

artistic direction: Reiner Michaelke

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sireou**

May 22nd to 25th 2015

Hayden Chisholm
& Lucerne Jazz Orchestra

The Nest

Colin Stetson & Sarah Neufeld

The Jones Family Singers

Eve Risser »White Desert Orchestra«

sPacemoNkey

Pulverize the Sound

Michael Mantler »The Jazz Composer's
Orchestra Update«

Stetson/Dunn/Fox

The Baylor Project

Sara McDonald

Ziad Rajab Trio

Mikko Innanen 10+

Eivind Opsvik Overseas

Colin Stetson »Sorrow,
a reimagining of Gorecki's
3rd Symphony«

RocketNumberNine

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Trondheim Jazz Orchestra
feat. Sofia Jernberg

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Colin Stetson solo

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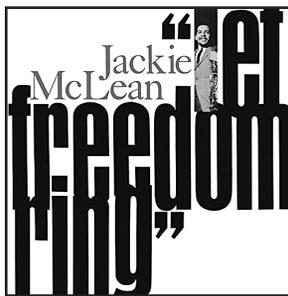
John Zorn's Olympiad, Vol. 1: Dither Plays Zorn
Dither (Tzadik)
by Kurt Gottschalk

John Zorn's game pieces earned him notice as a risk-taker in the early '80s. They are more about interaction than composition and can be seen as reflecting a notion of musical community, which remains important to Zorn to this day. While the pieces are essentially improvised, they can require considerable time spent learning the rules and there is enormous room for player personalities to come out. Like the sporting games many of them are named after, the pieces require teammanship and a knowledge of the opponent.

Dither Plays Zorn presents the exceptional guitar quartet Dither (Gyan Riley, Taylor Levine, Joshua Lopes and James Moore) playing three of Zorn's earliest game pieces—"Curling", "Fencing" and "Hockey" (the only one that has been previously recorded), each in acoustic and electric takes—and they are absolutely exciting realizations of some staples of the Downtown canon. The flexibility and morphability of the electric guitars especially gives the pieces a greater dimensionality than past horn-centric versions. Wonderful incongruities arise, such as one guitar playing "Mr. Sandman" while another drops shards through its center, only to be interrupted by a half-hearted reggae riff, then some distant shredding, which seems to invite a Neil Young impersonation. Other sections belie the expectations of fast cuts and chaos that may well come with Zorn's earlier work. There are, in fact, some surprisingly placid—if still disjointed—passages in the recording.

In the seven years since the quartet's inception, Dither has shown itself to be a unique entity. The irregular "Extravaganzas" the group has hosted at Invisible Dog in the Boerum Hill section of Brooklyn have demonstrated an interest in building community not unlike the ethic Zorn has maintained since the time he was conceiving the game pieces. Surprisingly, however, this is only the second record the group has released. It is a vital addition not only to their own but also to Zorn's considerably more expansive discography.

For more information, visit tzadik.com. *Dither* is at The Stone Apr. 18th. See Calendar.



Let Freedom Ring
Jackie McLean (Blue Note)
by Anders Griffen

Alto saxophonist Jackie McLean had already appeared on over 60 albums by the time of *Let Freedom Ring*, but it marks a turning point. Recorded Mar. 19th, 1962, just months before his 31st birthday, McLean chose to write the liner notes himself: "The new breed has inspired me all over again. The search is on. Let freedom ring." McLean was excited by the times and advised, "the listener ... should use a mental telescope to bring into view the explorers who have taken one step beyond."

He talks about casting aside "the old and much overused chord progressions" and looking for "his own way of expression", no longer "merely copying someone else" like a burgeoning young artist. McLean assimilates the influence of the emerging avant garde jazz rather than copying it. This session is more structured than free, but with Walter Davis, Jr. (piano), Herbie Lewis (bass) and Billy Higgins (drums), the ensemble interplay is inspired throughout.

Three of the four compositions are by McLean while "I'll Keep Loving You" is a Bud Powell ballad. McLean takes altissimo flights throughout, which may sound strident to listeners that fault him for sharp intonation anyway, but the sincere emotion of his exploration is palpable. "Melody for Melonae" is named after McLean's daughter, a dark and mysterious melody, followed by a ballad section, each played freely until a Bb minor vamp introduces the hard-swinging solo section. "I'll Keep Loving You" is composed of more harmonic changes, but the performance fits this set in terms of emotion, which "has always been present", states McLean, speaking of his development, "but today it has a new importance." Named for his son, "Rene" begins with a rubato introduction and then an accompanied saxophone theme trades phrases with the drums. The solos play on a 12-bar Bb blues. With an infectious groove, "Omega", named for McLean's mother, is the most fun. The first 16 bars center on a bass melody and the second 16 swings with "a happy feeling".

This is the quartet's only record, but they sound great on one of McLean's very best sessions.

For more information, visit bluenote.com. The Jackie McLean Institute Student Ensemble is at Dizzy's Club Apr. 21st. See Calendar.

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