



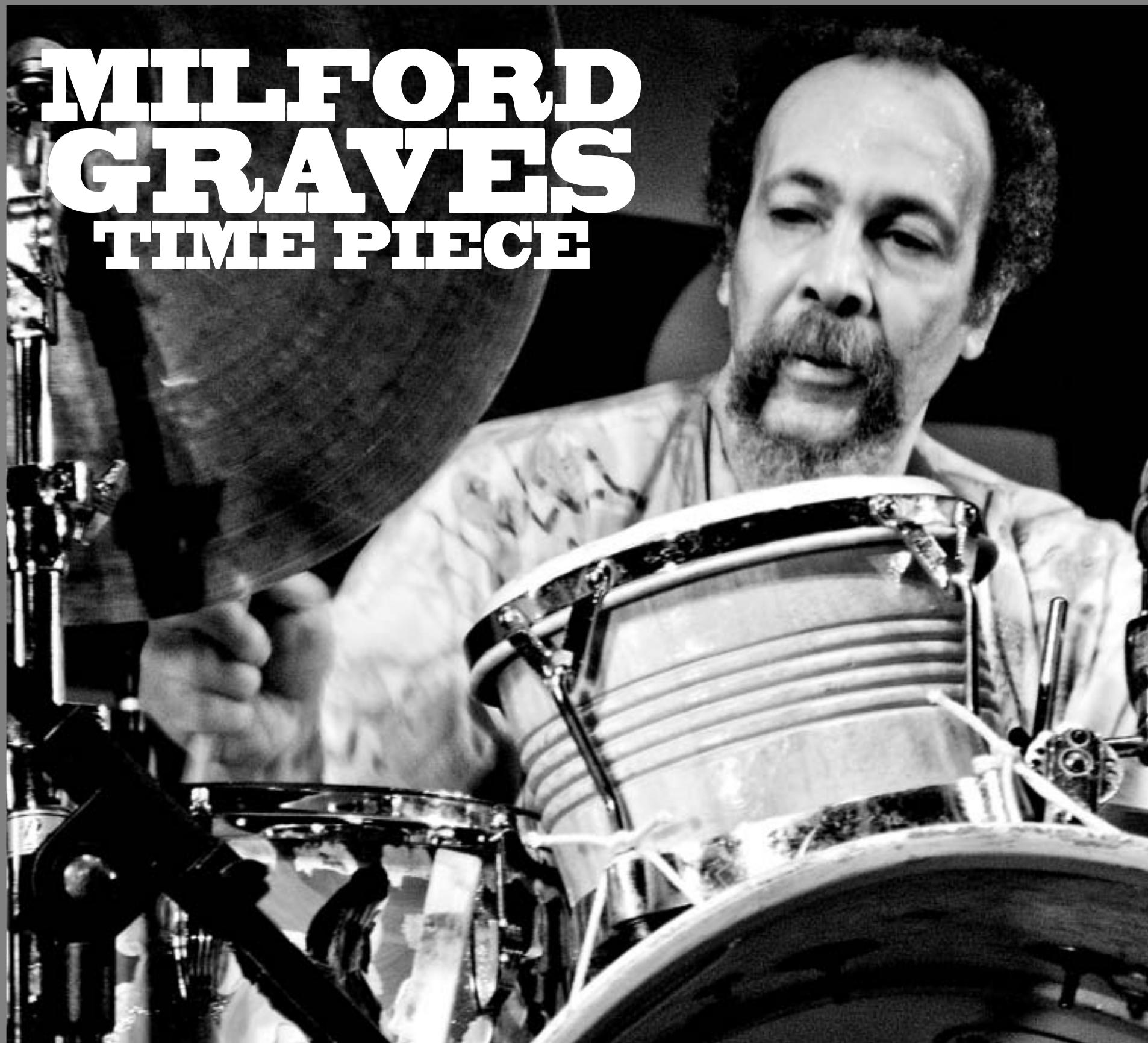
all about jazz

NEW YORK

June 2009 | No. 86

Your FREE Monthly Guide to the New York Jazz Scene

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Lewis Nash • Jim Black • BJU Records • Tutuma Social Club • Event Calendar

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FRI, JUNE 12
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FRI, JUNE 19
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SUNDAY JAZZ BRUNCH

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MON, JUNE 15
MON, JUNE 22
MON, JUNE 29



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JUNE 8 UPSTARTS! MADE IN THE UK:

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JUNE 9-14

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After Hours: Ben Markley Quintet

JUNE 15 UPSTARTS!

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JUNE 16-21

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(June 17, 7:30pm Sold Out)

JUNE 22 UPSTARTS!

NORTHERN LIGHTS JAZZ SERIES

JAZZ FROM SWEDEN: JONAS KULHAMMAR QUARTET

JUNE 23-28

JOE LOVANO & STREAMS OF EXPRESSION

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JUNE 29 UPSTARTS!

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JUNE 30

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NEW YORK

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Every June we begin getting excited for jazz festival season in the city. Unfortunately, for the first time since 1984, New York City, once the jazz capital of the world (a title threatened by New Orleans, Berlin or maybe one of several Canadian metropolises), will be without a JVC Jazz Festival. Of course, the truth is every day here is a festival but for a few weeks the music's profile seems to rise close to that of its more lucrative cousins and all of a sudden everyone is a fan. Instead, former JVC promoter George Wein will present a series of concerts at Carnegie Hall this month to fill the void.

But we would be remiss in not reminding you of the other festival that usually competes with JVC each summer, The Arts for Art Vision Festival. This stalwart avant garde music gathering doesn't have to worry about corporate sponsors, representing the grassroots side of the jazz spectrum. Featured in its 14th edition is legendary drummer Milford Graves, our Cover story, as well as our Megaphone writer Marshall Allen, receiving a Lifetime Achievement Award. And a number of other, smaller, celebrations do their part, including the Brooklyn Jazz Underground Festival, Festival of New Trumpet Music and Made In The UK Festival. See our Event Calendar for complete listings.

The rest of our coverage reinforces the notion of New York City being a 365-day-a-year jazz celebration. Two more drummers, Lewis Nash (Interview), Jim Black (Artist Feature), along with the Brooklyn Jazz Underground imprint (Label Spotlight) and new hotspot Tutuma Social Club (Club Profile), are a festival on their own. Add to that the rare appearance of British sax Peter King (Encore) and hundreds of other concerts and maybe we are still the center of the jazz universe.

But that can only stay that way if the city's residents and visitors support its jazz community. Show corporate behemoths like JVC that jazz will not live and die by their dispensation. This art form has survived and will keep doing so.

It's up to all of us...

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

On the cover: Milford Graves (Peter Gannushkin/DOWNTOWNMUSIC.NET)

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When **Brad Mehldau** acknowledged the presence of Hank Jones in the audience at the Village Vanguard (May 6th), he recalled being 16 and hearing Jones at Bradley's, an experience that helped set Mehldau on his current path. Although steeped in the intimate jazz tradition that Bradley's epitomized, Mehldau and his trio partners (bassist Larry Grenadier, drummer Jeff Ballard) tend to look well beyond the jazz canon for song choices. So they began with "Got Me Wrong" by '90s grunge-rockers Alice in Chains, with the original pounding 4/4 reworked as a steady-boiling groove in seven. Mehldau flecked his lines with dissonance and a blues edge, sneaking in virtuosic runs but otherwise sticking to the patient lyricism that characterizes much of his recent work. The bright "Aqua Man" found Grenadier floating between a two-feel and walking swing, a tension that prompted energetic responses from Ballard. Thelonious Monk's "Work" slowed the tempo again and opened space for refined communication - following Grenadier's leadoff solo, Mehldau and Ballard fell into rhythmic displacements in a bristling call-and-response. Denzil Best's uptempo "Move" appeared in disguised form, with an altered melody, but Mehldau soared the highest with a dark rubato fantasia inspired by the film *Easy Rider*. Boldly, he finished with a ballad, "Isn't This a Lovely Day", capped by a long cadenza with dense, headspinning tremolo patterns that gave way, at last, to a simple final chord.

- David R. Adler



Brad Mehldau - Village Vanguard

Photograph © 2009 Jack Vartoogian/FrontRowPhotos.

The "Harlem in the Himalayas" series at the Rubin Museum, co-sponsored with the Jazz Museum in Harlem, begins with an unusual premise. Musicians are invited to visit the museum and select a piece from its collection of Himalayan art to serve as inspiration for their concert. The piece is projected behind them during the performance and in principle the music is composed or conceived with the work in mind. It doesn't always pan out like that - the inspiration isn't always evident in the music - but on May 8th violinist **Billy Bang** and bassist **William Parker** seemed to take the premise very much to heart. Bang chose a tapestry depicting the "Master of Healing" and introduced the piece alluding to his own health concerns. The long first piece (fittingly titled "Medicine Buddha") had a strongly devotional feel, beginning with a prolonged bass drone with overtones, Bang humming quietly and bowing a soft, two-note figure over the top. After a magnificent, prolonged bass solo, Bang returned brighter than before, playing his familiar, boppishly glimmering glissandi. Parker followed and the two easily moved from atempo to upbeat. The second half of the set included shorter pieces played on shakuhachi, kora and mbira before returning to the string duo for a dedication to violinist Leroy Jenkins and then "Buddha's Joy", another new piece that seemed to show the restorative powers had taken effect. The set had an appropriately ceremonial feel, but by the end soared ebulliently.

- Kurt Gottschalk



Billy Bang & William Parker - Rubin Museum

©johnrogersnyc.com

This year the Lost Jazz Shrines series honored Bradley's, the sorely missed pub and "communication headquarters" on University Place, known for much of its history as a venue for piano-bass duos. Reminiscing about Bradley's comes easy to bassist and former regular **Ray Drummond**, who headlined the first of three tribute concerts at Tribeca Performing Arts Center (May 8th). In a preconcert talk with Ted Panken and Willard Jenkins, he said the approach would be the same as in old Bradley's days: no rehearsal, no set list. Three pianists would share the stage with "Bulldog" Drummond, beginning with Renee Rosnes, whose fire and proficiency on "Everything I Love", "Yesterdays", "Chelsea Bridge" and "Pas de Trois" set the bar high. Bill Mays, a friend of Drummond's for some 45 years, brought caprice and jaw-dropping execution to "Alone Together", "Laura", "Emily", Monk's "Eronel" and the Tommy Flanagan blues "Freight Train". Finally, the great Barry Harris took Drummond on a ride through Monk's "Ruby My Dear", "Epitaphy", "Light Blue", "Off Minor" and "Pannonica" before winding down with "Willow Weep for Me" and "Paradise", his funny vocalese encore based on "Embraceable You". Harris didn't have the raw chops of the younger pianists on the bill, but his harmonic and rhythmic authority held listeners in awe. Playing "Tea for Two" with Bud Powell's chromatic changes, he and Drummond fell into a tempo that was blistering and all but infallible. (DA)

The art of conduction has taken several forms, but usually tends to follow the model of Butch Morris, using hand cues to shape the piece. At The Local 269 on May 4th, **Joe McPhee** took the role more of realtime arranger. He opened the night with a great solo set on alto saxophone and alto clarinet (two unusual instruments for him), playing mostly mournful ballads and even sub-ballads, plus a fantastically realized sax-key percussion piece. He then summoned a nonet of improvisers to do a piece based on the obscure Ornette Coleman live album *Forms and Sounds*. The night marked the 30th anniversary of the recording of the album (McPhee had been in the audience) and was built around the leader's unaccompanied trumpet solos alternating with group improvisations; McPhee's restructuring set vocalist Mossa Bildner as the central figure with duos and trios crafted out of the larger ensemble, pairing violinist Jason Hwang and saxophonist Zak Sherzad or emphasizing the lower register with Tom Zlabinger's bass and Jesse Dulman's tuba. But the players, who closely adhered to the plaintive mood Bildner set, determined the music itself. Hwang was especially impressive at the transliteration, recalling the shifting intervals in Bildner's spontaneous song and replanting them later. Although McPhee abandoned the conductor's stand after the first long piece, picking up his sax to join the group, it was interesting to watch the consummate improviser conceptualizing. (KG)

Back in the mid '80s, Webster Hall was known as The Ritz and presented legendary metal and punk bands. Though it has since become a dance club, some of that early spirit was on display for the US debut of **OffOnOff** (May 9th at the downstairs studio), the trio of guitarist Terrie Ex (Holland), bassist Massimo Pupillo (Italy) and drummer Paal Nilssen-Love (Norway). Given the backgrounds of the participants - who met in the larger group Original Silence - the 45 minutes of free improvisation reflected three distinct traditions: punk intensity, noise aesthetic and jazz sensibility. OffOnOff may seem at first a product of chaos but there is precision to Ex's variations without a theme, Pupillo's dense strafing and Nilssen-Love's frenetic bashing. In fact, all the ferocity that the latter implies with groups like The Thing is fully realized with OffOnOff, the drummer having no need to restrain himself. And despite the volume, there were moments of actual motific and thematic development and an almost traditional hierarchy. This is a band that exudes full confidence in its concept and execution, made all the more impressive given that the three had all flown in from different countries that day to begin a tour. But perhaps the best part of the concert was that, since the stage was near the bathrooms and coatcheck, patrons of the upstairs club, dressed in weekend finery and smelling of perfume and cologne, would drift into the room and look aghast at the proceedings.

- *Andrey Henkin*

The New York City jazz community poured into the Cathedral of St. John the Divine to pay a final tribute to the great **Freddie Hubbard** (May 4th) in a program that showcased the late jazz man's enduring legacy as a composer. Opening with a brass quintet featuring Eddie Henderson out front on Hubbard's mournful "Lament For Booker", a long line of trumpeters took to the stage to play their departed comrade's music. Henderson and David Weiss joined forces for the powerful civil rights anthem "The Core" with Billy Harper, Antonio Hart, George Cables, Dwayne Burno and EJ Strickland and Roy Hargrove offered a warm reading of the classic "Up Jumped Spring" with Cedar Walton, Javon Jackson, Buster Williams, Al Foster and guest James Spaulding on flute. Charles Tolliver led a quintet with Gary Bartz, Cables, Christian McBride and Carl Allen through Hubbard's "Arietis", while Jimmy Owens shined on "Little Sunflower" with Howard Johnson, Spaulding, Russell Malone, Xavier Davis, Burno, Joe Chambers and surprise vocalist TC III. Speakers Ray Appleton and Larry Ridley reminisced on Hubbard's early days in Indianapolis and his ascendancy in New York; Stanley Crouch spoke of his "strength, courage, power, sensitivity and endurance." Wallace Roney burned on "One Of A Kind" and David Weiss fronted his New Composers Octet plus Spaulding on "Blue Spirits" before Randy Brecker, Brian Lynch and Joe Lovano closed with the fiery "Birdlike".

- *Russ Musto*



OffOnOff - Webster Hall



Freddie Hubbard Memorial - Saint Peter's Church

Downtown stalwarts Steven Bernstein and **David Tronzo** were scheduled to play an intimate quartet gig at that new downtown, aka Brooklyn. Bernstein was called away so the set at Park Slope's Bar 4 (May 10th) became a rare chance to see the guitarist 'leading' a traditional trio, with bassist Garth Stevenson and drummer Ziv Ravitz, booked by the rhythm section. Tronzo is the rare musician who, while being completely magnanimous with space and control, still dominates any situation in which he participates. This was the case in the first 15-minute improvisation, a blues-without-the-bravado, where Tronzo played the younger musicians like another instrument. The next piece, expansive at over 26 minutes, demonstrated how Tronzo uses his preparations and odd slides for specific musical purpose, never for novelty. The early slower pace sounded almost majestic but moved into more earthy ruminations and then back to the piece's initial ethereal milieu. Mention should be made of Stevenson's electronics, which integrated well as a gauzy layer. And Ravitz, who knew Tronzo from Boston's Berklee School of Music and has played with another wonderful improviser in Lee Konitz, was impressive throughout, whether it be as a straight accompanist with sticks, a textural foil with mallets or an atmospheric component using only his hands. The set's last two pieces, as the trio became really comfortable, were the most groove-oriented, Tronzo rewriting the book on guitar goddery. (AH)

In a career spanning over seven decades, saxophonist-flutist **Frank Wess** has pretty much done it all, but like many of the artists of his era, it is the swinging sound of a big band that remains dear to him. At Dizzy's Club (May 13th) the Count Basie veteran, dubbed "Magic" by that band's guitarist Freddie Green, cast a spell over an appreciative hand-clapping and foot-tapping audience, fronting a nine piece group that managed to conjure up the sounds of a full big band thanks to the wonderful arrangements of the leader and some of his fabulous sidemen. Opening with an exhilarating uptempo swing-to-bop reading of Burton Lane's "Come Back To Me", Wess had the three reed-three brass-three rhythm configuration speeding along like a well-oiled machine. Pianist Michael Weiss, bassist Peter Washington and effusive drummer Winard Harper laid down the flagwaving rhythms on top of which Wess, with fellow saxists Ted Nash and Scott Robinson, trombonist Luis Bonilla and trumpeters Greg Gisbert and Frank Greene, blew a superbly blended ensemble sound. On "Sweet and Lovely", the boss (along with Nash and Robinson) demonstrated his mastery of the flute, the instrument he practically singlehandedly popularized in jazz. Originals "You Made A Good Move" and "All Riled Up" were perfect distillations of the essence of swing and the bossa "Night Flight" a model of beauty. Closing with "Make My Blues Turn Green" Wess proved good music never goes out of style. (RM)

WHAT'S NEWS

AWARDS

Saxophonist Erica vonKleist has been awarded the 2009 Martin E. Segal Award. The \$7,500 to be used for future study and career advancement is named for the former Lincoln Center chairman. The saxophonist Ingrid Laubrock is the winner of this year's Southwest Germany Radio (SWR) Jazz Award, one of Germany's most prestigious music awards, with prize money of €15,000. For more information, visit lincolncenter.org and swr.de.

LOUIS ARMSTRONG

Jazz at Lincoln Center presents the exhibition "The Collage Aesthetic of Louis Armstrong" at the Peter Jay Sharp Arcade, 5th floor, Frederick P. Rose Hall through Sep. 26th. The exhibition features large scale images of collages created by Armstrong from clips of photographs, news stories, postcards, letters, telegrams and other materials. For more information, visit jalc.org.

RODGERS & HAMMERSTEIN

The complete catalogue from songwriting partnership Richard Rodgers and Oscar Hammerstein has been sold to Imagem Music Group, an investment arm of a Netherlands-based pension fund. The rights had been previously held by Rodgers & Hammerstein Organization, a Manhattan-based company with involvement of two heirs, the writers' daughters Mary Rodgers Guettel and Alice Hammerstein Mathias. The pair's music, including songs from many Broadway musicals, has been covered extensively by jazz musicians, most famously "My Favorite Things" by John Coltrane.

BOSTON JAZZ RADIO

It has been reported that several radio stations in the Boston metropolitan have severely cut their jazz programming. W-FNX has cancelled Jeff Turton's "The Sunday Jazz Brunch" and W-GBH has let go all of its jazz hosts for "Jazz Gallery", limiting its weekend jazz programming solely to the nationally-syndicated *Jazz With Bob Parlocha*.

SOUNDWALK-A-THON

On Jun. 7th, a group of artists will lead sonic excursions throughout New York as part of a rare live sonic arts experiment, the Issue Project Room Soundwalk-a-thon, a fundraiser for the Brooklyn performance venue. These walks will take groups of 10-20 people at a time to experience local communities through sound. Walks range from meditative deep listening to sing-alongs to noise-making walks incorporating instruments, ipods, boomboxes, cell phones or even silence. Walk leaders include Kenny Wollesen, Anthony Coleman and others. For more information, visit issueprojectroom.org.

JAZZ AT THE WHITE HOUSE

In an encouraging development, President Barack Obama gave a poetry and jazz jam last month at the White House featuring such performers as pianist Eric Lewis and bassist/vocalist Esperanza Spalding. The event was filmed for later telecast over HBO.

Submit news to ldgreene@allaboutjazz.com



Lewis Nash

by Russ Musto

One of the busiest musicians in jazz today, Lewis Nash is the first-call drummer for some of the greatest artists in this music. Since moving to New York in the early '80s, the Phoenix, Arizona native has appeared on more than 400 recordings, from his earliest dates with the late great Betty Carter to his decade as a member of the Tommy Flanagan trio to his recent effort as a member of the Blue Note 7. Nash's work with veterans of such stature as Ray Brown, John Lewis and Oscar Peterson is a tribute to his tastefulness, while his experiences with the likes of Joe Lovano, Don Pullen, Sonny Rollins and McCoy Tyner testifies to his powerful innovative drive. When he gets a rare break from his busy schedule as a sideman Nash leads his own ensemble, which showcases his versatility as a player and his growing talent as a composer.

AllAboutJazz-New York: How did your experiences with Betty Carter and Tommy Flanagan shape your approach to playing?

Lewis Nash: I worked with Betty from 1981 through 1984. I was 22 years old when I joined her; therefore I was still finding my voice and 'malleable', so to speak. Her ideas and concepts made a lasting impression on me. First of all, she always wanted a feeling of intense swing, no matter the dynamic level or meter. One of the tunes we used to do was "Swing Brother Swing" which I first heard by Billie Holiday. The first lyrics are "Deep rhythm captivates me/hot rhythms stimulate me" and that says a lot about Betty. She wanted the feeling hot and stimulating, even if it was at a low volume...simmering! She demanded focus and concentration as well as creativity and imagination, always pushing us to try new things. I remember her saying to me "try something else kid, I already heard you play that!"

I joined Tommy Flanagan in 1990 and remained a member of his trio for 10 years, through 2000, first with bassist George Mraz and then with Peter Washington. With Tommy I experienced a similar kind of freedom to be creative and daring as with Betty, as long as the music swung. Tommy had some intricate arrangements but all of it was not written out, so I had to learn almost everything by ear, paying close attention to his phrasing and subtle nuances. Night after night I heard beauty and elegance combined with passion and fire. I wanted to express those same things on the drums: subtlety and power, passion and grace. Tommy was the poet of the jazz piano; I wanted to play the drums in the same poetic manner. I think of him often during this period, because he loved NBA basketball! If he were here we'd be having many conversations about the playoffs now!!

AAJ-NY: What other bandleaders had an effect on you musically and philosophically?

LN: Between Betty and Tommy, I began working with Ron Carter (toward the end of 1984). I've worked with

Ron in various musical situations and configurations since then and he has been an influence both as a bandleader and a player. He has a keen sense of focus and attention to detail. One of the things I learned from working with Ron is patience. Be patient, wait and allow the music to happen rather than forcing it. He also helped me to hear how the tuning of my drums, especially the bass drum and floor tom, could negatively affect the sound of the bass. Certain tunings can cancel out bass notes and interfere with hearing a bass line clearly and distinctly. Ron also has a great sense of pacing and flow, whether speaking of an entire night, one set, one tune or one solo.

There are many other leaders who've influenced me: JJ Johnson, Ray Brown, Jim Hall, Hank Jones, Art Farmer and Clifford Jordan, Sonny Rollins, McCoy Tyner, Joe Lovano, Branford Marsalis, Don Pullen and George Adams. They and others have all contributed in some way to my musical vision and approach as a bandleader.

AAJ-NY: How do you approach leading a band differently from being a sideman?

LN: Well, in addition to the fact that I have to make sure everybody gets paid (laughs), there are several other bandleader responsibilities: one, choosing personnel and deciding on instrumentation; two, choosing repertoire; three, keeping repertoire fresh and updated, challenging and fun; four, choosing the music for each performance, which includes attention to pacing and featured soloists and five, spearheading and determining the sound, direction, look and 'vibe' of the band. As a sideman, I think more simply. I treat each leader's music and situation with respect and professionalism. I want to help the leader and everyone else sound their best and I think in terms of giving 100% at all times. Aside from that, I want to have fun doing what I do!

AAJ-NY: You have a busy schedule in the month of June. Talk about the bands you'll be playing with and how your approach to each one might differ.

LN: During this five-week NYC run, I'll be performing with Wayne Escoffery and Veneration, my own quintet, Renee Rosnes Quartet, Joe Lovano Nonet and Anat Cohen Group. In general I can say that any differences in approach with these groups would be minor or subtle. The music/repertoire and instrumentation would be the major factor in determining those subtle differences. For example, with Wayne and Veneration, we use vibes and no piano. There's a bit more space available without the weight of the piano's full chords and sound, so I might be a bit more involved in interjecting sounds, colors and rhythmic ideas in that space. In the situation with my own group, I'll be in a different 'head', thinking more about the things I mentioned before as

bandleader responsibilities. With Renee I'll be simply bringing my musicianship and ears to the gig every night, ready for whatever directions we choose to take! The Lovano nonet is a group I've played and recorded with over the years and I look forward to the spontaneousness and creativity of that group. Even though it's a larger ensemble, it still has a small group feeling, though in some instances I have to think more like a big band drummer. The gig with Anat Cohen is a celebration of Benny Goodman, so of course I may not play with as much volume behind the clarinet, but I would still try to provide appropriate energy and

(CONTINUED ON PAGE 42)

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Photo by Scott Friedlander



Jim Black

by Sean Fizzell

A day off is something drummer Jim Black rarely takes. At Skirl Party V in April, he played two sets with different bands, recorded with one the next day and left the day after that to tour Europe with another group. Next, it was Australia for several shows during the Melbourne Jazz Festival with a new trio and a concert and recording with local musicians. Black then flew straight back to Europe and picked up a last-minute gig before hitting the road with still another band, leaving himself one day off in six weeks.

"I'm just pushing the limits of what I can do, maybe physically," says Black - not that he's complaining. "On any of the stuff we do, there's no taking it easy."

Black has embodied this attitude since emerging in New York during the early '90s in saxophonist Tim Berne's Bloodcount, trumpeter Dave Douglas' Tiny Bell Trio, the trios of saxophonist Ellery Eskelin and pianist Satoko Fujii and the collectives Human Feel and Pachora. He earned a reputation as a fearlessly energetic improviser drawing from a swath of influences - jazz, indie-rock, Balkan, Brazilian, minimalism and pop.

An inquisitive and kinetic drummer, Black shifts and colors his grooves with inverted rhythms and displaced beats and, as a soloist, adeptly implies a song's movement while embellishing with extended fills. He's forged a personal sound using a loosely-tensioned bass drum for booming resonance, a highly-tuned tom-tom for crisp attack, smaller hi-hat cymbals for bell-like responses and a trashed crash cymbal for curt punctuations. He augments the kit with laptop electronics and found objects like a steel bowl, metal chains, strings of shells - not as a gimmick, but to extend his textural range.

"The only thing I think I must do is play; no, I know that's the only thing I have to do really, is play," says Black. This has been true since he was a kid banging on a plastic toy tub 'drumset' and strumming the cardboard-and-rubber-band 'guitar' his dad made. Born in California in 1967, Black received his first drumset when he was 11, after his family settled in the Seattle suburbs. Throughout his youth, he played in garage rock, wedding and concert bands, soaking up a variety of styles. In 1985 he enrolled at the Berklee College of Music, then relocated to Brooklyn in 1991 after graduating.

He came to New York with the band Human Feel - guitarist Kurt Rosenwinkel and saxophonists Andrew D'Angelo and Chris Speed - exploring the interstices of composition and improvisation. Black has played with both saxophonists since the ninth grade. Shortly after arriving, he started working with Douglas' Tiny Bell Trio, combining East European folk music with jazz improvisation, a theme tested further with Speed in Pachora.

Around 1993 he joined Berne's Bloodcount, with Speed and bassist Michael Formanek. Black garnered notice for deftly navigating the labyrinthine pieces. A year later he got together with Eskelin, whose music

had a different density than Berne's. With accordion and keys player Andrea Parkins completing the trio, Black had room to expand as a percussive colorist. After 15 years together, Eskelin considers him a consistently resourceful drummer. "No matter what I throw at him he usually throws it right back, in five different flavors at once," Eskelin jokes.

Despite his scheduling demands, Black maintains long associations with other artists, like Fujii and bassist Carlos Bica. Human Feel, Bloodcount and Pachora also resurfaced the last few years after long hiatuses. "Somehow if the bands really dig each other, even if they cease to work for a period of time - for a year or ten years - you know that these groups don't really break up," Black says.

Since 2000, Black has composed for his band AlasNoAxis, with Speed and longtime associates, guitarist Hilmar Jensson and bassist Skuli Sverrisson. Writing is an intensely personal experience for him and he's been fortunate to compose on his own schedule. Formulating tunes with guitar and voice, he fleshes out arrangements with the band. Their debut CD was a sprawling 15 songs that touched many musical styles and gave the impression of a hip mix-tape. The music has become more song-oriented and the group's fifth CD, *Houseplant* (Winter & Winter), was recently released. "I think it's a definite jump for me and my band, as far as overall quality control and me as a composer, making sure that what I was hearing was coming across on the loud speakers, musical intention-wise," Black says. He wanted to simplify things rhythmically, focusing on harmonic clarity and richness, imbuing depth with layered and doubled sax and guitar tracks.

"He gave us all the material, it was there," Speed says of the new songs' focus. Working together for so long in many groups, including Speed's yeah No, the two have a deep rapport and still inspire each other creatively. "I'm not so interested in figuring out analytically why it works; it just does," he says.

Typically, Black is busy and has projects lined up for the next 18 months: the North American release of *Houseplant* and shows to support it; *One Great Night...Live*, the first concert recording from Eskelin, Parkins and Black; new discs from Tyft (Black, D'Angelo and Jensson with guests Speed and trumpeter Peter Evans) and D'Angelo's trio with bassist Trevor Dunn. The drummer hopes to play more and record with BBC, an improvising trio with Berne and guitarist Nels Cline. As time allows, he'll teach workshops, which he's done throughout his career and seize the inevitable spontaneous opportunities. "I like the balance of being a sideman and leading my own projects and being part of collectives," Black muses. "Somehow this has all mixed up throughout the years; it feels really good." ♦

For more information, visit jimblack.com. Black is at The Stone Jun. 4th with H-Alpha and Jun. 8th with Benefit

Band, Public Assembly Jun. 14th with Andrew D'Angelo and Jun. 23rd for Skirl Party VI and Bowery Poetry Club Jun. 18th with AlasNoAxis. See calendar.

Recommended Listening:

- Human Feel - *Eponymous* (Human Use, 1989)
- Dave Douglas Tiny Bell Trio - *Eponymous* (Songlines, 1993)
- Tim Berne's Bloodcount - *Unwound* (Screwgun, 1996)
- Ellery Eskelin - *Arcanum Moderne* (hatOLOGY, 2002)
- Satoko Fujii Trio - *Trace A River* (Libra, 2006-7)
- Jim Black AlasNoAxis - *Houseplant* (Winter & Winter, 2008)

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BJU Records

by Matthew Miller

With a name that conjures smoky clubs in cab-forsaken neighborhoods, the approachably progressive ethnic and global appeal of Brooklyn Jazz Underground (BJU) might surprise the uninitiated. The association, which has thrived on the practical notion of collective strength and shared PR, has also served as another example of the musical microcosm its namesake borough has become. Its members share ZIP codes, but hailing from Spain, France, Denmark and Southeast Asia, the group rarely treads on common musical territory. "We're a collective of bandleaders," remarked bassist and BJU cofounder Alexis Cuadrado. "I'd say that we share an attitude more than a specific musical aesthetic."

In its two-plus years of existence, BJU has stayed true to its mission "to create greater awareness of the work of independent bandleaders with a shared commitment to improvised music", while expanding to include a record label that now includes artists outside the collective. "There was an initial list of 20-something people," remarked Cuadrado about the collective's inception, "but somehow it got to the ten [members] pretty naturally." From there, BJU enlisted Red Cat Publicity, a firm that deals exclusively with creative artists, and continued their varied work as bandleaders, coming together at annual BJU festivals at Smalls in Manhattan and appearing on annual compilation discs.

Despite their distinct musical personalities, BJU members found common ground in their motivation to join forces. "Brooklyn Jazz Underground is [about] minimizing the workload of the individual," bassist and BJU cofounder Anne Mette Iverson explained in a 2008 interview for *Jazz Improv Magazine*. "It is extremely difficult to be a single musician, a

bandleader, having to do all the work. This includes writing the music, running the band, getting rehearsal times together, booking the studios when you record, paying for the recordings, publishing it afterwards, booking the tours, doing all the logistics. It's like two, three, four full-time jobs."

With record companies cutting back their jazz divisions and clubs closing, BJU has succeeded in allowing its members to create without being bogged down by costs and logistics. "I personally see it as the only option to move on," remarked Cuadrado of the need for DIY initiative. "We've had to create an infrastructure and that has certainly been a lot of work, but at the same time, it just feels great to have all the artistic freedom and the chance to someday make some money with our own company. I own all my art and although it might take me a few years to make my investment back, I have full control and ownership of it forever."

In the spring of 2008, BJU launched a record label, Brooklyn Jazz Underground Records (BJUR), with the release of a trio of albums by Cuadrado, Iverson and the pianist Benny Lackner. "We call it a 'sister' company," Cuadrado remarked. "Initially it was created to release the BJU sample CDs as well as BJU members' CDs, but we have opened it up to like-minded artists residing in NYC who are not BJU members." That group includes bassist Arthur Kell, pianist Daniel Kelly and guitarist Guilherme Monteiro, whose albums comprise the second wave of releases. "Being my first CD, *Air* is absolutely autobiographical, a very personal statement, so I

didn't want to compromise in any way," the Brazilian-born guitarist Monteiro explained. "BJUR was perfect because it allowed me to do whatever I wanted regarding the repertoire, the art on the album and where I wanted to go musically." Indeed, the simultaneous releases continue the BJU tradition of complete creative freedom for the bandleader, as well as ownership of the material.

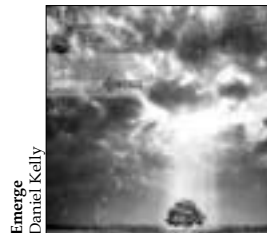
In addition, Iverson and Cuadrado have grouped BJUR releases together to maximize their impact on a saturated market. "They came up with the creative solution of having three artists simultaneously releasing their CDs on BJUR and pooling their resources together to promote all three CDs together", Kelly explained. "It's this grassroots, group-minded model that will help us all to find a wider audience and keep recording great uncompromising music."

This month, BJU Records will hold a two-part festival at The Jazz Gallery that will feature collective members and young musicians from BJU Records' growing roster. The albums from Kell, Kelly and Monteiro are set for a Jun. 9th release date and the collective is already looking ahead. "Right now we want to expand our simple initial goal and start operating a bit more like a non-profit," Cuadrado explained. "We're working on several projects that can expand our horizons." ♦

For more information, visit bjurecords.com. The Brooklyn Jazz Underground Records Festival is at Jazz Gallery Jun. 18th-20th and 25th-27th. See Calendar.



Air
Guilherme Monteiro



Emerge
Daniel Kelly



Victoria
Arthur Kell

CLUB PROFILE

Tutuma Social Club

by Elliott Simon

Peruvian jazz is the latest musical derivative being devoured in large quantities by NYC's savvy jazz consumers. With the opening last month of the Tutuma Social Club at East 56th Street at Third Avenue, there are sure to be more converts to this music's exquisite cajón-based rhythms and beautiful melodies. The best news for local devotees, however, is that the authentic social club atmosphere of Peru's peñas, including the phenomenal Peruvian cuisine, is now available right in midtown.

Trumpeter Gabriel Alegria, whose recent *Nuevo Mundo* (Saponegro Records) is the perfect starting point for AfroPeruvian jazz, serves as the club's artistic director. He brings a combination of close ties to both the Peruvian and NYC jazz communities through his heritage, experience, working sextet and appointment in the jazz studies department at NYU. Alegria's vision is clear: "To create a venue to showcase Afro-Peruvian jazz...to the world. New York City is the perfect place and this is the time to work hard to launch our music to a greater audience."

Santina Matwey, who owns Tutuma, is also very much in sync with Alegria's goals. "Our artistic consultant Gabriel Alegria is Peruvian and grew up listening to the music, as it is an important part of coastal Peruvian culture. As artistic advisor Gabriel has structured Tutuma artists so that the rich legacy of

the music is preserved and presented authentically. Thus, you will always hear the wooden cajón [box drum] and cajita featured prominently. The quijada [jaw bone of a donkey] will also be a staple of the sound."

Every Tuesday and Wednesday nights will be 'traditional evenings' for the second set, featuring Freddy "Huevito" Lobatón's show called "Ritmos Negros del Peru" (Black Rhythms of Peru). In addition to being a master cajónista, Huevito is an adept zapateo dancer and his talents can be heard on the aforementioned *Nuevo Mundo*. As he related, he is thrilled and honored to be a part of Tutuma: "More than an experience it is a great responsibility because we have to assume that we are in the crater of big performances at a world level and it is my turn to represent the colors of AfroPeruvian music." It was as part of an Alegria-curated musical/cultural excursion to Peru attended by Matwey and subsequent encounters with Huevito that resulted in the club's moniker. As Matwey relates, "The town of Chinchá is known for its great parties, hospitality and a home-brewed sweet brandy called 'tutuma'. On this occasion, the party went on until the wee hours and then we hopped on the bus back to Lima. Somehow, a few minutes into the trip, our great percussionist, maestro Huevito Lobatón, produced yet another bottle of tutuma for everyone to share. We had tons of fun on that bus ride, our guitarist even started playing and for the rest of the trip the back of the bus was known as 'The Tutuma Social Club'." This raucous group of back-of-the-bus dwellers included Matwey and her husband Trevor, who decided to prolong the party

even further and start an AfroPeruvian restaurant and music venue in Manhattan.

Last month's opening festivities featured the aforementioned musicians with eclectically creative pianist Andy Milne, Chicago-based drummer Shirazette Tinnin and Lima saxophonist Carlos Espinoza in memorable encounters. June will be the first full month of operation and, in addition to the regulars, bassist Edward Perez will be highlighted in a weeklong engagement aptly titled "Lima/New York Reunion". His *The Year of Two Summers* (Lima Limón Records, 2008) is equal doses jazz and AfroPeruvian and is testimony to extensive time spent in Perú. Both Alegria and Huevito will be joining him for his Tutuma debut as will Peruvian acoustic guitarist Yuri

(CONTINUED ON PAGE 42)



Gabriel Alegria Sextet

photo by Danilo Navas | www.latinjazznet.com

"Don't tell me how many years you've been doing something." Milford Graves' delivery is surprisingly restrained given the directness of his statement. "I want to know how completely you're filling that time, how you're spending each nanosecond."

The statement defines the energy and vitality that this extraordinary musician brings to every aspect of his artistic life. To label Graves as one of the pioneers of free jazz is to define his work in far too narrow a scope. Leaving aside, for the moment, his contributions to herbology, the martial arts, acupuncture and to the healing characteristics of music, his approach to the drums places him apart from many of those with whom he has so often been compared. Each phrase he plays resists simple categorization, whether in the service of fire-and-brimstone free improvisation or as heard in the melodies he conjures from skin, metal and wood. His appetite for learning is as enormous as his thinking is broad, but beyond learning and cultivation, feeling is of paramount importance to him. He states, "The drum is the heart" and his is music of the heart, figuratively and literally, with all its rhythmic intricacies and melodic subtleties. Those attending the Vision festival this month will have a rare opportunity to hear and see Graves filling time as only he can.

While long and intensive research informs all aspects of Graves' art, his experience with jazz began comparatively late. Until his early 20s, his interest in that particular musical category was limited, but his fascination with the music of other cultures was manifested quite early. "I really loved the music of India, which I first heard in movies. As a kid, I'd watch those films about the British in India and I remember being so taken with the music. It sounded different than anything I'd heard, but I liked it." As a player, his main attraction was to Latin music, particularly to the timbales and congas, on which he became proficient at a young age after a distant cousin began to demonstrate rhythms. "I came from a musical family and several of my close relatives were drummers. We always had drums in the house and since I was an only child, those drums were my brothers and sisters." His passion for AfroCuban rhythms led to an eventual interest in Art Blakey, but most jazz drumming left him cold, especially when brushes were involved. "I didn't want to hear brushes on skin. As far as I was concerned, give me sticks!" Yet, he began to enjoy the melodies of jazz standards, "How High the Moon" being an early favorite. Meanwhile, as he was gaining valuable experience accompanying dance, he began to realize that job opportunities for timbale, bongo and conga players were limited.

It was on a 1962 visit to the Copa City club, the premier jazz establishment in Jamaica, Queens that Graves' musical path opened before him. "I went with a friend of mine, [saxophonist] Joe Rigby, who said we were going to hear John Coltrane. Well, the name meant nothing to me, but I'm sitting in front of the stage and there's Elvin Jones. Most of the other drummers I'd heard were playing fairly simple patterns and I'm listening to Elvin thinking, Wow, you can really play all that?"

That evening's experience caused Graves to rethink completely his preconceptions about jazz drumming. In that context, the appearance of his ESP album *Percussion Ensemble* in 1965, in addition to his precisely sensitive trappings on seminal recordings by Giuseppi Logan and Lowell Davidson, are all the more miraculous. "I really woodshedded," Graves smiles at the period of intense contemplation and practice following his revelation. "I heard what Elvin was doing, but I also began to imagine what I would do if I was playing in that group." It became clear to him that if he translated what he'd been playing in other musics of the African Diaspora, he could achieve some of the ideas that had so recently exploded into his consciousness.

Graves now sees the '60s as the brief time in which the nebulous but all-pervasive powers-that-be did not yet control the populace to the present degree. Yet, he does not perceive the revolutionary activity so prevalent in those turbulent years as a product of one race or group. "Oh yes, plenty of white people were doing revolutionary things during that time." Furthermore, Graves does not limit freedom to a generation. He tells a story of the day Papa Jo Jones walked him to the subway. "He said to me, 'You know what, young man? We wanted to do that avant garde stuff too' and I thought, My gracious, this guy knows who I am." The fact that such a venerable figure in the

Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET



TIME PIECE

by Marc Medwin

music was watching, listening and acknowledging his contribution proved a rite of passage for him. "I think that the guys from what we might call the old school were putting down the avant garde because it's really what they wanted to do. It brought back old anger in them, because that freedom was denied them."

Graves lent his unique rhythm and timbral freedom to the two New York Art Quartet (NYAQ) albums in 1964 and 1965. The later '60s found him taking part in more landmark sessions, Albert Ayler's *Love Cry* and Sonny Sharrock's *Black Woman* chief among them. Less discussed but equally important are his duo discs with pianist Don Pullen, released on SRP, an independent label then owned by the pair. The second side of *Nomo*, recorded at Yale University in 1966, opens with Graves executing microtones, which are then imitated by Pullen in a way that Graves found energizing. "He's playing clusters there, which approximate microtones that the piano can't manufacture and it complements what I'm doing on the drums." NYAQ colleague Roswell Rudd remembers: "[Milford's] playing was like an anti-gravity vortex, in which you could either float or fly depending on your impulse."

The '70s were a pivotal time for Graves in that he began the simultaneous inward and outward journeys that would determine his present activities. He began to travel to Japan and to Africa, the initial trips to both regions occurring in 1977. His exposure to the cultural riches of Asia and Africa would manifest themselves 25 years later on his two solo discs for John Zorn's Tzadik label. In 1973, he was invited by Bill Dixon to join the Black Music department at Bennington

College, where he has remained for 36 years and which has given him a platform to address his music in its sociopolitical context. Of equal importance, in 1975 he began to study the pitch levels of heart sounds, a subject to which he has devoted many hours of research. Listening to the complex pitch relationships produced by different areas of the heart can serve diagnostic purposes, some of which have been documented in national media, but there are also musical implications to Graves' studies. "We are simply not making music that is up to our potential. The complexities you can hear in the sounds of one person's heartbeat are very similar to free jazz and if we were to make music that was in tune with the vibrations of our bodies, the results would be very powerful." Recently, Graves has used heart sounds in performance. He records the sounds of each musician's heart and plays them back while the musicians are performing and he is contemplating using this technique on a future recording project. However, the ideal of achieving potential informs every performance in which he takes part, recorded or otherwise. "My job as a musician is to inspire whoever I'm playing to the best of their abilities and more! The worst thing that can happen would be to play with somebody and to find that there's no exchange, no giving back."

While Graves performed with a degree of regularity in the '80s and '90s, recording projects became infrequent, the multi-percussionist *Pieces of Time* (Soul Note, 1983) and *The Real Deal* with David Murray (DIW, 1991) being notable exceptions. "I took myself off the scene. I saw too many musicians getting overrecorded by certain American labels, or exploited in other ways." He feels that the Japanese labels with whom he's been associated treat him with more respect. "There are times when a person needs to make a statement, and I thought that conditions were such that it was my time to take a stand against what I saw as unfair treatment of the artists."

Graves sees his upcoming appearance at this year's Vision festival as a sort of re-emergence; he will be joined by pianist DD Jackson, saxophonist Grant Langford and bassist William Parker; of the three musicians, Parker is the only one with whom Graves has previously played, most notably on a recent collaboration with Anthony Braxton [*Beyond Quantum*, Tzadik, 2008]. "I met Jackson at Don Pullen's hospital bedside and since Don couldn't be present, DD came to mind. I heard Grant play at a Bennington College function and even though he was playing inside, I heard things that I thought we could develop." Given the power and individuality of Graves' most recent music, this event should constitute a unique statement. Of Graves' accomplishments, John Zorn puts it best: "Milford's approach to music, life and thought is perhaps best described as shamanistic - for him, music is quite literally a healing force. He is a true renaissance man, with a vision both ancient and modern in its scope. He is intensely focused, honest and passionate - a technical master who has long ago transcended technique itself... Ever curious in a thirst for knowledge, he continues to study, learn and grow, gaining strength, power and wisdom with each passing day." ♦

For more information, visit milfordgraves.com. Graves is at Vision Festival Jun. 13th. See Calendar.

Recommended Listening:

- New York Art Quartet - *Eponymous* (ESP-Disk, 1964)
- Albert Ayler - *Love Cry* (Impulse, 1967)
- Milford Graves - *Babi Music* (IPS, 1976)
- Milford Graves - *Grand Unification* (Tzadik, 1997)
- Milford Graves/John Zorn Duo - *50th Birthday Celebration Live, Vol. 2* (Tzadik, 2003)
- Anthony Braxton - *Beyond Quantum* (Tzadik, 2008)

Back in the spotlight...

Peter King

by Martin Longley



'60s



'00s

Even though the English alto saxist Peter King has only occasionally appeared in New York, over the decades he's visited often enough to be very

gradually establishing a connection with the city's scene. This month, King is part of Made In The UK, a touring package organized and funded by The Arts Council Of England, with a host of UK performers set to invade both NYC and the Rochester International Jazz Festival.

King's first significant entry onto the UK scene was being booked for the opening night of Ronnie Scott's club in 1959. King was just 19 years old. Over the following 50 years, the altoman has built up a reputation as one of the UK's finest players, with a foundation being a speedily loquacious mastery of the bebop tradition, which has expanded into conceptualized album projects and even the composition of modern classical pieces. King has also enjoyed a ubiquitous big band presence, performing with pianist Stan Tracey, tenorman Don Weller and keyboardist Colin Towns and earlier with Johnny Dankworth and Tubby Hayes.

"Of course, as a jazz musician, it's always been my ambition to play in America and especially in New York," says King. Even so, he had to wait until nearly 30 years into his career before debuting in NYC. This was a gig with Rolling Stones drummer Charlie Watts. "I first played a concert there with his big band in the early 1980s, while we were on a tour of the US. After he broke up that band, Charlie asked me to play with his new jazz quintet and commissioned me to write several original tunes for the group. This led to more tours in the US with various lineups, based around the quintet, but then augmented with a string section and vocalist Bernard Fowler." Next, Watts released *A Tribute to Charlie Parker With Strings*, an album that was recorded live at the second Ronnie Scott's Club, in Birmingham, England. "I'd written and transcribed all the string arrangements. We then performed it at Blue Note and followed that up with more tours, featuring Bernard Fowler singing mostly ballads, with a larger string section. I wrote many of the arrangements and acted as musical director. Then in

2001, Charlie dropped the string section and we formed a great new 11-piece band." This band went out on tour, once again stopping off at Blue Note.

"I've been moving away from a bebop setting for the last 20 to 25 years," King stresses. "...I now feel more comfortable playing in a freer and more modal Coltrane-influenced way. I've also been working towards writing more orchestral music and sometimes combining both disciplines, especially with my album *Janus*, which features my jazz quartet with a Bartók-inspired classical string quartet. And, of course, my opera *Zyklon* is a purely 'classical' work."

Back in 1999, King was blowing (and even doing a small acting part) in Julian Barry's play based around the life of Lenny Bruce. This was a Peter Hall production, starring Eddie Izzard. "During the run of the show I got very friendly with Julian and I managed to persuade him to write the libretto to an opera I wanted to compose, about the famous scientist Fritz Haber. Haber's story is like a Greek tragedy. He was born a Jew but converted to Christianity to combat the anti-Semitism that was rife in Prussia at the beginning of the last century. He was a great scientist who won the Nobel Prize, but he had a dark side. He was the man who developed the use of poison gas in the First World War. But most of all I was shocked to discover he also oversaw the development of Zyklon B, the gas that, although he never lived to see it killed six million of his own people!"

King and Barry were invited to give a workshop and recital at CUNY in 2004. "When I was looking for singers, I was very lucky to be introduced to Cynthia Aaronson-Davis, who had not only been a principle singer with the New York City Opera, but was married to Anthony Davis. I was thrilled when she agreed to sing the main female role in the opera. She was brilliant in the role of Clara, Haber's first wife."

In 2008 King was in Connecticut, visiting Barry and Davis happened to be in New York at the same time. "He had an idea for a future project at UCSD featuring myself with [possibly] bassist Mark Dresser. While I was in town, Tony invited me to come and sit in at a concert they were doing at The Stone with his group Episteme. It turned out to be a fascinating and highly stimulating musical experience that took me out of my normal comfort zone. I rarely get a chance to play in this kind of freer musical environment, but I had done it before. In fact, I'd recorded with John Stevens' Freebop band in the '70s." ♦

King is at Dizzy's Club Jun. 8th as part of the Made In The UK Festival. See Calendar.

Recommended Listening:

- Stan Tracey - *Free An' One* (Columbia, 1969)
- Stan Tracey Octet - *The Early Works (The Bracknell Connection)* (Steam-Resteamed, 1976)
- Peter King - *Hi Fly* (Spotlite, 1984)
- Charlie Watts - *A Tribute To Charlie Parker with Strings* (Continuum, 1991)
- Peter King Quartet - *Janus* (Miles Music, 1997)
- Peter King - *Lush Life* (Miles Music, 1998)



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LEST WE FORGET

Gone but not forgotten...

Horace Tapscott (1934-1999)

by Clifford Allen

Despite being one of the foremost cities for art and culture in the United States, Los Angeles' jazz scene has long suffered. Perhaps it is due to the fact that it has always been a very spread-out city, compared to the condensed nature of New York (geography) or Chicago (de facto). A significant and diverse group of jazz' innovators and curios have been nurtured by the city's artistic climate - including bassist Charles Mingus, trumpeters Bobby Bradford and Don Cherry, reedmen Eric Dolphy, John Carter, Dexter Gordon and Ornette Coleman and drummers Ed Thigpen and Chico Hamilton. And there have been musicians who sought to unify the sprawl of creative players and artists with an emphasis on community; one name who speaks to that influence is pianist-composer

Horace Tapscott.

Tapscott was born in Houston in 1934 and moved to Los Angeles at a young age. Coming from a musical family, he played trombone, clarinet and piano as a youth. His parents knew such luminaries as saxophonist Buddy Collette (an associate of Mingus who was instrumental in improving musicians' union statutes around Los Angeles). Tapscott studied with Dr. Samuel Brown, whose students also included Dolphy and saxophonist Frank Morgan. After military service, Tapscott played trombone with Lionel Hampton, briefly spending time in New York before returning to California at the outset of the '60s. Concentrating on piano, he formed the first edition of the Pan-Afrikan Peoples' Arkestra in 1961, enlisting musicians from around Watts and central Los Angeles. Tapscott told jazz DJ Ron Pelletier in 1979 that "we had this old image about us that we tried to change. We thought perhaps if we could get the music started right in the community, the people would become

accustomed to it and would understand what it's all about." It wasn't until 1969 that he would record his own music, *The Giant Is Awakened* (Flying Dutchman), featuring saxophonist Arthur Blythe, bassist Henry Franklin and drummer Everett Brown, Jr.

Though regular performing gigs were scarce for vanguard musicians in LA in the '70s, Tapscott was able to present his music at such places as the Troubadour, eventually reconvening the Arkestra in 1977 for a series of recordings for the Nimbus West label as well as regular performances at LA's Immanuel United Church of Christ. Tapscott also recorded a series of acclaimed solo albums for Nimbus West. Increased visibility throughout the '80s allowed for a major recording for hatHUT, *The Dark Tree*, in 1989, as well as small-group recordings for Arabesque. Nimbus West has just released *Vol. 1: Lighthouse '79*. Tapscott passed away in 1999 after a long illness, but his sense of community and nurturing both unknown talent as well as his own artistic vision lives on. ♦

A Universe of Achievement

by Marshall Allen

It feels good to be receiving this Lifetime Achievement Award at the Vision Festival this month. Whenever somebody achieves something worthy, it's great to be recognized for it. The musicians who have received this award in the past include people that I have performed with, know and respect. I have received things like this before, like the Bluebird Award in Germany and some honorary mentions, but this award means a lot.

The years have gone by so fast. It seems like yesterday when I first joined the Sun Ra Arkestra in 1958. It is amazing that 51 years have passed. When I stop and think about it, it is like... Damn!

When Sun Ra was on the planet, I composed melodies. Every once in awhile, Sun Ra would play one of them. But I mostly put those compositions aside, since we all were focusing on what Sun Ra was doing. After Sun Ra left the planet, I decided to get those melodies together, the ones that everyone liked, and form a book of them. I have 100 or so of these; eight to ten are now in the current Sun Ra Arkestra book. And then there are the things where I redid arrangements on some of Sun Ra's original charts.

Sun Ra influenced me so much with the way he wrote - always making it better or different. And now I, like Sun Ra did, write charts for specific musicians. So, when I get the melody book out, I work on it, put it down for a while, get it back out and use lyrics as a base for developing some of these compositions. Art Jenkins [vocalist and percussionist in the Arkestra] has helped in writing lyrics for these melodies, Arkestra trumpeter Michael Ray has also written some lyrics and Joe Holley, who is a guitar player and friend of

mine, has done two or three lyrics like "Millennium", which is on the Arkestra's latest CD titled *Live At The Paradox* on the In & Out label. I usually tell the lyricists what the chart is about and turn them loose to write the melody.

My priorities are to keep the Sun Ra Arkestra music alive, the band playing and writing and arranging lead sheets and chords that can develop into future compositions. It is wonderful to have the Arkestra perform again at the Vision Festival. I just try to be creative, letting the spirit take over and play, letting it go and using the vibrations on whatever song it is to play the way I feel and to accompany the overall sound. I use sound to keep me balanced and to give others some good. I still enjoy playing and continue to find it a challenge. I don't think about it, I just do it, just do the sound.

Since 1995, when I started leading the Arkestra after John Gilmore left the planet, I had to get real busy, getting worked out how the Arkestra should play. On some arrangements, I added stuff, including space for freeform, which opens a door into my arrangements and makes it a little different every time we play it. Then I put my thing into each song every time we play it and that keeps things moving forward. I like what I'm doing now. I have to do it the way I have been taught by Sun Ra, since I don't know everything and the thing is to find which way to go next. Then you can end up doing whatever without thinking about it too much.

It was always a challenge to understand what Sun Ra wanted to get out of the members of the Arkestra. Being free, playing the right things at the right time were issues. If you are at a particular spot, you are there. You can think about that, the bandmembers know the music, but then you have to play what you know and what you don't know. Some days you can be sharp, other days you have to coast. But, to get

through all the rehearsals, you can't worry too much. You take what you have and make the best of it and, above all, keep moving!

Rehearsals continue to be important within the Arkestra. I had that drilled into me for 35 years by Sun Ra! You must rehearse to make the team coordinate and feel each other - to do it a certain way. We all do it together in the Arkestra, allowing for individual interpretation. The freeform and solos and the backgrounds are not charted out, so you must rehearse so that you can put the right stuff in each chart together as a band. And you got to keep up with it.

Looking back at all of this, the Vision Festival Lifetime Achievement Award is nice for myself; it is so kind for them to acknowledge me. It is wonderful for this to be part of my mission to better the planet and the people through beautiful music. When we are able to give the audience one or two hours to forget their worries, it sure helps. And the music can help transform everyone to a higher plane of being and bring different vibrations that affect others and myself. Bring well being, give something to someone else so that they can get something out of it. There is always happiness in the spirit of playing and we look forward to sharing the Arkestra sounds with the people at the Vision Festival. ♦

For more information, visit elrarecords.com/ma.html. Allen performs at Vision Festival Jun. 10th and will be honored with the 2009 Lifetime Achievement Award. Allen is also at Zebulon Jun. 7th. See Calendar.

Allen has led the Sun Ra Arkestra reed section for over 40 years and was a pioneer of the '60s avant garde jazz movement. Allen was one of the first jazz musicians to play traditional African music and has appeared with such diverse groups as Phish, Sonic Youth, NRBQ and Medeski Martin & Wood.

VOXNEWS

by Suzanne Lorge

Stacey Kent is an articulate singer who delivers simple melody lines in a clear, true voice. Behind this understated presentation is a quick intelligence and a keen understanding of music and words and how they fit together: Even as a child, Kent says, she had "a good pair of ears and was receptive to music and language" - proclivities that led naturally to an international career as an interpreter of jazz and popular song.

Kent has spent most of her professional years in Europe, where she went to study comparative literature in the early '90s. After a series of happy accidents - one of which was meeting saxophonist and future husband Jim Tomlinson at Oxford - Kent began performing around London. Her reputation grew and before long she was appearing in film and getting airplay in Europe. Fast forward to 2007, when Kent recorded *Breakfast on the Morning Tram* (Blue Note), with lyrics by Booker-prize-winning novelist Kazuo Ishiguro and music by Tomlinson. The album received a Grammy nomination for Best Jazz Vocal Album and Kent, at last, was properly introduced to listeners in the US. This engaging singer appears at Birdland Jun. 2nd-6th.

Pianist Bill Evans rarely recorded with singers, but among the notable exceptions was **Tony Bennett**, one of the best-selling pop singers of the 20th century. Evans and Bennett first recorded together in 1975 and then again in 1976, four years before Evans' death. The result of these two sessions - 40-some takes of standards like "Some Other Time" and "You Don't Know What Love Is" and Evans' "Waltz For Debby" - has been reissued on one album as *The Complete Tony*

Bennett/Bill Evans Recordings (Concord). It's a fascinating release - not just because these two performers occupy top spots among the musicians of their generation, but also because these recordings are no less compelling today than they were 33 years ago. Evans' idea of collaboration involved improvisational interaction with other players - not your usual way of working with a singer and especially a pop singer, where accompaniment is about showcasing the vocal performance. Bennett, though not an improviser, holds his own against Evans' shifting harmonics and occupies only one half of the spotlight on this disc, which also includes unaccompanied solo piano tracks. This release captures some of the finer moments in vocal jazz history.

When it comes right down to it, there aren't many male jazz vocalists out there and when you find one, especially one as good as **Jeff Oster**, pay attention. Oster has a fantastic sense of time and what a scatter! It's like listening to a sober Chet Baker, without all that whispering. Oster's new CD, *Shining Hour* (Jazzed Media), with The Oster/Welker Jazz Alliance, promises to be one of the best debuts of the year.

Bassist Cameron Brown has done more work as a sideman than as a bandleader, but no matter: His two CDs as leader and composer only make us wish he would do more. In 2003 he released *Here and How! Volume 1* (OmniTone), a recording of a 1997 concert in Belgium and this year he's released *Volume 2*. The vocalist on both CDs is **Sheila Jordan**, smart and electric as ever.

Another newly released live recording from years gone by: **Urszula Dudziak's** *Future Talk* (Inner City), recorded in New York in 1979. Dudziak uses free improv and vocalese in a wholly unexpected and

wholly fascinating way with violinist Michal Urbaniak.

Gigs galore: Hilary Kole and Billy Stritch celebrate the work of Mel Tormé at 92nd Street Y (Jun. 6th-8th); Jane Monheit plays Blue Note (Jun. 16th-21st); Tessa Souter and Norma Winstone perform together at Sweet Rhythm (Jun. 20th) and Diana Krall headlines Carnegie Hall (Jun. 23rd-24th).

Also on Jun. 23, Encompass New Opera Theater is launching its nascent jazz program with a gala featuring Ann Hampton Callaway and Trio Jazz Brasil. For more information, visit encompassopera.org. ♦



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DAVID SMITH TRUMPET
NATE MAYLAND TROMBONE
RALPH HAMPERIAN TUBA
DAVE PHELPS GUITAR
TRICIA WOODS PIANO
TOM HUBBARD BASS
BRIAN WOODRUFF DRUMS



- Mon Jun 1 **AMRAM & CO 8:30PM**
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- Wed Jun 3 **NEWBORN TRIO (DEBUT CONCERT!) 8:30PM**
Jeffrey Lependorf, Katie Down, Miguel Frasconi
- Thu Jun 4 **GNU VOX: SEUNG-HEE AND AKIKO PAVOLKA'S HOUSE OF ILLUSION 8:30PM**
Seung-Hee Han, Adam Kolker, Pete Rende, Ike Sturm, George Schuller, Akiko Pavolka, Nate Radley, Matt Renzi, Matt Pavolka, Bill Campbell
- Fri Jun 5 **RALPH ALESSI AND MODULAR THEATRE 9PM & 10:30PM**
Loren Stillman, Ben Street, Nasheet Waits
- Sat Jun 6 **MY BAND FOOT FOOT - A SHAGGS REVUE 9PM & 10:30PM**
John McNeil, JC Sanford, Meg Okura, Andrew Green, Ben Rubin, Ted Poor
- Sun Jun 7 **GERALD M. THOMAS GROUP 8:30PM**
Chris Winans, Omar Daniels, Nick Russo, Lou Rainone, Howard Britz, Grisha Alexiev
- Mon Jun 8 **COMPOSERS COLLABORATIVE: SERIAL UNDERGROUND 8:30PM**
Jed Distler, Gilda Lyons & Seraphim, Matthew Greenbaum
- Wed Jun 10 **LAUBROCK/DAVIS/SOREY PASCAL NIGGENKEMPER TRIO 8:30PM**
Ingrid Laubrock, Kris Davis, Tyshawn Sorey, Pascal Niggenkemper, Robin Verheyen, Tyshawn Sorey
- Thu Jun 11 **GNU VOX: CINDY SCOTT 8:30PM**
- Fri Jun 12 **JASON RIGBY QUARTET 9PM & 10:30PM**
Mike Holober, Cameron Brown, Jeff Davis
- Sat Jun 13 **GLOBAL MOTION 9PM & 10:30PM**
Nikolaj Hess, Tony Moreno, Marc Mommaas
- Sun Jun 14 **THE TRANSATLANTIC COLLECTIVE - CD RELEASE 8:30PM**
Patrick Cornelius (USA), Kristjan Randalu (Estonia), Michael Janisch (UK), Paul Wittgen (Luxembourg)
- Mon Jun 15 **SØREN KJÆRGAARD - THOMAS MORGAN - TOM RAINEY 8:30PM**
- Thu Jun 18 **PO'JAZZ HOSTED BY GOLDA SOLOMON 6 PM GNU VOX: BRENDA EARLE - CD RELEASE "SONGS FOR A NEW DAY" 8:30PM**
Jessie Lewis, Ike Sturm, Jared Schonig
- Fri Jun 19 **SANDRA WEIGL & VIKTOR FUCHS 9PM**
Jeremy Boniello, Pete Newman, Lucian Ban
- Sat Jun 20 **ANDREW RATHBUN GROUP - CD RELEASE 9PM & 10:30PM**
Nate Radley, Johannes Weidenmuller, Clarence Penn
- Sun Jun 21 **SINNE EEG QUARTET; NIKOLAJ HESS, GREG HUTCHINSON, JOHN HEBERT 8:30PM**
- Mon Jun 22 **21ST SCHIZOID MUSIC PRESENTS: GILBERT GALINDO 8:30PM**

FESTIVAL OF NEW TRUMPET MUSIC - FONT

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9PM Greg Bobulinski G-Men w/ Daniel A. Weiss, Tom Kirchmer, Ed Balsamo
10PM Josh Berman's Old Idea w/ Keefe Jackson, Jason Adasiewicz, Anton Hatwich, Frank Rosaly
11PM Leron Thomas Group w/ Mike Moreno, Mike Severson + TBA
- Saturday, Jun 27
9PM Nadje Noordhuis Quartet w/ Mike Holober, Matt Wigton, Rohin Khemani
10PM Jordan McLean Trio w/ Derin Oge, Anneke Schaal-Yoder
11PM Search:RJ Avallone, Matt Malley, David Moss + TBA
- Sunday, Jun 28
8:30PM Clarino: Thomas Heberer, Joachim Badenhorst
9:30PM Russ Johnson Quartet w/ Jacob Sacks, Eivind Opsvik, Rudy Royston

- Mon Jun 29 **TONY MALABY'S APPARITIONS 8:30PM**
Drew Gress, Tom Rainey, John Hollenbeck
- Tue Jun 30 **JOE GIARDULLO/ANDREA CENTAZZO 8:30PM**

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Vinnie Sperrazza
drums/percussion

Vinnie Sperrazza, originally from Sauquoit, NY, 15 miles south of Utica, moved to Brooklyn in 2002 after completing his studies at William Paterson University in New Jersey. While there, he began working with legendary jazz pianist James Williams, an association that lasted until Mr. Williams' passing in July 2004. Upon moving to Brooklyn, he became active in the Brooklyn jazz and creative music scene and is currently involved in many projects, both as a leader and a sideman and is also active as a music educator.

TEACHERS: Vincent F. Sperrazza, Jr. (my father), Rick Compton and John Riley taught me all I need to know about drumming. I find it hard to express how much I learned from James Williams. Also, Rick Montalbano Jr. and Sr. I would need five of these columns to mention all my teachers - there have been so many and they were all so generous and helpful.

INFLUENCES: The most important drummers for me, in my own private musical life, are Tony Williams, Jo Jones, Max Roach and Paul Motian. Also Art Blakey, Philly Joe Jones, Ben Riley, Frankie Dunlop, Roy Haynes, Levon Helm, Keith Moon, Kenny Clarke, John Bonham and approximately 419,689 other drummers and musicians. But I should mention my family, my peers and my students as my biggest influences.

CURRENT PROJECTS: I am leading a trio with Jacob Sacks on piano and Dave Ambrosio on bass and we've just released our first album, *Peak Inn*, on Fresh Sound-New Talent Records. I also have a band with Matt Blostein - our album *Ursa Minor* is on Envoi Recordings. I'm involved as a sideman in many projects including Judith Berkson's Platz Machen, Ben Sheuer's Escapist Papers, Yoon Choi's E-String Band, Sean Moran's Big Elephant Small Elephant, Ben Holmes Trio, Justin Mullens Big Band and Quintet, Amanda Monaco's Playdate and collaborations with Mike McGinnis, among others.

BY DAY: Teaching drum lessons, running student ensembles, coordinating the jazz programs at Queens College Center For Preparatory Studies in Music and the JCC Thurnauer School of Music, reading, drinking coffee, having Yoon Choi teach me cooking.

I KNEW I WANTED TO BE A MUSICIAN WHEN...
I was very young and my brother Joe and I would be so excited when my dad's band was rehearsing at our house.

DREAM BAND: Count Basie. Or Wynton Kelly and Paul Chambers. And Bob Dylan.

DID YOU KNOW?
I love to go running in Prospect Park.

FOLLOW UP WITH:
Email: vsperrazza@hotmail.com
Web: myspace.com/vinniesperrazzadrums

Sperrazza is at Le Grand Dakar Jun. 16th and Barbès Jun. 15th with the Peak Inn trio. See Calendar.



Tim Kuhl
drums

Over the past several years numerous musicians have grown out of the Brooklyn music scene to hold great respect in the community of the jazz world. One of the most creative artists in that field is drummer/composer Tim Kuhl, who has maintained his own ensembles while performing with a number of jazz greats such as Mike Formanek, Josh Roseman and Alan Ferber to name just a few. His compositional talent, aided by his masterful approach to the drumkit, place him in the forefront of the young artist jazz community.

TEACHERS: Jon Seligman, Dan Rauschenberg, Michelle Humphreys and Mike Kuhl.

INFLUENCES: Bach, Miles Davis, The Beatles, The Rolling Stones, Mozart, Wayne Shorter, Jim Black, Tim Berne, Led Zeppelin, Tony Williams, Elvin Jones, Brian Jones...the list goes on.

CURRENT PROJECTS: My sextet ensemble Tim Kuhl Group with Aidan Carroll (bass), Nir Felder and Ryan Mackstaller (guitar), Jon Irabagon (tenor sax) and Rick Parker (trombone) just released *GHOST & KING*. I also lead an experimental, avant garde trio, Tim Kuhl's 3. Plus, various other rock and jazz groups.

BY DAY: I work freelance as a performer, teacher, apartment mover and on commercial sets as a Production Assistant.

I KNEW I WANTED TO BE A MUSICIAN WHEN...
I have a very musical family where two of my older brothers are professional musicians to this day. I have learned so much from them over the years.

DREAM BAND:
Pretty much anything with bassist Mike Formanek.

DID YOU KNOW?
I dig chick rock.

FOLLOW UP WITH:
Email: dj_most_wanted@hotmail.com
Web: myspace.com/timkuhlgroup

Kuhl is at Goodbye Blue Monday Jun. 18th and Spike Hill Jun. 29th. See Calendar.

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Live at the Village Vanguard, Vol. II
Paul Motian Trio 2000 + Two (Winter & Winter)
 by Ted Gordon

This is indoor music: music for contemplating, sitting and smoking, letting it smolder in your ears and grow. Paul Motian, the veteran drummer whose mature, idiosyncratic percussive language has been shaped by years of playing with Bill Evans, Paul Bley, Keith Jarrett and others, shines on this album: he seems completely at home, considered, even slow at some points. Nearly a generation after he recorded the legendary session at the Village Vanguard with Evans in 1961, Motian returned with his Trio 2000 ensemble, a group with Larry Grenadier (bass) and Chris Potter (tenor saxophone). They were joined by "+ Two", really + Three: pianist Masabumi Kikuchi, alto saxist Greg Osby and violist Mat Maneri, though Osby or Maneri sit out while the other is playing. This music is very different from that of Evans all those years ago: less rhythmic and more percussive, less melodic and more tonal, less virtuosic and more personal.

This album was preceded by another tremendous release from the same run and it delivers more of the same; frankly one wonders why the two discs weren't released as a two-CD set. Motian's atmospheric, freely flowing drumming is perfectly paired with Kikuchi's highly chromatic harmonic underpinnings, turning standard (even hackneyed) tunes, such as "Till We Meet Again" and "If You Could See Me Now", into emotional, angularly improvised compositions, usually featuring extended solos by Potter and Kikuchi. Motian and Grenadier often take a back seat, highlighting the interaction between Potter and Kikuchi, which reaches a climax in the transition between Motian's "Ten" and "Divider". (Listening with good headphones reveals Kikuchi's humming, which adds to the intensity of his improvisation.)

Maneri is less prevalent on this disc, appearing only on a few tracks; his solo on "Fiasco", however, is perfectly timed and blends very nicely with Potter's tenor. His viola's tone recalls a very dark Stephane Grappelli, had he been less obsessed with fast licks and more with expressive, unusual improvisation. That cool, creative sentiment dominates this album and makes it a true pleasure to digest.

For more information, visit winterandwinter.com. Motian is at Village Vanguard Jun. 9th-14th with Bill McHenry. See Calendar.



Meditations John Coltrane (Impulse-Verve)
Live in Europe Rashied Ali Quintet (Survival)
Art-Work Hal Galper (Origin)
 by Kurt Gottschalk

The eight years John Coltrane spent as a leader before his truly untimely death have been parsed and evaluated endlessly, with such vague qualities as

importance, significance and influence repeatedly shuffled and distributed like playing cards. Another label tossed around is underappreciated, which is at least as difficult a thing to measure.

But one record does stand out as a fascinating - and yes, underappreciated - document in Traneology and if the keepers of the jazz canon don't always recognize the keys *Meditations* holds, musicians seem to: Rashied Ali and David Liebman have both covered the album in its entirety. Just as *The Complete 1961 Village Vanguard Recordings* boxed set can be seen as a blueprint for Coltrane's "classic quartet", *Meditations* can be read as an outline for the remarkable advances of the final two, unbelievably prolific, years of his life.

Like *A Love Supreme*, almost universally regarded as his greatest work, *Meditations* (recorded in two versions the following year) is an album-length suite deeply rooted in Coltrane's spiritual beliefs; as the title suggests, this is transcendent music. Coltrane first recorded it in September of 1965 with his standing quartet of McCoy Tyner, Jimmy Garrison and Elvin Jones in a version that wouldn't be heard until 1977 and then returned to the studio two months later with the quartet augmented by Rashied Ali on drums and Pharoah Sanders on sax. The second session upped the energy considerably and there's a palpable tension between the quartet and the thunder of the new players, with the leader right in the middle. It would be the last studio session Tyner and Jones would do with Coltrane and so truly marks a turning point, documenting Coltrane's transition to free improvisation and the influence that such younger players as Albert Ayler and Archie Shepp were having over him.

But the significance is not all historical. If it's not one of Coltrane's greatest offerings, it still goes without saying that it's deserving of the current reissue (although there's no new mastering or added tracks since the last CD issue to sell it). While the first two pieces do sound like nascent attempts at what he would later achieve, "Love" stands out as one of his more memorable compositions, opening with a lyrical three-minute bass solo before Coltrane introduces a leapfrogging theme similar in approach to the earlier "One Up, One Down" or "Giant Steps" but with a new impetus in execution and a cascade coming from the two drummers behind him. When it flows into "Consequences" and Sanders joins on second sax, it is truly jubilant. The brief "Serenity" that closes the album hints at the approach to modality that he would realize on *Expression*, truly an underacknowledged album in Coltrane's discography.

Four decades later, Rashied Ali soldiers on along the path Trane set and *Live in Europe* (recorded at the Jazz Happening festival in Tampere, Finland) is a surprising step on the journey. Close to 60 of its 70 minutes are given to James "Blood" Ulmer compositions, which is a hard thing to imagine given that there's no guitar in the band. The 26-minute "Theme From Captain Black" (called "Theme for" here) opens the set, reimagining Ulmer's three-minute groove (recorded in 1978 with Ornette and Denardo Coleman atop Jamaaladeen Tacuma's electric bass) for a traditional quintet lineup. Ulmer's funky theme isn't quickly recognizable here, but it's energetically played, particularly by Ali and bassist Joris Teepe, who leaps out across the set. After a shorter piece by saxophonist Lawrence Clark, they close with Ulmer's "Thing for Joe", written for Joe Henderson.

Whatever the project, Ali is not one to fade into the background and that energy level is what makes the Hal Galper trio record *Art-Work* so odd. Galper is a muscular player as well and their opening take on Ellington's "Take the Coltrane" is played with surprising velocity. Galper doesn't quite pound the piano but plays with a strength that works well with Ali's percussion. It's easy to imagine them playing a furious free improv session, but the set list was

mostly standards when they recorded at William Paterson University in New Jersey. The group eases off to interpret Miles Davis and Charlie Parker, giving bassist Reggie Workman more room to be heard. Galper's two ballads are left for the end but contain the most finesse on the album.

For more information, visit vervemusicgroup.com, myspace.com/rashiedali and origin-records.com. Ali is at Middle Collegiate Church Jun. 19th. See Calendar.



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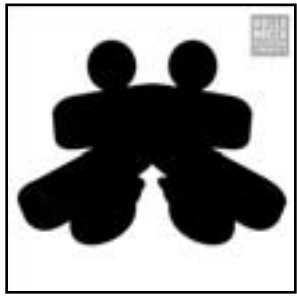
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- The Naked Future - *Gigantomachia* (ESP-Disk)
- Jeremy Udden - *Plainville* (Fresh Sound-New Talent)
- WHO Trio (Wintsch/Hemingway/Oester) - *Less Is More* (Clean Feed)
- David Adler**
New York@Night Columnist
- Jerry Bergonzi/Dick Oatts - *Saxology* (SteepleChase)
- Agusti Fernández - *Un Llamp Que No S'Acaba Mai* (psi)
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- The Oster-Welker Jazz Alliance - *Shining Hour* (Jazzed Media)
- Wadada Leo Smith/Jack DeJohnette - *America* (Tzadik)
- Charles Tyler - *Saga of the Outlaws* (Nessa)
- Laurence Donohue-Greene**
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- Peter Evans - *Nature/Culture* (psi)
- Satoko Fujii/Myra Melford - *Under the Water* (Libra)
- Sex Mob Meets Medeski - *Live in Willisau 2006* (Thirsty Ear)
- The Tiptons Sax Quartet - *Laws of Motion* (Zipa!/Spout Music)
- Andrey Henkin**
Editorial Director, AllAboutJazz-New York



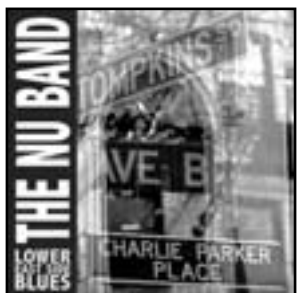
Rainbow Jimmies
John Hollenbeck (GPE)
by Lyn Horton

In 2007, percussionist and composer John Hollenbeck won a Guggenheim Fellowship he used to study the extent to which the violin can be pushed instrumentally. To do this, he worked with consummate violinist Todd Reynolds and vibist Matt Moran and created "The Gray Cottage Studies", which provide the majority of pieces for *Rainbow Jimmies* (the remaining four tracks of the recording spotlight other musical groups).

Hollenbeck's muses are his direct experiences with his work surroundings. Generally, he translates them into highly rhythmic and repetitive phraseology. The intended simulation of building a temple is evident in "Ziggurat (exterior)", where the Youngstown Percussion Collective and Saxophone Quartet perform unison sax lines at differing intervals, overlaying tribal-like drum beats, vocal calls and tinkling percussive ornamentation. For the title cut, The Claudia Quintet, of which both Hollenbeck and Moran are members, exhibits a similar principle of repetition (to imitate sprinkling decorative jimmies on ice cream) but, in this instance, specific and typically modified phrases overlap one another in a continual progression of changes in tempo, key or instrument.

The elegant and poignant "The Gray Cottage Studies" (reflective of The Blue Mountain Center in New York State where Hollenbeck wrote them) seem to break the pattern of recurrence by moving into more narrow, yet fluid, examination of timbral alteration. Reynolds employs every violin attack imaginable with precision, from legato to pizzicato, staccato and more. The vibes echo or complement the violin's dynamic to create a full vibrancy and resonance. In four out of the seven studies, Hollenbeck offsets the tone colors of the integrated string and vibe sound with the dryness of clicking stick to cymbal or snare combinations.

For more information, visit cdbaby.com/cd/hollenbeckj. Hollenbeck is at The Stone Jun. 2nd and Cornelia Street Café Jun. 29th with Tony Malaby. See Calendar.



Lower East Side Blues
The Nu Band (Porter)
by Robert Iannapolo

To those who thought The Nu Band was a one-shot group, witness *Lower East Side Blues*, their fourth album since 2003 and first recorded in a studio. With such busy schedules it seemed as if four musicians of this caliber - trumpeter Roy Campbell, alto saxist/clarinetist Mark Whitecage, bassist Joe Fonda and drummer Lou Grassi - couldn't stay together very long. That they now have several international tours behind them and have a burgeoning discography is an indication of their level of commitment.

They run the band like a co-operative with each

member contributing compositions. These are well chosen and tend to play to the strengths of the individuals, even if they weren't originally written specifically for the group. Campbell's title track opens the proceedings with a smartly bopping head, kept afloat by Grassi with an Ed Blackwell-like buoyancy that allows Campbell and Whitecage to fly over the changes with ease. The Fonda composition "In A Whitecage" highlights its dedicatee's clarinet work, it's matched beautifully by Campbell's smoky muted trumpet. Incidentally, Campbell uses the mute extensively on this disc and to great advantage. Whitecage's "Connecticut Solution" emphasizes the entire group with its closely harmonized mysterious theme and lopsided 5/4 gait. Grassi's "Avanti Galoppi" chugs along on Fonda's ostinato pattern and demonstrates his driving contributions to the band. Having the horns play the theme in half-time over the double-time of the rhythm section creates a nice tension.

The Nu Band sounds like four musicians who genuinely enjoy playing together. And *Lower East Side Blues* has all of the heat, drama and high-quality improvising that makes a jazz recording worth hearing.

For more information, visit porterrecords.com. This group is at The Local 269 Jun. 1st. See Calendar.



Peak Inn
Vinnie Sperrazza (Fresh Sound-New Talent)
by Clifford Allen

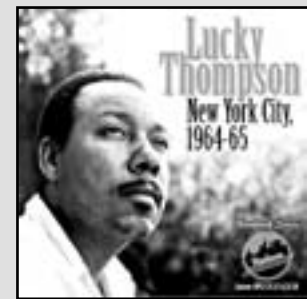
The piano trio is a medium that became immensely popular with Bill Evans' meteoric rise on the international scene in the '50s and has remained an astonishingly equilateral creative outlet for an extraordinary array of harmonic and rhythmic complexity. However, there aren't a lot of groups taking the chances available to them, instead mining the standard fakebook or the popular canon in either a neo-romantic or wholly discordant manner. *Peak Inn* joins Brooklyn-based drummer Vinnie Sperrazza with regular sparring partners, pianist Jacob Sacks (they work together in altoist Matt Blostein's group) and bassist Dave Ambrosio, on four standards, Sperrazza's tune "Hyde" and six collective improvisations. The set teeters between dissonant, impulsive freedom and a fresh, lyrical take on the "book" - albeit with the former directly informing the latter.

On "All Last Night", Sacks' insistent rumbling, arcing out from lower to midrange and tumbling back again, is needled by simple pizzicato figures and an easing surge from Sperrazza's toms. A grubby run gets immediate ride support and Ambrosio starts to shove before the group falls into silence. That run is a foreshadowing of Powell's "Bouncing with Bud" nary a minute later, Sacks trying to cram all his Dave Burrell/Jaki Byard (at his 'outest') licks into a few bars, combined with agitated, dry percussion and woody sketches. Two minutes and this foray into Bud is done, though one does get a sense of Sperrazza's approach to time, which rests on implied repetition (simple shifts in tone and density within a narrow area). Playing freely on "Our Enemy is Dangerous and Wiley", angular walks come in and out of focus, alternately didactic and shadowy. Wayne Shorter's "Fee Fi Fo Fum" is teased, chewed around and flirted with in a way that recalls the trio of Paul Bley, Steve

Swallow and Barry Altschul on *Closer* (ESP, 1965). Similarly, the tunes here are brief, the longest clocking in just over five minutes and many pieces evaporating rather than stretching out. And there's the rub - longer and equally kaleidoscopic improvisations on familiar tunes are surely within the range of these players. The short running times only serve to whet the appetites of those already apprised of the trio's capabilities.

For more information, visit freshsoundrecords.com. Sperrazza is at Le Grand Dakar Jun. 16th and Barbès Jun. 15th with the Peak Inn trio. See Calendar.

UNEARTHED GEM



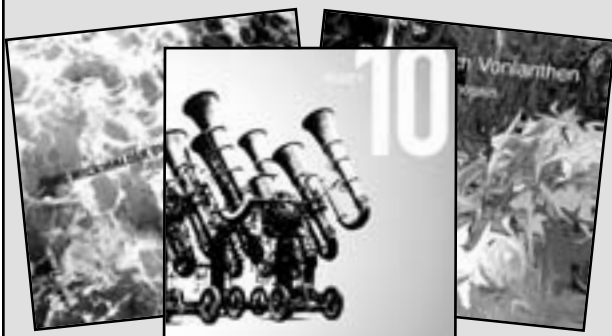
New York City (1964-65)
Lucky Thompson (Uptown)
by George Kanzler

Eli "Lucky" Thompson should be remembered as one of the premier tenor saxophonists of the bebop/hardbop era, right along with Sonny Rollins and John Coltrane. Before Rollins, he had recorded with pianoless trios; before Coltrane he had taken up, and mastered, the soprano sax. And he appeared on one of Miles Davis' most influential record dates: the sextet session that produced those templates of hardbop, *Walkin'* and *Blue 'N Boogie*. But Thompson was labeled as "difficult", easily making enemies in an industry where he attempted to assert artistic and financial control (his own publishing and recording companies), refusing to go along with the status quo. On top of that add an emerging paranoid schizophrenia that would find him disappearing from the scene by 1975, dying in 2005. So Thompson never achieved the popularity or acclaim of contemporaries like Coltrane and Rollins and left a relatively meager recorded legacy, the bulk of it from the '50s.

This relatively short (40- and 44-plus minute CDs) two-date album is a welcome addition to that legacy, capturing parts of an octet concert (Feb. 28th, 1964) and a quartet engagement at the Half Note (Feb. 19th, 1965). It proves that Thompson continued to grow and develop musically in his last decade of active playing. On both dates he's featured almost equally on tenor and soprano saxes. On the latter his style eschewed the Middle Eastern overtones and throaty vibrato of Coltrane and Steve Lacy in favor of a clean, light tone, clear articulation and a vibrant lyricism. A fine example is the ballad "What's New" on the Half Note date. Thompson's solos on both horns, whether ballads or uptempos, are wonders of logical, cohesive improvisation that build with strong narrative lines. Noal Cohen's cogent liner notes (a fine primer on his musical career) quote him in apropos fashion: "Every note in a solo must mean something. All the strands of sound and rhythm must be tied together and make for a stimulating, informative picture." Thompson the composer-arranger is spotlighted on the concert disc while the quartet disc favors standards, but on both the improviser is in top form.

For more information, visit cityhallrecords.com

GLOBE UNITY



Furioso Jürg Wickihalder (Intakt)

Synopsis

Denis Beuret/Hans Koch/Vinz Vonlanthen
(Altrisuoni)

Keller's 10 Beat Keller (Unit)
by Andrey Henkin

Switzerland is not as neutral as one might think, at least when it comes to music. Bordered by Germany, France, Italy and Austria, the country is a mix of cultures and languages, with cities like Zurich, Geneva and Berne functioning as a microcosm of the European continent. With a population of almost eight million people, it has had a long jazz tradition, from drummers Charly Antolini and Pierre Favre and pianists Irene Schweizer and Sylvie Courvoisier to newer ambassadors like Gregoire Maret and Nik Bärtsch.

Jürg Wickihalder is a young saxophonist from Glarum and *Furioso* is the first recording of his Overseas Quartet with Achille Succi (Italy) and the Canadian rhythm section brothers Mark and Kevin Zubek. Alongside eight Wickihalder originals, the quartet examines two pieces by Thelonious Monk, "Four in One" and "Played Twice". Their inclusion is instructive as Wickihalder, who plays alto and soprano against Succi's bass clarinet and alto sax, writes music that echoes the vaguely subversive style of the American pianist. Despite being on the avant garde label Intakt, Wickihalder's music is almost traditional, though that can mean bebop, klezmer, Dixieland or even Weimar-era cabaret influences.

About as different as you can get is the trio of Denis Beuret (trombone, electronics), Hans Koch (bass clarinet, electronics) and Vinz Vonlanthen (electric guitar) and their live-from-many-locations disc *Synopsis*. Obviously these guys require lots of power strips and listeners will need remarkable attention to get to the centers of the 24 improvised pieces recorded in Spring-Summer 2007. Koch, born in Biel, is the oldest by at least 15 years and also the most well-known, though Beuret is a fine player, as evidenced by 2008's *Alone* (Leo). *Synopsis* is a misleading title; there is little in the way of resolution here. In fact, the miniscule bleeps, clicks and toots are definitely more journey than destination, understated and almost insectoid.

Keller's 10 is the little big band of Beat Keller, a precocious young composer and resident of Zurich. The group of mostly 30-somethings (three saxes, two trumpets, two trombones, keys, bass and drums) navigate the leader's expansive compositions, which are well thought out yet not overly through-composed or textural. There are moments of limpid reflection that abut segments of Globe Unity-like cacophony and some might call the album slightly schizophrenic. But Keller is wise enough to vary his pieces to keep listeners engaged yet somewhat off-balance. An excellent debut from an ambitious writer.

For more information, visit intaktrec.ch, altrisuoni.com and unitrecords.com



The Big Sax CD: Contemporary Baritone Saxophones
Various Artists (SLAM)

The King of All Instruments Charles Evans (Hot Cup)
The Vilnius Implosion Mats Gustafsson (No Business)
For Others Andreas W. Andersson (Compunctio)
by Jeff Stockton

Dedicating oneself to the baritone saxophone indicates a big personality, so it's surprising that few jazz stars have emerged on the instrument. Aside from Gerry Mulligan and Pepper Adams (from the mainstream) and John Surman and Hamiet Bluiett (from just outside the mainstream), most of the other players that come to mind are tenor men or altoists first. The releases considered here offer approaches to the instrument as distinctive as the individual musicians doing the playing.

The Big Sax CD is a useful compilation of practitioners from around the world, including Italy, the US, UK, Finland, Russia and Cuba. Solo performance seems to be the essence of baritone playing and the majority of tracks (ranging one to five per artist) are just that, with the remainder adding an accompanist (piano, violin, drums, trumpet, electronics) to form various combinations. Only American Charles Evans is represented in a (pianoless) quartet and Brit George Haslam makes the central statement with pianist Roi Maciaz on "El Puntanito". But the most offbeat and compelling offering comes from Russia's Sergey Letov, who layers vocals and electronic effects over his sax to show what can move the baritone into jazz' 2nd century.

Rarely does a CD come along as intensely personal and ambitious as Charles Evans' *The King of All Instruments*, which is labeled a "multi-layered solo baritone saxophone" performance. Evans drapes his compositions in overdubs of his own creation on the single horn, with tones ranging from what sounds like a trumpet to electronic buzzing, along with sections of shrill high notes and thunderous low notes all working to create the dissonant, terribly beautiful symphony of Evans' imagination. This CD has precedent in the work of Rahsaan Roland Kirk and in the arrangements of the World Saxophone Quartet, but sounds like the culmination of a life's work. The difference here is that Evans is just getting started.

After Mats Gustafsson perpetrates his usual degree of saxophone abuse on the first cut on the vinyl-only *The Vilnius Implosion*, a compelling and well-considered hodgepodge of pops, honks, heavy breathing, tongue slaps and primal screams, he tells the audience in a gentle voice that it was a "Swedish ballad". They chuckle. Perhaps nervously, because there's the rest of the concert to come. But Gustafsson holds them rapt and they are receptive to following his imagination as it moves through the baritone, a vintage slide saxophone and an alto fluteophone. Mats isn't much for melody, but the crowd at a space in Vilnius, Lithuania is held in the hands of a master who crafts a statement as carefully and deliberately rendered as a marble sculpture.

Andreas W. Andersson, baritone saxophone in the improvisational trio Plunge, played the first note at the 2007 festival organized by Compunctio (the up-and-coming Swedish label responsible for last

year's exquisite *Elise* by Ingebrigt Håker Flaten and Håkon Kornstad). Attendees of the second annual festival were given a copy of the very limited edition EP *For Others*, a hand-numbered CD housed in interlocking white cardboard, which contributes to its boutique-style class. Andersson's invocation is a lyrical and melodious call to assemble for those who were there when it happened, as it happened.

For more information, visit slamproductions.net, hotcuprecords.com, nobusinessrecords.com and compunctio.com. Evans is at Vision Festival Jun. 13th with Seth Meicht and The Stone Jun. 17th with Mostly Other People Do The Killing. See Calendar.

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The Brute & The Beautiful
Ben Webster (Storyville)
 by Michael Steinman

Ben Webster (1909-73), perhaps the least acknowledged of the great jazz tenor saxophonists, was fortunate enough to have a varied 40-year recording career. His ballads were immensely tender and his blues and faster tunes could be nearly violent in their intensity. Hence the title of this two-disc set, a centennial issue that celebrates this musical duality. Webster's career found him in so many contexts (accompanying Billie Holiday, early and late; an integral member of the classic 1940-41 Ellington orchestra; leading 52nd Street small groups with Big Sid Catlett, Al Haig, Tony Scott and others; recording with strings; starring in Jazz at the Philharmonic for Norman Granz) that a two-CD set doesn't come close to doing him justice. Most of the material is taken from Webster's final decade, spent in Europe, where he played primarily with rhythm trios, less often with the Danish Radio Big Band. Eight earlier tracks recorded in the United States find him with local pick-up groups; one exception, from 1949, features pianist Jay McShann and blues singer Walter Brown. Another is an intimate duet with his friend, bassist Milt Hinton, recorded in the latter's basement.

This set promises a number of tracks that have never been issued before and the book-length Webster discography (Langhorn and Sjogren, 1996) indicates that 10 of the 27 tracks here are indeed newly issued. Some of these discoveries are quite rewarding: the slow-tempo "Sweet Georgia Brown" with violinist Finn Ziegler and "Better Go" with trumpeter Carmell Jones are especially fine. But Webster's European accompanists were often not up to his level or idiomatically appropriate. He plays wonderfully throughout this set, but is often forced to play against a more boppish rhythm section than he might have preferred and a number of the ballad performances are mired in lush semi-symphonic arrangements. The audio quality won't bother those accustomed to collectors' tapes of rare performances where the volume levels go up and down from track to track and the fidelity is often inferior, but these things might distress more sensitive listeners.

However, a handful of tracks (not all of them new to CD) are priceless. Webster started his musical career as a stride pianist and he loved the idiom, even when he was clearly out of practice. The first CD begins with two brief run-throughs of "In A Mellotone", slow and fast, with Webster lumbering joyously through the unabashed conventions of stride circa 1932. The duet with Hinton on "Sophisticated Lady" is entrancing even when you have heard it a dozen times. Just as affecting are two quartet performances with Teddy Wilson - "Stardust" from 1969 and "Old Folks" from 1970 - the latter a mournful tribute to Webster's friend, mentor, section-mate and colleague Johnny Hodges, who had just died. Taken together, these five performances add up to an irreplaceable 20 minutes, but Webster is a far more diversified creative figure than this set can contain. So much emphasis is put on his last years, that the set often seems a lopsided portrait of a great musician, an addendum to the recent Webster boxed set, *Dig Ben*.

For more information, visit storyville-records.com

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PIANO JAM: WITH RESPECT TO OSCAR
 Mulgrew Miller, piano / Eric Reed, piano / Renee Rosnes, piano / Bill Charlap, piano / Nicholas Payton, trumpet / Grant Stewart, tenor saxophone / Randy Napoleon, guitar / Peter Washington, bass / Kenny Washington, drums

MON, JUL 27, 8 PM
THE GERRY MULLIGAN SONGBOOK
 Gary Smulyan, baritone saxophone / Jeremy Pelt, trumpet / Jerry Dodgion, alto saxophone / Harry Allen, tenor saxophone / Bill Charlap, piano / Ted Rosenthal, piano / Peter Washington, bass / Kenny Washington, drums

TUE, JUL 28, 8 PM
IT'S JAZZ, CHARLIE BROWN: THE MUSIC OF VINCE GUARALDI
 Bill Charlap, piano / Carol Woods, vocals / Houston Person, tenor saxophone / Joe Locke, vibes / Freddie Bryant, guitar / Sean Smith, bass / Willie Jones, III, drums / Daniel Sadownick, percussion

THU, JUL 30, 8 PM
SAXOPHONE SUMMIT
 Jimmy Heath, tenor saxophone / Phil Woods, alto saxophone / Steve Wilson, alto saxophone / Harry Allen, tenor saxophone / Jimmy Greene, tenor saxophone / Bill Charlap, piano / Ray Drummond, bass / Lewis Nash, drums

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Bag It!
The Thing (Smalltown Superjazzz)
 by Andrey Henkin

One of the most appealing facets of The Thing - saxophonist Mats Gustafsson, bassist Ingebrigt Håker Flaten and drummer Paal Nilssen-Love - is the visceral experience of seeing them play live. Huddled closely on stage, wearing matching Ruby's BBQ of Austin t-shirts, dripping with sweat and manhandling their instruments, the trio is one of the modern wonders of avant garde jazz.

The band, with Gustafsson solely on tenor instead of the expected baritone, headlined a bill at Brooklyn's Zebulon last month with local monstrosities Sparks and Little Women, the second gig of a 15-show North American tour in support of *Bag It!*, their 11th release and eighth for the Norwegian Smalltown Superjazzz label. The 45-minute set was given over to three versions of the album's title track and featured the priceless quote from Gustafsson: "It's a real pleasure to play, trying to nail this 'Bag It!' piece, but always failing." Joining the group for two of the three attempts was longtime collaborator Joe McPhee on second tenor. The versions resolved into two Thing favorites, "Baby Talk" by James Blood Ulmer and Lightning Bolt's "Ride the Sky", before the group closed out the evening with McPhee's "Alien".

But the one problem with The Thing thus far has been that almost none of their albums effectively captured the live experience. 2005's *Garage* came close and 2006's *Action Jazz* even closer but not until *Bag It!* has the band's ferocity been depicted so well in a studio environment. Some of the credit must be given to engineer Steve Albini, of Big Black fame, who highlights the trio's punk aesthetic with spacious recording that does not sacrifice their 'gentler' moments. And Smalltown Superjazzz' stark design - primarily black and white pictures of the band performing at Ruby's - is fittingly bleak.

Besides the Gustafsson-penned title track and the collective "Hot Doug", the rest of the first disc of the double CD set continues the group's penchant for covering songs from outside the jazz canon and doing so with more sincerity than, say, The Bad Plus. But now brutal takes on The Ex ("Hidegen Fijnak A Szelek") and 54 Nude Honeys (a perky "Drop the Gun") are elbowing for attention alongside some fascinating interpretations of music by Swedish sound artist Åke Hodell, Duke Ellington's "Mystery Song" and Albert Ayler's "Angels". This album is also the first Thing release to feature Gustafsson indulging his recent taste for electronics. As a bonus, *Bag It!* comes with a second disc: a 31-minute improvisation, "Beef Brisket (For Ruby's)", perhaps the first and only free jazz paean to smoked meat.

After almost a decade of playing together, beginning as a Don Cherry cover band, working with guests Joe McPhee, Ken Vandermark, Jim O'Rourke, Thurston Moore, Otomo Yoshihide and even contributing a track to last year's David Bowie tribute album *Life Beyond Mars*, The Thing have avoided becoming a static entity. See them live if you can but if not, turn up *Bag It!* extra loud and make sure to have plenty of wet wipes handy.

For more information, visit smalltownsuperjazzz.com



Haunted Heart
Hilary Kole (Justin Time)
 by Andrew Véléz

This listener can't recall in years so smashing a solo CD debut as this winner. Hilary Kole's lengthy runs in cabaret and club appearances with song revues "Our Sinatra" and "Singing Astaire", singing some of the best of the American Songbook, have served her well. The mix here is flawless, ranging from such evergreens as Rodgers-Hart's "There's A Small Hotel" to worthy but lesser known gems such as '40s swinger "Deed I Do" and Bob Haymes' "You For Me". What's most impressive is how Kole inhabits each with a thoroughness and emotional authenticity that belies her young years.

Her delivery of "Better Than Anything", (heretofore owned by wonderful Irene Kral), is breezily knowing. Tedd Firth (piano) and Mark McLean (drums) make for swinging easy company throughout the set. With Alec Wilder and Loonis McGlohon's "Blackberry Winter", it's the American art song at its no-frills finest, evoking the straight-to-the-heart sound of the late Nancy LaMott.

The range of what she can do with a lilting, warm soprano is evident as Kole tosses off "You knew damn well I was a snake before you took me in", warbling

Oscar Brown, Jr.'s bit of Freudian storytelling, "The Snake". That segues into a dark night take on Tom Waits' toughly nostalgic "Old Boyfriends". Particularly fine on musings from the trenches of love, if Kole's shrewd, swinging take on "How Am I To Know" isn't enough, just wait for her battered but still standing rendition of Irving Berlin's "What'll I Do".

Kudos to all, including producer John Pizzarelli. This is a memorable first effort.

For more information, visit justin-time.com. Kole is at 92nd Street Y Jun. 6th-8th. See Calendar.



Live in Amsterdam
FAB Trio (Porter)
 by Terrell Holmes

If three previous live albums weren't proof enough, *Live in Amsterdam* underscores how the FAB Trio thrives on the high-wire act of playing in front of an audience. Bassist Joe Fonda, drummer Barry Altschul and violinist Billy Bang treat the crowd at the Bimhuis Jazz Club to some excellent avant garde virtuosity that, although lengthy and involved, is neither overlong nor self-indulgent.

The trio, in various permutations, artfully blends free and straightahead elements to create ambitious,

complex tunes. "Fabmusic Opening", for example, begins as an extended, high energy duet between Altschul and Fonda; after Bang's cyclonic solo, the band builds off his energy beautifully and ends with a playful stop-time coda centered on Altschul's nimble percussion. On the epic "Go East/Da Bang" Fonda's bass alternates between a robust pizzicato and an empathetic arco, the sophistication and power of Altschul's drumming here recalling the genius of Elvin Jones. Bang, however, is dominant, his violin invoking the sound of mischievous laughter or the growl of a buzz saw or hitting high notes at canine frequencies, walking the fine line between musicianship and wizardry. The trio shows an even greater range on "Fabmusic Continuation/Spirits Entering". Initially Bang plays a quaint pizzicato to complement Fonda's mournful bowing, then the song explodes into bop territory. Fonda puts down the bow and plucks demantically, Bang squeals and screeches like a madman and Altschul adds startling accents and polyrhythms to his already stellar timekeeping.

The interplay throughout *Live in Amsterdam* is peerless. Even if Fonda, Altschul and Bang seem to play independently at times, they've worked together so much that they're always in sync and act on each other's thoughts immediately. This simpatico gives their sound an enviable seamlessness that's a pleasure to hear. The music is excellent and the three veterans' exhilarating adventurism and disregard for conventional musical boundaries results in an enthralling document.

For more information, visit porterrecords.com. Billy Bang is at Vision Festival Jun. 9th as a leader and 10th with Sun Ra Arkestra. Joe Fonda is at The Local 269 Jun. 1st. See Calendar.

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Right Hemisphere (Rogue Art)
 by Florence Wetzel

In the early '80s, saxophonist Rob Brown and pianist Matthew Shipp played as a duo, eventually forming a quartet with William Parker on bass and Whit Dickey on drums and releasing *Points* on Silkheart in 1990. Flash-forward to the present, where Joe Morris has taken over the bass chair and the group has released this altogether excellent, eponymous followup.

The 11 songs explore a wide range of moods, including the meditative "Red in Gray", urgently explosive "Lava", free-spirited "Falling In" and vaguely ominous "You Rang". And yet even when the emotions feel familiar, there's something deliciously elusive; it never settles for easy answers or familiar aural territory.

The CD has a disciplined energy throughout, which creates a refreshing understated quality. The musicians are firmly committed to exploring the non-linear and do so through generating judicious dissonance, crafting unexpected shapes and allowing each other the space to breathe and question.

Poet and jazz aficionado Steve Dalachinsky wrote the liner notes for the CD and his stream-of-consciousness musings perfectly capture the CD's

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quality. He defines the right hemisphere of the brain as "where much of the soul's dark abstraction lies." Right Hemisphere delves into this unknown territory and comes out with music that's rich and rewarding.

For more information, visit web.roguart.com. Shipp is at Vision Festival Jun. 12th-13th, Dickey is there Jun. 14th, Brown Jun. 12th-15th and Morris Jun. 13th. See Calendar.



Plays Tribute to Oscar Peterson
Resonance Big Band (Resonance)
 by Ken Dryden

Oscar Peterson was a jazz giant whose career spanned from the late '40s until not long before his death in late 2007. When Resonance owner George Klabin conceived this big band tribute, he made an unusual choice: Marian Petrescu, a Rumanian native, who had appeared as a sideman on guitarist Andreas Öberg's earlier CD for the label. Klabin heard the Peterson influence in Petrescu's playing and thought it would fit in with the collection of West Coast allstars, along with Öberg, that he hired for the sessions.

Two possible mistakes were avoided. For the most part, standards readily identified with Peterson's regular repertoire were bypassed in favor of less frequently explored pieces. Also, Petrescu's technique is similar to Peterson's but he doesn't attempt to recreate the master's touch, though he enjoys his solo romp through the pianist's "A Little Jazz Exercise".

A spry chart of Ray Brown's "Waltzing is Hip" (erroneously credited to Peterson) alternates the focus between Petrescu and the band, with a few breaks for drummer Joe La Barbera (of Bill Evans' final trio). Peterson's ballad "L'Impossible" is an overlooked gem from the mid '60s, featuring Petrescu's bluesy, intricate solo with the horns intermittently in the background. The medley of Peterson's gospel-flavored "Hymn to Freedom" and a swinging take of "John Brown's Body" (inspired by "The Battle Hymn of the Republic") find the band afire, with Öberg scatting in unison with his guitar on the latter. The musicians sizzle in the peppy interpretation of Oscar Pettiford's classic bop vehicle "Tricotism".

Arrangements are by Bill Cunliffe, Claus Ogerman and Kundo Schmid, who each conducted their respective charts, and a brief DVD documentary is included, providing some insight into the creative process. A followup recording is easily merited.

For more information, visit resonancerecords.org. Marian Petrescu plays Oscar Peterson at Jazz Standard Jun. 16th. See Calendar.



Gambit
 Matt Darriau Paradox Trio (Enja)
 by Elliott Simon

Among multi-reedist Matt Darriau's many projects and collaborations his Paradox Trio stands out as a

forum for his own creativity. Darriau is an alto man and clarinetist who has also mastered several Eastern European instruments such as the gaida (bagpipe) and Bulgarian wood flute or kaval. On this offering, he and his band are joined by kaval master Theodosii Spassov for a thrilling session that features instrumental virtuosity combined with rhythmic intensity.

Electric guitarist Brad Shepik, five-string cellist Rufus Cappadocia and the phenomenal Seido Salifoski on dumbek and percussion form a fierce rhythm section. Spassov and Darriau are nothing short of brilliant together on tunes that allow them to dig in as part of the furious pace or soar above the fray. Spassov makes his simple wooden tube come alive, breathing fire on CD opener "Theo's Gambit". He then melds elegantly with Darriau's alto on the gorgeously emotive "Maichinko", Cappadocia picking up his bow to showcase his instrument's uniquely beautiful sonority.

Darriau breaks out his gaida and pairs with kaval for a Celtic-esque foray entitled "Paidushko" while "Point" is a beautifully contemplative exploration that extends space and stops time. Closer "Tudorka", a Spassov original, serves as a final meditation and fitting emotional release. Three other tunes include only the four-member trio, sans Spassov: "Faux 7", a snaky clarinet-led teaser, the bagpipe chant "Free Gaida" and a superb world-jazz mover and shaker "Cocek I Gong" showcasing Shepik and Darriau. Darriau's gambit pays off handsomely, bringing his smorgasbord of worldly chops to bear within this already eclectic mixture, producing an entrancing worldly delight.

For more information, visit enjarecords.com. Darriau is at The Stone Jun. 21st. See Calendar.

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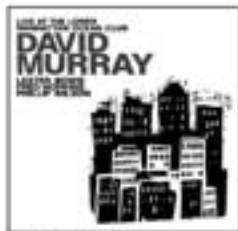
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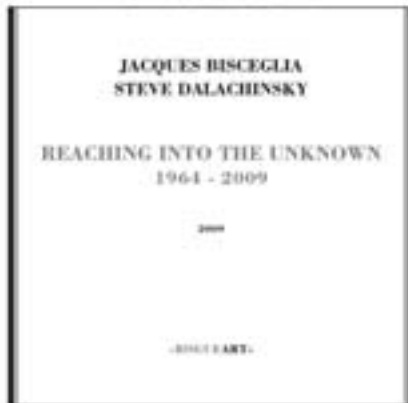
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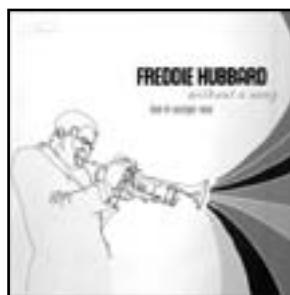
A Quiet Thing
Lisa Sokolov (Laughinghorse)
by Donald Elfman

No song is a simple thing in Lisa Sokolov's hands, for she delves into the magical possibilities of the voice and the beauty and mystery of words. Her third album, *A Quiet Thing*, extends the power of her earlier recordings, continuing her progression towards the majestic and ecstatic "silence" of the universe. She bills her new recording as "solos, duos, trios and quartets", utilizing Cameron Brown (bass), Todd Reynolds (violin), Gerry Hemingway (drums), John DiMartino (piano) and Kermit Driscoll (electric bass).

Sokolov is a musical adventurer: Even when she sings something familiar, she constantly surprises. The album opens with one of those, the standard "My One and Only Love". With her own tolling piano chords as accompaniment, she goes from a "speaking-in-tongues" scat to an ethereal and then down-and-dirty reading of the lyrics. Sokolov is a master of breath and sound control, making the song unusual, hypnotic and freshly reconceived. Her stunning vocal array also gives new shape to "You Go to My Head", "Ol' Man River", the title track (Kander-Ebb) and "Lush Life". There's also new material and others to which she's given lyrics. Of special note is Sokolov's arrangement - with her son Jake Sokolov-Gonzalez on cello - of the Yom Kippur prayer "Kol Nidre".

Sokolov's performance at Sweet Rhythm last month was dazzlingly instructional, demonstrating the power in her voice and her appealing mix of spontaneity and total control. She opened her performance - leading a band that included Brown, Hemingway and Sokolov-Gonzalez - with a kind of a cappella chant that offered a promise for the evening: "Something good will sing through me." From there she seamlessly sailed into "O What A Beautiful Morning", where she soon found another powerful lyric that in some measure defines how she approaches sound: "The sounds of the earth they are music." The evening was a constant surprise, from a funky and ever-evolving "Chain of Fools" and Hemingway's "Succotash" to breathtaking interpretations of standards from *A Quiet Thing* - "Ol' Man River", "Lush Life" and "My One and Only Love".

For more information, visit lisasokolov.com. Sokolov is at Vision Festival Jun. 13th. See Calendar.



Without A Song: Live in Europe 1969
Freddie Hubbard (Blue Note)
by Greg Thomas

Do you listen to the music of great jazz artists differently once they pass away? This newly-issued live date, with bassist Ron Carter, drummer Louis Hayes and the late pianist Sir Roland Hanna, may elicit nostalgia and sadness mixed with a spirit of

wonder and startled appreciation of the recently departed trumpet master Freddie Hubbard.

On the title cut the quartet blazes into the 1929 melody, with Hubbard's trademark masculine sass peppering with staccato phrasing and long fluid lines in sympathetic response to Hayes' rhythmic prodding. While comping and improvising Hanna gives equal weight to his right and left hand figures and takes a solo that scintillates. The pianist's chops always demonstrated his European classical training as a young man in Detroit; it's interesting to contrast his approach to that of, say, Herbie Hancock or Dr. Billy Taylor, also equipped with such training early on.

Ron Carter also was trained in the classical idiom, but his particular pizzicato approach within the jazz genre was an innovation. Carter's subtle command is especially evident on the ballads "The Things We Did Last Summer" and "Body and Soul", his signature phrases, big tone, note selection and embellishments of the beat and chords summoning what he calls "the magic and mystery of the music."

Hayes opens several of the songs with ferocity and inspires Hubbard and Hanna to heights of double- and triple-time intensity on "A Night in Tunisia" and "Blues by Five", droppin' bombs with hardbop soul. They close out with Hubbard's "Space Track", the most abstract, free-jazz influenced number on the date, and the classic "Hub-Tones", where Hayes takes a brisk solo.

This European date is an essential recording in Hubbard's oeuvre in the beginning of the second decade of his illustrious career, a portrait of the legend right before his CTI period.

For more information, visit bluenote.com. A Hubbard Tribute is at Iridium Jun. 11th-14th. See Calendar.



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Quiet Nights
Diana Krall (Verve)
by Marcia Hillman

Diana Krall's new CD arrives just in time to greet the "lazy, hazy days" and nights of summer. On this outing, she is on vocals and piano, accompanied by Anthony Wilson on guitar, bassist John Clayton, drummer Jeff Hamilton, percussionist Paulinho Da Costa and a lush orchestra consisting of a full string section augmented by flutes, French horns, oboe, tuba and vibes.

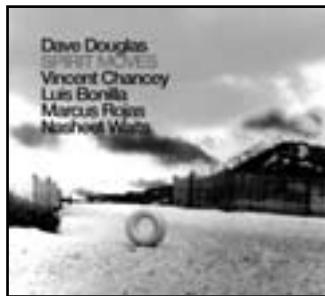
The material is a selection of familiar American songbook standards and three Antonio Carlos Jobim tunes - "The Boy From Ipanema", "Este Seu Olhar" (sung in Portuguese) and the title song (with Gene Lees' English lyrics). All of the arrangements have been done by the legendary Claus Ogerman, who worked on the bossa nova albums of Jobim, João Gilberto, Astrid Gilberto and Stan Getz among others. Ogerman also did the arrangements for Krall's last CD *The Look of Love* and since that CD did well, the decision was made to go with the same formula.

Krall's voice certainly suits the bossa genre. She is at her soft, sultry and sexy best, singing each song straight through, just breathing in and breathing out, and adding just enough single-note piano solos (à la

Jobim) on each. Even though Krall is not a belter, the orchestra does not overpower her - it seems to wrap around her like a soft shawl. Everything is done in the bossa tempo with the exception of "I've Grown Accustomed To His Face" (done as a very slow ballad) and "Guess I'll Hang My Tears Out to Dry" (another ballad which features some very silky guitar work by Wilson). There are two bonus tracks that are also non-bossas - The Bee Gees' "How Can You Mend A Broken Heart", treated in a gospel fashion, and "Every Time We Say Goodbye" which spotlights the string section in all its glory.

The CD is a peaceful oasis of quiet nights that we could all use in contrast to our stressful, hectic days. Krall ably provides the ultimate atmosphere for relaxing.

For more information, visit vervemusicgroup.com. Krall is at Isaac Stern Auditorium Jun. 23rd-24th. See Calendar.



Spirit Moves
Dave Douglas & Brass Ecstasy (Greenleaf Music)
by Martin Longley

This new-ish Douglas combo follows the spirit-trail of Lester Bowie's Brass Fantasy, at once looking way back to the old New Orleans street traditions then picking up moves from the Rebirth and Dirty Dozen Brass Bands. Douglas is joined by Luis Bonilla (trombone), Vincent Chancey (French horn) and Marcus Rojas (tuba) with Nasheet Waits manning the drumset. It's an inspired lineup, drawn from diverse stylistic quarters. Indeed, Chancey and Bonilla were actually members of Brass Fantasy.

Just like that group, Douglas likes to tip in a few popular tunes from non-jazz composers, but the majority of this album's compositions are his own. Opening with "This Love Affair" (Rufus Wainwright), the way ahead is bordered by crackling electricity. This might be a mournful parade, but its melancholy procession is flecked with hope. Leading into a run of Douglas pieces, "Orujo" establishes an elephantine funk shuffle, with tuba setting out to be silkily plump for each selection. "Twilight Of The Dogs" is replete with beaming textures, just before Douglas offers a trilogy of dedications: "Bowie", "Rava" for Italian trumpeter Enrico and "Fats", Navarro rather than Waller. "Bowie" has the most involved structure on the entire disc, jackknifing from one sub-section into another, with solos chasing each other, from trombone to trumpet to French horn while "Rava" has a contemplative introduction that picks up into a glimmering glide.

Emerging from homage-land, "The Brass Ring" is stately and studied. The disc's most straightahead bouncing arrives with "Mister Pitiful" (Otis Redding/Steve Cropper) and the following "Great Awakening" sounds just so, blossoming into a grandiose celebration. The closing float back towards melancholy re-establishes the album's opening mood, with "I'm So Lonesome I Could Cry", taking things way back to Hank Williams. Douglas keeps his passion in a carefully sculpted state, but it's always present throughout this lush recording.

For more information, visit greenleafmusic.com. This group is at Jazz Standard Jun. 18th-21st. See Calendar.

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Feat. Pharoah Sanders & Black Harold (ESP-Disk)
Live at the Electric Circus/Newport Jazz Festival
(Transparency)
Live in Cleveland (Leo)
On Jupiter (Art Yard)
Sun Ra
by Stuart Broomer**

Sun Ra (1914-93) had unquestionably one of the longest creative careers in jazz, establishing a visionary band in the mid '50s that would absorb and transform other musical elements for decades, always maintaining its own identity - part science fiction, part vaudeville, part mystery cult - all of it subsumed in the effervescent joy and infernal power of a music that spanned big-band swing and conducted improvisation. While Sun Ra has passed on, the vision persists, with veteran saxophonist Marshall Allen undertaking new projects for the band as well as maintaining some of the core repertoire. The original Ra genius, though, is much in evidence in the recent bevy of reissues and archival discoveries.

Though it's freshly reissued, *New Horizons* repackages some of the best-known Sun Ra material with some that's less familiar, all of it from 1956 and all of it from the band's long Chicago incubation. The ten tracks of *Sun Song*, Ra's first commercial recording, are combined with selections from LPs on his own Saturn label. It's essential work, immediately demonstrating Ra's strong connections to swing (Fletcher Henderson, in particular, with whom he'd worked as a young man) while extending the harmonic innovations of bop in a manner that's similar to George Russell's Lydian chromatic techniques of mixing modes. There's already a polyrhythmic inventiveness at the core of Ra's arrangements and he had begun to assemble some of the distinctive voices that would contribute to his band's identity, including tenor saxophonist John Gilmore and baritone saxophonist Pat Patrick. The crisply bopish trumpet of Art Hoyle is another important element.

Eight years later the Ra ensemble had migrated from Chicago to New York (with an extended hiatus in Montreal) and found itself in the midst of the free jazz revolution. A portion of *Featuring Pharoah Sanders & Black Harold* has been previously issued, but this ESP release adds more than 45 minutes of music, as well as establishing the actual date of the performance as December 31, 1964. The concert includes a couple of familiar Ra anthems - "The Second Stop Is Jupiter" and "Rocket Number 9" - but it's most notable for the stunning integration of some of Ra's regular collaborators with younger emerging musicians, with the brilliant young Pharoah Sanders replacing John Gilmore, Black Harold (Harold Murray) adding his voice-augmented flute and bassist Alan Silva and drummer Clifford Jarvis supplementing the rhythm section. It adds a special creative density to the band and results in even more extended percussion music than was usual in a Ra concert. It's essential hearing for anyone with an interest in Ra's music.

The sound quality on *Live at the Electric Circus/Newport Jazz Festival* suggests the performances were recorded by a band or audience member on home equipment. Some tracks are untitled and the sometimes speculative personnel listings lack instrument identifications. However, the late '60s was an important period for the band: the New York milieu of experimentation tended to press the band's expressionist creativity while downplaying some of the theatrical elements. The 11 short tracks from the 1969 Newport concert are clipped and fragmentary, but it's a rare performance by the Arkestra in the heart of the jazz establishment, with some unbridled wailing by John Gilmore and Marshall Allen, spacey keyboard by Sun Ra and dense African-inspired percussion on "Watusa", as well as a few vocals like "Enlightenment". Let loose in the psychedelic ambience of the Electric Circus, the band responds with a more satisfying performance, including a 25-minute collective improvisation with some fine trombone work (likely Bernard Pettaway) and a reed blowout on "Calling Planet Earth" that's a musical highlight. It's worth seeking out, despite the sound.

Live in Cleveland, released for the first time, documents a 1975 concert by the band when it was functioning at an extraordinarily high level, whether doing vocal set pieces or extended jams. The opening "Astro Nation" is a long vocal jam over some fine funk electric bass by Dale Williams and congas, suggesting that the Arkestra could have been a great band without their instruments. Sun Ra is in great form, delivering an extended poem-sermon-vision on the medley of "Friendly Galaxy 3/ I am the Brother of the Wind/ I Pharoah", then topping it off with an extended synthesizer solo that stretches one's expectations of his sonic parameters, pressing the music to match his exploratory politics. A free jam segues back to Earth with Ra at the piano providing a

fractured and filigreed introduction to Duke Ellington's "Sophisticated Lady". It's a fitting choice since Sun Ra had assembled a saxophone section that advanced the sheer sound of the Ellington edition through swing to free improvisation. Here the perennially underrated Gilmore - at one point he even influenced John Coltrane - turns in a brief solo of genuine harmonic originality.

In the late '70s, Ra continued to press into new territory, making his music even more pluralistic and hypnotic by adding disco beats and contemporary R&B textures without in any way compromising its ultimate integrity. *On Jupiter* reissues a very brief (29 minutes) LP from 1979 that demonstrates the changes, including electric guitars and Martin Denny-like sound effects for the shimmering ambience of the brief title track, then digging into the pop mainstream for "UFO", with glittering studio effects (reverb, compression, treble boost, panning from track to track) adding to the Arkestra's resemblance to a weirdly expanded version of Parliament/Funkadelic, an instance of reciprocal influence. The extended "Seductive Fantasy" returns the group to the more customary - if exotic - ground of acoustic space jazz. Marshall Allen's eerie oboe and the drummers create an interesting mix of forward and background movement to match the dissonant theme and the generally lush, relaxed quality of the band, at home in a musical terrain that's increasingly meaningful, whether alien or familiar.

For more information, visit freshsoundrecords.com, espdisk.com, myspace.com/michael_transparency, leorecords.com and myspace.com/artyard. The Sun Ra Arkestra led by Marshall Allen is at Vision Festival Jun. 10th. See Calendar.

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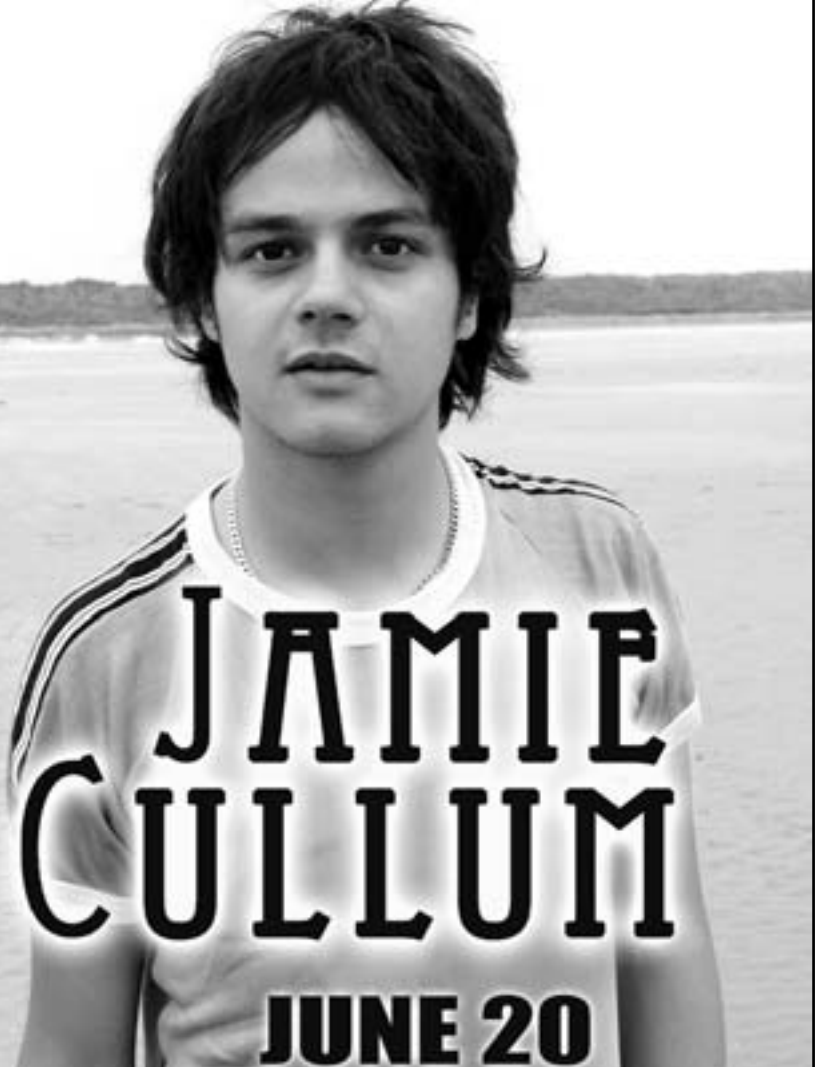
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Time Out (50th Anniversary Legacy Edition)
Dave Brubeck (Columbia-Legacy)
by Graham Flanagan

The year 1959 could easily go down as the one of most important years in the history of recorded jazz. In addition to Miles Davis' *Kind of Blue*, it saw the release of the Dave Brubeck Quartet's groundbreaking LP *Time Out*. Columbia Records got the risky inclination to release the album's third track, the Paul Desmond-penned title song, as a single and it went on to become the first jazz single to sell one million copies.

Despite the fact that *Take Five* might be one of the top three most-recognized jazz recordings ever, the album's history shows that it almost wasn't even released. According to Brubeck (in an interview included on a bonus DVD), *Time Out* made Columbia executives extremely skeptical on three major counts. First, Brubeck wanted to feature nothing more than an abstract painting on the cover. Second, the execs feared the album's groundbreaking, unconventional time signatures wouldn't hold up in dance halls. Third, all of the tunes were originals, meaning standards like "Stardust" and "Body and Soul" wouldn't pad the more unfamiliar works. Luckily, company President Goddard Lieberson believed in Brubeck's vision, resulting in what remains today as one of music's undisputed masterpieces.

The aforementioned DVD that comes with it includes a 30-minute interview conducted in 2003 with a lively and reflective Brubeck where he discusses in great detail the album's origin, as well as that of each individual track. The DVD also features an interactive, multi-angle "piano-lesson" where the viewer can toggle through four different camera angles that simultaneously shoot Brubeck performing a solo version of "Three to Get Ready".

The crown jewel of this edition, however, has to be the bonus disc featuring the same quartet from *Time Out* in various performances at the Newport Jazz Festival in 1961, '63 and '64. It's hard to describe the thrill of listening to this classic ensemble playing at its very best and to audiences whose enthusiasm equals that of the performers on stage. Highlights include the haunting, noir-ish "Koto Song", as well as Brubeck's magnificent solo work on "Pennies From Heaven".

If you have yet to purchase your own copy of *Time Out*, this is definitely the place to start. For owners of previous editions, the material in question will definitely prove too much to resist.

For more information, visit legacyrecordings.com. Brubeck is at 92nd Street Y Jun. 15th. See Calendar.



Given: Live in Munster
Steve Lantner Quartet (hatOLOGY)
by John Sharpe

What is called free jazz can cover a very wide spectrum of creative music, not all of which is as

unfettered as the name implies. At the most basic level, choice of instrumentation is a clear limitation, while pre-agreed moods or written heads may further reduce the possibilities.

On *Given*, the second release by Boston-based pianist Steve Lantner's quartet, the two predetermined elements were that the players use the intervallic structure 0146 (a four-note series such as C, D-flat, E, F-sharp) and that they play a single continuous piece. So how does that translate into a listening experience? Whether down to the structural concept or the shared experience and evident skill of the participants (bassist Joe Morris, saxist Allan Chase and drummer Luther Gray), the result is an absorbing, free-flowing set which seems to cohere naturally without resorting to obvious organizational signposts.

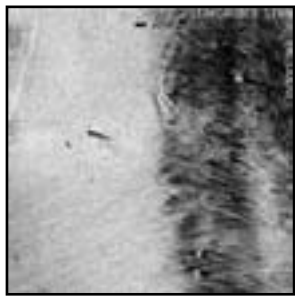
Although Lantner pursues oblique contrapuntal ends behind Chase's horn early on, he enjoys a lyrical duet with the saxophonist on part 4 and really shines with his dense unpredictable fronting of a piano trio in part 5. In a determinedly propulsive rhythm section, Morris selflessly feeds options to his partners, but steps out for a lovely passage at the conclusion of part 3 where he contrasts high register African kora-like patterns with tumbling bass notes. Chase, an esteemed educator at the New England Conservatory, brings to mind the late saxophonist Jimmy Lyons in his ability to sculpt measured but insistent lines, spinning out logically extended phrases without defaulting to the extremes of his horn. That sense of controlled passion holds for each member of this quartet and raises this disc above the free jazz norm.

For more information, visit hathut.com. Lantner is at Vision Festival Jun. 13th with Joe Morris. See Calendar.

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Love Letters to the President
Schweizer Holz Trio
(Intakt)

by Karla Cornejo

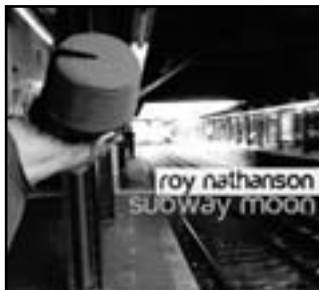
It may be grossly reductive to speak about an album in terms of how much audio space its five songs take up individually. And it may be a total coincidence that the most enjoyable tracks on it are also the pithiest. But in Urs Leimgruber and Thomas Lehn's recording *Lausanne*, length is both a blessing and a curse. The tracks are epic - one clocking in just shy of 16 minutes - and make hefty demands from the listener. This is where it gets tricky. On track two, "Deux", you're a full minute in before you realize your music player isn't broken, as sounds begin to trickle in. The sax bits enter surreptitiously and leave with equal ease. The listener has to commit fully to each track to be able to enjoy the record. And that may demand repayment with a recording of staggering virtuosity. If it fails to deliver near-perfection, it may be a moment of disappointment on both ends.

The loveliest track on the record is "Cinque". It begins ominously and ends triumphantly, with Leimgruber's sax navigating and electrifying the song's unraveling. It's not easy to decipher why the preceding tracks require so generous a time lapse to come into fruition, with notes spilling over, crashing into each other and leaving many spaces silent - silences that would seem powerful if they sounded replete with potential energy and not limpness. (If the volume is not set on loud, you can miss the taps and beeps and burps and believe the song is over.) But this conceptual difference of opinion does not detract from the promise of the third and fifth tracks. Leimgruber is a talented saxophonist and he would benefit from a more concentrated aesthetic. When allowed to display his skills in a more straightforward manner, without white noise to distract, he's at his best.

The Schweizer Holz Trio record *Love Letters to the President* features Leimgruber at his finest. The record seems more conceptually cohesive and the whole arrangement is economical but free. The third track, "Letter III", uses silent blocs to build expectation for intoxicated notes that collapse into each other with giddy delight. There's less excavating expected, since the seven tracks are sparkling, with every second filled

with moments of poignant surrender. Length is reigned in and track four, "Rain Upon Your Heart", is a lovely piece of sorrow and verve. It is also just over 16 minutes long. Hans Koch's clarinet is gentle and sure and Omri Ziegele's robust vocal performance is haunting. Leimgruber is also key to the piece, as he enters with an expert understanding of moment and tone. The piece covers different moments in a spectrum, with Leimgruber's sax moving from tender to assertive with smooth transitions. When the stunning piece ends, it's a disappointing moment - on both ends, I'm sure.

For more information, visit for4ears.com and intaktrec.ch. Leimgruber is at *Roulette Jun. 11th*. See Calendar.



Subway Moon
Roy Nathanson (Enja)
by Joel Roberts

Subway Moon, alto saxist Roy Nathanson's ambitious new album of jazz and spoken word, defies easy categorization. It mixes an accessible brand of avant garde jazz with R&B, hip-hop, Jewish music and multi-vocal harmonies; poignant biographical revelations with humorous observations of urban life; high-art concept with a gritty New York street sensibility. This eclecticism should come as no surprise to those who've followed the co-founder of the playfully experimental Jazz Passengers through his collaborations with Elvis Costello and Deborah Harry and his forays into film, theater and poetry.

With the exception of a tender doowop reading of the O-Jay's hit "Love Train" (with fine vocal turns from trombonist Curtis Fowlkes and bassist Tim Kiah), all the tunes on *Subway Moon* are Nathanson originals inspired by his daily commute on the Q train from central Brooklyn to his Manhattan teaching gig. The portraits of underground life will draw nods of recognition from anyone who uses the subways and should have special resonance for those well-versed in his three overriding themes: jazz, Jews and Brooklyn. In his poems set to music (or is it the reverse?) riders hide from a crazed fellow passenger behind the day's headlines ("Safer End of Subway Moon"), an overheard conversation of a beautiful Russian girl leads to a hilarious disco fantasy ("Party") and a meditation on the terrorist threat warning ("Orange Alert") evokes thoughts on post-9/11 fears and follies. (A book-length collection of the poems delves deeper into family tragedies and includes a moving remembrance of Nathanson's father's final days.)

All this is merged seamlessly with invigorating instrumentation from a ten-piece band including, among others, longtime Passengers cohorts Fowlkes, Bill Ware (vibes), Brad Jones (bass) and Sam Bardfeld (violin). In place of a drummer, Napoleon Maddox is featured on human beatbox, while subway sound effects (and a clip of Allen Ginsberg, a major influence on Nathanson's poems) are provided by Hugo Dwyer's sampler. And in a nice family touch, Nathanson's 10-year-old son makes a cameo on trumpet. Most of these artists were on hand for a celebratory May gig at Joe's Pub, which proved that the artistry of the CD translates exceedingly well to the vigor of live performance.

For more information, visit enjarecords.com. Nathanson is at *The Stone Jun. 25th*. See Calendar.



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One for Newk II Bruce Eskovitz (Pacific Coast Jazz)

Blue Lights: The Music of Gigi Gryce

Chris Byars (SteepleChase)

Farewell Walter Dewey Redman

Mark Masters Ensemble (Capri)

Another Friend: The Music of Herbie Nichols

Jimmy Bennington Trio (ThatSwan!)

by George Kanzler

Three saxophonists and a pianist, only two of whom are known as much for their writing as their improvising, are the subjects of these four tribute/homage albums concentrating on their compositions. The approaches vary almost as much as the styles and careers of the subjects.

One for Newk II is one tenor saxophonist, Dr. Bruce Eskovitz, delving into the repertoire of another, Sonny Rollins, essaying seven Rollins originals and two ballads favored by him. What's surprising is how familiar and inviting the sound of Rollins' tunes are, especially when played by a tenor with a similarly robust and burly tone and sense of swing, even though he's far from an overt disciple. Besides the familiar hardbop themes "Pent-Up House", "Airegin" and "Strode Rode", there's the jam staple "Tenor Madness", with Ernie Watts on the second, dueling tenor sax, the scintillating jazz waltz "Valse Hot" and two lesser known but catchy tunes: "No Moe" and the AfroLatin tinged "Paradox". Four of those tracks add the vibes of Charlie Shoemake to the basic quartet (Eskovitz, pianist Bill Mays, bassist Ray Drummond and drummer Larance Marable). A more conventional soloist - predictable alternation of stressed and unstressed notes, adherence to changes - than Rollins, Eskovitz does bring swing momentum and heat to his playing, which together with the listenable repertoire, would make for a good recital. What raises it up to a very good album is his cohorts. Mays and Shoemake provide sparkling solos and Drummond and Marable a driving rhythmic foundation.

Blue Lights: The Music of Gigi Gryce resurrects the music of a gifted alto saxophonist and composer-arranger who was active on the bebop/hardbop scene for a long decade (early '50s to mid '60s) and then dropped out of performing to devote his life to teaching (he died in 1983). Saxophonist (he plays alto, tenor and the flute here) Chris Byars has unearthed Gryce's compositions and arrangements and presents seven of them, plus one of his own originals, on this winning album. The Gryce repertoire here bypasses his most famous compositions, such as "Nica's Tempo" and "Minority", and includes some compellingly alluring ballads, although even Gryce's uptempo numbers are marked by an enticing melodicism akin to that of such distinctively lyrical contemporaries of his as Tadd Dameron and Benny Golson; for instance, "The Infant Song", with a bridge as singular and intriguing as its main A-melody. There's also a triple-themed and tempoed mini-suite, "Al-Ghashiyah", demonstrating Gryce was thinking beyond song form conventions. Sharing solo space with Byars is frontline partner, trombonist John Mosca - making the most of this opportunity to stretch out from the confines of the Vanguard Jazz Orchestra - fine young pianist Sacha Perry, bassist Ari Roland,

whose exclusively arco solos add the flavor of a third horn, and crisply swinging drummer Stefan Schatz. This album only begins to explore the riches of Gryce's legacy and we can only hope for more.

Arranger Mark Masters conceived what is now *Farewell Walter Dewey Redman* as a large ensemble showcase for the saxophonist, who died before the project could be brought to fruition. Assuming the role assigned to Redman is alto saxophonist Oliver Lake, one of four featured guests with the Masters Ensemble along with trumpeter Tim Hagans, bassist Dave Carpenter and drummer Peter Erskine (the four also offer two improvised quartet tracks to the project). Masters has created exceedingly supple, fluid tapestries for the soloists, so the ensemble often becomes a collaborator offering cues and commentary that go beyond riffs and shouts. He's also brought out the best in Redman's works, suggesting that the musician best known as a small group improviser was also a much-better-than-ordinary jazz composer. Lake's contributions are a tour de force, a kaleidoscope of moods and approaches, from visceral, pungent attacks incorporating squawks and driving squalls of notes to remarkably tender lyrical flights that manage to retain an acerbic edge. It makes for an outstanding big band album and a marvelous tribute.

Another Friend: The Music of Herbie Nichols, unlike other explorations of Nichols' music that expand it to horns and strings, keeps to the format in which the composer recorded, the trio: drummer-arranger Jimmy Bennington, pianist David Haney and bassist Michael Bisio. But while the piano of Nichols is the clear and elemental force and leader on his own recordings, Bennington strives more for the cooperative trio ideal famously exemplified by Bill Evans. But while Haney evokes the mix of boogie-barrelhouse roll and Monk-ian time and dissonance that was Nichols and Bennington suggests the virile percussion of Art Blakey and Max Roach (Nichols' most frequent collaborators), the music lacks the compulsive yet rollicking momentum of the originals. Suggestions of the composer's obsessive, repeated but raucously compelling circling over of his chord sequences and melodic kernels are dissipated by the trio's long stretches of brooding, ruminative interactions - close to a Nichols parody on such longer tracks as "House Party Starting", which seems to take forever actually to start. Still, it's good to hear Nichols' music, even when adulterated with needless expansions.

For more information, visit pacificcoastjazz.com, steeplechase.dk, caprirecords.com and benningtonjazz.com. Chris Byars is at The Players Theater Jun. 10th. See Calendar.

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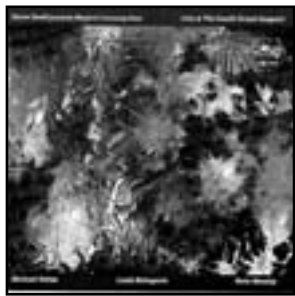
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Live @ The South Street Seaport
Magical Listening Hour (Cadence Jazz)
Planet Dream Steve Swell (Clean Feed)
 by Wilbur MacKenzie

While these two new discs from trombonist Steve Swell may exhibit elements of contrasting methodology, at the root of both projects is a somewhat utopian idealism, wherein humanity's collective process of identifying with sound leads us closer to more harmonious coexistence.

The *Magical Listening Hour* is the collective improvising quartet of Steve Swell, trumpeter Nate Wooley and saxophonists Louie Belogenis and Michael Attias. *Live @ The South Street Seaport* documents the ensemble's first public performance and consists of two lengthy tracks, one just under a half-hour and the other just past the 40-minute mark. The performances are not so much two distinct pieces as related views into a collaborative dynamic that allows for sound to exist in a space with other sounds. Ideas come and go and form is not a matter of executing a distinct architecture as it is a question of allowing sounds to dictate their own life span.

Wooley and Swell have worked together quite notably in *Blue Collar*, which has released two discs and has a third on the way. Here they continue their inquiry into the sonic extremities of brass instruments, allowing their attention to rest on the various incidental sounds that listeners, and often performers, tend to overlook. Belogenis and Attias are both masters of manipulating reed instruments to conjure new sonic intrigue.

Swell has worked with cellist Dan Levin and saxophonist Rob Brown before in various contexts, but a tightly woven trio environment provides for a very exposed look at how three distinct identities can contribute to a meaningful whole while maintaining individual directionality. *Planet Dream* forgoes *Magical Listening Hour's* concept of experiencing the gradual passage of sound and time in favor of a pursuant drive towards an abstract goal. In this charged trio, the true meaning of the quest is not to reach a finish, but rather to continue to coexist. An excerpt from the liners is illustrative: "One person may have his or her own dream, but when it's shared and acted upon by others, it no longer belongs to one person alone, it belongs to everyone who shares in it."

The improvisations are intense, whether on a microscopic plane like the one that opens the title track or the densely maximalist polyphony of Swell's tune "Juxtsuppose". The disc is balanced between fully improvised pieces and Swell's compositions, the ensemble dynamic making for a free-flowing liquidity that ties everything together. The improvisation "City Life" illustrates the conundrum of maintaining one's distinct identity while contributing to a meaningful group dynamic: Levin's dynamic solo introduction gradually is overtaken by a forceful ensemble statement, only to reveal a sublime duo for Swell and Brown. The trio returns, transformed, yet with the same ubiquitous consideration for balance and cooperative development.

For more information, visit cadencejazzrecords.com and cleanfeed-records.com. Swell is at *Vision Festival* Jun. 13th with Seth Meicht and 14th with *Planet Dream* and at *The Local 269* Jun. 22nd with *French Contraband Trio*. See *Calendar*.

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Evergreen
Aki Takase/Rudi Mahall (Intakt)
The Manifestation Drama
Matt Lavelle and Morcilla
(Kordova Milk Bar Jazz)
Canaries on the Pole #2
Jacques Foschia/Mike Goyvaerts/
Christoph Irmer/George Wissel
(Creative Sources Music)
 by Fred Bouchard

Three bass clarinetists have put forth albums in these hard times, aiming to earn respect for that dour, difficult instrument. Rudi Mahall especially earns praise.

Irony and affectionate satire rule *Evergreen*, 14 canny duos with formidable Japanese pianist Aki Takase. Mahall and Takase play with relaxed tongue-in-cheek on familiar tunes, which they alternately enshrine and deconstruct in fast-paced three- to five-minute treatments. Not to say they don't vary tempos wildly: "I'll Remember April" goes superfast while "Two Sleepy People" nearly grinds to a halt. Their "Tea for Two" goes cha-cha yet "Mood Indigo" starts as semi-straight Harry Carney but does a 180-degree flip into New Thing (as does "You And The Night And The Music"). Given the narrow confines of personnel and their eye-to-eye sense of humor, Takase merits more solo space; witness her fine turns on "Mood Indigo" and "How Long Has This Been Going On?" Mahall - the crotchety outsider - coughs up gruff grunts on "Good Bait", jaunty growls on "You Took Advantage of Me" and, for superb contrast, staggers "Paper Moon" slow and halting over Takase's fleet, steady eighth-note lines. Mahall, warts aflame and snorts ablaze, at least offers a viable personality - a human voice - on his instrument. Less so the others.

Matt Lavelle alternates between brass coloration (trumpet, flugelhorn) and reed statements (adenoidal bass clarinet) for *The Manifestation Drama*, backed by a plucky if somewhat tentative trio, Morcilla (conga, bass, piano). "God Love Sex" opens heavily, leading their untidy romp through kernels of rumba-like rhythms. On ballad "Synthesthesia" Chris Forbes' out-of-tune piano ruminations lead to nasal clarinet sweeps. For much of this set the band meanders morosely, eventually igniting a few sputtering sparks of life. With a leaden pace, they ponder onerous concepts (see title) and occasionally invoke latter-day shades of black music (Pharoah Sanders on the declamatory "Living Desire"; Art Ensemble of Chicago on the ritualistic "OC DC BC"), building brief puffs of steam, as on "Eternity Tree", a brisk duo between Andre Martinez' congas and the leader's muted trumpet. More often Lavelle's bass clarinet wallows into dead ends over flailing piano and Francois Grillot's wobbly bowed (if well-plucked) bass. Though they get more going at medium tempos, they more often opt for subdued ones.

The *Canaries on the Pole #2* are Brussels-based Jacques Foschia (eb and bass clarinets), Christoph Irmer (violin), Georg Wissel ('prepared' saxes) and Mike Goyvaerts (percussion, etc.) Canaries show uncanny affect for surroundings, whether bandmembers or ambient neighborhood (hours sounding and carillon from church outside their open window on "In/Out"). Sonic variegation of instruments assures a certain degree of timbral and

textural interest, even if the gamut runs lean - the tenor's wheezes and mouthpiece squawks or bass clarinet trills and grumbles; the violin's dry pizzicato and eerie harmonics. Still, overall, the date is kinda tetchy, wispy, faint and bone-dry. Since the longest stretch of pitched sounds come from a church carillon across the street on "In/Out" (and occasional brief altissimo lines and the odd tremolo from Irmer's fiddle) this may qualify the album's genre as 'real-time atmospheric'. Chicken scratchings (fiddle, percussion) and cluckings (two horns) account for much of the rest. Whether the barnyard rants run fast and funny ("Fur Lotte") or slow and hazy ("Compression") or faint coyote-yodel-y ("Once Upon"), the players' insistent preoccupation with bizarre sounds for their own sake soon grates. Only on that latter track does Foschia play - for a hot minute - a gritty, sforzando-rich passage that sounds like...a bass clarinet!

For more information, visit intaktrec.ch, kmbjazz.com and creativesourcesrec.com. Matt Lavelle is at *The Local* 269 Jun. 1st, *Vision Festival* Jun. 12th and *Brecht Forum* Jun. 21st, both with Ras Moshe. See Calendar.



Nights of Key Largo
Tessa Souter (Venus)
 by Suzanne Lorge

Tessa Souter excels at creating mood and on her new CD, *Nights of Key Largo*, that mood is one of a relaxed intimacy: She never strains to emote, never pushes a note, never rushes a phrase. Her material - 13 songs about moonlight, sand and romance - lends itself to this kind of laid-back treatment, reminding the listener that there is more to life than hurrying to be somewhere, with the stressful soundtrack that accompanies such a feverish lifestyle playing in one's head.

Souter has selected some of New York's top musicians for her band, all of them just as practiced in the art of the slow groove as Souter. Pianist Kenny Werner is the master of subtle phrasing and adds unexpected color and commentary throughout the CD, especially on Souter's renditions of "The Look of Love", a contemplative dialogue between the two musicians that counters the usual understanding of this popular tune. Souter creates a similarly reflective mood with guitarist Romero Lubambo on the seductive "A Slow Hot Wind", with tantalizing solo lines by the incomparable Joel Frahm on saxophone. Jay Leonhart and Billy Drummond round out Souter's A-list rhythm section.

As might be expected on a record celebrating a tropical isle, the CD has a couple of well-known Latin tunes - opener "The Island" and Sergio Mendes' "So Many Stars" - both easy and inviting and utterly indolent. But later Souter surprises with "All or Nothing At All" at a moderate Brazilian tempo and the bluesy "Key Largo", featuring Werner's bright chords and Drummond's spirited drum lines. The lyrics tell us that the sun has gone down - on the beach as well as on the lovers - and yet the vibe is so warm that you can still feel the rays on the sand.

Souter's take on "Morning of the Carnival" opens with Leonhart bowing a sad little bit before she enters with her plaintive vocals, playing against the lyrics - an excellent choice for the eleventh-hour number and one of the standout performances on the disc.

Another standout: Souter's arrangement of John Lennon's "Imagine", complete with inspired melodic alterations and interpolations of the "Long and Winding Road". It is quite a long road from the mainland to Key Largo, but with the top down and Souter's latest playing, the time would fly.

For more information, visit venusrecord.com. Souter is at *55Bar* Jun. 12th and *Sweet Rhythm* Jun. 20th as part of the *Made In The UK Festival*. See Calendar.



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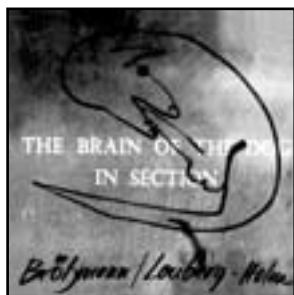
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Sweetsweat
Peter Brötzmann/
Paal Nilssen-Love
(Smalltown Superjazzz)



The Brain of the Dog in Section
Peter Brötzmann/Fred
Lonberg-Holm (Atavistic)

by Ted Gordon

This is healthy music - the sounds of vim and vigor, the exhaust of physical, musical and mental exertion - sweet sweat, indeed. Like attending a Bikram yoga session of the will and the mind, both listening to Peter Brötzmann and imagining what a recording session with him must be like leave no doubt that both the music recorded and reproduced in one's home (hopefully by very large, loud speakers) is full of health, a spirulina-wheat grass shake spiked with kombucha and cayenne pepper. Fermented and spicy, matured and aged over a lifetime of gigging, recording, improvising, perceiving and conversing - these two releases of Peter Brötzmann duos, recorded in 2006 and 2007, are what every advertisement for "extreme sports" ever wished it could be: shocking, genuinely refreshing, electric.

Brötzmann's tone on any one of the reed instruments he plays - clarinets and saxophones take on the same breathless, fervent quality in his hands - is striking, standing out from other free jazz saxophonists. These two recent releases prove that his voice is still going strong, a remarkable feat for a musician who has been playing, touring and recording as much as he has for over 40 years.

Brötzmann and drummer Paal Nilssen-Love seem like a perfect pairing: Brötzmann's saxophones, clarinets and tárogató - a Hungarian single-reed instrument with a deeper, louder and woodier timbre - are underscored by Nilssen-Love's relentless, fast-paced cymbal work. Recorded live at Sting Jazzklubb in Nilssen-Love's hometown of Stavanger, Norway, the set has an amazing intensity, especially on the second rage of a track, "Burnt Sugar". Whoever titled these improvisations hit the nail on the head: Brötzmann begins this track, like the others on this album, with the head of a composition, which he expounds upon with incendiary style. A wailing glissando at the top leads to short phrases by Brötzmann, each often shorter than one breath, kept in sync by Nilssen-Love's equally wailing drums. One can look for a pattern on this album, but it would prove futile; both musicians' performances avoid traditional tension-release climaxes, opting instead for the marathon endurance of raw emotional playing.

This isn't a full-out attack; some of the more subdued sections of his interaction with Nilssen-Love stand out even more than the 34-minute "Burnt Sugar". The second half of "Never Enough", which clocks in at 10 minutes, offers a beautifully textural drum solo from Nilssen-Love with Brötzmann rarely rising above mezzo forte. His melody here, as with the beginning of the title track, is an eerie, haunting line somewhere between Mingus and a German folk song. These sections, tempering the rest of the intense energy, make *Sweetsweat* a standout album in Brötzmann's oeuvre.

Also recorded live at a club - Chicago's HIDEOUT - *The Brain of the Dog in Section* features Brötzmann in a duo, but in this case with a melodic instrument instead of a percussive one. The dynamic between Brötzmann and cellist Fred Lonberg-Holm is much different than between him and Nilssen-Love. There actually seems to be little conversation on this album;

indeed, it often feels like Lonberg-Holm's electronics offer a continuous, separate narrative, matching in tone and dynamics to Brötzmann's reed instruments but deviating wildly in terms of timbre and melody (when he does play melodically). Brötzmann's attack is rendered even more romantic and lyrical by Lonberg-Holm's cello, which skews towards the high end of the frequency spectrum and is nearly bass-less.

This recording of the pair's improvisation does, sometimes, fall back on the near universal convention of many performances: an opening flurry of noise and experimentation with texture, followed by a softer section, a build-up and then a release. Unlike Brötzmann's set with Nilssen-Love, this set features only three tunes or "sections", of 13 minutes, 19 minutes and 4 minutes each. Rather than a marathon of performance, a sweet sweat-inducing jam session, this album is more of an exercise session - a solid expression, a sonically interesting meeting of musical voices, a simple, graceful exhalation.

For more information, visit smalltownsuperjazzz.com and atavistic.com. Brötzmann is at Vision Festival Jun. 14th. See Calendar.



Travail, Transformation, and Flow
Steve Lehman Octet (Pi)



Kuntu
Michel Edelin
(Rogue Art)

by Kurt Gottschalk

There's much about Steve Lehman's *Travail, Transformation, and Flow* that the packaging won't tell you. It's an interesting statement, in fact, on how the music is being projected into the world that the rather heady origins of this wholly organic music aren't disclosed alongside the record. Lehman's a smart guy and his dual tutelage under Anthony Braxton and Jackie McLean continues to be evident in his work. Like his teachers, Lehman strives to create a music that is as listenable as it is intellectual. But intellectualism and high concept are in some circles seen as antithetical to jazz: it's not worth a thing if it does more than swing. So perhaps it's prudent of Lehman to deliver the exceptional, even swinging music he composed for his octet without concept. The multi-linear ensemble (five horns, vibes, bass and drums) is most often working two or three different angles, with steady, sometimes achingly slow pulses set by the rhythm section while the phalanx of horns intertwine.

The music is in no small part about control. But it's also (and here's the secret, smartypants part) about an unusual system of harmonic relationships. For much of the last decade, Lehman has been studying spectral harmony, which involves a complex mapping of the physical properties of sound. It's not just the dominant or 'intended' pitch of a musical note that is given consideration, but the microtones that rise in the attack and decay, the wavering of the sound wave. Digital analysis of those networks of properties reveals new harmonic structures that Lehman uses as compositional frameworks. It's fascinating work that runs the risk of suggesting sterility, which this music has none. In the case of *Travail, Transformation, and Flow*, the ends aren't reliant upon the means.

As a player, Lehman is understated and considered on the alto sax, which is key to the success of his guest appearance with Michel Edelin's trio on *Kuntu*. He's only on three of the ten cuts, but the pairing of his restrained, articulate sax and Edelin's

slighter but no less confident flute sounds great. Edelin is among the rare class of flutists for whom the instrument isn't a second fiddle and his focus is more than evident as he winds through the challenges put forth by the unusually divergent rhythm section of bassist Jean-Jacques Avenel and drummer John Betsch (both of Steve Lacy fame). The delicate intricacies the trio creates are fairly remarkable and Lehman's ability to winnow his way in is fascinating - or just a pleasure, if you don't want to think too much about it.

For more information, visit pirecordings.com and web.roguart.com. Lehman's Octet is at Le Poisson Rouge Jun. 8th. See Calendar.

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Live at Velvet Lounge, Vol. III
Fred Anderson Quartet (Asian Improv)
 by Jeff Stockton

Fred Anderson's sound on tenor can be heard in his stance. With his horn hung on a harness that looks like something a moving man would wear as he prepares to hoist a TV, Anderson bends his knees and hunches over as if muscle more than breath is needed to lift the notes into the air. He doesn't double on other instruments. His improvising vocabulary is drawn from a series of exercises he's developed over the decades and keeps in a notebook. At the age of 80, Anderson is old school by definition, but his workmanlike approach and artistic honesty have made him a vital and creative force on the free jazz scene.

Anderson's recording career began to flourish in the late '90s, most of it resulting from gigs at the club he owns in Chicago, the Velvet Lounge. The Velvet is Anderson's home turf and sanctuary for free jazz veterans and up-and-comers alike. *Live at the Velvet Lounge Volume III* is a collaboration with another organization with a do-it-yourself ethos, the Asian Improv Arts Group, and documents a performance from the Chicago Asian American Jazz Festival in 2007. Playing with Anderson are the Arts Group's cofounder and tenor saxophonist Francis Wong and the longtime Anderson sidemen Tatsu Aoki (bass) and Chad Taylor (drums).

On second saxophone, Wong sounds like an Anderson student, his lines just a little bit less weighty than the mentor's but equally well-thought-out and coherent, seamlessly complementing Anderson's lead. Aoki's tone on the upright bass is fat and resonant while Taylor is controlled and authoritative behind the drumkit. The band supports Anderson, but his unadorned and deliberate style allows the rhythm section to supply the flourishes as they change tempos and timbres. It's as if the horns take the musical cues, rather than supply them. When this band locks into one of its beefy grooves, the effect of the give-and-take among the four parts can be dizzying.

For more information, visit asianimprov.com. Anderson is at Vision Festival Jun. 14th. See Calendar.



Pizzarelli Party
The Arbors All-Stars (Arbors Records)
 by Andrew Vélez

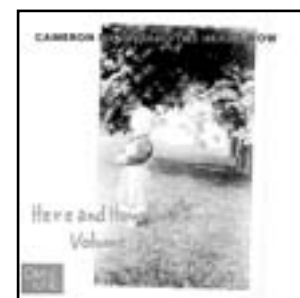
In his notes for this celebration of jazz and mostly fellow family musicians, John Pizzarelli observes, "Everyone in this group has had a moment where they knew what they wanted to do and how and what they wanted to play." High spirits are evident throughout this romp, mostly recorded in a take or two, without charts for the standards, lending an infectious air of spontaneity to the proceedings. In that style, Pizzarelli and wife Jessica Molaskey open the proceedings

winningly with their own tune, "We Take On The Town". On the same song Pizzarelli and his iconic dad Bucky take off together with a dazzling guitar duet.

There's a distinct change of pace with a wistful, heart-tugging version of "Wrap Your Troubles in Dreams" by Molaskey. Hers is a tender flower on the fire escape singing that Depression Era gem, ably abetted by Aaron Weinstein's violin. A similar warm spirit continues with the classic "Sweet and Lovely" and those qualities are exactly what radiate from Weinstein, Bucky's acoustic rhythm guitar, John's electric and Larry Fuller on piano.

A wry and nearly forgotten Harold Arlen-Ira Gershwin gem, "I Knew Him When", is rediscovered through a vocal duet between Molaskey and Rebecca Kilgore. Drummer Tony Tedesco's brushes and Fuller's keyboard provide perfect accompaniment to the gals' easy sounds. Whatever they play, it's about getting together to make a joyful noise.

For more information, visit arborsrecords.com. John Pizzarelli's Pizza Party is at Birdland Jun. 23rd-27th. See Calendar.



Here and How! Volume 2!
Cameron Brown (OmniTone)
 by Florence Wetzel

Bassist Cameron Brown has had a long and illustrious career as a sideman. He has appeared on around 100 recordings, providing an anchor for luminaries such as Archie Shepp, Roswell Rudd and Beaver Harris, as well as the celebrated Don Pullen/George Adams Quartet. In 2003 Brown stepped out as a leader with *Here and How!*, culled from a 1997 Belgian tour with vocalist Sheila Jordan, trumpeter Dave Ballou, drummer Leon Parker and legendary tenor saxman Dewey Redman guesting on three tracks. But one CD was not enough to present all the excellent material so now we have *Here and How! Volume 2!*, which consists of the same group minus Redman.

The CD starts with the vibrant "Soft Seas", an engaging piece with a fresh, open tone and a nice, easy groove. Jordan scores on the lyrics and her effervescent scatting, Brown's bass is loose and funky and Ballou's trumpet wonderfully crisp. Although Belgium is certainly a long way from the Caribbean, the group channels the feeling of the islands, creating a joyful, buoyant vibe. The quartet shines on Charlie Parker's "Confirmation", which includes lyrics by Jordan. It's always a pleasure to hear her gloriously malleable voice and on this song she soars and bops over Brown's soulful swing. The CD ends with "Double Arc Jake", a delightful and effortless mix of genres, including calypso and Native American rhythms. The other songs explore a range of moods, including Brown's resonant "Baby Suite", Cole Porter's "You Do Something to Me" and "Medley", a heartfelt tribute to now-deceased musical comrades that combines compositions by Brown and Jordan.

This is a terrific quartet, a rich mix of prodigious gifts and decades of playing on jazz' frontlines. Hopefully Brown will step into this role more often.

For more information, visit omnitone.com. Brown is at Cornelia Street Café Jun. 12th with Jason Rigby, Vision Festival Jun. 13th with Lisa Sokolov, The Kitano Jun. 17th with Scot Albertson and The Duplex Jun. 18th with Maria Guida. See Calendar.

BOXED SET



The Half Naked Truth (1998-2008)
Jonas Kullhammar Quartet (Moserobie)
by Marc Medwin

In celebration of its tenth anniversary, Swedish saxophonist Jonas Kullhammar's quartet drops an eight-disc set of live tracks and studio recordings. It traces the group's development as this energetic quartet comes to terms with a formidable musical legacy that includes everything from bebop virtuosity to New Thing exploration. The fact that their music is successful speaks to how well they have assimilated and transcended their history and that of the music they play.

The set is not presented in strict chronological order, nor should it be. The recording quality, superb throughout, allows full concentration to be on the playing. There are many tune duplications here, but similarity is never a problem as each reading is imbued with fresh vigor.

This reviewer had never heard a note from Kullhammar, only being familiar with his work through reputation. The plaudits awarded him are

justified, as his sound is remarkably diverse. It might invoke the sharp angular solo exhortations typical of Coltrane's final period, as with the multiple versions of the hardbop scorcher "Bebopalulia". Conversely, Kullhammar can conjure simultaneous visions of Wayne Shorter and Cannonball Adderley as he slithers through the snaky melody of "Salut". He can scream and shout with Ayler, but his bent notes are a model of precision and emotive generosity, as with older-school practitioners. Dig into disc four's version of "Snake City East" to hear some perfectly executed slides and stabs, the blues-inflected melody a perfect vehicle for Kullhammar's grit.

The rest of the band matches Kullhammar's subtleties and intensity. Just listen to how he and drummer Jonas Holgersson match wits as they cruise through a rollickingly uptempo version of "Horseface" from 2002. Here, Elvin Jones and Coltrane are referenced, but a certain coolness is also in evidence, updating the sound somewhat. The group functions as a well-oiled machine, handling all dynamic levels and speeds with finesse. Take "Ma Ran", a studio outtake from the *Son of a Drummer* sessions, where piano, drums and bass roar ascent as Kullhammar howls through a brief squall of near white noise. Contrast it with the gorgeous "For X", where space and luminosity inform each drum stroke and each atmospheric piano sonority. Especially noteworthy are Torbjorn Zetterberg's bass punctuations, which add pithy support to each gesture. He seems to know just the right notes and timing for each phrase he lays down as Kullhammar's introspective ebbs and flows waft smoothly over the band's solid foundation.

The box also allows us to trace the fluid group dynamic by comparing two versions of the same tune. "Oh my God/It's Blood" is represented by two renditions, both taped in 2004. Despite the modally ametric nature of the introduction, the version on Disc 5 has a sense of forward motion that Disc 3's reading does not. The latter still roils with intensity, but it starts and stops, while the former is pushed on, in large part, by Torbjorn Gulz' hectic piano runs and Hancock-influenced block chords as the others emote above.

On Disc 8, there are two dance mixes of the band favorite "Bebopalulia" and this is the set's only misstep. It isn't that they are bad, but they're not particularly novel either and one wonders why they were necessary at all. The tune lends itself well to the treatment, but more innovative measures could have been used to make the point. That said, the "Jonas Talking Bullshit" dialogue that ends the disc is a great chill-out after all the intensity. Kullhammar has a great sense of humor and can really work a room, tossing back one-liners to a particularly enthusiastic audience.

As for audience enthusiasm, it resonates on both the European and North American continents as the quartet plays festivals and club dates with equal energy and commitment. Minor quibbles aside, the group couldn't have given themselves a better birthday gift. As with the best sets, repeated tunes never become dull and the box is expertly programmed for maximum long-term interest. Hats off to the group for this fine compendium.

For more information, visit moserobie.com. This group is at Dizzy's Club Jun. 22nd. See Calendar.

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Senzo (Solo Piano) Abdullah Ibrahim (Sunnyside)
Driftwoods Ran Blake (Tompkins Square)
About Time Paul Bley (Justin Time)
I Can't Give You Anything But Love: Live at the Village Vanguard Martial Solal (CAMJazz)
 by Ken Dryden

For those who have taken care of their health and had the luck of the draw of favorable genes, the so-called "golden years" can produce some of the most rewarding performances and recordings of a career. Four solo pianists reviewed below offer solid proof that they show no signs of slowing down.

Abdullah Ibrahim has gone far since introduced to a wider jazz audience by Duke Ellington as Dollar Brand in the early '60s. '73 at the time of *Senzo*, a 2008 studio session made for a German radio broadcast, Ibrahim knits together 22 tracks into a lengthy suite, including both old and new works. Bracketing the CD are two versions of his soothing, meditative ballad "Ocean and the River". Ibrahim returns to his "Blues For a Hip King", a reverent, elegant work, though his tribute "For Coltrane" is surprisingly subdued. "Jabulani" bursts with energy as a celebratory dance at first but then Ibrahim alternately improvises rapid-fire and mellow lines over his sauntering bass line vamp. Near the end of the performance, Ibrahim salutes Ellington with a compelling yet obtuse arrangement of "In a Sentimental Mood" that never comes close to stating the melody.

Now in his early 70s, Ran Blake's solo piano outings have been especially fascinating. *Driftwoods* is no exception, an eclectic mix of ballads chosen from several genres, all played in a manner suggesting that Blake was experimenting late at night with no one else present. Blake's tensive use of the sustain pedal is prominent throughout as are his striking, often unexpected voicings. Two versions of the standard "Dancing in the Dark" are heard back to back, the latter take being more strident in comparison to the shorter initial performance, though both are haunting interpretations. "Lost Highway" was a hit country song though Blake's deliberate, moody arrangement disguises its roots. On "Unforgettable", Blake stays somewhat close to the theme, slowly exploring its essence while occasionally overwhelming the microphone with forceful, dramatic chords. His brief exploration of "Strange Fruit" conveys as much, if not more, sorrow than most vocal versions and a dark setting of the gospel song "There's Been a Change" and the bluesy treatment of "I'm Going to Tell God" contrast with traditional approaches.

Another elder statesman is Paul Bley, who was 74 at the time of this studio session. Long one of the most difficult pianists to categorize, even this solo outing resists labeling. It consists of only two tracks, the first being a 33-plus minute improvisation that runs the gamut of styles, ranging from free jazz to stride, snatches of standards, bop, soul jazz, postbop and more. In spite of the quirky nature of this extended performance, the result comes off rather well, keeping one's interest throughout. Although he is credited with writing the second track, labeled "Encore", it is simply a playful, mostly low-key workout of Sonny Rollins' "Pent-Up House", though it blends both

intimate and humorous sections, hardly comparable to the way this bop favorite is typically interpreted.

Martial Solal has been active as a professional jazz pianist for over six decades and this live set, recorded at the Village Vanguard not long after his 80th birthday, finds him at the top of his game. Starting with "On Green Dolphin Street", Solal shows a great deal of playfulness with an obtuse introduction, sudden key changes and amusing interpolations of other songs. "Lover Man" is also dramatically altered from a lyrical ballad into an imaginative romp with a bit of wild dissonance for added seasoning. "Round Midnight" benefits from the master's touch, incorporating rapid-fire runs and unexpected chords, removing the expected eerie sounds while adding some hilarious Stravinsky-like passages. He takes the old chestnut "I Can't Give You Anything But Love" from its normally light-hearted swing setting into a distinctly modern setting that fans of Art Tatum will appreciate. The pianist's two originals, the dark "Centre de Gravite" and volcanic, semi-classical "Ramage", also prove to be captivating.

For more information, visit sunnysiderecords.com, tompkinssquare.com, justin-time.com and camjazz.com. Ibrahim is solo at Jazz Standard Jun. 9th-11th. Blake is solo at Bleeker Street Theater Jun. 13th. See Calendar.



Le Sens de La Marche
 Marc Ducret (Illusions)
 by Martin Longley

Marc Ducret is usually experienced either as a highly noticeable sideman or, if he's leading his own band, a dangerously pointed guitar brandisher. Mostly, he's known for working with Tim Berne, as part of Bloodcount and Big Satan. This solo album reveals one of Ducret's other aspects: composer and bandleader on a particularly ambitious scale. His 10-piece ensemble sounds even bigger than that, benefiting from strategic electrification and amplification.

The material was recorded in Ducret's French homeland, mostly during a 2007 gig at the appropriately named Délirium in Avignon, with one stray piece arriving from another date in 2003. The sonic quality is outstanding for a live show; detail and depth are here, but not at the expense of harnessed live excitement. Ducret has assembled a band that breathes the air of diversity, speaking with acoustic delicacy and, when required, an enraged electric boom. Drums, bass, guitar, vibraphone and keyboards are joined by a five-piece horn section, with most players doubling or tripling on other instruments, widening the range even further. The pieces are extended, allowing for maximum dramatic development as they move through an eloquently arranged set of phases, patterns, riffs and dapples.

The opening "Total Machine" features tender guitar filigrees and marimba tinkles before levering into jagged drum stutters and hefty bass lobbing. It's a very advanced form of progressive jazz, full of complex changes, but always maintaining contact with the Bacchanalian side of cerebral. Even though a tight control is always maintained (essential when navigating such elaborate structures), Ducret courts a kind of barreling sensitivity, dense with activity and hyper-substance. Everything's always involved and intricate, yet never ponderous. The vocabulary harks back to that of early '70s prog rock, but it's now been

pumped to bursting with fresh corpuscles. The horns are mostly bullish, with strong solos dealt out from the various low-end specialists. All is encompassed, from heavy riffing to translucent caresses. The epic closer, "Nouvelles Nouvelles Du Front" begins with a hovering sparseness that grows towards isolated bomb-drops, ultimately thundering into full action. Antonin Rayon's clavinet merges with Ducret's guitar, both rough with a hard-percussed attack. The leader has obviously attempted to realize all of his musical fantasies in one over-achieving gush.

For more information, visit illusionsmusic.fr. Ducret is at Jazz Gallery Jun. 11th with Angelica Sanchez. See Calendar.

IN PRINT



John Zorn: Tradition and Transgression
 by John Brackett (Indiana University Press)
 by Tom Greenland

Coming to grips with the prolific and ungainly output of composer/improviser/sonic scavenger John Zorn is a Herculean task. In *John Zorn: Tradition and Transgression*, the first book-length treatment of this pivotal Downtown icon, scholar John Brackett moves away from the clichéd interpretation of Zorn as a postmodernist (with all the term's implications of disjuncture, pastiche and collapse of narrative and stylistic unity) to offer a more nuanced interpretation, one that considers his role as historian and caretaker of earlier artworks. Zorn's process - his "musical poetics" - Brackett suggests, is more profitably viewed as a "tradition of transgression", defined not by a desire to resist or destroy dominant institutionalized aesthetics but rather to work within these constraints to expose their limitations, an approach that "zeroes in on and exploits the spaces or 'blind spots' deemed impermissible, unacceptable and unrecognizable." (p. 88) Zorn's transgressive side is explored in the first half of the book: Chapter 1 uses Georges Bataille's ideas of homogeneous and heterogeneous as well as cultural constructs of fantasy vs. reality to examine the shocking album art from Zorn's Naked City period; Chapter 2 investigates his use of occult philosophies as compositional tools, giving detailed musical analyses of "Necronomicon" (written for string quartet) and "IAO" (an album-length suite dedicated to Aleister Crowley and occult filmmaker Kenneth Anger) - ironically concluding that such works ultimately defy analysis. The second half of the book makes the case for Zorn the traditionalist, beginning with a discussion of Marcel Mauss' theory of gifts and gift-giving, arguing that Zorn's homages to and appropriations of his artistic heroes are best viewed not as derivative borrowings but rather as creative "elaborations" that will in turn influence future artists. Chapter 3 depicts the films of Maya Deren and the sculptures of Joseph Cornell as inspirations for Zorn's *In the Very Eye of Night*, while Chapter 4 shows how Stravinsky's *Requiem Canticles* provided the specific pitch material for *Aporias*.

For more information, visit iupress.indiana.edu. Zorn is at The Stone Jun. 20th. See Calendar.



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**Drunk On The Blood of The Holy Ones
The Fully Celebrated (AUM Fidelity)**
by John Sharpe

For their latest recording, Boston's The Fully Celebrated have dropped the orchestral tag from their name, but retain their wide ranging eclecticism, all transmuted through a jazz prism. Though altoist Jim Hobbs composed all eight tracks, it is the tight syncopation of bassist Timo Shanko and drummer Django Carranza that breathes impudent life into them. A shared history in roots reggae bears fruit on the title track but Hobbs and Shanko have also plumbed the further reaches of free jazz and their facility across a range of styles is in evidence throughout this disc, plus an animated video set to a track from their *Lapis Exilis* (Skycap Records, 2006).

The opening "Moose and Grizzly Bear's Ville" sounds as if Hobbs is paying homage to Ornette in both his phrasing and tone, while the skronky "Reptoid Alliance" conjures up a pared-down acoustic Prime Time. Elsewhere Hobbs reproduces the tonality of an erhu (two-stringed Chinese violin) on the pentatonic scales of "Brothers of Heliopolis", then mimics the cadences of a blues singer on "Pearl's Blues (Your What Hurts?)". On "Conotocarius" he channels folksy bagpipes before loosening up for some squalling powerplay over freeform tumult, while the closing "Dew of May" combines a melancholic folk ballad ambience with a more joyful release. While for some this catholicism may evoke pastiche, it doesn't quite mask a serious intent and makes for an irreverent ride.

For more information, visit aumfidelity.com. Jim Hobbs is at The Local 269 Jun. 7th and Vision Festival Jun. 13th with Joe Morris. See Calendar.



Proverbs for Sam
Bill Cole's Untempered Ensemble (Boxholder)
by Jeff Stockton


Master of semi-exotic Eastern double-reed instruments, Bill Cole has spent most of his professional life as an academic. Criminally underrecorded, when *Seasoning the Greens*, a 2001 concert of his Untempered Ensemble was released in 2002, fans of freely improvised worldbeat jazz only had to wait one year. So the question raised by *Proverbs of Sam* is, What took so long? Featuring the three long improvisations that comprised the Ensemble's set at the Vision Festival in June of 2001 and a fourth track from the concert that gave us *Seasoning the Greens*, it is dedicated to the memory of the late Sam Furnace who passed away in 2003.

Where *Greens* offered a global tour of rhythms, *Proverbs* plays more like a Best of Sam Furnace, with the African-centric beats remaining fairly consistent while Furnace's solos jump from the speakers. In addition to his buzzing sona (China), shenai and nagaswaram (India), Cole blows Ghanaian flute and

didgeridoo while Furnace is featured on alto and Joseph Daley patrols the bottom on baritone, trombone and tuba. From time to time the three hornmen clash as their lines overlap but their hyperactivity serves as counterpoint to the pulsating rocksteady rhythms of drummer Warren Smith and percussionist Atticus Cole. Bassist William Parker links both halves together and, as a fringe benefit, Cooper-Moore whacks his diddley bow. *Proverbs for Sam* is a fitting tribute and carries a spiritual weight not found in most run-of-the-mill world music projects.

For more information, visit boxholderrecords.com. This group is at Vision Festival Jun. 10th. See Calendar.

ON DVD



Trying To Get Good: The Jazz Odyssey of Jack Sheldon
(Bialystock & Bloom, Inc./February Films)
by Michael Steinman

Born in 1931, the near-legendary West Coast jazzman Jack Sheldon - trumpeter, singer, comedian, actor - has played and recorded with Stan Kenton, Chet Baker, Dexter Gordon, Peggy Lee, Benny Goodman, Red Norvo, Bill Harris, Art Pepper, Anita O'Day and Tierney Sutton, as well as leading his own groups. His horn has been heard on movie soundtracks, he was featured on the Merv Griffin Show and had his own short-lived television series, *Run, Buddy, Run*. Sheldon has a large group of devoted friends: musicians (Ken Peplowski, Uan Rasey, Dave Frishberg, Bill Henderson, Terry Gibbs, Ross Tompkins) and famous non-musicians (James A. Baker, Billy Crystal, Clint Eastwood, Dom DeLuise, William Claxton) with anecdotes in profusion. Add to this Sheldon's irrepressible story-telling, his striving towards sobriety, dissatisfaction with his own playing (source of the film's title) and vulgar humor and anyone would assume that this would add up to a compelling film.

The performances included here show that Sheldon is a splendid mainstream trumpeter, lyrical and fleet-fingered. His singing is touching, his comedy lively. "Stardust", "The Joint is Jumpin'", "Don't Blame Me", his own "(I'm My Own Worst) Enemy" and "It Had To Be You" are fine, moving jazz, even when the camera angles are unflattering. And what we learn of his insecurities and self-destructive behavior is revealing indeed.

But the film is often heavy-handed. When Sheldon mentions Carnegie Hall, we get a lengthy shot of it, as well as too much stock footage of California scenes. Worse, the documentary quickly feels like a celebrity roast with no enlivening sarcasm. Sheldon's friends ramble; only Frishberg, Peplowski and Crystal can tell a story. The documentary seems unedited but everything is offered in snippets, whether it's an anecdote or a song, as if someone thought the audience would be extremely impatient. Unfortunately, that prediction comes true. Only the most devoted Sheldon fanciers will be able to watch this in one sitting though there are rewarding segments throughout.

For more information, visit TryingToGetGood.com

CALENDAR

Monday, June 1

- ★East 3rd Street Ensemble: Sabir Mateen, Matt Lavelle, Clif Jackson, David Gould; Nu Band: Roy Campbell, Mark Whitecage, Joe Fonda, Lou Grassi The Local 269 7:30, 9 pm \$10
- ★Mingus Big Band: Donny McCaslin, Scott Robinson, Craig Handy, Jason Marshall, Ku-umba Frank Lacy, Andy Hunter, Earl McIntyre, Avishai Cohen, Tatum Greenblatt, Kenny Rampton, Helen Sung, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 pm \$25
- Fourplay: Bob James, Larry Carlton, Nathan East, Harvey Mason Blue Note 8, 10:30 pm \$45
- Rondi Charleston and Friends Dizzy's Club 7:30, 9:30 pm \$30
- ★Håkon Kornstad/Eivind Opsvik Nublu 9 pm
- Carl Maguire's Floriculture with Oscar Noriega, Stephanie Griffin, John Hebert, Dan Weiss; Negative Nancy: Aryeh Kobrinsky, Owen Stewart-Robertson, Jacob Wick, Jason Nazary Douglass St. Music Coll. 8 pm \$10
- Kaoru Azuma WITH Scott Reeves, Jim Ridi, Jesse Forest, Rob Morse, Paolo Orlandi 55Bar 7 pm
- Mike Stern 55Bar 10 pm
- The Inbetweens: Mike Gamble, Noah Jarrett, Conor Elmes Bar 4 8 pm \$5
- David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram Cornelia Street Café 8:30 pm \$10
- Franck Amsallem Trio with Sylvain Romano, Anthony Pinciotti; Ari Hoenig Group with Jacques Schwarz-Bart, Luis Perdomo, Danton Boller Smalls 7:30, 9, 10:30 pm 12 am \$20
- Melissa Stylianou Trio Bar Next Door 8 pm \$10
- Phil Rodriguez' Underbelly Monkeytown 8 pm
- Jeff Koch; Innertextures; Brian Vanarsdale Trio with Doug Wamble Spike Hill 8 pm
- Harry Lime: Adam Minkoff, Nick Oddy, Nick Anderson, Kevin Moehringer, Matt Thomas, Ben Syversen, Scott Chasolen Rockwood Music Hall 12 am
- Howard Williams Jazz Orchestra; Ben Cliness Trio The Garage 7, 10:30 pm
- Luiz Simas Bryant Park 12 pm

Tuesday, June 2

- Sylvie Courvoisier, Ikue Mori and guests; Skuli Sverrison, Håkon Kornstad, John Hollenbeck The Stone 8, 10 pm \$10
- Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant Village Vanguard 9, 11 pm \$30
- ★Wayne Escoffery's Veneration with Joe Locke, Joe Martin, Lewis Nash and guest Nicholas Payton Dizzy's Club 7:30, 9:30 pm \$30
- ★Stacey Kent Birdland 8:30, 11 pm \$30
- Laurie Krauz and Daryl Kojak Octet with Sean Conly, Gene Lewin, 'Sweet' Sue Terry, Jamie Fox, Emily Bindiger, Margaret Dorn, Kathryn Raio Iridium 8, 10 pm \$25
- Kat Edmonson with John Ellis, Kevin Lovejoy, Chris Maresch, JJ Johnson, Chris Lovejoy Jazz Standard 7:30, 9:30 pm \$20
- Corina Bartra Ensemble NYC Baha'i Center 8, 9:30 pm \$15
- ★Bob Albanese Group with Ira Sullivan, Tom Kennedy, Willard Dyson; Sean Wayland Group with Tim Miller, Jon Gordon, Jochen Rueckert, Matt Clohesy; Ken Fowser/Behn Giliece Group with Spike Wilner, Adam Cote, Joe Strasser Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Kathleen Grace with Freddy 'Huevito' Lobaton, Yuri Juárez, Ramon de Bruyn and guest Kristin Korb Tutuma Social Club 8 pm
- Claire Martin/Richard Rodney Bennett Algonquin Oak Room 8:30 pm \$40
- ★Robin Verheyen Trio with Pascal Niggenkemper, Jeff Davis Le Grand Dakar 8:30, 10 pm \$5
- Kurt Gottschalk/Philip Gayle; Blaise Siwula/Sten Hostfalt Yippie Café 8, 9 pm
- Dan Adler Group Puppets 9 pm \$6
- Jack Wilkins/Scott DuBois Bella Luna 8 pm
- Dan Blake Quartet with Leo Genovese, Francisco Mela, Dmitry Ishenko The Backroom 11 pm
- ★East West Quintet Joe's Pub 7 pm \$15
- Fourplay: Bob James, Larry Carlton, Nathan East, Harvey Mason Blue Note 8, 10:30 pm \$45
- Ken Hatfield, Gene Torres, Butch Campbell Fetch 7 pm
- ★Liz Childs and Trio with Ed MacEachen, Dan Fabricatore, Anthony Pinciotti 55Bar 7 pm
- Ai Murakami Trio The Garage 10:30 pm
- Luiz Simas Bryant Park 12 pm

Wednesday, June 3

- Steven Bernstein; Yuka Honda The Stone 8, 10 pm \$10
- Misha Piatigorsky Trio Smoke 8, 10, 11:30 pm \$10
- Melissa Morgan Quartet with Graham Dechter, Hamilton Price, Kevin Kanner Jazz Standard 7:30, 9:30 pm \$20
- Irene Atman Quintet with Frank Kimbrough, Jay Anderson, George Schuller, Joel Frahm The Kitano 8, 10 pm
- ★Junko Onishi Trio with Kiyoshi Kitagawa, Johnathan Blake; Mike Karn Quartet Smalls 9, 10:30 pm 12, 1:30 am \$20
- Newborn Trio: Jeffrey Lependorf, Katie Down, Miguel Frasconi Cornelia Street Café 8:30 pm \$10
- Cortelyou Composer's Collective Brooklyn Lyceum 8, 9:30 pm \$10
- Oran Etkin's Kelenia with Balla Kouyate, Makane Kouyate, Joe Sanders Knitting Factory 7 pm
- Wolfgang Bar 66 8:30 pm \$5
- Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant Village Vanguard 9, 11 pm \$30
- ★Wayne Escoffery's Veneration with Joe Locke, Joe Martin, Lewis Nash and guest Nicholas Payton Dizzy's Club 7:30, 9:30 pm \$30
- Christos Rafalides' Manhattan Vibes Dizzy's Club 11 pm \$10
- Ed Palermo Big Band Iridium 8:30, 10:30 pm \$25
- ★Stacey Kent Birdland 8:30, 11 pm \$30
- Kathleen Grace with Freddy 'Huevito' Lobaton, Yuri Juárez, Ramon de Bruyn and guest Kristin Korb Tutuma Social Club 8 pm
- Claire Martin/Richard Rodney Bennett Algonquin Oak Room 8:30 pm \$40
- Fourplay: Bob James, Larry Carlton, Nathan East, Harvey Mason Blue Note 8, 10:30 pm \$45
- David White Quintet; Austin Walker Trio The Garage 6, 10:30 pm
- Barry Harris Saint Peter's 1 pm \$7
- Luiz Simas Bryant Park 12 pm

Thursday, June 4

- ★H-alpha: Briggan Krauss, Ikue Mori, Jim Black; Droid: Jordan McLean, Amir Ziv, Adam Holzman, Chris Jordan The Stone 8, 10 pm \$10
- Dave Weckl, Oz Noy, Will Lee Iridium 8:30, 10:30 pm \$30
- Allison Miller Tea Lounge 9, 10:30 pm \$5
- Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka da Fonseca Jazz Standard 7:30, 9:30 pm \$25
- Mike Longo Trio with Santi DeBriano, Ray Mosca The Kitano 8, 10 pm
- ★Brad Shepik Human Activity Suite with Ralph Alessi, Gary Versace, Jorge Roeder, Mark Giuliana Jazz Gallery 9, 10:30 pm \$15

- ★Shot x Shot Le Grand Dakar 8 pm \$10
- Ehud Asherie/Warren Vaché; Eli Degibri Group with Aaron Goldberg, Massimo Biolcati, Ferenc Nemeth; Sacha Perry Trio and guests Smalls 7:30, 9, 10:30 pm 12 am \$20
- ★Smoke Big Band directed by Bill Mobley Smoke 8, 10, 11:30 pm \$8
- Seung-Hee Han with Adam Kolker, Pete Rende, Ike Sturm, George Schuller; Akiko Pavolka's House of Illusions with Nate Radley, Matt Renzi; Matt Pavolka, Bill Campbell Cornelia Street Café 8:30 pm \$10
- ★John Stowell Trio Bar Next Door 8 pm \$10
- Yazz Band; Ray Parker Trio with Allison Wedding Puppets 6, 9 pm \$6
- Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant Village Vanguard 9, 11 pm \$30
- ★Wayne Escoffery's Veneration with Joe Locke, Joe Martin, Lewis Nash and guest Nicholas Payton Dizzy's Club 7:30, 9:30 pm \$30
- Christos Rafalides' Manhattan Vibes Dizzy's Club 11 pm \$10
- ★Stacey Kent Birdland 8:30, 11 pm \$30
- Kathleen Grace with Freddy 'Huevito' Lobaton, Yuri Juárez, Ramon de Bruyn and guest Kristin Korb Tutuma Social Club 8 pm
- Claire Martin/Richard Rodney Bennett Algonquin Oak Room 8:30 pm \$40
- Fourplay: Bob James, Larry Carlton, Nathan East, Harvey Mason Blue Note 8, 10:30 pm \$45
- Dan Furman Trio Cleopatra's Needle 7 pm
- Harlem Speaks: Jon Hendricks Jazz Museum in Harlem 6:30 pm
- Nick Moran Trio; Joseph Perez Quartet The Garage 6, 10:30 pm
- Luiz Simas Bryant Park 12 pm

Friday, June 5

- ★Oliver Lake Organ Quartet with Jared Gold, Freddie Hendrix, Bill McClellon Sweet Rhythm 8, 10 pm 12 am \$25
- ★Jane Ira Bloom with Mark Helias, Bobby Previte Tea Lounge 9, 10:30 pm \$5
- Gato Barbieri Blue Note 8, 10:30 pm \$45
- ★Charlie Hunter The Stone 10 pm \$15
- ★Blues for Brother Ray: Jim Rotondi, Eric Alexander, Peter Bernstein, Mike LeDonne, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Ralph Alessi and Modular Theater with Loren Stillman, Ben Street, Nasheet Waits Cornelia Street Café 9, 10:30 pm \$10
- ★Marcus Strickland Trio with Ben Williams, EJ Strickland Jazz Gallery 9, 10:30 pm \$15
- Roni Ben-Hur Trio with Rufus Reid, Victor Lewis The Kitano 8, 10 pm \$25
- Mark Ackerman Quartet with Fabien Mary, Tal Ronen, Renaud Penant; Myron Walden Group Smalls 7:30, 9, 10:30 pm 12 am \$20
- Brandon Lee Trio; Gilad Hekeselman Trio Bar Next Door 7, 9, 11 pm 1 am \$10
- ★The Kitsune Ensemble: Billy Fox, Yayoi Ikawa, John Savage, Yoshi Waki, Christopher Hoffman, Anei Sekiguchi, Gary Pickard, Tim Collins Robert Moss Theatre 7 pm \$15
- Sunny Jain's Red Baraat Festival Barbès 10 pm \$10
- Keith Ganz 55Bar 7 pm
- Justin Vasquez' Triptych with Gregoire Maret, Nir Felder, Tigran Hamasyan, Oriando Le Fleming, Jojo Mayer 55Bar 10 pm
- Aziza Lenox Lounge 8:30, 10 pm 12 am \$20
- Victor Lin Knickerbocker Bar and Grill 9:45 pm \$5
- Ken Simon Quartet Jazz 966 8 pm \$15
- Interchange: Craig McGorry, Eric Loffswold, Yoshiki Miura, Tim Mule, Hiro Omori Tullie's 8 pm \$5
- Burt Eckoff, Lisi Pakulski and guest 5C Café 8 pm \$10
- Lucky Chops Brass Band; Fatou Macula Group Puppets 6, 9 pm \$10-12
- Dave Weckl, Oz Noy, Will Lee Iridium 8:30, 10:30 pm \$30
- Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka da Fonseca Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant Village Vanguard 9, 11 pm \$35
- ★Wayne Escoffery's Veneration with Joe Locke, Joe Martin, Lewis Nash and guest Nicholas Payton Dizzy's Club 7:30, 9:30, 11 pm \$30
- Christos Rafalides' Manhattan Vibes Dizzy's Club 1 am \$10
- ★Stacey Kent Birdland 8:30, 11 pm \$30
- Kathleen Grace with Freddy 'Huevito' Lobaton, Yuri Juárez, Ramon de Bruyn and guest Kristin Korb Tutuma Social Club 8 pm
- Claire Martin/Richard Rodney Bennett Algonquin Oak Room 8:30, 11 pm \$50
- Rob Duguay's Low Key Trio Velvet Lounge 9 pm
- Gregory Porter River Room of Harlem 7:30 pm \$5
- David Paik and Hard White Quartet Cleopatra's Needle 8 pm
- Gretchen Parlato 55Bar 6 pm
- Hide Tanaka Trio; Gerald Hayes Trio The Garage 6:15, 10:45 pm
- Luiz Simas Bryant Park 12 pm

Saturday, June 6

- Mel Tormé in Words and Music: Billy Stritch, La Tanya Hall, Hilary Kole, Marilyn Maye, Johnny Rodgers 92nd Street Y 8 pm \$60
- My Band Foot Foot: John McNeil, JC Sanford, Meg Okura, Andrew Green, Ben Rubin, Ted Poor Cornelia Street Café 9, 10:30 pm \$10
- ★Jacob Garchik Trio with Dan Weiss, Jacob Sacks I-Beam 9 pm \$10
- ★Revolutionary Snake Ensemble Barbès 10 pm \$10
- Eli Fountain and the Organizers Minton's 10 pm \$10
- Sean Smith Trio with Keith Ganz, Russell Meissner; Michael Blanco Trio Bar Next Door 7, 9, 11 pm 1 am \$10
- Jay Rodriguez and the Sofrito Latin Jazz Unit BAMCafé 9 pm
- Rome Neal and Trio with Onaje Allan Gumbs, Paul Beaudry, Greg Buford Nuyorican Poets Café 9 pm \$15
- ★Pascal Niggenkemper/Joachim Badenhorst 5C Café 8 pm \$8
- Welf Dorr, Marc Constant, Dave Tunnell, Sam Knight Night of the Cookers 10 pm
- Four Points Big Band Bar 66 8:30 pm \$5
- Jessica Jones Family Band; Charnett Moffett and Friends Puppets 4:30, 9 pm \$6-12
- ★Oliver Lake Organ Quartet with Jared Gold, Freddie Hendrix, Bill McClellon Sweet Rhythm 8, 10 pm 12 am \$25
- Gato Barbieri Blue Note 8, 10:30 pm \$45
- ★Blues for Brother Ray: Jim Rotondi, Eric Alexander, Peter Bernstein, Mike LeDonne, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- Marcus Strickland Trio with Ben Williams, EJ Strickland Jazz Gallery 9, 10:30 pm \$15
- Alexis Cuadrado Group; Myron Walden Group; Spencer Murphy Trio Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Roni Ben-Hur Trio with Rufus Reid, Victor Lewis The Kitano 8, 10 pm \$25

- Aziza Lenox Lounge 8:30, 10 pm 12 am \$20
- Victor Lin Knickerbocker Bar and Grill 9:45 pm \$5
- Dave Weckl, Oz Noy, Will Lee Iridium 8:30, 10:30 pm \$30
- Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka da Fonseca Jazz Standard 7:30, 9:30, 11:30 pm \$25
- Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant Village Vanguard 9, 11 pm 12:30 am \$35
- ★Wayne Escoffery's Veneration with Joe Locke, Joe Martin, Lewis Nash and guest Nicholas Payton Dizzy's Club 7:30, 9:30, 11 pm \$30
- Christos Rafalides' Manhattan Vibes Dizzy's Club 1 am \$10
- ★Stacey Kent Birdland 8:30, 11 pm \$30
- Kathleen Grace with Freddy 'Huevito' Lobaton, Yuri Juárez, Ramon de Bruyn and guest Kristin Korb Tutuma Social Club 8 pm
- Claire Martin/Richard Rodney Bennett Algonquin Oak Room 8:30, 11 pm \$50
- Takao Iwaki Quartet Cleopatra's Needle 8 pm
- Michael Feinberg with Jonathan Kriesberg, Dan Pugach, Emmet Cohen, Remy Leboeuf Bowery Poetry Club 6 pm
- Ayana Lowe 55Bar 6 pm
- Dori Levine/Ed Littman Clover's Fine Art Gallery and Café 6 pm
- Duende Quartet; Eli Yamin Blues Band Dizzy's Club 1, 3 pm
- Blaise Siwula and Mambo Mantis Synthetic Zero 2 pm
- Larry Newcomb Quartet; Fumi Tomita Trio The Garage 12, 6:15 pm

Sunday, June 7

- Vic Juris Trio with Jay Anderson, Adam Nussbaum 55Bar 6 pm
- ★Todd Sickafoose's Tiny Resistors with Adam Levy, Steve Cardenas, Jenny Scheinman, John Ellis, Alan Ferber, Allison Miller 55Bar 9:30 pm
- ★UB313: Marshall Allen, Brian Marsella, Elliot Levin, Ed Watkins Zebulon 10 pm
- ★Stephanie Stone/Greg Cohen; Steve Gorn with Greg Cohen, Adam Rudolph The Stone 8, 10 pm \$10
- Will Bernard Band with Tim Luntzel, Stanton Moore, Robert Walter Highline Ballroom 8 pm \$18
- ★Andrew Drury Content Provider: Herb Robertson, Briggan Krauss, Chris Speed; Amanda & The Michaels: Amanda Monaco, Michael Blake, Michael Bates, Michael Pride CoCo 66 9 pm \$6
- ★Radio I-Ching: Andy Haas, Don Fiorino, Dee Pop; Joe Morris, Luther Gray, Jim Hobbs; French Contraband Quartet: Francois Grillot, Jay Rosen, Daniel Levin, Robert Dick The Local 269 7 pm \$5
- Ne(x)tworks: Cornelius Dufallo, Stephen Gosling, Joan La Barbara, Yves Dharamraj, Kenji Bunch, Ariana Kim, Shelley Burgon, Miguel Frasconi, Chris McIntyre Issue Project Room 8 pm \$10
- Gerald M. Thomas Group with Chris Winans, Omar Daniels, Nick Russo, Lou Rainone, Howard Britz, Grisha Alexiev Cornelia Street Café 8:30 pm \$10
- John Zorn's Book of Angels Vocal Project with Ayelet Rose Gottlieb, Basya Schecter, Sofia Rei Koutsovitis, Malika Zorra Puppets 7 pm \$6
- Nir Felder Quartet Solo Kitchen Bar 9 pm
- Seung-Hee Brooklyn Lyceum 9, 10:30 pm \$10
- Peter Leitch/Harvie S Walker's 8 pm
- Stan Nishimura Ensemble; Juan Pablo Carletti Ensemble ABC No Rio 8 pm \$3
- Ron Jones Quartet with Ron McClure, George Dulin, Pat Carmichael Tagline 8:30 pm
- Chieko Honda The Blue Owl 8 pm \$5
- Mel Tormé in Words and Music: Billy Stritch, La Tanya Hall, Hilary Kole, Marilyn Maye, Johnny Rodgers 92nd Street Y 3, 8 pm \$60
- Gato Barbieri Blue Note 8, 10:30 pm \$45
- Dave Weckl, Oz Noy, Will Lee Iridium 8:30, 10:30 pm \$30
- Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka da Fonseca Jazz Standard 7:30, 9:30 pm \$25
- Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant Village Vanguard 9, 11 pm \$30
- ★Wayne Escoffery's Veneration with Joe Locke, Joe Martin, Lewis Nash and guest Nicholas Payton Dizzy's Club 7:30, 9:30 pm \$30
- Kathleen Grace with Freddy 'Huevito' Lobaton, Yuri Juárez, Ramon de Bruyn and guest Kristin Korb Tutuma Social Club 8 pm
- Gregory Porter River Room of Harlem 7:30 pm \$5
- Franck Vigroux/Elliott Sharp Temple M 6:30 pm \$10
- Rob Price/Chris Cawthray Downtown Music Gallery 6 pm
- Clay Jenkins/Dave Scott Quintet Saint Peter's 5 pm
- Elin Blue Note 12, 2:30 pm \$24.50
- Roz Corral with Ron Affif, Paul Gill North Square Lounge 12:30, 2 pm
- Jim Keepnews' People's Party; Anne Mette Iversen Quartet; SPOKE Cabrini Green Urban Meadow 2 pm
- John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quartet The Garage 12, 6, 11:30 pm

Monday, June 8

- ★Made In The UK Festival: Liane Carroll Trio; Peter King Quartet Dizzy's Club 7:30, 9:30 pm \$30
- ★Søren Kjærgaard, Andrew Cyrille, Ben Street Issue Project Room 8 pm \$10
- ★Steve Lehman Octet with Mark Shim, Jonathan Finlayson, Drew Gress, Jose Davila, Tyshawn Sorey, Jim Albright, Chris Dingman Le Poisson Rouge 7 pm \$15
- Mat Maneri Quartet with Craig Taborn, Garth Stevenson, Randy Peterson; Benefit Band: Oscar Noriega, Jim Black, Trevor Dunn, Chris Speed The Stone 8, 10 pm \$10
- Andreas Öberg Blue Note 8, 10:30 pm \$10
- ★Mingus Dynasty with Scott Robinson, David Kikoski, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 pm \$25
- ★Håkon Kornstad/Eivind Opsvik Nublu 9 pm
- Noah Haidu Trio; Ari Hoenig's Punkbop with Will Vinson, Jonathan Kreisberg, Danton Boller Smalls 7:30, 9, 10:30 pm 12 am \$20
- Ron Jones Quartet with Ron McClure, George Dulin, Pat Carmichael 55Bar 10 pm
- Ryo Sasaki Minton's 9 pm
- Humanization Quartet: Rodrigo Amado, Luis Lopes, Aaron Gonzalez, Stefan Gonzalez Union Pool 8 pm
- ★Robin Verheyen, Scott Dubois, Pascal Niggenkemper, Jeff Davis Bar 4 8 pm \$5
- Mel Tormé in Words and Music: Billy Stritch, La Tanya Hall, Hilary Kole, Marilyn Maye, Johnny Rodgers 92nd Street Y 2, 8 pm \$60
- Manny Quendo Memorial Saint Peter's 7 pm
- JD Walter Trio Bar Next Door 8 pm \$10
- ★Humanization Quartet: Rodrigo Amado, Luis Lopes, Aaron Gonzalez, Stefan Gonzalez Downtown Music Gallery 6 pm
- Art Bailey's Riboflavin Puppets 6 pm \$6
- Howard Williams Jazz Orchestra; Michael O'Brien Trio The Garage 7, 10:30 pm
- Todd Robbins Bryant Park 12 pm

Tuesday, June 9

- ★Vision Festival: Hamid Drake, Patricia Nicholson, William Parker; Brass Bang: Billy Bang, Ted Daniel, James Zollar, Ahmed Abdullah, Dick Griffin, Russell Carter; Douglas R. Ewart and Inventions "Dawn" with Shaku Joseph Jarman, JD Parran, Donald Smith, Thurman Barker, Amiri Baraka; Lawrence D. "Butch" Morris Conducts A Chorus Of Poets and String Ensemble with Yasha Bilan, Mark Gerring, Chavisa Woods, Nora McCarthy, Justin Carter, Alex Bilu, Helga Davis, David Devove, Nicole Federici, Jason Kao Hwang, Shawn McGloin, Jane Wang, Skye Steele, Charlie Burnham, Greg Heffernan, Alisa Horn
Abrons Arts Center 7:30 pm \$25
- ★Abdullah Ibrahim solo
Jazz Standard 7:30, 9:30 pm \$30
- ★Benefit for Joe Diorio with Pat Martino, John Abercrombie, George Garzone, Vic Juris, Dave Stryker, Ron Affif, Sheryl Bailey, Andreas Oberg, David Becker and guests
Birdland 8:30, 11 pm \$25
- ★Dizzy Gillespie All-Star Big Band: James Moody, Jimmy Heath, Antonio Hart, Mark Gross, Gary Smulyan, Roy Hargrove, Claudio Roditi, Greg Gisbert, Frank Greene, Slide Hampton, Steve Davis, Jason Jackson, Michael Dease, Douglas Purviance, Cyrus Chestnut, John Lee, Willie Jones III, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- ★Lewis Nash Quintet with Terrell Stafford, Jimmy Greene, Renee Rosnes, Peter Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Ben Markley Quartet
Dizzy's Club 11 pm \$10
- Bill McHenry Quintet with Andrew D'Angelo, Duane Eubanks, Ben Street, Paul Motian
Village Vanguard 9, 11 pm \$30
- Mike Berkowitz New Gene Krupa Orchestra with Tony Kadleck, Craig Johnson, Brian Pareschi, Bud Burridge, Clint Sharman, Bruce Eidem, Pete McGuinness, George Flynn, Steve Kenyon, Chuck Wilson, Dan Willis, Ben Kono, Ed Xiques, Kenny Ascher, Chip Jackson
Iridium 8, 10 pm \$25
- ★Eric Vloeimans/Florian Weber Duo; Suphala
The Stone 8, 10 pm \$10
- Daoud David Williams and Spirit of Life
NYC Baha'i Center 8, 9:30 pm \$15
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30 pm \$40
- Sherisse Rogers' Project Uprising with Erica vonKleist, Dave Riekenberg, Felipe Salles, Mike Webster, Dave Richards, Nathan Warner, Ingrid Jensen, Nadie Noordhuis, James de la Garza, Nate Mayland, Mike Boscarino, John Yao, Max Seigel, Jesse Stacken, Jesse Lewis, Ike Sturm, Obed Calvaire, Yoon Choi, Nathan Hetherington, Charenee Wade
Jazz Gallery 9, 10:30 pm \$15
- ★Ideal Bread: Josh Sinton, Kirk Knuffke, Eivind Opsvik, Tomas Fujiwara; Sensorium Saxophone Orchestra: Ben Miller, Josh Sinton, Rob Mosher, Nick Gianni, Jonathan Moritz, Omar Daniels, Gerald Thomas, Bryan Beninghove, David Schnug, Ben Solis, Kevin Gosa, Hiroyuki Matsuura
Douglass St. Music Coll. 8 pm \$10
- Daphna Naphthali Trio with Briggan Krauss, Mike Pridie; Hans Tammen/Matthew Ostrowski
Monkeytown 10:30 pm \$8
- ★Adam Caine Trio with Tom Blancarte, John Wagner;
Fulminate Trio: Anders Nilsson, Ken Filiano, Michael Evans
Zebulon 9 pm
- Jon Roche/Roman Ivanoff; Grant Stewart Quartet; Ken Fowser/Behn Gillece Group with Spike Wilner, Adam Cote, Joe Strasser
Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Edward Perez' Lima/New York Reunion with Gabriel Alegria, Yuri Juárez, Freddy 'Huevito' Lobaton, Chris Michael and guest Christelle Durandy
Tutuma Social Club 8 pm
- Angie Eng with Thierry Madiot
Roulette 8:30 pm \$15
- ZAHA: Evan Mazunik, Sebastian Noelle, Justin Wood, Frantz Loriot, Ryan Kotler, Erik Eigner
Le Grand Dakar 8:30, 10 pm \$5
- The Saxophone Cartel; The Analogue Delegation
Goodbye Blue Monday 10 pm
- Amy Cervini's Jazz Country with Keith Ganz, Matt Aronoff, Ernesto Cervini
55Bar 7 pm
- Ken Hatfield, Hans Glawischniig, Steve Kroon
Fetch 7 pm
- Sam Ben-Meir Quartet
Puppet's 9 pm \$6
- Valery Ponomarev Big Band; Justin Lees Trio
The Garage 7, 10:30 pm
Bryant Park 12 pm
- Todd Robbins
Tourneau Time Machine 12 pm
- Winard Harper Sextet

Wednesday, June 10

- ★Vision Festival: Marshall Allen - A Lifetime of Achievement: Marshall Allen, Kidd Jordan, William Parker, Henry Grimes, Hamid Drake; Bill Cole's Untempered Ensemble with Joe Daley, Shayna Dulberger, Warren Smith, Atticus Cole, Althea Sully Cole; The Sun Ra Arkestra under the direction of Marshall Allen with Noel Scott, Charles Davis, Yahya Abdul-Majid, Danny Thompson, Rey Scott, Fred Adams, Cecil Brooks, Michael Ray, Dave Davis, Dick Griffin, Bill Davis, Dave Hotep, Farid Barron, Wayne A. Smith Jr., Elson Nascimento and guests Billy Bang, John Ore
Abrons Arts Center 7:30 pm \$25
- ★Ropeadope 10th Anniversary Celebration: John Medeski, Charlie Hunter, John Ellis, Billy Martin, DJ Logic
Sullivan Hall 8 pm \$25
- Jamie Saff's Burning Genitals with Mike Pridie, Bobby Previte; Vernon Reid
The Stone 8, 10 pm \$10
- Regina Carter
Birdland 8:30, 11 pm \$30
- ★Helen Sung Quartet
Smoke 8, 10, 11:30 pm \$8
- ★Ingrid Laubrock, Kris Davis, Tyshawn Sorey; Pascal Niggenkemper Trio with Robin Verheyen, Tyshawn Sorey
Cornelia Street Café 8:30 pm \$15
- BD Lenz with Will Lee, Joel Rosenblatt, Nick Rolfe
Iridium 8:30, 10:30 pm \$25
- Elisabeth Lohninger with Walter Fischbacher, Evan Gregor, Jordan Perison and guest Donny McCaslin
The Kitano 8, 10 pm
- Joseph Hannan
Roulette 8:30 pm \$15
- Teddy Charles Celebration: Chris Byars Quartet with John Mosca, Ari Roland, Stefan Schatz; Teddy Charles Tentet with Chris Byars, James Byars, Peter Anderson, Mark Lopenam, Richie Vitale, Amie Margoles, Marcus Rojas, Steve Ash, William Ash
The Players Theater 8 pm \$20
- Mary Foster Conklin
Metropolitan Room 9:45 pm \$20
- Kirk Knuffke; Jeff Davis Band; Brian Dreye's Bizingas
Goodbye Blue Monday 9 pm
- Håkon Kornstad's Wibutee
Nublu 9 pm
- Hans Glawischniig/Ben Monder Duo; Dred Scott Trio with Strings with Ben Rubin, Tony Mason; Harry Whitaker Group with Sharel Cassidy, Rene Cruz, Brandon Lewis
Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Deanna Witkowski Trio
Brooklyn Lyceum 8, 9:30 pm \$10
- Jane LeCroy/Tom Abbs
Bowery Poetry Club 8 pm \$8
- ★Abdullah Ibrahim solo
Jazz Standard 7:30, 9:30 pm \$30
- ★Dizzy Gillespie All-Star Big Band: James Moody, Jimmy Heath, Antonio Hart, Mark Gross, Gary Smulyan, Roy Hargrove, Claudio Roditi, Greg Gisbert, Frank Greene, Slide Hampton, Steve Davis, Jason Jackson, Michael Dease, Douglas Purviance, Cyrus Chestnut, John Lee, Willie Jones III, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- ★Lewis Nash Quintet with Terrell Stafford, Jimmy Greene, Renee Rosnes, Peter Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Ben Markley Quartet
Dizzy's Club 11 pm \$10
- Bill McHenry Quintet with Andrew D'Angelo, Duane Eubanks, Ben Street, Paul Motian
Village Vanguard 9, 11 pm \$30
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30 pm \$40
- Sherisse Rogers' Project Uprising with Erica vonKleist, Dave Riekenberg, Felipe Salles, Mike Webster, Dave Richards, Nathan Warner, Colin Bridestock, Nadie Noordhuis, James de la Garza, Nate Mayland, Mike Boscarino, John Yao, Max Seigel, Jesse Stacken, Jesse Lewis, Ike Sturm, Obed Calvaire, Yoon Choi, Nathan Hetherington, Charenee Wade
Jazz Gallery 9, 10:30 pm \$15

- Edward Perez' Lima/New York Reunion with Gabriel Alegria, Yuri Juárez, Freddy 'Huevito' Lobaton, Chris Michael and guest Christelle Durandy
Tutuma Social Club 8 pm
- Ronen Itzik Quartet
Tapeo 29 8 pm
- Nate Smith and Category Four
Bar 66 8:30 pm \$5
- Andrea Wolper Trio with Michael Howell, Ken Filiano
55Bar 7 pm
- The Invisible Trio with John Chin; Ariel del a Portilla Trio
The Garage 6, 10:30 pm
- Peggy Stern's River Jazz Chorus
Saint Peter's 1 pm \$7
Bryant Park 12 pm
- Todd Robbins

Thursday, June 11

- ★Vision Festival: Yvonne Meier's Score with Christopher Williams, Gabi Glinz, Arturo Vidich, Michael Jaeger, Dave Gisler, Christian Jaeger-Brown; William Hooker's Silent Film/Live Music Project with Adam Lane, Darius Jones; Ernest Dawkins New Horizons Ensemble with Stephen Berry, Darius Savage, Isaiah Spencer; Sunny Murray Quartet with Odean Pope, Sabir Mateen, Lee Smith
Abrons Arts Center 7:30 pm \$25
- Freddie Hubbard Tribute: James Spaulding, Craig Handy, David Weiss, George Cables, Dwayne Burno, Lenny White, Nicholas Payton
Iridium 8:30, 10:30 pm \$35
- ★Urs Leimgruber with Peter Evans, Okkyung Lee
Roulette 8:30 pm \$15
- ★Angelica Sanchez Quintet with Marc Ducret, Tony Malaby, Drew Gress, Tom Rainey
Jazz Gallery 9, 10:30 pm \$15
- White Out: Lin Culbertson, Tom Surgal and guest C. Spencer Yeh
The Stone 10 pm \$10
- Dre Barnes Trio with Ugonna Okegwo, Quincy Davis
The Kitano 8, 10 pm
- Ehud Asherie/Harry Allen; The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Matt Zebroski; Sacha Perry Trio and guests
Smalls 7:30, 9, 10:30 pm 12 am \$20
- ★Smoke Big Band directed by Bill Mobley
Smoke 8, 10, 11:30 pm \$8
Monkeytown 10:30 pm \$8
- Håkon Kornstad's Wibutee
Tea Lounge 9, 10:30 pm \$5
- Sarah Deming with Peekaboo Pointe
Bar Next Door 8 pm \$10
- Jake Langley Trio
Bar Next Door 8 pm \$10
- David Ashkenazy Collective with Adrian Cunningham, Scott Ritchie
Inkwell Café 8 pm \$5
- Natalia Z Group; Lena Bloch Band
Puppet's 6, 9 pm \$6
Birdland 8:30, 11 pm \$30
- Regina Carter
Jazz Standard 7:30, 9:30 pm \$30
- ★Dizzy Gillespie All-Star Big Band: James Moody, Jimmy Heath, Antonio Hart, Mark Gross, Gary Smulyan, Roy Hargrove, Claudio Roditi, Greg Gisbert, Frank Greene, Slide Hampton, Steve Davis, Jason Jackson, Michael Dease, Douglas Purviance, Cyrus Chestnut, John Lee, Willie Jones III, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- ★Lewis Nash Quintet with Terrell Stafford, Jimmy Greene, Renee Rosnes, Peter Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Ben Markley Quartet
Dizzy's Club 11 pm \$10
- Bill McHenry Quintet with Andrew D'Angelo, Duane Eubanks, Ben Street, Paul Motian
Village Vanguard 9, 11 pm \$30
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30 pm \$40
- Edward Perez' Lima/New York Reunion with Gabriel Alegria, Yuri Juárez, Freddy 'Huevito' Lobaton, Chris Michael and guest Christelle Durandy
Tutuma Social Club 8 pm
- ★Kate McGarry Less Is More Trio with Keith Ganz, Clarence Penn
55Bar 7 pm
- Renaud Penant Trio
Cleopatra's Needle 7 pm
- Champion Fulton Trio; Jamaal Sawyer Quartet
The Garage 6, 10:30 pm
Bryant Park 12 pm
- Todd Robbins

Friday, June 12

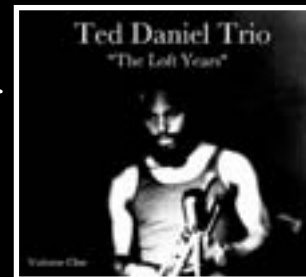
- ★Vision Festival: Miriam Parker, Jason Kao Hwang, Joseph Daley; Charles Gayle Trio with Lisle Ellis, Michael Wimberly; David Budbill, Hamid Drake, William Parker; Ras Moshe Ensemble with Matt Lavelle, Dave Ross, Shayna Dulberger, Charles Downs; Ayley Project: Roy Campbell, Joe McPhee, William Parker, Warren Smith; Collective Quartet: Zim Ngqawana, Matthew Shipp, William Parker, Nasheet Waits
Abrons Arts Center 7:30 pm \$25
- ★Melvin Rhyne with Peter Bernstein, Kenny Washington
Smoke 8, 10, 11:30 pm \$30
- SMV: Stanley Clarke, Marcus Miller, Victor Wooten
Nokia Theater 8 pm \$30
- ★Jason Rigby Quartet with Mike Holober, Cameron Brown, Jeff Davis
Cornelia Street Café 9, 10:30 pm \$10
- Trio West: Tobias Gebb, Eldad Zvulun, Neal Miner and guests
Bobby Watson, Ron Blake
The Kitano 8, 10 pm \$25
- Nublu Orchestra conducted by Butch Morris
Nublu 9 pm
- The Second Approach Trio: Andrei Razin, Tatiana Komova, Igor Ivanushkin and guest Roswell Rudd
I-Beam 9 pm \$10
- Tanya Kalmanovitch and Balacava
Tea Lounge 9, 10:30 pm \$5
- Yaala Ballin Quintet with Don Hahn, Chris Byars, Sacha Perry, Ari Roland, Keith Balla; Lennie Cuje Quartet with Grant Stewart, Spike Wilner, Paul Gill, Joe Strasser
Smalls 7:30, 9, 10:30 pm 12 am \$20
- Randy Napoleon Trio; Eli Degibri Trio
Bar Next Door 7, 9, 11 pm 1 am \$10
- Miho Hatori/Shoko Nagai; Dougie Bowne
The Stone 8, 10 pm \$10
- Miles Okazaki with Miguel Zenon, David Binney, Christof Knoche, Jen Shyu, Jon Flaughner, Dan Weiss
Jazz Gallery 9, 10:30 pm \$15
- Chip Shelton/Gerald Beckett Ensemble
Temple M 8 pm \$20
- ★Lenore Raphael and Rudy Lawless Trio
Lenox Lounge 8:30, 10 pm 12 am \$20
- Cynthia Sayer/Mark Shayne
Knickerbocker Bar and Grill 9:45 pm \$5
- Robert Rutledge Quartet
Jazz 966 8 pm \$15
- Oran Etkin's Kelenia with Balla Kouyate, Makane Kouyate and guests
Barbes 8 pm \$10
5C Café 8 pm \$8
- Goussy Celestin Duo
5C Café 8 pm \$8
- Sten Hosfalt's K-MOD; Randy Johnston Trio
Puppet's 6, 9 pm \$6-12
- Freddie Hubbard Tribute: James Spaulding, Craig Handy, David Weiss, George Cables, Dwayne Burno, Lenny White, Bobby Hutcherson, Nicholas Payton
Iridium 8:30, 10:30 pm \$35
- Regina Carter
Birdland 8:30, 11 pm \$30
- ★Abdullah Ibrahim and Ekaya
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Dizzy Gillespie All-Star Big Band: James Moody, Jimmy Heath, Antonio Hart, Mark Gross, Gary Smulyan, Roy Hargrove, Claudio Roditi, Greg Gisbert, Frank Greene, Slide Hampton, Steve Davis, Jason Jackson, Michael Dease, Douglas Purviance, Cyrus Chestnut, John Lee, Willie Jones III, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- ★Lewis Nash Quintet with Terrell Stafford, Jimmy Greene, Renee Rosnes, Peter Washington
Dizzy's Club 7:30, 9:30, 11 pm \$30
- Ben Markley Quartet
Dizzy's Club 1 am \$10
- Bill McHenry Quintet with Andrew D'Angelo, Duane Eubanks, Ben Street, Paul Motian
Village Vanguard 9, 11 pm \$35
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30, 11 pm \$50

- Edward Perez' Lima/New York Reunion with Gabriel Alegria, Yuri Juárez, Freddy 'Huevito' Lobaton, Chris Michael and guest Christelle Durandy
Tutuma Social Club 8 pm
- Yvette Rovira
River Room of Harlem 7:30 pm \$5
- Tessa Souter/Jason Ennis
55Bar 6 pm
- Richard Benetar Quartet
Cleopatra's Needle 8 pm
- Evan Schwam Quartet; Virginia Mayhaw Quartet
The Garage 6:15, 10:45 pm
Bryant Park 12 pm
- Todd Robbins

Saturday, June 13

- ★Vision Festival: Seth Meicht's Big Sound Ensemble with Matt Bauder, Charles Evans, Aaron Meicht, Shane Endsley, Steve Swell, Adam Lane, Mike Pride; Bear and Eagle: Catherine Sikora/Jeremy Bacon; Chaedria LaBouvier; Darius Jones Trio with Cooper-Moore, Bob Moses
Abrons Arts Center 2 pm \$25
- ★Vision Festival: Matthew Shipp solo; Rob Brown Trio with Craig Taborn, Nasheet Waits; Milford Graves Quartet with Grant Langford, DD Jackson, William Parker; Henry Grimes solo; Lisa Sokolow Trio with Jake Sokolov-Gonzalez, Cameron Brown; Joe Morris GoGo Mambo with Kwaku Kwaakye Obeng, Jim Hobbs, Timo Shanko, Luther Gray, Steve Lantner, Bill Lowe, Joe Moffett, Forbes Graham, Willie Martinez
Abrons Arts Center 7 pm \$25
- ★Ran Blake solo and with guests Sara Serpa, Aaron Hartley, Dave Fabris
Bleeker Street Theater 8 pm \$21.50
- Elliott Sharp's Terraplane with Curtis Fowlkes, Dave Hofstra, Tony Lewis and guest Eric Migus
92Y Tribeca 7 pm \$10
- ★Lisle Atkinson's Neo Bass Ensemble
Symphony Space 8 pm \$25
- ★The Music of the MJQ with Warren Smith
Minton's 10 pm \$10
- Leslie Pintchik Trio with Scott Hardy, Mark Dodge
The Kitano 8, 10 pm \$25
- Global Motion: Nikolaj Hess, Marc Mommaas, Tony Moreno
Cornelia Street Café 9, 10:30 pm \$12
- Hendrik Meurkens Trio; Sunny Jain Trio
Bar Next Door 7, 9, 11 pm 1 am \$10
- Paula Matthusen
Roulette 8:30 pm \$15
- Jessica Pavone with Brandon Seabrook, Jonti Siman, Harris Eisenstadt
I-Beam 9 pm \$10
- Nublu Orchestra conducted by Butch Morris
Nublu 9 pm
- Impure Jazz; Fantasierock; Abbott Hayes and Friends
Goodbye Blue Monday 8 pm
- Hilary Gardner Kurt Weill Project
ParlorJazz 9, 10:30 pm \$20
- The Atlantic Quartet
Bar 66 8:30 pm \$5
- Urban Edge; Jorge Anders Quartet
Puppet's 6, 9 pm \$6-12
- ★Melvin Rhyne with Peter Bernstein, Kenny Washington
Smoke 8, 10, 11:30 pm \$30
- Dwayne Clemons Quintet; Lennie Cuje Quartet with Grant Stewart, Spike Wilner, Paul Gill, Joe Strasser; Stacey Dillard Trio with Diallo House, Ismail Lawal
Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- ★Miles Okazaki with Miguel Zenon, David Binney, Christof Knoche, Jen Shyu, Jon Flaughner, Dan Weiss
Jazz Gallery 9, 10:30 pm \$15
- ★Lenore Raphael and Rudy Lawless Trio
Lenox Lounge 8:30, 10 pm 12 am \$20
- Cynthia Sayer/Mark Shayne
Knickerbocker Bar and Grill 9:45 pm \$5
- Freddie Hubbard Tribute: James Spaulding, Craig Handy, David Weiss, Mulgrew Miller, Dwayne Burno, Louis Hayes, Bobby Hutcherson, Curtis Fuller
Iridium 8:30, 10:30 pm \$35
- Regina Carter
Birdland 8:30, 11 pm \$30
- ★Abdullah Ibrahim and Ekaya
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Dizzy Gillespie All-Star Big Band: James Moody, Jimmy Heath, Antonio Hart, Mark Gross, Gary Smulyan, Roy Hargrove, Claudio Roditi, Greg Gisbert, Frank Greene, Slide Hampton, Steve Davis, Jason Jackson, Michael Dease, Douglas Purviance, Cyrus Chestnut, John Lee, Willie Jones III, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- ★Lewis Nash Quintet with Terrell Stafford, Jimmy Greene, Renee Rosnes, Peter Washington
Dizzy's Club 7:30, 9:30, 11 pm \$30
- Ben Markley Quartet
Dizzy's Club 1 am \$10
- Bill McHenry Quintet with Andrew D'Angelo, Duane Eubanks, Ben Street, Paul Motian
Village Vanguard 9, 11 pm 12:30 am \$35
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30, 11 pm \$50
- Edward Perez' Lima/New York Reunion with Gabriel Alegria, Yuri Juárez, Freddy 'Huevito' Lobaton, Chris Michael and guest Christelle Durandy
Tutuma Social Club 8 pm
- Kellez the Groove Quartet
Cleopatra's Needle 8 pm
- Yvette Rovira
River Room of Harlem 7:30 pm \$5
- Jazz Singers Workshop Collective with Dor Green, Lela Keels, Ricky Quinn, Ira Hawkins
Shutters Café 7 pm
- Lorenzo Sanguedolce, Andy Fite, Connie Crothers
Clover's Fine Art Gallery and Café 6 pm
- Gypsy Jazz Caravan; Brooks Hartell; Ryan Anselmi/Tim Price's Tenor Madness
The Garage 12, 6:15, 10:45 pm

The Ted Daniel Trio explores the music of Ornette Coleman, Sunny Murray and Albert Ayler.



This live recording is exciting and energetic, reflecting the spirit of the time, the height of the "Loft Period" during the 1970s of which Ted Daniel was an integral part.

Ted Daniel will be appearing at the Vision Festival with Billy Bang on June 9, 2009

www.myspace.com/teddaniel

Sunday, June 14

- ★Vision Festival: PS 182Q K-2 Recorder and Percussion Ensemble directed by Steve Swell, Michael TA Thompson; Achievement First Bushwick Middle School Orchestra directed by Daniel Levin; Brooklyn Friends School Jazz Band All-Stars directed by Jessica Jones; York College Blue Notes directed by Tom Zlabinger
Abrons Arts Center 1 pm \$25
- ★Vision Festival: Planet Dream: Steve Swell, Rob Brown, Daniel Levin; Fred Anderson Trio with William Parker, Hamid Drake; Patricia Spears Jones/ Jason Kao Hwang; Michele Rosewoman and Quintessence with Brad Jones, Tyshawn Sorey, Loren Stillman, Jacob Yoffee and guests Vincent Gardner, Richard Padron; Whit Dickey, Eri Yamamoto, Daniel Carter; Full Blast: Peter Brötzmann, Marino Pliakas, Michael Wertmüller
Abrons Arts Center 5 pm \$25
- Alan Licht; Erik Friedlander's Block Ice & Propane
The Stone 8, 10 pm \$10
- The Transatlantic Collective: Patrick Cornelius, Kristjan Randalu, Michael Janisch, Paul Wiltgen
Cornelia Street Café 8:30 pm \$10
- Dave Ambrosio
Brooklyn Lyceum 9, 10:30 pm \$10
- ★Håkon Kornstad Trio
Nublu 9 pm
- Ian Rapien's Spectral Awakening
Solo Kitchen Bar 9 pm
- Peter Leitch/Ugonna Okegwo
Walker's 8 pm
- Louis Rossi; Chris Cochran/Jim Pugliese
ABC No Rio 8 pm \$3
- Freddie Hubbard Tribute: James Spaulding, Craig Handy, David Weiss, Mulgrew Miller, Wayne Burmo, Louis Hayes, Bobby Hutcherson, Curtis Fuller
Iridium 8:30, 10:30 pm \$35
- ★Abdullah Ibrahim and Ekaya
Jazz Standard 7:30, 9:30 pm \$30
- ★Dizzy Gillespie All-Star Big Band: James Moody, Jimmy Heath, Antonio Hart, Mark Gross, Gary Smulyan, Roy Hargrove, Claudio Roditi, Greg Gisbert, Frank Greene, Slide Hampton, Steve Davis, Jason Jackson, Michael Dease, Douglas Purviance, Cyrus Chestnut, John Lee, Willie Jones III, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- ★Lewis Nash Quintet with Terrell Stafford, Jimmy Greene, Renee Rosnes, Peter Washington
Dizzy's Club 7:30, 9:30 pm \$30
- Bill McHenry Quintet with Andrew D'Angelo, Duane Eubanks, Ben Street, Paul Motian
Village Vanguard 9, 11 pm \$30
- Edward Perez' Lima/New York Reunion with Gabriel Alegria, Yuri Juárez, Freddy Huevito' Lobato'n, Chris Michael and guest Christelle Durandy
Tutuma Social Club 8 pm
- Chanda Rule Quartet
Saint Peter's 5 pm
- ★Steve Coleman's Five Elements; Kneebody; Andrew D'Angelo's Gay Disco Trio with Trevor Dunn, Jim Black; Ken Thomson's Slow/Fast
Public Assembly 2 pm \$15
- Adam Birnbaum Trio with Matt Brewer, Rodney Green
Blue Note 12, 2:30 pm \$24.50
- Roz Corral with Gilad Hekselman, Ed Perez
North Square Lounge 12:30, 2 pm
- Tanya Kalmanovitch Quartet; SAT Quartet
Cabinni Green Urban Meadow 3 pm
- Ted Kooshian Trio; David Coss and Trio; Mauricio de Souza Trio with Noah Haidu, Chris Haney
The Garage 12, 7, 11:30 pm

Monday, June 15

- ★Vision Festival: Jason Kao Hwang's Spontaneous River; Trio X: Joe McPhee, Dominic Duval, Jay Rosen; Patricia Nicholson, Miriam Parker, Mariko Kumanomido, Jason Jordan, Cooper-Moore, Jason Kao Hwang, William Parker; William Parker Quartet with Rob Brown, Lewis Barnes, Hamid Drake and guests
Angel Orensanz Foundation 7 pm \$25
- ★Dave Brubeck Quartet
92nd Street Y 8 pm \$60
- ★Søren Kjærgaard, Thomas Morgan, Tom Rainey
Cornelia Street Café 8:30 pm \$10
- Mingus Big Band with David Kikoski, Boris Kozlov, Jeff "Tain" Watts
Jazz Standard 7:30, 9:30 pm \$25
- Kurt Elling Sings Coltrane/Hartman with guest Ernie Watts
Birdland 8:30, 11 pm \$30
- Jane Monheit with Michael Kanan, Neal Miner, Rick Montalbano
Blue Note 8, 10:30 pm \$35
- Pat Holley and The Tommy Morimoto Little Big Band with Barry Levitt, Ron Jackson, Bob Cranshaw, Steve Little, Marshall McDonald, Eddie Bert, Anibal Martinez
Iridium 8, 10 pm \$25
- ★Michael Blake Trio with Ben Allison, Hamid Drake; Michael Bates Quartet with Chris Speed, Russ Johnson, Jeff Davis
The Stone 8, 10 pm \$10
- ★Marian Petrescu plays Oscar Peterson with Andreas Oberg, David Finck, Adam Nussbaum
Jazz Standard 7:30, 9:30 pm \$20
- ★Made In The UK Festival: Neil Cowley Trio
Joe's Pub 7:30 pm \$15
- Mike Longo NY State of the Art Jazz Ensemble with Hilary Gardner
NYC Baha'i Center 8, 9:30 pm \$15
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30 pm \$40
- Spike Wilner solo; Joe Martin Group; Ken Fowser/Behn Gilcele Group with Spike Wilner, Adam Cote, Joe Strasser
Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Lisa Harriton with Gabriel Alegria, Laura Andrea Leguia, Yuri Juárez, Ramon de Bruyn, Freddy Huevito' Lobato'n
Tutuma Social Club 8 pm
- Joel Kennedy Ensemble
Roulette 8:30 pm \$15
- James Ilgenfritz, Josh Sinton, Justin Wood, Vinnie Sperrazza
Le Grand Dakar 8:30, 10 pm \$5
- Jack Wilkins/Carl Barry
Bella Luna 8 pm
- ESP-Disk Live: John Blum
Bowery Poetry Club 10 pm \$10
- ★Jen Shyu with Miles Okazaki, David Binney, Thomas Morgan, Dan Weiss
55Bar 7 pm
- Ken Hatfield, Hans Glawischnig, Valery Ponomarev
Fetch 7 pm
- Lou Caputo's Not So Big Band; Bryson Kern Trio
The Garage 7, 10:30 pm

Tuesday, June 16

- Renee Rosnes Quartet with Rich Perry, Peter Washington, Lewis Nash
Village Vanguard 9, 11 pm \$30
- The 21st Century Band: Dion Parson, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye
Dizzy's Club 7:30, 9:30 pm \$30
- 4Sure Quartet
Dizzy's Club 11 pm \$10
- Kurt Elling Sings Coltrane/Hartman with guest Ernie Watts
Birdland 8:30, 11 pm \$30
- Jane Monheit with Michael Kanan, Neal Miner, Rick Montalbano
Blue Note 8, 10:30 pm \$35
- Pat Holley and The Tommy Morimoto Little Big Band with Barry Levitt, Ron Jackson, Bob Cranshaw, Steve Little, Marshall McDonald, Eddie Bert, Anibal Martinez
Iridium 8, 10 pm \$25
- ★Michael Blake Trio with Ben Allison, Hamid Drake; Michael Bates Quartet with Chris Speed, Russ Johnson, Jeff Davis
The Stone 8, 10 pm \$10
- ★Marian Petrescu plays Oscar Peterson with Andreas Oberg, David Finck, Adam Nussbaum
Jazz Standard 7:30, 9:30 pm \$20
- ★Made In The UK Festival: Neil Cowley Trio
Joe's Pub 7:30 pm \$15
- Mike Longo NY State of the Art Jazz Ensemble with Hilary Gardner
NYC Baha'i Center 8, 9:30 pm \$15
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30 pm \$40
- Spike Wilner solo; Joe Martin Group; Ken Fowser/Behn Gilcele Group with Spike Wilner, Adam Cote, Joe Strasser
Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Lisa Harriton with Gabriel Alegria, Laura Andrea Leguia, Yuri Juárez, Ramon de Bruyn, Freddy Huevito' Lobato'n
Tutuma Social Club 8 pm
- Joel Kennedy Ensemble
Roulette 8:30 pm \$15
- James Ilgenfritz, Josh Sinton, Justin Wood, Vinnie Sperrazza
Le Grand Dakar 8:30, 10 pm \$5
- Jack Wilkins/Carl Barry
Bella Luna 8 pm
- ESP-Disk Live: John Blum
Bowery Poetry Club 10 pm \$10
- ★Jen Shyu with Miles Okazaki, David Binney, Thomas Morgan, Dan Weiss
55Bar 7 pm
- Ken Hatfield, Hans Glawischnig, Valery Ponomarev
Fetch 7 pm
- Lou Caputo's Not So Big Band; Bryson Kern Trio
The Garage 7, 10:30 pm

- Ayako Shirasaki
Bryant Park 12 pm
- Tia Fuller Quartet
Tourneau Time Machine 12 pm

Wednesday, June 17

- ★Elliott Sharp; Mostly Other People do the Killing: Peter Evans, Jon Irabagon, Moppa Elliott, Kevin Shea and guest Charles Evans
The Stone 8, 10 pm \$10
- Ha-Yang Kim
Issue Project Room 8 pm \$15
- Ralph Bowen Quartet with Adam Rogers, Kenny Davis, Antonio Sanchez
Smoke 8, 10, 11:30 pm \$10
- Alex Acuna Project with Jan Gunnar Hoff, Per Mathisen
Iridium 8:30, 10:30 pm \$25
- ★Jerome Sabbagh Trio with Ben Street, Rodney Green
Jazz Standard 7:30, 9:30 pm \$20
- Scot Albertson Quintet with "Sweet" Sue Terry, Daryl Kojak, Cameron Brown, Tony Jefferson
The Kitano 8, 10 pm
- Asuka Kakitani Jazz Orchestra
Brooklyn Lyceum 8, 9:30 pm \$10
- Blaise Sivula and Mambo Mantis
Goodbye Blue Monday 11 pm
- Sean Nowell Group with Nir Felder, Art Hirahara, Thomson Kneeland, Joe Abbatauro; Tad Shull Quartet
Smalls 9, 10:30 pm 12, 1:30 am \$20
- ★Aryeh Koblinsky/Josh Sinton; Jeff Albert Quartet with Ray Moore, Dave Cappello, Tommy Sciple
Douglass St. Music Coll. 8 pm \$10
- James Zeller Quartet
Bar 66 8:30 pm \$5
- Renee Rosnes Quartet with Rich Perry, Peter Washington, Lewis Nash
Village Vanguard 9, 11 pm \$30
- The 21st Century Band: Dion Parson, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye
Dizzy's Club 7:30, 9:30 pm \$30
- 4Sure Quartet
Dizzy's Club 11 pm \$10
- Kurt Elling Sings Coltrane/Hartman with guest Ernie Watts
Birdland 8:30, 11 pm \$30
- Jane Monheit with Michael Kanan, Neal Miner, Rick Montalbano
Blue Note 8, 10:30 pm \$35
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30 pm \$40
- Lisa Harriton with Gabriel Alegria, Laura Andrea Leguia, Yuri Juárez, Ramon de Bruyn, Freddy Huevito' Lobato'n
Tutuma Social Club 8 pm
- Melissa Stylianou Quartet with Gary Versace, Gary Wang
55Bar 7 pm
- Andrew Hadro Quartet; Paul Francis Trio
The Garage 6, 10:30 pm
- Judy Carmichael, Mike Hashim, Ed Ornowski
Saint Peter's 1 pm \$7
- Ayako Shirasaki
Bryant Park 12 pm

Thursday, June 18

- ★AlasNoAxis: Chris Speed, Hilmar Jensson, Skuli Sverrisson, Jim Black
Bowery Poetry Club 7 pm \$14
- ★Brooklyn Jazz Underground Festival: Will Bernard, Andrew Emer, Tom Beckham, Mark Ferber
Jazz Gallery 9, 10:30 pm \$15
- ★Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas, Nasheet Waits
Jazz Standard 7:30, 9:30 pm \$25
- ★Geri Allen All-Stars with Ravi Coltrane, James Carter, Joe Saunders, Jeff "Tain" Watts
Iridium 8:30, 10:30 pm \$30
- Ehud Asherie/Marty Elkins; Jeff Williams Group with Duane Eubanks, John O'Gallagher, John Hebert; Sacha Perry Trio and guests
Smalls 7:30, 9, 10:30 pm 12 am \$20
- Jamie Saff's Black Shabbis with Trevor Dunn, Mike Pride; Ziv Ravitz Trio with Omer Klein, Garth Stevenson
The Stone 8, 10 pm \$10
- ★Matana Roberts' Illumination with JD Allen, Vijay Iyer, Liberty Ellman, Thomas Morgan, Damian Reid
Roulette 8:30 pm \$15
- ★Kris Davis
Tea Lounge 9, 10:30 pm \$5
- Noah Preminger Quartet with Frank Kimbrough, Dean Johnson, Ted Poor
The Kitano 8, 10 pm
- Aaron Weinstein/Tedd Firth
Bargemusic 8 pm \$25
- TILT Brass Ensemble: CJ Camerieri, Shane Endsley, Russ Johnson, John Clark, Ann Ellsworth, Joe Fiedler, Chris McIntyre, Jacob Garchik, Dave Nelson, Ron Caswell, Kevin Norton
Issue Project Room 8 pm \$15
- Natalie John Quartet with Dominic Fallacaro, Maeve Royce, Stu Bidwell
55Bar 7 pm
- The Bloombaddies: Chris Cheek, Jesse Murphy, Dan Reiser, Tony Mason
55Bar 10 pm
- Nikolaj Hess/Rob Garcia Trio; Sunna Gunnlaugs Quartet with Loren Stillman, Eivind Opsvik, Scott McLemore
Douglass St. Music Coll. 8 pm \$10
- Po' Jazz Hosted by Golda Solomon with Les Krevisky
Cornelia Street Café 6 pm \$15
- Brenda Earle with Jessie Lewis, Ike Sturm, Jared Schonig
Cornelia Street Café 8:30 pm \$10
- Pete Robbins, Miles Okazaki, Dan Weiss
Le Grand Dakar 8 pm \$10
- ★Smoke Big Band directed by Bill Mobley
Smoke 8, 10, 11:30 pm \$8
- Tom Dempsey Trio
Bar Next Door 8 pm \$10
- Tim Kuhl 3
Goodbye Blue Monday 10 pm
- Albey Balgochian's Bassentric
5C Café 8 pm \$8
- Meir Rosenberger Trio; OMJMO Puppets 6:30, 8 pm \$6
- Renee Rosnes Quartet with Rich Perry, Peter Washington, Lewis Nash
Village Vanguard 9, 11 pm \$30
- The 21st Century Band: Dion Parson, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye
Dizzy's Club 7:30, 9:30 pm \$30
- 4Sure Quartet
Dizzy's Club 11 pm \$10
- Kurt Elling Sings Coltrane/Hartman with guest Ernie Watts
Birdland 8:30, 11 pm \$30
- Jane Monheit with Michael Kanan, Neal Miner, Rick Montalbano
Blue Note 8, 10:30 pm \$35
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30 pm \$40
- Lisa Harriton with Gabriel Alegria, Laura Andrea Leguia, Yuri Juárez, Ramon de Bruyn, Freddy Huevito' Lobato'n
Tutuma Social Club 8 pm
- Maria Guida with James Weidman, Cameron Brown
The Duplex 7 pm
- Keith Ingham Trio
Cleopatra's Needle 7 pm
- Nick Moran Trio; Alex Hoffman Quartet
The Garage 6, 10:30 pm
- Ayako Shirasaki
Bryant Park 12 pm

Friday, June 19

- Henry Grimes/Rashied Ali
Middle Collegiate Church 7:30 pm
- ★Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
Temple M 8 pm \$20
- ★Junior Mance/Hide Tanaka
Knickerbocker Bar and Grill 9:45 pm \$5
- ★Roulette Benefit with DJ Olive, Okyung Lee, Satoshi Takeishi, Elliott Sharp, Shoko Nagai
Roulette 8:30 pm \$20
- ★Larry Willis Trio with Billy Hart
Smoke 8, 10, 11:30 pm \$8
- ★Dado Moroni Trio with Marco Panascia, Alvin Queen
The Kitano 8, 10 pm \$25
- 2 Sisters, Inc: Claire Daly, Dave Sewelson, Dave Hofstra
Tea Lounge 9, 10:30 pm \$5
- Dave Allen Group; Donny McCaslin Group
Smalls 7:30, 9, 10:30 pm 12 am \$20

- John Ellis Trio; Ben Monder Trio
Bar Next Door 7, 9, 11 pm 1 am \$10
- Peter Gordon with Indra Chowdhury; Don Byron's Swift Boat with Ralph Alessi, Kermit Driscoll, Ben Wittman
The Stone 8, 10 pm \$10
- Cyrus Chestnut Trio
Creole 8, 10 pm
- The Power of Drum: Bobby Sanabria; Memo Acevedo; Dafnis Prieto
Riverside Theatre 7 pm
- Danny Mixon Quartet with James Stewart, Lisle Atkinson, George Gray
Lenox Lounge 8:30, 10 pm 12 am \$20
- Alex Chechile; Jeremiah Cymerman/Matthew Welch Duo; Harris Eisenstadt Duo
I-Beam 8 pm \$10
- Either/Or
Issue Project Room 8 pm \$10
- Sam Barsh
River Room of Harlem 7:30 pm \$5
- Brooklyn Repertory Ensemble directed by Wade Barnes
Saint Peter's 7:30 pm \$10
- Lonnie Youngblood
Jazz 966 8 pm \$15
- Nioka Workman
BAMCafé 9 pm
- Sandra Weigl and Viktor Fuchs with Jeremy Boniello, Pete Newman, Lucian Ban
Cornelia Street Café 9, 10:30 pm \$10
- Newxotica: David Caldwell-Mason, Keith Drogan, Eyal Maoz, Andy O'Neill
Tille's 8 pm \$5
- Nicole Peyrafitte/ Mike Bisio
5C Café 8 pm \$12
- Frangias Gypsy Jazz; Arturo O'Farrill Quartet
Puppets 6, 9 pm \$6-12
- Brooklyn Jazz Underground Festival: Alexis Cuadrado Cuarteto Iberico with Victor Prieto, Brad Shepik, Jordan Perlson
Jazz Gallery 9, 10:30 pm \$15
- ★Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas, Nasheet Waits
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Geri Allen All-Stars with Ravi Coltrane, James Carter, Joe Saunders, Jeff "Tain" Watts
Iridium 8:30, 10:30 pm \$30
- Renee Rosnes Quartet with Rich Perry, Peter Washington, Lewis Nash
Village Vanguard 9, 11 pm \$35
- The 21st Century Band: Dion Parson, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye and guest Terrell Stafford
Dizzy's Club 7:30, 9:30, 11 pm \$30
- 4Sure Quartet
Dizzy's Club 1 am \$10
- Kurt Elling Sings Coltrane/Hartman with guest Ernie Watts
Birdland 8:30, 11 pm \$30
- Jane Monheit with Michael Kanan, Neal Miner, Rick Montalbano
Blue Note 8, 10:30 pm \$35
- Curtis Stigers with Rick Germanson, Cliff Schmitt
Algonquin Oak Room 8:30, 11 pm \$50
- Lisa Harriton with Gabriel Alegria, Laura Andrea Leguia, Yuri Juárez, Ramon de Bruyn, Freddy Huevito' Lobato'n
Tutuma Social Club 8 pm
- Vitaly Golovnev Quartet
Cleopatra's Needle 8 pm
- David White Quintet; Kevin Don's Traditional Jazz Collective
The Garage 6:15, 10:45 pm
- Ayako Shirasaki
Bryant Park 12 pm



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FESTIVAL OF NEW TRUMPET MUSIC

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FONT Music is a non-profit 501(c)(3) organization that sustains trumpeters and new trumpet music by commissioning composers, producing concerts, presenting workshops and panels, and supporting music education.

Saturday, June 20

- ★Made In The UK Festival: Norma Winstone/Gareth Williams Duo; Tessa Souter Quartet with Jason Ennis, Gary Wang, Conor Mehan Sweet Rhythm 8, 9, 10:30, 11:30 pm \$20
- Jamie Cullum; Marco Benevento Isaac Stern Auditorium 8 pm \$55-150
- ★Roberto Rodriguez Sexteto 92Y Tribeca 8 pm \$15
- John Zorn Improv Night The Stone 8, 10 pm \$20
- Grant Stewart Trio; Ed Cherry Trio Bar Next Door 7, 9, 11 pm 1 am \$10
- Andrew Rathbun Group with Nate Radley, Johannes Weidenmuller, Clarence Penn Comelia Street Café 9, 10:30 pm \$10
- David Means with Cyrus Pireh, Anthony Ptak Roulette 8:30 pm \$15
- La Nave De Los Monstruos with Ethel and Gutbucket Prospect Park Bandshell 7:30 pm \$3
- Isaac ben Ayala Minton's 10 pm \$10
- Underground Horns: Welf Dorr, Mike Irwin, Kevin Moehringer, Joe Keady, Kevin Raczka, Okai Fleurimont Tea Lounge 9, 10:30 pm \$5
- Woody Sullender solo; Sam Amidon/Aaron Siegel; Peter Evans solo I-Beam 8 pm \$10
- Lisi Axelrod Quartet Creole 8, 10 pm
- Tyler Blanton Trio 5C Café 8 pm \$10
- Phil Dizack, Mike Fahn, Greg Ryan, Mitch Perrins Bar 66 8:30 pm \$5
- Meg and Friends; Jon Davis Trio with Victor Bailey Puppets 6, 9 pm \$6-12
- ★Junior Mance/Hide Tanaka Knickerbocker Bar and Grill 9:45 pm \$5
- ★Larry Willis Trio with Billy Hart Smoke 8, 10, 11:30 pm \$8
- ★Dado Moroni Trio with Marco Panascia, Alvin Queen The Kitano 8, 10 pm \$25
- Ralph Lalama Trio with Pat O'Leary, Clifford Barbaro; Donny McCaslin Group; Spencer Murphy Trio Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Sam Barsh River Room of Harlem 7:30 pm \$5
- Danny Mixon Quartet with James Stewart, Lisle Atkinson, George Gray Lenox Lounge 8:30, 10 pm 12 am \$20
- ★Brooklyn Jazz Underground Festival: Guilherme Monteiro with Jorge Continentino, Alexis Cuadrado, Anthony Pinciotti Jazz Gallery 9, 10:30 pm \$15
- ★Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas, Nasheet Waits Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Geri Allen All-Stars with Ravi Coltrane, James Carter, Joe Saunders, Jeff "Tain" Watts Iridium 8:30, 10:30 pm \$30
- Renee Rosnes Quartet with Rich Perry, Peter Washington, Lewis Nash Village Vanguard 9, 11 pm 12:30 am \$35
- The 21st Century Band: Dion Parson, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alloune Faye and guest Terell Stafford Dizzy's Club 7:30, 9:30, 11 pm \$30
- 4Sure Quartet Dizzy's Club 1 am \$10
- Kurt Elling Sings Coltrane/Hartman with guest Ernie Watts Birdland 8:30, 11 pm \$30
- Jane Monheit with Michael Kanan, Neal Miner, Rick Montalban Blue Note 8, 10:30 pm \$35
- Curtis Stigers with Rick Germanson, Cliff Schmitt Algonquin Oak Room 8:30, 11 pm \$50
- Lisa Harriton with Gabriel Alegria, Laura Andrea Leguia, Yuri Juárez, Ramon de Bruyn, Freddy Huevito Lobaton Tutuma Social Club 8 pm
- Ken Simon Quartet Cleopatra's Needle 8 pm
- Lyric Fury; Cynthia Hiltz, Jack Walrath, Lily White, Lisa Parrott, Deborah Weisz, Martha Colby, Ratzo Harris, Jun Saito Clover's Fine Art Gallery and Café 6 pm
- Chris Washburne SYOTOS Langston Hughes Public Library 2 pm
- Larry Newcomb Quartet; Mark Marino Trio The Garage 12, 6:15 pm

Sunday, June 21

- ★Ned Rothenberg; Matt Darriau The Stone 8, 10 pm \$10
- ★Ohad Talmor Brooklyn Lyceum 9, 10:30 pm \$10
- ★Jason Hwang's Edge with Taylor Ho Bynum, Ken Filiano, Andrew Drury; Evil Eye: Jonathan Moritz, Mike Pride, Ken Filiano CoCo 66 9 pm \$6
- Ben Monder Trio Solo Kitchen Bar 9 pm
- Theo Bleckmann and Kneebody play Charles Ives Joe's Pub 7:30 pm \$15
- Made In The UK Festival: Tim Garland's Lighthouse Trio; Tony Kofi Quartet Sweet Rhythm 8, 9, 10:30, 11:30 pm \$20
- Sinne Eeg Quartet; Nikolaj Hess, Greg Hutchinson, John Hébert Comelia Street Café 8:30 pm \$10
- ★Uncle Monk: Tommy Ramone/Claudia Tienan; Joe Giardullo; Angie Sanchez, Tony Malaby, Tom Rainey The Local 269 7 pm \$5
- Flexible Music: Haruka Fujii, Eric Huebner, Tim Ruedeman, Dan Lippel; Gordon Beeferman's Imaginary Band with Kirk Knuffke, Pete Robbins, Josh Sinton, Michael Evans, Brad Kemp Issue Project Room 7 pm \$10
- Unit: Ras Moshe, Bradley Farberman, Tom Zlabinger, Matt Lavelle, David Miller, Cliff Jackson, Dave Moss; The Intergalactic Electronic Guitar Trio: Shoshke-Rayzl, Dave Ross, Tor Yochai Snyder; People's Revolutionary Party; James Keepnews, Mike Golub, Nick Gianni, Welf Dorr, Matt Lavelle, Ras Moshe, Tom Chess Brecht Forum 7 pm \$10
- Sergei Tcherepnin; Doron Sadjia; Katherine Young I-Beam 8 pm \$10
- Peter Leitch/Sean Smith Walker's 8 pm
- kAZU The Blue Owl 8 pm \$5
- ★Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas, Nasheet Waits Jazz Standard 7:30, 9:30 pm \$25
- ★Geri Allen All-Stars with Ravi Coltrane, James Carter, Joe Saunders, Jeff "Tain" Watts Iridium 8:30, 10:30 pm \$30
- Renee Rosnes Quartet with Rich Perry, Peter Washington, Lewis Nash Village Vanguard 9, 11 pm \$30
- The 21st Century Band: Dion Parson, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alloune Faye Dizzy's Club 7:30, 9:30 pm \$30
- 4Sure Quartet Dizzy's Club 11 pm \$10
- Jane Monheit with Michael Kanan, Neal Miner, Rick Montalban Blue Note 8, 10:30 pm \$35
- Lisa Harriton with Gabriel Alegria, Laura Andrea Leguia, Yuri Juárez, Ramon de Bruyn, Freddy Huevito Lobaton Tutuma Social Club 8 pm
- Gregory Porter River Room of Harlem 7:30 pm \$5
- Open Music Ensemble 5C Café 6 pm \$10
- Mike Baggetta Quartet Saint Peter's 5 pm
- Cyrus Pireh; Christopher Satos; Tibute to Gilberto Gil with Blaise Siwula, Lex Samu, David Brahinsky, Robyn Siwula, Sten Hostfalt, Andy O'Neil and guests; M Trio; Demi Davis ABC No Rio 6 pm \$3
- ★Emilio Solla NY Tango Jazz Project with Chris Cheek, Victor Prieto, Jorge Roeder, Ferenc Nemeth Blue Note 12, 2:30 pm \$24.50
- Vicki Burns with Leonard Thompson, Gene Perla North Square Lounge 12:30, 2 pm
- Folklore Urbano Brooklyn Museum of Art 2 pm
- John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quartet The Garage 12, 7, 11:30 pm

Monday, June 22

- ★Jonas Kullhammar Quartet with Torbjörn Zetterberg, Torbjörn Gulz, Jonas Holgersson Dizzy's Club 7:30, 9:30 pm \$15

- ★Jazz Forum @ 30: Mark Morganelli, Barry Harris, Ray Drummond, Leroy Williams, Lou Donaldson, Jon Hendricks, Clark Terry, Cedar Walton, Buster Williams, Louis Hayes, George Coleman, Slide Hampton, Joe Lovano, George Mraz, Al Foster, John Scofield, Donald Harrison, Kenny Barron, Rufus Reid, Jimmy Cobb, Claudio Roditi Rose Hall 8 pm \$30-120
- Mingus Orchestra with Douglas Yates, Paul Abler, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 pm \$25
- ★French Contraband Trio: Francois Grillot, Roy Campbell, Dee Pop and guest Steve Swell; Avram Fefer Group with Michael Bisio, Warren Smith The Local 269 7:30, 9 pm \$10
- Bryn Roberts Trio Smalls 7:30, 9 pm \$20
- Sarah Tolar Trio Bar Next Door 8 pm \$10
- Malik Washington Minton's 9 pm
- Xander Naylor Trio; Pete Robbins and Silent Z Bar 4 7 pm \$5
- Nate Birkey with Jim Ridl, Bill Moring, Marko Marcinko 55Bar 7 pm
- Cathlene Pineda; Jon Crowley; Akhiro Nishiguchi; Uri Gurvich; Sax Cartel Spike Hill 7 pm
- Howard Williams Jazz Orchestra; Iris Orni Quartet The Garage 7, 10:30 pm
- Eric Divito Project3tet Puppets 6 pm \$6
- Joel Forrester Bryant Park 12 pm

Tuesday, June 23

- ★Diana Krall Isaac Stern Auditorium 8 pm \$55-150
- ★Skirl Party VI: TYFT: Hilmar Jenson, Andrew D'Angelo, Jim Black and guests Chris Speed, Peter Evans; Mary Halvorson/Jessica Pavone; AlasNoAxis: Jim Black, Chris Speed, Skuli Sverrisson, Hilmar Jenson Public Assembly 9 pm \$12
- ★Joe Lovano's Streams of Expression Dizzy's Club 7:30, 9:30 pm \$30
- Bill O'Connell with Luques Curtis, Steve Berrios Dizzy's Club 11 pm \$10
- 3 Cohens Sextet: Anat, Yuval and Avishai Cohen with Aaron Goldberg, Matt Penman, Greg Hutchinson Village Vanguard 9, 11 pm \$30
- ★Ray Anderson/Marty Ehrlich Quartet with Brad Jones, Matt Wilson; Kermit Driscoll Quartet with Gerry Hemingway, Terrence McManus, Kris Davis The Stone 8, 10 pm \$10
- John Pizzarelli's Pizza Party with Bucky Pizzarelli, Jessica Molaskey, Martin Pizzarelli and guests Birdland 8:30, 11 pm \$30
- George Carroll Quartet with Steve Davis, Thomason Kneeland, Ralph Rosen Iridium 8, 10 pm \$25
- ★Emilio Solla NY Tango Project with Chris Cheek, Victor Prieto, Jorge Roeder, Richie Barshay Jazz Standard 7:30, 9:30 pm \$20
- ★Eivind Opsvik's Overseas with Tony Malaby, Jacob Sacks, Kenny Wollesen Zebulon 10 pm
- Carl Maguire's Floriculture Monkeytown 8 pm \$10
- Xander Naylor Trio and Friends Goodbye Blue Monday 9 pm
- Joan Stiles/Steve Wilson Duo; Grant Stewart Quartet; Ken Fowser/Behn Gillice Group with Spike Wilner, Adam Cote, Joe Strasser Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Yuri Juárez' Exploring Roots Tutuma Social Club 8 pm
- Mark Chung, Dan Loomis, Justin Wood Le Grand Dakar 8:30, 10 pm \$5
- Jack Wilkins/Howard Alden Bella Luna 8 pm
- Ken Hatfield, Hans Glawischnig, Jim Clouse Fetch 7 pm
- David White Jazz Orchestra; Will and Peter Anderson Quartet The Garage 7, 10:30 pm
- Joel Forrester Bryant Park 12 pm

Wednesday, June 24

- ★Alex Blake Quartet with Chris Hunter, Ted Cruz, Victor Jones Jazz Standard 7:30, 9:30 pm \$20
- Lisa Hearn Quartet with Steve Einerson, Kelly Friesen, Taro Okamoto The Kitano 8, 10 pm
- Basya Schecter Project; Tony Scherr The Stone 8, 10 pm \$10
- Armand Hirsch Quartet Smoke 8, 10, 11:30 pm \$8
- Monette Sudler Iridium 8:30, 10:30 pm \$25
- ★Gene Bertocini Trio with Tom Kennedy, Chuck Redd; Todd Herbert Quartet Smalls 9, 10:30 pm 12 am \$20
- Elliott Sharp Blues Trio Two Boots 9 pm \$5
- Jorge Continentino/Guilherme Monteiro Quartet Nublu 9 pm
- David Smith Quintet Brooklyn Lyceum 8, 9:30 pm \$10
- Blaise Siwula/Dom Minasi Goodbye Blue Monday 9 pm
- Linus Wyrsh Bar 66 8:30 pm \$5
- ★Diana Krall Isaac Stern Auditorium 8 pm \$55-150
- ★Joe Lovano's Streams of Expression Dizzy's Club 7:30, 9:30 pm \$30
- Bill O'Connell with Luques Curtis, Steve Berrios Dizzy's Club 11 pm \$10
- 3 Cohens Sextet: Anat, Yuval and Avishai Cohen with Aaron Goldberg, Matt Penman, Greg Hutchinson Village Vanguard 9, 11 pm \$30
- John Pizzarelli's Pizza Party with Bucky Pizzarelli, Jessica Molaskey, Martin Pizzarelli and guests Birdland 8:30, 11 pm \$30
- Yuri Juárez' Exploring Roots Tutuma Social Club 8 pm
- The Invisible Trio with John Chin; John Simon Trio The Garage 6, 10:30 pm
- Sandy Stewart/Bill Charlap Saint Peter's 1 pm \$7
- Joel Forrester Bryant Park 12 pm

Thursday, June 25

- Jacky Terrasson Trio with Ben Williams, Jamire Williams Iridium 8:30, 10:30 pm \$30
- Robert Gasper Trio Jazz Standard 7:30, 9:30 pm \$25
- ★Roy Nathanson and Sotto Voce with Curtis Fowlkes, Sam Bardfield, Tim Kiah, Napoleon Maddox The Stone 8 pm \$10
- ★Brooklyn Jazz Underground Festival: Arthur Kell Quartet with Loren Stillman, Brad Shepik, Mark Ferber Jazz Gallery 9, 10:30 pm \$15
- ★Jeff Newell's New-Trad Octet with Dave Smith, Chris Riniman, Ralph Hamperian, Dave Phelps, Tricia Woods, Tom Hubbard, Brian Woodruff Bargemusic 8 pm \$20
- John Merrill Trio with Tom Pietrycha, Brian Floody; Tom Guarna Group with Mark Turner, Donald Vega, Josh Ginsberg, Billy Hart; Sacha Perry Trio and guests Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Monika Heidemann Band Tea Lounge 9, 10:30 pm \$5
- ★Smoke Big Band directed by Bill Mobley Smoke 8, 10, 11:30 pm \$8
- Trio Iberico Bar Next Door 8 pm \$10
- Bill Cunliffe Quartet with Martin Wind, John Riley, Ted Poor The Kitano 8, 10 pm
- Sean Smith Quartet with John Ellis, Keith Ganz, Russell Meissner 55Bar 7 pm
- Vardan Ovsepijan with Margret Grebowicz, Tim Miller, Josh Davis 55Bar 10 pm
- ★JD Allen Trio Puppets 9 pm \$6
- Jill McManus/Ratzo Harris Sofia's 7 pm
- ★Joe Lovano's Streams of Expression Dizzy's Club 7:30, 9:30 pm \$30
- Bill O'Connell with Luques Curtis, Steve Berrios Dizzy's Club 11 pm \$10
- 3 Cohens Sextet: Anat, Yuval and Avishai Cohen with Aaron Goldberg, Matt Penman, Greg Hutchinson Village Vanguard 9, 11 pm \$30

- John Pizzarelli's Pizza Party with Bucky Pizzarelli, Jessica Molaskey, Birdland 8:30, 11 pm \$30
- Martin Pizzarelli and guests Tutuma Social Club 8 pm
- Yuri Juárez' Exploring Roots Cleopatra's Needle 7 pm
- Blue Haze Over NY Trio Jazz Museum in Harlem 6:30 pm
- Harlem Speaks: Rufus Reid The Garage 6, 10:30 pm
- Rick Stone Trio; Joseph Perez Quartet Metrotech Commons 12 pm
- Spanish Harlem Orchestra Bryant Park 12 pm
- Joel Forrester

Friday, June 26

- ★Festival of New Trumpet Music (FONT): Greg Bobulinski's G-Men with Daniel A. Weiss, Tom Kirchmer, Ed Balsamo; Josh Berman's Old Idea with Keefe Jackson, Jason Adasiewicz, Anton Hatwich, Frank Rosaly; Leron Thomas with Mike Moreno, Mike Severson Cornelia Street Café 9, 10, 11 pm \$15
- ★Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen 55Bar 10 pm
- ★21st Annual BMI Jazz Composers Workshop Concert Christ and St. Stephen's Church 7 pm
- ★Harold Mabern Trio Smoke 8, 10, 11:30 pm \$30
- ★Nancy King/Fred Hersch The Kitano 8, 10 pm \$25
- ★Susie Ibarra Issue Project Room 8 pm \$15
- Tim Ries Rolling Stone Project with Bernard Fowler, Ben Monder, John Patitucci, Marcus Gilmore, Jasia Ries, Ron Oswanski Highline Ballroom 7:30 pm \$25
- ★Pyeng Threadgill; Ethan Iverson/Tim Berne The Stone 8, 10 pm \$10
- Kevin Hays Rubin Museum 7 pm \$20
- Roberta Piket/Mark Rebound; Loren Stillman/Ryan Ferreira Duo; Billy Mintz solo I-Beam 8 pm \$10
- Jon Gordon Trio; Jay Rodriguez Trio Bar Next Door 7, 9, 11 pm 1 am \$10
- Patrick Cornelius Group with Gerald Clayton, Josh Ginsburg, Kendrick Scott; Michael Weiss Quartet Smalls 7:30, 9, 10:30 pm 12 am \$20
- John Colianni/Paul West Knickerbocker Bar and Grill 9:45 pm \$5
- Allison Williams Lenox Lounge 8:30, 10 pm 12 am \$20
- Mari Toussaint Jazz 966 8 pm \$15
- Emily Hope Price Tea Lounge 9, 10:30 pm \$5
- Justin Rothberg Group with Gil Snuskowitz, Matsu, Josh Lawrence Tille's 8 pm \$5
- Dom Minasi/Blaise Siwula 5C Café 8 pm \$10
- Jacky Terrasson Trio with Ben Williams, Jamire Williams Iridium 8:30, 10:30 pm \$30
- Robert Gasper Trio Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Brooklyn Jazz Underground Festival: Daniel Kelly Trio with Chris Tarry, Jordan Perlson Jazz Gallery 9, 10:30 pm \$15
- ★Joe Lovano's Streams of Expression Dizzy's Club 7:30, 9:30, 11 pm \$30
- Bill O'Connell with Luques Curtis, Steve Berrios Dizzy's Club 11 pm \$10
- 3 Cohens Sextet: Anat, Yuval and Avishai Cohen with Aaron Goldberg, Matt Penman, Greg Hutchinson Village Vanguard 9, 11 pm \$35
- John Pizzarelli's Pizza Party with Bucky Pizzarelli, Jessica Molaskey, Martin Pizzarelli and guests Birdland 8:30, 11 pm \$30
- Yuri Juárez' Exploring Roots Tutuma Social Club 8 pm
- Yvette Rovira River Room of Harlem 7:30 pm \$5
- Bruce Harris Quartet Cleopatra's Needle 8 pm
- Akiko Tsuruga Trio The Garage 10:45 pm
- Bill Ware's Vibes Madness Puppets 6 pm \$10
- Joel Forrester Bryant Park 12 pm

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Saturday, June 27

- ★Cyro Baptista solo; Ben Perowsky Quartet with Chris Speed, Ted Reichman, Trevor Dunn The Stone 8, 10 pm \$10
- Dave Pietro Trio; Tim Collins Trio Bar Next Door 7, 9, 11 pm 1 am \$10
- Dwayne Clemons Quintet; Michael Weiss Quartet; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 9, 10:30 pm 12, 1:30 am \$20
- Tom Hamilton/Jacqueline Martelle Issue Project Room 8 pm \$15
- Ohad Talmor/Miles Okazaki and guests I-Beam 9 pm \$10
Minton's 10 pm \$10
NCGV 9 pm
- Eve and Chip Crawford Minton's 10 pm \$10
- Ryan Blotnick Group NCGV 9 pm
- Kali. Z. Fasteau with David Hotep, Arnon Bey; Synergy: Saco Yasuma, Ras Moshe, Dave Ross, Chris Sullivan, Lou Grassi Harlem School for the Arts 8 pm \$10
- Aziza Miller/Akua Dixon Ensemble Temple M. 8 pm \$20
- Jason Nazary; Ideal Bread: Josh Sinton, Kirk Knuffke, Reuben Radding, Tomas Fujiwara; Hungry Cowboy: Jacob Wick, Andrew D'Angelo, Jonathan Goldberger, Mike Pride Douglass St. Music Coll. 8 pm \$10
- Trudy Silver/Jerome Ellis 5C Café 8 pm \$10
- Lars Haake Quartet Bar 66 8:30 pm \$5
- Michael Feinberg with Daniel Platzman, Jeremy Sinclair, Sam Barsh Alphabet Lounge 9 pm
- ★Festival of New Trumpet Music (FONT): Nadje Noordhuis Quartet with Mike Holober, Matt Wigton, Rohin Khemani; Jordan McLean's Piano Music & Song Trio with Derin Oge, Anneke Schaul-Yoder; Search: RJ Avallone, Matt Maley, David Moss Cornelia Street Café 9, 10, 11 pm \$15
Smoke 8, 10, 11:30 pm \$30
The Kitano 8, 10 pm \$25
- ★Harold Mabern Trio The Kitano 8, 10 pm \$25
- ★Nancy King/Fred Hersch Knickerbocker Bar and Grill 9:45 pm \$5
- John Colianni/Paul West Lenox Lounge 8:30, 10 pm 12 am \$20
- Allison Williams Lenox Lounge 8:30, 10 pm 12 am \$20
- Jacky Terrasson Trio with Ben Williams, Jamire Williams Iridium 8:30, 10:30 pm \$30
- Robert Gasper Trio Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Brooklyn Jazz Underground Festival: Anne Mette Iversen Quartet with John Ellis, Danny Grissett, Quincy Davis Jazz Gallery 9, 10:30 pm \$15
- ★Joe Lovano's Streams of Expression Dizzy's Club 7:30, 9:30, 11 pm \$30
- Bill O'Connell with Luques Curtis, Steve Berrios Dizzy's Club 1 am \$10
- 3 Cohens Sextet: Anat, Yuval and Avishai Cohen with Aaron Goldberg, Matt Penman, Greg Hutchinson Village Vanguard 9, 11 pm 12:30 am \$35
- John Pizzarelli's Pizza Party with Bucky Pizzarelli, Jessica Molaskey, Martin Pizzarelli and guests Birdland 8:30, 11 pm \$30
- Yuri Juárez' Exploring Roots Tutuma Social Club 8 pm
- Wolfgang; Michael Feinberg Trio with guest Sam Barsh Alphabet Lounge 8 pm
River Room of Harlem 7:30 pm \$5
- Yvette Rovira Cleopatra's Needle 8 pm
- Robert Rucker Project Cleopatra's Needle 8 pm
- ★Adam Caine Quartet Clover's Fine Art Gallery and Café 6 pm
- Bill Ware's Vibes Madness Puppets 6 pm \$10
- Brad Farberman's Expected Draw with Jared Pauley, Josh Giunta Rockwood Music Hall 3 pm
- Candace DeBartolo Quartet; Champion Fulton Trio; Dre Barnes Project The Garage 12, 6:15, 10:45 pm

Sunday, June 28

- ★Mary Halvorson Trio and Quintet with John Hebert, Tomas Fujiwara and guests Jonathan Finlayson, Jon Irabagon Joe's Pub 7 pm \$15
- ★Andy Milne/Benoit Delbecq Klavierhaus 4:30, 6:30 pm \$15
- Billy Drummond's Freedom of Ideas with Tom Guarna, Mike McGuirk 55Bar 9:30 pm
- John Ellis Group Solo Kitchen Bar 9 pm
- Matt McDonald's Vicious World Brooklyn Lyceum 9, 10:30 pm \$10
- Peter Leitch/Thomson Kneeland Walker's 8 pm
The Blue Owl 8 pm \$5
- ★Festival of New Trumpet Music (FONT): Clarino: Thomas Heberer/ Joachim Badenhorst; Russ Johnson Quartet with Jacob Sacks, Eivind Opsvik, Rudy Royston Cornelia Street Café 8:30, 9:30 pm \$15
- Jacky Terrasson Trio with Ben Williams, Jamire Williams Iridium 8:30, 10:30 pm \$30
- Robert Gasper Trio Jazz Standard 7:30, 9:30 pm \$25
- ★Joe Lovano's Streams of Expression Dizzy's Club 7:30, 9:30 pm \$30
- 3 Cohens Sextet: Anat, Yuval and Avishai Cohen with Aaron Goldberg, Matt Penman, Greg Hutchinson Village Vanguard 9, 11 pm \$30
- Yuri Juárez' Exploring Roots Tutuma Social Club 8 pm
- Gregory Porter River Room of Harlem 7:30 pm \$5
- Tom Hamilton/Bruce Eisenbeil Downtown Music Gallery 6 pm
- Sarah McLawler and Friends Saint Peter's 5 pm
- Miguel Zenon Ft. Washington Collegiate Church 12:30 pm
- Roz Corral with Jonathan Kreisberg, Johannes Weidenmueller North Square Lounge 12:30, 2 pm
- Jazz Museum in Harlem All Star Big Band Dana Discovery Center 2 pm
- Willie Martinez' La Familia Sextet; Dave Sewelsen' Two Daves; Nick Gianni's Lotus 9 Cabrini Green Urban Meadow 2 pm
- Chris Washburne and the SYOTOS Band Snug Harbor Cultural Center 2 pm

Monday, June 29

- ★Tony Malaby's Apparitions with Drew Gress, Tom Rainey, John Hollenbeck Cornelia Street Café 8:30 pm \$10
- ★Grace Kelly Dizzy's Club 7:30, 9:30 pm \$30
- Mingus Dynasty with Alex Sipagin, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 pm \$25
- ★Eivind Opsvik/Michelle Arcila Nublu 9 pm
- ★Jack Jeffers and the New York City Classics Minton's 9 pm
- ★Flow Trio: Louie Belogenis, Joe Morris, Charles Downs; Ray Anderson Trio The Local 269 7:30, 9 pm \$10
- Ethan Snyder Group; Mike Gamble's Second Wind Bar 4 7 pm \$5
- Brian Charette Trio with Leon Gruenbaum, Jochen Rueckert; Ari Hoenic Group with Joel Frahm, Gilad Hekselman, Orlando Le Fleming Smalls 7:30, 9, 10:30 pm 12 am \$20
- Tim Kuhl Group Spike Hill 8 pm
- Elin Trio Bar Next Door 8 pm \$10
- GromKo Puppets 8 pm \$6
- Howard Williams Jazz Orchestra; Tucker Roundtree Trio The Garage 7, 10:30 pm
- ★Junior Mance Bryant Park 12 pm

Tuesday, June 30

- ★Joe Giardullo/Andrea Centazzo Cornelia Street Café 8:30 pm \$10
- ★Marc Ribot solo The Stone 8 pm \$10
- ★Jeff "Tain" Watts 4 with Marcus Strickland, Lawrence Fields, Chris Smith and guest Nicholas Payton Jazz Standard 7:30, 9:30 pm \$25
- ★Anat Cohen's Benny Goodman and Beyond with Benny Green, Peter Washington, Lewis Nash Village Vanguard 9, 11 pm \$30

- Tiempo Libre: Jorge Gómez, Cristóbal Ferrer García, Leandro González, Tebelio Fonte, Hilario Bell, Joaquín Díaz, Luis Beltrán Castillo Dizzy's Club 7:30, 9:30 pm \$30
- Chembo Corniel and Company Dizzy's Club 11 pm \$10
- Hiromi Blue Note 8, 10:30 pm \$30
- Terese Genecco and Her Little Big Band Iridium 8, 10 pm \$25
- Cecilia Coleman Sextet with Dave Smith, Danny Walsh, Peter Brainin, Tim Givens, Jeff Brillinger NYC Baha'i Center 8, 9:30 pm \$15
- Joe Magnarelli Quartet; Ken Fowser/Behn Gillice Group with Spike Wilner, Adam Cote, Joe Strasser Smalls 9, 10:30 pm 12, 1:30 am \$20
- Julianne Carney Ensemble with Ryan Mackstaller, Justin Wood, James Ilgenfritz, John O'Brien Le Grand Dakar 8:30, 10 pm \$5
- ★Jack Wilkins/Gene Bertoncini Bella Luna 8 pm
- Ken Hatfield, Hans Glawischnig, Eric Hoffman Fetch 7 pm
- Adam Finchler; Father Murphy; Blaise Siwula/Sten Hostfalt Goodbye Blue Monday 9 pm
- Jeff Koch Group Puppets 9 pm \$6
- David White Jazz Orchestra; Alan Chaubert Trio The Garage 7, 10:30 pm
- ★Junior Mance Bryant Park 12 pm

REGULAR ENGAGEMENTS

MONDAYS

- Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
- Carter-Davis Ensemble Judi's 8 pm
- Sedic Choukroun and The Brasilieros Chez Lola 7:30 pm
- Steve Coleman Presents Jazz Gallery 9 pm \$15
- Pete Davenport Jam Session Frank's Cocktail Lounge 9 pm
- Eddy Davis New Orleans Jazz Band The Carlyle 8:45 pm \$75-100
- Jesse Elder Destino's 7:30 pm (ALSO TUE, WED, FRI)
- John Farnsworth Jam Smoke 8, 9:30 pm \$8
- Vince Giordano's Nighthawks Sofia's 8 pm
- Harlem Renaissance Orchestra Swing 46 8:30 pm
- Patience Higgins Lenox Lounge 9:30 pm \$5
- JFA Jazz Jam Local 802 7 pm
- Lunchtime Criollo Tutuma Social Club 12:30 pm
- Daryl Sherman Algonquin Oak Room 8 pm
- Bill Wurtzel Duo Plum 6:30 pm (ALSO WED)
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- Melvin Vines Kortet with Kay Mori St. Nick's Pub 10 pm (ALSO TUE)

TUESDAYS

- Marvel Allen Quartet Minton's 9 pm
- Jonathan Batiste Quartet Jam Cleopatra's Needle 8 pm
- Antonio Ciaccia Trio Creole 7 pm
- Sedic Choukroun Seppi's 8:30 pm
- Irving Fields Nino's Tuscan 7 pm (ALSO WED-SUN)
- Joel Frahm Bar Next Door 8 pm \$10
- George Gee Make Believe Ballroom Orchestra Swing 46 8:30 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- Ritmos Negros del Rey Tutuma Social Club 10:30 pm (ALSO WED)
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Dred Scott Trio Rockwood Music Hall 12 am
- Slavic Soul Party Barbès 9 pm \$10
- Diego Voglino Jam Royale 10:30 pm
- Bill Wurtzel Duo Café du Soleil 7 pm

WEDNESDAYS

- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Frank Lacy St. Nick's Pub 10 pm
- Rick Bogart Trio Seppi's 8:30 pm (ALSO THUR-SAT)
- Eddy Davis Dixieland The National Underground 9 pm
- Gordon Edwards Creole 8 pm
- Felix and the Cats Swing 46 8:30 pm
- Rick Germanson Ruth's Chris Steakhouse 6 pm (ALSO THU-SAT)
- Patience Higgins Sugar Hill Quartet Minton's 9 pm
- Lauren Hooker Onieal's Grand Street 8 pm
- Shan Kenner Trio Jam Tamboril 8 pm
- Jonathan Kreisberg Bar Next Door 8 pm \$10
- Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- Nathan & Max Lucas Organ Trio Lenox Lounge 8 pm
- Jeremy Manasia Solo Roth's Westside Steakhouse 6 pm
- Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- Arturo O'Farrill solo; John McNeil Group Puppets Jazz Bar 7, 9 pm \$10
- David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$10
- Sedic Choukroun and the Eccentrics Chez Oskar 7 pm

THURSDAYS

- Gabriel Alegria Sextet Tutuma Social Club 10:30 pm (ALSO FRI-SUN)
- Jason Campbell Trio Perk's 8 pm
- Sedic Choukroun Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
- Avram Fefer Trio Le Pere Pinard 9 pm
- Gerald Hayes and the Qualified Gents Minton's 9 pm
- Aki Ishiguro Jam Session Solo Kitchen Bar 9 pm
- Search Ignazio's 7:30 pm (ALSO FRI-SAT)
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

- Steve Blanco Trio Domaine Wine Bar 9 pm (ALSO SAT)
- George Braith Jam University of the Streets 10 pm (ALSO SAT)
- Bill Saxton and Friends Bill's Place 10 pm 12 am \$15
- Donald Smith St. Nick's Pub 10 pm

SATURDAYS

- Tyler Blanton Trio Papillion 12:30 pm (ALSO SUN)
- Calley Bliss Spike Hill 3 pm
- Ted Hefko Quartet Antique Garage 12:30 pm
- Wayne Roberts Duo Crab 12 pm (ALSO SUN)
- Skye Jazz Trio Jack 8:30 pm
- Ryoichi Zakota Buona Sera 7 pm

SUNDAYS

- Rick Bogart Trio Seppi's 3 pm
- Toru Dodo Jam Cleopatra's Needle 8 pm
- Ear Regulars with Jon-Erik Kelloso The Ear Inn 8 pm
- Marjorie Eliot/Rudell Drears/Sedic Choukroun Parlor Entertainment 4 pm
- Fat Cat Big Band Fat Cat 8:30 pm
- George Gee & The Make-Believe Ballroom Orchestra Swing 46 12:30 pm
- Lafayette Harris Trio Lenox Lounge 7 pm
- Satoshi Inoue Duo Roth's Steakhouse 6 pm
- Stan Killian Quartet Shrine 4 pm
- Bob Kindred Grouo Café Loup 12:30 pm
- Spike Wilner Group; Alex Stein Jam Smalls 10:30 pm 1:30 am \$20
- Lapis Luna Trio Bocca 7 pm
- Peter Mazza Bar Next Door 8 pm \$10
- Chico O'Farrill's AfroCuban Jazz Big Band Birdland 9, 11 pm \$25
- Zack O'Farrill Quartet; Jews For Jazz Puppets Jazz Bar 12, 7 pm \$6
- TC III St. Nick's Pub 10:30 pm
- Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- Chris Washburne's SYOTOS Band Smoke 8, 10, 11:30 pm \$8
- Bill Wurtzel Duo Bistro Desaret 1 pm

"No, America, no jazz". Art Blakey

FOREIGN MUSICIANS IN AMERICA:
THE ARTIST VISA

Victoria M. Ingber, Esq.

Art Blakey would not be an example of a jazz musician with the minimal level of success necessary to be eligible for an Artist Visa. For any foreigner interested in working in the US, certain strategies dictated by the US Immigration Service will result in an Artist Visa. The requirements for this type of visa, also known as the O-1 Visa, are as follows:

Foreign Musician will need at least 3 of the following:

- CDs and demos;
- Performances at prestigious venues;
- Letters of recommendation written by experts in the music field;
- Performances as lead in groups;
- Published announcements of gigs;
- Material published about the foreign musician in magazines, newspapers, internet, etc.;
- Membership in exclusive music organizations;
- Articles written by the foreign musician - in books, magazines, newspapers, etc.;
- Awards, certificates, honors, prizes; and/or
- High yearly income.

US Orchestra, Symphony, Music Group, Representative, Agent or Manager will be needed to:

- Sign all forms and petition;
- Provide Tax ID Number or social Security number;
- Provide basic information, such as address, email, phone numbers, etc.

Besides those who are entering due to their excellence in the music field, there are musicians entitled to enter the US to work if they can be considered "culturally unique", such as Yoruban jazz musicians from West Africa.

Bear in mind that many books and articles on the subject are very long and written in crazy legalese. Immigration law can be understood best by a musician when tailored to the needs of the musician. When done correctly, the results are amazing.

Victoria Ingber is an immigration attorney specializing in the arts for over 25 years. In addition to being an expert in the field of the transfer of foreign talent to the US, Mrs. Ingber is a voting member of the Grammy Awards Committee, a member of New York Artists Equity Association, Inc. and the recipient of the 2003 National Leadership Award presented by the Presidential Committee for Women in Business. For questions: 212-686-3838; vingber@gmail.com.

CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993) Subway: F, V to Second Avenue [5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [55bar.com](#)
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street [92y.org](#)
- **92YTribea** 200 Hudson Street (212-601-1000) Subway: 1, A, C, E to Canal Street [92ndstreety.com](#)
- **ABC No Rio** 156 Rivington Street (212-254-3697) Subway: F to Second Avenue, J,M,Z to Delancey Street [abcnorio.org](#)
- **Abrons Art Center** 466 Grand Street Subway: F to Grand Street [henrystreet.org/arts](#)
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, Q, N, R, S, 1, 2, 7 to 42nd Street
- **Alphabet Lounge** 104 Avenue C Subway: F, V to Second Avenue
- **Angel Orsanz Center** 172 Norfolk Street (between Houston & Stanton) Subway: F, V to Second Avenue, J, M, Z to Delancey
- **Antique Garage** 41 Mercer Street (212-219-1019) Subway: N, Q, R, W to Canal Street
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [arthurstavernnyc.com](#)
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square [bbkingblues.com](#)
- **The Backroom** 485 Dean Street, Brooklyn (718-622-7035) Subway: 1, 2 to Bergen Street [freddysbackroom.com](#)
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [bam.org](#)
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800) Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue [bar4.net](#)
- **Bar 66** 66 Charlton Street, Four Points, Sheraton Hotel (347-528-3534) Subway: 1 to Houston Street [bar66nyc.blogspot.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, C, E, F, V to W. 4th Street [lalanternacaffe.com](#)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [barbesbrooklyn.com](#)
- **Bargemus** Fulton Ferry Landing (718-624-4061) Subway: F to York Street [bargemus.org](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, F, V to 42nd Street [birdlandjazz.com](#)
- **Bistro Desaret** 227 East 56th Street (between 2nd & 3rd Avenues) (212-207-8777) Subway: 4, 5, 6 to 59th Street
- **Bleeker Street Theater** 45 Bleeker Street (212-260-8250) Subway: 6 to Bleeker Street
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, V to W. 4th Street [bluenotejazz.com](#)
- **The Blue Owl** 196 Second Avenue Subway: L to First Avenue
- **Bocca** 39 East 19th Street (212-387-1200) Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bowery Poetry Club** 308 Bowery (212-614-0505) Subway: F to Second Avenue; 6 to Bleeker Street [bowerypoetry.com](#)
- **Brecht Forum** 451 West Street (212-242-4201) Subway: A, C, E, L, 1, 2, 3 to 14th Street [brechtforum.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816) Subway: R to Union Street [brooklynlyceum.com](#)
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway [brooklynmuseum.org](#)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street
- **Buona Sera** 12th Street and University Place Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Cabrini Green Urban Meadow** President and Van Brunt Streets Subway: 2, 3, 4, 5 to Borough Hall then B61 Bus
- **Café Carlyle** 35 East 76th Street (212-744-1600) Subway: 6 to 77th Street [thecarlyle.com](#)
- **Café du Soleil** 2723 Broadway at 104 Streets (212-316-5000) Subway: 1 to 103rd Street
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Caffe Vivaldi** 32 Jones Street between Bleeker and W. 4th Streets Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues [bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [chezoskar.com](#)
- **City Crab** Park Avenue South at 19th Street (212-529-3800) Subway: 6 to 23rd Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [cleopatrasneedlenyc.com](#)
- **Clover's Fine Art Gallery and Café** 338 Atlantic Avenue (718-625-2121) Subway: A to Hoyt Street - Schermerhorn Street
- **CoCo 66** 66 Greenpoint Avenue Subway: L to Greenpoint Avenue
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, V to W. 4th Street [corneliastreetcafe.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [creolenyc.com](#)
- **Christ and St. Stephen's Church** 120 W. 69th Street Subway: 1, 2, 3 to 72nd Street
- **Dana Discovery Center** 110th Street and Fifth Avenue Subway: 2 to 110th Street
- **Destino** 891 First Avenue at 50th Street (212-751-0700) Subway: 6 to 50th Street [destinony.com](#)
- **Dizzy's Club Coca Cola** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazzatincolncenter.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street (between 3rd and 4th Avenues), Brooklyn Subway: R to Union Street [myspace.com/295douglass](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [dromnyc.com](#)
- **The Duplex** 61 Christopher Street (212-255-5438) Subway: 1 to Christopher Street [theduplex.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-7369) Subway: 1 to Christopher Street/Sheridan Square [fatcatjazz.com](#)
- **Fetch** 1649 Third Avenue between 92nd and 93rd Streets (212-289-2700) Subway: 6 to 96th Street
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Ft. Washington Collegiate Church** 729 W. 181st Street Subway: A to 181st Street
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [garagerest.com](#)
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343) Subway: J, M train to Myrtle Avenue [goodbye-blue-monday.com](#)
- **Harlem School of the Arts** 645 St. Nicholas Avenue 145th Street Subway: D to 145th Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994) Subway: A, C, E to 14th Street [highlineballroom.com](#)
- **I-Beam** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [ibeammusic.com](#)
- **Ido Sushi** 29 Seventh Ave South at Bedford Street (212-691-7177) Subway: 1 to Christopher Street
- **Ignazio's** 4 Water Street, Brooklyn Subway: 4 to Borough Hall
- **Il Campanello Restaurant** 136 West 31st Street (212-695-6111) Subway: A, C, E to 34th Street
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling Subway: 5 to Sterling Street [plgarts.org](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street [iridiumjazzclub.com](#)
- **Isaac Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue [carnegiehall.org](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue) Subway: M to Union Street [issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street [jalopy.biz](#)
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [illbrew.com/Jazz966.htm](#)
- **Jazz Gallery** 290 Hudson Street (212-242-1063) Subway: C, E, to Spring Street; 1, 2 to Houston Street [jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E.126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [jazzmuseuminharlem.org](#)
- **The Jazz Spot** 375 Kosciuszko Street (718-453-7825) Subway: J to Kosciuszko Street [thejazz.8m.com](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [jazzstandard.net](#)
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [joespub.com](#)
- **Judi's** 2308 Adam C. Powell Jr. Boulevard (212-690-0353) Subway: 2, 3, B, C train to 135th Street
- **Jules Bistro** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place [julesbistro.com](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central [kitano.com](#)
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [thekitchen.org](#)
- **Klavierhaus** 211 West 58th Street Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU [knickerbockerbarandgrill.com](#)
- **Knitting Factory** 74 Leonard Street between Broadway and Church Street (212-219-3055) Subway: 1,2 to Franklin Street [knittingfactory.com](#)
- **Le Grand Dakar** 285 Grand Avenue (718-398-8900) Subway: G to Classon Avenue [granddakar.com](#)
- **Le Poisson Rouge** 158 Bleeker Street (212-796-0741) Subway: A, B, C, D, E, F, V to W. 4th Street [lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [lenoxlounge.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street Subway: F, V to Second Avenue [rucma.org](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [jazzfoundation.org](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440) Subway: N, R to 23rd Street [metropolitanroom.com](#)
- **Metrotech Commons** corner of Flatbush and Myrtle Avenues (718-488-8200) Subway: A, C, F to Jay Street/Borough Hall
- **Middle Collegiate Church** 50 E. 7th Street (212-477-0666) Subway: 6 to Astor Place [middlechurch.org](#)
- **Minton's Playhouse** 208 West 118th Street at St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd-7th Avenue (212-864-8346) Subway: 2 to 118th Street [uptownatmintons.com](#)
- **Monkeytown** 58 N. 3rd Street between Kent and Wythe Subway: L Train to Bedford Avenue [monkeytownhq.com](#)
- **NCGV** 269 Bleeker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **The National Underground** 159 E. Houston (212-475-0611) Subway: F, V to Second Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [ninostuscany.com](#)
- **Nokia Theatre** 1515 Broadway (at West 44th Street) Subway: A, C, E, F, V to 42nd Street-Port Authority
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F, V to West 4th Street [northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400) Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [nuyorican.org](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [bahainyc.org](#)
- **Onieal's Grand Street** 174 Grand Street (212-941-9119) Subway: 6 to Canal Street [onieals.com](#)
- **Papillion** 22 East 54th Street (212-754-9006) Subway: E to Lexington Avenue/53rd Street [papillionbistro.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [parlorentertainment.com](#)
- **ParlorJazz** 119 Vanderbilt Avenue, Brooklyn (718-855-1981) Subway: G to Clinton-Washington [parlorjazz.com](#)
- **Perk's Restaurant** 553 Manhattan Avenue (at 123rd Street) Subway: A, C, D to 125th Street
- **The Players Theatre** 115 MacDougal Street Subway: A, B, C, D, E, F, V to W. 4th Street
- **Plum** 4009 Broadway at 168th Street (212-781-3333) Subway: A, 1 to 168th Street
- **Prospect Park Bandshell** Subway: F to Prospect Park
- **Public Assembly** 70 North Sixth Street, Brooklyn (718-384-4586) Subway: L to Bedford [publicassemblynyc.com](#)
- **Puppets Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622) Subway: F to 7th Avenue [puppetsjazz.com](#)
- **River Room of Harlem** Riverside Drive at 145th Street (212-491-1500) Subway: D to 145th Street [theriverroomofharlem.com](#)
- **Riverside Theatre** 91 Claremont Avenue at 120th Street Subway: Subway: 1 to 116th Street
- **Robert Moss Theatre** 440 Lafayette Street, 3rd Floor Subway: 6 to Astor Place [breedingground.com/sff/tickets](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [rockwoodmusichall.com](#)
- **Rose Hall** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street [liveatrose.com](#)
- **Roth's Westside Steakhouse** 93rd Street at Columbus Avenue Subway: B to 96th Street
- **Roulette** 20 Greene Street (between Canal and Grand Streets) (212-219-8242) Subway: 1 to Franklin Street [roulette.org](#)
- **Royale** 506 5th Avenue (718-840-0089) Subway: F to 4th Avenue [royalebrooklyn.com](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [rmanyc.org](#)
- **St. Nick's Pub** 773 St. Nicholas Avenue at 149th Street (212-283-9728) Subway: A, C, B, D to 145th Street
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [saintpeters.org](#)
- **Seppi's** 123 W. 56th Street (212-708-7444) Subway: F to 57th Street
- **Showman's** 375 West 125th Street (212-864-8941) Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [shrinenyc.com](#)
- **Shutter's Café** 433 W. 34th St. bet. Ninth & Tenth Avenues (212-279-3446) Subway: A, C, E to 34 Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3,9 to 14th Street [smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [smokejazz.com](#)
- **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island (718-448-2500)
- **Sofia's** 221 W. 46th Street Subway: B, D, F, V to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Spike Hill** 184 Bedford Avenue Subway: L to Bedford [spikehill.com](#)
- **The Stone Avenue C and 2nd Street** Subway: F, V to Second Avenue [thestonenyc.com](#)
- **Sullivan Hall** 214 Sullivan Street (212-634-0427) Subway: A, B, C, D, E, F, V to W. 4th Street [sullivanhallnyc.com](#)
- **Sweet Rhythm** 88 Seventh Avenue South (212-255-3626) Subway: 1 to Christopher Street [sweetrhythmny.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [swing46.com](#)
- **Symphony Space** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [symphonyspace.org](#)
- **Synthetic Zero** 305 E 140th Street, #1A Bronx Subway: 6 to 3rd Avenue
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tamboril** 527 Myrtle Avenue (718-622-5130) Subway: G to Classon Avenue
- **Tapeo 29** 29 Clinton Street (212-979-0002) Subway: F to Delancey
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [tealoungeNY.com](#)
- **Temple M** 555 West 141st Street Subway: 1 to 137 Street
- **Tillie's** 248 DeKalb Avenue (718-783-6140) Subway: B, D, F, Q, N to DeKalb
- **Tourneau Time Machine** 57th Street at Madison Avenue Subway: 4, 5, 6 to 59th Street
- **Tutuma Social Club** 164 East 56th Street (866-988-5299) Subway: 4, 5, 6 to 59th Street [TutumaSocialClub.com](#)
- **Two Boots** 384 Grand Street (212-228-8685) Subway: F to Delancey Street
- **Union Pool** 484 Union Avenue at Meeker (718-609-0484) Subway: L to Lorimer Street
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place
- **Velvet Lounge** 174 Broadway, Brooklyn (718-302-4427) Subway: G to Broadway
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [Waltz-Astoria.com](#)
- **Yippie Café** 9 Bleeker Street between Elizabeth and Bowery Subway: 6 to Bleeker Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934) Subway: L to Bedford Avenue [zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, V, Grand Street Shuttle to W. 4th Street [zincbar.com](#)

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(INTERVIEW CONTINUED FROM PAGE 6)

intensity for the situation. I don't really think of changing the way I play...it's more about adjusting to the way different people phrase and breathe, approach rhythm, to their different sounds, repertoires.

AAJ-NY: How did you feel about playing classic compositions on tour with The Blue Note 7, especially since they were first played by drummers such as Art Blakey and Billy Higgins?

LN: I loved playing those classic tunes from the Blue Note Records catalogue! We created new arrangements to reflect our own interpretations of them, but the idea was to maintain the joyful, swinging exuberance that was such a key element. The fact that great drummers like Art Blakey, Billy Higgins, Philly Joe Jones, Tony Williams, Elvin Jones and Louis Hayes played on the original recordings was a source of inspiration, not intimidation!

AAJ-NY: What have been some of your favorite musical experiences?

LN: I have had so many wonderful musical experiences that it's difficult to choose! I must say that playing with Milt Hinton was a highlight. The opportunities to play with Benny Carter, Sweets Edison, John Lewis, Milt Jackson, Percy Heath, Horace Silver, Stanley Turrentine, Oscar Peterson, Joe Williams, Ruth Brown, Nancy Wilson, Lena Horne, Tony Bennett...these were all memorable. There was a great "drum battle" concert tour in Japan one year with me, Louis Bellson, Grady Tate (filling in for an ill Billy Higgins) and Jeff Hamilton, and there was a Lincoln Center concert tribute to Art Blakey that featured both me and Elvin Jones playing a shuffle together on "Moanin'" that I will never forget!

AAJ-NY: How would you advise young drummers?

LN: I would advise them to become like scientists! Experiment with sound, space and rhythm. Develop a steady, acute sense of time, pulse and flow, then internalize it. No matter what the tempo or feel, be able to subdivide accurately so that you can imply rhythms and phrases that give the impression of stretching and expanding or tightening or compressing. While playing in a given tempo, be able to hear in half time or double time so that you give yourself more creative possibilities, whether you're soloing or timekeeping. Develop an ear for the right sound at the right moment. A sense of adventure and an ability to execute ideas clearly and musically are valuable skills to have. On a lighter note, a good sense of humor and 'whimsy' can go a long way in balancing things out. Sometimes outright 'craziness' might be in order! Above all, give your best effort to help the band sound together and in sync and enjoy what you do. ◆

For more information, visit lewisnash.com. Nash is at Dizzy's Club Jun. 2nd-7th with Wayne Escoffery, 9th-14th as a leader and 23rd-28th with Joe Lovano and Village Vanguard Jun. 16th-21st with Renee Rosnes and 30th with Anat Cohen. See Calendar.

Recommended Listening:

- Betty Carter - *Whatever Happened to Love?* (Bet-Car - Verve, 1982)
- Branford Marsalis - *Random Abstract* (Columbia, 1987)
- Tommy Flanagan - *Beyond The Bluebird* (Timeless, 1990)
- Christian McBride - *Gettin' To It* (Verve, 1994)
- Horace Silver - *The Hardbop Grandpope* (Impulse, 1996)
- Joe Lovano - *52nd Street Themes* (Blue Note, 1999)

(CLUB CONTINUED FROM PAGE 8)

Juarez and drummer Chris Michael. June will also feature jazz standards performed to an AfroPeruvian beat courtesy of vocalist Kathleen Grace - with bassist Kristin Korb sitting in on a couple of nights - and a unique presentation of Smashing Pumpkins keyboardist and vocalist Lisa Harriton, Tutuma style.

Tutuma's social aspect is a major part of the experience and the club will be geared toward native New Yorkers with daily lunchtime jazz sessions, no cover and no minimum. Matwey elaborates "Ours is a jazz club where people connect through music and food. It is a friendly, sociable and creative environment. The artist-friendly policies and attitudes will be evident in the musicians who are here, hanging out... It is a place where great food meets great music and where there will never EVER be a cover charge. Tutuma Social Club will be the first AfroPeruvian jazz club in the world. Through grass roots efforts including an innovative membership component, meet up groups, travel and other experiences we believe the Tutuma community will grow and multiply exponentially as the concept takes hold in NYC."

The same attention given the music is also evident in the extraordinary detail that permeates the Tutuma culinary experience. Pisco is a brandy that is the main ingredient in the house drink, a pisco sour. These grapes came from Spain during the 16th century and have subsequently had a richness instilled in them through years of cultivation. Or, if you want a beer sample Cusqueña, brewed with water from the Andes Mountains. The food is a wonderful mixture of cuisine prepared by world-class chefs; as Matwey describes: "Carlos Testino and Rodrigo Conroy are the two executive chefs from Peru. Culinary inputs have infused into Peruvian cuisine from a wide variety of sources, capturing the elegance of Old Spain, the sacred foods of the Incas, the spices retained by African and Chinese slaves and the unique peppery inspirations of Creole Latin America. Like the music we play, the diverse influences have melded into a greater whole and one that has increasingly captured the interest of the world." ◆

For more information, visit tutumasocialclub.com. Performers this month include Kathleen Grace, Edward Perez, Lisa Harriton and Yuri Juárez. See Calendar.



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June 3rd - 7th

with
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Joe Martin - Bass
Lewis Nash - Drums
and special guest
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IN MEMORIAM by Celeste Sunderland

<p>JULIE CORYELL Her 1978 book <i>Jazz-Rock Fusion - The People, The Music</i> includes interviews with Miles Davis, John Abercrombie and others. Also an actress, singer and songwriter, she managed her former husband, Larry Coryell, for 15 years and founded a theater group in Woodstock. At 61, Coryell died May 10th.</p>	<p>NICK JERRET Switching from medicine to music at 19, the Boston native quickly schooled himself on the saxophone. In 1941 he picked up the clarinet and, with his vocalist sister Frances Wayne and pianist Ralph Burns, headed for New York where he led his own band. Jerret was 90 when he passed away Jan. 30th.</p>	<p>DAVID HILL PHELPS Stride was the pianist's specialty and he accompanied a long string of musicians passing through Chicago, including trombonist Georg Brunis. Self-taught on his grandparent's piano, Phelps went on to study at the American Conservatory. On Apr. 28th, he passed away at the age of 72.</p>	<p>FRANKIE MANNING In Harlem clubs like the Savoy Ballroom he helped develop a swinging form of dance known as the Lindy Hop. With Whitey's Lindy Hoppers, he performed with Count Basie and Ethel Waters and appeared in Hollywood movies like 1941's <i>Hellzapoppin</i>. At the age of 94, Manning died Apr. 27th.</p>	<p>BUDDY MONTGOMERY With his brothers, Wes and Monk, the pianist and vibist recorded several albums for Riverside in the '50s. He played with Big Joe Turner, Slide Hampton and Miles Davis and founded the Oakland Jazz Alliance, which paired local musicians with established players. At 79, he died May 18th.</p>	<p>RANDY PURCELL After a year touring with the Glenn Miller Orchestra in the '60s, he joined the Navy Commodore band as lead trombonist. In 1973, Purcell began working with Maynard Ferguson and in 1980 he became Director of Carnegie Mellon University's jazz department. Purcell was 62 when he passed away May 9th.</p>	<p>WAYMAN TISDALE Basketball may have made him a star, but music was the bass player's "first love". His debut album <i>Power Forward</i> dropped in 1995 on Motown, launching a career that produced a string of albums. A recipient of the Oklahoma Jazz Hall of Fame's Legacy Tribute Award, Tisdale died May 15th, at age 44.</p>
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BIRTHDAYS

<p>June 1 †Nelson Riddle 1921-85 Herbie Lovelle b.1924 Hal McKusick b.1924 Lennie Niehaus b.1929</p> <p>June 2 Ernie Hood b.1923 Gildo Mahones b.1929 John Pisano b.1931 Pierre Favre b.1937 Irene Schweizer b.1941</p> <p>June 3 Carl Pruitt b.1918 Al Harewood b.1923 Phil Nimmons b.1923 †Dakota Staton 1932-2007 Bob Wallis b.1934 Ted Curson b.1935 Grachan Moncur III b.1937</p> <p>June 4 †Teddy Kotick 1928-86 †Oliver Nelson 1932-75 †Alan Branscombe 1936-86 Anthony Braxton b.1945 Paquito D'Rivera b.1948 Winard Harper b.1962</p> <p>June 5 †Tony Jackson 1876-1921 †Kurt Edelhagen 1920-82 †Specs Powell 1922-2007 †Pete Jolly 1932-2004 Misha Mengelberg b.1935 Jerry Gonzalez b.1949</p>	<p>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</p> <p>June 7 †Ed Cuffee 1902-59 †Glen Gray 1906-63 Gene Porter b.1910 †Tal Farlow 1921-98 †Tina Brooks 1932-74</p> <p>June 8 †Bill Rank 1904-79 †Billie Pierce 1907-74 Erwin Lehn b.1919 †Kenny Clare 1929-85 Bill Watrous b.1939 Julie Tippetts b.1947</p> <p>June 9 Les Paul b.1915 Jimmy Gourley b.1926 †Eje Thelin 1938-90 Kenny Barron b.1943 Mick Goodrick b.1945</p> <p>June 10 †Chink Martin 1886-1981 †Willie Lewis 1905-71 †Dicky Wells 1907-85 Guy Pedersen b.1930 †John Stevens 1940-94 Gary Thomas b.1961</p>	<p>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</p> <p>June 12 Marcus Belgrave b.1936 Kent Carter b.1939 Chick Corea b.1941 Geri Allen b.1957</p> <p>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</p> <p>June 14 †John Simmons 1918-79 Burton Greene b.1937 Pete Lemer b.1942 Marcus Miller b.1959</p> <p>June 15 †Erroll Garner 1921-77 †Jaki Byard 1922-99 Talcott Reeves b.1904 Rudy Bruder b.1914 Allan Reuss b.1915 Mel Moore b.1923 Tony Oxley b.1938</p>	<p>June 16 †Eli "Lucky" Thompson 1924-2006 Clarence Shaw b.1926 Joe Thomas b.1933 Tom Harrell b.1946 Fredy Studer b.1948</p> <p>June 17 †Don Kirkpatrick 1905-56 †Lorenzo Holden 1924-87 Frank E. Jackson, Sr. b.1924 Chuck Rainey b.1940 Tom Varner b.1957</p> <p>June 18 †Sara Martin 1884-55 †Bennie Payne 1907-86 †Ray McKinley 1910-95 William Hooker b.1946</p> <p>June 19 †Joe Thomas 1909-86 †Jerry Jerome 1912-2001 †Dave Lambert 1917-66 Chuck Berghofer b.1937 Paul Nieman b.1950</p> <p>June 20 †George Stevenson 1906-70 †Doc Evans 1907-77 †Lamar Wright 1907-73 †Thomas Jefferson 1920-86 †Eric Dolphy 1928-64 Joe Venuto b.1929 Enrique Regoli b.1934</p>	<p>June 21 †Dewey Jackson 1900-94 Booker Collins b.1914 Jamil Nasser b.1932 Lalo Schifrin b.1932 Jon Hiseman b.1944</p> <p>June 22 †Ben Pollack 1903-71 †Lem Davis 1914-70 Ray Mantilla b.1934 Hermeto Pascoal b.1936 Eddie Prevost b.1942 Ed "Milko" Wilson b.1944</p> <p>June 23 †Eli Robinson 1908-72 †Milt Hinton 1910-2000 †Eddie Miller 1911-91 †Helen Humes 1913-81 Lance Harrison b.1920 George Russell b.1923 †Sahib Shihab 1925-89 Hank Shaw b.1926</p> <p>June 24 †Charlie Margulis 1903-67 †Manny Albam 1922-2001 George Gruntz b.1932 †Frank Lowe 1943-2004 Clint Houston b.1946</p> <p>June 25 †Jean Roberts 1908-81 Johnny Smith b.1922 †Bill Russo 1928-2003 Joe Chambers b.1942</p>	<p>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</p> <p>June 27 †Tony Sbarbaro 1897-1969 †Shad Collins 1910-78 †Elmo Hope 1923-67 George Braith b.1939</p> <p>June 28 †Henry Turner 1904-80 †Jimmy Mundy 1907-83 †Arnold Shaw 1909-89 Gene Traxler b.1913 †Pete Candoli 1923-2008 Bobby White b.1926 John Lee b.1952</p> <p>June 29 †Mousey Alexander 1922-88 †Ralph Burns 1922-2001 †Ove Lind 1926-1991 Julian Priester b.1935</p> <p>June 30 †Harry Shields 1899-1971 Grady Watts b.1908 Lena Horne b.1917 †Andrew Hill 1937-2007 Chris Hinze b.1938 Jasper Van't Hof b.1947 Stanley Clarke b.1951</p>
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GEORGE BRAITH
June 27, 1939

Braith grew up in a musical family, but wasn't introduced to jazz until he heard the sounds of a trumpet drifting in through his Bronx window. As a teen, he played in bands at the High School of Music and Art and gigged in the Catskills during summers. In the early '60s, he recorded a trio of albums for Blue Note. One of the genre's most innovative players, Braith developed a new jazz lexicon by playing a soprano and alto sax simultaneously, in the spirit of Raahsaan Roland Kirk. Soon, he had devised an instrument of his own, a Braithophone, comprised of two saxophones welded together. This month Braith turns 70! -CS

ON THIS DAY

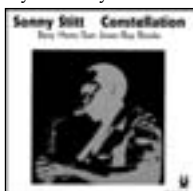
by Andrey Henkin



Can't See for Lookin'
Red Garland (Prestige)
June 27th, 1958



Our Meanings Our Feelings
Michel Portal (EMI-Pathé)
June 27th, 1969



Constellation
Sonny Stitt (Muse)
June 27th, 1972



The Meeting
Corea/Gulda (Phillips)
June 27th, 1982



We Are Not At The Opera
Murray/Mateen (Eremite)
June 27th, 1998

After getting major exposure as part of Miles Davis' groups of 1955-58, pianist Red Garland became a prolific leader in his own right. This was his 12th album under his own name and was recorded just a few months after his last work with Miles, *Milestones*. Garland had met bassist Paul Chambers working with the trumpeter and longtime drummer Art Taylor completes the group, which plays a short (35-minute) four-tune program: "I Can't See For Looking", Gershwin's "Soon", "Black Out" and the blues "Castle Rock".

Multi-reed player Michel Portal was one of a group of young French jazz musicians who created an avant garde scene in their native country in the mid '60s. This album was his debut as a leader after years with Jef Gilson and the monumental *Free Jazz* by Francois Tusques. Joining Portal is German Joachim Kühn (who wrote or cowrote four of the five pieces) on piano, alto sax and shanai, bassist Jean-Francois Jenny-Clarke and the double drums of Aldo Romano and Jacques Thollot. Portal plays too many instruments to list.

For a saxophonist unfairly dismissed as a Charlie Parker clone, Sonny Stitt was a remarkably productive player, releasing albums steadily from 1949 until his death in 1982. For this session, near the beginning of a relationship with the Muse label, Stitt, on both alto and tenor saxes, leads a quartet with pianist Barry Harris, bassist Sam Jones and drummer Roy Brooks. The material is a fairly traditional mix of tunes by Bud Powell, Tadd Dameron, Sammy Cahn-Jule Styne, Ray Brown, the leader and, of course, Bird.

The '80s was an unusual decade for pianist Chick Corea. After numerous sessions as a sideman in the early '60s, two legendary years with Miles Davis and then the '70s, which began with Circle and ended with Return to Forever, Corea released very few albums. One of them was this live recording from the Piano Summer from Munich, Germany, a duet with fellow pianist Friedrich Gulda. At this point, the two seemingly had little in common as players but find inspiration in material as diverse as Miles Davis and Johannes Brahms.

Free drumming owes its existence largely to the work of Sunny Murray. He honed his often-imitated style in the early '60s groups of Cecil Taylor and Albert Ayler. Almost 40 years after his first recording, Murray was still at it, this time in an expansive duet session with Sabir Mateen (alto and tenor sax, flute), documented at the Amherst, Mass. Unitarian Meetinghouse. Four tunes, all written by Murray, make up the album, the shortest at over 12 minutes. Avant garde jazz is often a music of sheer will.



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