Matthew Shipp/Mat Walerian
(ESP-Disk')
Themes 4 Transmutation
Bobby Kapp (s/r)
 by Ken Waxman

Pianist Matthew Shipp continues to defy conventions by trying out various formulas and partnerships. For example, *Our Lady of the Flowers* is an extended meditation on nine of the keyboardist's compositions by Shipp, bassist William Parker, tenor saxophonist/clarinetist Sabir Mateen and drummer Gerald Cleaver, all with whom he has collaborated in the past. A sharp left turn, *Live at Okuden* is a first meeting of minds between Shipp and Polish reedplayer Mat Walerian. Finally, *Themes 4 Transmutation* is a rare sideman turn by Shipp joining two other younger players to work with veteran drummer Bobby Kapp.

Formed for a 2006 concert honoring French writer Jean Genet (1910-86), whose first novel was *Our Lady of the Flowers*, *Declared Enemy* doesn't approximate Genet's specialized world, but instead focuses on state-of-the-art improv.

The title track offers rhapsodic excitement as the players' individual output bolts into place like parts of a craftsman's construction. Thematically based around sour vibrations from Mateen's clarinet, Shipp adds the sweetening with stealthy contrapuntal jabs while both float on a cushion consisting of Parker's broad bass-string-stopping and Cleaver's cymbal punctuation. The latter's innate tastefulness keeps the beat cemented, especially when the band tackles balladic material like "A Different Plane" and "From the Beyond". Stressing a Monk-ish keyboard economy on the former, Shipp sympathetically draws out Mateen's ingrained emotionalism, allowing him to craft a solo that thrusts Coleman Hawkins-style breathiness into the avant garde with the occasional slurp and sigh. The latter is even more plaintive, although the sluicing bassline and drum pounding may suggest otherwise. Mateen's strangled cries and altissimo screeches don't hide the romanticism his tone—and Genet's writing—sometimes reveals. Despite its title, "Cosmic Joke" is the most ambitious composition, unrolling in several sections. Opening with inner piano string reverb, the piece quickly turns staccato as saxophone screeches color and spur Shipp's pedal-point variations. The variations arrive with rugged emphasis until the theme returns with blunt conviction. "New Tension", a Shipp-Mateen duet, is characterized by jagged clarinet linearity coupled with keyboard detours and discursions.

In comparison, disparate definitions of tension and release define *Live at Okuden*. Sophisticated enough to adopt individual playing strategies for each of his horns (alto saxophone, bass clarinet, soprano clarinet and flute), Walerian's multiple identities encourage the pianist to vary his keyboard guises.

With chameleon-like color shifts, pieces such as "Free Bop Statement One" and "Free Bop Statement Two" bring out a clipped Chopin-esque formalism in the pianist with mazurka-like flourishes imbued with jazz feelings, the better to meet the alto saxophonist's Benny Carter-like sweetness. Skipping forward a century but backwards in jazz chronology, Walerian's rangy clarinet lines on "Blues for Acid Cold" appear primitivist enough to come from Johnny Dodds. Shipp's response is updated Jelly Roll Morton, with the strummed melody thoroughly modern, but with a touch of '20s blues. Meanwhile "It's Sick out There", like the former tune composed by Walerian, plunges the two into a complicated and mercurial conversation. Smearing and spitting split tones with wild animal abandon, the saxophonist's stretched sound is as atonal here as it was wistful on "Blues for Acid Cold" while the pianist's splashing interpolations of multiple cadenzas doesn't prevent the two from gliding to a heart-beat-linked ending. Detailing is etched into "Black Rain", the album's most representative track. Both conventional and free, the nearly 17-minute excursion is reminiscent of a garment being created by flighty designers. No sooner is another detail added to the simple structure than an additional flounce or bow is sewn on as well. Initial keyboard dusting and unaccented air breaths are swiftly ornamented by skipping piano melodies plus a near-smothering blanket of clarinet glissandi. By the time alluring apparel has been created, supplementary sonic trim is added via flute puffs and lyrical keyboard and inner string detailing. The garb is striking, but much altered from its initial pattern.

Like a movie star making an uncredited appearance in an indie film, Shipp's playing is by necessity anonymous on *Themes 4 Transmutation*. Kapp, whose initial LP appearance was alto saxophonist Marion Brown's 1967 LP *Three For Shepp* (Impulse), when Shipp was seven, also worked during the era with tenor saxophonist Gato Barbieri and pianist Dave Burrell. The drummer spent many years in Mexico following The New Thing's heyday, has recorded as a vocalist and is also part of a mainstream trio with pianist Richard Wyands and bassist Gene Perla.

Perhaps the most minimalist percussionist of his era, Kapp's penchant for understatement remains. His few solos on the four tracks are breaks rather than fully developed statements and with bassist Tyler Mitchell wedded mostly to time-keeping, thematic interest comes from the pianist and free jazz standard bearer Ras Moshe playing tenor and soprano saxophones and flute. So committed to the verisimilitude of the session is Shipp that his limpid keyboard conception are most reminiscent of Dave Burrell and McCoy Tyner's styles of the time. For instance, his keyboard architecture mirrors that of Tyner heard behind John Coltrane and Shepp among Mitchell's string pops and Kapp's restrained rolls on "Excitement into Inspiration". Moshe's clear toned overblowing on this track and elsewhere are appropriately Trane-like as well as fuelled by startling, revved-up Shepp-like growls. The saxophonist shows a command of altissimo, spicing his high pitches with as many scream variations as James Brown. The CD climaxes with "Romance into Love", soft flute embellishments and inner-piano-string plucks decorating the sparkling theme and confirming the ongoing links between the past and present jazz traditions.

Having reached piano master status, Shipp's many projects show he's still evolving. Not only does he score in new formats here, but he isn't averse to supporting pioneering players regain their proper place on the jazz scene.

For more information, visit roguart.com, espdisk.com and bobbykappjazz.com. *Shipp* is at Roulette Oct. 7th as part of an *Evolver Records* showcase and *The Stone* Oct. 23rd with Nate Wooley. See Calendar.



Projections

Simon Nabatov/Mark Dresser (Clean Feed)

by Stuart Broomer

While pianist Simon Nabatov and bassist Mark Dresser have a number of close associates in common, they've played together infrequently. Recorded in concert in Cologne in 2014, *Projections* documents their first performance as a duo. It's a form that each is well versed in and they achieve remarkable results.

The first impression of the music focuses on its changing surface. It's a hive of kinetic activity, Nabatov constantly shifting registers and densities, from top to bottom and feathers to granite, moving inside the piano for string plucking or temporary preparations and returning just as rapidly to unaltered keyboard sounds. Dresser is his twin in this: a sudden flurry of pizzicato notes shifts instantly to bowed harmonics, an upper register cello-like line, strongly plucked melody or erhu-like glissandi. The music is kaleidoscopic, an ever-shifting amusement park of a million sonic bits.

On that level, it's remarkable enough, but the more one becomes immersed in the music the more aware one is of its overarching designs, the genuinely composerly attitudes of its two virtuoso performers. There are almost always multiple strategies at work here, each musician responding to what his partner

offers and returning with new developments an instant later. The longer it goes on and the more often one listens, the more impressive it becomes, a celebration of shared creativity in which design grows ever more joyously complex as the six improvisations unfold. That complexity is tied to a rare clarity. Individual moments will stand out in passing—the mingling of timbres at the outset of "Aria Attack", the sheer beauty of parts of "Cítara XL"—but it's the sense of continuous creation that ultimately distinguishes this release.

For more information, visit cleanfeed-records.com. Dresser is at *The Stone* Oct. 7th. See Calendar.



Spherical

Tim Warfield (Criss Cross)

by Philip Freeman

Saxophonist Tim Warfield first came to the jazz public's attention as one of the Tough Young Tenors, whose sole album was released on Antilles in 1991, but he didn't record as a leader until a decade later. He's made a total of eight albums for the Criss Cross label and on this one he's joined by trumpeter Eddie Henderson, pianist Orrin Evans, bassist Ben Wolfe and drummer Clarence Penn, performing six Monk compositions, one traditional tune and one Warfield

original. Other than Penn, these are players who've never appeared on any previous Warfield disc—he usually uses either Nicholas Payton or Terell Stafford on trumpet, Cyrus Chestnut on piano and Tarus Mateen on bass (Warfield was a sideman on two of Evans' previous Criss Cross releases, *Justin Time* and *Captain Black*). Fortunately, they're all masters of their instruments and fall easily together.

The chosen tracks are a mix of the obligatory ("Round Midnight") and the obscure ("Oska T", "Gallop's Gallop"), with two versions of "Off Minor" serving to divide the disc into sections. Warfield doesn't seem to be specifically imitating any of the saxophonists Monk worked with: John Coltrane, Johnny Griffin, Sonny Rollins or Charlie Rouse. Instead, his approach goes back even further, as evidenced by the title of the one original composition here—"Blue Hawk", a tribute to former Monk employer Coleman Hawkins. His lines have a relaxed, thoughtful flow. Similarly, playing piano on an album of Monk compositions is an excuse to play dress-up, but Evans refuses to put the hat on. He limits the overt Monk-isms to the initial melodic statements, playing as himself the rest of the time. The album's real MVP though is Henderson. Much of his discography has been in the funk, fusion and even disco-jazz realm, but when set loose on some thick, bluesy, high modernist hardbop, he reveals himself as an ace traditionalist.

Tribute albums can frequently seem facile and shallow, a way to hang onto jazz' past instead of moving the art form forward. *Spherical* succeeds by being more of a meditation on Monk than an attempt to borrow his brilliance like a cape.

For more information, visit crisscrossjazz.com. This project is at *Smoke* Oct. 9th-11th. See Calendar.

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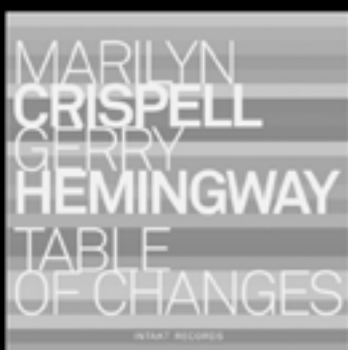
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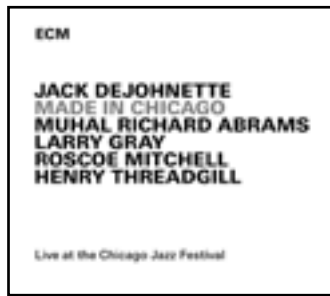
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Made in Chicago
Jack DeJohnette (ECM)
 by Kurt Gottschalk

While drummer Jack DeJohnette's *Made in Chicago* project made its debut at the Chicago Jazz Festival two years ago, this CD release of that event was timed nicely to coincide with the 50th anniversary of the Association for the Advancement of Creative Musicians (AACM). DeJohnette was given a seemingly sky's-the-limit opportunity by the festival and he put together a dream band featuring AACM heavyweights Muhal Richard Abrams (piano) and Roscoe Mitchell and Henry Threadgill (reeds and flutes), the quintet completed by bassist Larry Gray, who doubles on cello in this set.

While DeJohnette is the leader here, it's truly a group project, with all but Gray contributing compositions. The set opens with "Chant", a vehicle by Mitchell dating back to the '70s. Beginning with a repeated, near-unison line, the piece breaks off into solos and then overlaid solos, rocketing forward with an implicit downbeat. DeJohnette goes for high contrast here, keeping the beat in the back with quick and pronounced fills penetrating the frontline. As the horn statements are formed into a nest, the interplay between two of the most distinctive voices in the

AACM becomes utterly joyous.

Abrams, who has a beautiful passage to himself in "Chant", honors the leader in the next piece, titled simply "Jack 5". Bluesy in tone, if not in form, it gives Threadgill a fantastic first solo, full of sputtered utterances and liquid phrases, followed by a wonderfully slow, cymbal-free solo by the dedicatee. Oddly enough, the piano isn't heard until 11 minutes into the 15-minute piece and then quickly backs off for a lyrical, unaccompanied solo by Gray.

Abrams does open Mitchell's "This", though, in a lovely passage with both flutes, which passes gradually into a flute trio with the rhythm section, then a music-box piano. It's dark and lovely with a glimmer of joyfulness deep in the folds and beautifully never lifts out of that setting. DeJohnette's midtempo "Museum of Time" is, perhaps not surprisingly, jazzier and it is enjoyable to get to hear his compatriots in a bit of a Miles Davis mode, Abrams especially, who delivers a solo quite unlike anything on his own albums. Like his bandmates, DeJohnette was born in Chicago (Gray, actually, in the suburb of Blue Island, just south of the city) but his blood runs a bit more mellow.

Threadgill's "Leave Don't Go Away" follows, beginning with a gentle piano melody that gradually grows knotty, Abrams again given the spotlight. Threadgill is rarely heard outside his own projects (although lately that seems to be changing, with his appearance on Wadada Leo Smith's *The Great Lakes Suites* and an upcoming trio performance with Vijay Iyer and Dafnis Prieto at The Jazz Gallery). Whether or not this was written for the occasion, it's looser than his usually complex and scripted work. Mitchell pushes the energy with a striking soprano solo to bring the piece to a close.

With such a cast of bandleaders, the apparently unplanned closing jam might not be the expected highpoint but it turns out to be a gleefully hardcore encore. Abrams sets a quick staccato rhythm, DeJohnette and Mitchell hop on it, Threadgill offers a counter-line, Gray falls in with the drums and they're off into a rapid-paced reverie. There's a remarkable amount of communication going in what was given the title "Ten Minutes" (it clocks in at six). It's a bit cacophonous, sure, but at the same time celebratory. There's a keen awareness going on, the players quickly shifting focus and leaning one way then another, toward and away from each other and closing with a laughing intuition.

Made in Chicago is arguably the first important AACM album since Abrams, Mitchell and George Lewis united for *Streaming* (Pi Recordings, 2005-06). Ironically, or maybe just respectfully, it came from the initiative of a non-AACM member.

For more information, visit ecmrecords.com. DeJohnette is at *ShapeShifter Lab* Oct. 10th and the *Apollo Theater* Oct. 22nd as part of *A Great Night in Harlem*. See Calendar.



Press Enter
Romain Collin (ACT Music)
 by Mark Keresman

Now based in new York, French pianist Romain Collin migrated to the USA in the early '00s to study at Berklee (Class of '04). In 2007, he graduated from the esteemed Thelonious Monk Institute of Jazz, going on to study with Dave Liebman and Mulgrew Miller. Collin has an expansive, two-handed style, gorgeous melodic

sense of Herbie Hancock and some of the pop music flair of Bruce Hornsby and Elton John.

With its somewhat cyclic melody, opener "99" shares some affinities with the minimalism of Steve Reich and Phillip Glass, until Collin introduces a variation redolent of The Beatles' "Dear Prudence". It's both soothing and unexpected, a slightly mesmeric quality drawing listeners in. "Raw, Scorched and Untouched" begins with some florid late Romantic-era piano and evolves into gentle, genial improvisations, the plethora of notes giving way to some spare and measured repetitions, Kendrick Scott's drums building and adding to the rising drama. "Webs" has an intensely ruminative air, lent savor by the low-pitched cello of Laura Metcalf and Collin's judicious use of electronically-generated sounds. Scott adds punctuation, coloration and asides, with cracks and crashes placed as adroitly as an Impressionist painter might gingerly apply dabs of paint. The wistful "San Luis Obispo" has a melodic line that seems derived from the simplicity of children's songs and the sanctified aspects of American gospel music, piano gently ringing like a far-off church bell. The closer is a solo version of Thelonious Monk's "Round Midnight" in which Romain lovingly deconstructs one of the classics by jazz' greatest deconstructionist.

Working with his regular trio of Scott and the supple, self-effacing bassist Luques Curtis, Collin's approach is not limited to established notions of what a piano trio might sound like. His style can't be labeled hardbop, Third Stream, fusion or avant garde, yet Collin draws selectively and imaginatively on all of these, carving a niche that is all his own.

For more information, visit actmusic.com. This project is at *Blue Note* Oct. 12th. See Calendar.

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Past Present
John Scofield (Impulse!)
 by Andrew Véléz

American author William Faulkner wrote, "The past is never dead. It's not even past." Prolific guitarist John Scofield says, "...You want to be in this music that is vital right now. ...All music is from the past. And all music is in the present if you're doing it right, if you're not just reciting." Born in 1951, Scofield began playing guitar in school bands and R&B groups. While still a very young man, he recorded two live Carnegie Hall albums with Gerry Mulligan and Chet Baker. His has been a decades-long career filled with jazz luminaries including the likes of Charles Mingus, Dave Liebman, Miles Davis, Herbie Hancock and Pat Metheny. Listening to his music quickly reveals how fluent and easy he is with jazz fusion, funk, blues, soul, rock, folk and other forms of modern American music. For his latest album, Scofield is reunited with a trio of longtime musical friends, including saxophonist Joe Lovano, with whom he attended Berklee in the early '70s.

Each tune here has its own distinct flavor. On the cheerful "Chap Dance", after Scofield's jumping explorations and tasty seasoning from Bill Stewart's drums, Lovano's tenor saxophone swings in to accompany Scofield's harmonic detours. "Hangover",

a duet of guitar and saxophone, is a pretty, bittersweet waltz, which shows how articulate a wordless ballad can be with graceful, perfect unity. "Museum" is a piece with unusual rhythms, beginning with a multi-flavored guitar solo, then an infusion of some drum oregano before Lovano chimes in with a brief but eloquent passage as strong as it is delicate.

Scofield credits Jim Hall, Otis Rush and George Benson as influences. Say what he will, he is himself a consummate guitarist, flexible, wide-ranging and a constant source of rewarding music in the present.

For more information, visit impulse-label.com. This project is at *Blue Note* Oct. 13th-18th. See Calendar.



The Ticket That Exploded (An Opera)
James Ilgenfritz / Anagram Ensemble (Con d'or)
 by Brad Cohan

To call the oeuvre of bassist James Ilgenfritz eclectic would be an understatement. But when Ilgenfritz takes over *The Stone* this month for a weeklong residency, nothing will match the Herculean sprawl and singular vision crystallized on *The Ticket That Exploded*. A self-described "multimedia opera" of dauntless and fringe-crashing proportions and "ongoing" in that no performance is the same, Ilgenfritz enlisted the video

artist Jason Ponce and 20-piece Anagram Ensemble to help pay homage of sorts to the radical Beat generation writer William Burroughs and his 1962 novel of the same name.

Part soaring conceptual opera, part ecstatic spoken word odyssey and part brain-bending visual installation set against a sinister backdrop of percussive clang and clatter, ritualistic drum rolls, funereal marches and a slow crawl of squawking strings and horns, Ilgenfritz' music scales sonically minimalist heights using Burroughs' revolutionary "cut-up technique" as inspiration. That method, partly explored by Burroughs in *Naked Lunch* but then, via his exposure to the painter and poet Brion Gysin, manifested in 1961-64's *The Nova Trilogy*, defied traditional writing by using chance-based cut-and-paste prose shuffled and spit out to create new text.

In Ilgenfritz' arrangements—with text adapted from Burroughs and characters like Inspector Lee and Sammy the Butcher dropping in—are cut from a similar cloth, its 13 epics a composed-cum-improvised fusion, which, like its inspiration, toes the line of control and mayhem. The ensemble is too many to list here (trombonist Sam Kulik and drummers Andrew Drury and Vinnie Sperrazza, just to name a few) but the angelic voices of Anne Rhodes and Megan Schubert prove priceless instruments, renegade poet Steve Dalachinsky's turn on the intense "Call The Doctor Twice" is head-spinning and the chants and dissonant shards of "Cracked Pavement" are downright creepy. Employing Burroughs' explosive and controversial tome and its outré style as its catalyst, Ilgenfritz brings to life its nightmarish sci-fi dystopia.

For more information, visit jamesilgenfritz.com. This project is at *The Stone* Oct. 14th. See Calendar.

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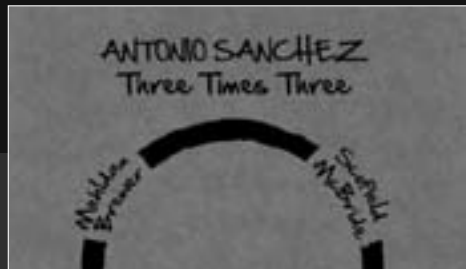
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The Real Thing
 Eric Alexander (HighNote)
 by Alex Henderson

Eric Alexander has worked with lots of pianists on his albums but the one with whom he has had the closest musical relationship over the years is Harold Mabern. Alexander, now 47, studied with Mabern at William Paterson University and featured him on his first album as a leader, *Straight Up* in 1992. The basic lineup on this session is the same quartet heard on Alexander's previous HighNote releases *Touching* and *Chicago Fire*: Alexander, Mabern, bassist John Webber and drummer Joe Farnsworth. And once again, HighNote unites Alexander with the legendary engineer Rudy Van Gelder, who was 90 when this CD was recorded.

The quartet enjoys a strong rapport whether offering a gentle bossa nova (Roberto Menescal's "O Barquinho", a.k.a. "Little Boat"), a ballad (Alan and Marilyn Bergman's "Sleep Warm") or an exuberant uptempo performance (Jerome Brainin's "The Night Has a Thousand Eyes"). The band is equally appealing on adult contemporary singer Bobby Caldwell's title track, Alexander successfully giving the tune an instrumental postbop makeover. One of Philly's most iconic guitarists, Pat Martino, is in fine form on three selections: George Gershwin's "Summertime" (played with a waltz influence), Farnsworth's blues "Pure Pat" and Mabern's "The Chief".

The only Alexander original is the dusky "For George and Trane", written for Coltrane and George Coleman. The influence of those tenor saxophonists is quite strong throughout the album, although one also hears a lot of Sonny Rollins in Alexander's playing. None of those styles, however, obscure Alexander's own identity. He has long since developed an appealing sound of his own and become *The Real Thing*.

For more information, visit jazzdepot.com. *Alexander* is at *Jazz Standard Oct. 1st-4th with George Coleman*, *Smoke Oct. 7th-8th with Alexis Cole* and *Oct. 16th-18th with One For All*, *Saint Peter's Oct. 11th as part of All-Nite Soul* and *Blue Note Oct. 20th with Dizzy Gillespie All-Stars*. See *Calendar*.



10 Years Solo Live
 Brad Mehldau (Nonesuch)
 by Brian Charette

Coming to prominence during producer Matt Pierson's era of Warner Bros. in the early '90s, Brad Mehldau made history with the legendary five volumes of *The Art of the Trio*, recorded between 1997-2000. Concurrently, the pianist was codifying his solo approach, which is the focus of *10 Years Solo Live*, a four-disc boxed set comprised of European performances from 2004-14. Each disc in the set has its own descriptive subtitle and tone.

Of Disc One, *Dark/Light*, Mehldau says, "In concerts, I find that I contrast dark and light emotional energies." Stark undulating fifths start Jeff Buckley's

"Dream Brother" (Nov. 5th, 2013 - Budapest, Hungary). The melody slowly catches up and dances against the steady accompaniment with dissonant crunches. Mehldau throws in a bluesy turn or two before more fully developing the bass. The piece grows into a rockish theme reaching its climax with trance-inducing repetitive chords. As an improviser, Mehldau sounds boundless. Motifs come from the most unusual places in the tunes and are worked slowly and deliberately with a style fusing the lyricism of modern jazz piano greats with the percussive physicality of Romantic-era classical composers. The beautiful melody of The Beatles' "And I Love Her" (Nov. 8th, 2013 - Vevey, Switzerland) is played with great variation in dynamics and gentle treatment of the counterline in the left hand, which becomes an interesting motif to be developed later. The accompaniment is masterfully pedaled so the melody really sings. A pedal-point bridge with high bell-like tones and a few carefully placed blues inflections lead us to a new key and twisty tango. The aforementioned counterline continues to develop in the bass as repetitive staccato notes in the treble add urgency to the solo. Mehldau switches quickly to a major tonality here and there for a huge contrast against the sad minor he has been developing. The piece ends with low piano rumblings that have a profound physical effect on the listener.

Disc Two, *The Concert*, progresses much like a live set would for Mehldau in 2010-11. His well-known show stopper, Nirvana's "Smells Like Teen Spirit" (Mar. 16th, 2010 - Luxembourg), opens with an interesting fugue, resonant bass notes giving regal stability to the counterpoint. Dissonant chords appear as well as a few quickly ascending lines that rip up the keyboard as the fugue continues. The left hand is now rather busy. While all this is going on, the listener becomes aware that the melody is slowly growing from the middle of the fugue. On Jerome Kern-Johnny Mercer's "I'm Old Fashioned" (Mar. 17th, 2010 - Eindhoven, Germany), one of the few standards in the collection, Mehldau shows the control of a true classical player by placing just the right emphasis on each note. The melody has a rubato statement and takes a lovely winding harmonic path up to the major three of the bridge. After the melodic statement, Mehldau walks a few tenths in the left hand, hinting at the stride that will come.

Mehldau describes Disc Three, *Intermezzo/Rückblick*, recordings mostly from 2004-05, as a look back in the way that a Brahms Intermezzo (featured on this disc in a performance from Jun. 7th, 2011 - Wels Austria) references the preceding Sonata. John Coltrane's "Countdown" (Jun. 10th, 2005 - Copenhagen, Denmark) has an austere beginning with an improvisation made up of only thirds in the right hand. As the tune progresses, small fragments of the melody are worked into complicated fantasias cascading up and down the keys. This set has a very contemporary classical feel but it's interesting to hear the Brahms Intermezzo after hearing the previous selections, revealing the influence of the Romantic period composer on Mehldau.

On Disc Four, Mehldau explores the rub between the keys of *E minor/E Major*. The sophistication of Pink Floyd's "Hey You" (Sep. 18th, 2011 - Girona, Spain) is revealed when the gingerly-stated melody rubs up against the beautiful chord progression; Mehldau adds a pretty Lydian-inspired interlude between verses. When the improvisation begins, Mehldau hints at the original melody while creating his own, again with masterful control of volume, the original melody tucked just behind the new theme.

This set shows a great mind at the height of his powers. Piano fans in every genre owe it to themselves to pick up this simultaneously enigmatic and illuminating collection.

For more information, visit nonesuch.com. *Mehldau plays solo at Zankel Hall Oct. 22nd*. See *Calendar*.



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Ask Me Tomorrow
George Colligan (SteepleChase)
by Ken Dryden

George Colligan sets a great example for budding jazz artists, the pianist combining wide-ranging musical interests with tremendous gifts as an arranger, improviser and composer. There is no such thing as a typical CD for Colligan, as the instrumentation and music can drastically change from one release to the next; he has even played drums as a leader. He started recording for SteepleChase after an encounter with owner Nils Winther in a New York studio and the relationship has been mutually beneficial, with a number of his recordings as a leader issued on the label.

Colligan was based in New York City before relocating to Portland to take a professorship at Portland State University a few years ago. This session came about following a one-off gig with bassist Linda Oh and drummer Ted Poor at Cornelia Street Café, Colligan wanting to document the band for possible future bookings. Although promoters didn't respond to his solicitation with this intended demo, it wasn't in vain, since the remarkable interpretations of the pianist's nine originals are worthy of release in their final form. One can hear why Colligan was excited to have a trio with Oh (with whom he had

played in flutist Jamie Baum's group) and Poor (who was working with him for the first time) in the energetic opening title track. This tense postbop composition showcases an interactive ensemble and sterling solos. The reflective ballad "Insistent Linda" features a constantly shifting theme with off-center accents by Oh and Poor. "Jesper's Summer House" is a brooding, understated affair, demonstrating why the talented Oh is in such high demand; her intricate solo and Poor's light brushwork blend beautifully with Colligan's theme, evoking loneliness and a sense of loss. Colligan steps away from the piano to play pocket trumpet in the frenetic "Jet Blue". If only all 'demo' recordings were as memorable!

For more information, visit steeplechase.dk. Colligan is at Jazz Standard Oct. 20th. See Calendar.



Eponymous
The Ladybugs (s/r)
by Suzanne Lorge

The Ladybugs' refreshing sound and smart interpretations of early jazz tunes come as something of a revelation: light popular music from the early 1900s still has the power to enchant. On their eponymous album, the musicians behind the name

take on 12 traditional tunes running the gamut from swing and blues to Latin and Americana. The focus is the synergy between lead vocalist Martina DaSilva and backing singer Kate Davis, who often sound as if they're singing with the same sweet, clarion voice.

The two recent music school grads have a modern pop-jazz vocal style, which lends itself easily to variety of expression. On the Matty Malneck-Johnny Mercer tune "Goody, Goody", for example, the duo is gleeful and chummy in their takedown of the mercurial suitor; for them, "goody, goody" isn't the throwaway we hear in other renditions of the tune, it's a heartfelt LMAO. But on the traditional spiritual "Sometimes I Feel Like A Motherless Child", the two are able to muster the required gravitas, singing from deep in their throats, slowing the pace and adding gospel-inflected ornaments. On this tune the guys in the band put in their first appearance as backup singers—a powerfully somber addition to the track.

In between the emotional extremes of these two tunes lie other curiosities: "Edelweiss", from *The Sound of Music*; a charming "Kentucky Babe", with strong solos by guitarist Gabe Schnider and trombonist Joe McDonough; and "Nobody's Sweetheart Now", which includes a few uncredited measures of "Annie Laurie" well after the tune has ended.

In addition to the close vocal harmonies, the group's arrangements feature plenty of thrumming guitar, skittering bass (Dylan Shamat) and spirited horn lines. Davis plays ukulele and DaSilva weighs in on snare drum. The talent in this band is enormous and much fiercer than its name implies. With all due respect, no ladybug ever sounded this good.

For more information, visit ladybugsjazz.com. This band is at Dizzy's Club Oct. 22nd. See Calendar.

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It's After The End Of The World
Sun Ra And His Intergalactic Research Arkestra (MPS-Edel)
Babylon Live
Sun Ra Arkestra (In+Out)
 by Marc Medwin

These two albums speak to the spirit of dialectical exploration, vivacity and continued development with which Arkestra music has always been imbued.

"Black myth of the living dream," intones June Tyson, recently added to the Sun Ra universe when the October and November 1970 Donaueschingen and Berlin concerts that birthed *It's After The End Of The World* were recorded, the Arkestra firing on all the proverbial cylinders. No new notes have been added for this reissue and it would have been helpful to have the double-disc's list of soloists, but there is no mistaking Ra's thrilling organ work on "Black Forest Myth", prefiguring similar white-noise blasts and distortions in middle '70s Miles Davis output. The Arkestra swings in and out of various compositional frameworks, a wide stereo spectrum and slightly dry sound foregrounding the percussion interplay.

Marshall Allen has been an Arkestra constant since 1958, leading the ensemble since John Gilmore's 1995 passing. *Babylon Live*, from Istanbul's Babylon club in May of 2014, updates standards and Ra charts from as far back as 1957, including an infectiously raucous "Saturn". Allen's EWI provides hardcore

support to Wayne Anthony Smith's funk and rock-inflected drumming and it's all introduced by a rollicking piano solo from Farid Barron, whose mastery is evident in the boppish lines and second-inversion chord juxtapositions he lays down with sly wit and rhythmic precision. His Debussy-like intro to "Stardust" (quoting "Claire de Lune") is equally effective. The highlight is "Discipline 27B", as EWI takes on the dual roles of rhythmic supporter and contrapuntal collaborator while the group solos its way in and out of collective improvisation mode. Electronics and pianism blend to create a polyhistorical mélange of technology and humanity indicative of the Arkestra's purpose. The DVD, presenting the complete concert and available in the deluxe edition, contains "Sometimes I'm Happy", "Unmask the Batman" and a new Allen composition called "Boma".

Above all, the Arkestra has been about change, revamping its own large catalog of compositions while absorbing, reflecting and influencing black music history. In 1959, Ra expressed these sentiments in his short film *The Cry of Jazz* and they continue to be essential to the Arkestra's vision.

For more information, visit mps-music.com and inandout-records.com. The Sun Ra Arkestra is at Brooklyn Bowl Oct. 22nd. See Calendar.



Kitano Noir
Ran Blake/Sara Serpa (Sunnyside)
 by John Pietaro

A smoke-filled room, bathed in deep textural black and white. This is the imagery that vocalist Sara Serpa and pianist Ran Blake must have sought to imbue the listener with as they recorded this brilliant album, live at Jazz at Kitano to a largely silent audience. It's night music, but one that embraces musical modernisms as readily as the rich greys within shadows.

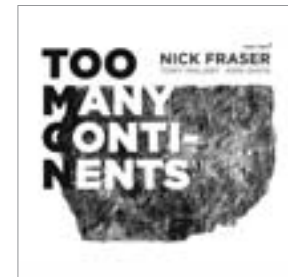
Blake, long known to fuse atonality and whole-tone runs—among other contemporary concert music devices—into lush jazz chords, is in his element here. A noted accompanist to vocalists, this particular pairing finds him taking chances that most singers might respond to with an immediate grit of the teeth. But Serpa, a former student, appears to revel in every turn and comfortably slides in and out of tonality with great skill. The effect is often akin to late French Impressionist works, Debussy's *Pelléas et Mélisande*, perhaps, if heard from Duke Ellington's purview. The selections even include a personalized, creeping version of "Mood Indigo" that Duke would have to be moved by.

This album is filled with gems like this and tunes such as "When Sunny Gets Blue", "Round Midnight", "Get Out of Town" and "Good Morning Heartache", along with Blake originals and others, the familiar strains guiding the ear through this fascinating experimental structure.

Kitano Noir is the soundtrack to both sleepless nights and lost bourbon-and-cigarette breakfasts. Blake's technical abilities are matched only by his emotional output and mastery of the material while Serpa's utterly haunting voice boldly reclaims this music as if composing it anew. So stark, the listener can almost fill the space with the whisper of dark nights long ago.

For more information, visit sunnysiderecords.com. Serpa is at The Cell Oct. 24th. See Calendar.

clean feed^o



Nick Fraser With Tony Malaby and Kris Davis
 Too Many Continents

This album rewards repeated listenings. It's wholly musical, well paced, and there's not a wasted note within. There's an undeniable bond between the three, a totally organic, balanced session. Too Many Continents is a grand slam.
 "Peter Gough" Free Jazz



Joe Hertenstein
 HNH

The atmosphere can shift between quietness and ferocious intensity, between solemn moments and unusual surprises, between familiarity and the bizarre, it is sketchy but it sounds full. A great musical treat!
 "Stef Gissels" Free Jazz



Simon Nabatov / Mark Dresser
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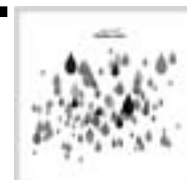
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This recording, as well as the project itself is not a hoax, a pastiche, but something very serious, where the musicians have devoted all their knowledge and skills. Absolutely outstanding.
 "Marcin Jachnik" Multikulti

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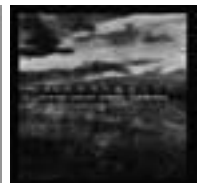
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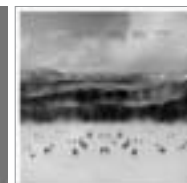
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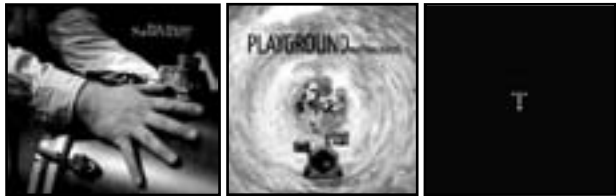
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Sanctuary
Phil Haynes (CornerStoreJazz)
Playground
Mathias Künzli (Chinderschloss Music)
?!
Paul Lytton (Pleasure of the Text)
by Ken Micallef

If you expect to come to these solo percussion albums and hear traditional forms and swinging rhythms, satisfaction will be denied. But if you allow the sounds to wash over and envelop you, in the same way as the rolling fog or a ten-foot wave takes you without your permission, your mind will suddenly crack open to possibility. These three drummers steer those possibilities even further afield, confusing the ear as to what it's hearing and the brain as to its role in responding.

Sonic explorer Phil Haynes takes a unique approach on his solo debut *Sanctuary*. Inhabiting the rests that most musicians rush to fill, Haynes treats silence as a space to be addressed almost philosophically, his every drum strike, brush swirl and cymbal slide like being in a forest at dawn as nature slowly awakens. A collection of 27 short pieces organized into five movements, *Sanctuary*, in addition to drums/cymbals, uses a half-full plastic water bottle, discarded plastic strips, a broken child's toy and hand percussion to create a deeply textural and resonant sound collage. If Cinemascope applied to the drums, Haynes would be its de facto Steven Spielberg.

Mathias Künzli, a Swiss drummer now based in New York, who has worked with artists as diverse as Marc Ribot and Nadja Salerno-Sonnenberg, plays a traditional drum set augmented by various techniques and hand percussion on *Playground*. Künzli's mastery brings to mind a trap-set drummer assuming the duties of an entire drum corps ("South Wing King") or a frame drummer rumbling over a full set cadence à la Max Roach's "The Drum Also Waltzes" ("Room S"). A warbling Jew's harp opens "Homberg Sunrise", a stream of flowing harmony voices and hammered tambourine coming out of nowhere. Soon, sawing ensues, mad whistles and effects similar to Carl Stallings' *Looney Tunes*. Künzli hammers a drum tattoo over bass drum ostinato in "Abschtiegerligs", brings out brushes for "Waggle Dance" then closes with the mindless whistling and bell-rattling of "Snow".

Paul Lytton is one of a handful of British free percussionists from the '60s whose work liberated the drums even more than Milford Graves or Sunny Murray; Lytton's drums are less a 'set' than a collection of surfaces from which eruptive sound is the only requirement. Perhaps best known as a member of the [Evan] Parker/[Barry] Guy/Lytton trio, he is a shaman/mechanic/sound sculptor of the drums,?! an exploration of the various sound principles of water, bells, sticks, bicycles, cymbals being rubbed, wood being hammered, objects being sawed and what sounds like a cat being taunted. "Work in progress" is the optimum descriptor here, as Lytton sounds incredibly busy doing exactly what? God only knows. It's the sound of perpetual forward motion in such tracks as "From Comfortable to Struggling" and "Concatenated without Abruption", the rustle of metal, wood and wires proving irresistible, the ear following every scraped sound and keening tone as if on a mission.

For more information, visit cornerstorejazz.com, mathiaskunzli.bandcamp.com and natewooley.com/potr. Künzli is at Bar Next Door Oct. 17th with Yosi Levy. Lytton is at The Stone Oct. 24th-25th and Delroy's Cafe and Wine Bar Oct. 26th in duo with Nate Wooley. See Calendar.



EastSideRioDrive
Nilson Matta (World Blue)
by Marcia Hillman

São Paulo native, New York-based bassist Nilson Matta likes to push the envelope when it comes to the definition of Brazilian jazz. His vision goes beyond the standard chord changes accompanied by Brazilian samba or bossa rhythms.

To illustrate his point, this new CD features material and musicians from the South (Brazil: guitarist Romero Lubambo and Cyro Baptista on vocals and percussion), the North (United States: flutist Anne Drummond and Craig Handy on tenor saxophone and flutes) and in between (Puerto Rico: pianist Edsel Gomez). In addition, there are contributions on some tracks by in-demand Latin jazz drummer Vince Cherico and vocalist Jesse Lynn.

Matta's vision of Brazilian jazz is a blend of elements from all three of the above geographies. His arrangements use not only the Brazilian samba and bossa rhythms but also the straight-ahead 4/4 tempo—sometimes in combination with each other. And Matta, whose playing is at the heart of this offering, keeps a solid rhythm in the bottom as well as playing a lyrical, light melody when appropriate; his arco solo on "Luas de Nadine", where he sounds like a cello, is exceptional. He also contributes as a composer with two tracks—rousing opening "Sentao" and the short, unaccompanied "Proemio Do Mingus", his tribute to the legendary bassist Charles Mingus.

There are many notable moments on this CD, with inspired contributions by the band: Lubambo's fluid guitar work on the aforementioned "Luas de Nadine"; Drummond's lovely flute on Jobim's "Angela"; and an exciting Cherico drum solo on "Boogie Stop Shuffle". Gomez shines throughout and Baptista plays a fascinating variety of percussion instruments, including berimbau in tandem with double flutes on "Sentao". The closer, Mario Bauza's "Mambo Inn", also is worthy of mention; not treated as its name implies, it has rhythms that switch back and forth from a samba to an uptempo 4/4, demonstrating Matta's musical vision clearly.

For more information, visit worldbluemusic.com. Matta is at Dizzy's Club Oct. 16th-18th. See Calendar.



HNH
Joe Hertenstein (Clean Feed)
by John Sharpe

In *HNH*, three NYC-based Germans create music reflecting a mixture of homeland tropes and new surroundings. 11 concise cuts comprise 7 from the pens of either drummer/leader Joe Hertenstein or cornet player Thomas Heberer, along with four collective inventions. But, in fact, it can be hard to differentiate between them so balanced are the constituent elements. Although short, each selection comes packed with

detail. Flurries of melody and rhythm jostle for prominence with outright sonic exploration.

From the opening "Wurste & Sozialsysteme" it's clear that Heberer most often carries the understated melodic lines, delivered in a husky tone, amid the spiky and convoluted unconventional soundscapes forged by Hertenstein and bassist Pascal Niggenkemper. But Heberer proves a reluctant carrier judging from his excursions into the extreme possibilities of his instrument, which encompass everything from gusty exhalations to an ear-shredding mosquito whine. But it's not just Heberer who indulges in timbral research. One of the strengths of the trio lies in the varied textures and pitches both Hertenstein and Niggenkemper press into service.

With his gut-wrenching abrasions and vocalized sawing, Niggenkemper has become one of the most adventurous bassists on the scene. His thrumming momentum holds together Hertenstein's clattering percussive embellishments and Heberer's downbeat ruminations. Niggenkemper's contrapuntal bowing shadows Heberer on the lurching "Glutamat & Menschenrechte", one of the more straightforward numbers in that the participants largely fulfil their expected roles, until order inevitably unravels before the end. Even on the improvisations, like the prosaically named "Threefold Collision 1", Heberer's penchant for lyricism results in repeated phrases that might grace the scores of lesser mortals. Very brief pauses between tracks mean that the album functions as a single unfolding piece.

For more information, visit cleanfeed-records.com. Hertenstein is at The Stone Oct. 15th, WhyNot Jazz Room Oct. 18th and 25th and ShapeShifter Lab Oct. 23rd. See Calendar.

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A Room of One's Own
Yuhan Su (Inner Circle Music)
by Terrell Holmes

In someone else's hands *A Room of One's Own* might have been a monotonous exercise in chamber jazz, but vibraphonist Yuhan Su and her band provide enough variety and substance to save the album from being unremarkable. The songs are nicely rendered by trumpeter Matt Holman, guitarist Kenji Herbert, bassist Petros Klampanis and drummer Nathan Ellman-Bell. The album trends toward fare like deft "Freezing Point", deliberate artistry of "All Kinds of Dreams", Su's lullaby vocalizing on "No. 13 Waltz" and "Anti-Hunger Song", a heartfelt ballad. All of these are on the lighter side but the balance and interplay gives the music greater weight.

The "Valedicere" suite gives the proceedings a start, deepening the relationship among vibraphone, trumpet and splendid (if on the fringes) guitar. Klampanis' soulful pizzicato drives the first part while the second, in spite of its 'scales'-like melody, propels the suite to its measured and valedictory finish. When Holman picks up the flugelhorn for the two-part "What Is, Is By Its Nature On Display" it signals a shift in texture. The music become more intense, such that the vocalizing by Su and Herbert on the first part is nearly submerged. And when Holman blows, the music, at least for a moment, is forceful and passionate instead of introspective. Ultimately, though, one is frustrated because the music ends just as it's gathering momentum.

"Painter's Mind" is the song that ultimately moves the session outside of its comfort zone. This duet with drums and malletkat is wicked. Su is a whirlwind on the electronic percussion instrument, laying down swirling, hypnotic lines over Ellman-Bell's insistent thrashing and using the instrument's range to provide a full band's worth of depth and color.

For more information, visit innercirclemusic.net. Su is at The Living Room Oct. 24th. See Calendar.



Myrrha's Red Book: Act I
Ben Stapp & The Zozimos (Evolver)
by Clifford Allen

Pan-stylism is a major component of creative music and while specificity is hugely important in getting across one's conviction, avoiding the possibilities of varied interests would be anathema to the practice of composing and improvising in a contemporary, evolutionary context. That said, the breadth of sheer music on offer from tuba player/composer Ben Stapp and The Zozimos has surprised this writer on more than one occasion.

Myrrha's Red Book: Act I is the first official release from The Zozimos (a second volume has already been recorded), Stapp convening a 13-piece cast including vocalists Kristin Slipp and Christopher Johnson,

trumpeter Stephen Haynes and reedplayers Vasko Dukovski and Oscar Noriega. The libretto, divided into 7 scenes and 11 components, was written by Peter Bulmer and emerged in a process that was interleaved with Stapp's compositional approach. The basic storyline follows a widow and her doctor in a macabre dance as reality and fiction collide across a series of related improvisations. Slipp portrays Myrrha in turns fragile, cutthroat and beguiling as Johnson gives the Doctor a measured, rationally sinister quality—both contrasted and teased out by purely sonic collaborators.

Following a processional equal parts Toru Takemitsu and Peter Maxwell Davies, the ensemble arrives on a gentle plain, guitar strums met by interlocking woodwind patterns and Slipp's dry soar. The ensemble advances in elemental gestures as Myrrha and the Doctor hold their first session, Slipp's voice processed in glitchy staccato, halting with wiped static as reedy glossolalia and the trumpets' cutting materiality mark the passage of time. The fourth scene finds the Doctor forcefully drawing out themes from Myrrha's past over atonal stair-steps, percussive electronics and the crackle of piano internals heralding the protagonist's manipulated isolation. The story takes on elements of Greek tragedy through courtly ambiguity, Myrrha's character confounded as the music layers in fuzzy, harmonic whirr before her tale emerges amid ensemble agitation, the Zozimos' aesthetic blending surreal, particulate swagger and incisive, panning trills. For all of its diffusive qualities, *Myrrha's Red Book* retains an oblique cohesion, setting a high bar for Stapp's future work.

For more information, visit evolverrecords.com. Stapp is at Roulette Oct. 7th as part of an Evolver Records showcase. See Calendar.



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Swamp Music
The Shrine Big Band (s/r)
by Donald Elfman

It's a dynamic and pleasing blast to the ear to hear a big band presenting structured yet free music and going from abandon to quietly dazzling with smart ensemble writing and first-rate solos. The Shrine Big Band (named for the Harlem venue where the band plays) has made a brilliant recording where the sense of new adventure is strong and sound. Recorded in New York just before Hurricane Sandy (October 2012), the album serves as a tribute to the power of invention.

The first two tunes—"Cecilian Mafia" and "Swamp Music"—are written by pianist Eric Plaks and dedicated to pianist Cecil Taylor and late trumpeter Bill Dixon, respectively. The former explodes forth with joyously dissonant ensemble work over a straightforward structure and solid rhythmic underpinning. Out of that comes a hard yet smooth tenor saxophone solo from Justin Wood. The rhythm section of bassist Motoki Mihara and drummer Jon Panikkar pulses underneath with percussive smashes from Plaks and band punctuation. Plaks solos next and though his playing has the freedom of its dedicatee, it works beautifully against the regular thrusting of the band. "Swamp Music" feels even more free as the

individual instruments emerge like new species out of a bubbling primeval cauldron. The chaos is controlled, with the notion of creating a different kind of structure.

"Gnomes on the Move" has its raucousness too but its overall feel is somehow straightahead with a puckish solo from trumpeter Dan Blankinship over a kind of walking groove. On trombonist Mark Broschinsky's "Anger Management" we get to hear wailing passion from the electric guitar of Justin Rothberg and then group solos with alto and trombone and then trumpet, trombone and piano.

The set closes with a spontaneous improvisation, "Sandman's Near", which might be seen as shaking a collective fist at the oncoming storm. The music of The Shrine Big Band is conceived and played with passion, spontaneity and deep commitment.

For more information, visit ericplaks.com. This band is at Shrine Oct. 4th. See Calendar.



Moon
Karl Berger/Kirk Knuffke (NoBusiness)
by Fred Bouchard

The late cornet player Ruby Braff once told me that jazz is good conversation among friends—pick up topics, toss them around, agree, disagree, argue, make

points, jokes, laugh, frown, nod, drink some. Pianist/vibraphonist Karl Berger and cornet player Kirk Knuffke are at it here in two studio sets of 50 and 30 minutes at the former's Creative Music Studio in Woodstock, NY. Berger plays mostly vibraphone on one, mostly piano on the second, which seems more settled, with inner-directed ideas and themes. He carves spare, deliciously open-ended lines: dry-brushed Walt Dickerson; scampering John Lewis triads; Ran Blake hold-the-pedal. Knuffke recalls gentle melodists like Leo Smith, Bill Dixon, Art Farmer and Braff. Throughout, their poignant, intimate half-valved, half-voiced ideas unfold within a logical yet exceptionally introspective aura, leading to tender truthiness.

The title tune's three-note motif, playfully varied and rephrased, may have grown from a kernel of Knuffke's takeaway nuggets from Butch Morris' orchestra and compositional style. He says, "playing with Karl is so free and natural." Nothing sounds like anything else; listening for tune quotes I can only catch an oblique line of "I'm Through With Love" on the opening "Bell". Tunes work with scant motifs: "Movies" on an ascending piano ostinato waltz figure; "Poem" on a bluesy descending scale, a remnant from deep history, echoed from bayou to hoo-doo to voodoo. Echoes resonate between cornet and vibraphone, drifting and dreaming on foggy mists, fading then rising tremolos, exploring parallel ideas, shared dreams. Each set rambles along amiably, then rises with one or more tasty unison riff themes: a brisk chase on "Point Point"; dynamic forte/piano shards on "This is what we're thinking"; and a final, more complex two-bar repeat, varied contrapuntally on "Travel East".

For more information, visit nobusinessrecords.com. This duo is at First Green Community Garden Oct. 10th. See Calendar.



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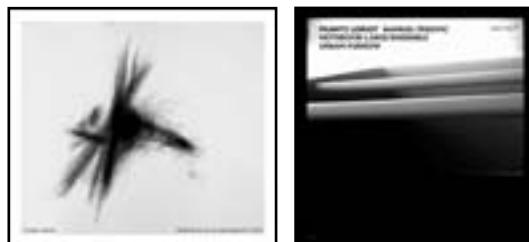
Prepare a Place For Me
Oscar Perez (Myna)
by George Kanzler

Pianist Oscar Perez reveals his influences on the two standards on his new album, both trio tracks with bassist Thomson Kneeland and drummer Alvester Garnett. Thelonious Monk's "Round Midnight" nods allegiance to Danilo Pérez (no relation) and his groundbreaking *PanaMonk* album combining AfroCaribbean rhythms with Monk. Here Perez' trio brings a stuttering AfroLatin beat to the tune. The other standard is Hoagy Carmichael's "The Nearness of You", delivered as a lyrically opaque ballad acknowledging the influence of Hank Jones and Fred Hersch in their own trio recordings. Its final section is a lovely, translucent piano coda.

Perez reveals himself, artistically speaking, more on his seven originals, five of them augmenting the trio with the alto saxophone of Bruce Williams, whose resonant, stentorian tone brings gravitas and the patina of majesty to the trio sound. His entrance on the third track (his first appearance), "Headin' Over", reinforces the hardbop feel of the tune, alto trading the theme with piano. After slithering through the head of "Snake Charm", propelled by an AfroLatin lope, he begins his solo staccato, a surprising contrast to the flow of the theme and Perez' previous solo. On "Mushroom City" Perez employs a Brazilian baião groove with an increasing parade vibe during the alto and piano solos.

There are also two very different waltz-time tracks: "Message to Monterey", an intricate, exhilarating trio piece, has a fast, boppish 3/4 beat, cascading melody with bass interludes and a trio momentum building a head of steam with drums soloing over a vamp; "Prepare Me a Place", for quartet, has a more traditional waltz feel, with some of Williams' most lyrical work. Perez begins the album with a high-frisson trio piece, "Just Everything", an uptempo bolero with a 'tricky' form, and ends it with the heraldic "Song for Ofelia", a largely rubato feature for alto saxophone and trio, Garnett making evocative use of mallets on toms and cymbals.

For more information, visit mynarecords.com. This project is at Cornelia Street Café Oct. 26th. See Calendar.



Reflections on an Introspective Path
Frantz Loriot (Neither/Nor)
Urban Furrow
Frantz Loriot/Manuel Perovic/
Notebook Large Ensemble (Clean Feed)
by Ken Waxman

French-Japanese violist Frantz Loriot's newest CDs explore two disparate but complementary facets of his work with equal artistry. *Reflections on an Introspective Path* is a solo session where, following the precedents of pioneers like Leroy Jenkins, the violist creates a microtonal recital that stretches his instrument's timbral limits while *Urban Furrow* involves a 10-piece ensemble's interpretations of his compositions,

highlighting swing and stridency in equal measures. Swiss arranger Manuel Perovic is an invaluable aide, having performed similar tasks for other orchestras.

Using staccato techniques that suggest he's playing electrified wires not gut strings, Loriot's solo velocity allows him to move across his string-set with timbres as angled as a spider's movements and as sharp as that arachnid's bite. At the same time, as on "Confluences - movement 2", he creates washboard-like rubs with stolid bow pressure, in effect pushing multiphonics out from each excited string. Auxiliary experimentation leads to transformative strokes on "Equilibrium", where it seems as if two bows are in use to create the viola equivalent to tongue stops as well as pizzicato strums; a breathtaking climax consists of almost pure white noise. Countless scrapes and lacerations dominate the concluding "Attained" so that it could be that the violist is following Fluxus-like experiments to source new sounds by physically destroying his instrument. The preceding "Thwart Path" illuminates an inverse path as his harsh techniques soon transform into a chipper melody.

These melodic impulses are given a broader canvas on *Urban Furrow*, with the shading supplied by the Notebook Large Ensemble: Matthias Spillmann (trumpet and flugelhorn), Silvio Cadotsch (trombone), Sandra Weiss (alto saxophone and bassoon), Joachim Badenhorst (tenor saxophone and bass clarinet), Dave Gisler (guitar), Deborah Walker (cello and voice), Silvan Jeger (bass and voice) and Yuko Oshima (drums). Vocals are important since "To HR", co-composed by Perovic, is a tuneful cabaret-style jeremiad backed by full-band swing, though nearly sabotaged by Loriot's ironic string asides. Perovic's commanding arrangements segue Gil Evans-like among emphasized clashes and coddling quiet, smoothness and stings. For instance, "Division" lacerates a moderato saxophone solo with sul ponticello string scrapes, blending atonality and storytelling. "Waiting for Miss Weiss" is a groove piece, where popping drums, clanking guitar and tenor saxophone snarks join to create a circus-like procession. In contrast, "Blue Almonds" and "Echo" cunningly balance Loriot's precarious atonality with harmonic smarts. The former equalizes inner-piano explorations with a popping Latin-esque drum beat, following horn yodels that shift into a pleasing wordless-vocal section, spelled by sly note splaying from the violist. The orchestration of the latter is even more instructive—beginning with circular breathing from bass clarinet, the theme shifts to bassoon, whose continuous chortling continuum works as a sound guard to prevent the other members' harsher interjections from shredding the tuneful program.

Alone or within a group, Loriot demonstrates that he has what it takes compositionally and instrumentally to maintain a promising career.

For more information, visit neithernorrecords.com and cleanfeed-records.com. Loriot is at JACK Oct. 18th with Sean Ali and Delroy's Café and Wine Bar Oct. 19th with *Natura Morta*. See Calendar.



Primal Scream
David Chesky Jazz in the New Harmonic (Chesky)
by Philip Freeman

Last year, Mostly Other People Do the Killing's *Blue* drove jazz critics up a wall by offering a rerecording of Miles Davis' 1959 album *Kind of Blue* that wasn't just as

note-for-note as they could get it; it also mimicked the sound of the recording, with tape hiss, room sound, analog reverb, et al. It was the kind of thing you listen to once, if you're a jazz critic, and if you're a normal human being, never. *Primal Scream*, the second album by pianist/composer David Chesky's quintet Jazz in the New Harmonic, opens with "Check Point Charlie", a piece that captures the mood and feel of Miles Davis in 1959 much better than MOPDtK did and does so while remaining wholly original.

The entire album has a late '50s/early '60s feel; the compositions, all originals by the leader with evocative titles like "Cultural Treason" and "Kill The Philharmonic", feature artful harmonies from trumpeter Jeremy Pelt (mostly playing through a mute here) and tenor saxophonist Javon Jackson, layered atop throbbing, rock-steady rhythms from bassist Peter Washington and drummer Billy Drummond. (The latter takes a terrific, slow-burning solo on the title track.) Chesky's playing—not just his note and chord choices, but the actual sound of the instrument—can be deeply reminiscent of Bill Evans on *Kind of Blue*, but *Primal Scream* sounds like a tribute to Oliver Nelson's *The Blues and the Abstract Truth* just as often.

This is a great band and they've made a great album. I get the feeling Chesky—who's a classical composer—is probably doing some tricky harmonic stuff that will cause musicians and other composers to nod their heads respectfully. But even if you don't know the first thing about harmony, even if you couldn't tell a trumpet from a tuba by looking, *Primal Scream* will get your foot tapping and your head nodding. It's beautiful.

For more information, visit chesky.com. This project is at Dizzy's Club Oct. 15th. See Calendar.

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<p>Friday Oct 16 8pm & 10pm Experiments In Opera Anagram Ensemble: The Travel Agency Is On Fire Works by Jason Cady, Natacha Diels, James Ilgenfritz, Travis Just, Anne Guthrie, Lukas Ligeti, Charlie Looker, Elliott Sharp, Aaron Siegel, Katie Young, JG Thirlwell</p>	<p>Saturday Oct 17 8pm: MIND GAMES w/ Angelika Niescier Denman Maroney Anthony Drury 10pm: Hypercolor w/ Lukas Ligeti Eyal Maoz</p>	<p>Sunday Oct 18 8pm: Anagram Ensemble plays Pauline Oliveros, Annie Gosfield, Anthony Braxton 10pm: James Ilgenfritz SOLO works by Miya Masaoka Elliott Sharp JG Thirlwell</p>

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ye Olde
Jacob Garchik (s/r)
by Kurt Gottschalk

Jacob Garchik thinks a lot. He thinks about the sounds of instruments and what those sounds mean. He thinks, or at least seems to do so, about the stories those instruments might tell—and the stories they might not. His last release, *The Heavens: The Atheist Gospel Trombone Album*, was a set of multi-tracked trombone-choir tunes dedicated to Woody Allen, Stanley Crouch, Albert Einstein, Mark Twain and his mother. It was high-minded concept, to be sure, but he didn't let that get in the way of some infectious brass band music. If there's a logical next step after atheist gospel that isn't medieval Brooklyn, I don't know what it is. For *ye Olde*, Garchik has conceived the Borough of Churches as a Dungeons and Dragons game, creating a mythology to surround a set of appropriately proggy jazz tunes for his far-flung fantasy.

Setting the story aside (as he almost seemed to do at a sneak preview at Joe's Pub in July, when he buried his narrative in electronic noise), *ye Olde* is another set of clever compositions from the imaginative California-born New Yorker. The interest in like-instrumentation carries over here, with a band comprised of three electric guitars (Jonathan Goldberger, Mary Halvorson and Brandon Seabrook) alongside drummer Vinnie Sperrazza and his own sometimes multi-tracked horn. The results are fairly explosive. The guitars often sound like an army gone AWOL without a bass to anchor them (the trombone only sometimes filling that void) while Sperrazza smacks away intent as often as not on making it a rock album. Garchik, meanwhile, is blissfully all over the place, filling the back end some of the time, playing dubby reggae lines on occasion and augmenting it all with electronic interjections. And on top of all of that, a sufficient amount of fanfare and reverie is offered up to keep us grounded in the mythology.

For more information, visit jacobgarchik.com. This project is at Bowery Electric Oct. 27th. See Calendar.



Eponymous
Rara Avis (Not Two)
Western Automatic
Chicago Reed Quartet (Aerophonic)
by Mark Keresman

One of the most protean American jazz players in recent years is Chicago's Ken Vandermark. Aside from leading groups ranging from trio to big band, he's also collaborated with performers as diverse as drummers Paal Nilssen-Love and Hamid Drake and saxophonists Fred Anderson and Joe McPhee as well as creative Dutch rockers The Ex. Vandermark gets a bear-hug of a sound on the tenor saxophone (he also plays baritone) and his clarinet is slightly reminiscent of the well-rounded style of Jimmy Giuffre. Here are two efforts featuring Vandermark in very different contexts: free improv and notated compositions with improvisation. *Rara Avis* is a quintet of Vandermark and Italian

players performing nine improvised pieces. This, album, recorded live at Dragon Club, Poznan, Poland in 2013, is very much in the unfettered European free improvisation vein. The first track (there are no titles) is a gloriously cathartic din with everyone testing their limits (using that term loosely) and those of their fellow musicians. Track two evokes the free-er works by Giuffre—deep, sonorous clarinet conveying folk-like motifs before engaging the other instruments in an ebb-and-flow. Simone Quatrana jabs at the piano and Sec_ embellishes with some electronically-generated smears and dabs of white noise. Track three is almost meditative, Quatrana waxing lyrical before squeals of various origins enter to shatter the reverie. While some totally free jaunts can sound like playing at once instead of together, *Rara Avis* sound as if they are listening to and reacting to each other, establishing their own collective/internal logic.

Western Automatic, the debut of the Chicago Reed Quartet, is a very different beast altogether—eight original compositions, each written by a member of the quartet, a multi-generational outfit of Vandermark (tenor and baritone saxophones, clarinet, bass clarinet), Dave Rempis (alto, tenor and baritone saxophones), Nick Mazzarella (alto saxophone) and Mars Williams (alto, tenor, soprano and soprano saxophones). Stylistically this is jazz, albeit of a somewhat eclectic, cerebral and avant nature, but there is swing and marginally more conventional ensemble playing. With its insistent tempo and rat-a-tat urgency, "Burn Unit" has the resolve of orchestral music before breaking into a brief section of focused squalls, transitioning to a classy theme for a detective movie and some keening, bluesy wailing therein. The elegiac "Remnant" is both laced with the blues and baroque classical music, but both elements are interwoven subtly, the saxophonists' collective texture sounding as majestic as the Duke Ellington Orchestra at one of its peaks. With its fractured, teasing swing, quirky clarinet wails and dips into collective improvisation, "Hotsy Totsy" invokes both New Orleans jazz and early 20th century classical chamber music. The enigmatic "Detroit Fields" consists of mournful, high-pitched and almost flute-like tones from the reeds, which gradually increase in intensity until a batch of birdlike gusts of shrieks and squeals eerily breaks the tension. Each saxophonist plays soulfully and with plenty of rhythmic gusto, this foursome's united tone sumptuous and nearly symphonic.

Those conversant with bristly free improv are directed to *Rara Avis*; seekers of wild, cool creativity from Dave Brubeck to John Zorn, go *Western Automatic*.

For more information, visit nottwo.com and aerophonicrecords.com. *Vandermark* is at The Wick Oct. 22nd with The Ex. See Calendar.

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Dee Dee's Feathers

**Dee Dee Bridgewater/Irvin Mayfield
& The New Orleans Jazz Orchestra (OKeh)**
by Andrew Vélez

Dee Dee's Feathers is the latest outing from prolific and multi-talented three-time Grammy-winning vocalist Dee Dee Bridgewater. In the past her albums have included salutes to Horace Silver, Ella Fitzgerald and Billie Holiday. This time, in company with the great New Orleans Jazz Orchestra and its founder/Artistic Director Irvin Mayfield, she honors the most historic of jazz cities, New Orleans, in a kaleidoscopically abundant musical journey from earliest jazz to the most current sounds of today.

She and the orchestra sashay in with a steamy version of Harry Connick, Jr.'s "One Fine Thing". There's some golden trumpet from Mayfield accompanying her succulent vocalizing. Reminding us that she owns a Tony award for *The Wiz*, Bridgewater's singing actress skills include being able to slink deliciously. In company with Mayfield's roaring big band and Don Vappie's peppy banjo, Bridgewater turns on yet another of her many differing vocal sounds for Earl King Johnson's "Big Chief"; in a roar of affirmation she shouts out, "Burn it down, burn it down!"

Her precision with lyrics is a joy. "What a

Wonderful World" is as tender and measured as her spin on the early classic "Saint James Infirmary" is drenched in humor. She vamps and scats her way through a burning take of the Hoagy Carmichael gem "New Orleans" with hot orchestra lending growling support. Mention must be made of percussionist Bill Summers' raw African drumming on "Congo Square". The final hurrah "Whoopin' Blues" radiates old-time-marching-in-the-streets New Orleans joy.

Not to slight the multi-colors of the great Mayfield orchestra, but this is Bridgewater's show. This year the newly opened main stage at the New Orleans Jazz Market has been named for her. Both a fearless explorer and a keeper of tradition for nearly half a century carrying jazz forward, long may her feathers fly.

For more information, visit okeh-records.com. This project is at Apollo Theater Oct. 31st. See Calendar.



A Simple Truth
Ernie Watts (Flying Dolphin)
by Alex Henderson

Ernie Watts, who will celebrate his 70th birthday on Oct. 23rd, has a very diverse background. The Los Angeles-based tenor saxophonist spent much of the '70s-80s as a rock/R&B session player and was also

part of Karma, a fusion-influenced funk/soul band active from 1974-1977. Watts' roots, however, were straightahead instrumental jazz, which has been his main focus since the late '80s, most notably in the late Charlie Haden's Quartet West. He continues in that vein on *A Simple Truth*, recorded in Germany in 2013, leading a cohesive acoustic quartet of Christof Saenger (piano), Rudi Engel (bass) and Heinrich Koebberling (drums). All are talented, skillful players and sound perfectly comfortable with the postbop direction Watts favors on selections ranging from "Acceptance" and the title track (both of which he either wrote or co-wrote) to Billy Childs' "Hope in the Face of Despair" and Keith Jarrett's "No Lonely Nights".

Watts recalls the energy of '50s jazz with a spirited version of Dizzy Gillespie's "Bebop", but most of the performances are postbop along the lines of early to mid '60s John Coltrane and Blue Note-era Wayne Shorter. These influences come through in Watts' composing as well as his tenor playing. On the more commercial albums Watts recorded for Quincy Jones' Qwest label in the '80s, he often inspired comparisons to Grover Washington, Jr., Tom Scott and Ronnie Laws. But Watts was into Coltrane and Shorter first and the passion he brings to "Hope in the Face of Despair", "No Lonely Nights", "Acceptance" or Koebberling's "The Road We're On" underscores his affection for Coltrane's modal recordings and Shorter's pre-Weather Report output.

Watts is as expressive on the alto and soprano saxophones as he is on the tenor. But he sticks to the latter on *A Simple Truth*, which falls short of essential but is a pleasing example of the straightahead direction he favors at this point in his long career.

For more information, visit erniewatts.com

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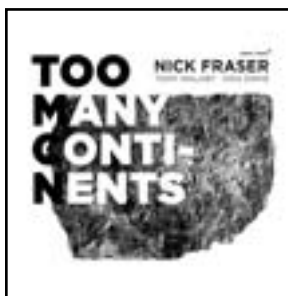
Solo
Fred Hersch (Palmetto)
 by Ken Dryden

After a major health crisis in 2008 requiring him to spend two months in a medically induced coma, pianist Fred Hersch has rebounded to full strength, touring and releasing several CDs with various groups and his stunning *My Coma Dreams*, which combines live jazz and a one-man play, ample proof of his continuous evolution as an artist.

Hersch is one of the most lyrical jazz pianists and this 2014 solo recital at Windham Civic Center Concert Hall is the perfect setting to appreciate his immense gifts while providing ample instruction in programming and pacing a concert for young jazz musicians. Hersch opens the show with an inventive medley of Antonio Carlos Jobim's "Olha Maria" and "O Grande Amor", the former drawing from classical and jazz in a touching, bittersweet arrangement, utilizing a dramatic segue into the latter work and delivering a buoyant, energetic interpretation. "Caravan" is recorded so often that it risks being a cliché, but Hersch's offbeat accents, spacious rendition of the melody and playful bassline keep this standard fresh. The pianist's classical background is evident in his shimmering "Pastorale", dedicated to 19th Century composer Robert Schumann.

Hersch revisits his own "Whirl", blending drama and many sudden shifts in direction to convey the imagery of dancers in a tour de force performance. Hersch rekindles the magic of Jerome Kern's "The Song is You", popular for a long time but infrequently played today, with a glistening, impressionistic interpretation played at a very deliberate tempo. A delightful romp through Thelonious Monk's "In Walked Bud" incorporates the composer's humor, but adds Hersch's formidable gifts as an improviser. The surprising finale is a gorgeous setting of Joni Mitchell's "Both Sides Now", transforming the folk singer's '70s hit into an elegant postlude to wrap this brilliant solo concert.

For more information, visit palmetto-records.com. Hersch is solo at Dweck Center Oct. 1st and with his trio at Village Vanguard Oct. 20th-25th. See Calendar.



Too Many Continents
Nick Fraser (Clean Feed)
 by John Sharpe

If one of the major compositional decisions for an improviser is choosing your partners, then Canadian drummer Nick Fraser shows himself to be a master of the form. His selection of countrywoman pianist Kris Davis and American saxophonist Tony Malaby almost

guarantees inspired music-making. Fraser himself boasts a lengthy resumé, including luminaries such as Anthony Braxton, Marilyn Crispell and David Binney, though not one that translates readily into the currency of album releases.

Fraser allows his collaborators free rein in a program that combines three of his charts with four cooperative creations, the borders between the two modes remaining deliciously unclear. As in his Tamarindo outfit, Malaby delights in blurring and obscuring his conceptual impulses with impetuous and unpredictable blowing. With her patented amalgam of minimalist gesture invoking the likes of Morton Feldman and the dash of Cecil Taylor, Davis brings a sense of structure to even the most off-the-wall settings. Fraser harnesses both these talents in a wonderfully edgy set packed with contrapuntal interplay.

To illustrate the trio's strengths look no further than the title track. Initially Fraser's supportive percussion buoys delicate piano and soprano saxophone. But the pace picks up until it's all fast flowing piano lines, gruff tenor and clipping cymbals in an exhibition of the simultaneous arts of listening and execution. However, the narrative arc proves one of gradual withdrawal as they slowly revert to the opening gambit. A similar trajectory ensues on "I Needed It Yesterday", which begins with unaccompanied piano devising a series of layered patterns and culminates in Malaby extending his tenor range until it resembles a deranged kazoo. Indeed Malaby parades his command of tonal variation throughout, with rarely a passage that doesn't call on distorted pitches, overblowing, harmonics or querulous disputation.

For more information, visit cleanfeed-records.com. Fraser is at Ibeam Brooklyn Oct. 17th. See Calendar.

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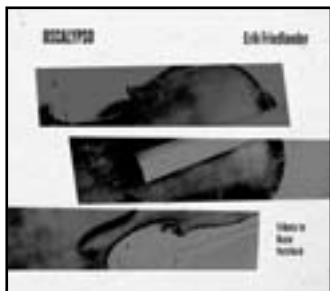
Celebrating Fred Anderson
Roscoe Mitchell Quartet (Nessa)
by Clifford Allen

In a place like Chicago, which has churned out many significant players over the last century even as it has played second fiddle to New York, underground scrappiness is a near-requirement. While some musicians left for better climes, others hunkered down. One such example is tenor saxophonist Fred Anderson (1929-2010), an early AACM member. Anderson's music is extremely 'hard', which shows up in his metallic, brittle tone but is also a testament to his focused determination.

Celebrating Fred Anderson is the latest disc from saxophonist Roscoe Mitchell, a fellow AACM alumnus, helming a quartet with cellist Tomeka Reid, bassist Junius Paul and drummer Vincent Davis on a suite of six pieces, two of which are based on Anderson lines. Mitchell's music may appear to be a methodical extension of Coltrane's scalar improvisations and while playing different instruments (Mitchell generally sticks to alto, soprano and soprano) and with the elder Anderson drawing from the bebop of Gene Ammons and Charlie Parker, their similarities are more than apparent. That's not to say that Mitchell isn't extraordinarily melodic—hearing his clambering soprano on Anderson's "Ladies in Love" brings out a quirky delicacy while bass and cello intertwine in a duet of somber, rugged twirls. When Mitchell reenters it is with skirling harmonics, often in extremely high registers that swoop down to the instrument's lower, bent reaches while Davis maintains a taut staccato. One feels the force of air and musculature as the saxophonist winnows these cycles into incredibly close values, yet they are explored through a somewhat laconic rhythm that grants the tune airy, easy measure.

"The Velvet Lounge" is a striking elegy featuring Reid both unaccompanied and in duet with Davis, whose concentrated circular patterns are given solo prominence before Mitchell's alto bursts out of the gate. "Hey Fred" is a blistering uptempo number, time represented skeletally as a platform for velocity and Mitchell takes full advantage as he switches to soprano, elongating phrases into angular patterns he then shortens and recombines, goaded by diving cello glissandi in breathtaking waves until the quartet becomes a mass of pure, coruscating sound. The title is absolutely true and then some.

For more information, visit nessarecords.com. Mitchell is at Community Church of New York Oct. 9th as part of the AACM 50th Anniversary Celebration Festival. See Calendar.



Oscalypso (Tribute to Oscar Pettiford)
Erik Friedlander (Skipstone)
by George Kanzler

The opening bars of the first track suggest this will be an avant outing from Downtown mainstay cellist Erik

Friedlander, but they are only a feint. Friedlander and his quartet of saxophonist Michael Blake, bassist Trevor Dunn and drummer Michael Sarin have produced an affectionate tribute to a major figure in the '40s-50s jazz vanguard: bassist, cellist, composer and bandleader Oscar Pettiford (1922-60). So that opening freestyle burst resolves quickly into the familiar strains of "Bohemia After Dark", one of Pettiford's most famous tunes, voiced by bowed cello and tenor, followed by solos from the tenor and, in the jazz style pioneered by Pettiford, pizzicato cello. This is Friedlander's first 'cover tunes' project and he has created nimble, incident-rich arrangements of nine Pettiford compositions, none longer than six minutes.

"Pettiford played the cello with such swing and melody," writes Friedlander, and "was the first to lead a band from behind the cello... I love the elegance of [his] lines. He's such a savvy and joyful composer... his writing is buoyant, even sweet. You can't help but smile when you play [it]." That smile and good humor informs this entire project, especially such 'happy' tunes as the title track, a typically eventful chart begun by bass introducing calypso beats under tenor and bowed cello, which continues to solo before a shout chorus of tenor and cello veers into a soprano solo over slithery cello until tenor returns to join the finale. Friedlander often alternates between arco and pizzicato, most tellingly on "Pendulum at Falcon's Lair" (recorded by Pettiford's short-lived orchestra), another captivating arrangement. Pettiford recorded a famous version of his "Tricotism" with just tenor, guitar and his own bass and Friedlander references it by voicing the melody with first tenor and cello, then cello and bass, also strumming his cello guitar-like behind the tenor solo. Lesser known Pettiford works are also revived, demonstrating how rich and deep his oeuvre was, including the bright swingers "Cello Again" and "Cable Car" and two gorgeous ballads: "Two Little Pearls", a plaintive melody caressed by bowed cello and saxophone; and the closing "Sunrise Sunset", an exotic, impressionistic piece, with hand and mallet drumming, showing the influence of Duke Ellington, with whose big band Pettiford had a significant tenure.

For more information, visit skipstonerecords.com. This project is at Rockwood Music Hall Stage 3 Oct. 28th. See Calendar.



1-3-2:⇌1
Urs Leimgruber/Jacques Demierre/Barre Phillips
(Jazzwerkstatt)
by Ken Waxman

After 15 years of continuous, though not exclusive, touring, the trio of American bassist Barre Phillips and two Swiss musicians, tenor and soprano saxophonist Urs Leimgruber and pianist Jacques Demierre, have fused into an organism whose limbs and thought processes are perfectly attuned. Oddly titled, *1-3-2:⇌1* is the trio's third and newest CD and ably demonstrates interactive skill. It was recorded back in 2012 when senior member Phillips was a mere 76. He turns 81 on Oct. 27th.

Phillips, who has lived in Europe since 1967, worked with Archie Shepp in 1965 and recorded *Journal Violone*, the first LP of solo bass improvisation, in 1968. He is matched in innovation by Leimgruber, who, after dabbling in free-fusion with the band OM in the '70s, has become one of the most consistent reed innovators

alongside Evan Parker and others while Demierre has a parallel career as a respected composer of notated music.

Moving in and out of pure abstraction, the CD's four tracks add up to an exercise in singular timbres and small gestures, but the performances are still effervescent enough to extrude real emotions. This is most apparent on the concluding "Wark!", where, like deadpan comedians, each player gently mocks the other's dizzying sonic capacity even as he accompanies it. Demierre's innate keyboard formalism is the steadying influence throughout. When, for instance, his rumbles from the piano's bottom tones on "Humming Hubs" root the unfolding theme, which is being disrupted by almost Country-and-Western-like twangs from the bassist and shrills from the soprano saxophone that could come from a maddened mosquito, Leimgruber and Phillips burlesque the piano exposition with irregular chirps and pops like recalcitrant kids until three-part harmonies bring the parts into alignment by the ending.

The pianist, not always prepared to be a sonic sourpuss however, meets rodent-like reed squeaks and sniffs on "Hosses Held" by shaping a selection of tremolo plinks, pummels and pulls into a compelling showcase whose antecedents are as much Cecil Taylor as John Cage. Still, the set's strength is in group dynamics not individual showiness.

At the start of the same track Phillips can be heard asking the others if they mind him turning his back to them from time to time. For the listener the answer is "no"—just as long as he keeps contributing his honed skills to notably individualistic projects like this one.

For more information, visit jazzwerkstatt.eu. This trio is at Ibeam Brooklyn Oct. 30th-31st. See Calendar.

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Anthem
East West Quintet (s/r)
by Philip Freeman

Listeners annoyed by jazz musicians interpreting Radiohead songs should stay far away from East West Quintet, a six-member band heavily indebted to '90s and early '00s alternative rock. The eight tracks on this CD blend throbbing, occasionally distorted bass and guitar with interlocking horn charts, dashes of synthesizer and drumming that journeys from bluesy grooves to skittering drum 'n' bass beats and everywhere in between.

Trumpeter Phil Rodriguez and saxophonist Dylan Heaney have a relationship based on mellow, conversational rapport, rather than confrontation or challenge. They don't throw ideas at each other so much as stride along together, one or the other periodically taking the lead as the other harmonizes and comments. Guitarist Simon Kafka, pianist Mike Cassidy, bassist Ben Campbell and drummer Jordan Perlson make up a four-man rhythm section, working tasteful changes on tight but flexible rock and blues chord progressions recalling Nik Bärtsch's Ronin as much as Radiohead. Kafka, in particular, has a chopping, almost Ry Cooder-ish style that sounds ideal for movie soundtrack work. Heaney's phrases are long and meandering, as though he's murmuring to himself while searching for just the right phrase. Cassidy is the most self-effacing member of the band, frequently disappearing entirely.

Anthem isn't all mood music, though. "Action Figure", which kicks off its second half, pairs R&B horn stabs with a distorted guitar riff and thwacking, alt-rock drums—sharp, ringing snare and all. It calms down slightly after its intro, with Cassidy on electric piano, but Kafka's solo, at the three-minute mark, is high-volume and shreddastic, more like something you'd hear behind Henry Rollins than Sonny.

This isn't a jazz record, not really. Sure, it's got saxophone solos. But if that's all it takes to qualify, The Rolling Stones' "Waiting on a Friend" counts (speaking of Sonny Rollins). What this is is extremely well-played instrumental music of skill and introspection. That ought to be more than enough.

For more information, visit eastwestquintet.com. This project is at The Cutting Room Oct. 20th. See Calendar.



All Hot Bodies Radiate
Katie Bull (Ashokan Indie)
by Alex Henderson

"Singer/songwriter" is a term that one is more likely to hear in connection with folk-rock and adult alternative artists than jazz vocalists, many of whom express themselves by interpreting familiar songs rather than writing ones of their own. And that has often been true of Katie Bull. The adventurous, New York City-based jazz vocalist has recorded her share of

standards along the way, often finding very imaginative ways to approach them. But on *All Hot Bodies Radiate*, Bull expresses herself as both a singer and a songwriter. Her own material dominates this recording and she demonstrates that her composing is as adventurous as her vocal improvisations.

Bull's work has always been relevant to avant garde jazz and she favors an inside/outside approach. For all their eccentricity, Bull originals such as "Torch Song to the Sun", "The Sea Is Full of Song", "The Drive to Woodstock" and "The Crazy Poet Song" never become exercises in atonal chaos, but rather thrive on melody and structure as well as outside abstraction. And Bull still has a wide variety of direct or indirect influences; one hears hints of Helen Merrill's cool-toned introspection on "Love Poem for Apollo" and "Ghost Sonata", but her affection for Sheila Jordan's innovations comes through on "Some Perfume Home", "Rapture for the David" and "Koko's Can-Do Blues".

The only songs Bull did not write are Richard Rodgers-Oscar Hammerstein's "If I Loved You" and Harold Arlen's "Ding Dong! The Witch Is Dead" (made famous in the 1939 musical adaptation of *The Wizard of Oz*). Bull's edgy interpretation of the latter is a gem, combining elements of avant garde jazz and alternative rock in a way that could be described as Sheila Jordan meets Courtney Love.

Bull's accompaniment on this CD comes from Jeff Lederer (soprano and tenor saxophone), Landon Knoblock (acoustic piano and electronics), Joe Fonda (bass) and George Schuller (drums). All of them rise to the occasion nicely whether Bull is veering more toward the inside or the outside. Anyone who appreciates left-of-center vocalists who are abstract but highly musical will find a great deal to admire on *All Hot Bodies Radiate*.

For more information, visit katiebull.com. This project is at WhyNot Jazz Room Oct. 31st. See Calendar.



Vista Obscura
Kirk MacDonald (Addo)
by Ken Dryden

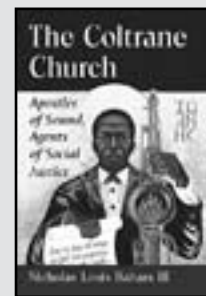
Like many Canadian musicians, tenor saxophonist Kirk MacDonald has long been on the jazz scene, yet isn't as well known in the U.S. The influence of John Coltrane is apparent, though the scope of his playing is much more broadly based. With a dozen CDs under his own name and extensive work as a sideman, MacDonald's credentials are well established. For these sessions, MacDonald recruited an impeccable rhythm section of veteran pianist Harold Mabern, bassist Neil Swainson (known for his long association with George Shearing) and drummer Andre White, who has utilized the saxophonist on his own recordings.

The quartet opens the session with a brisk treatment of John Coltrane's "Lonnie's Lament", yet MacDonald makes it his own with his explosive playing, buoyed by energetic accompaniment. The leader's title track is an engaging midtempo bossa nova showcasing his expressiveness. Mabern's "There But For the Grace Of..." is a hardbop composition with a catchy hook that obviously delighted MacDonald the first time he heard it. The pianist's playful side is on display throughout his extended solo while the saxophonist's exuberant performance provides the perfect followup. MacDonald's lovely ballad "Calendula" merits a lyric to go along with it,

suggesting a young child celebrating the joy of a sunny spring day. Swainson introduces MacDonald's intense "You See But You Don't Hear" with an elaborate bassline, which adds guest tenor saxophonist Pat LaBarbera. The chemistry is terrific, with fiery solos and strong interplay in the ensembles. LaBarbera is also present for an unusual take of Coltrane's "Naima", opening sans rhythm section, saxophones jointly improvising on the chords to this landmark ballad, then complementing one another in a lush setting with thoughtful backing.

For more information, visit addorecords.com. This project is at Dizzy's Club Oct. 20th. See Calendar.

IN PRINT



**The Coltrane Church: Apostles of Sound,
Agents of Social Justice**
Nicholas Louis Baham III (McFarland)
by Kevin Canfield

Jazz history is replete with moments of transcendence, but few have reverberated for as long as the one experienced by Françoise and Marina King on Sep. 18th, 1965. That night, the Kings were in the audience as John Coltrane performed at San Francisco's Jazz Workshop and it was there that the young couple underwent what they describe as their "Sound Baptism".

As Françoise King recalls in Nicholas Louis Baham III's *The Coltrane Church*, he and Marina saw the Holy Spirit beside the brilliant saxophonist that evening. "He had the peace that the demons are afraid of and tremble at," he says of Coltrane, who famously discussed his own religious awakening in the liner notes of 1965's *A Love Supreme*. Coltrane's example continues to guide the Kings, whose St. John Will-I-Am Coltrane African Orthodox Church has forged a unique niche at the intersection of jazz and faith.

A half-century ago, their vision inspired the couple to start "an informal listening clinic" devoted to Coltrane's music and over the years that followed it morphed into an avant garde jazz club and a "Coltrane-worshipping" spiritual center, which took its cues from various creeds, explains Baham, an Ethnic Studies professor at California State University, East Bay. In the '80s, he adds, the church assumed its current form, as the Kings "embraced orthodox Christian worship and officially 'demoted' John Coltrane from God to saint." Located in San Francisco's Lower Fillmore neighborhood, the church holds weekly services, which blend live music, scripture and reflections on Coltrane's life and spiritual journey.

Baham has been affiliated with the church in various roles since 1994 and makes a passionate case that it is a force for equality and justice in the Bay Area, noting that members were active in recent campaigns against housing discrimination and police violence. The church, he writes, "has brought addicts to sobriety, the unhealthy to vegetarianism, the apathetic to political action and spurred the silent and the meek to creative articulation."

For more information, visit mcfarlandbooks.com.

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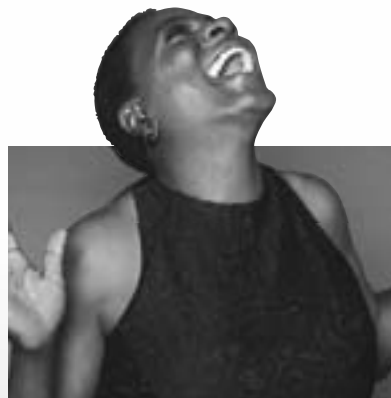
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BOXED SET



The Complete Riverside Recordings
Thelonious Monk (Riverside-Concord)
by Thomas Conrad

Thelonious Monk's complete output for the Riverside label has now been reissued for the third time. The collection first appeared in 1986 on 22 LPs and won Grammy awards for best historical album and for Orrin Keepnews' liner notes. In 1996, the set was released on 15 CDs. The Concord Music Group, which now owns the Riverside catalog, has reintroduced *The Complete Riverside Recordings* "in new, sleek and compact packaging".

There appears to be nothing new here other than the packaging (which is indeed "sleek and compact"). The CD booklet, shy on technical information, does not indicate that any new remastering or restoration was performed. Apparently the 1996 digital transfers were used. (The sonic quality is acceptable.) Oddly, no original cover art is pictured. Monk's Riverside albums are not listed. It is not made entirely clear what tracks belong to which albums. Instead, there are 153 tracks recorded between July 1955-April 1961, in chronological order.

These caveats are minor. Concord has made available again a boxed set, out of print for many years, which contains one of the great bodies of work in the history of jazz.

Keepnews, who died at 91 in March 2015, produced 28 of Monk's 30 recording sessions for Riverside and also produced this collection. He is the right person to tell the story of Monk's Riverside years because he lived them. He and his partner Bill Grauer signed Monk to a three-year contract with their start-up label in 1955, buying out Monk's contract with Prestige for \$108.27 (the deal was renewed in 1958). By 1955 Monk was already a significant figure in jazz inner circles, but his music was thought to be difficult. Keepnews and Grauer therefore decided to make Monk's first two records for Riverside as accessible as possible. The first was all Ellington tunes, the second standards. They were trio albums, with Oscar Pettiford (bass) and either Kenny Clarke or Art Blakey (drums). *Thelonious Monk Plays Duke Ellington* is not talked about much today, but it is a permanent, unique Ellington tribute. Pieces like "Mood Indigo" are startling with dissonance, lurching with stride, constantly veering into ancillary arpeggios. "Solitude" is jagged, broken up by Monk's signature suspenseful hesitations. The standards album, *The Unique Thelonious Monk*, is also epic. "Darn That Dream" is deeply poignant despite (or because of) all the 'wrong' notes.

The fifth, sixth and seventh sessions produced Monk's third Riverside album, *Brilliant Corners*, now widely regarded as a classic. Keepnews' notes make it seem miraculous that it got made at all. All three sessions were train wrecks as players on the level of drummer Max Roach, saxophonist Sonny Rollins and Pettiford struggled with Monk's unusual structures. Monk was unsympathetic and impatient. The last session was a futile four-hour attempt to play the title track all the way through. Somehow Keepnews was able to splice together a complete version from the 25 partial takes. Today, "Brilliant

Corners" sounds seamless. It also sounds as modern as last week. Monk's piano notes clang and crash like thunder. Rollins, 26 at the time, confirms Arnold Schoenberg's principle that the best improvised music sounds written and the best written music sounds improvised. His solo is too flawless to be spontaneous, too alive in the moment to be notated.

There are two solo albums, *Thelonious Himself* and *Thelonious Alone in San Francisco*, both masterpieces. Solo Monk is its own art form. When he haltingly portrays "I Should Care" or "April in Paris", marking out their melodies in thick, crude lines, Monk transforms the emotional meanings of these songs. If Bill Evans was the impressionist Monet of jazz, Monk was its expressionist Rouault.

The famous tracks with saxophonist John Coltrane are still riveting and still frustrating because there are so few of them. Often in this collection, you rediscover music you thought you knew. Two sessions from June 1957 that became *Monk's Music* (his first recording in stereo) present an extraordinary septet that existed in the world for two nights only. The front line is Coltrane, fellow saxophonists Coleman Hawkins and Gigi Gryce and trumpeter Ray Copeland. There is an "Epitaphy" for the ages.

It is striking how many of these recordings were made by one-off pick-up bands. But the players Monk picked up were world-class: saxophonists Gerry Mulligan and Johnny Griffin; trumpeters Thad Jones, Clark Terry and Donald Byrd; and, of course, saxophonist Charlie Rouse, who became Monk's closest collaborator in the Columbia years following this Riverside period.

A significant transition occurs at Disc 7, from studio sessions to mostly live recordings. Despite all the challenges of recording Monk, which Keepnews enumerates in graphic detail, the studio albums are mostly fully realized, finished works. But Monk live is a wild bumpy ride: high risk/high reward. One of the historic live recordings here is the orchestral concert at Town Hall. For jazz fans who sometimes fantasize about traveling back in time, how about this for a date and location: Feb. 28th, 1959, 43rd and Broadway, Manhattan. Monk played Hall Overton arrangements in a rare performance with a large ensemble. The evening's best known piece is a blasting, careening "Little Rootie Tootie", on which there was a technical problem. Monk kicked it off while engineer Ray Fowler was changing tape reels and the opening bars were not recorded. So the band played it again for the encore. Both versions have killing solos by saxophonists Pepper Adams and Phil Woods, Byrd and Monk. The trickiest ensemble passages are sometimes ragged, which adds to the excitement.

There is a version of "Bye-Ya" with Griffin at the Five Spot from 1958 both Keepnews and Monk found "sloppy". It was never issued except in this set. It is a raw "chunk of jazz reality" (Keepnews' words). Griffin wails at length. Monk is fierce and terse. Blakey kicks Monk's ass. There is a version of "Round Midnight" from the Blackhawk in San Francisco in 1960. It is fascinating to hear trumpeter Joe Gordon and saxophonist Harold Land bravely apply themselves to this iconic song in its composer's presence. The album has never been considered one of Monk's important recordings. But all these players left us long ago, the Blackhawk is now a parking lot and, to borrow a line from Thornton Wilder's play *Our Town*, "it is important enough".

For more information, visit concordmusicgroup.com. Monk tributes are at Nuyorican Poets Café Oct. 3rd with Rome Neal, Smoke Oct. 9th-11th with Tim Warfield, Flushing Town Hall Oct. 9th with Monk Tango, WhyNot Jazz Room Oct. 10th with Teri Roiger and Town Hall Oct. 23rd-24th with Jazz at Lincoln Center Orchestra. See Calendar.

ON THIS DAY

by Andrey Henkin



Volume 18
Jazz at the Philharmonic (Clef)
October 2nd, 1955

This volume of Norman Granz' JATP series (Vol. 11 in the Verve reissue) was waxed at the Chicago Opera House and featured mini-sets by three groups: drummer Gene Krupa's quartet for three tunes; pianist Oscar Peterson's classic trio with guitarist Herb Ellis and bassist Ray Brown for five songs; and JATP All-Stars—Roy Eldridge, Dizzy Gillespie, Illinois Jacquet, Flip Phillips, Lester Young, Peterson, Ellis, Brown and Buddy Rich—for their own five: "The Blues", "The Modern Set", "The Swing Set", "The Ballad Medley" and "Buddy Rich's Explosion".



Strings!
Pat Martino (Prestige)
October 2nd, 1967

Strings! was the second of five albums the then-23-year-old guitarist made for Prestige Records. Usually a title like this implied a lush orchestral background but here it is just Martino fronting an interesting band of tenor saxophonist/flutist Joe Farrell and pianist Cedar Walton in their only recorded meeting alongside the rhythm section of bassist Ben Tucker and drummer Walter Perkins, plus the dual percussionists Dave Levin and Ray Appleton on the title track, one of four Martino compositions to go along with Gigi Gryce's "Minority".



Lunch in L.A.
Tete Montoliu (Contemporary)
October 2nd, 1979

In a career that began in his native Spain in the '50s, the blind pianist released nearly 50 albums before his death in 1997 for European labels like SteepleChase (Denmark), Enja (Germany), Timeless (Netherlands) and Soul Note (Italy). This was one of his rare sessions done for an American imprint and, as per the title, was recorded at Contemporary's studio in L.A., the pianist playing originals, standards and Perry Robinson's "Margareta" solo and joined by fellow pianist Chick Corea for "Put Your Little Foot Right Out".



First Detail
Detail (Rune Grammofon)
October 2nd, 1982

Detail was a collaboration between British free improvising drum legend John Stevens and the next-generation Norwegian reedplayer Frode Gjerstad. This recently released album, three improvisations from 10 to 24 minutes, becomes its debut as well as the first official documentation of the band with fellow Stavanger Eivinn One Pedersen (piano and synthesizer), the latter soon replaced by South African bassist Johnny Dyani, predating a pair of albums, both recorded nine days later and released separately on Affinity and Impetus.



20th
Casopeia (Pioneer)
October 2nd, 1999

This band demonstrates the reach of the slicker species of fusion proliferating worldwide during the mid '70s. Based around the guitar of Issei Noro (the only remaining original member) and featuring electric bass and keyboards and a *Spectrum*-meets-*Head Hunters* sound, the band has released over 35 albums since its inception in 1976 (their eponymous debut was released in 1979). This 20th anniversary recording, hence the title, is a live, two-disc set from Tokyo's Hibiya Yagai Ongakudo and includes many of their best-known tunes.

BIRTHDAYS

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

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

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

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

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

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

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

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

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

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

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

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

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

October 14
Duško Gojković b.1931
†Fritz Pauer 1943-2012
†Garrison Fewell 1953-2015
Kazumi Watanabe b.1953

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

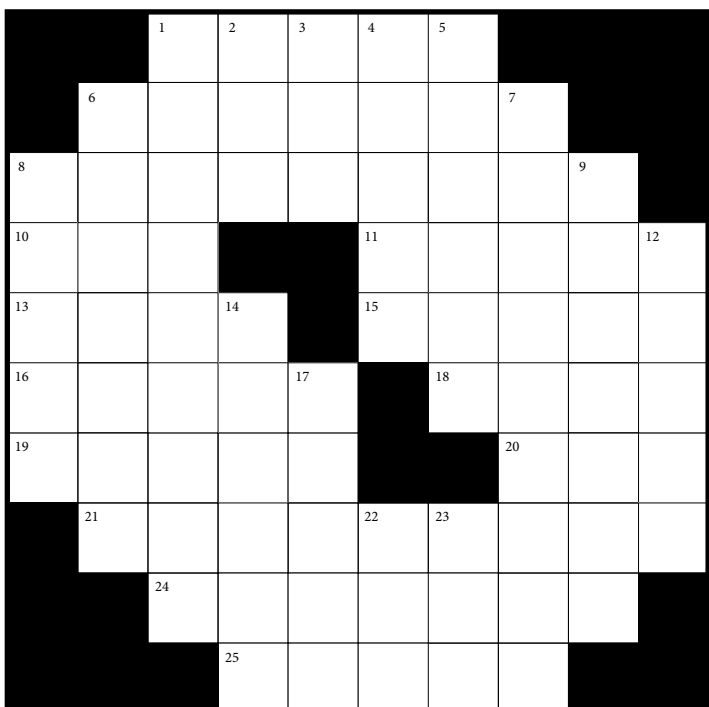
October 31
Toshiyuki Miyama b.1921
†Illinois Jacquet 1922-2004
†Ted Nash 1922-2011
†Bob Graettinger 1923-57
†Ray Crane 1930-94
†Booker Ervin 1930-70
Les Tomkins b.1930
Johnny Williams b.1936
†John Guerin 1939-2004
Reimer Von Essen b.1940
†Sherman Ferguson 1944-2006
David Parlato b.1945
†Bob Belden 1956-2015
Vincent Gardner b.1972



SATOKO FUJII
October 9th, 1958

Like many countrypersons, Japanese pianist Satoko Fujii (born in Tokyo and now based there and in Berlin) had early studies in Boston at Berklee and New England Conservatory. Since those days, Fujii has been remarkably prolific as a performer, recording artist and collaborator, whether it be solo piano sessions, a duo with former teacher Paul Bley, bands co-led with her husband (trumpeter Natsuki Tamura) of both Japanese and international musicians or orchestras based in Berlin, Tokyo and New York. Most of her discography can be found on her own Libra or Tamura's NatSat imprints, averaging at least a few albums a year, but she has also recorded for Leo, Tzadik, Enja, Victo and Not Two. (AH)

CROSSWORD



By Andrey Henkin

visit nycjazzrecord.com for answers

ACROSS

- Pianist Mike Garrick's favorite color of marigolds?
- "Come And _____ I've Got" from Alphonse Mouzon's 1985 Pausa LP *The Sky Is The Limit*
- 1970 Herbie Hancock album
- British pianist/arranger/composer Alan
- French trumpeter Thierry
- Defunct label started by the Norwegian Jazz Federation
- Donald Byrd tune "Soulful _____"
- Claudia Acuña and Edmar Castañeda wouldn't be the same without it?
- With The, name of the painting on the cover of Thelonious Monk's *Misterioso* album
- Benny Goodman and Paul Whiteman arranger Glenn
- 1996 Ralph Towner ECM album
- 1961 Mingus blues
- 1968 drummer for Isaac, Vernon
- Where Patrick Jarenwattananon's *A Blog Supreme* can be found

DOWN

- Ocala, FL Jazz Society founder
- Late Montréal jazz radio broadcaster and critic Dobbin
- Song by Dave Douglas' Keystone
- Webb or Corea
- Vocalist Kimiko and reedplayer Yoshimasa
- Ethnicity of Lars Gullin and Mats Gustafsson
- Larry Coryell's debut was on this Chico Hamilton album
- With Pepo, AKA Julian Priester on 8 Across
- How Miles Davis can be found on the cover of *A Tribute to Jack Johnson*?
- Pianist George who was part of the Phil Woods New Jazz Quintet in the mid '50s
- Funky type of cello?
- Participants in the Cyprus Jazz Workshop fly into this airport
- British reissue label Alto's jazz series catalogue prefixes
- Landmark Records catalogue prefixes

Thursday, October 1

- ★ Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Jason Moran
Blue Note 8, 10:30 pm \$35
Dweck Center 7:30 pm
- ★ Fred Hersch solo
- ★ Jazz Across the Americas—Venezuela: Arturo O'Farrill and the Afro Latin Jazz Orchestra with guests Edward Simon, Luis Perdomo, Roberto Quintero, Bam Bam Rodriguez
Symphony Space Peter Jay Sharp Theatre 8 pm \$20-40
- ★ Tenor Madness: George Coleman Quintet with Eric Alexander, Harold Mabern, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- ★ Ravi Coltrane Quartet with David Virelles, Dezzron Douglas, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- Noah Haidu with Sharel Cassidy, Ariel de la Portilla, John Davis
Birdland 6 pm \$25
- ★ Nicholas Payton Trio with Peter Washington, Carl Allen
Birdland 8:30, 11 pm \$40
- Tommy Campbell Vocal-Eyes! Smoke 7, 9, 10:30 pm \$12
- ★ Giacomo Gates Trio with John di Martino, Ed Howard
Jazz at Kitano 8, 10 pm \$15
- Gregory Generet with Mark Gross, Rick Gemanson, Gerald Cannon, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$40
The Jazz Gallery 7:30, 9:30 pm \$15
Mezzrow 9:30 pm \$20
- ★ Peter Evans Trio
- ★ Mike Longo/Paul West
- ★ Michael Blake; Nick Hempton Band with Tadataka Unno, Dave Baron, Dan Aran
Smalls 7:30, 10:30 pm \$20
- ★ Bria Skonberg, Jason Yeager, Sam Weber
Cornelia Street Café 8:30 pm \$10
- ★ Mike Baggetta Trio with Jerome Harris, Billy Mintz; Brad Shepik Organ Trio with Gary Versace, Mark Ferber; Corina Bartra Septet with Hyuna Park, Michael Gam, Fernando Garcia, Perico Diaz, Eric Neveloff, Rafael Rosa
ShapeShifter Lab 7, 8:15, 9:30 pm \$12-14
Ginny's Supper Club 7:30, 9:30 pm \$15
- Ray Angry
- ★ Amy Cervini, Michael Cabe, Matt Aronoff, Jared Schonig
55Bar 7 pm
- Denman Maroney, Robert Dick, Michael Lytle; Start Again Ensemble: Nick Jozwiak, Nicolas Letman-Burtonovic, Brandon Lopez, Charlotte Munn-Wood, Lester St. Louis, John Welsh, Jon Lipscomb, Zachary Pruitt
Spectrum 7, 8:30 pm
Barbès 10 pm \$10
- Bombay Rickey
- Stephen Harms, Westbrook Johnson, Josh Lawrence, Dave Miller; The Fresh Cut Orchestra: Josh Lawrence, Jason Fraticelli, Anwar Marshall, Matt Davis, Brent White, Mike Cemprola
Ibeam Brooklyn 8, 9:30 pm \$10
- Yard Byard; Saul Rubin Zebtet; Todd Herbert
Fat Cat 7, 10 pm 1:30 am
Terraza 7, 9 pm \$7
- ★ Terraza 7 Big Band
- ★ Kevin Clark Trio with Tom Siciliano, John Tate; Tim Armacost Trio with Harvie S, Christian Finger
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Eric Reeves Quintet with John Lake, Jeremy Powell, Perry Smith, Gary Wang; Watercolors: Haruko Nara, Angelo Miranda, Jim Corter
WhyNot Jazz Room 7:30, 9 pm \$10
Symphony Space Bar Thalia 9 pm
- ★ Mary Alouette
- ★ The Highliners Jazz Quintet: Melissa Fogarty, Debra Kreisberg, Steve Newman, Paul Pricer, Mark Farnsworth
- ★ Libby Richman Trio
- ★ Mike Dease Quartet; Zeel Sextet
- ★ Judi Marie Canterino
- ★ Franco Pinna
- ★ David Fernandez solo

Friday, October 2

- ★ Celebrating George Wein at 90 with guests Randy Brecker, Anat Cohen, Howard Alden, Jay Leonhart, Frank Kimbrough, Lewis Nash
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Stanley Cowell Quartet with Bruce Williams, Jay Anderson, Victor Lewis
Smoke 7, 9, 10:30 pm \$38
Blue Note 8, 10:30 pm 12:30 am \$35
- ★ Rebirth Brass Band
- ★ Ron Horton Sextet with Marty Ehrlich, Marc Mommaas, Jim Ridi, Dean Johnson, Tim Horner
Scholes Street Studio 8 pm \$15
- ★ Alain Bédard Auguste Quintet with Donny McCaslin, Samuel Blais, François Bourassa, Michel Lambert
Flushing Town Hall 8 pm \$16
- ★ Gabriel Alegría Afro-Peruvian Sextet
Zinc Bar 8 pm
- ★ Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugonna Okegwo, Rudy Royston
Jazz at Kitano 8, 10 pm \$30
- ★ The Rodriguez Brothers: Michael and Robert Rodriguez, Hans Glawischnig, Ludwig Afonso, Samuel Torres
Club Bonafide 8, 10:30 pm \$20
- ★ Christian Scott aTunde Adjuah's Stretch Music
Harlem Stage Gatehouse 7:30 pm \$40
- ★ Tanya Tagaq; Leo Genovese and Legal Aliens
National Sawdust 8, 10 pm \$25-40
- ★ The Music of John Taylor: John Escreet Quartet with David Binney, Matt Penman, Bill Stewart
The Jazz Gallery 7:30, 9:30 pm \$22
- Jonny King Trio with Seamus Blake, Ira Coleman
Mezzrow 9:30 pm \$20
- Ralph Lalama Bop-Juice with Mike Kam, Clifford Barbaro; Walt Weiskopf
Smalls 7:30, 10:30 pm \$20
- Vanessa Cruz; Jared Gold/Dave Gibson; Will Terrill
Fat Cat 6, 10:30 pm 1:30 am
- Tyler Blanton, Ari Hoenig, Massimo Biolcati; Orlando Le Fleming's Romantic Funk with Seamus Blake, Frank LoCrao, Greg Tuohy, Ari Hoenig
ShapeShifter Lab 7, 8:15 pm \$10
- ★ Gilad Hekselman Trio with Joe Martin, Marcus Gilmore
Cornelia Street Café 8:30 pm \$10
Knickerbocker Bar and Grill 9 pm \$3.50
Metropolitan Room 9:30 pm \$25
- Rallidae: Angela Morris, Alex Samaras, Dustin Carlson, Scott Colberg, Jason Nazary; Stephen Harms, Westbrook Johnson, Dave Miller, Angela Morris
Ibeam Brooklyn 8, 9:30 pm \$10
- Byron Sánchez Quartet; Ricky Rodriguez and The New Electro-Acoustic Group
Terraza 7, 8, 9:30 pm \$7
- Wilfrido Terrazas, Stephanie Griffin, Chuck Verstraeten, Peter Zummo
Soup & Sound 8 pm \$20
- Eugene Marlow Heritage Ensemble Barlow-Pell Mansion 7 pm \$10
- Ben Paterson Trio; Brian Newman Orchestra
Rainbow Room 6, 8:30 pm \$145-195
- Alex Wintz Trio with Dave Baron, Aaron Kimmel
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Trio Amalgamate: Gene Pritsker, Dan Cooper, Gernot Bernroider
WhyNot Jazz Room 11 pm \$10
- Cisum Percussion Duo; Palladium Percussion Quartet
The Firehouse Space 8 pm \$10
- Kuni Mikami Trio
- Tom Blatt Trio
- Fukushi Tainaka Trio; Kevin Dorn and the BIG 72
The Garage 6:15, 10:45 pm
- ★ Jazz Across the Americas—Venezuela: Arturo O'Farrill and the Afro Latin Jazz Orchestra with guests Edward Simon, Luis Perdomo, Roberto Quintero, Bam Bam Rodriguez
Symphony Space Peter Jay Sharp Theatre 8 pm \$20-40
- ★ Tenor Madness: George Coleman Quintet with Eric Alexander, Harold Mabern, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- ★ Ravi Coltrane Quartet with David Virelles, Dezzron Douglas, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- ★ Nicholas Payton Trio with Peter Washington, Carl Allen
Birdland 8:30, 11 pm \$40
- Giacomo Meregala/Andrew Smiley
- Sivan Arbel
- Jocelyn Shannon Quartet
- David Fernandez solo

Saturday, October 3

- ★ Joe Temperley Quintet with Wycliffe Gordon, Adam Birnbaum, Yasushi Nakamura, Billy Drummond
Dizzy's Club 7:30, 9:30 pm \$45
Cleopatra's Needle 8 pm
- ★ Sonelius Smith Trio
Ginny's Supper Club 7:30, 9:30 pm \$15-20
- ★ E.J. Strickland Transient Beings
Loren Stillman, Brandon Seabrook, Eivind Opsvik
Greenwich House Music School 8 pm \$15
- ★ Vinnie Sperrazza's Apocryphal with Loren Stillman, Brandon Seabrook, Eivind Opsvik
Greenwich House Music School 8 pm \$15
- ★ Quinsin Nachoff's Pyramid Project with Ralph Alessi, John Clark, Ryan Keberle, Marcus Rojas, Mark Ferber
Cornelia Street Café 9, 10:30 pm \$10
- ★ Yves Léveillé Quartet with Roberto Murray, Marcin Garbulinski, Alain Bastien and guest Adam Kolker
Flushing Town Hall 8 pm \$16
- Rob Reddy—Bechet: Our Contemporary
BAMCafé 9 pm
- Banana Puddin' Jazz: Laurence Holder's Monk with Rome Neal
Nuyorican Poets Café 9:30 pm \$30
- ★ Esoteric: James Brandon Lewis, Adam Lane, William Hooker, Jinah Parker
The Firehouse Space 8 pm \$10
- Rodney Green Quartet; Raphael D'Ugoff Quintet; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am
Brooklyn Museum of Art 8:30 pm
- Gregorio Uribe Big Band
- Rale Micic Trio with Corcoran Holt, McClenty Hunter
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Stephen Harms, Westbrook Johnson, Dave Miller; Dave Miller, Matt Motell, Austin White
Ibeam Brooklyn 8, 9:30 pm \$10
Metropolitan Room 11:30 pm \$20
- Dee Lucas
- Stuart Dempster
Church of the Annunciation 8:05 pm \$15
- Conundrum: Germain Brito, Charles Tyler, Isaac Sanchez, Cole Frisina, Mike Sheelar, Kyoosuke Nonoyama; Craig Brann Trio
WhyNot Jazz Room 8:30, 10:30 pm \$10
- Lunana her Lunanos; Ali Bello and Sweet Trio
Tomi Jazz 8, 11 pm \$10
Indian Road Café 8 pm
- Rob Silverman
- ★ Stanley Cowell Quartet with Bruce Williams, Jay Anderson, Victor Lewis
Smoke 7, 9, 10:30 pm \$38
Blue Note 8, 10:30 pm 12:30 am \$35
- ★ Rebirth Brass Band
- ★ Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugonna Okegwo, Rudy Royston
Jazz at Kitano 8, 10 pm \$30
- ★ The Rodriguez Brothers: Michael and Robert Rodriguez, Hans Glawischnig, Ludwig Afonso, Samuel Torres
Club Bonafide 8, 10:30 pm \$20
- Christian Scott aTunde Adjuah's Stretch Music
Harlem Stage Gatehouse 7:30 pm \$40
- Jonny King Trio with Seamus Blake, Ira Coleman
Mezzrow 9:30 pm \$20
- Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Farnsworth; Walt Weiskopf; Stacy Dillard
Smalls 7:30, 10:30 pm 1:30 am \$20
- Tardo Hammer/Lee Hudson
Knickerbocker Bar and Grill 9 pm \$3.50
- ★ Tenor Madness: George Coleman Quintet with Eric Alexander, Harold Mabern, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- ★ Ravi Coltrane Quartet with David Virelles, Dezzron Douglas, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- ★ Nicholas Payton Trio with Peter Washington, Carl Allen
Birdland 8:30, 11 pm \$40
- Blue Cha Cha
- ★ Bruce Lundvall Memorial
- Jeff Newell's New-Trad Quartet with Karl Lyden, Ben Stapp, Brian Woodruff
The Waterfront Museum 2 pm
- ★ Steve Dalachinsky; Vincent Chancey/Ken Filiano; Joe McPhee/Michael Bisio
6BC Garden 12 pm
- Larry Newcomb Quartet; Evgeny Sivstov Trio; Akiko Tsuruga Trio
The Garage 12, 6:15, 10:45 pm

Sunday, October 4

- ★ Nicole Peyrafitte, Connie Crothers, Michael Bisio
Bowery Poetry Club 8:30 pm
- Rob Wilkerson Trio with Matt Pavolka, Tommy Crane; Peter Brender Quartet with Rich Perry, Peter Evans, Vinnie Sperrazza; Michael Foster Trio with Henry Fraser, Connor Baker
Threes Brewing 7 pm \$15
- Theo Bleckmann New Quintet with Ben Monder, Shai Maestro, Chris Tordini, John Hollenbeck
The Jazz Gallery 7:30, 9:30 pm \$22
- Bryn Roberts/Lage Lund
The Drawing Room 7 pm \$15
- Anthony Smith Quintet with Syberen Van Munster, Kenny Pexton, Petros Klampanis, Mark Ferber
Cornelia Street Café 8:30 pm \$10
- Johnny O'Neal Trio with Luke Sellick, Charles Gould; Bruce Harris Group with Michael Weiss, David Wong, Joe Farnsworth
Smalls 7:30, 10:30 pm \$20
- Terry Waldo's Gotham City Band; Jade Synstelen's Fat Cat Big Band;
Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am
ShapeShifter Lab 7 pm \$10
- Warchester: Nathaniel Morgan, Anna Webber; Rallidae: Angela Morris, Alex Samaras, Dustin Carlson, Scott Colberg, Jason Nazary
WhyNot Jazz Room 7, 8:30 pm \$10
- Bob Bellerue/Ed Bear; Public Speaking Quartet: Jason Anthony Harris, Johnny Butler, Valerie Kuehne, Jeanann Dara
JACK 8 pm \$12
- Tom Thorndike
Scholes Street Studio 7 pm \$10
- Stephen Fuller Duo
Tomi Jazz 8 pm
- The Shrine Big Band
Shrine 8 pm
- Nic Handahl, Yngvil Vatn Guttu, Allen Fogelsanger, Tim O'Hara
The Firehouse Space 7:30 pm \$10
- ★ Joe Temperley Quintet with Wycliffe Gordon, Adam Birnbaum, Yasushi Nakamura, Billy Drummond
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Stanley Cowell Quartet with Bruce Williams, Jay Anderson, Victor Lewis
Smoke 7, 9, 10:30 pm \$38
Blue Note 8, 10:30 pm 12:30 am \$35
- ★ Rebirth Brass Band
- ★ Tenor Madness: George Coleman Quintet with Eric Alexander, Harold Mabern, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- ★ Ravi Coltrane Quartet with David Virelles, Dezzron Douglas, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- Benefit for the Veronica Pellitteri Memorial Fund: Marcello Pellitteri with Bruce Barth, Essiet Okon Essiet and guests Lauren Kinhan, Kim Nazarian, Philip Hamilton, Chiara Civallo, Anat Cohen
Birdland 6 pm
- ★ Tristan Honsinger, Nicolas Caloia, Josh Zubot
Downtown Music Gallery 6 pm
- David Love Organ Trio
Silvana 6 pm
- Donny McCaslin Trio
Saint Peter's 5 pm
- John Zorn's Bagatelles: Josh Rubin with Dan Lippel, Mike Nicolas, Cory Smythe
The Stone 3 pm \$20
- ★ Jason Kao Hwang/Anders Nilsson; Steve Swell/Chad Taylor; Whit Dickey/Daniel Carter
6BC Garden 2 pm
- Rebirth Brass Band
- Carte Blanche Jazz Band
Rainbow Room 12:30 pm \$95
- Vicki Burns Trio with Pete McCann, Tom Hubbard
North Square Lounge 12:30, 2 pm
- Kyoko Oyobe Trio; David Coss Quartet; Abe Ovadia Trio
The Garage 11:30 am 6:15, 11 pm
- The Kandinsky Effect: Warren Walker, Gael Petrina, Caleb Dolister
Pianos 8 pm
- ★ Yves Léveillé Quintet with Roberto Murray, Adam Kolker, Adrian Vedady, Alain Bastien
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Nate Wooley Quintet with Josh Sinton, Matt Moran, Eivind Opsvik, Harris Eisenstadt
Threes Brewing 8:30, 10 pm \$10
- Phase Reader: Sam Weinberg, Jake Henry, Andrew Smiley, Jason Nazary; PascAli: Sean Ali/Pascal Niggenkemper
Deiroy's Café and Wine Bar 9, 10 pm \$10

Monday, October 5

- Tadataka Unno
Mezzrow 9:30 pm \$20
- ★ Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- ★ Orrin Evans Captain Black Big Band
Smoke 7, 9 pm \$9
- Rubens Salles Liquid Gravity Plus with John Clark, Michel Gentile, Leco Reis, Dan Pugach
WhyNot Jazz Room 8 pm \$10
- ★ Gilad Hekselman Trio with Joe Martin, Marcus Gilmore; Ari Hoenig Trio with Shai Maestro, Johannes Weidenmuller; Jonathan Michel
Smalls 7:30, 10:30 pm 1 am \$20
- Osso String Quartet; Behn Gillece Quartet; Billy Kaye Jam
Fat Cat 6, 9 pm 12:30 am
- Gioel Severini Trio with Shin Sakaino, Robert Giaquinto; Melissa Stylianou Trio with Orlando Le Fleming, Mark Ferber
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Geo Pregulakis Trio
Tomi Jazz 8 pm
- Leonard Thompson Trio; Big Beat Shrine 6, 8 pm
- Howard Williams Jazz Orchestra; Ken Kobayashi Trio
The Garage 7, 10:30 pm
Silvana 6 pm
- Greg Skaff Trio
- Tom Harrell "First Impressions" with Wayne Escoffery, Charles Pillow, Danny Grissett, Meg Okura, Rubin Kodheli, Rale Micic, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- ★ Antonio Sanchez and Migration with Seamus Blake, John Escreet, Matt Brewer, Thana Alexa
Dizzy's Club 7:30, 9:30 pm \$35
- Amina Figarova with Bart Platteau, Alex Pope Norris, Marc Mommaas, Luques Curtis, Jason Brown
- Karrin Allyson
- Lee Ritenour
- ★ Romero Lubambo/Chico Pinheiro
Jazz at Kitano 8, 10 pm \$15
- ★ Golda Solomon
NYC Baha'i Center 8, 9:30 pm \$15
- ★ John Zorn Improv Night—A Stone Benefit; Miya Masaoka, Peter Evans, Jon Rose
The Stone 8, 10 pm \$15-25
The Jazz Gallery 7:30, 9:30 pm \$15
Mezzrow 9:30 pm \$20
- ★ Adam Nussbaum
- ★ Barbara Rosene
- Color Wheel: Sebastien Ammann, Michaël Attias, Noah Garabedian, Nathan Ellman-Bell; Northern Spy: Michael Bates, Michael Blake, Jeremy "Bean" Clemons
Kozzo 9, 10:30 pm
- Kyle Saulnier and The Awakening Orchestra with Osso String Quartet
ShapeShifter Lab 7, 8:15 pm \$10
- Los Aliens: Ricardo Gallo, Sebastián Cruz, Amanda Ruzza, Andres Jimenez
Barbès 7 pm \$10
- 1IN2: Blanca Cecilia González/Jesse Elder; Zack Foley Quartet with Jesse Elder, Chris Tordini, Devin Gray
Cornelia Street Café 8:30, 10 pm \$10
- Spike Wilner Trio; Corey Wallace DUBET
Smalls 7:30 pm 12:30 am \$20
- Saul Rubin Zebtet; Nu D'lux; Alexi David
Fat Cat 7, 9 pm 12:30 am
- Rebecca Sullivan Band with Leonor Falcon, Juanma Trujillo, Andrew Schiller; Annie Chen Quintet with Rafal Samecki, Sean Wayland, Orlando Le Fleming, Jerad Lippi
WhyNot Jazz Room 7, 9 pm \$10
- Yuto Kanazawa Trio with Zack Westfall, Ray Belli; Caleb Curtis Trio with Yasushi Nakamura, Fabio Ragnelli
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Reuben Allen Duo
Tomi Jazz 8 pm
- Kaori "Kiki" Nakajima
Silvana 8 pm
- La Voz de Tres; Hila Kulik Trio
The Garage 6, 10:30 pm
- NY Jazz Force
Shrine 6 pm
- Jeff King
Rendall Memorial Presbyterian Church 12, 1 pm \$15

Tuesday, October 6

- Adam Nussbaum
- Barbara Rosene
- Color Wheel: Sebastien Ammann, Michaël Attias, Noah Garabedian, Nathan Ellman-Bell; Northern Spy: Michael Bates, Michael Blake, Jeremy "Bean" Clemons
- Kyle Saulnier and The Awakening Orchestra with Osso String Quartet
ShapeShifter Lab 7, 8:15 pm \$10
- Los Aliens: Ricardo Gallo, Sebastián Cruz, Amanda Ruzza, Andres Jimenez
Barbès 7 pm \$10
- 1IN2: Blanca Cecilia González/Jesse Elder; Zack Foley Quartet with Jesse Elder, Chris Tordini, Devin Gray
Cornelia Street Café 8:30, 10 pm \$10
- Spike Wilner Trio; Corey Wallace DUBET
Smalls 7:30 pm 12:30 am \$20
- Saul Rubin Zebtet; Nu D'lux; Alexi David
Fat Cat 7, 9 pm 12:30 am
- Rebecca Sullivan Band with Leonor Falcon, Juanma Trujillo, Andrew Schiller; Annie Chen Quintet with Rafal Samecki, Sean Wayland, Orlando Le Fleming, Jerad Lippi
WhyNot Jazz Room 7, 9 pm \$10
- Yuto Kanazawa Trio with Zack Westfall, Ray Belli; Caleb Curtis Trio with Yasushi Nakamura, Fabio Ragnelli
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Reuben Allen Duo
Tomi Jazz 8 pm
- Kaori "Kiki" Nakajima
Silvana 8 pm
- La Voz de Tres; Hila Kulik Trio
The Garage 6, 10:30 pm
- NY Jazz Force
Shrine 6 pm
- Jeff King
Rendall Memorial Presbyterian Church 12, 1 pm \$15

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Wednesday, October 7

- Evolver Records Presents: **Matthew Shipp; Lola Danza; Fung Chem Hwei; George Spanos; Ben Stapp** Roulette 8 pm \$20
- **Cécile McLorin Salvant** Ginny's Supper Club 7:30, 9:30 pm \$25
- **Don Friedman Trio with Harvie S, Shinnosuke Takahashi** An Beal Bocht Café 8, 9:30 pm \$15
- **Leni Stern Quartet with Ada Rovatti, James Genus, Elhadji Alioune Faye** Club Bonafide 7:30, 10 pm \$20
- **Jay Leonhart** Café Noctambulo 7, 9 pm \$20
- **The Compositions of Jackie McLean: Jimmy Greene** Manhattan School of Music Miller Recital Hall 7:30 pm
- **Alexis Cole with Eric Alexander, John di Martino, Yasushi Nakamura, Kenny Hassler** Smoke 7, 9, 10:30 pm \$12
- **Audrey Chen, Mark Dresser, Jon Rose; Chuck Bettis/Jon Rose** The Stone 8, 10 pm \$15
- **Linda Presgrave Birthday Celebration with Stan Chovnick, Mary Ann McSweeney, Allison Miller** Jazz at Kitano 8, 10 pm \$15
- **Michael Bates Chamber Group Project; Miranda Selaff Chamber Group with Amie Weiss, Nicola Barbieri, Jacob Sacks** SEEDS 8:30, 10 pm
- **Noah Preminger Quartet with Jason Palmer, Kim Cass, Ian Froman** 55Bar 10 pm \$10
- **Pedrito Martinez** Subrosa 8, 10 pm \$20
- **Bop Kabbalah: Ty Citerman, Josh Sinton, Ben Holmes, Adam D. Gold; Zion80** Littlefield 7:30, 8:30 pm \$15-20
- **Guillermo Klein; Syberen Van Munster's Plunge with Ben van Gelder, Vitor Gonçalves, Martin Nevin, Mark Ferber** Cornelia Street Café 8:30 pm \$10
- **Jaime Reynolds** Mezzrow 9:30 pm \$20
- **Amos Hoffman Quintet with Duane Eubanks, Asaf Yuria, Omer Avital, Vince Ector; Sanah Kadoura** Smalls 7:30, 10:30 pm 1:30 am \$20
- **Raphael D'ugoff; Groover Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
- **A Tribute to Gentleman John Bunch: Alex Leonard with Al Gafa, Jay Leonhart** Metropolitan Room 9:30 pm \$24
- **Anna Webber, Michaël Attias, Simon Jermyn, Sam Ospovat; Danny Gouker's Dog & Pony Show with Joe Moffett, Nick Grinder, Darius C. Jones, Dustin Carlson, Sam Ospovat** Rye 9, 10:15 pm
- **Queens Jazz OverGround Clinic and Jazz Jam** Flushing Town Hall 6, 7 pm \$10
- **Odd Times: Nicolas Letman-Burtinovic, Kevin B. Clark, Chris Carroll** Bar Chord 9 pm
- **Ken Simon Project; Gary Levy Quartet with Jimmy Halperin, Aidan O'Donnell, Taro Okamoto** WhyNot Jazz Room 8, 10 pm \$10
- **Roger Davidson; Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone** Caffè Vivaldi 7:15, 8:30 pm
- **Hillary Capps Duo** Tomi Jazz 8 pm
- **Curt Sydnor Quartet with Caroline Davis, Anders Nilsson, Greg Saunier** C'mon Everybody 8 pm
- **Yvonnick Prene Quartet; The Easterly Trio** The Garage 6, 10:30 pm
- **Tom Harrell "First Impressions" with Wayne Escoffery, Charles Pillow, Danny Grissett, Meg Okura, Rubin Kodheli, Rale Micic, Ugonna Okegwo, Johnathan Blake** Village Vanguard 8:30, 10:30 pm \$30
- **Antonio Sanchez and Migration with Seamus Blake, John Escreet, Matt Brewer, Thana Alexa** Dizzy's Club 7:30, 9:30 pm \$35
- **Amina Figarova with Bart Platteau, Alex Pope Norris, Marc Mommaas, Luques Curtis, Jason Brown** Jazz Standard 7:30, 9:30 pm \$25
- **Karrin Allyson** Birdland 8:30, 11 pm \$40
- **Lee Ritenour** Blue Note 8, 10:30 pm \$35
- **Yuto Kanazawa** Silvana 6 pm
- **Ronny Whyte with Boots Maleson, Sean Harkness** Saint Peter's 1 pm \$10

Thursday, October 8

- **Terri Lyne Carrington's Mosaic Project with Valerie Simpson, Jaguar Wright, Charenee Wade** B.B. King's Blues Bar 8 pm \$40
- **Yosvany Terry/Baptiste Trotignon Ancestral Memories Quartet with Junior Terry, Jeff "Tain" Watts** Jazz Standard 7:30, 9:30 pm \$30
- **Dave Liebman/Wolfgang Reisinger** Michiko Studios 8:30 pm \$15
- **Turtle Island Quartet: David Balakrishnan, Mateusz Smoczyński, Benjamin Von Gutzeit, Mark Summer and guest Cyrus Chestnut** Dizzy's Club 7:30, 9:30 pm \$35
- **Thomas Morgan Trio with Pete Rende, Dan Weiss** Cornelia Street Café 8:30 pm \$10
- **David Virelles/Roman Filiu Duo** Terraza 7, 9:30 pm \$7
- **Shelley Hirsch, David Watson, Jon Rose, Ches Smith; Eyal Maoz, Lukas Ligeti, James Ilgenfritz, Jon Rose** The Stone 8, 10 pm \$15
- **Alexis Cole with Eric Alexander, John di Martino, Yasushi Nakamura, Kenny Hassler** Smoke 7, 9, 10:30 pm \$12
- **Michi Fuji Quartet with Ray Gallon, Hide Tanaka, Dwayne Cook Broadnax** Jazz at Kitano 8, 10 pm \$15
- **Johnny O'Neal** Mezzrow 9:30 pm \$20
- **Ben van Gelder** Smalls 7:30 pm \$20
- **Tony Tixier Trio with Karl McComas, Tommy Crane and guest** The Jazz Gallery 7:30, 9:30 pm \$15
- **Takeshi Ohbayashi with guests** Ginny's Supper Club 7:30, 9:30 pm \$15-20
- **Sheryl Bailey Quartet with Jim Ridi, Andy McKee, Neal Smith; Greg Glassman Quintet; Craig Wuepper** Fat Cat 7, 10 pm 1:30 am
- **Terrence McManus Trio with John Hébert, Billy Mintz** Spectrum 8 pm
- **Dezron Douglas/Tony Hewitt** Settepani 8 pm
- **Party Pack ICE: Adam Hopkins, Patrick Breiner, Duston Carlson, Nathan Ellman-Bell, Eric Trudel; Myk Freedman solo** Ibeam Brooklyn 8:30, 9:45 pm \$10
- **Dirk Quinn Band** Club Bonafide 7:30 pm
- **Tobias Meinhardt Trio with Pablo Menares, Felix Lecaros; Kevin McNeil Trio with Leon Boykins, Allan Mednard** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Mike Bono Group with Jared Henderson, Roberto Giaquinto, Andrew Mulherkar, Christian Li and guest Natalie Cressman** WhyNot Jazz Room 7 pm \$10
- **Claude Diallo solo** The Oracle Club 9 pm
- **Jim Hickey and Friends** Symphony Space Bar Thalia 9 pm
- **Larry Newcomb Duo** Cleopatra's Needle 7 pm
- **Eileen Howard Trio** Tomi Jazz 9 pm \$10
- **Champion Fulton Quartet; Luke Hendon Trio** The Garage 6, 10:30 pm
- **Pedrito Martinez** Subrosa 8, 10 pm \$20
- **Tom Harrell "First Impressions" with Wayne Escoffery, Charles Pillow, Danny Grissett, Meg Okura, Rubin Kodheli, Rale Micic, Ugonna Okegwo, Johnathan Blake** Village Vanguard 8:30, 10:30 pm \$30
- **Peter Eldridge/Laila Biala** Birdland 6 pm \$25
- **Karrin Allyson** Birdland 8:30, 11 pm \$40
- **Lee Ritenour** Blue Note 8, 10:30 pm \$35
- **Bob Stewart's Double Quartet** Shrine 6 pm
- **Irv Grossman Sextet** Silvana 6 pm

Friday, October 9

- **AACM 50th Anniversary Celebration Festival: Panel Discussion: Dr. Muihal Richard Abrams, Thurman Barker, Iqua Colson, Roscoe Mitchell, Amina Claudine Myers, Reggie Nicholson, Wadada Leo Smith, Henry Threadgill, Roscoe Mitchell/Muihal Richard Abrams Duo** Community Church of New York 6 pm \$30

- **Michael Bisio Accortet with Kirk Knuffke, Art Bailey, Michael Wimberly** Zürcher Gallery 8 pm
- **John Zorn Mini-Festival: Madrigals: Lisa Bielawa, Jane Sheldon, Sarah Brailey, Melissa Hughes, Rachel Calloway, Kirsten Sollek; Asmodeus Plays John Zorn's Bagatelles: Marc Ribot, Trevor Dunn, Tyshawn Sorey** National Sawdust 8, 10 pm
- **Steve Wilson/Lewis Nash Duo** Jazz at Kitano 8, 10 pm \$30
- **Charles Ruggiero; Sam Newsome; Joe Farnsworth with David Hazeltine, John Webber** Smalls 7:30, 10:30 pm 1:15 am \$20
- **Thelonious Monk Birthday Celebration—Spherical: Tim Warfield, Eddie Henderson, Victor Gould, Ben Wolfe, Mark Whitfield, Jr.** Smoke 7, 9, 10:30 pm \$38
- **Jeremy Pelt** Mezzrow 9:30 pm \$20
- **John Ellis Double-Wide with Alan Ferber, John Altieri, Gary Versace, Jason Marsalis** The Jazz Gallery 7:30, 9:30 pm \$22
- **The Horns Band: Matt Pavolka, Kirk Knuffke, Loren Stillman, Jacob Garchik, Mark Ferber** Cornelia Street Café 9, 10:30 pm \$10
- **Gregoire Maret** Club Bonafide 8, 10:30 pm \$20
- **Gabriel Alegria Afro-Peruvian Sextet; Valery Ponomarev Our Father Who Art Blakey Big Band Art Blakey Birthday Celebration** Zinc Bar 8, 10 pm 12 am
- **The Take Off Collective: Ole Mathisen, Matt Garrison, Marko Djordjevic** Spectrum 8:30 pm
- **Tyler Blanton Electric Trio; Ari Hoenig/Manuel Valera Duo** Terraza 7, 8, 9:30 pm \$7
- **Monk Tango: Konrad Adderley, Nick Danielson, Tito Castro, Gustavo Casenave, Reno Padilla and Yaisuri Salamanca, John Herman Raigoza, Mariana Parma, Herman Brisuela** Flushing Town Hall 8 pm \$16
- **Lery Andrade/Roni Ben-Hur with Itaguara Brandão, Helio Schiavo** Dizzy's Club 7:30, 9:30 pm \$45
- **Hans Tammen, Andrew Drury, Jon Rose; Tyshawn Sorey, Denman Maroney, Jon Rose** The Stone 8, 10 pm \$15
- **Adam Caine Quartet with Nick Lyons, Adam Lane, Billy Mintz** WhyNot Jazz Room 8 pm \$12
- **Lindsay Vickery/Dafna Naphtali** The Firehouse Space 8 pm \$10
- **Adi Meyerson Quartet; Ed Cherry; Tal Ronen** Fat Cat 6, 10:30 pm 1:30 am
- **Ben Paterson Trio; Brian Newman Orchestra** Rainbow Room 6, 8:30 pm \$145-195
- **John Colianni/John Donnelly** Knickerbocker Bar and Grill 9 pm \$3.50
- **Laurin Talese Quartet** Ginn Fizz Lounge 10:30, 11:30 pm \$10
- **Howard Paul Trio with Mark Peterson, Karl Latham** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Walter Williams Trio** Cleopatra's Needle 8 pm
- **Takenori Nishiudhi** Tomi Jazz 9 pm \$10
- **Joel Perry Trio; Peter Valera Jump Blues Band** The Garage 6:15, 10:45 pm
- **Yosvany Terry/Baptiste Trotignon Ancestral Memories Quartet with Junior Terry, Jeff "Tain" Watts** Jazz Standard 7:30, 9:30 pm \$30
- **Tom Harrell "First Impressions" with Wayne Escoffery, Charles Pillow, Danny Grissett, Meg Okura, Rubin Kodheli, Rale Micic, Ugonna Okegwo, Johnathan Blake** Village Vanguard 8:30, 10:30 pm \$30
- **Karrin Allyson** Birdland 8:30, 11 pm \$40
- **Lee Ritenour** Blue Note 8, 10:30 pm \$35
- **Julian Coryell** Blue Note 12:30 am \$10
- **Dana Reedy** Silvana 6 pm
- **Annie Chen** Shrine 6 pm

Saturday, October 10

- **Jack DeJohnette Trio with Ravi Coltrane, Matthew Garrison** ShapeShifter Lab 8, 9:30 pm \$25
- **Wes Montgomery International Jazz Guitar Contest and Concert: Pat Martino Trio with Pat Bianchi, Carmen Intorre and guest Mark Whitfield** Merkin Concert Hall 7:30 pm \$35-45
- **John Zorn Mini-Festival: John Zorn, Wadada Leo Smith, Milford Graves; Cobra: Mark Feldman, Okkyung Lee, Ikue Mori, Sylvie Courvoisier, Brian Marsella, Eyal Maoz, Marc Ribot, Trevor Dunn, Cyro Baptista, Ches Smith, Kenny Wollesen** National Sawdust 8, 10 pm
- **Connie Crothers/Ursel Schlicht** The Firehouse Space 8 pm \$10
- **Elliott Sharp/Jon Rose; Annie Gosfield/Jon Rose** The Stone 8, 10 pm \$15
- **Stephan Crump's Rhombal with Ellery Eskelin, Adam O'Farrell, Tyshawn Sorey** Cornelia Street Café 9, 10:30 pm \$10
- **Brianna Thomas** Ginny's Supper Club 7:30, 9:30 pm \$15-20
- **Teri Roiger Thelonious Monk Tribute with John Menegen, Freddie Bryant; Jacob Teichroew Group with Syberen van Munster, Matt Aronoff, Shawn Baltazor; Audiograph: Fidel Cuéllar, Luiz Ebert, Ariel de la Portilla** WhyNot Jazz Room 6, 8:30, 10 pm \$12
- **Steve Blum Trio; Brian Charette; Greg Glassman Jam** Fat Cat 7, 10 pm 1:30 am
- **Shayna Dulberger solo; Patrick Breiner's Red Metal with Anais Maviel, Emily Lesbros, Sana Nagano, Chris Hoffman; Nate Wooley solo** New Revolution Arts 8, 9, 10 pm
- **Carol Liebowitz/Ryan Messina** Ibeam Brooklyn 8, 9 pm \$15
- **IDN: Rachel Therrien, Livio Almeida, Albert Marques, Travis Reuter, Alberto Miranda, Gabriel Globus-Hoenich, Zack O'Farrell** Spectrum 9 pm
- **Jeff McLaughlin Trio with Marcos Varela, Rodrigo Recabarren** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Rebecca Holtz** Metropolitan Room 12 am \$24
- **Michael Cochrane Trio** Bloomingdale School of Music 7 pm
- **Satchmo Mannan Trio with Terri Davis** Cleopatra's Needle 8 pm
- **Emi Takada Trio; Vivienne Aerts Duo** Tomi Jazz 8, 11 pm \$10
- **Steve Wilson/Lewis Nash Duo** Jazz at Kitano 8, 10 pm \$30
- **Sam Newsome; Philip Harper** Smalls 10:30 pm 1:30 am \$20
- **Thelonious Monk Birthday Celebration—Spherical: Tim Warfield, Eddie Henderson, Victor Gould, Ben Wolfe, Mark Whitfield, Jr.** Smoke 7, 9, 10:30 pm \$38
- **Jeremy Pelt** Mezzrow 9:30 pm \$20
- **John Ellis Double-Wide with Alan Ferber, John Altieri, Gary Versace, Jason Marsalis** The Jazz Gallery 7:30, 9:30 pm \$22
- **Lery Andrade/Roni Ben-Hur with Itaguara Brandão, Helio Schiavo** Dizzy's Club 7:30, 9:30 pm \$45
- **John Colianni/John Donnelly** Knickerbocker Bar and Grill 9 pm \$3.50
- **Yosvany Terry/Baptiste Trotignon Ancestral Memories Quartet with Junior Terry, Jeff "Tain" Watts** Jazz Standard 7:30, 9:30 pm \$30
- **Tom Harrell "First Impressions" with Wayne Escoffery, Charles Pillow, Danny Grissett, Meg Okura, Rubin Kodheli, Rale Micic, Ugonna Okegwo, Johnathan Blake** Village Vanguard 8:30, 10:30 pm \$30
- **Karrin Allyson** Birdland 8:30, 11 pm \$40
- **Lee Ritenour** Blue Note 8, 10:30 pm \$35
- **Asako Takasaki** Shrine 6 pm
- **Third Annual Bob Stewart Tuba Competition: Jose Davila, Steffen Granly, Clark Gayton; PUBLIQuartet; Bob Stewart and First Line Band** Brooklyn Conservatory of Music 3 pm
- **Kirk Knuffe/Karl Berger; Bill Cole/Lisette Santiago; Yoshiko Chuma** First Green Community Garden 2 pm
- **Emy Tseng; Brooks Hartell Trio; Virginia Mayhew Quartet** The Garage 12, 6:15, 10:45 pm

THE KATIE BULL GROUP PROJECT WHYNOT JAZZ ROOM RESIDENCY



Katie Bull vocals
with

October 31st

Jeff Lederer sax

Landon Knoblock piano

Ratzo Harris bass

George Schuller drums

November 21st

Noah Preminger sax

Landon Knoblock piano

Joe Fonda bass

Deric Dickens drums

December 19th

Joel Frahm sax

Landon Knoblock piano

Joe Fonda bass

George Schuller drums

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Sunday, October 11

- **All Nite Soul 2015—Roots & Growth:** Arturo O'Farrill and the Boss Level Sextet; Catherine Russell Trio; Don Byron New Gospel Quintet; Steve Wilson/George Cables; Mingus Big Band; Charenée Wade Project; Harold Mabern/Eric Alexander; Laila Biali Band; Matt Wilson and Hug; Alexis Cole
Saint Peter's 7 pm \$30
- **BRIC JazzFest:** Ron Carter Golden Striker Trio with guest Danny Simmons
BRIC House Ballroom 7:30 pm \$30
- **Sylvie Courvoisier/Jon Rose; Ikue Mori, John Medeski/Jon Rose**
The Stone 8, 10 pm \$15
The Drawing Room 7 pm \$20
- **Gene Bertoncini**
Jane Ira Bloom Quartet with Dominic Fallacaro, Mark Helias, Matt Wilson
Cornelia Street Café 8:30 pm \$10
Barbès 7 pm \$10
- **Mike McGinnis' Road Trip**
• **Arcolris Sandoval's Sonic Asylum** with Steve Wilson, Mimi Jones, Nathan Ellman-Bell
ShapeShifter Lab 9:30 pm \$10
- **Chris Welcome Quartet** with Jonathan Moritz, Shayna Dulberger, Mike Pride, Dustin Carlson and guests
JACK 8 pm \$12
- **Stephanie Griffin, Catherine Sikora, Ursel Schlicht, Francois Grillot, Lou Grassi**
WhyNot Jazz Room 7, 8:30 pm \$10
- **Ricardo Arias, Alex Waterman, Andrew Drury**
Soup & Sound 7 pm \$20
- **Yaala Ballin; Behn Gillece Quartet** with Nate Radley, Ugonna Okegwo, Jason Tiemann
Standsd 10, 10:30 pm \$20
- **Terry Waldo's Gotham City Band;** Carlos Cuevas; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am
- **Dawoud's God's Unruly Friends**
University of the Streets 7 pm \$10
- **Simone Wiesenfels Trio** with Todd Capp
Scholes Street Studio 7 pm \$10
- **Terri Hron/Paula Matthusen; Dan Blake/Josh Sinton**
The Firehouse Space 8, 9 pm \$10
- **Sam Taylor Trio** with Aidan O'Donnell, Taro Okamoto
The Grange 7 pm
Tomi Jazz 8 pm
- **Yako Eicher Trio**
• **Matt Savage; J-Music Ensemble**
• **Lawrence Olds Band**
Silvana 6, 8 pm
Shrine 8 pm
- **TheLonious Monk Birthday Celebration—Spherical:** Tim Warfield, Eddie Henderson, Victor Gould, Ben Wolfe, Mark Whitfield, Jr.
Smoke 7, 9, 10:30 pm \$38
- **Leny Andrade/Roni Ben-Hur** with Itaguara Brandão, Helio Schiavo
Dizzy's Club 7:30, 9:30 pm \$35
- **Yosvany Terry/Baptiste Trotignon Ancestral Memories Quartet** with Junior Terry, Ludwig Afonso
Jazz Standard 7:30, 9:30 pm \$30
- **Tom Harrell "First Impressions" with Wayne Escoffery, Charles Pillow, Danny Grissett, Meg Okura, Rubin Kodheli, Rale Micic, Ugonna Okegwo, Johnathan Blake**
Village Vanguard 8:30, 10:30 pm \$30
Blue Note 8, 10:30 pm \$35
Downtown Music Gallery 6, 7 pm
Saint Peter's 5 pm
- **Lee Ritenour**
• **Ben Goldberg; Josh Sinton solo**
• **Johnathan Blake Quartet**
• **John Zorn's Bagatelles:** Kris Davis with Mary Halvorson, John Hébert, Tom Rainey
The Stone 3 pm \$20
Emmanuel Baptist Church 3 pm \$20
Spectrum 3 pm
- **New Century Jazz Quintet**
• **Jay Rozen**
• **Fay Victor Trio** with Sam Newsome, Reggie Nicholson; JD Parran's Harlem Reunion with Sharif Kales, Baba Donn Eaton, Alexi Marcelo, Brad Jones; Resurrection Revolution: Patricia Nicholson, Jason Jordan, Michael T.A. Thompson, Jason Kao Hwang; Zak Sherzad solo
First Green Community Garden 2 pm
Blue Note 11:30 am 1:30 pm \$35
Rainbow Room 12:30 pm \$95
- **Brad Shepik NYU Ensemble**
• **Nightingale Jazz Band**
• **Roz Corral Trio** with Freddie Bryant, Santi Debriano
North Square Lounge 12:30, 2 pm
Quartet; Afro Mantra
The Garage 11:30 am 6:15, 11 pm

Monday, October 12

- **Romain Collin's Press Enter**
Blue Note 8, 10:30 pm \$15
- **Alain Bédard Auguste Quintet** with François Bourassa, Samuel Blais, Donny McCaslin, Michel Lambert
Dizzy's Club 7:30, 9:30 pm \$30
- **(U)inity: Michael Veleau, Axel Tosca Laugart, Chris Smith, Max Cudworth, Armaury Acosta**
Subrosa 8, 10 pm \$20
Jazz Standard 7:30, 9:30 pm \$25
- **Mingus Big Band**
• **Orin Evans Captain Black Big Band**
Smoke 7, 9 pm \$9
- **Tomas Fujiwara Trio** with Ralph Alessi, Brandon Seabrook
Ibeam Brooklyn 8:30 pm \$10
- **Jamie Branch, Paul Giallorenzo, Wolfgang Reisinger; The Ghost: Michael Foster, Henry Fraser, Connor Baker**
Delroy's Café and Wine Bar 9, 10 pm \$10
- **Becca Stevens Band** with Liam Robinson, Chris Tordini, Jordan Perlson
Rockwood Music Hall 7:30 pm \$12
- **Andrea Wolper Quartet** with Michael Howell, Ken Filiano, Michael T.A. Thompson
Zinc Bar 7 pm
- **Kenn Salters' Haven** with Matt Holman, Tivon Pennicott, Brad Whiteley, Aki Ishiguro, Spencer Murphy; Ari Hoernig Quartet with Tivon Pennicott, Dave Kikoski, Danton Boller; Jonathan Barber
Smalls 7:30, 10:30 pm 1 am \$20
- **Folie à Deux; Ned Gould Quartet; Billy Kaye Jam**
Fat Cat 6, 9 pm 12:30 am
- **Casey Berman Trio** with Elliot Berman, Hayden Hawkins; Dorian Devins Trio with Lou Rainone, Tom Hubbard
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Peter Knoll Trio** with Arthur Kell, Andy O'Neill
WhyNot Jazz Room 8 pm \$10
- **Eyal Vilner Big Band; Pablo Masis Quartet**
The Garage 7, 10:30 pm
Silvana 6 pm
Shrine 6 pm
- **Larry Roland Neo-Urban Folk Project** with Michael Moss, Michael Wimberly; James Brandon Lewis Trio with Luke Stewart, Warren Fera Cruddup III; Michael T.A. Thompson Trio with Michael Attias, Ken Filiano
First Green Community Garden 2 pm

Tuesday, October 13

- **John Scofield/Joe Lovano Quartet**
Blue Note 8, 10:30 pm \$35
- **Tom Harrell Quintet** with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Adam Cruz
Village Vanguard 8:30, 10:30 pm \$30
- **Kurt Elling**
• **The Songbook Sessions—The Music of Ella Fitzgerald: Jane Monheit**
Birdland 8:30, 11 pm \$40
- **Brian Charette Trio** with Peter Bernstein, Ari Hoernig
Jazz Standard 7:30, 9:30 pm \$25
- **BRIC JazzFest: Jaime Woods**
BRIC House Stoop 7 pm
- **Happy Birthday to Ray Brown:** Jamie Ousley Trio with Joe Davidian, Austin McMahon
Dizzy's Club 7:30, 9:30 pm \$30
- **Annual Dizzy Gillespie Birthday Celebration:** Mike Longo NY State of the Art Jazz Ensemble with Ira Hawkins and guests Annie Ross, Tardo Hammer, Jon Faddis
NYC Baha'i Center 8 pm \$15
- **Miya Masaoka, Thomas Heberer, James Ilgenfritz, Theresa Wong, Steve Swell, Paul Giallorenzo, James Ilgenfritz**
The Stone 8, 10 pm \$15
- **Barney McAll**
Mezzrow 9:30 pm \$20
- **Trio Hornito: Oscar Noriega, Brandon Seabrook, Tom Rainey; Mat Maneri, Okkyung Lee, Stephan Crump**
Korzo 9, 10:30 pm
- **The Four Bags:** Brian Drye, Jacob Garchik, Sean Moran, Mike McGinnis
Barbès 7 pm \$10
- **Spike Wilner Trio; Kyle Poole and Friends**
Smalls 7:30 pm 12:30 am \$20
- **Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop**
Fat Cat 7, 9 pm

- **Malcolm Goldstein**
• **The New Testament Basic Band—Benny Carter, Ernie Wilkins, and Billy Byers:** Juilliard Jazz Orchestra led by Scotty Barnhart
Juilliard School Peter Jay Sharp Theater 7:30 pm
- **Tommy Holladay Trio** with Shin Sakaino, Kush Abadey; Pat Carroll Trio with Rick Rosato, Rodney Green
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Melis Aker, Alejandro Zorrilla, Alessio Romano**
WhyNot Jazz Room 9:30 pm \$10
Jazz at Kitano 8 pm
Tomi Jazz 8 pm
- **Chris Ziemba solo**
• **Ken Kobayashi**
• **Rob Edwards Quartet; Claude Diallo Trio** with Luques Curtis, Jonathan Barber
The Garage 6, 10:30 pm
Silvana 6 pm
Shrine 6 pm
Rendall Memorial Presbyterian Church 12, 1 pm \$15
- **Jeff Barone Trio**
• **Yasunori Okazeri**
• **Darius Jones**

Wednesday, October 14

- **David Krakauer's The Big Picture**
Museum of Jewish Heritage 7 pm \$35
- **BRIC JazzFest: Travis Laplante's Battle Trance** with Matthew Nelson, Jeremy Viner, Patrick Breiner
BRIC Arts Media House 7 pm
- **Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Gould Jam**
Fat Cat 7, 9 pm 12:30 am
- **Kenny Werner Trio** with Johannes Weidenmuller, Ari Hoernig
Jazz Standard 7:30, 9:30 pm \$25
- **Gregorio Uribe Big Band** with Sam Hoyt, Jonathan Powell, Hugo Moreno, Mike Fahie, Mat McDonald, George Saenz, Sharel Cassity, Linus Wyrsh, Justin Flynn, Carl Maraghi, Ignacio Hernández, Andrés Rotmistrovsky, Jonathan Gómez, Marcelo Woloski, Karina Colis
Dizzy's Club 7:30, 9:30 pm \$35
Café Noctambulo 7, 9 pm \$20
- **Freddie Hendrix Quartet** with Brandon McCune, Chris Berger, Chris Beck
Smoke 7, 9, 10:30 pm \$12
Mezzrow 9:30 pm \$20
- **Adam Birbaum**
• **Aaron Burnett; Noah Preminger Quartet** with Jason Palmer, Kim Cass, Ian Froman; Sanah Kadoura
Smalls 7:30, 10:30 pm 1:30 am \$20
- **Ben Cassara and Quartet** with Scott Robinson, Addison Frei, Iris Ormig, Mark McLean
Jazz at Kitano 8, 10 pm \$15
- **Out Louds: Mary Halvorson, Ben Goldberg, Tomas Fujiwara; Simon Jemyn 4tet** with Mat Maneri, Ingrid Laubrock, Tom Rainey
SEEDS 8:30, 10 pm
- **The Anagram Ensemble:** Anne Rhodes, Megan Schubert, Nick Hallett, James Ilgenfritz, Ty Citeman, Eyal Maoz, Denman Maroney, Julianne Carney, Meaghan Burke, Jay Rozen, Sam Kulik, Dan Blake, Robbie Lee, John O'Brien, Andrew Drury, Vinnie Sperrazza, Nicholas DeMaison; Forever House: Meaghan Burke, James Moore, James Ilgenfritz, Pete Wise
The Stone 8, 10 pm \$15
- **John Raymond Quartet** with Sullivan Fortner, Rick Rosato, Jay Sawyer; Pablo Masis Quintet with Andrew Gould, Isaac Darche, Or Bareket, Christian Coleman
Cornelia Street Café 8, 9:30 pm \$10
- **Secret People: Dustin Carlson/Kate Gentile; VAX Duo: Patrick Breiner/Devin Gray**
Rye 9, 10:15 pm
Café Vivaldi 7:15 pm
Tomi Jazz 8 pm
- **Roger Davidson**
• **Maggie Rose Duo**
• **Claude Diallo Trio** with Curtis Ostle, Eliot Zigmund
Happy Ending 10:30 pm
- **The Anderson Brothers; Craig Brann Trio**
The Garage 6, 10:30 pm
- **John Scofield/Joe Lovano Quartet**
Blue Note 8, 10:30 pm \$35
- **Tom Harrell Quintet** with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Adam Cruz
Village Vanguard 8:30, 10:30 pm \$30
- **Kurt Elling**
Café Carlyle 8:45 pm \$55-125
- **The Songbook Sessions—The Music of Ella Fitzgerald: Jane Monheit**
Birdland 8:30, 11 pm \$40
- **Shaul Eshet Band**
• **Jun Miyake Duo**
• **Sandy Stewart/Bill Charlap**
Silvana 6 pm
Shrine 6 pm
Saint Peter's 1 pm \$10

Thursday, October 15

- **BRIC JazzFest: Kamasi Washington; Dessy Di Lauro; Dawn of Midi; Nir Felder; Kris Bowers; Brandee Younger; Takuya Kuroda; Ben Williams and Sound Effect; Donny McCaslin Quartet**
BRIC Arts Media House 7:30 pm \$30
- **David Chesky's Jazz In the New Harmonic** with Javon Jackson, Tim Hagans, Peter Washington, Billy Drummond
Dizzy's Club 7:30, 9:30 pm \$40
- **Donald Harrison Sextet** with Claudio Roditi, Detroit Brooks, Zaccai Curtis, Max Moran, Joe Dyson
Jazz Standard 7:30, 9:30 pm \$30
- **Victor Goines Quartet**
Columbia University Buell Hall 7 pm
- **Elliott Sharp, Joe Hertenstein, James Ilgenfritz; Bhub Rainey, Carl Testa, James Ilgenfritz**
The Stone 8, 10 pm \$15
- **No BS! Brass Band**
Joe's Pub 9:30 pm \$15
- **Avery Sharpe**
Dweck Center 7:30 pm
- **Kendra Shank Quartet** with Frank Kimbrough, Dean Johnson, Tony Moreno
Jazz at Kitano 8, 10 pm \$15
- **Freddie Hendrix Quartet** with Brandon McCune, Chris Berger, Chris Beck
Smoke 7, 9, 10:30 pm \$12
- **Willie Jones III Quintet** with Eddie Henderson, Stacy Dillard, Jeremy Manasia, Gerald Cannon
Ginny's Supper Club 7:30, 9:30 pm \$15-20
- **Boss Tenor: Oscar Noriega, Chris Speed, Matt Pavolka, Nate Radley, Jesse Quarto**
Barbès 10 pm \$10
- **I Hear America Singing—Walt Whitman Meets Jazz: Kirpal Gordon Speak-Spake-Spoke** with Frank Perowsky, Amanda Monaco, Arthur Kell, Warren I. Smith
Bar Lunatico 8:30 pm
Cornelia Street Café 8:30 pm \$10
The Jazz Gallery 7:30, 9:30 pm \$15
- **Vinnie Sperrazza Group**
• **Andrew D'Angelo**
• **Magos Herrera/Javier Limon's He For She** with guests Gregoire Maret, Sachal Vasandani, Oran Etkin, Rogério Boccato
National Sawdust 7, 9 pm \$40
Mezzrow 9:30 pm \$20
Smalls 7:30 pm \$20
Fat Cat 10 pm
- **Joel Forrester**
• **Michael Cochrane**
• **Point of Departure**
• **Sayun Chang, On Ka'a Davis, Ben Stapp, Simone Weissenfels**
The Firehouse Space 8 pm \$10
- **Lisa Christensen Metamorphosis; Yoosun Nam Quintet** with Kyu Min Shim, Colin Stranahan
ShapeShifter Lab 8:15, 9:30 pm \$10
- **Andrea Wolper Project**
• **Roz Corral Trio** with Paul Meyers, Santi Debriano
Settepani 7 pm
- **Jonathan Karrant Quartet** with John di Martino, Ed Howard, Shinnosuke Takahashi
Metropolitan Room 7 pm \$20
- **Dave Juarez Trio** with Marty Isenberg, Rodrigo Recabarren; Andrew Gould Trio with Luques Curtis, Mark Whitfield, Jr.
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Sam Taylor Trio** with Aidan O'Donnell, Taro Okamoto
Opera America Marc. A. Scorca Hall 7 pm
- **Kate Cosco Trio**
• **Scot Albertson Trio** with Ron Jackson, Tommy Morimoto
Cleopatra's Needle 7 pm
Tomi Jazz 9 pm \$10
- **Rick Stone Trio; Ray Parker Trio**
The Garage 6, 10:30 pm
- **John Scofield/Joe Lovano Quartet**
Blue Note 8, 10:30 pm \$35
- **Tom Harrell Quintet** with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Adam Cruz
Village Vanguard 8:30, 10:30 pm \$30
- **Kurt Elling**
Café Carlyle 8:45 pm \$55-125
Birdland 6 pm \$25
- **Tammy McCann**
• **The Songbook Sessions—The Music of Ella Fitzgerald: Jane Monheit**
Birdland 8:30, 11 pm \$40
City Center 6 pm
Silvana 6 pm
- **Marlene VerPlanck**
• **Josh Lawrence**

Friday, October 16

- **AACM 50th Anniversary Celebration Festival:** Wadada Leo Smith Quintet with Bobby Naughton, Yuko Fujiwara, Brad Jones, Thurman Barker; Thurman Barker Quintet with James Emery, J.D. Parran, Noah Barker, Dean Torrey
Community Church of New York 8 pm \$30
- **BRIC JazzFest: Dr. Lonnie Smith's Evolution; Nicholas Payton Trio; James Carter Organ Trio; Deva Mahal; Thumbscrew; Mary Halvorson, Michael Formanek, Tomas Fujiwara; Michael Blake; Nate Smith's Kinfolk; Marcus Strickland's Twi-Life; Allison Miller's Boom Tic Boom**
BRIC Arts Media House 7:30 pm \$30
- **2016 NYC Winter Jazzfest Preview: Kamasi Washington; Mark Guiliana's Beat Music; Lakecia Benjamin and Soul Squad**
Le Poisson Rouge 6:30 pm \$30
- **Alan Broadbent/Putter Smith**
Mezzrow 9:30 pm \$20
- **Yuka Honda/Nels Cline**
National Sawdust 8 pm \$25
- **One for All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth**
Smoke 7, 9, 10:30 pm \$40
- **Nilson Matta's Brazilian Voyage** with Craig Handy, Helen Sung, Fabiana Masili, Mauricio Zottarelli
Dizzy's Club 7:30, 9:30 pm \$40
- **Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou** with Michael Cabe, Jesse Lewis, Elias Bailey, Jeff Lederer
Rubin Museum 7 pm \$25
- **Lage Lund 4** with Glenn Zaleski, Ben Street, Craig Weinrib
Cornelia Street Café 9, 10:30 pm \$10
- **Gabriel Alegria Afro-Peruvian Sextet; Jack Jeffers and the New York Classics**
Zinc Bar 8, 10, 11:30 pm 1 am
- **Marianne Solivan Quartet** with Sharp Radway, Matthew Parrish, McClinty Hunter
Jazz at Kitano 8, 10 pm \$30
- **Roman Filii**
The Jazz Gallery 7:30, 9:30 pm \$22
- **Tardo Hammer Trio** with Lee Hudson, Jimmy Wormworth; John Fedchock Quartet with Allen Farnham, Dave Finck, Eric Halvorson
Smalls 7:30, 10:30 pm \$20
Knickerbocker Bar and Grill 9 pm \$3.50
- **Nicki Parrott/Rossano Sportiello**
• **Experiments In Opera—The Travel Agency Is On Fire: Megan Schubert, Nick Hallett, Michael Douglas Jones, Pauline Kim Harris, Sarah Bernstein, James Moore, Jonathan Singer, Brian Chase, James Ilgenfritz, Nathan Koci**
The Stone 8, 10 pm \$15
- **Diane Marino Quartet** with Charlie Lagond, Frank Marino, Rudy Petschauer
Café Noctambulo 7, 9 pm \$20
- **Denman Maroney, Steve Olson, Oscar Noriega**
Ibeam Brooklyn 8:30 pm \$10
- **Camille Garnier Quartet**
Ginn Fizz Lounge 10:30, 11:30 pm \$10
- **Perry Smith Trio** with Gary Wang, Rodrigo Recabarren
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Sean McVerry; Noelle Tannen; Ellis Ashbrook**
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- **C.J. Everett Trio**
• **Omer Lashem Trio**
• **Al Marino Quartet; Kevin Dorn and the BIG 72**
The Garage 6:15, 10:45 pm
- **Donald Harrison Sextet** with Claudio Roditi, Detroit Brooks, Zaccai Curtis, Max Moran, Joe Dyson
Jazz Standard 7:30, 9:30 pm \$30
- **John Scofield/Joe Lovano Quartet**
Blue Note 8, 10:30 pm \$35
- **Tom Harrell Quintet** with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Adam Cruz
Village Vanguard 8:30, 10:30 pm \$30
- **Kurt Elling**
Café Carlyle 8:45 pm \$75-140
- **The Songbook Sessions—The Music of Ella Fitzgerald: Jane Monheit**
Birdland 8:30, 11 pm \$40
Shrine 6 pm
Silvana 5:30 pm

Saturday, October 17

- **Arturo O'Farrill and the Afro Latin Jazz Orchestra** with guest Rudresh Mahanthappa
Hostos Center 7:30 pm \$20-25
- **Julian Lage Trio** with Scott Colley, Kenny Wollesen
Zankel Hall 8:30 pm \$44-52
- **Frank Sinatra at 100: Bill Charlap and Sandy Stewart; Peter Cincotti; Eric Comstock and Barbara Fasano; Robert Creighton; Tony Danza; The DiGiallonardo Sisters; La Tanya Hall; Candice Hoyes; Russ Kassooff; Sachal Vasandani; Storm Large; Lorin Latarro; Rebecca Luker; Audra Marie; Lindsay Mendez; Marco Pagaia; Noah Racey; Angel Reda; John Redecker; Dick Sarpola; Gabrielle Stravelli; Tierney Sutton; Karen Wyman**
Symphony Space Peter Jay Sharpe 2, 5, 8 pm \$35-90
- **Tony Malaby's Tubacello** with Chris Hoffman, Bob Stewart, John Hollenbeck
Cornelia Street Café 9, 10:30 pm \$10
- **Frank Carlberg's Word Circus** with Christine Correa, John O'Gallagher, Kim Cass, Michael Sarin
Greenwich House Music School 8 pm \$15
- **Brooklyn Jazz Wide Open—Tribute to Ornette Coleman:** Kenny Wessel and Brad Jones with WORKS: Michel Gentile, Daniel Kelly, Rob Garcia
Brooklyn Conservatory of Music 7:30 pm \$10
- **Allan Harris Black Bar Jukebox**
Ginny's Supper Club 7:30, 9:30 pm \$15-20
- **MIND GAMES: Denman Maroney, James Ilgenfritz, Andrew Drury, Angelika Niescier; Hypercolor: Eyal Maoz, James Ilgenfritz, Lukas Ligeti**
The Stone 8, 10 pm \$15
- **Joyce Breach Trio** with Frank Kimbrough, Jay Leonhart
Jazz at Kitano 8, 10 pm \$30
Club Bonafide 8, 10:30 pm \$20
- **Alma Micic**
• **Christopher McBride Quintet; Greg Glassman Jam**
Fat Cat 10 pm 1:30 am
- **Nick Fraser Trio** with Ingrid Laubrock, Aruan Ortiz, Lina Allemano Four with Brodie West, Adam Downing, Nick Fraser
Ibeam Brooklyn 8, 9:30 pm \$10
The Jazz Gallery 7:30, 9:30 pm \$22
- **Shane Endsley**
• **Fire Maidens From Outer Space: Bonnie Kane, Dave Miller, Reuben Radding; Sandra Sprecher**
The Firehouse Space 8 pm \$10
- **Brazilian Samba Jazz Ensemble** with Veronica Nunes, Ricardo Vogt, Veronica Nunes
BAMCafé 9:30 pm
- **Yosi Levy Trio** with Itai Kriss, Mathias Künzli
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Jarrett Cherner Trio** with Sam Anning, Lee Fish
WhyNot Jazz Room 9 pm \$12
Scholes Street Studio 8 pm
Cleopatra's Needle 8 pm
- **Echo Chamber**
• **Justin Lees Trio**
• **Standard Procedures; Craig Brann Trio**
Tomi Jazz 8, 11 pm \$10
Mezzrow 9:30 pm \$20
- **Alan Broadbent/Putter Smith**
• **One for All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth**
Smoke 7, 9, 10:30 pm \$40
- **Nilson Matta's Brazilian Voyage** with Craig Handy, Helen Sung, Fabiana Masili, Mauricio Zottarelli
Dizzy's Club 7:30, 9:30 pm \$45
- **Kevin Harris; John Fedchock Quartet** with Allen Farnham, Phil Palombi, Eric Halvorson; Stacy Dillard
Smalls 7:30, 10:30 pm 1:30 am \$20
- **Nicki Parrott/Rossano Sportiello**
• **Knickerbocker Bar and Grill 9 pm \$3.50**
- **Donald Harrison Sextet** with Terrell Stafford, Detroit Brooks, Zaccai Curtis, Max Moran, Joe Dyson
Jazz Standard 7:30, 9:30 pm \$30
- **John Scofield/Joe Lovano Quartet**
Blue Note 8, 10:30 pm \$35
- **Tom Harrell Quintet** with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Adam Cruz
Village Vanguard 8:30, 10:30 pm \$30
- **Kurt Elling**
Café Carlyle 8:45, 10:45 pm \$75-140
- **The Songbook Sessions—The Music of Ella Fitzgerald: Jane Monheit**
Birdland 8:30, 11 pm \$40
Silvana 6 pm
- **Moth To Flame**
• **Wade Barnes Tribute Band: Roy Meriwether, Bill Saxton, Vincent Chancey, Philip Harper, Alex Grassel, Dave Gibson**
Brownsville Heritage House 3 pm
- **Eugene Marlow Heritage Ensemble**
Brooklyn Public Library Central Branch 2 pm
- **Art Lillard Trio; Mark Marino Trio**
The Garage 12, 6:15 pm

Sunday, October 18

- **White Out:** Lin Culbertson/Tom Surgal and guest Nels Cline
Le Poisson Rouge 8 pm \$15
- **Anagram Ensemble:** Pauline Kim Harris, Jonathan Singer, Brian Chase, Stephanie Richards, Martha Cargo, Nathan Koci, James Ilgenfritz, James Ilgenfritz solo
The Stone 8, 10 pm \$15
- **Tony Malaby's Apparitions** with Ben Gerstein, Michael Formanek, Billy Mintz, Randy Peterson
Cornelia Street Café 8:30 pm \$10
- **The Bronx Jam:** Ted Rosenthal, Bernie Williams, Don Friedman, Mark Sherman, Harvie S, Phil Palombi, Louis Hayes, Jerome Jennings, Ryan Keberle, Sara Cion, Todd Barkan
Riverdale Y 7 pm \$15-35
- **Retrograde:** Matt Lavelle/Reggie Sylvester, Tim Hagans/Joe Hertenstein and guest Gregor Huebner
WhyNot Jazz Room 7, 8:30, 10 pm \$10
- **Eyal Vilner Big Band** with Tadataka Unno, Jennifer Vincent, Joe Strasser, John Mosca, Dan Block, Andy Farber, Andy Gravish, Max Seigel, Lucas Pino, Wayne Tucker, Andrew Gould, Eden Bareket, Bryan Davis, Ron Wilkins, Alphonso Home, Charenee Wade, Charles Turner, Nadia Washington, Johnny O'Neal Trio with Luke Sellick, Charles Gould; Charles Owens Quartet with Andrew Randazzo, Steve Kessler, Devonne Harris
Smalls 4:30, 7:30, 10:30 pm \$20
- **Terry Waldo's Gotham City Band:** Gerry Gibbs; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am
- **Sean Ali Mudbath String Orchestra** with Franz Loriot, Fung Chern Hwei, Joanna Mattrey, Leila Bordreuil, Erica Dicker, Valerie Kuehne
JACK 8 pm \$12
Scholes Street Studio 7 pm \$10
- **Tetsuro Hoshii**
Tomi Jazz 8 pm
- **Lunana and her Lunanos**
Silvana 8 pm
- **Orner Leshem**
Knickerbocker Bar and Grill 9 pm \$3.50
- **Nicki Parrott/Rossano Sportiello**
Mezzrow 7:30, 9:30 pm \$20
- **Bucky Pizzarelli/Ed Laub; Alan Broadbent/Putter Smith**
Mezzrow 7:30, 9:30 pm \$20
- **One for All:** Jim Rotondi, Eric Alexander, Steve Davis, David Hazelzine, John Webber, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40
- **Nilson Matta's Brazilian Voyage** with Craig Handy, Helen Sung, Fabiana Masili, Mauricio Zottarelli
Dizzy's Club 7:30, 9:30 pm \$40
- **Donald Harrison Sextet** with Terell Stafford, Detroit Brooks, Zaccari Curtis, Max Moran, Joe Dyson
Jazz Standard 7:30, 9:30 pm \$30
- **John Scofield/Joe Lovano Quartet** Blue Note 8, 10:30 pm \$35
- **Tom Harrell Quintet** with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Adam Coss
Village Vanguard 8:30, 10:30 pm \$30
- **Cheryl Cyle Beyond Sextet** with Gene Coleman, Bern Nix, Michael Eaton, David Tamura, William Ruiz; **Mystery Train:** Kurt Ralske, Mike Bullock, Todd Capp
Downtown Music Gallery 6 pm
- **Lauren Sevian/Sharel Cassity Quintet**
Saint Peter's 5 pm
- **Nothing but Phineas:** Grant Stewart, Joe Magnarelli, Jeb Patton, David Wong, Rodney Green
West End Lounge 4 pm \$25
- **John Zorn's Bagatelles:** Marty Ehrlich/Mike Formanek
The Stone 3 pm \$20
- **Loren Schoenberg solo;** Kelly Green solo; **Ursula Oppens Trio** with Allen Lowe, Ken Peplowski; **Shayna Dulberger, Ava Mendoza, Allen Lowe, Miki Matsuki; Allen Lowe, Ray Suhly, Jake Millett and guests;** Allen Lowe, Kirk Knuffke, Paul Austerlitz, Kevin Ray, Lewis Porter, Jeremy Carlstedt; **Meditations on Disintegration:** Lou Grassi, Allen Lowe, Kevin Ray, Hayes Greenfield, Paul Austerlitz, Randy Sandke, Bobby Zankel, Christopher Meeder, Lewis Porter
Ibeam Brooklyn 3 pm \$10
- **David Krakauer's The Big Picture**
Museum of Jewish Heritage 2 pm \$35
- **Alexis Cole**
Blue Note 11:30 am 1:30 pm \$35
- **Fleur Seule**
Rainbow Room 12:30 pm \$95
- **Marianne Solivan Trio** with Ethan Mann, Pablo Menares
North Square Lounge 12:30, 2 pm
Metropolitan Room 1 pm \$20
- **Rebekah Ruiz**
Metropolitan Room 1 pm \$20
- **Michika Fukumori Trio; David Coss Quartet; Afro Mantra**
The Garage 11:30 am 6:15, 11 pm

Monday, October 19

- **Gato Barbieri**
Blue Note 8, 10:30 pm \$45
- **George Braith; Billy Kaye Jam**
Fat Cat 9 pm 12:30 am
- **Chris Washburne and Syotos**
Subrosa 8, 10 pm \$20
- **Mingus Big Band**
Jazz Standard 7:30, 9:30 pm \$25
- **Orrin Evans Captain Black Big Band**
Smoke 7, 9 pm \$9
- **Lester St. Louis; Natura Morta:** Franz Loriot, Sean Ali, Carlo Costa
Delroy's Café and Wine Bar 9, 10 pm \$10
- **Juilliard Jazz Ensembles**
Dizzy's Club 7:30, 9:30 pm \$25
- **Glenn Zaleski; Ari Hoenig Nonet** with Darren Barrett, Will Vinson, Tivon Pennicott, Eden Bareket, Marshall Gikes, Tim Gallagher, Eden Ladin, Noam Wiesenberg; Jonathan Michel
Smalls 7:30, 10:30 pm 1 am \$20
- **Paul Jones Trio** with Johannes Felscher, Jimmy MacBride; **Candice Hayes Trio** with Greg Duncan, Tamir Schmerling
Bar Next Door 6:30, 8:30, 10:30 pm \$15
- **Marla Sampson Duo**
Tomi Jazz 8 pm
- **Rob Edwards Big Band; Richard Bomzer Trio**
The Garage 7, 10:30 pm

Tuesday, October 20

- **Fred Hersch Trio** with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$30
- **Dizzy Gillespie All-Stars:** Claudio Roditi, Terell Stafford, Freddie Hendrix, Eric Alexander, Sharel Cassity, Steve Davis, George Cables, John Lee, Lewis Nash
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton Band** with Christian Jacob, Kevin Axt, Ray Brinker
Birdland 8:30, 11 pm \$40
- **George Colligan Trio** with Vincente Archer, E.J. Strickland
Jazz Standard 7:30, 9:30 pm \$25
- **Kirk MacDonald Quartet** with Harold Mabern, Neil Swainson, Andre White
Dizzy's Club 7:30, 9:30 pm \$30
- **East West Quintet:** Dylan Heaney, Phil Rodriguez, Simon Kafka, Mike Cassidy, Ben Campbell, Jordan Peterson
The Cutting Room 7:30 pm \$20
- **Battle Pieces:** Nate Wooley, Ingrid Laubrock, Sylvie Courvoisier, Matt Moran, Tim Berne
The Stone 8, 10 pm \$15
Barbès 7 pm \$10
- **Joel Forrester**
Club Bonafide 7:30, 10 pm \$20
- **Sammy Figueroa**
Mezzrow 9:30 pm \$20
- **James Pearson/Ray Drummond**
Mezzrow 9:30 pm \$20
- **Sofia Ribeiro Group** with Juan Andrés Ospina, Petros Klampanis, Marcelo Woloski
Cornelia Street Café 8:30 pm \$10
- **Spike Wilner Trio; Corey Wallace DUBtet**
Smalls 7:30 pm 12:30 am \$20
- **Saul Rubin Zebtet; Geraldo Contino y Los Habaneros**
Fat Cat 7, 9 pm
- **Anna Webber Quartet** with Jonathan Goldberger, Adam Hopkins, Jeff Davis; **Double Double:** Patrick Breiner, Will McEvoy, Adam Hopkins, Flin Van Hemmen
Korzo 9, 10:30 pm
- **Caroline Davis Trio** with Will Slater, Jay Sawyer; **Andrew Van Tassel Trio** with Edward Perez, Colin Stranahan
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Kevin Farrell**
Bloomington School of Music 7 pm
- **Greenwich Village Chamber of Commerce** honors Dr. Lonnie Smith
Metropolitan Room 6:15 pm \$22.50
- **Chris Ziemba solo**
Jazz at Kitano 8 pm
- **Nafsi Groove**
Tomi Jazz 8 pm
- **Carl Bartlett, Jr. Trio; Guy Mintz**
The Garage 6, 10:30 pm
- **Aegean Septet**
Silvana 6 pm
- **Sivan Arbel**
Shrine 6 pm
- **Akua Dixon**
Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, October 21

- **Ignacio Berroa** celebrates Dizzy Gillespie with guest Jon Faddis
Dizzy's Club 7:30, 9:30 pm \$40

- **Antonio Hart Quartet** with Gary Versace, Yotam Silberstein, Steve Williams
Jazz Standard 7:30, 9:30 pm \$25
- **Psalms from Hell Cycle:** Megan Schubert, Nate Wooley, Christopher Hoffman, Mariel Roberts, Shanda Wooley, Eleanor Norton; **For Kenneth Gaburo:** Nate Wooley
The Stone 8, 10 pm \$15
Mezzrow 9:30 pm \$20
- **Marion Cowings**
Carolyn Leonhart Quintet with Myron Walden, Helen Sung, Hans Glawischning, Rodney Green
Smoke 7, 9, 10:30 pm \$12
- **Polly Gibbons Quintet** with Sheryl Bailey, James Pearson, Marco Panascia, Tim Horner
Jazz at Kitano 8, 10 pm \$15
- **Dana Lyn Mother Octopus** with Jonathan Goldberger, Mike McGinnis, Clara Kennedy, Vinnie Sperrazza; **Rema Hasumi's ITAK Ensemble** with Sean Conly, Randy Peterson
SEEDS 8:30, 10 pm
- **Joan Jaffe's Something Cool** with Matt Baker and guest Charles Baran
Beethoven Pianos 8 pm \$20
- **Jeremy Powell Quintet** with Jonathan Powell, Vitor Gonçalves, Pablo Menares, Allan Mednard; **Beekman:** Kyle Nasser, Yago Vazquez, Pablo Menares, Rodrigo Recabaren
Cornelia Street Café 8, 9:30 pm \$10
- **Julian Shore Quintet** with Noah Preminger, Nir Felder, Aidan Carroll, Colin Stranahan; **Dave Baron Sextet** with Joe Magnarelli, Lucas Pino, Adam Bimbaum, Alex Wintz, Jimmy MacBride; **Sanah Kadoura** Smalls 7:30, 10:30 pm 1:30 am \$20
- **Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam**
Fat Cat 7, 9 pm 12:30 am
- **Curriculum Quintet:** Josh Sinton, Danny Gouker, Sam Weinberg, Will McEvoy, Max Goldman; **Vilray**
Rye 9, 10:15 pm
- **Nicolas Letman-Burtinovic, Lena Bloch, Gernot Bernroder**
Bar Chord 9 pm
WhyNot Jazz Room 8 pm \$10
- **Yosi Levy solo**
Tomi Jazz 8 pm
- **Racha Fora**
Tomi Jazz 8 pm
- **Marc Devine Trio; Paul Jubong Lee**
The Garage 6, 10:30 pm
- **Fred Hersch Trio** with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$30
- **Dizzy Gillespie All-Stars:** Claudio Roditi, Terell Stafford, Freddie Hendrix, Sharel Cassity, Steve Davis, Renee Rosnes, John Lee, Lewis Nash
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton Band** with Christian Jacob, Kevin Axt, Ray Brinker
Birdland 8:30, 11 pm \$40
- **Sammy Figueroa**
Club Bonafide 7:30, 10 pm \$20
- **Desmond White**
Silvana 6 pm
- **Joe Wittman Trio**
Shrine 6 pm
- **Akiko Tsuruga** with Matt Chertkoff, Jason Tiemann
Saint Peter's 1 pm \$10

Thursday, October 22

- **14th Annual A Great Night in Harlem** honoring Sonny Rollins with Donald Fagen, Jimmy Heath, Jack DeJohnette, Gary Bartz, Billy Harper, Randy Brecker, Clifford Anderson, George Cables, Alex Blake, Kenny Garrett, Ravi Coltrane, Al Foster, James Carter, Wallace Roney, Cecil Bridgewater Big Band
Apollo Theater 8:30 pm \$75-1,500
Zankel Hall 8:30 pm \$49-58
Brooklyn Bowl 8 pm \$15
- **Brad Mehldau solo**
Brooklyn Bowl 8 pm \$15
- **Sun Ra Arkestra**
Brooklyn Bowl 8 pm \$15
- **Charles McPherson Quintet** with Brian Lynch, Jeb Patton, Ray Drummond, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$30
- **The Ex** with guest Ken Vandermark
The Wick 9 pm \$15-18
- **Baring Teeth Burning:** Nate Wooley, C. Spencer Yeh, Ryan Sawyer; **Nate Wooley/Joe McPhee**
The Stone 8, 10 pm \$15
- **Matt Wilson's Hug**
Smalls 7:30 pm \$20
- **John Hollenbeck Large Ensemble** with guest Theo Bleckmann
National Sawdust 8 pm \$40
Mezzrow 9:30 pm \$20
- **Michele Rosewoman**
Cornelia Street Café 8:30 pm \$10
- **Owen Howard Trio** with Jason Rigby, Matt Clohesy
Cornelia Street Café 8:30 pm \$10
- **Leroy Williams Quartet** with Charles Davis
Columbia University Buell Hall 7 pm
- **Dezron Douglas' Black Lion** with Lummie Spann, Willem Delisfort, Jeremy "Bean" Clemons
Ginny's Supper Club 9:30 pm \$15-20
- **When You Wish Upon a Star—Tribute to Classic Disney Films:** The Ladybugs with Martina DaSilva, Kate Davis, Joe McDonough, Gabe Schneider, Dylan Shamat
Dizzy's Club 7:30, 9:30 pm \$40
- **Pucci Amanda Jhones Band** with Joseph Tranchina, Ralph Williams, Eric Lemon, Bobby Sanabria
Jazz at Kitano 8, 10 pm \$15
- **Carolyn Leonhart Quintet** with Myron Walden, Helen Sung, Hans Glawischning, Rodney Green
Smoke 7, 9, 10:30 pm \$12
- **Mario Castro**
The Jazz Gallery 7:30, 9:30 pm \$15
- **The Flail:** Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Charles Goold
Fat Cat 10 pm
- **Maiden Voyage Suite: MSM Concert Band** led by Justin DiCiccio
Manhattan School of Music Borden Auditorium 7:30 pm
- **Arath Corral Trio** with Charlie Dougherty, Joe Spinelli; **Benny Benack Trio** with Raviv Markovitz, Mark Whitfield, Jr.
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Ai Murakami Trio**
Cleopatra's Needle 7 pm
- **Vicki Burns Duo**
Tomi Jazz 9 pm \$10
- **George Weldon Trio; Flea Circus**
The Garage 6, 10:30 pm
- **Fred Hersch Trio** with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$30
- **Dizzy Gillespie All-Stars:** Claudio Roditi, Terell Stafford, Freddie Hendrix, Antonio Hart, Sharel Cassity, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash
Blue Note 8, 10:30 pm \$35
- **John Burr Quintet** with Tim Ouimette, Steven Frieder, Mike Eckroth, Jerome Jennings
Birdland 6, 7:30 pm \$25
- **Tierney Sutton Band** with Christian Jacob, Kevin Axt, Ray Brinker
Birdland 8:30, 11 pm \$40
- **Andrew Hadro**
Silvana 6 pm
- **Chris Misch-Bloxdorf Band**
Shrine 6 pm

Friday, October 23

- **AAACM 50th Anniversary Celebration Festival:** George Lewis Impromptus with Thurman Barker, Eli Fountain, Tyshawn Sorey; **Steve and Iqua Colson 40 Years In the Moment** with Marlene Rice, Reggie Workman, Andrew Cyrille
Community Church of New York 8 pm \$30
- **Jazz At Lincoln Center Orchestra** with Wynton Marsalis Plays Monk with guest Joey Alexander
Town Hall 8 pm \$30-100
- **John Handy Quintet**
Dizzy's Club 7:30, 9:30 pm \$40
- **Jimmy Giuffrè Tribute:** Don Friedman/Ken Peplowski Trio with Phil Palombi
Jazz at Kitano 8, 10 pm \$30
- **Emma Larsson** with Stafford Hunter, Theo Hill, Lorin Cohen, Vince Ector; **Duane Eubanks Quintet** with Abraham Burton, David Bryant, Dezron Douglas, Chris Beck; **Joe Farnsworth**
Smalls 7:30, 10:30 pm 1:15 am \$20
- **Mary Stallings** with Bruce Barth Trio
Smoke 7, 9, 10:30 pm \$40
- **Gabriel Alegría Afro-Peruvian Sextet**
Zinc Bar 8 pm
Mezzrow 9:30 pm \$20
- **Todd Coolman/Bill Mays**
Mezzrow 9:30 pm \$20
- **Joan Belgrave and the Detroit Sound** with Rayse Biggs, Michael Malis, Ibrahim Jones, Kahlil Kwame Bell
Cassandra's Jazz and Gallery 8:30, 10 pm \$20
- **Nate Wooley/Matthew Shipp; Nate Wooley/Gerald Cleaver**
The Stone 8, 10 pm \$15
- **Alexis Cole/David Finck**
Knickerbocker Bar and Grill 9 pm \$3.50
- **Petros Klampanis Group** with Gilad Hekselman, John Hadfield, Keita Ogawa
Cornelia Street Café 9, 10:30 pm \$10
- **David Gonzalez City Of Dreams** with the Poetic License Band
Tribeca Performing Arts Center 8 pm \$15
- **The Music of Jimmy Garrison:** The Core Trio: Seth Paynter, Thomas Helton, Joe Hertenstein and guest Tim Hagans; **Jason Yeager Trio;** Keigo Hirakawa Trio with Eddie Brookshire, Fenton Sparks; **Yoav Shlomov** with Itamar Shatz, Quincy Chimich, Chris Gaskell, Itay Morchi
ShapeShifter Lab 7, 8:15, 9:30 pm \$10

- **alt.timers:** Denman Maroney, Ratzo Harris, Bob Meyer
Ibeam Brooklyn 8:30 pm \$10
- **Moon Hooch:** Mike Wilbur, Wenzl McGowen, James Muschler
Cathedral of St. John the Divine 8:30 pm \$20
Ginn Fizz Lounge 10:30, 11:30 pm \$10
- **Noel Simone Wippler Quartet**
Ginn Fizz Lounge 10:30, 11:30 pm \$10
- **Will Sellenraad Trio** with Renee Hart, Rodney Green
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Paul Hemmings Uketet**
Third Street Music School Settlement 7 pm
- **Matt Baker Trio**
Cleopatra's Needle 8 pm
- **Takenori Nishiuchi**
Tomi Jazz 9 pm \$10
- **Masami Ishikawa Trio; Peter Valera Jump Blues Band**
The Garage 6:15, 10:45 pm
- **Charles McPherson Quintet** with Brian Lynch, Jeb Patton, Ray Drummond, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$30
- **Fred Hersch Trio** with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$30
- **Dizzy Gillespie All-Stars:** Claudio Roditi, Terell Stafford, Freddie Hendrix, Antonio Hart, Sharel Cassity, Steve Davis, Jeb Patton, John Lee, Lewis Nash
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton Band** with Christian Jacob, Kevin Axt, Ray Brinker
Birdland 8:30, 11 pm \$40
- **Ray Gallon Trio**
Fat Cat 6 pm
- **James Labrosse**
Silvana 6 pm

Saturday, October 24

- **Igor Butman and the Moscow Jazz Orchestra** with Azat Bayazitov, Victor Herauker, Ilya Morozov, Aleksandr Dovgopoliy, Oleg Borodin, Pavel Ovchinnikov, Nikolay Shevnik, Pavel Zhulin, Denis Popov, Hayk Grigoryan, Aleksandr Berenson, Nick Levinovsky, Sergei Korchagin, Eduard Zizak
Kingsborough Community College 8 pm \$30
- **Sinatra Centennial Celebration:** Michael Feinstein
Brooklyn Center for the Performing Arts 7:30 pm \$36-65
- **Nate Wooley, Zeena Parkins, Joe Morris, P.A.L. Ytton; Nate Wooley, Ben Vida, C. Spencer Yeh, P.A.L. Ytton**
The Stone 8, 10 pm \$15
- **Loop 2.4.3's Time-Machine** music with guests Yuhuan Su, Colleen Clark; **Yuhuan Su's SeeSaw** with Christian Li, Marty Kennedy, Nathan Ellman-Bell
The Living Room 8 pm \$10
- **Karl Berger Orchestra**
The Firehouse Space 8 pm \$10
- **Loren Stillman Trio** with Nate Radley, Gary Versace
Cornelia Street Café 9, 10:30 pm \$10
- **Whitfield Family Band; Greg Glassman Jam**
Fat Cat 10 pm 1:30 am
- **Sara Serpa's City Fragments** with Sofia Rei, Aubrey Johnson, André Matos, Tyshawn Sorey
The Cell 8, 10 pm
- **Alternative Guitar Summit 2nd Annual New Generation Concert:** Tal Yalalom; **Jeff Miles; Andy Berman**
Ibeam Brooklyn 8:30 pm \$10
- **Petros Klampanis Trio** with Gilad Hekselman, John Hadfield
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Keigo Hirakawa** with Eddie Brookshire, Fenton Sparks; **Rich Bomzer Project** with Zach Berns, Mike Roninson, Alex-Frondeili, Juno Arreglado; **Shu Odamura Trio** with Yoshiki Yamada, Yutaka Uchida
WhyNot Jazz Room 6, 8:30, 10:30 pm \$10
- **Mike Lattimore Trio**
Cleopatra's Needle 8 pm
- **Daniel Bennett; Paul Lee Trio**
Tomi Jazz 8, 11 pm \$10
- **Noshir Mody; Ben Sutin and Klazz Ma Tazz**
Silvana 6, 8 pm
- **Jazz At Lincoln Center Orchestra** with Wynton Marsalis Plays Monk with guest Joey Alexander
Town Hall 8 pm \$30-100
- **John Handy Quintet**
Dizzy's Club 7:30, 9:30 pm \$45
- **Jimmy Giuffrè Tribute:** Don Friedman/Ken Peplowski Trio with Phil Palombi
Jazz at Kitano 8, 10 pm \$30
- **Joey G-Clef Cavaseno Quartet** with Tuomo Uusitalo, Peter Hartman, Dave Gibson; **Duane Eubanks Quintet** with Abraham Burton, David Bryant, Dezron Douglas, Chris Beck; **Philip Harper**
Smalls 7:30, 10:30 pm 1:30 am \$20
- **Mary Stallings** with Bruce Barth Trio
Smoke 7, 9, 10:30 pm \$40
Mezzrow 9:30 pm \$20
- **Todd Coolman/Bill Mays**
Mezzrow 9:30 pm \$20
- **Joan Belgrave and the Detroit Sound** with Rayse Biggs, Michael Malis, Ibrahim Jones, Kahlil Kwame Bell
Cassandra's Jazz and Gallery 8:30, 10 pm \$20
- **Alexis Cole/David Finck**
Knickerbocker Bar and Grill 9 pm \$3.50
- **Charles McPherson Quintet** with Brian Lynch, Jeb Patton, Ray Drummond, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$30
- **Fred Hersch Trio** with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$30
- **Dizzy Gillespie All-Stars:** Claudio Roditi, Terell Stafford, Freddie Hendrix, Antonio Hart, Sharel Cassity, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton Band** with Christian Jacob, Kevin Axt, Ray Brinker
Birdland 8:30, 11 pm \$40
- **Marco Chelo Sextet**
Shrine 6 pm
- **Marsha Heydt Project of Love; Champion Fulton Quartet; Virginia Mayhew Quartet**
The Garage 12, 6:15, 10:45 pm

Sunday, October 25

- **John Zorn Improv Night—A Stone Benefit** with Nate Wooley, John Zorn, P.A.L. Ytton, Josh Sinton, Matt Moran, Eivind Opsvik, Harris Eisenstadt; **Nate Wooley Quintet** with Josh Sinton, Matt Moran, Eivind Opsvik, Harris Eisenstadt
The Stone 8, 10 pm \$15-20
- **Igor Butman Quartet** with Nick Levinovsky, Sergei Korchagin, Eduard Zizak
54Below 9:30 pm \$35-65
Mezzrow 9:30 pm \$20
- **Vic Juris**
The Drawing Room 7 pm \$15
- **Pedro Rodriguez**
JACK 8 pm \$12
- **Patrick Breiner's Double Double**
JACK 8 pm \$12
- **Terrence McManus, Ellery Eskelin, Billy Mintz; Tim Hagans/Joe Hertenstein** with guest Thomas Helton
WhyNot Jazz Room 7, 8:30, 10 pm \$10
- **Q Morrow Group** with Evan Francis, Eduardo Belo, Vanderlei Pereira
Cornelia Street Café 8:30 pm \$10
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam**
Fat Cat 6 pm 1 am
- **Sam Taylor Trio** with Aidan O'Donnell, Taro Okamoto
The Garage 7 pm
- **Kengo Yamada**
Tomi Jazz 8 pm
- **Logan Kim; Georgia Weber and The Sleeved Hearts**
Silvana 6, 8 pm
Dizzy's Club 7:30, 9:30 pm \$40
- **John Handy Quintet**
Smoke 7, 9, 10:30 pm \$40
- **Mary Stallings** with Bruce Barth Trio
Smoke 7, 9, 10:30 pm \$40
- **Charles McPherson Quintet** with Brian Lynch, Jeb Patton, Ray Drummond, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$30
- **Fred Hersch Trio** with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$30
- **Dizzy Gillespie All-Stars:** Claudio Roditi, Terell Stafford, Freddie Hendrix, Antonio Hart, Sharel Cassity, Steve Davis, Cyrus Chestnut, John Lee, Lewis Nash
Blue Note 8, 10:30 pm \$35
- **Thomas Helton/William Parker**
Downtown Music Gallery 6 pm
- **Godwin Louis Band**
Saint Peter's 5 pm
- **Alex Bryson Quartet**
Shrine 5 pm
- **John Zorn's Bagatelles:** Peter Evans with Steve Lehman, John Hébert, Tyshawn Sorey
The Stone 3 pm \$20
- **Eugene Marlow Heritage Ensemble**
The Museum at Eldridge Street 3 pm \$20
- **Nick Lyons**
Scholes Street Studio 3 pm
- **Svetlana and Delancey Five** with Michela Marino Lerman
Blue Note 11:30 am 1:30 pm \$35
- **The Ballsmen**
Rainbow Room 12:30 pm \$95
- **Roz Corral Trio** with Eddie Monteiro, Vanderlei Pereira
North Square Lounge 12:30, 2 pm
- **Iris Omig Quartet; David Coss Quartet; Mauricio de Souza Trio** with German Gonzalez, Joonsam Lee
The Garage 11:30 am 6:15, 11 pm

Monday, October 26

- ★ Alfredo Rodríguez Trio; Harold Lopez Nussa Trio with Alune Wade, Ruy Lopez-Nussa
Blue Note 8, 10:30 pm \$35
- Ben Williams and Sound Effect
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Nate Wooley, P.A.L. Ytton, Mat Maneri; Bass vs. Bass: Ed Rosenberg/Adam Hopkins
Delroy's Café and Wine Bar 9, 10 pm \$10
- Brianna Thomas
Schomburg Center 7 pm
- Will Bernard and Pleasure Drones with Jeff Hanley, Eric Kalb; Erik Deutsch and the Jazz Outlaws with Avi Bornick, Tim Luntzel, Tony Mason, Victoria Reed
Brooklyn Bowl 7 pm \$7
- Ralph Irizarry and Timbalaye
Subrosa 8, 10 pm \$20
- C. Spencer Yeh
Artists Space Books & Talks 8 pm \$10
- ★ Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- ★ Orrin Evans Captain Black Big Band
Smoke 7, 9 pm \$9
- Oscar Perez Quartet with Bruce Williams, Ed Howard, McClenty Hunter
Cornelia Street Café 8:30 pm \$10
- Ari Hoenig Quartet with Eden Ladin, Alon Albagli, Orlando Le Fleming; Jonathan Barber
Smalls 10:30 pm 1 am \$20
- Zolaband: Rebecca Zola, Bryan Qu, Coleman Hughes, Joe Vilaridi, Connor Parks; Guy Mintus Trio with Tamir Shmerling, Philippe Lemm
ShapeShifter Lab 7, 8:15 pm \$10
- Tom Beckham/Brad Shepik Duo
Bar Lunatico 8:30 pm
- Rafal Samecki Trio with Dave Robaire, Colin Stranahan; Dida Pelled Trio with Tal Ronen, Dan Aran
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Elijah J. Thomas Trio with Max Kraus, Benjamin Singer
WhyNot Jazz Room 8 pm \$10
- Cecilia Coleman Big Band; Kenny Shanker Quartet
The Garage 7, 10:30 pm
- Marcos Rosa
Silvana 6 pm
- Andy Winter
Shrine 6 pm

Tuesday, October 27

- ★ Jacob Garchik's ye Olde with Vinnie Sperrazza, Brandon Seabrook, Mary Halvorson, Jonathan Goldberger
Bovary Electric 8 pm
- ★ The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath
Village Vanguard 8:30, 10:30 pm \$30
- Ron Carter Nonet
Birdland 8:30, 11 pm \$40
- ★ Network Trio: Stanley Jordan, Charmett Moffet, Jeff "Tain" Watts
Club Bonafide 8, 10 pm \$30-45
- ★ Peter Bernstein Quartet with Steve Nelson, Peter Washington, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$30
- ★ Melissa Aldana and Crash Trio with Pablo Menares, Allan Mednard
Dizzy's Club 7:30, 9:30 pm \$35
- Santi Debriano Group with Roni Ben-Hur
NYC Baha'i Center 8, 9:30 pm \$15
- The Jazz Gallery Mentoring Program: Claudia Acuña and Samora Pinderhughes
SEEDS 9 pm
- Nicki Parrott/Rossano Sportiello
Mezzrow 9:30 pm \$20
- Ron Anderson/Ava Mendoza; Ron Anderson, Chris Pitsiokos, Max Johnson, Mike Pride
The Stone 8, 10 pm \$15
- Dan Weiss Trio with Jacob Sacks; Knuckleball: Daniel Levine, Edward Johnson, Devin Gray
Korzo 9, 10:30 pm
- ★ Billy Martin/Brian Drye Duo; Albrecht Maurer, Mat Maneri, Lucian Ban
Ibeam Brooklyn 8:30, 9:30 pm \$15
- Cameron Mizell, Brad Whiteley, Kenneth Salters; Michael Eaton Individuation Quartet with Brad Whiteley, Daniel Ori, Shareef Taher and guest Jon Crowley
Cornelia Street Café 8, 9:30 pm \$10
- Spike Wilner Trio; Kyle Poole and Friends
Smalls 7:30 pm 12:30 am \$20
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop
Fat Cat 7, 9 pm 12:30 am
- Alicyn Yaffee Trio with Renee Cruz, Vanessa Cruz; Daniel Eli Weiss Trio
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Chris Ziemba solo
Jazz at Kitano 8 pm
- Joe Maniscalco Duo
Tomi Jazz 8 pm
- Kristin Callahan Trio; Tony Rosales
The Garage 6, 10:30 pm
- ★ Alfredo Rodríguez Trio; Harold Lopez Nussa Trio with Alune Wade, Ruy Lopez-Nussa
Blue Note 8, 10:30 pm \$35
- Paul Jones Organ Trio
Silvana 6 pm
- Hajime Yoshida Band
Shrine 6 pm
- ★ Graham Haynes
Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, October 28

- ★ The National Jazz Museum In Harlem Benefit Concert with Jon Batiste
Alhambra Ballroom 8 pm \$75-500
- Al Di Meola
B.B. King's Blues Bar 8 pm \$50
- ★ Erik Friedlander's Oscalypso with Michael Blake, Trevor Dunn, Michael Sarin
Rockwood Music Hall Stage 3 8:30 pm \$12
- ★ Jay Clayton Birthday Bash Quartet with Frank Kimbrough, Jay Anderson, Matt Wilson
Jazz at Kitano 8, 10 pm \$15
- Jay Leonhart
Café Noctambulo 7, 9 pm \$20
- Ron Anderson, Chris Cochrane, Brian Chase, Michael Evans;
Ron Anderson/Brian Chase Duo
The Stone 8, 10 pm \$15
- Yotam Silberstein
Dizzy's Club 7:30, 9:30 pm \$30
- Fleurine
Smoke 7, 9, 10:30 pm \$12
- Stephan Crump solo; Judith Insell solo; Patricia Lopes with Paula Mirhan, Ohad Talmor
SEEDS 8:30, 9:30, 10:30 pm
- Shankar: Matt Moran, Julian Waterfall Pollack, Rez Abbasi, Rob Jost, Brian Adler
Ibeam Brooklyn 7 pm \$10
- Simon Jemyn solo
Spectrum 7 pm
- Jonathan Kreisberg; David Gibson's BOOM with Josh Evans, Theo Hill, Alexander Claffy, Anwar Marshall; Sanah Kadoura
Smalls 7:30, 10:30 pm 1:30 am \$20
- Raphael D'lugoff Trio +1; Ned Goolid Jam
Fat Cat 7 pm 12:30 am
- Jaimie Branch, Shayna Dulberger, Gino Robair; Ben Cohen Group with Aaron Quinn, Deric Dickens
Rye 9, 10:15 pm
- Berta Moreno Trio
Tomi Jazz 8 pm
- Dre Barnes; Mike Catalano Trio
The Garage 6, 10:30 pm
- ★ The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath
Village Vanguard 8:30, 10:30 pm \$30
- Ron Carter Nonet
Birdland 8:30, 11 pm \$40
- ★ Network Trio: Stanley Jordan, Charmett Moffet, Jeff "Tain" Watts
Club Bonafide 8, 10 pm \$30-45
- ★ Peter Bernstein Quartet with Steve Nelson, Peter Washington, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$30
- Nicki Parrott/Rossano Sportiello
Mezzrow 9:30 pm \$20
- Sweet Lee
Silvana 6 pm
- Juani Mendez
Shrine 6 pm
- Carol Fredette/Tedd Firth
Saint Peter's 1 pm \$10

Thursday, October 29

- ★ Henry Butler, Steven Bernstein and The Hot 9 with Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Luques Curtis, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$35
- Kenny G
Blue Note 8, 10:30 pm \$75
- Jim Snidero Quintet with Alex Sipiagan, Andy LaVerne, Ugonna Okegwo, Jason Tiemann
Smoke 7, 9, 10:30 pm \$38
- ★ Alfredo Rodríguez Trio; Harold Lopez Nussa Trio
Subrosa 8, 10 pm \$20
- Gadi Lohavi Trio with Tal Mashiach, Shachar Elman and guest Ravi Coltrane
Dizzy's Club 7:30, 9:30 pm \$35
- Briggan Krauss
The Firehouse Space 8 pm \$10
- Shai Maestro/Jorge Roeder
Cornelia Street Café 8:30 pm \$10

- Ron Anderson, Robert L. Pepper, Amber Brien, Al Margolis, Chuck Bettis, Michael Evans; Ron Anderson, Elliott Sharp, Zachary Pruitt, Kevin Shea
The Stone 8, 10 pm \$15
- Brickhouse; Reid Taylor
Fat Cat 10 pm 1:30 am
- Chiemi Nakai Quartet with Justin Flynn, Carlo De Rosa, Vince Cherico
Jazz at Kitano 8, 10 pm \$15
- Camila Meza
Mezzrow 9:30 pm \$20
- John Raymond Roots Trio with Gilad Hekselman, Colin Stranahan
Rockwood Music Hall Stage 3 8:30 pm \$10
- Maria Grand Quartet with David Bryant, Craig Weinrib
The Jazz Gallery 7:30, 9:30 pm \$15
- Shota 12 Big Band
Terraza 7 9 pm \$7
- The Flow Down; Moth to Flame: Tyson Harvey, John Krtil, Ivo Lorenz, Ken Marino
ShapeShifter Lab 7, 8:15 pm \$10
- Bobby Katz Trio with Adrian Moring, David Tim Rachbach; Norville Trio: Tom Beckham, John Merrill, Sean Cronin
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Ray Parker Duo
Cleopatra's Needle 7 pm
- Senri Oe
Tomi Jazz 9 pm \$10
- Ali Belo and Sweet Wire Quartet; Kira Daglio's Fine Quartet
The Garage 6, 10:30 pm
- Al Di Meola
B.B. King's Blues Bar 8 pm \$50
- Shankar: Matt Moran, Julian Waterfall Pollack, Rez Abbasi, Rob Jost, Brian Adler
Ibeam Brooklyn 7 pm \$10
- Jonathan Kreisberg; Spike Wilner/Yves Brouqui Quartet
Smalls 7:30, 10:30 pm \$20
- ★ The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath
Village Vanguard 8:30, 10:30 pm \$30
- Sean Harkness Duo
Birdland 6 pm \$25
- Ron Carter Nonet
Birdland 8:30, 11 pm \$40
- ★ Network Trio: Stanley Jordan, Charmett Moffet, Jeff "Tain" Watts
Club Bonafide 8, 10 pm \$30-45
- Vitaly Golovnev
Silvana 6 pm

Friday, October 30

- ★ AACM 50th Anniversary Celebration Festival: Reggie Nicholson solo: AACM All Star Ensemble: Muhai Richard Abrams, LaRoy Wallace McMillan, Amina Claudine Myers, Leonard Jones, Reggie Nicholson Community Church of New York 8 pm \$30
- ★ Urs Leimgruber, Jacques Demierre, Barre Phillips
Ibeam Brooklyn 8:30 pm \$15
- ★ Ray Mantilla Quartet Tribute to Cedar Walton with Rick Germanson, Cucho Martinez, Victor Lewis
Jazz at Kitano 8, 10 pm \$30
- John Zorn Mini-Festival: Complete Music For Solo Piano: Steve Gosling; Music For Cello: Jeff Zeigler, Jay Campbell, Mike Nicolas, Erik Friedlander
National Sawdust 8, 10 pm
- ★ J.D. Allen Trio with Gregg August, Nate Smith
Smoke 7, 9, 10:30 pm \$38
- Oran Etkin's Re-imagining Benny Goodman with Steve Nelson, Sullivan Fortner, Matt Wilson
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Urs Rigby Detroit-Cleveland Trio with Cameron Brown, Gerald Cleaver
Cornelia Street Café 9, 10:30 pm \$10
- Ron Anderson, Anthony Coleman, Shelly Hirsch, Sarah Bernstein, Michael Evans; Ron Anderson/Steve Buchanan
The Stone 8, 10 pm \$15
- ★ Luis Bonilla, Andy McKee, Bruce Barth
Knickerbocker Bar and Grill 9 pm \$3.50
- Charenee Wade Quintet
Ginn Fizz Lounge 10:30, 11:30 pm \$10
- Mel Martin; The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Charles Goold
Smalls 7:30, 10:30 pm \$20
- Pedrito Martinez
Subrosa 8, 10 pm \$20
- Adam Smale's TYRAMID; Dan Lehner's Memory Field with Xavier Del Castillo, Sammy Weissberg, Ethan Kogan
ShapeShifter Lab 8:15, 9:30 pm \$10
- Laura Andrea Leguia Jazz Orchestra; Svetlana Shmulyian and Seth Weaver Big Band
Zinc Bar 8:30, 10:30, 11:30 pm 1 am
- George Burton
Mezzrow 9:30 pm \$20
- Paul Carlon Trio with Steve LaSpina, Matt Kane
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Bite Trio: David Kuhn, Jasper Dutz, Max Bezanson
WhyNot Jazz Room 11 pm \$12
- Michael Gallant Trio
Nuyorican Poets Café 6:30 pm
- Art Lillard Trio
Cleopatra's Needle 8 pm
- Ryoji Ray Daiko Duo
Tomi Jazz 9 pm \$10
- Carol Sudhalter Quartet; Hot House
The Garage 6:15, 10:45 pm
- ★ Henry Butler, Steven Bernstein and The Hot 9 with Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Luques Curtis, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$35
- Kenny G
Blue Note 8, 10:30 pm \$75
- ★ The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath
Village Vanguard 8:30, 10:30 pm \$30
- Ron Carter Nonet
Birdland 8:30, 11 pm \$40
- ★ Network Trio: Stanley Jordan, Charmett Moffet, Jeff "Tain" Watts
Club Bonafide 8, 10 pm \$30-45
- Nue Jazz
Silvana 6 pm
- Harrington Doty Shaich
Shrine 6 pm

Saturday, October 31

- ★ Dee Dee Bridgewater with Irvin Mayfield and the New Orleans Jazz Orchestra
Apollo Theater 7:30 pm \$35-65
- Apollo Music Café 10 pm \$20
- Brass-A-Holics
Apollo Music Café 10 pm \$20
- John Zorn Mini-Festival: Magical Chamber Music: Chris Otto, Kyle Armbrust, Jay Campbell, Steve Gosling, William Winant; Simulacrum: John Medeski, Matt Hollenberg, Kenny Grohowski
National Sawdust 8, 10 pm
- Etienne Charles' A Calypso Masquerade Ball with Keith Prescott, Paul Nedzela, Victor Gould, Marvin Dolly, Ben Williams, McClenty Hunter, Kareem Thompson
Dizzy's Club 7:30, 9:30 pm \$35
- PAK or Not: Ron Anderson, Stuart Popejoy, Sarah Bernstein, Nonoko Yoshida, Lucas Collins; Ron Anderson, Victor Poison-Tete, Tim Dahl, Keith Abrams, Robert L. Pepper
The Stone 8, 10 pm \$15
- Ronny Whyte Trio with Martin Wind, David Silliman
Jazz at Kitano 8, 10 pm \$30
- Carte Blanche
Club Bonafide 8 pm \$15
- Ark Ovrutski Quintet with Michael Thomas, Michael Dease; Greg Glassman Jam
Fat Cat 10 pm 1:30 am
- Julia Martina Trio
Cleopatra's Needle 8 pm
- Yuko Ito Trio; Yusuke Seki
Tomi Jazz 8, 11 pm \$10
- ★ J.D. Allen Trio with Gregg August, Nate Smith
Smoke 7, 9, 10:30 pm \$38
- ★ Luis Bonilla, Andy McKee, Bruce Barth
Knickerbocker Bar and Grill 9 pm \$3.50
- The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Charles Goold; Stacy Dillard
Smalls 10:30 pm 1:30 am \$20
- ★ Urs Leimgruber, Jacques Demierre, Barre Phillips
Ibeam Brooklyn 8:30 pm \$15
- ★ Henry Butler, Steven Bernstein and The Hot 9 with Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Luques Curtis, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$35
- Kenny G
Blue Note 8, 10:30 pm \$75
- David Weiss and Point of Departure
Blue Note 12:30 am \$10
- Jim Snidero Quintet with Alex Sipiagan, Andy LaVerne, Ugonna Okegwo, Jason Tiemann
Smoke 7, 9, 10:30 pm \$38
- ★ The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath
Village Vanguard 8:30, 10:30 pm \$30
- Ron Carter Nonet
Birdland 8:30, 11 pm \$40
- ★ Katie Bull with Jeff Lederer, Landon Knoblock, Ratzo Harris, George Schuller
WhyNot Jazz Room 6 pm \$12
- Joe Wagner Quintet
Silvana 6 pm
- Mayu Saeki Quartet
The Garage 12 pm

REGULAR ENGAGEMENTS

MONDAY

- Ron Affif Trio
Zinc Bar 9, 11 pm, 12:30, 2 am
- Rick Bogart Trio
Broadway Thai 6:30 pm (ALSO SUN)
- Richard Clements and guests
11th Street Bar 8 pm
- Dr. Dwight Dickerson
Cassandra's Jazz and Gallery 8, 10 pm (ALSO TUE-SUN)
- Joel Forrester solo
Brandy Library 8 pm
- Vince Giordano's Nighthawks
Iguana 8 pm (ALSO TUE)
- Grove Street Stompers
Arthur's Tavern 7 pm
- Patience Higgins Band with Lady Cantrese
Nabe Harlem 7 pm
- Jazz Foundation of American Jam Session
Local 802 7 pm
- Arthur Kell and Friends
Bar Lunatico 8:30 pm
- Renaud Penant Trio
Analogue 7:30 pm
- Earl Rose solo; Earl Rose Trio
Bemelmans Bar 5:30, 9 pm
- Stan Rubin All-Stars
Charley O's 8:30 pm
- Smoke Jam Session
Smoke 10:30 pm
- Svetlana and the Delancey 5
The Back Room 8:30 pm
- Gracie Terzian
Bar Hugo 6 pm
- Vanguard Jazz Orchestra
Village Vanguard 8:30, 10:30 pm \$25
- Jordan Young Group
Blat 8 pm (ALSO WED 8:30 pm)
- James Zeller Duo
Spasso 7 pm (ALSO SUN)

TUESDAY

- Rick Bogart Trio
L'Ybane 9:30 pm (ALSO FRI)
- Orrin Evans Evolution Series Jam Session
Zinc Bar 11 pm
- Irving Fields
Nino's Tuscany 7 pm (ALSO WED-SUN)
- Earl Rose; Chris Gillespie
Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
- Café Carlyle
Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio
Arturo's 8 pm
- Yuichi Hirakawa Trio
Arthur's Tavern 7, 8:30 pm
- Mike LeDonne Quartet; Emmet Cohen Band
Smoke 7, 9, 10:30, 11:30 pm
- Ilya Lushtak Quartet
Shell's Bistro 7:30 pm
- Mona's Hot Four Jam Session
Mona's 11 pm
- Annie Ross
The Metropolitan Room 9:30 pm \$25
- Diego Voglino Jam Session
The Fifth Estate 10 pm

WEDNESDAY

- Astoria Jazz Composers Workshop
Waltz-Astoria 6 pm
- Sedric Choukroun and the Eccentrics
Chez Oskar 7 pm
- Rob Duguay's Low Key Trio
Turnmill NYC 11 pm
- Jeanne Gies with Howard Alden and Friends
Joe G's 6:30 pm
- Uta Habbig Jam Session
Cellar 58 8:30 pm
- Martin Kelley's Affinity
John Brown Smoke House 5:30 pm
- Mark Kross and Louise Rogers
WAH! Jazz Jam Le Chélie 8 pm
- Les Kurtz Trio
Cleopatra's Needle 7 pm
- Jonathan Kreisberg Trio
Bar Next Door 8:30, 10:30 pm \$12
- Ron McClure solo piano
McDonald's 12 pm (ALSO SAT)
- David Ostwald's Louis Armstrong Centennial Band
Birdland 5:30 pm \$20
- Saul Rubin Vocalist Series
Zeb's 8 pm \$10
- Eve Silber
Arthur's Tavern 7 pm
- Camille Thurman Quartet or Lea DeLaria
Smoke 11:30 pm
- Reggie Woods with Greg Lewis Organ Monk
Sapphire NYC 8 pm
- Bill Wurtzel/Mike Gari
American Folk Art Museum Lincoln Square 2 pm

THURSDAY

- Jovan Alexandre Band
Carroll Place 10 pm 12 am
- Marc Cary's The Harlem Sessions
Ginn Fizz Lounge 10:30 pm \$10
- Sedric Choukroun
Brasserie Julien 7:30 pm (ALSO FRI, SAT)
- Joel Forrester/Christina Clare
Vespa 7:30, 9 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
- Kazu Trio
Cleopatra's Needle 11:30 pm
- Martin Kelley's Affinity
Domaine Wine Bar 8:30 pm
- Lapis Luna Quintet
The Plaza Hotel Rose Club 8:30 pm
- Curtis Lundy Jam Session
Shell's Bistro 9 pm
- Yaacov Mayman Quartet
Gambrinus Seafood Café 7 pm
- Sol Yaged
Grata 8 pm
- Eri Yamamoto Trio
Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAY

- Scot Albertson
Parnell's 8 pm (ALSO SAT)
- Gene Bertocini
Ryan's Daughter 8 pm
- Birdland Big Band
Birdland 5:15 pm \$25
- The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès
5 pm
- Day One Trio
Prime and Beyond Restaurant 9 pm (ALSO SAT)
- Gerry Eastman Quartet
Williamsburg Music Center 10 pm
- John Farnsworth Quartet
Smoke 11:45 pm 12:45 am
- Finkel/Kasuga/Tanaka/Solow
San Martin Restaurant 12 pm \$10
- Sandy Jordan and Friends
ABC Chinese Restaurant 8 pm
- Bernard Ninnette Jam Session
University of the Streets 11:30 pm
- Frank Owens Open Mic
The Annex at Hamilton House 7 pm \$10
- Richard Russo Quartet
Capital Grille 6:30 pm
- Bill Saxton and the Harlem Bebop Band
Bill's Place 9, 11 pm \$15 (ALSO SAT)
- Joanna Sternberg Trio
Cleopatra's Needle 12:30 am

SATURDAY

- Rob Anderson Jam Session
University of the Streets 10 pm
- The Candy Shop Boys
Duane Park 8, 10:30 pm
- Dice Raw
Ginn Fizz Lounge 10:30 pm
- Curtis Lundy Trio with guests
Shell's Bistro 9 pm
- Jonathan Moritz/Chris Welcome/Shayna Dulberger
The Graham 1 pm
- Nabuko and Friends
Nabe Harlem 12 pm
- Yoo Sun Nam
The Grain 8 pm
- Johnny O'Neal and Friends
Smoke 11:45 pm 12:45 am
- James Zeller Trio
Spasso 1 pm

SUNDAY

- Avalon Jazz Quartet
The Lambs Club 11 am
- The Candy Shop Boys
The Rum House 9:30 pm
- ChuLu Guitar Duo
Cafe Paulette 7 pm
- Creole Cooking Jazz Band; Stew Cutler and Friends
Arthur's Tavern 7, 10 pm
- Glenn Crysler Group
Pegu Club 6:30 pm
- Isaac Darch Group
Basik Bar 7 pm
- The EarRegulars with Jon-Erik Kellso
The Ear Inn 8 pm
- Marjorie Eliot/Rudell Dreares/Sedric Choukroun
Parlor Entertainment 4 pm
- Broc Hempel/Sam Trapchak/Christian Coleman Trio
Dominie's Astoria 9 pm
- Ian Hendrickson-Smith
The Strand Smokehouse 7 pm
- Bob Kindred Group; Junior Mance Trio
Bar Next Door 12:30, 6:30 pm
- Peter Mazza Trio
Bar Next Door 8, 10 pm \$12
- Tony Middleton Trio
Jazz at Kitano 11 am \$35
- The Minton's Players
Minton's 12, 1:30, 3 pm \$10-20
- Arturo O'Farrill Afro Latin Jazz Orchestra
Birdland 9, 11 pm \$30
- Artemisz Polonyi and Trio Indigo
BarSix Restaurant 8 pm
- Earl Rose solo; Tony DeSare
Bemelmans Bar 5:30, 9 pm
- Lu Reid Jam Session
Shrine 4 pm
- Annette St. John; Wilerm Delisfort Quartet
Smoke 11:30 am 11:45 pm
- Ryo Sasaki Trio
Analogue 7 pm
- Milton Suggs
Cávo 7 pm

CLUB DIRECTORY

- **6BC Garden** 6th Street and Avenue B
Subway: F to Second Avenue www.6bgarden.org
- **11th Street Bar** 510 E. 11th Street
(212-982-3929) Subway: L to 1st Avenue www.11thstbar.com
- **54Below** 254 West 54th Street
(646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue
www.54below.com
- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street www.55bar.com
- **ABC Chinese Restaurant** 34 Pell Street
(212-346-9890) Subway: J to Chambers Street
- **Alhambra Ballroom** 2116 Adam Clayton Powell Boulevard
(212-222-6940) Subway: 2, 3 to 125th Street www.alhambraBallroom.net
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street www.folkartmuseum.org
- **American Legion Post 248** West 132nd Street
(212-283-9701) Subway: 2, 3 to 135th Street www.legion.org
- **An Beal Bocht Café** 445 W. 238th Street
Subway: 1 to 238th Street www.LindasJazzNights.com
- **Analogue** 19 West 8th Street (212-432-0200)
Subway: A, B, C, D, E, F, M to W. 4th Street www.analoguenyc.com
- **The Annex at Hamilton House** 111 W. 71st Street (between Columbus and Amsterdam Avenues) Subway: 1, 2, 3 to 72nd Street
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305)
Subway: A, B, C, D, 2, 3 to 125th Street www.apollotheater.org
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street www.arthursTavernnyc.com
- **Artists Space Books & Talks** 55 Walker Street
(212-226-3970) Subway: R to Canal Street www.artistsSpace.org
- **Arturo's** 106 W. Houston Street (at Thompson Street)
(212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **BAM Café** 30 Lafayette Avenue (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue www.bam.org
- **B.B. King's Blues Bar** 237 W. 42nd Street (212-997-2144)
Subway: 1, 2, 3, 7 to 42nd Street/Times Square www.bbkingblues.com
- **BRIC House Ballroom, Media House and Stoop** 647 Fulton Street (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Street www.bricartsmedia.org
- **Bflat 277** Church Street (between Franklin and White Streets)
Subway: 1, 2 to Franklin Streets
- **The Back Room** 102 Norfolk Street
(212-228-5098) Subway: F to Delancey Street; J, M, Z to Essex Street
www.backroomnyc.com
- **Bar Chord** 1008 Cortelyou Road
(347-240-6033) Subway: Q to Cortelyou Road www.barchordnyc.com
- **Bar Hugo** 525 Greenwich Street
(212-608-4848) Subway: C, E to Spring Street www.hotelhugony.com
- **Bar Lunatico** 486 Halsey Street
(917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, B, C, D, E, F, M to W. 4th Street www.lalanternacaffe.com
- **BarSix Restaurant** 502 Sixth Avenue
(212-691-1363) Subway: 1, 2, 3, F, M to 14th Street www.barsixnyc.com
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Bartow-Pell Mansion Museum** 895 Shore Road, Bronx
(718-885-1461) www.bppm.org
- **Beethoven Pianos** 211 W 58th Street (212-765-7300)
Subway: 1, A, B, C, D to 50th Street www.beethovenpianos.com
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600)
Subway: 6 to 77th Street www.thecarlyle.com
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues)
(212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **Bloomington School of Music** 323 West 108th Street
(212-663-6021) Subway: 1 to Cathedral Parkway www.bsmny.org
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F, M to W. 4th Street www.bluenotejazz.com
- **Bowery Electric** 327 Bowery
(212-228-0228) Subway: 6 to Bleecker Street www.theboweryelectric.com
- **Bowery Poetry Club** 308 Bowery (between 1st and Bleecker Streets)
(212-614-0505) Subway: F to Second Avenue; 6 to Bleecker Street
www.bowerypoetry.com
- **Brandy Library** 25 N. Moore Street
(212-226-5545) Subway: 1 to Franklin Street
- **Broadway Thai** 241 West 51st Street
(212-226-4565) Subway: 1, C, E to 50th Street www.tomandtoon.com
- **Brooklyn Bowl** 61 Wythe Avenue
(718-963-3369) Subway: L to Bedford Avenue www.brooklynbowl.com
- **Brooklyn Center for the Performing Arts** 2900 Campus Road
Subway: 5 to Flatbush Avenue - Brooklyn College www.brooklyncenter.org
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn
Subway: F to Seventh Avenue, N, R to Union Street www.bqcm.org
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000)
Subway: 2, 3 to Eastern Parkway www.brooklynmuseum.org
- **Brownsville Heritage House** 581 Mother Gaston Boulevard
(718-385-1111) Subway: L to New Lots Avenue
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- **Café Carlyle** 35 E. 76th Street (212-744-1600)
Subway: 6 to 77th Street www.thecarlyle.com
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues
(212-265-4746) Subway: F to 14th Street www.cafeloupnyc.com
- **Café Noctambulo at Pangea** 178 Second Avenue
(212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- **Café Paulette** 136 Dekalb Avenue (718-694-2044)
Subway: B, Q, R to Dekalb Avenue www.cafepaulette.com
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V
to W. 4th Street-Washington Square www.caffevivaldi.com
- **Capital Grille** 120 Broadway
(212-374-1811) Subway: 2, 3, 4, 5 to Wall Street www.thecapitalgrille.com
- **Cassandra's Jazz and Gallery** 2256 Adam Clayton Powell, Jr. Boulevard
(917-435-2250) Subway: 2, 3 to 135th Street
- **The Cathedral of St. John the Divine** 1047 Amsterdam Avenue
(212-316-7490) Subway: 1 to 110th Street www.stjohndivine.org
- **Cavo** 42-18 31st Avenue, Astoria
(718-721-1001) Subway: M, R, to Steinway Street www.cavoastoria.com
- **The Cell** 338 West 23rd Street
(646-861-2253) Subway: C, E to 23rd Street www.thecelltheatre.org
- **Cellar 58** 58 2nd Avenue
(212-420-1300) Subway: F to Second Avenue www.cellar58.com
- **Charley O's** 1611 Broadway at 49th Street
(212-246-1960) Subway: N, R, W to 49th Street
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue www.chezoskar.com
- **Church of the Annunciation** 259 N. 5th Street (718-384-0223)
Subway: G to Metropolitan Avenue www.annunciation-ny.com
- **City Center** 130 W 56th Street
(212-581-1212) Subway: F, N, Q, R to 57th Street www.nycitycenter.org
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street www.cleopatrasneedle.com
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street;
E, V to 53rd Street www.clubbonafide.com
- **C'mon Everybody** 325 Franklin Avenue Subway: G to Classon Avenue
www.cmoneverybody.com
- **Columbia University Buell Hall** East Gallery 116th Street and Broadway
Subway: 1 to 116th Street
- **Community Church of New York** 40 E. 35th Street
(212-594-7149) Subway: 6 to 33rd Street
- **Cornelia Street Café** 29 Cornelia Street
(212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street
www.corneliastreetcafe.com
- **The Cutting Room** 44 E. 32nd Street
(212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- **Delroy's Café and Wine Bar** 65 Fenimore Street
Subway: Q to Parkside Avenue www.facebook.com/65fenmusicseries
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jalc.org
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350)
Subway: 7 to Vernon Boulevard-Jackson Avenue www.domainewinebar.com
- **Domini's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway www.downtownmusicgallery.com
- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847)
Subway: A, C, F to Jay Street/Metrotech www.drawingroommusic.com
- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue www.dromnyc.com
- **Dweck Center** at Brooklyn Public Library Central Branch 280 Cadman Plaza
West (at Tillary Street) Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street www.earinn.com
- **Emmanuel Baptist Church** 279 Lafayette Avenue
(718-622-1107) Subway: G to Classon Avenue www.ebccconnects.com
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square www.fatcatmusic.org
- **The Fifth Estate** 506 5th Avenue, Brooklyn
(718-840-0089) Subway: F to 4th Avenue www.fifthestatebar.com
- **The Firehouse Space** 246 Frost Street
Subway: L to Graham Avenue www.thefirehousespace.org
- **First Green Community Garden** E. 1st Street between First and Second
Avenues Subway: F to Second Avenue
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing
(718-463-7700) Subway: 7 to Main Street www.flushingtowhall.org
- **Gambrinus Seafood Café** 3100 Ocean Parkway
(718-265-1009) Subway: B, Q to Brighton Beach www.gambrinusny.com
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street www.garagerest.com
- **Gin Fizz Lounge** 308 Lenox Avenue at 125th Street
(212-289-2220) Subway: 2, 3 to 125th Street www.ginfizzharlem.com
- **Ginny's Supper Club** at Red Rooster Harlem 310 Malcolm X Boulevard
(212-792-9001) Subway: 2, 3 to 125th Street www.ginnysupperclub.com
- **The Graham** 190 Graham Ave (718-388-4682)
Subway: L to Montrose Avenue www.thegrambrooklyn.com
- **The Grain** 893 Broadway
(646-398-9663) Subway: 6 to 23rd Street www.thegrainnyc.com
- **The Grange** 1635 Amsterdam Avenue
(212-491-1635) Subway: 1 to 137th Street www.thegrangebarnyc-hub.com
- **Grata** 1076 1st Avenue (212-842-0007)
Subway: 4, 5, 6, N, Q, R to 59th Street www.gratanyc.com
- **Greenwich House Music School** 46 Barrow Street
(212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- **Happy Ending** 302 Broome Street (646-998-3184)
Subway: B, D to Grand Street; J, Z to Bowery www.happyending-nyc.com
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street
(212-650-7100) Subway: 1 to 137th Street www.harlemstage.org
- **Hostos Center** 450 Grand Concourse
(718-518-6700) Subway: 2, 4, 5 to 149th Street www.hostos.cuny.edu
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Iguana** 240 West 54th Street (212-765-5454)
Subway: B, D, E, N, Q, R to Seventh Avenue www.iguananyc.com
- **Indian Road Café** 600 West 218th Street @ Indian Road
(212-942-1451) Subway: 1 to 215th Street www.indianroadcafe.com
- **Iridium** 1660 Broadway at 51st Street (212-582-2121)
Subway: 1, 2 to 50th Street www.theiridium.com
- **JACK** 505 Waverly Avenue
(718-388-2251) Subway: C to Clinton-Washington Avenue www.jackny.org
- **Jack 80** University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street
(718-638-6910) Subway: C to Clinton Street www.jazz966.com
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6, 7, S to Grand Central www.kitano.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063)
Subway: N, R to 28th Street www.jazzgallery.org
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue
(212-576-2232) Subway: 6 to 28th Street www.jazzstandard.net
- **Joe G's** 244 W. 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** at the Public Theater 425 Lafayette Street
(212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place
www.joespub.com
- **John Brown Smokehouse** 10-43 44th Drive, Queens (347-617-1120)
Subway: 7, E, M to Court Square www.johnbrownseriousbbq.com
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street
(212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **Jungle Café** 996 Manhattan Avenue
(347-987-498) Subway: G to Greenpoint Avenue www.junglcafeynyc.com
- **Kingsborough Community College** 2001 Oriental Boulevard
(718-368-6686) Subway: Q to Brighton Beach www.kingsborough.edu
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street
(212-228-8490) Subway: N, R to 8th Street-NYU
www.knickerbockerbarandgrill.com
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue
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- **The Lambs Club** 132 W. 44th Street
(212-997-5262) Subway: A, C, E, to 42nd Street www.thelambsclub.com
- **Le Chélie** 839 W. 181st Street
(212-740-3111) Subway: A to 181st Street www.lecheilynyc.com
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Littlefield** 622 Degraw Street
(718-955-3388) Subway: M, R to Union Street www.littlefieldnyc.com
- **The Living Room** 134 Metropolitan Avenue
(718-782-6600) Subway: L to Bedford Avenue www.livingroomnyc.com
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues
(212-245-4802) Subway: C to 50th Street www.jazzfoundation.org
- **Lybanc** 709 8th Avenue (212-582-2012)
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- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street
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- **Manhattan School of Music** Borden Auditorium and Miller Recital Hall
Broadway and 122nd Street (212-749-2802 ext. 4428)
Subway: 1 to 116th Street www.msmnyc.edu
- **Merkin Concert Hall** 129 W. 67th Street (212-501-3330)
Subway: 1 to 66th Street-Lincoln Center www.kaufman-center.org
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440)
Subway: N, R to 23rd Street www.metropolitanroom.com
- **Mezzrow** 163 W. 10th Street Subway: 1, 2, 3 to 14th Street
www.mezzrow.com
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011)
Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- **Minton's** 206 West 118th Street (212-243-2222)
Subway: B, C to 116th Street www.mintonsharlem.com
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **The Museum at Eldridge Street** 12 Eldridge Street at Canal Street
(212-219-0888) Subway: F to East Broadway
- **Museum of Jewish Heritage** 36 Battery Place (212-968-1800)
Subway: 4, 5 to Bowling Green; N, R to Whitehall Street;
J, M, Z to Broad Street www.mjhny.org
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.com](http://www.bahainyc.org)
- **Nabe Harlem** 2367 Frederick Douglass Boulevard
(646-370-4008) Subway: A, B, C, D to 125th Street
www.nabeunderground.com
- **National Sawdust** 80 N. 6th Street
(646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street
www.jazzrightnow.com/new-revolution-arts-series
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.ninostuscany.com
- **North Square Lounge** 103 Waverly Place (212-254-1200)
Subway: A, B, C, E, F to West 4th Street www.northsquareny.com
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C
(212-505-8183) Subway: F, V to Second Avenue www.nuyorican.org
- **Opera America Marc. A. Scorca Hall** 330 7th Avenue
(212-796-8620) Subway: 1 to 28th Street www.operaamerica.org
- **The Oracle Club** 10-41 47th Avenue, Queens (917-519-2594) Subway:
7 To Vernon Boulevard-Jackson Avenue www.theoracleclub.com
- **Parlor Entertainment** 555 Edgecombe Ave. #3F
(212-781-6595) Subway: C to 155th Street www.parlorentertainment.com
- **Parnell's** 350 East 53rd Street #1(212-753-1761)
Subway: E, M to Lexington Avenue/53 Street www.parnellsny.com
- **Pegu Club** 77 W. Houston Street (212-473-7348)
Subway: B, D, F, M to Broadway-Lafayette www.peguclub.com
- **Pianos** 158 Ludlow Street
(212-505-3733) Subway: F, V to Second Avenue www.pianosnyc.com
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South
(212-759-3000) Subway: N, Q, R to Fifth Avenue www.fairmont.com
- **Prime and Beyond Restaurant** 90 East 10th Street
(212-505-0033) Subway: 6 to Astor Place www.primeandbeyond.com
- **The Rainbow Room** 30 Rockefeller Plaza
(212) 632-5000 Subway: B, D, F, M to 47-50th Streets—Rockefeller Center
www.rainbowroom.com
- **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61
(212-283-2928) Subway: 2, 3 to 135th Street
- **Riverdale Y** 5625 Arlington Avenue (718-548-8200)
Subway: 1 to 242 Street - Van Cortlandt Park www.riverdaley.org
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, V to Second Avenue www.rockwoodmusicall.com
- **Roulette** 509 Atlantic Avenue
(212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **Rubin Museum** 150 West 17th Street
(212-620-5000) Subway: A, C, E to 14th Street www.rmanyc.org
- **The Rum House** 228 W. 47th Street
(646-490-6924) Subway: N, Q, R to 49th Street www.edisonrumhouse.com
- **Ryan's Daughter** 350 E 85th Street
(212-628-2613) Subway: 4, 5, 6 to 86th Street www.ryansdaughternyc.com
- **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue
www.ryerestaurant.com
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street
(212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park
Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sapphire NYC** 333 E. 60th Street (212-421-3600)
Subway: 4, 5, 6, N, Q, R to 59th Street www.nysapphire.com
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza
www.seedsbrooklyn.org
- **Settepani** 196 Lenox Avenue at 120th Street
(917-492-4806) Subway: 2, 3 to 116th Street www.settepani.com
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763)
Subway: L to Lorimer Street; G to Broadway www.scholesstreetstudio.com
- **The Schomburg Center** 515 Malcolm X Boulevard
(212-491-2200) Subway: 2, 3 to 135th Street www.nypl.org/research/sc
- **ShapeShifter Lab** 18 Whitwell Place
(646-820-9452) Subway: R to Union Street www.shapeshifterlab.com
- **Shell's Bistro** 2150 5th Avenue
(212) 234-5600 Subway: 2, 3 to 135th Street www.shellsbistro.com
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941)
Subway: A, B, C, D to 125th Street www.showmansjazz.webs.com
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street www.shrinenyc.com
- **Silvana** 300 West 116th Street
(646-692-4935) Subway: B, C to 116th Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3 to 14th Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets
(212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers
Avenues) Subway: 2 to Sterling Street
- **Spasso** 551 Hudson Street
(212-858-3838) Subway: 1 to Christopher Street www.spassonyc.com
- **The Stone** Avenue C and 2nd Street
Subway: F to Second Avenue www.thestonemusic.com
- **The Strand Smokehouse** 25-27 Broadway, Queens
(718-440-3231) Subway: N, Q to Broadway
www.thestrandsmokehouse.com
- **Subrosa** 63 Gansevoort Street (212-997-4555)
Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue www.subrosanyc.com
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street www.swing46.com
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre
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(INTERVIEW CONTINUED FROM PAGE 6)

AB: They're exceptional people. I wrote some of my most beautiful arrangements for Natalie. I did three CDs with her—that was before the whole music business tanked. I'm very proud of the work I did on those albums. But I've known those songs since I was a boy. When I write an arrangement for "Stardust", at least I can sprinkle a little stardust through Natalie's vocals. And when I accompanied Irene, her phrasing was so impeccable that I could paint unusual chords and progressions that wouldn't faze her. There are plenty of singers who, if you play a chord out of their experience, it throws them off. But I gravitate to the singers who are musicians, especially somebody like Diana Krall. A lot of people miss the point about Diana. Whatever her voice is doing, listen to where Diana is putting those notes. It is the most swinging phrasing you will hear from anybody alive today.

TNYCJR: You have played with your share of legendary instrumentalists as well. Bud Shank, for example.

AB: Bud was another guy who worked his butt off to promote jazz. Bud was always about featuring young people. Bud came out of the studio situation in Los Angeles and he was one of the guys who was doing jazz scores in Hollywood. He was right there. He made a fair amount of money doing that, then retired from the studios and came back to jazz as a recording jazz musician.

TNYCJR: One of your most famous associations was Charlie Haden's Quartet West with saxophonist Ernie Watts. It was an unusual group, with the way it integrated excerpts from old '40s and '50s movies into the albums. It was jazz meets film noir.

AB: That concept kind of came after the fact. It was never invented. Record companies found a niche for us and we went with it. People asked me about that style of film noir in my writing for the Quartet West and I would say, "Sorry, folks, that's just the way I write. I'm not intentionally trying to be a film noir writer or a film noir artist—I write that way and I feel that way. But if you want to label it film noir, that's fine." I was born way after my time, anyway. The Quartet West's most popular album, *Haunted Heart*, sold close to 40,000 copies, which for a jazz record was pretty good.

TNYCJR: In many interviews, you have stressed that for you, jazz is ultimately about feeling—not pyrotechnics.

AB: That's what we're trying to get. Louis Armstrong in 1933 singing "Dinah"—that's what jazz is right there.

TNYCJR: His work still resonates with people.

AB: And why? Because of the feeling. Why Lester Young? Because of the feeling. Charlie Parker, Sonny Rollins—because of the feeling. There's the old story of the saxophone player running up and down the scales on the bus and Lester Young said, "I know what you can play. Now, tell me a story." That's what I'm trying to do when I play the piano: tell a story. ❖

For more information, visit alanbroadbent.com. Broadbent is at Mezzrow Oct. 16th-18th. See Calendar.

Recommended Listening:

- Charlie Haden—*Quartet West* (Verve, 1986)
- Alan Broadbent—*Live at Maybeck Recital Hall, Volume Fourteen* (Concord, 1991)
- Alan Broadbent—*Personal Standards* (Concord, 1996)
- Lee Konitz (with Alan Broadbent)—*Live-Lee/More Live-Lee* (Milestone-Fantasy, 2000)
- Alan Broadbent—*Live at Giannelli Square: Volume 1* (Chilly Bin, 2010)
- Alan Broadbent—*Just One Of Those Things* (Edition Longplay, 2013)

(LABEL CONTINUED FROM PAGE 11)

holdings have included dates by overlooked artists such as saxophonist Virgil Gonzalves and pianist Dick Marx, along with a restored session by Oscar Moore with bassist Leroy Vinnegar.

Studio West was launched in 1990 in conjunction with Hindsight Records, which had acquired hundreds of studio sessions for a recruiting radio series called "The Navy Swings". These non-commercial dates have added valuable chapters to the discographies of drummer Chico Hamilton, trumpeter Shorty Rogers, saxophonist Buddy Collette and Norvo.

One recent V.S.O.P. release showcases music by arranger/composer/multi-reed player David Angel, consisting of music he recorded in 1973 and 1975, featuring Bob Cooper, Bill Perkins, Jackie Kelso, Bob Enevoldsen and others. This music was nearly lost but the tapes were digitized before they crumbled away. There are also new sessions taking place, with a planned 2016 release for pianist Alan Broadbent.

Like every label owner focusing on historical recordings, Jacobson faces competition. European copyright laws consider music over 50 years old to be in public domain, which lowers costs for Jacobson's overseas competitors since they aren't obligated to pay royalties. Then there is also the switch to streaming by younger jazz fans and its much lower royalty payout. But he deals with it, remarking, "We have over one thousand tape reels and a good amount of stuff that has never been issued," with having access to the actual masters being a strong audio plus. ❖

For more information, visit magnebit.xeran.com/store

(MÉTÉO CONTINUED FROM PAGE 13)

French pianist Eve Risser and electronics-manipulator Jean-Luc Guionnet performed in the auditorium of the La Filature, home of Mulhouse's symphony, in complete darkness, the computer's languid pulsation and sudden quickenings meeting keyboard clanks and inner-string lacerations to birth a droning lullaby-like interface, characterized by few dynamic changes and made doubly disquieting by the darkness. In contrast, fully-lighted, German's Marcus Schmickler on laptop, Italy's Francisco Meirino on analog synthesizer and France's Jérôme Noetinger using tape deck and mixing board, combined for an hour-long excursion in continuous sound-melding, hypnotic enough to cause dozens of audience members to stretch out on the floor, but vital enough to illuminate its thematic architecture. Guionnet revealed a radically altered persona at the poster-festooned L'Entrepôt cabaret. Playing alto saxophone, he joined guitarist Olivier Benoit for searing acoustic music. Guionnet impressed by buzzing microtonal slurs and stutters, creating near pipe-chanter timbres that buttressed Benoit's string hand-tapping, snaps and unexpected flanges. An ostinato of vigorous strums kept the foundation firm throughout, allowing both to construct atonal or decorative motifs.

Two soprano saxophonists took an antithetical approach: Denmark's Lotte Anker with British guitarist Fred Frith at Noumatrouff and the French duo of Michel Doneda and percussionist Lê Quan Ninh in Chapelle Saint-Jean. Anker's quivers and squeezes were subtly muted, infrequently but firmly propelled with hyena-like bites. Frith's capricious tremolos on a table-top guitar came from implements ranging from an e-bow to a stiff comb. At the Chapelle, Ninh used fingers, stick and real stones to source every nuance of timbres from a single, oversized bass drum while Doneda's pauses and foreshortened breaths made every tone transparent and pliable. The intertwined results fused in such a way that time sense was displaced. An identical percussion set up was used by

Norwegian Ingar Zach during Dans Les Arbes' set at Noumatrouff for a similar sense of time suspension. Fellow Norwegians, guitarist Ivar Grydeland and pianist Christian Wallumrød, and French clarinetist Xavier Charles are like a crew of mural painters, gradually outlining edges of the canvas, using strokes, strums, smacks and slurs to color one section into a climax, then damping the interface with cymbal stick scratches, guitar string bowing and side-blown reed cries, regrouping until another climax, constantly repeating the process.

Saxophonist Evan Parker's nonet of trumpeter Peter Evans, bassist Barry Guy, drummer Paul Lytton, pianist Sten Sandell, cellist Okkyung Lee and Richard Obermeyer, Sam Pluta and Richard Barrett on electronics combined mesmerizing strands of electro-acoustic improvisation and virtuosic skill at Noumatrouff. Parker's expressive tone and circular breathing was modified in response to Evans' piccolo and standard trumpet sparkles encompassing mouthpiece kisses and indolent air-expelling. Lee's spiccato swipes contrasted with Guy's rappelling cycle of strokes, which upped excitement by ricocheting sticks among bass strings and splaying the bow from various angles. Paced by Lytton's jerry-built percussion, electronics were like piquant seasoning rather than making up the whole meal, generating an assertive drone, which underscored rather than challenged the soloists. Sandell, Guy and Lytton sometimes comped like a standard rhythm section and if there was any question of the ensemble's jazz roots it vanished when the pianist interjected a skipping near-ragtime caper in the midst of dissonant group acceleration. ❖

For more information, visit festival-meteo.fr

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(DETROIT CONTINUED FROM PAGE 13)

moments mostly came from working bands committed to their own sounds. That included alto saxophonist Rudresh Mahanthappa's *Bird Calls* band, which has evolved into an intense and visceral quintet, honing the already sharp contours of Mahanthappa's Charlie Parker-inspired pieces to a razor's edge. Not coincidentally, both pianist Matt Mitchell and drummer Rudy Royston were also part of another of the fest's best bands, trumpeter Dave Douglas' quintet, which sprinted boldly through tunes from their new *Brazen Heart* CD despite not having played together in nearly six months.

Their bandmates in Douglas' quintet also served (at least) double-duty. Saxophonist Jon Irabagon led his own quartet the next day, showcasing his soulful straightforward side, while bassist Linda Oh's warm, oaken sound also graced clarinetist/saxophonist Anat Cohen's set, which married Israeli and Brazilian tones together in an infectiously buoyant mix. Drummer Daniel Freedman's dynamics and pianist Gary Versace's subtle insinuations had Cohen beaming and dancing at the side of the stage.

The weekend offered plenty such opportunities to witness musicians in a variety of contexts. Drummer Matt Wilson seemed to pop up everywhere, always impeccable in a white jacket and bow tie despite the 90-degree heat. Two days after his own headlining set, Mahanthappa reappeared along with Wilson in pianist Joanne Brackeen's quartet, an odd-seeming lineup (completed by bassist Ugonna Okegwo) that somehow gelled. And many of the artists reassembled at the Marriott Hotel after hours for the always-packed jam sessions, which allowed aspiring players to test their mettle against the likes of Irabagon, saxophonist Donny McCaslin and guitarist Stanley Jordan.

One of the highlights of the weekend came with the newly reunited John Scofield/Joe Lovano Quartet, who culminated Sunday's schedule with a set bristling with the sheer joy of playing together. Playing merrily funky tunes from Scofield's new *Past Present* Impulse album along with bluesier tunes from Lovano's pen, the old friends parried one another physically and musically. The wit and intricate shadings of usual drummer Bill Stewart was missed, as Kobie Watkins' over-busy work pummeled the tunes, though bassist Ben Street added a smoothing elasticity in place of Larry Grenadier. The set contained its own homage with Lovano's Ornette-inspired "Ettenro", which captured the rumble and spikiness of its recently departed namesake.

The packed schedule had throngs of festivalgoers dashing from stage to stage to take it all in. While the main stage is a few blocks away, the three other stages are all in close proximity, ringing the concrete playground of Hart Plaza. One could catch drummer Brian Blade's Fellowship Band playing an airy mid-afternoon set on the main stage and rush to the Carhartt Amphitheater to see guitarist James "Blood" Ulmer mutate the blues; or catch pianist Danilo Pérez interrupt his own newly-commissioned "Detroit World Suite" to interject a bit of solo Monk before skipping over to the WSU Pyramid stage to hear (and only hear) Metheny unearth his inner Jim Hall in a duo set with hometown bass hero Ron Carter.

The latter was one of the few stumbles by festival planners. Metheny's four sets were easily the biggest draws of the weekend, yielding rock-star responses, though two of them were set on smaller stages that forced audiences to fight for space. Only the opening-night trio set with drummer Antonio Sanchez and Colley was scheduled for the main stage—and made the most of it, building to an arena-size climax as Metheny's strategically-employed synth guitar dueled with the soaring saxophone lines of guest Kenny Garrett. A well-aimed loudspeaker allowed late arrivals for the Carter set to hear the music while perched on the pyramid's cement slabs and gazing across the river to Canada while the reunion set with Burton had people fighting

over seats or simply resigning themselves to what they could hear wafting through the late-summer haze. ❖

For more information, visit detroitjazzfest.com

(CHICAGO CONTINUED FROM PAGE 13)

cutting through the horns' Dixieland-style polyphony, offering up knee-deep solos or singing with precise abandon on originals, tunes by Fats Waller or Jelly Roll Morton or party songs like "Let It Roll" and "Iko Iko".

Friday's full schedule featured a wide swathe of styles, from a tribute to the late Clark Terry by fellow trumpeter Art Hoyle and the exploratory Craig Taborn Trio to the Chicago Project led by Chico Freeman and a Billy Strayhorn Centennial Celebration by the Chicago Jazz Orchestra. Hoyle, leading a sextet at JHP featuring a three-trumpet frontline plus rhythm section, interspersed both moving and humorous stories about Terry between songs by the dedicatee and tunes from his performing history with the likes of Duke Ellington and Count Basie. Taborn's trio with bassist Chris Lightcap and drummer Gerald Cleaver at VFP took a rapt audience on an hour-long journey of long originals. The band's level of interplay was mid-set-like from the first moment, Lightcap grounding the music while Cleaver gave it the complexity of origami. Taborn's lines sometimes seemed unconnected but functioned like a Chuck Close portrait, making marvelous sense as a whole within each piece. Saxophonist Chico Freeman at Pritzker Pavilion, son of the aforementioned Von, featured uncle/guitarist George (88!) as well as Von's regular guitarist Mike Allemana, in his Chicago Project, filled out by pianist Kirk Brown, bassist Harrison Bankhead, drummer Ernie Adams and guest Swiss percussionist Reto Weber. The elder Freeman sounded pretty damn good for his age and Weber added nice touches on some self-made instruments but the focus was on Chico's saxophone and some lengthy Brown solos. The closing set of the Chicago Jazz Orchestra led by Jeff Lindberg was a Strayhorn celebration but an underwhelming one. The band's own charts were pat and overly concise and the addition of guest arrangers didn't help much except for Steven Bernstein's 13-minute reconstruction of "Passion Flower", a feature for the band's young guitarist Lee Rothenberg.

Saturday was equally eclectic: free jazz Trio WAZ; McCraven's own band; mighty Jason Roebke Octet; Douglas Ewart's conscious-stimulating Inventions projects; and sultry diva Dee Dee Bridgewater. Trio WAZ, named for reedplayer Ed Wilkerson, bassist Tatsu Aoki and drummer Michael Zerang, had the noon slot at VFP and used it for gritty post-Coltrane improvisations when Wilkerson was on tenor and moodier explorations when he switched to alto clarinet. McCraven's band at JHP was a variation of Hill's from the opening day, with the drummer, trumpeter and vibraphonist joined by bassist Junius Paul and guitarist Jeff Parker. McCraven's occasional pile-driving was softened by Thomas and Parker; for a drummer-led band, the vibe was a spacey one, Hill floating over the cool structures like the early morning fog surrounding the buildings around Millennium Park. The highlights of the festival came in quick succession with Roebke at JHP, followed by Ewart at the Pritzker Pavilion. The former, a bedrock Chicago bassist, brought together the accomplished frontline of Jason Stein (bass clarinet), Keefe Jackson (tenor saxophone), Greg Ward (alto saxophone), Jeb Bishop (trombone) and Josh Berman (cornet), supporting them with the help of drummer Mike Reed and vibraphonist Jason Adasiewicz. They played for 50 minutes, broken up into two equal segments, showcasing what many recognize as the modern Chicago style of flailing brass/reeds attached to heavy rhythms, working in through-composed structures. Special mention should be made of the versatility of Stein, limning the melodies as part

of the horn section and then transforming into Peter Brötzmann for his solos, and the aggression of Adasiewicz, who played his vibes like they had run over his dog. Ewart's project was wonderfully ambitious: a reed section of himself, Ed Wilkerson, Mwata Bowden and guest Kidd Jordan matched by the four distinct voices of Mankwe Ndosi, Maggie Brown, Duriel Harris and Dee Alexander, aided and abetted by Jeff Parker, pianist Willie Pickens, bassist Darius Savage and drummer Dushun Mosley. It was an intensely powerful 50 minutes, whether it was Jordan shrieking over drums, wordless vocals and the horns mingling in a glorious wail, a three-minute Sun Ra-like fanfare or the names of recent and not-so-recent victims of police violence being intoned alongside a chant of "Shoot him in the back...he's black." A very different vocal presentation closed the evening as Dee Dee Bridgewater, from Michigan but an alumnus of the University of Illinois, transfixed the voluminous crowd with her seductive, almost erotic performance with a quintet of Theo Croker (trumpet), Irwin Hall (saxophone, flute), Michael King (keyboards), Eric Wheeler (bass) and Kassa Overall (drums). Bridgewater is an entertainer of the highest order, able to wow a huge crowd and then sing a song directly to some yahoo named Brian in the fifth row, whose smile was brighter than the massive jumbotron on stage. (A different kind of vocal transcendence happened the next night with French singer Cyrille Aimée, who was just as entrancing but in a charming waif-like manner, singing in two languages, dancing to her band and performing a lovely duet of "I'm in the Mood for Love" with bassist Shawn Conley.)

The closing day included more local stalwarts: pianist Bob Dogan's quintet at JHP (classic late '50s hardbop in a quintet featuring the fabulous bass trumpeter Ryan Shultz, who led his own '70s Miles-ian double-keyboard band later that afternoon at VFP); Bill McFarland's Chicago Horns at JHP (a veteran studio section who were expectedly jolly and danceable atop a rhythm section plus percussion); and Jeff Parker's trio with bassist Chris Lopes and drummer Chad Taylor at the Pritzker Pavilion (startlingly Wes Montgomery-like, despite the guitarist's occasional spacy effects). Things culminated in the grand finale of the festival at the Pritzker Pavilion: pianist Muhal Richard Abrams' Experimental Band as part of the year-long golden anniversary celebration of the Association for the Advancement of Creative Musicians, born and raised in Chicago. The new hour-long piece by Abrams featured the entire ensemble (saxophonists Roscoe Mitchell, Henry Threadgill and LaRoy Wallace McMillan, trumpeter Wadada Leo Smith, pianist Amina Claudine Myers, trombonist George Lewis, bassist Leonard Jones and drummers Thurman Barker and Reggie Nicholson) as connective tissue between fascinating sub-groupings: McMillan unaccompanied on flute like a lost doe in the forest; Lewis blating, smearing, chortling and playing multiphonics in a duo with Jones; Smith's reverent lines, utilizing dramatic shifts in dynamics, in tandem with Jones and both drummers; the ethereal and shifting-in-focus chamber trio of Threadgill, Mitchell and McMillan; Nicholson and Barker dueting on marimba and vibraphone, respectively, then joined by Myers; a fascinating conversation between the two pianists across the stage. The music had the complexity and subtlety of a classical symphony and one wonders what the casual listener at the far edge of the lawn seating thought of it all and if they appreciated the significance of seeing all these innovators on one stage.

By all measures the festival was a success. The weather, unseasonably warm and humid though it was, avoided rain and any cancellations. The festival reported its largest attendance at 140,000. The vibe was great and many of the concerts first-rate. Start your diet early so you can fill up on jazz, Chicago-style hot dogs and deep-dish pizza next year. ❖

For more information, visit chicagojazzfestival.us

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Photos: 1. Dr. Muhal Richard Abrams, 2. George Lewis, 3. Roscoe Mitchell, 4. Richarda Abrams, 5. Adegoke Steve Colson & Iqua Colson, 6. Henry Threadgill, 7. Reggie Nicholson, 8. LaRoy Wallace McMillan, 9. Amina Claudine Myers, 10. Leonard Jones, 11. Peggy Abrams, 12. Wadada Leo Smith, 13. Thurman Barker.
Photos courtesy Peter Ganushkin, DOWNTOWNMUSIC.NET, Richarda Abrams, and AACM.

October 9, 2015 • Six PM

AACM 50th Anniversary Panel Discussion

Dr. Muhal Richard Abrams, Thurman Barker, Iqua Colson, Roscoe Mitchell, Amina Claudine Myers, Reggie Nicholson, Wadada Leo Smith, Henry Threadgill
.....

Roscoe Mitchell / Muhal Richard Abrams Duo

Roscoe Mitchell, saxophone
Dr. Muhal Richard Abrams, piano
.....

Reception to follow

October 16, 2015 • Eight PM

Wadada Leo Smith's Sextet

Wadada Leo Smith, composer, trumpet
Bobby Naughton, vibraharp
Yuko Fujiyama, piano
Brad Jones, bass violin
Thurman Barker, drums, percussion
Reggie Nicholson, percussion
.....

Thurman Barker's Quintet

Thurman Barker, drums, percussion
James Emery, guitar
J. D. Parran, tenor saxophone, clarinet
Noah Barker, piano
Dean Torrey, bass

October 23, 2015 • Eight PM

George Lewis: Impromptus

Thurman Barker, Eli Fountain, percussion
Tyshawn Sorey, drums, piano, trombone
George Lewis, trombone
.....

Steve & Iqua Colson... "40 Years in the Moment"

Adegoke Steve Colson, piano
Iqua Colson, vocals
Marlene Rice, violin
Reggie Workman, bass
Andrew Cyrille, drums

October 30, 2015 • Eight PM

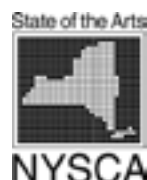
Reggie Nicholson Solo

Reggie Nicholson, percussion
.....

AACM All Star Ensemble

Dr. Muhal Richard Abrams, piano
Leonard Jones, bass
LaRoy Wallace McMillan, saxophone
Amina Claudine Myers, piano
Reggie Nicholson, drums

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