

Arduinkaai 9 quai aux Pierres de Taille  
Brussel/Bruuxelles  
02-210.11.12 / [www.kvs.be](http://www.kvs.be)

**SENYPARK**  
**LA FÊTE DE LA JEUNESSE ET**  
**MUSIQUE.** 12.00  
Vorstin. /bd du Souverain  
Oudergem/Auderghem  
[www.antitapas.org](http://www.antitapas.org)

**VRIJE GEMEENTE/COMMUNE LIBRE DE**  
**L'ÎLOT SACRÉ**  
**51<sup>E</sup> TRADITIONELE FEESTEN VAN**  
**DE VRIJE GEMEENTE/51<sup>ÈMES</sup> FÊTES**  
**TRADITIONNELLES DE L'ÎLOT SACRÉ.**  
12.00  
rue Gretrystr. 44 Brussel/Bruuxelles  
02-219.66.32 / [www.ilotsacre.be](http://www.ilotsacre.be)

**MARKTEN BROCANTE MARCHÉS**

**BIP – BRUSSELS INFO PLACE**  
**MARCHÉ BEAUBEAU #10.** 11.00  
Koningsstr. 2 rue Royale Brussel/Bruuxelles  
02-563.63.99  
[www.biponline.be](http://www.biponline.be)

**MAGDELENAPEIN/PLACE DE LA**  
**MADELEINE**  
**TWEDE KUNSTENMARKT/2<sup>E</sup> MARCHÉ**  
**DES ARTS.** 10.00  
Brussel/Bruuxelles

**MAISON DES CULTURES ET DE**  
**LA COHÉSION SOCIALE/HUIS VAN**  
**CULTUREN EN SOCIALE SAMENHANG**  
**ROMMELMARKT/BROCANTE.** Kledij,  
speelgoed & schoolmateriaal voor kinderen  
van 0 > 12 jaar/jouets, vêtements & matériel  
scolaire d'enfants de 0 > 12 ans. 10.00  
rue Mommaertsstr. 4 Molenbeek  
02-415.86.03  
[maisoncultures1080.blogspot.com](http://maisoncultures1080.blogspot.com)

**SABLON/ZAVEL**  
**ANTIËK- EN BOEKENMARKT/MARCHÉ**  
**DES ANTIQUITÉS ET DU LIVRE.**  
8 > 18.00  
**DE MARKT VAN DE LOT-VALLEI/**  
**MARCHÉ DE LA VALLÉE DU LOT.** 10.00  
Zavelpl./pl. du Sablon Brussel/Bruuxelles  
[www.brussel.be](http://www.brussel.be)

**ZONDAG**  
**DIMANCHE**  
**SUNDAY** 18/9

**POP, ROCK & REGGAE**

**ANCIENNE BELGIQUE**  
**BABY DEE.** 20.00  
bd Anspachln. 110 Brussel/Bruuxelles  
02-548.24.24 / [www.abconcerts.be](http://www.abconcerts.be)

**Café ROSKAM**  
**LIVE POP AND ROCK MUSIC.** 20.00  
Vlaamsestwg. 9 rue de Flandre  
Brussel/Bruuxelles  
02-503.51.54 / [www.cafe-roskam.be](http://www.cafe-roskam.be)

**DE MARKTEN**  
**VAN START/EN AVANT.** 15.00  
Oude Graanmarkt 5 rue du Vieux Marché  
aux Grains  
Brussel/Bruuxelles  
02-512.34.25 / [www.demarkten.be](http://www.demarkten.be)

**LES ATELIERS CLAUS**  
**MIND OVER MIRRORS + WOUTER**



**BROAD JAZZ SPECTRUM**

© **SAINT-JAZZ-TEN-NOODE 16 & 17/9** (Fabrizio Graceffa: 17/9, 17.30), **Sint-Joostplaats/place Saint-Josse,**  
**Sint-Joost-ten-Node/Saint-Josse-ten-Noode,** [www.saintjazz.be](http://www.saintjazz.be)

**EN I** This year's Saint-Jazz-ten-Noode festival has an eclectic programme every bit as colourful as Sint-Joost/Saint-Josse itself. Latin, funk, fusion, and Afro-jazz are all represented, with a line-up that includes Brazzaville, Nicolas Kummert, Baba Sissoko, Reggie Washington, and Fabrizio Graceffa. Jazz is not just for pure aficionados, but can appeal to the whole family. The guitarist Fabrizio Graceffa is a good example of what we mean: his jazz connects at once with the film music of Ry Cooder, the poetry of Chet Baker, and the fusion of Philip Catherine. The meticulously presented sound effects, moreover, give the whole package a modern touch. Graceffa is now 32. He has cropped up in a number of groups, without ever really taking the limelight. His first CD, *Stories*, which came out last year, makes it clear that he has drawn inspiration from a wide range of sources. "That's true," he told us. "I listen a lot to guitarists like Bill Frisell, John Scofield, Pat Metheny, and, of course, Philip Catherine. And I like that whole New York underground scene too, with the likes of Kurt Rosenwinkel, Brad Shepik, and Jonathan Kreisberg. At home, moreover, I often put on stuff by groups like Radiohead and Sigur Rós. But trumpeters are just as important to me – Miles Davis, above all, and also Chet Baker and Bert Joris. True, I opted for the guitar, but for me the trumpet is still the most melodic instrument in jazz. And with Peer Baierlein and Jean-Paul Estiévenart at my side I have two great masters I can rely on."

The trumpet is to the fore in the ESG Trio, which includes Graceffa himself and the bassist Boris Schmidt. "In this line-up we mainly play standards. Tradition is still very important. At the conservatory, of course, it was central: Charlie Parker, Miles's *Birth of the Cool*, Charles Mingus, Paul Desmond, Jim Hall, etc. It was there I realised you have to know that stuff first before you go all modern. Recently I dissected a John Scofield solo and came to the conclusion that you can identify the structure of a standard that way. It's just the sound that makes it sound modern, partly because of the use of reverb, of course. But the language and vocabulary are those of the classic jazz idiom." Brussels is swarming with talent these days; opportunities to play, however, are scarce. That is Graceffa's experience too. "Ten years ago it was easier to get a gig. I flirted with other genres for a while, but I don't any more. I would prefer 30 good jazz concerts to 100 concerts for audiences that aren't interested. The problem is that organisers are sent so much new material they can't listen to it all straight away. My *Stories* CD came out last year, but it's only now I'm starting to get reactions." For Saint-Jazz-ten-Noode Graceffa is joined by Lionel Beuvsen, Schmidt, and Estiévenart, who replaces Baierlein. For jazz cats this is a chance to hear how the group has developed. And the broad spectrum of music might well be the beginning of a beautiful love story with jazz for other listeners. **GEORGES TONLA BRIQUET**