

OCTOBER 2017—ISSUE 186

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK CITY RECORD

**BOB
DOROUGH**
FROM BEBOP
TO
SCHOOLHOUSE

**VOCALS
ISSUE**

**JOHNNY
O'NEAL**

**JEN
SHYU**

**RUTH
PRICE**

**BETTY
ROCHÉ**

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

Calendar:
calendar@nycjazzrecord.com

VOXNews:
voxnews@nycjazzrecord.com

US Subscription rates: 12 issues, \$40
Canada Subscription rates: 12 issues, \$45
International Subscription rates: 12 issues, \$50
For subscription assistance, send check, cash or
money order to the address above
or email info@nycjazzrecord.com

Staff Writers

David R. Adler, Clifford Allen,
Duck Baker, Fred Bouchard,
Stuart Broomer, Robert Bush,
Thomas Conrad, Ken Dryden,
Donald Elfman, Phil Freeman,
Kurt Gottschalk, Tom Greenland,
Anders Griffen, Tyran Grillo,
Alex Henderson, Robert Iannapolo,
Matthew Kassel, Marilyn Lester,
Suzanne Lorge, Mark Keresman,
Marc Medwin, Russ Musto,
John Pietaro, Joel Roberts,
John Sharpe, Elliott Simon,
Andrew Vélez, Scott Yanow

Contributing Writers

Brian Charette, Ori Dagan,
George Kanzler, Jim Motavalli

Contributing Photographers

Witjak Widhi Cahya, Roberto Cifarelli,
Peter Gannushkin, Alan Nahigian,
John Rogers, Jim Stone,
Adrien H. Tillmann, Jack Vartoogian

Fact-checker
Nate Dorward

nycjazzrecord.com



THE NEW YORK CITY JAZZ RECORD

OCTOBER 2017—ISSUE 186

NEW YORK@NIGHT	4	
INTERVIEW : JOHNNY O'NEAL	6	BY ALEX HENDERSON
ARTIST FEATURE : JEN SHYU	7	BY SUZANNE LORGE
ON THE COVER : BOB DOROUGH	8	BY MARILYN LESTER
ENCORE : RUTH PRICE	10	BY ANDY VÉLEZ
LEST WE FORGET : BETTY ROCHÉ	10	BY ORI DAGAN
LABEL SPOTLIGHT : SOUTHPORT	11	BY ALEX HENDERSON
VOXNEWS	11	BY SUZANNE LORGE
OBITUARIES	12	
FESTIVAL REPORT	13	
SPECIAL FEATURE	14	BY ANDREY HENKIN
CD REVIEWS	16	
MISCELLANY	41	
EVENT CALENDAR	42	

"Think before you speak." It's something we teach to our children early on, a most basic lesson for living in a society. "Learn before you play" can be thought of as the jazz equivalent. It takes lots of study of musical history, of all that came before — good or bad, significant or obscure — to develop one's own musical voice and learn how to incorporate that voice with others for maximum benefit to all. It's a lesson, sadly, that the current occupant of the White House clearly never learned. There was nothing of value before him so why learn history?; nothing significant happening of which he is not directly in control so why educate himself about the outside world? His existence is a perversion of René Descartes: "I think...therefore I am right."

That is why he will be nothing more than an unfortunate orange speedbump in history while the contributions of our three main features, part of our "Vocals Issue" (with a special CD review section front loaded with a variety of vocal projects — pages 16-19) will long outlast him. Why? Because all three are students and their work is informed, with respect for those who preceded them and lessons for those to follow. Whether it be singer/pianist Bob Dorough (On The Cover), canonized in the crucible of bebop, pianist Johnny O'Neal (Interview), alumnus of the University of Art Blakey, or vocalist Jen Shyu (Artist Feature), world traveler, those who pursue this music do so not for the glorification of their massive ego but to contribute to the world as they have benefitted from the contributions of those who laid the foundation.

On The Cover: Bob Dorough (© Jack Vartoogian/FrontRowPhotos)

Corrections: Last month's review of the Jamie Saft/Steve Swallow/Bobby Previte album *Loneliness Road* (with Iggy Pop) was written by John Pietaro.

All rights reserved. Reproduction without permission strictly prohibited.
All material copyrights property of the authors.

Blue Note

WORLD'S FINEST JAZZ CLUB & RESTAURANT

WWW.BLUENOTEJAZZ.COM

OCTOBER 2017



TAKE 6
OCTOBER 3 - 8

EDDIE PALMIERI

80TH BIRTHDAY CELEBRATION

OCTOBER 10 - 15



HAROLD LOPEZ NUSSA TRIO
FT. GREGOIRE MARÉT,
PEDRITO MARTINEZ & MORE
OCTOBER 23 & 24



ARTURO SANDOVAL
OCTOBER 25 - 29



DIZZY GILLESPIE ALL-STARS
OCTOBER 31 - NOVEMBER 5

RANDY WESTON / BILLY HARPER DUO OCTOBER 1 • JOHN COLIANNI'S JAZZ ORCHESTRA OCTOBER 2

LEE KONITZ 90TH BIRTHDAY CELEBRATION OCTOBER 9 • MCCOY TYNER OCTOBER 17

MARCUS STRICKLAND'S TWI-LIFE & FRIENDS - MONTHLY FALL RESIDENCY OCTOBER 18 • BRANDON "TAZ" NIEDERAUER OCTOBER 21 & 22

ODEAN POPE SAX CHOIR BIRTHDAY CELEBRATION FT. RAVI COLTRANE OCTOBER 30

SPECIAL SUNDAY JAZZ BRUNCH \$39.50 INCLUDES BRUNCH, MUSIC & COCKTAIL

LATE NIGHTS

STETSASONIC OCTOBER 6 & 7 • BOYFRIEND OCTOBER 13 • CORMEGA W/ LIVE BAND OCTOBER 14
SLAINE & TERMANOLOGY WITH LIVE BAND OCTOBER 27 • RAH DIGGA WITH LIVE BAND OCTOBER 28



@bluenotenyc

131 WEST 3RD STREET NEW YORK CITY • 212.475.8592 • WWW.BLUENOTEJAZZ.COM

TWO SHOWS NIGHTLY 8PM & 10:30PM • FRIDAY & SATURDAY LATE NIGHTS: 12:30AM



AMERICAN EXPRESS
PREFERRED SEATING
TELECHARGE.COM
TERMS, CONDITIONS AND RESTRICTIONS APPLY

JAZZ STANDARD

"VENUE OF THE YEAR" 2016 - NYCJR ★ "TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY" - NY MAGAZINE

SUN OCT 1
freddy cole
RANDY NAPOLEON - ELIAS BAILEY
QUENTIN BAXTER

★★★ Brilliant corners: celebrating 100 years of monk ★★★

TUE OCT 3
steve cardenas group
ADAM KOLKER - BEN ALLISON
MATT WILSON

WED OCT 4
mike moreno monk centennial band
SULLIVAN FORTNER
LINDA OH
JUSTIN FAULKNER

TUE OCT 10
joey alexander trio
CHARNETT MOFFETT - ULYSSES OWENS JR.

WED OCT 11
Kenny Barron SOLO

THU-SAT OCT 12-14
john Beasley's monk'estra

SUN OCT 15
andrew cyrille/david virelles/ben street

TUE OCT 17
frank Kimbrough quartet
plays monk

WED OCT 18
Brian Lynch
quintet

THU-SUN OCT 19-22
charles Tolliver tentet plays monk at
TOWN HALL 1959

★ JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA BACK IN FULL SWING SUNDAY OCTOBER 15 AT 2PM - DIRECTED BY DAVID O'ROURKE ★

116 East 27 Street 212-576-2232 www.jazzstandard.com

SETS NIGHTLY AT 7:30PM & 9:30PM

ENJOY THE **BLUE SMOKE** MENU BEFORE & DURING THE SHOW!

"NEVER A MINIMUM"

PIANO BY



FOLLOW US ON TWITTER @JAZZSTANDARDNYC STEINWAY & SONS

THU-SUN OCT 5-8
**Larry goldings/peter Bernstein/
Bill Stewart**

TUE-WED OCT 24-25
azar Lawrence quartet FEATURING **steve turre**
BENITO GONZALEZ - ESSIET ESSIET - LENNY WHITE

THU-SUN OCT 26-29
**yosvany Terry/
Baptiste Trotignon**
quartet
YUNIOR TERRY - CLARENCE PENN

TUE OCT 31
**SCOTT ROBINSON & THE HELIOTONES:
a HALLOWEEN SPECTACULAR**
PHILLIP HARPER - FRANK LADY - BARY VERSAGE - PAT O'LEARY

★ MINGUS MONDAYS ★ MINGUS MONDAYS ★ MINGUS MONDAYS ★

MON OCT 2, 9, 16, 23 & 30
mingus Big Band

★ JAZZ BRUNCH SUNDAYS ★ JAZZ BRUNCH SUNDAYS ★

Smokestack Brunch Sundays 11:30AM - 1:30PM
The Smokestack Sunday jazz brunch with music by
CURTIS NOWOSAD CNQ [10/1] ★ **JARED GOLD TRIO [10/8]**
PLEASE NOTE THE CHANGE IN BRUNCH SCHEDULING.
The Smokestack will be on Saturdays starting Oct 21, with music from 12-2:30.
NO BRUNCH OCT 14 DUE TO PRIVATE EVENT.
CALEB WHEELER CURTIS QUINTET [10/21]
VINNIE SPERRAZZA/PETER BRENDLER/BRUCE BARTH [10/28]

\$35
MUSIC, FOOD
& A DRINK



**MALCOLM ENTERTAINMENT/
OSCAR SANDERS FILM
MICHAEL CARVIN: NO EXCUSES**



**AVAILABLE AT
MALCOLMENTERTAINMENT.COM**

LEGENDARY JAZZ MASTER
MICHAEL CARVIN HAS WORKED
AND RECORDED WITH DIZZY GILLESPIE,
JACKIE McCLEAN, HANK JONES, McCOY TYNER,
PHAROAH SANDERS, ABBEY LINCOLN,
CECIL TAYLOR, ALICE COLTRANE,
DEXTER GORDON, BILLY BANG
AND MANY MORE

**SEE MICHAEL CARVIN LIVE!
JAZZ AT KITANO
FRIDAY & SATURDAY
OCTOBER 20, 8 & 10 PM
Jansen Cinco / Michael Cochrane
66 PARK AVENUE AT 38TH STREET
RESERVATIONS: JAZZ@KITANO.COM
212-855-7119**



Jazz Standard welcomed alto saxophonist **Tim Berne's** long-running quartet Snakeoil to celebrate the release of the group's fourth and latest ECM disc, *Incidentals* (Sep. 13th). A chamber quartet of sorts hinging on alto, clarinets (Oscar Noriega), piano (Matt Mitchell) and percussion (Ches Smith), the group worked through four of the leader's originals in a suite form; none of the tunes were on the record, instead workshoped for an as-yet-unrecorded fifth album. What was most striking over the course of an hour and change was the identity that these musicians have shaped over nearly seven years of work and how diverse their unified palette has become. With themes often hewing to a jaunty collective slink, acerbic reeds trilling over gooey vamps, the quartet fanned out into duet and trio improvisations that brushed up against post-serial structure, church-y postbop, Kwela and percussive inflections drawn from Haitian drumming and Gagaku. The second piece, "Surface Noise", began with piano strings and percussive clamor before alto started dryly cresting brick-like waves, coalescing into through-composed modules, which spurred an unaccompanied Noriega into linear jounce and searing glossolalia. "Third Option" moved from the complementary color planes of alto and bass clarinet in duo to Mal Waldron-like stridence and a skeletal groove in full-band flight. Avoiding prolonged kit drumming, Smith often rose to explore reverberant vibraphone or the colors of suspended gongs in his role as engine. — *Clifford Allen*



© JOHN ROGERS

Oscar Noriega & Tim Berne @ Jazz Standard

The last several years have seen a marked increase of murders committed by police, especially of black youth (or, if not a true uptick, the media is more willing to spread news of these crimes). Spurred into artistic action, alto saxophonist **Matana Roberts** presented "Breathe", a 70-minute exorcism mapped across requiems, funereal dirges and knotty electroacoustic improv, at Roulette (Sep. 14th), joined by trumpeters Jaimie Branch and Peter Evans, pianist Gabriel Guerrero, bassist Henry Grimes and drummer Mike Pride. Screened behind the ensemble was a silent black-and-white video collage including police camera footage of brutal incidents and the pastoral image of Madison Square Park where this work was partly conceived. At times these were in a dense whirl of superimposition, at other moments solemn and quiet. With scores reminiscent of Basquiat paintings and Roberts conducting/cueing from a table of electronic devices, looping synthetic chords and Om-like drones centered burnished screams and collective surge, a sculpted haze barreled through by stretches of pounding intensity. Roberts occasionally conjured a full, romantic keen and this was met by the constance of Grimes' supple pizzicato in snatches of warm caress, though the twin shrieks of Branch and Evans regularly interjected to unseat with papery, anguished flutters. As ensemble passages got denser some of the piece's simple heft disappeared, but this piece is sure to solidify despite the sad reasons for its existence. (CA)

According to **Dave Douglas**, trumpeters "tend to not get along", so, in search of a cooperative alternative to a cutthroat environment, in 2003 he and the late Roy Campbell Jr. founded the Festival of New Trumpet Music (FONT). 15 years later, on Sep. 9th, the second event of seven this year, Douglas mustered five singular trumpeters (including himself), bassist Brad Jones and drummer Gerald Cleaver at The New School's Glass Box Theater. Dressed in a snappy bow-tied tux with matching white-soled black sneakers, Douglas served as emcee/conductor, leading the horns on his "Invocation" (reprised from the very first FONT); "Demigods", a duo feature for Douglas and Jeremy Pelt with inspired exchanges; "Andromeda", which included Nate Wooley's ethereal sound effects; and "JFK (The Airport)", with an extended solo by Pelt and round-robin trade-offs between Cleaver and the other four horns. Stephanie Richards' "Glass" employed Harmon mutes and aluminum pie plates to achieve an atmosphere of subdued frenzy. Wooley's "General Sherman", a duo feature with Douglas, contained some of the most unpredictable playing of the evening. David Adewumi's "Alt Reich" was a clear highlight, demonstrating his condensed, charismatic playing style and inspiring a "That's right!" from Douglas. Five strong personalities on the same stage could easily have devolved into a cutting contest, but no throats were hurt and collaboration took precedence over competition. — *Tom Greenland*



ALAN NAHIGIAN

Dave Douglas @ The New School Glass Box Theater

12 years after he composed it and ten years since he first performed it on tour, pianist **Fred Hersch** revived his sweeping, masterful treatment of Walt Whitman's *Leaves of Grass* at The Appel Room (Sep. 15th). Opening night, first set, with most of the original troupe on board, the 70-minute, non-stop oratorio escorted the audience through Hersch's Whitman-esque vision of America, a land- and soundscape of lyric beauty and ariose song. Vocalists Kurt Elling and Kate McGarry seemed to relish their roles, chewing over each delicious phrase: "I am of the old and young, of the foolish as much as the wise", "Sing me a song no poet has yet chanted" or "We also ascend dazzling and tremendous as the sun." The supporting octet, completed by trumpeter Nadje Noordhuis, trombonist Mike Christianson, reed player Bruce Williamson, tenor saxophonist Tony Malaby, cellist Jody Redhage, bassist John Hébert and drummer John Hollenbeck, supplied a sympathetic setting in assorted hues, now a chamber group, now a vociferous choir, now a boisterous marching band. Hersch's gentle intros and interludes on "At the Close of Day" and "Song of Myself", Redhage's dulcet tone on the latter, Malaby's delicate finish on "The Sleepers" and the vocalists' wordless exchanges on "After the Dazzle of the Day" were notable landmarks along the way, high points of a longer journey. The oratorio's culminating words—"I celebrate myself and sing myself"—seemed to speak for all of us. (TG)

After sets by Jason Mears/Quentin Tolimieri/ Stephen Flinn and Michael Hendley/Chris LiButti as part of the monthly Limited Resources series (Sep. 6th), much of the audience at Muchmore's rose and approached the stage, transformed from observers into active participants in drummer **Marc Edwards' Slipstream Time Travel**. Ernest Anderson III, Takuma Kanaiwa, Colin Sanderson and Alex Lozupone (guitars), David Tamura and Ayumi Ishito (saxophones) and guest guitarist Sandy Ewen took about 25 minutes to set up myriad gear and then played for only another 25 minutes. One could take it as performance art of a sort, the preparation as important as the result. That result was an unholy squall that isn't heard too often in this millennium, most likely because it is nearly impossible to maintain such a level of sonic barbarism for much longer than half an hour. Taking the band name as a mission statement, it could have been an octet of Dixieland musicians transported from last century, applying their polyphonal soloing to some strangely electrified instruments. If the devil is in the detail, he was nowhere to be found as the small lounge space could hardly contain the onslaught (pity the poor neighbors on an otherwise sleepy Havemeyer Street). Another concept could have been at work: Edwards worked with pianist Cecil Taylor in the '70s and his band could have been splitting up the 88 keys 11 each, trying to recreate one of his monolithic solo concerts.

— *Andrey Henkin*

The occasion of the 90th anniversary of the birth of Elvin Jones offered **Jeff "Tain" Watts** the opportunity to pay tribute to the late drummer, whose groundbreaking style exerted a powerful influence on his own freewheeling approach to the kit. Leading an ensemble of Jones alumni in a weeklong celebration at Jazz Standard, Watts, seated beneath a portrait of Jones, kicked off his Sep. 6th second set with a short bass and drum duet with Neal Caine prior to being joined by trumpeter Nicholas Payton, saxophonist Dave Liebman, trombonist Robin Eubanks and pianist Eric Lewis for a hard-swinging rendition of Payton's "Have You Seen Elvin?", which had all of the band members wailing with inspired abandon over the shifting kaleidoscopic rhythms. Watts dedicated his "Attainment", Liebman switching from tenor to soprano, to the people of Texas who had been battered by Hurricane Harvey. The stirring spiritual was introduced by a solo drum prelude of malleted toms and shimmering cymbals portentously referencing the storm's thunder and lightning before the band entered, playing the poignant melody with touching lyricism flowing into their solos. Segueing into John Coltrane's "Ascension", Liebman was back on tenor, his squalling- and shrieking-accented improv propelled by rolling mallets. The saxophonist was featured on soprano for "Lover Man", then back on tenor as the band ended with a spirited outing on Sonny Rollins' "East Broadway Rundown".

— *Russ Musto*



Marc Edwards' Slipstream Time Travel @ Muchmore's



Jeff "Tain" Watts @ Jazz Standard

Butch Morris & Radical Group Composition at Issue Project Room (Sep. 12th) began with a fascinating if rambling panel discussion on the late conceptualist's work. Moderator Adam Shatz corralled observations and remembrances from critic/musician Greg Tate, guitarist Brandon Ross, trombonist/academic George Lewis and composer Mary Jane Leach, trying to get to the center of Morris' expansive world of conduction. Morris himself would have kept a tighter hold on his charges as the topics lurched wildly but with some gems surfacing, especially the notion that black music has often been treated as raw material for others to hone rather than being allowed to stand on its own (what we will dub the "Eric Clapton Phenomenon"). Some panelists discussed the music of Julius Eastman as much as that of Morris, to the chagrin of others at the table. After over an hour of this, Ross, a participant in Morris' first conduction experiment, was given the difficult task of fêting his former boss within a totally different context, presenting a 25-minute set by his Phantom Station quartet. Ross' heavily effected guitar danced over the equally processed cornet of Graham Haynes and electronic rannygazoo of Hardedge, leaving drummer JT Lewis as the solo acoustic instrumentalist. At times he tethered the band, preventing it from floating away on an ECM-designed spaceship into the darkened sky that was the ceiling of the repurposed bank space. At others, his dense funk sucked in the music like a black hole. (AH)

Each year the days surrounding the Aug. 29th birthdate of Charlie Parker abound with tributes to bebop's founding father. Fittingly, the spirit of Bird perched most majestically at Birdland, where the cooperative group of alto saxophonists Vincent Herring and Greg Osby, trumpeter Jeremy Pelt, pianist Helen Sung, bassist Lonnie Plaxico and drummer Billy Drummond—dubbed the **Charlie Parker Birthday Celebration Band**—settled in for a week of shows culled from the Parker repertoire. The sextet got their Sep. 1st second set started with a fiery reading of Bird's "Rocker" on which the ensemble's members each exhibited a thorough mastery of the bebop lexicon. The mood mellowed on "Marmaduke", Osby laying out on the medium tempo outing, Pelt blowing muted trumpet as Drummond's loping rhythms gently prodded lyrical solos from his bandmates. Osby returned to be featured with Pelt on a high-flying rendition of the Latin-tinged "Tico Tico", with Sung laying down thick two-handed contrapuntal lines, giving way to a climactic drum solo. Herring was front and center for "Lover", delivering a superb solo constructed from a series of melodically engaging motifs, culminating in four-bar exchanges with Drummond. Pelt was in the spotlight rhapsodizing the crowd with a lovely "Stardust" that featured a lyrical Plaxico solo. Sung then began Dizzy Gillespie's "BeBop" with a Bach-ish prelude, sending the sextet into an uptempo frenzy, which flowed into the set's finale, "Blue and Boogie". (RM)

WHAT'S NEWS

Pianist T.S. Monk, son of the late pianist **Thelonious Monk**, has initiated a lawsuit against North Coast Brewing Company, makers of Brother Thelonious Belgian Style Abbey Ale. While there was an arrangement in place to use the name and likeness of the elder Monk for the product, the younger claims that the company went far beyond the original limitations and is seeking "compensatory and punitive damages for North Coast's alleged trademark infringement, unjust enrichment, and violation of California's right of publicity."

Concord Music Group has acquired the **Savoy** Label Group, which included the catalogue of Savoy Jazz, active from 1931-66 and then intermittently thereafter, before being revived this decade.

Last month, Teasdale Place and Boston Road between 163rd Street/164 Street off of Third Avenue in The Bronx was renamed **Donald Byrd Way** in honor of the late trumpeter.

BMCC Tribeca Performing Arts Center will partner with Randy Cohen for his **Person Place Thing** podcast and radio show in 2017-2018. The first guest is Jack Kleinsinger on Oct. 20th at 7pm. Tickets are \$10. For more information, visit personplacething.org.

Jazzhus Montmartre, the reopened version of the legendary Copenhagen club, which was in danger of closing, has received a promise of 700,000 Danish Kroner (\$110,000) annually from the city government through 2020, allowing it to remain open. For more information, visit jazzhusmontmartre.dk.

Chasing Trane, a documentary written and directed by John Scheinfeld, with Denzel Washington speaking Coltrane's words, will open the new season of PBS' *Independent Lens* series Nov. 6th, with online streaming beginning Nov. 7th. For more information, visit pbs.org/independentlens.

As part of this year's **BRIC JazzFest**, two films will have complimentary screenings: *Chasing Trane*, written and directed by John Scheinfeld, and *I Called Him Morgan*, written and directed by Kasper Collin. Additionally, there will be a Jazz & Justice panel discussion Oct. 17th at 7 pm with Samora Pinderhughes, Imani Uzuri and Melvin Gibbs, moderated by Greg Tate. For more information, visit bricartsmedia.org.

A number of free programs will take place at **Jazz at Lincoln Center** this month. There will be pre-concert discussions before the Hudson supergroup (Oct. 6th-7th at 7 pm) and Jazz at Lincoln Center Orchestra Songbook (Oct. 21st-22nd at 7 pm) shows. And, in conjunction with the Thelonious Monk centennial celebration, there will be symposium on the pianist's music Oct. 11th at 7 pm and a screening of *Les Liaisons Dangereuses* Oct. 12th at 7 pm. For more information, visit jazz.org.

The **Robert D. Bielecki Foundation** has announced a grant in the amount of \$5,000 to support the tribute to Joseph Jarman, taking place Oct. 6th at Columbia University's Lenfest Center for the Arts. For more information, visit rdbf.org.

Former Artistic director of Jazz Fest Sarajevo **Edin Zubičević** has been named new Artistic Director of Jazz Festival Ljubljana, who will create the program alongside Festival Director Bogdan Benigar.

Submit news to info@nycjazzrecord.com



JOHNNY O'NEAL

BY ALEX HENDERSON

Singer/pianist Johnny O'Neal showed considerable promise when he was based in New York City from 1981-86, working with Art Blakey's Jazz Messengers, Dizzy Gillespie and other jazz giants. But O'Neal fell into relative obscurity after returning to his native Detroit in 1986 and recorded infrequently. Since his return to NYC in 2010, however, O'Neal has had a career resurgence as a fixture at Manhattan venues like Smoke, whose Smoke Sessions Records will release O'Neal's new album In the Moment on Oct. 6th, four days before he turns 61. During a recent interview, O'Neal discussed the album and highlights of his long career.

The New York City Jazz Record: Your new album features a wide variety of songs, from "Sunday in New York" and Big Bill Broonzy's "Just a Dream (On My Mind)" to R&B hits by The Stylistics, Whitney Houston and Earth, Wind & Fire.

Johnny O'Neal: When I did the record date, I really didn't have a song list. That's why it's called *In the Moment*; I came up with those songs on the date. I don't like not being spontaneous. And the good thing about having a working rhythm section is that it makes it much easier. It was a fun date. I'm proud of it. And I think that with the variety of songs, it should get a lot of airplay.

TNYCJR: How did saxophonist Grant Stewart and trumpeter Roy Hargrove end up becoming guests?

JO: [Producer] Paul Stache and I talked about it for a few years and when he finally gave me a date, I said, "Paul, I have an idea. I would like to have two additional musicians. I would like to have Roy Hargrove and Grant Stewart; they're two of my favorites. Roy and I are very good friends." Actually, we did most of the recordings in just one or two takes. The thing about recording is that most times people are never satisfied; they're trying to go for perfection. But to me, perfection is steady growth. If a recording feels good and has a good spirit about it, go ahead and put it out. Some people will go into a studio and spend two hours on one tune; they'll spend two hours on the first take. But we did the 16 songs on this record in five hours.

TNYCJR: The musicians on *In the Moment* sound like they're very comfortable playing together.

JO: [Bassist] Ben [Rubens], [drummer] Itay [Morchi] and I have been together for a while and we have a certain tightness. That's the great thing about having residency. You're playing three nights a week together. You're playing all kinds of material in clubs and it's a paid rehearsal, pretty much. We play the tunes every night and it gets better. That's why we really sound like a band on this record.

TNYCJR: You wrote "Sweet Monk", one of five originals on *In the Moment*, in tribute to Thelonious Monk.

JO: Yes, when I wrote that, it was in tribute to Monk. I wrote that when I was in Detroit around 1997 or 1998. For this record, Grant Stewart wrote the melody out for Roy – and that was the first time I had seen my tune written out for horns. Grant played so great on it.

TNYCJR: You hung out with Monk once in New Jersey.

JO: I did, in 1979. I had met [pianist] Barry Harris in Detroit in 1979. Barry was playing with [trumpeter] Blue Mitchell and [saxophonist] Harold Land at a place in Detroit and I went up and introduced myself. Barry said, "When you come to New York, I have a surprise for you." He didn't tell me what it was. So, when I went to New York for a visit in 1979, Barry told me to meet him in Central Park, where he picked me up. Barry took me over to Jersey and it was such a wonderful shock when Barry said to Thelonious Monk, "Monk, this is Johnny O'Neal. I want you to hear him play." So, we sat for hours. Monk was so very complimentary. He told me he thought I had a world-class, wonderful touch on the piano. That always stuck with me. Actually, Monk and I share the same birthday: the 10th of October.

TNYCJR: It's been 34 years since Concord Jazz released your first album, *Coming Out*, in 1983.

JO: Actually, I recorded that in 1977. It came out in 1983, but I recorded it in '77. It sat in the can... When I recorded *Coming Out*, I had never dreamt of having my own recording. How that happened was I was playing in Gary, Indiana; it was a Top 40 type of a gig. I saw [bassist] Ray Brown playing in Chicago on an off day. I said, "I'm going to go meet Ray Brown." So, I did. I went to the Jazz Showcase in Chicago and Ray was playing. I walked up to him and said, "Mr. Brown, my name is Johnny O'Neal. I'm a pianist from Detroit." I had the nerve to ask Ray if I could sit in. Of course, he didn't let me. Ray said, "We have a policy. We don't allow sit-ins." So, I waited until the very end of the set; they had packed up everything and I was still hanging out. I went up and started playing. Ray Brown had already packed his bass up, but about five minutes after I started playing, he looked up and saw me playing the piano. Ray came up on stage and said, "We have a young Oscar Peterson on the stage here. How would you like to do your first record?" Two weeks later, they flew me out to Concord. That was how my first record came about in 1977.

TNYCJR: One of the songs you included was Billy Joel's hit "Just the Way You Are". And you're still interpreting rock songs as jazz after all these years.

JO: At the time, in 1977, "Just the Way You Are" was new. Billy Joel's version had just come out and it got a lot of airplay. And you know, I still play "Just the Way You Are" on occasion. When I play it, people love

it. I try to find songs that have a nice harmonic structure—and a nice melody, of course.

TNYCJR: One of the R&B songs you interpret on *In the Moment* is "After the Love Is Gone", which was a major hit for Earth, Wind & Fire in 1979. Founder Maurice White had been a jazz drummer in Chicago in his pre-Earth, Wind & Fire days.

JO: Yes, Maurice was multi-talented. And "After the Love Is Gone" has such a nice melody. I had never heard anyone do it with a trio so I thought it would have a nice flair to do it that way.

(CONTINUED ON PAGE 54)

Reservations @ mezzrow.com | Tue. 8pm & 9:30pm
OCTOBER 24

MEZZROW
MEZZROW JAZZ CLUB GREENWICH VILLAGE
163 W 10th Street NEW YORK, NY

"Utterly compelling"
JAZZWISE

"World class.
Don't miss"
LOS ANGELES TIMES

"An astute and
expressive singer"
NEW YORK TIMES
Critics Pick

Travis Santer | Lulu Perdomo | Thomas Dunbar

www.texasouter.com | www.mezzrow.com

THE VILLAGE VANGUARD
www.villagevanguard.com

★ OCTOBER 3RD - OCTOBER 8TH ★
RENEE ROSNES QUARTET
CHRIS POTTER, PETER WASHINGTON, LENNY WHITE

★ OCTOBER 10TH - OCTOBER 15TH ★
THE BAD PLUS & BILL FRISELL

★ OCTOBER 17TH - OCTOBER 22ND ★
CHICO FREEMAN PLUS+TET
ANTHONY WONSEY, KENNY DAVIS
BILLY HART (TUESDAY-THURSDAY)
TERRI LYNE CARRINGTON (FRIDAY-SUNDAY)
GUST TSILIS (THURSDAY & FRIDAY)

★ OCTOBER 24TH - OCTOBER 29TH ★
TERELL STAFFORD QUINTET
TIM WARFIELD, BRUCE BARTH,
PETER WASHINGTON, BILLY WILLIAMS

†
COMING IN NOVEMBER
★ FRED HERSCH ★
★ RAVI COLTRANE ★
★ JOHN ZORN'S MASADA BOOK THREE ★
★ JASON MORAN ★
★ CHRISTIAN MCBRIDE ★

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA
MONDAY THRU SUNDAY
8:30PM & 10:30PM
178 7TH AVE. SOUTH AT 11TH STREET 212-255-4037



JEN SHYU

BY SUZANNE LORGE

The first scene in composer Jen Shyu's latest work, jazz fantasia *Song of Silver Geese*, opens with a string quartet quietly stirring. These sounds recall a darkened expanse of road in Java, Indonesia. On this road the audience meets Shyu's protagonist, a young girl suddenly orphaned in a late-night automobile accident. The real-life event that spurred Shyu was a fatality that in 2014 claimed the life of her friend and collaborator, Javanese puppeteer Sri Joko Raharjo. "I was imagining the terror of Nala, his [6-year-old] daughter, right after the accident" as she waited alone for help, Shyu says. Nala was the only survivor of the crash.

This image haunted Shyu during the nearly two years it took her to create the composition. Its first incarnation was a through-composed piece for her regular jazz ensemble Jade Tongue and the Mivos Quartet, with Shyu on vocals, moon lute, gayageum and piano. Japanese dancer Satoshi Haga served as co-director and choreographer and a grant from New Music USA afforded the pair time and space to develop the production's many moving parts. In March 2016 Shyu presented sections of the new work as part of the first Met Breuer series (curated by composer/pianist Vijay Iyer) and debuted the completed, full-length piece at Roulette. Later, Shyu transformed the ensemble piece into a solo work, *Nine Doors*, which premiered at National Sawdust in Brooklyn this past June.

The next evolutionary step for this groundbreaking composition is the release of a studio album through Pi Recordings in November. Each of the nine tracks contains one of Shyu's "nine doors", the musical openings that lead us through her story. Along the way, the protagonist (and the audience) encounters three catalyzing figures: Taiwanese folk hero Chen Da, virtuosic player of the moon lute; Timorese female warrior Ho'a Nahak Samane Oan, who rises out of enslavement to rout a king; and Bari-degi, known in Korea as the "abandoned princess" and the first shaman. Through the words and music of these characters, Shyu offers comfort to the grief-stricken and a way of processing tragedy. "Everyone experiences the loss of a loved one—death is a fact of life," she reminds us.

As something of a de facto cultural anthropologist and an accomplished polyglot (Shyu is a Fulbright scholar whose studies have brought her to East Timor, Korea, Indonesia, Taiwan, Vietnam, China, Cuba and Brazil), Shyu moves fluidly in and out of different cultural and artistic contexts. She uses languages as if they were instruments. Her staging is at once theatrical and ceremonial, an invocation of the sacred. And she draws from both Eastern and Western musical traditions without grinding any gears. Above all, though, her lingua franca is experimental jazz—music that not only breaks from known musical conventions but also offers up innovative structures on which to build new ones.

It's through this syncretic process that Shyu presents a successful template for artistic works bridging cultural divides. For instance, on her 2011 album *Synastry* (Pi) with bassist Mark Dresser, she

synthesizes Chinese and English words, classical vocal technique and melodies indigenous to the Asian countries of her travels to create dramatic vocals moving unerringly against a solo bassline. On her 2015 release, *Sounds and Cries of the World* (Pi), she plays several Korean folk instruments not usually (if ever) used in American jazz performances—lutes, gongs and zithers—alongside skilled improvisers on trumpet, bass, drums and viola. The effect is mesmerizing.

It was Indonesian film director Garin Nugroho who first encouraged Shyu to write and play music for herself alone. Following his advice, Shyu wrote (and Nugroho directed) *Solo Rites: Seven Breaths*, a one-woman show in which Shyu shares the personal insights of her real-world journeys through Asia. Shifting from ensemble to solo work "was a big moment creatively for me," she says. "I recognized the rewards of taking huge leaps of faith."

Shyu's rewards are also due in large measure to her tireless dedication to craft. Born in Illinois, the daughter of a Taiwanese father and a Timorese mother, Shyu spent her youth studying ballet, violin and classical piano and was so precocious that at age 13 she soloed on piano with the Peoria Symphony Orchestra. Later, after graduating from Stanford University with a degree in opera, she met Asian-American jazz pianist Jon Jang and saxophonist Francis Wong, the mentors who helped her to emerge as a jazz artist grounded in multiple cultures.

As her identity as a multi-cultural artist has evolved, Shyu has become a master at relating universal truths to general audiences around the world. Still, the challenge of translating the nuances of speech across cultures remains. While most performing artists who work in other languages rely on program notes or sous- and subtitles to help tell their stories, Shyu looks for a more immediate way of engaging with her audience. "How do you convey the meaning of [foreign-language] texts in a creative way that doesn't distract from the performance?" she wonders.

Listeners may well regret any misunderstanding of Shyu's intended meaning. For instance, while the poetry of the title *Song of Silver Geese* resonates in the ear, few listeners would know that Shyu's Chinese name means "autumn goose" and that one of her nicknames in the East Timor language Fataluku is "lavan pitinu," which means "silver". This small piece of translation shows how deftly Shyu turns word play into metaphor and personal experience into something ecumenical.

In keeping with her peripatetic life, Shyu will spend much of the rest of 2017 on the road: Australia, to play in two jazz festivals; Indonesia, to celebrate the Fulbright Commission there; and Europe, to introduce *Song of Silver Geese* to new audiences. During this tour, Shyu will rarely perform her show in the same format twice in a row. What will remain unchanged, however, are the story and the heightened performance. "I try to carry some magic," she says. Wherever she goes. ❖

For more information, visit jenshyu.com. Shyu is at The Stone at The New School Oct. 27th presenting *Song of Silver Geese* and Oct. 28th presenting *Nine Doors*. See Calendar.

Recommended Listening:

- Steve Coleman and Five Elements—*Harvesting Semblances and Affinities* (Pi, 2006-07)
- Jen Shyu—*Jade Tongue* (s/r, 2007-08)
- Jen Shyu/Mark Dresser—*Synastry* (Pi, 2009-10)
- John Hébert—*Rambling Confessions* (Sunnyside, 2011)
- Jen Shyu—*Sounds and Cries of the World* (Pi, 2014)
- Steve Coleman's *Natal Eclipse—Morphogenesis* (Pi, 2016)



JAZZ VESPERS

SUNDAYS AT 5 PM

PERCUSSIONIST ROGÉRIO BOCCATO RESIDENCY
@ JAZZ VESPERS THRU 10/22 WITH:

10/1: MATTHEW SHEENS (PIANO),
LUKE SELICK (BASS)

10/8: FERNANDO CORREA (GUITARIST
VISITING FROM BRAZIL), MATT CLOHESY
(BASS)

10/15: VITOR GONÇALVES (PIANO/
ACCORDION), JURE PUKL (SAXOPHONE),
PABLO MENARES (BASS)

10/22: JOHN ELLIS (SAXOPHONES),
IKE STURM (BASS)

10/29: IKE STURM'S JAZZ MASS FOR CHOIR
AND STRING ORCHESTRA FEATURING
INGRID JENSEN AND LOREN STILLMAN

MIDDAY JAZZ MIDTOWN

WEDNESDAYS AT 1 PM

10/4: BUCKY PIZZARELLI & ED LAUB

10/11: JOHN ECKERT'S NEW YORK NINE

10/18: SEAN SMITH & DAVID HAZELTINE

10/25: TONY MIDDLETON

SAINT PETER'S CHURCH
619 LEXINGTON AVE @ 54TH STREET
SAINTPETERS.ORG



BOB DOROUGH

FROM BEBOP TO SCHOOLHOUSE

BY MARILYN LESTER

In 1923, Louis Armstrong made his first recording, Duke Ellington arrived in New York City, a new-fangled invention called television was given a patent and Robert Dorough was born in Cherry Hill, Arkansas. In the 90-plus years since, polymath and Renaissance man Dorough—known mostly as a bop and cool jazz pianist, singer and composer—absorbed enough musical experience to become an embodiment of the history of jazz.

Dorough was raised in the rural Texas town of Plainview, where music was a binding force of social interaction as well as entertainment. The radio exposed him to the Swing Era big bands of Harry James, Artie Shaw, Benny Goodman and many more, but he was already composing music in his head. Engaged in farm work, it was a way to cope with the hard jobs like pushing a hand plow. In high school music became an impelling force for Dorough. A retired clarinet player, Robert Coleman Davidson, conductor of the Plainview High School band, saw talent in young Dorough and a chance to take the band to another level. Davidson gave him free clarinet lessons and put him to work writing music. "I experimented at home where I had a piano, which is good for learning harmony," Dorough remembers. In his senior year he and a "hip drummer" friend ordered stock jazz music from the fledgling *DownBeat* magazine, forming a band and rehearsing on the sly (Davidson frowned on jazz music). "It was a lousy band," Dorough remembers. "I played second tenor parts on my clarinet 'cause I didn't have a sax, but that part had the most solos and I was trying to improvise." He was also exploring the fiddle and harmonica. "I've played many instruments," he says. He even did a stint in his early days in New York City, playing pre-Bach "early music" on recorders and the viola da gamba, plus singing in an a cappella choir. "When I decided to sing and write songs I felt the keyboard was the right thing exclusively," he says in reflection. "But I wish I'd gotten more grounding on the piano," he adds. "I had really quite a sketchy education at the keyboard."

Later, majoring in band music at Texas Tech University, Dorough was stunned by a combo he heard there. "They had a virtuoso clarinetist who rambled freely and a trombonist sort of in the Jack Teagarden mold," he recalls. At Texas Tech Dorough played in a swing band with a borrowed alto saxophone. In 1943 Dorough was called up in the draft, but, ironically, was declared unfit for combat due to a punctured eardrum. He was assigned to a special services band in Pittsburg, CA, where, aside from official duties, he and other jazz players in the group formed combos for dances. At the war's end in 1945, Dorough went back to his family in Amarillo, Texas for a year, where in a changing world he encountered and became hooked on bebop. Playing at "The Aviatrix" club, Dorough met Chicago musicians trumpeter Corny Panico and saxophonist Jack DuLong at an after-hours jam session. The duo introduced him to Charlie "Yardbird" Parker's version of "Hot House", leading him to exclaim, "Wow, that's weird." But Dorough's interest was piqued when DuLong

explained that "Hot House" was based on "What Is This Thing Called Love" and that "Groovin' High" was based on an old tune called "Whispering".

Dorough realized his milieu was to draw from both bebop and swing in both melody and harmony. He cites as his particular influences Lester Young for swing and spontaneity and Charlie Parker for "sheer genius", plus Miles Davis. "I sometimes feel that my vocal dichotomy, the way I lay out the phrases of music, has the impetus that Miles put through his trumpet," Dorough observes. Longtime friend Claude Carrière, French jazz pianist, arranger, and programmer at Radio France, regards Dorough as one of the most underrated jazz players he knows. "Bob 'knows' the story," Carrière says. "He never cheats. Many of his songs are tricky and difficult to play, but they're always swinging and very expressive." Carrière has compared Dorough's work to Hoagy Carmichael, a thought echoed by guitarist Steve Berger, Dorough's friend for over 30 years. "Bob is a great romantic as an interpreter of the music and as a writer," Berger says. "He ranks up there with the greats like Kern and Gershwin."

After Amarillo, armed with his own collection of Bird, Dorough enrolled at the University of North Texas at Denton. "I thought," he recollects with amusement, "I'm gonna show these young cats some bebop. But the first jam session I walked into on the campus, there they were—playing bebop to the hilt!" Dorough got his bachelor's degree and in 1949 headed like a shot to the Big Apple, where it was "all 'bout bebop." He attended Columbia University for a few years, all the while jamming at his Upper East Side apartment with an impressive list of musicians, exploring the bebop literature. "Cats would come and play," he says. "That's what the scene was about." In the '50s Dorough traveled with boxer Sugar Ray Robinson's song and dance revue as Music Director and spent a large chunk of 1954 in residence at the Mars Club in Paris, perfecting his singing. Initially influenced by Nat Cole, Louis Armstrong and Joe Mooney, Dorough became interested in bop stylist Babs Gonzales, who informed his scat and vocalese. Consequently he developed an adventurous, risk-taking style, with a keen ability to manipulate his light, elastic voice. His phrasing, based on an inspired, unaffected and natural sense of timing, is enhanced by sharp articulation. Over the years Dorough has had a profound influence on a plethora of jazz singers, including Mose Allison, Dave Frishberg, J.D. Walter, Michael Franks, Mark Murphy and Kurt Elling.

In New York in 1956, Dorough recorded his first album as a leader, *Devil May Care*. The album included a tribute to the recently deceased Charlie Parker, with Dorough's lyrics to "Yardbird Suite". That album eventually led to Miles Davis in 1962, who was putting together a Christmas album for Columbia and requested lyrics and vocals from Dorough for "Blue Xmas". At the same time he recorded another song for Davis, "Nothing Like You", which Davis put aside and later added to his 1967 album *Sorcerer*.

The '70s brought Dorough fame with the animated

TV series, *Schoolhouse Rock!*, where, from 1973-85, Dorough's music educated kids in a range of subjects. (The series was revived for five years in the '90s). Berger considers this contribution no small matter. "Bob taught literally thousands of children about math, grammar, government," he says. "What an education they received because of him." Dorough was initially charged with putting the multiplication table to music. Of the result, "Three Is a Magic Number", he reports he was "highly motivated by the challenge", thinking hard about it before attempting a tune. Understandably, Dorough is proud of his work on *Schoolhouse Rock!* "I have literally hundreds or thousands of fans and I meet a lot of them, grown-up kids who appreciate me," he says.

There is plenty of eclecticism in Dorough's career. He's recorded Great American Songbook standards in addition to writing and singing his own inventive bebop-based tunes such as "I'm Hip" (lyrics by David Frishberg). Carrière notes that Dorough excels at putting his own stamp on his work, making strong choices with ideas clever and lyrical: "There is a tremendous power of invention in his melodies. Listen to his rendition of 'Love Came on Stealthy Fingers', for example." Dorough himself regards being a "troubadour" as the most fulfilling aspect of his career. "I play for people, wherever I can find them," he says, noting that the fans feed him richly. "He's a wonderful entertainer," Carrière adds. "He has a great respect for the audience and the will to make the people happy." That's a sentiment soundly echoed by Berger, who regards Dorough as "one of the greatest, most generous people... His fans love him. He's a friend to everyone. His publishing company is called Sincere Music—that says everything."

Dorough, a musician's musician, is enthusiastic about the music's future, rejecting the decades-old refrain that "jazz is dead." "How could it be?" he rejoinders. He's excited about young musicians coming out of jazz schools all over the world, "totally submerged in the entire history of the jazz idiom." As a musician whose years have spanned almost the entire history of the genre, he's clearly as fervent about jazz as when he began in it. "Eureka!" he exclaims with passion. "I wish I could hang around and hear it all!" ❖

For more information, visit bobdorough.com. Dorough is at *Smoke Oct. 5th* with Roseanna Vitro and *Café Noctambulo at Pangea Oct. 23rd* as part of the Southport Records 40th Anniversary Celebration. See Calendar.

Recommended Listening:

- Bob Dorough—*Devil May Care* (Bethlehem-Rhino, 1956)
- Bob Dorough—*Just About Everything* (Focus-Evidence, 1966)
- Bob Dorough—*Beginning To See The Light* (with Bill Takas) (Laissez-Faire, 1976)
- Barbara Lea/Bob Dorough—*Hoagy's Children, Vol. 1 & 2* (Audiophile, 1981/1984-85/1993)
- Bob Dorough—*Right On My Way Home* (Blue Note, 1997)
- Bob Dorough—*Sunday at Iridium* (Arbors, 2004)

TD james moody JAZZ festival



chris botti

Wed, Nov 8 @ 7:30PM

This world's best-selling jazz instrumentalist returns to NJPAC.



ella & dizzy the centennial celebration

Sun, Nov 12 @ 7PM

Gregory Porter (above), Lizz Wright, Regina Carter, Valerie Simpson, Randy Brecker, Sean Jones and the Christian McBride Big Band salute Ella Fitzgerald and Dizzy Gillespie and celebrate the Ella songbook.



crosscurrents with dave holland & friends

Sun, Nov 5 @ 7PM

Indian music meets jazz with Zakir Hussain, Dave Holland, Shankar Mahadevan and more!



john mclaughlin & jimmy herring

Fri, Nov 10 @ 8PM

Guitar virtuosos from Mahavishnu Orchestra and Widespread Panic.

Manhattan Transfer
Sat, Nov 4 @ 7:30PM

Hiromi & Edmar Castaneda
Sun, Nov 5 @ 3PM

Christian McBride & Dianne Reeves: One on One
Fri, Nov 10 @ 7:30PM

Dortheaan's Place Jazz Brunch
Kevin Mahogany
Sun, Nov 12 @ 11 AM & 1PM

Sarah Vaughan Int'l Jazz Vocal Competition
Sun, Nov 12 @ 3PM
Guest judges include TS Monk, Ann Hampton Callaway, Will Downing, Vanessa Rubin and WBGO's Gary Walker

More jazz to enjoy



saturday arts training programs

Instrumental and vocal students learn from the best in the industry at NJPAC!

Sign up today!

njpac.org/getaccepted



andra day, sheila e david sanborn & more

Salute the Next Generation of Jazz
JAZZ HOUSE KIDS 15th Anniversary Gala
Tue, Oct 24 @ 7PM

All-star celebration of JAZZ HOUSE KIDS with Andra Day, Sheila E, David Sanborn and Kenny Barron under the direction of award-winning bassist Christian McBride.

TD James Moody Jazz Festival sponsored by:



For tickets & full schedule visit njpac.org or call 1.888.GO.NJPAC • Groups 973.297.5804
One Center Street • Newark, NJ



RUTH PRICE

BY ANDREW VÉLEZ

At 86 Ruth Price is one of the best jazz singers too many haven't heard enough. Back in 1986, jazz critic Leonard Feather praised her as "an ideal blend of jazz vocalist and cabaret singer." He described her as "compact, black-haired, bright-eyed and with a rare taste for arcane melody and literate lyrics." Now more than 30 years later, Ruth Price remains a key figure in the Los Angeles jazz scene, albeit more as a longtime producer than a singer. Along with photographer Jim Britt she produces jazz evenings at different venues until the creation of a new permanent home for The Jazz Bakery in Culver City.

About that beloved jazz site, Price opines, "Well, it was more glorious than I realized. Morning, noon and night from 1992 to 2009. It was never a nightclub and no booze. I guess I did all of the things I wish would happen in clubs. Which is to say there was no talking. There was no serving because there was no booze... and no smoking...I was tired of inhaling smoke." Price even attempted to institute no applause until the end of a song. She wanted to hear more of one guy's solo into another guy's solo because "that can really get interesting... When I started running a place the first one I called was Tommy Flanagan. All I did was make a phone call and say 'Tommy, it's a really good piano. And you know the money is good.'"

After she lost her lease on the old Jazz Bakery site she was forced to rent places. She is currently continuing to fundraise to build a new Bakery using a design given to her by famed architect and admirer Frank Gehry. "Last night we had a full house in a 500-seat theater. It was not as free jazz as I usually choose to do...It was a two piano evening that included Roger Kellaway and Mike Lang...a tribute to the music of

Paul McCartney."

And what about her singing today? "No, I don't sing at all. I mean I sing to myself and I sing when I am teaching." Price has taught at UCLA for over 25 years. "It's not me, that other person, that other person that sings, I never knew exactly how it happened. I never studied. It was like a private miracle." Trained from an early age to be a ballet dancer, Price would fill in between semesters by finding work in Pennsylvania nightclubs. "I would work all these jobs around Philly... I used to work what I called the animal circuit like the Moose and the Elks. One night, I don't know where I got the nerve, I went to the bandleader and asked if I could sing a song. The song I sang was 'Deed I Do'. I didn't know the band rhythm section was Miles Davis' rhythm section. It was Red Garland and Philly Joe Jones." They taught Price a lot of songs and helped her get singing gigs. It was one of the many examples in her life of the mutual affinity she and musicians have had for each other. Harry James and his band and a tour with singer Mel Tormé were special moments in her early career.

She is encyclopedic and generous in her comments about other artists and astute in her observations. Of Tormé she recalls, "I would open for him...He had a lot of problems. I think he didn't feel he was very handsome. But he was such a good singer. I never felt he was a heartfelt singer. He didn't make me cry, but he sure astonished me with his musicianship (pause and with a laugh)—Give me Johnny Hartman!... And a lot of other singers who don't really have good voices. The two guys we always talk about are Tony Bennett and Frank Sinatra. Tony got better and better as the years went by. I'd get these records [of his] in the days when you could put them on tape...I'd cut the ends off because I would hate when he would get operatic the last four bars. But I loved the rest of the song. I told him once and he laughed at me." Her enthusiasms range from Jeri Southern ("Wasn't she a wonderful singer!") to vibraphone great Gary Burton, ("Who wouldn't love Gary Burton? I am sad he never got to play The Bakery.")

One of Price's excellent but too few albums was with guitar legend Johnny Smith in 1956. She first met

him when she was about 12 or 13 and he was playing with a USO band. Too young to be allowed into the hall, she would listen at the window to the music. They became friendly when he came out to walk his dog. They lost contact after the War, until years later on the very first night she ever sang at Birdland. There the by-then-famous Smith was playing in the band. Happily reunited, they remained close until his death in 2013.

Price considers herself lucky to have come into music when she did on the '50s East Coast. Of music then and now she says, "I hear a song once and I know it. When I say I know it, it means I can hear all the changes and of course the melody and the words. I can't do it with the songs they write today because they don't make sense to me so I can't internalize them." She adds, "I'd like you to know my favorite song is 'Skylark'. And the only person I ever copied as a singer was Jackie Paris. I sang the beginning and end of 'Skylark' as he did it and I still would if I were singing it."

The close friendships she formed with Village Vanguard owner Max Gordon in New York and Shelly Manne, famed drummer and owner of The Manne Hole in Hollywood, assured her that she always had a 'home' in either city. She muses before adding, "I don't care about being famous. I never did. I really care about musicians saying she's a really good singer. You cannot buy your way into jazz anything. You just have to do it. And I got that." ❖

For more information, visit jazzbakery.org

Recommended Listening:

- Ruth Price—*My Name is Ruth Price—I Sing* (Kapp-Universal, 1955)
- Ruth Price—*Ruth Price Sings with The Johnny Smith Quartet* (Roost-Fresh Sound, 1956)
- Ruth Price—*With Shelly Manne & His Men at the Manne-Hole* (Contemporary-OJC, 1961)
- Ruth Price—*Live & Beautiful* (Ava, 1963)
- Charlie Barnet—*Charlie Barnet Big Band - 1967* (Vault/Vocalion-Mobile Fidelity, 1966)
- Ruth Price—*Lucky To Be Me* (ITI, 1983)

LEST WE FORGET



BETTY ROCHÉ

BY ORI DAGAN

Historians have been quick to point out that Betty Roché's relative obscurity owes much to unfortunate timing; ironic, given that musically, her timing was consistently dead on. The singer's rhythmically assured horn-like style was characterized by confidence, creativity and a genuine feeling for the blues.

Born Mary Elizabeth Roché on Jan. 9th, 1918 in Wilmington, Delaware, she was raised by her grandparents in Atlantic City and moved to New York City as a teen. At 17 she won the amateur contest at Harlem's Apollo Theater and subsequently made her recording debut in 1941 with the Savoy Sultans. She made a name for herself around this time singing with "Hot Lips" Page and Lester Young and was actively on the scene during the birth of bebop, holding down a three-year residency at Minton's, where she sang with Thelonious Monk and Kenny Clarke.

In 1942 Roché was summoned by Duke Ellington to replace his vocalist Ivie Anderson. Before performing

the dramatic reading of "The Blues" in Duke's historic Carnegie Hall debut with the *Black, Brown and Beige* jazz suite, Roché appeared with his orchestra in the film *Reveille with Beverly* singing their theme song "Take the 'A' Train". Sadly, due to the AFM recording ban, she was not able to record this song with the band for another decade. The June 1952 bop-infused recording remains one of the most popular renditions of the Strayhorn anthem and the song most closely associated with the singer.

While Roché was captured on wax far less frequently than her unique talent deserved, her three full-length recordings offer their share of highlights.

Take the "A" Train (Bethlehem, 1956) finally shone the spotlight on this multi-faceted artist. The set of mostly Ellingtonia finds Roché in the company of Donn Trenner (piano), Whitey Mitchell (bass) and Davey Williams (drums), with a West Coast feel added by vibraphonist Eddie Costa and trumpeter Conte Candoli. On the title track Roché recapitulates her iconic scat solo from four years earlier, charmingly quoting "I Cover the Waterfront" and "He's Funny That Way".

While this writer adores her scat singing, it may divide listeners, as this discipline generally does at the best of times. Roché's greasy, behind-the-beat approach is undeniably hip, but arguably the crispness of her diction works against her in scat, as in "shoe, PAPA doolya UH, swib troolya dee BLAH" and so on, sounding like words rather than sounds. Like Carmen

McRae and Anita O'Day, Roché was able to convey a great deal of attitude with few notes; for this reason she was an important wordless improviser.

Singin' and Swingin' (Prestige, 1960) is a sensational session with Jack McDuff (organ), Bill Jennings (guitar), Wendell Marshall (bass), Roy Haynes (drums) and Jimmy Forrest (tenor saxophone). "Day By Day" and "When I Fall in Love" are each taken at a brilliantly languid tempo while "Where or When" is a master class in injecting one's musical personality into familiar territory without losing the lyric in the process.

Roché's final recording, *Lightly and Politely* (Prestige, 1961), focused more on her sentimental strengths as a ballad singer, including lovely renditions of "Polkadots and Moonbeams", "Jim" and "I Had the Craziest Dream". She gradually gave into obscurity, never recorded again and ultimately ceased to appear on stage. Betty Roché passed away on Feb. 16th, 1999 in Pleasantville, New Jersey. ❖

Recommended Listening:

- Duke Ellington and His Orchestra—*Carnegie Hall Concerts, January 1943* (Prestige, 1943)
- Earl Hines—*And The Duke's Men* (Apollo-Delmark, 1944)
- Duke Ellington—*Ellington Uptown* (Columbia-Legacy, 1952)
- Betty Roché—*Take The "A" Train* (Bethlehem, 1956)
- Betty Roché—*Singin' & Swingin'* (Prestige, 1960)
- Betty Roché—*Lightly and Politely* (Prestige, 1961)

SOUTHPORT

BY ALEX HENDERSON

Bradley Parker-Sparrow has been celebrating two anniversaries in 2017. It was 40 years ago that the pianist, composer, producer and engineer founded Southport Records as well as his recording studio, Sparrow Sound Design, in his native Chicago. And having released more than 145 albums along the way, Southport has shown itself to be one of the most durable independent labels when it comes to recording jazz in the Windy City.

The list of jazz instrumentalists who have recorded for Southport over the years is a long one, ranging from saxophonists Von Freeman, Fred Anderson, Roscoe Mitchell and Joseph Jarman to trumpeter Bobby Lewis, bassists Malachi Favors and Tatsu Aoki and pianists King Fleming and Willie Pickens. Southport has recorded many singers as well, including Katherine Davis, Libby York, Eden Atwood, April Aloisio and Sparrow's wife Joanie Pallatto, who has been running the company with him since the early '80s.

Although Southport is closely identified with jazz, Chicago native Sparrow is quick to point out that his label has recorded many other styles of music as well.

"You know, I think the amazing thing is that we're reaching 147 individual projects—and most or all are still in print," observes Sparrow, now 63. "We haven't just stayed with jazz and blues. There's almost like a caste system in this country where you have to have an association with a group of musicians—I'm a jazz

person, I'm classical, I'm hip-hop—but we've been all over the map, which is probably to our detriment. We've done a lot of experimental avant garde classical, like George Flynn. We've done Latino music, going back to David Hernandez—the Puerto Rican poet—in 1980. And we've recorded jazz legends that no one else was recording in Chicago, like Willie Pickens, Von Freeman, George Freeman, Tatsu Aoki, King Fleming."

Pallatto, originally from Ohio and also 63, has been with Southport throughout most of its history. After seeing Sparrow performing at the Chicago Jazz Festival in 1979, she met him in person the following year when he heard her performing at a no-nukes benefit show and asked her to join the group he had at the time. They were married in 1982 and will be celebrating their 35th wedding anniversary in November.

Pallatto points out that Sparrow's legacy includes not only all the albums released on Southport, but also, the numerous albums that were recorded in his studio and released on other labels.

"I think a lot of the artists who came to us in the early days were attracted to the sound we had to offer in the studio," Pallatto remembers. "When we found our big Baldwin Concert Grand Piano, it attracted a lot of the pianists. Willie loved it, King loved it. As the development of our label grew, we were a recording studio open for business; we had clients. It wasn't just the recordings that we released on Southport—it was any number of recordings that we produced for other artists on their own label or other labels. That was all part of the evolution as well. There were a lot of recordings; we still have reels and reels of analog tapes in the basement."

Sparrow and Pallatto have been celebrating the 40th anniversary of Southport and Sparrow Sound Design with a series of concerts in Chicago and the celebration will continue this month in Manhattan at Café Noctambulo at Pangea featuring veteran singer Bob Dorough.

Technologically, Southport has witnessed many changes during its 40-year history. When Sparrow founded the label during the Jimmy Carter years, LPs were the dominant format for recorded jazz. In the late '80s, CDs became jazz' format of choice. And in 2017, many listeners under 25 obtain all of their music via downloading, which Sparrow finds regrettable. Physical products, he stresses, have been a valuable part of the jazz experience.

"I'm still not a fan of digital cloud activity because I think that one day, it's all going to just disappear," Sparrow asserts. "I think people should have a physical item with graphics so that they can have their own personal libraries. Sometimes, things do disappear in the clouds. It's sad, but it's really hard to sell CDs now. They don't have CD players in cars; they don't put CD drawers in laptops. But CDs are an excellent idiom. Vinyl was very difficult and hard to make." Sparrow adds, "When the graphics and the photographs get separated from the sound, it's going to be really hard, 50 years from now, to put them back together."

Sparrow and Pallatto, after many years in the music industry, see nothing wrong with musicians finding income streams outside of music. When they aren't running Southport Records and Sparrow Sound Design, they are renting out apartments they own in Chicago. "You have to be diverse," Sparrow notes.

(CONTINUED ON PAGE 54)



Blue Gardenia
Libby York



All in the Family
George and Chico Freeman



2 x 4
Malachi Favors Maghostut/Tatsu Aoki



It's About Time!
Willie Pickens



The King and I
Joanie Pallatto/King Fleming

VOXNEWS

FASCINATING THINGS

BY SUZANNE LORGE

Cécile McLorin Salvant's illustrations are whimsical and charming, her handwriting round and neat. Both grace the cover of her new album, *Dreams and Daggers* (Mack Avenue), revealing yet another dimension of Salvant's artistic self. Whether with a song or a pen, Salvant is a master at conjuring up captivating images.

Salvant recorded just over half of the new album at Village Vanguard about a year ago with the same team who played on her 2016 Grammy-winning album, *For One To Love* (Mack Avenue)—pianist Aaron Diehl, bassist/arranger Paul Sikivie and drummer Lawrence Leathers. The rest of the album is a studio recording with the Catalyst Quartet providing strings on—most notably—the four originals to which Salvant contributed either music, lyrics or both.

Each luscious moment on the two-disc recording moves unerringly into the next; if it weren't for the applause and cheers from the audience you'd never notice that Salvant had changed rooms. (Then again, given Salvant's riveting performance, you probably wouldn't notice if the room were on fire.) Some standout moments: her tongue-in-cheek delivery on "If A Girl Ain't Pretty"; rambunctious version of the

Gershwin's "My Man's Gone Now"; and a gut-wrenching musical adaptation of Langston Hughes' "Fascination". Salvant launches the CD at Village Vanguard (through Oct. 1st).

As a child, New York Voices member **Lauren Kinhan** developed a fascination with singer Nancy Wilson, listening again and again to Wilson's 1961 Capitol Records collaboration with saxophonist Cannonball Adderley. Five of the tunes from this iconic recording inspired Kinhan to record *A Sleeping Bee* (Dotted i), her unique take on ten tunes that Wilson popularized from 1961-64. Even though this is Kinhan's first all-standards album, her approach to the material is anything but conventional: with her big, flexible voice, Kinhan brings the passion of a soul singer to the improvisatory reach of a jazz diva. This powerful combination transforms classics like "Never Will I Marry" and "Save Your Love For Me" from charming tunes into personal declarations of creative independence. *A Sleeping Bee* drops on Oct 6th.

Listening to **Benny Benack III's** originals it's easy to forget that they were written in the 21st century and his fiery trumpet comes as a surprise after his crooning baritone lays down a gently swinging melody. Yet these Songbook-ish originals, lyric vocals and effervescent horn solos do indeed emanate from the same contemporary jazz musician. Benack's debut CD, *One Of A Kind* (BB3 Productions), features eight of his own originals, some with vocals, some without, each

one a close cousin to the Tin Pan Alley favorites that inspired Benack. Emmet Cohen, Benack's pianist, also contributes one piece—"You Already Know", a showcase for Benack's tandem playing with guest saxophonist Joel Frahm. It would be tempting to compare Benack to other singer/trumpeters like Chet Baker or Louis Armstrong, but such comparisons would miss the mark. Benack is simply his own thing. He'll be at Smoke (Oct. 26th) to launch *One Of A Kind*.

In 1994 singer **Jay Clayton** recorded a duo album of love songs with pianist Fred Hersch for the Sunnyside label. Last month Sunnyside released the remastered version of this vintage album, *Beautiful Love*, songs that fully plumb the musical depth of these two artists. What distinguishes Clayton and Hersch from others—and makes them such a perfect pairing—is their shared musical vision: spacious, meditative improvisation as a medium of connection and loss.

In 2010 singer **Fay Victor** attended a workshop for musicians in upstate New York, where she met Austrian pianist Elisabeth Harnik and UK bassist Dominic Lash. These musicians, inspired by the wildlife outside their door each day, formed the ensemble ReDDeer Trio, which just released *New York - St. Johann* (Evil Rabbit), a live recording of improvised performances from Austria and New York City. The trio doesn't get much opportunity to perform together but you can catch Victor this month at Spectrum (Oct. 6th), El Taller LatinoAmericano (Oct. 9th) and Roulette (Oct. 12th). ♦

50 Years of nessa records

Celebrating Recordings
Old & New

Lester Bowie		Roscoe Mitchell with Yuganaut	
Von Freeman		Nick Mazzarella & Tomeka Reid	
Art Ensemble of Chicago		Air	
Wadada Leo Smith		Charles Tyler	
Bradford/Gjerstad		Braxton/McDonough	
Hal Russell NRG Ensemble		Ira Sullivan	

Coming Soon: Roscoe Mitchell
*Conversations for the
Montreal—Toronto Art Orchestra*

Like us on Facebook and
check out the full catalog at
nessarecords.com

JOHN ABERCROMBIE

BY ANDREY HENKIN



© JOHN ROGERS / ECM RECORDS

John Abercrombie, one of the most influential guitarists in recent jazz history, who began his career in the organ jazz world, moved on to fusion and then redefined himself as a player of remarkable sparseness and grace on a string of ECM albums from 1974-2016, died Aug. 22nd at 72 of heart failure.

Abercrombie was born Dec. 16th, 1944 in Port Chester, NY and raised in Greenwich, CT. He studied at Berklee College of Music in Boston, MA from 1962-66, where his classmates included fellow guitarist Mick Goodrick. His first recordings were done shortly thereafter, organ jazz forays under the leadership of Dick Delaney and Johnny "Hammond" Smith. Soon Abercrombie became part of the burgeoning fusion movement, both as part of the short-lived Dreams, featuring the Brecker Brothers and Billy Cobham, and on albums by Barry Miles, Gato Barbieri, Enrico Rava, Gil Evans, Cobham, Horacee Arnold, Michael Urbaniak and Dave Liebman's Lookout Farm.

Several months after recording with Liebman's band for Manfred Eicher's ECM label, Abercrombie waxed his debut for the imprint, 1974's *Timeless* with keyboard Jan Hammer and drummer Jack DeJohnette, starting a relationship that would continue uninterrupted through 2016's *Up and Coming*, over 40 albums under his own name and with other ECM artists like DeJohnette, Rava, Barre Phillips, Charles Lloyd, Collin Walcott, Dave Holland, Jan Garbarek, John Surman, Ralph Towner and Kenny Wheeler. Apart from some recordings co-led with pianist Andy LaVerne for SteepleChase and Musidisc, all of Abercrombie's leadership output was for ECM and it is not hyperbole to make the claim that the guitarist has been a crucial voice in the classic ECM sound.

Speaking to veteran writer Bill Milkowski for this gazette on the subject of 2003's *Class Trip*, Abercrombie's 18th leader release for ECM, he discussed his use of a guitar-violin frontline and relationship with violinist Mark Feldman: "Guitar and violin is a classic combination going back to Eddie Lang and Joe Venuti or Django Reinhardt and Stéphane Grappelli and all the way up to John McLaughlin and Jerry Goodman. I don't know if it's been done recently and I think our thing is quite different from those other combinations."

Ten months after recording *Class Trip*, Abercrombie's Putnam Valley, NY house burned down and he lost a number of his prized instruments. But he persevered, making five more albums for ECM and continuing to perform; in a review of *Up and Coming* from this gazette's January 2017 issue, John Pietaro wrote that the band is, "crafting late-night slow dances out of the atmosphere, bathed in shadow and, alternately, flaring turbulence." Abercrombie's last local performances were at Birdland in January in support of the album.



LARRY ELGART (Mar. 20th, 1922—Aug. 29th, 2017) The saxophonist worked with Woody Herman, Tommy Dorsey and other big bands and then went on to lead, along with his brother Les, a swing/pop-inspired band that recorded a version of Charles Albertine's "Bandstand Boogie", the theme song for *American Bandstand*, and release albums for Decca, MGM, Columbia and RCA Victor. Elgart died Aug. 29th at 95.



MIKE HENNESSEY (1928—Aug. 23rd, 2017) The British author penned numerous liner notes for albums on MPS, Elektra, SteepleChase, Storyville and other labels and wrote or co-wrote biographies of Johnny Griffin, Kenny Clarke and Ronnie Scott. Hennessey died Aug. 23rd at 89.



BENARD IGHNER (Jan. 18th, 1945—Aug. 14th, 2017) The vocalist and multi-instrumentalist had relatively few credits under his own name, including one leader album in 1978, but was known for his composing and producing work for a number of vocalists like Sarah Vaughan, Carmen McRae, George Benson and Karrin Allyson. Ighner died Aug. 14th at 72.



TIM LUNTZEL (Nov. 1st, 1972—Aug. 27th, 2017) The bassist's recording credits include albums by Melvin Sparks, Jim Campilongo, Jenny Scheinman, Norah Jones, Lee Ranaldo and Michael Blake. Luntzel died Aug. 27th at 44.



EDDIE PAZANT (Jun. 29th, 1938—Aug. 1st, 2017) The saxophonist/flutist/oboe player worked with Lionel Hampton for over a decade starting in 1959 as well as Pucho And The Latin Soul Brothers, Sonny Phillips, Dizzy Gillespie, George Gee, Frank Foster and Grant Green, Jr. and led his own band with his trumpeter brother Al, releasing an album on Vanguard in 1975. Pazant died Aug. 1st at 79.



JANET SEIDEL (May 28th, 1955—Aug. 8th, 2017) The Australian jazz and cabaret singer had a handful of albums under her own name, one of which, *Moon of Manakoora*, won the Bell Award for Best Australian Jazz Vocal Album in 2006. Seidel died Aug. 8th at 62. ❖

NYC ADULT JAZZ STUDENTS
PLAY AND STUDY IN A REGULAR
JAZZ BAND YEAR ROUND

JazzLabNY.com



Play in an Ongoing Band, not a Workshop or Class that Ends

NEWPORT

BY TOM GREENLAND



Danilo Pérez

MONTEREY

BY SCOTT YANOW



James Carter

Established in 1954, now over 60 years old, Newport, America's first annual jazz festival, still delivers the goods, whether that means crossover jazz artists who can attract the not-so-jazz crowds, mainstream veterans, lesser-known innovators or even student ensembles filled with talented young players still finding their musical voices. Held at Fort Adams State Park, by a large, bastioned citadel situated at the mouth of Newport Harbor in Narragansett Bay, Rhode Island, the festival offers audiences an unrivalled 180-degree view of the bay, the Clairborne-Pell suspension bridge arching from Newport to Jamestown in the background, water filled with everything from small motored dinghies and one- and two-mast classic sailboats to luxury yachts anchored just offshore to enjoy the music.

The festival is spread across three days (Friday-Sunday) and five venues including tented Quad stage within the fort walls; large outdoor Fort stage at the tip of the peninsula; Quad stage, a smaller tented venue; and Storyville, an intimate indoor venue (100 seats) for solo acts, housed in Museum of Yachting. There's a lot to hear and it's impossible to do it all. Many veterans don't even try; they come early to park their lawn chairs in a good spot on the grass by the main stage and stay put until the sun starts setting. Seeking a broader representation of the musical events, your dutiful reporter followed the dim-sum approach, sampling bite-sized portions of most (but not all) of the sets.

Saturday (Aug. 5th), the second day of the three-day event, began in a light but persistent rain that would linger most of the day. The program started at the Harbor stage with Rhode Island's all-state jazz ensemble, comprised of high school seniors.

Inside the fort, a hard-hitting ensemble directed by pianist Danilo Pérez performed Quincy Jones' "Jessica's Day" and Dizzy Gillespie's "Cubano Be, Cubano Bop", with strong solos by trumpeter Avishai Cohen, tenor saxophonist Chris Potter and conguero/vocalist Roman Díaz, after which Pérez played an amazing solo rendition of Thelonious Monk's "Pannonica" followed by a full-band, 7/4 treatment of Monk's "Off Minor", featuring a powerful extended solo from Potter, who was later joined by Pérez.

Over at Storyville, a red-brick warehouse with vintage posters of Pee-Wee Russell, "Wild" Bill Davison and Sidney Bechet adorning the wall behind the stage, New Orleans pianist David Torkanowsky played a wonderful solo set, mixing elements of classical, stride, blues, gospel, country and jazz, into a down-home Crescent City style. His "Summertime" was both Chopin-esque and funky; two Ellis Marsalis compositions were dedicated to Dolores, Ellis' recently

(CONTINUED ON PAGE 55)

Founded by Jimmy Lyons in 1958, the Monterey Jazz Festival celebrated its 60th edition this year. Monterey is not only the second oldest annual jazz festival in the world (next to Newport, which was started in 1954) but also the only festival to be held at its original location (the Monterey Fairgrounds) for six decades. Over a September weekend (Sep. 15th-17th), Monterey (under the direction of Tim Jackson since the early '90s) features high-quality jazz at five venues plus a stage set aside for college bands. There is so much going on that fans continually have to make difficult choices, essentially forming their own jazz festival, which might differ quite a bit from that of their neighbor. Here are a few of the highlights.

Regina Carter, arguably the top jazz violinist since Stéphane Grappelli's death 20 years ago, appeared at Monterey each of the three nights with a different group and concept. On Friday she paid tribute to Ella Fitzgerald's 100th birthday by playing what she called "The B sides of Ella". As on her recent CD, Carter performed mostly obscurities and modernized versions of ballads, putting the emphasis on grooves and bluesy ballads over swinging. Her quintet with guitarist Marvin Sewell and pianist Xavier Davis played quite well but one wished that Carter would have allowed herself to cut loose. That wish came true on her second night when her quartet cooked on a variety of standards, including "When I Grow Too Old To Dream" and "Undecided". A catchy original surprised the audience by evolving into "When The Saints Go Marchin In", providing the only New Orleans jazz of the weekend. On the third night Carter led her Southern Comfort quintet, which featured accordionist Will Holshouser and Sewell. Paying tribute to the music of her grandfather's time in the rural South, Carter played beautifully on country waltzes, dance music, ballads and folk songs, sometimes starting the performances by putting on a MP3 of the original field recording.

Kenny Barron, pianist in Dizzy Gillespie's quintet during 1962-66, paid tribute to his former boss during a superior "trio with guests" set. Barron took "Con Alma" unaccompanied (playing some runs worthy of Art Tatum), performed a few numbers with bassist Kiyoshi Kitagawa and drummer Justin Faulkner, had percussionist Pedrito Martinez sit in on "Tin Tin Deo" and welcomed trumpeters Sean Jones and Roy Hargrove for two songs apiece. The former displayed his fat sound and wide range on "Bebop" while the latter, who has been battling health problems in recent times, revealed a reinvented style on "A Night In Tunisia" that sounded a lot like Chet Baker. Hargrove had a cool tone, stayed exclusively in his middle register, used space expertly and made every note

(CONTINUED ON PAGE 55)

Milt Hinton Jazz Perspectives Concert



BARUCH PERFORMING ARTS CENTER
CULTURE IN THE HEART OF FLATIRON

Baruch COLLEGE

MILITARY MUSIC

Oct 6, 2017 @ 8pm

This NYC-based group of urbanized virtuosos is emerging as one of the world's hottest international touring acts. The push and pull between the Latin syncopations of Brazilian music and the folk traditions of the American South: it's Bluegrass meets Brazil.

55 Lexington Ave

(Enter on 25th St between 3rd and Lex)

Tix: 212-352-3101 • baruch.cuny.edu/bpac

Use code JAZZREC for 10% off



DOMINIQUE EADE & RAN BLAKE
TOWN & COUNTRY
 RAN BLAKE piano DOMINIQUE EADE voice
 SSC 1484 - IN STORES NOW

There are the expected classic tunes and country ballads, the ill-fated coalminers, the tragic romantics grasping out their last breaths, the cries of faith and determination sent heavenward. But in the agile imaginations of these two inventive artists, who share a love for skewing the traditional through a modernist lens, the folk idea is broad enough to include film noir laments and TV-scaled road songs, moonlit love and Third Stream austerity.

APPEARING @ PARK AVENUE ARMORY
 Tuesday, November 21
 at 7:00pm and 9:00pm



ALAN FERBER BIG BAND
JIGSAW
 1494 - IN STORES NOW

The band features saxophonists John O'Gallagher, Rob Wilkerson, John Ellis, Jason Rigby and Chris Cheek; trombonists Ferber, John Fedchock, Jacob Garchik and Jennifer Wharton; trumpeters Tony Kadleck, Scott Wendholt, Alex Norris and Clay Jenkins; and the rhythm section of Anthony Wilson on guitar, David Cook on piano and keyboards, bassist Matt Pavolka, drummer Mark Ferber and additional percussion by Rogerio Boccato.

APPEARING @ THE JAZZ GALLERY
 OCTOBER 6 & 7
 SHOWS @ 7:30pm & 9:30pm



iTunes.com/DominiqueEade
 iTunes.com/AlanFerber
 www.sunnysiderecords.com



50 YEARS OF "WHAT A WONDERFUL WORLD"

BY ANDREY HENKIN

You couldn't write a more interesting story than Louis Armstrong's biography. The legendary trumpeter defined "rags to riches", going from a childhood in one of the hardest sections of New Orleans to being, alongside Duke Ellington, one of the most famous players in early jazz history.

There is the question of his birth, which he insisted was July 4th, 1900 (though it is generally accepted as Aug. 4th, 1901). This was followed by a time spent in the Colored Waif's Home for Boys (after shooting a gun on New Year's Eve 1912) and early employment with a Jewish family, the Karnofskys, who bought the young Armstrong his first cornet. He was mentored in his teens by Bunk Johnson and King Oliver, the latter who took him to Chicago in his early 20s and with whom Armstrong made his first recordings in 1923. He spent time in the bands of Fletcher Henderson and Bessie Smith, went on to form his famed Hot Five and Hot Seven groups and was a bonafide star by the '30s, continuing to perform and record for the next four decades. By the time of his death on Jul. 6th, 1971 at his home in the Corona section of Queens, he had an estimated net worth of \$10 million (some \$60 million in today's money).

His longevity, especially in his later life when his health was poor, is to be admired. He had #1 singles 32 years apart with "All of Me" (1932) and "Hello Dolly" (1964). But it is a song that never made it higher than #136 in the States (but did peak at #1 in the UK) that has become synonymous with the Armstrong name and aesthetic: "What a Wonderful World". The song, co-written by famed producer Bob Thiele and composer George David Weiss, was recorded 50 years ago, on Aug. 16th, 1967 and featured impressive personnel like the trumpets of Clark Terry and Joe Wilder, trombonist J.J. Johnson and pianist Hank Jones. Hard to believe that it had little domestic support from ABC-Paramount, was never fully appreciated during Armstrong's lifetime and only became the sensation we know today after it was included (somewhat anachronistically) in the soundtrack of the 1987 Robin Williams film *Good Morning, Vietnam*.

The history of the song and, by extension, the life and times of Louis Armstrong are the subject of a small yet fascinating exhibition at the Louis Armstrong House, the historical museum that has taken over the last residence of Armstrong and his fourth wife Lucille (who lived there until her death in 1983). There is sheet music and handwritten lyrics; an autographer copy of the original single; photos from the recording session; newspaper clippings; even a copy of that *Good Morning, Vietnam* soundtrack for good measure. The materials come from the Louis Armstrong Archives, currently housed at Queens College but eventually to have a dedicated home, available to credentialed scholars by appointment, in a to-be-constructed building across the street from the house.

While some critics argue that by the time of the

1967 recording Armstrong had devolved merely into an entertainer rather than a serious jazz musician, that ignores the reality of his career. Armstrong was both a trumpet pioneer and humorous, almost self-deprecating scat singer. Ricky Riccardi, Director of Research Collections at the Louis Armstrong House Museum, says, "Armstrong's career is actually much more consistent than most folks believe. The myth of the 'two Armstrongs' needs to go away now. The same guy playing the hell out of the trumpet, singing, scatting, performing love songs and showtunes and comedy routines in the '60s was the same guy doing those same things in Chicago in the '20s." "What a Wonderful World" was intended as a song of hope for a country in the midst of turmoil but it resonated personally with Armstrong, who had risen to heights he could have hardly imagined.

The exhibition is only one reason to visit the Louis Armstrong House. It opened as a museum in 2003, restored to its original state under the auspices of State Historic Preservation Office and the New York City Landmarks Preservation Commission (with the exception being the garage, which now functions as the museum's welcome center and gift shop). A modest dwelling by today's standards, it was purchased by Lucille for \$8,000 in 1943 (\$115,000 in today's money), who decorated it for her husband while he was on tour.

It is an unrivaled opportunity to see a jazz legend out of his public element and gain insight into the man millions know simply as Satchmo. Don't miss the custom-made kitchen, all in glossy blue, with a deluxe Crown stove, early SubZero fridge and piano accents in the form of cabinet hinges and pulls. Next door is a tiny room used as a breakfast nook but originally the Armstrong bedroom while Lucille's mother lived upstairs. The second floor features Lucille's prayer corner and Louis' office—decorated by a portrait of Louis by his old friend Anthony Dominick Benedetto (better known as Tony Bennett)—where he edited and stored all his reel-to-reel tapes. Perhaps most impressive is the ground-floor bathroom, festooned with mirrors and gold fixtures, perhaps the only admission to the wealth of its users.

An additional attraction for visitors is the opportunity to hear the man himself speak. Armstrong was constantly recording his life at home (these tapes are available as part of the archive) and some choice selections are played in each room. Whether or not Armstrong knew what a gift to posterity these documents were, they provide fascinating insight into his character.

One particular snippet brings us back to "What a Wonderful World". Read the lyrics from the final verse: "I hear babies crying, I watch them grow / They'll learn much more than I'll never know / And I think to myself what a wonderful world." For as famous a star as Armstrong was, he had a strong attachment to his adopted community. As Riccardi tells it, Armstrong read the lyrics and saw the song as "a tribute to his Corona, Queens neighborhood and the three generations of children he watched grow up during his time there." ❖

The 50 Years of "What a Wonderful World" exhibition runs through Oct. 16th. For more information, visit louisarmstronghouse.org.



PHOTO COURTESY OF THE LOUIS ARMSTRONG HOUSE

THE TIERNEY SUTTON BAND

Sat, Oct 21, 2017 at 8pm

Tickets: \$35

BrooklynCenter.org
or **718-951-4500**

KUMBLE THEATER AT LIU BROOKLYN
(Flatbush Ave between DeKalb and Willoughby)

One University Plaza, Brooklyn, NY 11201

Q or R to DeKalb Avenue

Supported by:



EVERYTHING MATTERS



America's Most Convenient Bank®



BROOKLYN
CENTER for the PERFORMING
ARTS
AT BROOKLYN COLLEGE



VIRGINIA SCHENCK

Kevin Bales / piano
Rodney Jordan / bass
Marlon Patton / drums & percussion
Airborne Ecstasy, LLC

AMINATA MOSEKA

An Abbey Lincoln Tribute

www.virginiaschenck.com





What Time Is It?
Giacomo Gates (Savant)
by Joel Roberts

Giacomo Gates is an increasingly rare thing in today's music world: a real-deal jazz singer. No frills, pretense, flirtations with contemporary pop, hip-hop or electronics. Just classic, hard-swinging jazz delivered by an old-school hipster with plenty of stories to tell.

The 67-year-old vocalist has a warm, smoky baritone and a Beat poet's mentality that recalls the late, great Mark Murphy. He's an adherent of the vocalese tradition started by Eddie Jefferson, King Pleasure and Jon Hendricks, but he handles sophisticated standards from the Great American Songbook with ease. Gates has recorded albums devoted to Miles Davis and Gil Scott-Heron in the past, but his latest effort's only theme is music close to his heart—including by influences like Jefferson and Oscar Brown Jr., vocalese treatments of Lee Morgan and Tadd Dameron tunes, even a taste of his original poetry.

The album opens with spoken word musings on the nature of time, before Gates' savvy quintet joins in for a righteous reading of the Richard Rodgers-Lorenz Hart classic "I Didn't Know What Time It Was". He's perhaps most in his element on bebop burners like "Disappointed", Jefferson's reworking of Charlie Parker's version of "Lady Be Good"; propulsive "Spinnin'" (a riff on Morgan's "Speedball"); and "In Cognito", an energetic, scat-heavy setting of a poem by author Tom Robbins. Best of all is an update of Brown's late-night barroom confessional, "Somebody Buy Me a Drink", delivered with a boozy, world-weary wisdom, Jerry Weldon adding bluesy tenor saxophone flourishes.

The rest of the fine quintet supporting Gates is pianist John Di Martino, guitarist Tony Lombardozi, bassist Lonnie Plaxico and drummer Vincent Ector. But the spotlight is rightly on Gates, who proves himself an able keeper of the jazz vocal flame.

For more information, visit jazzdepot.com. Gates is at Blue Note Oct. 8th. See Calendar.



One of a Kind
Benny Benack (BB3 Productions)
by Mark Keresman

As Aesop and/or Willie Dixon observed: you can't judge a book by its cover. One could assume that *One of a Kind* is a set of retro-jazz or neo-swing—note cover photo of a gentleman in a sharp suit with a drink, playing cards, gamblers' chips and a trumpet in front of him. One would be partly correct—trumpeter/singer Benny Benack III is the grandson of Benny Benack, a trumpeter who toured with the bands of Tommy Dorsey and Raymond Scott in the Swing Era. While his grandson is following in his figurative footsteps, he doesn't stop there, encompassing hardbop along with an awareness of classic pop styles.

One of a Kind is mostly Benack originals. The title

tune is a ring-a-ding-ding kick-off, Benack singing lyrics of playful braggadocio in a swinging semi-croon, his crackling, lyrical trumpet evoking the swing-to-bop era. Emmet Cohen's playful piano jabs punctuate perfectly while bassist Alex Claffy and drummer Ulysses Owens, Jr. serve up a light, lilting, cool-cat groove. "Kiss Me Slowly" features a limpid bossa nova feel, lent savor and contrast by Yotam Silberstein's gently pointed electric guitar. "Looking for Love" is a lovelorn ballad wherein Benack essays a sensitive yet not overly sentimental muted trumpet solo. The Carpenters' hit "Close To You" is reconstructed as a quirky scat-sung swinger with the right balance of parody (it is after all a corny song) and affection (it has a pretty melody and is a pop culture mini-icon).

On the other side of the (invisible) divide, "You Already Know" is a dandy slice of surging, fast-tempo modal hardbop, Benack generating Freddie Hubbard-ish heat and Joel Frahm's muscular tenor joyously careening down the lane. Switching to soprano, the latter makes for some lovely unison playing on the bittersweet "Londontown"; Benack's tone is buttery-soft yet full-bodied while Frahm pirouettes elegantly. "Guh Guh Guh" is blazing, with booting Frahm, subtle Cohen and rippling Benack, borne upon an engaging tune that Andrew Hill might have written.

The closer is a tongue-in-cheek rewrite of "Pennies From Heaven", "Benny's From Heaven", a cheery tribute to—no other way to put it—the wonder of him. But that's fine, as long as he can deliver the goods and Benny Benack III most certainly does.

For more information, visit bennybenackjazz.com. This project is at Smoke Oct. 26th. See Calendar.



Wild and Free (Live at the Keystone Korner)
Mark Murphy (HighNote)
by George Kanzler

In 1980, when this music was recorded at the San Francisco club Keystone Korner, singer Mark Murphy, then 48 (he died two years ago this month at 83), was riding a wave of popularity. The year before his vocalese lyrics to Oliver Nelson's "Stolen Moments" garnered a Grammy nomination and he was at the time, if not the best male jazz singer, definitely the most versatile. That quality is on full display on this CD in 16 songs ranging from Broadway show tunes to swing standards, vocalese and bossa nova.

The album opens with a 1976 song, "I Return to Music", which suggests autobiographical resonance, although Murphy never did leave it. But the line "sweet harmony seems to set me free, then I'm back where I belong" is particularly apropos, especially for a singer with his sophisticated harmonic dexterity. That quality is on full display on his "Spring Medley", as he cascades and leaps through "It Might As Well Be Spring", turning the word "melancholy" into a multi-syllabic lesson in harmonic modulation; following with a gently swinging "Spring Can Really Hang You Up the Most" that avoids the maudlin pathos often applied to it. And concerning maudlin clichés, his uptempo, bass-accompanied "Send In the Clowns"—teamed with an opening "Laugh Clown Laugh"—is a perfect antidote to the many histrionic versions abounding at the time. But the Broadway song that resonates most here is Cy Coleman-Carolyn Leigh's "You Fascinate Me So", penned as a patter song for a forgotten 1958 revue, delivered with witty panache

and impeccable swing by Murphy and his band: pianist Paul Potyen, bassist Peter Barshay, drummer Jack Gobetti and percussionist Babatunde Lea.

Murphy was a master ballad singer—other standouts here include "Body and Soul" and "I've Got You Under My Skin"—but also a jubilant, risk-taking swinger. That side of him is expressed in a quartet of vocalese tunes from the Lambert, Hendricks & Ross songbook as well as on a tour de force version of "Stompin' at the Savoy", a heady mix of written and improvised lyrics as well as acrobatic scat choruses culminating in a climactic "Weeee".

For more information, visit jazzdepot.com

GABRIELE TRANCHINA

Release of "Of Sailing Ships and the Stars in your Eyes"
Rainchant Eclectic Records (RER 1001 Oct 2017)

CD Release Party at The Kitano
Wednesday, October 18 8:00 PM and 10:00 PM

Gabriele Tranchina, voice
Joe Vincent Tranchina, piano / Andy Eulau, bass
Willie Martinez, drums / Rento Thoms, percussion

66 Park Ave (at 38 Street)
reservations: 212-885-7119

Music Charges + Minimums: (\$17 cover, \$20 minimum on food and beverage)



A Musical Celebration of Jazz Legend Bob Dorough!

Ralph Lampkin / Lampkin Music Group
Christopher Gines / Noctambulo@Pangea Present

Southport Records 40th Anniversary!
Monday, October 23rd, 2017 – 7 pm

Joanie Pallatto, vocalist-composer &
Bradley Parker-Sparrow, pianist-composer
Southport CD Release Party "Float Out to Sea"

A Bob Dorough Tribute with
Jazz Vocalist Martha Lorin
Broadway's Bill Nolte
Cabaret Vocalist Christiana Moffa
Pianist Deanna Witkowski

Noctambulo at Pangea
178 2nd Ave, NYC 212-995-0900
\$25 online tickets / \$30 at the door (cash only)
\$20 Drink/Food Min www.cafenocantambulo.com

www.LampkinMusicGroup.com
Southport Records / www.chicagosound.com





I Go Back Home: A Story About Hoping and Dreaming
Jimmy Scott (Eden River)
 by Alex Henderson

Vocal jazz lost one of its all-time greats when Jimmy Scott passed away in Las Vegas (his adopted home) on Jun. 12th, 2014 at 88. Scott had a long career: he rose to prominence as part of Lionel Hampton's big band in the late '40s-early '50s and continued to perform during the last years of his life. Produced by Ralf Kemper, this posthumous release was recorded in 2009 and finds Scott supported by the HBR Studio Symphony Orchestra and guests like singers Dee Dee Bridgewater, Renee Olstead and Monica Mancini, Joey DeFrancesco (organ and trumpet), Arturo Sandoval (flugelhorn), Bob Mintzer and the late James Moody (saxophones), Kenny Barron (piano), Oscar Castro-Neves (guitar) and Peter Erskine (drums).

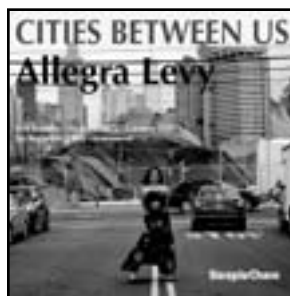
Greatly influenced by Billie Holiday, Scott recorded more than his share of dark, melancholy performances, such as the somber reading of "Sometimes, I Feel Like a Motherless Child" that opens the CD or take on Stevie Wonder's 1967 soul-pop hit "For Once in My Life". Yet *I Go Back Home*, on the whole, has a positive outlook. It is as if Scott is looking back on his life and, despite all the pain experienced along the way, is feeling hopeful. This is evident when he is joined by Bridgewater on Ron Miller's "For Once in My Life", DeFrancesco on Ralph Rainger-Leo Robin's "Easy Living" or Olstead on the Gershwin's "Someone to Watch Over Me".

The lyrical guitar of Rio de Janeiro native Castro-Neves (who died in 2013) helps Scott achieve a bossa nova flavor on Irving Berlin's "How Deep Is the Ocean" and Victor Young's "Love Letters", the latter finding him contributing vocals as well. Scott performs in English while Castro-Neves sings in Portuguese. Bossa nova has a long history of bilingual vocal duets and Scott and Castro-Neves sound perfectly natural singing together in their native languages.

Joe Pesci, best known for his acting, is a major asset when he performs a vocal duet with Scott on Hoagy Carmichael's "The Nearness of You". He is a skillful and sensitive vocalist and hearing Scott and Pesci side by side, the similarity in the vocal styles is obvious. Pesci is also featured on a poignant version of Jerome Kern's "Folks Who Live on the Hill", which

doesn't include Scott but is billed as a tribute to him. Allstar projects can be too slick and calculated for their own good. But that is not a problem on *I Go Back Home*, a fine addition to Scott's catalogue.

For more information, visit eden-river-records.com



Cities Between Us
Allegra Levy (SteepleChase)
 by Jim Motavalli

Allegra Levy has a thing for our urban infrastructure; her debut was called *Lonely City*. She was schooled in one metropolis, Boston, and is making a name in another, New York. *Cities Between Us* is mostly originals, with lyrics written for music by Duke Jordan and Dexter Gordon and one standard, Jerome Kern-Otto Harbach's "Yesterdays". For some artists, this self-reliance would send up a red flag, but Levy is a very gifted writer who has absorbed the language and style of the Great American Songbook without sounding retro. Levy wraps her dark, expressive contralto around strong, hummable melodies with lyrics, which, despite claiming to be in a more upbeat mood these days, still explore the more heart-rending aspects of our emotional lives.

Joining Levy is Stephen Riley (tenor saxophone), Kirk Knuffke (cornet), Carmen Staaf (piano), Jay Anderson (bass) and Billy Drummond (drums). The horns hadn't worked together before, but play together nicely and several of the songs benefit from arrangements by trumpeter John McNeil, Levy's former teacher at New England Conservatory of Music.

Opener "Cherry Blossom Song", boasting a McNeil arrangement that makes the group sound like a big band, has a nice herky-jerky melody, with lively but downbeat lyrics, and could become a new standard. "I Shouldn't Tell You", a song about a guy with commitment problems, benefits from solos by breathy, Stan Getz-like tenor and straightforward cornet. Jordan's "Lullaby of the Orient" is a ballad standout, whose lyrics may reflect Levy's first impressions of Hong Kong, where she spent a lengthy residence at the Four Seasons Hotel. "Misery Makes the Music" could be Levy's theme song: a snappy tango about good songs being made from bad times, with great support from Riley. "Yesterdays" is given a straightforward reading, with solos from both horns and competent scat enhancement. On "Dear Friend", Levy effectively uses the lower end of her range and matches her voice to the players like they're connected with Crazy Glue.

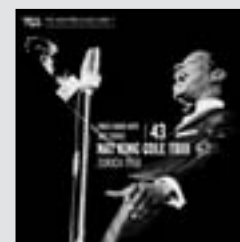
"Sleepwalk with Me (in Shek Tong Tsui)" refers to a district in Hong Kong and is another lonely reverie; Staaf's telepathic playing deserves mention. "Soy Califa" is that rare thing, a happy Levy song (based on Gordon's AfroCuban line from 1962's *A Swingin' Affair*) and it gets a very upbeat treatment, with Knuffke channeling Freddie Hubbard and Drummond giving Art Taylor a run for his money.

"Down Sunday", a skeletal frame for the soloists, suggests that Levy is not someone who lives for the weekend. The CD closes with the title song, which reiterates the theme of being in one city when your lover is in another. "Cities between us will mock us and tease us / Airlines will taunt us, stretch us and squeeze us." Anderson shows his cards on this one.

Levy is a fresh new voice, with songs steeped in the tradition and primed to join the canon.

For more information, visit steeplechase.dk

UNEARTHED GEM



Swiss Radio Days Jazz Series 43 (Zurich 1950)
Nat King Cole Trio (TCB)
 by George Kanzler

In the Fall of 1950, Nat King Cole was one of the top selling vocalists in pop music, his current Top 40 hit "Mona Lisa", "Nature Boy", "Route 66" and "The Christmas Song" already in his list of post-WWII smashes. But in the previous decade, Cole was also a pioneering pianist whose style, incorporating elements of bebop, swing and stride, influenced such giants of the post-war era as Hank Jones and Tommy Flanagan.

It is Cole's piano we hear on the original Jazz at the Philharmonic (JATP) concert recordings (credited as Shorty Nadine) produced by Norman Granz. And he was also the pianist called Aye Guy on the classic Lester Young-Buddy Rich Trio dates in the late '40s. Cole was still touring with his Nat King Cole Trio, with guitarist Irving Ashby and bassist Joe Comfort, plus recent addition Jack Costanza on bongos, when these tracks were recorded at a concert from the Kongresshaus in Zurich, Oct. 19th, 1950.

Since only a scant hour of the concert appears here, Cole may have also performed some of his recent vocal hits at the concert, but the CD concentrates more on the band's instrumental work, with only 5 of the 15 tracks featuring vocals, mostly from Cole's early years. It starts with a trio of tracks featuring band members, beginning with (early Charlie Christian disciple) Ashby's "Nothing to Fret About", followed by Vincent Youmans' "Tea for Two" spotlighting Comfort and a trio version of Johnny Green's "Body and Soul" with Cole's locked hands chords taking it out. Later on, Costanza has his own feature, "Go Bongo", a track that illustrates Cole's appreciation of the bongos player. Cole engages with the bongos, essentially transforming his piano into a percussion instrument to create a tandem drums performance. Especially illuminating of Cole's influence on younger pianists is his scintillating right-hand runs on "Bop Kick", taken at a highly revved-up tempo, enhanced by Costanza, here assuming a role similar to a drummer like Max Roach or Art Blakey.

Some selections where vocals would be expected are presented as instrumentals, with ample space for masterful piano improvisations, ranging from boppish single-note lines (Morgan Lewis' "How High the Moon") to stride and blues ("Saint Louis Blues & Bluesology", by W.C. Handy and Milt Jackson, respectively). Cole's pianistic prowess is most gracefully on display on two standards that could have well been vocals: the Gershwin's "Summertime" and Raymond Hubbard's "Poor Butterfly". Vocal features include Johnny Mercer-Richard Whiting's "Too Marvelous for Words", the Gershwin's "Embraceable You" and a trio of early hits as encores: Francis Henry-Madeline Hyde's "Little Girl", Cliff Burwell-Mitchell Parish's "Sweet Lorraine" and Bobby Troup's "Route 66".

This album is a welcome reminder that Nat King Cole still asserted his prominence as a jazz pianist when he was already a pop vocal star.

For more information, visit tcb.ch



Diane Moser's Composers Big Band

Annual Peace Concert
 Tribute to
 Daniel Pearl
 World Music Days and
 Thelonious Monk's
 Centennial Birthday!

w/guest vocalist
Marcelino Feliciano
 Wednesday, Oct. 11th • 8-11 p.m.

For more info:
dianemosermusic.com

Photo:
 Chris Drukker

TRUMPETS
 JAZZ CLUB

6 Depot Square Montclair, NJ 07042
 For reservations, call 973-744-2600
www.trumpetsjazz.com

GLOBE UNITY



The Big Wig
Andreas Schaerer (ACT Music)
The Set List Shuffle
Blazing Flame Quintet (Leo)
Von Gräsern und Wolken
(Valve)
 by Tom Greenland

Andreas Schaerer, a Swiss vocalist/composer (from the Upper Rhône Valley, now based in Bern) has been perking up a lot of ears, not only for his Hildegard Lernt Fliegen sextet, but especially for *The Big Wig*, a jazz-combo-cum-orchestra project performed/recorded September 2015 at the Lucerne Festival. Three of six numbers—"Seven Oaks", "Zeusler" (featuring alto saxophonist Matthias Wenger) and "Don Clemenza" (featuring baritone saxophonist Benedikt Reising)—are sextet pieces fleshed out for symphonic ensemble, strings, brass, woodwinds, two harps and six percussionists providing active counterpoint to the soloists. "Preludium" (featuring trombonist Andreas Tschopp), "Wig Alert" (featuring drummer Christoph Steiner and Schaerer on mouth percussion) and "If Two Colossus" (set to an original poem) are new. Prodigiously talented, Schaerer possesses a vocal technique encompassing dramatic baritone, falsetto croons, agile scats, operatic *sprechgesang* and beat-boxing and his orchestrations are multi-textured.

English poet/vocalist Steve Day's music is hard to categorize, though his gravel-toned voice, sharply-etched lyrics and post-Bohemian sensibility invite comparison with Tom Waits. *The Set List Shuffle*, his third album with Blazing Flame, a quintet with violinist Peter Evans, tenor saxophonist Mark Langford, bassist Julian Dale and drummer Anton Henley, was recorded live at Bristol's The Factory, revealing a close-knit yet free-flowing sound. Day's songs, fêting James Baldwin, Nina Simone, Ken Loach and others form the musical spine. While his own variations are fairly conservative, the ongoing improvisations of Dale, who alternates between complementary basslines and contradictory cello parts, Langford, who doubles on bass clarinet, and particularly Evans, provide a polyphonic backdrop to and embellishment of the half-sung, half-spoken verses and choruses. The result is an organic melding of vocal and instrumental, structure and liberty, clarity and allusion.

Vocalist Badamkhorol Samdandamba is a tradition-bearer of Mongolian *Urtin duu* ("long song"), a pining, melismatic style employing distinctive vibrato techniques. Two Germans, violist Gunda Gottschalk and accordion player Ute Völker, both active on the North Rhine Westphalia creative music scene, first met her while on tour across the Mongolian steppes and dunes, later engaging her for *Von Gräsern und Wolken*. Like the group's recent appearance at the Festival International de Musique Actuelle de Victoriaville, the album features the three women in various combinations and numbers on which Samdandamba's sisters, Badamkhand and Bat-Otgon, supply vocals. The two approaches—*Urtin duu* and free improv—never quite become one, but the Germans' sensitive accompaniment of the Mongolian singing is compelling, their own solo pieces and empathetic duos equally so.

For more information, visit actmusic.com, leorecords.com and valve-records.com



This and That
Rebecca Kilgore/Bernd Lhotzky (Arbors)
 by Ken Dryden

Rebecca Kilgore began her full-time vocal career a little later than most, but quickly made up for lost time with a prolific output. One of the best ways to hear Kilgore is in a duo setting with a pianist, exploring old chestnuts and forgotten songs of the Great American Songbook. For this recording, pianist Bernd Lhotzky is her partner and his playing suits her very well.

She exudes warmth in Jimmy McHugh-Ted Koehler's "I'm Shooting High", with Lhotzky's hip stride in support. Her lush interpretation of Billy Strayhorn's bittersweet "Lotus Blossom" conveys a sense of longing only a seasoned veteran finds in a lyric. Hoagy Carmichael's "Baltimore Oriole" seems to have fallen out of favor in recent years; Kilgore revives it with her dramatic rendition, fueled by inventive accompaniment. The Duke Ellington-Billy Strayhorn work "Grievin'" is another choice song plucked from undeserved obscurity, as the incredible interaction between Kilgore and Lhotzky makes it seem like they have been long-time collaborators. Ellington-Strayhorn ballad "The Star Crossed Lovers" is rarely heard in a vocal setting, but Kilgore sets the standard with her compact performance, which features Lhotzky extensively. The Gershwin Brothers produced a prolific amount of music for Broadway and Kilgore chose several pieces not overly recorded. Her joyful interpretation of "Who Cares" benefits from Lhotzky's Teddy Wilson-flavored tenths while her playful scatting in unison with him adds to the fun. She delights in tackling the humor within the inventive lyric to upbeat waltz "By Strauss" while much more obscure ballad "Do-Do-Do" is perfect for her expressive voice. James P. Johnson's "You Can't Lose A Broken Heart" is another chance for Lhotzky to show off his stride chops while Kilgore's engaging take on Flournoy Miller's lyric is flawless. This CD ranks with the best offerings in Kilgore's extensive discography.

For more information, visit arborsrecords.com



Flesh & Bone
Mike Reed (482 Music)
 by Mark Keresman

Chicago-based drummer Mike Reed may be best known (beyond Chicago, that is) for the series of albums by his People, Places & Things (PP&T) configuration, a combo with a decided Windy City slant—its albums are devoted to compositions of and guest appearances by iconic Chicago players such as Ira Sullivan, Art Hoyle and Roscoe Mitchell. His *Flesh & Bone* setup is an offshoot of PP&T, employing some of the same players but with a rather socio-political bent, featuring the voice and words of Marvin Tate.

"Voyagers" is a swirling slab of hardbop with overtones of Thelonious Monk and Steve Lacy. Like

some of their tunes, it features a bracing, immediate and repetitive melodic motif, followed by punching, snapping horns in lockstep—the voyage through an America about to begin. "First Reading: SF Sky" is a narration/mini-rant by Tate about the effectiveness (or lack thereof) of would-be hepcat poets and rappers. Tate has another acerbic story, this time with the band essaying behind him with a gentle, gospel-touched, hymn-like melody. Speaking of gospel, there's a bit more of it within "I Want To Be Small", but mixed into a languid, blues-rich melodic line evoking Duke Ellington's writing for the reed section of his orchestra. Greg Ward's alto is soulful with an ache and slightly tart, its smoothness and elegance close in essence to the poetry of the Duke's fave alto guy Johnny Hodges.

"Call of Tomorrow" finds Tate in the mindset of a man both embracing and raging against life itself, yearning for/demanding freedom while in thrall to the pleasures of the flesh—Reed's posse storms behind him, the free-squall of the horns (given extra throb by the throaty bass clarinet of Jason Stein) giving way to an insistent pile-driver rhythmic figure à la Charles Mingus' early '60s fervent rave-ups. To counterbalance all the intensity is the vaguely classical-sounding semi-ballad "Watching the Boats", wherein the pleading, longing, melancholic horn lines overlap, undulate and gently assert themselves until the bright, wide-toned lament of Ben Lamar Gay's cornet soars over them.

Flesh & Bone combines hardbop and free jazz; confrontational words and soothing passages; fierce, fiery soloing and cohesive ensemble playing; and variety of mood and tempo with unifying themes (musically, politically and historically), an album that commands and earns serious attention.

For more information, visit 482music.com

CAPRI Records Ltd.



KATIE THROUX "OFF BEAT"

"A FIRST RATE BASSIST AND
 BEGUILING VOCALIST."
 — THE NEW YORKER

"THIS BASSIST-VOCALIST-COMPOSER
 IS FLAT OUT PHENOMENAL." -
 ALLABOUTJAZZ.COM

"IN ADDITION TO HER PLAYING, HER
 SINGING WAS NATURAL, UNFORCED
 AND HARMONICALLY DELIGHTFUL."
 — LA TIMES

WWW.CAPRIRECORDS.COM

BOXED SET



Ella 100 (100 Songs For A Centennial)
Ella Fitzgerald (Verve)
 by Scott Yanow

In the history of jazz singing, Ella Fitzgerald (whose centennial was this past April) stands nearly alone. Throughout her long career, Fitzgerald sang completely in tune, swung as hard as anyone (perfectly placing her notes) and by the mid '40s had developed into both a superb scat-singer and an underrated interpreter of lyrics. While she was sometimes criticized for sounding so happy much of the time (she simply loved to sing) and for being a virtuoso, Fitzgerald could also dig deep into lyrics, particularly when they involved loneliness. The definitive versions of hundreds of standards were recorded by Fitzgerald. When up-and-coming vocalists of the past few decades wanted to hear how a certain song went, they listened to her recording.

In her career, Fitzgerald was extremely prolific although she recorded for surprisingly few labels. She was on Decca (1935-55), Verve (1956-66) and, after a brief period of freelancing, ended her career

recording for Pablo (1973-89).

To celebrate her centennial, Verve has released a four-CD boxed set comprised of 100 selections programmed mostly in chronological order. The music is drawn from her Decca and Verve sessions, tracing the First Lady of Song's career during 1936-66. The packaging is pretty basic, just an excellent if brief overview written by Kirk Silsbee. No personnel listing is given beyond listing the name of the backing group or orchestra leader.

Ella 100 begins with ten selections from her period with Chick Webb's Orchestra, including her biggest commercial hit ("A-Tisket, A-Tasket"), "You'll Have To Swing It" (which later became known as "Mr. Paganini") and the first vocal version of "Undecided". After Webb's death in 1939, Fitzgerald became the frontwoman of the ghost big band for a couple of years. Her three titles as the head of her "Famous Orchestra" include a warm version of the ballad "Imagination".

While early days found Fitzgerald at her best on ballads but often saddled with juvenile novelties, the material improved after she broke up the big band and went out on her own in 1941. One can hear Fitzgerald maturing throughout the remainder of the '40s: "Cow-Cow Boogie" with The Inkspots was a minor hit; "You Won't Be Satisfied" was her first collaboration with Louis Armstrong; and she also meets up with Louis Jordan on two numbers. Most influential is her famous scat version of "Oh, Lady Be Good" from 1947. Although Fitzgerald's 1950-55 recordings for Decca have sometimes been disparaged (particularly by Norman Granz in his bid to woo her away to Verve), there are some gems including her duets with pianist Ellis Larkins, three

of which are in this set.

Once she switched to Verve, Fitzgerald was involved in a long series of classic songbook albums. Of those, this collection includes selections from the Cole Porter, Rodgers-Hart, Duke Ellington, Irving Berlin, Gershwin, Harold Arlen, Jerome Kern and Johnny Mercer songbooks. In addition, there are a few numbers from her album-length meetings with Louis Armstrong (including "Moonlight In Vermont" and a humorous "Let's Call The Whole Thing Off"), encounters with the Marty Paich Dek-tette, a version of "Misty" in which she is just accompanied by pianist Paul Smith, sessions with Nelson Riddle, three songs (including "Honeysuckle Rose") with Count Basie and another three (including "Cotton Tail" and "Something To Live For") with Ellington. After progressing to 1966, this collection closes with Fitzgerald's classic live version of "Mack The Knife" in which she spontaneously made up new lyrics after forgetting the words halfway through.

The usual question for a collection such as this is "What's missing?" Fitzgerald recorded a very large quantity of music during this era so naturally some historic entries are missing. One can certainly make the case for "I'll Chase The Blues Away" (Fitzgerald's very first recording), "My Last Affair", "I Want to Be Happy" and "'Tain't What You Do" from the Chick Webb days and "Flyin' Home", "How High The Moon", "Robbin's Nest", "Air Mail Special", "Angel Eyes" and "Hard Hearted Hannah" from the Decca years being included. But for listeners who want to hear five hours of non-stop prime Ella Fitzgerald, this boxed set is difficult to beat.

For more information, visit vervemusicgroup.com

MATT WILSON'S
HONEY AND SALT
 MUSIC INSPIRED BY THE POETRY OF CARL SANDBURG

Dawn Thomson voice and guitar
 Ron Miles cornet
 Jeff Lederer reeds, harmonium, voice
 Martin Wing acoustic bass guitar
 Matt Wilson drums and voice

★★★★★
 -DownBeat Magazine August 2017

AVAILABLE NOW!

Palmetto

SteepleChase presents
Allegra Levy
 "a fresh, dynamic jazz voice" (JazzTimes)

New release
CITIES BETWEEN US
 Allegra Levy
 with Kirk Knuffke
 Stephen Riley
 Carmen Staaf
 Jay Anderson
 Billy Drummond

SteepleChase
 SCCD 31827

2014 release
LONELY CITY

US distribution:
Stateside
 112 Prather Park Dr., Myrtle Beach, SC 29588
 phone (843) 455-6499 • www.statesidemusic.com

SCCD 33118



Vessel in Orbit
Whit Dickey/Mat Maneri/Matthew Shipp
 (AUM Fidelity)
The Art of the Improv Trio, Volume 2
Ivo Perelman (Leo)
 by Robert Bush

Last year, creative drum magician Whit Dickey released his first album in ten years, a bracing duet with cornet player Kirk Knuffke titled *Fierce Silence* (Clean Feed). He's back with two trios, both with violist Mat Maneri.

Vessel in Orbit adds the formidable pianist Matthew Shipp for a session that focuses on outer space as a thematic unifier. "Spaceship 9" combines crisp snare and churning piano harmonies in support of wide-ranging strings. There is a compositional unity and sense of flow, Maneri working the extremes of tonality for a tension-filled opening gambit. "Space Walk" utilizes a stop/start motif of lurching choreography dominated by exploration of low piano tones. Dickey has a smart sense of multidirectional time, in the spirit of masters like Milford Graves and Rashied Ali. Jagged clusters from Shipp offset manic sawing from Maneri and vie against the vituperative attack of Dickey's skins on "Dark Matter", where tensions escalate to a viscous simmer. "Turbulence", with its odd, Monk-ish flavor, is a highlight, kicking up a lot of dust in a short period. "Space Strut" is another — its disjointed rhythms and manic repetition generate considerable steam and even induce some rollicking left-hand swing from Shipp — if only for a moment.

Substitute the volcanic tenor saxophone of Ivo Perelman for Shipp and you have *The Art of the Improv Trio, Volume 2*. Perelman and Maneri begin "Part 1" by egging each other into a frenzy — Perelman alludes to Anthony Braxton's dog yelps in one extreme to Archie Shepp's romantic sighs on the other while Dickey keeps an indeterminate meter active. Both melodic voices blend seamlessly on "Part 2", to the point where keeping track of who's playing what becomes impossible as each careens from the sound of women crying to some sort of whale song off in the deep. Dickey's smart martial cadence and acuity on the kit dominate the opening of "Part 3", inspiring braying multiphonics from Perelman and jarring intervals from Maneri in a sonic slugfest. Perelman's breathy Shepp/Ben Webster coos make for compelling dialogue on "Part 4", where dramatic cymbal rolls and lawn-sprinkler hi-hat complete the audio landscape. After a session characterized by brutality and caterwaul, it is a distinct pleasure to take in the beauty of "Part 11", where dynamics and tempo breathe at a more relaxed and reflective pace.

For more information, visit aumfidelity.com and leorecords.com. Whit Dickey is at First Street Green Oct. 1st. See Calendar.



The Stone Skipper
Shai Maestro (In Vivo)
 by Brian Charette

Even though Israeli pianist Shai Maestro is capable of the most virtuosic bebop fugues and complicated

metric modulations, the approach on his compelling new album is minimal and atmospheric. Maestro studied both classical and jazz at the prestigious Thelma Yellin High School of Performing Arts in Israel, went on to win the National Jazz Ensemble's "Jazz Signs" competition and received excellency scholarships from the America-Israel Cultural Fund. Maestro caught the attention of many in bassist Avishai Cohen's group from 2006-11. Maestro's latest offering as a leader was recorded in Sweden's Nilento Studios with his core trio of Jorge Roeder (bass) and Ziv Ravitz (drums). An impressive array of vocalists including Gretchen Parlato, Theo Bleckmann, Neli and Kalinka Andreeva guest on several tracks.

The disc opens with the spooky sonic collage, "A Man, Morning, Street, Rain". Vinyl extracts, gentle Rhodes and a polytonal piano entrance provide a hypnotic backdrop for sample and hold bleeps that slowly creep in and recede. The piano melody has an ethnic turn that finally rests on a dissonant #9 chord with the synth filter opening ever so slightly at the end. Almost immediately, "Without Words" featuring Parlato begins. The chanteuse gracefully floats over well-executed arpeggios and the addition of a delay effect on the vocals adds to the ethereal feel. A whole-tone vocal riff ushers in more tracks of layered piano, adding density to the interesting harmony. These intertwine, slow down and break away from each other in a lovely pianissimo cascade.

The title track also has unusual found sound electronica. Percussion deftly performed by Ravitz and short piano stabs give way to a twisty bass melody doubled by Maestro. A perfectly placed half-diminished chord adds a slight Brazilian flavor before a surprising triplet riff quickly descends. The piece flirts with straight and swing feels as the stabs and triplet develop. "It's Your Blessing and Your Curse" hints at Maestro's classical training with an austere melody presented in octaves and low Brahms-like chords answering. "The One You Seek is You" is another interesting duet with Parlato; the keyboard sounds reminiscent of early electronic instrument Ondes Martenot, the airy vocal resting perfectly on the cloudy muted shapes.

Maestro has masterful control over his instrument and always leaves a little in reserve. The rhythm section can feel him deeply and has incredible chemistry. This is a tastefully gorgeous album and a great snapshot of a gifted young pianist's development.

For more information, visit invivo.agency. Maestro is at Mezzrow Oct. 2nd, Cornelia Street Underground Oct. 4th with Noam Wiesenberg and The Jazz Gallery Oct. 21st. See Calendar.



Morphic Resonances
Adam Rudolph (Meta/MOD)
 by John Pietaro

Adam Rudolph is a composer of persistently wide reach. Nothing occurs in a vacuum and Rudolph spent decades in preparation for such realms of new sounds, studying world drumming and working closely with global jazz pioneers Yusef Lateef and Don Cherry, as well as cutting-edge globalists like Hassan Hakmoun. His is a singular voice in contemporary music, uniting cultures within post-modern composition and expressive improvisation, guided by instinct, conduction and standard and graphic notation.

Morphic Resonances comprises seven pieces for an array of chamber ensembles. The two opening

selections feature the Momenta String Quartet, Rudolph exploring the densities of this lineup. The title track is replete with evocative phrases and themes reminiscent of Stravinsky and Bernard Herrmann. The three movements are subdivided into what almost appears to be extended sonata form, toying with expectations. The Quartet further shines on "Syntactic Adventures" (dedicated to Lateef), which explores language and syntax, a four-movement work of Bartók-oriented textures of compelling, spiky motives. The album twice features the duet of flutist Kaoru Watanabe and guitarist Marco Cappelli, a rather magical pairing. These two have been Rudolph regulars for years but rarely explore such a delicate, ethereal, if not ghostly tonal area. Another longtime collaborator is gifted violinist Sana Nagano, who plays the only solo work on this album, "Strange Thought", a tour de force.

"Orbits" is a work dedicated to drumming legends Tony Williams, Joe Chambers, Billy Hart and Max Roach. The Odense Percussion Group, a Danish quartet, revels in the rhythmic cycles based in multiple ethnic drumming patterns. "Coincidentia Oppositorum" opens in a 'Downtown' jazz feel with swinging tutti passages. The band melds two Copenhagen-based ensembles, Kammeratorkestret (piano, cello and trombone trio) and a mixed configuration quintet, Figura Ensemble. The piece is built on the unification of opposites, but when the hip, rhythmic first section disappears into a lengthy rubato, the ear is left longing for another taste of ensemble themes dancing over bar-lines. But then this pursuit of "Oppositorum" is the definition of Adam Rudolph's shattering of borders and genres.

For more information, visit metarecords.com. Rudolph is at The Jazz Gallery Oct. 3rd-4th. See Calendar.

- RECOMMENDED NEW RELEASES**
- Tony Allen — *The Source* (Blue Note)
 - Dave Ballou — *Quadrants (for solo trumpet)* (pfMENTUM)
 - Bobby Bradford/Hafez Modirzadeh — *Live at The Magic Triangle* (NoBusiness)
 - Brooklyn Raga Massive — *Coltrane Raga Tribute (s/r)*
 - The Heliosonic Tone-Tette (featuring Scott Robinson and Marshall Allen) — *Heliosonic Toneways, Vol. 1* (ScienSonic)
 - Yusef Koumnyakaa/David Cieri/Mike Brown — *White Dust* (Ropeadope)
 - Steve Lacy — *Free For A Minute* (Emanem)
 - Matt Mitchell — *A Pouting Grimace* (Pi)
 - Sam Newsome/Jean-Michel Pilc — *Magic Circle (s/r)*
 - Alister Spence Trio — *Not everything but enough* (Alister Spence Music)
- Laurence Donohue-Greene, Managing Editor

- DEK Trio — *Construct 2: Artacts* (Audiographic)
 - duo B. — *No Ins & Outs* (Queenbee)
 - Dick Hyman — *Solo at the Sacramento Jazz Festivals (1983-1988)* (Arbors)
 - Mikko Innanen — *10+* (Grotto)
 - Ikue Mori — *Obelisk* (Tzadik)
 - Rempis Percussion Quartet — *Cochonerie* (Aerophonic)
 - Adam Rogers — *Dice* (ADRAJ)
 - The Selva — *Eponymous* (Clean Feed)
 - Various Artists — *Sky Music: A Tribute to Terje Rypdal* (Rune Grammofon)
 - Norma Winstone — *Well Kept Secret* (Sunnyside)
- Andrey Henkin, Editorial Director



Signaling
Nick Mazzarella/Tomeka Reid (Nessa)
by Marc Medwin

These two Chicago-centered musicians are certainly no strangers to their complex and musically rich heritage, a relationship attested to by opening track "Blues for Julius and Abdul". It is as if the bluesy sounds of Julius Hemphill's *Dogon AD* underwent metempsychosis, saxophonist Nick Mazzarella and cellist Tomeka Reid laying down sounds stripped down but just as soulful as the music to which they're paying tribute. As if in answer, the title track draws from the pointillistic syntax of another landmark release, Nessa's own *Nonaah* by Roscoe Mitchell.

The brief but droningly poignant "Invoking a Spirit" eddies through several miniscule saxophone climaxes with Reid providing an overtonally rich foundation. Longer by half and with roles reversed, "Like So Many Drops of Water" explores the point at which droplets become a stream, but it is Mazzarella embodying that stream in long tones and multiphonics as Reid makes playthings of octaves and snapped articulations. While it is tempting to posit that "Interstices" combines these disparate soundworlds, it introduces others as well, comprising a wildly dialogic study in quickshod registral bait and switch.

The centerpiece is the haunting and otherworldly "The Ancestors Speak". Mazzarella's alto is a nearly vocal plunge followed by an ascent; the slowly rising curve, mighty in import but moderate in dynamic level, resides beyond a blue note, beyond ornament, beyond Western temperament, treading the ground soaked through with human outcry trod by Eric Dolphy, Pharoah Sanders and Gato Barbieri. This moaning invocation is a model of restraint and, in the musicological sense, of motivic development, as it determines much of what Mazzarella does throughout the piece. Reid straddles the delicately drawn line between tone and pure timbre; the symbiosis of string, bow and wood propel each percussive gesture forward at near-glacial speeds. Time is nearly halted, resumes, is thwarted again, as if those voices from the past uttered quietly apocalyptic phrases in a language beyond encapsulation by syntax, style or genre. It is one of the finest pieces of chamber music to grace these ears in a very long time.

For more information, visit nessarecords.com. Reid is at The Stone Oct. 3rd, Lenfest Center for the Arts Oct. 6th as part of a Joseph Jarman tribute and El Taller LatinoAmericano Oct. 8th. See Calendar.



Kayemode
David Kikoski (Criss Cross)
Originals for the Originals
Michael Zilber (Origin)
by Scott Yanow

David Kikoski has been a major pianist since moving to New York in 1985. *Kayemode* is his 18th CD as a leader and 10th for Criss Cross.

Kikoski is the dominant voice throughout this trio set, which has bassist Joe Martin and drummer Justin Faulkner mostly in supportive roles. There is plenty of variety, not only in the moods and tempos but also in Kikoski's style and approaches to the songs.

The program begins with Charlie Parker's "Au Privave", an uptempo blues, which, with its bass solo and drum tradeoffs, serves as a fine introduction to the trio. Kikoski's "Binge Watching" is a quirky song, utilizing aspects of Monk (particularly in the choice of chords and rhythmic approach) although Kikoski's buildup to a high level of intensity is in his own voice. In contrast, on his jazz waltz "Morning Glory", he sounds more like Bill Evans during one of his more passionate dates.

On Pat Metheny's "H&H", Kikoski purposely approaches the song as if a member of Ornette Coleman's group, largely discarding the chord changes after the opening melody. On original "Switching Roles", Kikoski challenges himself by having his right and left hand switching functions. Chick Corea's "Mirror Mirror" is taken almost backwards, starting out complex and passionate before ending as a gentle melody statement.

Monk's "Trinkle Tinkle" includes a bit of stride but Kikoski displays individuality throughout the heated performance while he gives "Smoke Gets In Your Eyes" a respectful reading and takes the closing "Blues For Gerry" (a tribute to Criss Cross' producer/founder Gerry Teekens) as a relaxed and soulful piano solo.

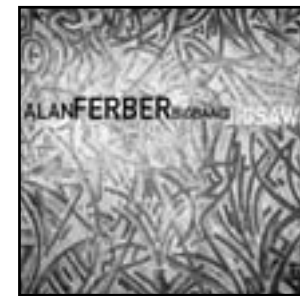
Kikoski is a sideman on saxophonist Michael Zilber's *Originals for the Originals*, a tribute to seven of the leaders's favorite saxophonists (Michael Brecker, Sonny Rollins, Dave Liebman, Wayne Shorter, Joe Henderson, John Coltrane and Paul Desmond) via wittily-titled originals hinting at their musical spirits.

It is an intriguing set, with Zilber sounding like some of his heroes and not like others. Uptempo "Breckerfast Club" and more somber "Leaves" pay homage to Brecker. The former is a raging piece with Kikoski tearing into the changes and Zilber contributing rapid lines that somehow also sound thoughtful. The sophisticated ballad "Leaves" is a bit mournful, reminding listeners of Brecker's premature passing. "Partly Sonny" borrows part of its melody and calypso feel from Rollins' "St. Thomas", which Zilber cleverly disguises. On "Autumn Lieb" (hints of both "Autumn Leaves" and "Autumn In New York") and passionate "Lieb Dick", he switches to soprano and comes close to capturing the dedicatee's adventurous style.

Zilber pays homage to Wayne Shorter on both soprano (explosive "Weather Wayne") and tenor (laidback and melancholy "Pastel Blues"). Kikoski makes major statements on those two pieces, displaying his versatility. "Hen House" was actually written for Joe Henderson although Zilber sounds closer to Coltrane. The two Coltrane tributes are the wistful "Late Night Trane" and passionate "Coltraning Daze". The latter, based loosely on a well-disguised "I Love You", is taken quite fast on soprano and could actually pass for a Coltrane piece, complete with a saxophone/drums duet for a few choruses. "Coltraning Daze" feels like a relative of "Countdown" or "Giant Steps" with its chord structure, but is given a unique treatment due to drummer Clarence Penn's parade rhythms. The closing "St. Paul", taken by Zilber on soprano, is the lengthiest piece. Even if Zilber's playing does not conjure up Desmond, his lyricism would have been appreciated by the alto saxophonist.

There is much to discover throughout *Originals for the Originals*, both in the high-quality playing and the historical references, making it a CD well worth listening to closely.

For more information, visit crisscrossjazz.com and origin-records.com. Kikoski is at Mezzrow Oct. 9th with Ed Howard and Smoke Tuesdays with Vincent Herring. See Calendar and Regular Engagements.



Jigsaw
Alan Ferber Big Band (Sunnyside)
by Andrey Henkin

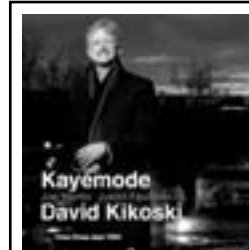
Like a participant on *Undercover Boss*, trombonist Alan Ferber is well equipped to lead his own big band, having been a veteran of numerous large ensembles (Frank Carlberg, Darcy James Argue and Michael Formanek all just in the last year). His own bands have grown over the new millennium, from teeny sextets to his nonet of long-standing (with or without strings) up to his big band, of which this is its second album.

For all the talk of the difficulties of keeping a big band going in the modern jazz climate, the lineup here hews pretty closely to 2012's *March Sublime*, apart from changes mostly in the trombone section (with special mention required for guitarist Anthony Wilson's genre-accurate contributions). Ferber is felt primarily in statuesque arrangements of his compositions, plus a piece each from band members Wilson and trumpeter Clay Jenkins, alongside Paul McCandless' "Lost in the Hours" (expanded from the Oregon quartet original). He solos only twice in seven tracks, preferring to be swept along the waves with his compatriots.

What distinguishes modern big band music is that the players contained therein are all accomplished small-group musicians and, thus, Ferber can juxtapose the heft of the full ensemble against convincing subgroupings without losing momentum or energy. The ten minutes of the compelling title track exemplifies this and is true to its evocative name, sections of varying size and feel (check out the eerie, seemingly free alto/keyboards/drums intro) snapping together to form a large, coherent picture.

Without losing sense of self or ever feeling overly self-aware, Ferber can summon the ghosts of Jaco Pastorius' funk-laden big band or the stateliness of Kenny Wheeler's late-period orchestras. In the latter vein, "North Rampart" is a thing of delicate beauty, a flowing stream built up from 17 rivulets. Follow this with the lurching swagger of "Get Sassy", only a couple of shots away from getting into a fist fight at the bar, and you get a sense of Ferber's range and skill at fostering a productive workplace environment.

For more information, visit sunnysiderecords.com. This project is at The Jazz Gallery Oct. 6th-7th. See Calendar.



David Kikoski
Kayemode
(Criss Cross Jazz)
with
Joe Martin (bass)
Justin Faulkner (drums)

"Since his first appearance on record (Randy Brecker's 1987 album, *In the Idiom*), pianist David Kikoski has demonstrated an infinite capacity to swing, a rare sensitivity as a ballad interpreter and genuine harmonic savvy as a composer. He delivers once again on all counts on *Kayemode*." —Bill Milkowski

See Dave Live!
9/29 & 30: Mezzrow - David Kikoski Trio
10/2, 16, 23, 30: Smoke -
Vincent Herring Quartet
10/9: Mezzrow - Duo with Ed Howard

www.davekikoski.com



**Evergreen (Canceled World)
The Delegation (ESP-Disk')**
by Alex Henderson

Many of the small labels releasing avant garde jazz during the '60s have long since disappeared, but ESP-Disk' perseveres. A recent example is this two-CD set by The Delegation, a medium-sized, Brooklyn-based unit founded in 2013 by pianist Gabriel Zucker.

Evergreen (Canceled World) is a 12-movement suite combining avant garde jazz with elements of alternative rock and European classical, ranging from highly melodic selections to moments of chaos and dissonance. Female vocalists Artemisz Polonyi and Lorena del Mar are featured prominently and add a lot of adult alternative appeal to parts of the album.

"Growing Old (Evergreen IV)/Flow Like Wine (Canceled I)", "Yellow Paint (Summaries II)/End of Time (Canceled II)" and "Headlight Imprecise (Summaries I)" include some of *Evergreen's* more aggressive and chaotic moments. Yet haunting, melancholy "The End" and moody "Talk in Undertones (Resistible III)" would not have been out of place on a Sarah McLachlan album.

The instrumental "Recover (Disregard II)" is free-funk while "3.5 Rotations (Evergreen III)" is a perfect example of The Delegation's ability to combine a strong

AACM influence with elements of Euro-classical chamber music.

In addition to being a skillful pianist and composer, Zucker oversees a cohesive unit that includes the abovementioned vocalists as well as four horns (trumpeter Adam O'Farrill and tenor saxophonists Eric Trudel, Jacob Teichroew and Bryan Qu), three strings (Mark Chung on violin, Ron Lawrence on viola and Eric Allen on cello), bassist Bam Bam Rodriguez and drummer Gabriel Globus-Hoenich. *Evergreen* exemplifies tight ensemble work with room for spontaneity. And although Zucker and Qu both provide some supplementary electronics, *Evergreen* always sounds played rather than programmed.

Evergreen is a rewarding example of what Brooklyn has to offer avant garde jazz-rock and demonstrates that ESP-Disk' hasn't lost its adventurous spirit.

For more information, visit espdisk.com. This band is at *Spectrum Oct. 6th*. See *Calendar*.



Get Up and Go
Vadim Neselevskyi Trio (Blujazz)
by Donald Elfman

Ukrainian-born pianist Vadim Neselevskyi has created an emotional response to difficult political

times in his native country. It is to the composer's great credit that he is able to suggest, with only a trio, the scope of an orchestra. And though some of the mood is mournful, Neselevskyi provides balance with rhythmic and melodic play.

The very first moments are replete with that sense of motion and playfulness. "On A Bicycle" is deftly rhythmic and the trio creates a whirlwind of activity while somehow making the mood quiet and intimate. "Winter" is darker, opening with Dan Loomis' melancholy bowed bass followed by hauntingly beautiful moments on piano. The atmosphere is chilly, but there is a sense of communal warmth. Drummer Ronen Itzik is exquisitely delicate in his complementary playing.

They move next to the sunnier scope of "San Felio", suggesting the Mediterranean and joy of being in a sunnier climate, and then to a desolate train depot at the edge of Siberia in "Station Taiga". The latter tune is gorgeously enhanced by a wordless vocal from Portuguese singer Sara Serpa.

"Who Is It?" is rich with rhythm inspired by folk music of the Balkans. "Krai" is a solo piece quoting an Orthodox prayer. The title tune reflects the difficulty of war and grieving and the will to survive as it goes from a sad solo to a throbbing trio section. Two brief interludes find Loomis immediate and strong yet also supportive and attuned to the mood. The album closes with the quiet "Almost December", on which Serpa again adds to a sense of hypnotic near-stillness.

There is much to attend to in the work of this stunning composer, all paying rich musical dividends.

For more information, visit blujazz.com. Neselevskyi is at *Skirball Center Oct. 6th* as part of *John Zorn—The Bagatelles and Blue Note Oct. 15th*. See *Calendar*.

**VIBRAPHONIST
JOEL ROSS**

OCTOBER 2017



October 2nd
Ulysses Owens Trio
Mezzrow
New York, NY

October 8th
Marquis Hill Blacktet
Duck Jazz Festival
Duck, NC

October 13th
Peter Evans Trio
Angel City Jazz Festival
Los Angeles, CA

October 17th thru October 23rd
Marquis Hill Blacktet
West Coast Tour

October 25th thru November 3rd
Marquis Hill Blacktet
European Tour

November 4th thru November 12th
Makaya McCraven
European Tour

BRIC JazzFest

BROOKLYN

OCT 14-21

TIX START AT FREE!
BRICARTSMEDIA.ORG/JAZZFEST

FEATURING

MACEO PARKER

REGINA CARTER: SIMPLY ELLA

THE SUN RA ARKESTRA

VIJAY IYER

TERRI LYNE CARRINGTON

GOGO PENGUIN

MILES MOSLEY

HARRIET TUBMAN

RUDRESH MAHANTHAPPA INDO-PAK COALITION

SAMORA PINDERHUGHES
& MANY MORE!

27+ ARTISTS • 3 STAGES • 8 DAYS
MUSIC, FILM, WORKSHOPS,
& DISCUSSIONS ALL WEEK LONG.

BRIC • DOWNTOWN BROOKLYN



THE
TOWN
HALL
PRESENTS

TOWN HALL ENSEMBLE

SUNDAY
22
OCTOBER

3PM



CITY
SUITE



LAKECIA BENJAMIN *alto sax*
 LUIS BONILLA *trombone*
 ZACH BROCK *violin*
 MARC CARY *piano, keys*
 NELS CLINE *guitar*
 NATALIE CRESSMAN *trombone*
 MARIKA HUGHES *cello*
 JT LEWIS *drums*
 PEDRITO MARTINEZ *percussion*
 LENNY PICKETT *tenor, clarinet*
 SCOTT ROBINSON *reeds*
 RICARDO RODRIGUEZ *bass*
 BRIA SKONBERG *trumpet*
 Musical Director
STEVEN BERNSTEIN
 PLUS SPECIAL GUESTS

FEATURING



The Town Hall Ensemble is an All-Star collective celebrating the cultural and musical history of New York City, and features some of the city's greatest musicians, plus special guest narrators, poets and performers.

THE TOWN HALL

123 WEST 43RD ST NYC | @TOWNHALLNYC #TOWNHALLPRESENTS | THETOWNHALL.ORG
TICKETS: TICKETMASTER.COM | 800.982.2787 • BOX OFFICE | 12PM - 6PM | MON - SAT

DAVE STRYKER

STRYKIN' AHEAD Strikezone Records 8815

"A real burner of a set... its modern, contemporary touches are well evident showing how a cat that's been hitting all the right notes for all these years can't make a false step now."

Chris Spector / Midwest Record

"A mainstream record of undeniable beauty"

Vittorio Lo Conte
Music Zoom Italy



OCT 7 (SAT) - SMALLS - NYC
 w/ Monte Croft, Jared Gold, Mark Whitfield Jr 7:30pm

OCT 27 (FRI) - PALACE THEATRE, WATERBURY, CT
 w/ Jared Gold, McClenty Hunter 7pm



CDs, Vinyl and Downloads available at
www.davestryker.com, CDbaby.com,
Itunes and Amazon





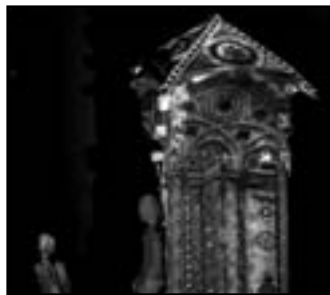
Platinum on Tap
Chris Speed Trio (Intakt)
by Phil Freeman

This is saxophonist/clarinetist Chris Speed's second album with bassist Chris Tordini (also a member of Tyshawn Sorey's current trio) and drummer Dave King (of The Bad Plus and his own Trucking Company). Their debut, 2014's *Really OK*, immediately laid out the parameters of their sound, containing seven Speed originals and versions of Ornette Coleman's "Round Trip", John Coltrane's "26-2" and standard "All of Me". King's powerful, even dominant drumming created a hard but springy floor for Tordini and Speed's dance. Their thoughtful negotiation of the space between tradition and modernity grabbed hold of the blues and bounced it off art gallery walls.

Platinum on Tap picks up where *Really OK* left off. It begins with a slow, whisper-soft, bluesy original, "Red Hook Nights", on which Speed's every breath is audible and room sound is a fourth instrument. Engineer Andy Taub is to be congratulated for capturing the utter liveness of the performance; this is one of the most human-sounding jazz records of the year. This remains true when the energy level spikes too, as on "Crooked Teeth", an almost punk-free jazz workout on which machine-gun snare and apocalypse toms spur Speed into obsessive, post-Coltrane whorls of notes, interrupted by sudden screeches. A surprising number of them kick off with a signal from King.

This is a rhythm-driven band, bouncing as much as it swings. Tracks like "Buffalo 15" and the title piece move in unexpected but always pleasurable ways. As on *Really OK*, the majority of the pieces (eight out of ten) are Speed's, but in the album's final stretch, they interpret Hoagy Carmichael's "Stardust" and Albert Ayler's "Spirits", the former as a murmured near-lament and latter as a double-time sprint in the spirit of Ornette Coleman. This is a powerhouse trio that speaks a compelling dialect all its own. It will be fascinating to hear it continue to develop.

For more information, visit intaktrec.ch. This band is at Skirball Center Oct. 6th as part of John Zorn — The Bagatelles. See Calendar.



Obelisk
Ikue Mori (Tzadik)
by Stuart Broomer

Obelisk introduces both a band and a distinctive style, with Ikue Mori combining her electronics and melodies with cellist Okkyung Lee, pianist Sylvie Courvoisier and drummer Jim Black. Mori began these pieces with written themes, then worked with them electronically. Some are adapted from previous projects while several were written with *Obelisk* specifically in mind. The ultimate works are a remarkable group accomplishment, the four voices dovetailing with one another in a mutating, overlapping creative continuum. It's music

that can decorate the air.

The more prominently melodic pieces are often Japanese in character, gently infectious and tuneful, while others involve complex overlapping rhythms or develop pictorial themes. However, it is the developed sound of the ensemble, both in its design and execution, that is most memorable. *Obelisk* often works within a fairly narrow frequency range, electronics, cello, piano and drums operating in close proximity, lines and focus passing from one instrument to another in singularly complex collective identities. "Hotaru (Firefly)", for example, is a delicate abstraction, Mori's laptop sounds darting in and out of audibility with the insects' evanescence, but it is also a movement captured as well by Lee and Courvoisier. "Among Other Seeds" is a four-part suite, each of its brief segments creating another scene in a sonic garden.

The concluding "Koya Hijiri (Holy Man from Mount Koya)", the longest work here at ten minutes, is also the most expressionist, moving through stages of elegiac cello melody to bursts of dissonant sustained piano clusters, bird-like electronic whistles and even a playful dance theme. Though the moods are sometimes somber, the piece maintains the same grace informing all the music here. Mori's refined aesthetic involves a poetic sleight of hand that transforms ideas of the artificial and the natural, her electronic burbles and whistles folding naturally into and through the acoustic sounds of her partners. It's music of irresistible lightness and charm.

For more information, visit tzadik.com. Mori is at Skirball Center Oct. 7th as part of John Zorn — The Bagatelles. See Calendar.



Verisimilitude
Tyshawn Sorey (Pi)
by Tom Greenland

Composer/improviser Tyshawn Sorey is an artist of broad scope, intrigued with integrating the intuitive and spontaneous elements of his music-making with premeditated structures and strategies. *Verisimilitude*, his sixth album as a leader, is in some sense a follow-up to *Alloy*, his fourth, also a trio outing with pianist Cory Smythe and bassist Chris Tordini, though the new CD has a wider percussive palette, more extensive use of electronics and, in general, a darker, more probing atmosphere.

It is music that demands your full, unfettered attention. Imagine three intrepid explorers in a post-apocalyptic urban jungle who, lacking a map app, navigate by sheer wit and close collaboration. Although he's the titular leader of the expedition, Sorey is almost never at the head of the column, preferring to add his percussive touches and subtle electronic hues into the interstices of Smythe's plunking bell tones and stabbing chord clusters and Tordini's bowed drones and deep rumbles; if you're not listening carefully for Sorey, you could forget he's there. Eschewing overt melodic and rhythmic formats, the trio's journey is more about discovering the moments made possible through sustained collective concentration.

Various electronic enhancements make the booms boomier and swells more rich and robust, as on "Algid November", a sweeping epic track that builds to an oceanic climax some 20 minutes in, shimmering to a gentle close 10 minutes later. "Obsidian" contains similar long-range undulations, achieving an almost three-dimensional effect in those places where

Smythe's exaggerated chords, Sorey's vibrating metallophones and Tordini's buzzing long-tones become larger than life. Although "Cascade in Slow Motion" cadences on B Major, perhaps the closest the group comes to playing a 'tune', and for a brief moment on "Contemplating Tranquility" Sorey faintly resembles a traditional trap drummer, much of this almost 80-minute excursion lacks the usual landmarks that orient listeners. Yes, the musicians must have had a plan, but your best course is simply to shut your eyes and see where the music takes you.

For more information, visit pirecordings.com. Sorey is at Skirball Center Oct. 7th as part of John Zorn — The Bagatelles. See Calendar.

BEN GOLDBERG THE STONE RESIDENCY

OCTOBER 10 - ORPHIC MACHINE
BEN GOLDBERG (CLARINET), CARLA KIHLESTEDT (VIOLIN), CHES SMITH (DRUMS), KENNY WOLLESEN (VIBRAPHONE), MYRA MELFORD (PIANO), RON MILES (TRUMPET), MIKE MCGINNIS (TENOR SAXOPHONE), NATE RADLEY (GUITAR), TREVOR DUNN (BASS)

OCTOBER 11 - THE OUT LOUDS + ESKELIN / CRUMP
TOMAS FUJIWARA (DRUMS), BEN GOLDBERG (CLARINET), MARY HALVORSON (GUITAR), ELLERY ESKELIN (SAX), STEPHAN CRUMP (BASS)

OCTOBER 12 - BEN GOLDBERG (CLARINET), TIM BERNE (SAXOPHONE), ANGELICA SANCHEZ, (PIANO) MIKE FORMANEK (BASS), KENNY WOLLESEN (DRUMS)

OCTOBER 13 - MATMOS + NELS CLINE & BEN GOLDBERG
BEN GOLDBERG (CLARINET), NELS CLINE (GUITAR), DREW DANIEL, MARTIN SCHMIDT (ELECTRONICS)

OCTOBER 14 - INVISIBLE GUY WITH ELI CREWS
BEN GOLDBERG (CLARINET), MICHAEL COLEMAN (KEYBOARDS), HAMIR ATWAL (DRUMS), ELI CREWS (LIVE ELECTRONICS)

OCTOBER 15 - BEN GOLDBERG TRIO
BEN GOLDBERG (CLARINET), KRIS DAVIS (PIANO), BILLY MINTZ (DRUMS)

OCTOBER 10-15, 2017
AVE C, 2ND ST. 8:30PM \$20 PER SET
THESTONENYC.COM

lauren kinhan

brings us her first all standard CD of her career
inspired by Nancy Wilson

a sleepin' bee

featuring Andy Ezrin, Matt Penman,
Jared Schonig and Ingrid Jensen

produced by Elliot Scheiner and Lauren Kinhan



classy as it is
swinging,
Putting her
formidable
vocal chops all
the way to the
metal -Midwest
Record

songs reimagined in her inimitable way, paying
homage to Nancy, Cannonball and Shearing

Nov 8, 2017 - Berklee College of Music, Boston

Jan 3, 2018 - JEN Convention, Dallas

Jan 11, 2018 - Sheen Center, featuring pre talk with
Elliot Scheiner and Band, NY

Available Oct. 6, 2017

CDBaby, iTunes, Amazon

laurenkinhan.com

Dotted i Records



Hudson

Jack DeJohnette/Larry Grenadier/
John Medeski/John Scofield (Motéma Music)
by Tyran Grillo

Although *Hudson* derives its title from the valley of the same name, don't expect the swaths of greenery shuffled across the album's cover. Its influences are less environmental than musical, the 1969 Woodstock Festival being a central theme.

Of all the greatness at play, most organic is the balance of backward and forward glances. Jack DeJohnette's drumming references Tony Williams—honored by John Scofield original "Tony then Jack"—even as it ignites fresh hearths with that same torch. Larry Grenadier draws on electric bassists who inspired him to his acoustic wonders, building an anticipatory language distinctly his own. John Medeski on Rhodes hints at electric Miles Davis even as he maps uncharted atmospheres at the piano. And guitarist Scofield, who recorded with Davis, brings that classic vibe into the 21st century, pulsing with abiding love for rock and blues. His other contribution, "El Swing", is a modal gem frontlining his restrained fire. DeJohnette pens three: "Song for World Forgiveness" aches with beauty, not least of all through Scofield's lyricism; "Dirty Ground" (written with Bruce Hornsby) features him singing with gritty sincerity; and in the final "Great Spirit Peace Chant", wooden flutes, percussion and voices leave us holding a feather of ancient ways.

Much of this album, though, polishes gems of folk-rock until they glisten anew. Bob Dylan's "Lay Lady Lay" and "A Hard Rain's A-Gonna Fall" are replete with masterful exchanges. Joni Mitchell's "Woodstock" moves in seamless retrograde while a reimagined "Wait Until Tomorrow" (Jimi Hendrix) emotes with bluesy abandon. On the same level is Robbie Robertson's "Up on Cripple Creek", which mixes its ingredients in all the right ways.

Like-minded gravity attracts us first, however, to the opening title track, an 11-minute improvisation that puffs up like four dinner rolls baking in fast-forward. This is musical comfort food, the abstractions of which are butter on the nooks and crannies.

For more information, visit motema.com. This project is at Rose Theater Oct. 6th-7th. See Calendar.



LOU CAPUTO NOT SO BIG BAND
ZINC BAR - NOVEMBER 9TH
SIR D'S - NOVEMBER 20TH

"TRIED AND TRUE SWINGERS, THEY CAN TAKE YOU AROUND THE BLOCK WITH A BUNCH OF STOPS IN BETWEEN, ALL OF WHICH ARE PLAYED TO PERFECTION THROUGHOUT." -MIDWEST RECORD

RIP JOEL PERRY 1954-2017
LOUCAPUTO.COM



On Parade in Parede

Harris Eisenstadt Canada Day (Clean Feed)
Recent Developments
Harris Eisenstadt (Songlines)
by Robert Iannapallo



Since he began leading sessions (ca. 2000), drummer Harris Eisenstadt has garnered a reputation for intriguing ensembles. He excels in putting together players and instrumental combinations one wouldn't expect and makes it work.

Perhaps his best-known group is Canada Day. (He is Canadian although he has lived in the U.S. for over 20 years.) The group's size has ranged from quintet to octet but has had a core number of players since its debut. The latest (sixth) recording is *On Parade in Parede*, recorded live at the 2016 SMUP Festival in Parede, Portugal. This time the band is a quartet with trumpeter Nate Wooley, saxophonist Matt Bauder and bassist Pascal Niggenkemper, all mainstays of the group. Vibraphonist Chris Dingman is absent and his absence is felt. He gives the band a unique texture but reducing the band to a quartet gives this group a looser, more freewheeling flow. On the opener, "Innuendo Is Nobody's Friend", Niggenkemper lays down a loopy bass figure, the horns enter playing a stabbing line and they're off. Wooley is a flexible trumpeter and a great team player. His work in tandem with Bauder's versatile tenor matches well. But when he ventures into the extended range (in his unaccompanied intro to "Sympathy Batters No Parsnips"), one really hears his vision. Bauder can be equally uncompromising, as his rousing solo on "We All Ate, Pt. 3" indicates. When the solo reaches its zenith and Wooley enters in dialogue, it's one of the album's high points. It's only made that much sweeter when they segue into a lovely, melancholy ballad, "She Made Old Bones". With material like this from Eisenstadt, it's easy to see how he can recruit such high-caliber players into his groups.

Recent Developments is by a nonet (all former Eisenstadt collaborators), playing a six-part suite with the movements separated by interludes of various ensemble permutations. It's composed music but with lengthy stretches of improvisation, both individual and of the group variety. It borders on chamber music but with two woodwinds, three brass, three strings and percussion, there are few chamber ensembles that sound like this. "Part 1" is built on an ostinato pattern from Eivind Opsvik's bass and Dan Peck's tuba backed by an almost funereal drumbeat. The theme develops as the full ensemble is added. It turns into a feature for trumpeter Nate Wooley, who goes from a muted, smoldering mode up to a blistering extended-range foray. "Part 2" starts as a feature for Brandon Seabrook's banjo skittering over another ostinato pattern, segueing into an extended a cappella feature for harmonic-laden tuba. This points to Eisenstadt's expertise in handling unusual instrumental combinations. It's rare to hear bassoon, tuba and banjo playing in the same ensemble but Eisenstadt nails it. The fifth interlude finds trombonist Jeb Bishop and Seabrook in duet, wrenching otherworldly sounds out of their instruments. The ensembles are full of wonderfully complex passages of counterpoint with melodies seemingly popping out of nowhere. One rarely hears chamber music with this much rhythmic and improvisational adventure. *Recent Developments* is accomplished, substantive music.

For more information, visit cleanfeed-records.com and songlines.com. Eisenstadt is at Skirball Center Oct. 7th as part of John Zorn—*The Bagatelles*. See Calendar.



30 YEARS OF JAZZ

OCT 20-21, 8PM
THE JAZZ AT LINCOLN CENTER ORCHESTRA SONGBOOK
30TH ANNIVERSARY LANDMARK CONCERT
The Jazz at Lincoln Center Orchestra with Wynton Marsalis performs favorite original works composed by members of the orchestra
ROSE THEATER

OCT 27-28, 7PM & 9:30PM
MARILYN MAYE
Featuring vocalist and cabaret icon Marilyn Maye and the Tedd Firth Big Band
THE APPEL ROOM

NOV 3-4, 7PM & 9:30PM
NUEVO JAZZ LATINO
30TH ANNIVERSARY LANDMARK CONCERT
With Elio Villafranca, Yosvany Terry, Dafnis Prieto, Pedrito Martinez, Carlos Henriquez, and Mike Rodriguez
Bloomberg is a lead corporate sponsor of Nuevo Jazz Latino
THE APPEL ROOM

NOV 3-4, 8PM
ELIANE ELIAS: FROM BILL EVANS TO BRAZIL
Pianist, vocalist, and Grammy Award winner Eliane Elias performs the music of Bill Evans, Brazilian classics, and originals
ROSE THEATER

NOV 9-11, 8PM
LEONARD BERNSTEIN AT 100
The Jazz at Lincoln Center Orchestra with Wynton Marsalis celebrates the Leonard Bernstein centennial
ROSE THEATER

jazz at lincoln center
frederick p. rose hall • broadway at 60th st.
centercharge: 212-721-6500 • JAZZ.ORG/NYC/RECORD

ORAN ETKIN

"EBULLIENT." - NEW YORK TIMES

"COMPOSER OF EMINENT INDIVIDUALITY." - YUSEF LATEEF

#1 RISING STAR CLARINETIST - DOWNBEAT CRITICS POLL

DIZZY'S CLUB COCA COLA JAZZ AT LINCOLN CENTER



OCT 24

WHAT'S NEW?

REIMAGINING BENNY GOODMAN

With

MATT WILSON, STEVE NELSON + HELEN SUNG

OCT 25

GATHERING LIGHT

With

BEN ALLISON, GILAD HEKSELMAN

+ NASHEET WAITS

ORAN ETKIN'S TIMBALOOLOO

OCT 7 / 1PM / NATIONAL SAWDUST

OCT 14 / 11AM / MADISON SQUARE PARK

DISCOVER TIMBALOOLOO AT THEIR NEW FLAGSHIP
CHILDREN'S EDUCATIONAL VENUE IN SOHO!

WWW.TIMBALOOLOO.COM



Cherryco

Kirk Knuffke (SteepleChase)

by Thomas Conrad

It feels like more recordings than ever are tributes these days. *Cherryco* is a tribute album in the truest sense. Kirk Knuffke walks a mile in Don Cherry's shoes. He plays six Cherry tunes with Cherry's instrument, the cornet. He has a secondary tribute subject, Ornette Coleman, Cherry's original partner in crime. There are also five Coleman tunes. Knuffke's accompaniment (as Coleman and Cherry preferred it) is minimal and chordless: bass (Jay Anderson) and drums (Adam Nussbaum).

The title track, a quick little anthem, does not involve Coleman. It comes from Cherry's *The Avant-Garde*, co-led by John Coltrane, recorded in 1960. On the original, Cherry, spattering free associations in open space, is swept forward by bassist Charlie Haden and drummer Ed Blackwell. Knuffke, 56 years later, plays it as a proud declamation. He derives an even bolder, more complex, larger design from it, with staccato discharges, pregnant pauses and powerful bass/drum plunges into relentless steady time, in which he is also swept forward.

The Coleman tunes are early, from his first three albums. "The Sphinx" is a classic frantic Coleman sing-song. Knuffke smokes it. He bombards it with diverse new content. "Jayne" and "Angel Voice" are two of Coleman's most appealing melodies. Knuffke encounters them as found objects, acknowledges their prettiness, then blows them up. Coleman and Cherry first portrayed "Lonely Woman" in harsh dissonant beauty in 1959. Knuffke's 2016 version turns Coleman's mysterious dirge into explicit emotion, via a series of ascending cries.

Tribute albums must of course stand on their own. Knuffke pays homage to Cherry by sounding like himself. The austere format allows an immersion in the full scope of Knuffke's technically astute and wildly unpredictable creativity. The minimal instrumentation also showcases the talents of Anderson and Nussbaum. The former is given generous solo space and every time he enters, the moment intensifies.

A fringe benefit of revisiting this music now is the brilliant audio quality. Some of the finest sound work in jazz is now coming out of engineer Chris Sulit's Trading 8s Studio in Paramus, New Jersey.

For more information, visit steeplechase.dk. Knuffke is at Dizzy's Club Oct. 9th with Frank Carlberg and Oct. 16th with Allison Miller. See Calendar.



Vol. 1: Humanities

Ben Goldberg School (BAG Productions)

Knuckle Sandwich

Invisible Guy (BAG Productions)

The Reckoning

Ben Goldberg/Sheldon Brown/Vijay Anderson
(Minus Zero)

by Fred Bouchard

Ben Goldberg is like a low-key, Bay Area-bred John Zorn: he thrives through involvement in intimate, aesthetically diverse combos; conceives stark, extensive

suites incorporating poetry; eschews fashionable stereotypes and typical jazz vernacular; steadily employs material and techniques from Klezmer traditions; and relishes preaching to the converted—or in these albums, donning somber (nearly macabre) robes to inhabit roles for a hungry fanbase.

In his note preceding *Vol. 1: The Humanities*, Goldberg lauds his mom Judy for sending him to school with his first clarinet and educator Willie Hill for teaching him how to play it. These golden memories play out as wistful memoirs. Just as his clarinet (usually Bb) adopts the peaked and pungent wail of the Jewish ghetto, the consonant (if slightly untuned) chorales that open most tracks impart historic lessons with lyric justice, as a chorus of temple elders reading the Torah or mourning women sitting shiva. Rob Reich's accordion slyly asserts itself as the dry, chordal linchpin. The overall effect, somber and scholarly, speaks of peace, reassurance and wisdom. A cover of country picker Merle Travis' "Nine Pound Hammer" sounds dirge-like, a *levaya*, with loose backing from David Ewell's plangent bass and Hamir Atwal's dry kit. After its consonant chorale, "Lagniappe" raises a snappier ghetto wail with smeary clarinet and Jeff Cressman's grumpy trombone, though it too gradually winds down over loping unisons into dry commentary. "What Was That" wraps itself in chirrupy aphoristic unison phrases and a little perky alto saxophone from Kasey Knudsen. "Bongoloid Lens" is another dirge march and the closer is another somber chorale. Oy, so young for such *tsuris!* Let's hope *Vol. 2* gets our protagonist outdoors, into some schoolyard games.

Invisible Guy, one of Goldberg's many combo avatars, usually presents (given YouTube examples) as a logical, stately, thoughtful, unhurried, methodical sort. Goldberg seeks delicate textures within a modest (trio) tonal palette, as clarinet and Michael Coleman's piano probe folksy hymns, parse an ode to Scientology and engage in minor oddities, with Atwal's drums punctuating rather than driving. But *Knuckle Sandwich* finds Invisible Guy becoming a little weird: maybe Goldberg finds himself in a goofy mood, like posing himself in miniature panels of funhouse mirrors. Coleman, in particular, acts out on electronic keyboards to eerie effect: downing Jello shots with tart clarinet on the dizzying opener "1 Through 8", pinging acrid darts on late saxophonist Steve Lacy's "Hocus Pocus" and trotting out daffy dance-steps à la *L'Histoire du Soldat* on "Travels". Out-of-tune piano (those cringy quasi-octaves!) skews awry with madcap clarinet shtick as they careen with tin-drum-rolls towards a droll case of mistaken identity on "Citizen's Arrest", locks onto a woozy tango on "Cold Weather" or stirs up wind-chime-y sustains with shimmering clarinet overdubs on "AMR".

Stuntmen become birdmen on *The Reckoning*, when Goldberg mixes it up mischievously with Bay Area buddies drummer Vijay Anderson and reed player Sheldon Brown for a North Beach pub-crawl, or is it an Alcatraz bird-cruise? The cover sports a mythical, ghostly long-necked crane and sought-for sounds shoot toward the avian: whirring wings, cackling geese, tweedling shorebirds. "Still blue with resolve" recalls the iconic cacophony of Dave Holland's merry "Conference of the Birds" while the sassy strut of "Underwater Autumn" brings to mind the pairing of saxophonist Steve Lacy and trombonist Roswell Rudd, backed by (not Anderson's rolling tympani but) Ed Blackwell's musical pots in accelerating crescendo, an unhinged roller coaster. Dry ride cymbal and rimshots with honking horns of "Same old insult" summons Jimmy Giuffre and Shorty Rogers' threesome with Shelly Manne.

For more information, visit bengoldberg.net and minuszero.bandcamp.com. Goldberg curates and is at *The Stone* Oct. 10th-15th, including with *Invisible Guy* Oct. 14th. See Calendar.

THE METROPOLITAN ROOM
AT THE TRIAD PRESENTS

Jazz Vocalist

John Minnock

“EVERY DAY BLUES”
an innovative jazz cabaret



October 12th, 9:30 PM

The Triad: 158, West 72nd Street, NYC

\$20/24 - 2 Drink Min - (212) 362-2590 - www.johnminnock.com

LYDIA LIEBMAN
PROMOTIONS //



Glorious Ravage
Lisa Mezzacappa (New World)
 by Jim Motavalli

Glorious Ravage, a big-band song cycle by bassist Lisa Mezzacappa, celebrates Victorian-era female explorers such as Mary Kingsley, Ida Pfeiffer, Isabella Bird and Annie Peck. Bird wrote from Hawaii in 1872, "This is the height of the last and most glorious ravage...For I am really alone." These words give the album its title and opener "Veta" its lyrics. The piece sets the tone for the album, an uncompromised merging of avant garde jazz and contemporary classical. Featured vocalist Fay Victor has explored the music of Ornette Coleman, W.C. Handy and Herbie Nichols but is chasing something more abstract here. "Veta" makes for an unsettling introduction.

"Make No Plans" works better, using Nicole Mitchell's compelling flute and male chanting over a shambling base recalling '50s Sun Ra. Michael Dessen gets in some urgent licks on trombone. And Victor mostly moves with the music, intoning more of Bird's words, "No man now ever says of any difficult thing, that I could not do it." "Heat and Hurry" opens with what could almost be a bebop head, with Victor ably and wordlessly doubling Myra Melford's piano, but it soon chooses a new destination—out. This is Bird again, now in the Colorado Rockies, proclaiming, "I am shrieking, howling, roaring. After my wild, windy beast-haunted den." And shriek, howl and roar the music does, before transitioning into a wilderness of moans, instrumental squawks, ending with fairly interesting unison passages.

"Taxonomical" explores the Latin names of plants collected by Louise Arner Boyd during an expedition she made to the Arctic Circle in 1928. Imagine the creak of a mast as it is moved by the wind in an icebound Greenland and you have the flavor and sense of foreboding captured here. "Marianne", celebrating the botanical discoveries of Marianne North, meanders until it comes to life via exploratory horns and intriguing drumwork from Jordan Glenn.

"Great Green Gloom" is devoted to Mary Kingsley, who made exploratory visits to Sierra Leone and Angola and wrote *Travels in West Africa* circa 1897. She wrote of the "peculiar smell" of malarial mud as it is in the process of "becoming incarnate". Kingsley tended to be matter-of-fact in the face of challenges that would have felled a lesser mortal and she notes nonchalantly of the fever, "Chances are—you will be down tomorrow." The music is frenetic and full of dread, perhaps summoning the chaos of a traveling riverboat party that feels its doom. The horn players, including Vinny Golia and Cory Wright, summon the Art Ensemble of Chicago, before electric guitarist John Finkbeiner swoops in with a pungent solo and bassist Mark Dresser anchors a brief passage of light swing featuring piano and flute. Melford's busy and changeable work here is reminiscent of Don Pullen during his hey-day.

Mountaineers Annie Smith Peck and Fanny Bullock Workman were exponents of the New Woman in the age of the Suffragists, but they also sniped at each other in the pages of *Scientific American* in 1910. Writes Thomas Pauly, "Ironically, [Workman's] determination to prove herself the equal of any man at lofty elevations culminated with a withering attack on an American woman who tried to surpass her." This stylized tune is carried on a disquieted bed of bass and

violin/viola work from Dina Maccabee. The women's acid-dipped letters sound fascinating, but Victor's work is so highly wrought here that listeners aren't going to get many of the details.

"Shut Out the Sun" is based on archival footage shot by Arctic explorer Louise Arner Boyd, who described a "purple sun" and thick, "rose-lighted clouds". The string-driven music evokes an agitated dawn. North, noting the destruction of northern California's ancient redwoods in 1872, wrote "it broke one's heart to think of man, the civiliser, wasting treasures in a few years to which savages and animals had no harm for centuries." "City of Wonders", about the early days of Mezzacappa's adopted home of San Francisco, touches on this and other indignities in the city during the time of the Gold Rush. It features one of the more attractive themes on the album, as well as another swinging passage featuring Maccabee. Finkbeiner solos against riffing horns. Victor is commanding. It's great, but doesn't last long.

Does *Glorious Ravage* succeed at its ambitious task of illuminating these women's lives? Repeated listens may offer further insights, but the avant musical textures and experimental vocalizing tends to impede period enlightenment.

For more information, visit newworldrecords.org. This project is at Roulette Oct. 12th. See Calendar.



MONK'estra, Vol. 2
John Beasley (Mack Avenue)
 by Joel Roberts

Los Angeles-based keyboard player and arranger John Beasley is back for a second set of radically reimagined big-band readings of Thelonious Monk compositions, this one timed to coincide with the centennial of Monk's birth.

A former Freddie Hubbard sideman who played briefly with Miles Davis, Beasley has been working in Hollywood for years, composing and arranging for TV and movies. He brings a broad musical palette, along with a deep affinity for Monk's singular aesthetic, to his MONK'estra (anchored by the leader's piano and synthesizers, acoustic and electric bassist Ben Shepherd and drummer Terreon Gully, with a trumpet section of Bijon Watson, Jamie Hovorka, James Ford and Brian Swartz and woodwinds from Bob Sheppard, Danny Janklow, Tom Luer, Thomas Peterson, Adam Schroeder and Alex Budman, plus various guests on several of the album's 10 tracks).

As on last year's Grammy-nominated *MONK'estra Vol. 1*, Beasley refuses to settle for mere by-the-numbers remakes of historic material. Instead, he presents major makeovers of most of the tunes, blending contemporary hip-hop, Latin and funk sounds with Monk's quirky, off-kilter bebop.

This unconventional approach is evident right from the start on the opening version of the obscurity "Brake's Sake", with guest trumpeter Dontae Winslow weaving a searing, socially-conscious rap between a pair of horn solos. Beasley arranges "Criss Cross" with an AfroCuban feel, propelled by the energetic percussion of guest Pedrito Martinez, while "I Mean You" burns with a heavy dose of New Orleans-style funk and features solos from Janklow, Swartz and Schroeder. "Crepuscule with Nellie", meanwhile, is presented as an homage to the big-band grandeur of Duke Ellington, highlighted by Regina Carter's dreamy

violin work.

Elsewhere, vocalist Dianne Reeves is featured on a gorgeous, mostly straightahead take on the ballad "Ruby My Dear" while another pair of guests, tenor saxophonist Kamasi Washington and trombonist Conrad Herwig, deliver searing solos to open and close "Evidence".

This is a big, ambitious endeavor, but one that Beasley and his MONK'estra colleagues pull off with panache, serving notice that 100 years after his birth, the music of Thelonious Monk is alive and well.

For more information, visit mackavenue.com. This project is at Jazz Standard Oct. 12th-14th. See Calendar.



Everybody Has A Plan Until They Get Punched In The Mouth
Charlie Hunter (GroundUP Music)
 by Matthew Kassel

Guitarist Charlie Hunter told a newspaper reporter that the way he thinks of his new album is as "a real improvising blues record and not a modern jazz record." But that seems to be a distinction without a difference. If Charlie Parker, in many ways the progenitor of modern jazz, wasn't improvising on the blues, then what else was he doing?

Not that the distinction really matters. Hunter's record stands both as a testament to the blues tradition and the kind of '50s-era hard bop, with an R&B tinge, you would hear behind a musician like Ray Charles. Except there aren't any saxophones, which gives the record a pleasingly understated tone. Cornet player Kirk Knuffke and trombonist Curtis Fowlkes provide contrapuntal flourishes as Hunter, whose seven-string guitar also functions as a bass, takes terse, spindly solos over drummer Bobby Previte's loose, chunky accompaniment.

If you bend your ear, the ten tracks on this album—whose title, it appears, is a paraphrase of Mike Tyson's classic formulation—sound as if they could have been played in a Chicago saloon, New Orleans barrelhouse or bar on the Chitlin' Circuit. The tracks have an air of earthy funkiness and the band an easy, casual rapport; but, refreshingly, the musicians allow moments of wit and humor and weirdness to seep in. On the second track, for instance, amusingly titled "(Looks Like) Somebody Got Ahead Of Schedule On Their Medication", Hunter plays spasmodically, in loose imitation of fellow guitarist Marc Ribot. "Leave Him Lay", the third track, features a stop-time solo chorus that recalls Louis Armstrong's Hot Five recordings. "Big Bill's Blues", the fifth track, is a slow and simmering blues with hints of New Orleans-style polyphony.

Despite the absence of a saxophone and a bassist, this quartet gives off a sound that is satisfyingly full and, at the same time, rather delicate. The brass instruments, with their growls and wheezes and bright flashes, contribute in large part to this effect. But so does Hunter, whose playing is primarily note-oriented rather than chord-driven. On the fourth track, "We Don't Want Nobody Sent", Hunter settles in over a steady beat, taking what could have been a cliché-driven gutbucket solo à la Stevie Ray Vaughan but instead lays back and lets the music ooze.

For more information, visit groundupmusic.net. Hunter is at Rockwood Music Hall Stage 2 Oct. 14th. See Calendar.



Solo at the Sacramento Jazz Festivals (1983-1988)

Dick Hyman (Arbors)
Uptown Downtown
Bill Charlap (Impulse!)
 by Andrew Véléz

Born in 1927, 2017 NEA Jazz Master Dick Hyman's prolific career as a pianist, organ player, sometime clarinetist and composer has included decades of recordings. As a body of work they reflect his depth of knowledge of and ever-growing interest in jazz repertory. A pupil of Teddy Wilson, in the '40s Hyman was as comfortable playing with Benny Goodman as with Charlie Parker and in his many duets with cornet great Ruby Braff, which recalled the perfection of Louis Armstrong and Earl Hines. In the '50s he became a staff regular at NBC and became a long-standing organizer of concerts dedicated to jazz repertory, something rare for the time.

Solo at the Sacramento Jazz Festivals (1983-1988) is an opportunity to savor him on his own in these recently discovered performances. A solo album is the perfect setting for showcasing Hyman's glowing and unfailingly entertaining readings of the works of music he cherishes, including George Gershwin, Jerome Kern, James P. Johnson and Fats Waller. Hyman calls Gershwin's "S'Wonderful", "one of the great vehicles for improvisation" and he explores every possible nook and cranny, by turns charming and restrained and then cutting loose completely with cascading chords. "Jingles" is a Johnson piece in which Hyman salutes the composer's swinging time from the first to the last note.

Hyman's own interest in repertory has played a central role in promoting a wider appreciation of jazz history, which made him ideal to serve as Musical Director of 92nd Street Y's "Jazz in July" program for over 20 years. In 2004, he passed that role on to Bill Charlap, who at 51 is one of the premier jazz pianists of his generation. A distant cousin of Hyman's, Charlap's musical family also includes his Broadway composer dad, the late Moose Charlap (*Peter Pan*), vocalist mother Sandy Stewart and pianist-arranger wife Renee Rosnes.

Charlap's latest recording with his longtime trio of Peter Washington (bass) and Kenny Washington (drums) is typical of his deep knowledge of jazz and the Great American Songbook. *Uptown Downtown* leads off with "Curtains", a lesser-known Gerry Mulligan tune. It fluctuates from meditative to swinging with brushes and bass providing tasty company for ingenious piano. Charlap's history includes having played with Mulligan, Phil Woods, Scott Hamilton and so many others but it is with this trio that he has established a level of understanding and expressiveness that can unearth something different in a classic as familiar as Duke Ellington-Irving Mills' "Sophisticated Lady". Suddenly there is a credible lilt where before there has only been something darker. With the jazz standard "Spring Can Really Hang You Up the Most", Charlap demonstrates his intuitive understanding of the song and his eloquence at wordlessly expressing the lyrics. The title song of the set is a Stephen Sondheim rarity dropped from the pre-Broadway run of *Follies*. It's a fun, funky, finger-snapping expressive wordless gem. With Hyman and Charlap what is clear throughout these sets is how richly they express their love of the music.

For more information, visit arborsrecords.com and impulse-label.com. Hyman and Charlap are in duo at 92nd Street Y Oct. 14th. See Calendar.

LUCA'S
JAZZ
CORNER



AT CAVATAPPO GRILL

**LIVE JAZZ MUSIC
EVERY TUESDAY (8-10 PM)**

&

THURSDAY (9-11 PM)

LIVE PIANO EVERY MONDAY (7-10 PM)

"IT'S A JOY TO CREATE JAZZ IN SUCH A POSITIVE ATMOSPHERE AND TO BE SO CLOSE TO THE PEOPLE TOO! ENJOYING A GREAT BOWL OF PASTA LISTENING TO WORLD CLASS JAZZ IS THE ONLY WAY TO GO"
JOHN PIZZARELLI, GRAMMY-NOMINATED GUITARIST AND SINGER

**MONDAYS WITH ROGER LENT SOLO PIANO
7-10PM NO COVER**

**OCTOBER 3TH - 8-10 PM \$10 COVER
VINNY RANIOLO DUO**

**OCTOBER 5TH - 9-11 PM \$10 COVER
SIMONA DEROSA TRIO**

**OCTOBER 10TH - 6-8 PM \$15 COVER
BUCKY PIZZARELLI TRIO**

**OCTOBER 11TH - 9-11 PM \$10 COVER
EMANUELE CISI TRIO**

**OCTOBER 12TH - 9-11 PM \$10 COVER
VANESSA RACCI TRIO**

**OCTOBER 17TH - 8-10 PM \$10 COVER
JAM SESSION HOSTED BY MIKE SAILORS
(MUSICIANS BY INVITE ONLY)**

**OCTOBER 19TH - 6:30-8:30 PM \$10 COVER
CYDNEY HALPIN & BUCKY PIZZARELLI**

**OCTOBER 24TH - 8-10 PM \$10 COVER
ROSSANO SPORTIELLO TRIO**

**OCTOBER 26TH - 9-11 PM \$10 COVER
PASQUALE GRASSO QUARTET**

**OCTOBER 31ST - 8-10 PM \$10 COVER
DENNIS JOSEPH QUARTET**

**LUCA'S JAZZ CORNER
AT CAVATAPPO GRILL
1712 FIRST AVENUE - (212) 987-9260
LUCASJAZZCORNER.COM**



Brothers Under the Sun
Steve Nelson (HighNote)
by Ken Dryden

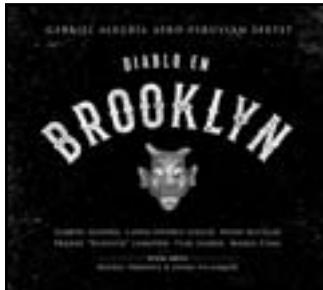
Vibraphonist Steve Nelson can play as fast or hard as anyone who preceded him but his focus is finding the best way to interpret each theme. For his first date as a leader in a decade, Nelson recruited pianist Danny Grissett, bassist Peter Washington and drummer Lewis Nash for a salute to a late friend and frequent musical partner, pianist Mulgrew Miller, covering several Miller originals and two songs he often played.

The opener is a mellow yet swinging rendition of the standard "The More I See You", where the emphasis is on space and creativity. Miller's exotic masterpiece "Eastern Joy Dance" remained a staple of his repertoire; Nelson and crew master its tricky lines with finesse and deliver potent solos. They delight in the soulful, laidback character of the infectious "Grew's Tune", as Washington and Nash provide a sublime undercurrent for the frontline's inventive features. Nelson opens Richard Rodgers-Lorenz Hart's wistful ballad "It Never Entered My Mind" unaccompanied, leaving breathing room throughout, as do his musicians, a master class for up-and-coming jazz professionals. The Latin flavor of Miller's "Samba D'Blue" conjures an image of the Brazilian carnival season in full force, Washington and

Nash not only providing superb backing but also coming to the forefront with engaging solos.

Nelson's "Brothers Under the Sun" would have been right up Miller's alley, a lively vehicle with a captivating theme; Grissett's driving chorus salutes Miller without attempting to duplicate his unique touch. Miller's twisting "New Wheels" has sufficient dissonance to sound like it could have been penned by Ornette Coleman and the band negotiates its many sudden turns without a stutter. Grissett also honors Miller with his "Melody For Mulgrew", which serves as a perfect finale to an enjoyable session.

For more information, visit jazzdepot.com. Nelson is at Smalls Oct. 19th and Dizzy's Club Oct. 24th with Oran Etkin. See Calendar.



Diablo en Brooklyn
Gabriel Alegria Afro-Peruvian Sextet (Saponegro)
by George Kanzler

Trumpeter Gabriel Alegria has been leading his AfroPeruvian Sextet for over a decade and added another geographic locus to the band's music, Brooklyn. Alegria divides his time between Lima (Peru) and Coney Island (Brooklyn) and the title of this album derives from "Son de los Diablos", a Lima tradition featuring a parade of mock devils. It was all

recorded at a restored Lima studio, all but "The Brooklyn Suite" before a live audience. Joining the core band—trumpet, saxophone, guitar, percussion, drums—are keyboardist Russell Ferrante (six of eight tracks) and electric guitarist Jocho Velazquez (track 2).

The sequence of the tracks is eccentric, the four parts of "Brooklyn Suite" presented out-of-order, each after a live track: three previously recorded Sextet tunes and a "Summertime" featuring long instrumental solos over gentle tropical rhythms. The first track is a real ear opener: blasts of pouncing rock beats propelled by electric guitar and bass (no keyboard here) power chords. Over it comes a slower, more melodic line from Alegria's trumpet and Laura Andrea Leguia's tenor saxophone, followed by a hardbop trumpet solo as drummer Hugo Alcazar joins the fray, eventually dueting in jazz-rock style with Leguia. Wah-wah trumpet over a slinky AfroLatin rhythm and bluesy electric guitars introduces the first "Brooklyn Suite" number, actually "Part 3". "Part 2" comes after another live track, echoing a heavy bassline Alegria recalled from Coney Island summers, cowbells joining the polyrhythms as a low voice growl-shouts Spanish words, trumpets (muted) and saxophones weaving overtop. "Part 4", which follows "Summertime", resembles a hardbop riff tune with dominant drumkit joined by hand percussion, trumpet and tenor soloing. The concluding track, coming after the boopish ballad "El Norte", is "Part 1: The Brooklyn Suite", a piece owing more to Ornette Coleman than to AfroPeruvian sources. Sighing, swooning tenor and trumpet take off on the promise of the Ornette-ish head to create one of the CD's most compelling offerings.

For more information, visit afroperuviansextet.com. This project is at Roulette Oct. 21st-22nd. See Calendar.

PHOTO BY MAGGIE HOROWITZ

MIN XIAO-FEN
new release concert for
"MAO, MONK AND ME"
In celebration of the
100th Birthday of
Thelonious Monk

Friday, October 6, 8 pm
Museum of Chinese
in America
215 Centre Street
855-955-MOCA
www.mocanyc.org

Pre-order the album now
at CDBaby and Amazon

Follow-up performance
at the Metropolitan
Museum of Art
October 20, 7 pm

WWW.BLUEPIPA.ORG

Artie Shaw

The Forgotten Arrangements

Shaw 1938-39

This is a collection of arrangements from the fabulous 1938-1939 band that were never recorded on disc.

These have been lovingly re-created by James Langton and presented here with a top New York Orchestra featuring the clarinet artistry of Dan Levinson.

CD2104 Tracks include: Nightmare, Everything's Jumping, How Deep is the Ocean, Them There Eyes, I've Got The World on a String, Leapin' At The Lincoln, Stairway to The Stars, Never Played Around Much, The Moon Looks Down and Laughs, On The Sunny Side Of The Street, Travelin' All Alone, Royal Garden Blues, And The Angels Sing, In The Mood, You Go To My Head, Diga Diga Doo, Begin the Beguine.

www.burnsidedistribution.com

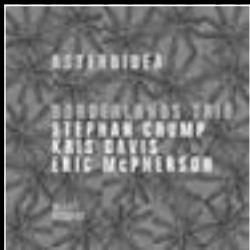
www.hepjazz.com

INTAKT RECORDS 2017

www.intaktrec.ch

intakt@intaktrec.ch | Digital-Download-Shop: intaktrec.bandcamp.com

Distributed by Naxos America · Mailorder: arkivjazz.com
Available in NYC: Downtown Music Gallery



Intakt CD 295 / 2017

BORDERLANDS TRIO ASTEROIDA

Stephan Crump: Acoustic Bass | Kris Davis: Piano | Eric McPherson: Drums

CD-release concerts: Jazz Gallery, New York City, December 8 and 10, 2017



Intakt CD 288 / 2017

HANS HASSLER WIE DIE ZEIT HINTER MIR HER

Hans Hassler: Accordion Solo



Intakt CD 292 / 2017

TOM RAINEY OBBLIGATO FLOAT UPSTREAM

Ralph Alessi: Trumpet | Ingrid Laubrock: Saxophones

Kris Davis: Piano | Drew Gress: Bass | Tom Rainey: Drums



Intakt CD 293 / 2017

IRÈNE SCHWEIZER – JOEY BARON LIVE!

Irène Schweizer: Piano

Joey Baron: Drums



Intakt CD 294 / 2017

CHRIS SPEED TRIO PLATINUM ON TAP

Chris Tordini: Acoustic Bass | Dave King: Drums | Chris Speed: Tenor Saxophone



Intakt CD 280 / 2017

SILKE EBERHARD TRIO THE BEING INN

Silke Eberhard: Alto Saxophone, Bass Clarinet

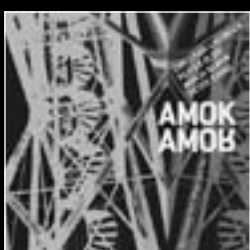
Jan Roder: Bass | Kay Lübke Drums



Intakt CD 290 / 2017

ARUÁN ORTIZ CUB(AN)ISM

Aruán Ortiz: Piano Solo



Intakt CD 279 / 2017

AMOK AMOR WE KNOW NOT WHAT WE DO

Petter Eldh: Bass | Christian Lillinger: Drums

Wanja Slavin: Saxophone | Peter Evans: Trumpet



dizzy's club *Coca-Cola*

SWING BY TONIGHT
7:30PM & 9:30PM

OCT 2

juilliard jazz ensembles

OCT 3

rodney green trio

OCT 4

nicki parrott quartet celebrates
blossom dearie

OCT 5

the baylor project with jean baylor &
marcus baylor

OCT 6-8

the big band sound of rufus reid

OCT 9 • MONK CENTENNIAL

frank carlberg large ensemble: monk
dreams, hallucinations, and nightmares

OCT 10-11 • MONK CENTENNIAL

ts monk sextet

OCT 12-15 • MONK CENTENNIAL

joey defrancesco plays monk

OCT 16 • MONDAY NIGHTS WITH WBGO

allison miller's boom tic boom

OCT 17-18 • DIZZY CENTENNIAL

josh evans big band: to diz with love

OCT 19-22 • DIZZY CENTENNIAL

dizzy at 100 featuring jon faddis

OCT 23

greg reitan trio

OCT 24

oran etkin's reimagining benny goodman

OCT 25

oran etkin: gathering light

OCT 26

the mike ledonne trio featuring ron carter

OCT 27-29

the georgia horns featuring chris
crenshaw, marcus printup, stantawn
kendrick, kenny banks, jr., kevin smith,
and brandon mcrae

OCT 30

manhattan school of music jazz orchestra

OCT 31

makoto ozone trio featuring james genus
and jeff "tain" watts

JAZZ.ORG/DIZZYS

212-258-9595

• 22 • 1 line • in center
broadway at 60th st., 5th fl.



Glitter
Amanda Monaco (Posi-Tone)
by Elliott Simon

From blistering creativity (*Intention*, Innova, 2007) to spiritually informed melodicism (*The Pirkei Avot Project Volume One*, Genevieve Records, 2010), Amanda Monaco is a versatile guitarist who brings vision and originality to any setting. As an in-demand teacher, Monaco is attuned to the absence of jazz in the 'mainstream' world of her students. In a clever turnabout, *Glitter* pays homage to mainstream jazz with a casual nod to Monaco's non-mainstream influences.

Drummer Matt Wilson and organ player Gary Versace are world-class musicians and, like Monaco, well-versed in jazz' stylistic nuances. Monaco's partner and soulmate here though is baritone saxophonist Lauren Sevia. This makes for a somewhat unusual lineup with a surprisingly crisp signature. Marc Free's clean production impresses as an intricate blend of heavy and light with Sevia's surprisingly fleet horn interweaving with and countering Monaco's chords and runs. Versace's outstanding organ and bass pedal work similarly intertwine with Wilson's elegant touch.

"Dry Clean Only" immediately highlights Versace's driving bass, Sevia's remarkably light bari and her synergy with Monaco as they play in tandem and off one another. One of two covers, Tommy Flanagan's "Freight Trane"'s staccato melody rides over Versace's bassline while "Girly Day" is another superb example of guitar/bari doubling. Klezmer-tinged "Gremlin from the Kremlin" benefits from Wilson's textural playing. He keeps the piece moving through its swinging transitions before session standout "The Mean Reds" uses exoticism, a stellar organ solo and nimble forward motion to make its point.

While "Step Counter" seems a bit repetitive and superfluous, Fred Lacey's "Theme for Ernie", the second cover and an excellent song choice, is a lovely change of pace. Slower guitar adds beautiful midrange color behind Sevia's solo. "Mimosa Blues" is a delightfully space-agey adventure in blues before the title track showcases the band's cohesiveness. *Glitter*, a perfect entrée into jazz as well as a lively session by an uncommon quartet with twists and turns, will engage even the seasoned listener.

For more information, visit posi-tone.com. This project is at Jazz at Kitano Oct. 26th. See Calendar.



In the West
Max Johnson (Clean Feed)
by John Sharpe

Bassist Max Johnson shows sound judgment in selecting accomplices for his record dates. Earlier sessions have enlisted the likes of Steve Swell, Tyshawn Sorey, Ingrid Laubrock and Kirk Knuffke, a pedigree more than matched on *In the West* by a lineup including pianist Kris Davis and drummer Mike Pride,

augmented by pedal steel guitarist Susan Alcorn. Three originals and one cover give them both lots to do and lots of space in which to do it. Although Johnson has played alongside leading lights in the country music and rock arenas, it's the jazz and improvisational strand of his work that takes precedence here.

While Johnson takes a back seat in terms of instrumental prominence, his charts establish him as the driver nonetheless. As on "Ten Hands", his multi-part compositions act almost like sketches, opening out for seemingly unscripted interchange. After the bounding theme unleashes Davis' stomping minimalism, a complete switchback unveils an atmospheric section of creaking arco, wavering pedal steel, isolated keystrokes and percussive chatter. Crisp unisons and a stuttering drum solo follow before the return to the initial gambit. "Greenwood" similarly explores that tension between forcefulness and restraint, as momentum builds via an ascending figure for bass and piano, before pulling back in favor of self-possessed interplay.

By showcasing Ennio Morricone's "Once Upon A Time In The West" Johnson affirms an openness to unlikely sources previously manifested in covering Abba and composing a suite based upon '60s TV series *The Prisoner*. Low-key guitar murmuring and cymbal scrapes, with Davis hinting at melody, achieve a programmatic scene setting. Johnson bows a haunting air, etched more cleanly by piano. Further dramatic exchanges in keeping with the story arc, including lovely exclamatory clanging from Pride and a tender pizzicato solo, herald the primary theme, both triumphal and consolatory, before an understated ending.

For more information, visit cleanfeed-records.com. Johnson is at Ibeam Brooklyn Oct. 14th with Eva Novoa and Threes Brewing Oct. 29th with Mike Irwin. See Calendar.

Academy Records & CDs

Cash for new and used
compact discs, vinyl
records, blu-rays and
dvds.

We buy and sell all
genres of music.
All sizes of collections
welcome.

For large collections,
please call to set up an
appointment.

Open 7 days a week 11-7
12 W. 18th Street NY, NY 10011
212-242-3000



Jazz at Auditorium
Friedrich Gulda Orchestra (Sonorama)
 by Mark Keresman

The life of Austrian pianist/composer/baritone saxophonist Friedrich Gulda (1930-2000) would make for a cool biopic. He and Joe Zawinul risked their safety by surreptitiously playing jazz during the Nazi occupation. Gulda established himself in both the classical and jazz spheres with interpretations of Bach, Schubert and Chopin and leading big bands and small groups and even briefly had a career as a singer under the moniker (also under a wig and fake beard) Albert Golowin (going so far as to combine photo and film images of both selves performing 'together'). To promote one of his concerts in Vienna in 1999 he announced his own demise in a press release so the concert would be a "resurrection party".

Jazz at Auditorium presents previously unreleased live recordings from 55 years ago in Berlin. Gulda's outfit was a multi-national configuration and Gulda draws upon much of the big band jazz tradition. "Opener" is a curt, brassy, strutting swinger evocative of '50s Count Basie Orchestra. At nearly 20 minutes, "Music for Three Soloists and Band" is the longest piece and the highlight. Featuring solos by Gulda on baritone, Fatty George (clarinet) and Erich Kleinschuster

(trombone), this is a suite that alternates punchy, driving swing and Ellingtonian elegance. The Ellington influence is palpable from the passages where soloists judiciously intertwine and then others play off them with the rest of the band dropping out. Some of the unison horn passages have a bracing, almost guttural low-end burr to them, making for dynamic contrasts when other soloists engage in succinct stratospheric flights and bluesy wails. The standard "Lover Man" gets an unusually spare treatment, essayed by saxophone, trumpet and bass. While it's still played as a tender, starry-eyed ballad, there is a delicate tension, which further accentuates its beauty.

Gulda's approach poises artfulness with the immediate, presenting creativity sans ponderousness. For fans of post-Swing Era big bands and/or European jazz history, *Jazz at Auditorium* is a virtual must.

For more information, visit sonorama.de



Strykin' Ahead
Dave Stryker (Strikezone)
 by Robert Bush

The Dave Stryker quartet, fresh off two superb albums of soulfully realized pop covers, hits the ground running with a brand-new date of burning straightahead jazz.

Opening with the complex, bop-like structure of "Shadowboxing", drummer McClenty Hunter's ride cymbal provides the flexible spine upon which Stryker layers a multiplicity of gainful ideas. Steve Nelson's vibraphone furnishes the perfect chill response, one that achieves potency through clarity rather than showboat technique. Organ player Jared Gold and Hunter duke it out with an explosive exchange to tie it all up.

One of Stryker's strongest attributes is his golden personal timbre—a neat synthesis of Pat Martino and John Abercrombie—and on Wayne Shorter's "Footprints", he delivers a singular distillation that qualifies as possibly the best guitar version of the tune extant. Nelson continues to astound with his languid phrasing and Gold follows with a smoldering essay. Reverb-drenched octaves inform the lilting bossa nova arrangement of Billy Strayhorn's "Passion Flower". Nelson strikes first, then Gold, over the remarkably tasteful brushwork of Hunter. Stryker enters at last, filling the simmering space with deft grace notes.

At his core, Stryker is an unrepentant bebopper and on the title track he comes out swinging, combining elements of both Martino and the early, organ-trio days of George Benson in a furious novella. Things get awfully greasy on "Blues Down Deep", where Chef Stryker ladles generous portions from the gutbucket, bringing to mind the halcyon days of '60s organ groups. The album closes with the appropriately frantic reading of Charlie Parker's "Donna Lee", propelled by the inerrant pings of Hunter's cymbal. Nelson and Stryker tackle the wicked head in unison as if they were joined at the hip while smoldering Hammond B3 provides the connective tissue.

For more information, visit davestryker.com. This project is at *Smalls* Oct. 7th. See Calendar.



1 Dixon Lane, Tarrytown

Fridays & Saturdays (New Earlier Set Times 7 & 9pm)

<p>Oct. 6 & 7 NEA Jazz Master LEE KONITZ QUARTET 90TH BIRTHDAY CELEBRATION!</p> <p>Oct. 13 & 14 Multi-Grammy Nominee BOBBY SANABRIA & QUARTETO ACHÉ + NEA Jazz Master CÂNDIDO!</p> <p>Oct. 20 & 21 MONTY ALEXANDER</p> <p>Oct. 27 & 28 FOREVER RAY! 8-PC. RAY CHARLES TRIBUTE BAND</p>	<p>Brazilian Music Sundays (4 & 6pm)</p> <p>Oct. 1 ROGER DAVIDSON QUARTET Feat. HENDRIK MEURKENS</p> <p>Oct. 8 JOE CARTER BRAZILIAN JAZZ QUARTET</p> <p>Oct. 15 SANDRO ALBERT QUARTET Feat. VANESSA FALABELLA</p> <p>Oct. 22 HELIO ALVES QUARTET</p> <p>Oct. 29 ABELITA MATEUS QUARTET</p>
--	--

New! Open Jam Session 1st Sunday of the month, 8pm (Oct. 1, Nov. 5, Dec. 3)



Tickets at www.jazzforumarts.org Info: 914-631-1000
 Great Food, Italian Wines, Draft Beers, Full Bar Presenting Sponsor: Montefiore Health System



450 Grand Concourse, Bronx NY

ELIO VILAFRANCA TRIO

& The Bronx Arts Ensemble Woodwind Quintet

Saturday
October 14
7:30 PM

Tickets: \$15
(Students: \$5)

(718) 518-4455
hostoscenter.org

2 4 5

"An inspired and visionary musician"
 -Wynton Marsalis

Bronx Arts Ensemble





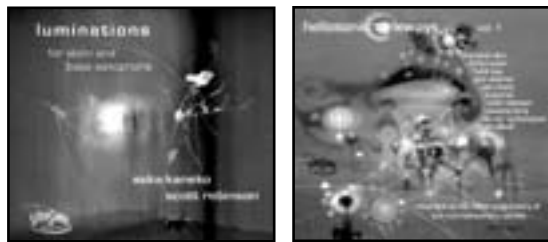
Faces Under the Influence (A Jazz Tribute to John Cassavetes)
Tim Hagans/NDR Big Band (Waiting Moon)
by John Pietaro

John Cassavetes is revered within film lore as a director who dared. His independent films brandished experimentation, including *cinema verité* and an improvisatory approach, while tackling subjects of social import. He crossed enough barriers that his career could have remained on the edge of success, yet with acute acting skills and leading man looks he kept working on TV and in other directors' films, enough to bankroll his own projects. Cassavetes disregarded the studio system even while working within it and so remains a point of fascination for artists of every genre. Jazz musicians took particular note after Charles Mingus and Shafi Hadi created the score for *Shadows*, Cassavetes' 1959 directorial debut. That same year he starred as TV's Johnny Staccato, a jazz pianist/private detective whose 'office' was a Village jazz bar. Unlikely perhaps, but Cassavetes insisted that many greats of the music nabbed serious screen time.

Cassavetes' success was far greater in Europe than here; that continental appreciation hasn't ebbed. In 2013, trumpeter Tim Hagans was commissioned by Germany's NDR Big Band to write a lengthy piece in the director-actor's honor and *Faces Under the Influence* is the result of his impressionistic, evocative imagery. The title is drawn from two of Cassavetes most lauded films, *Faces* and *A Woman Under the Influence*, but Hagans' reach went much further. As he wrote in the liner notes: "[Cassavetes'] characters brilliantly portray the complete emotional palette of humanity, with its fears, desires, failings and most importantly, its victories." The result is a lengthy seven-part suite, each segment named for one or more characters in the director's catalogue. Hagans doesn't just offer face-value motifs, but allows each work to represent the emotional changes of the character(s) evident in the corresponding film. The arrangements reflect cinematic music of the '70s, but the classic progressive swing sound remains at the forefront. These pieces are multi-pronged with sub-sections and improv under an already complex topic. After listening, one needs to run back and view the movies again.

The NDR Big Band is one of Europe's most acclaimed large ensembles, hosting an array of jazz' most famous names. The band is a well-oiled machine reminiscent of the Thad Jones-Mel Lewis Jazz Orchestra, which stylistically recalls elements of Stan Kenton and Gil Evans. Each musician is an accomplished soloist, yet all offer full respect to section work. Due to space limitations it would be impossible to describe the artful, gripping contributions of all 23. Hagans himself is the principal trumpet soloist, classifying that his role is as vital to the action as it was in the creation of the music. His is a muscular-sounding horn, riding over the ensemble right from opener "Leila". Saxophonists Lutz Buchner, Christof Lauer and Edgar Herzog offer standout playing and drummer Jukkis Uotila handles his job with utter command. His feature against the continued blowing of Hagans on the second selection demonstrates the stark beauty of explosive free interplay. Like the direction of Cassavetes, this album celebrates moments of the stark and static, as well as the onslaught and rush of all with which we are challenged.

For more information, visit timhagans.com. Hagans is at *Dizzy's Club* Oct. 6th-8th with Rufus Reid and Mezzrow Oct. 12th with Richard Sussman. See Calendar.



Luminations
Aska Kaneko/Scott Robinson (ScienSonic)
Heliosonic Toneways, Vol. 1
Scott Robinson (ScienSonic)
by Scott Yanow

Scott Robinson has played in every jazz style on virtually every reed instrument in addition to a number of brass horns (including several largely extinct). He is the only musician to play regularly with both Vince Giordano's Night Hawks and the Maria Schneider Orchestra.

Luminations is not your typical set of bass saxophone-violin duets, an ironic statement since it is possible that this is the first CD ever to feature that instrumentation exclusively. While one may think of bass saxophonist Adrian Rollini and violinist Joe Venuti interacting in the '20s (and it is a pity that there is not a performance in that style), Robinson and violinist Aska Kaneko engage in 18 free improvisations. Each of the pieces is given a one-word name that includes "light" as part of the title.

This outing can be thought of as a musical depiction of an outer space journey. One feels the infinity of space along with the boredom of the endless distance between objects. Rather than a high-energy affair, the music is filled with quiet moments, sudden sounds and abstract interplay. Of the 18 pieces, 10 are very brief (under two minutes) while six clock in between 5:00 and 7:07, each performance leading to the next. Robinson and Kaneko often emphasize long tones with some unusual harmonies. "Thoughtlight" and "Dancelight" have playful moments, violin is particularly picturesque on "Earthlight" and the closing "Lifelight" is energetic, but mostly one gets the feeling of floating through near-nothingness.

On Apr. 20th, 1965, Sun Ra and his Arkestra recorded *Heliocentric Worlds* for the ESP label. For the 50th anniversary of this influential recording, Robinson gathered together a ten-piece group with the same instrumentation except for an early electric piano from the '50s substituting for electronic celeste. Robinson includes alto saxophonist Marshall Allen (a member of Ra's Arkestra since the '50s and now its leader) and baritone saxophonist Danny Ray Thompson, who joined Ra in 1967. In addition, he tracked down and hired Richard Alderson, engineer on the 1965 album, and utilized the same bass marimba (a rarely heard instrument) Ra had used on the original date. Both Robinson and Allen have opportunities to play that huge instrument and Allen (mostly heard on alto and EVI) also makes his recording debut on piano.

With Robinson featured on bass marimba, electric piano, tenor, piccolo, timpani, bugle, theremin and such odd instruments as the treichel bell, soundsheet, dragon drum and space magnets, this is not a conventional-sounding band. The other members of what is called The Heliosonic Tone-tette include three brass, four reeds, bass and drums with such notable players as trumpeter Philip Harper, trombonist Frank Lacy, alto saxophonist Yosvany Terry, bass clarinetist JD Parran and drummer Matt Wilson.

Rather than attempt to duplicate the music, Robinson instead leads the group through 11 new pieces, all titled "Heliotone" followed by numbers and letters. While individual voices have their chances to be heard, most memorable are the rather unique ensembles that mix together primitive electronics with acoustic instruments. There are some humorous moments, such as the part of "Heliotone 1B" where Lacy briefly solos over a walking bass while bizarre sounds are heard in the background. Another departure is "Heliotone 2B",

a funky one-chord vamp with the horns playing off each other and Pat O'Leary's bass while "Heliotone 3B" is quite wild with passion. Some of the other sections meander a bit as a variety of unusual sounds are succeeded by others but those are compensated by the moments when the ensemble explodes. The overall feel is of vintage science fiction, music that sounded futuristic decades ago but now combines the primitive with the eccentric. It is as if the musicians are saying, "If life had been different, perhaps this would have been the music of today, or a century from now."

For more information, visit scien sonic.net. The *Heliosonic Toneways* project is at *Jazz Standard* Oct. 31st. See Calendar.

BRUCE GERTZ - BASSIST



Walkin Play-Along
Tracks Available at
www.openmindjazz.com/walkin

BRUCE'S NEW SOLO RECORDINGS ARE LIKE MEDITATIONS THAT VIBRATE IN THE SOLAR PLEXUS AND RESONATE THROUGH YOUR BEING. HIS COMMAND OF THE INSTRUMENT AND IMAGINATION ARE AN ELIXIR FOR BEING TRANSPORTED TO THE PURE MUSIC CHANNEL. BRAVO BRUCE. JERRY BERGONZI

EMMANUEL
BAPTIST
CHURCH



JAZZ VESPERS



**YESTERDAY'S SWING AND
ISIAH JOHNSON SEXTET**

**SUNDAY, OCTOBER 14TH
3 PM - DONATIONS WELCOME**

**JAZZ VESPERS AT EBC HAS BECOME
ONE OF BROOKLYN'S MOST SUCCESSFUL
ONGOING JAZZ MUSIC SERIES**

**EMMANUEL BAPTIST CHURCH
279 LAFAYETTE AVENUE, BROOKLYN
CORNER OF ST. JAMES PLACE
FOR MORE INFORMATION: 718-622-1107
EBCCONNECTS.COM/JAZZVESPERS**

DESTINY RECORDS

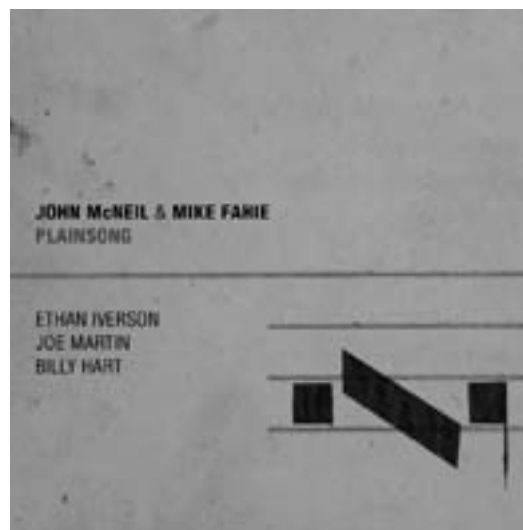


PROUDLY PRESENTS OUR NEW RELEASES



CHARLIE RAUH *Viriditas*

A solo guitar record captured with immediacy and vulnerability, VIRIDITAS pays tribute to the people and places that continually renew a sense of gratefulness in Rauh's life.



JOHN MCNEIL & MIKE FAHIE *Plainsong*

The hauntingly lyrical and exquisitely attuned PLAINSONG is the culmination of a decade plus relationship between two like-minded musicians, torchbearers for the Brooklyn jazz scene. Featuring Ethan Iverson, Joe Martin, and Billy Hart.



CAMERON MIZELL *Memory/Imagination*

Ranging from adventurous, lush sonic soundscapes to stark melodies of austere beauty, MEMORY/IMAGINATION is a hypnotic collection of solo guitar improvisations that lingers in the mind.



TOM GUARNA *The Wishing Stones*

Each composition on THE WISHING STONES reflects an emotion, memory, or dedication by a rising-star guitarist leading an all-star band of Jon Cowherd, John Patitucci, and Brian Blade.

AVAILABLE ON DESTINYRECORDSMUSIC.COM
And wherever music is sold online



Mao, Monk and Me
Min Xiao-Fen (Blue Pipa)
by Andrey Henkin

One hopes that, in some cosmic fashion, Thelonious Monk is appreciating the adulation of his centennial celebration. Something that certainly should gratify him is that he has not only bridged the in/out jazz divide in a way no other composer can claim but also transcended national borders. Could the High Priest of Bop have imagined he would inspire a modern Chinese musician who plays a lute used in court rituals prevalent 1,500 years before his birth?

Mao, Monk and Me was recorded in celebration of Monk's centennial and contains pieces like "Ask Me Now" and "Misterioso" as well as original compositions referencing, however obliquely, "Raise Four" and "Children's Song". Min Xiao-Fen is a masterful interpreter of Monk, emphasis on the word interpret. Unburdened by instrumental lineage or cultural signifiers, she is free to treat Monk the same way Monet did his waterlilies. Less important to Xiao-Fen are Monk's actual notes; instead she evokes his angularity, his humor, his love of the unexpected.

While the word 'virtuoso' is thrown around at an alarming rate matched only by 'literally', Xiao-Fen is the rare musician to deserve the honorific. In addition to pipa, she also plays its cousins the ruan (more banjo than lute) and sanxian, plus sings, sometimes overdubbing her voice to create a mystical chorus.

For something familiar, "North of the Sunset" is the most faithful to the original, Xiao-Fen somehow able to swing and conjure up the North Carolinian countryside of Monk's early childhood. Then, right after, she takes her dedicatee on a sightseeing trip to her native Nanjing on "My Monk's Dream".

"Misterioso", the longest track at 7:38, closes the album. It is a perfect synthesis of Xiao-Fen's studies, experience and inspiration. Snatches of the melody waft in early on, quickly giving way to a remarkable display of classical ability and then a bluesy exploration to close. You've never heard Monk like this.

For more information, visit bluepipa.org. This project is at Museum Of Chinese In America Oct. 6th and Metropolitan Museum of Art Oct. 20th. See Calendar.



Clean
Paul Jones (Outside In Music)
by Donald Elfman

Inspired by sources as diverse as hip-hop, minimalism and adventurous jazz, saxophonist Paul Jones has brought together a large number of players to realize a compositional approach that is technical and intellectual but never loses its emotional essence.

The album opens with the first of five very brief interludes, which give the album a kind of sonic unity. "I've Sn The Gra Mnd" is—with each letter appearing only once and a slight misquote from Allen Ginsberg—

a lovely, minimalist refrain with, ironically, large instrumental forces arrayed. The winds are prominent, creating an extraordinary introduction. Notable in these short pieces is "Romulo's Raga", written in memory of a close friend of Jones. It's a quick, almost manic piece, yet with inner unified structure.

The title tune is for the central sextet, though in its use of the two saxophones (Jones and alto saxophonist Alex LoRe) carries on some of the minimalistic nature of the intro but also develops into a sweet, pulsing set of improvisations. Jones is particularly forceful and driving over the throbbing rhythm.

There's a glorious, serene ballad, "The Generator". It picks up a tempo after a shimmering beginning and a limited set of notes and breathtaking guitar work from Matt Davis tells a powerful if simple story. And "Trio" is a haunting, chant-like work of beauty with both Jones and LaRe blowing quietly and intensely. "Alphabet Soup" gives stunning room to Nanci Belmont on bassoon and Susan Mandel on cello and the short interludes allow the SNAP Saxophone Quartet and the Righteous Girls—Gina Izzo (flute) and Erika Dohi (piano)—to enrich the sonic blend.

Things close with "The Minutiae of Daily Existence". It's dazzling and feverish, with the Righteous Girls out in front, and ends up celebratory, as does all of this stunning recording.

For more information, visit outsideinmusic.com. This project is at Cornelia Street Underground Oct. 13th. See Calendar.



Spotlight on Standards
Jerry Bergonzi (Savant)
Meets Jerry Bergonzi
Con Alma Trio (abeat)
Blue Cube
Bruce Gertz Quartet (OpenMindJazz)
by Phil Freeman

Boston-based tenor saxophonist Jerry Bergonzi, who turns 70 this month, has been at this game a while. He's made over 40 albums as a leader and has played on over 200 as a sideman. His style is built around fierce displays of technique tempered by a steely focus. His improvisatory voice is rooted in the early '60s 'inside-outside' school (John Coltrane, Joe Henderson, Wayne Shorter), but he's his own man. He probably knows every standard anyone could call on a gig and can write too. These three albums put him into different contexts yet his personality always comes to the fore.

Spotlight on Standards lives up to its title. Joined by Renato Chicco (organ) and Andrea Michelutti (drums), Bergonzi runs through "Witchcraft", "Dancing in the Dark", "Come Rain or Come Shine", "Out of Nowhere" and "Stella by Starlight". And while four of the album's nine tracks are originals—"Bi-Solar", "Blue Cube", "First Lady" and "Gabiella"—two are tweaked versions of standards: "Bi-Solar" is based on "Solar" while "First Lady" is derived from "Lady Bird". Chicco's playing is taut and crisp, more like the work of a pianist, but when he lets the bass notes swell, as on "Blue Cube", the low-end pressure might make your ears pop. Michelutti has a force and clean swing recalling Billy Higgins, especially on the uptempo numbers. This is more of a hardbop album than a soul-jazz album, but with enough groove and muscular blowing from Bergonzi to keep feet tapping even as the melodies captivate the ear.

The Con Alma Trio—Vito Di Modugno (organ), Guido Di Leone (guitar) and Mimmo Campanale (drums)—was obviously excited to partner with Bergonzi, since they chose to call the album *Meets Jerry Bergonzi*. Di Modugno brought in two tunes, Di Leone

supplied two more and Campanale wrote one. The group also interprets the Dizzy Gillespie piece that gave them their name, Sonny Stitt's "Eternal Triangle" and the standard "Who Can I Turn To". And Bergonzi offers "Red's Blues" and another version of "Bi-Solar", faster and slightly more aggressive than the *Spotlight on Standards* take. It begins with a soft unaccompanied exploration of the melody from Di Leone, before the band kicks it into a higher gear, Campanale in particular.

The Bruce Gertz Quartet, led by its bassist and featuring pianist Tim Ray and drummer George Schuller, plus Bergonzi, makes a version of "Blue Cube" the title track of its album. Gertz and Bergonzi have a creative relationship of long standing; the bassist has appeared on many of the saxophonist's albums and vice versa. Working with an acoustic band rather than an organ trio or quartet leads Bergonzi to change his approach—the rhythms are more abstract and fractured, the melodies (all Gertz originals save "Blue Cube") introspectively bluesy in the manner of Wayne Shorter's Blue Note albums. The energy level is high as the title track kicks off the album; Bergonzi's solo builds slowly from a simmer to a boil, until he's channeling the spirit of Joe Henderson in full cry (think "El Barrio" from *Inner Urge*). Later, on mellow tracks like "A Conversation We Had" and "Squeeze", he displays a calm gravitas. Ray is excellent throughout; his solos ripple and shimmer atop always-swinging drums. Gertz has a powerful grip on the bass, yanking at the strings like he bears them a grudge, but his compositions dance. This is the subtlest and best of these three albums, but, really, there's not a loser in the bunch.

For more information, visit jazzdepot.com, abeatrecords.com and openmindjazz.com



World Class Jazz
At Affordable Prices!
Jazz Tuesdays In The
John Birks Gillespie Auditorium

October 3rd
Brian Paraschi

October 10th
Charli Persip

October 17th
Mike Longo NY State of the Art
Jazz Ensemble with vocalist Ira Hawkins
and special guests
Jimmy Owens and Annie Ross
celebrate the 100th birthday of
Dizzy Gillespie
One show at 8:00 followed by
FREE film showing of Dizzy's life.

October 24th
Warren Chiasson Group

New York Baha'i Center
53 E. 11th Street
(between University Place and Broadway)
Shows: 8:00 & 9:30 PM
Gen Adm: \$15 Students \$10
212-222-5159
bahainyc.org/nyc-bahai-center/jazz-night



The Magic City

Sun Ra and His Solar Arkestra (Saturn-Cosmic Myth)
by Stuart Broomer

Sun Ra recorded as much music—live and in studio—as any 20th century musician, hundreds of LPs and CDs for labels stretching from his own Saturn to ESP-Disk’ and A&M. That makes it difficult to stress the greatness of any single recording; however, *The Magic City*, from 1965, is a jewel. [One of his discographers, Christopher Trent, called it “about the most important recording Sun Ra ever released”; Another, Robert Campbell, said, “if any one piece was intended to be Sun Ra’s monument, this is it.” Keep in mind these are discographers, those most familiar with Ra’s vast output and unlikely to be given to hyperbole.] There are no space ditties, no flights into the big band past, no strange orations, none of the things that, frankly, helped Sun Ra hold together an impossible band for 40 years: this is just his richest and most original music.

Sun Ra and the core of his Arkestra settled in New York in 1960 and by the middle of the decade had both absorbed and contributed to the music’s new social dynamic and its vastly expanded expressionist vocabulary. This expanded edition of *The Magic City* includes detailed notes by Irwin Chusid and Ben Young describing the way it came at least in part from recording sessions that produced the ESP recordings *Heliocentric Worlds, Volume I and II*, with Ra withholding material for his own use.

The title track itself resembles the extended pieces of *Volume II*, like the saxophone blood-letting of “Cosmic Chaos”, but with greater range and form. It’s a 27-minute splendor of free orchestration in which Sun Ra and his finest ensemble explore radical textures at once compelling and unsettling, like Ra conjoining his clavoline, an early electric keyboard, with Ronnie Boykins’ fluent bowed bass or alternating with Roger Blank’s drums; there’s an early orchestral passage that suggests Ra is an AfroAmerican Messiaen and a forbidding saxophone ensemble John Gilmore launches with the most wrenching, metallic split-tone the instrument ever summoned, eventually leading to a series of coruscating solos by Gilmore, Pat Patrick on baritone and three alto saxophonists: ever-ready Marshall Allen, explosive Danny Davis and one Harry Spencer who was only briefly with the band. Along with accomplished doubling on clarinet, oboe and flute, Ra’s reed section from the mid ‘50s to the late ‘60s was the free jazz equivalent of Ellington’s. Relatively unknown, “The Magic City” deserves the kind of attention reserved for Coltrane’s *Ascension*.

The other tracks inevitably take a back seat to the title epic, but they’re dotted with superb moments, orchestral abstractions sprinkled with new instrumental colors, like Sun Ra’s tympani and Allen’s oboe, as well as brilliant individual moments such as Ra’s simultaneous soloing on piano and celeste.

With supplemental material from the original tapes (alternate take of “Other Worlds” from *Heliocentric Worlds Volume I* and the conclusion of “The Magic City” that appeared only on the original mono release), the best possible sound and detailed research, this could be the single-disc reissue of the year.

For more information, visit sunra.com. The Sun Ra Arkestra is at Radio City Music Hall Oct. 2nd-3rd and BRIC Media House Oct. 19th as part of BRIC JazzFest. See Calendar.



Agrima

Rudresh Mahanthappa Indo-Pak Coalition (s/r)
by Tom Greenland

It’s been over ten years since the Carnatic/jazz fusion trio Indo-Pak Coalition premiered at Joe’s Pub so it’s not surprising that *Agrima*, its second release, presents a more seasoned sound. Alto saxophonist Rudresh Mahanthappa has made a serious study of Carnatic music, filtered through his own chromatically-tinged, post-Coltrane sensibility; drummer Dan Weiss has begun to mix tablas with cymbals and other percussion; and guitarist Rez Abbasi explores jazz/Carnatic hybrids with Invocation (which includes Mahanthappa and Weiss). The music has developed into something less self-consciously Carnatic even as it reflects a deeper understanding: a truer hybrid of the two traditions.

Opener “Alap” begins as a raga would begin, Mahanthappa gradually outlining the melodic potential, Abbasi providing a drone function with his detuned low string. “Snap” recalls Shakti, a fast fusion line built on repeated motifs, active tabla accompaniment and traded phrases between alto and guitar, the former sticking close to the parent scale but with chromatic embellishments and slurred ornaments, the latter shredding eighth- and sixteenth-notes. “Showcase” is a pared-down, three-chord ‘rock’ ballad enhanced by effects, ending with a rhythmically complex coda. On the title track, Mahanthappa and Abbasi both color their tones with effects, making them almost indistinguishable, while Weiss introduces an odd-length, ‘limping’ rhythm in sections. His tablas come to the fore in “Can-Did”, which employs a circular, *gat*-like melody and thrice-repeated rhythmic cadence. “Rasikapriya”, built on a Carnatic raga of the same name, has an unusual melody varying between (what the West would call) major and minor third, major and flat seventh and perfect and flat fifth intervals, couched in spacey, looping electronic washes. “Revati” is built on a hexatonic scale and while Mahanthappa and Abbasi often work within the mode, they also take chromatic license when so inspired; Weiss’ extended solo mixes tablas, sticked cymbals and other percussion. “Take-Turns” is another high-octane piece built on a short, expanding melodic cell and a nine-and-a-half-beat pulse with exciting trade-offs between alto and guitar.

For more information, visit rudreshm.com. This project is at BRIC Media House Oct. 21st as part of BRIC JazzFest. See Calendar.



Far From Over
Vijay Iyer Sextet (ECM)
by Tyran Grillo

Vijay Iyer’s fifth record for ECM is the pianist’s most engaging yet. Over ten scenes, Iyer directs an original storyline with his freshly-cut diamond of a sextet. Graham Haynes (cornet, flugelhorn, electronics), Steve Lehman (alto), Mark Shim (tenor), Stephan Crump (bass) and Tyshawn Sorey (drums) are not only actors

playing multiple roles; they’re also real-time producers, editors and sound designers.

“Poles” and “Threnody” provide opening and closing credits. Both nurture storms of activity from raindrops, as if celebrating the end of a draught. They also balance the mutual extremes of locking and unlocking. In the latter vein, the leading horns take turns in “Down To The Wire” and in the title track, revealing the underlying irregularities that make this music so exciting. Like oranges, Haynes, Lehman and Shim’s solos are at the peak of flavor when juiced. No wonder, when their bandleader has given them so much soil and sunshine in which to ripen.

Iyer’s clairvoyance smiles across the delightful “Nope”, breathes to fullest capacity throughout “Into Action” and expands on South Indian beats in “Good On The Ground”. The latter two are masterstrokes—thematically and in execution. The rhythm section understands that being sportive can be serious and Sorey digs especially deep. Haynes also has his monologues in “End Of The Tunnel” and “Wake”, both of which work in the cerebral tendrils of his electronics.

Far From Over is a call to listening. More importantly, it’s listening to a call, as most evident in “For Amiri Baraka”. Here the core trio of Iyer, Crump and Sorey teaches the hard lesson shrouded by all this enjoyment. Baraka himself said it best: “There cannot be any apprenticeship for freedom.” Jazz may be heard as a genre of emancipation, but Iyer understands that freedom is illusory until actualized, that communal action is the embodiment of humanity’s reach for its flame and that music is one way to keep us from getting burned in the process.

For more information, visit ecmrecords.com. This project is at BRIC Media House Oct. 20th as part of BRIC JazzFest. See Calendar.

thesidedoor
AT OLD LYME INN



Friday, October 6
RENE MCLEAN



Saturday, October 7
MARK ZALESKI BAND



Friday, October 13
CHICO FREEMAN PLUS+TET



Saturday, October 14
ED FAST & CONGABOP



Friday, October 20
MAKANDA PROJECT



Saturday, October 21
NICKI PARROTT



Friday, October 27
Saturday, October 28
BUSTER WILLIAMS

thesidedoorjazz.com

THE NEW YORK CITY JAZZ RECORD | OCTOBER 2017 37



Ancestral Memories
Yosvany Terry/Baptiste Trotignon (Okeh)
 by Fred Bouchard

Cuba meets France via Haiti and West Africa as two formidable 40-ish world musicians encounter, align their influences, cross metaphorical épées and make sparks fly. Camaguey-born saxophonist Yosvany Terry and Paris-based pianist Baptiste Trotignon parlay polymath musical interests in this cross-cultural project, as thoughtfully researched and collaborated as it is daring and delightful. The two met in Paris via Felipe Cabrera, bassist with Argentine percussionist Minino Garay, Trotignon's collaborator on sparkling duo recital *Chimichurri* (2016, also on Okeh). This suite intertwines threads of Francophone and Creole cultures: Guadeloupe, Crescent City, Havana, Port au Prince, Martinique—even Réunion (like Guadeloupe and Martinique, an island département of France, but larger, more populous and situated in the Indian Ocean east of Madagascar.)

The outcome is a brain-rattling potpourri that entices with its suavity, charm and complexity. Both protagonists pack drama and daring polyrhythms into their tunes (five each) and sparkling intelligence, humor and energy (such as percussive attack) into their improvisations.

Terry's pieces are substantial, weighty, philosophical. Haitian ocean goddess "Erzulie" rattles her shells ominously, evolving from solo drums into limber, svelte alto lines, portending the mysteries of fecundity and seduction. "Hymn", a deep Martinique chant, evolves into a wistful prayer. New Orleans struts forth in "French Quarter" with boosts from longtime associate Jeff "Tain" Watts' drums and brother Yunior's bass. "Lost Souls" launches a questing, spooky study of the slave transport of the Middle Passage.

Trotignon's pieces—shorter, formal, brisk—transform island rhythms into themes a tad brightly Euro-centric. Chekeré (West African gourd percussion instrument) leads in an unfamiliar, subtle maloya rhythm of "Reunion" as unison voices chant over rhythmic restatement. Romantic flourishes fuel a fluid bolero "Bohemian Kids". "Basta La Biguine" and "Minuet Minute" trot out sexy dance-steps for all from Guadeloupe and Haiti respectively, the latter's coda accelerating into singularity.

For more information, visit okeh-records.com. This project is at *Jazz Standard* Oct. 26th-29th. See *Calendar*.



Magic Circle
Sam Newsome/Jean-Michel Pilc (Some New Music)
 by Ken Dryden

Playing in a duo setting provides a lot of freedom for adventurous musicians and there are plenty of surprises in store for listeners of soprano saxophonist Sam Newsome and pianist Jean-Michel Pilc. Although

seven of the nine selections are familiar standards or jazz compositions, Newsome and Pilc take them all into uncharted territory. No list of songs was prepared; one player simply started into a song and the other joined him; even with such a loose framework, every performance was a first take.

The brilliant exploration of "Autumn Leaves" is full of twisting lines, featuring Newsome's wide stylistic range, which ventures from bop into atonality, along with Pilc's equally impressive piano, alternately brooding and free. Newsome's disguised introductory vamp sets up a fresh approach to Duke Ellington's timeless "In a Sentimental Mood", giving this normally reflective ballad an eerie flavor, buoyed by his swooping attack and Pilc's dramatic accompaniment. Pilc's aggressive setup of John Coltrane's "Giant Steps" signals that this is no pedestrian stroll through a classic; Newsome's solo, no doubt inspired by its composer's continual pushing of the envelope on the instrument, makes use of his full range and imagination.

A humorous interpretation of Ellington's "In A Mellow Tone" makes it fit in with the bandleader's numerous train-themed songs, Newsome's staccato line accented by toots simulating a train whistle and Pilc's deft use of hand muting the strings to flesh out the setting. Pilc's introduction to Thelonious Monk's "Misterioso" builds on the composer's dissonance while expanding on his humor as well, with Newsome's staccato saxophone adding to its whimsical nature.

Two free improvisations are equally compelling. The tension is immediate in the forlorn air of the title track, which would be perfect for a suspense film, mournful saxophone accompanied perfectly by sparse, dramatic piano. The feeling of "Auto-schediasm" is similar, though a bit more ominous.

For more information, visit sopranosaxtalk.blogspot.com. Newsome is at *Smalls* Oct. 27th-28th. Pilc is at *Smalls* Oct. 22nd. See *Calendar*.



Eponymous
The Westerlies (Songlines)
 by Robert Bush

Listeners seeking music coming from a drastically singular perspective would be wise to check out the work of The Westerlies, a brass quartet featuring the trumpets of Riley Mulherkar and Zubin Hensler, joined by the trombonists Andy Clausen and Willem de Koch.

The thing about this group is that they are just as likely to embrace string-quartet aesthetics as the more obvious New Orleans model one would expect.

The disc begins with the intoxicatingly rich harmonies permeating "A Nearer Sun". The combination of horns seems fully contained, in and of itself, and it strikes these ears as warm and intimate. There's a brutal, mocking rhythm at the heart of "So, So, Shy", which toggles between a more serene, four-part harmony and a startling section seemingly inspired by the late Lester Bowie. Layered and episodic, this standout selection takes the listener on an epic sonic adventure. On "New Berlin, New York", a surrealistic 'oom-pa' feel powers growling trumpets and manic trombones (they don't get much breathing room here) but on "Although Of Course You End Up Being Yourself", a chamber vibe prevails and it becomes increasingly difficult to discern that one is listening to brass instruments, so seamlessly are they voiced. This piece unfolds slowly, like the petals of a rose.

One of the best tunes is "The Beekeeper", which clocks in at just over a minute and may inspire some creative animation. "Where Is The Music?" turns toward a New Orleans expression, very much in the elegiac funereal tradition. I swear I thought I heard the sound of a whinnying clarinet in the background. It's stunning and bluesy and lingers in the ear.

Throughout the disc, The Westerlies' penchant for gorgeous horn voicing conjures winning imagery recalling the large ensemble music of both Charles Mingus and Kenny Wheeler, especially evident in "Run On Down" or haunting folk melodies like "Songs My Mother Taught Me", which, despite its title, carries not one ounce of sentimental affectation.

For more information, visit songlines.com. This band is at *BRIC Media House* Oct. 20th as part of *BRIC JazzFest*. See *Calendar*.



Lucille!
Jason Stein Quartet (Delmark)
 by Andrey Henkin

As jazz celebrates its centennial of recorded history, what becomes more difficult is developing a voice as a musician without suffocating under the landslide of those who came before. One 'solution'—let's call it the Steve Lacy Method—is devoting oneself to an instrument less burdened with history. While the bass clarinet has been used in classical ensembles since the early 19th century, in jazz it is still considered rare as a frontline instrument. Chicago's Jason Stein is among the few musicians for whom the bass clarinet has become a life's calling.

In recognition of the instrument's versatility, whether as a textural middle layer or a throatier reed, Stein has been tapped for ensembles led by virtually every important modern Chicagoan: Ken Vandermark, Rob Mazurek, Kyle Bruckmann, Josh Berman, Frank Rosaly, Jason Roebke and Mike Reed. He has also released a number of albums under his own name: a solo disc; three albums with his Locksmith Isadore trio (famed for opening arena shows for Stein's sister, comedienne Amy Schumer); and now two sessions for his quartet (drummer Tom Rainey replacing Rosaly from 2011's *The Story This Time*).

In addition to returning members Keefe Jackson (tenor saxophone, contrabass clarinet) and Joshua Abrams (bass), a thematic connection to the earlier album is a programmatic mix of Stein originals and unusual covers, both with pieces by Warne Marsh, Thelonious Monk and Lennie Tristano, with *Lucille!* also including tunes by Charlie Parker and Robert Hurst.

For someone unburdened by history, however, Stein has a talent for creating music that sounds like it could have been unearthed from 1955 (a compliment). There is an economy to the compositions, a pithiness to the playing seemingly anathema to what is popular in today's 'avant garde'. A reason may be geographical; in a gross simplification, music coming from Chicago often is less affected, less willing to give up on rhythmic propulsion in lieu of harmonic sophistication. Stein's tunes are stylistic heirs to the covers he selects and the playing references the early experimentalism of Tristano than more recent antecedents. Simplicity is as rare in jazz these days as a bass clarinet at the forefront so Stein is a pacesetter in multiple ways.

For more information, visit delmark.com. Stein is at *Ibeam Brooklyn* Oct. 7th. See *Calendar*.



Chucho Valdés invites you to visit Cuba for the

Havana International Jazz Festival Tour

January 14-22, 2018

JazzCuba.com



EE-YA-GI [Stories]
Hyeseon Hong Jazz Orchestra
 (with Rich Perry and Ingrid Jensen) (MAMA)
 by Donald Elfman

Here is a sterling example of how the originality and appeal of jazz has found its way from America to distant parts of the world and back. Hyeseon Hong is Korean by birth and now lives in New York City. The music on this, her debut recording, suggests the eternally fascinating artistic dialogue between cultures and reveals Hong's personal approach to classical structures, jazz big band tradition and music native to Korea. Hong features two soloists who reflect a New York band sensibility: trumpeter Ingrid Jensen and tenor saxophonist Rich Perry.

"Harvest Dance" is inspired by a traditional Korean rhythm. That sensibility is there at the start but soon is deftly blended with classical music and textures of a well-oiled big band. Ron Wilkens takes a brash and boisterous trombone solo and then, after a brief orchestral section, Jensen finds a smooth entry into what becomes a passionately intense solo statement. The piece also makes use of quiet vocal effects.

"Friends or Lovers" is something else, starting out with rock-like chords and brimming with tension and energy. The themes positively bubble forth from a solidly smoking big band and then via smart solos by alto saxophonist Ben Kono and guitarist Matt Panayides. Both pay careful attention to the tune's changes but hear different sounds, as does Matt Vashlishan on Electric Wind Instrument.

Hong brilliantly understands the big band language but has found creative ways to express it: "Para Mi Amigo Distante" is a quietly Latin-inflected dance of meaningful connection; "Boat Song" is based on a traditional Korean melody, sung here by Subin Park, which leads into an exploration of Hong's orchestral palette, graced by a lovely and soulful improvisation from Perry. And the recording closes with a gloriously heartfelt depiction of a memory of first love, "Love Song", which finds Jensen as a most expressive vehicle of such emotion, played in conjunction with the richness of this fine orchestra. It beautifully rounds off this fine debut.

For more information, visit summitrecords.com. This project is at Birdland Oct. 22nd. See Calendar.



Born In An Urban Ruin
John Lindberg BC3 (Clean Feed)
 by Robert Bush

Much like his compatriot Wadada Leo Smith, bassist John Lindberg is enjoying a personal renaissance in the last five years with several albums out on the always adventurous Clean Feed label.

The BC3 trio is comprised of Detroit reed virtuoso Wendell Harrison (clarinet, turning 75 this month) and longtime associate Kevin Norton (vibraphone and

percussion). The unusual instrumentation works well and from the opening strains of "Swooping Deep", initially a feature for Harrison, the listener is drawn into a dark and mysterious world.

The contrast between Norton's bell-like vibraphone and Lindberg's indigo bow strokes is palpable. Harrison meets them in the middle on "Vermont Roadside Family" and everyone strikes up an intense discussion. Lindberg's arco conjures images of an angry hornet's nest. "The Left Wrist (For Roy Campbell)" begins with plucked bass, clarinet and Norton's gauzy harmonies. There is just a hint of groove percolating below. A dreamy atmosphere ensues—somewhat broken by Lindberg's violent pizzicato—until everything coalesces with a bluesy swagger on the final movement of the suite, which serves as an effective showcase for alternately haunting and propulsive vibraphone.

The leader begins "The Excavation" with soft plucks and hammered bi-tones before the entire group engages into a frantic and insistent melody. Lindberg's arco is deep and rich in detail. "Swooping Deep" is reprised for the trio, leaning heavily on bowed cymbals and bass clarinet. Floating harmonies seem to suggest a languid dreamscape and this track is the album's most effective—wailing horn, mystery vibraphone all supported by the zaftig curvature of bass. "Devastation of Vegetation" takes things 'out', very out—Lindberg uses the bow like a weapon of mass destruction and on the title track, you can hear the leader humming and groaning in support of his wellspring of melodic ideas.

The final version of "Swooping Deep" belongs to Lindberg alone. It's gratifying in its contrast with earlier iterations and the sound of Lindberg's bow resonates deeply in the heart of the listener.

For more information, visit cleanfeed-records.com



Serious Play (Solo Piano)
Laszlo Gardony (Sunnyside)
 by Donald Elfman

Utilizing his European classical training, a sense of folk music and grounding in the language of American jazz standards, pianist Laszlo Gardony has deftly pulled these elements together with a deeply emotional response to the current sense of political anxiety. The statement unfolds with organic clarity and is uniformly inventive.

To open the proceedings, Gardony does a dreamily slow and intimate take on "Georgia on My Mind". He finds the graceful poetry in 'the old sweet song' and demonstrates the nostalgic charm that has made this chestnut a kind of anthem of the old days. What immediately follows is a true surprise. After some cloudy chords from "Giant Steps", the pianist reveals the peaceful splendor—though never without some darkish tension—of John Coltrane's "Naima". The improvisation is delicate and thoughtful and, at its core, a new way of experiencing a familiar tune.

The heart of this bold new recording is a set of seven Gardony originals. The title track calls out the purpose of this recording and, for that matter, how the pianist approaches all he does. The chords in the bass range press forward in all seriousness while there is joyous, spirited, playful invention in the right hand, pulsing with positive energy.

Several short tracks throughout the recording serve as contemplative bridges to statements that are

to come: "Night Light" directs us to the 5/4 groove of "Forward Motion"; "Watchful Through the Night" is a haunting reflection that concludes with a hint of prog-rock; "Folk at Heart" suggests a throbbing sense of communal purpose and leads to "Truth to Power", which thrusts forward to a place where negative forces in our world can be purged.

The album closes with a heartbreakingly beautiful declaration of hope in "Over the Rainbow". It's reharmonized to a place that movingly concludes Gardony's striking vision.

For more information, visit sunnysiderecords.com. This project is at ShapeShifter Lab Oct. 22nd. See Calendar.

IN PRINT



A Pure Solar World:
Sun Ra and the Birth of Afrofuturism
Paul Youngquist (University of Texas Press)
 by Kurt Gottschalk

Sun Ra was many things, as complex as he was (at least from the remove of fandom) unknowable. Spaceman, philosopher, jazzman, noisemaker, guru, entertainer, instigator: like looking at the sun, you can't really see him all at one time. This quality is, in part, what fascinates the devout and frustrates—alienates, even—the rest. Paul Youngquist aims to get to the bottom of the mystery ["Mystery, Mr. Ra", as Ra put it in one of his songs (right, add "songwriter" to the list)] in a book as intriguing and frustrating as its subject.

Youngquist says at the outset that he's not providing "a full introduction to Sun Ra's life" and refers readers to John Szwed's excellent *Space is the Place* for a fuller biographical account. Yet he doesn't give up the lifeline altogether, resulting in a scattered narrative that repeatedly picks up and drops the chronological account. Worse, he imagines scenes and contrives conversations—from Ra's early days in Birmingham right up to a deathbed inner dialogue—in order to flesh out the story.

Which is a shame, because when he's on, he's on. His socio-political breakdown of living on Chicago's South Side in the '40s, for example, helps to establish Ra's unusual mix of cynicism and idealism, writing that those in the black neighborhood of Bronzeville at the time "live in a cage, die in a prison" where "blacks could move independently, if not freely." But like his liberal use of Szwed's texts elsewhere in the book, he turns here to an extended retelling of Richard Wright's *Native Son* to complete the scene for him.

Still, the Chicago days are the best part of the book and Youngquist lays out in a clear and coherent manner (better than Ra himself often did) the unusual mix of political philosophy and Egyptian cosmology that would inform Ra's world view. Had he confined himself to the parts he clearly preferred writing, we could have a (slimmer) volume of position papers on Myth Science as it pertains to Christianity, poetry and linguistics, entrepreneurship, science fiction and, of course, space travel.

For more information, visit utpress.utexas.edu. The *Sun Ra Arkestra* is at Radio City Music Hall Oct. 2nd-3rd and BRIC Media House Oct. 19th as part of BRIC JazzFest. See Calendar.

ON THIS DAY

by Andrey Henkin



Zoot
Zoot Sims (Argo)
October 12th, 1956



Eponymous
Nature's Consort (OTIC)
October 12th, 1969



The Tradition
Archie Shepp (Horo)
October 12th, 1977



Heygar og Dreygar
Yggdrasil (Tutl)
October 12th, 1983



Bye Bye Blackbird
Jarrett/Peacock/DeJohnette (ECM)
October 12th, 1991

Owner of one the more colorful monikers in jazz, John Haley Sims was one of the most accomplished swing saxophonists of his era, whether in various big bands, as part of the Four Brothers horn section or leading his own dates from 1950 until his death in October 1985 at 59. Sims is joined here by pianist Johnny Williams (not the concurrently-playing future film composer), bassist Knobby Totah and drummer Gus Johnson for eight tunes, mostly standards along with an original each by the leader and Johnson.

Avant garde jazz comes to leafy New Canaan, CT in the form of this cooperative quintet's concert at the Silvermine College of Art. Mark Whitecage (reeds), Mario Pavone (bass), Laurence Cook (drums) and Bobby Naughton (vibraphone, piano and head honcho of OTIC Records) were all at the start of long careers while brass player James Duboise would be better known for co-running Studio We with Juma Sultan. Apart from the opening version of Carla Bley's "Around Again", the rest of the four tunes are Naughton originals.

Saxophonist Archie Shepp, known for incendiary albums on Impulse! from 1964-72, also had partnerships with SteepleChase, Denon and stints with dozens of labels. Shepp started recording for Italy's Horo in late 1975 and this is his last date for the label. With him are bassist Cameron Brown and drummer Clifford Jarvis, both who would appear on two subsequent albums for Impro and Fluid recorded over the next week. The double-LP set has only four songs, averaging almost 20 minutes, one Shepp tune, two by Ellington and a piece by Cal Massey.

A rare band to hail from Denmark's Faroe Islands, Yggdrasil is a collective whose most notable members are saxophonist John Tchicai and bassist Anders Jormin, active from 1981-88, reuniting in 2003. All their releases came on the Tutl imprint, founded by Yggdrasil pianist Kristian Blak in 1977 and still active. He composed the music here, seven pieces named for and about Faroese folk spirits. The music moves between pastoral and fusiony, courtesy of flutist Ernst Dalsgarð, guitarist Lennart Kullgren and drummer Karin Korpelainen.

The Standards Trio of pianist Keith Jarrett, bassist Gary Peacock and drummer Jack DeJohnette (pianist and drummer first working together with Charles Lloyd and then Miles Davis) had a remarkable run, making their debut under Peacock's leadership in 1977 and recording nearly 20 albums through 2009, all for ECM, breaking up in 2014. The band name is its mission statement, exploration of the Great American and jazz songbooks, which here includes the title track, "For Miles", and "Straight, No Chaser".

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
†JC 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 1926-2013
Lee Konitz b.1927
†Johnny Lytle 1932-95
Pharoah Sanders b.1940
Joachim Badenhorst b.1981

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

October 15
Freddy Cole b.1931
†Joe 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
†JC Moses 1936-77
Wynton Marsalis b.1961
Bill Stewart b.1966
Myron Walden b.1972
Esperanza Spalding b.1984

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

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

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

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

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

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

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

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

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

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

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

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

October 31
†Toshiyuki Miyama b.1921
†Illinois Jacquet 1922-2004
†Ted Nash 1922-2011
†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



DIANNE REEVES
October 23rd, 1956

Though she is considered one of the finest singers continuing the tradition of her generation, Dianne Reeves' first sessions came during the late fusion period with such folks as Alphonso Johnson, Eddie Henderson and George Duke, an aesthetic that yielded her debut in 1982 for Palo Alto. Five years later the Reeves that most listeners would recognize right away began a long relationship with Blue Note, switching this decade to Concord. Along the way she has lent her accomplished voice and interpretative abilities to sessions led by Wayne Shorter, Bob Belden, McCoy Tyner, Benny Carter, Toots Thielemans, Jazz at Lincoln Center Orchestra, Christian McBride, Tom Harrell and many others. -AH

CROSSWORD

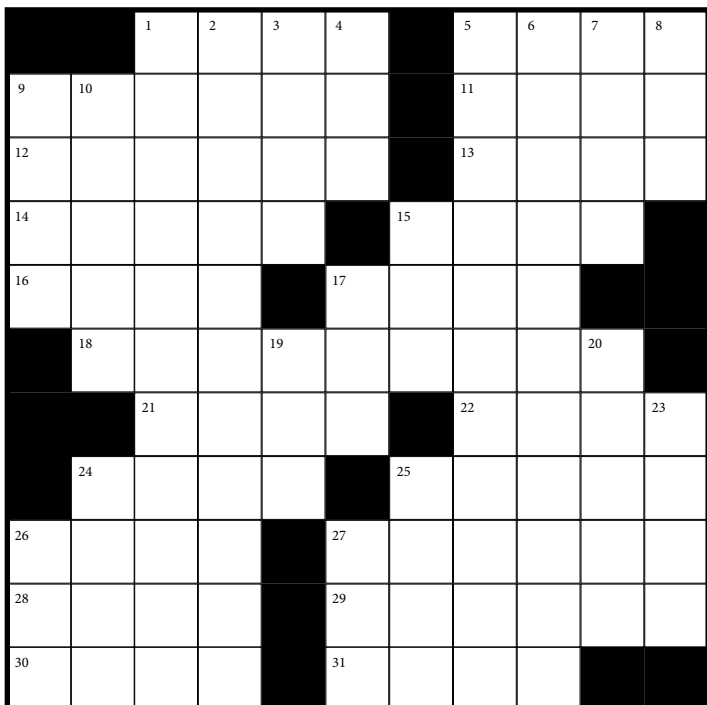
ACROSS

- Guitarist Julian or Lund
- Pick up a wheel of this cheese when visiting the ICP Orchestra's homebase
- Larry Goldings wrote a song for this famed science fiction author
- Soprano saxophonist Steve
- Glenn Miller Orchestra tune "A ___ In Havana"
- Many small record labels are these entities
- Swiss pianist Schweizer
- Roberto Giolito, designer for this Italian car firm, is a jazz bassist
- Stan* (___) *Kenton*, 1976 PolJazz Stan Kenton album
- With The, international collaboration featuring Mike Reed, Fred Lonberg-Holm and Eve Risser
- "Stella by ___"
- Jazz Impressions Of "___ Named Charlie Brown"*, 1964 Fantasy Vince Guaraldi album
- Saxophonist Fuller and vocalist Brazda
- Drummer Bobby and guitarist Carl
- This Hawaiian crooner led a smooth-jazz band in the '90s
- Jimmy Giuffre's preferred setting
- Chicago bassist Rudolph who worked with Frank Walton
- Cole* ___, 1964 Argo Lou Donaldson album

- Bandleader Jones and pianist Wilner
- Bassist Seaton
- Ray Charles standard "What'd ___"

DOWN

- Free jazz political party?
- '20s female vocalist/kazoo player
- Repeated twice, a Gershwin song
- Pianist Novoa
- Ducal studies?
- Jazz poet Steve
- Any self-employed musician needs one of these (abbr.)
- ISO country code for birthplace of saxophonist Julian Chan
- Jazz for hippies?
- Bassoonist Schoenbeck and vocalist Serpa
- ___, 1954 EmArcy Charlie Ventura 10"
- B-Side to "Watermelon Man"
- Venezuelan bandleader based in London Edmundo
- Louis Prima recorded a live album at this California/Nevada lake
- Ravi, Nasheet and Mercer?
- Use this airport to visit the Sunset Sunside Jazz Club
- Subs on an English bandstand
- Defunct East Village record store (abbr.)
- Evan Parker imprint



By Andrey Henkin

visit nycjazzrecord.com for answers

CALENDAR

Sunday, October 1

- André Matos solo 440Gallery 4:40 pm \$10
- Pedro Giraudo Tango Quartet Barbés 8 pm \$10
- A Benefit for the Veronica Pellitteri Memorial Fund: Marcello Pellitteri with David Gilmore, Bruce Barth, Ugonna Okegwog, Philip Hamilton and guests Birdland 6 pm \$30
- Alan Ferber NYU Jazz Ensemble Blue Note 11:30 am 1:30 pm \$39.50
- ★ Randy Weston/Billy Harper Blue Note 8, 10:30 pm \$35
- Dan Levinson with Koran Agan, Josh Kaye, Danny Weller Comelia Street Underground 8:30, 10 pm \$10
- ★ Paquito D'Rivera Ensemble with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Arturo Stable Dizzy's Club 7:30, 9:30 pm \$40
- Jeremy Carlstedt/Rick Parker; Will Greene, Zoe Christiansen, Daniel Pencer Downtown Music Gallery 6, 7 pm
- Terry Waldo's Gotham City Band; Jade Synsteliens' Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 1 am \$10
- Avram Fefer Trio with Michael Bisio, Michael Wimberly; Revolution Resurrection: Patricia Nicholson, Jason Jordan, Jason Kao Hwang, Michael TA Thompson; Abraham Mennen Trio with Luke Stewart, Reggie Sylvester; Whit Dickey Trio with Rob Brown, Brandon Lopez First Street Green 1:30 pm
- Curtis Nowosad CNQ Jazz Standard 11:30 am 1:30 pm \$35
- Freddy Cole Quartet with Randy Napoleon, Elias Bailey, Quentin Baxter Jazz Standard 7:30, 9:30 pm \$30
- Charlie Rauh solo LIC Bar 7 pm
- Judy Niemack; John Merrill and Friends Mezzrow 8, 11 pm \$20
- Blaise Siwula Ensemble Noise Workshop 8 pm
- Ed Laub Trio with Vine Raniolo North Square Lounge 12:30, 2 pm
- Nora McCarthy Quartet with Jeff Carney, Ray Gallon, Jorge Sylvester Russian Samovar 3 pm
- Matthew Sheens, Luke Sellick, Rogério Boccato Saint Peter's Church 5 pm
- Eric Plaks/Aquiles Navarro; Shrine Big Band Shine 8 pm
- Ai Murakami Trio with Sacha Perry; Johnny O'Neal Trio with Ben Rubens, Itay Morchi; Robert Edwards Smalls 4:30, 7:30 pm 1 am \$20
- ★ Eddie Henderson Quintet with Donald Harrison, George Cables, Essiet Essiet, Mike Clark Smoke 7, 9, 10:30 pm \$38
- ★ Darius Jones, Daniel Marcellus Givens, Sean Conly, Shahzad Ismaily The Stone 8:30 pm \$20
- David Love Tomi Jazz 8 pm
- ★ Cécile McLorin Salvant/Sullivan Fortner Village Vanguard 8:30, 10:30 pm \$35

Monday, October 2

- Mike Stern Trio with Teymur Phell, Richie Morales 55Bar 10 pm
- Kevin Harris Trio Bar Lunático 8:30, 10 pm \$10
- Julphan Tilapomutt Trio with Kenchakaj Kengkarkka, Jeong Hwan Park; John Malino Trio with Jim West, Sue Williams Bar Next Door 6:30, 8:30, 10:30 pm \$12
- John Colianni Jazz Orchestra Blue Note 8, 10:30 pm \$35
- Eric Plaks, John Murchison, Leonid Galaganov Bushwick Public House 7 pm
- ★ David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper Comelia Street Underground 8:30 pm \$10
- Juilliard Jazz Ensembles Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ned Gould Quartet; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- ★ Alex Skolnick Trio Iridium 8 pm \$25
- Shai Maestro; Pasquale Grasso Mezzrow 8, 11 pm \$20
- ★ Sun Ra Arkestra Radio City Music Hall 8 pm \$53
- Miriam Elhajili Shrine 6 pm
- Clap Stomp Swinging Silvana 6 pm
- Emmet Cohen/Albert "Tootie"; Jonathan Michel Group Smalls 7:30, 10:30 pm \$20
- Wasser Works: Luisa Muhr, Richie Barshay, Patricia Brennan The Stone 8:30 pm \$20
- Mark Kross Tomi Jazz 8 pm

Tuesday, October 3

- ★ Doug Wieselmann Group Bar Lunático 8:30, 10 pm \$10
- Prawit Siriwat Trio with Daniel Durst, Connor Parks; David Rosenthal Trio with Nathaniel Schroede, Coleman Bartels Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Jim Whitney's Perpendicular Shoes with Sean Moran, Michel Gentile, Diego Voglino Barbés 7 pm \$10
- Ron Carter Big Band with Jon Owens, John Chudoba, Freddie Hendrix, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Antonio Hart, David DeJesus, Bobby LaVell, Ivan Renta, Jay Brandford, Donald Vega, Greg Skaff, Payton Crossley Birdland 8:30, 11 pm \$40
- TAKE 6: Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley Blue Note 8, 10:30 pm \$55
- Vinny Raniolo Duo Cavatappo Grill 8 pm \$10
- VoxEcstatic: Rose Ellis with Glenn Zaleski, Pablo Menares, Ross Pederson; Compass: Christine de Michele, Christian Nourjianian, Jeff Koch, Dustin Kaufman Comelia Street Underground 8, 9:30 pm \$10
- ★ Rodney Green Trio with Jeb Patton, David Wong Dizzy's Club 7:30, 9:30 pm \$35
- Jonathan Michel Dizzy's Club 11:15 pm \$5
- Bruce Harris; David Oquendo and Havana 3; Craig Wuopper Fat Cat 7, 9 pm 12:30 am \$10
- ★ Tuck & Patti Iridium 8 pm \$35-45
- Ben Rosenblum solo Jazz at Kitano 8 pm
- ★ Adam Rudolph's Moving Pictures with Hamid Drake, Graham Haynes, Ralph M. Jones, Damon Banks, Kenny Wessel, Alexis Marcelo The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Steve Cardenas Group with Adam Kolkar, Ben Allison, Matt Wilson Jazz Standard 7:30, 9:30 pm \$25

- ★ John O'Gallagher, James Carney, Michael Bates, Jeff Davis; Broken Shadows: Tim Berne, Chris Speed, Reid Anderson, Dave King Korzo 8, 9, 10:30 pm
- Marilyn Kleinberg; Miki Yamanaka/Adi Meyerson Poite Jam Session Mezzrow 8, 11 pm \$20
- Brian Paraschi New York City Bahá'i Center 8, 9:30 pm \$15
- ★ Sun Ra Arkestra Radio City Music Hall 8 pm \$53
- Nathan DeCusatis and Mob Rule with AJ VanSuetendael, Justin Henry ShapeShifter Lab 7 pm \$10
- The Shops at Columbus Circle 5:30 pm
- Mariel Bildsten Shrine 6 pm
- Karen Tennison Silvana 6 pm
- Shevelovin' Quartet Smalls 7:30, 10:30 pm \$20
- Frank Lacy; Abraham Burton Smalls 7:30, 10:30 pm \$20
- ★ Peter Evans, Mazz Swift, Tomeka Reid, Brandon Lopez, Dan Lippel, Craig Taborn, Miya Masaoka The Stone 8:30 pm \$20
- Clap Stomp Swinging; Marco Bolifelli Tomi Jazz 8, 11 pm
- ★ Renee Rosnes Quartet with Chris Potter, Peter Washington, Lenny White Village Vanguard 8:30, 10:30 pm \$35

Wednesday, October 4

- ★ Battle in the Bronx: Eric Alexander and Vincent Herring An Beal Bocht Café 8, 9:30 pm \$15
- Anna Garano Bar Lunático 8:30, 10 pm \$10
- ★ Endangered Blood: Chris Speed, Oscar Noriega, Trevor Dunn, Jim Black Barbés 8 pm \$10
- The Rippingtons: Russ Freeman, Brandon Fields, Dave Karasony, Rico Belled, Jeffrey Osborne BB King's Blues Bar 8 pm \$50
- Kurt Elling Birdland 6 pm \$40
- Ron Carter Big Band with Jon Owens, John Chudoba, Freddie Hendrix, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Antonio Hart, David DeJesus, Bobby LaVell, Ivan Renta, Jay Brandford, Donald Vega, Greg Skaff, Payton Crossley Birdland 8:30, 11 pm \$40
- TAKE 6: Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley Blue Note 8, 10:30 pm \$55
- Desert Foxx + 1: Louis Cohen, Mike DeiCont, Alex Kirkpatrick and guest Levon Henry Comelia Street Underground 6 pm \$20
- Noam Wiesenberg Quintet with Philip Dizack, Immanuel Wilkins, Shai Maestro, Kush Abadey; Nitzan Gavrieli Trio with Peter Slavov, Francisco Mela Comelia Street Underground 8, 9:30 pm \$10
- Nicki Parrott Quartet with Chris Grasso, Chuck Redd, Lenny Robinson Dizzy's Club 7:30, 9:30 pm \$30
- Jonathan Michel Dizzy's Club 11:15 pm \$5
- Clifford Barbaro Quintet; Groover Trio; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am \$10
- Carol Sudhalter Jazz Jam with Joe Vincent Tranchina, Eric Lemon Flushing Town Hall 7 pm \$10
- ★ Tuck & Patti Iridium 8 pm \$35-45
- Yuka Mito Quartet with Allen Farnham, Joe Fitzgerald, Tim Horner Jazz at Kitano 8, 10 pm \$17
- ★ Adam Rudolph's Moving Pictures with Hamid Drake, Graham Haynes, Ralph M. Jones, Damon Banks, Kenny Wessel, Alexis Marcelo The Jazz Gallery 7:30, 9:30 pm \$22
- Mike Moreno Quartet with Sullivan Fortner, Linda Oh, Justin Faulkner Jazz Standard 7:30, 9:30 pm \$25
- Peter Mazza; Pete Malinverni Mezzrow 8, 11 pm \$20
- RE: Teerapat Pammongkol, Jake Adams, Maxim Elrod, Siriphong Tipayakesom, Dennis Shafer, Ngonngon Tiri Kananuruk Roulette 8 pm \$20
- ★ Bucky Pizzarelli/Ed Laub Saint Peter's Church 1 pm \$10
- SlideAttack Quintet Silvana 6 pm
- Chet Doxas Quartet with Jacob Sacks, Zack Lober, Vinnie Sperrazza; Dave Glasser Bop4 Quartet with Tardo Hammer, Lee Hudson, Steve Williams; Jovan Alexander Smalls 7:30, 10:30 pm 1 am \$20
- The Philadelphia Orchestra with Lang Lang, Chick Corea, Maxim Lando Stern Auditorium at Carnegie Hall 7 pm \$68-225
- ★ Peter Evans/Levy Lorenzo The Stone 8:30 pm \$20
- Wishing On Stars; Motonori Kobayashi Tomi Jazz 8, 11 pm
- ★ Renee Rosnes Quartet with Chris Potter, Peter Washington, Lenny White Village Vanguard 8:30, 10:30 pm \$35

Thursday, October 5

- ★ Amy Cervini with Jesse Lewis, Michael Cabe, Matt Aronoff, Jared Schonig 55Bar 7 pm
- Peter Amos Trio with Dave Hassel, Tim Talavera; Jeff McLaughlin Trio with Sharik Hassan, Nathan Ellman-Bell Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Ron Carter Big Band with Jon Owens, John Chudoba, Freddie Hendrix, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Antonio Hart, David DeJesus, Bobby LaVell, Ivan Renta, Jay Brandford, Donald Vega, Greg Skaff, Payton Crossley Birdland 8:30, 11 pm \$40
- TAKE 6: Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley Blue Note 8, 10:30 pm \$55
- Simona DeRosa Trio Cavatappo Grill 9 pm \$10
- Keith Ingham Duo Cleopatra's Needle 7 pm
- Emilie Surtees' First Ladies of Jazz and Blues Club Bonafide 7:30 pm \$15
- ★ Sam Bardfield Trio with Kris Davis, Michael Sarin Comelia Street Underground 8, 9:30 pm \$10
- The Baylor Project: Jean and Marcus Baylor, Terry Brewer, Dezzon Douglas, Keith Loftis, Freddie Hendrix Dizzy's Club 7:30, 9:30 pm \$40
- Jonathan Michel Dizzy's Club 11:15 pm \$10
- Jerry Weldon; Mark Whitfield The Django at Roxy Hotel 7:30, 10 pm
- Emma Dayhuff; Saul Rubin Zebtet; Paul Nowinski Fat Cat 7, 10 pm 1:30 am \$10
- Chiemi Nakai Latin Jazz Project with Alejandro Aviles, Carlo De Rosa, Juan Felipe Mayorga Jazz at Kitano 8, 10 pm \$17
- Tarun Balani Collective with Adam O'Farrill, Olli Hirvonen, Sharik Hasan, Noam Wiesenberg The Jazz Gallery 7:30, 9:30 pm \$15

- ★ Larry Goldings, Peter Bernstein, Bill Stewart Jazz Standard 7:30, 9:30 pm \$30
- ★ Uri Caine/Mark Helias; Spike Winer Mezzrow 8, 11 pm \$20
- Rome Neal's Monk Nuyorican Poets Café 7 pm \$50
- ★ Interpretations: Steve Swell Ensemble; Eva Zolnerer Roulette 8 pm \$20
- J.C. Sanford Silvana 6 pm
- Marshall McDonald Project with Michael Eckroth, James Cammack, Jerome Jennings; John Chin Quintet with Stacy Dillard, Ron Blake, Joe Martin, Jaimeo Brown; Davis Whitfield Smalls 7:30, 10:30 pm 1 am \$20
- Sing a Song of Bird: Roseanna Vitro with Sheila Jordan, Bob Dorough, Mark Gross, Jason Teborek, Dean Johnson, Bill Goodwin Smoke 7, 9, 10:30 pm \$12
- ★ Peter Evans Septet with Mazz Swift, Sam Pluta, Ron Stabinsky, Tom Blancarte, Levy Lorenzo, Jim Black The Stone 8:30 pm \$20
- Greg Merritt Tomi Jazz 9 pm \$10
- ★ Renee Rosnes Quartet with Chris Potter, Peter Washington, Lenny White Village Vanguard 8:30, 10:30 pm \$35

Friday, October 6

- Michael Valeanu Trio with Tamir Schmerling, Daniel Dor Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Milt Hinton's Jazz Perspectives Series: Matuto Baruch Performing Arts Center 8 pm \$36
- Ron Carter Big Band with Jon Owens, John Chudoba, Freddie Hendrix, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Antonio Hart, David DeJesus, Bobby LaVell, Ivan Renta, Jay Brandford, Donald Vega, Greg Skaff, Payton Crossley Birdland 8:30, 11 pm \$40
- TAKE 6: Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley Blue Note 8, 10:30 pm \$55
- ★ Vincent Herring, Kiane Zawadi, Jimmy Cobb Bogardus Mansion 7:30, 9:30 pm \$25
- ★ Chico Freeman Quartet with Kenny Davis, Jay Hoggard, Reggie Nicholson Community Church of New York 8 pm \$30
- Brandon Seabrook Trio with Daniel Levin, Henry Fraser; Olli Hirvonen's Escape with Brian Krock, Marty Kenney, Nathan Ellman-Bell Comelia Street Underground 8:30, 10 pm \$10
- ★ Rufus Reid Big Band with Marty Ehrlich, Mark Gross, Scott Robinson, Roxy Coss, Carl Maraghi, Marshall Gilkes, Ryan Keberle, Luis Bonilla, Dave Taylor, Frank Greene, Tim Hagans, Freddie Hendrix, Ingrid Jensen, Steve Allee, Chris Beck, Vic Juris, Dennis Mackrel Dizzy's Club 7:30, 9:30 pm \$45
- Jonathan Michel Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Michael Stephenson The Django at Roxy Hotel 8, 10:30 pm
- Ai Murakami Quintet; Jared Gold/Dave Gibson; Alexi Davis Fat Cat 6, 10:30 pm 1:30 am \$10
- ★ Stephan Crump's Rhombal with Ellery Eskelin, Adam O'Farrill, Kassa Overall Greenwich House Music School 8 pm \$20
- Jochem van Dijk solo; Darren Johnston's Wind Over Walls with Carmen Staaf, Noah Garabedian, Allison Miller Ibeam Brooklyn 8 pm \$15
- Janice Friedman Trio with Andy McKee, Steve Williams Jazz at Kitano 8, 10 pm \$32
- ★ Alan Ferber Big Band with John O'Gallagher, Rob Wilkerson, John Ellis, Jason Rigby, Chris Cheek, John Fedchock, Jacob Garchik, Jennifer Wharton, Tony Kadleck, Scott Wendholt, Alex Norris, Clay Jenkins, Anthony Wilson, David Cook, Matt Pavolka, Mark Ferber The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Larry Goldings, Peter Bernstein, Bill Stewart Jazz Standard 7:30, 9:30 pm \$30
- The Music of Thelonious Monk: Juilliard Jazz Artist Diploma Ensemble led by Rick Roe with Liuc Casares, Ruben Fox, Kasperi Sarikoski, Addison Frei, Mark Lewandowski, Francesco Ciniglio Juilliard School Paul Hall 7:30 pm
- ★ Pete Malinverni Trio with Dean Torrey, Aaron Seeber Knickerbocker Bar & Grill 9:45 pm \$3.50
- Terry Riley's "In C": Brooklyn Raga Massive Le Poisson Rouge 8 pm \$25-30
- ★ A Tribute to Joseph Jarman—Art Ensemble of Chicago: Roscoe Mitchell, Famoudou Don Moye, Hugh Ragin, Tomeka Reid, Junius Paul and guest Joseph Jarman Lenfest Center for the Arts 7 pm \$25
- ★ Gary Smulyan; Johnny O'Neal Mezzrow 8, 11 pm \$20
- ★ Min Xiao-Fen's Mao, Monk and Me Museum Of Chinese In America 8 pm \$15
- Rome Neal's Monk Nuyorican Poets Café 7 pm \$50
- ★ Tony Bennett 90th Birthday Celebration Radio City Music Hall 8 pm \$62-157
- ★ Hudson: Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield Rose Theater 8 pm \$45-135
- Eugene Seow Quartet Shine 6 pm
- Andrew McGowan Trio; Joel Gonzalez Quintet Silvana 6, 7 pm
- ★ John Zorn—The Bagatelles: Bagatelles Quintet with John Zorn, Dave Douglas, Greg Cohen, Calvin Weston, Dave Lombardo; Mark Feldman/Sylvie Courvoisier; Mary Halvorson Quartet with Miles Okazaki, Drew Gress, Tomas Fujiwara; Matt Mitchell Trio with Kim Cass, Dan Weiss; Erik Friedlander/Jay Campbell; Trigger: Will Greene, Simon Hanes, Aaron Edgcomb; Vadim Neselovskyi solo; Chris Speed Trio with Chris Tordini, Dave King; Peter Evans solo; Jim Black Guitar Quartet with Keisuke Matsuno, Jonathan Goldberg, Simon Jemmy Skirball Center 7:30 pm \$50
- Mark Zaleski; Jack Walrath Quintet with Abraham Burton, George Burton, Boris Kozlov, Donald Edwards; Joe Farnsworth Smalls 7:30, 10:30 pm 1 am \$20
- Monk at 100!: Joanna Pascale, Tim Warfield, Orrin Evans, Luques Curtis, Byron Landham Smoke 7, 9, 10:30 pm \$38
- Bojan Vuletić's The Strange Library (of Babel) with Anna Webber, Matt Moran, Nate Wooley, MIVOS String Quartet; The Delegation: Gabriel Zucker, Anna Webber, Eric Trudel, Nolan Tsang, Artemisz Polonyi, Walter Stinson, Alex Goldberg; Fay Victor/William Parker Spectrum 8 pm
- ★ Cyro Baptista's Banquet of the Spirits with Tim Keiper, Brian Marsella, Shanir Blumenkranz The Stone at The New School 8:30 pm \$20
- ★ Peter Evans, Rajna Swaminathan, Sam Pluta, Shayna Dunkelmann The Stone 8:30 pm \$20
- Kuni Mikami Tomi Jazz 9 pm \$10
- ★ Renee Rosnes Quartet with Chris Potter, Peter Washington, Lenny White Village Vanguard 8:30, 10:30 pm \$35

Saturday, October 7

- Ben Eunson Trio with Matt Clohesy, Adam Arruda
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Eric Comstock/Sean Smith
Birdland 6 pm \$30
- Ron Carter Big Band with Jon Owens, John Chudoba, Freddie Hendrix, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Antonio Hart, David DeJesus, Bobby LaVell, Ivan Renta, Jay Brandford, Donald Vega, Greg Skaff, Payton Crossley
Birdland 8:30, 11 pm \$40
- TAKE 6: Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley
Blue Note 8, 10:30 pm \$55
- Vincent Herring, Kiane Zawadi, Jimmy Cobb
Bogardus Mansion 7:30, 9:30 pm \$25
Cleopatra's Needle 8 pm
- Kayo Hiraki Trio
- Yuhan Su Quintet with Matt Holman, Alex LoRe, Matt Aronoff, Jimmy Macbride
Cornelia Street Underground 10:30 pm \$10
- Rufus Reid Big Band with Marty Ehrlich, Mark Gross, Scott Robinson, Roxy Coss, Carl Maraghi, Marshall Gilkes, Ryan Keberle, Luis Bonilla, Dave Taylor, Frank Greene, Tim Hagans, Freddie Hendrix, Ingrid Jensen, Steve Allee, Chris Beck, Vic Juris, Dennis Mackrel
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$20
- Jonathan Michel
- Eliano Braz and Forra da Terra; Gerardo Contino Y Los Habaneros
The Django at Roxy Hotel 7:30, 10 pm
The Drawing Room 7 pm \$10
- Jeff Walton Quartet
- Raza y Resistencia: AfroHorn: Francisco Mora Catlett, Ahmed Abdullah, Bob Stewart, Roman Diaz; Papoleto Melendez; Ivo Perelman/Matthew Shipp; Craig Harris/Jay Rodriguez
El Taller LatinoAmericano 7:30 pm \$22
- Eiko Rikuhashi and La Descarga Band; Raphael D'Iugoff Quintet; Grant Stewart Jam
Fat Cat 7, 10 pm 1:30 am \$10
- Peter Apfelbaum's Song of the Mystic Thread with Alfred Kpebesaane, Brittany Anjuo, Charlie Burnham, Mali Obamsawin, April Centreone and guests
Greenwich House Music School 8 pm \$20
- Jason Stein, Jacob Sacks, Tomas Fujiwara
Ibeam Brooklyn 8:30 pm \$15
- Jane Ira Bloom Quartet with Dawn Clement, Mark Helias, Allison Miller and guest Deborah Rush
Jazz at Kitano 8, 10 pm \$32
- Alan Ferber Big Band with John O'Gallagher, Rob Wilkerson, John Ellis, Jason Rigby, Chris Cheek, John Fedchock, Jacob Garchik, Jennifer Wharton, Tony Kadleck, Scott Wendholt, Alex Norris, Clay Jenkins, Anthony Wilson, David Cook, Matt Pavolka, Mark Ferber
The Jazz Gallery 7:30, 9:30 pm \$22
- Monk Centennial Jam Session
Jazz Museum in Harlem 2 pm \$10
- Larry Goldings, Peter Bernstein, Bill Stewart
Jazz Standard 7:30, 9:30 pm \$30
- Pete Malinverni Trio with Dean Torrey, Aaron Seebor
Knickerbocker Bar & Grill 9:45 pm \$3.50
Mezzrow 8 pm \$20
- Gary Smulyan
- Dr. Lonnie Smith Trio with Jonathan Kreisberg, Johnathan Blake
Miller Theatre 8 pm \$20-35
Nuyorican Poets Cafe 7 pm \$50
- Rome Neal's Monk
- Hudson: Jack DeJohnette, Larry Grenadier, John Medeski, John Scofield
Rose Theater 8 pm \$45-135
Silvana 6 pm
Sistas' Place 9, 10:30 pm \$20
- Jon Sheckler Trio
- Taru Alexander

- John Zorn—The Bagatelles: Bagatelles Quintet with John Zorn, Dave Douglas, Greg Cohen, Calvin Weston, Dave Lombardo; Brian Marsella Trio with Trevor Dunn, Tyshawn Sorey; Mark Feldman/Chris Otto; Matt Hollenberg/Nick Millevoi Quartet with Johnny Deblase, Kenny Grohowski; Ikue Mori; Kris Davis Quartet with Mary Halvorson, Drew Gress, Tyshawn Sorey; Gyan Riley/Julian Lage; Harris Eisenstadt Trio with Chris Dingman, Eivind Opsvik; Craig Taborn solo; Asmodeus: Marc Ribot, Trevor Dunn, Tyshawn Sorey
Skirball Center 7:30 pm \$50
- Dave Stryker Quartet with Monte Croft, Jared Gold, Mark Whitfield, Jr.; Jack Walrath Quintet with Abraham Burton, George Burton, Boris Kozlov, Donald Edwards; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 7:30, 10:30 pm 1 am \$20
- Monk at 100!: Joanna Pascale, Tim Warfield, Orrin Evans, Luques Curtis, Byron Landham
Smoke 7, 9, 10:30 pm \$38
- Gown of Entry: Eliot Cardinaux, Alec Harper, Aaron Edgcomb
Spectrum 7 pm
- Cyro Baptista solo
The Stone at The New School 8:30 pm \$20
- Peter Evans/David Byrd-Marrow
The Stone 8:30 pm \$20
- Ken Kobayashi; The Highliners; Sharp Tree Trio
Tomi Jazz 6, 8, 11 pm \$10
- Renee Rosnes Quartet with Chris Potter, Peter Washington, Lenny White
Village Vanguard 8:30, 10:30 pm \$35
- Beegie Adair Trio with Roger Spencer, Chris Brown
Weill Recital Hall at Carnegie Hall 8 pm \$60-75

Sunday, October 8

- Renee Manning/Earl McIntyre
Birdland 6 pm \$30
- Giacomo Gates Trio with John Di Martino, DeZron Douglas
Blue Note 11:30 am 1:30 pm \$39.50
- TAKE 6: Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley
Blue Note 8, 10:30 pm \$55
- Kadawa: Tal Yahalom, Almog Sharvi, Ben Silashi; Alon Albagii, Pablo Menares, Daniel Dor
Cornelia Street Underground 8, 9:30 pm \$10
- Rufus Reid Big Band with Marty Ehrlich, Mark Gross, Scott Robinson, Roxy Coss, Carl Maraghi, Marshall Gilkes, Ryan Keberle, Luis Bonilla, Dave Taylor, Frank Greene, Tim Hagans, Freddie Hendrix, Ingrid Jensen, Steve Allee, Chris Beck, Vic Juris, Dennis Mackrel
Dizzy's Club 7:30, 9:30 pm \$35
- Leonor Falcon/Sana Nagano
Downtown Music Gallery 6 pm
- Gianna Montecalvo and Antonella Chionna with Harvey Diamond Trio and Pat Battstone Trio
The Drawing Room 2 pm \$20
- Raza y Resistencia: MX = Trio Data: L. Mixashawn Rozie, Nina Gross, Joseph Herrington Palmer; Quincy Troupe/Kelvyn Bell; Craig Taborn/Tomeka Reid; Cooper-Moore Ensemble
El Taller LatinoAmericano 7:30 pm \$22
- Terry Waldo's Gotham City Band; Oriol Vallès López; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am \$10
- Ingrid Laubrock Serpentes with Kris Davis, Miya Masaoka, Sam Pluta, Dan Peck, Tom Rainey
The Jazz Gallery 7:30, 9:30 pm \$15
- Jared Gold Trio
Jazz Standard 11:30 am 1:30 pm \$35
- Larry Goldings, Peter Bernstein, Bill Stewart
Jazz Standard 7:30, 9:30 pm \$30
- Antonia Bennett; John Merrill and Friends
Mezzrow 8, 11 pm \$20

- Melissa Hamilton Trio with Jamie Fox, Hilliard Greene
North Square Lounge 12:30, 2 pm
Perez Jazz 3 pm \$20
- Sheila Jordan/Cameron Brown
- Alex Simon Gypsy Swing Ensemble
Radeagast Hall 7 pm
- Fernando Correa, Matt Clohesy, Rogério Boccato
Saint Peter's Church 5 pm
- Kyoko Oyobe; Uptown Jazz Tentet: James Burton III, Brandon Lee, Willie Applewhite, Tatum Greenblatt, Jordan Pettay, Ron Blake, Kurt Bacher, Adam Birnbaum, Clovis Nicolas, Aaron Kimmel; Hillel Salem
Smalls 7:30, 10:30 pm 1 am \$20
- Monk at 100!: Joanna Pascale, Tim Warfield, Orrin Evans, Luques Curtis, Byron Landham
Smoke 7, 9, 10:30 pm \$38
- Peter Evans solo
The Stone 8:30 pm \$20
- Bill Stevens Songbook with Corey Larson, Paul Pricer
Tomi Jazz 8 pm
- Renee Rosnes Quartet with Chris Potter, Peter Washington, Lenny White
Village Vanguard 8:30, 10:30 pm \$35

Monday, October 9

- Jim Ridl Group
55Bar 7 pm
- Brian Charette's Kurrent with Ben Monder
Bar Lunático 8:30, 10 pm \$10
- Cole Davis Trio with Vaughn Stoffey, Jongkuk Kim; Gabrielle Stravelli Trio with Greg Ruggerio, Pat O'Leary
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Lee Konitz 90th Birthday Celebration
Blue Note 8, 10:30 pm \$35
- Eric Plaks, Aron Namenwirth, Sean Conly, Jeremy Carlstedt
Bushwick Public House 7 pm
- Frank Carlberg Large Ensemble with Jonathan Powell, Kirk Knuffke, John Carlson, Dave Smith, Alan Ferber, Chris Washburne, Brian Dye, Max Seigal, John O'Gallagher, Jeremy Udden, Adam Kolker, Brian Landrus, Jorge Roeder, Michael Sarin, JC Sanford, Christine Correa
Dizzy's Club 7:30, 9:30 pm \$35
- Raza y Resistencia: Visionary Youth Orchestra and Friends; Kojo Roney, Emilio Modeste, Dylan Reis; Bernardo Palombo; Songs of Freedom: William Parker, Rob Brown, Cooper-Moore, Melanie Dyer, Jason Kao Hwang, Fay Victor, Patricia Nicholson
El Taller LatinoAmericano 7:30 pm \$22
- Ben Patterson; Kelly Green Sextet; Billy Kaye Jam
Fat Cat 6, 9 pm 12:30 am \$10
- Thelonious Monk Tribute: Ethan Iverson/Orrin Evans
Greenwich House Music School 8 pm \$20
- Sarah Elizabeth Charles' Scope with Jesse Elder, Bunniss Earl Travis II, John Davis
Joe's Pub 7:30 pm \$20
- Hot House Jazz Awards
Metropolitan Room 7 pm \$20-25
- Ed Howard/David Kikoski; Pasquale Grasso
Mezzrow 8, 11 pm \$20
Radeagast Hall 8 pm
- Champion Fulton Trio
- Tony Moreno Quintet with Mark Mommaas, Ron Horton, Billy Test, Ugonna Okegwio; Jonathan Michel Group
Smalls 7:30, 10:30 pm \$20
- On Ka'a Davis
The Stone 8:30 pm \$20
- Atsushi Ouchi; Andrew Kushnir
Tomi Jazz 8, 11 pm

Clean Feed Fest

Cortex^(NO) and Nate Wooley's knknighgh^(US)

Doors at 8pm 1 set 9pm 2nd set 11pm

Cortex
Thomas Johansson trumpet
Kristoffer Berre Alberts saxophones
Ola Høyer double bass
Gard Nilssen drums

knknighgh
Nate Wooley trumpet
Brandon Lopez double bass
Dre Hocevar drums

Nublu
Double bill
October 10th



Nublu classic 62 ave c - NY

THE WILBUR WARE INSTITUTE INTRODUCES

WILBUR'S WAREHOUSE @ the BOGARDUS MANSION



Oct 6 & 7 VINCENT HERRING
KIANE ZAWADI/JIMMY COBB

Oct 13 & 14 HAROLD MABERN
ERIC ALEXANDER/JIMMY COBB

Oct 20 & 21 LOU DONALDSON QT

Oct 27 & 28 JUINI BOOTH QT

TUESDAYS / JOHN WEBBER & FRIENDS FRI / SAT
WEDNESDAYS / SINGERS NIGHT COVER \$25
THURSDAYS / DEZRON DOUGLAS & FRIENDS 7:30 & 9:30 PM

BOGARDUS MANSION
75 Murray Street @ West B'way Tribeca NYC
1, 2, 3, A, C, E trains to Chambers St. - walk 2 blocks south to Murray
www.wilburwareinstitute.org or (347) 523 9886

★ ★
the
★ ★ *Open at 7pm!*
DJANGO
★ ★
This Month!

TUE 10/3	COMEDY NIGHT WITH NINA TARR	8:00PM
WED 10/4	PASQUALE GRASSO SOLO GUITAR DJANGO JAM	7:30PM 10:00PM
THU 10/5	JERRY WELDON MARK WHITFIELD	7:30PM 10:00PM
FRI 10/6	KEN FOWSER QUINTET MICHAEL STEPHENSON	8:00PM 10:30PM
SAT 10/7	ELIANO BRAZ & FORRO DA TERRA GERARDO CONTINO Y LOS HABANEROS	7:30PM 10:30PM
WED 10/11	PASQUALE GRASSO SOLO GUITAR DJANGO JAM	7:30PM 10:00PM
THU 10/12	CHRIS NORTON	10:00PM
FRI 10/13	KEN FOWSER QUINTET CHRIS NORTON	8:00PM 10:30PM
SAT 10/14	SPIKE WILNER LADY BUGS FT. MARTINA DA SILVA	7:30PM 10:30PM
WED 10/18	PASQUALE GRASSO SOLO GUITAR DJANGO JAM	7:30PM 10:30PM
FRI 10/20	KEN FOWSER QUINTET	8:00PM
SAT 10/21	FELIX PEIKLI & JOE DOUBLEDAY'S SHOWTIME BAND MICHAEL ARENELLA DREAMLAND ORCHESTRA	7:30PM 10:30PM
WED 10/25	PASQUALE GRASSO DJANGO JAM	7:30PM 10:00PM
THU 10/26	DAVID GIBSON QUINTET IAN HENDRICKSON-SMITH	7:00PM 10:00PM
FRI 10/27	KEN FOWSER QUINTET LOS HACHEROS	8:00PM 10:30PM
SAT 10/28	STAFFORD HUNTER & CONTINUUM SVETLANA & THE DELANCEY FIVE	7:30PM 10:30PM

Reservations
(212)519.6649

Information
THEDJANGONyc.com

The Roxy Hotel
2 AVE. OF THE AMERICAS
Cellar Level
Tribeca

Tuesday, October 10

- Stan Killian Quartet with Perry Smith, Jake Leckie, Tiago Michelin 55Bar 7 pm
- Mark McIntyre Trio with Andy Clausen, Aron Caceres; Alex LoRe Trio with Ugonna Okegwo, Jochen Rueckert Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley Birdland 8:30, 11 pm \$40
- Eddie Palmieri 80th Birthday Celebration Blue Note 8, 10:30 pm \$45
Cavatappo Grill 6 pm \$15
- Bucky Pizzarelli Trio Club Bonafide 7:30, 9:30 pm \$15
- René Calvin; Matt King's Monk in Brazil Cornelia Street Underground 8 pm \$10
- Marko Churnchetz Ruthenia Quartet with Tom Guarna, Myles Sloniker, Rudy Royston Cornelia Street Underground 8 pm \$10
- T.S. Monk Sextet Dizzy's Club 7:30, 9:30 pm \$35
- Emmet Cohen/Antonio Capasso Dizzy's Club 11:15 pm \$5
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop; Todd Herbert Fat Cat 7, 9 pm 12:30 am \$10
- Joey Alexander Trio with Charnett Moffett, Ulysses Owens, Jr. Jazz Standard 7:30, 9:30 pm \$35
- Ravi Coltrane, James Carney, Allan Mednard; Tim Berne/Manabu Kitada Korzo 9, 10:30 pm
- Sasha Dobson; Miki Yamanaka/Adi Meyerson Polite Jam Session Mezzrow 8, 11 pm \$20
- Charli Persip New York City Baha'i Center 8, 9:30 pm \$15
- Clean Feed Fest: Cortex: Thomas Johansson, Kristoffer Alberts, Ola Høyer, Gard Nilssen; Nate Wooley's knknightgh with Brandon Lopez, Dre Hocevar Nublu 9, 11 pm
- Glenn Crytzer Trio Radeagast Hall 8 pm
- For Living Lovers: Brandon Ross/Stomu Takeishi; Brandon Ross and Blazing Beauty with Stomu Takeishi, JT Lewis, Charlie Burnham, Carolina Muñoz Roulette 8 pm \$20
- Veronica Swift The Shops at Columbus Circle 5:30 pm
- Shevelovin' Quartet; New York Groove Associate Silvana 6, 7 pm
- Orphic Machine: Ben Goldberg, Mike McGinnis, Carla Kihlstedt, Ches Smith, Kenny Wollesen, Myra Melford, Ron Miles, Nate Radley, Trevor Dunn The Stone 8:30 pm \$20
- Alden Hellmuth; Nicholas Brust Tomi Jazz 8, 11 pm
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Bill Frisell Village Vanguard 8:30, 10:30 pm \$35

Wednesday, October 11

- Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley Birdland 8:30, 11 pm \$40
- Eddie Palmieri 80th Birthday Celebration Blue Note 8, 10:30 pm \$45
Cavatappo Grill 9 pm \$10
- Emanuele Cisi Trio Cornelia Street Underground 8, 9:30 pm \$10
- Tobias Meinhart, Charles Altura, Eden Ladin, John Tate, Adam Arruda Dizzy's Club 7:30, 9:30 pm \$35
- Emmet Cohen/Antonio Capasso Dizzy's Club 11:15 pm \$5
- Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am \$10
- Plucky Strum Duo: Sheryl Bailey/Harvie S Jazz at Kitano 8, 10 pm \$17
- Kenny Barron solo Jazz Standard 7:30, 9:30 pm \$30
- Ben Allison Trio with Michael Wolff, Allan Mednard; Pete Malinverni Mezzrow 8, 11 pm \$20
- Carte Blanche Radeagast Hall 9 pm
- Richard X Bennett Band with Claire Daly, Matt Parker, Adam Armstrong, Alex Wyatt Rockwood Music Hall Stage 3 8:30 pm \$10
- Ches Smith Laugh Ash with Jennifer Choi, Anna Webber, Nate Wooley, Oscar Noriega, Michael Nicolas, Eli Crews Roulette 8 pm \$20
- John Eckert's New York Nine Saint Peter's Church 1 pm \$10
- Ludovic: Steven Frieder, Chris Talio, Coleman Bartels ShapeShifter Lab 7 pm \$10
- Ravi Campbell Quartet Silvana 7 pm
- Lage Lund Group; Clovis Nicolas Quartet with Brandon Lee, Grant Stewart, Phil Stewart; Aaron Seeber Smalls 7:30, 10:30 pm 1 am \$20
- The Out Louds: Tomas Fujiwara, Ben Goldberg, Mary Halvorson and guests Ellery Eskelin, Stephan Crump The Stone 8:30 pm \$20
- John Yao Quintet with Tim Armacost, David Berkman, Robert Sabin, Mark Ferber Terraza 7 9 pm
- Akemi Yamada; Gil Schwartz Tomi Jazz 8, 11 pm
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Bill Frisell Village Vanguard 8:30, 10:30 pm \$35

Thursday, October 12

- Vaughn Stoffey Trio with Thomson Kneeland, Alex Ritz; Casey Berman Trio with Henry Frasier, Connor Baker Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Dave Samuels Tribute Concert with Rolando Morales, Alain Mallet, Ruben Rodriguez, Lincoln Goines, Richie Morales, Joel Rosenblat, Mark Walker, Vince Chericco, Dave Friedman, Tony Miceli, Arthur Liepner, Anders Astrand, Mario J. De Ciutis, Leigh Howard Stevens, Paquito D'Rivera, Diego Urcola, Julio Fernandez, Andy Narell, Mark Quinones, Roberto Quintero Birdland 6 pm \$30
- Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley Birdland 8:30, 11 pm \$40
- Eddie Palmieri 80th Birthday Celebration Blue Note 8, 10:30 pm \$45
Cavatappo Grill 9 pm \$10
Cleopatra's Needle 7 pm
- Vanessa Racci Trio Cornelia Street Underground 8, 9:30 pm \$10
- Jazz Samaritan Alliance: Nadje Noordhuis, Kris Allen, Chris Dingman, Noah Baerman, Ike Sturm Dizzy's Club 7:30, 9:30 pm \$40
- Joey DeFrancesco Trio with Troy Roberts, Michael Ode

- Emmet Cohen/Antonio Capasso Dizzy's Club 11:15 pm \$10
- Chris Norton The Django at Roxy Hotel 10 pm
- Tyler Blanton Home Electric Band; NYC SKA Orchestra; Avi Rothbard Fat Cat 7, 10 pm 1:30 am \$10
- Tribute to Riverside Records: Christine Tobin and Phil Robson with Craig Handy, Fintan O'Neil, Peter Brendler, Charles Gould Irish Arts Center 7:30 pm \$20
Jamaica Center for Arts and Learning 8 pm
- John Escreet Trio Jazz at Kitano 8, 10 pm \$17
- Judimarie Canterino Quartet with Conal Fowkes, Steve Lamatina, Jerry Bruno Mezzrow 8, 11 pm \$20
- Brooklyn Raga Massive: Dan Weiss with Anupam Shobhakar, Miles Okazaki, Selva Ganesh The Jazz Gallery 7:30, 9:30 pm \$15
- John Beasley's MONK'estra Jazz Standard 7:30, 9:30 pm \$30
- The Music of Fletcher Henderson, Eddie Durham and Bill Challis: Juilliard Jazz Orchestra conducted by Vince Giordano Juilliard School Peter Jay Sharp Theater 7:30 pm
- Richard Sussman Trio with Tim Hagans, Jay Anderson; Spike Wilner Mezzrow 8, 11 pm \$20
- Steven Bernstein and The New School Studio Orchestra New School Tishman Auditorium 7 pm
- Lisa Mezzacappa Glorious Ravage with Fay Victor, Steve Adams, Cory Wright, Aaron Novik, Kyle Bruckmann, Darren Johnston, Rob Ewing, Myra Melford, John Finkbeiner, Crystal Pascucci, Jordan Glenn, Mark Clifford, Tim Perkis Roulette 8 pm \$20
- Beholder: Dan DeChellis, JP Tomasic, Zack Martin; John Maurice Restrepo Quartet with Vincent Loccisano, James Robbins, Chris Covais ShapeShifter Lab 8:15, 9:30 pm \$10
Shrine 6 pm
- David Kardas Smalls 7:30, 10:30 pm 1 am \$20
- Lage Lund Group; Wayne Tucker Quintet; Jonathan Thomas Smoke 7, 9, 10:30 pm \$12
- Akie Berniss Quartet with Alex Han, Dan Asher, Andrew Gillespie The Stone 8:30 pm \$20
- Ben Goldberg, Tim Berne, Angelica Sanchez, Michael Formanek, Kenny Wollesen Tomi Jazz 9 pm \$10
- Omer Ahanov Tomi Jazz 9 pm \$10
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Bill Frisell Village Vanguard 8:30, 10:30 pm \$35

Friday, October 13

- World a String Trio: Paul Bollenback, Zwelakhe Duma Bel-la-Pere, Rogério Boccato Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley Birdland 8:30, 11 pm \$40
- Eddie Palmieri 80th Birthday Celebration Blue Note 8, 10:30 pm \$45
- Harold Mabern, Eric Alexander, Jimmy Cobb Bogardus Mansion 7:30, 9:30 pm \$25
- Uptown Jazz Tent: Brandon Lee, Willie Applewhite, James Burton III, Tatum Greenblatt, Andrew Gutauskas, Ron Blake, Carl Maraghi, Adam Birbaum, Clovis Nicolas, Aaron Kimmel The Cave at St. George's 7:30, 9:30 pm \$15
- Rudi Mwongozi Trio Cleopatra's Needle 8 pm
- George Lewis Music for Strings: Mivos Quartet: Olivia De Prato, Lauren Cauley, Victor Lowrie, Mariel Roberts; Adegoke Steve Colson/Iqua Colson's The Continuum with Marlene Rice, Craig Harris, Santi Debriano, Thurman Barker Community Church of New York 8 pm \$30
- Paul Jones Sextet with Alex LoRe, Matt Davis, Sullivan Fortner, Desmond White, Jake Robinson Cornelia Street Underground 8:30, 10 pm \$10
- Joey DeFrancesco Trio with Troy Roberts, Michael Ode Dizzy's Club 7:30, 9:30 pm \$40
- Emmet Cohen/Antonio Capasso Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Chris Norton The Django at Roxy Hotel 8, 10:30 pm
- Jacob Sacks The Drawing Room 8:30 pm \$15
- Tad Shull Quartet; Chris Beck; Ray Gallon Fat Cat 6, 10:30 pm 1:30 am \$10
Flushing Town Hall 7 pm \$7
- George Gee Swing Orchestra The Jazz Gallery 7:30, 9:30 pm \$22
- Harry Allen Quartet with Steve Ash, Joel Forbes, Alvin Atkinson Jazz at Kitano 10 pm \$32
- Roman Filiu MUSAE with Maria Grand, David Virelles, Adam Rogers, Matt Brewer, Craig Weinrib, Mauricio Herrera The Jazz Gallery 7:30, 9:30 pm \$22
- John Beasley's MONK'estra Jazz Standard 7:30, 9:30 pm \$30
- A Tribute To Louis Armstrong: Eddie Allen/Three for Louis Kingsborough Community College 7 pm \$40
Knickerbocker Bar & Grill 9:45 pm \$3.50
- Roy Meriwether/Saadi Zane Metropolitan Room 9:30 pm \$20-24
- John Minnock's Every Day Blues Mezzrow 8, 11 pm \$20
- Buster Williams/Brandon McCune; Johnny O'Neal Mezzrow 8, 11 pm \$20
- Marko Djordjevic and Sveti; Justin Mullens Group; David Acevedo's eyehear with Joseph Freund, Sean Kim, Conner Duke, Daniel Mesko ShapeShifter Lab 7, 8:15, 9:30 pm \$10
Shrine 6 pm
- New York Groove Associate Silvana 6, 7 pm
- Samyakta Ranganathan; Dana Reedy Smalls 7:30, 10:30 pm 1 am \$20
- Stafford Hunter Continuum with Amina Figarova, Todd Bashore, Rashaan Carter, Dave Hardy; Neal Smith Group; Corey Wallace Spectrum 7 pm
- The Art of Elvin: Carl Allen Quintet with Eddie Henderson, Vincent Herring, Sullivan Fortner, Peter Washington Smoke 7, 9, 10:30 pm \$38
- Mike Baggetta Trio The Stone at The New School 8:30 pm \$20
- Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen The Stone 8:30 pm \$20
- Matmos: Drew Daniel/Martin Schmidt and guests Ben Goldberg, Nels Cline Tomi Jazz 9 pm \$10
- Takenori Nishiuchi Tomi Jazz 9 pm \$10
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Bill Frisell Village Vanguard 8:30, 10:30 pm \$35
- Louis Belogenis/Shanir Ezra Blumenkranz Zürcher Gallery 8 pm \$15

Saturday, October 14

- ★ "... We Also Take Requests": Dick Hyman/Bill Charlap
92nd Street Y 8 pm \$45-65
- Chris Bergson/Ellis Hooks Bar Lunático 8:30, 10 pm \$10
- Freddie Bryant Trio with Boris Kozlov, Donald Edwards
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Eric Comstock/Sean Smith Birdland 6 pm \$30
- ★ Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley
Birdland 8:30, 11 pm \$40
- ★ Eddie Palmieri 80th Birthday Celebration
Blue Note 8, 10:30 pm \$45
- ★ Harold Mabern, Eric Alexander, Jimmy Cobb
Bogardus Mansion 7:30, 9:30 pm \$25
- Masami Ishikawa Trio Cleopatra's Needle 8 pm
- Joey DeFrancesco Trio with Troy Roberts, Michael Ode
Dizzy's Club 7:30, 9:30 pm \$45
- Emmet Cohen/Antonio Capasso Dizzy's Club 11:15 pm \$20
- Spike Wilner; Lady Bugs with Martina Da Silva
The Django at Roxy Hotel 7:30, 10 pm
- Glass Bath and Mike DeiCont Trio The Drawing Room 8 pm \$15
- Franciso Haye's Yesterday's Swing; Isaiah Johnson Sextet
Emmanuel Baptist Church 3 pm
- Jamale Davis; Wayne Escoffery; Dave Schnitter Jam
Fat Cat 7, 10 pm 1:30 am \$10
- Elio Villafranca Trio and The Bronx Arts Ensemble Woodwind Quintet
Hostos Center 7:30 pm \$15
- Jazz Foundation of America 26th Annual Jazz Loft Party
Hudson Studios 7 pm \$500
- Eva Novoa's Dittmas Quartet with Michael Attias, Max Johnson, Jeff Davis
beam Brooklyn 8:30 pm \$15
- The Royal Bopsters: Amy London, Holli Ross, Pete McGuinness, Dylan Pramuk,
Steve Schmidt, Cameron Brown, Steve Williams
Jazz at Kitano 8, 10 pm \$32
- Jure Pukl's Doubtless with Melissa Aldana, Rick Rosato, Eric McPherson
The Jazz Gallery 7:30, 9:30 pm \$22
- John Beasley's MONK'estra Jazz Standard 7:30, 9:30 pm \$30
- Roy Meriwether/Saadi Zane Knickerbocker Bar & Grill 9:45 pm \$3.50
- David Ostwald's Louis Armstrong Eternity Band
Kupferberg Center 6:30 pm \$15
- ★ Buster Williams/Brandon McCune Mezzrow 8 pm \$20
- Marco Sanguinetti Quintet with Violeta Garcia, DJ Migra, Jeronimo Carmona,
Fermin Merlo Nublu 10 pm \$10
- ★ Charlie Hunter Trio Rockwood Music Hall Stage 2 7 pm \$15-20
- Leonor Falcon's Imaga Mondo Rockwood Music Hall Stage 3 7 pm \$10
- Rodrigo Bonelli Quintet Shrine 6 pm
- ★ Thelonious Monk at 100: Greg Lewis Organ Monk
Sistas' Place 9, 10:30 pm \$20
- Ark Ovrutski Group with Joshua Bruneau, Mark King, Charles Goold;
Stafford Hunter Continuum with Amina Figarova, Todd Bashore, Rashaan Carter,
Dave Hardy; Neal Smith Group; Philip Harper
Smalls 4, 7:30, 10:30 pm 1 am \$20
- ★ The Art of Elvin: Carl Allen Quintet with Eddie Henderson, Vincent Herring,
Sullivan Fortner, Peter Washington Smoke 7, 9, 10:30 pm \$38
- ★ Steven Bernstein's Millennial Territory Orchestra with Doug Wieselman,
Peter Apfelbaum, Erik Lawrence, Charlie Burnham, Curtis Fowlkes, Ben Allison,
Kenny Wollesen The Stone at The New School 8:30 pm \$20
- ★ Invisible Guy: Ben Goldberg, Michael Coleman, Hamir Atwal and guest Eli Crews
The Stone 8:30 pm \$20
- The Paco De Lucia Project: Antonio Sánchez, Israel Suárez, Alain Pérez,
Antonio Serrano, David de Jacoba, Farruco
Symphony Space Peter Jay Sharpe Theatre 8 pm \$35-65
- Yuko Kimura; Daniel Bennett; Annie Chen
Tomi Jazz 6, 8, 11 pm
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Bill Frisell
Village Vanguard 8:30, 10:30 pm \$35

Sunday, October 15

- Vadim Neselovskyi Blue Note 11:30 am 1:30 pm \$39.50
- ★ Eddie Palmieri 80th Birthday Celebration
Blue Note 8, 10:30 pm \$45
- Flavio Silva Quartet with Alex Apolo Ayala, Kush Abadey
Cornelia Street Underground 8 pm \$10
- Joey DeFrancesco Trio with Troy Roberts, Michael Ode
Dizzy's Club 7:30, 9:30 pm \$35
- Robert Ottaviano; Judi Silvano/Bruce Arnold
Downtown Music Gallery 6, 7 pm
- Terry Waldo's Gotham City Band; Ark Ovrutski Quintet with Joshua Bruneau,
Myron Walden, Mark King, Charles Goold; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am \$10
- ★ Andrew Cyrille, David Virelles, Ben Street
Jazz Standard 7:30, 9:30 pm \$25
- Neal Kirkwood/Andy McKee; John Merrill and Friends
Mezzrow 8, 11 pm \$20
- ★ Steve Cromity Quintet with Richard Clements, Gene Ghee, Lonnie Plaxico,
Dwayne "Cook" Broadnax Milk River Café 6 pm \$10
- Roz Corral Trio with Roni Ben-Hur, Harvie S
North Square Lounge 12:30, 2 pm
- Miles Griffith Trio with Sacha Perry, Ari Roland
Russian Samovar 3 pm
- Vitor Gonçalves, Jure Pukl, Pablo Menares, Rogério Boccato
Saint Peter's Church 5 pm
- ★ Johnny O'Neal Trio with Ben Rubens, Itay Morchi; Alex Hoffman Quintet;
Robert Edwards Smalls 7:30, 10:30 pm 1 am \$20
- ★ The Art of Elvin: Carl Allen Quintet with Eddie Henderson, Vincent Herring,
Sullivan Fortner, Peter Washington Smoke 7, 9, 10:30 pm \$38
- ★ Ben Goldberg Trio with Kris Davis, Billy Mintz
The Stone 8:30 pm \$20
- Kana Miyamoto Tomi Jazz 8 pm
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Bill Frisell
Village Vanguard 8:30, 10:30 pm \$35

BACKCOUNTRY
JAZZ PRESENTS

The Thelonious Monk 100th Birthday Celebration

Saturday, October 14, 2017

270 Lake Avenue, Greenwich, Ct

Doors open at 7:00, Music 7:30 to 9:00 pm



Bennie Wallace,
tenor saxophone, music director
Godwin Louis, alto saxophone
Donald Vega, piano
Matt Dwonszyk, bass
Herlin Riley, drums

"Bennie shows himself to be closer to Thelonious Monk's piano than was Monk's own saxist of many years." - John S. Wilson, New York Times

For more information and tickets:

www.backcountryjazz.org

jeanette@backcountryjazz.org

203.561.3111

Check us out on Facebook

BackCountry Jazz

BackCountryJazz (501c3) celebrates, preserves, and expands the rich tradition of America's music, bringing concerts to new audiences and music education programs to underserved children.

AUDREY SILVER



THURS OCTOBER 19, 2017
JAZZ AT KITANO
 8 and 10pm \$17 cover/\$20 minimum

JOHN DI MARTINO PIANO
PAUL BEAUDRY BASS
GENE LEWIN DRUMS
MARCUS PRINTUP TRUMPET

66 Park Avenue NYC @ 38 St
 212-885-7000

www.audreysilver.com
www.kitano.com

“...mesmerizing, hypnotic, utterly delightful...” Tom Ossana, KZMU

[Audrey's] voice is an open invitation, an instrument of confession and creation that immediately transports you...
Dan Bilawsky, All About Jazz

Monday, October 16

- ★ Ingrid Laubrock Group with Brandon Seabrook, Michael Formanek, Tom Rainey
Bar Lunático 8:30, 10 pm \$10
- ★ David Kuhn Trio with Daniel Durst, Mario Irigoyen; Deborah Latz Trio with Freddie Bryant, Ray Parker
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Stanley Jordan
Blue Note 8, 10:30 pm \$35
- ★ Eric Plaks, Godfather Don Chapman, Zach Swanson, Jon Panikkar
Bushwick Public House 7 pm
- ★ Allison Miller's Boom Tic Boom with Jenny Scheinman, Kirk Knuffke, Jeff Lederer, Carmen Staaf, Todd Sickafoose
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Amit Chatterjee; George Braith; Billy Kaye Jam
Fat Cat 6, 9 pm 12:30 am \$10
- ★ David Hazeltine; Pasquale Grasso
Mezzrow 8, 11 pm \$20
- ★ Champion Fulton Trio
Radeagast Hall 8 pm
- ★ David Rogers solo
Silvana 7 pm
- ★ Anthony Pinciotti Quartet with Steve Cardenas, Gary Versace, Adam Kolker; Jonathan Barber Group
Smalls 7:30, 10:30 pm \$20
- ★ Yoshiki Miura; Arthur Sakowski
Tomi Jazz 8, 11 pm

Tuesday, October 17

- ★ Paul Jubong Lee Trio with Hwansu Kang, Diego Maldonado; Tommy Holladay Trio with Alex LoRe, Noam Wiesenberg
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Ron Carter Golden Striker Trio with Donald Vega, Russell Malone
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$45
- ★ McCoy Tyner
Cavatappo Grill 8 pm \$5
- ★ Mike Sailors Jam Session
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Josh Evans Big Band
Dizzy's Club 11:15 pm \$5
- ★ Nate Sparks Big Band
Fat Cat 7 pm \$10
- ★ Saul Rubin Zebtet
Jazz at Kitano 8 pm
- ★ Ben Rosenblum solo
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Gerald Clayton Trio with Matt Brewer, Marcus Gilmore
Jazz Museum in Harlem 7 pm \$15
- ★ Orrin Evans Group with Morgan Guerin, Madison Rast, Byron Landham
Jazz Standard 7:30, 9:30 pm \$25
- ★ Frank Kimbrough Quartet with Scott Robinson, Rufus Reid, Billy Drummond
Korzo 9, 10:30 pm
- ★ Michael Formanek Band; Ingrid Laubrock, Cory Smythe, Devin Gray
Mezzrow 8, 11 pm \$20
- ★ Kendra Shank/Dean Johnson; Miki Yamanaka/Adi Meyerson Polite Jam Session
New York City Baha'i Center 8, 9:30 pm \$15
- ★ Dizzy Gillespie 100th Birthday Celebration: Mike Longo NY State of the Art Jazz Ensemble with Ira Hawkins and guests Jimmy Owens, Annie Ross
ShapeShifter Lab 7, 8:15 pm \$10
- ★ Will Brahm's Homenaje; Andy Bianco Quintet
Shrine 6 pm
- ★ Andrew McGowan Trio
Silvana 6 pm
- ★ Shevelovin' Quartet
Smalls 7:30, 10:30 pm \$20
- ★ Craig Wuepper Quartet; Abraham Burton Quartet
The Stone 8:30 pm \$20
- ★ Okkyung Lee/Nels Cline
Tomi Jazz 9:40, 11 pm
- ★ Sonhyun Yoo; Jun Xiao
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, October 18

- ★ Ron Carter Golden Striker Trio with Donald Vega, Russell Malone
Birdland 8:30, 11 pm \$40
- ★ Marcus Strickland's Twi-Life and Friends
Blue Note 8, 10:30 pm \$25
- ★ Alex Wyatt Group with Kyle Wilson, Jon DeLucia, Danny Fox, Pablo Menares
Comelia Street Underground 8 pm \$10
- ★ Josh Evans Big Band
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Nate Sparks Big Band
Dizzy's Club 11:15 pm \$5
- ★ Raphael D'Ugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am \$10
- ★ Jaimoe's Jasssz Band
Indium 8 pm \$25-35
- ★ Gabriele Tranchina Quintet with Joe Vincent Tranchina, Carlo De Rosa, Vince Cherico, Renato Thoms
Jazz at Kitano 8, 10 pm \$17
- ★ Marta Sanchez Quintet with Roman Filiú, Jerome Sabbagh, Rick Rosato, Daniel Dor
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Brian Lynch Quintet with Zaccai Curtis, Ruben Rodriguez, Little Johnny Rivero
Jazz Standard 7:30, 9:30 pm \$25
- ★ Randy Ingram/Drew Gress; Pete Malinverni
Mezzrow 8, 11 pm \$20
- ★ Sean Smith/David Hazeltine
Saint Peter's Church 1 pm \$10
- ★ Rei Hamada
Silvana 6 pm
- ★ Guillermo Klein with Ben Monder, Rodrigo Recabarren, Matt Pavolka, Martin Sued; Harold Mabern; Jovan Alexander
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Chris Corsano, Okkyung Lee, Ches Smith
The Stone 8:30 pm \$20
- ★ Abel Mileles; Richard Thai
Tomi Jazz 8, 11 pm
- ★ Chico Freeman PlusTet with Anthony Wonsey, Kenny Davis, Billy Hart
Village Vanguard 8:30, 10:30 pm \$35

Thursday, October 19

- ★ Peter Apfelbaum's Sparkler
Bar Lunático 8:30, 10 pm \$10
- ★ Tommaso Gambini Trio with Alon Nir, Jongkuk Kim; Anthony Mata Trio with Jordan Ponzi, Rich Mossman
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Sean Harkness Duo
Birdland 6 pm \$30
- ★ Ron Carter Golden Striker Trio with Donald Vega, Russell Malone
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$45
- ★ Roy Ayers
- ★ BRIC JazzFest Marathon: Sun Ra Arkestra under the direction of Marshall Allen; Miles Mosley and The West Coast Get Down; Terri Lyne Carrington and Social Science; Binky Griptite Orchestra; Troker; Matthew Stevens; Mike Casey Trio; Kavita Shah Quintet; Sharel Cassity's Elektra
BRIC Media House 7:30 pm \$25
Cavatappo Grill 6:30 pm \$10
The Cave at St. George's 7 pm
- ★ Cydney Halpin/Bucky Pizzarelli
- ★ Martina DaSilva

- ★ Joel Forrester Duo
Cleopatra's Needle 7 pm
- ★ Jim Ridl solo
The DiMenna Center 8 pm \$15
- ★ Dizzy at 100: Jon Faddis with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$10
- ★ Nate Sparks Big Band
Fat Cat 10 pm \$10
- ★ David Weiss Point Of Departure
Jazz at Kitano 8, 10 pm \$17
- ★ Audrey Silver Quintet with Marcus Printup, John Di Martino, Paul Beaudry, Gene Lewin
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Mara Rosenbloom Trio with Sean Conly, Chad Taylor
Mezzrow 8, 11 pm \$20
- ★ Monk at Town Hall 1959: Charles Tolliver Tentet with Kirk Lightsey, Essiet Essiet, Darrell Green, Billy Harper, Todd Bashore, Aaron Johnson, Stafford Hunter, Vincent Chancey, Howard Johnson Jazz Standard 7:30, 9:30 pm \$30
- ★ Zach Brock/Phil Markowitz; Spike Wilner
Radeagast Hall 9 pm
- ★ Hot Club of Flatbush
Rockwood Music Hall Stage 3 11 pm \$12
- ★ Loop Doctors with Chris Hunter, Michel Camilo, Manhattan Jazz Orchestra
Shrine 6 pm
- ★ David Rogers solo
Silvana 6 pm
- ★ Adam Kolker
Mezzrow 8, 11 pm \$20
- ★ Guillermo Klein with Ben Monder, Rodrigo Recabarren, Matt Pavolka, Martin Sued; JC Stylls/Steve Nelson Bobby Hutcherson Project with Steve Davis, George DeLancey, Byron Landham; Jonathan Thomas
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Jack Walrath Quartet with Abraham Burton, George Burton, Ratzko Harris, Jimmy Madison
Smoke 7, 9, 10:30 pm \$12
- ★ Banff Night I: Alec Aldred, Sasha Berliner, Gabriel Chakarji, Cole Davis, Jhoee Garay, Maria Grand, Okkyung Lee, Steve Williams, Nicolino Locche
The Stone 8:30 pm \$20
- ★ Eyal Vilner Big Band with guests The Hazelnuts
Swing 46 8:30 pm
- ★ Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai
Tomi Jazz 9 pm
- ★ Chico Freeman PlusTet with Anthony Wonsey, Kenny Davis, Gust Tsilis, Billy Hart
Village Vanguard 8:30, 10:30 pm \$35

Friday, October 20

- ★ Avi Bortnick
Bar Lunático 8:30, 10 pm \$10
- ★ Somi's Petite Afrique
Aaron Davis Hall 7:30 pm \$25
- ★ Avi Bortnick
Bar Lunático 8:30, 10 pm \$10
- ★ Benny Benack III Trio with Giuseppe Venetia, Elio Coppola
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Boney James
BB King's Blues Bar 8 pm \$55
- ★ Ron Carter Golden Striker Trio with Donald Vega, Russell Malone
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$45
- ★ Roy Ayers
Bogardus Mansion 7:30, 9:30 pm \$25
- ★ Lou Donaldson Quartet
BRIC JazzFest Marathon: Regina Carter's Simply Ella; Vijay Iyer Sextet; Samora Pinderhughes; Braxton Cook; Dave Douglas Meets The Westlies; Papo Vazquez Mighty Pirate Troubadours with Willie Williams, Rick Germanson, Ariel Robles, Alvester Garnett, Carlos Maldonado, Gabo Lugo; Jazzmeia Horn; Miramar; LaFrae Sci and The Groove Diplomacy Youth Orchestra
BRIC Media House 7:30 pm \$25
- ★ Ken Simon Trio
Cleopatra's Needle 8 pm
- ★ Concept Trio: Reggie Nicholson, Patience Higgins, James Zollar; KG Birds: Noah Barker, Dean Torrey, Thurman Barker
Community Church of New York 8 pm \$30
- ★ Dan Weiss Trio with Jacob Sacks, Ben Street
Comelia Street Underground 8:30, 10 pm \$10
- ★ Dizzy at 100: Jon Faddis with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$10
- ★ Nate Sparks Big Band
The Django at Roxy Hotel 8 pm
- ★ Ken Fowser Quintet
Fat Cat 10:30 pm \$10
- ★ David Weiss Point Of Departure
Fat Cat 10:30 pm \$10
- ★ Chris Cochrane/Stuart Popejoy; Scott R. Looney, Sarah Bernstein, Reuben Radding
Ibeam Brooklyn 8:30 pm \$15
- ★ Carol Robinson/Rhodri Davies; Laetitia Sonami
Issue Project Room 8 pm \$15-20
- ★ Michael Carvin Trio with Yayoi Ikawa, Jansen Cinco
Jazz at Kitano 8, 10 pm \$32
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Jose Aquiles/David Virelles
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Monk at Town Hall 1959: Charles Tolliver Tentet with Kirk Lightsey, Essiet Essiet, Darrell Green, Billy Harper, Todd Bashore, Aaron Johnson, Stafford Hunter, Vincent Chancey, Howard Johnson Jazz Standard 7:30, 9:30 pm \$35
- ★ Rob Silverman/David Zox
Knickerbocker Bar & Grill 9:45 pm \$3.50
- ★ Miles Mosley and The West Coast Get Down
Le Poisson Rouge 7:30 pm \$20
- ★ Thelonious Monk at 100: Min Xiao-Fer's Blue Pipa; Arturo O'Farrill; Zafer Tawil
Metropolitan Museum Grace R. Rogers Aud. 7 pm \$40
- ★ Danny Grissett Quartet with Peter Washington, Bill Stewart, Dayna Stephens; Johnny O'Neal
Mezzrow 8, 11 pm \$20
- ★ The Jazz at Lincoln Center Orchestra Songbook
Rose Theater 8 pm \$45-135
- ★ Take Off Collective: Ole Mathisen, Marko Djordjevic, Matt Garrison
ShapeShifter Lab 9:30 pm \$10
- ★ Mojuba
Silvana 6 pm
- ★ Eliot Zigmund Quartet with Matt Garrison, Allan Farnham, David Kingsnorth; Scott Wendholt/Adam Kolker Quartet; Joe Farnsworth
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Larry Willis Heavy Blue Quintet with Jeremy Pelt, Joe Ford, David "Happy" Williams, Victor Lewis
Smoke 7, 9, 10:30 pm \$38
- ★ Erik Friedlander's Oscalypso with Michael Blake, Uri Caine, Michael Bates, Michael Sarin
The Stone at The New School 8:30 pm \$20
- ★ Banff Night II: Noah Becker, Conner Duke, Jasper Dütz, Noa Fort, Noah Abrahams Gershwin, Alex Hamburger, Colin Avery Hinton, Okkyung Lee, Chien Chien Lu, Prawit Siriwat, Jonah Udall, Theo Walentiny
The Stone 8:30 pm \$20
- ★ Sharp Tree Trio
Tomi Jazz 9 pm \$10
- ★ Chico Freeman PlusTet with Anthony Wonsey, Kenny Davis, Gust Tsilis, Terri Lyne Carrington
Village Vanguard 8:30, 10:30 pm \$35

citycollegecenterforthearts

PRESENTS

SOMI PETITE AFRIQUE: THE PERFORMANCE & DIALOGUE SERIES

ONE SHOW ONLY: FRIDAY, OCTOBER 20, 2017

7:30 PM | AARON DAVIS HALL

West 135th Street & Convent Avenue (129 Convent Avenue)

For ticket information go to www.citycollegecenterforthearts.org
or call the Box Office at (212) 650-6900



new releases

mario pavone

Vertical

Dave Ballou
Tony Malaby
Oscar Noriega
Peter McEachern
Michael Sarin



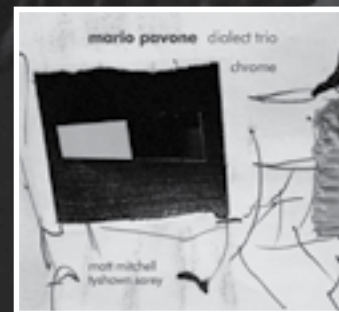
**"...original and full of
subtleties and invention"**

—Robert Iannapolo, NYC Jazz Record

Clean Feed

Chrome

Matt Mitchell
Tyshawn Sorey



**"...a sublimely
inventive band."**

—Peter Margasak, Downbeat

Playscape Recordings

Saturday, October 21

- Brian Mitchell Bar Lunático 8:30, 10 pm \$10
- Ben Monder Trio with Matt Brewer, Johnathan Blake Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Eric Cornstock/Sean Smith Birdland 6 pm \$30
- Ron Carter Golden Striker Trio with Donald Vega, Russell Malone Birdland 8:30, 11 pm \$40
- ★ Lou Donaldson Quartet Bogardus Mansion 7:30, 9:30 pm \$25
- ★ BRIC JazzFest Marathon: Maceo Parker; GoGo Penguin; Theo Croker Escape Velocity; Rudresh Mahanthappa Indo-Pak Coalition; Harriet Tubman; Imani Uzuri; Butcher Brown; Matana Roberts BRIC Media House 7:30 pm \$25
- The Sting Variations: Tierney Sutton Band with Kevin Axt, Ray Brinker, Trey Henry, Christian Jacob Brooklyn Center for the Performing Arts 8 pm \$35
- Wide Open Works: Michel Gentile, Daniel Kelly, Rob Garcia and guest Masa Kamaguchi; Billy Mintz Two Bass Band with Adam Kolker, Anton Denner, Dave Scott, Ron Horton, Brian Drye, Curtis Fowlkes, Masa Kamaguchi, Hilliard Greene Brooklyn Conservatory of Music 7:30 pm \$15
- Scot Albertson Trio with Dan Furman, Ron Jackson Café Noctambulo at Pangea 7 pm \$20
- Julie Benko The Cell 8 pm \$15
- Fuku and Chihiro Trio Cleopatra's Needle 8 pm
- Keith A. Dames and Danny Mixon Quartet with Jason Clotter, Marvin Home, G. Earl Grice Club Bonafide 9:30 pm \$20
- ★ Dizzy at 100: Jon Faddis with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$45
- Nate Sparks Big Band Dizzy's Club 11:15 pm \$20
- Felix Peikli/Joe Doubleday Showtime Band; Michael Arenella Dreamland Orchestra The Django at Roxy Hotel 7:30, 10 pm
- Shawn Lovato Cycles of Animation with Oscar Noriega, Brad Shepik, Santiago Leibson, Chris Carroll The Drawing Room 8 pm \$15
- ★ Michael Carvin Trio with Yaiyo Ikawa, Jansen Cinco Jazz at Kitano 8, 10 pm \$32
- Shai Maestro The Jazz Gallery 7:30, 9:30 pm \$25
- Caleb Curtis Quintet Jazz Standard 12 pm \$35
- ★ Monk at Town Hall 1959: Charles Tolliver Tentet with Kirk Lightsey, Essiet Essiet, Darrell Green, Billy Harper, Todd Bashore, Aaron Johnson, Stafford Hunter, Vincent Chancey, Howard Johnson Jazz Standard 7:30, 9:30 pm \$35
- Rob Silverman/David Zox Knickerbocker Bar & Grill 9:45 pm \$3.50
- ★ Danny Grissett Quartet with Peter Washington, Bill Stewart, Dayna Stephens Mezzrow 8 pm \$20
- Sugartone Brass Band Radegast Hall 3 pm
- ★ The Jazz at Lincoln Center Orchestra Songbook Rose Theater 8 pm \$45-135
- ★ Gabriel Alegría Afro-Peruvian Sextet with Laura Andrea Leguía, Freddy "Huevito" Lobatón, Mario Cuba, Hugo Alcázar, Yuri Juárez Roulette 8 pm \$20
- ★ Ragas Live Festival: V. Selvaganesh/S. Swaminathan; Indro Roy Chowdhury/ Suryaksha Deshpande; Navatman Music Collective: Roopa Mahadevan, Shradha Balasubramaniam, Kamini Dandapani, Parthiv Mohan, Vignesh Ravichandran, Preetha Raghu, Prithvi Ramesh, Kaushik Ravi, Shiv Subramaniam; Rabindra Narayan Goswami/Ramu Pandit; WOVEN: Anjna Swaminathan with Stephan Crump, Naseem Alatrash; Recalling the Valley: Max ZT, Jay Gandhi, Ehren Hanson; Falu Shah, Sameer Gupta, Arun Ramamurthy; Arun Ramamurthy, Trina Basu, Rich Stein, Michael Gam; Abhik Mukherjee/Shankh Lahiri; Samir Chatterjee, Dibyarka Chatterjee, Rohan Misra; Anirban Dasgupta/Mir Naqibul; Ganavya; Vignesh Ishwar with L. Ramakrishnan, Akshay Anantapadmanabhan, KV Gopalakrishnan; Orakel: Kane Mathis/Roshni Samlal; The Epichorus: Priya Darshini, Zach Fredman, Max ZT, Rich Stein, Uri Sharlin; A Circle Has No Beginning: Sameer Gupta, Marc Cary, Brandee Younger, Rashaan Carter, Jay Gandhi, Arun Ramamurthy, Marika Hughes, Pawan Benjamin; Aakash Mittals Awaz Trio with Alex Ritz, Abbasi; Aaron Shragge/Rez Abbasi; Camila Celin/Ehren Hanson; Eric Fraser/Ehren Hanson; Deepal Chodhari/Shiva Ghoshal; Mitai Bhawmik, Amod Dandawate, Sanatan Goswami Rubin Museum 10 am \$60-80
- Allen Lowe Scholes Street Studio 8 pm
- George Gray/Robert Rutledge Group Sistas' Place 9, 10:30 pm \$20
- Una Stade; Eliot Zigmund Quartet with Matt Garrison, Allan Farnham, David Kingsnorth; Scott Wendholt/Adam Kolker Quartet; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 4, 7:30, 10:30 pm 1 am \$20
- ★ Larry Willis Heavy Blue Quintet with Jeremy Pelt, Joe Ford, David "Happy" Williams, Victor Lewis Smoke 7, 9, 10:30 pm \$38
- ★ Erik Friedlander's Mack with Uri Caine, Shanir Blumenkranz, Ches Smith The Stone at The New School 8:30 pm \$20
- ★ Liberty Ellman/Okkyung Lee The Stone 8:30 pm \$20
- Akihiro Yamamoto; Ken Kobayashi; Craig Brann Tomi Jazz 6, 8, 11 pm
- ★ Chico Freeman PlusTet with Anthony Wonsey, Kenny Davis, Terri Lyne Carrington Village Vanguard 8:30, 10:30 pm \$35

Sunday, October 22

- ★ Maceo Parker BB King's Blues Bar 8 pm \$45
- Hyeseon Hong Jazz Orchestra Birdland 6 pm \$30
- Sari Kessler Quartet with Freddie Bryant, Sean Smith, Andrew Atkinson Blue Note 11:30 am 1:30 pm \$39.50
- ★ Dizzy at 100: Jon Faddis with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$40
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6 pm 1 am \$10
- Ryan McNamara and John Zorn Guggenheim Museum 7:30 pm \$40
- ★ Monk at Town Hall 1959: Charles Tolliver Tentet with Kirk Lightsey, Essiet Essiet, Darrell Green, Billy Harper, Todd Bashore, Aaron Johnson, Stafford Hunter, Vincent Chancey, Howard Johnson Jazz Standard 7:30, 9:30 pm \$30
- Tivon Pennicott; John Merrill and Friends Mezzrow 8, 11 pm \$20
- Roz Corral Trio with Billy Test, Jay Leonhart North Square Lounge 12:30, 2 pm
- ★ Gabriel Alegría Afro-Peruvian Sextet with Laura Andrea Leguía, Freddy "Huevito" Lobatón, Mario Cuba, Hugo Alcázar, Yuri Juárez Roulette 8 pm \$20

- Shailah Edmonds Quartet with Paul Beaudry, Lafayette Harris, Linus Wyrsh Russian Samovar 3 pm
- John Ellis, Ike Sturm, Rogério Boccato Saint Peter's Church 5 pm
- ★ Laszlo Gardony solo; Christian Artmann Quartet with Laszlo Gardony, Johannes Weidenmueller, Jeff Hirshfield ShapeShifter Lab 8:15, 9:15 pm \$10
- Chris Byars Sextet with John Mosca, Stefano Doglioni, Pasquale Grasso, Ari Roland, Phil Stewart; Jean-Michel Pilc's Total Madness with Dayna Stephens, Jacques Schwarz-Bart, François Moutin, Ari Hoenig; Joe Farnsworth Smalls 7:30, 10:30 pm 1 am \$20
- ★ Larry Willis Heavy Blue Quintet with Jeremy Pelt, Joe Ford, David "Happy" Williams, Victor Lewis Smoke 7, 9, 10:30 pm \$38
- Maeve Gilchrist, Okkyung Lee, Eivind Opsvik, Jacob Sacks The Stone 8:30 pm \$20
- Tsuyoshi Yamamoto Tomi Jazz 8 pm
- ★ Town Hall Ensemble: Steven Bernstein, Lakecia Benjamin, Luis Bonilla, Zach Brock, Marc Cary, Nels Cline, Natalie Cressman, Marika Hughes, JT Lewis, Pedrito Martinez, Lenny Pickett, Scott Robinson, Ricardo Rodriguez, Bria Skonberg Town Hall 3 pm \$30-90
- ★ Chico Freeman PlusTet with Anthony Wonsey, Kenny Davis, Terri Lyne Carrington Village Vanguard 8:30, 10:30 pm \$35

Monday, October 23

- ★ Angelica Sanchez Group with Michael Formanek Bar Lunático 8:30, 10 pm \$10
- David Kuhn Trio with John Koozin, Chris Garriga; Carlota Gurascier Trio with Joe Cohn, Joanna Sternberg Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Harold López-Nussa Trio with guests Grégoire Maret, Pedrito Martinez Blue Note 8, 10:30 pm \$25
- ★ Southport Records 40th Anniversary Celebration: Bob Dorough; Joanie Pallatto/Bradley Parker-Sparrow; Martha Lorin; Bill Nolte; Deanna Witkowski Café Noctambulo at Pangea 7 pm \$30
- David Lopato Trio with Ratz Harris, Michael Sarin Comelia Street Underground 8:30 pm \$10
- Greg Reitan Trio with Jack Daro, Dean Koba Dizzy's Club 7:30, 9:30 pm \$35
- Ryan McNamara and John Zorn Guggenheim Museum 7:30 pm \$40
- ★ Ed Palermo Big Band Iridium 8 pm \$25
- Evan Christopher; Pasquale Grasso Mezzrow 8, 11 pm \$20
- ★ Champion Fulton Trio Radegast Hall 8 pm
- Ari Hoenig Group; Jonathan Barber Group Smalls 7:30, 10:30 pm \$20
- Andrew Van Tassel; Keri Johnsrud Tomi Jazz 8, 11 pm

Tuesday, October 24

- ★ Guillermo Klein with Ben Monder, Rodrigo Recabarren, Matt Pavolka, Martin Sued Bar Lunático 8:30, 10 pm \$10
- Joey Lamb Trio with Perrin Grace, Josh Roberts; Chase Baird Trio with Raviv Markovitz, Mike Clark Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Tony Malaby, Daniel Levin, Randy Peterson Barbès 7 pm \$10
- Lea DeLaria with guest Norm Lewis Birdland 8:30, 11 pm \$40-50
- Harold López-Nussa Trio with guests Grégoire Maret, Pedrito Martinez Blue Note 8, 10:30 pm \$25
- ★ Rossano Sportiello Trio Cavatappo Grill 8 pm \$10
- ★ Oran Etkin's Reimagining Benny Goodman with Steve Nelson, Matt Wilson Dizzy's Club 7:30, 9:30 pm \$35
- Julius Rodriguez Dizzy's Club 11:15 pm \$5
- Saul Rubin Zebtet Fat Cat 7 pm \$10
- ★ Azar Lawrence Quartet with Benito Gonzalez, Essiet Essiet, Lenny White and guest Steve Turre Jazz Standard 7:30, 9:30 pm \$30
- Lena Bloch, Russ Lossing, Cameron Brown, Billy Mintz; Fly Magic; Timo Vollbrecht, Keisuke Matsuno, Martin Nevin, Jason Burger Korzo 9, 10:30 pm
- Blaise Siwula, Stan Nishimura, Anthony DiGregorio, Aron Namenwirth, Eric Plaks, John Loggia, Grady Gerbacht Medicine Show Theatre 8 pm
- ★ Tessa Souter with Luis Perdomo, Dezron Douglas; Miki Yamanaka/Adi Meyerson Polite Jam Session Mezzrow 8, 11 pm \$20
- Warren Chiasson Group New York City Baha'i Center 8, 9:30 pm \$15
- Yuriy Galkin Nonet with Dave Smith, Pasha Karchevsky, Nick Vayenas, Alex LoRe, Julieta Eugenio, Tony Lustig, Glenn Zaleski, Colin Stranahan; Pasha Karchevsky Quintet with Azat Bayazitov, Gabriel Vicens, Eddy Khaimovich, Samvel Sarkisyan; Andrew Pereira Quartet with Vaughn Stoffey, Cole Davis, Jongkuk Kim ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- Shevelovin' Quartet Silvana 6 pm
- Spike Wilner Trio with Paul Gill, Anthony Pinciotti; Abraham Burton Quartet Smalls 7:30, 10:30 pm \$20
- Bee Line: Chris Cochrane, Kato Hideki, Billy Martin The Stone 8:30 pm \$20
- Shoko Igarashi; Kenny Brooks Tomi Jazz 8, 11 pm
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams Village Vanguard 8:30, 10:30 pm \$35

Wednesday, October 25

- Lea DeLaria with guest Sandra Bernhard Birdland 8:30, 11 pm \$40-50
- Arturo Sandoval Blue Note 8, 10:30 pm \$45
- ★ Oran Etkin's Gathering Light with Gilad Hekselman, Ben Allison, Nasheet Waits Dizzy's Club 7:30, 9:30 pm \$35
- Julius Rodriguez Dizzy's Club 11:15 pm \$5
- Raphael D'Iugoff Trio +1; Ned Goolod Jam Fat Cat 7 pm 12:30 am \$10

- Monday Michiru Quartet with Misha Tsiganov, Aron Caceres, Keita Ogawa Jazz at Kitano 8, 10 pm \$17
- ★ Azar Lawrence Quartet with Benito Gonzalez, Essiet Essiet, Lenny White and guest Steve Turre Jazz Standard 7:30, 9:30 pm \$30
- Maucha Adnet; Pete Malinverni Mezzrow 8, 11 pm \$20
- ★ The Stone Commissions: Brian Marsella National Sawdust 7 pm \$25
- ★ Tony Middleton with Roy Dunlap, Steve Doyle, Daniel Glass Saint Peter's Church 1 pm \$10
- Ryota Sugawara BFN Band with Yusuke Yamanouchi, Christopher Palmer, Ruby Choi, Ittetsu Nasuda, Sohei Oyama ShapeShifter Lab 9:30 pm \$10
- Craig Brann Trio Shrine 6 pm
- Charles Blenzig Group; Tatum Greenblatt with Misha Piatigorsky, Sam Minaia, Donald Edwards; Aaron Seeber Smalls 7:30, 10:30 pm 1 am \$20
- ★ Imogai: Ned Rothenberg/Billy Martin The Stone 8:30 pm \$20
- Michael Gallant; Dana Reedy Tomi Jazz 8, 11 pm
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams Village Vanguard 8:30, 10:30 pm \$35

ANDREW RATHBUN QUINTET
FRIDAY/SATURDAY NOV. 3 & 4
8:30 & 10:00 PM

CORNELIA STREET CAFE


29 CORNELIA ST
 NEW YORK, NY
 (212) 989-9319
 WWW.CORNELIASTREETCAFE.COM

andrew rathbun - saxophones
 tim hagens - trumpet
 gary versace - piano
 jay anderson - bass
 bill stewart - drums

"Rathbun is a rising star..."
Penguin Guide to Jazz

"...an artist who takes chances
 with his recordings."
Time Out New York

Numbers & Letters
 available on iTunes &
 Amazon
 www.andrewrathbun.com



NEW **USED**

Jazz
 RECORD CENTER

236 West 26 Street, Room 804
New York, NY 10001

Monday-Saturday, 10:00-6:00

Tel: 212-675-4480
Fax: 212-675-4504

Email: jazzrecordcenter@verizon.net
Web: jazzrecordcenter.com

**LP's, CD, Videos (DVD/VHS),
 Books, Magazines, Posters,
 Postcards, T-shirts,
 Calendars, Ephemera**

Buy, Sell, Trade

**Collections bought
 and/or appraised**

**Also carrying specialist labels
 e.g. Fresh Sound, Criss Cross,
 Ayler, Silkheart, AUM Fidelity,
 Nagel Heyer, Eremite, Venus,
 Clean Feed, Enja and many more**



available now on Origin Records

EMI MEYER MONOCHROME

www.emimeyer.com

UNSEEN RAIN RELEASES

available at www.unseenrainrecords.bandcamp.com

<p>TOM CABRERA WHAT THE YOUNG MEN REMEMBERED MARK POLGAN</p> <p>UR</p> <p>TOM CABRERA</p>	<p>SUMARI 3</p> <p>MATT LAVELLE JACK DeSALVO TOM CABRERA</p> <p>UR</p> <p>SUMARI</p>	<p>BLAISE SIWULA</p> <p>DMITRY SHENIN DAVE MILLER</p> <p>UR</p> <p>BLAISE SIWULA</p>	<p>FULMINATE TRIO</p> <p>ILLUMINATE THE TRANSLATION ANOTHER NO TOWN SERVILUARY RECOVERED THINGS</p> <p>UR</p> <p>FULMINATE TRIO</p>	<p>ROCCO JOHN</p> <p>PEACE AND LOVE</p> <p>UR</p> <p>ROCCO JOHN/I.C.E.</p>	<p>MATT LAVELLE QUARTET</p> <p>LEWIS PORTER JILLIARD GREEN TOM CABRERA</p> <p>UR</p> <p>MATT LAVELLE QUARTET</p>
<p>JULIE LYON</p> <p>MOONFLOWER</p> <p>UR</p> <p>JULIE LYON</p>	<p>DOM MINASI</p> <p>SOLDANO DIECI ANNI</p> <p>UR</p> <p>DOM MINASI JACK DeSALVO</p>	<p>UR UNSEEN RAIN</p>	<p>RICH ROSENTHAL</p> <p>BEA ROSENTHAL LIVE AT CLAYTON'S</p> <p>UR</p> <p>RICH ROSENTHAL</p>	<p>CHRIS KELSEY</p> <p>THE CHANGING OF THE FACE OF THE COUNTRY OF LACE TO COME</p> <p>UR</p> <p>CHRIS KELSEY</p>	<p>JUNIPER</p> <p>UR</p> <p>JUNIPER</p>
<p>MATT LAVELLE'S 12 HOUSES</p> <p>END TIMES</p> <p>UR</p> <p>MATT LAVELLE'S 12 HOUSES</p>	<p>PAT HALL</p> <p>TIME REMEMBERED THE MUSIC OF BILL EVAN</p> <p>UR</p> <p>PAT HALL</p>	<p>ROB REICH</p> <p>THESE MOMENTS</p> <p>GANDHARVA EARL SWAULS JERROLD KAVANAGH</p> <p>UR</p> <p>ROB REICH</p>	<p>JOEL SHAPIRA</p> <p>BOTTOMLESS PIE PETE WHITMAN TOM LEWIS ERIC KAMAU GUAATE</p> <p>UR</p> <p>JOEL SHAPIRA</p>	<p>ROCCO JOHN QUARTET</p> <p>EMBRACE THE CHANCE</p> <p>UR</p> <p>ROCCO JOHN QUARTET</p>	<p>LEWIS PORTER</p> <p>UR</p> <p>LEWIS PORTER</p>

unseenrainrecords.bandcamp.com
unseenrainrecords.com

Thursday, October 26

- Charlie Burnham Bar Lunático 8:30, 10 pm \$10
- Sagi Kaufman Trio with Tal Yahalom, Noam Israeli; Yotam Silberstein Trio with Rick Rosato, Daniel Dor Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Arianna Neikrug Birdland 6 pm \$30
- Lea DeLaria with guest Janis Siegel Birdland 8:30, 11 pm \$40-50
- Arturo Sandoval Blue Note 8, 10:30 pm \$45
- Pasquale Grasso Quartet Cavatappo Grill 9 pm \$10
- Sonelius Smith Duo Cleopatra's Needle 7 pm
- Jeff Miles Group with Steve Brickman, Michael Thomas, Zach Lapidus, Alesandra Gabrielle, Pablo Menares, Rodrigo Recabarren; Michael Thomas Quartet with Luis Perdomo, Edward Perez, Jimmy Macbride Comelia Street Underground 8, 9:30 pm \$10
- Mike LeDonne Trio with Ron Carter, Joe Farnsworth Dizzy's Club 7:30, 9:30 pm \$40
- Julius Rodriguez Dizzy's Club 11:15 pm \$10
- David Gibson Quintet; Ian Hendrickson-Smith The Django at Roxy Hotel 7:30, 10 pm
- Amanda Monaco's Glitter with Lauren Sevia, Justin Carroll, Jeff Davis Jazz at Kitano 8, 10 pm \$17
- Micah Thomas Trio with Dean Torrey, Kyle Benford The Jazz Gallery 7:30, 9:30 pm \$15
- Vinnie Sperrazza, Peter Brendler, Bruce Barth Jazz Standard 12 pm \$35
- Yosvany Terry/Baptiste Trotignon Quartet with Junior Terry, Clarence Penn Jazz Standard 7:30, 9:30 pm \$30
- Ed Cherry Trio with Anthony Wonsey, Kenny Davis; Spike Wilner Mezzrow 8, 11 pm \$20
- Jason Prover Sneak Thievery Orchestra Radegast Hall 9 pm
- Julian Lage Russ & Daughters Café 8 pm
- Jay Rodriguez and Shaping Forces with Genji Siraisi, Peter Drungle, Craig Harris and guests ShapeShifter Lab 7 pm
- Juan Carlos Polo Shrine 6 pm
- Peter Brainin Silvana 6 pm
- Darrell Green Group; Luke Sellick Quartet with Peter Bernstein, Adam Birnbaum, Billy Drummond; Davis Whitfield Smalls 7:30, 10:30 pm 1 am \$20
- Benny Benack III Quartet with Steven Feifke, Alex Claffy, Ulysses Owens, Jr. Smoke 7, 9, 10:30 pm \$12
- Dave Scanlon solo; Shayna Dulberger solo; Carlo Costa solo St. Lydia's 8 pm
- Orpheus Chamber Orchestra with guest Vijay Iyer Stern Auditorium at Carnegie Hall 8 pm \$12.50-115
- Universal Melodic Brass Band: Steven Bernstein, Frank London, Art Baron, Curtis Fowlkes, Matt Darriau, Oscar Noriega, Ben Stapp, Billy Martin The Stone 8:30 pm \$20
- Senri Oe Tomi Jazz 9 pm \$10
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams Village Vanguard 8:30, 10:30 pm \$35

Friday, October 27

- The Music of Stefon Harris: Manhattan School of Music Jazz Orchestra Aaron Davis Hall 7:30 pm
- Meaghan Burke American Folk Art Museum 6:40 pm
- Marilyn Maye with Tedd Firth Big Band The Appel Room 8 pm \$70-90
- Ajoyo with Yacine Boulares Bar Lunático 8:30, 10 pm \$10
- Nate Radley Trio with Gary Wang, Mark Ferber Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Lea DeLaria with guest Jennifer Nettles Birdland 8:30, 11 pm \$40-50
- A Tribute to Art Blakey: Michael Cochrane, Nick Finzer, Kevin Farrell, Jeremy Noller Bloomingdale School of Music 7 pm
- Arturo Sandoval Blue Note 8, 10:30 pm \$45
- Juini Booth Quartet Bogardus Mansion 7:30, 9:30 pm \$25
- Dotti Anita Taylor Trio Cleopatra's Needle 8 pm
- The Georgia Horns: Chris Crenshaw, Marcus Printup, Stantawn Kendrick, Kenny Banks, Jr., Kevin Smith, Brandon McCrae Dizzy's Club 7:30, 9:30 pm \$45
- Julius Rodriguez Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Los Hacheros The Django at Roxy Hotel 8, 10:30 pm
- Ron Horton/Frank Kimbrough and guest: Adam Caine/Robert Dick The Drawing Room 7, 8:30 pm \$15
- Mimi Jones Fat Cat 10:30 pm \$10
- The Treehouse All-Stars: Dave Frank, Richard Tabnik, Jimmy Halperin, Frank Canino, Billy Mintz Hani NYC 9 pm
- Joyce Breach Trio with Jon Weber, Jay Leonhart Jazz at Kitano 8, 10 pm \$32
- Marcus Gilmore's Action Speaks with David Bryant, David Virelles, Bumiss Travis, Weedie Braimah and guest The Jazz Gallery 7:30, 9:30 pm \$25
- Yosvany Terry/Baptiste Trotignon Quartet with Junior Terry, Clarence Penn Jazz Standard 7:30, 9:30 pm \$30
- Luis Bonilla, Bruce Barth, Andy McKee Knickerbocker Bar & Grill 9:45 pm \$3.50
- Jonny King Trio with Seamus Blake, Ira Coleman Mezzrow 8, 11 pm \$20
- Leonor Falcon's Imaga Mondo Scholes Street Studio 8 pm
- Rosie Yadiid Silvana 7 pm
- Quincy Davis Quintet with Philip Dizack, Dayna Stephens, Adam Birnbaum; Richie Goods; Sam Newsome Quartet with Angelica Sanchez, Hilliard Greene, Reggie Nicholson; Corey Wallace Smalls 7:30, 10:30 pm 1 am \$20
- Johnny O'Neal Trio with Ben Rubens, Itay Morchi and guests Smoke 7, 9, 10:30 pm \$38
- Jen Shyu's Song of Silver Geese with Chris Dingman, Mariel Roberts, Ches Smith, Kaoru Watanabe The Stone at The New School 8:30 pm \$20
- Jane Scarpentoni, Pauline Kim, Conrad Harris, Isabel Hagen The Stone 8:30 pm \$20
- Takenori Nishiuchi Tomi Jazz 9 pm \$10
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams Village Vanguard 8:30, 10:30 pm \$35

Saturday, October 28

- Marilyn Maye with Tedd Firth Big Band The Appel Room 8 pm \$70-90
- Barry Greene Trio with Marco Panascia, Ulysses Owens, Jr. Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Veronica Swift Birdland 6 pm \$30
- Lea DeLaria with guest Danielle Brooks Birdland 8:30, 11 pm \$40-50
- Arturo Sandoval Blue Note 8, 10:30 pm \$45
- Juini Booth Quartet Bogardus Mansion 7:30, 9:30 pm \$25
- Denton Darien Trio Cleopatra's Needle 8 pm
- The Georgia Horns: Chris Crenshaw, Marcus Printup, Stantawn Kendrick, Kenny Banks, Jr., Kevin Smith, Brandon McCrae Dizzy's Club 7:30, 9:30 pm \$45
- Julius Rodriguez Dizzy's Club 11:15 pm \$20
- Stafford Hunter and Continuum; Svetlana and The Delancey Five The Django at Roxy Hotel 7:30, 10 pm
- Creative Music Studio Improvisers Orchestra with guest Min Xiao-Fen El Taller LatinoAmericano 8:30 pm \$20
- Daniel Levin; Larkin Grimm; Brandon Seabrook's Die Trommel Fatale Holo 8 pm
- Lew Tabackin Quartet with Jeb Patton, Bill Crow, Bill Goodwin Jazz at Kitano 8, 10 pm \$32
- Marcus Gilmore's Action Speaks with David Bryant, David Virelles, Bumiss Travis, Weedie Braimah and guest The Jazz Gallery 7:30, 9:30 pm \$25
- Yosvany Terry/Baptiste Trotignon Quartet with Junior Terry, Clarence Penn Jazz Standard 7:30, 9:30 pm \$30
- Luis Bonilla, Bruce Barth, Andy McKee Knickerbocker Bar & Grill 9:45 pm \$3.50
- Jonny King Trio with Seamus Blake, Ira Coleman Mezzrow 8 pm \$20
- Scholes Street Studio 8 pm
- Shrine 7 pm
- Ahmed Abdullah's Diaspora with Andrew Lamb, Don Chapman, Donald Smith, Radu Ben Judah, Ronnie Burrage, Monique Ngozi Nri Sistas' Place 9, 10:30 pm \$20
- Quincy Davis Quintet with Philip Dizack, Dayna Stephens, Adam Birnbaum; Richie Goods; Sam Newsome Quartet with Angelica Sanchez, Hilliard Greene, Reggie Nicholson; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1 am \$20
- Johnny O'Neal Trio with Ben Rubens, Itay Morchi and guests Smoke 7, 9, 10:30 pm \$38
- Luis Conde, Fabiana Galante and guest Guillermo Gregorio; Michael Lytle solo Soup & Sound 8 pm \$20
- Nine Doors: Jen Shyu solo The Stone at The New School 8:30 pm \$20
- Vevé Méchanique: Billy Martin, Martin Dosh, Todd Clouser, JT Bates The Stone 8:30 pm \$20
- Kathryn Allyn; Greg De Angelis; Candice Reyes Tomi Jazz 6, 8, 11 pm \$10
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams Village Vanguard 8:30, 10:30 pm \$35



Amanda Monaco

Glitter

CD RELEASE:
JAZZ AT KITANO
OCT. 26TH
8 & 10 PM \$17
66 PARK AVENUE

AMANDA MONACO (GUITAR)
 LAUREN SEVIAN (BARITONE)
 JUSTIN CARROLL (ORGAN)
 JEFF DAVIS (DRUMS)

AMANDAMONACO.COM
 POSI-TONE.COM

FLUSHING TOWN HALL
 Presents

NEA Jazz Masters:
100 Years of Dizzy and Monk
FRIDAY | NOVEMBER 3 | 8 PM

Celebrating 100 years of jazz icons Dizzy Gillespie and Thelonious Monk and their essential contributions to the jazz vernacular.

Featuring NEA Jazz Masters - recipients of the nation's highest honor in jazz:
Kenny Barron on piano
Jimmy Heath on saxophone
Jimmy Owens on trumpet
Jimmy Cobb on drums

joined by **Lew Tabackin** on saxophone, and **Rufus Reid** on bass.

Tickets: \$20 - \$42
 (table packages available)

BUY TICKETS NOW

FLUSHING TOWN HALL
 www.flushingtownhall.org
 (718) 463-7700 x222
 137-35 Northern Blvd.
 Flushing NY 11354



"★★★★★"

- EUGENE HOLLEY, JR.
DOWNBEAT

"[A] PERSUASIVE
STATEMENT ABOUT
THE BORDERS THAT
CAN BE ELIDED WITH
THE TOOLS OF POST-
BOP MODERNISM."

- NATE CHINEN
WBGO.COM



YOSVANY TERRY AND BAPTISTE TROTIGNON ANCESTRAL MEMORIES

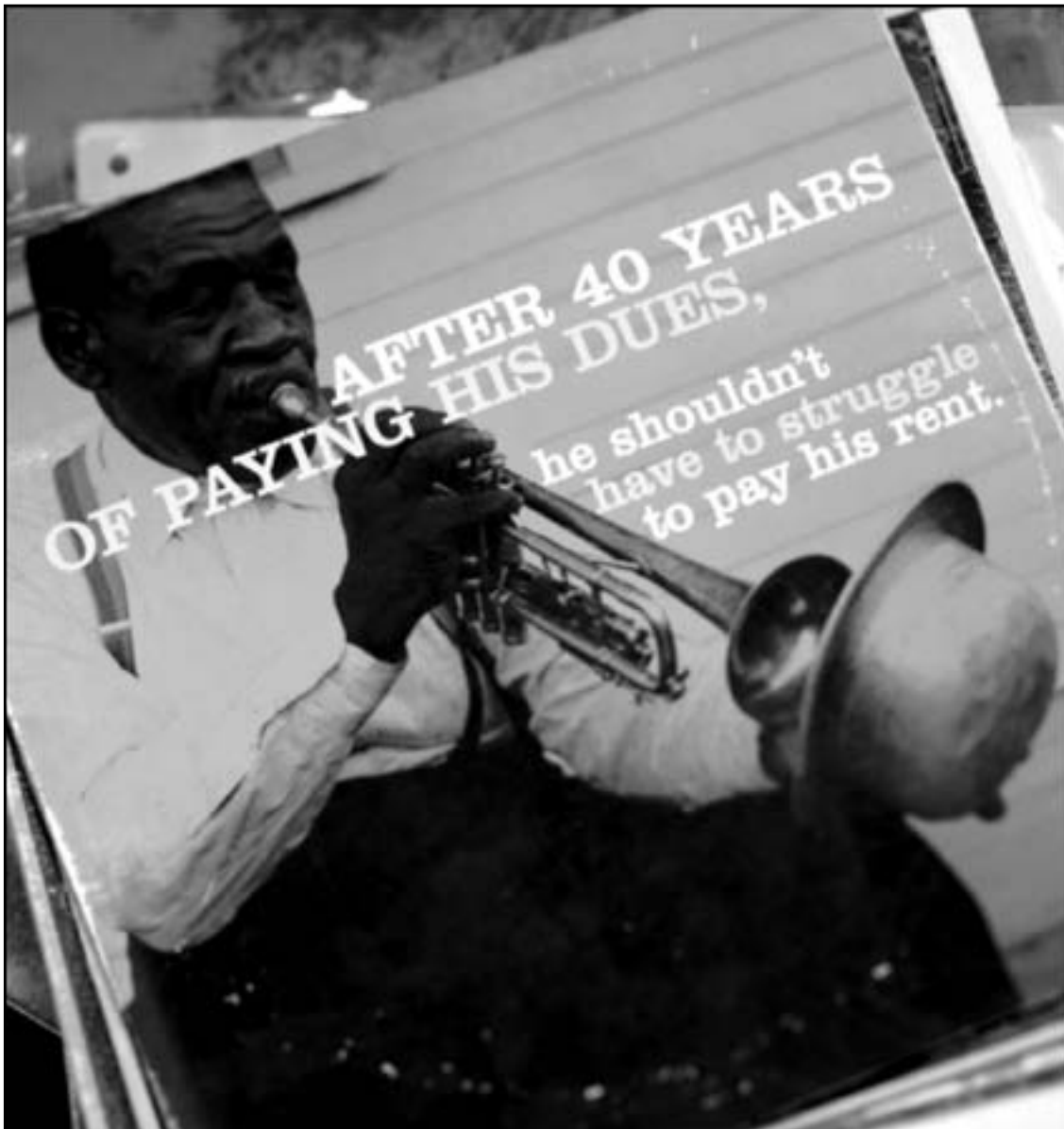
(OKEH/SONY MUSIC FRANCE)

BUY IT NOW ON AMAZON.COM AND ITUNES.COM

RELEASE PARTY AT JAZZ STANDARD
THURSDAY, OCTOBER 26-SUNDAY, OCTOBER 29 - 7:30 AND 9:30 P.M.
116 E. 27TH STREET, NEW YORK, NY 10016
WWW.JAZZSTANDARD.COM | 212-576-2232

YOSVANY TERRY (ALTO AND SOPRANO SAXOPHONES AND CHEKERÉ) AND BAPTISTE TROTIGNON (PIANO)
WITH YUNIOR TERRY (BASS) AND CLARENCE PENN (DRUMS).

YOSVANYTERRY.COM / BAPTISTETROTIGNON.COM



Years ago, they pioneered the art of jazz /
But many signed unfair contracts and got taken
for everything they were worth / They are our
elderly jazz musicians / Today, many of them live
in shelters or are homeless because they can't afford
to pay rent / We help these talented people find
affordable housing, and work to help pay for it /
But we need you to help us do it / After all they've
given us, it's time to give them something back:
their dignity / To learn more or to make a donation,
call 1-800-JFA-JAMS or visit www.jazzfoundation.org

 The Jazz Musicians Emergency Fund

Sunday, October 29

- Jeonglim Yang Quartet with Oscar Noriega, Jacob Sacks, Tom Rainey
55Bar 6 pm
- Frank Perowsky Jazz Orchestra Birdland 6 pm \$30
- Shoko Amano with Norman Simmons, Pall Bollenback, Paul West, Bernard Purdie
Blue Note 11:30 am 1:30 pm \$39.50
- Arturo Sandoval Blue Note 8, 10:30 pm \$45
- The Georgia Horns: Chris Crenshaw, Marcus Printup, Stantawn Kendrick, Kenny Banks, Jr., Kevin Smith, Brandon McCrae
Dizzy's Club 7:30, 9:30 pm \$40
- Flip City: David Aaron, Will McEvoy, Dave Gould; Dissipated Face: Steve X-Dream, Kurt Ralske, Daniel Carter
Downtown Music Gallery 6, 7 pm
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 1 am \$10
- Yosvany Terry/Baptiste Trotignon Quartet with Yuniore Terry, Clarence Penn
Jazz Standard 7:30, 9:30 pm \$30
- Chris Flory Trio with Larry Ham, Lee Hudson; John Merrill and Friends
Mezzrow 8, 11 pm \$20
- Kelsey Jillette Trio with Tony Moreno, David Silliman
North Square Lounge 12:30, 2 pm
- Jack Jeffers Quartet with Kristine Mills, Bryce Sebastien, Ester Blue
Russian Samovar 3 pm
- Ike Sturm's Jazz Mass with guests Ingrid Jensen, Loren Stillman
Saint Peter's Church 5 pm
- Ai Murakami Trio with Sacha Perry; Ned Goold Quartet with Andrew Renfroe, Reid Taylor, Charles Goold; Robert Edwards
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- Johnny O'Neal Trio with Ben Rubens, Itay Morchi and guests
Smoke 7, 9, 10:30 pm \$38
- Other Dimensions in Percussion: Billy Martin with the Komodo Whirlygig Orchestra
The Stone 8:30 pm \$20
- Mike Irwin Trio with Max Johnson, Kenny Wollesen
Threes Brewing 8 pm
- Kengo Yamada Tomi Jazz 8 pm
- Terell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams
Village Vanguard 8:30, 10:30 pm \$35

Monday, October 30

- Kendra Shank with Pete McCann, Lorin Cohen
55Bar 6, 7:45 pm
- Marty Ehrlich's Philosophy of a Groove with James Weidman, Jerome Harris, Ben Perowsky
Bar Lunático 8:30, 10 pm \$10
- Elisabeth Lohninger Trio with Pete McCann, Evan Gregor
Bar Next Door 8:30, 10:30 pm \$12

- Odean Pope Sax Choir Birthday Celebration with Julian Pressley, Louis Taylor, Robert Landham, Gene Ghee, Terry Lawson, Joe Sudler, Lee Smith, Tom Lawton, Craig McIver and guest Ravi Coltrane
Blue Note 8, 10:30 pm \$35
- Amina Baraka and the Red Microphone with Ras Moshe Burnett, Rocco John Iacovone, Laurie Towers, John Pietaro
The Brooklyn Commons 7 pm
- Flip City: David Aaron, Will McEvoy, Dave Gould and guests
Megan Shumate Beaumont, Kari Swenson Rieley
Comelia Street Underground 6 pm \$20
- Yaniv Taubehouse Trio with Rick Rosato, Jerad Lippi
Comelia Street Underground 8:30 pm \$10
- Manhattan School of Music Jazz Orchestra
Dizzy's Club 7:30, 9:30 pm \$35
- Dred Scott; Pasquale Grasso Mezzrow 8, 11 pm \$20
- Charmaine Lee, Nate Wooley, Conrad Tao
Roulette 8 pm \$20
- Ari Hoenig Group; Jonathan Barber Group
Smalls 7:30, 10:30 pm \$20
- Andrew Licata; Tomoko Omura
Tomi Jazz 8, 11 pm

Tuesday, October 31

- Ann Hampton Callaway Birdland 8:30, 11 pm \$40
- Dizzy Gillespie All-Stars: Roy Hargrove, Terell Stafford, Freddie Hendrix, Cyrus Chestnut, John Lee, Lewis Nash
Blue Note 8, 10:30 pm \$45
- Dennis Joseph Quartet Cavatappo Grill 8 pm \$10
- Dean Tsur Dizzy's Club 11:15 pm \$5
- Makoto Ozone with James Genus, Jeff "Tain" Watts
Dizzy's Club 7:30, 9:30 pm \$35
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez
Fat Cat 7, 9 pm 12:30 am \$10
- Ben Rosenblum solo Jazz at Kitano 8 pm
- Apocryphal: Vinnie Sperrazza, Loren Stillman, Brandon Seabrook, Eivind Opsvik; Standard Candle: Chris Morrissey, Grey McMurray, Nick Videen, Josh Dion
The Jazz Gallery 7:30, 9:30 pm \$22
- Scott Robinson and the Heliotones with Phillip Harper, Frank Lacy, Gary Versace, Pat O'Leary, Matt Wilson
Jazz Standard 7:30, 9:30 pm \$25
- The Music of Horace Silver: Juilliard Jazz Ensembles led by Marc Cary
Juilliard School Paul Hall 7:30 pm
- Jeff Lederer Band; Double Double: Patrick Breiner, Will McEvoy, Adam Hopkins, Flin Van Hemmen
Korzo 9, 10:30 pm
- Shevelovin' Quartet Silvana 6 pm
- Blue Buddha: Dave Douglas, Louie Belogenis, Bill Laswell
The Stone 8:30 pm \$20
- Nick Semenytin; Alex Fondell Tomi Jazz 8, 11 pm

REGULAR ENGAGEMENTS

MONDAY

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

TUESDAY

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

WEDNESDAY

- Bill Wurtzel/Jay Leonhart American Folk Art Museum 2 pm
- Monika Oliveira Analogue 7 pm
- Eve Silber Arthur's Tavern 7 pm
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Chris Gillespie; Loston Harris
Bemelmans Bar 5:30, 9:30 pm
- David Ostwald's Louis Armstrong Centennial Band
Birdland 5:30 pm \$20
- Les Kurtz Trio Cleopatra's Needle 7 pm
- Pasquale Grasso; Django Jam Session
The Django 8:30, 11 pm
- Mark Kross and Louise Rogers Wahi Jazz Jam
Le Chéile 8 pm
- Lezlie Harrison; Mel Davis B3 Trio and Organ Jam
Smoke 7, 9, 10:30, 11:30 pm
- Stan Rubin Orchestra Swing 46 8:30 pm

THURSDAY

- Ray Blue Organ Quartet American Legion Post 398 7 pm
- Chris Gillespie; Loston Harris
Bemelmans Bar 5:30, 9:30 pm
- Dezron Douglas Bogardus Mansion 7:30, 9:30 pm
- Gene Bertoncini Ryan's Daughter 8:30, 10:30 pm
- Rob Duguay Low Key Trio Turnmill NYC 11 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm

FRIDAY

- The Crooked Trio Barbès 5 pm
- Chris Gillespie; Loston Harris
Bemelmans Bar 5:30, 9:30 pm
- Birdland Big Band Birdland 5:15 pm \$25
- Nico Soffiato Nha Minh 7 pm

SATURDAY

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

SUNDAY

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

ScienSonic Laboratories releases historic large ensemble recording, made on the 50th anniversary of The Helio-centric Worlds Of Sun Ra

- featuring Marshall Allen's first-ever recordings on piano, and on the bass marimba Sun Ra played in 1965!

heliosonic toneways vol. 1

The Heliosonic Tone-tette features:



Scott Robinson
Marshall Allen
Philip Harper
Frank Lacy
Tim Newman
Pat O'Leary
JD Parran
Yosvany Terry
Danny Ray Thompson
Matt Wilson

Visit www.sciensonic.net -- on the internet -- and become a Laboratory Member!

Catch Scott Robinson & the Heliotones at the JAZZ STANDARD, NYC!

- Oct. 31, 2017 -

A Halloween Spectacular!

"Worlds of Tomorrow Through Sound!"



Artwork © The Estate of Richard M. Powers

THE STONE RESIDENCIES

LOUIE BELOGENIS

OCTOBER 31-NOVEMBER 5

Blue Buddha
Dave Douglas
Charles Downs
Ken Filiano
Flow Trio
Susie Ibarra
Bill Laswell
Russ Lossing
Tony Malaby
Joe McPhee
Billy Mintz
Joe Morris
Eivind Opsvik
Roberta Piket
Ryan Sawyer
Matthew Shipp
Twice Told Tales
Michael Wimberly
Kenny Wollesen

full calendar at thestonenyc.com

THE STONE is located at the corner of avenue C and 2nd street

CLUB DIRECTORY

- **440Gallery** 440 Sixth Avenue, Brooklyn (718-499-3844) Subway: F, G to Seventh Avenue www.440gallery.com
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street www.55bar.com
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street www.92y.org
- **Aaron Davis Hall** 133rd Street and Convent Avenue (212-650-7100) Subway: 1 to 137th Street/City College www.adhatccny.org
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street www.folkartmuseum.org
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street www.legion.org
- **American Museum of Natural History** 79th Street and Central Park West (212-769-5100) Subway: B, C to 81st Street-MNH www.amnh.org
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street www.LindasJazzNights.com
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street www.analoguenyc.com
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street www.arthurstavernnyc.com
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **The Astor Room** 34-12 36th Street, Queens (718-255-1947) Subway: M, R to Steinway Street www.astorroom.com
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square www.bbkingblues.com
- **BRIC House Ballroom, Media House and Stoop** 647 Fulton Street (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Street www.bricartsmedia.org
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street www.lalanternacafe.com
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Baruch Performing Arts Center** 17 Lexington Avenue at 23rd Street (646-312-3924) Subway: 6 to 23rd Street www.baruch.cuny.edu/bpac
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **Blacktail** 2nd floor, Pier A Harbor House, 22 Battery Place (212-785-0153) Subway: 4, 5 to Bowling Green www.blacktailnyc.com
- **Bloomingdale School of Music** 323 W. 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
- **Bogardus Mansion** 75 Murray Street (212-268-1746) Subway: 1, 2, 3 to Chambers Street www.bogardusmansion.com
- **Brooklyn Center for the Performing Arts** 2900 Campus Road Subway: 5 to Flatbush Avenue - Brooklyn College www.brooklyncenter.com
- **The Brooklyn Commons** 388 Atlantic Avenue Subway: A, C, G to Hoyt/Schermerhorn Streets
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street www.bkcm.org
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 www.bushwickpublichouse.com
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street www.cafeloupnyc.com
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square www.caffevivaldi.com
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **Cavatappo Grill** 1712 First Avenue (212-987-9260) Subway: 4, 5, 6 to 86th Street www.cavatappo.com
- **The Cave at St. George's** 209 E. 16th Street (646-723-4178) Subway: L to Third Avenue www.calvarystgeorges.org
- **The Cell** 338 West 23rd Street (646-861-2253) Subway: C, E to 23rd Street www.thecelltheatre.org
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street www.cleopatrasneedlenyc.com
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street www.clubbonafide.com
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **Cornelia Street Underground** 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
- **The DiMenna Center** 450 W. 37th Street (212-594-6100) Subway: A, C, E to 34th Street-Penn Station www.dimennacenter.org
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- **The Drawing Room** 56 Willoughby Street (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
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street www.earinn.com
- **El Taller LatinoAmericano** 215 E. 99th Street (212-665-9460) Subway: 1, 2, 3 to 96th Street www.tallerlatino.org
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue www.ebconnects.com
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street www.farafinacafeloungeharlem.com
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square www.fatcatmusic.org
- **First Street Green** 33 E. First Street near Second Avenue Subway: F, V to Second Ave.
- **The Five Spot** 459 Myrtle Avenue, Brooklyn (718-852-0202) Subway: G to Clinton/Washington www.fivespotsoulfood.com
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street www.flushingtownhall.org
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue www.freddysbar.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
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- **Guggenheim Museum** 1071 Fifth Avenue at 89th Street (212-423-3500) Subway: 4, 5, 6 to 86th Street www.guggenheim.org
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street www.barhalyards.com
- **H0L0** 1090 Wyckoff Avenue Subway: L to Halsey Street www.h0l0.nyc
- **Hari NYC** 140 W 30th Street, 3rd floor Subway: 1 to 28th Street
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 4, 5, 6 to 149th Street www.hostos.cuny.edu
- **Hudson Studios** 601 W. 26th Street #1330 (212-924-2430) Subway: C, E to 23rd Street www.hudsonstudios.com
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue www.iguananyc.com
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street www.ilgattopardonyc.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- **Irish Arts Center** 553 W. 51st Street (212-757-3318) Subway: C, E to 50th Street www.irishartscenter.org
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall www.issueprojectroom.org
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center www.jcal.org
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central www.kitano.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street www.jazzmuseumharlem.org
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street www.jazzstandard.net
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place www.joespub.com
- **Juilliard School Peter Jay Sharp Theater, Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **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 www.knickerbockerbarandgrill.com
- **Kola House** 408 W. 15th Street (646-869-8873) Subway: A, C, E, L to 14th Street www.kolahouse.com
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue www.facebook.com/konceptions
- **Kupferberg Center** 65-30 Kissena Boulevard, Flushing (718-793-8080) Subway: E to 71 - Continental Aves - Forest Hills
- **L.I.C. Bar** 45-58 Vernon Boulevard (718-786-5400) Subway: 7 to Vernon-Jackson Boulevard
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street www.lecheilnyc.com
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Lenfest Center for the Arts** 615 W. 129th Street Subway: 1 to 125th Street www.lenfest.arts.columbia.edu
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street www.jazzfoundation.org
- **Medicine Show Theatre** 549 W. 52nd Street, 3rd Floor (212-262-4216) Subway: C, E to 50th Street www.medicineshowtheatre.org
- **Metropolitan Museum of Art, Grace R. Rogers Auditorium** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street www.metmuseum.org
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street www.metropolitanroom.com
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- **Milk River Café** 960 Atlantic Avenue (718-636-8600) Subway: C, S to Franklin Avenue www.milkriverbrooklyn.com
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University www.millertheater.com
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Museum Of Chinese In America** 215 Centre Street (212-619-4785) Subway: J, N, Q, Z, 6 to Canal Street www.mocanyc.org
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square www.bahainyc.org
- **New School Tishman Auditorium** 63 Fifth Avenue (212-229-5488) Subway: 4, 5, 6, L, N, Q, R to Union Square www.newschool.edu
- **Nhà Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue www.nhaminh.squarespace.com
- **Noise Workshop** 389 Melrose Street Subway: L to Jefferson Street
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street www.northsquareny.com
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue www.nublu.net
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue www.nuyorican.org
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street www.penrosebar.com
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **Radegast Hall** 113 N. 3rd Street (718-963-3973) Subway: L to Bedford Avenue www.radegasthall.com
- **Radio City Music Hall** 1260 Sixth Avenue (212-307-7171) Subway: B, D, F, V to 47th Street www.radiocity.com
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusicall.com
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle www.jalc.org
- **Roulette** 509 Atlantic Avenue (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.roxyhotelnyc.com
- **Rubin Museum** 150 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street www.rmanyc.org
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street www.russanddaughterscafe.com
- **Russian Samovar** 256 W. 52nd Street (212-757-0168) Subway: C, E to 50th Street www.russiansamovar.com
- **St. Lydia's** 304 Bond Street, Brooklyn (646-580-1247) Subway: F, G to Carroll Street www.stlydias.org
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street; G to Broadway www.scholesstreetstudio.com
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapeshifterlab.com
- **The Shops at Columbus Circle** 10 Columbus Circle (212-823-6300) Subway: 1, A, B, C, D to 59th Street-Columbus Circle www.theshopsatcolumbuscircle.com
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: A, B, C, D to 125th Street www.showmansjazz.webs.com
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street www.shrinenyc.com
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street www.silvana-nyc.com
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- **Skirball Center** 566 LaGuardia Place at Washington Square (212-992-8484) Subway: B, D, F, V, A, C, E to West 4th Street www.nyuskirball.org
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Soup & Sound** 292 Lefferts Avenue between Nostrand and Rogers Avenues Subway: 2 to Sterling Street
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue www.spectrumnyc.com
- **Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th - Seventh Avenue www.carnegiehall.org
- **The Stone Avenue C** and 2nd Street Subway: F to Second Avenue www.thestonenyc.com
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street www.swing46.com
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street www.symphonyspace.org
- **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights www.terrazacafe.com
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street www.threesbrewing.com
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street www.tomijazz.com
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 1, 2, 3, 7 to 42nd Street-Times Square www.the-townhall-nyc.org
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street www.turnmillnyc.com
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.org
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Weill Recital Hall (at Carnegie Hall)** 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street www.carnegiehall.org
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street www.zinchar.com
- **Zürcher Gallery** 33 Bleeker Street (212-777-0790) Subway: 6 to Bleeker Street www.galeriezurcher.com

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: "People Make the World Go Round", another song you perform as an instrumental on *In the Moment*, was one of The Stylistics' major hits and a definitive example of Philly soul in the '70s.

JO: I love "People Make the World Go Round". And that's my own arrangement on this record. It gets a great response when I play it live. People love that tune. I play it quite a bit in my show... I love Philly. Philly was one of the most influential cities when it comes to this music. Some of the greatest players came out of that city. Philly left a lasting impression on me because the first time I played there was with Art Blakey. It was Art, Terence Blanchard, Billy Pierce, Donald Harrison, Charles Fambrough and myself.

TNYCJR: That would have been around 1982.

JO: Yes, around 1982. After I moved to New York from Detroit, I got that gig in Philly. I had previously played with [trumpeter] Clark Terry in Atlanta in 1980. I told Clark I would be moving to New York and Clark said, "When you move to New York, give me a call." It so happened that when I moved to New York, I saw that Clark Terry was appearing at the Blue Note. So, I called him and said, "This is Johnny O'Neal, who played with you in Atlanta. Who's playing with you at the Blue Note?" Clark said, "You are." Clark was looking for a piano player. When I moved to New York, I opened for Clark Terry for a week at the Blue Note and Art Blakey asked me to play with him in the Jazz Messengers. Art picked me himself. That was one of the most gratifying things. And playing with Art, I had to learn how to write and arrange because it was

mandatory with him; you had to bring in a lot of original tunes. And look at all the tunes that came out of the Jazz Messengers with Wayne Shorter and all the people he had in his band. A lot of classics came out of that institution and I was honored to be a part of it.

TNYCJR: You've been back in New York for seven years.

JO: Right, but I would come back occasionally to visit. One reason I came back to New York was because my mother took sick. It had gotten to where I had to put my mother in a nursing home. She needed a lot of care because she was diagnosed with Alzheimer's. That was really an ordeal. When I put her in a nursing home, my son—who lives in New York—said, "Dad, why don't you go back to New York?" I said, "New York? New York is for the youngsters." But I was proven wrong because when I came back to New York, I was so embraced and welcomed immediately. To be able to have residencies here like I've had, you can only do that in New York. And my crowds have been in different parts of the city, from Harlem and uptown to downtown. I advise all the young kids, "When you have a residency, treat it as an event so that it keeps a certain kind of freshness. Be consistent." And that's what I try to do: be consistent musically, even if I'm not feeling the best. When people come in and see me perform, I'm going to give 110%.

TNYCJR: In light of how glad you are to be living in New York again and the fact that you've performed Billy Joel's songs in the past, have you considered recording "New York State of Mind"?

JO: You know, that's a tune that I've kind of let escape me, but I'm glad you reminded me because I should put that back in my repertoire. That's a great tune. It was very popular in the '70s and I used to play it a lot when I was doing the Top 40 gigs in Detroit. It's pop, but it has kind of a jazz harmony and jazz chord progressions. And the lyrics are just so gratifying. That tune really epitomizes the whole essence of New York.

TNYCJR: Jack Segal-Marvin Fisher's "She Doesn't Know (I Love Her)", also on *In the Moment*, is a song vocalist Joe Williams recorded. You have credited him with your decision to do more singing.

JO: Right. Joe did it as a ballad. I thought I would put a little different twist on it and do it in a more rhythmic way with a lot of stops and syncopation... I had the pleasure of meeting Joe Williams in Kansas City and my career as a singer was kind of reinvented because of him. My first love was piano playing; I never intended to be a vocalist. But now, the singing and piano playing pretty much go hand in hand for me because of Joe Williams. Joe was the one who advised me to sing more. Joe heard me one night and at the time I wasn't really singing that much. Joe heard me singing and he came up to me and said, "I'm going to tell you something, young man. You are a great singer. You should start singing more. I like your phrasing, I like your tone. You're a really good blues shouter. If you've got it, flaunt it. It will certainly enhance your career." And I've been singing ever since. ❖

For more information, visit mrjohnnyoneal.com. O'Neal celebrates his new release at Smoke Oct. 27th-29th. See Calendar.

Recommended Listening:

- Johnny O'Neal—*Coming Out* (Concord, 1977)
- Art Blakey and the Jazz Messengers—*Oh-By The Way* (Timeless, 1982)
- Ed Thigpen—*Easy Flight* (Reckless, 1990)
- Johnny O'Neal—*On The Montreal Scene* (Justin Time, 1995)
- Johnny O'Neal—*Live at Smalls* (smallsLIVE, 2013)
- Johnny O'Neal—*In The Moment* (Smoke Sessions, 2017)

(LABEL CONTINUED FROM PAGE 11)

"The politics of begging for gigs is absurd, especially as you get older, because there is always someone who will take the gig for a dollar less."

As Southport grew and progressed in the '80s-90s, Sparrow often found himself being compared to another entrepreneur known for recording jazz in Chicago: Bob Koester, president of Delmark Records. Koester's label has been around longer: the St. Louis native founded Delmark in 1953 and is still running it at 84. But even so, the parallels are hard to miss. "I started the label so I could get my first record out there," Sparrow recalls. "There was Bob Koester and Delmark Records, but it's not like there were ten other labels in Chicago fighting to produce Willie Pickens or Von Freeman. And that made it easier for us to get jazz legends like them." Pallatto interjects, "Willie Pickens and Von Freeman, who we would call our friends, really did us the honor—and kind of a favor—by being our flagship artists. They really put Southport Records on the map. Von, of all people, brought so many projects into the studio. He brought Yusef Lateef."

Sparrow estimates that "probably 95 or 96%" of the artists who have recorded for Southport have some type of Chicago connection and Chicago, Sparrow and Pallatto stress, will continue to be an important part of Southport's identity. "Chicago is kind of like a midget big city," Sparrow explains. "It's smaller population-wise than New York, but it's always had its neighborhoods divided by viaducts and race and different things. It's always had pockets with different types of music."

For more information, visit chicagosound.com. The Southport Records 40th Anniversary Celebration is at Café Noctambulo at Pangea Oct. 23rd. See Calendar.

LADIES DAY MJTERRITO

FRIDAY, NOVEMBER 3, 2017
MJ Territo LIVE at Club Bonafide
212 East 52nd St., NYC

Celebrating the
compositions of classic
and contemporary
jazz women

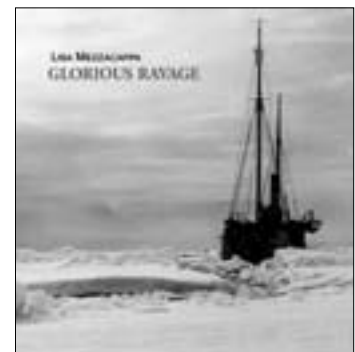
DOWNBEAT ★★½ MJ Territo is a
veteran singer
who is very much
a storyteller.
-Scott Yanow-

JAZZ PROMO SERVICES JOLIE MOLLE SCHOLZ PRODUCTIONS

MJTERRITO.COM

New World Records

Lisa Mezzacappa Glorious Ravage



80793-2

Fay Victor, voice; Mark Dresser, acoustic bass; Nicole Mitchell, flute; Kyle Bruckmann, oboe and English horn; Vinny Golia, alto flute, soprano saxophone, bass clarinet, contralto clarinet, bass saxophone; Cory Wright, B♭ clarinet, tenor saxophone; Darren Johnston, trumpet; Michael Dessen, trombone; Dina Maccabee, viola, violin; John Finkbeiner, electric guitar; Lisa Mezzacappa, acoustic bass, conductor; Myra Melford, piano, harmonium; Kjell Nordeson, vibraphone, percussion; Tim Perkis, electronics; Jordan Glenn, drum set, percussion

www.newworldrecords.org

(NEWPORT CONTINUED FROM PAGE 13)

deceased wife; and Herbie Hancock's "Drifting" veered from blues-drenched stride to tasteful swing.

Meanwhile, just around the corner under the Harbor tent, pianist Uri Caine's trio with bassist Mark Helias and drummer Clarence Penn was putting the finishing touches on an extended, high-energy treatment of Wayne Shorter's "Nefertiti" during which Caine inserted fragments of the theme almost any- and everywhere. On his own "Foolish Me" and the B-flat blues closer, he alternated traditional and radical approaches, toggling from swinging but oddly harmonized chord melodies to aggressive low chord-clusters played with his elbow. In the quad, pianist Vijay Iyer's sextet was just concluding their set with "Threnody", featuring a boisterous solo by alto saxophonist Steve Lehman bolstered by vigorous rhythmic support from bassist Stephan Crump and drummer Tyshawn Sorey, while outside on the Harbor Stage bassist Christian McBride stewarded his big band through a series of well-conceived and executed arrangements, including his own "Youthful Bliss", a feature for soprano saxophonist Todd Bashore.

There was a line at Storyville to get into Gilad Hekselman's solo guitar set (already in progress), but one could still stand outside the open windows to hear (but not see) what was going on. Hekselman ended with a two-chord vamp, looped several times for thickness, adding soulful swelling lines on top. After the room had cleared out, good seats were now available for solo trumpeter Peter Evans, who delivered the most captivating set of the day. With nothing more than a microphone, he delivered a half-hour improvisation organized around short melodic cells and rhythmic figures, employing effects that redefined the timbral limits of the trumpet: the upper partials of a Tuvan throat singer; slaps of a cajón; sepulchral growls of a death-metal vocalist; kisses; record scratches; pops; squeaks; burbles; open-tones; falsettos; off-mic asides—the range was bogging.

Vocalist/multi-instrumentalist Rhiannon Giddens wowed the Fort stage crowd with her roots-steeped style, frailing the banjo while singing her own "At the Purchaser's Option", interacting with tap dancer Robyn Watson on a double entendre blues, wailing over Odetta's "Waterboy" or playing violin on a couple of Cajun two-steps. In the quad, bassist/vocalist Esperanza Spalding sang extended scat improvisations that even Ella Fitzgerald would have had trouble with, landing on odd but colorful notes, often just under the nearest chord tone, while Terri Lyne Carrington's propulsive drums kept time and pianist Christian Sands' emphatic, long-winded phrases surged forward over the pulse in sustained climaxes.

Pianist Joanne Brackeen was in a gentle, lyrical mood as she finished her solo set at Storyville, but, again, you had to stand by the door or wait by the window if you hadn't got there early. Soprano/tenor saxophonist Branford Marsalis' quartet with pianist Joey Calderazzo, bassist Eric Revis and energetic drummer Kobie Watkins didn't break any new ground during their set, but the old ground was tastefully and creatively interpreted—groove-centered jazz to which most of the Fort stage crowd, now noticeably bigger, could relate. In comparison, drummer Antonio Sanchez' quintet was considerably more jarring as they interpreted his "Meridian Suite", an audible bass-range hum muddying the sound. With tenor saxophonist Seamus Blake doubling on EWI and keyboardist John Escreet cranking up his distorted Rhodes over Sanchez and bassist Matt Brewer's mountainous timekeeping, the resultant mélange was something new and exciting.

Walking over to catch saxophonist Henry Threadgill's Zooid, your reporter spotted festival founder George Wein, 92, pass by in a chauffeured Mercedes, colorful hipster cap on his head, smile on

his face for those who waved. Threadgill served up his unique brand of radical counterpoint with the help of guitarist Liberty Ellman, cellist Christopher Hoffman, trombonist/tuba player Jose Davila and drummer Elliot Kavee. Fans with less patience for Threadgill's abstract deconstructionism headed out under the fort's arches for the final set: Snarky Puppy. Their music, an intelligent extension of jam-band improvisation and swing-funk grooves, spoke to the young fans in the crowd, who swayed gently to the rollicking beats or smiled at the tricky but catchy horn lines. ❖

For more information, visit newportjazz.org

(MONTEREY CONTINUED FROM PAGE 13)

count. On "Manteca", which featured both trumpeters on long tradeoffs, the contrast between their approaches worked quite well with Hargrove's ideas making the most of his new style.

Does anyone sing better today than Roberta Gambarini? Her voice is warm and always perfectly in tune, she expertly places her notes for maximum swing and she scats with the very best yet also digs deep into lyrics. Why isn't she recording much more regularly? With fine support from pianist Tamir Hendelman, bassist Chuck Berghofer and drummer Joe LaBarbera, Gambarini scatted brilliantly on "Devil May Care", was assertive on Johnny Griffin's "The JAMF's Are Coming" and showed how talented a ballad singer she could be on "A Time For Love".

A particularly inspired idea was having tenor saxophonist Joel Frahm and a quartet comprised of electric pianist Billy Childs, bassist Scott Colley and drummer Peter Erskine performing the songs from the classic Stan Getz/Chick Corea album *Captain Marvel*. Frahm, who peppered his solos with witty quotes, created statements that were energetic and full of surprises while Childs was very much at home on the Fender Rhodes. Of the six interpretations, "500 Hundred Miles High" and "Time's Lie" were especially inventive.

Sonny Rollins is the only surviving bandleader from the first Monterey Jazz Festival. While he was absent from this year's event, he was remembered during a tribute set featuring tenors Branford Marsalis, Joe Lovano, Jimmy Heath and Joshua Redman. While there should have been more interplay by the saxophonists, this was a fun performance with everyone heard on the opening "Tenor Madness" and the closing "St. Thomas" in addition to one feature apiece. Marsalis emulated Rollins during the charming "Way Out West", Lovano evolved from free to swinging and back on "It's Always You" and Redman cut loose on a Rollins blues. However it was the 90-year old Jimmy Heath, who walks and talks like he is 50, who gained the most applause. He switched to soprano on a fine version of "Round Midnight" and spoke to the audience about his 70-year friendship with Rollins. The following day, in an onstage interview with Ashley Kahn, Heath told stories about the jazz life both hilarious and insightful. Best was when he remembered how Miles Davis stole his song "Serpent's Tooth" and how he could get money from the guilty trumpeter whenever he wanted by simply going up to him and mentioning the tune.

Lovano was superb during his quartet set. His episodic and multi-sectioned originals covered many moods, pianist Lawrence Fields proved to be an exciting new find and Lovano (who used high notes as a natural part of his improvisations) played a nonstop barrage of surprising ideas.

A group heard in its early stage was a postbop quintet co-led by alto saxophonist Tia Fuller and trumpeter Ingrid Jensen that included the excellent pianist Shamie Royston. Fuller's passionate playing and Jensen's lyrical solos are a perfect match. Their ensemble playing already gives the group its own sound.

The Monterey Jazz Festival concluded in spectacular fashion with the remarkable James Carter, who can apparently do anything on the tenor and his other reeds. Teamed with organ player Gerald Gibbs and drummer Alex White, the virtuosic Carter (mostly performing obscure Django Reinhardt songs from the '40s) created an often-hilarious variety of sounds that included upper register screams, honks, growls, loud slap-tonguing, furious roars and multiphonic chords. He also swung hard like Eddie "Lockjaw" Davis and even restrained himself for some stretches. It made for a riveting ending to a memorable festival. ❖

For more information, visit montereyjazzfestival.org

THE NEW YORK CITY JAZZ RECORD
CALL FOR WRITERS
ARE YOU A GREAT WRITER WHO WANTS TO
CONTRIBUTE REVIEWS AND FEATURES TO NEW
YORK'S ONLY HOMETOWN JAZZ GAZETTE?
PLEASE SEND CLIPS TO:
AHENKIN@NYCJAZZRECORD.COM
"SIMPLY THE HIPPEST JOURNAL ABOUT JAZZ
IN NEW YORK THAT HAS EVER BEEN PUBLISHED"
- JOE LOVANO
NYCJAZZRECORD.COM

WBGOTRavel & Events
Jazz
ON THE MOUNTAIN
JOIN US!
January 11-15, 2018
Mohonk Mountain House
WBGO.ORG/EVENTS

ELLA FITZGERALD & LOUIS ARMSTRONG

CHEEK TO CHEEK

THE COMPLETE DUET RECORDINGS



Universal Music Enterprises continues its celebration of the First Lady Of Song with

Ella Fitzgerald & Louis Armstrong - Cheek To Cheek: The Complete Duet Recordings

This 4-CD set comes neatly packaged with a colorful booklet!

**AVAILABLE ON
NOVEMBER 3, 2017**

Ella
100



UM^e



facebook.com/EllaFitzgerald



twitter.com/EllaFitzgerald

ellafitzgerald.com

ellafitzgerald.com/foundation