

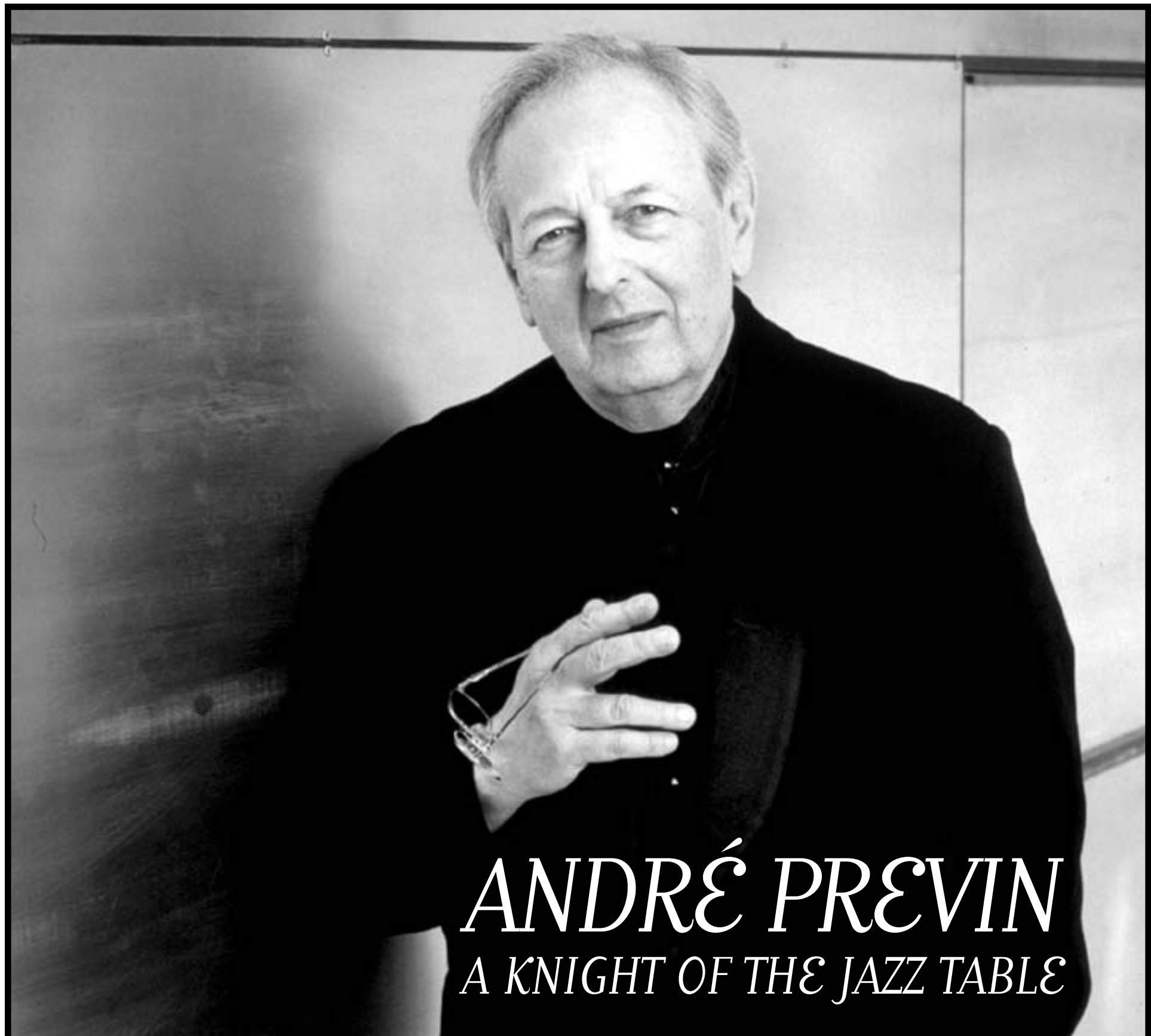


# THE NEW YORK CITY JAZZ RECORD

JUNE 2014 - ISSUE 146

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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MUSIC FROM ALBUM "WHAT'S UP?"  
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Jazz is a music that wears its history proudly. Even the newest of the new thing or the up-and-comingest of the up-and-comers are expected to know what preceded them – whatever they choose to do with that knowledge – if their work is to have sincerity. In our first issue of summer, we have history coming out of (and flowing back into) our ears.

Pianist, composer, arranger, conductor André Previn (On The Cover) has been involved with the jazz world in one capacity or other since his first radio days in the early '40s. Now he comes back to it infrequently so a chance to see him in an intimate club environment, in duo with bassist Christian McBride at Blue Note as part of the club's month-long city-wide festival, absolutely should not be missed. Saxophonist Ravi Coltrane (Interview) has spent quite a bit of time digging himself out from under the weighty history of his father. But he is very much his own musician as he approaches his 50th year and over 15 years of recording as a leader. Coltrane performs in a trio with Jack DeJohnette and Matt Garrison at ShapeShifter Lab and brings his quartet to Birdland this month. The Vision Festival looks both backwards and forwards and honors living history with its annual Lifetime of Achievement Award; the honoree this year is stalwart avant garde saxophonist Charles Gayle (Artist Feature), who will perform at this year's edition in various groups, a testimony to his decades, literally, on the streets. Norma Winstone (Encore) is one of Britain's most beloved vocalists, whose style encompasses the entire history of her instrument. She performs at SubCulture in support of her latest ECM album. And if we haven't given you enough to chew on, read our Lest We Forget on bandleader Fletcher Henderson, who came up out of the primordial jazz soup almost a century ago.

History is being made today – just check out our jam-packed CD Reviews or Event Calendar – but don't be so reflective that you don't take advantage.

We'll see you out there...

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

*On The Cover: André Previn* (© Lillian Birnbaum / DG)

*In Correction:* In last month's CD Reviews, trumpeter Bryan Shaw was misidentified as a Louisiana State University professor and the drummer on his album was a different Jeff Hamilton; Strudelmedia is, in fact, the imprint owned by Edward Ratliff; and the bass player for Volcán is Armanda Gola. In last month's NY@Night, Unsound is a music festival in Poland.

Submit Letters to the Editor by emailing [feedback@nycjazzrecord.com](mailto:feedback@nycjazzrecord.com)  
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## The New York City Jazz Record

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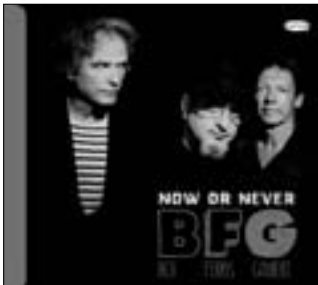


Harri Kuusijärvi Koutus redefines accordion music. Inspired by the arctic landscape of Koutus the group creates a distinctive sound barrier that draws on various contemporary influences, creating innovative instrumental music beyond genre. The line up of versatile young musicians deliver sounds from serene and minimalist atmospheres to rich and colourful textures completed with the one-of-a-kind combination of accordion, electric guitar and drums.

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The 2001 debut album by this unorthodox trio consisting of organ (Emmanuel Bex), trombone (Glenn Ferris) and drums (Simon Goubert), "Here & Now," was the first Naïve Jazz production. This 2013 follow up was captured during a blazing live set at Sunset Club, Paris, and features entirely new repertoire.

NAÏVE JAZZ

CD: NJ623711 • 3298496237117

MUSIC FROM BULGARIA



Bulgaria is a small country with a great folk heritage, its music a splendid tapestry of styles, dance rhythms and songs for all ages. Folk and dance traditions were still strong in the 1960s and 1970s when Deben Bhattacharya recorded these provincial village singers, musicians and ensembles. Among the Bulgarian musical and vocal talents were also many professionals. This is reflected in the other half of the disc's material, which, among other things, comes from the Bulgarian radio's rich archives.

CAPRICE RECORDS

CD: CAP21830 • 7391782218305



AVAILABLE AT: iTunes

To mark its 35th anniversary (May 8th), the venerable new music institution **Roulette** made a strong statement by not presenting artists who were there at the beginning. Instead co-founder Jim Staley and company proved they are forward-looking producers by inviting younger artists who have performed there recently. Darius Jones presented a suite of a cappella vocal pieces, some of the most surprising music the risk-taking saxophonist has written. Jennifer Choi played Eve Belgarian's *Well-Spent*, doubling violin and prerecorded lines, slowly separating into contrapuntal variations on a three-note theme. Tristan Perich's *Formations* for cello and electronics, played by Mariel Roberts, was maxed-out minimalism with strings in a thicket of digital tones. Jen Shyu presented a theatrical discovery of instruments and heritage in an excerpt from her *Solo Rites: Seven Breaths*. Mario Diaz de Leon's *The Flesh Needs Fire* for flute, clarinet and electronics, was played in crashing waves of crescendo, static and silence by TAK Ensemble. And Varispeed sang Robert Ashley's "Love is a Good Example", delivered in the recognizable cadences of the composer's own voice. 15 years ago Roulette's audiences and the performers seemed to be of the same generation as Staley, in whose living room the concerts were held. Now, with one of the city's finer theaters, Staley and company are proudly, avowedly, inter-generational. It was exciting to see the organization spending its birthday with artists roughly its own age.

- Kurt Gottschalk



Jen Shyu @ Roulette

© R.I. Sutherland-Cohen / www.jazzexpressions.org

Before his decade-plus exodus to Boston, guitarist **David Tronzo** was a fixture at The Old Knit(ting Factory) and numerous other Downtown venues, so his gig at SingleCut Beersmiths (May 16th), a brewpub set in the furthest reaches of the Astoria neighborhood of Queens, was like a musical homecoming...sort of. Yes, the grey-brick bunker with stacks of kegs, industrial crates and hop bags instilled a loft-like ambiance, the band perched high on a platform above the pint-swilling crowd, but the physical separation of the musicians hindered intimate correspondence with the audience while the less-than-favorable acoustics swallowed most of bassist Stomu Takeishi and drummer Ben Perowsky's low-end frequencies. That said, the trio, an on-and-off team for almost 30 years, displayed impeccable cohesion, improvising serpentine narratives that turned on a dime, transitioning effortlessly across time feels and textures. Although known for his slide-based style, here Tronzo often eschewed the slide in favor of conventional left-hand technique. The wide-ranging set began with "The Consequences", a grunge-y exploration with heavy riffs, swinging backbeats and electronic enhancements, followed by the airily atonal "#13" then "Brass Hand", a Delta-blues vamp in E minor. Slide trumpeter Steven Bernstein joined in for the second half of the set, which included Duke Ellington's "Rockin' in Rhythm", a slow blues in B flat and "Sadness", which concluded emphatically with an episode of frenzied group-skronk.

- Tom Greenland



David Tronzo @ SingleCut Beersmiths

Photo by Scott Friedlander

Jazz repertory bands tend to suffer from being a little too on-point, losing the looseness of the music. But something different can happen with Sun Ra tributes. When he was alive his own groups could often be well, not necessarily you know but, experienced. The traditionalism in Ra's music, the part of him that never fully left Fletcher Henderson's band, can come out more when the music is reheated. Trumpeter **Ahmed Abdullah** (who played with Ra from 1975 until Ra's death in 1993) and his Diaspora (or Dispersions of the Spirit of Ra) celebrated Ra's centennial—and his own 67th birthday—at Sistas' Place (May 10th). They opened, however, with Abdullah Ibrahim's "African Marketplace", propelled by Reggie Nicholson's steady snare and no-more-than-needed cymbal counts. Their rendition of "We're Living in the Space Age" squared the tune's corners, joyously coming off like Ra's Saturn by way of Hugh Masekela's Johannesburg with a fierce one-note baritone solo by Alex Harding. "Tapestry From an Asteroid" was given full croon by TC III and elegantly supported by DD Jackson's piano. They closed, of course, with "We Travel the Spaceways". An extended, wavering intro by Harding and Nicholson demonstrated that you don't gotta swing, you just gotta show that you know how. Abdullah brought in the theme over Harding's repeated phraseology and the entire ensemble sang the chorus with a Stax-soul edge and a group-hop on the four before leaving the stage singing in time-honored Arkestral fashion.

(KG)

Now in his early 60s, guitarist **John Scofield** has been a resonant voice on the jazz scene for almost 40 years and shows no signs of artistic laryngitis. Indeed, when he hit the Blue Note stage (May 15th) for his second set, it took him only two or three minutes to lead his Organic Trio into the zone, that magical musical space where everyone present knows they're going on a journey. Playing a telecaster-style Ibanez, Scofield took a generous solo over "If", an up-swinging blues that cooked in classic organ-trio fashion as Larry Goldings layered left-hand basslines with peppery riffs and alley-cat yowls on the Hammond B3. On "Flower Power" Scofield evoked '60s-era psychedelia by using a Boomerang Phrase Sampler to loop reverse-tape effects while blowing loud snarky blues phrases over the top. On a reggae-tinged cover of The Police's early classic "Hole in My Life" he pushed his tone even harder, lip-synching his lines with lopsided grimaces, his eyes rolling farther back as the music went farther out. The trio then rolled out an old standard, Krueger-Conn-Styne-Miller's "Sunday", which wound down with traded 4's, then 2's and finally a forceful drum solo by Greg Hutchinson. A second standard, Coots-Lewis' "For All We Know", included Goldings' atmospheric Melvin Rhyne-style comping and a short, well-honed guitar solo. The trio reverted to funk for the finale, an ad-lib, Meters-esque line with Scofield on wah-wah, pinching harmonics while Goldings bubbled the groove with a bell-like tone.

(TG)

Exactly a year and two days after the sudden death of his Slayer bandmate Jeff Hanneman, drummer Dave Lombardo performed at Le Poisson Rouge (May 4th) as part of **Bladerunner** with alto saxophonist John Zorn and electric bassist Bill Laswell. Hanneman's passing initiated a series of events that led to founding member Lombardo's ouster from Slayer. While we may lament the seminal thrash band's slide into irrelevance, we can also celebrate that Lombardo, the most instrumentally talented of that group and now with presumably far more time on his nearly-impossible-to-follow hands, may make more appearances like this one. Bladerunner may seem like just a variation of the unnamed trio of Zorn, Laswell and free jazz drum legend Milford Graves but having seen both groups in the same space within a year of each other, the differences are startling. Perhaps because Bladerunner is closer generationally, there is more a group aesthetic than comes with Graves' domineering. But, more importantly, Lombardo may be the most precise drummer out there so the 40-minute set was less free jazz blowout than hyperkinetic electric bebop. The three members have rarely seemed so inspired, particularly Zorn, whether he was playing Celtic-style-trance long tones or bleating circular-breathed lines over the tom rolls for which Lombardo is famous, while Laswell could go all out (unlike his duo set with Graves at The Stone in April). Authentic, rather than practiced, aggression was the theme of the evening.

- **Andrey Henkin**



Dave Lombardo @ Le Poisson Rouge

In a Harlem Jazz Shrines Festival program at the Apollo Theater (May 10th) encompassing the past, present and future of the expansive music labeled Latin Jazz, **Arturo O'Farrill and The Afro Latin Jazz Orchestra** celebrated the 65th Anniversary of his father Chico O'Farrill's classic *The Afro Cuban Jazz Suite* with a reportorial performance of the original work, as well as a 21st Century reimagining of the piece, *The Afro Latin Jazz Suite*, composed by Arturo O'Farrill especially for the occasion. The orchestra was featured on opening "Vaca Frita", showcasing the band's powerful brassy sound, the horns wrapped around the exciting rhythm section at center stage. Guest Randy Weston replaced O'Farrill at the piano as the bandleader conducted the orchestra through Melba Liston's arrangement of Weston's "Africa Sunrise", with Billy Harper featured on tenor saxophone and Lewis Nash on drums. Colombian street music blended with straightahead jazz on "Mercado en Domingo" while "On the Corner of Malecon and Bourbon" hearkened to the sound of New Orleans. Rudresh Mahanthappa blew serpentine Ornette-ish alto on the modern masterwork "The Afro Latin Jazz Suite" and guest percussionists Café and Freddy "Huevito" Lobatón powered the orchestra through "The Offense of the Drum". The voice of rapper Chris "Chilo" Cajigas and scratching of turntabulist DJ Logic pointed to the future of the music on "We Came", before "The Afro Cuban Jazz Suite" ended the show celebrating its rich past.

- **Russ Musto**



Billy Harper & Arturo O'Farrill @ Apollo Theater

If audience reaction is any indicator, cinematic tastes haven't changed much since 1921, when Charlie Chaplin's *The Kid* was first released. The silent-movie tale of a lovable tramp (Chaplin) discovering and raising an abandoned baby (Jackie Coogan, appearing years later on *The Munsters* as Uncle Fester) while the child's mother rises to prominence and eventually reclaims her son still tickled the funnybones and pulled at the heartstrings of the audience at Anthology Film Archives (May 13th). Cinephiles were outnumbered, however, by fans of guitarist **Marc Ribot**, who performed his score to the movie on unaccompanied acoustic guitar, a reprise of a 2010 commission by the NY Guitar Festival. Ribot's choice of instrument, twangy and earthy, matched well with the grainy print of the film and Ribot's music was more downhome than *Downtown*, even if he exulted in some of the shtickier comedies in the movie. The guitarist moved from tender to sparse to exuberant, as unliteral as a Monet waterlily painting but just as evocative. Chaplin's film, his first full-length feature, was a remarkably complex film for its, or any, time, parsing the various social strata of the era and the full range of human valor and baseness. Ribot's accompaniment was equally varied and he worked like a cinematic composer, threading in motivic lines throughout the 65 minutes. But, by the end, one forgot that he was sitting there playing, which is probably what the lovable tramp had hoped to achieve.

(AH)

A host of some of the more intrepid players in contemporary jazz teamed up with musicians from the worlds of alternative rock, funk, electronics, experimental music and realms beyond for **A Night Of Improvised Round Robin Duets** (co-presented by Red Bull and Undead Jazz) at Town Hall May 14th. The blueprint for the evening: five-minute improvisational outings by pairs of artists after which the musician who initially took the stage would depart and a new one would join in the music. Appropriately, Nels Cline, whose early jazz-based work with the band Quartet Music has now been eclipsed by his current role as guitarist with alt-rock group Wilco, opened the show, laying down long ambient lines marked with dramatic downbeats. These morphed into an appealing melody before explosive dissonant chords altered the landscape that was soon expanded with the rumbling electronics of Daedelus, whose shifting sonic textures, from thunderous to sighing, generated a narrative context that provided a fertile setting for the brassy commentary of Dave Douglas. Not all the duos were as successful. The pairings of saxophonists David Murray and James Carter with drummer Terri Lyn Carrington and vocalist Petra Haden, respectively, supplied some of the more compelling moments and a solo interlude by pianist Allen Toussaint (who also played with Marc Ribot) was a welcome respite during a night ending with a cacophonous 16-musician jam that began as a Wadada Leo Smith trumpet solo.

(RM)

## WHAT'S NEWS

On Jun. 9th, the **National Jazz Museum in Harlem** will hold a Gala Benefit Concert & Awards Ceremony at Hunter College's Kaye Playhouse. Performers will include Dee Dee Bridgewater and Jonathan Batiste and awards will be presented to Lisa Staiano-Coico (President, City College of New York) and pianist McCoy Tyner. For reservations, call 212-348-8300.

The recipients of the 2014 **Doris Duke Foundation Artist Awards** and Impact Awards have been announced. The Artist Awards, which come with \$275,000, were given to Oliver Lake, Steve Lehman, Roscoe Mitchell, Zeena Parkins, Craig Taborn and Randy Weston. The Impact Awards, \$80,000 each, were given to Muhal Richard Abrams, Ambrose Akinmusire, Steve Coleman, Ben Monder, Aruán Ortiz, Matana Roberts and Jen Shyu. For more information, visit [ddcf.org](http://ddcf.org).

The recipients of the 2014 **Guggenheim Memorial Foundation Fellowships** have been announced. Relevant winners are flutist Jamie Baum, saxophonist Steve Coleman and guitarist Elliott Sharp. For more information, visit [gf.org](http://gf.org).

The winners of the 2014 **Jazz Journalists Association Awards** have been named (winners in the journalism and media categories will be announced at a ceremony at the Blue Note Jun. 11th from 3-6 pm). The winners are: Lifetime Achievement: Herbie Hancock; Musician: Wayne Shorter; Up and Coming Artist: Cécile McLorin Salvant; Composer: Maria Schneider; Arranger: Maria Schneider; Record: *Without a Net* (Blue Note); Wayne Shorter Quartet; Historical Record: *Miles Live in Europe 1969* (Columbia Legacy); Record Label/Platform: ECM; Large Ensemble: Maria Schneider Orchestra; Midsize Ensemble: Wayne Shorter Quartet; Trio or Duo: Randy Weston/Billy Harper; Male Singer: Gregory Porter; Female Singer: Cécile McLorin Salvant; Trumpeter: Terence Blanchard; Trombonist: Roswell Rudd; Multi-reeds Player: Joe Lovano; Alto Saxophonist: Lee Konitz; Tenor Saxophonist: Joe Lovano; Baritone Saxophonist: Gary Smulyan; Soprano Saxophonist: Jane Ira Bloom; Flutist: Nicole Mitchell; Clarinetist: Anat Cohen; Guitarist: Bill Frisell; Pianist: Craig Taborn; Keyboards player: Dr. Lonnie Smith; Bassist: Christian McBride; Violinist/Violist/Cellist: Regina Carter; Percussionist: Pedrito Martinez; Mallets Instrumentalist: Gary Burton; Traps Drummer: Jack DeJohnette; Player of Instruments Rare in Jazz: Grégoire Maret, harmonica; Electronics Player: Jason Lindner. For more information, visit [jjazzawards.org](http://jjazzawards.org).

**Fred Taylor**, founder of jazz clubs the Jazz Workshop and Paul's Mall and booker for Scullers Jazz Club, received the Roy Haynes Award for his contributions to the Boston jazz scene from nonprofit group JazzBoston.

The **International Society for Improvised Music** will hold its annual conference at The New School Jun. 5th-8th. Included will be performances, presentations, workshops and panel discussions. For more information, visit [improvisedmusic.org](http://improvisedmusic.org).

The five finalists for the **American Pianists Association's** Cole Porter Fellowship (which includes \$50,000, a Mack Avenue recording contract and two years of career assistance) have been announced. Kris Bowers, Christian Sands, Zach Lapidus, Emmet Cohen and Sullivan Fortner will compete for the prize in Indianapolis, Indiana during September 2014 - February 2015. For more information, visit [americanpianists.org](http://americanpianists.org).

The **Creative Music Foundation, Inc.** was the recipient of an award from the 2014 Grammy Foundation Grant Program towards "restoration of historically and artistically important audiotapes from the Creative Music Studio's archive of more than 400 recordings...to be housed at the Columbia University Library in New York City for research and educational purposes." For more information, visit [creativemusicfoundation.org](http://creativemusicfoundation.org).

Continuing the trend of defunct imprints being revived with new rosters, **Impulse Records**, once the home of John Coltrane, has been restarted as a division of Universal Music France, with an initial release from Henry Butler-Steven Bernstein and the Hot 9 and albums to follow by Charlie Haden/Jim Hall; Jean-Luc Ponty/Stany Clarke/Biréli Lagrène, Kenny Barron, Ran Blake, Jacky Terrasson and Randy Weston.

**J&R Music and Computer World**, located in downtown Manhattan near City Hall, and one of the last brick-and-mortar stores to carry significant jazz stock, closed its doors Apr. 14th after 43 years in business, a victim to the inexorable consumer shift online. The company's website promises "an unprecedented retailing concept and social mecca" sometime in the future. For more information, visit [jr.com](http://jr.com).

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# Ravi Coltrane

by Russ Musto

*Hailed as a “crown prince” in the world of jazz, saxophonist Ravi Coltrane has more than earned his place in the jazz pantheon since first coming on to the scene with his father’s former drummer Elvin Jones. From the start of his career, Coltrane has developed with maturity, eschewing familial notoriety as he waited until he was more than 30 years old before releasing his first album as a leader. Now one of the busiest players in jazz, Coltrane took time out from a hectic touring schedule to discuss his life as a player, bandleader and record producer, talking from Tokyo about his music and role in forthcoming releases from Alice and John Coltrane.*

**The New York City Jazz Record:** You’ve just finished a European tour with your quartet. How did it go?

**Ravi Coltrane:** I was with the band I’ve been working with pretty regularly these days with David Virelles on piano, Dezron Douglas on bass and Johnathan Blake on drums. It was a nice tour.

**TNYCJR:** You had a working quartet that lasted around ten years. The group you’re playing with now is somewhat new. Both groups feature a Latino piano player, one Venezuelan, the other Cuban. Do you feel that informs the ensemble’s musical identity?

**RC:** Very much so in both cases. Luis Perdomo is from Caracas, David is from Cuba. There’s a certain bravado in piano-playing in the Latin culture, let’s put it that way. They’re very complete in their playing... They are thorough in their knowledge of the AfroCaribbean traditions and the American jazz tradition. So they have balance, which is always a huge benefit to the music, rhythmically speaking.

**TNYCJR:** You had a little break for a day or two after finishing up with the quartet in Europe and then played in Korea in a trio with Jack DeJohnette and Matt Garrison, the son of your father’s long-time bassist Jimmy Garrison. Now that group is settling in for a few days at the Blue Note in Tokyo. How is this a different experience?

**RC:** Jack DeJohnette is one of the legends of modern drumming and in addition to that he’s also been a father figure to me in many ways, since about 1991, and in a similar way that he’s kind of been a father figure to Matthew [DeJohnette is Garrison’s godfather], since about that same time. That’s kind of when I started hanging out with Matt, in the early ‘90s and Jack was the conduit for that. The time before that I had seen Matt was in the back of Jimmy Garrison’s VW Beetle some time in the early ‘70s (laughs). To play with Jack and Matt, there’s sort of a family overtone to it and that’s a beautiful feeling to bring to the music and bandstand. They’re both innovators, not just Jack. Matt has clearly taken the electric bass into some very unique and specific directions. So to work with these guys together is a real privilege. We played one

gig together in the early ‘90s and then just talked about getting back together again for quite a while and then we finally did about a year ago at Matthew’s club in Brooklyn, ShapeShifter Lab. And Jack wanted to take the group out on the road and this is the beginning of a bunch of gigs we’re doing this year. I think we’ll be doing some dates next year as well.

**TNYCJR:** Matt has taken on the added role of being a venue owner. In your case, you have a record company, RKM Music, which will release recordings by your mother Alice. I’ve also had the opportunity to hear the forthcoming John Coltrane album *Offering* on which her innovative playing is heard to great effect.

**RC:** It’s nice to hear her stretch out, particularly with that group. You know with Pharoah [Sanders] and John, those are two very strong voices and there wasn’t always a lot of room for the piano. But yeah it’s great to hear her emerging voice on that performance. That concert was from 1966 and it was recorded for WRTI and they gave a copy of the recording to my father at that time and my mother was the great custodian of many recorded tapes and in the ‘70s and ‘80s and ‘90s all these tapes were in one place. And I started to go through that closet very seriously during the ‘90s, made a lot reference copies for myself on every format that ever existed from DAT to mini-discs. But I remember hearing that concert for the first time and just having my mind blown by it.

I remember having a conversation with Michael Brecker and he told me that the only time he’d ever seen John play live was at the Temple University concert in 1966 and I said I think we have a tape of that. I asked if it had ever been bootlegged...he was aware of every private recording, every bootleg tape. So I made a trip to California and made a special copy for Michael and he was playing at the Iridium one week and I went down to hear him and gave him the music. And I asked him if he remembered anything about the concert... I had just been listening to it in L.A. and I was very curious to hear if he had any kind of recollection of what was happening then musically. And he said that it was sort of dreamlike, the music in his memory was still very dreamlike. But he said, “I do remember one thing” and he put his fist up to his chest and kind of beat it very softly and he was referring to the moment in the concert when my father begins to sing, sort of beating on his chest to articulate the sound, but he begins to sing. And I asked Michael if he remembered what it sounded like when he was singing, what it must mean and he couldn’t recall...he called me the next day to tell me that of course he listened to it immediately after the gig and it was almost like he was in tears when he was telling me how much it moved him to hear that concert again, to hear that music again after all that time.

**TNYCJR:** It stands out in your father’s discography.

**RC:** To hear John do this vocalization, it’s something very, very, very, very beautiful and something very, very deliberate. There’s nothing random or wild about it, or scattered (laughs). ...[Drummer] Rashied [Ali] is documented talking about how there was a moment on a gig where Trane took the horn out of mouth and just started screaming, you know like he was a madman or something, beating on his chest and screaming. And after the gig Rashied asked him, “Hey Trane why did you do that? What was going on up there?” Because Rashied recalled in a way like it was some crazy out moment on a gig and he said that John basically said that he couldn’t figure out anything else to play on the

(CONTINUED ON PAGE 43)

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# Charles Gayle

by Clifford Allen



Photo by Alan Nahigian

Art critic Robert Rosenblum coined the term “Abstract Sublime” in 1961, referencing large-scale Abstract Expressionist painting of the late ‘40s-early ‘60s, in which a vast expanse of immaterial wonder was made material through fields of color, line and cragged paint on stretched canvas. In the 19th Century, the sublime was something represented literally, where painting might convey otherwise unheralded natural beauty, though by the mid 20th Century the “unknowable void” related to an experience of unsettled, defiant and singular objectivity, where the best that an artist could do was give shape to sublime, spiritual experience. Saxophonist, pianist and bassist Charles Gayle relates to this unknowable force with his instruments: “There was a while that I [didn’t] want to play ‘music’ and the sound I had, as a matter of fact, was not even to make any kind of sense. I wanted to break through and get past music. Once you play a note you’re making music and I do understand that, but personally I was really trying to escape not so much [the idea of] playing like anybody else, but escape myself.”

Gayle is an artist whose work certainly relates to the tradition of saxophonists from late-period John Coltrane through Albert Ayler, David S. Ware, Frank Lowe and Frank Wright though, as with each of these players, he is defiantly an individual whose sound, while full of fire and brimstone, is unmistakably his. Born on Feb. 28th, 1939 and raised in Buffalo, Gayle’s first instrument was the piano, though he soon switched to bass and by his early 20s was playing the tenor saxophone, initially drawing from the postbop of his peers. By the mid ‘60s, he had played at least one gig with bassist Buell Neidlinger, drummer John Bergamo and saxophonist Andrew White. Neidlinger told this writer in 2003 that “I found [Gayle] in Buffalo at that time; he was pushing televisions around the Westinghouse factory. He came down to a session I used to have at a little coffee shop and sat in... he wasn’t working as a musician because nobody wanted anybody to play like that. I thought he was great.”

Gayle’s life has been partly defined by being outside of the margins. One could easily call it transcendence, but the factor of escape is very real. “I was on the streets—I just walked out one day and that was it. That was one of the greatest experiences I had in my life, though I didn’t do it for that reason. You have nothing and you’re not asking anybody for anything and it took a while to even start talking about it. We seek security and you learn about how people perceive you because of what you look like or what they think you’re about. I’d hold a cup of coffee trying to drink it and people would throw money in my cup! I wouldn’t advise anyone to do it unless you really have a strong will to accept anything that comes at you and you don’t know until you are faced with certain things. I didn’t go out there thinking I had a will—I didn’t know I had one. But if you get through it with all the animals and people and guns and police, all of that—it can wear you out and most people don’t make

it.” Being homeless was a conscious decision and Gayle was on the streets of New York for nearly 20 years, playing music throughout.

Another important factor in the Charles Gayle opus, and which has been met with some confusion, is Streets, his old-school mime persona. “I don’t do Streets every time, but I take him wherever I go. There was some flak and that didn’t affect me too much, but there was some and I understand that. I’ve decided to do it a lot, because the idea was not to draw attention to myself or to anyone else, it was to get away from myself. It wasn’t a gimmick or anything like that. I looked at myself one day in the mirror and said to myself, ‘Stop thinking about Charles.’ So I put a rubber nose on and said ‘That’ll work.’ It was really that simple. I saw a lot of clowns when I was young in the circus, but it was so liberating to go out in an audience while the band is playing and give a lady a rose or get rejected by her and everything—I can’t do that with regular clothes on. I’d go into costume shops and look at stuff and just decided I had to go for it. It helps a person mentally to escape—there’s a purpose in the escape and it is the same thing as being in the music and trying to get past certain things. In order for me to do that I had to disappear—physically you can see me and I wanted that not to be an issue. The music and the clown, what they represent is the issue and they are both on the same path.”

While sessions were taped for the then-faltering ESP-Disk’ at the turn of the ‘70s, it wasn’t until 1988 that he made his first recordings for Silkheart Records, a trio with drummer David Pleasant and bassist Sirone titled *Homeless*. A companion volume pairing the horns of Gayle and John Tchicai was released as *Always Born*. Gayle continued to record for Silkheart into the ‘90s as well as releasing discs in quick succession on FMP, Knitting Factory, Black Saint and 2.13.61 with partners such as bassists William Parker, Hilliard Greene and Vattel Cherry and drummers David Pleasant, Rashied Ali and Michael Wimberly, becoming an integral yet unassuming figure in the international free jazz climate. In recent years he has recorded for Clean Feed, Not Two, NoBusiness and Northern-Spy, almost without exception as a bandleader. At this point in time, Gayle’s discography totals nearly 40 albums in just over a quarter-century. In recent years the standard repertoire has begun to creep into his recordings and performances, though group improvisation remains at the music’s heart. “I just assume that with certain people they might be after the same things and you can hear that in their playing. Words aren’t necessary and we like to surprise ourselves, of course. It’s not that complicated, it’s just that the self becomes complicated, you know.”

Decades after their release, records like *Repent* (Knitting Factory) and *Consecration* (Black Saint) retain their white-hot force, but there is a clearer element of melodic, swinging conversation that has crept into recent discs such as *Shout!* (Clean Feed) and *Streets*

(Northern-Spy). “I’m not trying for it, but if it happens that day, it happens. I have an edge and sometimes I play soft and it’s all still trying to get to things. It’s not like ‘oh he’s an older guy, time to relax.’ Forget about that! I feel the same way I did when I was younger, I have good health and I’m strong. I’m not 19 years old, I know that, but if somebody who is 20 years old gets up and starts going and I’m not right there with them, I’m gonna quit! Until that day happens—and it hasn’t—then I’m fine. I can still run and play basketball, not as intense as before, but right now I don’t think in terms of playing easier or doing anything easier. That happened that day because it just was how things came together with those particular musicians; would it come together like that again? No, I don’t think so.” That said, Gayle’s language—surprisingly jovial for someone whose musical reputation and life experience is decidedly weighty—is peppered with terms like “push” and “drive” and while each day may bring entirely new art to life, it’s never without directness and a considered leap into the void. ❖

Gayle receives a Lifetime of Achievement Award from and performs at Vision Festival Jun. 11th in various groups. See Calendar.

#### Recommended Listening:

- Charles Gayle Trio - *Homeless* (Silkheart, 1988)
- Charles Gayle/William Parker/Rashied Ali - *Touchin’ On Trane* (FMP-Jazzwerkstatt, 1991)
- Charles Gayle Quartet - *More Live at the Knitting Factory* (Knitting Factory, 1993)
- Charles Gayle - *Solo in Japan* (DIW, 1997)
- By Any Means (Rashied Ali/Charles Gayle/William Parker) - *Live at Crescendo* (Ayler, 2007)
- Charles Gayle - *Streets* (Northern-Spy, 2011)

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# ANDRÉ PREVIN

## A KNIGHT OF THE JAZZ TABLE

by Ken Dryden



André Previn is a multifaceted musician whose voluminous discography suggests a man who has rarely rested during a career spanning over 70 years. He has been a prolific classical recording artist for most of his life, spent an extended period conducting, arranging and writing music for Hollywood film soundtracks and has demonstrated immense gifts as a jazz pianist, composer and conductor, earning critical acclaim for his concerts and recordings. Yet what many fans overlook is how long ago his jazz career began and the depth of his contributions to the genre.

Born in Berlin, Germany in 1929, Previn studied at both the Berlin Royal Conservatory and Paris Conservatory, then fled to the United States with his family ahead of the Nazi invasion that launched World War II. His discovery of jazz piano virtuoso Art Tatum led to a lifelong interest in jazz. He studied one of the pianist's recordings of "Sweet Lorraine" intensely after buying a copy in 1941, taking the time to transcribe it. In 1942, at the age of 13, Previn was playing piano professionally on the radio, working with Hoagy Carmichael, Frankie Laine and Frank DeVol. By the end of 1943, he caught the attention of promoter Eddie Laguna, who hired him to play for a jazz concert at the Los Angeles Philharmonic auditorium. When Laguna launched his Sunset record label two years later, he enabled Previn to make his recording debut as a jazz pianist and leader at age 16, though Previn dismissed the significance of it during a recent phone interview: "In those days, it was the exact opposite of now. Everybody was making records. There were a couple of small companies that asked me and RCA. They wanted to have an album or two. I was happy to do it, but I didn't give it too much credence." Previn waxed a number of tracks for Sunset as a leader over the next nine months and appeared as a sideman with alto saxophonist Willie Smith, also recording for the small Monarch label. By 1947, Previn was recruited by RCA Victor, where his records sold well, giving him a regular opportunity to record small group jazz for the label until he entered military service in 1950.

Previn wasn't exclusively playing jazz while still attending high school. He was hired as a staff arranger for MGM Studios and soon appointed conductor as well. This led to a successful career as a composer, orchestrator and pianist for film soundtracks, though he would increasingly grow frustrated with the genre's limited musical opportunities.

After leaving the army in 1953, Previn returned to jazz, recording on his own and as a member of trumpeter Shorty Rogers' band. As a conductor, Previn led his orchestra to accompany Ella Fitzgerald and Georgie Auld. His reputation among West Coast jazz musicians led to many record dates, including frequent collaborations with artists like Red Mitchell and Shelly Manne. The album *My Fair Lady*, featuring Manne (who was listed as the leader) and Leroy Vinnegar, proved to be a crossover hit with its jazz treatments of songs from the Broadway musical, leading to a series of similar trio songbooks featuring tunes from *Pal Joey*, *Gigi*, *West Side Story* and *Camelot*. One album with a

twist featured Previn joined by trombonist JJ Johnson, Red Mitchell and Frank Capp, playing the music of Kurt Weill. Previn also made a series of solo piano albums featuring standards by Vernon Duke, Jerome Kern and Harold Arlen.

For a time, Previn was simultaneously working in jazz and classical music while writing and recording film soundtracks. Previn was often nominated for Academy Awards, winning four Oscars for his scoring or adaptations of music for the films *Gigi*, *Porgy & Bess*, *Irma la Douce* and *My Fair Lady*. Previn grew bored working in Hollywood and quit studio work by the mid '60s. He reflected on this period in his excellent 1991 memoir *No Minor Chords: My Days in Hollywood*. In spite of his success in this field, Previn doesn't dwell on his time writing music for films, joking that, "It wasn't all that interesting then, but we didn't know that." He turned his focus almost exclusively to performing and recording classical music, dropping out of jazz (except for making a handful of recordings) during a period that lasted over a quarter-century.

Between the mid '60s and 1989, Previn led a series of orchestras. He served as conductor for the Houston, Pittsburgh and London Symphonies and Los Angeles and Royal Philharmonic Orchestras. No longer committed to a full-time position, he continues to make guest appearances with orchestras. His public television series *Previn and the Pittsburgh* ran from 1977-80, Previn conducting the Pittsburgh Symphony Orchestra and playing piano on classical works, movie music and standards. Sometimes he had musical guests, including jazz stars. "It was an hour-and-a-half show and we did it in London at the Queen Elizabeth Hall." One of his favorite artists was Oscar Peterson. "I idolized Oscar. He was the most amazing pianist, he was just wonderful. I had a very good time then."

Previn now composes exclusively classical music, ranging from concertos to symphonies and operas. "In the last six weeks, I've written four great big orchestral works. I'm working all the time; I sit at the table and write. Every few days I'll go to check something out at the piano to see what it sounds like, but I don't compose at the piano."

He has received numerous honors, including the Grammy Lifetime Achievement Award in January 2010, along with Lifetime Achievement Awards from the Kennedy Center, the London Symphony Orchestra and Gramophone Classic FM, both the Austrian and German Cross of Merit, the Glenn Gould Prize and received a knighthood in Great Britain, where he lived for a time. But Previn isn't one to rest on his laurels. "The next thing is always the favorite, I think you have to feel that way. If I thought, 'I've won such-and-such and I've earned this and that, so that's all I need to do', then that's the kiss of death."

Since returning to jazz on an occasional basis in 1989, Previn has recorded CDs for Telarc, Angel, Deutsche Grammophon, DRG, Decca and Verve. In recent years, David Finck has been Previn's bassist of choice. They've recorded several duo CDs. The pianist noted, "He's a favorite of mine, a great bass player.

We've worked together hundreds of times. But he has to make a living, so he's often stuck with commercial gigs that he doesn't particularly want."

With so much of his time now focused on composing and performing classical music, jazz remains a rare diversion for the pianist. Previn has his favorites when performing jazz, noting, "I like the Great American Songbook: Kern, Porter, Rodgers-Hart, Gershwin. All that era of American popular songs. They're actually very good to play on. Sometimes too good and too complicated, like some of Harold Arlen's, certainly some of Ellington's. It's damned hard to think of anything else to improvise on. The people I've mentioned are really great heroes of mine. Quite recently I found a couple of Kern's tunes that I didn't know and I'm looking forward to playing them. I'll often discover a piece by hearing someone play it."

Previn will take part in this month's Blue Note Jazz Festival. The world premiere of his upcoming duo engagement at the Blue Note with bassist Christian McBride, a Jill Newman Production, was inspired by hearing the younger man overseas. He explained, "I was in Japan at the Blue Note, where Christian was playing with a group. Afterward he came over and we sat and had coffee. We got along very, very well. Then when I got back to New York, there was an offer from the Blue Note. I realized, 'Hey, wait a minute, here's an idea.' I called Christian and asked him if he would do it with me. He said, 'Absolutely!' He's a fabulous bass player. When I return from Chicago, we'll meet for a couple of days to see what we can come up with." Asked about a possible CD, he retorted, "Listen, who records anymore? But I'd love to."

McBride is enthusiastic about the upcoming booking, explaining, "I was very, very excited and quite flattered that he asked me. He's come to hear me play a few times over the last two years. I'm so glad he liked what he heard. I'm very familiar with all the recordings that he made with Ray Brown and Mundell Lowe. I'm a huge fan of them." McBride adds, "Since it will only be the two of us, it will be the most intimate, revealing musical experience two musicians could ever have. I'm looking most forward to that musically intimate journey." ❖

For more information, visit [andre-previn.com](http://andre-previn.com). Previn is at Blue Note Jun. 6th-8th. See Calendar.

#### Recommended Listening:

- André Previn - *Previn at Sunset* (Sunset/Monarch - Black Lion, 1945-46)
- Shelly Manne & His Friends - *My Fair Lady* (Contemporary, 1956)
- André Previn - *Like Previn* (Contemporary-OJC, 1960)
- Itzhak Perlman/André Previn - *A Different Kind of the Blues* (Angel, 1980)
- André Previn (with Mundell Lowe & Ray Brown) - *Uptown* (Telarc, 1990)
- André Previn/David Finck - *We Got It Good And That Ain't Bad* (Deutsche Grammophon, 1999)

# Norma Winstone

by Suzanne Lorge



Norma Winstone, one of Britain's foremost vocalists, loved the jazz of her childhood—Fats Waller, Ella Fitzgerald, Paul Desmond, Dave Brubeck. She didn't

think much at first about what the music they played was called, until she realized that they were "doing something of their own, on top of an existing chord sequence," she said in a recent phone interview. The more she listened to jazz the more hooked she became and improvising music, the way the jazz players did, seemed to come naturally to her. "When I was singing, walking down the street, I'd always make up other bits that weren't part of the written melody," she said.

As she worked her way through the London jazz scene of the late '60s and her popularity grew—she won the *Melody Maker* Jazz Poll in 1971 and recorded an album for Decca—she found herself drawn more and more to the modal sounds of avant garde jazz. Other London musicians were exploring modal jazz in their work too and Winstone soon was singing in the quartet of like-minded jazz pianist Michael Garrick, replacing sax lines with vocal lines. "It seemed to me that I could make sounds the way the instruments did, but using the voice instead," she explained. "I wasn't trying to copy the instruments." Experimenting in this way, Winstone began to develop the improvised vocalese for which she became renowned.

Today, four decades later, Winstone describes the novel approach to vocal improvs she originated early in her career: she avoids traditional scat syllables and keeps consonants to a minimum, using them only to push a phrase forward. This stripping away of the 'extra' syllables, as she calls them, leaves her free to focus on the sound, on fitting in with the ensemble and on squeezing as much meaning as possible out of each moment. The result is a clean, emotive vocal line that

dips in and about like a dragonfly, barely touching down before it is off again.

It was with Azimuth, the group she formed with pianist John Taylor and trumpeter Kenny Wheeler in 1977, that Winstone first came to international prominence. The trio featured Winstone's shimmering vocals over seductive horn solos and cerebral piano tracks; their innovative use of austere harmonies and improvisation to create evocative moods led to five albums for ECM between 1977-94.

Even while Winstone was gaining recognition for her vowel-driven improvs, she was also starting to write and perform her own lyrics. She continues to do so today, taking inspiration for her texts directly from the instrumental music, she says, which sometimes seems to call out for words. Her poems are of a piece with the melodies, spare and light like her vocals, but full of stormy images from nature and mournful hints of lost love. One wonders about the backstories but is afraid to ask—the poetry seems so intensely personal.

In 2000 Winstone assembled her most recent trio with Italian pianist Glauco Venier and German saxophonist/clarinetist Klaus Gesing. The group composes and adapts songs derived from varied sources such as pop, early music, Italian folk music, bebop and jazz standards. The collaboration has generated four albums to date and garnered more acclaim for the singer: after their debut album *Chamber Music* (Universal, 2004), the group released *Distances* (ECM) in 2007, the same year that the British government honored Winstone with a Member of the British Empire (MBE) badge for her contributions to British music. The group went on to receive a Grammy nomination for the album in 2008, a singular triumph in a long line of triumphs for Winstone, including Best Vocal Jazz Album from France's Académie du Jazz, the Skoda Jazz Ahead Award in Germany, wins and nominations for best vocalist in the BBC Jazz Awards and laudatory reviews in the American, German and English press.

On their latest album, *Dance Without Answer* (ECM), released in the US this year, the trio continues to expand into new terrain with adaptations of pop tunes like Madonna's "Live To Tell", Fred Neil's

"Everybody's Talkin'", Stephen Bishop's "It Might Be You" (from the movie *Tootsie*) and "Bein' Green" from *The Muppet Movie*. The originals serve only as musical starting points for the group, which manages to turn even a simple tune into a deeply probing musical statement. At this, Winstone is a master. ❖

For more information, visit [normawinstone.com](http://normawinstone.com). Winstone's trio is at SubCulture Jun. 25th. See Calendar.


## Recommended Listening:

- Spontaneous Music Ensemble - *Frameworks* (Emanem, 1968)
- Norma Winstone - *Edge of Time* (Argo/Decca - Dusk Fire, 1971)
- Nucleus - *Labyrinth* (Vertigo-BGO, 1973)
- Norma Winstone/Paolo Fresu/John Taylor/Paolo Damiani/Tony Oxley - *Live at Rocella Jonica* (Splasc(h), 1984)
- Azimuth - *How It Was Then... Never Again* (ECM, 1994)
- Norma Winstone - *Dance Without Answer* (ECM, 2013)

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THE WALL STREET JOURNAL

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JUNE 29TH - FLUTE BAR MIDTOWN  
JULY 4TH - LIBERTY BELLE SPECTACULAR  
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JULY 5TH - MIDSUMMER NIGHT SWING  
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## LEST WE FORGET

# Fletcher Henderson (1897-1952)

by George Kanzler

It's accepted jazz lore that the Swing Era officially kicked off with the West Coast success of Benny Goodman's big band in the summer of 1935, jumpstarted by Goodman's late night appearances earlier that year on the national radio show *Let's Dance*. A little less known is that Goodman's success with such tunes as "King Porter Stomp", "Sometimes I'm Happy" and "Down South Camp Meeting" was the result of their arrangements by Fletcher Henderson, who had been playing them, or similar charts, for a decade with his own big band. Before Duke Ellington, Jimmie Lunceford and Count Basie, Fletcher Henderson was the real (black) King of Big Band Swing. He created a template for the jazz big band by the mid '20s that was to survive, with slight additions and adjustments, throughout the Swing Era. Goodman became, in a publicist's felicitous phrase, the King of Swing, largely because he had the perspicacity to adapt that formula: unison riffs behind soloists, harmonized solo choruses, call-and-response patterns played by brass and reeds, tight riffs and instrumental breaks.

Fletcher Hamilton Henderson Jr. was an unlikely big band jazz architect. Born in Cuthbert, Georgia Dec. 18th, 1897, the son of a school principal and a piano

teacher, he graduated from Atlanta University in 1920 and came to New York to study chemistry at Columbia University. But when he ran out of money, he took a job as a pianist with (Harry) Pace and (W.C.) Handy, Broadway music publishers. When Pace left to form the first black-owned label, Black Swan Record Company in Harlem, Henderson joined him as Musical Director, accompanying the label's roster on piano. Pace had Henderson put together a band to accompany the label's star, Ethel Waters, on a multi-state, six-month tour. That was the seed for the Fletcher Henderson Orchestra, which came together in New York in 1923 when the leader secured a long-term gig at the Club Alabam. In 1924, the band and its star tenor saxophonist Coleman Hawkins, moved to the Roseland Ballroom, which became its home base for the next five years. For the first two years, Hawkins was partnered as a top soloist by Louis Armstrong. Henderson's band offered the trumpeter his first extended solos. Hawkins remained with Henderson, even when the band was sporadic in the early '30s, until Hawkins decamped for Europe in 1934. With the top black big band of the '20s, Henderson attracted top talent like reed players Benny Carter and Benny Bailey, trumpeters Joe Smith, Tommy Ladnier and Bobby Stark, cornetist Rex Stewart, trombonists Jimmy Harrison and Benny Morton, bassist/tubaist John Kirby and drummer Walter Johnson.

While Henderson set the template for big bands, from swinging charts to musicians who could read and

improvise with equal brilliance, he was unfortunately never a good businessman and, after a debilitating auto accident in 1928, also became a lax disciplinarian. In 1929, the band lost its Roseland gig and Henderson struggled to keep a band together, although he had a brief comeback and 1936 hit with "Christopher Columbus". But he ended the decade as an arranger and alternate pianist with Goodman, led rather anonymous bands during World War II and was back with Goodman in 1945. A brief 1950 big band was a failure and his last gig was leading a sextet at Manhattan's Café Society later that year. ❖

Henderson will be inaugurated into the Ertegun Jazz Hall of Fame Jun. 9th. For more information, visit [jalco.org](http://jalco.org).

## Recommended Listening:

- Fletcher Henderson - *Study in Frustration: The Fletcher Henderson Story* (Columbia-Legacy, 1923-1938)
- Fletcher Henderson and His Orchestra - 1923 (Classics, 1923-24)
- Fletcher Henderson and His Orchestra - 1924-1925 (Classics, 1924-25)
- Fletcher Henderson and His Orchestra - 1926-1927 (Classics, 1926-27)
- Fletcher Henderson and His Orchestra - 1927-1931 (Classics, 1927-31)
- Fletcher Henderson - *Tidal Wave (The Original Decca Recordings)* (GRP, 1931, 1934)

## Music in Human Development

by Danilo Pérez

Music is a powerful tool for social, psychological and biological change and looking at the world through the lens of music can actually shape society. Today, we have scientific proof that music helps with brain development, concentration, relaxation, memory, creativity, imagery, thought organization, expression and many other aspects of human growth. Music affects the brain at every level and in any circumstance.

There are several social behaviors learned through improvising with music. To be successful requires listening, creating, sharing and taking turns. In order to be an effective member of a band, you need to practice responsibility, teamwork, commitment and discipline. These all are very useful to building healthy communities and helping the individual create a unique awareness, which, with the right direction, becomes an important tool for discovery and learning.

Small and big bands can be used as a great school of social life because in order to create you need to work together with a common goal in mind but also have to follow a strict discipline of form, structure, organization and values in order to seek the harmonic interdependence of instruments. This is how jazz built solidarity among humans and why, if used with efficiency, can help underprivileged children improve their self-esteem and be more productive in their leisure time. And when they get to be young adults, music can help them study, travel, work for an income and become productive members of their communities. Music works with the inner self and creates connections with the outside world, promoting the feeling of freedom.

After being mentored by my father since 1967 using music as a tool for change; creating a foundation that provides music education to underprivileged children; founding the Panama Jazz Festival; and directing the Berklee Global Jazz Institute in Boston, I have seen how music has changed the lives of many people. In 2003 most people thought Panama was not a country suitable for a jazz festival; 11 years later, the

Panama Jazz Festival has created hundreds of jobs and developed cultural tourism by attracting over 220,000 people from all over the world to Panama City. The festival has a wide economic impact on big and small businesses such as hotels and street vendors. As a matter of fact, many street vendors depend on the jazz festival to pay for the supplies, uniforms and school tuition of their children.

One of the biggest achievements of the festival includes the revival of a UNESCO World Heritage Site as the cradle of new jazz in Panama. The festival helped to make it safer, fighting violence with improvisational music and raising the level of awareness of the whole community. We envisioned Panama as a bridge for Latin American students who wished to study in the best music schools of the United States and provided a middle ground where they could audition for admissions and scholarships. To date, over 3.5 million dollars in national and international scholarships have been awarded. Many of these full scholarships have been awarded to Latin American students of extreme poverty. I have seen low income young people go from having nothing to eat to learning how to use a computer or a foreign language and traveling the world thanks to music education.

Besides touring with my group and the Wayne Shorter Quartet, I work as Artistic Director of the Berklee Global Jazz Institute in Boston. This institute is changing music education with the mission to bring back the ancient function of music as a mechanism for human survival and is creating a home where the practice of humanity through the students' performing experiences is part of the curriculum. It is a place where social work, inter-connective learning, restoration of ecology and creative music are united towards one common goal: to develop the musical ambassadors of the new millennium; artists who are utilizing music as a tool to modify their surroundings for the betterment of society; guardians of the creative process who are liberating humans in order to find adventurous proposals of great pedagogical, artistic and social significance in order to stand up to the challenge of the new millennium.

I see a bright future if we can redefine our thinking

about creativity, education and the arts in a way that connects with society, economy and government. Creativity, jazz and the arts are no longer irrelevant to our society but an essential ingredient in the economical and cultural growth of our people and countries. It is a light of hope with spiritual, biological and social value, which has helped humanity and will continue to help us live in peace with dignity, justice and freedom. ❖

For more information, visit [daniloperez.com](http://daniloperez.com). Pérez is at Blue Note Jun. 17th-22nd. See Calendar.

Grammy award-winner Danilo Pérez is a musician, philanthropist, and educator. He is among the most influential and dynamic musicians of our time. Pérez is also a UNESCO Artist for Peace, Director and Founder of the Panama Jazz Festival and Artistic Director of the Berklee Global Jazz Institute. He currently tours with his own group Panama 500 and the Wayne Shorter Quartet. He is embarking on a new trio project with Brian Blade and John Patitucci called Children of the Light. Pérez' new album Panama 500 is available now on Mack Avenue Records.

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— George Fendel, JAZZSCENE

[www.deborahlatz.com](http://www.deborahlatz.com)



Photo © Todd Weinstein

## VOXNEWS

## The Seasoned Singer

by Katie Bull

As the poet Rainer Maria Rilke suggests to the aspiring artist in his *Letters to a Young Poet*, "Live the questions now. Perhaps then, someday far in the future, you will gradually, without even noticing it, live your way into the answer." As spring turns into summer, let us celebrate the vocalists who have lived their way into the unique vocal qualities only time and experience can cultivate.

With lyrics like "As day slips into night / The setting sun is gone / Just now and then her voice / On the wind", veteran vocalist **Norma Winstone** describes inner and outer landscapes. She embodies persistence of spirit in hushed tones, which build, strengthen and subside like changing light over a horizon. The powerful *Dance Without Answer* is Winstone's third ECM album with her trio of Glauco Venier (piano) and Klaus Gesing (bass clarinet and soprano saxophone). The British diva, who has been at the vanguard of progressive singing since the '60s, will celebrate her poetic odyssey of originals and covers—drawn from a diverse range of sources and countries ripe with imagery invoking loss of love, loneliness and hope—at SubCulture (Jun. 25th).

Another artist bringing her life into song is the

incomparable American born and Britain-based **Stacey Kent**, who will grace the Birdland stage Jun. 10th-14th to celebrate her album *The Changing Lights* (Warner Bros.). She credits the warmth and ease at the heart of Brazilian music as inspiration for her unique mix of originals, standards and bossa novas, sung in English, French and Portuguese. Kent's pristine pitch is sourced from an energy that engages the audience and draws her listeners very close. But in her own delicate way, she's fierce.

It's very clear that the award-winning singer, guitarist, saxophonist and composer **Curtis Stigers'** ownership of jazz standards is more than here to stay on his joyous and sassy *Hooray For Love* (Concord). Not afraid to slow down and allow gravitas to surface, Stigers' full-bodied humor also punctuates this essentially upbeat ode to love and features a fantastic duet with young jazz sensation Cyrille Aimée. Stigers is known for his jazz infusions in multiple genres, including rock; *Hooray For Love* bears mostly standards. Hear him pour it all out with sonic passion at the Highline Ballroom as part of the Blue Note Jazz Festival (Jun. 17th).

A veteran vocalist with a new album in the works is **Barbara Levy Daniels**, who was discovered as a child by Ray Charles and has been singing ever since. Daniels saunters into the Great American Songbook, snugly swinging composers' intended melodies in a leisurely yet driving manner. Her slightly husky,

deeply resonant sound is unadorned and authentic. On her latest album, *Love Lost and Found* (Bldproductions Inc.), Daniels' direct vocals fit like a glove with her heavyweight rhythm section led by pianist John di Martino, who will back Daniels and guest saxophonist Houston Person at the Metropolitan Room (Jun. 18th) in a Jimmy Van Heusen tribute set to be their next recording project.

This year's 19th Annual Vision Festival at Roulette will honor 75-year-old saxophonist **Charles Gayle**, who will also recite his own poetry and that of **Amiri Baraka** on the opening night (Jun. 11th). The festival features poetry panels and the work of other poets including the fiery beat generation master **Steve Dalachinsky** (Jun. 12th). **Samita Sinha** is a young singer/performance artist with the creative guts of an old soul. She is the festival's newest voice and can be heard in reed player Ned Rothenberg's quartet of improvisers (Jun. 12th). Vision Festival regular **Fay Victor** will partner with drummer Tyshawn Sorey (Jun. 15th), in a genre-bending improvised expedition to the core of shared impulse. Drawing from multiple cultural references, Victor has established her mark on the unraveling of all sonic expectations surrounding singing and talking—and anything in-between.

There is nothing like a seasoned singer's layered, raw-edged timbre or, in contrast, their distilled and pure tone. Effortless vocal expression in June will be the sum total of many cycles of life and song. ❖

# For Tune

by Ken Waxman

Like many projects related to improvised music, the origins of Warsaw's For Tune Publishing House began with three jazz fans talking. Jarek Polit, now vice-president of the label, who then managed a record store, was enthusiastically telling two regular customers about the 11-piece Power of the Horns (POH) band, which hadn't yet recorded. Similarly keen, the two joined forces with him to present POH in a local club. "It was like hitting the bull's eye," recalls Polit. "So we thought we might create a phonographic company to implement our own ideas and record some interesting though not commercially viable projects." A two-disc CD-DVD package, POH's *Alaman* became For Tune's first release in 2013. Now the catalogue numbers around 30 with many more already scheduled.

For Tune's full-time staff is small. Besides Polit, who now works in radio and concert presentation, the other vice president is musicologist and journalist Ryszard Wojciul; Witold Zińczuk, record collector and businessman involved in municipal sanitation, is label president. "We've got plenty of great, excellently trained musicians in Poland," notes Polit. "But not all have been afforded an opportunity to record their accomplishments. Our ambition is to publish projects that we find the most interesting among various musical genres, bearing the mark of originality and an individual stamp of its creator." To that end For Tune

has recently moved beyond the avant garde jazz of its initial releases to encompass other styles, each characterized by a different cover color: magenta stands for jazz; green for world music; orange marks contemporary music; blue is for avant pop; and yellow covers hard-to-categorize styles.

Despite its slight change in orientation, For Tune remains true to its goal of exposing deserving artists. "Most recordings we made of Polish artists have been their debut albums," notes Polit. "It's usually us who approach the players and offer to record their upcoming projects. There were a few cases when the artists brought us ready-made recordings. And at times we suggest a lineup for an artist's next project."

One preference is for the emotion conveyed in live recordings. "We think that concert recordings of improvised music, where performers are in direct contact with the audience, far outstrip studio recordings," insists Polit. "It's not uncommon for us to organize a concert of an artist we find interesting to record their music. We hire top guns [engineers] for the job, so our concert recordings sometimes sound as if they were recorded in a studio but have live concert energy. We aren't very radical about it though. We have albums that were recorded in a studio and sometimes we even encourage musicians to make a studio recording."

Alto saxophonist Maciej Obara, who has so far recorded two For Tune CDs, *Komeda* and *Live at Manggha*, is a prime example of the label's philosophy. When his international quartet's first official concert was presenting the music of Krzysztof Komeda at a

Łódź jazz festival, "I decided to record it myself and it become one of the first released albums from this label," he recalls. "For Tune is about freedom in music. In my experience they never impose anything on artists. There's a very friendly atmosphere, a kind of trust and pure idea of arts. It's not only business, it's also a kind of patronage."

This patronage means that For Tune finances all releases itself, but not without market considerations. "We want this undertaking to be profitable," says Polit. "It would be unrealistic to expect high profits, but we do hope for gains to exceed our expenditures. That's why we would like it if our listeners purchase our records rather than downloading them illegally from web portals. We certainly place the main emphasis on physical carriers. Graphic design, the choice of the highest-quality paper and precision in execution are essential to our work."

That doesn't mean that For Tune rejects other means of distribution. The first 10 CDs are available for download—it's seeking a new distributor for the remainder—while a program of releasing For Tune sessions on vinyl will begin in 2015. However not many sessions will join the three—Marcin Masecki's *Scarlatti* and the Bester Quartet's *Krakoff* besides *Alaman*—that include associated DVDs. "Video recordings obviously entail higher production costs, which is reflected in the higher price of an album" notes Polit. Also, many performances lack the visual excitement needed for a DVD.

The label plans to release three new titles every  
(CONTINUED ON PAGE 43)



Steps  
Dąbrowski Sorey Duo



Stone Fog  
Wacław Zimpel Quartet



Ghost Loop  
Mary Halvorson Trio



Quartet (Warsaw) 2012  
Anthony Braxton



To The Inside  
The Intuition Orchestra

## LISTEN UP!

**GODWIN LOUIS**, alto saxophonist, was born in Harlem and began playing at nine. He grew up in Bridgeport, Connecticut and Port au Prince, Haiti. Louis is a finalist in the Thelonious Monk Institute of Jazz Competition and a graduate of Berklee College of Music. Louis has traveled to Haiti, Mexico, Costa Rica, United Kingdom and China to help promote cross-cultural understanding and introduce thousands to jazz through concerts, master classes and jam sessions.

**Teachers:** Roger Dickerson (composition), Terence Blanchard, Danilo Perez, Herb Wilson, Ralph Peterson, Steve Coleman, Ron Carter, Jimmy Heath, Barry Harris, David Baker, Dave Santoro, Bill Pierce, George Garzone, Ed Tomassi, Don Braden, Jack DeJohnette, Arturo O'Farrill, Andy Gonzalez.

**Influences:** My father Rev. Marcel Louis, Haitian saxophonist Webert Sicot, Kirk Whalum, Ornette Coleman, Charlie Parker, Lee Konitz, Hermeto Pascoal, Doobie Powell, Bud Powell, Thelonious Monk, Art Tatum, Take 6, The Book of Romans, my uncle guitarist Robert "Magic" Saint Fleur and brother pianist/accordionist Rex Louis.

**Current Projects:** Studying and writing some music and literature based on the connection between New Orleans and Haiti. Writing a Pan-American Suite based on all of the rich cultures from our wonderful continent. I am part of the Jazz at Lincoln Center All-Stars for the Tony Award-nominated musical *After Midnight*.

**By Day:** Compose, practice, research and teach.

**I knew I wanted to be a musician when...** I was living in Haiti and playing at a revival, a Pastor prophesied it.

**Dream Band:** Lionel Loueke, Vicente Archer, Haitian pianist Mushy Widmaier and Brian Blade.

**Did you know?** I speak Haitian Creole fluently.

For more information, visit [godwinlouis.com](http://godwinlouis.com). Louis is at *The Jazz Gallery Jun. 20th-21st*. See *Calendar*.



Godwin Louis



Fabien Sevilla

**FABIEN SEVILLA** is a double bass player born on Dec. 27th, 1971 in Vevey, Switzerland. Since 1998, he has performed around the world in clubs and festivals like Montreux Jazz Festival, Cully Jazz, Jazz à Juan les Pins, etc. Sevilla has recently been involved in music projects with Andy Milne, Kyoko Kitamura, Nils Wogram and Samuel Blaser, among others.

**Teachers:** Buster Williams, Andy McKee, Reggie Workman.

**Influences:** Marc Johnson, Paul Chambers, Dave Holland, Keith Jarrett, Igor Stravinsky, EST, The Necks.

**Current Projects:** Contrebasse Solo and Format A'3.

**By Day:** Morning: practice zazen, eat fruit, teach and/or practice instrument. Afternoon: practice solo project or teach or administration with my lap top and coffee. Night: Rehearsals with different projects or concerts, jogging, more administration, e-mails, etc.

**I knew I wanted to be a musician when...** my brother came home with an electric bass. I was 12 and I didn't imagine that one day I could make a living of it but I was sure that this would be something big in my life.

**Dream Band:** In a previous solo bass tour, I invited pianist Andy Milne and trombonist Nils Wogram to join me on a concert date. We had only this one chance to play together and my dream would be to have one week of work together and make a recording.

**Did you know?** I am a practitioner of Zen Buddhist zazen.

For more information, visit [fabiensevilla.net](http://fabiensevilla.net). Sevilla plays solo at *Ibeam Brooklyn Jun. 7th and 19th*, the *ISIM Conference at The New School Jun. 8th*, *ABC No-Rio Jun. 8th*, *SEEDS Jun. 11th* and *Church of St. Luke and St. Matthew Jun. 12th*. See *Calendar*.

## Ulrichsberger Kaleidophon New Orleans Jazz Fest

by Ken Waxman



Tristan Honsinger

Wood fabrication in many forms, from house renovation to cabinetry, is one of the industries in the area surrounding the small Austrian town of Ulrichsberg. Appropriately, the 29th Ulrichsberger Kaleidophon (May 1st-3rd), featured a wood-based instrument in nearly every performance.

First among equals was French upright bassist Joëlle Léandre, performing in a quartet with Swiss soprano/tenor saxophonist Urs Leimgruber, Austrian guitarist Burkhard Stangl and Rome-based American composer Alvin Curran—known for his time with Musica Elettronica Viva in the '60s—on piano and electronics. The latter's tapping on piano strings prepared with cymbals made a perfect percussive counterpoint to Leimgruber's key slaps and Stangl's vertical rubbing of a violin bow against his strings; Léandre's typically disruptive response to this was semi-romantic bowing. When Curran's wheezy harmonica and steady piano chording later referenced "St. James Infirmary", she reversed course to slap a bassline as Stangl strummed in spirit. When not showcasing high-velocity string sawing in complement to Leimgruber's extended techniques, Léandre's ascending, pseudo-operatic cries and throat gurgles kept the program constantly fascinating to the extent that the 45 minutes seemed to flash by in an instant.

Greg Cohen, another stalwart bass player, provided the thumping bottom for clarinetist Ben Goldberg's animated trio while drummer Kenny Wollesen ensured the pieces swung in sophisticated fashion. Goldberg's woodwind command extended into that space where Klezmer-like sighs brushed up against raunchy whistles and improvisational smarts melded with classical organization. Besides his compositions, which demonstrated how lilting melodies can have serious intent, Goldberg kept the proceedings upbeat with sardonic song titles and comments.

Two German bassists—Stefan Scheib, matched with Luxembourg-based junk percussionist Elisabeth Flunger, and Meinrad Kneer, working with Australian/British violinist Jon Rose and British electronic manipulator Richard Barrett—did their respective bests, utilizing four-string authority to solder together disparate portions of contrasting performances. With stentorian thumps to establish his time-keeping or spiccato delicacy for intricate explorations below the bridge, Scheib provided the anchor to Flunger's sound-making, which involved stroking, smacking, scraping, scratching and vibrating everything placed on her literal table of elements. The collaboration was so perceptive that if any item on Flunger's elevated platform inadvertently cascaded to the ground, the resulting timbre was quickly interpolated into the

(CONTINUED ON PAGE 54)

by Ivana Ng



Pharoah Sanders

"This is one of the last places in America that is its own place," said Arcade Fire's frontman Win Butler. This sentiment was echoed by many performers—both Louisiana natives and out-of-towners—at this year's New Orleans Jazz & Heritage Fest. The 45th annual edition, which took place over two weekends between Apr. 25th-May 4th, was as dedicated to the cultural traditions of New Orleans and Louisiana as ever.

This year's lineup featured jazz heavyweights like Pharoah Sanders and Chick Corea as well as rockstars such as Bruce Springsteen and Eric Clapton. Hometown legends like Irma Thomas, Hot 8 Brass Band and Terence Blanchard paid homage to the funky brass music pulsing through New Orleans and Mardi Gras Indian tribes and second lines marched through the Fair Grounds, picking up curious passersby and dancing revelers. Local artisans showed off their crafts and this year's Cultural Exchange Pavilion, renamed "Casa do Brasil", honored Brazilian heritage with traditional music, dance and crafts.

As the Big Chief of The Congo Nation, an Afro-New Orleans cultural group, alto saxophonist Donald Harrison Jr. is an institution at Jazz Fest. He kicked off the second weekend with a soulful, hardbop set. Dressed in traditional Mardi Gras Indian garb, Harrison ended his show with renditions of the New Orleans standards "Li'l Liza Jane" and "Iko Iko". New Orleans pride was on full display during trumpeter Nicholas Payton's set. Sporting a Saints football jersey, he declared, "No New Orleans, no American pop music. Period." His quartet (Derwin Perkins—guitars, Braylon Lacy—bass, Russell Batiste Jr.—drums) threw down with bluesy interludes and sensual slow jams. Payton isn't the strongest vocalist, but his closing tune, "I Wanna Stay In New Orleans", was a lovely tribute to his hometown. Dr. Lonnie Smith's Trio with Jonathan Kreisberg (guitar) and Joe Dyson (drums) closed out the Jazz Tent May 1st with a haunting, deeply soulful set. Smith is as talented a vocalist as he is an organist, growling, whispering and scatting with a primal ease. Deftly exploring gospel and blues, he harnessed minimalist drones and mentholated white noise to create melodic lines that were spiritual yet avant garde. The audience erupted into standing ovations more than once.

Avant jazz took center stage in the form of Pharoah Sanders. The Arkansas native found his explosive, expressionist voice as a member of John Coltrane's later '60s bands—and the now-73-year-old saxophonist hasn't lost his unbridled energy one bit. He dug into his extended solos with squawking birdcalls and blistering Albert Ayler-esque squeals. His longtime quartet (William Henderson—piano, Nat Reeves—bass, Joe Farnsworth—drums) sustained a

(CONTINUED ON PAGE 54)

# jazz

bill frisell

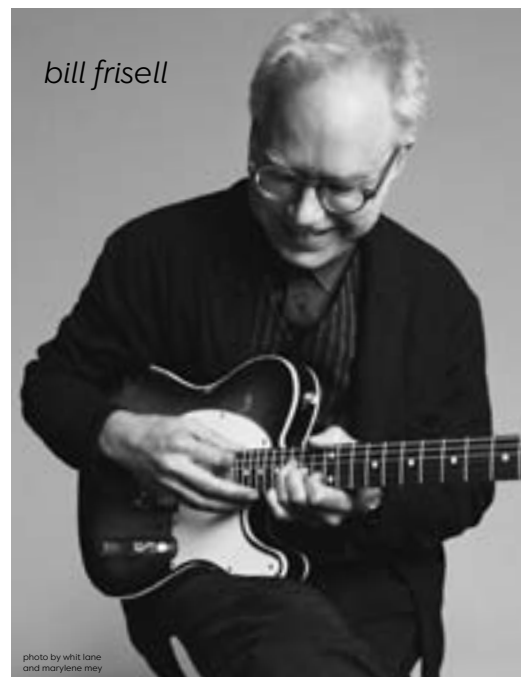


photo by whit lane and marylene mey

## modern ellington

JUN 5-7 • 8PM

The Jazz at Lincoln Center Orchestra with Wynton Marsalis performs Ellington works in its season finale.

## bill frisell: the electric guitar in america

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Fellow guitar master Greg Leisz and trio partners bassist Tony Scherr and drummer Kenny Wollesen join Bill Frisell to explore music of the electric guitar in the space age.

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**The Bill Has Been Paid**  
Steve Dalachinsky/Joëlle Léandre (Dark Tree)  
by John Sharpe

Poet Steve Dalachinsky is hardwired for jazz. His book *The Final Nite* collects poems written while watching saxophonist Charles Gayle over a 19-year period; as a logical extension, it's no great stretch that Dalachinsky should perform his pieces to musical accompaniment. Previous foils include pianists Matthew Shipp and Connie Crothers and guitarists Thurston Moore and Loren Mazzacane Connors. On *The Bill Has Been Paid*, Dalachinsky pairs up with French bassist Joëlle Léandre, captured in Paris, in a recital so live that you can hear the chairs squeak.

It's a thrilling match. Both Léandre and Dalachinsky share a love of repetition and motivic development, the former with variations of melodic/rhythmic phrases spun out with boundless imagination, the latter through reiterated phrases and exuberant word play. Dalachinsky stands up to repeated listening. He takes a conversational tone, both in his Beat-influenced writing and not-overly-theatrical delivery, in which he phrases like a saxophonist generating tension by unexpectedly delaying and then double-timing to catch up. At one point, in the standout "Vocalise (for Jeanne Lee)", he touches on the enduring appeal of his style, listing "song poem word sound scat": he manages to be all these things, sometimes simultaneously, creating expression that encourages appreciation on multiple levels.

Léandre is a sensitive partner, one who avoids being programmatic, but swells and drifts in spontaneous sympathy with Dalachinsky's "tonguey metronome", as when she switches to searing arco when he riffs on the blues during "Son of the Sun (after magic)". But she also erupts into intense singing bowed passages during pauses in the reading, as well as in three unaccompanied interludes of decreasing length between the poems. Dark Tree deserves kudos for their attractive packaging, which prints Dalachinsky's texts on an insert as well as the sleeve. It completes an enthralling experience.

For more information, visit [darktree-records.com](http://darktree-records.com). Dalachinsky is at The Firehouse Space Jun. 1st and Roulette Jun. 12th as part of Vision Festival and Jun. 27th as part of a Stephanie Stone Memorial. See Calendar.



**Eponymous**  
Ty Citerman's Bop Kabbalah (Tzadik)  
by Brad Cohan

For a composer to name a tune "Fuck You and Your Hipster Tie", he has to have some major cajones. That edgy rhetoric has been the norm for the deliciously skronky, progressive jazz collective Gutbucket so it should be no surprise that guitarist Ty Citerman—a co-founder of Gutbucket in 1999—has fused elements of that band's shtick into the peppy jazz-rock fusion of

his newest and superbly named group, *Bop Kabbalah*. That familial theme is further ingrained as fellow Gutbucketers Ken Thomson (bass clarinet) and Adam Gold (drums), along with trumpeter Ben Holmes, join Citerman for testimonials based on his Jewish rearing.

With Citerman giving the listener a cozy peek inside his roots, *Bop Kabbalah* proves to be a hardbop take on punk-flavored Jewish music. But what distinguishes Citerman's music is its breezy quality; to pull that off is quite a task with as bustling a lineup as this one. The ambiance may be feathery but it's a swinging affair. While Citerman may receive top billing, his subtle, tasteful and occasionally chugging guitar lines are no more at the forefront than Thomson and Holmes's usually rollicking horn give and take. Only in the atmospheric "Exchanging Pleasantries with a Wall" does Citerman take a star turn with an ebb and flow of guitar introspections.

Conveying experiences with Judaism through explorations of Klezmer, nigunim and Downtown jazz, with improvisational touches that naturally echo Tzadik label-head John Zorn, *Bop Kabbalah* effortlessly thumps its way through whimsical compositions with deep and expressive lyricism. There's the light jabs of "The Synagogue Detective", Citerman channeling his inner Marc Ribot; punchy horn interplay of "Talmudic Breakbeat"; marching bebop of "The Cossack Who Smelt of Vodka"; and punk-jazz squawk of "Snout".

*Bop Kabbalah's* pieces each tell an animated tale of Citerman's youth, whether about playing hooky from Hebrew school, a dinner table squabble, a trip to the Israeli homeland or recipes from the old world, all with the underpinnings of a brightly colored, spontaneous and cinematic soundtrack.

For more information, visit [tzadik.com](http://tzadik.com). This project is at Joe's Pub Jun. 2nd. See Calendar.



**State Of The Art**  
Dee Daniels (Criss Cross)  
by Alex Henderson

With one vocal cord in jazz and the other in R&B, gospel and the blues, Dee Daniels has been the essence of soul jazz. The expressive singer has tackled a wide variety of material over the years, bringing an improvisatory approach to everything from Horace Silver and Lionel Ritchie to Jimmy Reed. But on *State of the Art*, Daniels is especially mindful of Tin Pan Alley and the traditional pop standards of the '30s-50s. She is backed by a hard-swinging acoustic quartet of tenor saxophonist Eric Alexander, pianist Cyrus Chestnut, bassist Paul Beaudry and drummer Alvester Garnett.

Whether she is tackling two Cole Porter favorites ("Night and Day" and "I've Got You Under My Skin"), Richard Rodgers-Lorenz Hart's "He Was Too Good to Me" or Alan Jay Lerner-Frederick Loewe's "Almost Like Being in Love", the soul-jazz factor is present throughout. Even if Daniels' choice of material is in contrast to 2007's *Jazz In It* (gems associated with Earth, Wind & Fire, the Doobie Brothers, Elvis Presley, Ruby & the Romantics and Otis Redding, among others), the singer still clearly gets her inspiration from both jazz and non-jazz vocalists, sounding like someone who would listen to Sarah Vaughan or Carmen McRae one minute and Aretha Franklin or Gladys Knight the next.

Ray Noble's "Cherokee" is a standard that numerous singers and instrumentalists have performed at breakneck speed, but Daniels transforms it into a

slow, contemplative ballad. And she performs "How High the Moon" at a comfortable medium tempo, in contrast to the exuberance and intensity of Ella Fitzgerald's famous 1947 versions of the Morgan Lewis-Nancy Hamilton standard.

*State of the Art* isn't one of Daniels' more adventurous efforts. Few surprises occur and jazz fans have heard most of these warhorses repeatedly. But her performances are consistently warm and expressive, making the album a pleasant, if less than essential, addition to her catalogue.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). Daniels is at NYC Baha'i Center Jun. 3rd with Mike Longo. See Calendar.

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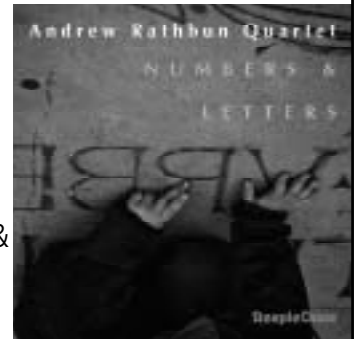
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- Paul Bley - *Play Blue (Oslo Concert)* (ECM)
- Marco Colonna/Agustí Fernández - *Desmadre* (Fonterossa/Jambona Lab)
- Satoko Fujii Orchestra New York - *Shiki* (Libra)
- Ingrid Laubrock Octet - *Zürich Concert* (Intakt)
- Daunik Lazro/Benjamin Duboc/Didier Lasserre - *Sens Radiants* (Dark Tree)
- Medeski Martin & Wood + Nels Cline - *Woodstock Sessions, Vol. 2* (Woodstock Sessions)
- Andrey Henkin  
*Editorial Director, The New York City Jazz Record*



*Desmadre*  
**Marco Colonna/Agustí Fernández**  
 (Fonterossa-Jambona Lab)  
 by Andrey Henkin

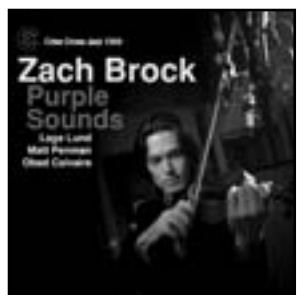
In pianist Agustí Fernández' voluminous discography, there are a slew of duet sessions, comprising meetings with drums, saxophones, another piano, violin, bass, guitar, flute and even electronics. His promiscuity is not wanton but the measured explorations of a musician who is adaptably unique, a virtue rather than a contradiction. *Desmadre* checks another instrument off his partner list: the clarinet, played here by another musician of laudable malleability, Marco Colonna.

The album is seven improvised pieces, each hovering on either side of the ten-minute mark. For free music, that is not overly long yet each exploration feels almost like an album unto itself due to the internal variety of moods and attack techniques and shifts from moments of squalling density to sparse proto-evolution.

If Fernández continually surprises with his multi-lingual virtuosity, then Colonna, whose similar catholic tastes range from contemporary classical to free jazz, is someone with whom he might want to settle down. His bass clarinet has a Mats Gustafsson-like cry while his higher-pitched clarinets recall the birdlike musings of Evan Parker, both frequent partners of the pianist.

The opening title track's 10+ minutes would seem to show all the duo's cards but each subsequent piece demonstrates some new technique or facet to their dialogue. Colonna's simultaneously blown clarinets are a Roland Kirk-ian celebration on "Trio for Two" while "Attitude" features chortling clarinet against Jack-The-Ripper like slashes inside the piano. The festive romp that is "Moment Primitives" is contrasted by the delicate whispering that closes "After the Pause". Bass clarinet and inside-the-piano scratching is an intriguing texture on the closing "Knowledge of Chaos". *Desmadre* is translated as chaos but out of that grows the universe.

For more information, visit [jambonalab.blogspot.com](http://jambonalab.blogspot.com). Fernández is at *The Stone* Jun. 3rd-8th and *Spectrum* Jun. 14th. See Calendar.



*Purple Sounds*  
**Zach Brock (Criss Cross)**  
 by Ken Dryden

Zach Brock has a deep appreciation for the history of jazz violin. His interests cover many styles as he explores infrequently recorded compositions, timeless jazz standards and his own stunning originals in a band with guitarist Lage Lund, bassist Matt Penman and drummer Obed Calvaire, who provide inventive, often unusual backdrops and masterful solos.

The title track is a 1957 minor blues by Stuff Smith and Dizzy Gillespie marked by a wild bridge. Brock's slashing attack at times acknowledges Smith while Lund's intricate workout is equally adventurous. Django Reinhardt's "Nuages" is far removed from its

mellow Gypsy Swing setting, Brock spacing out its melody over Lund's rockish vamp and a free, driving backdrop, a truly modern, striking performance. Frank Zappa's "Twenty Small Cigars" was a mellow ballad miniature for guitar and harpsichord on 1970's *Chunga's Revenge*, also recorded by violinist Jean-Luc Ponty around the same time; Brock's arrangement is highlighted by his brilliant improvised dialogue with Lund over sparse bass and whispering brushes. A breezy setting of Charlie Parker's "Little Willie Leaps", tight unison lines by Brock and Lund setting the table for inspiring bop, is a tribute to classical violinist Harry Lookofsky, who recorded it on his overlooked jazz album *Stringsville*. An intense interpretation of "Quo Vadis" by Polish violinist Zbigniew Seifert (an underappreciated player due to his death from cancer in his 30s) is marked by a feeling of anguish, supported by haunting guitar lines simulating organ in the introduction, via an Electro-Harmonix Superego Synth Engine pedal. The first of the originals is the upbeat waltz "Folkloric", which expands upon its simple theme into a sizzling interaction between the musicians. Brock switches to baritone violin for the melancholy and lyrical "Brooklyn Ballad", highlighted by the intimate conversation between Brock and Lund, and wraps the session with a lively take of the swing favorite "After You've Gone".

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). This project is at *Jazz Standard* Jun. 4th. See Calendar.



*Woodstock Sessions, Vol. 2*  
**Medeski Martin & Wood + Nels Cline**  
 (Woodstock Sessions)  
 by Brian Charette

Medeski, Martin & Wood built a huge following during the early days of the "Jam Band" circuit with a recipe of relentless touring and hip, trance-inducing funk and they are still delivering consistently provocative music that defies genre and beautifully combines acoustic and electric instruments. Guitarist Nels Cline is a similar musical mind, mixing shredding and sonic soundscapes with equal aplomb. The quartet's collaborative new release was recorded live in front of a small audience.

There's a bevy of effect pedals and unusual electronic treatments used throughout the date. Of special note are the strange distortion effects that disintegrate the sound of organ and guitar. Cline has masterful control and always adds so much to the sonic palette; one would think he was playing both keyboards and guitar. Medeski's treatments are also very tasty, leaning heavily on transistor organ as well as Hammond B3. Drummer Billy Martin provides fitting hand percussion in the spacy sections and slamming drums during the funk jaunts while the form is supplied by bassist Chris Wood, who usually starts a structured groove after the meditative sections, signaling the drums' entrance.

The album begins with "Doors of Deception". Medeski sets the mood with distorted farfisa and the swirling atmospheres and percussive plops quickly segue into the eerie, ethnic melody of "Bonjour Beze". A plugging bass riff lifts the group from cozy atonality and sets up the entrance of some funky drums. "Mezcal" is punk mixed with drum and bass, Cline ripping a solo on top of snarly #9 comping by Medeski, followed by the band diving into a mash-up of insane

riffs to fade on a long coda switching between major and minor. Glittery Lydian melodies cascade in "Les Blank", accompanied by marching tambourine. The tune slowly spins in soupy electronics before Wood sweeps up the band with a muted funk riff, distorted organ and guitar hammer-ons nodding to The Doors.

*Woodstock Sessions Vol. 2* has gorgeous snaky melodies, funky electro-meditation and relentless grooves. The foursome sounds very present and selfless on this very mature date.

For more information, visit [woodstocksessions.com](http://woodstocksessions.com). Nels Cline is at *ShapeShifter Lab* Jun. 4th, *The Stone* Jun. 11th and *SingleCut Beersmiths* Jun. 20th. See Calendar.

## UNEARTHED GEM



*New York Concerts*  
**Jimmy Giuffre 3 & 4 (Elemental)**  
 by Stuart Broomer

Jimmy Giuffre was a true iconoclast—exploratory, inquisitive, unconventional. He worked with folk themes, counterpoint and serialism and rethought his band until, by 1958, it omitted piano, bass and drums. That inventiveness was celebrated in the '50s and he recorded for labels like Atlantic, Verve and Columbia. However, when he embraced a radical free expression in the early '60s, those opportunities dried up. Until now, Giuffre's only available recording from 1963-72 was a 1965 Paris concert with pianist Don Friedman and bassist Barre Phillips.

It was an important period for Giuffre and the documentation has multiplied with this two-CD set of NYC performances from May and September 1965 recorded by producer George Klabin for Columbia University radio. They show Giuffre taking a more aggressive approach, in May adding Joe Chambers' drums to the Friedman/Phillips trio and playing tenor saxophone as well as clarinet. He was using a core repertoire, his own "Drive", "Syncopate" and "Cry, Want" as well as Ornette Coleman's "Crossroads" appearing here as they did in Paris. Chambers is no mere timekeeper but a fellow free improviser, matching machine-gun rolls and random cymbal taps to clicking keypads, bowed harmonics and keyboard splashes in post-structuralist puzzles. Giuffre's poignant "Cry, Want" follows Friedman's gem-like notes to a dialogue so advanced it's hard to identify the instruments. Giuffre presented a trio in September with Chambers and bassist Richard Davis. The music is sometimes conventionally continuous, its pulse propelled with the force expected from the rhythm section, but the music is still defined by principles of exploratory dialogue and free interplay, Giuffre alternating between swirling clarinet and elemental tenor. The extended version of "Drive" covers tremendous range, from lyric swing to passages of bowed bass and saxophone multiphonics that define the leading edge of free music circa 1965.

More than an important lost chapter in a major artist's work, these recordings document a significant moment in the history of improvised music. They sound like they could have been recorded last week.

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

## GLOBE UNITY: THE NETHERLANDS



*Give No Quarter*  
Ab Baars/Meinrad Kneer/Bill Elgart (Evil Rabbit)  
*Hipsters Gone Ballistic*  
Spinifex (Trytone)  
*Lucebert*  
Flex Bent Braam (BBB)  
by Tom Greenland

The Netherlands boasts active jazz clubs and festivals throughout its provinces and its native musicians have strongly impacted the European free improv scene. Presented here are three starkly distinct offerings of current Dutch jazz.

*Give No Quarter* is a date with veteran multi-reed player Ab Baars, bassist Meinrad Kneer and US expat drummer Bill Elgart. The trio takes a programmatic approach, creating almost visual audio-works evoking a series of scenes, from the whinnying animal cries and chucking woodblocks of "Anacrusis" and relentless high-energy of the title track, each musician almost inseparable in the collective fray, to the ethereal creakings and crankings of "Song for Our Predecessors" and joyous birdsongs in "Complementary Progress". The relatively short selections, Baars moving among tenor sax, clarinet and shakuhachi, vary widely in texture and across the dynamic and timbral spectrum.

Spinifex is an energetic prog-jazz quintet simultaneously suggestive of King Crimson and Frank Zappa, with a dose of electronica provided by Jasper Stadhouders' processed guitar and Gonçalo Almeida's electric bass. *Hipsters Gone Ballistic* opens with a driving additive rhythm in nine beats, which manages, for all its prickly accents, to instill a punk-rock vibe, something that might drive less-inhibited jazz fans to mosh. The recording is notable for its juxtaposition of complex figures, flawlessly doubled by trumpeter Gijs Levelt and alto saxophonist Tobias Klein, in contrast to unfettered, free-form sections, the two approaches relentlessly overlapping throughout. The frontline delivers skronky accompaniment to Philipp Moser's throbbing drumbeats, cadencing as one on "Flying Object Forth Worth", ending memorably on the Klezmer-goes-Bollywood "Sre Valli Devasenapathe".

*Lucebert* is pianist/arranger Michiel Braam's tribute to the Dutch painter/poet, written for a four-horn frontline (Angelo Verploegen, Wolter Wierbos, Bart van der Putten and Oleg Hollmann on trumpet, trombone, alto and baritone saxes, respectively) plus bassist Tony Overwater and drummer Joost Lijbaart. Braam's intricate charts, often employing four-way hocketing between horns, echoing everything from New Orleans-style group soloing to the sonic cinematography of Duke Ellington and conducted collective ecstasy of Charles Mingus, make this septet a virtual big band. "Oord-Place" (one of eight cuts based on Lucebert's "Japanese Epigrams") and a cover of George Russell's "The Stratus Seekers" are but two standout examples from a superb set.

For more information, visit [evilrabbitrecords.eu](http://evilrabbitrecords.eu), [trytone.org](http://trytone.org) and [michielbraam.com](http://michielbraam.com)



*Thieves and Secrets*  
Mike Baggetta Quartet (Fresh Sound-New Talent)  
by Donald Elfman

Guitarist Mike Baggetta is an adventurous improviser who stretches out on original sonic paths and is fortunate to have found some equally bold fellow travelers. Tenor/soprano saxophonist Jason Rigby, bassist Eivind Opsvik and drummer George Schuller not only support the leader in his explorations but also pull and push the music into territories of their own, comfortable deep inside a groove and also moving outside to the fringes.

Baggetta's third album with his quartet plays extensively with forms, sounds and colors and has plenty of sonic variety. Opener "Transmission" moves openly and freely and ahead, with tenor out front, insistently pushing a free-form theme that the others both support and contrast. The band varies the volume and intensity, Rigby especially powerful without being pushy or showy. The music works to a slightly frenzied mini-climax and then things suddenly yet almost seamlessly move into a quieter place and wind all the way down, each player adjusting his emotional pitch to bring this journey someplace different from where it started. It's the kind of track where much can be gained from concentrating on a different player on each listen. It sets a tone for what is to follow as it makes order out of sometimes seeming chaos. The title track has a similar arc. It opens with an extended and mysterious bass solo that subtly and slowly takes shape as it settles into a darkish riff-like section, a solid pulse over which guitar and saxophone enter. The insistent groove soon becomes a freer section and Rigby offers a solo both in the pocket yet suggesting further reaches. Baggetta then takes his solo, logical and impassioned. "New Scotia" is a beautifully atmospheric piece for solo guitar, painting a peaceful yet very vivid landscape. And "The Wind", a rock-like ballad, blows in as an insistent force of nature. "Country Wisdom" is a surprise, a plaintive hymn as eloquent as it is heartfelt, twangy guitar and soprano saxophone in a wailing tribute to the best kind of downhome improvising.

This richly conceived album speaks to a forward-moving and diverse approach to music-making.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com). This group is at Greenwich House Music School Jun. 5th. See Calendar.



*Time's Tales*  
Jeff Ballard (OKeh)  
by George Kanzler

The trio on drummer Jeff Ballard's *Time's Tales* is a departure from the configuration and austere aesthetic of two other threesomes with which he is most associated: pianist Brad Mehldau's trio and the cooperative group Fly. Ballard jettisons the bass, joining in a musical triumvirate with guitarist Lionel

Loueke and alto saxophonist Miguel Zenón. And the title of the album, the first from the 50-year-old, signals the primacy of rhythm to its conception.

There's no doubt about this being a drummer's project. Ballard exudes bravura, virtuosic spirit that in lesser hands could simply indicate an "I-can-do-anything-you-can-do-better" mentality. But his beats and grooves are so infectious, as is the joyous whirling interplay of the trio, that his tour de force playing not only seems appropriate but completely of a piece with the band. He's a chameleon here, equally at home in the ricocheting tumble of trap set and African percussion polyrhythms on Loueke's "Virgin Forest" as he is with the hard-rock-inspired bashing of the cover of Queens of the Stone Age's "Hangin' Tree". Zenón and Loueke are also deft musical changelings, the former ranging from a sweet, piping tone akin to Paul Desmond on "The Man I Love" to Eric Dolphy-like postbop cries emulating the subtitle of "Western Wren (A Bird Call)", the latter adding electric atmospherics to "Virgin Forest", a lyrical, horn-like solo to "The Man I Love", feedback and wah-wah to "Hangin' Tree" and percussive string lines throughout, suggestive of his Beninese homeland. Ballard's versatility dazzles as he adds a Big Apple swagger to a Brazilian samba march on his "Beat Street", brings bop-racing swirls to his brushes on "Western Wren", favors toms and muffled heads on an intense reworking of Béla Bartók's "Dal (A Rhythm Song)" and reminds us just how rhythmically sensual the bolero can be on "El Reparador de Sueños". The final, vaguely psychedelic "Free 3" is a fittingly novel ending to an album of welcome surprises.

For more information, visit [okeh-records.com](http://okeh-records.com). This project is at Jazz Standard Jun. 5th-8th. See Calendar.

  
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*Avignon and After, Volume 2* Steve Lacy (Emanem)  
*Wings of Light* Gilles Laheurte (Self-Gratifying Prod.)  
*Plays Monk & Ellington*  
*The Solo Concert: Live at the UNCG New Music Festival*  
 Samuel Newsome (Some New Music)  
 by Kurt Gottschalk

The soprano saxophone is still enough of a neglected child of Adolphe Sax that its career history is relatively easy to trace. While having some success as a soloist in classical music, the soprano was largely ignored in the jazz world between the times of practitioners Sidney Bechet and Steve Lacy, then grew to prominence when John Coltrane was seen playing it on the cover of 1961's *My Favorite Things*. It is still, however, an uncommon enough beast that picking it up means dealing with its history. At this point, the alto saxophonist owes no automatic debt to Charlie Parker, nor the pianist to Art Tatum, but to play solo soprano more or less means acknowledging Lacy or pointedly not doing so.

There are plenty of Lacy records around and a decade after his death (ten years ago this month), previously unreleased recordings are still making their way to market. *Avignon and After, Volume 2*, bearing the subtitle "Highlights from solo concerts: Avignon 1972/4, Paris 1975, Edmonton 1976, Köln 1977", can

hardly be faulted for deceptive packaging. The album is a collection of odds and ends certainly intended for the completist and the completist will almost as certainly rejoice. The audio quality is easily acceptable and there's no arguing with the performances. For the most part, as label overseer Martin Davidson says in his liner notes, the main reason these tracks had been left off of previous releases is that they were similar enough to already issued takes, which is hardly to say there's no joy to be had. The album opens with a trio of Billy Strayhorn tunes—played a bit tentatively perhaps but lovely to hear nonetheless. The rest of the compositions are Lacy's own, including fine takes of the rag-inspired "The Dumps" and Ben Webster tribute "Moma Duck"; a blustering version of the Satie dedication "Torments"; a great, rhythmic rendition of the rarely heard "Hooky"; and "Slabs", a dedication to the bandleader Lew Stone, which hasn't made it to record in any form before this issue. The album concludes with an 11-minute version of "Snips", complete with scissors intro.

French-born, New York City-based Gilles Laheurte certainly gives credit where it's due on his solo soprano *Wings of Light*. He lists Lacy as an inspiration for six of the eight tracks on the disc's back cover and Lacy and Evan Parker for another (the eighth nod being given to the late drummer Masahiko Togashi). He is also a part of a soprano trio with Joe McPhee and Joe Giardullo under the name "Three for Lacy" so there's no secret about his musical foundation. In addition to the sax, Laheurte plays trumpet and a collection of hand percussion instruments from around the world. The gongs, bells and Tibetan bowls he employs on *Wings of Light* make for a meditative listen, as does his tempered playing. Rather than delving into the prolonged tones common to such introspective music, Laheurte plays short phrases, finding and varying repeated themes in

his moments of reflection. If there's a complaint to be made, it's that he doesn't bring us into his solitude. There's rarely enough thematic statement to grab a hold of, but there's enough going on that it seems as if something should be grasped. The disc seems to set the listener into the act of eavesdropping.

Of course, Lacy isn't the whole story of the soprano. John Butcher, Roscoe Mitchell, Evan Parker and many others have made bold innovations on the instrument. And while it's rare enough that a name deserves to be added to that A-list, Sam Newsome has made himself a contender over the last five years. Coming out of Terence Blanchard's band with impeccable technique and a taste for less orthodox stylings, Newsome has brought the noisier techniques of reed popping and key locking evenhandedly into established tradition like no one before him. He doesn't riff on Ellington and Monk, he plays their music with a deep understanding, using perhaps less musical sounds as punctuation and articulation, never at the expense of the original. The 20-minute download-only *The Solo Concert* doesn't outshine his two full-length physical releases (2010's *Blue Soliloquy [Solo Works for Soprano Saxophone]* and 2012's *The Art of the Soprano, Vol. 1*) but it's a good holdover between titles. The single track shows him moving easily between the borrowed themes and beautifully melodic and percussive 'extended techniques'. With such deep respect, Newsome is playing a major part in moving the soprano past its storied, and nearly singular, history.

For more information, visit [emanemdisc.com](http://emanemdisc.com), [gilleslaheurte.com](http://gilleslaheurte.com) and [samnewsome.com](http://samnewsome.com). Newsome performs as part of a Steve Lacy tribute at Michiko Studios Jun. 5th and is also at Greenwich House Music School Jun. 29th. See Calendar.

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**Contrebasse Solo - Expansion**  
**Fabien Sevilla (Unit)**  
by Terrell Holmes

In Zen Buddhism a koan is a sometimes-paradoxical statement used in meditation and attainment of spiritual enlightenment. Fabien Sevilla uses koans as the organizing principle for *Expansion*, his audacious technique and fecund imagination creating a standout work for solo acoustic bass. The album was recorded in a theater and the acoustics function as a silent collaborator, adding refreshing immediacy.

Sevilla's variation on "Giant Steps" is in the spirit of another Coltrane classic, "Countdown". He adroitly drops recognizable fragments of the song amid some vigorous plucking and concludes with the head. "Auhsoj", "Four Winds", "Monody" and "Serenade" are further examples of Sevilla's adventurous approach. The excellent title track is a three-part suite in arco with the mood and pacing of a Bach cello suite. And where this tune is serious, the opposite is true of "Valentine", a mad dash among arco, pizzicato and spiccato, complete with cartoon-grade glissandi, dazzling atonality, whispered stream-of-consciousness musings, intermittent exhalations and eccentric vocalizing.

The koans account for most of the album and "Koan 101", "Koan 102" and "Koan 103" are departures

as solo piano pieces. Whether or not they provide spiritual enlightenment is questionable, but they do provide contrast. The bass pieces are ruminative, elegant, varying from the sub-two-minute conciseness of "Koan 101" to the effusive "Koan 6", almost "Valentine" in miniature. Koans are supposed to be chastening but this one seems to have taught Sevilla impatience; he pounds his instrument urgently as if jarring loose notes clinging to the inside of the body.

Closer "Koan 104" best sums up Sevilla's musical philosophy. Opening with hypnotic bass strumming accompanied by prepared piano, Sevilla embraces the idea of paradox by having one person play a duet.

For more information, visit [unitrecords.com](http://unitrecords.com). Sevilla plays solo at Ibeam Brooklyn Jun. 7th and 19th, the ISIM Conference at The New School Jun. 8th, ABC No-Rio Jun. 8th, SEEDS Jun. 11th and Church of St. Luke and St. Matthew Jun. 12th. See Calendar.



**Chicago Fire**  
**Eric Alexander (HighNote)**  
by Joel Roberts

Tenor saxophonist Eric Alexander arrived in New York in the early '90s with a no-nonsense, hardbop style that already seemed fully formed. In the more than 20 years

since, sticking pretty much to the same straightahead line, he's released a series of consistently rewarding albums as a leader. His latest, the aptly titled *Chicago Fire*, is an homage to the Windy City's rich tradition of blazing tenor players. Alexander knows this turf well, having spent some of his formative musical years there and his bluesy, full-bodied tenor style is a natural fit with the Chicago sound. Alexander is joined by a quartet of longtime colleagues: veteran pianist Harold Mabern, bassist John Webber and drummer Joe Farnsworth. Dynamic trumpeter Jeremy Pelt is heard to fine effect on three tunes, bringing a furious Lee Morgan swagger to Mabern's "The Bee Hive", a tune written in honor of a legendary Chicago nightclub.

Other songs offer direct tributes to members of Chicago's tenor sax royalty. "Eddie Harris" conjures up the same kind of infectious soul-jazz beat that Harris and Les McCann made a career with in the '60s. "Blueski for Vonski", for the underappreciated Von Freeman, is introduced by spoken reminiscences of this unique personality, followed by a downhome blues featuring some especially delicious licks from Mabern. The pianist's "Mr. Stitt" is penned for Sonny Stitt, not a Chicago native, but a frequent visitor to the city with tenor partner and Chicagoan Gene Ammons. Finally, Cole Porter's "Just One of Those Things" is dedicated to the great Johnny Griffin, the "Little Giant" of jazz, whose explosive, high-speed style Alexander channels with impressive dexterity.

Alexander and company generate plenty of heat throughout *Chicago Fire*, making this one of his finest efforts and about as satisfying an example of spirited mainstream jazz as you're likely to find.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Alexander is at Blue Note Jun. 8th and Smoke Jun. 13th-14th. See Calendar.



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**Retreat**  
**New Language Collaborative (JaZt TAPES)**  
 by Ken Waxman

High-quality free jazz from the great Northeast, this CD's three extended selections show how adroitly Boston's New Language Collaborative (NLC) trio meshes with the playing of Ossining, NY-native trumpeter Ted Daniel.

Together for a decade, the NLC consists of veterans content to spread the free music gospel in their hometown: a student of Bill Dixon, electric keyboardist Eric Zinman also works in duos and trios; drummer Syd Smart often gigged with Raphe Malik; and cellist Glynis Lomon has played with Dixon and Anthony Braxton. Considering the trio's affinity for brass, it's no surprise that Daniel connects with the band like a trumpet's mouthpiece does to its leadpipe.

Although Smart also plays electronic percussion and Lomon an "aquasonic" – an interactive app based on the analogy of sound and water waves – electronics never reorient the program. Lomon's occasional vocals, consisting of bel canto squeals or gravelly gargles, offer more commentary on or contrast to the instrumental passages than anyone's blurry processing. The foursome creates a variant of self-possessed energy music, all instinctively knowing when to pull back to spotlight brief solos. For instance, the cellist's specialties are sharpened, abstract string slices or thick double bass-like stops while the pianist's skillful, but sometime portentous key sprinkles and the drummer's kettle-drum-like resonations add a dollop of connective swing to the narratives. Daniel airily darts alongside and above the other's cumulative expressions with rubato smears and pinpointed blats, frequently sliding slim notes in between spaces left open by the others.

Masterfully expressing understated excitement, the final "Glissolalia" is also the album's highpoint. Lomon's pointillist string drones, Smart's press rolls, Zinman's limpid key plinking and Daniel's flutter-tongue obbligato succinctly and successfully stacked on top of one another, the result uniquely solid while maintaining the stimulating expression of top-flight improvising.

The only quarrel one could have with this CD is its title. It's really no retreat but a steady advance in quartet music-making.

For more information, visit [janstrom.se](http://janstrom.se). Ted Daniel is at Urban Meadow Jun. 8th as part of Red Hook Jazz Festival and Roulette Jun. 11th with Charles Gayle as part of Vision Festival. See Calendar.



**The Changing Lights**  
**Stacey Kent (Warner Bros.)**  
 by Andrew Véléz

Stacey Kent is a skillful and multilingual mood builder with a particular affinity for making happy things happen with Brazilian music. She begins her latest

album in the mood of a tender bossa, a style at which she excels. All the support that's needed for "This Happy Madness" comes from Graham Harvey's quietly expressive piano. Kent brings exactly to life the very happy confusion of being caught up with feelings that turn "the world into a baby's bouncing ball." Her sense of wonder is delicious as she inquires wonderingly, "What should I call this happy madness that I feel inside of me?"

The mix of songs includes classics such as "How Insensitive" alongside originals by Kent's longtime professional and personal partner, composer Jim Tomlinson, and novelist Kazuo Ishiguro, who previously teamed to write such story gems as "Breakfast on the Morning Tram" and "The Ice Hotel". Among their songs is the title tune and "Waiter, Oh Waiter", a witty plea to "please help me out tonight", as she struggles with a menu as incomprehensible as her disengaged companion. Tomlinson, heard throughout on tenor and soprano saxophone, swings easily and solidly, never more so than on flute with a buoyant rendering of Jobim's "One Note Samba".

With her modest voice and an occasionally lightly sardonic touch, Kent has a way with unusual material reminiscent of Blossom Dearie. Kent's telling of Tomlinson-Ishiguro's "The Summer We Crossed Europe in the Rain", the invitation to "be young again if only for the weekend", conveys layers of a relationship. Further enriched by the sensitive companionship of John Parricelli's guitar, Kent gives life to a mixture of sad, happy and in-between moments, which makes for a complete and affecting picture.

For more information, visit [wmg.com](http://wmg.com). Kent is at Birdland Jun. 10th-14th. See Calendar.



**America The Beautiful**  
**Alan Broadbent/NDR Big Band (Jan Matthies)**  
 by Fred Bouchard

Alan Broadbent, New Zealand's most famous jazz pianist since Mike Nock, wrote charts and tickled keys for Woody Herman's post-rock, pre-Young-Thundering Herd right out of Berklee, excelled in L.A. studio work with Nelson Riddle and Johnny Mandel, worked with Charlie Haden's Quartet West, played and directed for terrific women vocalists with like-sounding names (Irene Kral, Natalie Cole, Diana Krall), won Grammys for orchestral arrangements for Cole and Shirley Horn and nominations for his own spritely jazz trio. Here he turns his magnificent writing skills towards driving the NDR Big Band (aka Hamburg Radio Jazz Orchestra), a well-oiled Mercedes sedan of a studio orchestra that handles lofty alpine hairpins with grace and elegance and prizes plush harmonies over driving rhythms.

Broadbent delivers oblique, pitch-perfect, pro-forma charts of the title track and several originals that show a sweet-edged, old-school nostalgia at every turn and take few chances – a program admirably suited to a staid burgher Pops concert. Tempos are kept slow to medium and drummer Marcel Serierse safely reined in (brushes, low in the mix). Tracks are orchestrally conceived (read: longish) and solos – except for Broadbent's tidily thought-out, smoothly dovetailed piano excursions – few, albeit workmanlike (Christof Lauer's molten tenor on "Woody n Me"). After the air-clearing opener (a thinly disguised "All The Things You Are" with the classic Diz/Bird filigree) and (much later) a brisk Sonny Clark tribute ("Sonny's Step") with

nice tastes from Claus Stötter's trumpet and Lutz Büchner's alto, the set settles into a stately torpor, a leafy nostalgia with squeaky-clean section separation, unrelentingly tight voicings, airy high-reed doubling and, despite occasional Stan Kenton-ian outbursts, little excitement. What is needed is a few charts to liven up this concertized über-jazz with lean twists, dark glimmers, mean dissonances and, say, a top-down wee-hour rip through St. Pauli in a Porsche Boxster.

For more information, visit [janmatthies.com](http://janmatthies.com). Broadbent is at BB King's Blues Club Jun. 10th with Diane Schuur as part of Blue Note Jazz Festival and Dizzy's Club Jun. 23rd as a leader. See Calendar.



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**Conception**  
**Dave Burrell (Somerealmusic)**  
 by Robert Iannapolo

Pianist Dave Burrell emerged in the turbulent '60s, gracing early sessions led by Pharoah Sanders, Archie Shepp and Marion Brown and was part of the Paris diaspora of 1969-71 featured on many BYG-Actuel releases. In the '70s he began to make his mark as a composer and, in a series of solo and duet albums, as an interpreter of Ellington and Monk. He also revealed a fondness for rags and stride piano, fully blooming on 1990's *Jelly Roll Joys*. One always senses adventure, history and sheer joy in Burrell's music-making.

All those characteristics are in his latest album *Conception*. A trio date with drummer Joe Chonto and tenor saxophonist David Tamura, members of Sonic Insurgency, the program consists of eight compositions, the title track of Burrell's 2006 album *Expansion* the only one previously recorded. Chonto is an energetic drummer, always in step with Burrell, shadowing and pushing him along. Tamura's saxophone sports a dry, throaty sound and if occasionally he seems a little unsure on the heads, when the trio cranks into high energy, he rises above with a mighty, roaring bray.

The compositions are in that wonderful Burrell tradition of never quite knowing where a tune is headed but sounding great getting there. Opener "Paradox Of Freedom" is a typical wry theme, which settles into a slow, bluesy groove. Burrell's stride fascination comes to the fore on several of these tracks. Three are duets between Burrell and Chonto (including the aforementioned "Expansion") while certain tunes (especially "Mutiny") recall the bracing jazz he was making during the BYG period. While not the best Burrell trio recording (*Expansion* is still the high bar for this listener), *Conception* should be heard by his fans.

For more information, contact [somerealmusic@earthlink.net](mailto:somerealmusic@earthlink.net). Burrell is at Roulette Jun. 11th with Charles Gayle and Jun. 16th, both as part of Vision Festival. See Calendar.



**Two Men Walking**  
 Ivo Perelman/Mat Maneri (Leo)  
**Zilzal**  
 Ayman Fanous/Jason Kao Hwang (Innova)  
*White String's Attached*  
 Nigel Coombes/Steve Beresford (Bead-Emanem)  
*Paragone d'Archi*  
 Charlotte Hug/Stefano Pastor (Leo)  
 by Stuart Broomer

While the violin has often been marginal in jazz (its sibling viola even more so), the instrument has a central presence in world music, whether in its European form or in the traditional guises of the

Arabian rebab, Persian kamancheh and Chinese erhu. It has become a key instrument in recent free music and each of these CDs presents the violin or viola in an improvising duo, each context as distinct as the relationships and music that arise.

Mat Maneri brings a viola to *Two Men Walking*, his duet with tenor saxophonist Ivo Perelman, one of many sessions Perelman has recorded in the past three years. Perelman, who has recorded with the CT String Quartet clearly has a heightened relationship with strings and it's never been as realized as it is here. He seems to bow and pluck his lines, which are filled with squirming glissandi. He and Maneri achieve some of the closest mirrorings imaginable here, in an uncanny wedding of instruments that might not have seemed possible. For his part, Maneri creates a vocabulary of micro-pitches and inflections that seems to draw on the resources of violinists who have adapted the instrument to Indian music. The delicacy of the music, at times a series of intimate cries and whispers, can astonish, as can the sonic range, with Perelman at times suggesting Stan Getz' *Focus* and Albert Ayler's adventures with strings. "Part 5" is notable for its continuous development, "Part 7" for the closeness of parallel lines. By the conclusion, the two seem to be stretching the time inside their bending, sustained tones.

Egyptian-born Ayman Fanous plays guitar and bouzouki with the Asian-American violinist Jason Kao Hwang and *Zilzal* often builds on traditional elements: repeated rhythmic figures, compound meters, modes and drones. The longer pieces—"Mausoleum of Beybars the Crossbowman", "Tree of the Virgin at Matariya"—are both the most deeply-traditioned and melodic, with Fanous using the bouzouki's humming resonance to stretch deeply into Middle-Eastern and Indian terrain, treating the instrument like an oud or sitar to create an environment around the sustained pathos of Hwang's melodies. A series of short pieces, their titles prefaced with "DNA", sound improvised, mysterious encounters that focus on guitar harmonics and violin-string abrasions while the title track finds a middle ground, developing abstract lines rooted in the idiomatic timbres of flamenco guitar and gypsy violin.

Violinist Nigel Coombes and pianist Steve Beresford belong to the second generation of English free improvisers that emerged in the late '70s. They were relatively free of the direct influence of jazz and also the ideal of "non-idiomatic improvisation". Instead, idioms abound on *White String's Attached*, from a stiff boogie bass to English music hall to formal music stretching from Mozart to Shostakovich, all of it arising in vast swaths of improvisation (the longest is almost 30 minutes, abetted by a toy piano, an Audubon birdcall and various "squeakers") that move forward with great momentum derived from myriad sources, seemingly misheard, misunderstood and misappropriated. While Coombes' original liner notes to the 1979 recording are as aggressive as the music ("...the two instruments on this record sound as if they hate each other"), the method echoes choosing a title: "a double misprint found in Japanese sleeve notes to a Joseph Szigeti record". It's much more than just witty, however, suffused with an energy as liberating today as it was 35 years ago. This essential reissue adds six minutes to one of the three duets as well as a 12-minute Coombes solo.

On *Paragone d'Archi*, Italian violinist Stefano Pastor and Swiss violist/vocalist Charlotte Hug explore the pun of the title, "archi" meaning both "bow" and "arch", titling their improvisations with geometric and architectural references like "Policentrico", "Parabolico" and "Asimmetrico". Working with the most similar instruments here, the two use the commonality to explore the possible overlaps, from microtonal gradations to the scrape of bow on wire and the swinging arcs created by glissandi. Hug's occasional use of her voice is as striking as her viola, creating a series of sustained tones, percussive noises and throat-sung multiphonics, which take these

improvisations into a kind of interiority, until the two achieve a kind of transcendence on "Ferro di cavallo" (horseshoe) in which the purely acoustic sounds seem to become first electronic and then imaginary. In the final linear explosion of the title track, the two have created a novel city of sound.

For more information, visit [leorecords.com](http://leorecords.com), [innova.mu](http://innova.mu) and [emanemdisc.com](http://emanemdisc.com). Maneri is at Roulette Jun. 13th with Whit Dickey as part of Vision Festival, Ibeam Brooklyn Jun. 20th, The Stone Jun. 29th with Kris Davis and Clemente Soto Velez Cultural Center Jun. 30th with Sarah Bernstein. Hwang is at Roulette Jun. 11th with Charles Gayle and 14th as part of Vision Festival and Ibeam Brooklyn Jun. 18th and 22nd. See Calendar.

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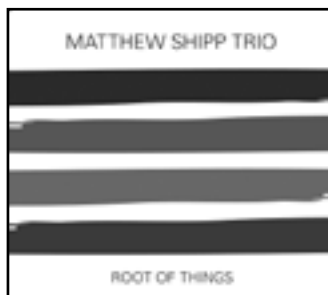
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**Root of Things**  
**Matthew Shipp Trio (Relative Pitch)**  
 by Jeff Stockton

Pianist Matthew Shipp is frequently labeled “cerebral” and his playing is usually described using a math metaphor. Yet his musicianship with the David S. Ware Quartet was always as passionately spiritual as that of its leader and Shipp’s solo work has always been informed by the sounds of his time, including hip-hop and electronic dance beats. Consistently prolific, Shipp’s recent work as a soloist and as a leader has been a return to the basics of acoustic instruments. Basics, however, doesn’t quite cover it, because it sounds as if Shipp and his trio are putting it all together on *Root of Things*.

The disc opens with the title track, which finds Shipp and bassist Michael Bisio laying down lines that come together and apart while drummer Whit Dickey adds seasoning on cymbal and hi-hat. “Jazz It” begins with a walking bassline and proceeds as an exercise in rhythm parried back, forth and around among the players. “Code J” rounds out the first half of the program in a gentle collision of controlled melodic statements and ideas freely expressed.

The second half of *Root of Things* puts the individuals in the spotlight as each performer gets a solo moment. “Path” highlights Bisio as he mixes bowing with strumming before Shipp and Dickey come in to quicken the pace and bring the song to its conclusion. Dickey then solos to start “Pulse Code” and Shipp opens “Solid Circuit” unaccompanied. The effect of these solo segments is captivating for their exploration of tempo and touch, but also leave the listener anxious for the complete trio to reform. This is music-making at its highest level, in performances that contain elements of jazz history, certainly, but also classical accents and an overall presentation informed by a chamber sensibility. The trio manages a magic trick: they are concise and expansive, seemingly at the same time. For Shipp, it’s a career high: the years, his technique, his understanding of free jazz and swing and the avant garde and what he’s learned playing standards, composing and improvising, as a leader and as a member of a working trio. It’s all here.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). This trio is at Roulette Jun. 14th as part of Vision Festival. See Calendar.



**Melissa Aldana & Crash Trio**  
**Melissa Aldana (Concord)**  
 by Tom Greenland

Tenor saxophonist Melissa Aldana has enjoyed a rising profile following her 2013 first place showing at the Thelonious Monk Institute’s prestigious annual competition, but her third release, and first for Concord (a contract with the label being a notable perk of her win), offers compelling evidence that she’s got staying

power. The excitement stems from Aldana’s precociously mature lyric intelligence wedded to a sensitive but restrained romanticism. The pared-down format of her Crash Trio, with bassist Pablo Menares (a fellow Chilean) and Cuban drummer Francisco Mela, gives her full freedom to explore, along with the consequent responsibility to imply harmony in lieu of chording instruments.

The setlist contains two covers and tunes by each bandmember, mostly straightforward compositions with quirky twists, Mela’s catchy samba “Dear Joe” probably the most memorable of the lot. But what jumps off the CD is the graceful, unbroken logic and syntax of Aldana’s improvisations, a mix of extended phrases and shorter exclamations, glued together with parallel melodic contours or mirrored gestures or displaced counterlines, all infused with subtle ornamentation and tonal detail. Indeed, musical thoughts that begin nonchalantly often gather momentum and density as they unfold such that, just as a melodic thread seems to be winding down, a bit more skein is unraveled, revealing an unexpected twist, all in the same breath. Menares, featured to good effect on “Tirapié”, is a strong accompanist with a buoyant beat while Mela, who on “Peace, Love & Music” mimics a whole batá drum ensemble with a single drumkit, provides flexibility and finesse. Aldana’s soloing, consistently strong, is particularly so on the aforementioned tracks, the standard “You’re My Everything” and a closing soliloquy reading of “Ask Me Now”, where she gently squeezes out a high climactic note, followed by a long chromatic downwards slide, crafting a gripping narrative without resorting to melodrama.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). This project is at Dizzy’s Club Jun. 16th. See Calendar.



**Love Lost and Found**  
**Barbara Levy Daniels (Bldproductions Inc.)**  
 by Marcia Hillman

The Great American Songbook is rich in material about the two states of love—to have and have not. Vocalist Barbara Levy Daniels explores both in her new CD, a collection of familiar favorites with pianist and musical director John di Martino, cornetist Warren Vache, guitarist Paul Meyers, bassist Boris Kozlov and drummer Shinnosuke Takahashi as her musical accompaniment. The songs are all mostly from the ‘30s, written by some of the most creative and well-known songwriters of all times, including Johnny Burke-Jimmy Van Heusen, Richard Rodgers-Lorenz Hart, Hoagy Carmichael-Ned Washington and Irving Berlin, among others.

Daniels delivers straightforward renditions of each song, singing either two choruses or a chorus and a half of each, interspersed with either a piano or a cornet solo. She possesses a flair for storytelling well suited for the chosen repertoire, almost speaking the words at appropriate times. Her vocal quality swings from edginess to a softer tone depending on the lyric but the warmth is always there. She displays her most innovative phrasing on “Willow Weep For Me” and “There Will Never Be Another You”, bringing a freshness to these overdone songs.

Vache plays behind Daniels on some of the songs, punctuating her vocals and then taking a solo turn. Most notable is his inventive work on “There Will

Never Be Another You” and melting tone on “The Nearness Of You”. Worthy of mention, too, is di Martino’s lightly swinging work on “Moonglow” and inspired pianistics on a bossa treatment of “Say It Isn’t So”. Other highlights are Kozlov’s arco introduction to “For All We Know” and Takahashi’s outstanding brushwork on “It Could Happen To You” and pulsing drumming on the Latin-ized “For All We Know”.

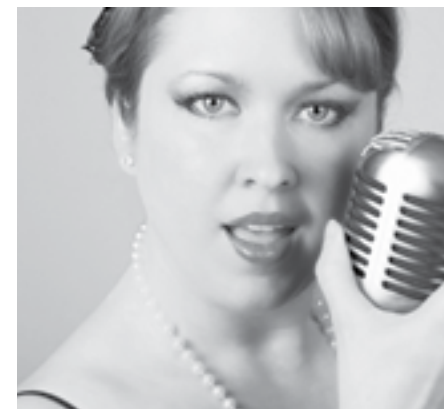
The ingredients in this album—a talented vocalist, five most able musicians and some of the best songs to be found—all make for a most delicious treat. Enjoy!

For more information, visit [barbaralevydaniels.com](http://barbaralevydaniels.com). Daniels is at Metropolitan Room Jun. 18th. See Calendar.

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[annaelizabethkendrick.com](http://annaelizabethkendrick.com)

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**OWL Trio**

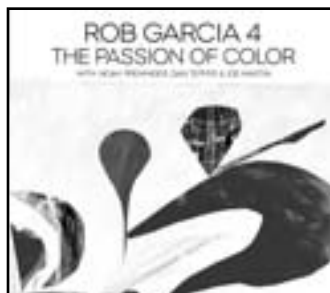
**Lage Lund/Will Vinson/Orlando le Fleming (Losen)**  
by Robert Milburn

Guitarist Lage Lund, saxophonist Will Vinson and bassist Orlando le Fleming have been playing together in various groups for a decade now. But when the three of them stepped into an abandoned Brooklyn church for an impromptu recording session, unrehearsed and with little experience playing together as a trio, none of them could have predicted the result. The self-titled debut of the OWL Trio, a session of jazz standards and free improvisations, feels delightfully intimate and has a collective subtlety that is an inviting and enjoyable listen. Each track is as refreshing as the last.

All the members of the OWL Trio contribute to the album's success: le Fleming's deeply-toned warmth and understated pith; Lund's pensive accompaniment and fierce, spindly improvisations; Vinson's yearning and misty alto bearing the unmistakable stamp of Lee Konitz. The tunes all have feel, be it vivacious swing or quiet ballad, but somehow within this range a cohesive sound emerges, wrapped in pensive reflection. Duke Ellington's "Morning Glory" has a gently lolling bounce and Vinson an understated smokiness. Free-improvised tunes like "Hallow" and "Churchgoing" have a lingering tension, with the trio pushing and pulling each other into the forefront. Lund's inspired and knotty improvisations contrast nicely against Vinson's airy lyricism on a particularly dulcet "Sweet and Lovely"; the two soloists repeat this counterpoint theme on Jerome Kern's "Yesterdays" with le Fleming laying out to let them playfully jab back and forth.

The best tune is John Coltrane's "Dear Lord". Vinson captures the divine poignancy, straddling delicately between serenity and intensity and Lund's harp-like arpeggios have a cascading warmth. le Fleming sits out the first minute and a half before ringing round and sonorous. The playing is remarkably honest and reverential while the interplay feels both pleasant and natural. Quite a feat for an unrehearsed trio. Let us hope there is more to come.

For more information, visit [owltrio.com](http://owltrio.com). Lund's trio with le Fleming is at Bar Next Door Jun. 19th. See Calendar.



**The Passion of Color**  
**Rob Garcia (BJU Records)**  
by Ken Micallef

There are drummers who keep time and there are drummers who make you listen, whose shifting rhythms, exhilarating time feel and inventiveness make the music dance.

Rob Garcia is one such drummer and his fifth album, *The Passion of Color*, again with his supremely consistent and empathetic quartet of tenor saxophonist Noah Preminger, pianist Dan Tepfer and bassist Joe Martin grabs your attention immediately. Garcia's band is even more exciting than his highly detailed yet

subtle drumming, which says a lot to his leadership—like all great frontmen he puts the music first, not his instrument. And like fellow drummer/leaders Bill Stewart and Jack DeJohnette, Garcia always serves the music, but with that extra inner sparkle and finesse coupled to crackerjack time sensibilities that are constantly delightful.

But even more than Garcia's previous release *A Drop in The Ocean*, *The Passion of Color* does highlight his drumming, the songs' melodies and improvs sprouting directly from his rambunctious punctuations and sizzling cymbal playing. Having recorded five albums together this is a true band and a collective sense of one-ness is heard in the improvised instrumental layering of the title track, musicians ricocheting off each other like manic pinballs. The heat continues in "The Caterpillar vs. The Butterfly", rhythms darting like sunspots over a mean swing pattern, underpinned with Garcia's furious rim-click chatter.

Tepfer is the perfect foil to Garcia's colorful drumming. The two delight in rhythms that seem to possess a shared sense of surprise. The pair play beautifully together on the ruminative ballad "It's Time", Garcia rolling mallets while Tepfer plies the keys like waves. "The Garden's Poet" is a simple upbeat swing vehicle, but the melody is so unusual, with its up-and-down trajectory, it's like Vince Guaraldi playing a duet with Monk. The album ends with a familiar melody, bass enunciating an intro, joined by a tango snare drum groove, then an elongated saxophone melody. The quartet turns Jimi Hendrix' "Little Wing" into a majestic march, like a New Orleans' requiem played with respect and forlorn beauty.

For more information, visit [bjurecords.com](http://bjurecords.com). This project is at Cornelia Street Café Jun. 19th. See Calendar.



**The Endless Mysteries**  
**George Colligan (Origin)**  
by Elliott Simon

"Waiting for Solitude", with its melodic sweeping groove, is a tasteful starter to this latest release from pianist George Colligan, a robust trio session with bassist Larry Grenadier and drummer Jack DeJohnette, both well suited to Colligan's hard-attacking style. They ratchet up the racing tempo of "Song for Tarahumera", a paean to the Native American people known for their long-distance running prowess, and elegantly imbue "Her Majesty" with Latin shades.

Colligan shows that his compositional prowess extends way past rhythmical platforms for tight trio playing such as "It's Hard Work". Questioning the insoluble and searching for the unanswerable run through many of these musical exchanges. The horrors of the school shooting at Newtown were personalized for the jazz community with the loss of saxophonist Jimmy Greene's daughter Ana. The forsaken quality of Colligan's solemn chords on the tender "Thoughts of Ana" and unbridled anger of "Outrage" capture a small piece of the emotional fallout from this tragedy.

Colligan is the consummate storyteller. Grenadier's bass answers the questioning pianistic intro of the title cut with yet more questions. Colligan's melodic infuses "Liam's Lament" with a bandoneon-like pathos as it beautifully melds with the rhythm section. Likewise, the romance of "When the Moon is in the Sky" and encouraging inspiration of closer "If

the Mountain was Smooth, You Couldn't Climb It" bring a positive emotional depth to a session reliant more on inquiry and pathos than cheerful optimism.

Colligan is well known as the pianist for DeJohnette's New Quintet and the legendary drummer's worldly creativity is certainly a presence here but it is Colligan's development that is front and center. In that sense, *The Endless Mysteries* is filled with life and Colligan's unanswered questions and hats off to this trio for having the courage to take them on with such taste and musical sophistication.

For more information, visit [originarts.com](http://originarts.com). Colligan is at Smalls Jun. 20th-21st. See Calendar.

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*Planet X Just Blew Up!*  
Marc Edwards &  
Slipstream Time Travel  
(Alpha Phonics)



*Holographic Projection Holograms*  
Marc Edwards & Sonos  
Gravis (Alpha Phonics)

by Clifford Allen

It would be easy to think that, when reading the pages of a publication such as this one, free music has become an accepted way of playing, full of accolades, visible and accessible to a wide swathe of people. To an extent it is true that this music reaches more people now than even ten years ago and access and an inordinate amount of work results in situations like Anthony Braxton winning an NEA Jazz Master award. That said, it would be ridiculous to think that free music isn't the bastion of a healthy amount of underground sweat and even the most well-regarded free musicians are far from household names. Drummer Marc Edwards is one of the soldiers of the avant garde whose work may not garner an extensive amount of recognition outside of Brooklyn DIY spaces, but musicians like him are the bedrock of any creative music environment.

Edwards' history is long; he developed his craft in the ensembles of pianist Cecil Taylor and saxophonist David S. Ware in the '70s-80s and saxophonists Sabir Mateen, Charles Gayle and Rob Brown in the '90s. In recent years, he's worked extensively with drummer and guitarist Weasel Walter, including the cooperative art-rock quartet Cellular Chaos (with bassist Shayna Dulberger and vocalist Admiral Grey). Slipstream Time Travel is Edwards' main working unit, a revolving cast of players that generally includes guitarists Tor Snyder and Ernest Anderson III and bassist Gene Janas, as well as a number of similarly-minded collaborators. Across four discs and nearly a decade of performances, the ensemble has honed a psychedelic, Afrofuturist improvisational approach both transcendent and incisive. On their most recent offering, *Planet X Just Blew Up!*, the core is expanded with the addition of guitarist Takuma Kanaiwa and Lawry Zilmrah on bicycle wheel and electronics (shades of Sylvia Hallett). While Edwards is known for an economical, rolling storm of accents, his action is subdued and all-over in this context, a distant needling that gently nudges pathos-laden wails and sludgy feedback from this string-heavy electric ensemble. The closer, "Suspended Animation", is a curious Latin-based improvisation, fuzzed lines unfurling over a clattering groove.

*Holographic Projection Holograms* is the first disc by Sonos Gravis, essentially a bass-less variant of Slipstream Time Travel featuring Alex Lozupone on seven-string guitar in addition to Edwards, Anderson and Kanaiwa. Lozupone uses pedals and a device that splits his guitar across two amps, thus allowing a lower-register, droning 'bass' texture to appear amid the stew. In practice, Sonos Gravis is top-heavy and dense, creating a field of discursive statements linked by Edwards' dry, martial percussion on the opening "Birth of the Universe", which intermittently gel into crunching, metallic chugs. Sonos Gravis could, in fact, be the conceptual merger of the New York Art Quartet, Black Sabbath and Last Exit, though despite signposts reflecting noise and free jazz, this music has little actual precedent. As a two-disc set, these dates are a raw and unique view into the dedication and creativity of our underground.

For more information, visit [facebook.com/marc.edwards2](https://facebook.com/marc.edwards2). *Slipstream Time Travel* is at Spectrum Jun. 25th. See Calendar.

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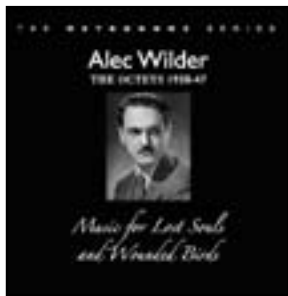
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**Music for Lost Souls and Wounded Birds:  
The Octets 1938-47  
Alec Wilder (Hep Jazz)  
by Michael Steinman**

If contemporary listeners know Alec Wilder it is because of his brilliantly opinionated book *American Popular Song* or from his compositions “I’ll Be Around”, “While We’re Young” or “It’s So Peaceful in the Country”. Few have heard his Octet recordings and the 45 sides on this set are small treasures, reissued piecemeal in the ‘50s and never collected completely.

Wilder, we learn from Terry Teachout’s brisk notes, was asked to create a small recording band similar to the Raymond Scott Quintette. His Octet featured his compositions and orchestrations, with an unusual instrumentation: harpsichord, flute, bass clarinet, bassoon, Jimmy Carroll’s lucent clarinet, Mitch Miller on oboe or English horn, string bass and drums. The recordings sound improvised, but Wilder had written out every note.

Wilder’s nutty titles—“Jack, This Is My Husband”—do not always prepare a listener for the constant musical ingenuity, shifts of voicing and timbre. These pieces are not AABA songs, but small symphonies alternating swing passages with moody interludes. Their sound is engaging, quirky, with the reeds lending slow passages a dreamy yearning quality. One hears echoes of Debussy, of sweet-band reed sections, of impressionistic harmonies later to become film soundtrack clichés.

The first disc of 1939-40 sessions might offer the most pleasure to a listener expecting Swing Era small-band jazz conventions. The second, which begins with six selections conducted by Frank Sinatra (one of Wilder’s most fervent early champions), is more tranquil. Although the music is always pastoral, prettiness takes over as the set ends with two 1953 selections featuring Mitch Miller with bandleader Percy Faith on Wilder compositions.

Hep Jazz productions are rewarding, offering complete issues of relevant material, good annotation and first-rate transfers. But this set has an odd title, chosen by the producer (from Desmond Stone’s Wilder biography), which might lead someone to assume that the music was meant for listeners in despair. Happily, it isn’t so: the Octets are full of unforgettable bright small surprises that have not aged.

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



**Live at Smalls  
Frank Lacy (smallsLIVE)  
by Russ Musto**

The penultimate Jazz Messenger trombonist, Frank Lacy takes a page out of the Art Blakey playbook, fronting a sextet of young firebrands in the Greenwich Village basement bastion of contemporary mainstream jazz. The group—trumpeter Josh Evans, tenor/soprano

saxophonist Stacy Dillard, pianist Theo Hill, bassist Rashaan Carter and drummer Kush Abadey—throws down hot and heavy with a seven-song set of three Lacy originals and four rare post-’60s jazz classics, all noteworthy for their distinctive arrangements, appealing lyricism, rich harmonics and powerful solos.

The leader’s opening “Stranded” is a swinging anthem in the Messenger mode with riffing horns driving the soloists, giving way to a drum interlude that leads back to the powerful melody and a surprising tag. George Cables’ supremely lyrical “Think On Me” is introduced by Hill, whose voicings play pretty behind the frontline’s exciting improvisations before he takes his own turn. “Alicia”, by late Blakey bassist Charles Fambrough, is given a straightforward reading with hard-walking bass and relentlessly swinging drums propelling the four soloists’ statements. Lacy’s “The Spirit Monitor” is a stirring, gospel-tinged and emotionally-charged processional, sanguine in its concurrent melancholy and optimism.

Lacy puts down his trombone to sing the lyric to his “Carolyn’s Dance”, an unabashedly romantic ode to love, Dillard blowing piercing John Coltrane-like soprano and Hill spinning out articulate McCoy Tyner-ish runs. A pair of iconic pieces from the ‘70s, Joe Bonner’s beautiful “Sunbath” (first heard on Woody Shaw’s *Love Dance*) and Freddie Hubbard’s fiery “The Intrepid Fox” (from the composer’s *Red Clay*), close out the set. The contrasting tones of these tracks—the former, supple and smooth, the latter, jagged and intense—showcase the versatility of the band in its mission to shine a bright light on some of jazz’ hidden gems and introduce new ones.

For more information, visit [smallslive.com](http://smallslive.com). This group is at Smalls Jun. 3rd and 10th. See Calendar.



**Fauna  
Paul Stapleton/Simon Rose (pfMENTUM)  
Hasparren  
Daunik Lazro/Joëlle Léandre (NoBusiness)  
Words Unspoken  
George Haslam (SLAM)  
Melt!  
SAMBAR (Not Two)  
by Marc Medwin**

The baritone saxophone has come a long way since Harry Carney and Gerry Mulligan put it on the improvised music map. These four releases attest to that progress as it is heard in diverse partnerships, using the many faces of improvised music to engage styles from modern classical to the most traditionally swung ballad. Yet, each musician has come to terms with that huge palimpsest we call history and no matter what is being played, a degree of modernity is present in their vocabularies.

The Paul Stapleton and Simon Rose partnership was just waiting for this sort of documentation. To call these explorers mere sound artists is to undervalue their contributions and *Fauna* provides a peek into the depth, grit and whimsy informing their collaboration. “Shift” finds Rose’s baritone right in the listener’s face, serving up a characteristic brew of beating multiphonics and complex drones while the modified turntable of

Stapleton’s Bonsai Sound Sculpture provides an almost delicate accompaniment of chipmunk voices in chorus. It’s all rather serene, if somewhat loud, when compared to the post-Varèse-ian pitch-bending counterpoint of “Zeiteinheit” or the delicacy of “Set”, where Rose somehow intuitively nearly the exact pitches to complement Stapleton’s bell-like ruminations.

Saxophonist Daunik Lazro and bassist Joëlle Léandre have a similarly symbiotic musical relationship and that their inventions tend toward the melodic is not to deny the adventure in the six-part concert disc *Hasparren*. Opening the second section, Léandre’s gorgeous melody, fashioned almost entirely from harmonics, inspires Lazro to some of his subtlest playing and most sensuous vibrato, especially on one particularly long and crescendoing B-flat, which slowly slides in and out of focus as Léandre trills in ascent. The duo’s mastery of pointillist excitement, especially in the third section, is no less complete and it would necessitate an article in itself to document the ease with which the pair fluctuates between extremes from moment to moment. Their trajectory involves less shock value than the Stapleton/Rose duo but certainly no compromise; indeed, the fourth section involves a rather terrifying Xenakis modality of leaped registers and guttural exhortations before more ‘traditional’ melodies reemerge.

There is nothing that saxophonist George Haslam, who celebrates the 25th anniversary of his SLAM imprint this year, can’t play and the ballad treatments of *Words Unspoken* find him conjuring shades of Carney and Mulligan, as well as referencing Ben Webster’s vibrato and post-tone breathing while, of course, filtering all through his own approach. This disc of duets and solos does not so much deconstruct the ballad as present it in three dimensions, elucidating it from multiple instrumental angles. Contrast the two versions of “In a Sentimental Mood”: in guitarist Esmond Selwyn’s intimate rendition, harmony is king, even in the way he reemphasizes and transforms the melody’s harmonic implications each time it is stated; when Haslam and trumpeter Steve Waterman lay down their version of the same tune, it becomes a study in harmonic implication and resolution through counterpoint. This sinewy and often elusive approach becomes especially interesting when each player solos as harmonic control is bandied about in a friendly game of tag. A somewhat similar path is taken when Haslam and bassist Steve Kershaw slide effortlessly through “I Won’t Send Roses”, but no such harmonic ambiguities cloud the horizon during “A Kiss to Build a Dream On” and “Blue Bossa”, both courtesy of Haslam and pianist Ruben Ferrero. Haslam’s penchant for rhythmic freedom opens the tune, more blue than bossa, and the way the duo elongates bossa rhythm upon Ferrero’s lush entrance is both natural and thoroughly enjoyable.

The biggest surprise in this group of releases is SAMBAR’s debut *Melt!*. Paulina Owczarek and Tomasz Gadecki may not be familiar names, but on the strength of this concert recording, they should be. The synergy between these two baritone saxophonists is as solid as their sonic vocabularies are inclusive. Listen to the way they slam into the second section of their four-part suite, sounding as if three or four instrumentalists are in play. Then there are the interregistral leaps, bent pitches and drones that begin the third section or the polyrhythmic clicks and clacks that open the first. The pair can switch moods and methods on the proverbial dime and their post-tonal interplay is as intriguing as the multiphonics that render ensemble size irrelevant. If the other musicians under discussion represent the baritone’s illustrious past and present, perhaps we might look to SAMBAR for its future and it’s difficult to imagine it in more capable hands.

For more information, visit [pfmentum.com](http://pfmentum.com), [nobusinessrecords.com](http://nobusinessrecords.com), [slamproductions.net](http://slamproductions.net) and [nottwo.com](http://nottwo.com)



**Holy Lights Human Rights**  
Gunter Hampel/Cavana Lee Hampel/Steve Swell  
(Birth)  
by John Sharpe

Recorded in the WKCR studio, *Holy Lights Human Rights* is but the latest installment of German multi-instrumentalist Gunter Hampel's work to be captured by the radio station. Three of the first ten issues on his Birth label were recorded there in the '60s-70s and he has been back many times since. Joining him on this occasion are his daughter Cavana Lee Hampel, whose wordless singing becomes one of the defining characteristics of the set, and Downtown trombone stalwart Steve Swell.

The unconventional lineup proves no barrier to adventurous music-making. Hampel restricts himself to flute and vibraphone, which helps reinforce the airy dreamy ambience. Lee Hampel's playful vocalese brings to mind her mother, the great Jeanne Lee, particularly her mix of floating exhalations and surrations. Hampel alternates between melodic lines and meter and tonal exploration on flute while he often takes a more percussive angular approach on vibraphone. Swell shows his tender side, relatively restrained, creating a loose obbligato around the voice, blending and harmonizing with the other instruments.

Hampel's gently swinging themes provide the launchpad for lots of freewheeling, relaxed but intricate exchanges. "Magic Touch" gets the album off to a splendid start, as flute and trombone dance around the pulse implied by Lee Hampel's breathy rhythmic scat, before opening into fluid three-way dialogue. The gradual alignment of the disparate strands into a restatement of Hampel's loping tune makes for a captivating conclusion to the track. "Danilo Waltz" forms a soothing lullaby, delineated by warm trombone and buoyed by bristling vibraphone, while the series of boppish descending phrases that open "Smiling Energy" announce another flowing Hampel chart and a further dose of inventive but understated colloquy. Indeed such is their strength that the final two cuts, which sound spontaneous, might have benefited from more overt focus from Hampel's pen.

For more information, visit [gunterhampelmusic.de](http://gunterhampelmusic.de). Swell is at Clemente Soto Velez Cultural Center Jun. 2nd, 9th and 23rd and Roulette Jun. 11th with Charles Gayle and 13th with Jemeel Moondoc as part of Vision Festival. See Calendar.



**Ironic Havoc**  
Paul Flaherty/Randall Colbourne (Relative Pitch)  
by Brad Cohan

This reviewer's introduction to saxophone giant Paul Flaherty came by way of former Sonic Youth luminary Thurston Moore. As a fellow Massachusetts avant-gardist, Moore used his clout to help give Flaherty a wider platform for his monolithic craft.

Thus began my fandom of Flaherty, with 2006's

*A Rock in the Snow* (Important), a trio with violinist C. Spencer Yeh and drummer Chris Corsano, 2008's solo jaunt *Whirl of Nothingness* (Family Vineyard) and *Bridge Out!* (Family Vineyard), an album with devoted conspirator drummer Randall Colbourne.

Flaherty steadfastly continues to build rapport with like-minded flame-throwers like Weasel Walter, Marc Edwards and Steve Swell but it's the duo he shares with Colbourne that is his ultimate vehicle. A union that goes back to 1990 and encompasses up to 40 recording sessions, *Ironic Havoc* is yet another example of their chemistry. With an aesthetic mirroring his shamanistic presence of flowing white beard and bald pate, Flaherty—channeling Albert Ayler and Peter Brötzmann—proves part hurricane-force squealer and part-discharger of subtle nuances. Colbourne, like the late Rashied Ali, is an unrelenting percussive force bustling with an arsenal of gnashes and massages.

*Ironic Havoc's* six compositions are epic in proportion, ranging from the shortest at nearly 9 minutes to its heftiest eclipsing 17, running the gamut from assaultive to delicately restrained to all-out soulful. Opener "Jumping Spiders" attains a funky vibe as the ever-electric Flaherty furiously hops from scream-bloody-murder wails and gyrating grooves to bluesy flourishes. "Revenge of the Roadkill" is a slow-building tour de force of sonic meditations, which quickly descends into thwacking fury and discordant swells. Aptly-titled marathon closer "Conclusion" constructs violent soundscapes laden with mettle and emotion. With *Ironic Havoc*, Flaherty and Colbourne continue their quest for violent and spiritual improvisation of the highest order.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Flaherty is at Clemente Soto Velez Cultural Center Jun. 2nd and Ibeam Brooklyn Jun. 20th. See Calendar.



**AfroPhysicist**  
Theo Croker (Okeh)  
by Alex Henderson

Theo Croker, a grandson of the late Doc Cheatham, followed in his footsteps when he became a jazz trumpeter. But *AfroPhysicist* is a long way from the swing and Dixieland for which Cheatham is remembered. This album is dominated by electric jazz-funk and soul jazz and Croker's playing recalls Donald Byrd, Freddie Hubbard and Miles Davis.

Most of the material on *AfroPhysicist* (which Croker produced with veteran singer Dee Dee Bridgewater) is accessible and groove-oriented. "Realize" sounds like a cross between electric Davis and Parliament/Funkadelic and Croker is equally R&B-minded on "Wanting Your Love", "It's Not You, It's Me (But You Didn't Help)" and a memorable arrangement of Stevie Wonder's "Visions". Croker makes a detour into straightahead postbop on the angular and cerebral "The Fundamentals", but more often than not the soul/funk factor is dominant.

*AfroPhysicist* offers some vocals here and there, most notably on the three tracks that feature Bridgewater: Buddy Johnson's "Save Your Love for Me", Michael Jackson-associated "I Can't Help It" and Eddie Jefferson's "Moody's Mood for Love". The big-voiced Bridgewater is perfect for *AfroPhysicist* because she has both jazz and R&B credits on her long résumé and her expressive performances on this album successfully combine the two styles. Croker's take on

"Moody's Mood for Love" is certainly unorthodox. The song (which came about when Jefferson wrote lyrics for saxophonist James Moody's instrumental 1949 arrangement of the Dorothy Fields-Jimmy McHugh standard "I'm in the Mood for Love") has usually been performed as a male/female vocal duet but here Croker performs alongside Bridgewater with his trumpet as the male part.

Not for jazz purists, *AfroPhysicist* is strictly for those who like their jazz laced with big doses of R&B.

For more information, visit [okeh-records.com](http://okeh-records.com). Croker is at Kaye Playhouse Jun. 9th with Dee Dee Bridgewater as part of Blue Note Jazz Festival. See Calendar.

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*Out To Lunch!*  
 Eric Dolphy (Blue Note)  
 by Andrey Henkin

Eric Dolphy, like John Coltrane and Charles Mingus, is one of those musicians claimed by both sides of the straightahead-avant garde divide. It is not coincidental that the alto saxophonist/bass clarinetist/flutist played with both during his brief career (excepting a few late '40s sessions in Los Angeles, 1958-64) but, unlike those two legends, his discography is relatively slight, particularly as a leader, especially when removing all the posthumously released discs and live recordings. So *Out To Lunch!*, recently reissued as part of Blue Note Records 75th anniversary vinyl initiative, is significant because it simultaneously augured and cruelly memorialized what Dolphy might have become had he not died unnecessarily in Berlin 50 years ago this month at 36.

Part of the astonishing 1964 class of Blue Note albums (and the only one Dolphy made specifically for the label), it is important to deify this session while also realizing it was just a natural part of Dolphy's development (in a review of Otomo Yoshihide's 2006 *Plays Eric Dolphy's Out to Lunch!*, I theorized that Dolphy almost certainly never even saw the final version). Yet, its combination of spiky, twisty melodies and non-hierarchical group contributions—courtesy of trumpeter Freddie Hubbard, vibraphonist Bobby Hutcherson, bassist Richard Davis and drummer Tony Williams—set a template that can still be heard today from Brooklyn to Berlin.

The tunes have been analyzed so many times by folks much greyer than I (and, in ultimate homage, covered in formats ranging from duets to large ensembles) so, instead, let us focus on the musicians involved. It is hard to believe that this was the first time Dolphy and Williams, the wunderkind of the Blue Note label and only a few months away from recording his own astonishing Blue Note debut, worked together in the studio, so attuned is the drummer to all of Dolphy's subtlety (they would only record together once more, a month later for pianist Andrew Hill's *Point of Departure*). Hubbard and Dolphy were old friends by this record date, having played in each other's bands since 1960 as well as the ones that produced three seminal recordings: Ornette Coleman's *Free Jazz*, Oliver Nelson's *The Blues And The Abstract Truth* and John Coltrane's *Africa/Brass*; most often lauded for his bombast, here Hubbard demonstrates his more delicately cerebral side. Hutcherson was another newish partner for Dolphy (two previous tracks on Dolphy's 1963 Douglas album *Iron Man*) but his approach to the vibraphone, more like a pianist à la Andrew Hill in those days, adds the perfect puckish harmony to Dolphy's melodies. And last, but most certainly not least, in Davis Dolphy had found the perfect bassist, with a strong yet fluid pulse and melodicist's sensibility, filling in the cracks of the music with the skill of an expert mason.

Who knows where Dolphy would have taken his music had he come back from his midday meal. The vision of longer-form efforts like those of his compatriots Mingus and Coltrane are intriguing. We'll never have the answer but we'll always have this masterpiece.

For more information, visit [bluenote.com](http://bluenote.com). A Dolphy tribute is at Cornelia Street Café Jun. 4th. See Calendar.



*Numbers & Letters*  
 Andrew Rathbun Quartet (SteepleChase)  
 by Ken Dryden

Since his debut as a leader in 1999, Andrew Rathbun has developed into one of the compelling saxophonists and composers of his generation. The Toronto native was based in New York for an extended period before relocating to take a faculty chair at Western Michigan University in 2012. He covers a lot of ground stylistically while his originals succeed on many levels, especially conveying emotion or projecting stimulating imagery. His band for this session consists of pianist Phil Markowitz, bassist Jay Anderson and drummer Bill Stewart, all veterans who make a difference on any record date. Markowitz, who was one of his professors in graduate school, is an inspired choice, named by NEA Jazz Master saxophonist David Liebman as his favorite pianist. Markowitz is an undervalued composer in his own right, but his strengths as an accompanist broaden the depth of Rathbun's intricate pieces. Anderson has appeared with Rathbun on previous CDs and he teams with the insightful Stewart to round out the top-echelon rhythm section.

Those familiar with Rathbun's earlier SteepleChase CDs will be delighted with his collection of new compositions. The tense "Bad Call" is a chromatic blues with a darting unison line by tenor saxophone and piano. Emotional soprano sax is the highlight of Rathbun's brooding waltz "Tears and Fears", which projects a sense of someone pacing the floor anticipating bad news; the interaction between the leader and Markowitz proves to be a powerful dialogue. Both the rambunctious "Playpen" and pacing "Sleep Please" were inspired by Rathbun's experience of being a parent to young children. Trumpeter Taylor Haskins, who has also previously recorded with Rathbun, guests on the moody "Counterpoint", highlighted by its conversational interplay. The eerie "Again?" has a sense of foreboding emotional turmoil, highlighted by Markowitz' inspired opening solo, leading to Rathbun's longing tenor with lush harmony by Haskins, as spacious bass and off-center brushwork provide a potent backdrop.

For more information, visit [steeplechase.dk](http://steeplechase.dk). This project is at Cornelia Street Café Jun. 11th. See Calendar.

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(See Review In this Issue)

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**Speak No Evil**  
Wayne Shorter  
(Blue Note)



**Unity**  
Larry Young  
(Blue Note)

by Brian Charette

Elvin Jones, the whirlwind drummer who graced close to 400 sessions during his 40-year career, had a relaxed style that even influenced rock drummers like Mitch Mitchell. Did you know he was in pictures too? Jones gave a humorous performance and post gunfight drum solo in the 1971 Western *Zachariah*. He'll be inaugurated into the Ertegun Hall of Fame this month and is at the epicenter of two great Blue Note recordings from the mid '60s recently reissued on vinyl: Wayne Shorter's *Speak No Evil* and Larry Young's *Unity*.

The hauntingly beautiful *Speak No Evil*, recorded in December 1964, is regarded to be the finest Wayne Shorter album. Coming after the mostly modal sound of *JuJu*, it showed a slight return to scalar lines and chord changes. The solos, from the leader and trumpeter Freddie Hubbard, are minimal and bluesy with an eerie hardbop delivery. Jones, in a rhythm section with bassist Ron Carter, is pure sizzle as a young Herbie Hancock burns on piano with interesting 4th shapes, unnameable chords and effortless cross rhythms. In Don Heckman's original liner notes, he says Shorter was thinking of misty, otherworldly landscapes when writing the tunes.

In contrast, 1965's *Unity* is crash-and-bash from the first twisted mambo of Woody Shaw's "Zoltan". Shaw's influence on the album, besides his trumpet playing in a frontline with tenor saxophonist Joe Henderson, is palpable with three tunes typifying mid '60s quartal harmony. Jones and Larry Young basically write the book on the post-Jimmy Smith organ rhythm section on this one. The drummer's wide beat and churning rolls match perfectly with Young's undulating basslines and hexatonic riffs. Jones' solos are wild over-the-bar romps that tend to wander a little but always land with a punch on the downbeat. Possibly the heaviest cut on the record is "Monk's Dream", a very special duet that has the dynamic of the two in plain sight and is regarded as the best drummer/organist hook-up ever.

The two albums are nice to dig back to back so you can get your chill on during the Shorter album and rev up to the deadly spang-a-lang of *Unity*. One thing is for sure – on both Elvin swings!

For more information, visit [bluenote.com](http://bluenote.com). Elvin Jones will be inaugurated into the Ertegun Jazz Hall of Fame Jun. 9th. For more information, visit [jalc.org](http://jalc.org).



**Plays Solo Piano**  
Ran Blake  
(ESP-Disk)



**Lettuce Prey**  
Dave "Knife" Fabris  
(Great Winds)

by Donald Elfman

Ran Blake is a truly singular figure in improvised music. As a seminal mentor and artist in the New

England area, Blake has transformed worlds of expression with his own extraordinary inventions. The two albums here are separated by nearly 50 years but share a riveting intelligence.

On *Plays Solo Piano* (remastered from the 1965 classic), the artist takes music that is part of the jazz repertoire and the fabric of American music and reframes it melodically and harmonically. For "On Green Dolphin Street" Blake has created something of a dark étude where in less than three minutes he offers fragmentary flourishes from the jazz and standards vocabulary but makes the listener hear the tune as a newly constructed work. He does the same with such new and old jazz classics as "Good Mornin' Heartache" and "There'll Be Some Changes Made" to Ornette Coleman's "Lonely Woman", which is so delicately painted and mysteriously accented as to make it even more haunting. On the originals he portrays familiar elements in our own landscape and, as in "Eric" and "Sister Tee", personages that influenced him. Throughout the album, he fashions sounds and directions that still feel fresh after so many decades.

Guitarist Dave "Knife" Fabris is a student of Blake and has absorbed some of his broad and inclusive sensibilities. What's different on *Lettuce Prey* is that Fabris, even with Blake as featured pianist, comes at his diverse influences in a bigger way. There are horns, singers and a host of wildly different sources.

The opener is a Piazzolla tango fashioned into a hard-driving jam tune while Fabris delicately reconstructs Jimi Hendrix' "Angel" as a solo guitar piece. He is beautifully all over the place as he skillfully and with great passion tackles classical composers: Alberto Ginastera, Aram Khachaturian (a nutty, electric "Sabre Dance") and Prokofiev; "Scythian Suite" is ferocious and serious, blending the essence of the original with some rock-world fervor. From the jazz world comes Abbey Lincoln's "Down Here Below" with Blake and Fabris sharing a gorgeous and emotional hymn. The two also join forces on a medley: Mingus' "Haitian Fight Song", percussive and direct, and "Merci Mon Dieu" a prayer from Frantz Casseus' *Haitian Suite* (done famously by Harry Belafonte). "Nightcrawler", a slithery ballad with Fabris' lyrics belted by Ilona Tipp, and "Assemblage", a frantic jazz dance à la Frank Zappa with Rachel Stern singing, are funny yet expressively effective. *Lettuce Prey* is many things but above all it is terrific music.

For more information, visit [espdisk.com](http://espdisk.com) and [musearecords.com](http://musearecords.com). Blake is at Jazz at Kitano Jun. 6th-7th. Fabris is at Spectrum Jun. 8th. See Calendar.



**ALIVE at Firehouse 12, Vol. 2: Fo' n Mo'**  
Ralph Peterson Fo'tet Augmented (Onyx)  
by George Kanzler

This year marks the 25th anniversary of the Fo'tet, drummer Ralph Peterson's sonically original and inventive quartet. Peterson has stuck with the format of that original band—purposely devoid of a full-fledged chordal instrument like piano or guitar—featuring clarinet (or at times soprano sax) and vibraphone along with bass and drums. In emulation of one of his idols, the late drummer-leader Art Blakey, Peterson introduces young, up-and-coming players in the three slots: clarinetist Felix Peikli, vibraphonist Joseph Doubleday and bassist Alex Claffy. For this live recording from New Haven, Connecticut, he's

augmented the band with a pair of veterans: percussionist Eguie Castrillo and, sticking to soprano sax, Steve Wilson, a veteran of earlier editions of the Fo'tet as well as of Peterson's first quintet from 1988.

The lighter tonal and timbral textures of the instrumental mix of the Fo'tet, augmented or not, encourage a more fluid side of Peterson's exhilarating, overdrive-revved drumming. His toms and cymbals combine with Castrillo's hand drums to create a lithe, tropical groove on "Surrender", one of three Peterson originals in the eight-track program, a piece that also features Peikli's one tasty foray on bass clarinet. The leader creates a silky, easy loping groove reminiscent of CTI's heyday on his "Lady in Black", a feature for Doubleday's seductive balladeer-ing. Peterson's "The Tears I Cannot Hide" becomes an AfroCuban chant with a 3/4 undertow, Claffy and Peikli soloing over the hypnotic rhythmic grooves of the percussion pair. Peterson even brings out the brushes for Wilson's long ballad feature, a rhapsodic take on Billy Strayhorn's "Chelsea Bridge", soprano sax conjuring the lushness of Ellington-ian Johnny Hodges.

There's no shortage of high-voltage Peterson propulsion here either. Bud Powell's "Celia" becomes an AfroLatin romp over a clavé beat with a perfectly climaxing trapset solo. Stevie Wonder's "Overjoyed" bounces and bounds with rhythmic joy and inspired solos from Wilson and Doubleday. Mercurial tempos bookend the album, beginning with Chick Corea's "Humpty Dumpty", skittering along as everyone gets a solo turn, and closing with Thelonious Monk's "Skippy", an incendiary powder keg launching a perfervid series of clarinet/soprano sax exchanges.

For more information, visit [ralphpetersonmusic.com](http://ralphpetersonmusic.com). This project is at Zinc Bar Jun. 11th-13th. See Calendar.

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**Occupy The World**  
Wadada Leo Smith/TUMO (TUM)  
by Kurt Gottschalk

Trumpeter Wadada Leo Smith has the extraordinarily good (and well deserved) fortune of a succession of record labels nurturing his work over the last couple of decades. His albums were scattered and sparse before beginning a relationship with Tzadik in 1996 and since then he has grown like a goldfish given a larger bowl under the backing provided by Cuneiform and TUM.

The former was responsible for issuing Smith's four-disc *Ten Freedom Summers* in 2012 and the muscle behind that work continues to flex on the two-CD *Occupy The World*, recorded live with the 21-piece Finnish ensemble TUMO. Like *Ten Freedom Summers*, *Occupy The World* starts from a political stance but is five distinct pieces ranging from 15 to 35 minutes, with dedications to bassist John Lindberg and the late Marion Brown. Both albums do their pontificating without lyrics and while the connections to the causes may not be plainly evident, they are the impetus for some of Smith's most dramatic and fully realized music.

Smith is reminiscent of the late Lawrence D. "Butch" Morris at how he gets the best out of a large ensemble, especially one as adept as TUMO. Along with three reeds and four brass (plus Smith on three

tracks), TUMO has six strings and three percussionists as well as two electric guitars, harp and quarter-tone accordion. Some of the richest moments occur during orchestral nests for some of the more distinctive voices: Veli Kujala takes an accordion solo in "Queen Hatshepsut" that sounds like a lost, dream-state melodic and the unexpected eruption of electronics in "The Bell - 2" shows a remarkable malleability. Lindberg solos wonderfully in "Mount Kilimanjaro" (the piece dedicated to him) and Smith himself takes the lead in the closing title piece with a fiery resolve.

It's tempting to say that, at 72, Smith is lucky to have the opportunity to realize such large-scale works. But that might be a bit close to disregarding the decades of effort he's put in to getting to this point. It's we who are lucky to have the opportunity to hear them.

For more information, visit [tumrecords.com](http://tumrecords.com). Smith is at New School Jun. 7th as part of ISIM. See Calendar.



**Caribbean Tinge (Live from Dizzy's Club Coca-Cola)**  
Elio Villafranca and The Jass Syncopators  
(Motéma Music)  
by Joel Roberts

While he is not the first to do so, Cuban-born pianist Elio Villafranca has been exploring the intermingling

of modern jazz with AfroCaribbean rhythms for some time now and his forward-looking view and deep musical erudition make his journey unique. On his seventh album as a leader, Villafranca and his allstar Jass Syncopators continue that excursion with a typically explosive set of original compositions.

The group is essentially a classic hardbop quintet or sextet augmented with a trio of Latin percussionists. While keeping one foot in the jazz realm, Villafranca and his ensemble delve into a wide variety of musical traditions from throughout the Caribbean and Latin American world, ranging from a mambo tune dedicated to Perez Prado to a taste of tango from Argentina.

Opener "Sunday Stomp at Congo Square" — named for the New Orleans quarter where slaves were permitted, once a week, to sing and dance — vigorously melds a Puerto Rican Bomba rhythm with chord changes from John Coltrane's "Giant Steps". "Flower by the River" is a slow, hypnotic tune built on another Puerto Rican rhythm, with mesmerizing solos by Villafranca, trumpeter Terell Stafford and saxophonists Vincent Herring and Greg Tardy. "Last Train to Paris" has Villafranca plunking a simple riff reminiscent of Ellington and Coltrane's version of "In a Sentimental Mood" while Tardy and trumpeter Sean Jones solo feverishly. "The Source in Between" is one of the more straightahead jazz tunes and features a ridiculously fast and furious solo by drummer Willie Jones III.

An heir to the great Cuban piano tradition of Chucho Valdés, Gonzalo Rubalcaba and Omar Sosa, Villafranca impresses with his extraordinary technique and boundless energy at the keyboard. This is Latin jazz for the 21st century and beyond.

For more information, visit [motema.com](http://motema.com). This project is at Dizzy's Club Jun. 13th-15th. See Calendar.

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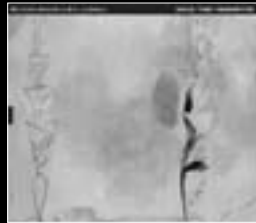
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*Seven Lines*  
**Hera (with Hamid Drake) (Multikulti Project)**  
by Ken Waxman

Billed as guest, Chicago drummer Hamid Drake fills more than that role on *Seven Lines* by the Polish band Hera. Known for his sophisticated contributions as a jazz drummer, Drake is also at ease in so-called world music and Hera bandleader Waclaw Zimpel is his homologue. A frequent associate of Ken Vandermark, the clarinetist's compositions for Hera are based on Japanese, Iranian tribal and Tibetan themes. Moreover, when Zimpel and saxophonist Paweł Postaremczak play harmonium and Raphael Rogiński's guitar and Maciek Cierliński's hurdy-gurdy join in, it's as if the ensemble is made up of tabla, sitar and ektara.

*Seven Lines'* triumph is not that it is Westernized world music of some shade but is instead top-flight improvisation calling on many strains of sound. Both Zimpel and Postaremczak are capable of outlining modern, swinging jazz while bassist Ksawery Wójcicki and drummer Paweł Szpura can lock into a groove with ease. Case in point is "Temples of Tibet", which mixes an introduction and coda featuring Drake's devotional chanting plus frame-drum scrubbing with a pseudo-funk middle section, hurdy-gurdy and harmonium tones combining to produce organ-like chords alongside chesty roars from Postaremczak.

Other outstanding tracks are built around Zimpel's clarinet finesse, which is sinuously stable, whether dealing with themes sourced from a Middle Eastern tribe as on "Sounds of Balochistan" or his own composition "Recalling Ring". Knowing Poland's multi-ethnic traditions, it's no surprise there are Klezmer echoes in clarinet solos that gradually work up to flutter-tongued multiphonics. Adding to the general excitement is Rogiński's durable twangs, one-third Roma, one-third Russian and one-third Roy Rogers. "Sounds of Balochistan" pinpoints Hera's skills most effectively. Harmonium/hurdy-gurdy drones serve to introduce other sonic nuances. Soon sitar-like resonations are glimpsed translucently alongside taut free jazz reed split tones as swaying drumbeats joyously produce a rhythm uniting Middle East and Middle Europe.

*Seven Lines* proves that divergent musical cultures are emotionally attached. It also confirms that these exciting links can be stylishly expressed by players with a background in exploratory improvisation.

For more information, visit [multikulti.com](http://multikulti.com). Drake is at Roulette Jun. 12th and 15th as part of Vision Festival. See Calendar.



*Shiki*  
Satoko Fujii  
(Libra)

by Robert Iannapolo

Although primarily known as a pianist, Satoko Fujii is a composer/arranger of great skill. Along with her



*DuDu*  
Gato Libre  
(Libra)

husband, trumpeter Natsuki Tamura, she leads a number of groups and since 1996, the two have released nearly 70 recordings, not counting collaborations with Itaru Oki, Rova Saxophone Quartet, Gebhard Ullmann and others. Here we have new releases by two of their most successful ensembles.

*Shiki* is the eighth release by Fujii's Orchestra New York since 1997. With a couple of exceptions, the personnel is the same as on its debut *South Wind*, an amazing feat considering the caliber of the players, many who are leaders of their own ensembles. Each member is a distinctive stylist and Fujii knows how to write for them. A look at the trumpet section confirms this. Heavily favored on the 36-minute title track each player has a feature and explores the material in his own unique way. That track is an epic, moving through various changes with solo instrumentalists emerging out of massed brass and reed choirs and interludes of free interplay over scored material. By comparison, "Gen Himmel" is a miniature at six minutes but is one of Fujii's most affecting compositions, a baleful theme couched in rich orchestral voicings. The concluding "Bi Ga Do Da" is a bit of Tamura-ian humor with tribal chants and rhythms bringing things to a rousing conclusion. *Shiki* is a full program with only three tracks.

Gato Libre is an outlet for Tamura's composing and *DuDu* is its sixth release. It's the most unique group in Tamura and Fujii's discography with trumpet, accordion (Fujii), acoustic guitar (Kazuhiko Tsumura) and trombone (Yasuko Kaneko). Previous releases included bassist Norikatsu Koreasu (also in Fujii's group Ma Do), who passed away in 2011, but Kaneko fits well into the unique ensemble sound. Her trombone is rich and fluid and she's also adept at her instrument's extended range; Tamura also spends a good deal of time in his instrument's extended range, so they're a good match. Fujii's accordion fills out the midrange with a unique style of long flowing, abstract lines punctuated by well-paced splashes of dissonance. Tsumura's guitar is the most unassuming facet of this band but he's busily working away, creating weblike figures underneath the horns, integral to the fabric of the band. In a sense, this is a group starting all over again but there's nary a missed beat. The album opens with a Spanish-flavored fanfare, a favorite device of Tamura's, and it appears again on the energetic "Mouse". The mood alternates between playful and retrospective. His compositions focus each player as a member of the group then break up into duos and solo sections for various interludes. There's a real communication among the four and it's good to see that Gato Libre is going to continue for the long haul.

For more information, visit [librarecords.com](http://librarecords.com). Fujii is at Roulette Jun. 14th as part of Vision Festival. See Calendar.

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## Going Public Loren Stillman + Bad Touch (Fresh Sound-New Talent)



## Gone David Ambrosio (Fresh Sound-New Talent)

by Tom Greenland

The crowded, competitive environment of New York City seems to produce an abundance of jazz musicians who play in a crowded, competitive style, so alto saxophonist Loren Stillman is a bit of an anomaly, playing in a natural, unaffected manner that still manages to make a Big Apple-sized statement. *Going Public* is his tenth release as a leader, his third with Bad Touch, a collaborative quartet with guitarist Nate Radley, organist Gary Versace and drummer Ted Poor. Beyond the group's obvious affinity for each other and the cumulative effect of each member's considerable chops, this is a highly listenable outing, gentle but adventurous, pensive but affirming. Special mention belongs to Poor who, from the opening track, embodies rolling, pulsing flexibility. Versace and Radley provide seamless connective tissue throughout, the former's tempered passion oozing through every musical pore, the latter's bell-like tone moving through arpeggiated figures in unexpected directions. Stillman's plaintive melodies are an obvious focal point, particularly on "Dream Therapy", where his protracted climax emerges from the overall texture, but the album is ultimately a group effort, a summation of its parts.

Bassist David Ambrosio's debut as a leader, *Gone*, also featuring Stillman, is a further step in the aforementioned direction of natural and unaffected, coming off like a casual conversation among friends. Like *Going Public* it is an all-original outing, with a mix of compositions by each musician, including drummer Russ Meissner, and the emphasis is again on interaction. It sounds as if the musicians just ate dinner together and are settling into an evening session in the living room: the tunes plod along at a relaxed pace, allowing the musical ideas to digest comfortably. The chordless format leaves ample space for unadorned soloing and group dialogue, exaggerating the smallest gestures, bringing musical detail into stark relief. Stillman shines on his "Let It Go", where his snaky lines scoop low and swoop high, and on "Her Love Was like Kryptonite", where his scampering solo gets longer and longer-winded, with excellent support from the bass and drums, resolving smoothly to a decelerated finish.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com). Loren Stillman's quartet is at Cornelia Street Café Jun. 21st. Dave Ambrosio's trio is at Cornelia Street Café Jun. 29th. See Calendar.



## Alive Hiromi (Telarc) by Robert Milburn

35-year old piano phenom Hiromi Uehara is a font of youthful energy and virtuosic talent. Mentored by Ahmad Jamal and having recorded alongside piano

masters like Chick Corea (see their album *Duet*), Hiromi has established her street cred by association alone. But it is a complex blend of classical facility, soulful sweeteners and jazz chops that sets her apart. She has also solidified a like-minded working trio of electric bass guitarist Anthony Jackson and drummer Simon Phillips. With *Alive*, the group has three recordings under their belt and Hiromi's genre-bending songwriting is in continual bloom.

It seems fitting of Hiromi to call on Phillips, who is perhaps best known in the rock world as a member of groups like Toto and Judas Priest, and Jackson, whose wide-ranging résumé includes appearances with Steely Dan, Chick Corea and The O'Jays. No genre seems to be outside their creative purview. The title track is adorned in the regalia of a heavy prog-rock anthem while the charmingly, cozy melody Hiromi coos solo on "Firefly" could easily chime from the mobile above a child's bed. Songs like the rousing "Seeker" and laid-back "Spirit" smack of joyful gospel, silky smooth piano lines delighting in bluesy subtleties.

Hiromi is equally pleasing and shocking irrespective of genre. Perhaps most impressive is when she chooses to meld seemingly disparate elements into one tune, as on "Warrior" and "Life Goes On". Jackson and Phillips are tasked with bouncing from sections of sultry swing to knotty rock-style riffing while Hiromi stitches it all together with explosive precision. On the former, she smashes percussively on the keys amid tense prodding from her rhythm section while the latter closes the album with a vivacious punch. Hiromi's music is always edgy and gratifying and she continues to impress on *Alive*.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). This group is at Blue Note Jun. 25th-29th. See Calendar.

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**A Meeting of Minds**  
**Sheryl Bailey (Cellar Live)**  
 by Elliott Simon

For more than a decade, guitarist Sheryl Bailey has brought inventive chords and a melodically-infused bop-based approach to the context of her B3 organ trio. *A Meeting of Minds* continues in that vein but with newly composed material and a richer texture. The difference in feel is partly due to organist Ron Oswanski, who along with longtime Bailey drummer Ian Froman, rounds out the trio. Oswanski's *December's Moon* (Palmetto, 2013), also with Froman, was a diverse session and he pushes Bailey's tunes in differing directions. His pedal work blends exceptionally well with Froman, giving the proceedings a deeper groove.

But there are other factors here that belie that explanation. Bailey is on fire and the band gels with ease and maturity, the unmistakable result of working and reworking these tunes in front of live audiences. After the talkative crowd is quieted on the free flowing opener "All Talk", "Good News" and "One for V.J." engage with Bailey's trademark groove—complex chordal structures with an edge that enhance rather than detract from the melody. This is Bailey's unique voice and once you've heard it there is no mistaking her for someone else.

That said, Bailey is also the consummate all-rounder and her tone on blues-infused tunes like "Unity" and "Unexpected Turn" is as pure as the driven snow while greasy funk-up "Cheap Jersey Gas" and closer "Last Night" are about as dirty as a crib-joint whore. The title cut, along with "Cactus", are substantial cookers with solid drum and bass pedal work. Bailey is always the complete guitarist and her *A Meeting of Minds* is a potent addition to the B3 genre.

For more information, visit [cellarlive.com](http://cellarlive.com). Bailey is at Bar Next Door Jun. 27th. See Calendar.



**Bent Jædig Was Here (Live At Montmartre 1969)**  
**Bent Jædig (Stunt)**  
 by Clifford Allen

It might have been somewhat ironic that Denmark's Debut Records released tenor saxophonist/flutist Bent Jædig's debut LP in 1967 with the title *Danish Jazzman 1967*, referencing his nomination as "Danish Jazz Musician of the Year". Unrecorded as a leader up till then, Jædig, who died 10 years ago this month, spent most of his time in Germany from the '50s onward, developing a striking tenor sound that looked to John Coltrane, Sonny Rollins, Don Byas and Benny Golson. He was mentored by musicians as diverse as trombonist

Albert Mangelsdorff, saxophonist/vibraphonist Tubby Hayes and guitarist Attila Zoller and, in addition to being a featured soloist with the Danish Radio Jazz Group, co-led bands with pianist Bent Axen and trumpeter Allan Botchinsky. In 1969, Jædig returned to Copenhagen for a live engagement at the Café Montmartre with countryman bassist Niels-Henning Ørsted Pedersen and American expatriates Kenny Drew (piano) and JC Moses (drums) in tow, the results of which are captured on this excellent set.

"Bent's Minor Blues" is a fine example of his throaty tenor wheels and metallic blats supported by NHØP's impeccable propulsion in what begins primarily as a duet, Moses' dry crack and Drew's steely flourish gradually added for an incisive romp. European jazz musicians aren't often given much credit for swinging and being imbued with a feeling for the blues, which is rather unfortunate; as Jædig builds from velvety ache to jubilant flutter on a take of "What's New", one would be hard pressed to think of him otherwise, serrated volleys buoyed by a cracking rhythm section. Drew is an extraordinary foil, approaching the tune with wistful grace and stretching out with subtle dissonance. Coupled with the Max Roach and Philly Joe Jones-schooled push of Moses, Jædig is certainly spurred on by his choice of ensemble. "Bent's Got Rhythm" is a rousing and soulful tear through the changes, Jædig steaming ahead against Drew's upper-register, Art Tatum-like elisions. This tune is also graced with an incredibly charged Moses solo, blasting into the closing rondo of "The Theme". While 1969 was a year of much outward revolution in European jazz, Jædig and company show that the fire wasn't limited to one kind of freedom.

For more information, visit [sundance.dk](http://sundance.dk)

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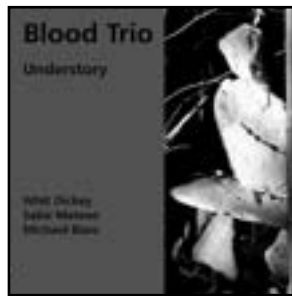
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Legacy (Somerealmusic)

by John Sharpe

If one were to seek the archetypal free jazz saxophonist, Sabir Mateen would be there or thereabouts. After early prominence with pianist Horace Tapscott's Pan-Afrikan Peoples Arkestra, Mateen relocated to New York City and worked with such seminal outfits as TEST and William Parker's Little Huey Creative Orchestra. His mellifluous lines unfurl in a stream of ideas, in which he rarely repeats himself, rocketing into an accomplished and controlled altissimo. Now that he resides in Italy, his participation on dates such as the two at hand can no longer be taken for granted.

In the Blood Trio, Mateen, bassist Michael Bisio and drummer Whit Dickey build on the 60-year legacy of John Coltrane and Albert Ayler with a sophistication unheard back in the day. Following any of the three individual strands of *Understory*, one ends up marveling at the invention and execution. Dickey provides a multitude of options for bass and reeds with his multiple layers of interlocking patterns, which at times sound like an intimate conversation between different parts of his kit. Exciting interplay bursts out from every pit and pore, with "Arachnia" a particularly good example. It starts in ballad style with tenor saxophone intertwined with bowed bass counterpoint. But tension mounts as a result of the restraint of bass and drums compared to Mateen's impassioned saxophone cries, until Bisio's arco work takes the spotlight, coddled by muttering drums, and an ascending tenor phrase ushers the piece to a satisfying conclusion. The final cut begins as a surging tenor and drum duet, which goes into orbit once Bisio adds his supercharged sawing to an already incendiary brew, a fantastic way to sign off an especially strong session.

As a guest with The Chonto/Tamura Sonic Insurgency on *The Joy of Atonal Sax (and other delights)* Mateen quickly gets pushed to extremes. From the very first bars of the Cream classic "Sweet Wine", you know this ain't your average jazz platter. That impression is reinforced by the next track, an energetic reading of guitarist Sonny Sharrock's "Promises Kept". Joint leaders drummer Joe Chonto and saxophonist (and pianist) David Tamura bring rock attitude to bear on keeping the free jazz fires burning over a 73-minute program. Their egalitarian principles result in Mateen standing no higher in the mix than anyone else, but he nonetheless makes an impact, alternating rapturous tenor squeals with gut-wrenching honks. Chonto's love of the blues manifests in an extended jam, Mateen and Tamura wailing over the choppy electric and bass guitars of Martin McDonald and Pete Mathiessen, respectively, while "Insecticidal Tendencies" completes proceedings with a no-holds-barred blowout. The high point of the set is "For Malala", Mateen tender, touching and prayerful on alto clarinet against cymbals, gongs and meditative piano chords. Eventually Mateen hits the batsqueak register, flanked by a swelling chorus of ringing guitars and Tamura's tenor, for a brief climax before a return to the opening solemnity.

For more information, visit [nottwo.com](http://nottwo.com) and contact [somerealmusic@earthlink.net](mailto:somerealmusic@earthlink.net). Sabir Mateen is at Roulette Jun. 15th as part of Vision Festival and Clemente Soto Velez Cultural Center Jun. 16th. See Calendar.



**Hooray For Love**  
Curtis Stigers (Concord)  
by Alex Henderson

Musicians from George Benson to Roy Ayers started out performing jazz but ended up shifting their focus to more commercial music. Curtis Stigers did just the opposite. His '90s albums favored adult contemporary and pop-rock, but after signing with Concord in the early 2000s, he made vocal jazz his main focus. Stigers continues in that vein on the laid-back *Hooray For Love*, his most traditional disc so far, with the Great American Songbook as his top priority. A dusky mood prevails on standards such as Don Raye-Gene de Paul's "You Don't Know What Love Is", Jerome Kern's "The Way You Look Tonight", Frank Loesser's "If I Were a Bell" and the Gershwins' "Our Love Is Here to Stay".

Stigers (who is now in his late 40s) was quoted as saying that he wanted this recording to feel like an old Nat King Cole album from the '50s. When Stigers and French singer Cyrille Aimée team up for a male/female duet on "You Make Me Feel So Young", they engage in some playful banter right out of the Eisenhower years. Nonetheless, not everything Stigers performs on *Hooray For Love* has a Great American Songbook connection. He also includes three original tunes ("A Matter of Time", "Give Your Heart to Me" and the title track) and puts a jazz/torch spin on Steve Earle's "Valentine's Day", making a roots rock/Americana tune sound natural alongside Gershwin, Loesser and Kern. A solid backing band—pianist Matthew Fries, guitarist Matt Munisteri, trumpeter/vibraphonist John "Scrapper" Sneider, bassist Cliff Schmitt and drummer Keith Hall—helps him maintain a late-night ambience.

Stigers' soulful performance of "Valentine's Day" makes one wish that *Hooray For Love* paid more attention to singer/songwriters and less attention to overdone standards; one of the things that has made Stigers' Concord work interesting is his ability to find the jazz potential in Americana and folk-rock material. But while *Hooray For Love* isn't his most ambitious or imaginative release, it's still a decent mood album and his performances always sound heartfelt.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). Stigers is at Highline Ballroom Jun. 17th as part of Blue Note Jazz Festival. See Calendar.

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**Heavy Artillery**  
Howard Alden/Andy Brown Quartet (Delmark)  
by Ken Dryden

Howard Alden's distinguished career dates back to the '80s and the seven-string guitarist has worked with a lot of masters along the way, including fellow seven-string guitarists George Van Eps and Bucky Pizzarelli. Alden's formidable technique and his expansive knowledge of songs from classic jazz to the present make him a welcome addition to any date. The California native relocated to New York City in the '80s and became a mentor to fellow guitarist Andy Brown (nearly 20 years his junior). Brown moved to Chicago a few years ago and worked to get bookings for Howard to join him on club dates in his new base, which led to return engagements and a studio recording. The atmosphere reflects two old friends getting together for fun, with bassist Joe Policastro and drummer Bob Rummage providing strong support.

The two guitarists' performances should inspire jazz guitar students with their intricate unison lines, delicious counterpoint and skilled rhythmic support of each other's solos. The playlist was crafted with care, including a couple of standards, some less frequently played jazz works and a pair of Brazilian tunes, with Brown in the left channel and Alden in the right. Their

opener is a toe-tapping rendition of "Louisiana" that swings like mad, followed by a breezy take of Clark Terry's conversational blues "Chuckles". Their duets on the standards "I Had the Craziest Dream" and "If Dreams Come True" are sublime masterpieces. The soft-spoken yet spirited setting of Antonio Carlos Jobim's "Brigas Nunca Mais" showcases the full quartet to good effect. Django Reinhardt's title track isn't one of the gypsy's better-known compositions but the guitarists reveal its inner beauty in swinging fashion. This is a superb meeting that merits a followup album.

For more information, visit [delmark.com](http://delmark.com). Alden is at Bar Next Door Jun. 26th. See Calendar.



**Views from the Inside**  
JC Sanford Orchestra (Whirlwind)  
by Donald Elfman

The seventh track of this brilliant collection of 12 works by trombonist JC Sanford is the 15-minute title composition, which condenses, but in an expansive way, Sanford's approach to music. Brooding and self-absorbed at first, as it opens up it allows for a world of expressions and emotions. Ben Kono plays a lovely, slightly melancholy clarinet theme and if we think

we're there for the duration, we're soon transported somewhere else. Sanford describes this and all that follows, as "several contrasting perceptions of an event by different synaesthetes and their reactions to these perceptions." Lest that sound daunting, a number of solo instrumental fragments add up to all the textures and colors of a thoughtful musician who has absorbed a full range of modern orchestral sensibility. The instruments enlarge the standard jazz orchestra complement—there's violin, French horn, cello and the rarely played contra-alto clarinet, to name but a few—and the moods and directions are never predictable.

"Pre-Systems", "Inter-Systems" and "Systems Two (Brooklyn Vignette #6)" are Sanford's way—with the help of trumpeter Taylor Haskins and percussionist Satoshi Takeishi—of paying grand tribute, in a kind of minimal way, to the great Brooklyn recording studio. And speaking of Brooklyn, Sanford and his band reflect the creative spirit of the borough with the imposing "Verrazano Bikeride", Sanford featured with Takeishi and, in contrasting sections, Jacob Garchik (accordion) and Tom Beckham (vibraphone), in a powerful sound picture of the noted bridge, one of the five "vignettes" in a continuing story of Brooklyn. There's another surprise in album bursting with them. Sanford wrote "Robins in Snow", a beautiful feature for his balladic chops and the most conventional big-bandish chart, as a section of a commissioned soundtrack for the 1925 silent version of *Ben-Hur*.

All of the music here showcases Sanford's richness of ideas and ability to blend a wide scope of method and temperament. *Views from the Inside* is a work of broad and individual imagination.

For more information, visit [whirlwindrecordings.com](http://whirlwindrecordings.com). This project is at ShapeShifter Lab Jun. 24th. See Calendar.

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## ROSCOE MITCHELL CONVERSATIONS I AND II

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*Now or Never*  
BFG (Emmanuel Bex/Glenn Ferris/Simon Goubert)  
(Naïve)



*Swiss Radio Days, Vol. 34*  
Jazz Live Trio with  
Slide Hampton/Karl  
Berger/Glenn Ferris (TCB)

by George Kanzler

Trombonist Glenn Ferris, who turns 64 this month, was soloing with trumpeter Don Ellis' big band—yes, that one with all the far-out time signatures—when he was still a teenager. He went on to work with George Duke, Frank Zappa, Stevie Wonder, Jack Walrath and Bobby Bradford, but he moved permanently to France after he turned 30 in 1980. He has a forthright, burly tone and big sound, favoring the lower and mid-ranges of the trombone, but can also apply harmonics and delve into the more abstract and avant garde in his compositions. He's joined by B3 organist Emmanuel Bex and drummer Simon Goubert in the collective trio BFG, captured live at the Paris club Sunset last summer on *Now or Never*. He's also heard as one of three guest soloist/composers with the Jazz Live Trio in a live concert in 1981 in Zürich on *Swiss Radio Days, Vol. 34*.

BFG is very different from the typical organ trio, not just because it features a trombone instead of a saxophone or guitar along with the B3 and drums, but because Bex brings a lighter touch to his organ, one owing as much to the sounds of hurdy-gurdies and calliopes as it does to the soul jazz B3 tradition. He's worked with the descendants of Django Reinhardt and channels some of the gypsy accordion sound into his playing too. *Now or Never* is an enjoyable outing, which ranges from rhythmic romps to slow, mysterious soundscapes. A puckish sense of humor is evident in kicking off the album with the Dave Brubeck standard "Take Five", Ferris humping a very different lead sound than composer Paul Desmond's original alto sax and Bex using stops suggesting high-note pipes on a church organ. The hands-down romp winner is Ferris' "Something On My Mind", a catchy number with calliope tootling and a boogaloo/calypso feel akin to Sonny Rollins favorites like "Don't Stop the Carnival". Ferris digs into his solo with Rollins-like fervor, incorporating harmonics without ever losing the dancing momentum. Ferris' "Light'n Up (If You Can)" is another infectious track, a shuffle with a captivating vamp and turnaround form. Ferris brings a stately grandeur to Goubert's processional "Le Sourire de

Babik" and creates mysterious wafting notes with the aid of mutes and a plunger on Bex' beguiling "Soul Sans Toi", organ evoking voices. Finally, don't overlook this trio's dry sense of humor, evident on both a quirky reading, replete with water sounds and bird calls, of Thelonious Monk's "Bluehawk" and Bex' abstract, chattering "Fa Diese" ("F-Sharp" in English).

The Swiss Jazz Live Trio flourished in the '70s-80s, drawing for inspiration on the Miles Davis orbit of pianists (Herbie Hancock, Chick Corea, Keith Jarrett) and elements of jazz-rock, like electric piano and bass (heard on some of the earlier tracks, but not those with Ferris). In 1972, pianist Klaus Koenig, bassist Peter Frei and drummer Peter Schmidlin fall into a rolling, Coltrane Quartet groove in trombonist Slide Hampton's "To John" dedication to Trane. Ferris is heard on three of his own compositions (Pierre Favre on drums), the last a much-longer-than-billed uptempo "Cyclosis" with a scintillating cadenza from the trombonist. The others are an affectionate, solemnly slow tribute to "Lawrence Brown, Master of Sound" and "Lost Shadows", wherein a rubato opening with evocative horn lines morphs into a maelstrom of free improvisation with harmonics from Ferris. Three 1978 tracks feature vibraphonist Karl Berger with the trio on a waltz ballad, an avant uptempo piece and one with a Modern Jazz Quartet-like fugue.

For more information, visit [naive.fr](http://naive.fr) and [tcb.ch](http://tcb.ch)



*Live at the Village Vanguard*  
Marc Ribot Trio (Pi)  
by Kurt Gottschalk

The "Live at the Village Vanguard" record is no joke. It's how Coltrane defined his classic quartet. Wynton Marsalis dedicated a seven-disc set to a run at the West Village club and five-dozen or so other artists have released records bearing the imprimatur. So it's no small potatoes that Marc Ribot—in his dipping over the last decade into the most serious of the saxophone's voices—should take his trio with bassist Henry Grimes and drummer Chad Taylor into that much-esteemed basement for a record that serves to nutshell his reverence for the greats Albert Ayler and John Coltrane.

Ribot's move into the jazz tradition has been remarkable. That angular, immediately recognizable guitar style, first heard by many in his work with Elvis Costello and Tom Waits in the '80s, has been applied to two of the most masterful saxophonists of the free jazz explosion with a bassist who lived it brought into the fold and an album recorded at the club where you record that kind of album.

This *Live at the Village Vanguard* was recorded on a single night in June 2012. The band scorches through two Trane tunes ("Dearly Beloved" and "Sun Ship"), a pair of Ayler's ("Bells" and a great two-step on the lesser heard "The Wizard") and a pair of deep standards ("Old Man River" and "I'm Confessin' [That I Love You]"). It's a tight set, an enormously satisfying record and if an entry needs to be made in the con column it would only be that it keeps the trio a bit in the tune pocket. Elsewhere they are liquidly able to move in unexpected directions. At their record release party (just a bit east of the Vanguard at Le Poisson Rouge) last month, Ribot took the first minute alone with a vaguely sad melody before laying his muscle into a moment of skronk and then fast-shifting into a scattering of R'n'B informed chords, landing on the

*Star Wars* theme before receding, turning his volume off but still making quick stabs at the strings, leaving it to the rhythm section. They played without a break, bouncing off themes and finding a lovely ebow guitar/arco harmonics on bass/mallets on cymbals passage. But then laying down the tunes on record and stretching them out live is the way the New Thing masters often worked. Even in that technicality, perhaps, Ribot is using tradition to redefine it.

For more information, visit [pirecordings.com](http://pirecordings.com). Ribot is at Le Poisson Rouge Jun. 15th with *The Road to Jajouka*, Eldridge Street Synagogue Jun. 19th with Paul Shapiro and Roulette Jun. 27th as part of a Stephanie Stone Memorial. See Calendar.

## IN PRINT



*We Thought We Could Change The World*  
(Conversations with Gérard Rouy)  
Peter Brötzmann (FMP)  
by Clifford Allen

With a career in improvised music and visual art dating back over 50 years, it's somewhat surprising that a true biography of German saxophonist, typographer, painter and collagist Peter Brötzmann hasn't made its way to the shelves before now. Biography, as a term, might be inaccurate for the tome that he and the writer/photographer Gérard Rouy have produced but this collection of interviews, artworks and image is the closest that Brötzmannophiles have to a compendium of his life and work.

The interviews that make up this nearly 200-page text offer an intimate portrait of an artist who, through struggle and perseverance, has become one of the most respected figures in contemporary improvised music. At 73, most battles are behind him; thus, the portrait painted is necessarily reflective. That's not to say that it isn't tough or expressive, but as an interviewee he's candid, detailed and ruminative in his accounts of the gestation of German free music, touring (many of these interviews were conducted during filming of the documentary *Soldier of the Road*), influences and mortality. It might be surprising to think about Brötzmann, whose playing has often been described as searingly gruff and the ensembles which he leads or participates in unflinchingly heavy, as a devotee of saxophonists like Coleman Hawkins, Don Byas and Eddie "Lockjaw" Davis but these conversations are filled with such details.

Brötzmann's studies outside the reed family included names like Fluxus artists Nam Jun Paik and Wolf Vostell and writers Bertolt Brecht and Robert Creeley and his imprint is similarly Renaissance, if burnished by the dark days of postwar Germany and a frequently rough lifestyle. Rouy has limned the text with copious footnotes that grant their discussions hefty context and, as an artist himself, he is able to tease out the saxophonist's thoughts on artistic as well as sonic practice. Rare visuals flesh out this view of an artist whose powerful improvisations speak to singular experience.

For more information, visit [fmp-publishing.de](http://fmp-publishing.de). Brötzmann is at Roulette Jun. 12th as part of Vision Festival. See Calendar.

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*Thank You*  
**The Curators (Engine)**  
 by Ken Waxman

Aptly named The Curators, this well-matched trio can be heard as curators of the ongoing free jazz tradition. Notwithstanding recording in the classic saxophone-bass-drum formation, the quirks and adaptations the band brings to its 10 improvisations confirm that the three are extenders not caretakers of freer sounds.

Bassist James Ilgenfritz, ferocious in his tone spattering and string spanking on most tunes, also exhibits the methodical restraint that allowed him to record impressive solo versions of some of Anthony Braxton's knottier compositions. German-born, NYC-based Joe Hertenstein, who mostly concentrates on laid-back patting plus unexpected noise interjections here, strengthens his attack when needed. And finally there's alto and baritone saxophonist Mikko Innanen, who divides his time between New York City and Helsinki. On other CDs he has reconfigured rock tunes into blowing vehicles and found a descriptive place within a Wadada Leo Smith-directed big band tone poem. Here he uses those experiences to digress enough to moderation when his frenetic reed outlay becomes too visceral and Peter Brötzmann-like.

Other influences are insinuated as well. On

"(Thank You) For The Offer" Innanen balances responsive rough drum rumbles and bass-string scratching with a supple lilt that's a close cousin of Sonny Rollins' calypsos. Furthermore, the rasping musette-like vibrations he wrenches from his sax on "(Thank You) For Sticking Around 'Til The End" are both burnished and sinister-sounding. With Ilgenfritz digging broken chords from near his instrument's scroll and Hertenstein clinking and clanking off-beats, the overall effect owes more to Baghdad than Brooklyn.

Each Curator has the technique to express his ideas succinctly and sophisticatedly, resulting in a feeling of satisfied brio at the CD's conclusion. The saxophonist, for example, expresses his emotional freedom with sound extensions replicating abstract bird-of-prey cries on some tracks and plunging warthog-like reverberations on others. But it's free jazz' sonic procedures The Curators advance, nothing else. No one would accuse the three of shrinking challenges, but the conspicuous animosity trafficked in by some first-generation free jazzers is omitted. Realized performance has trumped revolutionary posturing. Could you imagine a radical '60s polemicist like Archie Shepp, for instance, naming tunes "(Thank You) For Saving A Seat", "(Thank You) For Your Patience" or "(Thank You) For Not Littering"? They're all here though, along with some fine music.

For more information, visit [engine-studios.com](http://engine-studios.com). James Ilgenfritz is at *WhyNot Jazz Room Jun. 15th*. Joe Hertenstein is at *Greenwich House Music School Jun. 12th* and *Urban Meadow Jun. 15th* with Welf Dorr as part of *Red Hook Jazz Festival*. See Calendar.



*Up Jumped You With Love*  
**Dill Jones (77-Hep)**  
 by Ken Dryden

Dill Jones was an unlikely choice to build a successful career as a stride pianist. Born in Wales, he discovered stride around the age of ten. After a stint in the Royal Navy during World War II, he briefly studied music in college before leaving to become a professional pianist in England. After immigrating to the US around 1961, he worked or recorded with Joe Venuti, Zoot Sims, Kenny Davern, Jimmy McPartland, Gene Krupa and Willie "The Lion" Smith. He formed the JPJ Quartet with saxophonist Budd Johnson, bassist Bill Pemberton and drummer Oliver Jackson, which released two albums. Although Jones made just a few albums under his own name, they have dazzled stride fans.

*Up Jumped You With Love* is a straight reissue of a 1972 charity date in London that was first released as a 77 Records LP. The pianist doesn't exclusively stick to usual stride fare; he includes standards, timeless jazz favorites, forgotten works and his impressive originals. What makes Jones special is his ability to blend strong stride chops while incorporating surprising variations and he enjoys suddenly shifting from a boisterous fast tempo into a delicate mood in unexpected places. One doesn't think of "Limehouse Blues" as typical stride fair, but Jones captivates his audience with a rollicking version that pulls out all stops. One can hear a bit of Jaki Byard-like humor in Jones' interpretation of "Do You Know What It Means to Miss New Orleans", but his arrangement focuses more on its lyrical melody rather than simply playing for laughs, and he inserts intricate runs into his playful setting of Fats Waller's "Jitterbug Waltz".

Jones' originals deserve further exploration, including "All the 7s", an unusual blend of stride and boogie-woogie that Fats Waller (who was very dismissive of the latter style) would have likely enjoyed. His flashy showpiece "Something For Luckey" honors the neglected stride master Luckey Roberts while his lumbering "Blues For G. W." salutes drummer George Wettling. If Dill Jones, who died 30 years ago this month at 60, had a more extensive discography, he would surely have been ranked along with Ralph Sutton, Dick Hyman and Dick Wellstood as a modern master of stride piano.

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

## ON SCREEN



**CHILE•NEW YORK•AfghanIRAQ**  
**William Parker/Jeff Schlanger (Witnessimo)**  
 by John Sharpe

Artist Jeff Schlanger is a familiar adjunct to avant jazz shows around New York City but, as made clear in *CHILE•NEW YORK•AfghanIRAQ*, that only constitutes one facet of his work. The main thrust of the DVD is a 30-minute documentary concerning the genesis and ongoing development of a sculptural piece titled "Faces", which consists of an increasing assemblage of clay visages representing people affected by war, starvation and displacement. As told through interviews with Schlanger and bassist William Parker, the piece began as a response to the overthrow of the democratically elected government of Chile in 1973 with the connivance of the US government and the subsequent torture and death of the poet Victor Jara. Since then Schlanger has continued to add to the work in response to events in Iraq and Afghanistan.

Schlanger states, "inspiration for living in the US for me comes from live improvised music by musicians who are committed to expressing the way it feels to be alive now." And indeed the film includes several extracts from improvisations by a group comprising Parker, late trumpeter Roy Campbell, drummer Michael Wimberly and didgeridoo player Bill Cole as well as a solo Parker recital. Also included are the full interviews with Schlanger and Parker excerpted in the main film. This allows more explication of the connection between Schlanger's art—both sculpture and his live drawings—and the music. Schlanger says, "all along there are musicians who have helped me understand what I'm trying to do." Parker goes so far as to say that when Schlanger is drawing he is another member of the band. Later he described that when he plays he feels he is dipping into a constant wellspring of sound. That's a feeling well illustrated by 23 minutes of solo bass, which allows for study of Parker's techniques, including use of two bows and nimble two-handed manipulation on the fretboard. Unfortunately picture and sound go out of synch briefly at one point, but that is the only blemish on an expansive and informative project.

For more information, visit [musicwitness.com](http://musicwitness.com). This film will be screened at *Roulette Jun. 12th* as part of *Vision Festival*. See Calendar.

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## BOXED SET



*The Warm Singing Style of Jeri Southern*  
(The Complete Decca Years: 1951-1957)  
Jeri Southern (Decca-Fresh Sound)  
by Andrew Vélez

A beguiling, smoky voiced jazz singer and pianist, Jeri Southern is a true great who has for too long rarely been appreciated. The release of *The Warm Singing Style of Jeri Southern—The Complete Decca Years 1951-1957* is a welcome opportunity to savor the artistry of this genuine original. The five-disc/six-album set opens with her earliest recording and what was to become her signature song: Irving Reichner-Bickley Graham's "You Better Go Now". It's quintessential Southern: real warmth yet low-key swinging, lyrically expressive and subtly seductive. Think cool heat.

This is just one of the definitive performances to be found in this collection. For instance, under Sy Oliver's direction and with George Barnes on guitar, Southern creates a wraparound sense of nocturnal intimacy with Ralph Freed's meditative gem "I Thought Of You Last Night", her vocal skills enriched

by her piano artistry. As was true of those other supreme singers Carmen McRae and Sarah Vaughan, Southern excelled at self-accompaniment. A mood creator second to none, "It Must Have Been Something I Dreamed Last Night" exemplifies Southern's unaffected dramatic ability to express deep romantic loss with nary a smidgen of Sturm und Drang theatrics. Her delivery is as clear and strong as it is emotionally authentic.

Among the earlier recordings are several delights with the great guitarist and orchestrator Dave Barbour and his trio. Southern was introduced to Barbour by his longtime musical partner and sometime wife, songstress and songwriter Peggy Lee, who caught Southern's cabaret performance in Chicago and became such an enthusiastic supporter that it was through her efforts that Southern was signed to her first recording contract with Decca. The easy mix of the romantic, sensual and swinging immediately evident in Southern's performances are stylistic hallmarks these two beguiling greats shared.

Among the tunes with Barbour's Trio is Cole Porter's "Ev'rytime We Say Goodbye". Barbour has a notable solo in which he supports the affecting simplicity of Southern's delivery of Porter's lyrics with an electrifyingly intimate gentleness. This particular song is also an early preview of what was to become her particular affinity for the sophisticated rhythms and songs of Porter throughout her career.

Another notable duet with Barbour is a remarkable rarity called "Cabin", a mood piece by no less than Paul Bowles and Tennessee Williams. The performance is typical of a number of story songs Southern seemed to seek out. "Scarlett Ribbons" is another. Each is special for the heartfelt

simplicity of her delivery.

Even as her skill with the Great American Songbook can be savored throughout this collection with classics such as "All in Fun", "Mad About the Boy", "Smoke Gets In Your Eyes" and so many others, there is also a good sampling of newer songs of the period, some that came close to giving her a taste of popular success. Among them is a slyly seductive gem, Hugh Martin-Ralph Blane's "An Occasional Man", on which she offers a deliciously flirtatious invitation: "I've got an island in the Pacific and in the cool of evening it's terrific." Southern displays how irresistibly and suavely swinging she could be here and with other pop-oriented efforts such as the infectious calypso-flavored "Fire Down Below" and a playful "Kiss and Run". A trio of Richard Rodgers-Lorenz Hart classics from her final Decca album, 1957's *Southern Hospitality*, are as fine as anything else in this marvelous collection. As expressive as her vocalizing is of Hart's tender lyrics for "Nobody's Heart", it's more than matched by the gentle strength of her solo piano. Here again and with two other Rodgers-Hart tunes, she and Barbour keep breathtakingly gorgeous company. Following up "Nobody's Heart" with the poetic "You're Nearer...", Southern's perfection brings to mind that other spellbinder of intimacy, Shirley Horn.

Throughout her career Southern was known for being determined to sing only quality material. Southern's intelligence with lyrics is as evident as her musical depth. In her own words: "The important thing is to sing well...singing good songs well." So she did and there is much to be savored here.

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

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*a lorca soundscape*

with claudia acuña, yosvany terry,  
robert rodriguez, and mark ferber

JUN 4-5

sarah elizabeth charles  
quartet: celebrating  
caribbean american heritage  
with special guest emeline michel (6/4 only)

JUN 6-8

dion parson & 21<sup>st</sup> century  
band

JUN 9

mentoring through the arts  
with dion parson

JUN 10-12

eddie daniels and  
roger kellaway

JUN 13-15

elio villafranca jass  
syncopators cd release:  
*caribbean tinge*

JUN 16 *monday nights with wbgo*

melissa aldana & crash trio  
cd release

JUN 17-22

paquito d'rivera: jazz meets  
the classics

JUN 23

alan broadbent trio

JUN 24 *made in the uk*

jonathan gee trio

JUN 25 *made in the uk*

partisans

JUN 26-29

azar lawrence

JUN 30

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(INTERVIEW CONTINUED FROM PAGE 6)

horn, that he had exhausted the saxophone. That always struck me as kind of odd that recollection and hearing the Temple University recording was like a beautiful affirmation for me. It was like John Coltrane never did anything that was random (laughs). I mean never, not even in the midst of that very intense sounding music of the last period, it's a very organized music, even within the veneer of all that energy, all that sound that's happening, he's still very, very specific with his intentions.

**TNYCJR:** What about RKM? You said that you have some Alice Coltrane recordings forthcoming.

**RC:** There's one project that my mother was working on when she passed away unexpectedly in 2007. It's a very different type of recording; not a jazz recording per se... It's sort of an idea of combining sacred chants and organizing them together that's in a way that only my mother could really do.

**TNYCJR:** Just what is it that makes you keep a record company going during these trying times?

**RC:** Fun! (laughing). When I say fun, I don't mean real fun. It's fun like when you have to pull your hair out a little bit to have some of that fun. Especially in this day and age. When we started RKM it was in '99, 2000, we still had Tower Records and all kinds of physical distribution channels, you know all kinds of people helping us get the records to the record stores. Now we don't have record stores (laughs).

**TNYCJR:** I remember telling you how much I enjoyed the mix on Luis Perdomo's RKM release and you telling me how much work you put into it.

**RC:** That was always kind of another sort of ulterior motive for having the record company—the technical part of it. I've always been a kind of a studio nerd I guess. With my mother making records throughout the '70s, it was almost like a playroom for us hanging out in the studio and being behind the mixing console.

**TNYCJR:** You utilized some innovative techniques on *Spirit Fiction*, your latest recording for Blue Note. You recorded duos and put them together to make quartets.

**RC:** We call them mashups. You record one piece of music and then adhere another recorded piece to it. Try to find those ... those ... those ...

**TNYCJR:** Confluences?

**RC:** (laughing) It sort of relates to synchronicity—looking for meaningful coincidences. To look for that musically was always something very exciting to me. So there's one piece on the record, actually the title piece, which is actually an overdub. [Bassist] Drew Gress and [drummer] EJ [Strickland] recorded first and they recorded like five or six little short duet pieces and then me and [pianist] Luis [Perdomo] recorded literally on top of that. You know we don't use tape anymore, but essentially the same idea. Just roll the tape back to where the first two guys laid their tracks down and then we're going to lay these other tracks down on top of it without listening to what they recorded. I only knew the length so I was looking at a stopwatch the whole time and trying to create atmospheres with Luis while Drew and EJ were previously creating atmospheres together. And there were three of them that actually came out really, just really nicely. So one of them is on the record. ❖

For more information, visit [ravicoltrane.com](http://ravicoltrane.com). Coltrane is at *ShapeShifter Lab Jun. 2nd with Jack DeJohnette and*

*Birdland Jun. 17th-21st as a leader. See Calendar.*

#### Recommended Listening:

- Elvin Jones Jazz Machine - *In Europe* (Enja, 1991)
- Ravi Coltrane - *Mad 6* (Eighty-Eights/Columbia, 2002)
- Ravi Coltrane - *Blending Times* (Savoy Jazz, 2006-07)
- Ralph Alessi And This Against That - *Wiry Strong* (Clean Feed, 2008)
- Saxophone Summit - *Visitation* (ArtistShare, 2011)
- Ravi Coltrane - *Spirit Fiction* (Blue Note, 2012)

(LABEL CONTINUED FROM PAGE 12)

seven weeks, featuring Polish and international musicians. Polish-born, Copenhagen-based trumpeter Tomasz Dąbrowski for instance, has already recorded six albums for the label, three as sideman plus three under his own name—*Steps* with Tyshawn Sorey; *Vermilion Tree* with Andrew Drury and Kris Davis; and his own *Tom Trio*. "For Tune is a one-of-a-kind label that supports contemporary or so-called avant garde music, with no interest in commercial or easy success," he reports. "It's a label that goes for quality first, no shortcuts, so that every CD is like a finished composition. I had full freedom to choose what and where to record, the engineer on the sessions and who mixed and mastered the record. I also had a say on the cover and booklet text. It's passion that drives For Tune to do what they do and the idea that so-called difficult or demanding music can have an audience and that there's a need for music that forces you to think, to have your own opinion."

Besides more CDs by Poles such as Waclaw Zimpel and Nikola Kołodziejczyk, future For Tune releases include the Charles Gayle Trio playing with Ksawery Wójcicki and Marek Kądziała's ADHD playing with Rudi Mahall. These join other international collaboration such as Dennis González and Wojtek Mazolewski's Shaman. New CDs by non-Polish artists such as Evan Parker/Agustí Fernández and Ches Smith will join already available sessions by the likes of Anthony Braxton and William Parker.

The label is actively searching for a Warsaw location to open a music club and eventually combine it with the label's office and recording studio and plans are afoot to organize a music festival at the end of 2014. Says Polit, "There's still so much work to be done, but we continue to be enthusiastic and full of passion." ❖

For more information, visit [for-tune.pl](http://for-tune.pl). Artists performing this month include Agustí Fernández at *The Stone Jun. 3rd-8th and Spectrum Jun. 14th*; Charles Gayle at *Roulette Jun. 11th as part of Vision Festival and 27th as part of a Stephanie Stone Memorial*; Dennis González at *Roulette Jun. 15th as part of Vision Festival*; Mary Halvorson at *Roulette Jun. 12th as part of Vision Festival, The Stone Jun. 13th with Briggan Krauss, Jun. 26th and 29th with Ingrid Laubrock and Roulette Jun. 27th as part of a Stephanie Stone Memorial*; William Parker at *Roulette Jun. 11th with Charles Gayle, Jun. 12th with Peter Brötzmann and Jun. 15th as part of Vision Festival and Jun. 27th as part of a Stephanie Stone Memorial and Clemente Soto Velez Cultural Center Jun. 23rd with Yuko Fujiyama*; Ches Smith at *Cornelia Street Café Jun. 12th with Michael Formanek, Ibeam Brooklyn Jun. 13th-14th, The Stone Jun. 13th with Briggan Krauss, Urban Meadow Jun. 15th as part of Red Hook Jazz Festival, Korzo Jun. 24th with Ben Goldberg/Kirk Knuffke and The Stone Jun. 27th*; Tyshawn Sorey at *Cornelia Street Café Jun. 14th with Michael Formanek, Roulette Jun. 15th as part of Vision Festival, Greenwich House Music School Jun. 18th with Nicolas Letman-Burtinovic, ShapeShifter Lab Jun. 25th with Steve Lehman and The Stone Jun. 28th*; and Michael Jefry Stevens at *Spectrum Jun. 4th with Ed Sarath, New School Jun. 7th as part of ISIM, ABC No-Rio Jun. 8th and Somethin' Jazz Club Jun. 10th. See Calendar.*

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Sean Cronin, bass  
Darien Douglas, drums

#### Nat Adderley Jr. Trio - June 13

Nat Adderley Jr., piano  
Vincent Ector, drums  
Trifon Dimitrov, bass

#### Christian McBride Trio - June 20

Christian McBride, bass  
Christian Sands, piano  
Ulysses Owens, drums

#### George Coleman and the New Breed June 27

George Coleman, tenor sax  
Alex McCabe, alto sax  
Paul Odeh, piano  
George Coleman Jr., drums  
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**Sunday, June 1**

- \*Ned Rothenberg solo 61 Local 7 pm \$10
- \*Joe Lovano's Village Rhythms Band with Liberty Ellman, Matt Garrison, Otis Brown, Abdu Mboup Blue Note 8, 10, 30 pm \$35
- \*Jeff "Tain" Watts Group with Troy Roberts, David Budway, Chris Smith Village Vanguard 8:30, 10:30 pm \$25
- \*Jacky Terrasson Trio with Burniss Travis, Justin Faulkner Jazz Standard 7:30, 9:30 pm \$25  
Dizzy's Club 7:30, 9:30 pm \$35
- \*Ali Jackson Quintet Dizzy's Club 7:30, 9:30 pm \$35
- \*Mike Pride's From Bacteria To Boys with Jon Irabagon, Alexis Marcelo, Peter Bitenc WhyNot Jazz Room 7:30, 9 pm \$10
- \*John Webber Quartet Tribute to Grant Green with Harold Mabern, Bob Cranshaw Smoke 7, 9, 10:30 pm
- \*John O'Gallagher Trio with Johannes Weidenmueller, Mark Ferber, MJ4 ShapeShifter Lab 7, 8 pm \$10
- \*Chris Flory Trio; Johnny O'Neal Trio with Paul Sikivie, Charles Gould; Bruce Harris Quintet Smalls 7:30, 10 pm 12 am \$20
- \*Terry Waldo's Gotham City Band; Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 12:30 am  
Measure 8 pm  
Metropolitan Room 9:30 pm \$20  
Walker's 8 pm
- \*Jill McCarron solo
- \*Roger Davidson
- \*Sam Kulok Duo
- \*Pascal Niggenkemper, Sean Ali, David Grollman, Michael Evans Downtown Music Gallery 7 pm
- \*Vicki Burns/Ratzo Harris; Jocelyn Shannon Quintet with Tom Bender, Mark Cohn, Greg Zwiebel, Ed Pillion; Kuba Wiecek Quartet with Ben Eunson, Mark Whitfield Jr. Somethin' Jazz Club 5, 7, 9 pm \$10-12  
Silvana 6, 9 pm
- \*Nick Finzer; Livio Almeida
- \*Nioka Workman's Firey Strings Company with guest David Harewood beam Brooklyn 6 pm \$20  
Barbès 5 pm \$10  
Abyssinian Baptist Church 4 pm \$20
- \*Steve Kroon Sextet
- \*A Tribute To New York Eye And Ear Control: "Veterans Of Free" All-Star Ensemble: Daniel Carter, Will Connell, Karl Berger, Warren Smith, Ingrid Sertso, Ken Filiano; Steve Dalachinsky/Rocco John Iacovone and guests; Ras Moshe Unit with John Pietaro, Dave Ross, Andrew Drury, Matt Lavelle's 12 Houses Orchestra with Anais, Mary Cherney, Claire de Brunner, Lee Odum, Charles Waters, Ras Moshe, Tim Stocker, Gil Selinger, Chris Forbes, John Pietaro, Anders Nilsson, Francois Grillot, Reggie Sylvester The Firehouse Space 3 pm
- \*Vivian Sessoms with Oscar Perez, Michael Blanco, Donald Edwards Blue Note 11:30 am 1:30 pm \$35
- \*Jazzmeia Horn Trio with Victor Gould, Eric Wheeler MIST Harlem 12, 2 pm \$30
- \*Amy London Trio with Roni Ben-Hur, Santi Debriano North Square Lounge 12:30, 2 pm
- \*Mayu Saeki Trio; Rob Edwards Quartet; Mauricio de Souza Trio with Alan Chaubert, Joonsam Lee The Garage 11:30 am 6:30, 11 pm

**Monday, June 2**

- \*Jack DeJohnette Trio with Ravi Coltrane, Matt Garrison ShapeShifter Lab 8, 9:30 pm \$35
- \*Jane Monheit sings Irving Berlin Birdland 7 pm \$40
- \*Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- \*Ty Citerman's Bop Kabbalah with Ken Thomson, Ben Holmes, Adam Gold Joe's Pub 7:30 pm \$15
- \*Tom Buckner/Steve Swell Duo; Gerald Cleaver Trio with John Dierker, Pascal Niggenkemper; Dragonfly Breath: Paul Flaherty, Steve Swell, Dave Sewelson, Marc Edwards Clemente Soto Velez Cultural Center 7:30 pm \$11-22
- \*John Marshall Big Band Smoke 7, 9, 10:30 pm
- \*Albare with Osmany Paredes, Yunior Terry, Pablo Bencid Blue Note 8, 10:30 pm \$20
- \*Juilliard School Ensemble Dizzy's Club 7:30, 9:30 pm \$25
- \*Greg Ryan Group; Ari Hoenig Quartet; Spencer Murphy Smalls 7:30, 10 pm 12:30 am \$20  
Fat Cat 9 pm 12:30 am
- \*Alexi David; Billy Kaye Jam
- \*Sean Wayland, Des White, Ben Eunson, Nate Wood 55Bar 7 pm  
Measure 8 pm  
Spectrum 9 pm
- \*Bryan Carter Trio
- \*Koh Otera/Dave Miller Tea Lounge 8:30, 10 pm
- \*Sara McDonald Orchestra Rockwood Music Hall Stage 1 11 pm
- \*Arthur Vint and Associates
- \*Kavita Shah Trio with Yotam Silberstein, Rogério Boccato Bar Next Door 8:30, 10:30 pm \$12  
Zinc Bar 7 pm
- \*Marilyn Kleinberg
- \*Swingin' Soiree: Juliet Ewing Kwan, Kat Webb, Crystal Amendola, Melissa Curiale; Michael Eaton Quintet with Alex LoRe, Brad Whiteley, Daniel Ori, Shareef Taher Somethin' Jazz Club 7, 9 pm \$10-12
- \*Claire Duncan Duo Tomi Jazz 8 pm
- \*Howard Williams Jazz Orchestra; Joe Pino Trio The Garage 7, 10:30 pm  
Silvana 6 pm  
Shrine 6 pm
- \*Ben Sutin
- \*Tom Shad
- \*Terry Waldo solo Bryant Park 12:30 pm

**Tuesday, June 3**

- \*Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8:30, 10:30 pm \$25
- \*Freddy Cole Birdland 8:30, 11 pm \$40
- \*Dizzy Gillespie Afro Cuban Experience: Freddie Hendrix, Sharel Cassity, Andres Boyarsky, Abelita Mateus, John Lee, Tommy Campbell, Roger Squitero, Machito, Jr. Blue Note 8, 10:30 pm \$35
- \*Alexis Cuadrado A Lorca Soundscape with Claudia Acuña, Yosvany Terry, Robert Rodriguez, Mark Ferber Dizzy's Club 7:30, 9:30 pm \$35
- \*Emilio Solla with Tim Armacost, John Ellis, Alex Norris, Ryan Keberle, Meg Okura, Victor Prieto, Jorge Roeder, Eric Doob Jazz Standard 7:30, 9:30 pm \$20
- \*Mike Longo and the NY State of the Art Jazz Ensemble with Dee Daniels NYC Baha'i Center 8, 9:30 pm \$15  
The Cutting Room 7:30 pm \$25
- \*Al Caiola/Vinny Raniolo
- \*Jack Jeffers and the New York Classics with Monika Oliveira Zinc Bar 8, 10 pm
- \*Peter Evans Trio with Moppa Elliott, Kassa Overall Cornelia Street Café 8:30 pm \$10
- \*New Dimensions in Latin Jazz: Jack Walrath and Masters of Suspense Minton's Playhouse 7 pm
- \*Joe Morris, Joelle Simone Wagner, Miriam Felix, Andria Nicodemou, Geni Skendo; Agustí Fernández, Jeremiah Cymerman, Joe Morris The Stone 8, 10 pm \$15
- \*Shai Maestro Trio with Ziv Ravitz, Matt Penman; Glenn Zaleski, Colin Stranahan, Rick Rosato ShapeShifter Lab 8:15, 9:30 pm \$15
- \*Ricardo Arias/Ricardo Gallo Terraza 7 8 pm \$7
- \*Robin Verheyen, Russ Johnson, Drew Gress, Jeff Davis; Daniel Levine, Edward Johnson, Devin Gray Korzo 9, 10:30 pm

- \*Blue Note Jazz Festival: Spike Wilner Trio with Yotam Silberstein, Paul Gill; Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Ameen Saleem, Kush Abadey; Kyle Poole and Friends Smalls 7:30, 10:30 pm 1 am \$20
- \*Jim Ridl Trio with Mary Ann McSweeney, Tim Horner 55Bar 7 pm
- \*Jeff McLaughlin Trio with Marcos Varela, Rodrigo Recabarren Bar Next Door 8:30, 10:30 pm \$12
- \*Percussion Quartet: Flin van Hemmen, David Grollman, Max Jaffe, Carlo Costa Spectrum 9 pm  
Panoply Performance Laboratory 8 pm
- \*Sean Ali solo Jazz at Kitano 8 pm
- \*Angelo Di Loreto solo
- \*Nitzan Gavrieli, Pablo Menares, Takehiro Shimizu Somethin' Jazz Club 9 pm \$10-12  
Tomi Jazz 8 pm
- \*Kyle Moffat
- \*Trio Subtonic; Shawn Patric Ferguson Band Silvana 8, 9 pm
- \*Sharif Zaben Trio; Austin Walker Trio The Garage 6, 10:30 pm  
Measure 8 pm  
Shrine 6 pm  
Bryant Park 12:30 pm
- \*Bryan Carter Trio
- \*Tom Blatt Project
- \*Terry Waldo solo

**Wednesday, June 4**

- \*GO: Organic Guitar Orchestra with Rez Abbasi, Damon Banks, Marco Cappelli, Nels Cline, Tomas Doncker, Liberty Ellman, Matthew Garrison, David Gilmore, Joel Harrison, Jerome Harris, Michael Gregory Jackson, Miles Okazaki, Brandon Ross, Kenny Wessel ShapeShifter Lab 7:30, 9 pm \$15
- \*Marty Ehrlich's Trio Exaltation with John Hebert, Nasheet Waits Greenwich House Music School 8 pm \$20
- \*Blue Note Jazz Festival: Fabrizio Sotti and Friends with Ray Angry, Tony Grey, Mino Cinelu, Algebra Blessett, M1, Claudia Acuña Highline Ballroom 8 pm \$29.50-50
- \*Zach Brock Quartet with Lage Lund, Matt Penman, Obed Calvaire Jazz Standard 7:30, 9:30 pm \$20
- \*Sarah Elizabeth Charles Quartet with Jesse Elder, Burniss Earl Travis II, John Davis and guest Emeline Michel Dizzy's Club 7:30, 9:30 pm \$35
- \*Valery Ponomarev "Our Father Who Art Blakey" Big Band Zinc Bar 8 pm
- \*Russ Johnson's Still Out To Lunch with Roy Nathanson, Orrin Evans, Brad Jones, George Schuller Comelia Street Café 8:30 pm \$10
- \*Joe Farnsworth Quartet with George Coleman, Harold Mabern, John Webber An Beal Bocht Café 8, 9:30 pm \$25
- \*Ari Hoening with Tivon Pennicott, Eden Ladin, Noam Wiesenburg Terraza 7 9 pm \$7
- \*David Bryant Quartet; Roxy Coss Group Smalls 9:30 pm 12 am \$20  
Fat Cat 9 pm 12:30 am
- \*Groover Trio; Ned Goold Jam
- \*Mary Foster Conklin Quartet with John di Martino, Ed Howard, Shinnosuke Takahashi Jazz at Kitano 8, 10 pm \$15
- \*MV Carbon; Peter Kolovos; Nate Wooley/C. Spencer Yeh Silent Barn 8 pm
- \*Lea DeLaria with Josh Richmond, Dylan Shamat, Aaron Kimmel Smoke 7, 9, 10:30 pm
- \*Yasmine Azaiez, Joe Morris, Daniel Pencer, Pat Kuehn; Joe Morris, Agustí Fernández, Miriam Felix The Stone 8, 10 pm \$15
- \*Ed Sarath and Friends with Michael Jeffrey Stevens Spectrum 7 pm
- \*Music Now: Ras Moshe, Tor Yochai Snyder, Dafna Naphtali, John Pietaro, Rocco John Iacovone, Reuben Radding; Alison Blunt, Gianni Mimmo, Julia Lee Barclay-Morton The Commons 7 pm \$11
- \*Queens Jazz Overground Jazz Jam with guest Kenny Brawner Flushing Town Hall 7 pm \$10
- \*Jason Prover Sneak Thievery Orchestra Radeagast Hall 9 pm
- \*John Ludlow/Richard Thai Quartet with Wallace Stelzer, Joel Mateo; Deborah Latz Somethin' Jazz Club 7, 9 pm \$10-12  
Tomi Jazz 8 pm
- \*Scott Kreitzer; Jon Nankof Trio
- \*Jeff Barone Trio; David Acker Quartet Silvana 8, 10 pm
- \*Yvonnick Prene Quartet; Nobuki Takamen Trio The Garage 6, 10:30 pm
- \*Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8:30, 10:30 pm \$25  
Birdland 8:30, 11 pm \$40
- \*Freddy Cole
- \*Dizzy Gillespie Afro Cuban Experience: Freddie Hendrix, Sharel Cassity, Andres Boyarsky, Abelita Mateus, John Lee, Tommy Campbell, Roger Squitero, Machito, Jr. Blue Note 8, 10:30 pm \$35
- \*Bryan Carter Trio
- \*MinJin Seo Jazz Measure 8 pm  
Shrine 6 pm
- \*Dave Chamberlain's Band of Bones with Robert Edwards, Charley Gordon, Sara Jacovino, Matt McDonald, Mark Patterson, Chris Rinaman, Max Seigel, Dale Turk, Kenny Ascher, Tim Ferguson, Mike Campenni, John Berdeguez, Kat Gang and guest Jay Hoggard Saint Peter's 1 pm \$10
- \*Terry Waldo solo Bryant Park 12:30 pm

**Thursday, June 5**

- \*Modern Ellington: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 8 pm \$30-120
- \*Jeff Ballard Trio with Miguel Zenón, Lionel Loueke Jazz Standard 7:30, 9:30 pm \$25
- \*Steve Lacy Tribute: Dave Liebman, Sam Newsome, Heath Watts, Matt Engle, Michael Szekely Michiko Studios 8 pm
- \*The Puppeteers: Jaime Affoumado, Arturo O'Farrill, Alex Blake, Bill Ware Ginny's Supper Club 8:30 pm \$15
- \*Beka and DJ Logic with James Hurt, Jaleel Shaw, Victor Bailey, Justin Tyson Blue Note 8, 10:30 pm \$30
- \*Eivind Opsvik Overseas with Tony Malaby, Brandon Seabrook, Jacob Sacks, Kenny Wollesen; Mike Baggetta Quartet with Jason Rigby, Eivind Opsvik, George Schuller Greenwich House Music School 7:30 pm \$20
- \*Joe Morris, Miriam Felix, Daniel Blackberg, Ben Hall; Nate Wooley, Joe Morris, Agustí Fernández, Ben Hall The Stone 8, 10 pm \$15
- \*Karl Berger Improvisers Orchestra ShapeShifter Lab 8 pm \$15
- \*Ben Kono Group with Pete McCann, Henry Hey, Kermit Driscoll, Satoshi Takeishi Cornelia Street Café 8:30 pm \$10
- \*Fay Victor Ensemble with Anders Nilsson, Ken Filiano The Jazz Gallery 9, 11 pm \$15
- \*Chris Ziemba Quartet with Michael Thomas, Hans Glawischnig, Jeremy Noller Jazz at Kitano 8, 10 pm \$15
- \*Chemo Corniel Nuyorican Poets Café 9:30 pm \$10
- \*Mark Giuliana's Beat Music Rockwood Music Hall Stage 2 11 pm
- \*Magos Herrera/Javier Limón Joe's Pub 9 pm \$20
- \*Ben Wendel with Gerald Clayton, Joe Sanders, Henry Cole; Carlos Abadie Quintet Smalls 9:30 pm 12 am \$20

- \*Saul Rubin Zebtet Fat Cat 10 pm
- \*Amy Cervini and Jazz Country with Janis Siegel 55Bar 7 pm  
Zinc Bar 9, 10:30 pm
- \*Gregorio Uribe Big Band
- \*Tyler Blanton's Gotham with Donny McCaslin, Matt Clohesy, Nate Wood; Anthony Smith Quartet with Kevin Hays, Michael Blanco, Mark Ferber SubCulture 8 pm \$20
- \*Alex Wintz Trio with Dave Baron, Jimmy Macbride Bar Next Door 8:30, 10:30 pm \$12
- \*The Four Runners: Nicolas Letman-Burtinovic, Bobby Avey, Gerald Cleaver; JP Carletti Trio with Kris Davis, Chris Hoffman Spectrum 7:30, 9 pm  
Cleopatra's Needle 7 pm
- \*Libby Richman Trio
- \*Elijah Jamal Balbed Quintet with Samir Moulay, Allyn Johnson, Eric Wheeler, Aaron Seeber; The Saxtet: Andrew Beals, Darren Litzje, Tom Inre, Martin Sather, George Prieto, George Beratis, Kevin Smith, Ryan Dunne Somethin' Jazz Club 7, 9 pm \$10-12  
Tomi Jazz 9 pm \$10
- \*The Standard Procedures
- \*Liz Childs Symphony Space Bar Thalia 9 pm
- \*Jon Gordon Trio; Nick Videen; The Herrerass Silvana 6, 8, 10 pm
- \*Tsuyoshi Yamamoto; Glen David Andrews Band Shrine 6, 10 pm
- \*George Weldon Quartet; Annie Chen Quartet The Garage 6, 10:30 pm
- \*Sarah Elizabeth Charles Quartet with Jesse Elder, Burniss Earl Travis II, John Davis Dizzy's Club 7:30, 9:30 pm \$35
- \*Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8:30, 10:30 pm \$25
- \*Robert Silverman Quintet with Doc Halliday, Andy Bassford, Scott Hamilton, Steve Dash Birdland 6 pm \$20  
Birdland 8:30, 11 pm \$40
- \*Freddy Cole
- \*Bryan Carter Trio Measure 8 pm
- \*Takeshi Asai New York Trio Silvana 6 pm
- \*Terry Waldo solo Bryant Park 12:30 pm
- \*Kevin Hays New Day Trio CitiGroup Center Plaza 12:30 pm

**Friday, June 6**

- \*André Previn/Christian McBride Blue Note 8, 10:30 pm \$55
- \*Bill Frisell's The Electric Guitar in America with Greg Leisz, Tony Scherr, Kenny Wollesen The Appel Room 7, 9:30 pm \$45-55
- \*John Zorn, Joe Morris, Nate Wooley; Agustí Fernández, Nate Wooley, Joe Morris, Ben Hall, Brad Barrett The Stone 8, 10 pm \$15-25
- \*Ran Blake/Sara Serpa Duo Jazz at Kitano 8, 10 pm \$30
- \*Mat Maneri/Tanya Kalmanovitch; Reggie Workman Ensemble with Kirk Nurock, Lakecia Benjamin, Odean Pope, Tapan Modak, Elizabeth Panzer, Winard Harper New School Urban Auditorium 7:30, 8:30 pm
- \*Lisle Atkinson Neo-Bass Ensemble with Phil Wadkins, Darnell 'Jay' Starkes, Sam McPherson, John Robinson, Leon Dorsey Symphony Space Leonard Nimoy Thalia 8 pm \$30
- \*Dion Parson 21st Century Band with Ron Blake, Terrell Stafford, Kenny Davis, Xavier Davis, Victor Provost, Alioune Faye Dizzy's Club 7:30, 9:30 pm \$40
- \*Marianne Solivan Quartet with Bruce Barth, Matthew Parrish, Kenneth Salters; Ken Peplowski Quartet; John Webber Trio Smalls 7:30, 10:30 pm 1 am \$20  
Fat Cat 7 pm
- \*Ilya Lushtak Quartet
- \*Helen Sung Quintet with Alex Norris, John Ellis, Boris Kozlov, Rodney Green Smoke 7, 9, 10:30 pm \$38
- \*Manuel Valera and New Cuban Express with Sofia Rei, Yosvany Terry, Tom Guarna, Hans Glawischnig, Ludwig Afonso, Mauricio Herrera The Jazz Gallery 9, 11 pm \$22
- \*Elevated Moon: JD Parran/Amir Bey Church for All Nations 7:30 pm \$15
- \*Michael Bates Quartet with Greg Tardy, Bobby Avey, Jeremy 'Bear' Clemons Comelia Street Café 9, 10:30 pm \$10
- \*Gutbucket: Ty Citerman, Adam Gold, Pat Swoboda, Ken Thomson beam Brooklyn 8:30 pm \$10  
Barbès 8 pm \$10
- \*Pedro Giraudo Sextet
- \*Soldier Kane; Ursel Schlicht, Ken Filiano, Lou Grassi The Firehouse Space 8, 9:30 pm \$10
- \*Steve Bloom Trio with Danton Boller, Jeremy Carlstedt Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Measure 8 pm
- \*Antonio Ciacca Group
- \*Gianni Gaillard's Nomadic Nature with Gilad Hekselman, Luke Marantz, Alexis Cuadrado, Jesse Simpson Neighborhood Church of Greenwich Village 8, 10 pm
- \*Diane Johnson/Boots Maleson Knickerbocker Bar and Grill 9:45 pm \$5
- \*Yorgis Project Elegance Quintet Drom 6, 8:30 pm \$69
- \*Gabriela Anders with Jim Ridl, Leo Traversa, Cliff Almond 55Bar 6:30 pm
- \*Gianni Mimmo/Alison Blunt; Janet Feder solo Downtown Music Gallery 6, 7 pm
- \*Scot Albertson/Dr. Joe Utterback Klavierhaus 8 pm
- \*Masami Ishikawa Organ Trio Cleopatra's Needle 8 pm
- \*Ayako Shirasaki Trio with Noriko Ueda, Shinnosuke Takahashi; Alignment: Andrew Pereira, George Maher, James Collins, Jeff Dingler, Gusten Rudolph Somethin' Jazz Club 7, 9 pm \$12-15  
Tomi Jazz 9 pm \$10  
Silvana 6, 8 pm
- \*NY Choro
- \*Takeshi Asai; Carolyn Leonhart
- \*Fukushi Tainaka Trio; Joey Morant Trio The Garage 6:15, 10:45 pm  
Indian Road Café 8 pm
- \*Asher Ben-Or Trio
- \*Blue Note Jazz Festival - Latin Guitar Fest: Bela Beledo; Richard Boukas; Francois Wiss Lucille's at BB King's Blues Club 8 pm \$20-25
- \*Modern Ellington: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 8 pm \$30-120
- \*Jeff Ballard Trio with Miguel Zenón, Lionel Loueke Jazz Standard 7:30, 9:30, 11:30 pm \$30
- \*Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8:30, 10:30 pm \$25
- \*Freddy Cole
- \*Elad Cohen Birdland 8:30, 11 pm \$40  
Shrine 6 pm
- \*Terry Waldo solo Bryant Park 12:30 pm
- \*International School for Improvised Music Festival-Conference: Peter Cassino/Todd Brunel; Matt Endahl Ensemble; One World Flutes; David Rudge and the SUNY Fredonia Improv Collective; Chris C. Capizzi solo; Glen Whitehead/Christopher Bakridges; Armen Donelian solo; Mark Stone Trio with Alan Grubner, Dan Piccolo; Eric Edberg/George Wolfe; Sonic Spaces Project; Jen Baker/Dafna Naphtali; Payton MacDonald; Han-Earl Park, Nick Didkovsky, Catherine Sikora; Murmuration: Russell Kotcher, Eric Coyne, Andrew Marsh; A Small Dream in Red: Nora McCarthy/Jorge Sylvester; Karl Berger's Improvisation Orchestra; TranceFormation: Connie Crothers, Ken Filiano, Andrea Wolper; Roman Stoylar/Vladimir Luchansky; Bill Crossman solo New School for Jazz and Contemporary Music 9 am

## Saturday, June 7

- ★ **Contrasting Conceptions of Time:** Wadada Leo Smith, Gamin, Samir Chatterjee, Bobby Previte, David Liebman, Jin Hi Kim  
New School Urban Auditorium 7:30 pm
- Peter Evans, Joe Morris, Brad Barrett; Peter Evans, Joe Morris, Agustí Fernández, Miriam Felix, Brad Barrett  
The Stone 8, 10 pm \$15
- Blue Note Jazz Festival: Summer Swing with Svetlana and The Delancey Five with Adrian Cunningham, Dalton Ridenhour, Charlie Carnicas, Rob Garcia and guest Wycliffe Gordon  
Lucille's at BB King's Blues Club 7, 9 pm \$20-25
- CO3: Jim Black, Jonathan Goldberger, Simon Jermyn; Becca Stevens and guests  
ShapeShifter Lab 7, 8:15 pm \$15
- Banana Puddin' Jazz 11th Anniversary Fundraiser with Carol Woods, Johnny O'Neal, Carol Maillard, Danny Simmons, Patience Higgins, Dave Gibson, Phil Young, Eve Cornelious, BaBa Donn, Eric Frazier, Lafayette Harris Jr., Martha Redbone, Aaron Whitby, George Gray, Steve "Sonny" Williams, Hsinwei Chiang, Angeleisha L. Rodgers and guests  
Nuyorican Poets Café 9:30 pm \$50
- Tom Chang's Tongue & Groove with Greg Ward, Jason Rigby, Chris Lightcap, Gerald Cleaver  
Comela Street Café 9, 10:30 pm \$10
- Ben Holmes/Patrick Farrell  
Barbès 8 pm \$10
- Petros Klampanis Trio with Gilad Hekselman, Ziv Ravitz  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Fat Cat 10 pm
- Raphael D'lugoff Quintet  
Church for All Nations 7:30 pm \$15  
Beam Brooklyn 8:30 pm \$10
- Shoko Amano and Friends with Toru Yamashita, Tony Ventura, Sheila Earley; Linda Presgrave Quintet with Stan Chovnick, Todd Herbert, Mister Fred, Seiji Ochiai; Imaginary Homeland: David Rogers, Mark Stone, Alan Grubner, David Ambrosio; Mark Stone Trio with Alan Grubner, Dan Piccolo; Albert Marques Band with Livio Almeida, Amanda Ruzza, Zack O'Farrell, Maximo Castro  
Somethin' Jazz Club 1, 5, 7, 9, 11 pm \$10-12
- Eric Alter/Kevin Norton; David Watson, Chuck Bettis, Kevin Norton  
Deep Tanks Studios 8, 9 pm  
Ginny's Supper Club 7:30, 9:30 pm \$20  
Cleopatra's Needle 8 pm  
Tomi Jazz 8 pm \$10  
Silvana 7 pm  
Blue Note 8, 10:30 pm \$55  
Blue Note 12:30 am \$10
- Diana Wayburn Project  
Blue Note 8, 10:30 pm \$55
- André Previn/Christian McBride  
Blue Note 12:30 am \$10
- BIGYUKI  
Blue Note 12:30 am \$10
- Bill Frisell's The Electric Guitar in America with Greg Leisz, Tony Scherr, Kenny Wollesen  
The Appel Room 7, 9:30 pm \$45-55
- Ran Blake/Sara Serpa Duo  
Jazz at Kitano 8, 10 pm \$30
- Dion Parson 21st Century Band with Ron Blake, Terrell Stafford, Kenny Davis, Xavier Davis, Victor Provost, Alioune Faye  
Dizzy's Club 7:30, 9:30 pm \$45
- Tom Dempsey/Tim Ferguson Quartet; Ken Peplowski Quartet; Philip Harper  
Smalls 7:30, 10:30 pm 1 am \$20
- Helen Sung Quintet with Alex Norris, John Ellis, Boris Kozlov, Rodney Green  
Smoke 7, 9, 10:30 pm \$38

- Manuel Valera and New Cuban Express with Sofia Rei, Yosvany Terry, Tom Guarna, Hans Glawischnig, Ludwig Afonso, Mauricio Herrera  
The Jazz Gallery 9, 11 pm \$22  
Measure 8 pm  
Knickerbocker Bar and Grill 9:45 pm \$5  
Drom 6, 8:30 pm \$69
- Antonio Ciacca Group  
Diane Johnston/Boots Maleson  
Yorgis Project Elegance Quintet  
★ Modern Ellington: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
Rose Theater 8 pm \$30-120
- Jeff Ballard Trio with Miguel Zenón, Lionel Loueke  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Village Vanguard 8:30, 10:30 pm \$25  
Birdland 8:30, 11 pm \$40  
Shrine 6 pm
- Freddy Cole  
• Mike Perdomo  
• Larry Newcomb Quartet; Jesse Simpson; Akiko Tsuruga Trio  
The Garage 12, 6:15, 10:45 pm
- International School for Improvised Music Festival-Conference: Momentary Quartet: Jane Butters, Lin Folk, Harold McKinney, Patrick Whitehead; Susie Allen and Ring Storm; Gianni Mimmo/Alison Blount; Brad Linde/Erika Dohi; Dom Minasi/Michael Jeffry Stevens; Kuba Stankiewicz; Chris Stover's Sound Simpingsments; Rami Gabriel/Rob Wallace; Greg Howard; Alex Koi; Gloom in the Womb; Betsy Soukup/Ben Willis; Kirsten Carey/Morten Poulsen; Maja Radovanlija ImprovisAndDo Ensemble; Reciprocal Uncles: Gianni Mimmo, Gianni Lenoci, Cristiano Calcagnile; Robert Gluck; Jeff Roberts; Kate Olson; Tpt-Tpt: Jeff Kaiser/Dave Ballou; Michael Wittgraf/Lynn Baker; Sonic Constructions: Thomas Cuifol/Curtis Bahn; University of Kentucky Free Improvisation Ensemble  
New School for Jazz and Contemporary Music 9 am

- Han-earl Park/Tom Rainey; TransAtlantico: Lamy Istrefi, Lawrence Leathers, Brahim Fribgane  
WhyNot Jazz Room 7:30, 9 pm \$10  
Metropolitan Room 9:30 pm \$20
- Enrico Granafel  
• Terry Waldo's Gotham City Band; Zaccai Curtis; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am
- John Webber Quartet Tribute to Grant Green with Harold Mabern, Bob Cranshaw  
Smoke 7, 9, 10:30 pm
- Brian Charette Square One Trio with Yotam Silberstein, Mark Ferber  
55Bar 9:30 pm \$10
- ★ Michael Jeffry Stevens/Dom Minasi; Fabien Sevilla solo  
ABC No-Rio 7 pm \$5  
Walker's 8 pm
- ★ Peter Leitch/Ray Drummond  
• Michael Lytle, Anders Nilsson, Lukas Ligeti; Morten Poulsen/Kirsten Carey  
Downtown Music Gallery 6, 7 pm  
Measure 8 pm
- Marco Di Gennaro solo
- Golden Ratio Project: Arcolris Sandoval, Edward Perez, Karina Colis;  
Nick Dunston Sextet with Adam Larson, Zen Groom, Nicholas Greenberg, Dave Drake, Julius Rodriguez  
Somethin' Jazz Club 5, 7 pm \$10-12
- Andy Bianco Quintet; NanJo Lee  
Silvana 6, 8 pm
- ★ André Previn/Christian McBride  
Blue Note 8, 10:30 pm \$55
- Dion Parson 21st Century Band with Ron Blake, Rashawn Ross, Kenny Davis, Xavier Davis, Victor Provost, Alioune Faye  
Dizzy's Club 7:30, 9:30 pm \$40
- Jeff Ballard Trio with Miguel Zenón, Lionel Loueke  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Village Vanguard 8:30, 10:30 pm \$25
- Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou  
Birdland 6 pm \$25  
Spectrum 5 pm  
Saint Peter's 5 pm
- Dave "Knife" Fabris  
• Ike Sturm and Evergreen  
Saint Peter's 5 pm
- ★ Eric Alexander/Harold Mabern Trio  
Blue Note 11:30 am 1:30 pm \$35
- Nat Adderley Jr. Trio with Trifon Dimitrov, Rocky Bryant  
MIST Harlem 12, 2 pm \$30
- Blue Note Jazz Festival: The Hot Club of Bushwick  
Lucille's at BB King's Blues Club 1 pm \$10-12
- ★ Red Hook Jazz Festival: Azares: Jean Carla Rodea, Ryan Ferreira, Joe Morris, Pascal Niggenkemper, Gerald Cleaver; Ralph Alessi Trio with Drew Gress, Mark Ferber; Amanda Monaco's Deathblow with Michael Attias, Sean Conly, Satoshi Takeishi; Harris Eisenstadt Aberikula with Curtis Hasselbring, Sara Serpa, Chris Washburne, Nate Wooley, Harris Eisenstadt; International Brass & Membrane Corps: Ted Daniel, Joseph Daley, Charles Burnham, Newman Taylor Baker; Richi Debonis' NOWtet with Adam Kolker, David Bryant, Carlo DeRosa  
Urban Meadow 1 pm \$10
- International School for Improvised Music Festival-Conference: Fabien Sevilla solo; Raphael Sudan; Simone Weiffenfels; Ji Eun Moon's Ghost Theater; Andrew Bishop/Jacob Sacks; Richard Boukas Quarteto Moderno; Robert Jedrzejewski; Rui Li/Raleigh Dailey; Kathryn Ladano solo  
New School for Jazz and Contemporary Music 10 am
- Lou Caputo Quartet; David Coss Quartet; Abe Ovadia Trio  
The Garage 11:30 am 6:30, 11 pm

## Sunday, June 8

- Blue Note Jazz Festival - "Sly Reimagined": Global Noize with Jason Miles, Nona Hendryx, Maya Azucena, Falu, Cyro Baptista  
Highline Ballroom 8 pm \$20-40
- Ingrid Laubrock, Joe Morris, Ben Hall, Brad Barrett; Joe Morris, Ingrid Laubrock, Nate Wooley, Agustí Fernández, Miriam Felix, Ben Hall, Brad Barrett  
The Stone 8, 10 pm \$15
- Connie Crothers/Simone Weiffenfels  
The Firehouse Space 8 pm \$10
- Jane Ira Bloom Ballads with Dominic Fallacaro, Cameron Brown, Matt Wilson  
Comela Street Café 8:30 pm \$10
- Take Off Collective: Ole Mathisen, Matthew Garrison, Marko Djordjevic  
ShapeShifter Lab 7 pm \$10  
The Drawing Room 7 pm \$20
- ★ Peter Bernstein/Michael Kanan  
The Drawing Room 7 pm \$20
- Eyal Vilner Big Band with Charenee Wade, Nadia Washington, Charles Turner, Andrew Gould, Dan Block, Asaf Yuria, Lucas Pino, Eden Bareket, Bryan Davis, Wayne Tucker, Matt Jodrell, Alex Norris, John Mosca, Nick Finzer, Max Seigal, Tadataka Unno, Jennifer Vincent, Joe Strasser, Sasha Dobson; Johnny O'Neal Trio with Paul Sikivie, Charles Goold; Paul Wells  
Smalls 4:30, 7:30, 10 pm 12 am \$20
- Aaron Irwin Trio with Mike Baggetta, Devin Gray; Jeff Davis, Michael Bates, Russ Johnson, Jason Rigby, Jesse Stacken  
lbeam Brooklyn 9, 10 pm \$10

## 7th Annual Red Hook Jazz Festival

**June 8, 2014**

**Azares**  
Jean Carla Rodea: vocals; Ryan Ferreira: guitar; Joe Morris: guitar; Pascal Niggenkemper: bass; Gerald Cleaver: drums

**Ralph Alessi Trio**  
Ralph Alessi: trumpet; Drew Gress: bass; Mark Ferber: drums

**Amanda Monaco's Deathblow**  
Amanda Monaco: guitar; Michael Attias: alto saxophone; Sean Conly: bass; Satoshi Takeishi: drums

**Harris Eisenstadt's Aberikula**  
Curtis Hasselbring: trombone; Sara Serpa: voice; Chris Washburne: bass trombone; Nate Wooley: trumpet; Harris Eisenstadt: drums, arrangements

**International Brass & Membrane Corps**  
Ted Daniel: trumpet, cornet; Joseph Daley: tuba; Charles Burnham: violin; Newman Taylor Baker: drums

**Richi Debonis' NOWtet**  
Adam Kolker: tenor/soprano saxophones; Greg Gilbert: trumpet, flugelhorn; David Bryant: keyboard; Carlo DeRosa: bass; Richi "RVZ" Debonis - drums, compositions/arrangements

**June 15, 2014**

**The Museum Band of Teeth and Respect**  
Josh Rutten: tenor saxophone; Red Wierenga: keyboard; Dan Loomis: bass; Jared Schornig: drums

**Welf Dorr Unit**  
Welf Dorr: alto saxophone, bass clarinet; Dave Ross: guitar; Dmitry Ishenko: bass; Joe Hertenstein: drums

**George Coleman and The Rivington Project**  
George Coleman: drums; Brian Charette: organ; Mike DiRubbo: alto saxophone

**Gene Ess & Fractal Attraction**  
Gene Ess: guitar; Thana Alexa: voice; Gabriel Guerrero: keyboard; Thomson Kneeland: bass; Chris Beck: drums

**DECAY**  
Tim Berne: alto saxophone; Ryan Ferreira: guitar; Michael Formanek: bass; Ches Smith: drums

Each day 1-6 PM - \$10 adm. - Kids attend for FREE!  
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## Monday, June 9

- ★ Blue Note Jazz Festival - National Jazz Museum in Harlem Benefit Concert: Dee Dee Bridgewater with Theo Croker Band, Jon Batiste and guests  
Kaye Playhouse 7:30 pm \$20-1,000  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Mingus Big Band
- ★ Adam Rudolph GO: Organic Orchestra; Jean-Michel Pilc Octet with Rhys Tivey, John Beaty, Jerome Sabbagh, Joe Beaty, Muriel Vergnaud, Or Bareket, Jerad Lippi  
ShapeShifter Lab 7, 8, 9:30 pm \$10
- ★ Steve Swell/Reggie Nicholson; On Ka'a Davis, Dimitry Ishenko, George Spanos; Steve Swell Band with Rob Brown, Larry Roland, Reggie Nicholson  
Clemente Soto Velez Cultural Center 7:30 pm \$11-22  
Smoke 7, 9, 10:30 pm  
Blue Note 8, 10:30 pm \$35
- ★ Captain Black Big Band
- ★ Jeff Lorber Fusion
- ★ Mentoring Through the Arts with Dion Parson  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Blue Note Jazz Festival: Mike Moreno solo; Francisco Mela with Leo Genovese, Mike Moreno, Melissa Aldana, Drew Gress; Spencer Murphy  
Smalls 7:30, 10 pm 12:30 am \$20
- ★ Ned Goold Quartet; Billy Kaye Jam  
Fat Cat 9 pm 12:30 am
- ★ Fulminate Trio: Anders Nilsson, Michael Evans, Ken Filiano with guest Roman Stolyar  
Douglass Street Music Collective 10 pm \$10
- ★ Michael Veleau Band
- ★ Samuel Blais
- ★ Jim Saltzman Orchestra
- ★ Laura Brunner Trio with Camila Meza, Renee Cruz  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Stan Nishimura; Jerkagram; Lucas Brode; Marc Edwards Band  
Goodbye Blue Monday 8 pm \$10
- ★ Kalena Nash
- ★ Lisa DeSpain Trio with Russ Johnson; Dan Bolton Quartet with Adrian Cunningham, Michael Blanco, Joe Nero  
Somethin' Jazz Club 7, 9 pm \$12
- ★ Chris Norton
- ★ MLS Trio with guest
- ★ Dave Heckendorn's Tentet; Adam Larson Trio  
The Garage 7, 10:30 pm  
Bryant Park 12:30 pm
- ★ Jon Weber solo

## Tuesday, June 10

- ★ Joel Forrester/Phillip Johnston; Roman Stolyar/Susan Allen  
Spectrum 7, 8:15, pm
- ★ Lou Donaldson Quartet with Dr. Lonnie Smith  
Blue Note 8, 10:30 pm \$35  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Eddie Daniels/Roger Kellaway
- ★ Blue Note Jazz Festival: Diane Schuur  
BB King's Blues Club 8 pm \$30-35
- ★ Adam Rogers Quartet with David Virelles, Scott Colley, Eric Harland  
Jazz Standard 7:30, 9:30 pm \$20  
Birdland 8:30, 11 pm \$40-45
- ★ Stacey Kent
- ★ Anat Cohen Trio with Martin Wind, Matt Wilson  
Village Vanguard 8:30, 10:30 pm \$25  
NYC Baha'i Center 8, 9:30 pm \$15
- ★ Bob Arthur Group
- ★ Briggan Krauss solo; Briggan Krauss Quartet with Jacob Sacks, John Hébert, Jim Black  
The Stone 8, 10 pm \$10
- ★ Alan Ferber Big Band with John O'Gallagher, Rob Wilkerson, John Ellis, Jason Rigby, Brian Landrus, Alex Norris, David Smith, Clay Jenkins, Tim Albright, Josh Roseman, Jennifer Wharton, Anthony Wilson, Leo Genovese, Matt Pavolka, Mark Ferber  
ShapeShifter Lab 8, 9:30 pm \$15
- ★ Michael Bates' Northern Spy with Michael Blake, Jeremy "Bean" Clemons  
Korzo 9 pm
- ★ Keir Neuringer, Shayna Dulberger, Simone Weissenfels; Mette Rasmussen, Nate Wooley, Craig Taborn  
Ibeam Brooklyn 8:30, 10 pm \$10
- ★ Julius Rodriguez Trio with Nick Dunston, Andres Valbuena; Michael Jefry Stevens, Tim Ferguson, Jeff "Siege" Siegel  
Somethin' Jazz Club 7, 9 pm \$10-12
- ★ New Dimensions in Latin Jazz: Fernando Otero and Radio Angel  
Minton's Playhouse 7 pm
- ★ Spike Wilner Trio with Yotam Silberstein, Paul Gill; Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Ameen Saleem, Kush Abadey; Kyle Poole and Friends  
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam  
Fat Cat 7, 9 pm 12:30 am
- ★ Stan Killian Quartet with Andrew McCormick, Corcoran Holt, Colin Stranahan  
55Bar 7 pm
- ★ Rhy Tivey with Jake Pinto, Sam Minaie, Ross Pederson  
Comelia Street Café 8:30 pm \$10
- ★ Craig Yarekko Organ Trio with Matt King, Jonathon Peretz  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Pete Sokolow's Klezmer Plus Trio with Ken Maltz, Marty Confurius  
Stephen Wise Free Synagogue 7:30 pm \$15
- ★ Angelo Di Loreto solo
- ★ Gordon's Grand Street Stompers
- ★ Isiah Barr Trio
- ★ Pablo Masis Trio; Chris Beck Trio
- ★ Michael Veleau Band
- ★ Clement Piezanowski Sextet
- ★ Yusuke Seki Quintet
- ★ Jon Weber solo

## Wednesday, June 11

- ★ Vision Festival 19 - Charles Gayle, Lifetime of Achievement: Charles Gayle Trio with Daniel Carter, Michael TA Thompson and guest Miriam Parker; Charles Gayle Quartet with Dave Burrell, William Parker, Michael Wimberly; Quincy Troupe; Charles Gayle and the Vision Artist Orchestra with Kidd Jordan, Hamiet Bluiett, Ingrid Laubrock, Ted Daniel, Steve Swell, Jason Kao Hwang, Mazz Swift, Nioka Workman, Shayna Dulberger, Andrew Cyrille  
Roulette 7 pm \$20-30
- ★ Jazz at Lincoln Center Orchestra with Wynton Marsalis  
Woodlawn Cemetery 7 pm
- ★ Jeff "Tain" Watts 3SUM with Lionel Loueke, James Genus  
Minton's Playhouse 7, 9:15 pm
- ★ H-alpha: Briggan Krauss, Ikue Mori, Jim Black with guest Nels Cline  
The Stone 8, 10 pm \$10
- ★ Mamiko Watanabe; Ralph Peterson FoTet  
Zinc Bar 7, 9:30, 11:30 pm
- ★ Legends of the Jazz Age: Michael Feinstein with Ann Hampton Callaway, Kevin Mahogany, Charenee Wade, Vince Giordano and the Nighthawks  
The Appel Room 7 pm \$45-55
- ★ Charles Altura, Harish Raghavan, Justin Brown, Taylor Eigsti; Al MacDowell's Just Ornette Quartet with Tony Falanga, Tony Lewis, Jay Rodriguez  
ShapeShifter Lab 7, 8:15 pm \$15
- ★ Andrew Rathbun Quartet with Phil Markowitz, Jay Anderson, Bill Stewart  
Comelia Street Café 8:30 pm \$10

- ★ Blue Note Jazz Festival: Florencia Gonzalez Candombe Project  
Drom 9:30 pm \$10-30  
Terraza 7 9 pm \$7
- ★ Emilio Solla Quartet
- ★ Miri Jones Band with Igmarr Thomas, Luis Perdomo, Chris Eddleton  
Smoke 7, 9, 10:30 pm
- ★ Pretty Monsters: Katherine Young, Erica Dicker, Owen Stewart-Robertson, Mike Pride; Tom Rainey, Matt Nelson, Dan Peck; Jessica Pavone solo  
Silent Barn 8 pm
- ★ Glen David Andrews  
Rockwood Music Hall Stage 2 9:30 pm
- ★ Ed Chery Trio with Pat Bianchi, Steve Williams; Alex LoRe Quartet  
Smalls 9:30 pm 12 am \$20
- ★ Raphael D'lugoff; Harold Mabern Trio; Ned Goold Jam  
Fat Cat 7, 9 pm 12:30 am
- ★ Andrea Wood Quartet with Angelo Di Loreto, Ethan O'Reilly, Philippe Lemm  
Jazz at Kitano 8, 10 pm \$15
- ★ Kevin Hays New Day Trio with Rob Jost, Greg Joseph  
55Bar 7 pm
- ★ Fabien Sevilla solo; Lana Is with Nate Wood, Jesske Hume, Peter Kronreif  
SEEDS 7:30 pm
- ★ Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone  
Caffe Vivaldi 9:15 pm
- ★ Anna Elizabeth Kendrick  
Flute Midtown 7 pm
- ★ Baby Soda Jazz Band  
Radeagast Hall 9 pm
- ★ Ms. Blu and Trio with Glenn Zaleski, Iris Ormig, Chris Benham; Audrey Silver with Alex Norris, Joel Weiskopf, Joe Fitzgerald, Marcello Pelletieri  
Somethin' Jazz Club 7, 9 pm \$10-15
- ★ Ian Bass Trio; Rob Scaldi Duo  
Tom's Jazz 8 pm
- ★ Ben Chamley; Ben Sher/Carlos Tomati Quartet  
Silvana 6, 10 pm
- ★ The Anderson Brothers; Will Terrill Trio  
The Garage 6, 10:30 pm
- ★ Lou Donaldson Quartet with Dr. Lonnie Smith  
Blue Note 8, 10:30 pm \$35  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Eddie Daniels/Roger Kellaway
- ★ Adam Rogers Quartet with David Virelles, Scott Colley, Eric Harland  
Jazz Standard 7:30, 9:30 pm \$20  
Birdland 8:30, 11 pm \$40-45
- ★ Stacey Kent
- ★ Anat Cohen Trio with Martin Wind, Matt Wilson  
Village Vanguard 8:30, 10:30 pm \$25  
Dweck Center at Brooklyn Pub. Library Ctr. Branch 6:30 pm  
Measure 8 pm
- ★ Tara O'Grady
- ★ Michael Veleau Band
- ★ Bill Cole's Untempered Ensemble with Warren Smith, Joe Daley, Gerald Veasley, Lisette Santiago, Ras Moshe  
The Commons 6 pm \$11
- ★ Eric Plaks Trio
- ★ Jazz Journalists Association 2014 Jazz Awards Party  
Blue Note 3 pm \$75-150
- ★ Ronny Whyte, Boots Maleson, David Silliman  
Saint Peter's 1 pm \$10  
Bryant Park 12:30 pm
- ★ Jon Weber solo

## Thursday, June 12

- ★ Vision Festival 19: CHILE-NEW YORK-AfghanIRAQ; Steve Dalachinsky; Michael Wimberly's Signs & Rituals with Antoine Roney, Larry Roland, Nioka Workman, Dyane Harvey-Salaam, Souleymane Bodolo; Mary Halvorson/Susan Alcorn; Cardinal Points: Ned Rothenberg, Gamin, Samita Sinha, Satoshi Takeishi; Peter Brötzmann, Hamid Drake, William Parker  
Roulette 6:30 pm \$20-30
- ★ Alex Hoffman; Microscopic Septet: Phillip Johnston, Mike Hashim, Dave Sewelson, Don Davis, Joel Forrester, David Hofstra, Richard Dworkin; Emmet Cohen  
Smalls 7:30, 9:30 pm \$20  
Blue Note 6:30 pm
- ★ Joe Alterman/James Cammack
- ★ Ramsey Lewis Electric with Philip Bailey  
Blue Note 8, 10:30 pm \$65
- ★ Blue Note Jazz Festival - Monty Alexander's 70th Birthday Celebration with guests Tony Rebel, Bob Andy, Boris Gardner, Pluto Shervington, Jesse Royal, Harlem-Kingston Express  
BB King's Blues Club 8 pm
- ★ Blue Note Jazz Festival - Celebrate Ornette: Denardo Coleman Vibe with guests Afrika Bambaataa, Bill Laswell, Bruce Hornsby, Flea, Geri Allen, Henry Threadgill, James Blood Ulmer, Joe Lovano, Patti Smith  
Prospect Park Bandshell 7 pm
- ★ Blue Note Jazz Festival: José James with Kris Bowers  
Highline Ballroom 8 pm \$22.50-35
- ★ PRISM Quartet with Dave Liebman, Greg Osby  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$22
- ★ Mike Stern/Bill Evans Band with Tom Kennedy, Dennis Chambers  
Indium 8:30, 10:30 pm \$35-45
- ★ Yosvany Terry and Afro-Cuban Roots with Osmany Paredes, Yunior Terry, Justin Brown, Pedro "Pedrito" Martinez, Roman Diaz  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Tommy Campbell and Vocal-Eyes with Carol Leonhart, Miles Griffith, Ray Gallon, Ben Sher, Harvie S  
The Players Club 7:30 pm
- ★ Michael Formanek's Elusion Trio with Kris Davis, Ches Smith  
Comelia Street Café 8:30 pm \$10
- ★ Bizingas: Brian Drye, Jonathan Goldberger, Kirk Knuffke, Tom Rainey; Kirk Knuffke Quartet with John O'Gallagher, Miles Okazaki, Stomu Takeishi  
Ibeam Brooklyn 8:30, 9:30 pm \$10
- ★ The Baylor Project: Jean and Marcus Baylor, Alyn Johnson, Keith Loftis, Dezron Douglas  
Jazz at Kitano 8, 10 pm \$15
- ★ The Micro Titans: Briggan Krauss, John Mettam, Laura Cromwell and guest Brittany Anjou; Han Blasts Panel: Briggan Krauss, Curtis Hasselbring, Stephanie Richards, Brittany Anjou, Andrew Drury  
The Stone 8, 10 pm \$10
- ★ HNH: Joe Hertenstein, Pascal Niggenkemper, Thomas Heberer  
Greenwich House Music School 8 pm \$20
- ★ Souren Baronian's Taksim with Adam Good, Lee Baronian, Mal Stein, Sprocket Royer  
Barbès 8 pm \$10
- ★ Ricky Rodriguez Quartet with Tom Guarna, Andrew Gould, Peter Kronreif  
Terraza 7 9 pm \$7
- ★ Nobuki Takamen Trio with Daniel Foosse, Yutaka Uchida  
Bar Next Door 8:30, 10:30 pm \$12  
Fat Cat 10 pm
- ★ Greg Glassman Quintet
- ★ Tony Corrao  
Metropolitan Room 6:30 pm \$20
- ★ RIVA  
The Jazz Gallery 9, 11 pm \$10
- ★ 2x3: Josh Deutsch/Nico Soffiato; Kristin Slipp/Dov Manski  
WhyNot Jazz Room 8 pm \$10
- ★ Sammy Miller Trio with Lauren Desberg  
Ginny's Supper Club 7:30 pm \$15
- ★ Carl Maguire Duo; Peter Kerlin Octet  
The Firehouse Space 8 pm
- ★ Albert Marques, Walter Stinson, Zack O'Farrill  
Caffe Vivaldi 9 pm
- ★ Smooth Cruise: Jazz Attack: Peter White, Euge Groove, Rick Braun  
Pier 40 6:30, 9:30 pm \$45-65
- ★ Fabien Sevilla solo  
Church of St. Luke and St. Matthew 8 pm

- ★ Yoshiko Iwata Trio  
Cleopatra's Needle 7 pm
- ★ Terry Cade Quartet with Bob Rodriguez, Steve Vartan, Bill Tassar; Esteban and Sebastian Herrera  
Somethin' Jazz Club 7, 9 pm \$12  
Tom's Jazz 9 pm \$10
- ★ Erika Matsuo
- ★ Champion Fulton Quartet; Avi Rothbard Trio  
The Garage 6, 10:30 pm  
Zinc Bar 9:30, 11:30 pm
- ★ Ralph Peterson FoTet
- ★ Legends of the Jazz Age: Michael Feinstein with Ann Hampton Callaway, Kevin Mahogany, Charenee Wade, Vince Giordano and the Nighthawks  
The Appel Room 7 pm \$45-55  
Dizzy's Club 7:30, 9:30 pm \$40  
Birdland 8:30, 11 pm \$40-45
- ★ Eddie Daniels/Roger Kellaway
- ★ Stacey Kent
- ★ Anat Cohen Trio with Martin Wind, Matt Wilson  
Village Vanguard 8:30, 10:30 pm \$25  
Measure 8 pm
- ★ Michael Veleau Band
- ★ Nicholas Payton presents Black American Music  
MetroTech Commons 12 pm  
Bryant Park 12:30 pm  
Citigroup Center Plaza 12:30 pm
- ★ Jon Weber solo
- ★ Bill O'Connell Quintet


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# VISION FESTIVAL 19

June 11-15, 2014

Roulette  
509 Atlantic Ave  
Brooklyn, NY

Wed Jun 11

### Charles Gayle Lifetime of Achievement

Charles Gayle+Daniel Carter+T.A. Thompson+Miriam Parker  
Charles Gayle+Dave Burrell+William Parker+Michael Wimberly  
Quincy Troupe - Poet  
Charles Gayle & the All Star Orchestra

Thu Jun 12

### Celebrating Jeff Schlanger MusicWitness®

Video: CHILE • NEW YORK • AfghanIRAQ  
(on work of JSchlanger) by Michael L. Sternbach  
Steve Dalachinsky - poet  
Wimberly's Signs & Rituals + dance  
Mary Halvorson+Susan Alcorn  
Ned Rothenberg Group  
Peter Brötzmann+Hamid Drake+William Parker

Fri Jun 13

Dickey/Maneri/Bisio/Brown  
Ramya Ramana - poet  
Women with an Axe to Grind (Shayna Dulberger+Kris Davis  
+Mazz Swift+Patricia Nicholson)  
Jemeel Moondoc Quintet  
James "Blood" Ulmer Revelation Music Ensemble

Sat Jun 14 [afternoon session]

Music Is Mine Youth Groups  
Conduction of 80 Youth by Jason Kao Hwang

Sat Jun 14 [evening session]

Satoko Fujii New Trio +1  
David Mills - poet  
Matthew Shipp Trio  
TarBaby (Nasheet Waits+Orrin Evans+Eric Revis)  
Nicole Mitchell's Sonic Projections

Sun Jun 15

Angelica Sanchez & Omar Tamez  
Fay Victor & Tyshawn Sorey  
Kidd Jordan+Dave Burrell+William Parker+Hamid Drake  
David Henderson - poet  
Connie Crothers+Henry Grimes+Melvin Gibbs  
Campbell Tribute Band Mateen All Stars

### THE LEGACY OF AMIRI BARAKA (afternoon panels)

FRI: Cultural Identity / Self Empowerment / Free Jazz  
Sat: Decolonizing the Music: The conversation continues  
Sun: Art in Social Action - Creating our Future

Admission: \$30 per day | \$20 students & seniors • tickets: [vf19.bpt.me](http://vf19.bpt.me) • [artsforart.org](http://artsforart.org)

## STUDIES IN FREEDOM



**1-8-15-22-29 EVERY SUNDAY**  
**JOHN BENITEZ JAZZ JAM 9:30PM**

**3 TUESDAY**  
**RICARDO ARIAS & RICARDO GALLO DUO**  
**EXPERIMENTAL/ELECTRONIC MUSIC**  
**9:00PM**

**4 WEDNESDAY**  
**ARI HOENIG JAZZ 8:00PM**

**5 THURSDAY**  
**WAYFARES BY PETER KRONREIF**  
**JAZZ 8:00PM**

**6 FRIDAY CHOTA MADRE**  
**ECUADORIAN BOMBA 9:30PM**

**7 SATURDAY**  
**YATRA - THE NEW JOURNEY**  
**INDIAN SOUNDS 8:00PM**

**7 SATURDAY**  
**CHONTA**  
**COLOMBIAN PACIFIC COAST MUSIC**  
**10:30PM**

**10 TUESDAY**  
**GALLO-FLOREZ JAZZ 8:00PM**

**11 WEDNESDAY**  
**EMILIO SOLLA TANGO JAZZ 8:00PM**

**12 THURSDAY**  
**RICKY RODRIGUEZ LATIN JAZZ 8:00PM**

**13 FRIDAY**  
**THE GROOVE SQUARED BY**  
**MANUEL VALERA LATIN JAZZ 9:00PM**

**14 SATURDAY**  
**PAULO STAGNARO GROUP CUBAN TIMBA**  
**10:30 PM**

**18 WEDNESDAY**  
**EDWARD PEREZ JAZZ 8:00PM**

**19 THURSDAY**  
**VICTOR PRIETO JAZZ 8:00PM**

**20 FRIDAY**  
**TERRAZA 7 FORRO PROJECT**  
**BRAZILIAN FORRO 9:30PM**

**21 SATURDAY**  
**REBOLU COLOMBIAN ATLANTIC COAST MUSIC**  
**10:30 PM**

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**24 TUESDAY**  
**FABIO GOUVEA QUARTET JAZZ 8:00PM**

**25 WEDNESDAY**  
**ALEJANDRO FLÓREZ & THE TIN THROAT PROJECT**  
**FREE JAZZ 8:00PM**

**26 THURSDAY**  
**ERIC KURIMSKI PERUVIAN JAZZ**  
**8:00PM**

**27 FRIDAY**  
**GNAWA BUSSO MOROCCAN MUSIC**  
**9:30PM**

**28 SATURDAY**  
**ALEJO ZULETA VALLENATO COLLECTIVE**  
**VALLENATO 10:30 PM**

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**Friday, June 13**

- ★ Vision Festival 19: Whit Dickey Quartet with Mat Maneri, Michael Bisio, Rob Brown; Ramya Ramana; Women with an Axe to Grind: Kris Davis, Shayna Dulberger, Mazz Swift, Patricia Nicholson; Jemeel Moondoc Quintet with Steve Swell, Nathan Breedlove, Hill Green, Newman Taylor Baker; James "Blood" Ulmer Music Revelation Ensemble Revisited with Calvin "The Truth" Jones, Cornell Rochester  
Roulette 7 pm \$20-30
- ★ Blue Note Jazz Festival: Bobby McFerrin and Questlove  
Town Hall 8:30 pm \$45-85
- ★ Elio Villafranca Jass Syncopators with Vincent Herring, Greg Tardy, Carlos Henriquez, Lewis Nash, Nelson Mateo, Jonathan Troncoso, Julia Loiza Gutierrez-Rivera  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Michele Rosewoman's Time In Textures Quartet with Liberty Ellman, Gregg August, Kyle Poole  
The Jazz Gallery 9, 11 pm \$22
- ★ Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth  
Smoke 7, 9, 10:30 pm \$38
- ★ Mike DiRubbo Quintet; Greg Murphy Quartet  
Smalls 10:30 pm 1 am \$20
- ★ Organ Nation; Ilya Lushtak Quartet  
Fat Cat 10:30 pm 1:30 am
- ★ Briggan Krauss, Mary Halvorson, Tomas Fujiwara; Onset: Briggan Krauss, Mary Halvorson, Wayne Horvitz, Ches Smith  
The Stone 8, 10 pm \$10
- ★ Queens Jazz OverGround: Amanda Monaco, Josh Deutsch, Peter Brendler, Brian Woodruff meets Brooklyn Jazz Underground: Adam Kolker, David Smith, Tammy Scheffer, Carlo DeRosa, Rob Garcia  
Flushing Town Hall 8 pm \$15
- ★ Joyce Breach Quartet with Mike Renzi, Warren Vache, Neal Miner  
Jazz at Kitano 8, 10 pm \$30
- ★ Brenda Earle Stokes with Pete McCann, Evan Gregor, Ross Pederson  
SubCulture 7:30 pm \$20
- ★ Peter Zak/John Webber  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Hironobu Saito Trio with Marco Panascia, Mark Whitfield Jr.  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Antonio Ciacca Group  
Measure 8 pm
- ★ Coco Breeze; Sarah Elizabeth Charles  
ShapeShifter Lab 8 pm \$15
- ★ Blue Note Jazz Festival: Nanny Assis Band  
Lucille's at BB King's Blues Club 7, 9 pm \$15-20
- ★ Marianne Solivan Trio  
Café Du Soleil 8 pm
- ★ Dan Furman Trio  
Cleopatra's Needle 8 pm
- ★ Brenda Earle Stokes Quartet with Pete McCann, Even Gregor, Jordan Perlon; Mitch Marcus Quartet with Mike Abraham, Leon Boykins, Ches Smith  
Somethin' Jazz Club 7, 9 pm \$10-12
- ★ Dawoud Kringle Duo  
Tomi Jazz 9 pm \$10
- ★ Al Marino Quintet; Peter Valera Jump Blues Band  
The Garage 6:15, 10:45 pm
- ★ Ramsey Lewis Electric with Philip Bailey  
Blue Note 8, 10:30 pm \$65
- ★ Mike Stern/Bill Evans Band with Tom Kennedy, Dennis Chambers  
Ididium 8:30, 10:30 pm \$35-45
- ★ Yosvany Terry and Afro-Cuban Roots with Osmany Paredes, Yunior Terry, Justin Brown, Pedro "Pedrito" Martinez, Roman Diaz  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Michael Formanek Quartet with Tim Berne, Craig Taborn, Dan Weiss  
Comelia Street Café 9, 10:30 pm \$10
- ★ Bizingas: Brian Drye, Jonathan Goldberger, Kirk Knuffke, Ches Smith; Jonathan Goldberger Group with Pascal Niggenkemper, Satoshi Takeishi  
Ibeam Brooklyn 8:30, 9:30 pm \$10
- ★ Ralph Peterson FoTet  
Zinc Bar 9:30, 11:30 pm
- ★ Stacey Kent  
Birdland 8:30, 11 pm \$40-45
- ★ Anat Cohen Trio with Martin Wind, Matt Wilson  
Village Vanguard 8:30, 10:30 pm \$25
- ★ Jon Weber solo  
Bryant Park 12:30 pm

**Saturday, June 14**

- ★ Vision Festival 19: Visionary Youth Band led by Jeff Lederer and Jessica Jones; Achievement First Middle School Band led by Gene Baker; CNY Quest Band led Michael TA Thompson; Jason Kao Hwang Youth Conduction; Satoko Fujii New Trio +1 with Todd Nicholson, Yoshi Shuttou, Kappa Maki; David Mills; Matthew Shipp Trio with Michael Bisio, Whit Dickey; Tar Baby; Nasheet Waits, Eric Revis, Orrin Evans; Sonic Projections: Nicole Mitchell, David Boykin, Craig Taborn, Chad Taylor  
Roulette 2 pm \$20-30
- ★ 300: Briggan Krauss, Wayne Horvitz, Kenny Wollesen with guest Elliott Sharp  
The Stone 8, 10 pm \$10-15
- ★ Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Ted Poor  
The Jazz Gallery 9, 11 pm \$22
- ★ Greg Abate Quartet with Don Friedman, Harvie S, Steve Williams  
Jazz at Kitano 8, 10 pm \$30
- ★ Sylvia Cuenca  
Fat Cat 10 pm
- ★ The Jean and Marcus Baylor Project  
Ginny's Supper Club 7:30, 9:30 pm \$20
- ★ Gashford Guillaume Creole Fusion Ensemble; Buyu Ambrose and Blues In Red  
ShapeShifter Lab 8 pm \$15
- ★ Rotem Sivan Trio with Haggai Cohen Milo, Colin Stranahan  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Hiromi Suda Quartet with Julian Shore, Haggai Cohen, Ross Pederson  
WhyNot Jazz Room 8:30 pm \$12
- ★ Ron Dabney; Joan Minor  
Metropolitan Room 7, 9:30 pm \$20
- ★ Roger Davidson  
Caffe Vivaldi 9:30 pm
- ★ Alex Layne Trio  
Cleopatra's Needle 8 pm
- ★ The MisUnderstanding: EJ Blanchard, Andre Forestal, Jr., Granville Mullings, Jr., Najee Omar; Hiroko Kanna; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor  
Somethin' Jazz Club 5, 7, 9 pm \$10-12
- ★ The Complete Unknowns  
Tomi Jazz 8 pm \$10
- ★ Claudia Valentina  
Silvana 8 pm
- ★ Elio Villafranca Jass Syncopators with Vincent Herring, Greg Tardy, Carlos Henriquez, Lewis Nash, Nelson Mateo, Jonathan Troncoso, Julia Loiza Gutierrez-Rivera  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth  
Smoke 7, 9, 10:30 pm \$38
- ★ Mike DiRubbo Quintet  
Smalls 10:30 pm \$20
- ★ Antonio Ciacca Group  
Measure 8 pm
- ★ Peter Zak/John Webber  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Ramsey Lewis Electric with Philip Bailey  
Blue Note 8, 10:30 pm \$65
- ★ Lakecia Benjamin  
Blue Note 12:30 am \$15
- ★ Mike Stern/Bill Evans Band with Tom Kennedy, Dennis Chambers  
Ididium 8:30, 10:30 pm \$35-45
- ★ Yosvany Terry and Afro-Cuban Roots with Osmany Paredes, Yunior Terry, Justin Brown, Pedro "Pedrito" Martinez, Roman Diaz  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Michael Formanek's Resonator Sextet with Loren Stillman, Andrew Bishop, Kirk Knuffke, Angelica Sanchez, Tyshawn Sorey  
Comelia Street Café 9, 10:30 pm \$10

★ Bizingas: Brian Drye, Jonathan Goldberger, Shane Endsley, Ches Smith; Good For Cows: Ches Smith/Devin Hoff

- ★ Stacey Kent  
Ibeam Brooklyn 8:30, 9:30 pm \$10
- ★ Anat Cohen Trio with Martin Wind, Matt Wilson  
Birdland 8:30, 11 pm \$40-45
- ★ Anders Nilsson Group with David Ambrosio, Satoshi Takeishi, Tim Keiper  
Village Vanguard 8:30, 10:30 pm \$25
- ★ Michael Hill's Blues; The Flail; Sara Serpa/André Matos; Elisabeth Lohninger; Digital Diaspora  
Jane Bailey Memorial Garden 1 pm
- ★ Jane Rigler/Augusti Fernández  
Spectrum 12 pm
- ★ Marc Devine Trio; Brooks Hartell Trio  
The Garage 12, 6:15 pm

**Sunday, June 15**

- ★ Vision Festival 19: Angelica Sanchez/Omar Tamez; Fay Victor/Tyshawn Sorey; Kidd Jordan, Dave Burrell, William Parker, Hamid Drake; David Henderson; Times Three: Connie Crothers, Henry Grimes, Melvin Gibbs; Roy Campbell Tribute Band led by Sabir Mateen with Rob Brown, Daniel Carter, Dennis González, Andrew Bernkey, William Parker, Hamid Drake  
Roulette 5 pm \$20-30
- ★ The Road to Jajouka: The Master Musicians of Jajouka with Bachir Attar, Billy Martin, Marc Ribot, Shahzad Ismaily, DJ Logic  
Le Poisson Rouge 8 pm \$22
- ★ Blue Note Jazz Festival: Jorge Luis Pacheco; Annie Chen Jazz Sextet with Boris Acosta Jaramillo, Joseph Han, Joochan In, Rafal Samecki, Tatum Greenblatt  
Drom 7:15 pm \$10-30
- ★ Pedestal: Briggan Krauss/Kenny Wollesen; The Phoenix: Briggan Krauss, Sara Schoenbeck, Wayne Horvitz, Kenny Wollesen, Andrew Drury, Jonathan Goldberger  
The Stone 8, 10 pm \$10
- ★ Gene Bertoncini  
The Drawing Room 7 pm \$20
- ★ Uri Sharlin's DogCat with Kyle Sanna, Jordan Scannella, Rich Stein  
Barbès 7 pm \$10
- ★ Jacques Schwarz-Bart and Jazz Racine Haiti  
ShapeShifter Lab 8 pm \$15
- ★ Marco Cappelli/James Ilgenfritz; Sean Moran's Small Elephant Band with Mike McGinnis, Chris Dingman, Reuben Radding, Harris Eisenstadt  
WhyNot Jazz Room 7:30, 9 pm \$10
- ★ Kyoko Oyobe with Steve Wilson, Matt Wilson, Michael O'Brien; Johnny O'Neal Trio with Paul Sikkiev, Charles Goolid; Spike Wilner Birthday Celebration  
Smalls 7:30, 10 pm 12 am \$20
- ★ Terry Waldo's Gotham City Band; Paris Wright Quintet; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am
- ★ Peter Leitch/Harvie S  
Walker's 8 pm
- ★ Marco Di Gennaro solo  
Measure 8 pm
- ★ Broc Hempel, Sam Trapchak, Christian Coleman with guest Kyle Nassar  
Dominie's Astoria 9 pm
- ★ Janine Gilbert-Carter  
Metropolitan Room 9:30 pm \$20
- ★ Olli Hirvonen; Oskar Bonstroke, Dikko Faust, Anne Tobey Bassen  
ABC No-Rio 7 pm \$5
- ★ Conjunto Tropical  
Smoke 7, 9, 10:30 pm
- ★ Lee Feldman and his Problems with Amy Allison; Tim Hegarty Band with Ben Rosenblum, Daryl Johns, Steve Johns, Miyuki Hegarty; Sabrina Silver with Billy Test, Yoshi Waki  
Somethin' Jazz Club 5, 7, 9 pm \$10-12
- ★ Nico Soffiato  
Goodbye Blue Monday 8 pm \$10
- ★ John Lander Trio  
Caffe Vivaldi 8 pm
- ★ Elio Villafranca Jass Syncopators with Vincent Herring, Greg Tardy, Carlos Henriquez, Lewis Nash, Nelson Mateo, Jonathan Troncoso, Julia Loiza Gutierrez-Rivera  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Ramsey Lewis Electric with Philip Bailey  
Blue Note 8, 10:30 pm \$65
- ★ Yosvany Terry and Afro-Cuban Roots with Osmany Paredes, Yunior Terry, Justin Brown, Pedro "Pedrito" Martinez, Roman Diaz  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Anat Cohen Trio with Martin Wind, Matt Wilson  
Village Vanguard 8:30, 10:30 pm \$25
- ★ Keisha St. Joan with Bertha Hope  
Saint Peter's 5 pm
- ★ Allan Harris  
Blue Note 11:30 am 1:30 pm \$35
- ★ RLJ Trio: Rudi Mwongozi, Larry Johnson, Jim Hankins  
MIST Harlem 12, 2 pm \$30
- ★ Marianne Solivan Trio with Ron Affif, Sean Smith  
North Square Lounge 12:30, 2 pm
- ★ Red Hook Jazz Festival: The Museum Band of Teeth and Respect: Josh Rutner, Red Wierenga, Dan Loomis, Jared Schongig; Welf Dorr Unit with Dave Ross, Dmitry Ishenko, Joe Hertenstein; George Coleman and The Rivington Project with Brian Charette, Mike DiRubbo; Gene Ess and Fractal Attraction with Thana Alexa, Gabriel Guerrero, Thomson Kneeland, Chris Beck; DECAF: Tim Berne, Ryan Ferreira, Michael Formanek, Ches Smith  
Urban Meadow 1 pm \$10
- ★ Kyoko Oyobe Trio; David Coss Quartet; Tsutomu Naki Trio  
The Garage 11:30 am 6:30, 11 pm

**Monday, June 16**

- ★ Andy Bey solo  
Blue Note 8, 10:30 pm \$35
- ★ George Braith; Billy Kaye Jam  
Fat Cat 9 pm 12:30 am
- ★ Melissa Aldana and Crash Trio with Pablo Menares, Francisco Mela  
Dizzy's Club 7:30, 9:30 pm \$25
- ★ Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Sabir Mateen's Omni Sound with Warren Smith, Hilliard Greene, Matt Lavelle; SmoothFreeJazz Returns: Dave Sewelson, Mike Neer, Todd Nicholson, Doug Wygal and guests  
Clemente Soto Velez Cultural Center 7:30 pm \$11-22
- ★ Jason Marshall Big Band  
Smoke 7, 9, 10:30 pm
- ★ Blue Note Jazz Festival: Peter Bernstein solo; Ari Hoenig Quartet; Spencer Murphy  
Smalls 7:30, 10 pm 12:30 am \$20
- ★ Michael Sach's Little King with Tomas Cruz, Richard Saunders, Timothy Norton, Andrew Curran Halchak; Josh Deutch's Pannonia with Mark Feldman, Ryan Keberle, Gary Wang, Ronen Itzik; Tammy Scheffer's Angry Little Bees with Tomoko Omura, Max ZT, Josh Davis  
ShapeShifter Lab 7, 8, 9 pm \$12
- ★ Shrine Big Band  
Tea Lounge 8:30, 10 pm
- ★ Alma Micic Trio with Rale Micic, Eric Wheeler  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Rose Ellis  
Zinc Bar 7 pm
- ★ Gina Ippolito/Avidrosenbaum; TROMBEATZ: Hommy Ramos, Felipe Fournier, Alex Apolo Ayala, Joel Mateo, Nelson Bello; LHS Jazz Group: Evan Marcantonio, Nathan Katz, Steven Feifke, Raviv Markovitz, Dan Garmon  
Somethin' Jazz Club 7, 9, 11 pm \$10
- ★ Takenori Nishiuchi  
Tomi Jazz 8 pm
- ★ Marco Di Gennaro Trio  
Measure 8 pm
- ★ Danny Bacher  
Le Cirque Café 7:30 pm
- ★ Howard Williams Jazz Orchestra; Afro Mantra  
The Garage 7, 10:30 pm
- ★ Deanna Witkowski solo  
Bryant Park 12:30 pm



## Tuesday, June 17

- ★ Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Kush Abadey  
Birdland 8:30, 11 pm \$40
- ★ Danilo Pérez, John Patitucci, Brian Blade Trio  
Blue Note 8, 10:30 pm \$35
- Blue Note Jazz Festival: Curtis Stigers  
Highline Ballroom 8 pm \$25-30
- ★ Terri Lyne Carrington, Geri Allen, Esperanza Spalding  
Village Vanguard 8:30, 10:30 pm \$25
- Jazz Meets the Classics: Paquito D'Rivera Quintet with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Pernell Saturnino  
Dizzy's Club 7:30, 9:30 pm \$40
- Jason Marsalis Vibes Quartet with Austin Johnson, Will Goble, Dave Potter  
Jazz Standard 7:30, 9:30 pm \$20
- Lou Volpe Group  
NYC Bahá'í Center 8, 9:30 pm \$15
- Jaleel Shaw/Elena Pinderhughes; Barbarian Motives: Reid Anderson, Andrew D'Angelo, Bill McHenry  
ShapeShifter Lab 7, 8:15 pm \$10-15
- New Dimensions in Latin Jazz: Melvis Santa  
Minton's Playhouse 7 pm
- Tom Beckham/Brad Shepik; Matt Moran Trio with Gary Versace, Tom Rainey  
Cornelia Street Café 8:30, 10 pm \$10
- Spike Wilner Trio with Yotam Silberstein, Paul Gill; Lucas Pino No Net Nonet with Brian Chahley, Colin Stranahan, Glenn Zaleski, Desmond White, Alex LoRe, Rafal Samecki, Nick Finzer, Andrew Gutauskas; Kyle Poole and Friends  
Smalls 7:30, 10:30 pm 1 am \$20
- Saul Rubin; Greg Glassman Jam  
Fat Cat 7 pm 12:30 am
- Antonio Ciacca Group  
Measure 8 pm
- Aaron Alexander's Klez Messengers  
Stephen Wise Free Synagogue 7:30 pm \$15
- Eduardo Belo Trio with Koran Agan, Nick Falk  
Bar Next Door 8:30, 10:30 pm \$12
- Anthony Cheung/Steve Lehman; Anthony Cheung solo  
The Stone 8, 10 pm \$15
- Angelo Di Loreto solo  
Jazz at Kitano 8 pm
- Anna Elizabeth Kendrick  
Tagine 8:30 pm
- Dheepa Chari with Dan Davyoff, Lars Pottelger, Dan Asher, Vin Scialla; Cam Wharram with Inigo Ruiz, Akos Forgacs, Mike Dettorre  
Somethin' Jazz Club 7, 9 pm \$12
- Craig Yaremkó  
Tomi Jazz 8 pm
- Quentin Angus Quartet; Isaiah Barr Onyx Quintet  
Silvana 6, 8 pm
- Recessionals Jazz Band; Joonsam Lee Trio  
The Garage 6, 10:30 pm  
The Lexington Hotel 6 pm
- Fay Victor/Anders Nilsson  
Kathryn M. Stein Memorial Concert with Marilyn Maye  
92nd Street Y 2 pm \$15  
Bryant Park 12:30 pm
- Deanna Witkowski solo

## Wednesday, June 18


- Blue Note Jazz Festival: Peter Zak Trio; Jeb Patton Trio  
Smalls 9:30 pm 12 am \$20

- Glen David Andrews with guest Henry Butler  
Rockwood Music Hall Stage 2 9:30 pm
- Judy Carmichael Quartet with Harry Allen, Chris Flory, Pat O'Leary  
SubCulture 7:30 pm \$35
- Stacy Dillard Quintet with Tivon Pennicott, John Chin, Spencer Murphy, Lawrence Leathers  
Smoke 7, 9, 10:30 pm
- Antonio Adolfo/Hendrik Meurkens Quartet with Gustavo Amarante, Adriano Santos  
Jazz at Kitano 8, 10 pm \$15
- Tish Rabe and Friends; Barbara Levy Daniels with John di Martino and guest Houston Person  
Metropolitan Room 6:30, 9:30 pm \$20
- Jason Lindner, Gilmar Gomes, Yayo Serka; Legal Aliens: Dan Blake, Uri Gurvich, Mariano Gil, Francesco Marrocci, George Mel, JP Jofre, Leo Genovese; Candombe Uruguayo: Juanca Oholeguy, Sergio Camaran, Claudio Altesor, Olivia Depratto, Susana Horia, Leo Genovese  
ShapeShifter Lab 7, 8:15, 9:30 pm \$15
- Rema Hasumi with Darius Jones, Dan Weiss; Eivind Opsvik Quartet with Angelica Sanchez, Kris Davis, Dave Leblau  
Spectrum 7:30, 9 pm
- Alon Nechushtan with Donny McCaslin, Duane Eubanks, Chris Lightcap, Nasheet Waits  
Cornelia Street Café 8:30 pm \$10
- Jason Kao Hwang's Edge with Christopher Forbes, Ken Filiano, Andrew Drury; FIDO::quartet: Shoko Nagai, Maryanne de Prophetis, Satoshi Takeishi, Jason Kao Hwang; Christopher Forbes Quartet with Ras Moshé, Anders Nilsson, Ken Filiano  
Ibeam Brooklyn 8, 9, 10 pm \$15
- Raphael D'lugoff; Don Hahn; Ned Goold Jam  
Fat Cat 7, 9 pm 12:30 am
- Rambler: Ben Monder, Brad Shepik, Diego Voglino  
55Bar 10 pm
- Elizabeth Weisser; Yuki Numata Resnick  
The Stone 8, 10 pm \$15
- Nicolas Letman-Burtinovic's Unattended Parking with John O'Gallagher, Bobby Avey, Tyshawn Sorey  
Greenwich House Music School 8 pm \$20
- Luis Camacho Sounds del Caribe with Roberto Agron, Victor Molina; Troy Roberts Quartet with Ben Eunson, Zwellakhe-Duma Bell Le Pere, Ari Hoenig; Piano Con Mona Quartet: Michael Eckroth, Ruben Rodriguez, Sebastian Nickoll, Carlos Padron  
Somethin' Jazz Club 7, 9, 11 pm \$10
- Hironobu Saito Trio  
Tomi Jazz 8 pm
- Dylan Meek Trio; Ray Parker Trio  
The Garage 6, 10:30 pm
- ★ Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Kush Abadey  
Birdland 8:30, 11 pm \$40
- ★ Danilo Pérez, John Patitucci, Brian Blade Trio  
Blue Note 8, 10:30 pm \$35
- ★ Terri Lyne Carrington, Geri Allen, Esperanza Spalding  
Village Vanguard 8:30, 10:30 pm \$25
- Jazz Meets the Classics: Paquito D'Rivera Quintet with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Pernell Saturnino  
Dizzy's Club 7:30, 9:30 pm \$40
- Jason Marsalis Vibes Quartet with Austin Johnson, Will Goble, Dave Potter  
Jazz Standard 7:30, 9:30 pm \$20
- Antonio Ciacca Group  
Measure 8 pm
- Ebony Hillbillies  
Dweck Center at Brooklyn Pub. Library Ctr. Branch 6:30 pm
- Lew Tabackin Trio with Yasushi Nakamura, Mark Taylor  
Saint Peter's 1 pm \$10  
Bryant Park 12:30 pm
- Deanna Witkowski solo

## Thursday, June 19

- Warren Wolf's Wolfpack with Jaleel Shaw, Jake Sherman, Dana Hawkins  
Jazz Standard 7:30, 9:30 pm \$25
- Paul Shapiro's Shofarot Verses with Marc Ribot, Brad Jones, Tony Lewis  
Eldridge Street Synagogue 7:30 pm
- ★ Rob Garcia 4 with Noah Preminger, Dan Tepfer, Joe Martin  
Cornelia Street Café 8:30 pm \$10
- ★ Jason Stein Trio with Pascal Niggenkemper, Andrew Drury; Josh Sinton Group  
Douglass Street Music Collective 8 pm \$10
- Dark Circuits Festival: Andrea Parkins/Matthew Ostrowski; Vortex: Satoshi Takeishi/Shoko Nagai; LittleBits Quartet: Paul Rothman, Geof Lipman, Ed Baer, Sean Schumer  
Spectrum 8 pm
- ★ Lage Lund Trio with Orlando le Fleming, Craig Weinrib  
Bar Next Door 8:30, 10:30 pm \$12
- Gato Loco: Stefan Zeniuk, Ari Folman-Cohen, Joe Exley, Clifton Hyde, Greg Stare  
Barbès 10 pm \$10
- Nancy Reed Trio with Jim Ridd, Steve Varner  
Jazz at Kitano 8, 10 pm \$15
- ★ Kari Ikonen/Ra-Kalam Bob Moses; Sten Hosfält's Dimensional States for Orchestra with Constance Cooper, Robyn Siwula, Takuya Nakamura, Claire de Brunner, Ole Mathisen, Stan Nishimura, Evan Gallagher, Matthew Garrison, Shayna Dulberger, David Miller  
ShapeShifter Lab 7, 8:15 pm \$10
- Ameen Saleem Group; Carlos Abadie Quintet  
Smalls 9:30 pm 12 am \$20
- Point of Departure  
Fat Cat 10 pm
- Victor Prieto Trio with Jorge Roeder, Eric Doob  
Terraza 7 9 pm \$7
- Florencia Gonzalez  
The Way Station 8 pm
- Chris Gross; Adrian Morejon  
The Stone 8, 10 pm \$15
- Fabien Sevilla solo  
Ibeam Brooklyn 7:30 pm \$20
- Holophonor: Josh Johnson, Mike Cottone, Eric Miller, Diego Urbano, Miro Sprague,  
Dave Robaire, Jonathan Pinson  
The Jazz Gallery 9, 11 pm \$15
- Molly Ryan  
The Rum House 9:30 pm
- Larry Newcomb Trio  
Cleopatra's Needle 7 pm
- Florencia Gonzalez Duo  
The Way Station 8 pm
- Jeff Barone Quartet with Jason Rigby, Ron Oswanski, Mike Clark;  
Brothers of Contrapuntal Swing: Jimmy Halperin, Larry Meyer, Dave Frank, Bill McCrossen, George Hooks; Vincent Brown Project with Jan Kus, Elad Cohen, Antonello Parisi, Dan Martinez, Jack Kilby  
Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Scot Albertson/Ron Jackson  
Tomi Jazz 9 pm \$10
- Rick Stone Trio; Chris Carroll Trio  
The Garage 6, 10:30 pm
- ★ Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Kush Abadey  
Birdland 8:30, 11 pm \$40
- ★ Danilo Pérez, John Patitucci, Brian Blade Trio  
Blue Note 8, 10:30 pm \$35
- ★ Terri Lyne Carrington, Geri Allen, Esperanza Spalding  
Village Vanguard 8:30, 10:30 pm \$25
- Jazz Meets the Classics: Paquito D'Rivera Quintet with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Pernell Saturnino  
Dizzy's Club 7:30, 9:30 pm \$40
- Antonio Ciacca Group  
Measure 8 pm
- Deanna Witkowski solo  
Bryant Park 12:30 pm
- Cecilia Coleman Big Band  
Citigroup Center Plaza 12:30 pm

# BIZINGAS



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Thursday, June 12th	Friday, June 13th	Saturday, June 14th
Bizingas (8:30 pm) Brian Drye -	Bizingas (8:30 pm) Brian Drye -	Bizingas (8:30 pm) with special guest -
Trombone / Keys / Compositions Jonathan Goldberger - Guitar Kirk Knuffke - Cornet Tom Rainey - Drums (Special Guest)	Trombone / Keys / Compositions Jonathan Goldberger - Guitar Kirk Knuffke - Cornet Chris Smith - Drums	Shane Endsley - Trumpet
Kirk Knuffke Quartet (9:30 pm) Kirk Knuffke - Cornet John O'Gallagher - Saxophone Miss Okazaki - Guitar Stamu Takeishi - Bass	Jonathan Goldberger Trio (9:30 pm) Jonathan Goldberger - Guitar Satoshi Takeishi - Drums Pascal Niggenkemper - Bass	Good For Cows (9:30 pm) Ches Smith - Drums Devin Hoff - Bass

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GitGO is pianist/composer Paul Giallorenzo's exploration of improvisation within composition, anchored in jazz traditions of time, form, and melody, with a forward-thinking sensibility of harmony and texture. The group debuted at the 2010 Chicago Jazz Festival and this is their first album for Delmark. The musicians are an intriguing cross section of creative Chicago musicians including Mars Williams, Jeb Bishop, Anton Hatwich, and Quin Kirchner.



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## Friday, June 20

- ★ Nels Cline/Julian Lage; Mike Baggetta Trio with Jerome Harris, Billy Mintz  
SingleCut Beersmiths 8, 9:30 pm \$10
- ★ Ted Rosenthal Trio; George Colligan Quintet  
Smalls 7:30, 10:30 pm \$20
- Nilson Matta's Dynamic Band with Steve Wilson, Helio Alves, Portinho  
Jazz at Kitano 8, 10 pm \$30
- Russ Kasso/Jay Anderson  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Godwin Louis  
The Jazz Gallery 9, 11 pm \$22
- ★ Paul Flaherty, Max Johnson, Django Carranza; Max Johnson, Mat Maneri, Michael Sarin  
Ibeam Brooklyn 8:30, 10 pm \$10
- Underground Horns  
Nublu 11:30 pm
- Benedikt Jahnel Trio with Antonio Miguel, Owen Howard  
Comelia Street Café 9, 10:30 pm \$10
- Matthew Gold/Alex Lipowski; Matthew Gold and guests  
The Stone 8, 10 pm \$15
- Quentin Angus Trio with Des White, Kenneth Salters  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Matt Baker Trio  
Cleopatra's Needle 8 pm
- Rhonda Denet and the Bad Cats with Dave McDowell, Mike Bardash, Derek Buchanan, Chuck Botton; Mike Bardash Quintet with Kenyatta Beazley, Deji Coker, Gene Torres, Tony Lewis  
Somethin' Jazz Club 7, 9 pm \$12
- Yoav Shlomov Band; Tyler Kinchen and The Right Pieces  
Silvana 6, 8 pm
- Masami Ishikawa Trio; Kevin Dorn and the BIG 72  
The Garage 6:15, 10:45 pm  
Indian Road Café 8 pm
- Asher Ben-Or Trio
- Warren Wolf's Wolfpack with Jaleel Shaw, Jake Sherman, Dana Hawkins  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Aaron Diehl Quartet with Lew Tabackin, David Wong, Lewis Nash  
Smoke 7, 9, 10:30 pm \$38
- ★ Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Kush Abadey  
Birdland 8:30, 11 pm \$40
- ★ Danilo Pérez, John Patitucci, Brian Blade Trio  
Blue Note 8, 10:30 pm \$35
- ★ Terri Lyne Carrington, Geri Allen, Esperanza Spalding  
Village Vanguard 8:30, 10:30 pm \$25
- Jazz Meets the Classics: Paquito D'Rivera Quintet with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Pernell Saturnino  
Dizzy's Club 7:30, 9:30 pm \$45
- Antonio Ciacca Group  
Measure 8 pm
- Nena Weston  
Shrine 6 pm
- Deanna Witkowski solo  
Bryant Park 12:30 pm

## Saturday, June 21

- JC 3: Jack Gulielmetti, Ethan Cohn, Julius Rodriguez; Joel Harrison's Mother Stump with Jon Cowherd, Michael Bates, Jeremy Clemons; The Jacobins: Damon Smith, Ethan Cohn, Griffin Jennings, Lucio Westmoreland, Brendan Smith  
SubCulture 8 pm \$15
- Curtis Hasselbring  
Ibeam Brooklyn 8:30 pm \$10
- Loren Stillman Quartet with Shane Endsley, Drew Gress, Mark Ferber  
Comelia Street Café 9, 10:30 pm \$10
- Nils Weinhold Trio  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Erik Carlsson; Barry Crawford  
The Stone 8, 10 pm \$15
- Billy Vera Big Band Jazz  
The Cutting Room 8 pm \$30
- Vince Scuderi Out of the Box Big Band  
Metropolitan Room 9:30 pm \$20
- Swingadelic  
Swing 46 9 pm
- The JT Project  
Ginny's Supper Club 7:30, 9:30 pm \$15
- Ken Simon Quartet  
Cleopatra's Needle 8 pm
- Jennifer Beckles with Sacha Perry, Tyler Mitchell, Bernard Linnette;  
YA DIG?!. Keith Jordan, John Austria, Fred Pratt, Vince Warren, Jose Ramon Rosario; THICT: Brett Sandler, Peter Longofono, Adam Pin  
Somethin' Jazz Club 5, 7, 9 pm \$10-12
- Daniel Bennett Group  
Tomi Jazz 8 pm \$10
- ★ David Schnitter Quartet; George Colligan Quintet; Philip Harper  
Smalls 7:30, 10:30 pm 1 am \$20
- Nilson Matta's Dynamic Band with Steve Wilson, Helio Alves, Portinho  
Jazz at Kitano 8, 10 pm \$30
- Russ Kasso/Jay Anderson  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Godwin Louis  
The Jazz Gallery 9, 11 pm \$22
- Warren Wolf's Wolfpack with Jaleel Shaw, Jake Sherman, Dana Hawkins  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Aaron Diehl Quartet with Lew Tabackin, David Wong, Lewis Nash  
Smoke 7, 9, 10:30 pm \$38
- ★ Ravi Coltrane Quartet with David Virelles, Dezron Douglas, Kush Abadey  
Birdland 8:30, 11 pm \$40
- ★ Danilo Pérez, John Patitucci, Brian Blade Trio  
Blue Note 8, 10:30 pm \$35
- Marcus Strickland's Twi-Life with Jean Baylor, Yuki Hirano, Kyle Miles, Justin Tyson  
Blue Note 12:30 am \$15
- ★ Terri Lyne Carrington, Geri Allen, Esperanza Spalding  
Village Vanguard 8:30, 10:30 pm \$25
- Jazz Meets the Classics: Paquito D'Rivera Quintet with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Pernell Saturnino  
Dizzy's Club 7:30, 9:30 pm \$45
- Antonio Ciacca Group  
Measure 8 pm
- Hot and Cold: Anders Nilsson/Aaron Dugan  
Barbès 6 pm \$10
- ★ No BS! Brass: David Hood, Sam Koff, Marcus Tenney, Taylor Barnett, Ben Court, Reggie Pace, Bryan Hooten, John Hulley, Dillard Watt, Stefan Demetriadis, Lance Koehler  
Weeksville Heritage Center 12 pm
- Daniela Schaechter Trio; Mark Marino Trio; James Stewart Trio  
The Garage 12, 6:15, 10:45 pm

## Sunday, June 22

- Blue Note Jazz Festival: Avishai Cohen Trio with Nitai Hershkovits, Daniel Dor  
Highline Ballroom 8 pm \$29.50-55
- ★ Kate McGarry  
Rockwood Music Hall Stage 2 7 pm \$10
- ★ Peter and Will Anderson Octet with Richie Vitale, Stefan Schatz, Clovis Nicolas, Frank Basile, Joe McDonough, Joshua Richman; Champion Fulton; Johnny O'Neal Trio with Paul Sikivie, Charles Goad  
Smalls 4:30, 7:30, 10 pm \$20
- Terry Waldo's Gotham City Band; Jon Davis Trio; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am
- Chembo Cornel Quintet  
Drom 5:30, 8 pm \$69
- Andrea Wolper's IP with Eri Yamamoto, Ken Filiano, Michael TA Thompson; Nick Lyons and Friends  
WhyNot Jazz Room 7:30, 9 pm \$10
- Red Cross: Stephen Gauci, Nick Demopoulos, Adam Lane, Kevin Shea  
Goodbye Blue Monday 9 pm \$10
- Omar Tamez/Angelica Sanchez; Gene Moore, Gene Janas, Dave Tamura, Matt Luczak  
Downtown Music Gallery 6, 7 pm
- Broc Hempel, Sam Trapchak, Christian Coleman with guest Rich Perry  
Domnie's Astoria 9 pm

- Jill McCarron solo  
Measure 8 pm
- Joe Moffett's Trismegistus with Ben Gerstein, Sean Ali, Devin Gray; Hannes Buder/Todd Capp  
ABC No-Rio 7 pm \$5
- Peter Leitch/Daryl Johns  
Walker's 8 pm
- Steve Beck; Rane Moore  
The Stone 8, 10 pm \$15
- Moira Lo Bianco  
Somethin' Jazz Club 9 pm \$12
- Warren Wolf's Wolfpack with Jaleel Shaw, Jake Sherman, Dana Hawkins  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Danilo Pérez, John Patitucci, Brian Blade Trio  
Blue Note 8, 10:30 pm \$35
- ★ Terri Lyne Carrington, Geri Allen, Esperanza Spalding  
Village Vanguard 8:30, 10:30 pm \$25
- Jazz Meets the Classics: Paquito D'Rivera Quintet with Diego Urcola, Alex Brown, Oscar Stagnaro, Mark Walker, Pernell Saturnino  
Dizzy's Club 7:30, 9:30 pm \$40
- Adam Larson Quintet  
Saint Peter's 5 pm
- The Quetzalcoatl Project: Christopher Forbes, Maryanne de Prophetis, Ron Horton, Jason Kao Hwang, John Pietaro; Andrea Wolper Group; Claire de Brunner/Connie Crothers  
Ibeam Brooklyn 2 pm \$15
- Fabian Almazan Trio with Camila Meza  
Blue Note 11 am 1:30 pm \$35
- The Swing Machine: Warren Wolf, Brandon Sanders, David Wong  
MIST Harlem 12, 2 pm \$30
- Blue Note Jazz Festival: Joe Alterman Trio  
Lucille's at BB King's Blues Club 1 pm \$10-12
- Roz Corral Trio with Bill Wurtzel, Jay Leonhart  
North Square Lounge 12:30, 2 pm
- Iris Ormig Quartet; David Coss Quartet; Dave Kain Group  
The Garage 11:30 am 6:30, 11 pm

## Monday, June 23

- ★ Michel Camilo solo  
Blue Note 8, 10:30 pm \$45
- ★ Alan Broadbent Trio  
Dizzy's Club 7:30, 9:30 pm \$30
- Tommy Smith; The Moutin Brothers; Spencer Murphy  
Smalls 7:30, 10 pm 12:30 am \$20
- ★ Mingus Big Band
- ★ FIVE: Steve Swell, Thomas Heberer, Yoni Kretzmer, Max Johnson, Chad Taylor; Joshua Abrams' Natural Information Society with Lisa Alvarado, Chad Taylor; Yuko Fujiyama's Freedom Band with Daniel Carter, William Parker, Newman Taylor Baker  
Clemente Soto Velez Cultural Center 7:30 pm \$11-22
- ★ Captain Black Big Band  
Smoke 7, 9, 10:30 pm
- ★ Craig Bailey/Tim Armacost Brooklyn Big Band  
Tea Lounge 8:30, 10 pm
- Garth Knox solo, duos with Jack Stulz, Mark Feldman and Ensemble  
The Stone 8 pm \$15
- David Watson/Sean Meehan  
Roulette 8 pm \$20
- Antonio Ciacca Group  
Measure 8 pm
- Jason Prover  
Radeagast Hall 8 pm
- Marianne Solivan Trio with Gene Bertoni, Steve Wilson  
Bar Next Door 8:30, 10:30 pm \$12
- Vanessa Perea  
Zinc Bar 7 pm
- Alex Clough Trio with Lars Ekman, Jay Sawyer  
Somethin' Jazz Club 7 pm \$10
- Marla Sampson Duo  
Tomi Jazz 8 pm
- Matt Baker and Trio  
Le Cirque Café 7:30 pm
- Lou Caputo Not So Big Band; Adam Moezinhia Trio  
The Garage 7, 10:30 pm
- Larry Ham solo  
Bryant Park 12:30 pm

## Tuesday, June 24

- ★ Midsummer Night Swing: Cécile McLorin Salvant with Vince Giordano and the Nighthawks  
Danrosch Park 7:30 pm \$17
- ★ Human Feel: Kurt Rosenwinkel, Jim Black, Andrew D'Angelo, Chris Speed  
Le Poisson Rouge 10:30 pm \$25
- ★ Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille  
Village Vanguard 8:30, 10:30 pm \$25
- Bruce Barth Quartet with Steve Nelson, Vicente Archer, Montez Coleman  
Jazz Standard 7:30, 9:30 pm \$20
- Tierney Sutton Quartet  
Birdland 8:30, 11 pm \$40
- Made in the UK : Jonathan Gee Trio with Joseph Lepore, Rob Garcia  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ben Goldberg/Kirk Knuffke Quartet with Liberty Ellman, Ches Smith; Los Toscos: Tony Malaby, Enrique Mendoza, Santiago Botero, Jorge Sepulveda, Urian Sarmiento  
Korzo 9, 10:30 pm
- ★ LARK: Ralph Alessi, Ingrid Laubrock, Kris Davis, Tom Rainey; Tom Rainey's Obbligato with Ralph Alessi, Ingrid Laubrock, Kris Davis, Drew Gress  
The Stone 8, 10 pm \$15
- ★ JC Sanford Group with Dan Willis, Ben Kono, Chris Bacas, Kenny Berger, Taylor Haskins, Russ Johnson, Nathan Koci, Mark Patterson, Jeff Nelson, Meg Okura, Christopher Hoffman, Aidan O'Donnell, Jacob Garchik, Tom Beckham, Satoshi Takeishi; Ben Kono Group with Pete McCann, Mike Holober, Kermit Driscoll, Satoshi Takeishi  
ShapeShifter Lab 8, 9:15 pm \$15
- Gene Segal Quartet with Sam Sadigursky, Sean Conly, Ronin Itzik; Ralph Lalama Quartet with Matthew Fries, Rusty Holloway, Clifford Barbaro and guest Nicole Pasternak  
Somethin' Jazz Club 7, 9 pm \$12-15
- Spike Wilner Trio with Yotam Silberstein, Paul Gill; Josh Evans Big Band with Ned Goad, Stacy Dillard, David Gibson, Bruce Williams, Theo Hill, Freddie Hendrix, Ameen Saleem, Max Seigel, Chris Beck, Stafford Hunter, Vitaly Golovnev, Frank Lacy, Yunie Mojica, Lauren Sevan; Kyle Poole and Friends  
Smalls 7:30, 10:30 pm 1 am \$20
- Saul Rubin; Itai Kriss/Gato Gordo; Greg Glassman Jam  
Fat Cat 7, 9 pm 12:30 am
- New Dimensions in Latin Jazz: Melvis Santa  
Minton's Playhouse 7 pm
- Jaleel Shaw/Elena Pinderhughes  
SEEDS 8 pm
- Lucas Collins/Nonoko Yoshida Trio; Michael Lytle, Eyal Maoz, Andrew Drury  
Freddy's Backroom 8:30, 10 pm \$10
- Matt Davis Trio with Peter Brendler, Peter Kronreif  
Bar Next Door 8:30, 10:30 pm \$12
- Angelo Di Loreto solo  
Jazz at Kitano 8 pm
- Florencia Gonzalez Duo  
Tomi Jazz 8 pm
- Jan Kus; Carbon Mirage  
Silvana 6, 8 pm
- Candace DeBartolo; Paul Francis  
The Garage 6, 10:30 pm
- ★ Michel Camilo solo  
Blue Note 8, 10:30 pm \$45
- Antonio Ciacca Group  
Measure 8 pm
- Benno Marmor  
Shrine 6 pm
- Larry Ham solo  
Bryant Park 12:30 pm

## Wednesday, June 25

- ★ Norma Winstone, Glauco Venier, Klaus Gesing; Jacob Young Group with Trygve Seim, Marcin Wasilewski, Sławomir Kurkiewicz, Michał Miskiewicz  
SubCulture 7:30 pm \$25-30

- Blue Note Jazz Festival: Ginger Baker's Jazz Confusion with Pee Wee Ellis, Alec Dankworth, Abass Dodoo  
BB King's Blues Club 8 pm \$42.50-75
- ★ Blue Note Jazz Festival: Sadao Watanabe with Russell Ferrante, Felix Pastorius, Will Kennedy  
Asia Society 8 pm \$30-40
- ★ Peter Bernstein Quartet with Don Friedman, Martin Wind, Tony Jefferson  
Jazz at Kitano 8, 10 pm \$15
- ★ Sleepthief: Ingrid Laubrock, Liam Noble, Tom Rainey  
Greenwich House Music School 8 pm \$20
- ★ Hiromi The Trio Project with Anthony Jackson, Simon Phillips  
Blue Note 8, 10:30 pm \$35
- Made in the UK: Partisans: Julian Siegel, Phil Robson, Thaddeus Kelly, Gene Calderazzo  
Dizzy's Club 7:30, 9:30 pm \$30
- Teruo Nakamura  
Zinc Bar 9 pm
- Russ Lossing Song Cycles with Kyoko Kitamura, Adam Kolker  
Ibeam Brooklyn 8:30 pm
- ★ Kermit Driscoll Trio with Kris Davis, Jared Schoning; Kris Davis solo  
The Stone 8, 10 pm \$15
- Glen David Andrews with guest Maurice Brown  
Rockwood Music Hall Stage 2 9:30 pm
- Steve Lehman Octet with Jonathan Finlayson, Mark Shim, Tim Albright, Chris Dingman, Jose Davila, Drew Gress, Tyshawn Sorey  
ShapeShifter Lab 7 pm \$10
- Marc Edwards' Slipstream Time Travel; The Jazzfakers; Sarah Bernstein; Alex Lozupone Project with David Tamura, Paul Feitzinger and guest Keith Abrams; Barbiana Complex  
Spectrum 6:30 pm
- David Berkman; Jared Gold Trio with Avi Rothbard, Kush Abadey  
Smalls 9:30, 12 am \$20
- Raphael D'Iugoff; Ned Goad Jam  
Fat Cat 7 pm 12:30 am
- Sara Serpa/André Matos  
Comelia Street Café 8:30 pm \$10
- David Weiss Sextet with Myron Walden, Greg Tardy, David Bryant, Linda Oh, E.J Strickland  
Smoke 7, 9, 10:30 pm
- Camila Meza Quartet with Fabian Almazan, Matt Penman, Kendrick Scott  
Jazz Standard 7:30, 9:30 pm \$20
- Blue Note Jazz Festival: Michael Bellar and the As-Is Ensemble  
Lucille's at BB King's Blues Club 10 pm \$12-15
- Marianne Solivan Trio  
Antibes Bistro 7:30 pm
- Anna Elizabeth Kendrick  
Flute Midtown 7 pm
- Yuka Mito with Allen Farnham, Chris Berger, Tim Homer; Alexis Parsons with Jack Wilkins, Andy McKee  
Somethin' Jazz Club 7, 9 pm \$12
- Kristen Lee Sergeant Trio  
Tomi Jazz 8 pm
- Dre Barnes Project; Benjamin Drazen Trio  
The Garage 6, 10:30 pm
- ★ Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille  
Village Vanguard 8:30, 10:30 pm \$25
- Tierney Sutton Quartet  
Birdland 8:30, 11 pm \$40
- Antonio Ciacca Group  
Measure 8 pm
- Swingtime Big Band  
Dweck Center at Brooklyn Pub. Library Ctr. Branch 6:30 pm
- MinJin Seo  
Silvana 6 pm
- Jay Leonhart Family & Friends  
Saint Peter's 1 pm \$10
- Larry Ham solo  
Bryant Park 12:30 pm

## Thursday, June 26

- ★ Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$35
- Stanley Jordan  
Iridium 8:30, 10:30 pm \$35-45
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith  
Jazz Standard 7:30, 9:30 pm \$25
- Blue Note Jazz Festival: Marcus Miller  
Highline Ballroom 7:30, 10 pm \$35-50
- ★ Nate Wooley's Argonautica with Ron Miles, Cory Smythe, Jozef Dumoulin, Rudy Royston, Gerald Cleaver  
Roulette 8 pm \$20
- ★ Ingrid Laubrock's Anthiouse with Mary Halvorson, Kris Davis, John Hébert, Tom Rainey; Ingrid Laubrock Octet with Ted Reichman, Shane Endsley, Chris Hoffman, Mary Halvorson, Kris Davis, Drew Gress, Tom Rainey  
The Stone 8, 10 pm \$15
- ★ Howard Alden/Warren Vache Duo  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Andy Milne and Dapp Theory  
SubCulture 8 pm \$15-20
- Tony Middleton 80th Birthday Bash with Jesse Elder, Ron Jackson, Jim Cammack, Darrell Green  
Jazz at Kitano 8, 10 pm \$15
- Rhizome: Fabian Almazan, Camila Meza, Ben Street, Henry Cole, Megan Gould, Tomoko Omura, Karen Waltuch, Noah Hofferl  
ShapeShifter Lab 8:15 pm \$10
- David Berkman; Nick Hempton Band with Tadataka Unno, Barak Mori, Dan Aran  
Smalls 9:30 pm 12 am \$20
- Eric Kurimski Quartet with Edward Perez, Josh Deutsch, Arturo Stable  
Terraza 7 9 pm \$7
- Smooth Cruise: Patti Austin and Marion Meadows  
Pier 40 6:30, 9:30 pm \$45-65
- Willie Martinez y La Familia Sextet  
Nuyorican Poets Café 9:30 pm \$10
- ★ Sol(o)lo: Mike Pride solo and duo with Giacomo Merrega  
Prospect Range 8:30 pm \$10
- Gabriel Guerrero Trio with Will Slater, Richie Barshay and guest Dan Blake  
The Jazz Gallery 9, 11 pm \$15
- Albert Marques, Walter Stinson, Zack O'Fallon  
Caffe Vivaldi 9 pm
- Will Terrill Trio  
Cleopatra's Needle 7 pm
- Emily Asher's Garden Party  
Radeagast Hall 9 pm
- Dave Kardas Band with Shane Coverdale, Justin Stadler, Brian Buster, Justin Ottaviano; NY Triptych: Gene Ess, Aidan O'Donnell, Grant Jarrett  
Somethin' Jazz Club 7, 9 pm \$12
- Senri Oe  
Tomi Jazz 9 pm \$10
- Carl Maraghi Group; Spoke; Glen David Andrews  
Silvana 6, 8, 10 pm
- Marsha Heydt and the Project of Love; Adam Rongo Trio  
The Garage 6, 10:30 pm
- Judi Marie  
Indian Road Café 8 pm
- Blue Note Jazz Festival: Ginger Baker's Jazz Confusion with Pee Wee Ellis, Alec Dankworth, Abass Dodoo  
BB King's Blues Club 8 pm \$42.50-75
- ★ Hiromi The Trio Project with Anthony Jackson, Simon Phillips  
Blue Note 8, 10:30 pm \$35
- ★ Bill McHenry/Andrew Cyrille  
Village Vanguard 8:30, 10:30 pm \$25
- Native Soul: Peter Brainin, Noah Haidu, Marcus McLaurine, Steve Johns  
Measure 8 pm
- Tierney Sutton Quartet  
Birdland 8:30, 11 pm \$40
- Antonio Ciacca Group  
Measure 8 pm
- Stan Kilian Trio  
Strand Bistro 6 pm
- Leonor Falcon  
Shrine 6 pm
- ★ Henry Butler, Steven Bernstein and The Hot 9  
MetroTech Commons 12 pm
- Larry Ham solo  
Bryant Park 12:30 pm
- Charenee Wade Group  
Citigroup Center Plaza 12:30 pm



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## Friday, June 27

- ★Stephanie Stone Memorial: Shelley Hirsch, Tim Berne, Mary Halvorson, Dave Douglas, Marc Ribot, Sylvie Courvoisier, Mark Feldman, Erik Friedlander, Ned Rothenberg, Yuko Fujiyama, Annie Gosfield, Roger Klier, Anthony Coleman, Connie Crothers, Steve Dalachinsky, Yuko Otomo, Dave Sewelson, Eve Packer, Jesse Rosado, Pam Laglia Smith, Bruce Gallanter, Jeff Schlanger, Ellery Eskelin, William Parker, Patricia Nicholson Parker, Kevin Whitehead, Diane Moser, Matt Shipp, Angie Sanchez, Marcus Rojas, Steven Bernstein, Joe McPhee/Dominic Duval, Will Connell, Lou Grassi, Charles Gayle  
Roulette 6 pm
- ★Ted Rosenthal Trio with Martin Wind, Tim Horner  
Jazz at Kitano 8, 10 pm \$30
- ★Cadence Festival: Jimmy Bennington Trio with Ed Schuller, Steve Cohn; Dom Minasi with Hans Tammen; Adam Lane Group; Jorge Hemaiez/Blaise Siwula Group  
ShapeShifter Lab 7 pm \$15
- ★Jeremy Pelt Quintet with Simona Premazzi, Ben Allison, Billy Drummond, Victor Lewis  
Smoke 7, 9, 10:30 pm \$38
- ★Infrasound: Ben Goldberg, Andrew Bishop, Nate Radley, Kris Davis, Ches Smith  
The Stone 8, 10 pm \$15
- Shoshana Bush  
Comelia Street Café 6 pm \$10
- ★Adam Kolker Trio with John Hébert, Billy Hart  
Comelia Street Café 9, 10:30 pm \$10
- ★Sheryl Bailey Trio with Pat Bianchi, Tommy Campbell  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Ralph Lalama's Bop-Juice; Michael Dease Quintet  
Smalls 7:30, 10:30 pm \$20
- Anderson Brothers Octet  
Fat Cat 10:30 pm
- Sean Smith/David Hazeltine  
Knickerbocker Bar and Grill 9:45 pm \$5
- Ben van Gelder  
The Jazz Gallery 9, 11 pm \$22
- BMII Jazz Composer's Workshop Showcase: Marc Phaneuf, Ben Kono, Dan Willis, Rob Middleton, Alden Banta, Dan Umess, John Eckert, Steve Smyth, David Smith, Tim Sessions, Pete McGuinness, JC Sanford, Jen Wharton, Sebastian Noelle, Deanna Witkowski, Dave Ambrosio, Mark Ferber, Jim McNeely, Mike Holober  
Christ and St. Stephen's Church 7:30 pm
- Midsummer Night Swing: The Hot Sardines  
Damosch Park 7:30 pm \$17
- ★Rebirth Brass Band; Bonerama  
Pier 15 Southstreet Seaport 7 pm \$50
- Blue Note Jazz Festival: Ze Luis Quartet  
Lucille's at BB King's Blues Club 7, 9 pm \$12-15
- Christian Finger Band  
Inkwell Café 7 pm
- Scot Albertson/Lee Tomboulian  
Klavierhaus 8 pm
- Denton Darien Trio  
Cleopatra's Needle 8 pm
- All Saints Brass Band  
Radeqast Hall 9 pm
- Takeshi Asai Trio with Daniel Ori, Russ Meissner, JP Jofre  
Somethin' Jazz Club 7, 9 pm \$10-12
- Tom Tallitsch Quartet; Peter Valera Jump Blues Band  
The Garage 6:15, 10:45 pm
- ★Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$40
- Stanley Jordan  
Iridium 8:30, 10:30 pm \$35-45
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Hiromi The Trio Project with Anthony Jackson, Simon Phillips  
Blue Note 8, 10:30 pm \$35
- ★Bill McHenry Quartet with Ben Monder, Reid Anderson, Andrew Cyrille  
Village Vanguard 8:30, 10:30 pm \$25
- Tierney Sutton Quartet  
Measure 8 pm
- Antonio Ciacca Group  
Shrine 6 pm
- Hervé Alexandre SF Crew  
Bryant Park 12:30 pm
- Larry Ham solo

## Saturday, June 28

- ★Blue Note Jazz Festival: Jazz Forum @ 351: Kenny Barron, Larry Willis, Vic Juris, Dave Stryker, Jon Burr, Cameron Brown, Sonny Fortune, Billy Hart, Marion Cowings, Jon Hendricks, Charli Persip, TS Monk, Candido, David Amram, Bobby Sanabria, Harvie S, Wallace Roney, Steve Turre, Ronnie Cuber, Michael Carvin, Valery Ponomarev, Ray Drummond  
Skirball Center 8 pm \$35-75
- ★Reggie Workman Birthday Celebration  
Sistas' Place 9, 10:30 pm \$20
- ★Paradoxical Frog: Ingrid Laubrock, Kris Davis, Tyshawn Sorey  
The Stone 8, 10 pm \$15
- ★Ben Goldberg Group with Donny McCaslin, Stomu Takeishi, Rudy Royston  
beam Brooklyn 8:30 pm \$15
- Matt Pavolka Horns Band with Kirk Knuffke, Loren Stillman, Jacob Garchik, Mark Ferber  
Comelia Street Café 9, 10:30 pm \$10
- Bob Gluck/Andrew Sterman  
ShapeShifter Lab 7, 8 pm
- Kaoru Watanabe; Anders Hagberg  
ShapeShifter Lab 7, 8 pm
- James Silberstein Trio with Harvie S, Vince Cherico  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Mike Latimore Trio  
Cleopatra's Needle 8 pm
- Isaiah Barr with Keefe Martin, Zen Groom, Malik Mclaurine, Austin Williamson; Billy White Group  
Somethin' Jazz Club 7, 9 pm \$10-12
- Kathryn Ailyn Duo; Yusuke Seki  
Tomii Jazz 8, 11 pm \$10
- ★Ted Rosenthal Trio with Martin Wind, Tim Horner  
Jazz at Kitano 8, 10 pm \$30
- ★Jeremy Pelt Quintet with Simona Premazzi, Ben Allison, Billy Drummond, Victor Lewis  
Smoke 7, 9, 10:30 pm \$38
- Don Friedman Trio with Phil Palombi, Klemens Marktl; Michael Dease Quintet  
Smalls 7:30, 10:30 pm \$20
- Sean Smith/David Hazeltine  
Knickerbocker Bar and Grill 9:45 pm \$5
- Ben van Gelder  
The Jazz Gallery 9, 11 pm \$22
- ★Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$45
- Stanley Jordan  
Iridium 8:30, 10:30 pm \$35-45
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Hiromi The Trio Project with Anthony Jackson, Simon Phillips  
Blue Note 8, 10:30 pm \$35
- Justin Tyson's Band of People with Mitch Henry, Chad Selph  
Blue Note 12:30 am \$10
- ★Bill McHenry Quartet with Ben Monder, Reid Anderson, Andrew Cyrille  
Village Vanguard 8:30, 10:30 pm \$25
- Tierney Sutton Quartet  
Birdland 8:30, 11 pm \$40
- Antonio Ciacca Group  
Measure 8 pm
- Yael "KAT" Modiano Trio with Leon Boykins, Rogério Boccatto  
Morris Jumel Mansion 2 pm
- Alex Layne Trio; Champion Fulton Quartet; Virginia Mayhew Quartet  
The Garage 12, 6:15, 10:45 pm

## Sunday, June 29

- ★Sam Newsome/Ethan Iverson  
Greenwich House Music School 8 pm \$20

- ★Death Rattle: Ingrid Laubrock, Mary Halvorson, Kris Davis; Kris Davis' Capricorn Cumber with Mat Maneri, Ingrid Laubrock, Eivind Opsvik, Tom Rainey  
The Stone 8, 10 pm \$15
- Shades of Jazz - Keith Jarrett's Music: Greg Osby, Dan Tepfer, James Weidman, Ben Allison, Matt Wilson  
Iridium 8:30, 10:30 pm \$30
- Dave Ambrosio Trio with Loren Stillman, Russ Meissner  
Comelia Street Café 8:30 pm \$10
- Lezlie Harrison/Saul Rubin; Johnny O'Neal Trio with Paul Sikivie, Charles Goolod; Sarah Slonim Trio  
Smalls 7:30, 10 pm 12 am \$20
- Terry Waldo's Gotham City Band; Alex David; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am
- Harmolodic Monk: Matt Lavelle/John Pietaro; Inspiarcy Duo: Kal Z. Fasteau/L. Mixashawn Rozie  
WhyNot Jazz Room 7:30, 9 pm \$10
- Peter Leitch/Sean Smith  
Walker's 8 pm
- Jill McCarron solo  
Measure 8 pm
- ★Macroscopia: Ken Silverman, Daniel Carter, Claire de Brunner, Tom Zlabinger; Ben Goldberg, Kirk Knuffke, Billy Mintz  
Downtown Music Gallery 6, 7 pm
- Jorge Hemaiez/Blaise Siwula and guests  
ABC No-Rio 7 pm \$5
- Molly Ryan  
Flute Midtown 8 pm
- ★Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$35
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith  
Jazz Standard 7:30, 9:30 pm \$25
- ★Hiromi The Trio Project with Anthony Jackson, Simon Phillips  
Blue Note 8, 10:30 pm \$35
- ★Bill McHenry Quartet with David Bryant, Jonathan Michel, Andrew Cyrille  
Village Vanguard 8:30, 10:30 pm \$25
- Peter Amos Quartet  
Silvana 6 pm
- Alex Brown Quartet  
Saint Peter's 5 pm
- Aida Brandes Trio with Lorenzo Sandi, Agustín Grassó  
Somethin' Jazz Club 5 pm \$10
- A Jazz Soirée with Catherine Russell  
Queens Museum 4 pm
- Elan Trotman, Tyrone Chase, Mark Copeland, Zack Rochester, Anthony Steele, Kareem Thompson  
Emmanuel Baptist Church 3 pm \$20
- Blue Note Jazz Festival: Jon Batiste and Stay Human; Hypnotic Brass Ensemble  
Rumsey Playfield in Central Park 3 pm
- Giacomo Gates  
Perez Jazz 2 pm \$20
- Blue Note Jazz Festival: Jason "Malletman" Taylor  
Lucille's at BB King's Blues Club 1 pm \$10-12
- Nilson Matta's Brazilian Voyage with Steve Wilson  
Blue Note 11 am 1:30 pm \$35
- JC Stylls Quartet with Kyle Koehler, Lawrence Leathers, Troy Roberts  
MIST Harlem 12, 2 pm \$30
- Roz Corral Trio with Freddie Bryant, Edward Perez  
North Square Lounge 12:30, 2 pm

## Monday, June 30

- ★The Music of Paul Motian: Anat Fort Trio with Steve Cardenas, Matt Wilson  
Comelia Street Café 8:30 pm \$10
- Jenny Scheinman with Brian Blade and guest  
Le Poisson Rouge 7:30 pm \$25
- Gato Barbieri  
Blue Note 8, 10:30 pm \$45
- ★Mingus Orchestra  
Jazz Standard 7:30, 9:30 pm \$25
- Sarah Bernstein String Quartet with Scott Tixier, Mat Maneri, Rubin Kodheli; Voice/Horns/Bass: Fay Victor, Will Connell, Vincent Chancey; Ken Filiano; Ken Filiano Group  
Clemente Soto Velez Cultural Center 7:30 pm \$11-22
- ★Jason Marshall Big Band  
Smoke 7, 9, 10:30 pm
- Jazz at Lincoln Center Band Director Academy Faculty: Ronald Carter, Reginald Thomas, Rodney Whitaker, Jim Gasior, Scott Brown  
Dizzy's Club 7:30, 9:30 pm \$30
- Mike Fahie Jazz Orchestra  
Tea Lounge 8:30, 10 pm
- The Chromatic Gauchos: Leo Genovese, Bernardo Palombo, Azucena Lasalo  
El Taller Latinoamericano 8 pm
- Edén Ladin Trio; Ari Hoenig Quartet; Spencer Murphy  
Smalls 7:30, 10 pm 12:30 am \$20
- Antonio Ciacca Group  
Measure 8 pm
- Lauren Lee Project  
Metropolitan Room 9 pm \$20
- Gypsy Jazz Caravan  
Radeqast Hall 8 pm
- Jocelyn Medina Trio  
Bar Next Door 8:30, 10:30 pm \$12
- Kay Matsukawa  
Zinc Bar 7 pm
- Peggy Duquesnel Trio with Jim Donica, Scott Neumann  
Somethin' Jazz Club 7 pm \$15
- Shailah Edomond Duo  
Tomi Jazz 8 pm
- Avalon  
Le Cirque Café 7:30 pm
- Cecilia Coleman Big Band; Danny JonoKuchi Trio  
The Garage 7, 10:30 pm
- Junior Mance solo  
Bryant Park 12:30 pm

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## REGULAR ENGAGEMENTS

- MONDAYS**
- Ron Affix Trio  
Zinc Bar 9, 11 pm, 12:30, 2 am
  - Woody Allen/Eddy Davis New Orleans Jazz Band  
Café Carlyle 8:45 pm \$145
  - Rick Bogart Trio  
Broadway Thai 6:30 pm (ALSO SUN)
  - Michael Brecker Tribute with Dan Barman  
The Counting Room 8 pm
  - Sedric Choukroun and The Brasilieros  
Chez Lola 7:30 pm
  - Pete Davenport/Ed Schuller Jam Session  
Frank's Cocktail Lounge 9 pm
  - Emerging Artists Series  
Bar Next Door 6:30 pm (ALSO TUE-THU)
  - John Farnsworth Quintet  
Smoke 11:30 pm
  - Joel Forrester solo  
Brandy Library 8 pm
  - Vince Giordano's Nighthawks  
Iguana 8 pm (ALSO TUE)
  - Grove Street Stompers  
Arthur's Tavern 7 pm
  - Earl Rose solo; Earl Rose Trio  
Belmelmans Bar 5:30, 9 pm
  - Stan Rubin All-Stars  
Charley O's 8:30 pm
  - Swingadelic  
Swing 46 8:30 pm
  - Vanguard Jazz Orchestra  
Village Vanguard 8:30, 10:30 pm \$25
  - Diego Voglino Jam Session  
The Village Lantern 9:30 pm
  - Jordan Young Group  
Bflat 8 pm (ALSO WED 8:30 pm)
- TUESDAYS**
- Daisuke Abe Trio  
Sprig 6 pm (ALSO WED-THU)
  - Rick Bogart Trio  
Lybane 9:30 pm (ALSO FRI)
  - Orrin Evans Evolution Series Jam Session  
Zinc Bar 11 pm
  - Irving Fields  
Nino's Tuscan 7 pm (ALSO WED-SUN)
  - George Gee Swing Orchestra  
Swing 46 8:30 pm \$12
  - Chris Gillespie; David Budway  
Belmelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
  - Loston Harris  
Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
  - Art Hirahara Trio  
Arturo's 8 pm
  - Yuichi Hirakawa Trio  
Arthur's Tavern 7, 8:30 pm
  - Mike LeDonne Quartet; Charles Turner III  
Smoke 7, 9, 10:30, 11:30 pm
  - Ilya Lushkat Quartet  
Shell's Bistro 7:30 pm
  - Mona's Hot Four Jam Session  
Mona's 11 pm
  - Russ Nolan Jazz Organ Trio  
Cassa Hotel and Residences 6 pm
  - Annie Ross  
The Metropolitan Room 9:30 pm \$25
  - Slavic Soul Party  
Barbès 9 pm \$10
  - Diego Voglino Jam Session  
The Fifth Estate 10 pm
- WEDNESDAYS**
- Astoria Jazz Composers Workshop  
Waltz-Astoria 6 pm
  - Sedric Choukroun and the Eccentrics  
Chez Oskar 7 pm
  - Rob Duguay's Low Key Trio  
Turmill NYC 11 pm
  - Jeanne Gies with Howard Alden and Friends  
Joe G's 6:30 pm
  - Les Kurtz Trio; Joonsam Lee Trio  
Cleopatra's Needle 7, 11:30 pm
  - Jonathan Kreisberg Trio  
Bar Next Door 8:30, 10:30 pm \$12
  - Jed Levy and Friends  
Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
  - Ron McClure solo piano  
McDonald's 12 pm (ALSO SAT)
  - David Ostwald's Louis Armstrong Centennial Band  
Birdland 5:30 pm \$20
  - Saul Rubín Vocalist Series  
Zeb's 8 pm \$10
  - Stan Rubin Orchestra  
Swing 46 8:30 pm
  - Eve Silber  
Arthur's Tavern 7 pm
  - Camille Thurman Quartet  
Smoke 11:30 pm
  - Reggie Woods with Greg Lewis Organ Monk  
Sapphire NYC 8 pm
  - Bill Wurtzel/Mike Gari  
American Folk Art Museum Lincoln Square 2 pm
- THURSDAYS**
- Michael Blake Bizarre Jazz and Blues Band  
Bizarre 9 pm
  - Sedric Choukroun  
Brasserie Julien 7:30 pm (ALSO FRI, SAT)
  - Lucy Gallier Singers Session  
Zinc Bar 6 pm \$5
  - Craig Harris and the Harlem Night Songs Big Band  
MIST 9, 10, 30 pm \$15
  - Bertha Hope Band  
Minton's Playhouse 7 pm (THRU SAT)
  - Jazz Jam Session  
American Legion Post 7:30 pm
  - Kazu Trio  
Cleopatra's Needle 11:30 pm
  - Lapis Luna Quintet  
The Plaza Hotel Rose Club 8:30 pm
  - Curtis Lundy Jam Session  
Shell's Bistro 9 pm
  - Metro Room Jazz Jam with guests  
Metropolitan Room 11 pm \$10
  - Nickel and Dime OPS  
Smoke 7, 9, 10:30 pm
  - Eri Yamamoto Trio  
Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS**
- Scot Albertson  
Parnell's 8 pm (ALSO SAT)
  - The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen  
Barbès 5 pm
  - Day One Trio  
Prime and Beyond Restaurant 9 pm (ALSO SAT)
  - Lisa DeSpain solo  
Machiavelli's 8 pm
  - Gerry Eastman Quartet  
Williamsburg Music Center 10 pm
  - Finkel/Kasuga/Tanaka/Solow  
San Martin Restaurant 12 pm \$10
  - Patience Higgins & The Sugar Hill Quartet  
Smoke 11:45 pm
  - Tommy Igoe Birdland Big Band  
Birdland 5:15 pm \$25
  - Sandy Jordan and Friends  
ABC Chinese Restaurant 8 pm
  - Frank Owens Open Mic  
Pearl Studios 7:30 pm \$10
  - Richard Russo Quartet  
Capital Grille 6:30 pm
  - Bill Saxton and the Harlem Bebop Band  
Bill's Place 9, 11 pm \$15 (ALSO SAT)
  - Joanna Sternberg Trio  
Cleopatra's Needle 12:30 am
  - UOTS Jam Session  
University of the Streets 11:30 pm \$5 (ALSO SAT)
- SATURDAYS**
- Avalon Jazz Quartet  
Matisse 8 pm
  - The Candy Shop Boys  
Duane Park 8, 10:30 pm
  - Michika Fukumori Trio  
Cleopatra's Needle 9 pm
  - Joonsam Lee; Diego Voglino  
Jules Bistro 12, 8:30 pm
  - Curtis Lundy Trio with guests  
Shell's Bistro 9 pm
  - Johnny O'Neal  
Smoke 11:45 pm
  - Skye Jazz Trio  
Jack 8:30 pm
- SUNDAYS**
- Avalon Jazz Quartet  
The Lambs Club 11 am
  - Birdland Jazz Party with guest vocalists  
Birdland 6 pm \$25
  - Satish Robertson; Renaud Penant  
Jules Bistro 12, 8:30 pm
  - The Candy Shop Boys  
The Rum House 9:30 pm
  - Creole Cooking Jazz Band; Stew Cutler and Friends  
Arthur's Tavern 7, 10 pm
  - Isaac Darch Group  
Basik Bar 7 pm
  - Marc Devine Trio  
TGIFriday's 6 pm
  - Ear Regulars with Jon-Erik Kelloso  
The Ear Inn 8 pm
  - Marjorie Eliot/Rudell Drears/Sedric Choukroun  
Párlor Entertainment 4 pm
  - Ken Foley/Nick Hempton Quintet  
Smithfield 8:30 pm
  - Joel Forrester solo  
Grace Gospel Church 11 am
  - Joel Forrester  
Manhattan Inn 8:30 pm
  - Nancy Goudinaki Trio  
Kellari Taverna 12 pm
  - Broc Hempel/Sam Trapchak/Christian Coleman Trio  
Dominie's Astoria 9 pm
  - Bob Kindred Group; Junior Mance Trio  
Café Loup 12:30, 6:30 pm
  - Ras Chemash Lamed Vocal Jam Session  
University of the Streets 6:45 pm \$10
  - Peter Leitch Duo  
Walker's 8 pm
  - Peter Mazza Trio  
Bar Next Door 8, 10 pm \$12
  - Tony Middleton Trio  
Jazz at Kitano 11:30 am \$35
  - Arturo O'Farrill Afro Latin Jazz Orchestra  
Birdland 9, 11 pm \$30
  - Earl Rose solo; Eric Yves Garcia Trio  
Belmelmans Bar 5:30, 9 pm
  - Lu Reid Jam Session  
Shrine 4 pm
  - Annette St. John; Willerm Delisfort Quartet  
Smoke 11:30 am 11:30 pm
  - Ryo Sasaki Trio  
Analogue 7 pm
  - Sara Serpa/André Matos  
Pão Restaurant 2 pm
  - Corin Stiggall and Associates  
Speedy Romeo 12 pm
  - Milton Suggs  
Cávo 7 pm

# CLUB DIRECTORY

- **55Bar** 55 Christopher Street (212-929-9883)  
Subway: 1 to Christopher Street [www.55bar.com](http://www.55bar.com)
- **61 Local** 61 Bergen Street  
(347-763-6624) Subway: F, G to Bergen Street [www.61local.com](http://www.61local.com)
- **92nd Street Y** Lexington Avenue at 92nd Street  
(212-415-5500) Subway: 6 to 96th Street [www.92y.org](http://www.92y.org)
- **ABC Chinese Restaurant** 34 Pell Street  
(212-346-9890) Subway: J to Chambers Street
- **ABC No-Rio** 156 Rivington Street (212-254-3697)  
Subway: J,M,Z to Delancey Street [www.abcnorio.org](http://www.abcnorio.org)
- **Abyssinian Baptist Church** 132 Odell Clark Place/W. 138th Street  
(212-862-5959) Subway: 2, 3 to 135th Street [www.abyssinian.org](http://www.abyssinian.org)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)  
Subway: E to 53rd Street [www.folkartmuseum.org](http://www.folkartmuseum.org)
- **American Legion Post 248** West 132nd Street  
(212-283-9701) Subway: 2, 3 to 135th Street [www.legion.org](http://www.legion.org)
- **An Beal Bocht Café** 445 W. 238th Street  
Subway: 1 to 238th Street [www.LindasJazzNights.com](http://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](http://www.analoguenyc.com)
- **Antibes Bistro** 112 Suffolk Street  
(212-533-6088) Subway: J, Z to Essex Street [www.antibesbistro.com](http://www.antibesbistro.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.jalc.org](http://www.jalc.org)
- **Arthur's Tavern** 57 Grove Street (212-675-6879)  
Subway: 1 to Christopher Street [www.arthurstavernnyc.com](http://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
- **Asia Society** 725 Park Avenue  
(212-288-6400) Subway: 6 to 68th Street [www.asiasociety.org](http://www.asiasociety.org)
- **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](http://www.bbkingblues.com)
- **Bflat** 277 Church Street (between Franklin and White Streets)  
Subway: 1, 2 to Franklin Streets
- **Bar Next Door** 129 MacDougal Street (212-529-5945)  
Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacafe.com](http://www.lalanternacafe.com)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)  
Subway: F to 7th Avenue [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com)
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600)  
Subway: 6 to 77th Street [www.thecarlyle.com](http://www.thecarlyle.com)
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues)  
(212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080)  
Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](http://www.birdlandjazz.com)
- **Bizarre** 12 Jefferson Street (Subway: J, M, Z to Myrtle Avenue  
[www.facebook.com/bizarrebushwick](http://www.facebook.com/bizarrebushwick)
- **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](http://www.bluenotejazz.com)
- **Brandy Library** 25 N. Moore Street  
(212-226-5545) Subway: 1 to Franklin Street
- **Broadway Thai** 241 West 51st Street  
(212-226-4565) Subway: 1, C, E to 50th Street [www.tomandtoon.com](http://www.tomandtoon.com)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets  
Subway: 4, 5, 6 to 42nd Street [www.bryantpark.org](http://www.bryantpark.org)
- **Café Carlyle** 35 E. 76th Street (212-744-1600)  
Subway: 6 to 77th Street [www.thecarlyle.com](http://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](http://www.cafeloupnyc.com)
- **Café du Soleil** 2723 Broadway at 104 Streets  
(212-316-5000) Subway: 1 to 103rd Street
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets  
Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square  
[www.caffevivaldi.com](http://www.caffevivaldi.com)
- **Capital Grille** 120 Broadway  
(212-374-1811) Subway: 2, 3, 4, 5 to Wall Street [www.thecapitalgrille.com](http://www.thecapitalgrille.com)
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace  
(212-302-87000) Subway: B, D, F, 7 to Fifth Avenue [www.cassahotelny.com](http://www.cassahotelny.com)
- **Cavo** 42-18 31st Avenue, Astoria  
(718-721-1001) Subway: M, R, to Steinway Street [www.cavoastoria.com](http://www.cavoastoria.com)
- **Charley O's** 1611 Broadway at 49th Street  
(212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)  
Subway: C to Clinton-Washington Avenues [www.bistolola.com](http://www.bistolola.com)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)  
Subway: C to Lafayette Avenue [www.chezoskar.com](http://www.chezoskar.com)
- **Christ & St. Stephen's Church** 120 W. 69th Street  
Subway: 1, 2, 3 to 72nd Street
- **Church for All Nations** 417 West 57th Street between 9th & 10th Avenues  
Subway: 1, A, B, C, D to Columbus Circle
- **Church of St Luke and St Matthew** 520 Clinton Avenue (718-638-0686)  
Subway: A, C to Clinton-Washington Avenues [www.stlukeandstmatthew.org](http://www.stlukeandstmatthew.org)
- **Citigroup Center Plaza** 53rd Street and Lexington Avenue  
Subway: 6 to 51st Street
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street  
Subway: F, J, M, Z to Delancey Street [www.csvcenter.com](http://www.csvcenter.com)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)  
Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleny.com](http://www.cleopatrasneedleny.com)
- **The Commons** 388 Atlantic Avenue  
Subway: A, C, G to Hoyt/Schermerhorn Streets
- **Cornelia Street Café** 29 Cornelia Street  
(212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street  
[www.corneliastreetcafe.com](http://www.corneliastreetcafe.com)
- **The Counting Room** 44 Berry Street (718-599-1860)  
Subway: L to Bedford Avenue [www.thecountingroombk.com](http://www.thecountingroombk.com)
- **The Cutting Room** 44 E. 32nd Street  
(212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](http://www.thecuttingroomnyc.com)
- **Damosch Park** at Lincoln Center Broadway and 62nd Street  
Subway: 1 to 66th Street
- **Deep Tanks Studio** 150 Bay Street  
(917-669-1094) Subway: Ferry to Staten Island [www.deeptanks.com](http://www.deeptanks.com)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](http://www.jalc.org)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Douglass Street Music Collective** 295 Douglass Street  
Subway: R to Union Street [www.295douglass.org](http://www.295douglass.org)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)  
Subway: F to East Broadway [www.downtownmusicgallery.com](http://www.downtownmusicgallery.com)
- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847)  
Subway: A, C, F to Jay Street/Metrotech [www.drawingroommusic.com](http://www.drawingroommusic.com)
- **Drom** 85 Avenue A (212-777-1157)  
Subway: F to Second Avenue [www.dromnyc.com](http://www.dromnyc.com)
- **Dweck Center at Brooklyn Public Library Central Branch**  
Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)  
Subway: C, E to Spring Street [www.earinn.com](http://www.earinn.com)
- **El Taller LatinoAmericano** 2710 Broadway (at 104th Street - 3rd floor)  
(212-665-9460) Subway: 1 to 103rd Street
- **Eldridge Street Synagogue** 12 Eldridge Street at Canal Street  
Subway: F to East Broadway
- **Emmanuel Baptist Church** 279 Lafayette Avenue  
(718-622-1107) Subway: G to Classon Avenue [www.ebconnects.com](http://www.ebconnects.com)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)  
Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](http://www.fatcatmusic.org)
- **The Fifth Estate** 506 5th Avenue, Brooklyn  
(718-840-0089) Subway: F to 4th Avenue [www.fifthestatebar.com](http://www.fifthestatebar.com)
- **The Firehouse Space** 246 Frost Street  
Subway: L to Graham Avenue [www.thefirehousespace.org](http://www.thefirehousespace.org)
- **The Flatiron Room** 37 West 26th Street  
(212-725-3860) Subway: N, R to 28th Street [www.theflatironroom.com](http://www.theflatironroom.com)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing  
(718-463-7700) Subway: 7 to Main Street [www.flushingtowhall.org](http://www.flushingtowhall.org)
- **Flute Midtown** 205 W. 54th St. between 7th and Broadway  
(212-265-5169) Subway: B, D, E to 7th Avenue
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn  
(718-625-9339) Subway: G to Fulton Street
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131)  
Subway: R to Prospect Avenue [www.freddysbar.com/events](http://www.freddysbar.com/events)
- **The Garage** 99 Seventh Avenue South (212-645-0600)  
Subway: 1 to Christopher Street [www.garagerest.com](http://www.garagerest.com)
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard  
(212-792-9001) Subway: 2, 3 to 125th Street [www.ginnyssupperclub.com](http://www.ginnyssupperclub.com)
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)  
Subway: J, M train to Myrtle Avenue [www.goodbye-blue-monday.com](http://www.goodbye-blue-monday.com)
- **Grace Gospel Church** 589 E. 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](http://www.greenwichhouse.org)
- **Highline Ballroom** 431 W 16th Street  
(212-414-5994) Subway: A, C, E to 14th Street [www.highlineballroom.com](http://www.highlineballroom.com)
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues  
Subway: F to 4th Avenue [www.ibeambrooklyn.com](http://www.ibeambrooklyn.com)
- **Iguana** 240 West 54th Street (212-765-5454)  
Subway: B, D, E, N, Q, R to Seventh Avenue [www.iguananyc.com](http://www.iguananyc.com)
- **Indian Road Café** 600 West 218th Street @ Indian Road  
(212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](http://www.indianroadcafe.com)
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling  
Subway: 5 to Sterling Street [www.plgarts.org](http://www.plgarts.org)
- **Inwood Local** 4957 Broadway  
(212-544-8900) Subway: 1 to 207th Street [www.inwoodlocal.com](http://www.inwoodlocal.com)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)  
Subway: 1, 2 to 50th Street [www.theiridium.com](http://www.theiridium.com)
- **Issue Project Room** 22 Boerum Place (718-330-0313)  
Subway: 2, 3, 4, 5 to Borough Hall [www.issueprojectroom.org](http://www.issueprojectroom.org)
- **JACK** 505 Waverly Avenue (718-388-2251)  
Subway: C to Clinton-Washington Avenue [www.jackny.org](http://www.jackny.org)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jane Bailey Memorial Garden** 327-329 Greene Avenue  
Subway: G to Classon Avenue [www.nyrp.org](http://www.nyrp.org)
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000)  
Subway: 4, 5, 6 to Grand Central [www.kitano.com](http://www.kitano.com)
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063)  
Subway: N, R to 28th Street [www.jazzgallery.org](http://www.jazzgallery.org)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue  
(212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](http://www.jazzstandard.net)
- **Joe G's** 244 W. 56th Street (212-765-3160)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)  
Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](http://www.joespub.com)
- **Jules Bistro** 60 St Marks Place  
(212-477-5560) Subway: 6 to Astor Place [www.julesbistro.com](http://www.julesbistro.com)
- **Kaye Playhouse** 695 Park Avenue at 68th Street (212-772-5207)  
Subway: 6 to 68th Street [www.kayeplayhouse.hunter.cuny.edu](http://www.kayeplayhouse.hunter.cuny.edu)
- **Kellari Taverna** 19 W. 44th Street (212-221-0144)  
Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](http://www.kellari.us)
- **Klavierhaus** 549 W. 52nd Street, 7th Floor (212-245-4535)  
Subway: C, E to 50th Street [www.klavierhaus.com](http://www.klavierhaus.com)
- **Knickerbocker Bar and Grill** 33 University Place (212-228-8490)  
Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](http://www.knickerbockerbarandgrill.com)
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn  
(718-285-9425) Subway: R to Prospect Avenue  
[www.konceptionsmusicseries.wordpress.com](http://www.konceptionsmusicseries.wordpress.com)
- **The Lambs Club** 132 W. 44th Street  
212-997-5262 Subway: A, C, E, to 42nd Street [www.thelambsclub.com](http://www.thelambsclub.com)
- **Le Cirque Café** One Beacon Court, 151 East 58th Street (212-644-0202)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.lecirque.com](http://www.lecirque.com)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)  
Subway: A, B, C, D, E, F, V to W. 4th Street [www.lepoissonrouge.com](http://www.lepoissonrouge.com)
- **The Lexington Hotel** 511 Lexington Avenue  
(212-755-4400) 6 to 51st Street [www.lexingtonhotelnyc.com](http://www.lexingtonhotelnyc.com)
- **Lybane** 709 8th Avenue (212-582-2012)  
Subway: A, C, E to 42nd Street-Port Authority [www.lybane.com](http://www.lybane.com)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street  
(212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](http://www.mcdonalds.com)
- **Machiavelli's** 519 Columbus Avenue  
(212-724-2658) Subway: B, C to 86th Street [www.machiavellinyc.com](http://www.machiavellinyc.com)
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885)  
Subway: G to Nassau Avenue [www.themanhattaninn.com](http://www.themanhattaninn.com)
- **Matisse** 924 Second Avenue  
(212-546-9300) Subway: 6 to 51st Street [www.matissenyc.com](http://www.matissenyc.com)
- **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street  
[www.lanhamplacehotels.com](http://www.lanhamplacehotels.com)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440)  
Subway: N, R to 23rd Street [www.metropolitanroom.com](http://www.metropolitanroom.com)
- **MetroTech Commons** corner of Flatbush and Myrtle Avenues  
(718-488-8200) Subway: A, C, F to Jay Street/Borough Hall
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011)  
Subway: B, D, F, M to 47-50 Streets [www.michikostudios.com](http://www.michikostudios.com)
- **Minton's Playhouse** 206 West 118th Street (212-243-2222)  
Subway: B, C to 116th Street [www.mintonsharlem.com](http://www.mintonsharlem.com)
- **MIST Harlem** 40 West 116th Street Subway: 2, 3 to 116th Street
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Morris Jumel Mansion** 65 Jumel Terrace, between 160th & 162nd Streets  
Subway: C to 163 Street - Amsterdam Ave
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)  
Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](http://www.bahainyc.org)
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street  
(212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **New School for Jazz and Contemporary Music**  
55 W. 13th Street; 66 W. 12th Street; 65 W. 11th Street  
(212-229-5600) Subway: F, V to 14th Street [www.newschool.edu](http://www.newschool.edu)
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](http://www.ninostuscany.com)
- **North Square Lounge** 103 Waverly Place (212-254-1200)  
Subway: A, B, C, E, F to West 4th Street [www.northsquareny.com](http://www.northsquareny.com)
- **Nublu** 62 Avenue C between 4th and 5th Streets  
(212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](http://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](http://www.nuyorican.org)
- **Panoply Performance Laboratory** 104 Meserole Street (269-317-5394)  
Subway: G to Broadway; L to Montrose Avenue [www.panoplylab.org](http://www.panoplylab.org)
- **Pao Restaurant** 322 Spring Street  
(212-334-5464) Subway: C, E to Spring Street [www.paonewyork.com](http://www.paonewyork.com)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595)  
Subway: C to 155th Street [www.parlorentertainment.com](http://www.parlorentertainment.com)
- **Parnell's** 350 East 53rd Street #1(212-753-1761)  
Subway: E, M to Lexington Avenue/53 Street [www.parnellsny.com](http://www.parnellsny.com)
- **Pearl Studios** 500 8th Avenue  
(212-904-1850) Subway: A, C, E to 34th Street [www.pearlstudiosnyc.com](http://www.pearlstudiosnyc.com)
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **Pier 15** Subway: 2, 3 to Wall Street
- **Pier 40** 353 West Street (212-627-2020) Subway: 1 to Houston Street
- **The Players Club** 16 Gramercy Park South  
(212-475-6116) Subway: 6 to 23rd Street [www.theplayersnyc.org](http://www.theplayersnyc.org)
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South  
(212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](http://www.fairmont.com)
- **Prime and 7th Restaurant** 90 East 10th Street  
(212-505-0033) Subway: 6 to Astor Place [www.primeandbeyond.com](http://www.primeandbeyond.com)
- **Prospect Park Bandshell** Subway: F to Prospect Park
- **Prospect Range** 1226 Prospect Avenue  
Subway: F to Fort Hamilton Parkway [www.prospectrange.com](http://www.prospectrange.com)
- **Queens Museum of Art** Flushing Meadows Park (718-592-9700)  
Subway: 7 to Willets Point/Shea Stadium [www.queensmuseum.org](http://www.queensmuseum.org)
- **Radegast Hall** 113 North 3rd Street  
(718-963-3973) Subway: L to Bedford Avenue [www.radegasthall.com](http://www.radegasthall.com)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)  
Subway: F, V to Second Avenue [www.rockwoodmusicall.com](http://www.rockwoodmusicall.com)
- **Rose Hall and 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](http://www.jalc.org)
- **Roulette** 509 Atlantic Avenue  
(212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](http://www.roulette.org)
- **Rubin Museum** 150 W. 17th Street (212-620-5000)  
Subway: A, C, E to 14th Street [www.rmanyc.org](http://www.rmanyc.org)
- **The Rum House** 228 W. 47th Street  
(646-490-6924) Subway: N, Q, R to 49th Street [www.edisonrumhouse.com](http://www.edisonrumhouse.com)
- **Rumsey Playfield** in Central Park 72nd Street and Fifth Avenue  
(212-360-2777) Subway: B, D to 72nd Street [www.summerstage.org](http://www.summerstage.org)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street  
(212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](http://www.saintpeters.org)
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park  
Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sapphire NYC** 333 E. 60th Street (212-421-3600)  
Subway: 4, 5, 6, N, Q, R to 59th Street [www.nysapphire.com](http://www.nysapphire.com)
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza  
[www.seedsbrooklyn.org](http://www.seedsbrooklyn.org)
- **ShapeShifter Lab** 18 Whitwell Place  
(646-820-9452) Subway: R to Union Street [www.shapesifterlab.com](http://www.shapesifterlab.com)
- **Shell's Bistro** 2150 5th Avenue  
(212) 234-5600 Subway: 2, 3 to 135th Street [www.shellsbistro.com](http://www.shellsbistro.com)
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941)  
Subway: A, B, C, D to 125th Street [www.showmansjazz.webs.com](http://www.showmansjazz.webs.com)
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)  
Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](http://www.shrinenyc.com)
- **Silent Barn** 603 Bushwick Avenue  
Subway: J, M, Z to Myrtle Avenue [www.silentbarn.org](http://www.silentbarn.org)
- **Silvana** 300 West 116th Street  
(646-692-4935) Subway: B, C, to 116th Street
- **SingleCut Beersmiths** 19-33 37th Street, Astoria (718-606-0788)  
Subway: N, Q to Astoria-Ditmars Boulevard [www.singlecutbeer.com](http://www.singlecutbeer.com)
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn  
(718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](http://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
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)  
Subway: 1, 2, 3, 9 to 14th Street [www.smallsjazzclub.com](http://www.smallsjazzclub.com)
- **Smithfield** 215 West 28th Street  
(212-564-2172) Subway: 1 to 28th Street [www.smithfieldnyc.com](http://www.smithfieldnyc.com)
- **Smoke** 2751 Broadway between 105th and 106th Streets  
(212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](http://www.smokejazz.com)
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)  
Subway: E to Lexington Avenue-53rd Street [www.somethinjazz.com/ny](http://www.somethinjazz.com/ny)
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street  
[www.spectrumnyc.com](http://www.spectrumnyc.com)
- **Speedy Romeo** 376 Classon Ave (718-230-0061)  
Subway: G to Bedford-Nostrand Avenues [www.speedyromeo.com](http://www.speedyromeo.com)
- **Stephen Wise Free Synagogue** 30 W. 68th Street  
(212-877-4050) Subway: 1 to 66th Street [www.swfs.org](http://www.swfs.org)
- **The Stone** Avenue C and 2nd Street  
Subway: F to Second Avenue [www.thestonemusic.com](http://www.thestonemusic.com)
- **Strand Bistro** 33 West 57th Street (212-584-4000)  
Subway: 7, B, D, F, M to 42nd Street-Bryant Park [www.thestrandbistro.com](http://www.thestrandbistro.com)
- **SubCulture** 45 Bleecker Street (212-533-5470)  
Subway: 6 to Bleecker Street [www.subculturenewyork.com](http://www.subculturenewyork.com)
- **Swing** 46 349 W. 46th Street (646-322-4051)  
Subway: A, C, E to 42nd Street [www.swing46.com](http://www.swing46.com)
- **Symphony Space Leonard Nimoy Thalia and Peter Jay Sharp Theatre**  
2537 Broadway at 95th Street (212-864-5400)  
Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](http://www.symphonyspace.org)
- **Tagine** 537 9th Ave. between 39th and 40th Streets  
(212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tea Lounge** 837 Union Street, Brooklyn  
(718-789-2762) Subway: M, R to Union Street
- **Terraza** 7 40-19 Gleane Street  
(718-803-9602) Subway: 7 to 82nd Street/Jackson Heights  
[www.terrazacafe.com](http://www.terrazacafe.com)
- **Tomi Jazz** 239 E. 53rd Street  
(646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](http://www.tomijazz.com)
- **Town Hall** 123 W. 43rd Street (212-997-1003)  
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- **Village Vanguard** 178 Seventh Avenue South at 11th Street  
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- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens  
(718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)  
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-1

(ULRICHBERGER CONTINUED FROM PAGE 13)

program. A day earlier, as Kneer constantly stroked or pulled on his strings to maintain low-frequency consistency and Barrett output crackling undertow or reinforced the improvisations with live processing, Rose pulled his strings in every imaginable direction and as frequently whipped his bow in the air or bounced it off strings as he carved expressive passages from his instrument. While technically perfect, overall cohesion seemed to be somehow lacking. Another masterful technician, bassist Mark Dresser's solo recital of mid-length pieces extended from micro-minimal delicacy with a bow to violent, multi-string outbursts, plucked or scratched. While his sensuous sweeps may touch on notated music, Dresser's pacing has a real jazz feeling. Sporadically Dresser's facial expression suggested that he too was baffled at a suddenly produced tone and as delighted as the audience.

Cello, the double bass' welterweight sibling, wasn't neglected. Part of the all-Ulrichsberg-based Trio Now, cellist Uli Winter contributed to the band's *modus operandi* by frequently assuming the time-keeping role usually taken by a bassist. The bandmembers' timbres snapped together like Lego pieces, leading to high-quality free jazz. Resourceful drummer Fredi Pröll propelled rhythmic power with the same skill he brought to sawing a violin bow on cymbals or sliding plastic cups over drum tops to extend tranquil passages. Alto saxophonist Tanja Feichtmair excelled within three modes: in the midst of furious improvisation, she deconstructed textures while fiercely reed-biting; to bring a theme to its appropriate conclusion, her playing became descriptively tonal and cooperative; and infrequently

she illuminated her solos with a familiar jazz lick.

Familiar anything is not the stock-in-trade of American expatriate cellist Tristan Honsinger, who now lives in Berlin. The cellist kept up constant verbal chatter throughout his duo set with Japanese pianist Shuichi Chino that was halfway between story-telling and shtick, mostly involving word play and odd phrase juxtaposition. Honsinger avoids the cello's purported melancholy nature, substituting coordinated swing or string tapping and sliding. Chino, who traded his rock-band roots for free improvisation, bonded impressively with the cellist as both stretched out on a pseudo blues-boogie line. Later, he mocked Honsinger's attempts at calm patterning with florid pianism or contributed to mutual textural deconstruction, plucking and rattling his instrument's internal string set as Honsinger attacked his own strings.

More formal in their music was the six-member Swedish Skogen ensemble, which performed a subdued notated piece by pianist Magnus Granberg. As much an environment as a composition, the narrative, which included directed improvisation, eventually inflated in intensity but not tempo. The strings-percussion-and-electronics performance was effective but not exciting. From the opposite side of the spectrum, British bass clarinetist Gareth Davis and Dutch rock trio Julie Mittens smashed out brief compositions by Austrian Peter Ablinger and, after a break, showcased their own music. The latter was hard rock, perhaps well-played but incongruous in this context. Ablinger's completely notated pieces were more puzzling. Based on how quickly the foursome could inflate tones to superfortissimo and immediately pause, once demonstrated repeated instances of the conceit quickly became tired.

Experiments such as these show how the Ulrichsberger Kaleidophon annually reflects the many currents of improvisation. Musicians are given the freedom to succeed (mostly) and fail (infrequently) according to their own standards. Next year's 30th anniversary edition is a program worth anticipating. ❖

For more information, visit [jazzatelier.at](http://jazzatelier.at)

(NEW ORLEANS CONTINUED FROM PAGE 13)

swinging groove and matched his ecstatic solos with soaring melodic lines and tranquil interludes. Local trumpeter Marlon Jordan, who had his own gig at the festival earlier that day, featured prominently in Sanders' set. When he and Sanders played alongside one another, it was electric. Their discourse made slower compositions feel transcendent and turned uptempo pieces into funky dance anthems.

Jazz Fest wouldn't be complete without the Marsalis family. The Branford Marsalis Quintet and Delfeayo Marsalis & The Uptown Jazz Orchestra headlined the Jazz Tent at the first weekend and drummer Jason Marsalis collaborated with vibraphonist Chase Jordan as Woodshed Vibes during the second weekend. The patriarch of the Marsalis clan, pianist Ellis Marsalis, played a solid straightahead set with a working group of son Jason on drums and local talents trumpeter Ashlin Parker, trombonist Jeffrey Miller, saxophonist Derek Douget and bassist Jason Stewart. The pianist's economical style made room for ample solos by the talented backing band.

Jon Batiste, a Louisiana native now based in New York City, and his five-piece ensemble Stay Human, followed Ellis Marsalis' minimalist set with vocals-heavy, blues-inflected tunes drawing on the New Orleans' traditions of ragtime and second lines. Batiste is a charismatic entertainer in the New Orleans tradition—a virtuoso pianist, playful melodic player and soulful vocalist. He showcased his many talents on "St. James Infirmary" and "It's Alright (Why You Gotta)", both tunes from the group's latest album,

*Social Music* (Razor & Tie). The quintet (Eddie Barbash—alto sax, Ibanda Ruhumbika—tuba, Philip Kuehn—bass, Joe Saylor—drums) had a robust sound that made the uptempo funk rhythms feel cinematic in their range. The band ended with a second line, marching through the tent and encouraging audience members to dance and sing with them.

Chick Corea and his new working band The Vigil (Tim Garland—reeds, Charles Altura—guitar, Carlitos Del Puerto—bass, Marcus Gilmore—drums, Luisito Quintero—percussion) played a captivating fusion set. Fresh compositions and reworkings of Corea classics infused the performance with an electrifying energy. The Vigil moved deftly from a reverent cover of Bud Powell's "Tempus Fugit" to a romantic ode to Paco de Lucía, the recently departed Spanish flamenco guitarist, titled "Planet Chia". Altura's flamenco was sensual and lithe across Del Puerto's soaring bass and Gilmore's driving rhythm. Corea led his band from the Steinway and keyboard, but he often leapt out of his seat with a cowbell in hand to jam along with his bandmates. It was this sort of raw energy and joyous revelry that held the audience in suspense.

There was no better way to end Jazz Fest than with a hometown favorite: Trombone Shorty & Orleans Avenue. Shorty has been playing the trombone since age four (hence the nickname). He is adept at circular breathing and the audience was in awe when he held a majestic, soaring note for over a minute. He recovered to croon "Do To Me" as his band set a swinging funk groove. They played a mix of old and new music, including brass-heavy tunes like "Hurricane Season" and "Buckjump", taking New Orleans jazz to a virtuosic level. It was a triumphant end to Jazz Fest. ❖

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## IN MEMORIAM

by Andrey Henkin

**GIL ASKEY** - The Texas trumpeter's early career was playing with a wide variety of jazz artists (though no recordings) but he was tapped by Motown Records in 1965 to do songwriting and arranging and eventually became Musical Director for many of the label's stars. Askey died Apr. 9th at 89.

**STEVE BACKER** - The veteran record producer began working for MGM and Elektra in the late '60s and later moved on to Impulse, Arista, Novus (which he founded) and RCA, responsible for releases as disparate as Duke Ellington reissues, the early AIR catalogue and '90s albums from Mulgrew Miller, Roy Hargrove and others. Backer died Apr. 10th at 76.

**WALTER "KING" FLEMING** - The Chicago pianist began his career leading his own swing bands and orchestras, followed by a series of small group recordings in the '50s for Blue Lake and Chess and then a resurfacing on disc decades later with a pair of releases for Southport when he was in his 70s. King died Apr. 1st at 91.

**WAYNE HENDERSON** - The trombonist and composer co-founded soul-jazz band The Jazz Crusaders in 1961 (later just The Crusaders, which Henderson left in 1975 before reforming it somewhat in the '90s) and had recording credits with Herbie Mann, Hugh Masekela, Sonny Sharrock and others before devoting more and more of his time to producing jazz and R&B recordings. Henderson died Apr. 4th at 74.

**FRED HO** - The Asian-American baritone saxophonist, composer, bandleader and author led a number of bands, from saxophone quartets to large bands complete with martial artists, and mixed elements of his cultural background and strong political beliefs with music drawn from such varied influences as Cal Massey, traditional Asian styles and cinematic funk. Ho died Apr. 12th at 56.

**ARMANDO PERAZA** - The Cuban percussionist, though only having one album as a leader, 1968's *Wild Thing*, appeared on hundreds of recordings since the '50s, whether it be jazz with George Shearing, Mongo Santamaria, Cal Tjader, Alice Coltrane, Gato Barbieri and Herbie Hancock or as a longstanding member of Santana or participant in rock and Latin music sessions. Peraza died Apr. 14th at 89.

**STEPHANIE STONE** - The pianist did perform in the '40s-50s and then more recently, but was known more for her ardent support of the Downtown avant garde scene starting in the '70s, attending countless concerts with her husband Irving (the inspiration for John Zorn's East Village club The Stone) and championing some of the city's most progressive and ambitious musicians. Stone died Apr. 11th at 93.

**HENRY P. WARNER** - The alto saxophonist/clarinetist was a veteran of the Loft Jazz scene in New York and had a sparse but interesting discography since the late '70s in the groups of Billy Bang, William Parker and cooperative The Freestyle Band. Warner died Apr. 9th at 74.

**HERB WONG** - A historian, producer and general advocate for the music, who worked for over 30 years as a disc jockey for KJAZ, producer of the Palo Alto Jazz Festival and Artistic Director for Palo Alto Records as well as authoring numerous books, educational materials and album notes. Wong died Apr. 20th at 88.

## BIRTHDAYS

### June 1

†Nelson Riddle 1921-85  
†Herbie Lovelle 1924-2009  
†Hal McKusick 1924-2012  
Lennie Niehaus b.1929  
Rossano Sportiello b.1974

### June 2

†Ernie Hood 1923-91  
Gildo Mahones b.1929  
John Pisano b.1931  
Pierre Favre b.1937  
Irene Schweizer b.1941  
Matthew Garrison b.1970  
Noah Preminger b.1986

### June 3

†Carl Pruitt 1918-1977  
†Al Harewood 1923-2014  
Phil Nimmons b.1923  
†Dakota Staton 1932-2007  
†Bob Wallis 1934-91  
†Ted Curson 1935-2012  
Grachan Moncur III b.1937  
Corey Wilkes b.1979

### June 4

†Teddy Kotick 1928-86  
†Oliver Nelson 1932-75  
†Alan Branscombe 1936-86  
Mark Whitecage b.1937  
Ted Daniel b.1943  
Anthony Braxton b.1945  
Paquito D'Rivera b.1948  
Winard Harper b.1962

### June 5

†Kurt Edelhagen 1920-82  
†Specs Powell 1922-2007  
†Pete Jolly 1932-2004  
Misha Mengelberg b.1935  
Jerry Gonzalez b.1949

### June 6

†Jimmie Lunceford 1902-47  
†Raymond Burke 1904-86  
†Gil Cuppini 1924-96  
†Grant Green 1931-79  
Monty Alexander b.1944  
†Zbigniew Seifert 1946-79  
Paul Lovens b.1949  
G. Calvin Weston b.1959

### June 7

†Gene Porter 1910-1993  
†Tal Farlow 1921-98  
†Tina Brooks 1932-74  
Norberto Tamburrino b.1964  
Devin Gray b.1983

### June 8

†Billie Pierce 1907-74  
†Erwin Lehn 1919-2010  
†Kenny Clare 1929-85  
Bill Watrous b.1939  
Julie Tippetts b.1947  
Uri Caine b.1956

### June 9

†Les Paul 1915-2009  
†Jimmy Gourley 1926-2008  
†Eje Thelin 1938-90  
Kenny Barron b.1943  
Mick Goodrick b.1945

### June 10

†Chink Martin 1886-1981  
†Willie Lewis 1905-71  
†Dicky Wells 1907-85  
†Guy Pedersen 1930-2005  
†John Stevens 1940-94  
Gary Thomas b.1961  
Charnett Moffett b.1967  
Jonathan Kreisberg b.1972  
Ben Holmes b.1979

### June 11

†Clarence "Pine Top" Smith  
1904-29  
†Shelly Manne 1920-84  
†Hazel Scott 1920-81  
†Bob Gordon 1928-55  
Nils Lindberg b.1933  
Bernard "Pretty" Purdie b.1939  
Jamaaladeen Tacuma b.1956  
Alex Sipiagin b.1967  
Assif Tsahar b.1969

### June 12

Marcus Belgrave b.1936  
Kent Carter b.1939  
Chick Corea b.1941  
Jesper Lundgaard b.1954  
Geri Allen b.1957  
Oscar Feldman b.1961  
Christian Munthe b.1962  
Peter Beets b.1971

### June 13

†Charlie Elgar 1885-1973  
†Doc Cheatham 1905-97  
†Eddie Beal 1910-84  
†Phil Bodner 1919-2008  
†Attila Zoller 1927-98  
Buddy Catlett b.1933  
Frank Strozier b.1937  
Harold Danko b.1947  
Mike Khoury b.1969

### June 14

†John Simmons 1918-79  
Burton Greene b.1937  
Pete Lemer b.1942  
Marcus Miller b.1959  
Gary Husband b.1960  
Diallo House b.1977  
Loren Stillman b.1980  
Ben Syversen b.1983

### June 15

†Allan Reuss 1915-1988  
†Erroll Garner 1921-77  
†Jaki Byard 1922-99  
Mel Moore b.1923  
Tony Oxley b.1938

### June 16

†"Lucky" Thompson 1924-2005  
†Clarence Shaw 1926-73  
Joe Thomas b.1933  
Tom Harrell b.1946  
Fredy Studer b.1948  
Mike Baggetta b.1979  
Ryan Keberle b.1980

### June 17

†Lorenzo Holden 1924-87  
Frank E. Jackson, Sr. b.1924  
Chuck Rainey b.1940  
Tom Varner b.1957

### June 18

†Sammy Cahn 1913-93  
William Hooker b.1946

### June 19

†Joe Thomas 1909-86  
†Jerry Jerome 1912-2001  
Al Kiger b.1932  
Chuck Berghofer b.1937  
Paul Nieman b.1950  
Billy Drummond b.1959  
John Hollenbeck b.1968

### June 20

†Doc Evans 1907-77  
†Lamar Wright 1907-73  
†Thomas Jefferson 1920-86  
†Eric Dolphy 1928-64  
Joe Venuto b.1929  
Anders Nilsson b.1974

### June 21

†Dewey Jackson 1900-94  
†Jamil Nasser 1932-2010  
Lalo Schifrin b.1932  
Jon Hiseman b.1944  
Chuck Anderson b.1947  
Eric Reed b.1970

### June 22

Ray Mantilla b.1934  
Hermeto Pascoal b.1936  
Heikki Sarmanto b.1939  
Eddie Prevost b.1942  
Ed "Milko" Wilson b.1944

### June 23

†Eli Robinson 1908-72  
†Milt Hinton 1910-2000  
†Eddie Miller 1911-91  
†Helen Humes 1913-81  
†Lance Harrison 1920-2000  
†George Russell 1923-2009  
†Sahib Shihab 1925-89  
†Hank Shaw 1926-2006  
Donald Harrison b.1960

### June 24

†Charlie Margulis 1903-67  
†Manny Albam 1922-2001  
†George Gruntz 1932-2013  
†Frank Lowe 1943-2004  
†Clint Houston 1946-2000  
Greg Burk b.1969  
†Bernardo Sasseti 1970-2012

### June 25

†Jean Roberts 1908-81  
†Johnny Smith 1922-2013  
†Bill Russo 1928-2003  
Joe Chambers b.1942  
Marian Petrescu b.1970  
John Yao b.1977

### June 26

†Teddy Grace 1905-92  
†Don Lanphere 1928-2003  
†Jimmy Deuchar 1930-93  
Dave Grusin b.1934  
Reggie Workman b.1937  
Joey Baron b.1955  
Bill Cunliffe b.1956  
Mathias Eick b.1979

### June 27

†Elmo Hope 1923-67  
George Braith b.1939  
Todd Herbert b.1970

### June 28

†Jimmy Mundy 1907-83  
†Arnold Shaw 1909-89  
Gene Traxler b.1913  
†Pete Candoli 1923-2008  
Bobby White b.1926  
John Lee b.1952  
Tierney Sutton b.1963  
Aaron Alexander b.1966  
Jesse Stacken b.1978

### June 29

†Mousey Alexander 1922-88  
†Ralph Burns 1922-2001  
†Ove Lind 1926-1991  
Julian Priestler b.1935  
Ike Sturm b.1978

### June 30

†Harry Shields 1899-1971  
Grady Watts b.1908  
†Lena Horne 1917-2010  
†Andrew Hill 1937-2007  
Chris Hinze b.1938  
Jasper Van't Hof b.1947  
Stanley Clarke b.1951  
Ken Fowser b.1982



**URI CAINE**  
June 8th, 1956

The Philly-born pianist's career began in a traditional trajectory, in the bands of Philly Joe Jones, Hank Mobley, Mickey Roker, Odean Pope and others. And while some of the 25 albums he has recorded as a leader since his 1992 debut are traditional affairs, Caine has also delved liberally into interpretations of classical music, with groups of various sizes, by composers like Gustav Mahler, Richard Wagner, Robert Schumann and Johann Sebastian Bach, among others. Caine has also done decidedly more avant garde projects, such as a solo piano album of John Zorn's Masada Songbook, a duet with Dutch free jazz drummer Han Bennink or proto-fusion trio Bedrock, where Caine plays only electric keyboards. *-AH*

## ON THIS DAY

by Andrey Henkin



*Previously Unreleased Recordings*  
Lennie Tristano Quartet (Atlantic)  
June 11th, 1955



*Baiyina (the clear evidence)*  
Pat Martino (Prestige)  
June 11th, 1968



*Love and Understanding*  
Jimmy Heath (Muse)  
June 11th, 1973



*Dance*  
Akira Sakata Trio (Enja)  
June 11th, 1981



*Live In London 1990*  
Sun Ra (Blast First)  
June 11th, 1990

The impact of pianist/composer Lennie Tristano on generations of improvisers has been established. One of his first disciples was alto saxophonist Lee Konitz, who appears as part of the quartet for this two-LP set, released three years after Tristano's death in 1978 at 59. Completing the quartet for an evening's worth of performances at The Sing-Song Room at the Confucius Restaurant in New York are bassist Gene Ramey and drummer Art Taylor, playing both Tristano originals like "317 East 32nd" and standards such as "S Wonderful".

There really wasn't anything in the discography of Pat Martino, either in early work with Willis Jackson and Jack McDuff or three previous leader albums, to prepare for the sound of *Baiyina*. First, there was the second, almost phase-shifted, guitar of Bobby Rose. And then the septet was filled out by Indian percussion instruments like tabla and tamboura, played by Balakrishna and Reggie Ferguson. The tunes, four Martino originals, two of which (the title track and closing "Distant Land") exceed 11 minutes, are also unique to his catalog.

Saxophonist Jimmy Heath, younger brother to bassist Percy, older to drummer Albert "Tootie", debuted as a leader in 1959 after 13 years of sideman work. By this album, he was an established leader on Riverside, Milestone, Cobblestone and Xanadu. This particular session finds the leader (tenor and soprano saxophones, flute), fronting an interesting sextet, with older players like Curtis Fuller (who was on his debut) mixed with younger ones like Stanley Cowell (keyboards) and Bernard Fennell (cello) for mostly Heath originals.

Japanese alto saxophonist Akira Sakata is one of the most compelling musicians to come out of his country's free jazz scene, initially known as part of pianist Yosuke Yamashita's trios. Sakata debuted as a leader in 1975 and worked often in Europe, where this session was recorded, at Munich's Vielharmonie. Joining the diminutive-in-stature-but-hardly-in-sound Sakata are his semi-regular rhythm section of the time—Hiroshi Yoshino (bass) and Nobuo Fujii (drums)—for a four-original program, two pieces per side of this German LP release.

The discography of pianist/composer/bandleader Sun Ra would probably stretch between his dual birthplaces of Birmingham, Alabama and Saturn. This recording, from The Mean Fiddler in Harlesden, was among his last before ascending into the cosmos three years later. Released as both a CD and a three mini-LP boxed set, Ra's Year 2000 Myth Science Arkestra included such stalwarts as Marshall Allen, John Gilmore, June Tyson, Tyrone Hill and Ahmed Abdullah for eight tunes (three of which were covers), including the closing medley.

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