



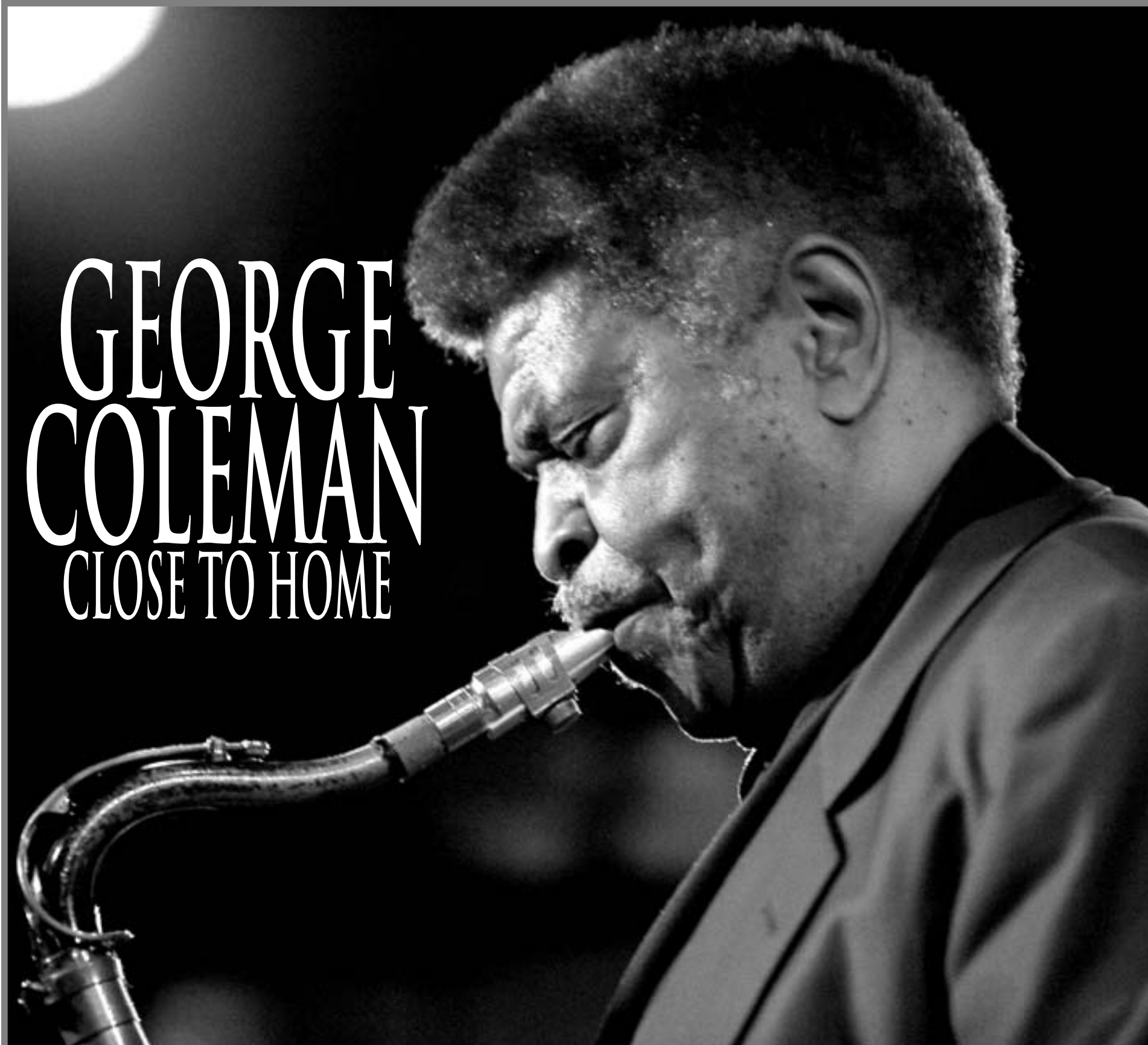
# all about jazz

NEW YORK

April 2010 | No. 96

Your FREE Monthly Guide to the New York Jazz Scene

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# all about jazz

## NEW YORK

- 4 **New York@Night**
- 6 **Interview: Larry Willis**  
by Russ Musto
- 7 **Artist Feature: Donny McCaslin**  
by Laurel Gross
- 9 **On The Cover: George Coleman**  
by Martin Longley
- 10 **Encore: Bunky Green**  
by Marcia Hillman
- 11 **Megaphone**  
by Amir ElSaffar
- 12 **Label Spotlight: Uptown Records**  
by Donald Elfman
- 13 **Club Profile: A Look to the New Decade part IV**
- 14 **CD Reviews:** Fats Waller, Evan Parker, Edmar Castaneda, Dick Hyman, Dave Brubeck, Steve Swell, Fred Anderson and more
- 36 **Event Calendar**
- 41 **Club Directory**
- 43 **Miscellany** In Memoriam • Birthdays • On This Day

- Lest We Forget: Marzette Watts**  
by Clifford Allen
- VOXNews**  
by Suzanne Lorge
- Listen Up!:**  
Leo Genovese & Jeff Davis

Whoever decides such things, it's nice that Jazz Appreciation Month happens in April. After a long winter of hibernation, that the emerging masses are encouraged to spend part of their spring listening to jazz can only be a good thing (now let's get more clubs out of the basements). And as the warmer weather approaches, that means more leaves on the trees. Novelist Betty Smith said that a tree grows in Brooklyn. In this issue we have the mini-followup: A (large number of) jazz club(s) grow(s) in Brooklyn. Take a look at the final installment of our multi-part feature on jazz venues in the new decade with a focus on Brooklyn, just in time for the annual Central Brooklyn Jazz Consortium Festival, happening at spots throughout the borough this month.

But don't think that you necessarily have to leave Manhattan to hear some great music. Legendary saxophonist George Coleman (On the Cover), who has worked with Max Roach, Miles Davis, Elvin Jones and others in addition to his work as a leader, spends a week at Dizzy's Club. Pianist Larry Willis (Interview), veteran of the bands of Jackie McLean and Joe Henderson and well-documented as a leader, appears twice this month: at Smalls as part of Steve Davis' band and in duo with Mike DiRubbo at The Kitano. And saxist Donny McCaslin (Artist Feature), a star that has firmly risen, most recently through his tenure with Dave Douglas and Maria Schneider, leads groups at Rosy O'Grady's and Smalls. And finally check out our Encore feature on saxist Bunky Green, who makes a remarkably rare NYC appearance at Jazz Standard co-leading a band with fellow altoist Rudresh Mahanthappa.

There's plenty more where that came from, with a full calendar of concerts throughout the boroughs. And a fine crop of CDs, perfect soundtracks for those warm-weather picnics and barbecues.

Get outside already and hear some music...We'll see you out there.

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

*On the cover: George Coleman (Photo by Alan Nahigian)*

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**DAN WEISS TRIO**  
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Backed by his long-time trio mates, pianist Jacob Sacks and drummer Thomas Morgan, Weiss weaves elements of different compositional styles and knowledge of Indian rhythms into the language of jazz on his twelve-track CD, to create something new and eternal, foreign and familiar. Weiss and his terrific triad offer a sensitive and sophisticated take on how a twenty-first century trio should sound. Weiss' expert drumming soothes, swings, and flies with Sacks' elegiac pianism and Morgan's steady and supportive bass lines.



**MARC MOMMAAS**  
**LANDMARC**  
SSC 1249  
In Stores NOW

*Landmarc* features a guitar-centric lineup consisting of Nate Radley, augmented by fellow six-stringers, Vic Juris and Rez Abbasi, and backed by long-time associate, drummer Tony Moreno. Mommaas' serpentine sax inventions – aided by the bluesy, spacey and swinging plectral prowess of Juris, Abbasi and Radley, and buoyed by Moreno's lickety split drumming – intricately delivers a devilishly delightful nine-track CD that does indeed translate a virtual Rosetta Stone of rhythms, harmonies and melodies into real life stories.



**AARON GOLDBERG**  
**HOME**  
SSC 1232  
In Stores April 13

The all-encompassing artistry of pianist Aaron Goldberg is evidenced by his latest Sunnyside release *Home*, the follow-up to his critically-acclaimed 2006 recording *Worlds* on the same label. Joined in his trio by longstanding bandmates drummer Eric Harland and bassist Reuben Rogers, two of the finest rhythm section players of our time, and augmented by their masterful colleague Mark Turner on the tenor saxophone, Goldberg imbues the CD's ten tracks with a startling variation of foreign and familiar motifs that dance, sing and swing in a universal musical statement that translates into high art.



**STEPHAN CRUMP**  
**with ROSETTA TRIO**  
**RECLAMATION**  
SSC 1243  
In Stores April 20

*Reclamation* is an intimately powerful album of original compositions performed by acoustic bass with electric and acoustic guitars, featuring Crump with Liberty Ellman and Jamie Fox. *Reclamation* is much more than a follow-up effort to its ecstatically-received predecessor, *Rosetta*, though it was the earlier album that gave the trio its name and its mission: to inhabit the dynamic and rhythmic flexibility of a drumless ensemble and embrace its challenges and expanded responsibilities. Here the trio further develops its intimate synergy and reveals its maturity after having toured and recorded in numerous contexts since those first sessions.



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

One of saxophonist **Myron Walden's** four new albums this year is called *To Feel* and, indeed, if a single quality stands out in Walden's music, it is deep and palpable feeling, a big emotional sweep carried off with great finesse by his quintet *In This World*. In their second set at Jazz Standard (Mar. 9th), Walden and the group drew on music from the ballad-centric *To Feel* and its sister release, *What We Share*, which offers a bit more juice in terms of tempo. Known for years as a scorching altoist in the Brian Blade Fellowship and other bands, Walden has reasserted himself as a tenor player and his rich, unhurried voice on the instrument suited this music's enveloping harmonic warmth, brought out by Fellowship bandmate Jon Cowherd on Rhodes and Mike Moreno on guitar. "In This World", a tone poem with no solos, opened the show and set a prevailing mood of contemplation. Bassist Yasushi Nakamura struck a powerful rapport with the drummer - none other than Brian Blade - and introduced "Tama", an affecting minor-key waltz, with a huge bluesy intro. Moreno did not loom large as a soloist, but his acoustic guitar on "I Believe" and "Gone But Not Forgotten" (the latter a duo with Walden on bass clarinet) added dimension to the set. Two soprano sax features, including "In Search of the Lost City", pushed the improvising to a higher level. When Walden got going, his pockmarked, battle-scarred sound contrasted vividly with the music's overriding cushiony texture.

- David R. Adler



Myron Walden @ Jazz Standard

©johnrogersnyc.com

The annual **Vision Collaboration** nights are a smaller scale affair than the summer festival, designed to spotlight the dancers, even if it is often the accompanists attracting the same audience of jazz fans. But this year represented something else as well, the return to the stage of dancer Miriam Parker after a home accident landed her in the hospital for serious burns. She danced in one of the five sets on Mar. 3rd, the first of five evenings at the 14th Street Y, alongside Henry Grimes' bass and violin and Jo Wood-Brown's effective video projection and stage installation. The night opened with a first meeting between dancer Mario Zambrano and Cooper-Moore on mouth bow. Zambrano - tattooed and in pinstripe pants and knit hat - embodied a mix of masculinity and wonder and Cooper-Moore's scrapes and vowel iterations gave voice to the dancer's searching in a circle. Dancer Jason Jordan brought a series of archetypes to the stage, beginning in street clothes and oversize headphones, performing an epileptic boogie oblivious to McPhee's soft trumpet and changing costumes and guise onstage until ending with a Bob Fosse prance, meeting the jazzman at last. The Parker/Grimes collaboration unfolded slowly, with an uncertainty that was effective as performance and nothing in her movement revealed physical limitations. Improvisation and first meetings understandably result in a portrayal of discovery and Parker's deliberate explorations delivered that with grace.

- Kurt Gottschalk



Vision Collaborations @ 14th Street Y

Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET

The "hyperpiano" music of **Denman Maroney** requires a bit of explanation, which is why Maroney prefaced his quintet gig at Roulette (Mar. 11th) with a word on the meaning of *Udentity*, the title of his latest release on Clean Feed. Coined by Harry Partch, the term relates to the inverse of overtones or "undertones", a descending series that generates its own rhythmic implications - what Maroney calls "pulse fields". From this, Maroney has derived a compositional method, a language of intricate criss-crossing rhythms, daunting tests of concentration but far from dry-sounding exercises. The loping counterintuitive flow bore some resemblance to recent Henry Threadgill. Complicating things further was the hyperpiano, a discipline in which the piano interior is not simply 'prepared' but actually played, using various implements of metal, rubber and plastic. When reedist Ned Rothenberg, trumpeter Dave Ballou, bassist Reuben Radding and drummer Michael Sarin reached full volume, the subtler hyperpiano sounds had to fight to be heard. But in quieter passages one could hear a vocabulary reminiscent of horns and bowed instruments - false-fingering effects, bent notes, infinite ringing sustain (conventional piano played a role as well). Despite the abundance of prescribed material, this was no doubt an improvising band, with an array of woodwind and brass colors on hand and an eagerness to take *Udentity's* seven movements and stretch them out.

(DA)

The boldly-monikered **International Contemporary Ensemble** is a young, eclectic chamber ensemble bringing a new vitality to the commissioning and presentation of composed music in New York. The group boldly looked to young improvisers for a night of new commissions at Le Poisson Rouge Mar. 16th as works by Peter Evans, Steve Lehman, Cory Smythe and Weasel Walter were performed. Three of the four opted for trio settings. Lehman's "Manifold" was a setting for winds, with flute (Eric Lamb), clarinet (Joshua Rubin) and Lehman's alto sax alternately working with and against his live electronics. Walter's "Recontre", with Evans on trumpet and Smythe on piano, was perhaps not surprising coming from a percussionist, but was still surprising as a listener: complex keyboard and drum pounding supporting a hardbop trumpet solo that dissolved into a smearsy, soundy passage before resolving in a cool stride piano with sustained trumpet tones and crushing snare shots. Smythe's "Pluripotent", played by himself with Evans and guitarist Daniel Lippel, seemed subtly referential, with flamenco-esque passages and smart piano minuets. The program ended with Evans' "Eat Your Dead", a sextet piece inspired by Italian horror films. It opened fiercely in the treble, with piccolo, pocket trumpet and distorted electric guitar dominating, but the horrorshow didn't last the entire piece. By midpoint it became a smartly shifting series of overlays and unison melodies.

(KG)



The term 'shtick' comes from Yiddish, or German depending on whom you ask, and simply means 'piece'. With its adoption as showbiz terminology, it has taken on a negative connotation, one that might be leveled at **Max Raabe & Palast Orchester**, a 12-piece ensemble playing popular music of Weimar Republic-era Germany. But that would be an unfair and, frankly, tedious accusation. Focusing only on Raabe's hilarious deadpan intersong banter would be to overlook a delicious and subversively sincere take on timeless material played by musicians of the highest caliber. At Carnegie Hall Mar. 4th, members of the packed audience could be excused for feeling like they were in an RKO picture from 1935. Many numbers from the group's 2008 live Carnegie Hall recording were played - "Cheek to Cheek", "Who's Afraid of the Big Bad Wolf", "Wenn Die Elisabeth", "Mein Gorilla hat 'ne Villa im Zoo" - but there were also wonderful takes on "Miss Otis Regrets" (Cole Porter), Austrian chestnut "Schöner Gigolo" and especially Hilmer Borgeling's "Oriental Foxtrot". Yes, Raabe is almost preternaturally suave, leaning on the piano in between verses in his perfect tuxedo or sliding from cool baritone to almost choral soprano; yes, the drummer faked his tubular bells collapsing; yes, the German waltz "Dort tanzst Lulu" ended with the entire band coordinating a handbell solo. As Raabe might purr, "Who Cares?", reminding us with a wink that this music is meant for pleasure. - *Andrey Henkin*



Max Raabe @ Carnegie Hall

Ernst Jandl (1925-2000) was an Austrian poet whose work was both avant garde in its subject matter and technique. Many of his poems were meant to be heard, relying on sounds rather than words for their effect. Trombonist/pianist/composer **Christian Muthspiel** is not just a countryman of Jandl's, he shares his appreciation for the architecture of the aural world. The two men's oeuvres met at the Austrian Cultural Forum Mar. 2nd in "Für and mit Ernst", a solo program featuring Muthspiel on both his instruments as well as percussion, electronics and vocals. 16 of Jandl's poems, many in recorded recitations by the author, were presented in what can simplistically be called suite-like format. But that really doesn't describe how Muthspiel created a multi-level soundscape as a foundation for Jandl's poetry. A trombone solo might be looped over itself to become a percussive track to a reading; a poem about a blackbird was followed by a gaggle (flock? covey?) of birdcalls processed into electronic chattering; piano was effected until existing as ghostly accompaniment to a music box; Jandl's bizarre wails were echoed by Muthspiel's yells into his piano's body, manipulated in real time. Translations of the poetry were provided, initiating the uninitiated into Jandl's simultaneous black-cloud humor and grim despair, a parallel construction aptly represented by Muthspiel's multiphonic musings. By the end, no one would have been surprised to see the building get up and dance down Fifth Avenue. (AH)

This year's annual Prez Fest at St. Peter's Church celebrated the legacy of **Art Blakey and the Jazz Messengers** with a full day of festivities (Mar 12th) that began with a panel discussion of the iconic drummer's "enduring influence", a drum clinic by Blakey protégé Ralph Peterson and a show by former Messenger Valery Ponomarev's 18-piece big band "Our Father Who Art Blakey", all preceding the main event - a Jazz Messenger Concert featuring several ensembles comprised of more than a dozen alumni of the illustrious group. Starting off with a well-played set by the students of Charles Tolliver's New School Art Blakey/Jazz Messenger Repertory Ensemble, the ongoing importance of the legendary band's hard-driving style in shaping today's jazz was clearly evident. The powerful dedication to the imperative of swing that Blakey instilled in all of his bandmembers was on display the rest of the evening as a revolving cast of now-established players honored the man to whom they were all indebted. The lineup, which included Joanne Brackeen, Cameron Brown, George Cables, Curtis Fuller, Billy Harper, Eddie Henderson, Javon Jackson, Frank Lacy, Lonnie Plaxico, David Schnitter, Reggie Workman and Tolliver, was a fitting testament to Blakey's skill as a talent scout and teacher. With Yoron Israel, Winard Harper, Charli Persip and Andrew Cyrille all sitting in the hot seat Blakey once occupied, the groups played with a fire worthy of the man himself. - *Russ Musto*



Curtis Fuller, Eddie Henderson @ Prez Fest, Saint Peter's

Few jazz artists have achieved legendary status on the basis of a single endeavor to the degree that **Freddie Redd** has for his *Music From The Connection*. Sadly, the pianist's Blue Note album (with Jackie McLean) of his excellent score for the cutting edge '60s play depicting junkie jazz musicians, while remaining a prized collector's item, has never brought Redd the steady recognition as a player and a composer that his work rightfully deserves. A classic bebop pianist, melding the styles of Thelonious Monk and Bud Powell, Redd's playing is nonetheless distinctive in its appealing lyricism, as is his writing; which is why his performance at Dizzy's Club (Mar. 1st) proved to be so refreshing. Leading a young quintet with the melodically attuned frontline of Chris Bryars and Brad Linde on alto and tenor saxes, respectively, and bassist Ari Roland and drummer Stefan Schatz rounding out the rhythm section, the 81-year-old pianist showed that he still has much music to offer. Hearing the medium tempo "Blues For Betsy" opener and the AfroCuban flavored "Olé" that followed, one could immediately identify Redd as a thoughtful composer whose work is much more than the standard substitutions on common chord progressions that too often passes for original writing. His improvisation on "I'll Remember April" confirmed his originality as well, virtually creating a new melody for the familiar song. Finishing the set with three more of his own pieces, it was clear that Redd is poised to return. (RM)

## WHAT'S NEWS

The poster for this year's New Orleans Jazz and Heritage Festival was painted by legendary vocalist **Tony Bennett**. The portrait of Bennett's late colleague Louis Prima will be available for purchase at the festival, taking place Apr. 23rd-25th and Apr. 29th-May 2nd. For more information, visit [nojazzfest.com](http://nojazzfest.com).

Le Moyne College of Syracuse will unveil a statue commemorating saxophonist **Eric Dolphy** on Apr. 7th as part of the 40th anniversary of its Dolphy Day. The 'holiday' is traditionally celebrated on the first warm day in April and came about from a group of students taking a break from classes in Spring 1971. The name of the day was originally taken from Frank Zappa's song "The Eric Dolphy Memorial Barbecue" and students spent the day listening to Dolphy and other music. In addition to the statue ceremony, there will be a talk delivered by Gunther Schuller and a performance, by the Russ Johnson Quintet, of Dolphy's *Out to Lunch* album. For more information, visit [lemoyne.edu/dolphy](http://lemoyne.edu/dolphy).

Massachusetts governor Deval Patrick, son of Sun Ra alumnus **Pat Patrick**, is donating his father's archives, including scores, photographs, recordings, and personal materials, to the Berklee School of Music. The collection will be housed as part of the school's Africana Studies Archive. For more information, visit [berklee.edu](http://berklee.edu).

There will be a panel discussion held at the New York Public Library for the Performing Arts called "**Hall Overton: Out of the Shadows**". Presented in cooperation with the Jazz Loft Project, participants will include composer Steve Reich, conductor/pianist Joel Sachs, composer Carman Moore, pianist Ethan Iverson and Director of the Jazz Loft Project Sam Stephenson. For more information, visit [nypl.org](http://nypl.org).

As part of the 2010 Canada Day celebrations this July, a life-sized statue of legendary pianist **Oscar Peterson** will be unveiled on Jun. 30th just outside the National Arts Centre in Ottawa. Though Peterson grew up in Montreal, he spent the last half of his life in Mississauga, a city in the province of Ontario. For more information or to donate to the project, visit [nac-can.ca/oscar](http://nac-can.ca/oscar).

A followup to an item first reported in May 2008 about a film to be made about the life of trumpeter **Miles Davis** is that pianist/former Miles sideman Herbie Hancock has been tapped to write the score for the film.

*GQ Magazine*, as part of a feature on **20 Black Style Pioneers** (entitled "Birth of the Cool"), named Johnny Hodges, Langston Hughes, Duke Ellington and, of course, Miles Davis to the list. For more information, visit [gq.com](http://gq.com).

The seminal Danish jazz club **Jazzhus Montmartre** will reopen in its original Copenhagen location under the direction of Danish jazz pianist Niels Lan Doky and media executive and entrepreneur Rune Bech. The club was famed in the '60s-70s for performances by Ben Webster, Dexter Gordon, Stan Getz, Kenny Drew and others. For more information, visit [jazzhusmontmartre.dk](http://jazzhusmontmartre.dk).

Submit news to [ldgreene@allaboutjazz.com](mailto:ldgreene@allaboutjazz.com)

# Larry Willis

by Russ Musto

I was on was like three years later.

**AAJ-NY:** Later on you went to play with Hugh Masekela, which was one of the earliest examples of a kind of 'world music' group. There wasn't much of a crossover influence between jazz and African music at that point.

**LW:** We met at Manhattan School of Music and Hugh was basically at that time aspiring to play like Clifford Brown. We would go to jam sessions and he used to have a little band with Eddie Gomez and Henry Jenkins and some other South African horn players... When Hugh decided to leave school and form his own band, we kind of got it together and I was the piano player that he wanted. So we kind of meshed together and hung out a lot and I learned a lot from him about certain forms and South African music. And at the time, because he had just married Miriam Makeba, I was around Miriam all the time and she was also a main, main source of my education in African music.

**AAJ-NY:** You managed to put that knowledge of different forms to good use later, when you became a member of Jerry Gonzalez' Fort Apache Band.

**LW:** Some of it yes, but understand, I grew up in Harlem and Harlem was a melting pot of a lot of different ethnic people. I heard the conga drums in my ears all my life. I don't know if I knew technically what they were doing, but it just felt good.

**AAJ-NY:** Also, early in your career, you were a pioneering fusion musician - I guess we can call you that - as a member of Blood Sweat and Tears.

**LW:** Yeah. One of the things that attracted me to the band was the band being heavily influenced by jazz music, you know, and coming along there were jazz players such as Freddie Lipsius that I met - he's also a Music and Art-er - one of the founding fathers of Blood Sweat and Tears and Lew Soloff of course...there was one word that my teacher John Mehegan used to always use and the word is eclectic and at the time I saw music moving from the jazz or bebop genre over into that. You know, you had records at the time by people like Ramsey Lewis and certainly *Mercy, Mercy, Mercy!* by Cannonball [Adderley] - all of these things were considered fusion, as far as I'm concerned. Blood Sweat and Tears actually took it a dimension further because it would tap into all kinds of forms, speaking of the word eclectic.

**AAJ-NY:** You mentioned *Mercy, Mercy, Mercy!*. You eventually went on to play with Cannonball. What are some of the things you learned playing with him?

**LW:** It changed my life. Cannon used to say, we have a comprehensive band. One of the things that I think I

have learned from Cannon is, as he would so eloquently put it, is being able to get music "across the footlights." He would say that there are a lot of really great players that can really play the music well and play their instruments well, but just don't have that other gear that gets you across the footlights to reach the people. Cannon definitely had that kind of charisma and he was an extremely intelligent man who could talk about and identify and be involved in all kinds of conversations on almost any level. So when I started to have my own band, just being aware of your stage presentation, being able to dress hip and being able to talk, hopefully, on an intelligent level with the

(CONTINUED ON PAGE 42)

Photo by R. Andrew Lepley



*In a career spanning five decades, Larry Willis has amassed one of the most impressive resumes in jazz, including tenures with Jackie McLean, Hugh Masekela, Joe Henderson, Woody Shaw, Stan Getz, Jimmy Cobb and Jerry Gonzalez and the Fort Apache Band, testifying to the high esteem in which he is held by his peers. Yet despite a substantial discography including over 20 dates as a leader, the gifted pianist is only just beginning to receive critical and popular acclaim. He shares some of the wisdom he has gained through his wide ranging experiences.*

**AllAboutJazz-New York:** You grew up in New York and became part of the city's burgeoning '60s jazz scene when you were still a teenager. How did you come to the piano and jazz?

**Larry Willis:** My late brother Victor was a classically trained pianist and a graduate of the Guilfant Organ School. ...There was a piano in the house, but I was never really interested in it until my last year in high school.

**AAJ-NY:** What finally attracted you to the piano at that point? Did you hear somebody?

**LW:** Yes there was a guy by the name of Joseph Bullard, who lived in the next building on my block and my brother had just bought a stereo - we're going back to hi-fi now - and one day this guy came over and brought this record, it was called *Milestones* and I liked the way the piano player [Red Garland] played. Then I started to hear jazz in high school with guys like Eddie Gomez and Jimmy Owens and people like that.

**AAJ-NY:** These were your classmates there.

**LW:** Well yeah, not necessarily the same year, but we were in school at the same time. So I just started to tinkle around at the piano and it tweaked my interest and when my friend Joseph Bullard brought *Kind Of Blue* over, that was it.

**AAJ-NY:** Wynton Kelly sealed the deal?

**LW:** Both pianists, both Wynton Kelly and Bill Evans.

**AAJ-NY:** We can still hear that in your playing.

**LW:** Well, the apple don't fall far from the tree.

**AAJ-NY:** You've been known as a composer as well as a pianist for most of your career. You began writing while still at Manhattan School of Music and your first recording with Jackie McLean [*Right Now!*] featured a couple of your compositions ["Poor Eric" and "Christel's Time"].

**LW:** Yeah, I was 22 years old - well, actually I started playing with Jackie when I was 19 and the first record



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3:15 P.M. | WORKS FEATURING  
SPECIAL GUEST **DREW GRESS**  
**DREW GRESS** (BASS), **MICHEL GENTILE** (FLUTE),  
**DANIEL KELLY** (PIANO), **ROB GARCIA** (DRUMS)

4:30 P.M. | **TYSHAWN SOREY: KOAN**  
**TODD NEUFELD** (GUITAR), **CHRIS TORDINI** (BASS), **TYSHAWN SOREY** (DRUMS)

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# Donny McCaslin

by Laurel Gross



Photo by Gildas Bocle

If saxophonist Donny McCaslin's life were made into a movie, the following 'scene' could be a natural start: A young boy perched on a stool on the bandstand at a California mall. Too young to be let loose to wander, it's an efficient way his working father could keep an eye on the boy and still do his regular Sunday gig playing standards.

The grown-up McCaslin - now juggling the delights and rigors of new fatherhood with his career as an outstanding musician with eight highly enjoyable recordings as a leader and many important sideman credits - still inhabits bandstands. But in his leadership role he does things his way. And, because of his exploratory nature, that doesn't often include standards.

McCaslin explains: "I feel like I want to hear something new, I want to hear something different. I also want it to contain elements of the history of the music I love so much. But I also want to see the music move ahead somehow. It's a bit of a balancing act: I try to spend some time to inform myself about the history, things I've overlooked, to fill in the gaps and try to broaden my knowledge [of the past]. But at the same time, I'm trying to let go of all that, kind of following my own instincts and see where that leads me."

Those instincts have led to some fascinating and productive musical territory. From 2006's *Soar to In Pursuit* with its explorations of AfroPeruvian and various Latin rhythms to *Recommended Tools* with its emphasis on the dynamics of trio work and his latest very horn-infused *Declaration*, McCaslin's recordings show a developing, cohesive vision. Technical prowess is there, but also feeling. Melody, harmony, rhythm all play their part...

Perhaps that's partly because of those early experiences with his father's band. McCaslin never really got to walk around that mall. Instead, when he was old enough to get off his stool, he'd sit in with the band, playing "Great American Songbook standards and sort of Cal Tjader-esque Latin jazz and R&B kind of things. So I got a lot of experiences hearing and then playing those tunes. [Standards are] what I grew up with and a format I feel comfortable with." [Check out his gorgeous version of Strayhorn's "Isfahan" on *Recommended Tools* and even the much earlier rendition on *Exile and Discovery*.] ...From the time when I started playing, which was when I was 12 years old, I always felt really called to play. I have found it to be a really meaningful form for self-expression and I just love it so much.

"I also try to write fairly consistently. Many years ago my first big gig was with Gary Burton's group and one thing he said was: 'One way to find your voice as an improviser is through composition.' So I think that's part of it for me, the quest to find my voice."

As an in-demand sideman with groups including the Dave Douglas Quintet, Maria Schneider Orchestra (McCaslin was nominated for a Grammy as soloist on her *Concert in the Garden*), Mingus Dynasty and

Mingus Big Band, Gil Evans Orchestra, Ken Schaphorst's big band and work with Pat Metheny, Eddie Gomez, Danilo Perez, Luciana Souza, Brian Blade, the fusion ensemble Steps Ahead and many others, McCaslin has contributed to the quest of other innovators in getting their own voices heard properly. It's a give-and-take process that can run deep, with appreciation on both sides.

"Donny is one of the most thoroughly dedicated musicians I've ever met," says Douglas. "His first gig with the quintet; because of the circumstances it went off without a rehearsal or even a soundcheck. He was perfect, not one note or inflection out of place. In his own work, Donny is one of the most exciting and, well, crushing, tenor players out there. A superb writer with the instrumental muscle to pull off just about anything. On the road I get a lot of inspiration from listening to Donny practice down the hall or backstage. The inspiration continues on stage."

McCaslin credits Douglas as an influence: "I certainly learned a lot from being in his group. Seeing his compositional process. He's a prolific writer and I feel I learned a lot. ...Also, I admire his clarity of vision, his drive and his focus and they're all really impressive and inspiring to me."

McCaslin also cites saxophonist David Binney, a frequent collaborator, as a continuing influence on his constantly evolving learning process. "I've known Dave Binney a long time and I've learned a lot from playing his music and checking out how he writes. ...And he has a great vision as a producer [having produced McCaslin's *Declaration*, *Recommended Tools*, *In Pursuit* and *Soar*]. Says Binney: "He is amazing to produce because he is so open. And he gives me a lot of leeway in the way the projects develop."

And then, there's fatherhood...

Just one year old, Claire McCaslin may not be sitting on any bandstands soon. But she's already influenced her father's music, who celebrates his 44th birthday in August. "I'm sure that's had an impact on the music I'm writing and how I'm playing. Part of it is there's a real sense of joy that comes with the experience and I can certainly say there are a couple of tunes I wrote around the time of her birth that reflect that and those will certainly be on the next record."

That project will be released on Douglas' Greenleaf label. "The new music I'm writing definitely has a chordal quality, so the real question is how is it going to be orchestrated. Are we just talking guitar and piano or are we talking like strings and woodwinds? I'm thinking, let's just look at this differently. Instead of going to choice A, let's look at five different choices and let's end up with choice 6. I'm trying to push myself into a deeper level compositionally. Not settling for what I could normally hear but pushing myself, trying to challenge myself to getting to some different stuff." ♦

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

leads groups at Rosy O'Grady's Apr. 5th and Smalls Apr. 23rd-24th. See Calendar.

#### Recommended Listening:

- Lan Xang - *Hidden Gardens* (Naxos Jazz, 1999)
- Donny McCaslin - *The Way Through* (Arabesque, 2002)
- Dave Douglas Quintet - *Live at the Jazz Standard* (Greenleaf Music, 2006)
- George Schuller's Wide Circle - *Like Before, Somewhat After* (Playscape, 2007)
- Donny McCaslin - *Recommended Tools* (Greenleaf Music, 2008)
- Donny McCaslin - *Declaration* (Sunnyside, 2009)

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<p>MON APR 26 <b>MINGUS ORCHESTRA</b></p>	
<p>TUE &amp; WED APR 27 &amp; 28 <b>SEAN JONES GROUP</b> BRIAN HOGANS - BRIAN EVANS - LIQUID CURTIS - UREO CALVAIRE THU-SUN APR 29-MAY 2 7:30PM &amp; 9:30PM ONLY <b>PAQUITO D'RIVERA QUINTET</b> DINO DI GIACIA - ALEX BROWN - BEN WILLIAMS - ERIC ODOO JAZZ AND MORE WITH THE JAZZ STANDARD YOUTH ORCHESTRA EVERY SUNDAY AT 3PM - DIRECTED BY DAVID B. BROWN</p>	
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Mining a treasure trove of rare and historic material, this documentary sets the Billie Holiday record straight—beautifully. It does precisely what a jazz film is supposed to do: It gives you abundant footage of the artist herself, doing her thing. With Buck Clayton, Harry "Sweets" Edison, Carmen McRae, Annie Ross, Milt Gabler, Albert Murray, Mel Waldron, and Ruby Dee reading Billie Holiday's words.



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This was the first authorized documentary about one of the great legends in American music. A virtuoso saxophonist, Parker created a new style of jazz before his death at thirty-four and won equal fame as the king of the hipsters. Film clips, photos, and interviews trace Parker's life from Kansas City, where he was born, to his ascendancy as a pioneer in the New York City jazz scene of the 1950s, where he transformed jazz traditions into startling and innovative music.



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A rich ninety-minute weave of sounds, rare film clips, stills, and interviews that places the history of jazz into proper perspective. A captivating trek through the stylistic changes that have kept jazz so fresh for all these years. New Orleans traditions, stride, swing, boogie-woogie, big band, jump band, the singers, the dancers, the blues, bebop, Afro-Cuban, cool, free-form. It's all here.



2057118 • UPC: 880242571180

The pianistic ringleader of the bebop revolution, Thelonious Monk is jazz's first major composer after Duke Ellington. This film illuminates Monk as never before. With Thelonious Monk III, Monk's sister, Marion White; Ben Riley; Barrio Harris; Billy Taylor; Orrin Keepnews; and Randy Weston.

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# CLOSE TO HOME BY MARTIN LONGLEY

George Coleman's enfolding tenor saxophone tone is the embodiment of the endangered old school sound. His warm organically bluesy embrace invites the listener to sit closer, whether this Memphis man is picking spontaneously from the standards book or maybe selecting one of his own compositions. Actually, Coleman grew up down south, getting his first big break with BB King, but he has now been ensconced in New York City for just over 50 years.

I dropped around to his East 9th Street apartment, aware that Coleman has experienced heavy trauma over the preceding months. His wife died following a long illness and his ex-wife (the mother of his two children) also passed on during that same period. As recently as January of 2009, Coleman was at the Jazz Standard with his Family Legacy band. Ex-wife Gloria played deep Hammond organ, occasionally singing, whilst George Junior was at the drums. Guitarist Eric Johnson was the only non-family member and the music took on a different gospel-soul groove slant to Coleman's accustomed performances.

Coleman began our talk by stating that he doesn't usually enjoy being interviewed, but as we progressed he seemed to warm to the idea, beginning to recall the old days more vividly, becoming steadily more animated. This is a player who has worked beside Miles Davis, Max Roach, Lionel Hampton and Herbie Hancock, to name just a smattering of his key employers. Since 1974, Coleman has concentrated on leading his own outfits, working through a variety of ensemble sizes. Recently, he's settled on a quartet format.

The glowing-yet-rugged tenorman has been threatening to retire for most of the last decade, but Coleman just can't seem to manage shying away from the spotlight. Clubland keeps making demands. He played a January residency at Jazz Standard, with George Junior on drums, Ray Drummond (bass) and Harold Mabern (piano). "I don't work steady," Coleman says. "As a matter of fact, I'm in semi-retirement. I only do special jobs. I don't travel any more. I don't go to Europe. With the economy the way it is, the people don't want to pay you the money or give you comfortable quarters. Not me, anyway!"

Lucrative offers might still be in place for players such as Herbie Hancock, Chick Corea or Keith Jarrett, but the medium-ground stars have felt the effects of the recession. Coleman deliberately limits himself to appearances in New York City nowadays. He only goes out when the pay is right. It's been since 2001 he last played in Europe, when he toured as a guest with Ahmad Jamal, to celebrate the pianist's 70th birthday (*A L'Olympia*, Dreyfus).

"I can be right home in 10 or 15 minutes, from wherever I play in the city," Coleman says, with satisfied emphasis. "I ain't gotta be out there gettin' on a plane early in the morning, packin' suitcases an' all that. I'm finished with that, man. I don't like it, with all the security at the airport. That's a turn-off in itself. I'm an old man! I just turned 75 last Monday! I don't have any desire to be out there any more, man. It just gives me great pleasure, though, to see the people come out to hear us. Usually, what people say is 'man, you're the only one left' and I probably am. Dizzy, Miles, Gene Ammons, Johnny Griffin. All the great players that I grew up with..."

Unfortunately, Coleman has no immediate plans to record or release any older material. It's now nearly a decade since his last set of new material, the 4 *Generations of Miles* (Chesky Records).

Coleman also led a two-nighter at Smoke last month, he and Mabern joined by bassman John

Webber and drummer Joe Farnsworth. "Full houses both nights, with all that bad weather, all that wind and rain," Coleman says, proudly. "We were very fortunate, but we always do good up there. That's the reason for our success. We play stuff that people enjoy. They don't just clap out of respect, they clap because they enjoy what we're doing. My fans are my allies."

Mabern is an old friend. "We've been playing together for well over 50 years," says Coleman. "We started back in Memphis. It wasn't so much gigs, because they weren't paying no money. Then when I left, he played with my brother, who was a musician at that time."

Although Coleman is primarily known as a lowdown tenorman, he actually started out on the alto, inspired by Charlie Parker. It's quite possible that he might never have switched to tenor if it wasn't for a touch of fate in 1953, after joining BB King's band. "I grew up playing the blues, so it wasn't much of a transition. BB needed a tenor player. That was the real reason why I moved to the tenor. He bought the instrument for me...". Shortly after leaving King, Coleman recorded with Hammond organist Jimmy Smith and, prior to joining Miles Davis, he had a spell with trombonist Slide Hampton. The albums Coleman recorded with Miles included *Seven Steps To Heaven* and *My Funny Valentine*. The tenorman was eventually replaced by Wayne Shorter.

Mabern, Webber and Farnsworth will also be on hand for this month's six-night stint at Dizzy's Club. Although technically billed as part of the club's Sing Into Spring season there are, oddly, no plans for any guest vocalists to appear. Fellow tenorman Eric Alexander will be guesting, providing the voice of his horn. Coleman has been one of Alexander's chief influences. "People say so. He's sort of my protégé," Coleman agrees. The two have been playing together with a fair degree of regularity.

Perhaps as expected, Coleman has no idea what the band's repertoire will be at Dizzy's. "Sometimes I bring a list and I'll take a glance at it from time to time. I'll ask the guys, what would you like to be featured on? We just move it around. We play ballads, Latin, blues. I don't play too much of my own stuff. I play "Amsterdam" every once in a while. That's one that people like, a Latin thing that I composed back in the '70s. Eric just recorded a composition of mine that was written for my octet, called "Revival Of The Fittest". I never was crazy about my own compositions, but the way he played it, I said, wow, that sounds like a pretty decent tune."

Even so, Coleman is eager for a re-awakening of his composing side, as he's just moved his Fender Rhodes electric piano back into the apartment.

When I ask him about what's perceived as a husky, bluesy edge to his tenor tone, Coleman doesn't admit to this being a result of his Memphis upbringing: "I divorced that many years ago. It's international, universal. We're not crafting in any special category. We love bebop, we play the stuff of yesteryear. We play ballads that date back to the Irving Berlin era and way back to Charlie Parker, Dizzy Gillespie. We bypass somewhat the Ornette Coleman era, we don't do too much of that. I played "When The Saints Go Marching In" with Lionel Hampton. That was one of the featured numbers of the night. All the guys would get off the stand and go march around the venue. He had an interesting book, some nice arrangements. Thad Jones did a couple for him, Frank Foster too."

Coleman was with Hampton in 1965, representing a stylistic step backwards in time following his

appearance on Herbie Hancock's *Maiden Voyage* album. "I was never in anybody's band for over a year, man, in the whole of my career!" he laughs. Coleman found some kind of stability once he decided to concentrate on running his own bands, from 1974 onwards. His most ambitious setting was the octet group, where his compositional and arranging activities were probably at their peak.

"I was hearing those kind of things. I grew up with guys that were very talented in those areas. I was 17 years old. I'd never been to any conservatory at all, but I could write an arrangement. Just out of my own intuitiveness and expertise. I had good ears and I knew something about harmony."

Coleman appears to be concerned about the way jazz evolved in the middle '60s. On the one hand, he seems to reject freely improvised experimentation, but conversely such methods (and his rejection of them) weigh on his mind somewhat. "There were some guys that were playing differently that could have been considered 'out', like Eddie 'Lockjaw' Davis. His approach to saxophone playing was very unique and creative. You can't find no guys that can emulate him. Guys sound like John Coltrane, but you can't find nobody that sounds like Lockjaw." Coleman also cites Paul Gonsalves as a particular favorite, perhaps overlooked nowadays.

Of course, this is a man who played with one of jazz music's most innovative figures, the drummer Max Roach. Coleman joined the quintet in 1958, travelling to Chicago with his old friend trumpeter Booker Little. It was Roach who soon prompted a mass exodus to New York City, where Coleman has lived ever since.

"First of all, no one could play as fast as him [Roach]," Coleman recalls. "He was the king of playing uptempo. When I joined the band, that was a challenge. I hadn't been playing that long. It was different because we were playing fast and there was no keyboard, just the bass playing one note. We were following the harmonic structures."

Coleman has occasionally collaborated with musicians who have been concerned with testing the tensile skin of jazz. Roach, Richie Beirach, Elvin Jones and Hancock spring to mind, even some of his own larger ensemble configurations. In recent years, though, Coleman has been addressing the very heart of the music, completely immersing himself in the standard form. In no way does this suggest any degree of slackness. His solos are always fiery and tough, whilst his tone is also capable of tender ballad negotiation. Sitting here in his apartment, relaxing, Coleman might be relishing the onset of twilight career inactivity, but at those recent Jazz Standard and Smoke gigs, the audiences found a man who becomes inflamed with the passion of jazz, right there, while he's treading those boards, exchanging vital vibrations with his eager appreciators. It'll be the same at Dizzy's this month... ♦

For more information, visit [georgecoleman.com](http://georgecoleman.com). Coleman is at Dizzy's Club Apr. 20th-25th. See Calendar.

#### Recommended Listening:

- Max Roach - *Deeds, Not Words* (Riverside-OJC, 1958)
- Miles Davis - *In Concert: My Funny Valentine + Four & More* (Columbia-Legacy, 1964)
- Herbie Hancock - *Maiden Voyage* (Blue Note, 1965)
- Eastern Rebellion - *Eponymous* (Timeless, 1975)
- George Coleman - *At Yoshi's* (Evidence, 1987)
- George Coleman - *I Could Write A Book (The Music of Richard Rodgers)* (Telarc, 1998)

# Bunky Green

by Marcia Hillman



'60s



'00s

Vernice "Bunky" Green (born Apr. 23rd, 1935) is a product of Wisconsin, where he was raised and learned to play the alto saxophone. His first big

break came when Charles Mingus briefly hired him in the '60s - an association that left a lasting influence on Green's own style.

Green left Mingus to relocate in Chicago where he performed regularly, appearing with such players as Sonny Stitt, Yusef Lateef and Louie Bellson among others. His style was ever-evolving and succeeded in integrating traditional and contemporary improvising techniques. Green has a list of wide-ranging musical heroes that he credits for his development: Bach, Beethoven, Coltrane, Chopin and Louis Armstrong. But Green says, "Bird was my original hero. He used to tell me to keep my ears open and keep moving forward."

For a while, moving forward for Green was performing but by the early '70s, he was turning his attention to jazz education. After teaching at Chicago State University from 1972-89, he accepted the position of Director of Jazz Studies at the University of Northern Florida (UNF) in Jacksonville where he is currently ensconced. Green also was president of the now-defunct International Association for Jazz Education (IAJE) and his work in jazz education earned him election to the Jazz Education Hall of Fame.

Green's focus on education was a conscious choice. "I had gotten tired of traveling and really wanted to concentrate on education because you have to really go beyond just performing." Green's love of teaching is apparent as he speaks of guiding his students and learning from them as well. "I learned in the streets and I still think the real school is still in the streets," but he feels that the jazz programs in the schools lay the foundation for the "on-the-job-training" that should follow.

Even with his focus on teaching, Green managed to maintain a recording presence during the '60s-80s. He worked with Sonny Stitt (*Soul in the Night*) and Elvin Jones (*Time Capsule* and *Summit Meeting*).

Notable among his releases during this period is his 1989 album *Healing the Pain* (Delos) - a moving piece of work commemorating the death of his parents. His most current recording is *The Salzau Quartet Live at Jazz Baltica* (Traumton).

This brings Green to the present point in his career. "I started traveling again in 2006 just to plug into the system. They want to know that you're still part of it." Green has been back and forth across the pond many times since then and is well known in Germany and France. This return to performing has led to his two-night stand this month at Jazz Standard. Speaking about this, Green's voice was full of excitement, energy and smiles about playing in New York City again. He recalls that the last time he performed in New York City was at Birdland about two years ago, but before then it was way back when he was working with Mingus.

On the upcoming gig he shares the bandstand with fellow alto saxophonist Rudresh Mahanthappa. This event has been long in coming; as Mahanthappa tells the story, he first heard about Green as a student at Berklee, tracked him down at UNF and sent him a tape of his playing. Mahanthappa recalls that Green "called back a few weeks later with some really supportive and encouraging feedback." A few years later when Mahanthappa was a graduate student at DePaul University in Chicago, Green attended a concert, came backstage and "gave me a big hug" and said that we needed to continue doing what we do in order to take the alto saxophone into the future. Green and Mahanthappa have been friends ever since and finally had a chance to play together at the same 2008 Jazz Baltica Festival. The next opportunity for them to perform together came in 2009 when Mahanthappa organized a concert for the City of Chicago. Since both of them had lived in Chicago at some point in their individual lives, it seemed appropriate for them to join forces.

Fast forward to April in New York City and more performing for this duo. This time, however, the group will go into the studio to record so that the music can be captured on a CD. At this stage in his ongoing career, Green has arrived at an enviable place: teaching at an institution which allows him to take time out to travel and satisfy his love for performing. Ah.... the best of all possible worlds!!! ♦

For more information, visit [unf.edu/coas/music/faculty.html](http://unf.edu/coas/music/faculty.html). Green is at Jazz Standard Apr. 20th-21st. See Calendar.

## Recommended Listening:

- Bunky Green - *My Babe* (Exodus, 1960)
- Sonny Stitt/Bunky Green - *Soul in the Night* (Cadet, 1966)
- Bunky Green - *Places We've Never Been* (Vanguard, 1979)
- Bunky Green - *Healing the Pain* (Delos, 1989)
- Bunky Green - *Another Place* (Label Bleu, 2004)
- Bunky Green/The Salzau Quartet - *Live at Jazzbaltica* (Traumton, 2007)



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## LEST WE FORGET

# Marzette Watts (1938-1998)

by Clifford Allen

The true Renaissance man - the person whose interests and output ranges broadly across all the arts - is a rare individual and not often appreciated. Such a figure was reedman Marzette Watts, who recorded two LPs for ESP-Disk and Savoy in the late '60s before abandoning jazz for other activities. Somewhat a blip on the screen of post-Coltrane free music, his modes of expression included painting, filmmaking, politics, sound art and audio engineering.

Marzette Watts was born in Montgomery, Alabama Mar. 9th, 1938. He played piano as a child and picked up saxophone and clarinet as a teenager. Watts initially studied fine arts at Alabama State College, where he was one of the founders of the Student Non-Violent Coordinating Committee and was ejected from the state for attempting to register

black voters. It was around this time that Watts became more seriously interested in playing the saxophone - on a visit to New York in 1957, he heard Sonny Rollins, whose "sound just stayed in my mind. I really wanted just to quit school and go to...New York. But my mother wouldn't have it." (Interview with Larry Nai in *Cadence*) Being kicked out of the state was a blessing, for Watts was able to relocate to New York in 1960; he completed a degree in Art Education from NYU in 1962 and subsequently moved to Paris to study painting at the Sorbonne.

Returning to New York in 1963, Watts quickly became acquainted with the writer LeRoi Jones and saxophonists Marion Brown, Archie Shepp and Byard Lancaster. He moved into a loft in Jones' building at 27 Cooper Square, practicing with Shepp and Lancaster and staging loft concerts and rehearsals.. Painting was still an important facet of Watts' life - he hung out at the Cedar Bar with artists like Willem De Kooning and Mark Rothko. Sadly, he quit painting though his children have what works survived.

After a year in Denmark in 1965, Watts returned again to New York and began rehearsing a group with trombonist Clifford Thornton, which resulted in *Marzette & Company* (ESP, 1966, also featuring Lancaster and guitarist Sonny Sharrock). Under the direction of Bill Dixon, Watts produced a second and more mature effort for Savoy Records in 1968, simply called the *Marzette Watts Ensemble* (an album yet to be reissued). Thornton helped Watts to get a job teaching at Wesleyan University in the late '60s, where he studied electronic music and worked on producing experimental film.

Throughout the next decade, Watts was an in-demand engineer for loft-jazz sessions, recording albums for Ronnie Boykins, Rashied Ali, Arthur Doyle and others. Moving to California to raise his five children, Watts remained involved in composing film music and practicing experimental sound design, recording many hours of music as yet unheard. A week shy of his 60th birthday, Marzette Watts died Mar. 2nd, 1998. ♦

## Discoveries along the Pitch Continuum

by Amir ElSaffar

Growing up in an Iraqi-American household in Chicago, I was exposed to many musical influences from an early age: first Louis Armstrong, then Lutheran Hymns, then the Beatles, then Hendrix, then Miles. Arabic music, though constantly playing in the background during family gatherings, did not capture my attention until I was in my mid-teens and my sister Dena started a Middle Eastern music ensemble, called Salaam. I was intrigued by their music, but knowing that it used 'quarter tones', it seemed impossible for me to approach Arabic music on the trumpet, until I discovered recordings of Egyptian trumpeter Samy El-Bably playing quarter tones. I had one opportunity to meet him in Cairo in 1999, a year before he passed away.

In 2001, I bought a trumpet with an extra tuning slide that could be used to facilitate these tunings, and I now felt ready to study Arabic music seriously (I would eventually abandon this instrument when I learned how to create quarter tones on a standard trumpet). I was anxious to discover a music with new tunings, as I was becoming increasingly dissatisfied with equal temperament. I observed while playing in blues bands that the guitarists and harmonica players would bend and land on pitches 'between the notes' to great effect. And I encountered some flaws of equal temperament while playing in brass sections of symphony orchestras, where it was often necessary to adjust pitches from their normal positions in order for chords to resonate, sometimes harming the melody.

The short version of the history is that equal temperament was developed in Western Europe at a time when harmony was well established, and composers wanted to modulate from one tonal center to another using fixed-pitch keyboard instruments. In order for this to be possible, a compromise was reached in which 12 notes were spaced evenly apart,

and all intervals (other than unisons and octaves) would be, to varying degrees, off from their most resonant tunings. The listeners' ears would have to adjust and eventually learn to hear these approximate pitches as being in tune.

Arabic music does not contain chords or harmony, but is built on modes, known as maqamat (sing. maqam) that, like Western scales, consist of seven notes made up of two tetrachords. The primary difference is that Western scales consist only of half step, whole step, and 1 1/2 step intervals while maqamat contain all of these plus 3/4 step intervals. So there are shades between what we know of as minor and major. On further investigation, I found that the pitches of maqam have gradations subtler than a quarter tone and that performers play each note exactly where it resonates best in relation to a single, fixed tonic and according to their own taste.

During my several years of intensive study of the Iraqi maqam, I put the trumpet down while I learned to sing and play the santour. As I became more familiar with these sounds, a whole world opened up as I became more sensitive to pitch and I began to develop a physical sensation of pitch as resonance. I was later able to reintegrate the trumpet with this new understanding.

When I met and began collaborating with tenor saxophonist Hafez Modirzadeh in 2008, he had already spent 25 years developing a personalized vocabulary that integrated the Persian dastgah (counterpart to the maqam) in a system wherein tonal centers could move freely as in Western music while intervals remained fluid as they are in the East. He introduced me to some of his melodies. "No half steps, no barlines," were the only rules. They presented a challenge, first to my ears, then to my fingers, which had to find new techniques to play them. He also introduced me to the concept of 'intoning', wherein two notes tuned slightly apart from one another are sounded simultaneously to create a pulsating effect. We would spend hours together exploring the harmonic effects of intervallic combinations. Eventually, I began hearing new

melodies and harmonies as an ecstatic pitch world on a steady continuum of frequency revealed itself.

We would discuss the inherent contradiction in the term 'equal temperament'. How can a system be called equal when it discriminates against so many sounds? When it only allows for black and white notes while other shadings and colorings are rendered nonexistent? Of course, the 'equal' refers to the space between the notes. And no doubt many great musical masterpieces have been composed in this system over the past few centuries. But it is not the only way of doing things. I would eventually discover that, like Arabic music, most of the world's musical styles use culturally-specific pitch sets, many of which are now being lost and are giving way to equalized tuning.

I am now at a stage where I am finding melodies and harmonies along the pitch continuum that 'ring true' with me. I have discovered realms of emotion and consciousness through pitch-flexible music that I never reached when limited to 12 notes. When all possibilities of pitch are integrated, the music opens its embrace to include all sound, all emotion, all feeling. Borders and judgments melt into a realm where all is accepted as part of the current manifestation of the creation. And then! It reaches full circle: equal temperament becomes a singular, beautiful symbol in 12 sections; another, equally viable system, integrated among the vast array of the world's musical cultures and another playground for humankind's endless genius and boundless creativity. For in the end, it is not the notes that we play, but our spirit, mind, and humanness that inform the music we make. ♦

For more information, visit [amirelsaffar.com](http://amirelsaffar.com). ElSaffar is at Jazz Standard Apr. 1st-4th with Danilo Perez and Le Poisson Rouge Apr. 18th as a leader. See Calendar.

Amir ElSaffar is a trumpeter, singer, santour player and composer. His 2007 debut CD, *Two Rivers*, combines Iraqi maqam with modern jazz music. His followup, a collaboration with Hafez Modirzadeh, called *Radif Suite* (Pi Recordings), was released last month.

## VOXNEWS

by Suzanne Lorge

For months now market analysts have been suggesting that an economic turnaround is imminent, the recession almost over. Performing artists and organizations especially were hard hit - clubs closed, grants disappeared and fewer recording projects landed in reviewers' mailboxes. But if a spate of new releases is any indication of what's to come economically, we might just see the long-awaited economic uptick this year. And if the recovery takes a little longer still, there's some fresh, inspiring music out there to help ease us through the financial slump.

Catherine Russell's bright, bluesy sound on *Inside This Heart Of Mine* (World Village) will bring a smile to your ears; her modern understanding of some 13 traditional jazz tunes from the last several decades (originally recorded by Fats Waller, Duke Ellington, Peggy Lee, Maxine Sullivan, Louis Armstrong, among others) speaks to the timelessness of certain preoccupations - love ("As Long As I Live"), passion ("Long, Strong and Consecutive") and revelry ("We The People"). For good measure she's thrown in a couple of songs about restraint and temperance, too. (Bankers take note.) Russell's band is of a piece with the singer's relaxed vocals; the horns, strings and rhythm instruments seem to breathe in and out with her. Catch Russell with her band at Dizzy's Club Apr. 12th for the CD release party.

Champion Fulton came to New York at 18,

already an accomplished jazz singer and today, seven years later, she's matured into one of the most musically astute talents around. On her new disc, *The Breeze and I* (Gut String), she plays more than she sings and what a player she's become. No mere comping here. Those who want to hear Fulton while she's still a relative unknown can find her performing Sundays at Swing 46; she'll debut the CD at Kitano on Apr. 28th.

Gil Scott-Heron's *I'm New Here* (XL Recordings) isn't a casual listen, as the artist reminds us in the liner notes. ("There is a proper procedure for taking advantage of any investment. Music, for example. Buying a CD is an investment...you must listen to it for the first time under optimum conditions...") His first album in 16 years, the disc pitches Scott-Heron's gritty poetry against a backdrop of spacey synth, percussion and the odd acoustic instrument. In spirit this is a blues album, featuring Scott-Heron's guttural, timeworn baritone in recitation or song, in off-the-cuff chatter or pointed observation. It's this voice that we credit with birthing the rap movement of the '70s; almost 40 years later, we still hear in his work the soul-baring reflection that inspired such a cultural shift. Grammy-nominated rapper-bassist Meshell Ndegeocello will pay tribute to Scott-Heron with a set of his covers at Joe's Pub Apr. 10th.

A pat on the back to Bar Next Door for showcasing vocalists one night a week. In April the club/restaurant presents a hard-to-beat lineup, with Doug Wamble, Elin, Beat Kaestli and Peter Eldridge

on consecutive Mondays. And at Blue Note the jazz vocal group Take 6 plays Apr. 1st-4th, followed by singer Madeleine Peyroux Apr. 27th-30th.

New Discs: Gabriele Tranchina releases *A Song of Love's Color* (JazzHeads); Marc Pompe channels a slightly upbeat Chet Baker on his latest, *Hi-Fly* (s/r); Lori Perez charms on *I Shall Find* (s/r) and veteran Carol Sloane follows the success of 2007's *Dearest Duke* with another for Arbors Records, *We'll Meet Again*. ♦



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- Apr 2: Time in Transit 8PM
- Apr 2: Veronica Nunes & Mark Knezevic 10:30PM
- Apr 3: Carolyn Holmes Trio 8PM
- Apr 3: Matteo Liberatore 10:30PM
- Apr 4: Sean & Kat 8PM
- Apr 8: The Brood does folk 8PM
- Apr 9: Tyler Dempsey 8PM
- Apr 10: Vicki Burns & Leonard Thompson 8PM
- Apr 10: Adam Larson 10:30PM
- Apr 15: John McClellan 8PM
- Apr 15: Cathi Walkup 10:30PM
- Apr 16: LightStreams featuring Jerry Dodgion 8PM
- Apr 17: Axia trio 10:30PM
- Apr 18: Gary Levy 8PM
- Apr 22: Minerva featuring JP Schlegelmilch 8PM
- Apr 23: Trudy Silver band 8PM
- Apr 24: Tennessee Grimes 8PM
- Apr 24: Norberto Tamburino 10:30PM



# Uptown Records

by Donald Elfman

Uptown Records, in the person of its founder Bob Sunenblick, has become something of a jazz missing persons - or sessions - bureau. The label's Flashback series have released rare treasures by some of the giants of the music as well as some of the more unsung heroes. Uptown has released 'new' recordings by Charlie Parker, Dizzy Gillespie, Kenny Dorham and Charles Mingus but has also unearthed gems from pianist Dodo Marmarosa, trumpeter Dupree Bolton and saxophonists Serge Chaloff and Lucky Thompson.

Sunenblick is a doctor of internal medicine in Montreal. He heard jazz recordings in college and was first taken with the Stan Kenton band of the '50s and some of its soloists and then later by people like Gene Ammons and Charlie Parker. He brought the label into existence nearly 30 years ago, in 1981, partnering with another physician, Mark Feldman. Sunenblick notes, "I was a record collector and I thought that a lot of musicians weren't being recorded because they weren't commercially viable. So I started recording these sorts of eccentric musicians and found out that I didn't have the skill as a producer or to be kind of psychiatrist." Nonetheless, Uptown began life with LPs by three of these long unrecorded musicians. Joe Thomas, a tenor player from the Jimmie Lunceford band (the record had the provocative title *Raw Meat*);

*And A Little Pleasure* by JR Monterose, a tenor saxophonist who had recorded in the '50s-60s under his own name for Blue Note and other labels (and was living upstate and playing at an Albany club called the Lark Tavern) and perhaps the most most unusual, *Back on Broadway*, by dancer John W. Bubbles with pianist Frank Owens.

"I guess these records were alright," says Sunenblick, "but you had to be much more experienced than I was. But I continued - I did Dicky Wells, I did Davey Schildkraut but eventually I got into more established artists like Charlie Rouse, Tommy Flanagan and Kenny Barron." After many years of such recordings and being what Sunenblick refers to as "invisible", the label got noticed in a piece in the *New York Times*. It was a rare recording of Charlie Parker and Dizzy Gillespie at New York's Town Hall from June of 1945. "It was really the first time I did an interview and the nature of the recording got the label more noticed than it had ever been - the catalogue titles began to sell."

Uptown has been justly celebrated for the effort it has put into its packages. Consider 2003's *In the Land of Oo-Bla-Dee*. The album includes notes on leader Allen Eager (a tenor saxophonist who was one of the best of the Lester Young-influenced players) and the music by Ira Gitler, detailed information, photos and interviews by Sunenblick with Eager and some of the not-well-known sidemen, a reprint of a *DownBeat* article from 1947 and facsimiles of newspaper ads from 1953.

2009 alone saw some stunning additions to the

Flashback Series. Most notable was Dupree Bolton's *Fireball*. Not only does it include a rare broadcast and licensed outtakes from a Pacific Jazz release, but tunes from the time the trumpeter played in a prison. "Bolton was in jail a good deal of the time but in the times when he was out he would play and create excitement," said Sunenblick. I was able to track down the 1962 broadcast with [saxist] Curtis Amy and also found a terrific recording engineer, Bill Welham, who did wonders with the original source recording. I licensed two tracks from Pacific Jazz and then also included this prison band recording. I heard about it from Don Schlitten and then the guy who was in charge of the program, Paul Brewer, helped me find the recording."

Uptown started to change over to CDs in 1988 and now is in the process of bringing back more LP titles to that format. Already released are two very special recordings from the last part of Charlie Rouse's career. Sunenblick states fondly, "I just want to say what a nice guy Charlie Rouse was. I love the two records we did with him - pairing him with Red Rodney on one and Sahib Shihab on the other." Also planned are more catalogue LPs - Sunenblick has talked about the JR Monterose and a session with Frank Wess and Johnny Coles. And there'll be more Flashbacks too. It seems as if this detective never sleeps. ♦

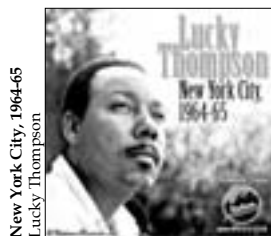
For more information, visit [uptownrecords.net](http://uptownrecords.net). Artists performing this month include Freddie Redd at Smalls Apr. 9th-10th. See Calendar.



Soul Mates  
Charlie Rouse/Sahib Shihab



In the Land of Oo-Bla-Dee  
Allen Eager



New York City, 1964-65  
Lucky Thompson



Fireball  
Dupree Bolton



Town Hall, New York City...  
Dizzy Gillespie/Charlie Parker

## LISTEN UP!

Drummer/composer **JEFF DAVIS** hails from Greeley, Colorado and began studying marimba and percussion at the age of nine. While in Colorado, Davis had the opportunity to study and perform with pianist Art Lande and trumpeter Ron Miles. For the past 10 years, Davis has been living and making music in New York, and is widely sought after for his textural approach to the drumset. He is a member of a number of creative ensembles and has collaborated with such musicians as Tony Malaby, Gebhard Ullmann, Ralph Alessi and Chris Speed. Davis has toured across North and South America, Europe and China and performed at several prominent festivals, including the North Sea, Oslo, Vancouver and Earshot Jazz Festivals.

**Teachers:** John Riley, Greg Carroll, Gray Barrier, William Hill, Rich MacDonald.

**Influences:** Miles Davis, Tony Williams, Paul Motian, Wayne Shorter, Paul Bley, Jack DeJohnette, Elvin Jones, Keith Jarrett, Albert Ayler, Marion Brown, Stravinsky, Messiaen, Morton Feldman and others.

**Current Projects:** The Jeff Davis Band, which just released *We Sleep Outside* and features Eivind Opsvik, Jon Goldberger, Tony Barba, Ben Gerstein and Kirk Knuffke. I lead a trio with Matt Pavolka and Oscar Noriega and play in bands led by Jesse Stacken, Michael Bates, Robin Verheyen, Pascal Niggenkemper, Pete Robbins, Landon Knoblock and Kirk Knuffke.

**By Day:** I rehearse, play sessions, compose, teach percussion lessons, practice and try to enjoy life.

**I knew I wanted to be a musician when...** I was nine years old and I heard my uncle playing drums in my dad's band and I thought - that's it.

**Dream Band:** I love my current bands. I would also like to play with Paul Bley, Gary Peacock, Wayne Shorter, Peter Brötzmann, Bill Frisell, to name a few.

**Did you know?** I'm related to a pirate.

For more information, visit [jeffdavisdrums.com](http://jeffdavisdrums.com). Davis has a CD release concert at Cornelia Street Café Apr. 20th. He is also there Apr. 4th with Robin Verheyen, 14th with Landon Knoblock, 16th with Jesse Stacken and 18th with Michael Bates. He is also at Korzo Apr. 6th with Beth Schenck and Tutuma Social Club Apr. 21st with Amanda Monaco and Apr. 26th with Pascal Niggenkemper. See Calendar.



Jeff Davis



Pablo Leoni

Leo Genovese

Born and raised in Venado Tuerto, Argentina, keyboardist **LEO GENOVESE** had the early lesson of

freedom through his mother who played piano and his father who played avant garde violin.

**Teachers:** Hal Crook, Frank Carlberg, Ed Tomassi, Flaco Diaz, Pablo Miquet, Chilin Morelli, Danilo Perez, Dave Santoro.

**Influences:** Nat Mugavero, Jaki Byard, The Fringe. No music in the music. Adolfo Abalos.

**Current Projects:** Sewer Ratz, The Chromatic Gauchos, Supergauchos, Ultragauchos, The Sea Gaters, Planet Safety, Uri Gurvich Quartet. ELM Trio, Andre Matos Group, Esperanza Spalding Band, Maggie Rose Family.

**By Day:** Walk on the beach, practice my horns, make hummus.

**I knew I wanted to be a musician when...** Oh well... I don't know yet if I want to be a musician or not...

**Dream Band:** Eleuterio Pigliapoco, Luca Prodan, Matt Sorum.

**Did you know?** I almost got shot on the bandstand for taking an out, loud and long solo with my bamboo clarinet.

For more information, visit [myspace.com/leogenovese](http://myspace.com/leogenovese). Genovese is at Douglass Street Music Collective Apr. 4th with The Sea Gaters and Rosy O'Grady's Apr. 19th with the ELM Trio. See Calendar.



## A Look to the New Decade

by Matthew Miller

For Jitu Weusi, it all boils down to diversity. "Brooklyn is a very diverse borough and the jazz is just as diverse," the veteran community organizer intoned in an interview last month. "You have places like Williamsburg, where there are a lot of things going on artistically, jazz-wise, and then you have Park Slope, that's another type of jazz." Delivered with the soft-spoken intensity that have made Weusi a powerful voice in his central Brooklyn community for more than 40 years, his words lack the overt zeal of the new ilk of Brooklyn venue owners. For Weusi and his colleagues at Central Brooklyn Jazz Consortium (CBJC), the last decade - hailed by many as Brooklyn's arrival on the international music scene - is just another chapter in a story that began nearly a century ago.

"Our community, Central Brooklyn - which includes Fort Greene, Bedford-Stuyvesant, Clinton Hill, Ocean Hill - is an old jazz community. It's been going since the '30s," Weusi explained. "We had a down-period for a while, from around 1980 to the middle of the '90s and now we're recovering and springing back." The history Weusi refers to is a vital chapter in the history of jazz that is also inexplicably absent from the history books. Brooklyn College professor and jazz historian Dr. Jeffrey Taylor laments this in his essay, "Across the East River: Searching for Brooklyn's Jazz History".

Scan the "Nightclubs and Other Venues" section of the *New Grove Dictionary of Jazz* and one finds only three references to Brooklyn among the dozens of Manhattan clubs listed (and all three are out of

business). There is not even an entry for the Blue Coronet, a long-running club on Fulton Street that hosted John Coltrane in the '50s while he was playing at Manhattan's Five Spot with Thelonious Monk and Miles Davis in the late '60s just as he was embarking on his controversial *Bitches Brew* period (a bootleg recording of the latter's performance there has circulated for years).

Theories abound for this baffling, collective omission, but CBJC members are too busy looking ahead to dwell on such matters. The 11th annual Central Brooklyn Jazz Festival - fittingly subtitled "Expressions of Yesterday, Today and Tomorrow" - launches Mar. 27th (and continues through April) with a much-anticipated performance by Pharoah Sanders, a stalwart of the Brooklyn scene in the '60s-70s.

Taylor's work, as well as that of professor and historian Dr. Robin DG Kelley, have begun to shine a light on the fertile period from the '50s-70s, experienced first-hand by Weusi and most famously by pianist Randy Weston, whose forthcoming autobiography is eagerly anticipated by Brooklyn jazz history buffs, but looks even further into Brooklyn's musical past. From performances by Bird and Diz at Putnam Central, a social club in central Brooklyn at the height of Bop years, to the beaches of Coney Island at the dawn of the 20th Century, historians' conjecture will hopefully lead to the kind of thorough research and reverence that is decades overdue.

The diversity that Weusi speaks of manifests itself in a number of surprising ways across interviews with Brooklyn musicians, venue owners and activists. Aside from the cultural connotations, economic, musical and political concerns differ widely among Brooklynites and their *raison d'être* can range from profound to banal. For guitarist Mike Gamble, the decision to book

and perform at Bar 4 in south Park Slope had nothing to do with a deep historical connection. "I knew the owner, the bartender and it was the closest venue to my apartment. Three pluses for a residency," he explained wryly by email. Gamble's experience in Brooklyn in the five years he has called the borough home jives anecdotally with the experience of countless young musicians who have flocked to neighborhoods like Williamsburg and Park Slope in the last decade. "I swear, every single post-collegiate jazz musician that just moved to town emailed me for a gig and I have tried to accommodate everyone."

Humor aside, venues like Bar 4, Tea Lounge, and Barbès have become havens of creative music in the last decade, due in large part to the proximity of musicians living in and around Park Slope. While different musically, financially and philosophically from forerunners in central Brooklyn, the new venues that have dotted the Brooklyn landscape in the last decade share a community-driven ethic that has remained a constant over generations.

"Brooklyn jazz musicians have been working cooperatively for at least a half-century," explained Dr. Kelley in an article entitled "Brooklyn's Jazz Renaissance" in the Spring 2004 edition of the Institute for Studies In American Music newsletter. "Indeed, one of [the] models for the CBJC was Club Jest US, a group of jazz musicians' wives living in Brooklyn during the 1960s who worked collectively in order to secure gigs for their husbands. A decade earlier, Brooklyn-born pianist and composer Randy Weston recalled working with his neighborhood pals, including drummer Max Roach, to organize musician collectives."

This spirit, while certainly present in the actions of

(CONTINUED ON PAGE 42)



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**Tell Us Only the Beautiful Things**  
Walt Dickerson (Why Not-Candid)  
**Opus de Life** Profound Sound Trio (Porter)  
**The Dark Tree** Horace Tapscott (hatOLOGY)  
by Clifford Allen

Percussionist Andrew Cyrille was one of the few drummers who could have propelled the particularly high-energy music of the Cecil Taylor Unit during its dense zenith of the '60s-70s. Following the departure of Sunny Murray in 1964, Cyrille traded volleys with Taylor's piano and alto saxophonist Jimmy Lyons for over ten years. Brooklyn-born, Cyrille got his recording start on tenor man Coleman Hawkins' Moodsville LP *The Hawk Relaxes* (1961) with Ronnell Bright, Ron Carter and Kenny Burrell. It might seem like a stretch to imagine transitioning to the Taylor group, but in the early '60s Cyrille also played regularly with such open-minded postbop players as bassist Ahmed Abdul-Malik, reedman Rahsaan Roland Kirk and vibraphonist Walt Dickerson (1928-2008).

Dickerson and Cyrille go back to 1961 with the vibesman's first LP, *This is Walt Dickerson!* (New Jazz) and continued into the '80s. The only break was Dickerson's ten-year absence from the recording scene from 1965. *Tell Us Only the Beautiful Things* was his return from that absence in a trio format, with the bass chair filled by Wilbur Ware, the first in a series of 'free' records that Dickerson and Cyrille shared. Dickerson's concept of freedom isn't that far removed from the level of interaction evident on such LPs as *To My Queen* (New Jazz, 1962), a muted and weighty sparseness that on "The Nexus" evolves into lengthy unaccompanied statements that stray far from simple thematic material. Dickerson is one of those rare players able to create sprawling density with a very light touch, cascading granules of notes and glassy reverb forming a warm-ice sheen. Compared to a decade or so prior to this date, Cyrille's playing is markedly denser and, though sensitive to the music's space, certainly gives it an explosiveness that amplifies Dickerson's pelting mallet approach.

Bassist Henry Grimes and Cyrille were part of the rhythm team in Taylor's 1964-66 group. Grimes mirrored the drummer's percussive knocks and tidal surge on *Unit Structures* and *Conquistador* (both Blue Note, 1966), the primary extant documents of this band. On *Opus de Life*, they are the two making a triangle with English reedman Paul Dunmall in this live recording from the 2008 Vision Festival. Dunmall is a true powerhouse tenor player, who works tart, gruff phrases in the tradition of Sonny Rollins and Archie Shepp with more than a few doses of Tubby Hayes and Albert Ayler (see "Beyond") thrown in. It's kind of a weird amalgam, in a way, but Dunmall's work is not so much a historicizing of those forebears as a direct outgrowth of that train of influence. From the first moments of "This Way Please" it's clear that they're finding their way, but even with a slight degree of hesitancy, Dunmall and Cyrille seem well-matched. Cottony cymbal architecture is a needlepoint canvas to the tenor man's heel-digging flights, which, though they take a few minutes to stick, are extraordinary once they appear. Grimes is in good form as a meaty, droning anchor. His violin work is intriguing when paired with Dunmall's bagpipes, though it's the flying low-register horsehair that the (enthusiastic) crowd came for.

Cyrille's association with clarinetist-composer John Carter dates to the middle '80s, when Carter began recording his four-album *Roots & Folklore* series for Gramavision. In essence, *The Dark Tree* is on paper a meeting between Carter's later work and the sound-world of pianist-composer Horace Tapscott, brothers in the scantily-documented but fertile Los Angeles new music scene from the late '60s onward. Rounding out the quartet is Cecil McBee, on this three-night stand at Hollywood's Catalina Bar and Grill in 1989 - a hopeful period of greater visibility for Tapscott's music. Sadly, the two volumes of *The Dark Tree* were to be Carter's last recordings and among the last for Tapscott. The title track, in two iterations across the set, is a corker somewhat reminiscent of Mal Waldron's anthemic '70s work, yet Tapscott's playing has a differently dark rhapsodic edge and, coupled with the stone-skipping rhythm of Cyrille, moves mass with a light touch. Carter's playing can be best described as spiraling classical flights, though he touches as much on Buddy Collette as Michel Portal. Around him swirl piano, bass and drums in a frightening, powerful group urge. Though Tapscott led an incredible big band under the Pan-African Peoples' Arkestra moniker, *The Dark Tree* is a fine introductory slice of his compositional approach and shows a group for the ages at the height of its power.

For more information, visit [candidrecords.com](http://candidrecords.com), [porterrecords.com](http://porterrecords.com) and [hathut.com](http://hathut.com). Cyrille is at *Sistas!* Place Apr. 3rd. See Calendar.



**Radif Suite**  
Amir ElSaffar/Hafez Modirzadeh (Pi)  
by Stuart Broomer

This is an illuminating meeting between musicians who share similar cultural background and creative directions. Trumpeter Amir ElSaffar is an Iraqi-American whose work has fused elements of jazz and the maqam music of Iraq. His CD-length suite from 2007, *Two Rivers*, was a triumph of synthesis and vision. Tenor saxophonist Hafez Modirzadeh is an older Iranian-American who has worked with jazz forms and Persian dastgah to develop his own tonal system that he dubs "chromodal", suggesting perhaps the "harmolodics" of Ornette Coleman, with whom Modirzadeh has played.

Working from traditions that include modal improvisation and untempered, microtonal pitches, the co-leaders present two extended suites here, "Radif-e Kayhan" by Modirzadeh and "Copper Suite" by ElSaffar, performed with the empathetic accompaniment of bassist Mark Dresser, whose bass will suddenly rise up to sing with the horns, and drummer Alex Cline, who can move from free jazz polyrhythms to ceremonial invocation to luminous cymbal washes that add a sense of timeless, lustrous reflection. Each suite moves through a sequence of melodies with group and solo improvisations and ever-changing moods. They're often executed with a rhythmic verve that combines a loose expressiveness with almost telepathic precision, invoking not only the early Coleman quartets, but more precisely Don Cherry's brilliant suites of the mid '60s like *Complete Communion* and *Symphony for Improvisers*. There are episodes of bouncing freebop, elegiac ballads and muezzin-like calls to prayer. There's a musical language developing here with both tonal and

collective dimensions.

As impressive as ElSaffar and Modirzadeh are as soloists, it's the collocations that are most meaningful, achieving rare emotional impact as trumpet and tenor rise together to match a precise microtonal pitch or dovetail their lines in moments of collective flurry. What stands out most is the emotional depth: on ElSaffar's "Doves over Zion", the trio of trumpet, tenor and bass manage to evoke both longing and the moment of apparent union.

For more information, visit [pirecordings.com](http://pirecordings.com). ElSaffar is at *Jazz Standard* Apr. 1st-4th with Danilo Perez and Le Poisson Rouge Apr. 18th with this group. See Calendar.

**CUNEIFORM RECORDS**



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ART QUARTET  
OLD STUFF**

Formed in the summer of 1964, the NYAQ consisted of co-leaders John Tchicai (alto sax), who participated in John Coltrane's ground-breaking *Ascension* album and Roswell Rudd (trombone), considered to be the first free-jazz trombonist, along with bassist Don Moore and drummer Milford Graves. The band participated in the legendary "October Revolution in Jazz", recorded their self-titled first album for ESP and Tchicai went back to his homeland of Denmark to scout out work for the group. Only Rudd was able to join him, so the pair enlisted Copenhagen bassist Finn von Eyben and South African drummer Louis Moholo. This remarkable archival release features all previously unheard and unreleased recordings of brilliant and fiery musical interplay that have great, high quality, period live sound. In the 8 page booklet are never-before seen photos and a short, informative essay.

[www.waysidemusic.com](http://www.waysidemusic.com)    [www.cuneiformrecords.com](http://www.cuneiformrecords.com)

## RECOMMENDED NEW RELEASES

- Amir ElSaffar & Hafez Modirzadeh - *Radif Suite* (Pi)
- Tom Harrell - *Roman Nights* (HighNote)
- Ryan Keberle - *Heavy Dreaming* (Alternate Side)
- Sam Newsome - *Blue Soliloquy* (*Solo Works for Soprano Saxophone*) (s/r)
- Thomas Savy - *French Suite* (Plus Loin Music)
- Samuel Torres - *Yaoundé* (Blue Conga)
- David Adler**  
*New York@Night Columnist*
- Junior Mance Quintet - *Out South* (Jun Glo)
- Allison Miller - *Boom Tic Boom* (Foxhaven)
- New York Art Quartet - *Old Stuff* (Cuneiform)
- Sam Newsome - *Blue Soliloquy* (*Solo Works for Soprano Saxophone*) (s/r)
- Marc Pompe - *Hi-Fly* (with Jodie Christian) (s/r)
- Dan Weiss - *Timshel* (Sunnyside)
- Laurence Donohue-Greene**  
*Managing Editor, AllAboutJazz-New York*
- Doubt - *Never Pet a Burning Dog* (MoonJune)
- Dave Liebman Group - *Turnaround: The Music of Ornette Coleman* (Jazzwerkstatt)
- Nicolas Masson - *Thirty Six Ghosts* (Clean Feed)
- Mike Reed's People, Places & Things - *Stories and Negotiations* (482 Music)
- ROVA/Nels Cline Singers - *The Celestial Septet* (New World)
- Frank Vignola - *100 Years of Django* (Azica)
- Andrey Henkin**  
*Editorial Director, AllAboutJazz-New York*



*Face*  
**Fat Cat Big Band (Smalls)**  
 by Karla Cornejo

*Face* is an album with layers. Each of the ten tracks offers a nuanced explication of anticipation, heartbreak and spirituality. The glistening veneer of giddiness and celebration is attractive and reviving. But if you listen closely, there's also yearning and loneliness and a grasping for spiritual fulfillment. The entire album is soulful in the way some popular, accessible poets are soulful - you respond viscerally to the beauty of the art and only careful revisits will teach you how to appreciate it in its entirety.

The splendid arrangements are the backbone to the album, but the musicians are the source of innovation and newness, true in "Ballade of Eternal Love", a blithe and full song with earnest delivery and vigorous sax. There are 11 musicians who bring an understanding of classical style and a willingness to experiment with sonic form and presence. There is Sharel Cassity on the alto sax and Jack Glottman on piano - smooth but strong, brisk but steady. There is Stacy Dillard, nearly ubiquitous and deservedly so. And there is leader/guitarist Jade Synsteliën, whose vocal delivery is explosive and thrilling. Their music is deeply evocative of the stuff produced by famed big-band virtuosos but is spun with a freshness and newness that piques the listener's curiosity.

The record begins with the title track, a piece with a classical form and modern arrangement that boasts a mischievous tempo and just-so wistfulness that's mediated by a synchronicity of instrumental engagement. "Mamacita Tu Es Bonita" is a fun, immediately memorable song that can only be properly enjoyed while dancing and the swiveling crescendo of the vocals sounds as if it was properly recorded in the same way. *Face* closes with "Road Song for Stacy Dillard & Alexi David", a piece that shows off the same kind of swagger and ease as "Mamacita" while being as different as it could possibly be in both style and substance. It captures the band members' ability to dress up whimsy in a suit and make it sound unforgettable, as is the rest of the album.

For more information, visit [smallsrecords.com](http://smallsrecords.com). This band is at Smalls Apr. 3rd. See Calendar.



*Centennial Celebration*  
**Lester Young (Pablo-Concord)**  
 by Andrew Véléz

Although he'd lived a scant 50 hard years when he died in 1959, tenor sax giant Lester Willis Young was and remains one of the most vital and influential forces in jazz. He used words as singularly as he played, dubbing Billie Holiday "Lady Day"; theirs was an incomparable musical pairing and she returned the favor, calling him "Prez" for president. Prez proved to be the key link between the early jazz of Louis

Armstrong and Coleman Hawkins with the bop of the '40s. Among the legions of players influenced by his playing were Stan Getz, Al Cohn and Zoot Sims.

Sides 1-7 in this *Centennial Celebration* are from a 1956 Washington, DC gig in a relatively intimate setting as Young swings comfortably with musicians mostly a generation younger than himself. His playing is elegant, eloquent and subtle. Inventiveness and brisk pace on "Tea For Two" transform that chestnut while on "I Can't Get Started" he slows down and plays real pretty. For "Oh Lady, Be Good", a standard from his celebrated days with the '30s Count Basie band, he kicks the tempo up, swinging solidly in tandem with trombonist Earl Swope. Throughout he displays the surprising rhythmic and melodic style for which he was famous. On "Just You, Just Me", Prez ebulliently calls out "beautiful" after a particularly sizzling drum solo from Jim Lucht.

The last three sides included are from Jazz at the Philharmonic performances and find Young in company with the likes of Oscar Peterson, Roy Eldridge, Herb Ellis and Max Roach, giants all. The closer is Young's own signature tune, "Lester Leaps In", with the blazing heat of his soloing eliciting cheers and whistles from the audience.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). A Young Centennial Concert is at Tribeca Performing Arts Center Apr. 15th as part of Highlight in Jazz. See Calendar.



*Landmarc*  
**Marc Mommaas (Sunnyside)**  
 by Thomas Conrad

It has been said that if you throw a quarter off the Empire State Building you are almost as likely to hit a tenor saxophone player as concrete. But in the Selmer-toting multitudes of Manhattan, Marc Mommaas has established a unique voice and vision. He was born into an artistic family in Amsterdam in 1969 and took a Masters degree in Business in the Netherlands. But he has lived in New York since 1997 and earned a second Masters from the Manhattan School of Music. Mommaas is an erudite, sophisticated academician. The good news is that he doesn't sound like it.

Consider his ensemble concept on *Landmarc*: his own understated, veering tenor; the intuitive guitar of Nate Radley; the drums of Tony Moreno, who plays everything but time. On five of nine cryptic Mommaas compositions, a second guitarist joins, either Vic Juris or Rez Abbasi. There is no bassist.

The title track has mixed meters and a melody that gets longer phrase by phrase. The pieces with two guitarists present layers of melody and counterpoint. But the primary sonic impression is sparseness and openness, not complexity. Mommaas' instrumental format is so conducive to creative expression that it is surprising more jazz musicians haven't tried it. Of course, not many trios (or two-guitar quartets) could function in such a stark landscape. Moreno rustles in the near distance, Radley threads mysterious chords or ticks like a Dali clock and Mommaas flows into one unexpected idea after another. For such a bold thinker, Mommaas has uncommon patience and discipline. He never seems to hurry, yet on the title track and "Cassavetes Caravan" and "ASAP", his momentum carries him into whirling dances. But the best pieces are the hypnotic slow burns and the liberated lullabies. The rubato "Folksong" (inspired by Keith Jarrett's "My

Song") and "Little One" (for Mommaas' daughter), are delicate yet fervent.

*Landmarc* is a breakout recording for Mommaas and also for Nate Radley. There are guitarists who live on the edge and guitarists who play pretty. Few, like Radley, do both. His solos here are intriguing elaborations of the ideas that Mommaas has put in place and his accompaniment suggests rich new ideas for Mommaas to pursue.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Mommaas is at Cornelia Street Café Apr. 9th with Armen Donelian and The Stone Apr. 28th with Ron Horton/Tim Horner Tentet. See Calendar.

## UNEARTHED GEM



*Fats Waller on the Air: 1938 Broadcasts*  
**Fats Waller (Tai Ping)**  
 by Ken Dryden

Fats Waller was one of the top Harlem stride pianists as well as a prolific composer. Waller discographer Stephen Taylor uncovered 15 unreleased tracks in his quest to remaster several of Waller's 1938 broadcasts for this compilation.

Three separate broadcasts are heard in complete form. The first is a studio session featuring Fats Waller and His Rhythm. Even without an audience, Waller acts as if he is in a nightclub, with his customary ad lib commentary. Unlike his commercial sessions, Waller focuses on his own compositions, romping through his hit "The Joint is Jumpin'" and playing lesser-known originals like the bittersweet ballad "Inside (This Heart of Mine)" and the upbeat "E Flat Blues".

The second broadcast originates from England, with lower fidelity due to it being a shortwave program. Following a brisk solo treatment of Irving Berlin's "Marie", singer Adelaide Hall joins the pianist for several numbers. Waller backs her on pipe organ in a dreamy "I Can't Give You Anything But Love", followed by Waller's stride masterpiece "Handful of Keys". Waller returns to the organ for a swinging treatment of "The Flat Foot Floogie", Hall following Waller's vocal chorus with one of her own, sounding less formal than on her recordings. All of this session is previously unissued.

Waller's October 1938 Yacht Club broadcast is complete for the first time. He focuses on pop songs, though he includes a lightly swinging take on his ballad "I Had to Do It" and a solo version of his snappy striding "African Ripples". The unissued material includes an instrumental of "Old Folks", highlighted by Gene Sedric's lush tenor sax. Four bonus tracks are remasterings of test pressings of singles plus a beautifully restored, humorous version of "Sometimes I Feel Like a Motherless Child" (Waller unaccompanied on organ), made for the government's V-Disc program. Taylor includes detailed liner notes and discography information while his masterful touch at removing noise without removing the high frequencies is striking.

For more information, visit [fatswaller.org](http://fatswaller.org). Waller tributes are at Allen Room and Rose Theater Apr. 16th-17th. See Calendar.

## GLOBE UNITY: SPAIN



*En la Cuerda Floja* Afinke (R3cords)  
*Órbita* Santiago Latorre (Accretions)  
*Un Llamp Que No S'Acaba Mai*  
 Agustí Fernández (psi)  
 by Tom Greenland

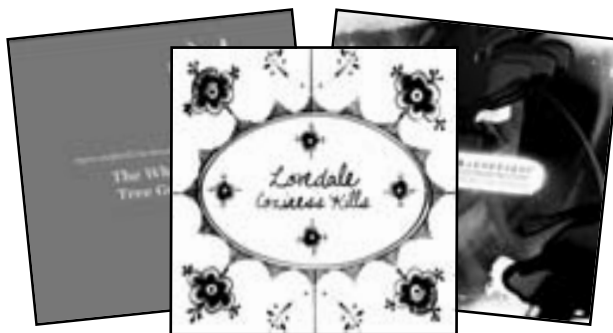
The Spanish jazz scene got off to a slow start, most notably in the mid '60s with the launch of the San Sebastián festival, but has flowered considerably in the intervening half-century, particularly around the cities of Madrid and Barcelona, producing a range of artists from late hardbopping pianist Tete Montoliu to flamenco-jazz fusionists Chano Domínguez and Paco De Lucia to drummer Jorge Rossy and Fresh Sound-New Talent label president Jordi Pujol.

*En la Cuerda Floja* is the sophomore release of Barcelona-based pianist/composer Jordi Berni featuring his trio Afinke (with bassist David González and drummer Xavi Hinojosa, joined by tenor saxophonist Santi de la Rubia) in a varied set of well-written and arranged originals. "Caminke" is particularly catchy and the closing cut contains a hint of Flamenco in its melody and chords. Hewing close to the hardbop mainstream, the tracks contain effective transitional sections, strong soloing and cohesive rhythm section support, giving the album a satisfying overall flow.

*Órbita*, by sound engineer Santiago Latorre, another Barcelonian, calls to mind Bill Evans' *Conversations with Myself* or *Moon* (an indie sci-fi film in which an astronaut plays ping-pong with his clone), both works that use studio 'overdubbing' to patch in interactive doppelgangers. The opener, "Canon", is just that, with four separate alto sax lines echoing each other in orderly succession, becoming more disorderly as the track progresses. Much of the disc could be perfect accompaniment for a rave, undulating 'washes' of robotic blips, trance beats, industrial-strength bass, white-noise snowstorms, reverse loops, ghostly calliopes and a grab-bag of synthesized sound effects. The techno pastiche is humanized by improvised alto saxes and acoustic and electric pianos, often layered in complementary pairs.

*Un Llamp Que No S'Acaba Mai* documents a concert by pianist Agustí Fernández (a leading light of Barcelona's freer fringe) with bassist John Edwards and drummer Mark Sanders (both from London's improv scene) at the Sigüenza Jazz Festival. Here Fernández and Co. perform the festival's first ever offering of totally improvised music, a set that, according to the liner notes, opened the ears and "doors" of many uninitiated listeners. And a worthy entrée to the outré it is: from the first feathery rumblings and light harmonics of the bass, complemented by chromatic fragments from the piano and whispering bells and gongs, the music crackles like a slowing heating hearth, hums like a hive and winks and twinkles like stars in a compelling segue of mercurial soundscapes.

For more information, visit [myspace.com/afinkebcn](http://myspace.com/afinkebcn), [accretions.com](http://accretions.com) and [emanemdisc.com/psi.html](http://emanemdisc.com/psi.html)



*The Whole Tree Gone*  
 Myra Melford's Be Bread (Firehouse 12)  
*Agnostic Revelations* Jacob Anderskov (ILK Music)  
*Coziness Kills* Lovedale (ILK Music)  
 by Robert Iannapallo

Saxophonist/clarinetist Chris Speed and trumpeter Cuong Vu have a lot in common. Both hail from the Pacific Northwest and attended school in Boston. Over the years they've played in each other's groups, Vu as a member of Speed's yeah-NO and Speed in Vu's Vu-tet so it's not surprising to see them turning up on the same or similar sessions.

Vu and Speed were both members of pianist Myra Melford's band The Tent. On *The Whole Tree Gone*, performed by her Be Bread, she has retained Vu along with Ben Goldberg (clarinets), Brandon Ross (guitars), Stomu Takeishi (acoustic bass guitar) and drummer Matt Wilson. This is a band of leaders but all seem more than willing to explore and expand upon Melford's wonderful compositions. The intricate "Moon Bird" is a case in point with its unusual thematic contours, moments of near group stasis and design to give all of these musicians a chance to speak their piece. What's remarkable too is how well this group meshes. It's particularly interesting to hear Ross at length on this disc; frequently in ensembles the acoustic guitar gets lost in the mix but here his sound blends perfectly with the ensemble. Vu's soloing is excellent and he sounds inspired by the material (check out his solo on "Moon Bird"). *The Whole Tree Gone* is a substantial addition to both Melford and Vu's discographies.

In the past decade there has been a rising interchange of Danish and American musicians playing on each other's sessions. Several excellent Danish pianists have emerged from the scene and Jacob Anderskov is one of the finest. *Agnostic Revelations*, recorded last year in New York, finds him working with an American band of Speed, bassist Michael Formanek and drummer Gerald Cleaver. Anderskov has fashioned seven compositions that are mostly quiet, initially unassuming, but that grow with repeated listening. Speed carefully pecks his way through the elongated melodies, expanding on them during his solos, never wasting his notes. Anderskov shadows his lines with well-placed chords, contrapuntal fills and countermelodies as Formanek and Cleaver keep an open, ever-changing rhythmic flow. The music does occasionally get heated, especially on "Pintxos For Varese", but for the most part this is meditative music, yet never lethargic.

Also from Denmark is saxist Jesper Løvdal, with the third release by his band Lovedale, *Coziness Kills*. The core of the group consists of the aforementioned Anderskov on piano, bassist Jonas Westergaard and drummer Anders Mogensen. Both Speed and Vu are guest musicians but on different tracks. This gives a bit of diversity to the disc, allowing some tunes to feature double saxes and others to have a sax/trumpet frontline. Three tracks are played by the core quartet and, compositionally, these have the flavor of mid '60s Blue Note albums, which can still be a highly effective style in the hands of the right players. The music here has an infectious energy, Løvdal at his most inspired when going head to head with either Vu or Speed; on "Cheers In Heaven" he and the latter have a spiraling dialogue that's one of the disc's high points. Despite

the shifting personnel from track to track, the album plays through as a cohesive whole.

For more information, visit [firehouse12.com](http://firehouse12.com) and [ilkmusic.com](http://ilkmusic.com). Chris Speed and Cuong Vu are at The Stone Apr. 9th and 8th, respectively. See Calendar.



*Extra Mile*  
 Pete McCann  
 (Nineteen-Eight)



*A New Promise*  
 Sheryl Bailey  
 (MCG Jazz)

by Tom Greenland

Pete McCann and Sheryl Bailey, two talented jazz guitarists with an affinity for rock, have each released recordings reflecting complementary tangents of 'mainstream' jazz, Bailey with a guitar-fronted big band, McCann with a new-fusion small group.

McCann's fourth date as a leader, *Extra Mile*, like its predecessor *Most Folks*, is an all-original quintet outing with alto saxophonist John O'Gallagher and drummer Mark Ferber, continuing a trend towards an accessible amalgam of jazz and shred-rock. With pianist Henry Hey and bassist Matt Clohesy as new additions, the combo achieves an integrated sound, delivered with turbo-charged finesse.

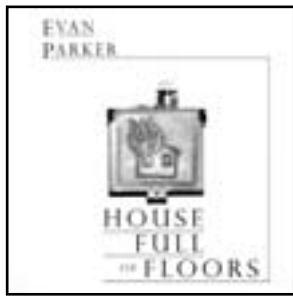
The compositions have interesting harmonic progressions with moving inner voices and strong vamps. "Tributary", a ballad, has a through-composed, stream-of-consciousness melody akin to Steve Swallow's "Falling Grace" while "Pi", a beautiful acoustic bass/guitar duet, ambles along a pretty pathway with unexpected turns. McCann's playing is chop-laden but never stiff or predictable, his powerful, often edgy lines spinning out with a vengeance, revealing a surprising variety of rhythmic inflections and subtle ornaments. His solo on "Angry Pamela" has fast pentatonic runs that seem to go a note or two further than expected, the phrases jumping off from and landing in unusual places; on "Hybrid", the ferocious onslaught of notes is laced through with sharp corners and brief pauses.

Bailey's *A New Promise* is a collaboration with the Three Rivers Jazz Orchestra and a tribute to the late guitarist Emily Remler. Following in the tradition of Charlie Christian, Kenny Burrell and George Benson, who all fronted big band projects, Bailey more than rises to the occasion, soaring over Mike Tomaro and John Wilson's lush arrangements with agility and aplomb in a set of three originals, three Remler covers and a pair of choice standards.

Bailey's burnished treble tone is bell-sweet, her wide-ranging ideas articulated with astounding clarity and precision. Remler's samba "Carenia" shows the guitarist in slash-and-burn mode over the lilting percussion, sweep-picking arpeggios, crafting each phrase as a finely forged gemstone, turning the gas up even higher for the outro vamp. "Unified Field" and "You and the Night" both begin with well conceived and executed guitar chord solos; on the latter, Bailey's opening quote of "Softly, As in a Morning Sunrise" kindles into long-winded, high-flying lines anchored to low-string 'bombs', an elegant statement of taut logic and loose abandon.

For more information, visit [nineteeneight.com](http://nineteeneight.com) and [mcgjazz.org](http://mcgjazz.org). McCann is at Bar Next Door Apr. 22nd and The Blue Owl Apr. 25th with Brian Woodruff. Bailey is at The Collective School Apr. 1st, 55Bar Apr. 7th, Bar Next Door Apr. 16th and Tutuma Social Club Apr. 28th. See Calendar.





*House Full of Floors*  
Evan Parker  
(Tzadik)



*SET (for Lynn Margulis)*  
Evan Parker  
(psi)

by Gordon Marshall

Not to be missed in Evan Parker's colossal recorded output is the great deal of fun at play in it. *House Full of Floors* is a case in point. Credited to the "Cylinder Trio", the group, along with Aleks Kolkowski, who chanced upon them with the object during sessions, have fun with a wax cylinder (the Thomas Edison invention). The contemporaneous release *SET* likewise plays with an extra-musical concept, that of biologist Lynn Margulis' "Serial Endosymbiosis Theory", wherein she states that "Life did not take over the globe by combat, but by networking."

Games figure in the first cut on *House Full of Floors*, "Three of a Kind", a number, with its acoustic guitar (played by John Russell) and bass (John Edwards), that has an almost folk feel. "Donne's Banjo" comes next and is a little darker. Russell starts to bend the notes on his guitar a bit, but Parker stays mellow, allowing only restrained attacks on his saxophone. The tension builds on the following "Ca-la-ba-son", though this is still far from Parker at his all-out ferocious, which will be refreshing to many. "Figure Dancing" introduces Kolkowski on Stroh viola (amplified by a horn attached). It starts out breathy and shimmering, threatens to build like a flock of birds taking shelter from a storm and then quiets again, as if the clouds opened up to show sun at the end, initiating another clamor from the birds as they take flight.

This is a pastoral, idyllic album with only hints of trademark dissonance that ultimately underscore an essential, true lyricism. "Kabala-sum-sum" is a peppery workout of circular breathing and "Shown Jot" is a little mournful but, again, these are dark spots to give contour to the shine of the whole. The difficult onset of the penultimate title track settles into a groove approximating classic jazz until, to close, the wax cylinder in "Wind Up" gives a taste of electro-acoustic.

*SET* is a 40-minute live concert enclosed by two five-minute studio segments, bringing us to electro-acoustic proper. The studio intro, absent the core trio of Parker, bassist Barry Guy and drummer Paul Lytton, is a mysterious echo chamber of a piece performed by an electronics-wielding cast including the duo FURT. The concert piece switches this arrangement, with the bass-drums-sax trio starting out like a drier, more correct Coltrane of *Interstellar Space*. Electronic signals encroach on the trio, which falls out again, to leave the former mimicking them like mocking birds.

As *SET* builds, Parker starts to wield his soprano wildly and passionately, although, again, it is a streamlined, aerodynamic sound channeled through the studio devices. At times the workings veer toward the clinical, but just as soon, we hear swarming sparrows and cyclones and the whole environment combines with the organic as much as the synthetic. This is a testament to creativity in a reduced ecosphere, down to learning from the mitochondria and bacteria that are the subject of Margulis' theory. Every life form is crucial and any sound form is valuable.

For more information, visit [tzadik.com](http://tzadik.com) and [emanemdisc.com/psi.html](http://emanemdisc.com/psi.html). Parker is at Weill Recital Hall Apr. 16th. See Calendar.

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**Cyrillic** Dave Rempis/Frank Rosaly (482 Music)

*Through the Fire*

Famoudou Don Moye/Eliel Sherman Storey (AECO)

*Bad Luck* Chris Icasiano/Neil Welch (Belle)

by John Sharpe

There's something primal about the combination of saxophone and drums, harking back to the earliest sounds of vocal chants and beaten rhythms, which promotes immediacy of response. But reduced to two participants there is also a propensity for interaction which gets right to the heart of matters. These three discs bear testament to that potential for direct communication.

*Cyrillic* documents yet more of the fertile Chicago scene. Drummer Frank Rosaly and saxophonist Dave Rempis possess an understanding forged in the reedman's Rempis Percussion Quartet, which finds full expression over seven jointly extemporized pieces. Rempis is a fluent improviser able to conjure solo statements which take wing with their own internal logic while Rosaly proves a dream partner, adept at timbral coloration but also at propulsive momentum without being necessarily on the beat or even anywhere near it. "Antiphony" makes a forceful opener, casually funky and conversational with Rempis' cries and yowls fuelled by the drummer's sizzling hi-hat shimmer. On "How to Cross When Bridges are Out" Rosaly generates a roiling stasis that inspires the saxophonist's most intense workout, his perky alto spinning off into swooping falsetto ululations. Well-paced, the ruminative impressionism of "Still Will" is followed on "Don't Trade Here" by a sparse dialogue of multiphonics and squealing scrapes like an overheard conversation between two taciturn old friends before the buoyant closer "In Plain Sight", which, in its driving power, evokes Rempis' tenure in the Vandermark 5.

Also from Chicago, but a generation earlier, is *Through The Fire* by Art Ensemble of Chicago stickman Famoudou Don Moye and relative newcomer saxophonist Eliel Sherman Storey. Together they tackle four compositions from the pen of Storey and one classic slab of Great Black Music by Kalaparusha Maurice McIntyre over the course of 44 minutes. Their structures are conventional, nothing too surprising here, just good music very well done. Storey has a warm expansive tone on both tenor and soprano, which he uses to etch elegantly lyrical lines over Moye's considered polyrhythms. Both take their time, listening closely and making each phrase count. It's six minutes into "March To The Eastern Sunrise" before the drummer joins Storey's soprano soliloquy, spiked with a recurring melodic tag that snags in the mind, for a simple but powerful slow burner. There's a similar spiritual quality to Kalaparusha's "Humility In The Light Of The Creator", bookended with ritual gongs, bells and chimes around incantatory tenor over the native American cadences of Council drums for an impassioned finale to a superb set.

Saxophonist Neil Welch adds electronic effects to the arsenal shared with drummer Chris Icasiano on *Bad Luck*. In tandem the Seattle-based pair range from post-Ayler skronk to rocky grooves by way of ambient textural loops, sometimes all within the same piece, on a 67-minute session spread across 9 cuts. Though they share writing duties they've developed a strong group conception, defined by sudden switches in tempo,

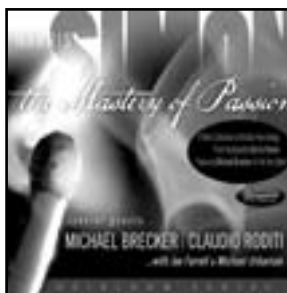
intensity and mood, making description arduous. Instrumentation is almost incidental to their episodic constructions. However, while Welch agitates against dense effects-built saxophone layers on "Christ Lake", the highlights tend to be where the electronics are used sparingly like Welch's quick-change pair "Input/Output" and "Cash and Tongue" and particularly "Pollock" where the reedman's accomplished airy soprano holds court against crisp work from Icasiano and shows great promise for the future.

For more information, visit [482music.com](http://482music.com), [famoudoudonmoye.com](http://famoudoudonmoye.com) and [belle-records.com](http://belle-records.com). Icasiano and Welch are at *The Stone* Apr. 8th. See Calendar.



*Simpatico*  
Claudio Roditi  
(Resonance)

by George Kanzler



*The Mastery of Passion*  
Harris Simon  
(Resonance)

Claudio Roditi, along with Michael Brecker, was a "special guest" on two LPs the young keyboardist Harris Simon made for producer George Klabin at the end of the '70s. Klabin must have liked what he heard in the Brazilian trumpeter/flugelhornist for a couple years ago Roditi did his first recording as a leader for Klabin's Resonance label, *Brazilliance x 4*, followed now by *Simpatico*, Roditi's first CD of exclusively his own works. As those familiar with Roditi's playing might expect, his compositions are tuneful, the faster ones catchy and bright, the ballads endearing and lyrical.

*Simpatico* mixes uptempos, ballads and blues, as well as personnel. At the core behind Roditi are drummer Duduka Da Fonseca, electric bassist John Lee and pianist Helio Alves. Joining them on various tracks is trombonist Michael Dease or guitarist Romero Lubambo. With Trio da Paz members Da Fonseca and Lubambo, plus the leader and fellow Rio native Alves on board, a samba/bossa vibe is prominent as expected. But this isn't merely another Brazilian jazz album; it's more expansive than that. For one thing, Roditi expands his instrument range, tackling that difficult mini-horn the piccolo trumpet on "Piccolo Blues", conjuring shades of King Oliver by playing it, in a quartet setting sans samba beats, with a wah-wah mute. The other blues, "Blues for Ronni", steps out in an Art Blakey blues-march mode, trombone and trumpet attacking the backbeat with rich solo flourishes and, after get-down piano and bass solos, spirited fours trades. Roditi's outgoing lyricism and warm flugelhorn tone come to the fore on the ballads, especially his captivating "Slow Fire", the one track burnished with a string arrangement by Kuno Schmid. And there's a wide variety in the samba/bossa selections too, from the intricate forms and harmonic changes in "Spring Samba" and "Slammin'" to the fleet fluidity of the guitar-driven "How Intensive" and "Vida Nova".

*The Mastery of Passion*, by the aforementioned keyboardist Harris Simon and recorded in 1979-80, is a product of a time when jazz crossover was an attainable goal. Producers like Creed Taylor (CTI) were creating strong-selling albums, often by leavening their jazz with 'sweetening' plus smooth-flowing rhythms wafting on Caribbean breezes. One inspiration for these sessions may well have been the success of CTI's Deodato, a Brazilian jazz pianist

whose recordings were outfitted with such orchestral decoration. "Wind Chant", the opening track of *The Mastery of Passion*, uses the Deodato blueprint of samba rhythms, voices, strings and swirling Fender Rhodes in a seductive mix sailed over by a young Michael Brecker's authoritative tenor sax. While some tracks verge toward the too-smooth, what distinguishes this album, besides the fine solos of Brecker, Roditi and, yes, Simon, is the high energy level and intoxicating rhythmic momentum of the best tracks.

For more information, visit [resonancerecords.org](http://resonancerecords.org). Roditi is at *Dizzy's Club* Apr. 27th-30th. See Calendar.

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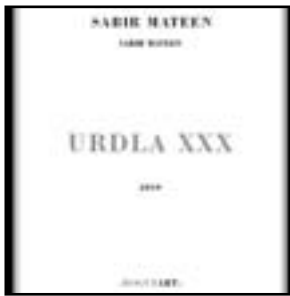
Wednesday, April 28th  
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Thursday, April 29th  
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Friday, April 30th  
**Ralph Bowen CD Release Concert**



**A Flash In The Sky**  
Carter/Colbourne/Flaherty  
(Glass Museum)



**Urdla XXX**  
Sabir Mateen  
(Rogue Art)

by Jeff Stockton

Daniel Carter and Paul Flaherty are two of the most ruggedly individualistic players in the free jazz genre. They live modestly and they aren't very well known. It's almost as if they are most comfortable when the project is at its most obscure and *A Flash In The Sky* is just such a document. Limited to a run of 500 copies and issued in a semi-anonymous, tri-fold, silk-screened cardstock cover, this is a labor of love, not commerce and the music is as uncompromising as the packaging. Carter and Flaherty have met on record before and for this concert the duo was backed by drummer Randall Colbourne, Flaherty's long-standing collaborator. With a drummer, Flaherty throws sharp elbows and administers body blows but with Carter, the focus is on the two hornmen. Carter starts on trumpet alongside Flaherty's tenor, but soon the men make their way to their altos and the improvisations ebb and flow with the expected rising and falling action. The most enthralling moments come when Colbourne lays out, allowing the two veterans to be raw, authentic and harrowingly beautiful.

If it's true that all actors really want to be directors, then it's equally true that all free jazz musicians want to perform solo. It's not just a matter of practicality. Not having to split whatever meager payment a night's work might bring surely has its appeal, but what celebrates the free individual more than an ability to hold the stage by himself? On *Urdla XXX* multi-reedist Sabir Mateen takes the stage shaking a bell and chanting in a scat-style that clearly resembles his own saxophone playing. It's the most avant garde three minutes on a CD that is otherwise a rather straightforward example of what one man and his horn(s) can do. Commencing on alto clarinet, Mateen is by turns aggressive and reflective. A brief poem promoting the idea that all sound is music separates the alto clarinet portion of the evening from the alto sax portion, where Mateen pays tribute to a pair of his heroes (Jimmy Lyons and Frank Wright). Along the way his music gets bluesier and more melodic, drawing you into its serenely intimate space. There are numerous examples of solo recitals available

on CD, but few are as purely listenable as this one.

For more information, visit [theglassmuseumpress.blogspot.com](http://theglassmuseumpress.blogspot.com) and [web.roguart.com](http://web.roguart.com). Carter and Mateen are at *The Local 269* Apr. 19th with TEST. See Calendar.



**Due Reverence** Ralph Bowen (Posi-Tone)  
**Repercussion** Mike DiRubbo (Posi-Tone)  
**The Seeker** Sean Nowell (Posi-Tone)  
by Joel Roberts

Giving underappreciated jazz artists their due is one of the perks (and responsibilities) of writing about the music. The frustrating thing is the sheer number of outstanding musicians flying under the radar of most listeners. These three saxophonists, all New York-area players recording for the LA-based Posi-Tone label and all checking in at various places along the postbop continuum, are prime examples.

Canadian-born tenor saxophonist and educator Ralph Bowen is the elder statesman of the three, with a recording career dating back to the '80s. Like his previous Posi-Tone release *Dedicated*, Bowen's new one, *Due Reverence*, features tributes to friends and mentors, including the austere opener "Less is More", written for guitarist Ted Dunbar, and the soaring, exuberant "This One's for Bob", fêting saxophonist Bob Mintzer. While he's no stylistic trailblazer - the influence of modern masters like Coltrane, Shorter and Michael Brecker is evident in his playing - Bowen is a commanding soloist with exceptional control of his instrument. Backed by a hard-hitting quintet (trumpeter Sean Jones, guitarist Adam Rogers, bassist John Patitucci and drummer Antonio Sanchez), Bowen proves he's near the top of the tenor sax heap.

Mike DiRubbo emerged on the New York scene about a decade after Bowen and has carved out a place for himself as one of the top straightahead alto saxophonists. *Repercussion* is a strong effort that highlights DiRubbo's sharp alto tone and intense approach, both of which recall his former teacher, the late, great Jackie McLean. The album's standout track, the title tune, with its simple bluesy riff leading into enticing solos by DiRubbo, vibraphonist Steve Nelson and the late drummer Tony Reedus, wouldn't sound out of place on one of McLean's vintage Blue Note sides. DiRubbo also excels on the jaunty Dave Brubeck tune "The Duke" and on a heartfelt reading of the ballad chestnut "Too Late Now". Nelson's contribution is notable throughout, particularly his scorching improvisations on "Nelsonian".

Although he's active in a host of other styles, including funk and fusion, tenor saxophonist Sean Nowell's *The Seeker* follows a direction similar to DiRubbo and Bowen. The Alabama-born Nowell, who also plays clarinet and flute, proves himself a forceful improviser on the energetic "New York Vibe" and the rollicking klezmer tune, "Oy Matze Matze", which features some lovely work from cellist Dave Eggar. Nowell also shows he has a subtle hand with ballads on covers of the Beatles' "I Will" and the standard "You Don't Know What Love Is". It's a fine outing by yet another undervalued performer.

For more information, visit [posi-tone.com](http://posi-tone.com). Bowen is at *Jazz Gallery* Apr. 30th. DiRubbo is at *Smalls* Apr. 2nd-3rd with Steve Davis and *The Kitano* Apr. 16th-17th. Nowell is at *Hawaiian Tropic Zone* Apr. 8th. See Calendar.

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- Sun Apr 4** ROBIN VERHEYEN QUARTET 8:30PM  
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- Mon Apr 5** AMRAM & CO 8:30PM  
Kevin Twigg, John de Witt, Adam Amram, John Ventimiglia
- Thu Apr 8** GNU VOX: JULIE HARDY AND MADDIE DEUTCH 8:30PM  
Bob Hart, Joe Blaise
- Fri Apr 9** ARMEN DONELIAN GROUP 9PM & 10:30PM  
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Mark Helias, Tony Malaby, Tom Rainey
- Sun Apr 11** NOAH PREMINGER GROUP 8:30PM  
Nir Felder, John Hébert, Rudy Royston
- Mon Apr 12** COMPOSERS COLLABORATIVE: SERIAL UNDERGROUND  
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- Tue Apr 13** POUL WEIS GROUP  
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- Wed Apr 14** LANDON KNOBLOCK TRIO 8:30PM  
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- Sun Apr 18** MICHAEL BATES' OUTSIDE SCOURCES 8:30PM  
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- Tue Apr 27** BOB STEWART QUARTET 8:30PM
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*Dark Eyes*  
Tomasz Stanko (ECM)  
by David R. Adler

Much of trumpeter Tomasz Stanko's output in the '00s featured the piano trio of countrymen Marcin Wasilewski, Slawomir Kurkiewicz and Michal Miskiewicz. *Dark Eyes* is a departure - the first recording to feature the Polish icon's new quintet with pianist Alexi Tuomarila, guitarist Jakob Bro, bassist Anders Christensen and drummer Olavi Louhivuori.

Bit by bit, the band's seductive rapport and cagey dynamics are revealed: first the rubato portent and spaciousness of "So Nice", then a marked shift to a rock-like beat and cutting Bb-minor ostinato in "Terminal 7", later the spiky unison lines of "Amsterdam Avenue" and even a Stanko piece with no trumpet at all, the hypnotic three-minute sketch "May Sun". The music hews to a strategy of slow development and deferred gratification in "Samba Nova", which isn't a samba until about halfway through its nine-plus minutes. "The Dark Eyes of Martha Hirsch", another of the longer pieces, undergoes a similar transition from airy rubato to upbeat swing, following a sequence of ensemble melodies and subdued bass improvisations arranged as a call-and-response.

Stanko paid tribute to his late mentor Krzysztof Komeda with his 1997 album *Litania* and there are two Komeda pieces included here as well, "Dirge for Europe" and the ballad "Etiuda Baletowa No. 3". Stanko's version is uncannily reminiscent of "Flamenco Sketches" from *Kind of Blue* in terms of rhythmic pacing and light/dark harmonic contrasts.

Christensen plays electric bass on *Dark Eyes*, although his warm, natural tone can lead listeners to think otherwise. Bro's delicate but unmistakably electric guitar adds a sweet sonic expanse, as do Louhivuori's varied percussive textures. The piano sound, too, is glowing - even by ECM's high standards, *Dark Eyes* boasts uncommonly fine audio. All the better to hear Stanko, who prefers open trumpet even in the hazy, ethereal settings where many players would opt for a mute.

For more information, visit [ecmrecords.com](http://ecmrecords.com). This group is at Birdland Apr. 13th-17th. See Calendar.



*Entre Cuerdas*  
Edmar Castaneda (ArtistShare)  
by Russ Musto

Although jazz aficionados have become accustomed to the regular expansion of the music's vocabulary coming from the Caribbean and South America, virtually nothing in the history of the increasingly diverse genre known as "Latin jazz" has prepared audiences for the uniquely innovative sound of Edmar Castaneda. A native of Colombia, Castaneda plays "el arpa llanera", the folk harp commonly heard in his

country's indigenous music, but there is nothing common about his virtuosic command or the music he performs. Possessing an amazing multi-tiered technique broadly encompassing melodic, harmonic and rhythmic elements, the harpist is a virtual one-man orchestra; within the context of the unusual instrumentation of his working trio with trombonist Marshall Gilkes and drummer David Silliman, his work is nothing short of magnificent, delivering on the impressive promise of his debut *Cuarto de Colores*.

From the opening notes of Castaneda's bluesy skronking introduction to his "Sabrosón" - more reminiscent of Jimi Hendrix than anything in the jazz lexicon - the harpist's imposing technique is on full display, alternating dark percussive chords with airy cascading arpeggios, flowing into a syncopated AfroCuban dance on top of which Gilkes states the warmhearted melody and John Scofield delivers a soulful Wes Montgomery-inspired solo. The exciting title track showcases the leader's aptitude for playing melody and basslines simultaneously, on a tour de force that melds the Eastern-influenced sound of Alice Coltrane with that of flamenco music. The unaccompanied "Jesus of Nazareth" is a moving contemplation, marking Castaneda's spiritual devotion also felt deeply on his "Canto", on which his spouse Andrea Tierra delivers a stirring vocal. Vibraphonist Joe Locke augments the group on the highflying "Colibri" (also featuring Samuel Torres' cajon) and the optimistic ode "Song of Hope". Elsewhere the trio plays typically swinging jazz, but on the whole the music here is anything but typical.

For more information, visit [artistshare.com](http://artistshare.com). Castaneda is at Rose Theater Apr. 29th-30th with The Yellowjackets. See Calendar.

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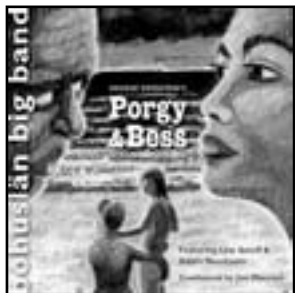
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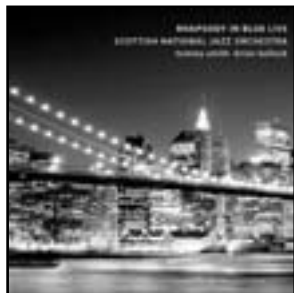
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Bohuslän Big Band (s/t)



*Rhapsody in Blue Live*  
Scottish National Jazz Orchestra (Spartacus)  
by Donald Elfman

It's still no surprise that George Gershwin, one of America's first 'serious' composers to be influenced by jazz, would continue himself to influence countless jazz musicians. The pieces he composed have proven themselves to be rich sources for interpretation. Here are two new additions to that lode, both offering surprises but for very different reasons.

The Bohuslän Big Band of Sweden, has, in some sense, decided to take the bigger gamble. Under the baton of New Yorker Joe Muccioli, the band presents a new recording of the Gil Evans arrangement of the music from *Porgy & Bess*. This setting of this music was, of course, immortalized in 1958 with Miles Davis as the featured soloist and it's quite a bit of chutzpah to do a new take on that seminal recording. It's to trumpeter Lew Soloff's great credit that he is able to present the piece with new shading and coloring. Soloff clearly understands the challenge and his brash and assured playing is a striking complement to the original conception. He soars stratospherically in some areas without ever compromising the essence of the great Gershwin music. Because of the new recording technologies, the subtle yet well-defined shape of Evans' approach can stand out and also allow for a greater presence for drummer Adam Nussbaum. Thus, this recording has newly delineated lines and colors - hear how Nussbaum deftly pushes Soloff in "Summertime". It's by no means an entirely new reading but it's a beautifully recorded concert of a major piece of the jazz repertoire.

The Scottish National Jazz Orchestra recording is something else again. This truly is a reimagining of a classic score. Saxophonist Tommy Smith has expanded what was originally a 15-minute piece - the original *Rhapsody in Blue* was premiered by Paul Whiteman in 1924 with an arrangement by classical composer Ferde Grofé - and turned out a nearly 54-minute showpiece for the whole orchestra, complete with big band solo space for all the sections of this knockout ensemble. Smith utilizes the tunes and sections of the original work but reorders and reshapes them. He has as his featured piano soloist the remarkable Brian Kellock, recipient of England's Top Jazz Pianist Award. Both he and Smith have worked out truly dazzling ways to keep this work alive - in fact, to reinvigorate it. As a beautiful example of how this is done, at around 17:34 into the work Kellock takes off on a madly inventive stride piano variation of the main melody and is soon joined by trumpeter Tom MacNiven for a spirited duo; when MacNiven pulls out Kellock is again at the forefront for a straightahead solo with rhythm. And then the orchestra returns and the piece keeps growing. (The booklet has a great soloist timeline guide, too.) As annotator Rob Adams suggests, this new recording is, in its own way, an extension of the original subtitle of this piece: "An Experiment in Modern Music". The audacity of the new experiment is that it takes very familiar material and makes it work nearly 90 years after its conception!

For more information, visit [vara.nu/bohuslan](http://vara.nu/bohuslan) and [spartacusrecords.com](http://spartacusrecords.com). A class, "Gershwin & Jazz", with Bill Charlap is at Jazz at Lincoln Center Mondays. Visit [jalc.org](http://jalc.org).

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**In Concert at The Old Mill**  
**Dick Hyman (Sackville)**  
by Ken Dryden

During his lengthy professional career, pianist Dick Hyman has been a first-call studio player for many kinds of music, in addition to being able to play any style in the history of jazz. As well as being a sideman with Benny Goodman, Hyman worked in a duo with the late cornetist Ruby Braff, played pipe, Hammond and theater organs, along with taking part leading various size jazz ensembles and creating soundtracks for several Woody Allen films. But Hyman's greatest strength is in a solo piano setting, where his imagination and considerable chops are best displayed.

This 2007 solo performance at the Old Mill Inn in Toronto is a typical outing, a mix of standards, time-tested jazz compositions, originals and even modern pop. No matter how many times standards have been recorded, Hyman manages to find fresh paths, with intricate improvisations that never get carried away, such as in the rhapsodic treatment of "I Can't Get Started". In "Stompin' at the Savoy" the pianist incorporates a hip bassline reminiscent of the one he used in his interpretation of Fats Waller's "Bond Street" while his lightly swinging setting of "All the Things You Are" has its share of Art Tatum-like runs.

The pianist includes two original miniatures, both previously recorded in the studio for *Dick Hyman's Century of Jazz Piano* (recently reissued by Arbors). The relaxing "Ocean Languor" is a reflective ballad with flashes of Bix Beiderbecke's works for piano while "Pass It Along" is imbued with the stamp of Swing Era great Teddy Wilson, with whom Hyman studied in his youth after winning lessons in a contest. Perhaps the most surprising track is Hyman's arrangement of the Beatles' "Blackbird", which he transforms from a quiet ballad into a breezy swing vehicle.

For more information, visit [myspace.com/sackvillerecords](http://myspace.com/sackvillerecords). Hyman is at Allen Room Apr. 16th-17th as part of a Fats Waller Tribute. See Calendar.



**Playing in Traffic**  
Steve Swallow/Ohad Talmor/Adam Nussbaum  
(Auand)  
by Lyn Horton

Recorded at the 2008 Xopana Festival in Madeira, Portugal, *Playing in Traffic* begins with its title tune and a rhythmic walking line from electric bassist Steve Swallow's nimble fingers. Drummer Adam Nussbaum follows with rapid stick and brushwork and tenor saxophonist Ohad Talmor folds into the rhythm with precise staccato phrases. This bouncy cut introduces a body of music that becomes nostalgically tuneful, simultaneously demonstrating focus and integrity.

Talmor is a master at making melody his subject matter. He exhibits complete confidence in his

improvisations as he moves through a lilting expressive spectrum, touching only occasionally on a steady upbeat tempo. In "Three Two You", his playing is relaxed and Paul Desmond-like. In the intro to "Days of Old", he plays the purest of tones to shape a melody out of which slides one of Swallow's solo interludes. Talmor fills "Here Comes Everybody" with separated phrasings in keeping with the heaviness of the beat, but turns immediately inward in "Quiet Inside" and "Undress Under Duress" to extract fluid, tender, embracing lines. "Too" rolls out a duo conversation between bass and tenor that is all too short, but demonstrates how well the two can interact.

The drums and bass never wander away from the center that the tenor constructs, except for the brief offbeat abstract improvisation from Nussbaum and Swallow midway through the record. They revere the horn's lead in the musical portrayal of moods. On "Days Of Old", Swallow illustrates his own awareness of quiet and gentleness in a brief solo and in "Quiet Inside", he trails off Talmor's high- to low-pitch swings. Nussbaum displays a seemingly endless vocabulary for establishing a warm and laid-back atmosphere as he taps the skins with his hands in "Warmer in Heaven", lithely uses mallets for "More Nuts" or creates swells of sibilance on the aforementioned "Undress Under Duress".

*Playing in Traffic* closes as it opens with "Up Too Late", Swallow mapping out the pulse, Nussbaum snapping the sticks right behind him and Talmor percolating with his horn one final time.

For more information, visit [auand.com](http://auand.com). Talmor is at Jazz Gallery Apr. 28th. Nussbaum is at Zankel Hall Apr. 7th as part of the James Moody 85th Birthday Celebration. See Calendar.



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**Bare Bones**  
**Madeleine Peyroux (Rouner)**  
 by Marcia Hillman

This new offering by vocalist Madeleine Peyroux is her third in the last four years and most personal since she was involved in the writing of all 11 tracks and providing lyrics that are highly introspective. Peyroux also accompanies herself on acoustic guitar throughout. Her core band is Jim Beard (piano and Wurlitzer), Dean Parks (electric guitar), Larry Klein (bass) and drummer Vinnie Colaiuta, with additional instrumentalists on some of the tracks, including Larry Goldings (both Hammond and Estey organs), Carla Kihlstedt (violin) and vocal backing on one track ("You Can't Do Me") by Luciana Souza and Rebecca Pidgeon.

Peyroux works with several co-writers on *Bare Bones*: Julian Coryell, Walter Becker of Steely Dan fame, Joe Henry, David Batteau and CD producer Klein; she also wrote both words and music on "I Must Be Saved". The combination of talents leads to an extremely moody album. Emotionally, the lyric and musical messages run from the positive "Instead", sounding like a song that could have been done in the '20s (whose message is that of a 'half full glass' rather than a 'half empty glass'), to expressions of loss like

"River Of Tears" and "Love and Treachery". The album seems autobiographical, as if Peyroux has stopped to take stock of where she is at this point in her life - and don't let the negative-sounding album title lead you astray (a line from the title track is "But in these bare bones / I guess there's something lovely after all"). There is a positive thrust to her lyrics that is a change from her previous offerings, which have mostly been of a melancholy nature. "I Must Be Saved", with lyrics like a laundry list, is the most indicative of where she is philosophically.

The music goes from folk (perhaps due to her acoustic guitar accompaniment) to country (the appearance of both violin and pedal steel guitar) but Peyroux manages to pull it all together. This is a storytelling album, a mission at which Peyroux excels. Whatever tale she is telling, she does it with the 'little girl' quality of her vocal, which lends itself most ably to the honest unfolding of the album's stories. An additional and helpful bonus is the insert containing all of the song lyrics. Each track on *Bare Bones* is a little gem and a listener is sure to find one or more that will resonate within them.

For more information, visit [rouner.com](http://rouner.com). Peyroux is at Blue Note Apr. 27th-30th. See Calendar.



**Free At Last**  
**Tobias Gebb & Unit 7 (Yummy House)**  
 by Terrell Holmes

On his latest release, *Free At Last*, drummer Tobias Gebb shows great depth and maturity as a composer and arranger. This recording is a balanced mix of originals and standards, from various musical genres, combined to produce rich sounds and vibrant colors.

Veteran altoist Bobby Watson and young tenor lion Stacy Dillard take star turns on the brisk "Blues for Drazen", one of several tunes with a hardbop pedigree. Joel Frahm's gritty tenor, Joe Magnarelli's fluttering trumpet and Mark Gross' shoulder-weaving alto do a delightful boogaloo on the mischievous "Spitball". Watson's lamenting alto and Dillard's consoling tenor have a lovely dialogue on "You Don't Know What Love Is". The leader doubles on drums and castanets, giving the tune a distinctly Latin flavor.

Gebb's passion comes through on the elegiac, heartfelt title track, inspired by Barack Obama's election as president. Frahm is at his bluesiest here, playing tenor with a strong gospel feeling. The clever "Softly As In a Morning Contemplation" seamlessly blends the songs "Softly As In a Morning Sunrise" and "Contemplation", tunes associated with the great pianist McCoy Tyner. Dillard grooves on the tenor, clear as a bell and Watson is right after him on alto, as pianist Eldad Zvulun, acting as the song's conscience, comps steadily. Gebb's splendid arrangement of the Beatles' "Tomorrow Never Knows", with Neel Murgai's robust sitar, shows just how perfectly suited the song is to the jazz idiom.

Although the styles here are time-honored, Gebb and his bandmates make them sound as new as a freshly opened LP. There's nothing overly complicated or outsized on *Free At Last*. Tobias Gebb simply chose a diverse roster of songs, gathered a group of fine players and the result is some great jazz.

For more information, visit [triowestmusic.com](http://triowestmusic.com). This band is at Smalls Apr. 14th. See Calendar.

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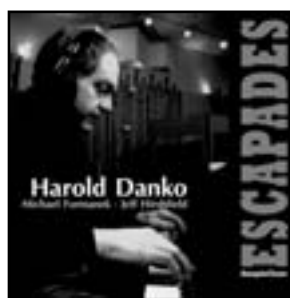
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**Escapades**  
 Harold Danko  
 (SteepleChase)

by Francis Lo Kee



**Gone**  
 Rich Perry  
 (SteepleChase)

Pianist Harold Danko is well known in the jazz education field as chair of the Jazz Studies Department at the Eastman School of Music. One would suppose that, while taking his educational work seriously, this 'steady job' allows him to pick and choose the best moments for creative musical statements. Two recent CDs - *Escapades* (piano trio) and *Gone* (with tenor saxophonist Rich Perry's Quartet) - display the scope of his artistry.

Danko's approach is one of subtlety and sophistication, not of pyrotechnics (though his technical facility is formidable). He often takes a recognizable tune and changes the setting and mood to produce performances that are pleasantly surprising. For instance, Ahmad Jamal's "Poinciana" practically defines the heights of taste and refinement to which a piano trio can soar; on *Escapades*, Danko neither tries to out-groove Jamal or deconstruct the tune in an attempt to produce something revolutionary, content to play it as a gentle, graceful samba with Michael Formanek's bass as lead melodic voice and Jeff Hirshfield's perfect rhythmic underpinning. There are also tunes associated with hornplayers such as Kenny Dorham's "Escapade" and "Brown's Town" and Joe Henderson's "Serenity", all receiving treatments that suggest what Bill Evans might have done had he approached these gems of the Blue Note era. "All the Things You Are" has been played a million times, by thousands of jazz artists, but here Danko plays it with a lilting 6/8 feel that focuses the performance on his melodic imagination within the new rhythmic challenge. Inside the pianist's relatively short (less than 5 minutes) rendition, he unfolds a universe of new possibilities.

On Rich Perry's *Gone*, Danko carefully and skillfully gives a lot of space to the leader's sound. On "Gone with the Wind", he is silent for significant stretches, allowing Perry's improvisation to manifest rhythmic and melodic dexterity. Much has been written about the long-standing work of this particular quartet (with bassist Jay Anderson and drummer Jeff Hirshfield) but the creative synergy between saxist and pianist cannot be mentioned enough. The way Danko hangs on Perry's every musical word, choosing when to accompany or when to lay out is one of the great demonstrations of musical teamwork in recent jazz history. "Emily" is another good example: the piano chords are important to frame the tenor melody; they are equals. As the tenor finishes the melodic preamble, bass and drums enter and the focus is on a piano solo in a gently swinging 3/4 time. Danko shapes his statement perfectly, arcing back into an exceptional tenor lead, Anderson's solo leading perfectly back into the tune's opening feel. The CD concludes with Jimmy Van Heusen's "Nancy With The Laughing Face", a tune that may not have been performed as much as "All the Things You Are" but certainly recorded by its share of legends like Sinatra, Coltrane and Cannonball. Perry's version holds its own and then some alongside these heavyweights.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Danko is *The Kitano* Apr. 23rd-24th with Teddy Charles. Perry is at *Iridium* Apr. 6th with John Fedchock and *Two Boots* Brooklyn Apr. 9th with Christian Finger. See Calendar.



**CocoNino**  
 Gato Loco (s/r)  
 by Martin Longley

On their MySpace page, Gato Loco describe themselves as Death-Danzon. Well, that's certainly a part of their pan-Latin mangling. Or how about "avant mambo"? Or "a giant tarantula dancing with a woman in slow motion"? Yes, of course.

Stefan Zeniuk is the ringleader. A barely-controlled chaos is the sprawling combo's accustomed state and their pressing task for this album is to harness that raucous, celebratory atmosphere. At 35 minutes, it's a short blast, but eight tracks make up "CocoNino" itself, which is a rabble of a suite, dashing through a variety of complementary style-graftings.

The electric guitars of Mike Gamble and Clifton Hyde provide a significant amount of grit, recalling the retro-extreme Latin projects of Marc Ribot, part '50s reverb and part frazzled rock from a few decades later. Unavoidably, the horns are dominant, given that most of the 12-strong membership blow tough, ranging from Zeniuk's tenor and bass saxophones (plus bass clarinet), through trumpet, trombone, bass trombone and right down to a gruffly straining tuba. A three-man percussion battalion drives forcefully, from full kit to ratchet and, er, frog.

Zeniuk shapes a mottled glitz to disguise his leviathan's dancefloor glide as they parade across the decadent ballroom, exhuming vintage south-of-the-border stylings. The horns slur and slide, with no shortage of deep low end. The second 'movement' opens with a blubbery tuba, hinting at a New Orleans procession, but by the third part Gato Loco are acting as if Jamaican Ska is a Latin sub-division.

The solos don't over-extend themselves. There's a swift procession of pointed displays. On the fifth episode, Hyde's acoustic guitar picks light web-strands amidst heavy horn interference. The sixth section boasts a notably strong tune, riffing all the way to TV themeland. Next, the drums get low and we're lost in Brazil, Trinidad or Transylvania. Hurling on regardless, the "CocoNino" climax is sustained until the closing part's wind-down.

For more information, visit [gatolocomusica.com](http://gatolocomusica.com). This band is at *Bowery Poetry Club* Apr. 24th. See Calendar.

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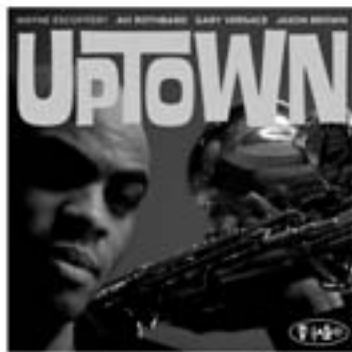
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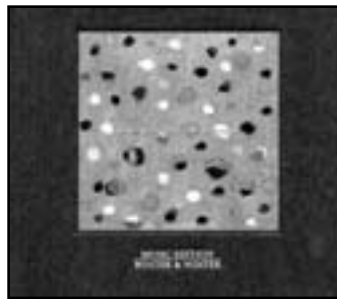
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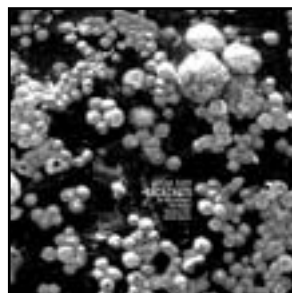
**Tell Me Everything**  
Ernst Reijseger (Winter & Winter)  
by Kurt Gottschalk

The German label Winter & Winter has a beautiful way of capturing senses of place and preserving them in elegant, corrugated covers. From audio travelogues through Cuba and Trinidad to Sardinian vocal music, the albums feel like books for your ears.

Ernst Reijseger, a central figure among the Amsterdam players swimming in the Instant Composers Pool, has had a productive relationship with the label. On his solo recital *Tell Me Everything* he continues his series of Italian in situ recordings with a solo set supplementing the voice of the cello with a menagerie of birds. Recorded at La Commenda di San Eufrosino Volpaia in Tuscany, it's a curious sort of recital for a chattering aviary. Unlike recent recordings-with-birds by Evan Parker or Miya Masaoka, for example, Reijseger does not seem to be playing along with the aviary or even necessarily for them. The 13-track session has a formal feel, compositions by fellow cellist Tristan Honsinger, composer/pianist Fumio Yasuda and Reijseger himself, played solo, beautifully and seemingly straight through. At times the birds quiet down and Reijseger in turn gives them the spotlight on occasion, but there seems to be more happenstance than anything in the solo/sonata.

It shouldn't be left without saying that Reijseger's playing here is remarkable. The subtlety and dynamism in his playing is astounding; he's a master among cellists and an unusual conceptualist. His Winter & Winter works aren't to be missed.

For more information, visit [winterandwinter.com](http://winterandwinter.com). Reijseger plays solo at Weill Recital Hall Apr. 17th. See Calendar.



**Speak Easy: Backchats**  
Ute Wasserman/  
Phil Minton/Thomas  
Lehn/Martin Blume  
(Creative Sources)



**Somethingtobesaid**  
John  
Butcher  
Group  
(Weight of Wax)

Electronic instruments have been part of improvised music for over 40 years and the availability of digital tools as part of the sound palette is something that can clearly be beneficial. Electronic improvisation and sound art generally refer, at this stage, to forms produced with ones and zeroes rather than the mutable and cranky nature of analog signals. But there are a number of electronic musicians who employ the glitchy circuits of yore, including German synthesizer artist Thomas Lehn, who mostly plays the EMS Synthi-A portable synthesizer (first produced in 1971). Two new discs from the cooperative Speak Easy and John Butcher's octet showcase Lehn's work in a variable slice of electro-acoustic ensemble playing.

Speak Easy is a quartet consisting of Lehn,

percussionist Martin Blume and voice improvisers Ute Wassermann and Phil Minton. *Backchats* is the group's first disc, though a 2008 Cologne performance was issued on the DVD *Speak Easy: The Loft Concert* (Pavel Borodin). The curious thing about electronic music in the '50s-60s was its ability to mimic and expand upon the sonic vocabularies associated with instruments and, in some cases, the human voice. In the sounds produced by Wasserman and Minton, this lineage is extended into the realm of free improvisation - trombone or trumpet multiphonics, guttural arco bass scrabble and the like are lent the skewed immediacy of vocal whims. Wasserman's split-tone throatiness and wide interval leaps recall Albert Mangelsdorff or Axel Dörner, also becoming at times inseparable from Lehn's sputtering fuzz and ricocheted patter. Spikes and curves could be attributable to Wasserman's ear-splitting whistles or the knobs and circuits of an archaic synth. Blume and Minton provide a constantly shifting, lower-toned rattle and give the music pan-rhythmic force and bat-out-of-hell drive. *Speak Easy* are an incredible quartet, especially when given over to the whole and ignoring the particulars.

*Somethingtobesaid*, Butcher's large ensemble work, is an ambitious project from a saxophonist whose art tends to isolate the small sound and expand its area. The nine-part title suite represented on this disc was commissioned by the Huddersfield Contemporary Music Festival and is intercontinental in scope - American percussionist Gino Robair and bassist Adam Linson and Australian harpist Clare Cooper complete the ensemble, which otherwise represents the UK, Germany and Austria. *Somethingtobesaid* weighs heavily on electronic and (importantly) electronic-like sound, employing turntables (courtesy of Viennese artist dieb13), Robair's sometimes motorized, sometimes blown "energized surfaces" and the digital electronics Linson uses to augment his string work. Butcher adds pre-recorded electronic sounds and voice fragments from an answering machine to act as signposts and orchestrate the ensemble. Compared (perhaps boldly) to a record like *Backchats*, Butcher's suite has a clear compositional sway behind it - the fluff of exhalation acting like a pedal point, which leads into gestural crashes on piano strings and gongs before petering into bowed and plucked skitter. *Somethingtobesaid* feels cyclical, though exact intervals aren't really the point. Returning voice patterns and areas of mass are springboards to lightness and detail that, on the surface, might not amount to much 'compositionally', but in literal practice center a range of diverse and complementary actions.

For more information, visit [creativesourcesrec.com](http://creativesourcesrec.com) and [johnbutcher.org.uk](http://johnbutcher.org.uk). Thomas Lehn is at The Stone Apr. 14th and Roulette Apr. 17th. See Calendar.

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*The Quintessence (1948-1959)*  
Dave Brubeck/Paul Desmond (Fremeaux & Associates.)  
*Take Five* Sachal Studios Orchestra (Sachal Music)  
*QSF Plays Brubeck*  
Quartet San Francisco (ViolinJazz)  
*1975: The Duets*  
Dave Brubeck/Paul Desmond (A&M-Verve)  
*Jazz at Oberlin*  
Dave Brubeck (Fantasy/OJC-Concord)  
by Andrew Véléz

Hail, Brubeck! Most recently David Warren (Dave) Brubeck added Kennedy Center Honors to the acclamation he has received for his contributions as composer, performer and humanitarian. Nearing 90, he is one of the last surviving masters of a seminal era in jazz. He remains as active as ever as composer and performer in jazz, classical and sacred music while continuing to prove that creative jazz and popular success can coexist.

*The Quintessence* is subtitled "The Unpredictable Alliance Between the Loner and the One They Couldn't Classify". This double-disc collection of Brubeck and saxophonist Paul Desmond's performances together and apart, from 1948-1959 in San Francisco, New York and Los Angeles, offers a rare opportunity to hear a rare mix of early explorations in live solo and group performances. For instance the opener, a 1948 take on "How High the Moon" by the Brubeck Octet, has Desmond's alto saxophone sounding not nearly as quite as liquid as it would in the future. We also get a taste of Cal Tjader's drumming, although he would soon depart the group. A 1953 go at that same tune finds Brubeck noodling in bits of "Ain't She Sweet" and already evincing the innovative time signatures for which he was already becoming famous. This collection is a tasty mix as the pair roam with various groups from standard rep to such classics as Brubeck's "In Your Own Sweet Way" and Desmond's "Take Five".

Clearly Brubeck's mega-hit "Take Five" has become a part of the universal musical language, traveling as far as the Sachal Studios Orchestra of India. Their energy level is astounding on this salute to the 50th Anniversary of the *Time Out* album as well to bossa classics. The orchestra's version of "The Girl From Ipanema" starts surprisingly in a burst of high speed from violins before gradually slowing and shifting the mood with some tangy accordion and guitar. The use of traditional instruments such as Tanvir Hussain's sarod and Nafis Khan's sitar, backed by a pulsating string section, have a total ear-opening effect. They create something that is as much a celebration of traditional Indian music and instrumentation as it is of a jazz classic.

The Quartet San Francisco's *Plays Brubeck* offers more freshness to be found in the oeuvre. With the exception of "Take Five", all the tunes on this set are Brubeck's own. The arrangement of "The Duke" by cellist Matt Brubeck (the pianist's youngest son) is typical of the lighthearted merriment evident on a set that often has the feel of an updated classical minuet while "Three to Get Ready" has a kind of loopy and totally beguiling waltz ambience. Dominated by violins (Jeremy Cohen and Alisa Rose) and viola (Keith

Lawrence), "Take Five" is a lively if stately waltz. "Blue Rondo a La Turk" has an agreeable urgency, the tempo building without ever becoming strident and interspersed with mellow oases.

These enjoyable diversions only add to the pleasure of rediscovering 1975: *The Duets*. As great as some of their groups proved to be in the years they played together, these later duets between Brubeck and Desmond are something special. The mix of the pianist's creative time signatures and inclination to heavy chords with the saxophonist's glowing tone and melodic ease yielded what became a favorite recording of both. The poetic "Koto Song" is an example of their special magic together. It begins with both dropping in random sounds, creating an air of mystery, until they seemingly wander into the melody. They similarly take their time finding their way to the heart of "These Foolish Things", Brubeck leading in quietly with a piece of the familiar tune and Desmond riffing off of it gently. It's call and response that's quiet, musing as they intuitively pick up what the other is putting out. The final tune is a live performance of "You Go To My Head", which was the original inspiration for the album. Again Brubeck states the melody and Desmond restates it as Brubeck supports him softly. The rising and falling sounds, gentle tempo, unhurried and unexpected inflections with easygoing solos all speak of a profound level of emotional communication.

As essential in the Brubeck canon as *The Duets* is Brubeck's 1953, self-taped breakthrough album, *Jazz at Oberlin*. The roughness of his thunderous chords spilling over and building harmonically as Desmond picks up the melody of "These Foolish Things" is early evidence of how perfectly they complemented each other. Exuding high energy, their simultaneous improvising at breakneck pace completely detonates "Perdido". Brubeck's playing evolved into something more nuanced in later years, but here it's his raw energy that repeatedly evokes roars and applause throughout. (At the time it was another Brubeck innovation to bring live jazz to a college audience setting.) Desmond's riffing on "Stardust" is especially gorgeous as Brubeck simmers down, albeit while exploring odd time signatures. Those, such as five, seven or nine beats per bar, were to become an enduring musical signature. On "The Way You Look Tonight", Desmond's swinging inventiveness provides the launching pad from which Brubeck gets into myriad changes that may leave you breathless. Of this seminal album Brubeck simply said, "I like this recording and so did Paul." You will too.

For more information, visit [fremeaux.com](http://fremeaux.com), [sachal-music.com](http://sachal-music.com), [quartetssanfrancisco.com](http://quartetssanfrancisco.com), [veroemusicgroup.com](http://veroemusicgroup.com) and [concordmusicgroup.com](http://concordmusicgroup.com). Brubeck is at 92nd Street Y Apr. 14th. See Calendar.

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**Calima**  
Diego Barber  
(Sunnyside)



**Mamasaal**  
Samo Salamon/  
Aljosa Jeric Quartet (s/r)

by Tom Greenland

Saxist Mark Turner, a notable bandleader and distinctive voice in his own right, has been especially effective as a co-contributor on diverse projects. On *Calima* and *Mamasaal*, he matches wits and skills with an international cast.

*Calima* is Canary Island-born guitarist Diego Barber's debut release, blending jazz, classical and flamenco influences into an original hybrid. His acoustic fingerstyle technique combines sweeping arpeggios, open-string chords, fleet pizzicato runs, funk-bass slaps and pops, as well as the falsetas (improvised interludes), chordal embellishments and tremolos of flamenco. His writing is predominantly modal, based on vamps in guitar-friendly keys. Joining Barber and Turner are bassist Larry Grenadier and drummer Jeff Ballard, fleshing out his musical vision with supple sensitivity. Turner's dry, slightly singed tone meshes well with the guitar on unison lines and during "Piru"'s tandem blowing section. Although generally curtailing his solos to serve the song, the tenorist makes strong statements on "Lanzarote", raising a quick head of steam with short, chain-linked figures, and on "Air", where his blazing lines subside suddenly, as if evaporating. The 20-minute closing track also features Grenadier's bowed, cello-like bass and Barber's climbing chords and treble melodies that sustain interest and mood.

*Mamasaal*, another international alliance, teams Turner and bassist Matt Brewer with two Slovenians: guitarist Samo Salamon and drummer Aljosa Jeric. This is a more democratic effort, documenting mutual chemistry developed through touring. Unassumingly charismatic, Salamon composes and improvises with unforced originality. "Night Thoughts" and the M-Base influenced "Make the Duck Sound" exhibit his interactive comping and eccentrically logical solos that create complex architecture from deceptively simple elements; his turn on "Happy Girl" contains flashes of casual brilliance. Jeric, the other principal composer, is highly interactive, especially with his percussive counterpoint on "High Heels". Brewer enjoys generous solo space, delivering with consistent drive

and Turner is an equal partner here, seamlessly doubling lines with Salamon and improvising adventurously. On "High Heels" disparate fragments gradually coalesce into a comprehensive statement while on "Little Eva", his tightly inscribed turns invite rhythm section responses. "Night Thoughts" also uses space effectively, concluding with gentle grace but on "Pale But Beautiful" he mixes it up more, as if musing over the harmonic implications, then unloading dense torrents of clustered sound. With "Happy Girl" short fragments spin out into elongated lines, Turner's tone growing huskier with intensity, winding down at last with sparse off-beat hits.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com) and [samosalamon.com](http://samosalamon.com). Mark Turner is at Jazz Gallery Apr. 7th with Johnathan Blake, The Kitano Apr. 10th with Dan Tepfer and Jazz Standard Apr. 14th with Jeff Ballard. See Calendar.



**5000 Poems**  
Steve Swell Slammin' The Infinite (Not Two)  
by John Sharpe

There was a time when the addition of a chordal instrument such as piano to a horn-led free jazz quartet would have been viewed as a nod to the mainstream. But not the case now and especially not when the pianist in question is John Blum and the group is trombonist Steve Swell's Slammin' The Infinite. Underground legend Blum stays on board for their fourth outing after his guest appearance on *Live At The Vision Festival* (Not Two, 2008) and it pays dividends.

Although a studio date, the fulsome 76-minute playing time permits a stretching out as if in performance. Part of Slammin's appeal lies in the trademark simultaneous blowing by Sabir Mateen's mellifluous reeds, ever ready to spiral beyond the treble clef into stratospheric falsetto, and the leader's rough-hewn yet finely nuanced trombone, bolstered now by Blum's careening piano. Even when not soloing the pianist's controlled abandon demands attention. On bass Matt Heyner breathes life into riffs, quickly deconstructed once ingrained on the listener's consciousness and plots more abstract musings with bow in hand while drummer Klaus Kugel drives the ensembles yet also explores texture, as in his shimmering feature on "The Darkness Afoot".

In its round of solos, "Not Their Kind" introduces the band, with Mateen's opening foray, forged from concentrated tonal distortions, culminating in a dog-bothering whistle, a particular statement of intent. Notwithstanding Swell's punchy heads, "The Only Way...Out" could almost act as their manifesto: freeform ensembles spawning tension and release via energetic outpourings until a cathartic resolution. Further quicksilver interplay is everywhere: framed by the buoyant counterpoint of the two "Sketches" while "My Myth Of Perfection" contrasts dark mournful voicings with slow burning passion.

The album title alludes to a Walt Whitman essay suggesting that great art comes through perseverance, but, in fact, Swell's success rate is consistently high and with *5000 Poems* the trombonist smashes another home run.

For more information, visit [nottwo.com](http://nottwo.com). Swell is at Alain Kirili's Loft Apr. 11th and I-Beam Apr. 24th. See Calendar.



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*How High The Moon:*

*Hits & Rarities From The Wizard of Waukesha*  
**Les Paul & Friends (Fantastic Voyage-Future Noise)**  
by George Kanzler

His name is on the classic Gibson guitar and his role in the development of the electric guitar, as well as in the creation of multi-track recording and overdubbing, is indisputable. But even though he spent the last two-plus decades of his life holding forth, as much as raconteur as musician, on Monday nights (Fat Tuesday's and, later, Iridium), Les Paul, who died at 94 last summer, won't be remembered as a jazz musician. His musical tastes ran closer to another Wisconsin native, Liberace, than to any jazz immortals, including Nat 'King' Cole (in his role as jazz pianist), with whom he appeared as part of a band at the inaugural Jazz at The Philharmonic concert in 1944.

Paul was a very good jazz guitarist - the best evidence, two tracks from that JATP concert, can be heard on *Pickin' & Swingin' 1937-1947*, the last of these three CDs - but his muse beckoned him in other directions, mainly toward the multi-tracked guitars and vocals of Les Paul & Mary Ford, a pop hit-making machine in the pre-rock '50s producing Top Ten jukebox and radio hits like "Mockin' Bird Hill", "How High the Moon", "Vaya Con Dios" and "Hummingbird". By himself - more correctly his many, overdubbed, selves - Paul also produced instrumental hits ranging from the jazzy "Lover" and "Caravan" to the accordion standard "Lady of Spain" and other novelties. Throughout those hit years, copiously documented in the 52 tracks of the two CDs, *The Capitol Years 1948 - 1952* and *1953-1958*, Paul exploited the gimmicky aspects of his electric guitar and overdubbing: fast overlapping runs, tinkly chiming and, most gratingly, a penchant for making his guitar sound like a calliope or cheap electric keyboard. Like Liberace, he seems to have enjoyed dazzling listeners more with technical flourishes and wow-inducing tricks than with musical substance. In short, there was a lot of the cornball in those records. Pre-rock pop of the '50s doesn't hold up well, although the jazz-pop of the era does. Paul and Ford made some good and a lot of forgettable, pop records, but they didn't approach the best jazz-pop of the time and listening to so many of their sessions back-to-back can be excruciating unless you have a thing for nostalgia.

To hear how good Paul could be with singers, in a less gimmicky way, try the early stuff on the third CD, where Helen Forrest, the big band singer, is more memorable and hip, in "Baby, What You Do For Me" with Paul's Trio, than is any Mary Ford vocal. Paul's straight, jazz-inflected electric guitar is also a perfect foil for Bing Crosby, The Andrews Sisters and even The Delta Rhythm Boys, a black harmony group. The CD also has early, countrified Paul, recording as Rhubarb Red and tracks by his jazzy trios of the later '40s, where he indulged in Western Swing as well as a non-overdubbed "Caravan", superior to the Capitol hit version, which shows off his jazz chops almost as well as his solos on the JATP tracks. It all makes the early music on Disc Three a tantalizing glimpse of a different Les Paul, a guitarist more interested in jazz than technical wizardry.

For more information, visit [futurenoisemusic.com](http://futurenoisemusic.com). The Les Paul Trio and guests is at Iridium Mondays. See Regular Engagements.



## BOXED SET



*Debut: The Clef/Mercury Duo Recordings 1949-1951  
Oscar Peterson (Clef/Mercury-Verve)  
by Ken Dryden*

Piano giant Oscar Peterson's professional career spanned approximately 60 years and produced a prolific amount of recordings, though most of what he waxed during his first two decades was for labels launched by jazz impresario Norman Granz. But Peterson's early duo recordings have been neglected during the CD era until this comprehensive, three-CD set of his duets with Ray Brown or Major Holley made between 1949 and 1951.

While the story of how Granz discovered the phenomenal young pianist has been told in various ways, the producer sought to gain greater exposure for him by featuring Peterson on stage in the United States. Being a Canadian, Peterson was unable to perform legally in the US due to work restrictions on foreign visitors, but Granz solved that problem by providing the pianist a ticket to his 1949 Jazz at the Philharmonic concert at Carnegie then announcing him as a surprise guest, pairing him with the

virtuoso bassist Ray Brown, as a planned trio with Buddy Rich failed to materialize after the drummer was drained following his earlier set. Peterson stole the show with his three featured numbers with Brown, who was not only a magnificent timekeeper but also a significant foil for the newcomer. Disc One consists of their complete 1949 set and a return performance the following year, with Peterson's driving "Carnegie Blues" and a previously unissued "Tea For Two" being highlights. Given the age of the source material, the sound is surprisingly good.

Seven duo sessions would take place over the next year-and-a-half, five with Brown and two with Holley; Disc Two includes sessions with each. The first formal meeting with Brown produced a hit record of "Tenderly", which combined just the right mix of swing, technique and elegance. Peterson's lively "Debut", flashy "Oscar's Blues" (both with Brown) and blazing bop vehicle "Nameless" (the latter with Holley) never became widely known but revealed his promise as a composer. The pianist's first encounter with Holley included 13 other tracks; like Brown, Holley was not relegated exclusively to a supporting role but provoked Peterson with his inventive lines, particularly showing off his abilities in the still-popular Latin favorite "Tico Tico". Although "I'll Remember April" is often performed by boppers at a blazing tempo, Peterson and Holley opt for a slow, dreamy setting that works very well. Holley's potent bassline powers Peterson's energetic rendition of Johnny Hodges' neglected gem "Squatty Roo", though there is some noticeable deterioration in the source material for this track.

The third disc, except for two selections, is all Brown. "Caravan" would become a staple in

Peterson's repertoire and this early effort is full of flash while swinging like mad, with Brown matching the pianist's virtuosity throughout the performance. Peterson's choppy "Salute to Garner" mimics the style of the popular pianist without sounding overly imitative while his dramatic setting of "Dark Eyes" may seem a bit excessive during the introduction but quickly settles into a swinging manner. Bob Haggart's "What's New" was still a relatively recent work and had not yet become a standard; the duo's treatment blends improvisation with its elegant theme in a satisfying way. "How High the Moon" was already a feature in the repertoires of most jazz musicians by 1950, yet Peterson restrains himself from the furious tempo that many players preferred in order to show off. "The Nearness of You" and the waltz setting of "Laura" shimmer with beauty. Peterson's bluesy "Slow Down" lists Barney Kessel and Alvin Stoller present, though neither man is audible on this track. Holley takes Brown's place for the frenetic "Lover" and the previously unissued "There's a Small Hotel".

Peterson continued to work regularly with Brown in a trio setting until the mid '60s and they reunited over the decades (though they only returned to the duo format on two '70s recordings, one to back Ella Fitzgerald) until the bassist's death in 2002. Aside from the abrasive cardboard CD holders, this boxed set is first class: terrific liner notes by David Ritz, many vintage photographs, a complete discography plus reproductions of the original album jackets and notes. Consider *Debut* an essential Oscar Peterson collection.

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

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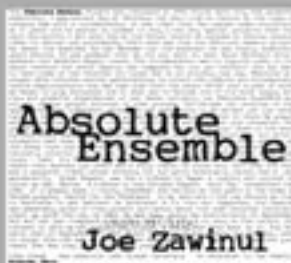
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 dir. KRISTJAN JÄRVI  
 SSC 1257

Joe's wish was that the Absolute Zawinul project be about the musician he had become, not the musician he was thirty-something years before. He was adamant that he did not want to hear more Birdland arrangements and Weather Report tunes. The collaboration was to explore some of the seven hundred-odd works Zawinul had composed but not yet realized. Joe did want to hear some of his favorite old tunes but in an entirely new way. Absolute arranger Gene Pritsker worked painstakingly to notate the complex and incomparably subtle improvisations Joe had laid down over the years. Joe wished for the project to be arranged so that it could be played with or without him. Gene Pritsker did this so well that at one rehearsal Joe yelled out "You stole all of my solos, what am I gonna play now?" Some of the most extraordinary music Joe Zawinul ever played were his introductions and after-thoughts laid down for this recording. In retrospect, they were Joe's gift to us.

**ZAWINUL**

**STAN GETZ-KENNY BARRON**  
**PEOPLE TIME**  
 THE COMPLETE RECORDINGS  
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 Box Set of 7 discs, 51 tracks



"In March 1991, Stan Getz and Kenny Barron played four nights of duets at Café Montmartre in

**GETZ-BARRON**

Copenhagen. The performances were miraculous. In the candid, poignant liner notes he wrote for the original release, Kenny recalled: "Stan played exceptionally well, giving every solo his all. But I noticed after each solo that he was literally out of breath." Each night, they played two sets. On the last night, they played one of the finest sets of the engagement—a parting gift of luminous inspiration. Yet afterward, Stan was in too much pain to continue and the second set was canceled. They played one more concert in Paris, Stan's final performance, and returned home, where he resolved to treat his illness with more conventional and aggressive means. He told Kenny that he hoped to tour again in the summer. That was the last time they saw each other. When Kenny called in May, Stan said he was feeling much better and that they would begin their next tour of Europe with a July 4 concert in Paris. He also spoke of how pleased he was with the Montmartre tapes.

Let that suffice as a cue to emphasize the obvious: Stan Getz is the emotional pivot of this music, but *People Time* and—to a far greater extent—*People Time-The Complete Recordings* are true duet performances. Kenny Barron's work here signifies not only a highpoint in his career but an insuperable, probably unique achievement in the annals of jazz piano."

(excerpt from Gary Giddins's liner notes)

\* 14 of the 51 tracks were initially released in 1962 as *People Time* a 2 CD album

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



**Birthday Live 2000**  
**Fred Anderson Trio**  
 (Asian Improv)

by Jeff Stockton



**21st Century Chase**  
**Fred Anderson**  
 (Delmark)

Of all the players who have come through Fred Anderson's training ground in Chicago, none has been more closely identified with him than drummer Hamid Drake. But as demand for Drake's services has grown, so has his time away from Chicago and it's drummer Chad Taylor who has filled the void. Not coincidentally, Taylor is behind the kit for these two birthday concerts, recorded nine years apart.

In 2000 it was the Fred Anderson Trio that commemorated the leader's 71st, with Taylor and Tatsu Aoki on bass. Labeled an "official bootleg" (and distributed in limited supply), *Birthday Live 2000* captures Anderson as a steamroller running roughshod over the bedrock rhythms established by Taylor's skilled work around the rims and Aoki's resonating neck-bending. The sound at times is rawer than we're used to from Anderson recordings. On "Track 1" the tenor has a metallic leading edge that infuses the playing with urgency and an element of danger. As the program continues, it's Anderson's authoritative blues-drenched sound and boundless creativity that whip Aoki and Taylor into shape.

In a time-honored tradition, Anderson celebrated his 80th birthday in a tenor battle with Kidd Jordan (six years his junior), Chad Taylor and bassist Harrison Bankhead in the rhythm section and guitarist Jeff Parker sitting in. The two couldn't be more complementary on *21st Century Chase*. Jordan likes to wander around the high end while Anderson does the heavy low-end lifting. "Part I" is long, just over 36 minutes, but it moves, with Parker's guitar bouncing off Jordan's flinty sax like marbles on kitchen tile. "Part II" features some electronic whistling that's probably Parker but could be Jordan and when Jordan interjects a few of Coltrane's licks, you get the feeling Anderson would never do such a thing, his own aesthetic having been too finely honed. The program closes with a tune dedicated to original AACM drummer Alvin Fielder and its funky groovy finish makes explicit the Chicago drumline that runs from Fielder through Drake to Chad Taylor.

For more information, visit [tatsuaoki.com](http://tatsuaoki.com) and [delmark.com](http://delmark.com). Chad Taylor is at Rose Live Music Apr. 12th with Marc Ribot. See Calendar.



**Pathways**  
**Dave Holland Octet (Dare2)**  
 by David R. Adler

Bassist Dave Holland's main creative vehicle has long been the Dave Holland Quintet, but in recent years he's launched a number of other groups, tweaking and expanding instrumentation while preserving something of the quintet's signature sound. On

*Pathways*, recorded live at Birdland in 2009, Holland takes another detour with the Dave Holland Octet, which splits the difference between his quintet and big band in terms of size, texture and orchestrated thrust.

Incidentally, Holland switched from ECM Records to his own Dare2 label in 2005 and the somber green and blue hues of his ECM album art have given way to Dare2's whimsical shapes and bright neons. But the music has remained consistently biting, a stew of stripped-down harmony and off-centered rhythmic attack that is well represented here.

Holland augments his core lineup - trombonist Robin Eubanks, saxophonist Chris Potter, vibraphonist Steve Nelson and drummer Nate Smith - with three additional horns. The first to be prominently featured is baritone saxophonist Gary Smulyan, who handles the main melody and first solo of the leadoff title track and returns on the lush, slow minor blues "Blue Jean". Altoist Antonio Hart channels Maceo Parker on Holland's "How's Never", a limping funk tune from the bassist's mid '90s Gateway repertoire. Trumpeter Alex Sipiagin contributes "Wind Dance", one of the set's most fulfilling pieces, rich in counterpoint and flute flourishes (via Hart). Potter's "Sea of Marmara", the other non-Holland highlight, weaves in dreamy atmospherics with soprano sax and muted trumpet.

Holland's writing tends to be punchy, vampy and bassline-driven and "Shadow Dance", the big sendoff, is a good specimen. Also figuring into Holland's big band repertoire, the tune has moments that subtly echo Duke Ellington's "Caravan". In a recent blog post, Holland cited the Ellington small groups as a key influence, so the shoe fits.

For more information, visit [daveholland.com](http://daveholland.com). Holland is at Birdland Apr. 20th-24th. See Calendar.

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**Out Front**  
Rufus Reid (Motéma Music)  
by Ken Dryden

Long a first-call bassist, Rufus Reid has played with numerous greats since arriving on the jazz scene in the early '70s, including Dizzy Gillespie, Thad Jones and Mel Lewis, Dexter Gordon, Lee Konitz, Art Farmer and Jimmy Heath, to name just a few, in addition to a number of dates as a leader. His fat tone and inventive lines add something to every record date and he is a capable composer and arranger as well.

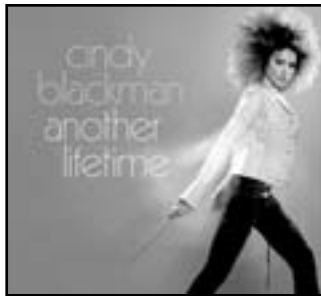
*Out Front* is Reid's ninth album as a leader but the bassist makes it clear in both the liner notes and the video group interview (a bonus MP4 file) that the music is a group effort rather than that of leader and sidemen. His accompanists are also top-shelf musicians. Pianist Steve Allee has been on the jazz scene for several decades, though he has only been getting wider exposure in recent years as a leader. Duduka Da Fonseca is known primarily for his brilliant Brazilian percussion as a member of Trio Da Paz and the numerous record dates in which he has taken part; on this occasion, he uses a full drumkit in a straightforward setting.

All three men contributed originals to the date. Da Fonseca's "Doña Maria" is an infectious blend of

Brazilian rhythm and postbop, with the former utilized to introduce the theme and to back Reid's solo and the latter as the main body of the arrangement. Reid's lush ballad "Reminiscing" opens with unaccompanied piano, becoming a shimmering waltz with the addition of bass and brushes. The leader's "Caress the Thought" is a multi-faceted mini-suite, taking the listener through many moods. Allee's "Ebony" is a tribute to Elvin Jones, a jaunty, strutting vehicle that recalls the late drummer's musical personality.

The trio also explores several well-known compositions, highlighted by their thoughtful setting of Tadd Dameron's beautiful "If You Could See Me Now". The bonus group interview complements Reid's liner notes and allows each player to discuss the inspiration to his compositions and how they evolved.

For more information, visit [motema.com](http://motema.com). Reid is at The Kitano Apr. 30th with Marvin Stamm. See Calendar.



**Another Lifetime**  
Cindy Blackman (Four Quarters Entertainment)  
by Terrell Holmes

Drummer Cindy Blackman has played with acts from Lenny Kravitz to Joe Henderson but it was Tony Williams, one of the greatest drummers of all time, who was her main influence. Blackman's dynamic new release, *Another Lifetime*, pays tribute to her mentor and friend and is centered primarily on Williams' role as a founding father of jazz-rock fusion.

The core quartet of Blackman, organist Doug Carn, electric bassist Benny Rietveld and guitarist Mike Stern interprets songs from the repertoire of Williams' seminal band Lifetime (featuring guitarist John McLaughlin and organist Larry Young, bassist/vocalist Jack Bruce joining later). There's a blistering intensity in their take on songs like "Where" (despite the tepid singing) and "Beyond Games". Stern is shrieking quicksilver on the guitar, Rietveld is outstanding on the bass and Carn adds nicely ominous and searing tones on the organ. Blackman divides one tune, "Vashkar", into three segments, each one expanding on the original and ending with "Vashkar-the Alternate Dimension Theory", a gripping amalgam of fusion and free jazz. "And Heaven Welcomed a King" and the galvanic improvisation "The Game Theory" are vivacious Blackman originals in the best tradition of Lifetime.

*Another Lifetime* also has an impressive lineup of guest players. Carlton Holmes' blazing synthesizer and Finn O'Lochlainn's guitar ignites "There Comes A Time". Living Color guitarist Vernon Reid, bassist David Santos and keyboardist Patrice Rushen team up on the excellent "Wildlife". And Blackman has an excellent duet with reed titan Joe Lovano on one of Williams' acoustic standards, "Love Song". While all of these performances are standouts, it's Blackman's powerful, relentless drumming that's the driving force.

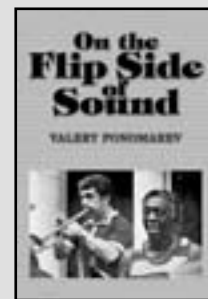
During a CD release gig at the Highline Ballroom last month, Blackman was joined by keyboardist Marc Cary, guitarist Aurelien Budynek and bassist Felix Pastorius for a high-energy set. The band played "Beyond Games", "Where" and "Wildlife" (Blackman added another favorite from Williams' songbook, "Vuelta Abajo"). Budynek adorned his solos with wah-wah sounds and smooth raga riffs. Cary dazzled on the

synthesizer and Fender Rhodes. Pastorius was a rhythmic dynamo who laid down lines as tough as leather. Blackman played so furiously that her drum kit moved toward the edge of the stage. She pulled it back and slapped the hi-hat cymbal like an annoyed parent scolding a child who won't stay still.

The band's energy level was admirable but when the songs started to blend into each other, the audience's attention span waned and people fiddled with their cell phones as the show wound down. Blackman and the band were good but, in the end, overwhelming.

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

## IN PRINT



**On The Flip Side of Sound**  
Valery Ponomarev (Authorhouse)  
by Russ Musto

Valery Ponomarev's autobiographical tome tells the fascinating tale of the life of a working jazz musician from a uniquely personal perspective. The Moscow-born trumpeter, who became the first native of his country to achieve jazz fame in the United States when he joined Art Blakey and the Jazz Messengers, narrates his life story with wit and candor. Beginning with his early days growing up under the Soviet regime of which he speaks with frank disdain, the author tells of his initial attraction to the trumpet upon hearing the bugle fanfares at his summer camp and his first exposure to jazz following his acquisition of a black market recording of the Messengers' *Moanin'* album.

The trumpeter's recounting of difficulties involved in learning the idiom, although similar in many respects to the experiences of young American artists growing up outside of major US jazz centers, is made that much more poignant due to the complexities involved in playing music so inexorably linked to an avowed enemy of his own state.

Ponomarev's chronicling of his early days in New York, playing weddings while looking for jazz work, also tells a common story, but his outsider's point of view often make his observations that much more acute. His tales of hanging out and sitting in at places like the Five Spot, Boomers and the Village Gate bring to life a bygone era that has been largely undocumented.

Of course it is the trumpeter's four-year tenure with Blakey that is the most interesting aspect of his career and thankfully it occupies the bulk of the book, describing in some detail just what it was like to be on the road with one of the busiest bands of its time and the family-like bond among the group.

The final section of the book, while not as compelling, does shine a light on the contemporary jazz scene. A chapter recounting a road trip with Benny Golson describes the growing popularity of jazz in Russia; another, in which the author has his arm broken by Paris airport security, relates the horrors of touring in a post-9/11 world.

For more information, visit [valeryponomarev.com](http://valeryponomarev.com). Ponomarev is at The Garage Apr. 6th. See Calendar.

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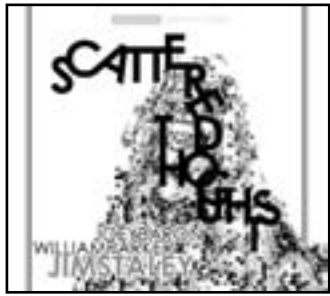
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Scott Reeves Quintet "Shape Shifter"  
and Manhattan Bones "Tribute"

- available at -  
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*Scattered Thoughts*  
Jim Staley (Einstein)  
by Kurt Gottschalk

Jim Staley's career has been either made by or hastened by (or more likely both) his work as a producer and promoter. He rarely performs outside of Roulette, the longstanding Downtown venue he oversees and appears there only a few times a year at best. His recorded output is largely limited to occasional releases on Einstein Records, the label run as a part of Roulette Intermedium. His work keeping Roulette afloat through four decades of changing landscapes in new music is to be championed, even if it means fewer people know him as one of the city's finest improvisers than otherwise might.

Staley excels at the duo, as evidenced by his longstanding partnership with Ikue Mori, and on the double CD *Scattered Thoughts* is heard in two excellent and very different, pairings. The first disc is an intriguing, long-form composition by bassist William Parker, performed with a prerecorded soundscape that collages disembodied voices (spoken and singing) against fragments of music and other floating sounds. Parker's large-scale works have an unusual way of suggesting linearity without quite executing it and "Six Minutes Dancing in the Fog" seems to be a global

perspective on the making of music. Parker may be less of a storyteller than he is a storythinker, but his skeletal frameworks still make for interesting structures. The playing here is mostly subdued, an unusual realm for Staley, who comes out of the quick-change school of the early Downtown days. Parker, likewise, is more of a passing presence here than he is in the anchoring he has provided for so many free jazz groupings. The world of abstract music doesn't demand literal readings and the melding of duo and ghostly other here is striking.

The second disc is a more typical situation in which to find Staley: a series of improvisations with an equally quick-witted partner and longtime associate. Drummer Joey Baron has been a fixture of many significant New York groups (most popularly John Zorn's Naked City and Masada, but also Bill Frisell's long-lived trio with bassist Kermit Driscoll and an array of other assemblages) and is an enthusiastically responsive player. Even hearing his handiwork on record (sometimes quite literally, as he is given to setting the sticks aside) is a blissful experience. It's a great pairing for Staley, whose arsenal of mutes are the mechanics of his unpredictable twists and turns. Each player also takes one piece unaccompanied, adding to the richness of the communication. There is an exciting sense while listening that anything can happen - and once it's over that perhaps everything did.

The two sets are different enough that they deserve to be separated and presumably that was the thinking behind releasing this as a double disc, even though the 77 minutes would have fit on a single CD. Einstein's pricing, however, matches the playing time, not the disc count. Housed in a bright digipack with cover art evoking Chuck Close, it's a fine reminder of what a rare, if omnipresent, gem Jim Staley is.

For more information, visit [dramonline.org/labels/einstein-records](http://dramonline.org/labels/einstein-records). Staley is at *The Stone* Apr. 21st, *The Local* 269 Apr. 26th and *Roulette* Apr. 30th. See Calendar.



*Come and Get It*  
Judy Carmichael (s/r)  
by Ken Dryden

Judy Carmichael has been on the jazz scene for a long time. She has produced the radio series *Jazz Inspired* for a number of years and played piano for over a quarter-century with a number of CDs under her belt, most of them issued on her own label. Her specialties are stride and swing (one of her CDs was titled *And Basie Called Her Stride*), though this outing marks her debut as a vocalist.

With a strong band including saxophonists Mike Hashim and Nik Payton, cornetist Jon-Erik Kellso, guitarist Dave Blenkhorn and drummer Ed Ornowski, Carmichael's potent basslines make an upright superfluous as she interprets a number of standards and jazz works from the Swing Era. Carmichael's infectious alto vocal is a highlight of the slinky opener, "All the Cats Join In" (with additional lyrics by Jessica Molaskey), though she cuts loose with a chorus of brisk stride before showcasing Payton on clarinet, followed by Hashim (on baritone sax) and Kellso trading licks. The solo interpretation of Duke Ellington's "Everything But You" blends her touching vocal with guest Tony Monte's swinging piano. Ellington's obscure "Wanderlust" features Hashim conjuring Johnny Hodges on soprano sax and Kellso

saluting Cootie Williams with his muted horn.

Carmichael is very much in her element with a romp through Fats Waller's instrumental "Minor Drag" and the swinging treatment of the pianist's lesser known "Come and Get It", the latter augmented by her sassy vocal. Trombonist Dan Barnett is a guest soloist on "Love is Just Around the Corner", adding a friendly vocal as well. Carmichael's original "Boisdale Blues" is a playful, engaging stride vehicle performed as a duet with Blenkhorn.

For more information, visit [judycarmichael.com](http://judycarmichael.com). Carmichael is at *Allen Room* Apr. 16th-17th as part of a *Fats Waller Tribute*. See Calendar.

## ON DVD



*Tenor Sax Legend: Live and Intimate*  
Ben Webster (Shanachie)  
by Michael Steinman

Although he looked like a frog or a bullmastiff (hence his nicknames Frog and The Brute), saxophonist Ben Webster was splendidly photogenic, his emotions nakedly on his face. This DVD brings together three concert performances and one documentary from his last decade in Europe. He purrs, snarls and moans with a rhythm trio, a big band, a string section, in a casual club jam session, surrounded by congenial young players: violinist Finn Ziegler, bassist Niels-Henning Ørsted Pedersen, trumpeter Charlie Shavers and pianist Teddy Wilson. Even better, we see him at home, talking about his beginnings, his days with Fletcher Henderson and Duke Ellington. Here he shares hilarious anecdotes of errors made and joys remembered: how, for instance, Ellington tricked them into playing "Cotton Tail" as a run-through - Webster calls his famous solo "lackadaisical" - then capturing it as the master take, infuriating Webster.

Scattered through the DVD are priceless ballads, where deep feeling and a half-century of technical mastery come together in sound-paintings. Even when Webster's playing had slowed to a walk, his sonority was still intact, perhaps even more nobly formed than it had been. The delights of this DVD go beyond the sound. We see Webster as tenderly gruff and sometimes the reverse, his stiff-legged walk, his half-closed eyes watching everything. It would be a pleasure to view this DVD with the sound off and observe Webster fitting his mouth around the mouthpiece after each phrase, shaking his head, grimacing at the effort.

The final segment, especially, lets us pretend to eavesdrop - an irreplaceable pleasure, like being admitted into a great character actor's dressing room. We watch him listening to a tape of Art Tatum or attempt a half-chorus of his funny, lopsided rustic stride piano. The whole DVD is a tender portrait of an aging lion who had refined his art to near-perfection, essential viewing for those who want to see jazz up close - hard labor from the heart that rewards both hearers and players.

For more information, visit [shanachie.com](http://shanachie.com). A *Ben Webster Tribute* is at *Tribeca Performing Arts Center* Apr. 15th as part of *Highlights in Jazz*. See Calendar.



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Thursday, April 3

- ★Gary Peacock, Marc Copland, Bill Stewart  
Birdland 8:30, 11 pm \$30
- Cedar Walton, Javon Jackson, Buster Williams, Jimmy Cobb  
Iridium 8, 10 pm \$35
- ★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwog, Johnathan Blake  
Village Vanguard 9, 11 pm \$30
- ★Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$30
- Joe Sanders Quartet with Taylor Eigsti  
Dizzy's Club 11 pm \$10
- ★Danilo Perez' 21st Century Dizzy with David Sanchez, Rudresh Mahanthappa, Amir ElSaffar, Jamey Haddad, Ben Street, Adam Cruz  
Jazz Standard 7:30, 9:30 pm \$30
- ★Central Brooklyn Jazz Festival: Papo Vasquez' Pirates Troubadors  
Brooklyn Public Library Central Branch 7 pm  
Highline Ballroom 8 pm \$35
- Rebirth Brass Band  
• Peter Zak Trio with John Webber  
The Kitano 8, 10 pm
- Rob Garcia 4 with Noah Preminger, Dan Tepper, Gary Wang, Jean Rohel/Ilusha Tsinaidze  
Korzo 9:30, 11 pm
- Jason Kao Hwang's Edge  
5C Cafe 8 pm
- Take 6  
Blue Note 8, 10:30 pm \$30
- Army Denio; Douglas Detrick's Any/When Ensemble with Hashem Assadullahi, Shirley Hunt, Steve Vacchi, Ryan Biesack  
The Stone 8, 10 pm \$10
- Spike Wilner solo; Scott Wendholt/Adam Kolker Quartet with Doug Weiss, Victor Lewis; Carlos Abadie/Joe Sucoato Group with Jonathan Lefcoski, Jason Stewart, Luca Santaniello  
Smalls 7:30, 9 pm 12 am \$20
- Becca Stevens Band with Liam Robinson, Chris Tordini  
Jazz Gallery 9, 10:30 pm \$15
- Byron Westbrook  
Roulette 8:30 pm \$15
- Alexander Schubert's Laplace Tiger; Ignaz Schick with Maria Chavez, Chris Forsyth, Sean Meehan, Aaron Moore, Aki Onda, Nate Wooley  
Issue Project Room 8 pm \$15
- Juan Pablo Carletti Group  
Le Grand Dakar 8:30 pm
- Ian Froman, Lincoln Goines, Sheryl Bailey  
The Collective School 7 pm \$10
- Gilad Hekselman Trio with Joe Martin, Marcus Gilmore; Don Hahn/James Zeller Group with Bobby Porcellini; Stacy Dillard Jam  
Fat Cat 7, 9 pm 1 am
- Victor Prieto with Chris Cheek, Carlo De Rosa, Vince Cherico  
Tea Lounge 9, 10:30 pm \$5
- Daniel Kelly Group  
• Andy Green Sextet  
• Jim Campilongo/Adam Levy Duo  
• Liz McFadden, Justin Keller, Peter Bitenc, Carlo Costa, Aoife O'Donovan, Ruth Ungar and Mike Merenda  
• Marc Devine  
• Aki Ishiguro Quartet with Joel Frahm, Aidan Carroll, Nick Anderson  
Solo Kitchen Bar 9 pm  
The Plaza Hotel 8 pm  
Cleopatra's Needle 7 pm
- Lapis Luna  
• Mamiko Watanabe Trio  
★John Zorn, Trevor Dunn, Kenny Wollesen  
Cavin-Morris Gallery 6 pm
- Ted Kooshian; Michael Feinberg; Isamu McGregor and The JiFtet  
Shrine 6 pm
- Champion Fulton Trio; Masami Ishikawa Trio  
The Garage 6, 10:30 pm

Friday, April 2

- ★The Cookers: Billy Harper, Eddie Henderson, David Weiss, Azar Lawrence, George Cables, Cecil McBee, Billy Hart  
Smoke 8, 10, 11:30 pm \$30
- ★Tony Malaby Quartet with Kris Davis, Eivind Opsvik, Tom Rainey; Mark Helias' Open Loose with Tony Malaby, Tom Rainey  
Comelia Street Cafe 9, 10:30 pm \$10
- ★Dado Moroni Trio with Peter Washington, Lewis Nash  
The Kitano 8, 10 pm \$25
- ★Lou Donaldson Quartet  
Jazz 966 8 pm \$15
- Orrin Evans Captain Black Big Band with Victor North, Doug DeHays, Todd Bashore, Jaleel Shaw, Mark Allen, Ernest Sturt, Stafford Hunter, Joe McDonough, Brent White, Frank Lacy, Walter White, Tim Thompson, Josh Evans, Leon Jordan, Jr., Tatum Greenblatt, Mike Boone, Luques Curtis, Anwar Marshall, Gene Jackson  
Jazz Gallery 9, 10:30 pm \$20
- ★Jason Lindner's Suphala  
• David Ashkenazy Trio with Adrian Cunningham, Scott Ritchie; Steve Davis Quintet with Larry Willis, Mike DiRubbo, Dezron Douglas, Joe Farnsworth; Todd Herbert Trio  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Gina Leishman with Doug Wieselman, Charlie Burnham, Marika Hughes; Pearson Wallace-Hoyt and guests  
The Stone 8, 10 pm \$10
- Hello Earth - The Music of Kate Bush: Theo Bleckmann with John Hollenbeck, Tim Lefebvre, Henry Hey  
Joe's Pub 7 pm \$15
- Arturo O'Farrill Quartet; Mitch Marcus Quartet  
Puppet's Jazz Bar 9 pm 12 am \$12
- Tim Armacost, Brad Whiteley, Mitch Perrins, Dan Loomis  
Bohemian Hall 8:30 pm
- Anat Cohen/Howard Alden Duo; Joris Roelofs Trio with Ben Williams, Greg Hutchinson  
Bar Next Door 7, 9, 11 pm 12:30 am \$12
- David Gibson; Todd Herbert Jam  
• Paulette Luckey Silver  
• Ron Jackson Duo  
• Masami Ishikawa Quartet  
• Time in Transit; Veronica Nunes/Mark Knezevic  
5C Cafe 8, 10:30 pm
- Bill Wurtzel Quartet with Champion Fulton  
O'Neal's Red Bar 8:30 pm
- Bryan Carter  
• Zilmrah; Lambic; The Calves; The Jazzfakers; Manburger Surgical  
Goodbye Blue Monday 9 pm
- ★Gary Peacock, Marc Copland, Bill Stewart  
Birdland 8:30, 11 pm \$30
- Cedar Walton, Javon Jackson, Buster Williams, Jimmy Cobb  
Iridium 8, 10 pm \$35
- Alex Han, Armando Gola, Louis Cato with guest Eldar  
Iridium 12 am \$20
- ★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwog, Johnathan Blake  
Village Vanguard 9, 11 pm \$35
- Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$35
- Joe Sanders Quartet with Taylor Eigsti  
Dizzy's Club 11:30 pm \$20
- ★Danilo Perez' 21st Century Dizzy with David Sanchez, Rudresh Mahanthappa, Amir ElSaffar, Jamey Haddad, Ben Street, Adam Cruz  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Take 6  
• Matt Geraghty  
• Toru Dodo Trio with Yasushi Nakamura, Keita Ogawa; Sam Raderman Quartet; Salo  
• Hide Tanaka Trio; Kevin Dorn and the Big 72  
The Garage 6, 10:30 pm

Saturday, April 3

- Stefan Harris/Jacky Terrasson  
• Haitian Fascination: Andrew Cyrille, Buyu Ambroise, Lisle Atkinson, Frisner Augustin  
Sistas' Place 9, 10:30 pm \$20
- ★Sonelius Smith Quartet  
★Trombone Festival: Josh Roseman Trio; Ryan Snow's Trio Unleashed with Aidan Carroll, Bram Kincheloe  
• John Zorn Improv Night  
• Diane Schuur  
• Bill Saxton Quartet  
★Red Baraat Festival!  
• Adriano Santos Trio; Mike Moreno Trio  
Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Steven Lugerner Septet with Lucas Pino, Itamar Borochoy, Angelo Spagnolo, Glenn Zaleski, Ross Gallagher, Michael Davis  
Tea Lounge 9, 10:30 pm \$5
- Tim Ferguson Quartet; Makaya McCraven Group; James Zeller Jam  
Fat Cat 7, 10 pm 1:30 am
- Carolyn Holmes Trio; Matteo Liberatore  
5C Cafe 8, 10:30 pm
- Adam Larson  
• Victor Bastidas and De Paises Project Jazz Quintet  
Shrine 7 pm
- ★The Cookers: Billy Harper, Eddie Henderson, David Weiss, Azar Lawrence, George Cables, Cecil McBee, Billy Hart  
Smoke 8, 10, 11:30 pm \$30
- ★Tony Malaby Quartet with Kris Davis, Eivind Opsvik, Tom Rainey; Mark Helias' Open Loose with Tony Malaby, Tom Rainey  
Comelia Street Cafe 9, 10:30 pm \$10
- ★Dado Moroni Trio with Peter Washington, Lewis Nash  
The Kitano 8, 10 pm \$25
- Orrin Evans Captain Black Big Band with Victor North, Chelsea Baratz, Todd Bashore, Jaleel Shaw, Mark Allen, Ernest Sturt, Stafford Hunter, Joe McDonough, Brent White, Frank Lacy, Walter White, Tim Thompson, Josh Evans, Leon Jordan, Jr., Tatum Greenblatt, Mike Boone, Luques Curtis, Anwar Marshall, Gene Jackson  
Jazz Gallery 9, 10:30 pm \$20
- ★Fat Cat Big Band: Jade Synsteli, Sharel Cassity, Phil Stewart, Stacy Dillard, Geoff Vidal, Brandon Lee, Tatum Greenblatt, Andy Hunter, Max Seigel, Jack Glottman, Alexi David; Steve Davis Quintet with Larry Willis, Mike DiRubbo, Dezron Douglas, Joe Farnsworth; Stacy Dillard Trio with Diallo House, Ismail Lawal  
Smalls 7:30, 10:30 pm 1:30 am \$20
- Hello Earth - The Music of Kate Bush: Theo Bleckmann with John Hollenbeck, Tim Lefebvre, Henry Hey  
Joe's Pub 7 pm \$15
- Gary Brocks Group; Arturo O'Farrill Quartet; Bill Ware's Vibes Trio  
Puppet's Jazz Bar 6, 9 pm 12 am \$6-12
- ★Gary Peacock, Marc Copland, Bill Stewart  
Birdland 8:30, 11 pm \$30
- Cedar Walton, Javon Jackson, Buster Williams, Jimmy Cobb  
Iridium 8, 10 pm \$35
- Brad Linde Ensemble with Sarah Hughes, Matt Rippetoe, Matt Musselman, Liz Prince, Rodney Richardson, Alex Shubert, Brent Madsen  
Iridium 12 am \$20
- ★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwog, Johnathan Blake  
Village Vanguard 9, 11 pm \$35
- Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$35
- Joe Sanders Quartet with Taylor Eigsti  
Dizzy's Club 11:30 pm \$20
- ★Danilo Perez' 21st Century Dizzy with David Sanchez, Rudresh Mahanthappa, Amir ElSaffar, Jamey Haddad, Ben Street, Adam Cruz  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Take 6  
• Shayna Steele  
• Bossa Brasil  
• Larry Newcomb Trio; Chris Massey Trio  
The Garage 12, 6 pm

Sunday, April 4

- Tom Swafford; Toykillers: Mark Miller, Charlie Noyes, Weasel Walter, Kathleen Sopove  
The Stone 8, 10 pm \$10
- ★Nate Wooley Quintet with Josh Sinton, Matt Moran, Eivind Opsvik, Harris Eisenstadt  
Brooklyn Lyceum 9, 10:30 pm \$10
- Robin Verheyen Quartet with Ralph Alessi, Thomas Morgan, Jeff Davis  
Comelia Street Cafe 8:30 pm \$10
- Italian Doc Remix: Marco Cappelli, Doug Wieselman, Jose Davila, Ken Filiano, Jim Pugliese; Tom Beckham's Slice with Nate Radley, Matt Pavolka, Diego Voglino; Lucky Bastard Jam: Chris Conly, Adam Minkoff, Brad Whiteley, Jordan Scannella, David Andrew Moore and guests  
Rose Live Music 8:30, 9:30, 10:30 pm \$10
- Stan Killian Quintet with Stephan Karmner, Jon Heagle, Bryan Copeland, Owen Howard  
The Backroom 8 pm
- Jeremy Udden's Torchsongs 3 with Ben Monder, Ziv Ravitz; The Sea Gaters: Dan Blake, Francisco Mela, Dmitry Ishenko, Leo Genovese  
Douglass Street Music Collective 8 pm \$10
- Hey Rim Jeon  
• Spin 17: Ed Chang/Motoko Shimizu; Dumptruck: Brad Henkle, Dustin Carlson, Sean Ali, Will McEvoy  
• Peter Leitch/Harvie S  
• Saxophone Cartel  
• Cedar Walton, Javon Jackson, Buster Williams, Jimmy Cobb  
Iridium 8, 10 pm \$35
- ★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwog, Johnathan Blake  
• Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$30
- ★Danilo Perez' 21st Century Dizzy with David Sanchez, Rudresh Mahanthappa, Amir ElSaffar, Jamey Haddad, Ben Street, Adam Cruz  
Jazz Standard 7:30, 9:30 pm \$30
- Take 6  
• Terry Waldo's Gotham City Band; Tatum Greenblatt; Brandon Lewis/Renée Cruz Jam  
Fat Cat 6, 9 pm 12:30 am
- Ike Sturm Quintet  
• Brian Lynch NYU Nonet  
• Lenny Pickett NYU Block Party Band  
Bowery Poetry Club 4 pm
- Roz Corral Trio with Ron Affif, Chris Berger  
North Square Lounge 12:30, 2 pm
- John Colianni Quartet; David Coss and Trio; Mauricio De Souza Trio  
The Garage 12, 7, 11:30 pm

Monday, April 5

- ★Donny McCaslin with Hans Glawischnig, Ted Poor; Loren Stillman with Nate Radley, Gary Versace, Ted Poor  
Rosy O'Grady's 8 pm \$10
- Mazz Swift solo; EJ Antonio, Christopher Dean Sullivan, Michael TA Thompson; EDOM: Eyal Maoz, Brian Marsella, Shanir Blumenkranz, Yuval Lion; Amanda Monaco Quartet with Michael Attias, Sean Conly, Satoshi Takeishi  
The Local 269 7 pm \$10-20
- Ignacio Berroa Quartet with Robert Rodriguez, Ricky Rodriguez, Javier Perez; Elio Villafranco solo  
SOB's 7:30, 9:30 pm \$20
- ★Mingus Big Band  
• Manhattan School of Music AfroCuban Jazz Orchestra conducted by Bobby Sanabria  
Dizzy's Club 7:30, 9:30 pm \$15

- Helen Sung solo; Omer Avital Group with Avishai Cohen, Joel Frahm, Jason Lindner, Johnathan Blake; Spencer Murphy Jam  
Smalls 7:30, 9 pm 12 am \$20
- Mike Gamble; Marco Benevento  
Bar 4 7, 9 pm \$5
- ★Brooklyn Big Band  
• David Amram and Co. with Kevin  
Twigg, John de Witt, Adam Amram, John Ventimiglia  
Comelia Street Cafe 8:30 pm \$10
- Doug Wamble Trio  
• Gino Sison  
• Choi Fairbanks String Quartet; New School Presents: Camila Meza Quartet with Michael Bjella, Chris Smith, Arthur Hnatek; Amanda Ruzza Quartet with Junior Mance, Mauricio Zottarelli; Billy Kaye Jam  
Fat Cat 6:30, 8:30 pm 12:30 am
- Alex Hoffman Group; Bruce Holmberg; Ian Rapien; Snarky Puppy; LSB  
Spike Hill 7:30 pm
- Andy Arnold Trio; Fifth Nation  
• Caleb Curtis with Tony Lustig, Marcos Varela, Cory Cox; Roger Benson Trio with Mike Irwin, Taylor Floreth; Yvonnick Prene  
Tutuma Social Club 8 pm
- The Nue Jazz Project  
• Gio Moretti  
• Stan Killian Quartet with Benito Gonzalez, Bryan Copeland, Darrell Green  
55Bar 7 pm
- Howard Williams Jazz Orchestra; Ben Cliness Trio  
The Garage 7, 10:30 pm
- Troika; Daniel Ori Quartet with Matan Chapnicka, Shai Maestro, Ziv Ravitz  
Shrine 6, 8, 9 pm

Tuesday, April 6

- ★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Blue Note 8, 10:30 pm \$25
- ★Randy Weston Birthday Tribute with TK Blue, Billy Harper, Benny Powell, Rodney Kendrick, Alex Blake, Neil Clarke, Jann Parker and guests  
Jazz Standard 7:30, 9:30 pm \$30
- Pharoah Sanders Quartet  
• Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushi Tainaka  
Village Vanguard 9, 11 pm \$30
- Leny Andrade/Romero Lubambo  
• Grits, Gravy & Groove  
• John Fedchok New York Big Band with Mark Vinci, Charles Pillow, Rich Perry, Tom Christensen, Dave Riekenberg, Tony Kadleck, Craig Johnson, Scott Wendholt, Barry Ries, Keith O'Quinn, Clark Gayton, George Flynn, Allen Farnham, Dick Sarpola, Dave Ratajczak  
Iridium 8, 10 pm \$25
- Richard Boukas Ensemble  
• Lê Quan Ninh solo; NRW: Janine Nichols, Brandon Ross, Charlie Burnham, Doug Wieselman  
• David Binney with Jacob Sacks, Thomas Morgan, Dan Weiss  
55Bar 10 pm
- James Camey, Chris Lightcap, Tom Rainey; Beth Schenck Quintet with Bill McHenry, Matt Wrobel, Eivind Opsvik, Jeff Davis  
Korzo 9:30, 11 pm \$7
- Andrea Tierra Quintet with Edmar Castaneda  
Zinc Bar 9:30, 11 pm 1 am
- Slice: Tom Beckham, Nate Radley, Matt Pavolka, Diego Voglino  
Royale 10 pm
- EDOM: Eyal Maoz, Brian Marsella, Shanir Blumenkranz, Yuval Lion  
Zebulun 10 pm
- John Benitez  
• Saul Rubin Trio; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam  
Fat Cat 7, 9 pm 12:30 am
- Mark Chung Ensemble  
• Fred Thomas Group  
• Eli Keszler solo; Peter Nolan  
• Jack Wilkins/Howard Alden  
• Amy Cervini Quartet with Oded Lev-Ari, Mark Lau, Ernesto Cervini  
55Bar 7 pm
- Joonsam Lee  
• Valery Ponomarev Big Band; Justin Lees Trio  
The Garage 7, 10:30 pm
- Eric Frazier  
• Steve Ash Trio; Omer Avital Group with Avishai Cohen, Joel Frahm, Jason Lindner, Johnathan Blake; Ken Fowser/Behn Gillice Jam  
Smalls 7:30, 10 pm 1 am \$20
- Melissa Stylianou/Tony Romano  
• Dan Adler/Grant Stewart Group  
• Mike Abene solo  
Silverleaf Tavern 6:30 pm

Wednesday, April 7

- ★James Moody 85th Birthday Celebration with Renee Rosnes, Todd Coolman, Adam Nussbaum and guests Randy Brecker, Paquito D'Rivera, Roberta Gambarini  
Zankel Hall 8:30 pm \$36-46
- ★Randy Weston African Rhythms Trio with Alex Blake, Neil Clarke  
Jazz Standard 7:30, 9:30 pm \$30
- Mike Stern Band with Dennis Chambers  
Iridium 8, 10 pm \$30
- ★HNK Trio: Wayne Horvitz, Lê Quan Ninh, Briggan Krauss  
The Stone 8 pm \$10
- ★Jim McNeely Trio with Martin Wind, Tim Horner  
The Kitano 8, 10 pm
- ★Johnathan Blake Quintet with Mark Turner, Jaleel Shaw, Kevin Hays, Ben Street and guest  
Jazz Gallery 9, 10:30 pm \$20
- Peter Bernstein solo; Antonio Ciacca Quartet; Noah Haidu Trio with Chris Haney, John Davis  
• Joe Cohn Trio with Harry Allen, Joel Forbes  
Tutuma Social Club 8, 10:30 pm
- Joe Magnarelli with Rick Germanson, Ugonna Okegwog, Anthony Pinciotti; Misha Platigorsky with Tatum Greenblatt, Joel Frahm, Douglas Yates, Andy Hunter, Danton Boller, Rudy Royston  
Zinc Bar 7:30, 9:30, 11 pm 1 am
- Sheryl Bailey 3  
• Oscar Perez Nuevo Comienzo with Stacy Dillard, Greg Glassman, Anthony Perez, Jerome Jennings  
Brooklyn Lyceum 8, 9:30 pm \$10
- Rafi D'lugoff Trio; Mike LeDonne; Ned Goold Jam  
Fat Cat 7, 9 pm 12:30 am
- Aaron Dugan, Josh Werner, Skoota Warner, Shahzad Ismaily  
Rose Live Music 10 pm
- Natalie John Quartet with Dominic Fallacaro, Noah Garabedian, Stu Bidwell  
Tea Lounge 9, 10:30 pm \$5
- Anne Phillips/Michael Shepley  
• Blue Cloud Vibrations  
★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Blue Note 8, 10:30 pm \$25
- ★Pharoah Sanders Quartet  
★Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushi Tainaka  
Village Vanguard 9, 11 pm \$30
- Leny Andrade/Romero Lubambo  
• Grits, Gravy & Groove  
• Iris Omig Quartet; Mark Devine Trio  
Dizzy's Club 7:30, 9:30 pm \$30
- Sinan Bakir; Jordan Piper  
• Sarah Partridge  
The Garage 6, 10:30 pm



## Thursday, April 8

- ★Randy Weston African Rhythms Quintet with Billy Harper, Benny Powell, Alex Blake, Neil Clarke  
Jazz Standard 7:30, 9:30 pm \$30
- Droid: Adam Holzman, Amir Ziv, Tim LeFebvre, Adam McClean  
New School 8 pm \$10
- ★Neil Welch solo; Cuong Vu's Speak with Andrew Swanson, Aaron Otheim, Luke Bergman, Chris Icasiano  
The Stone 8, 10 pm \$10
- Stefan Harris  
Symphony Space 7:30 pm \$30
- John Richmond Quartet with Michael Cochrane, Mike Richmond, Steve Johns  
The Kitano 8, 10 pm
- Jake Saslow Quintet with Matt Stevens, Chris Dingman, Matt Clohesy, Rudy Royston  
Jazz Gallery 9, 10:30 pm \$15
- Five Winds: Michel Gentile, Batya Sobel, Mike McGinnis, Sara Schoenbeck, Mark Taylor, Nate Radley Group  
Korzo 9:30, 11 pm
- Nat Janoff Group with John Escreet, Francois Moutin, John Carroll  
55Bar 7 pm
- Marianne Solivan; Mark Sherman Group with Jim Ridl, Tom Dicarolo, Tim Horner, Alex Hoffman Jam  
Smalls 7:30, 9 pm 12 am \$20
- Noah Preminger with Ben Monder, Ted Poor, Andre Matos Group  
Goodbye Blue Monday 9 pm
- ★The Komeda Project: Andrzej Winnicki, Krzysztof Medyna, Russ Johnson, Drew Gress, Rudy Royston  
Polish and Slavic Center 7 pm
- Ziv Ravitz, Shai Maestro, Itamar Borochov  
Tea Lounge 9, 10:30 pm \$5
- Avi Rothbard; Stacy Dillard/Greg Glassman Quintet; Stacy Dillard Jam  
Fat Cat 7, 9 pm 1 am  
Cornelia Street Café 8:30 pm \$10
- Julie Hardy; Maddie Deutch  
Stivers, Matt Wigton, Fred Kennedy  
Brooklyn Public Library Central Branch 7 pm  
Bar Next Door 8:30, 10:30 pm \$12
- Samir Zarif Trio  
Erik Deutsch Band  
Le Zhang  
Jill McManus/Paul Gill  
Sean Nowell  
Michael Palma/Melissa Albama Quartet  
Puppet's Jazz Bar 9 pm \$10  
Inkwell Café 8, 9:30 pm \$5
- Kai Ando  
Aki Ishiguro Trio with Sean Wayland, Ronen Itzik  
Solo Kitchen Bar 9 pm  
Cleopatra's Needle 7 pm  
Greenwich Village Bistro 9 pm
- Joel Fass Organ Trio  
Tony Bracco  
Mike Stern Band with Dennis Chambers  
Iridium 8, 10 pm \$30
- ★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Blue Note 8, 10:30 pm \$25  
Birdland 8:30, 11 pm \$30
- ★Pharoah Sanders Quartet  
★Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushima Tainaka  
Village Vanguard 9, 11 pm \$30  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11 pm \$10  
Jazz Museum in Harlem 6:30 pm
- Leny Andrade/Romero Lubambo  
Grits, Gravy & Groove  
Harlem Speaks: Joe Temperley  
Dizzy's Museum 6:30 pm  
The Garage 6, 10:30 pm

## Friday, April 9

- ★Louis Hayes Quartet with Abraham Burton, Danny Grissett, Santi Debriano  
Smoke 8, 10, 11:30 pm \$30
- ★Dr. Lonnie Smith Trio with guests  
Iridium 8, 10 pm \$35
- Simona Premazzi  
Iridium 12 am \$20
- Carolyn Leonhart; Freddie Redd Sextet with Chris Byars, Brad Linde, John Mosca, Corin Stiggall, Stephan Schatz; Lawrence Leathers Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Bob Cunningham Quintet with Cynthia Holiday  
Jazz 966 8 pm \$15
- ★Lee Konitz/Dan Tepper Duo  
★Lizz Wright with Richard Bona  
★Jaleel Shaw Quartet with David Bryant, Ben Williams, Johnathan Blake  
Jazz Gallery 9, 10:30 pm \$15
- Wayne Horvitz Chamber Works with Cristina Valdes, Olivia De Prato, Josh Modney, Victor Lowrie, Isabel Castellvi, Chris Speed; Sweetener Than the Day: Tim Young, Wayne Horvitz, Tim Luntzel, Dan Rieser and guest Sara Schoenbeck  
The Stone 8, 10 pm \$10
- Wayne Escoffery; Eric Wyatt Jam  
Fat Cat 10:30 pm 1:30 am  
Rubin Museum 7 pm \$20
- Armen Donelian Group with Marc Mommaas, Mike Moreno, Dean Johnson, Tyshawn Sorey  
Cornelia Street Café 9, 10:30 pm \$10
- Randy Klein with Chris Washburne, Ole Mathisen  
Klavierhaus 7 pm
- Michael Max Fleming Quartet  
Lenox Lounge 8, 9:30, 11 pm \$20
- Dmitry Baevsky Trio; Yotam Silberstein Trio  
Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Joe Sucato Quartet  
Cleopatra's Needle 8 pm
- Manhattan School of Music Jazz Orchestra plays the music of Pat Metheny  
Borden Auditorium 7:30 pm
- Christian Finger Band with Rich Perry, Stefan Bauer, Gary Wang  
Two Boots Brooklyn 10 pm  
Tea Lounge 9, 10:30 pm \$5  
5C Café 8 pm  
Hawaiian Tropic Zone 9 pm
- ★Randy Weston African Rhythms Quintet with Billy Harper, Benny Powell, Alex Blake, Neil Clarke  
★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Blue Note 8, 10:30 pm \$25  
Birdland 8:30, 11 pm \$30
- ★Pharoah Sanders Quartet  
★Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushima Tainaka  
Village Vanguard 9, 11 pm \$35
- Leny Andrade/Romero Lubambo  
Dizzy's Club 7:30, 9:30 pm \$35  
Grits, Gravy & Groove  
Dizzy's Club 11:30 pm \$20
- ★Gene Bertoncini, Jason Ennis, Tessa Souter  
55Bar 6 pm
- The Britton Brothers Band: Chris Potter, John and Ben Britton, Chrissy Britton, Jeremy Siskind, Taylor Waugh, Austin Walker, Victor Bailey Trio  
Puppet's Jazz Bar 6, 9 pm \$10-12
- David White Quintet; Tim Price/Ryan Anselmi's Tenor Madness  
The Garage 6, 10:30 pm
- Stefan Harris  
Barnes and Noble 86th Street 4 pm

## Saturday, April 10

- ★Ahmed Abdullah's Diaspora  
Sistas Place 9, 10:30 pm \$20
- ★Adam Rudolph's Moving Pictures with Joseph Bowie, Graham Haynes, Ralph Jones, Jerome Harris, Brahim Fribgane, Kenny Wessel, Matt Kilmer  
Le Poisson Rouge 8 pm \$25
- ★Darcy James Argue's Secret Society with Sam Sadigursky, Mark Small, Josh Sinton, Rob Wilkerson, Tom Goehring, Matt Holman, Nadje Noordhuis, Tatum Greenblatt, Alan Ferber, Ryan Keberle, James Hirschfeld, Jennifer Wharton, Sebastian Noelle, Gordon Webster, Matt Clohesy, Jon Wikan  
Galapagos 8 pm \$20
- ★Trombone Festival: Jacob Garchik Trio with Jacob Sacks, Dan Weiss; Jen Baker solo; Joe Fiedler Trio with John Hébert, Michael Sarin  
I-Beam 8, 9, 10 pm \$10
- ★Elery Eskelin Trio with Erik Deutsch, Allison Miller  
Brecht Forum 9 pm \$10

- ★Mark Helias' Open Loose with Tony Malaby, Tom Rainey  
Cornelia Street Café 9, 10:30 pm \$10
- Michele Rosewoman's Time in Textures with Liberty Ellman, Tyshawn Sorey  
Roulette 8:30 pm \$15
- Cristina Valdes solo and with Nathan Davis; Music for Nica: Zubin Hensler, Marty Ehrlich, Chris Stover, Dave Hofstra, Dan Rieser, Wayne Horvitz  
The Stone 8, 10 pm \$10
- Jonathan Finlayson and Sicilian Defense with Shane Endsley, Miles Okazaki, Keith Witty, Damien Reid  
Jazz Gallery 9, 10:30 pm \$20
- Vanderlei Pereira's Blindfold Test; Brandon Lewis Band; Carlos Abadie Quintet  
Fat Cat 7, 10 pm 1:30 am  
Lenox Lounge 8, 9:30, 11 pm \$20
- Antoinette Montague Quartet  
• TP's Cosmic Incubator; Alex Blake Quartet; Dale Chase  
Puppet's Jazz Bar 6, 9 pm 12 am \$6-12
- Natalie John Group with Dominic Fallacaro, Travis Reuter, Masahiro Yamamoto, Rick Rosato, Stu Bidwell; Mika Hary Group with Nir Felder, Shai Maestro, Ike Sturm, Ziv Ravitz  
Douglass Street Music Collective 7:30, 9 pm \$10
- Dan Aran Trio; Leonardo Cioglia Trio  
Bar Next Door 7, 9, 11 pm 12:30 am \$12  
Nublu 10 pm  
The Kitano 8, 10 pm \$25
- Out to Lunch  
★Mark Turner/Dan Tepper Duo  
• Vicki Burns/Leonard Thompson; Adam Larson  
5C Café 8, 10:30 pm  
Cleopatra's Needle 8 pm  
Hawaiian Tropic Zone 9 pm
- Rodney Siau Quartet  
• James Shipp  
★Louis Hayes Quartet with Abraham Burton, Danny Grissett, Santi Debriano  
Smoke 8, 10, 11:30 pm \$30  
Iridium 8, 10 pm \$35
- ★Dr. Lonnie Smith Trio with guests  
• Ralph Lalama Trio with Pat O'Leary, Clifford Barabro; Freddie Redd Sextet with Chris Byars, Brad Linde, John Mosca, Corin Stiggall, Stephan Schatz; Jeremy Manasia Group  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Randy Weston African Rhythms Quintet with Billy Harper, Benny Powell, Alex Blake, Neil Clarke  
★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Blue Note 8, 10:30 pm \$25  
Birdland 8:30, 11 pm \$30
- ★Pharoah Sanders Quartet  
★Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushima Tainaka  
Village Vanguard 9, 11 pm \$35  
Dizzy's Club 7:30, 9:30 pm \$35  
Dizzy's Club 11:30 pm \$20
- Leny Andrade/Romero Lubambo  
Grits, Gravy & Groove  
Dizzy's Club 11:30 pm \$20
- Judith Insell, Tomas Ulrich, Reut Regev  
Downtown Music Gallery 6 pm  
Shrine 6 pm
- Yvonnick Prene; Andrei Matorin  
Shrine 6 pm
- Gypsy Jazz Caravan; Fukushima Tainaka Trio  
The Garage 12, 6 pm

## Sunday, April 11

- ★Reggie Nicholson Percussion Concept with Bryan Carrott, Don Eaton, Salim Washington  
Roulette 8:30 pm \$15
- ★Beatnik Café: Sheila Jordan with Chris Bakriges, Chris Sullivan, Michael TA Thompson, Allen Won Richmond Shepard Theater 7 pm \$20
- ★Planet Dream: Rob Brown, Daniel Levin, Steve Swell  
Alain Kirili's Loft 7 pm \$10
- Tim Sparks with Shanir Blumenkranz, Cyro Baptista; Curtis Fowlkes  
The Stone 8, 10 pm \$10
- Noah Preminger Group with Loren Stillman, Nir Felder, John Hébert, Rudy Royston  
Cornelia Street Café 8:30 pm \$10
- Matt Moran/Joe Karter; Dominic Lash with Joe Morris, Nate Wooley  
Douglass Street Music Collective 8 pm \$10
- Clifton Hyde; Brad Shepik Trio with Jesse Murphy, Diego Voglino; Lucky Bastard Jam: Chris Conly, Adam Milnkoff, Brad Whiteley, Jordan Scannella, David Andrew Moore and guests  
Rose Live Music 8:30, 9:30, 10:30 pm \$10
- Matt McDonald's Vicious World  
Brooklyn Lyceum 9, 10:30 pm \$10
- Ximo Tebar Quartet with Jim Ridl, Boris Kozlov, Donald Edwards  
55Bar 9:30 pm
- Mr. Daniel; Gunnar; Reid Taylor, Madhu Siddappa, Anders Nilsson  
ABC No Rio 7 pm \$5
- Jocelyn Medina Group with Rodrigo Ursaia, Evan Gregor, Ziv Ravitz  
Metropolitan Room 7 pm  
5C Café 8 pm  
Walker's 8 pm
- Burt Eckoff  
• Peter Leitch/Sean Smith  
• Kayla Oberlin; Kim Vermillion-Boekbinder; Big Fir; Pascal Niggenkemper  
Goodbye Blue Monday 9 pm  
The Blue Owl 8, 9:30 pm \$5  
Iridium 8, 10 pm \$35
- Daphne Elise  
★Dr. Lonnie Smith Trio with guests  
★Randy Weston African Rhythms Quintet with Billy Harper, Benny Powell, Alex Blake, Neil Clarke  
★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Blue Note 8, 10:30 pm \$25  
Birdland 8:30, 11 pm \$30
- ★Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushima Tainaka  
Village Vanguard 9, 11 pm \$30  
Dizzy's Club 7:30, 9:30 pm \$30
- Leny Andrade/Romero Lubambo  
Dizzy's Club 7:30, 9:30 pm \$35
- Andy Alien, Andrew Hock, Peter Negroponce; Jason Kao Hwang, Brad Farberman, Marco Cappelli, Ken Filiano  
Downtown Music Gallery 6 pm  
Saint Peter's 5 pm
- Tullivu-Donna Cumberbatch  
• Steve Cromity Quintet  
Two Steps Down 6, 8 pm \$10
- ★Works Ensemble: Michel Gentile, Daniel Kelly, Rob Garcia and guest Drew Gress; Tyshawn Sorey's Koan with Todd Neufeld, Chris Tordini  
Belarusian Church 3:15 pm \$15
- ★Ben Allison Band with Steve Cardenas, Jenny Scheinman, Shane Endsley, Rudy Royston  
Abron Arts Center 3 pm  
Blue Note 12:30, 2:30 pm \$24.50
- Brian Lynch NYU Bebop Band  
Bowery Poetry Club 4 pm
- Linda Ciofalo Trio with Mark Marino, Pat O'Leary  
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio  
The Garage 12, 7 pm

## Monday, April 12

- ★Marc Ribot Trio with Henry Grimes, Chad Taylor  
Rose Live Music 9 pm  
Dizzy's Club 7:30, 9:30 pm \$30
- ★Catherine Russell and Friends  
★Mingus Dynasty  
Jazz Standard 7:30, 9:30 pm \$25
- Greg Osby Sextet with Sara Serpa, Nir Felder, Adam Bimbaum, Joseph Lepore, John Davis; Johnathan Blake Trio  
Rosy O'Grady's 8 pm \$10
- Jack Burns Memorial  
Saint Peter's 7 pm
- Mossa Bildner/Gary Lucas; Mariqido & Itta; Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Eivind Opsvik; Lorenzo Sanguedolce/Michael Bisio Duo  
The Local 269 7 pm \$10-20
- Andy Scott; Ari Hoenig Trio; Spencer Murphy Jam  
Smalls 7:30, 9 pm 12 am \$20
- Jim Guttman with Alex Kontorovich, Ted Casher, Tom Hall, Frank London, Mark Hamilton, Brandon Seabrook, Art Bailey, Evan Harlan, Grant Smith  
Joe's Pub 9:30 pm \$15
- Mike Gamble; Marco Benevento  
Bar 4 7, 9 pm \$5
- Nate Birkey Quartet with Jim Ridl, Bill Moring, Marko Marcinko  
55Bar 7 pm
- Elin Trio  
• Curtis Macdonald, Chris Tordini, Dave West, Greg Ritchie, Jeremy Viner  
Spike Hill 8:30 pm  
Zinc Bar 7 pm \$7
- Michelle Walker  
• Matthew Bryan Field; Pablo Masis Quintet; Matthew Snow  
Tutuma Social Club 9 pm

Fulton Ferry Landing, Brooklyn  
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(718) 624-2083  
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## BARGEMUSIC

JAZZ CALENDAR: THURSDAYS @ 8PM

APRIL  
29

# FOLDERSNACKS

TERRENCE MCMANUS GUITAR  
TYSHAWN SOREY DRUMS  
JESSE ELDER KEYBOARD & VOCALS  
ZACK FOLEY VOCALS  
AIDAN CARROLL BASS

## Tuesday, April 13

- ★Tomasz Stanko Quintet with Alexi Tuomarila, Jakob Bro, Anders Christensen, Olavi Louhivuori  
Birdland 8:30, 11 pm \$30
- ★Juilliard Jazz Quintet: Benny Green, Ron Carter, Carl Allen, Ron Blake, Eddie Henderson  
Dizzy's Club 7:30, 9:30 pm \$30
- All Kinds Of Weather  
Dizzy's Club 11 pm \$10
- Kenny Werner Quintet with Randy Brecker, David Sanchez, John Patitucci, Antonio Sanchez  
Blue Note 8, 10:30 pm \$25
- ★Sam Yahel Trio with Matt Penman, Jochen Rueckert  
Village Vanguard 9, 11 pm \$30
- Phoebe Legere's The Ooh La La Coq Tail with Jon Burr, Aaron Weinstein, Elvis Sinitra  
Iridium 8, 10 pm \$25
- ★Alex Blake Quartet  
• Golda Solomon  
NYC Bahai Center 8, 9:30 pm \$15
- Poul Weis Group with Dustin Carlson, Will McEvoy, Fin Van Hemmen; Patrick Breiner Group with Tony Malaby, Eivind Opsvik, Will McEvoy, Juan Pablo Carletti  
Cornelia Street Café 8:30 pm \$10
- Lafayette Harris Trio: Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Ken Fowser/Behn Gillece Jam  
Smalls 7:30, 10 pm 1 am \$20
- New School Afro Cuban Jazz Orchestra Directed by Bobby Sanabria with guest Candido Camero, Dean Buck, Pablo Moser, Casey Francis, Matt Berman, Elad Gilbert, Cameron Johnson, Nash Guillermo, Donald Devienne, Ari Karason, Michael Bafundo, Jason Disu, Joe Beaty, Victor Sawyer, Colby Norton, Wylie Wynshaw, Peter Urgin, Darren Denman, Max Johnson, Gabriel Katz, Joseph Pramik-Holdaway, Alex Kirkpatrick, Adam Nash  
Jazz Standard 7:30, 9:30 pm \$20
- Taylor Haskins, Ben Monder, Jeff Hirschfeld and guest Josh Roseman  
Rose Live Music 9 pm
- Chris Stover's More Zero with Michael Bates, Chris Stromquist, Matt Moran; William Parker/Ellen Christi Duo  
The Stone 8, 10 pm \$10
- Jessica Medina  
• Pablo Masis Group  
• Jack Wilkins, Paul Hefner, John DeCesare  
Bella Luna 8 pm
- Danjam Orchestra; Paul Francis Trio  
The Garage 7, 10:30 pm  
Shrine 6 pm
- Jonathan Lefcoski  
• Marlene Verplanck with Tedd Firth, Jay Leonhart  
Saint Peter's 1 pm \$7

## Wednesday, April 14

- ★Dave Brubeck Quartet  
92nd Street Y 8 pm \$25-70
- Tim Hodgkinson with Thomas Lehn, Roger Turner and guests  
The Stone 10 pm \$10
- ★Jeff Ballard Group with Mark Turner, Miguel Zenon, Hans Glawischnig, Ben Monder  
Jazz Standard 7:30, 9:30 pm \$20
- ★Dan Peck/Nate Wooley Duo; Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Eivind Opsvik; Andrew Barker/Daniel Carter Duo; Jooklo Duo: Virginia Genta/David VanZan  
Zebulon 8 pm
- ★Adam Lane's Full Throttle Orchestra  
Brooklyn Lyceum 8, 9:30 pm \$10  
Issue Project Room 8 pm \$15
- Andrea Parkins  
• Landon Knoblock Trio with Josh Paris, Jeff Davis  
Cornelia Street Café 8:30 pm \$10
- Dave Grusin with Nestor Torres, Steve Turre, Peter Washington, Kenny Washington  
Iridium 8, 10 pm \$30
- ★Gene Bertoncini solo; Tobias Gebb and Unit 7 with Joe Magnarelli, Stacy Dillard, Mark Gross  
Smalls 7:30, 9 pm \$20
- Susan Pereira Quintet with Noah Bless, Manu Koch, Gustavo Amarante, Vanderlei Pereira  
The Kitano 8, 10 pm  
Tutuma Social Club 8, 10:30 pm
- Dave Stryker Trio  
• Mickey Bass New York Powerhouse Ensemble  
Goddard Riverside Community Center 7 pm
- David Lee Jones Quartet with Lawrence Leathers, Thadeus Expose, Sacha Perry; Jack Jeffers and the New York Classics  
Zinc Bar 7:30, 9:30, 11 pm 1 am
- Stan Killian Quintet with David Smith, Benito Gonzalez, Bryan Copeland, McLenty Hunter  
Sidewalk Café 8 pm
- Anderson Brothers  
• Bomii Choi  
• Andy Collier  
Greenwich Village Bistro 9 pm
- ★Tomasz Stanko Quintet with Alexi Tuomarila, Jakob Bro, Anders Christensen, Olavi Louhivuori  
Birdland 8:30, 11 pm \$30
- ★Juilliard Jazz Quintet: Benny Green, Ron Carter, Carl Allen, Ron Blake, Eddie Henderson  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11 pm \$10
- Kenny Werner Quintet with Randy Brecker, David Sanchez, John Patitucci, Antonio Sanchez  
Blue Note 8, 10:30 pm \$25
- ★Sam Yahel Trio with Matt Penman, Jochen Rueckert  
Village Vanguard 9, 11 pm \$30  
Sugar Hill Restaurant 6 pm \$10  
Saint Peter's 1 pm \$7
- CBJC All Stars  
• Keith Loftis/Anthony Wosney

ALLABOUTJAZZ-NEW YORK | April 2010 37



**Friday, April 23**

- ★George Lewis; Anne Le Berge Issue Project Room 8 pm \$15
- ★Donny McCaslin Group with Boris Kozlov, Antonio Sanchez, Lawrence Leathers Jam Smalls 9:30 pm 12:30 am \$20
- Jazz 966 8 pm \$20
- Houston Person Quartet
- Teddy Charles Quartet with Harold Danko, Pat O'Reilly, Stefan Schatz The Kitano 8, 10 pm \$25
- Tim Luntzel/Charlie Burnham The Stone 10 pm \$10
- The New Cookers BAMCafé 9 pm
- Ches Smith's Congs for Brums; Loren Stillman Group with Oscar Noriega, Tom Rainey I-Beam 8:30 pm \$10
- Luis Perdomo Quintet with Miguel Zenon, JD Allen, Eric McPherson Jazz Gallery 9, 10:30 pm \$20
- ★Jason Rigby Quintet with Russ Johnson, Michael Holober, Cameron Brown Comelia Street Café 9, 10:30 pm \$10
- Trudy Silver Band 5C Cafe 8 pm
- Nicole Henry Metropolitan Room 9:45 pm \$30
- Etienne Charles Band Dwyer Center 7 pm \$20
- Chris Miller Sextet; Bill Ware's Vibes Quartet Puppets Jazz Bar 6, 9 pm \$6-12
- Jacam Manricks Trio; Ed Cherry Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Kim Kalesti and The Living Museum with Kim Clarke, Lucianna Padmore, Helen Sung, Sharel Cassity Lenox Lounge 8, 9:30, 11 pm \$20
- Third Space: Aaron Rockers, Matt Thomas, Kevin Moehring, Morgan Price, Vinny Locciano, Kirk Schoenherr, Mark Karwan, Jeremiah Fox Tea Lounge 9, 10:30 pm \$5
- The Le Boeuf Brothers: Remy and Pascal Le Boeuf, Linda Oh, Joe Saylor Nulu 9 pm
- Dan Furman Quartet Cleopatra's Needle 8 pm
- Marc Devine Hawaiian Tropic Zone 9 pm
- ★Music of Herbie Hancock & Marcus Roberts: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guests Bobby Hutcherson, Marcus Roberts Rose Theater 8 pm \$30-120
- Pee Wee Ellis AllStar Band with Mulgrew Miller, Ron Carter, Jimmy Cobb Iridium 8, 10 pm \$35
- Tierney Sutton Band with Christian Jacob, Kevin Axt, Ray Brinker Jazz Standard 7:30, 9:30 pm \$30
- Pilar de la Hoz Tutuma Social Club 8, 10:30 pm
- ★George Coleman Quintet with Eric Alexander, Harold Mabern Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Dmitry Baevsky Quartet Dizzy's Club 12:45 am \$10
- ★Dave Holland Quintet Birdland 8:30, 11 pm \$30
- ★Geri Allen Quartet with Ravi Coltrane, Joe Sanders, Jeff "Tain" Watts Village Vanguard 9, 11 pm \$35
- Michel Camilo Blue Note 8, 10:30 pm \$35
- Karrin Allyson; Karen Rodriguez; Mary Lou Williams Centennial; IWJ Jazz Chorus; The DeBerry Quintet Saint Peter's 6 pm \$25
- Martin Schulte; Carmen Staaf Trio with Kendall Eddy, Austin McMahon; Leni Stern Shrine 6 pm
- David White Quintet; Dre Barnes Project The Garage 6, 10:30 pm
- Melissa Stylianou Quartet 92nd Street Y 2 pm

**Saturday, April 24**

- ★Billy Bang Sistas' Place 9, 10:30 pm \$20

- ★Bobby Previte's New Bump with Ellery Eskelin, Bill Ware, Ari Folman-Cohen; Michael Bisio Quartet with Stephen Gauci, Avram Fefer, Jay Rosen and guest Joe McPhee The Stone 8, 10 pm \$10
- ★Trombone Festival: Steve Swell Trio with Andrew Drury, Ken Filiano; Bizingas: Brian Drye, Kirk Knuffke, Ches Smith, Jonathan Goldberger I-Beam 8, 10 pm \$10
- Wayne Krantz, Keith Carlock, Tim Lefebvre Highline Ballroom 7 pm \$25
- Tribute to Roy Ayers with Pete Rock, Robert Glasper Experiment and guests Aaron Davis Hall 7:30 pm \$25
- Mary Foster Conklin Metropolitan Room 7:30 pm \$20
- Paul Bollenback Trio; Ben Mondor Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- ★Gato Loco Bowery Poetry Club
- Ras Moshe, Rashid Bakr, Jason Hwang, Joe Morris; Nioka Workman/Kali Z Fasteau Brecht Forum 8 pm \$10
- Colin Stranahan Fat Cat 8 pm
- Joey Morant Quartet Lenox Lounge 8, 9:30, 11 pm \$20
- Norberto Tamburrino 5C Cafe 10:30 pm
- Jason Marshall Quartet Cleopatra's Needle 8 pm
- Lua Hadar with Jason Martineau, Tom Hubbard, Ron Oswanski Comelia Street Café 9, 10:30 pm \$10
- Felipe Salles; Francesco Diodati Shrine 6 pm
- Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Donny McCaslin Group with Boris Kozlov, Antonio Sanchez; Jeremy Manasia Group Smalls 7:30, 10:30 pm 1:30 am \$20
- Teddy Charles Quartet with Harold Danko, Pat O'Reilly, Stefan Schatz The Kitano 8, 10 pm \$25
- Andy Fite Group; Alex Blake Quartet; Victor Bailey Trio Puppets Jazz Bar 6, 9 pm 12 am \$6-12
- Marc Devine Hawaiian Tropic Zone 9 pm
- ★Music of Herbie Hancock & Marcus Roberts: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guests Bobby Hutcherson, Marcus Roberts Rose Theater 8 pm \$30-120
- Pee Wee Ellis AllStar Band with Mulgrew Miller, Ron Carter, Jimmy Cobb Iridium 8, 10 pm \$35
- Tierney Sutton Band with Christian Jacob, Kevin Axt, Ray Brinker Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Pilar de la Hoz Tutuma Social Club 8, 10:30 pm
- ★George Coleman Quintet with Eric Alexander, Harold Mabern Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Dmitry Baevsky Quartet Dizzy's Club 12:45 am \$10
- ★Dave Holland Quintet Birdland 8:30, 11 pm \$30
- ★Geri Allen Quartet with Ravi Coltrane, Joe Sanders, Jeff "Tain" Watts Village Vanguard 9, 11 pm \$35
- Michel Camilo Blue Note 8, 10:30 pm \$35
- ★Toshiko Akiyoshi; Jan Leder; Tyler Holloway Saint Peter's 6 pm \$25
- David Bindman Ensemble with Frank London, Reut Regev, Art Hirahara, Wes Brown, Royal Hartigan Sunset Park Library 1 pm
- Everywhere Band: Joshua Kwassman, Arielle Feinman, Michael Valeanu, Fabian Ortiz, Peter Yuskasuskas, Arthur Hnatek New School 2 pm
- David Bennett Cohen Trio; Champian Fulton Trio; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm

**Sunday, April 25**

- Paul Rucker solo and with Hans Teuber The Stone 8, 10 pm \$10

- Michael Fahie Group with Ben Mondor, Billy Hart Comelia Street Café 8:30 pm \$10
- Sebastian Noelle's Anicha Quartet Brooklyn Lyceum 9, 10:30 pm \$10
- Katie Locke with Nick Diaz, Lucas Madrazo, Bryan Ladd, Evan Howard; Gerald Edward with Jordan Scannella, Josh Giunta; Lucky Bastard Jam: Chris Conly, Adam Minkoff, Brad Whiteley, Jordan Scannella, David Andrew Moore and guests Rose Live Music 8:30, 9:30, 10:30 pm \$10
- Evan Gallagher; Rovar17 ABC No Rio 7 pm \$5
- Peter Leitch/Dwayne Burno Walkers 8 pm
- Andy Arnold Shrine 8 pm
- Brian Woodruff Sextet with Lisa Parrott, Jacob Varnus, Alan Ferber, Pete McCann, Dan Loomis The Blue Owl 8, 9:30 pm \$5
- Pee Wee Ellis AllStar Band with Mulgrew Miller, Ron Carter, Jimmy Cobb Iridium 8, 10 pm \$35
- Tierney Sutton Band with Christian Jacob, Kevin Axt, Ray Brinker Jazz Standard 7:30, 9:30 pm \$30
- Pilar de la Hoz Tutuma Social Club 8, 10:30 pm
- ★George Coleman Quintet with Eric Alexander, Harold Mabern Dizzy's Club 7:30, 9:30 pm \$30
- ★Geri Allen Quartet with Ravi Coltrane, Joe Sanders, Jeff "Tain" Watts Village Vanguard 9, 11 pm \$30
- Michel Camilo Blue Note 8, 10:30 pm \$35
- Killer BOB: Johan Andersson, Max Jaffe, Rob Lundberg, Dave Scanlon Downtown Music Gallery 6 pm
- Chris Dingman's Waking Dreams Saint Peter's 5 pm
- Five Play: Janelle Reichman, Jami Dauber, Tomoko Ohno, Noriko Ueda, Sherrie Maricle Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Gene Bertoncini, Harvie S North Square Lounge 12:30, 2 pm
- Eve Silber Trio; David Coss and Trio; Ai Murakami and Friends The Garage 12, 7, 11:30 pm

**Monday April 26**

- Moutin Reunion Quartet: Francois and Louis Moutin, Rick Margitza, Pierre de Bethmann Dizzy's Club 7:30, 9:30 pm \$30
- ★Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- Virginia Mayhew Quartet with Kenny Wessel, Harvie S, Victor Jones; Patrizia Scascitelli Sextet with Jamie Baum, Dave Smith, Andy Hunter, Marcos Varela, Sylvia Cuenca Rosy O'Grady's 8 pm
- ★Cello Pudding Pops: Matthew Steckler, Alex Waterman, Andrew Drury; undetermined. destination.: Fay Victor, Simon Jermyn, Ken Filiano; Ikue Mori, Jim Staley, Kyoko Kitamura; Daniel Levin Quartet with Nate Wooley, Matt Moran, Peter Bitenc The Local 269 7 pm \$10-20
- Ehud Asherie solo; Ari Hoenig Trio with Orrin Evans, Orlando Le Fleming; Spencer Murphy Jam Smalls 7:30, 9 pm 12 am \$20
- Jessica Lurie Ensemble Rose Live Music 9 pm
- Rutgers University Jazz Ensemble Blue Note 8, 10:30 pm \$15
- Ty Citerman/Kaoru Watanabe Zebulon 10 pm
- Peter Eldridge Trio Bar Next Door 8:30, 10:30 pm \$12
- Ari Folman Cohen; Chris Conly Bar 4 7, 9 pm \$5
- Gerald Thomas Illinois Jacquet Performance Space 7 pm
- Ashley Gonzalez Zinc Bar 7 pm \$7
- James Delano; Ryan Casey; Pascal Niggenkemper Trio with Scott DuBois, Jeff Davis Tutuma Social Club 9 pm
- Howard Williams Jazz Orchestra; David Caldwell Mason Trio The Garage 7, 10:30 pm

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## Tuesday, April 27

- ★The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt Village Vanguard 9, 11 pm \$30
- ★Steve Kuhn, Ron Carter, Joey Baron  
Birdland 8:30, 11 pm \$30
- Jon Faddis Quartet with David Hazeltine, Todd Coolman, Dion Parson Zankel Hall 8:30 pm \$36-46
- ★Bob Stewart Quartet  
• Madeleine Peyroux  
• Samba Jazz and The Music Of Jobim: Duduka Da Fonseca, Helio Alves, Claudio Roditi, Eddie Gomez, Maucha Adnet, Toninho Horta Dizzy's Club 7:30, 9:30 pm \$30
- Cyrille Aimee and Friends  
• Sean Jones Group with Brian Hogans, Orrin Evans, Luques Curtis, Obed Calvaire Dizzy's Club 11 pm \$10
- Johnny O'Neal Trio with Marian Hayden, Sean Dobbins; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Ken Fowser/Behn Gillece Jam Jazz Standard 7:30, 9:30 pm \$25
- Terese Genecco Little Big Band  
• Guy Klucsevsek; Figeater: Beth Fleenor, Stephen Parris, John Seman, Mark Ostrowski Smalls 7:30, 10 pm 1 am \$20
- Taylor Haskins Group with guest Bill McHenry  
• Edward Perez Trio with Shai Maestro  
• Simon Jermyn's Trot A Mouse  
★Jack Wilkins/Bucky Pizzarelli  
• Dori Levine Group  
• Ken Fowser  
• David White Jazz Orchestra  
• Alvester Garnett Trio

## Wednesday, April 28

- ★Christian McBride Quintet  
★Victor Bailey, Lenny White, Joe Locke  
• Double Yoko: Paris Hurley/Beth Fleenor; Ron Horton/Tim Horner Tentet with Ted Nash, Marc Mommaas, Scott Robinson, Mike Fahn, Nate Eklund, Frank Kimbrough, Martin Wind, Mark Sherman  
• Ohad Talmor's NewsReel with Miles Okazaki, Jacob Sacks, Matt Pavolka, Dan Weiss  
• Adam Kolker Group  
• Sheryl Bailey Trio  
• Father Figures: Adam Schatz, Jas Walton, Ian Chang, Spencer Zahn, Ross Edwards; Great Architect: Brent Bagwell, Casey Malone, Tyler Baum, Ben Kennedy, Andy Thewlis, Michael Houseman; Architeuthis Walks on Land: Katherine Young/Army Cimini; Hungry Cowboy: Jacob Wick, Briggan Krauss, Jonathan Goldberg, Mike Pride  
• Daniel Levin with Nate Wooley, Matt Moran, Peter Bitenc  
★Champion Fulton Trio with Neal Miner, Fukushi Tainaka  
• John Colianni solo; Jim Rotondi Group; Craig Wuepper Trio with Chris Haney  
• Curtis Brothers; Samuel Torres with Michael Rodriguez, Peter Brainin, Manuel Valera, John Benitez, Ludwig Alfonso  
• Matt Renzi Trio  
• Brandon Terzc Group with Matt Darriau, Matt Kilmer, Peter Slavov, Rich Stein, John Shannon  
• Jeff Koch Group  
• Alex Minasian Trio  
• Josie Fundin; Jean Mazzei; Deborah Crooks; Alyson Gree  
★The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt Village Vanguard 9, 11 pm \$30
- ★Steve Kuhn, Ron Carter, Joey Baron  
• Madeleine Peyroux  
• Samba Jazz and The Music Of Jobim: Duduka Da Fonseca, Helio Alves, Claudio Roditi, Eddie Gomez, Maucha Adnet, Toninho Horta  
• Cyrille Aimee and Friends  
• Sean Jones Group with Brian Hogans, Orrin Evans, Luques Curtis, Obed Calvaire  
• Jacob Friedman  
★Sheila Jordan/Cameron Brown

## Thursday, April 29

- ★Paquito D'Rivera Quintet with Diego Urcola, Alex Brown, Ben Williams, Eric Doob  
• The Yellowjackets with guests Mike Stern, Edmar Castaneda  
• Oz Noy Trio with Will Lee, Anton Fig  
★Saris: Sara Schoenbeck/Harris Eisenstadt; Dylan van der Schyff, Sara Schoenbeck, Briggan Krauss, Okkyung Lee  
★Tomas Fujiwara and The Hook Up with Jonathan Finlayson, Bryan Settles, Mary Halvorson, Danton Boller  
• John Hébert solo; Michel Gentile Quartet with Charlie Burnham, John Hébert, Billy Mintz  
• Joan La Barbara and Ne(x)tworks with Kenji Bunch, Shelley Burgon, Yves Dharamraj, Cornelius Dufallo, Miguel Frasconi, Stephen Gosling, Ariana Kim, Chris McIntyre; Yael Acher/Inira-Kalina Goudeva  
• Vana Gierig Trio with Sean Conly, Marcello Pellitteri  
• Eric Deutsch Trio with Ellery Eskelin, Allison Miller  
• Foldersnacks: Terrence McManus, Tyshawn Sorey, Jesse Elder, Zack Foley, Aidan Carroll  
• A Tribute to the Fania All-Stars: Flaco Navaja, Anisa Gathers, Luques Curtis, Marcos "Itto" Arguinzon, Jonathan Powell, Daniel Antonetti, Gilberto Velazquez, Julie Acosta, Ron Prokopec, Renzo Padilla, Manuel Ruiz, Carlos Padron, Joseph Gonzalez, Hector Jimenez, Andy Hunter, Jorge Castro, Adan Perez  
• John Sinclair and guests  
• Beat Kaestli with Joel Frahm, John Hart, Jay Leonhart, Fred Kennedy  
• Chris Welcome Trio  
• Alexis Cuadrado's Trio Iberico  
• Justin Rothberg Trio  
• Aki Ishiguro Trio with Pascal Niggenkemper, Nick Anderson  
• Steve Elmer Trio  
• Marc Devine  
• Lapis Luna  
• Burt Eckhoff  
• Aimee/Diego Figueriedo Duo; Jim Rotondi Group  
• Shauli Envi Group  
★The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt Village Vanguard 9, 11 pm \$30
- ★Steve Kuhn, Ron Carter, Joey Baron  
• Madeleine Peyroux  
• Samba Jazz and The Music Of Jobim: Duduka Da Fonseca, Helio Alves, Claudio Roditi, Eddie Gomez, Maucha Adnet, Toninho Horta

- Cyrille Aimee and Friends  
• Erik Plaks Trio  
• Jason Yeager Quartet  
• Dave Kain; Melinda Abenro  
★Andy LaVerna/John Abercrombie

## Friday, April 30

- Jim Staley and guests  
• Yuko Kimura Quartet with Roberta Pikef, Cameron Brown, Gene Jackson; Lew Tabackin Trio with Phil Palombi, Bill Goodwin; Eric McPherson Group  
• Ralph Bowen Group with Lage Lund, Kenny Davis, Adam Cruz  
• One For All: Eric Alexander, Steve Davis, Jim Rotondi, David Hazeltine, John Webber, Joe Farnsworth  
★Dylan van der Schyff, Ellery Eskelin, Sylvie Courvoisier  
• Marvin Stamm Quartet with Bill Mays, Rufus Reid, Ed Soph  
• Trombone Festival: Westbrook Johnson's Three Roads Band with Alex Vallejo, Jesse Bartlet-Webber, John Welsh; Ben Gerstein Quartet with Michael Attias, Mat Maneri, Jacob Sacks  
• Emilio Teubal and La Balteuband with Xavier Perez, Franco Pinna, Sam Sadigursky, Marcelo Woloski, Greg Heffernan, Pedro Giraud  
• Ray Abrams Big Band  
• Ben Waltzer Group  
• Joachim Badenhorst, Frantz Loriot, Christopher Hoffman, Pascal Niggenkemper, Juan Pablo Carletti; Great Architect: Brent Bagwell, Casey Malone, Tyler Baum, Ben Kennedy, Andy Thewlis, Michael Houseman; holus-Bolus: Josh Sinton, Jon Goldberger, Peter Bitenc  
• Dave Pietro Trio; Joe Sanders Trio  
• Rudy Lawless Quartet  
• Jean Rohe; The Sax Cartel: Lynn Ligammar, Matt Thomas, Pete Sparacino, Mike Eaton, Morgan Price  
• Ken Simon Quartet  
• Nobuki  
• Ayako Shirasaki Trio  
• Adam Ahuja  
★Paquito D'Rivera Quintet with Diego Urcola, Alex Brown, Ben Williams, Eric Doob  
• The Yellowjackets with guests Mike Stern, Edmar Castaneda  
• Oz Noy Trio with Will Lee, Anton Fig  
★The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt Village Vanguard 9, 11 pm \$35
- ★Steve Kuhn, Ron Carter, Joey Baron  
• Madeleine Peyroux  
• Clay Ross with Rob Hecht, Itai Kriss, Ze Mauricio, Richie Barschay  
• Samba Jazz and The Music Of Jobim: Duduka Da Fonseca, Helio Alves, Claudio Roditi, Eddie Gomez, Maucha Adnet, Toninho Horta  
• Cyrille Aimee and Friends  
• Everywhere Band: Joshua Kwassman, Arielle Feinman, Michael Valeanu, Fabian Ortíz, Peter Yuskaszkas, Arthur Hnatek; Lara Belo  
• Michika Fukumori Trio; Barry Cooper Sextet

# THE VILLAGE VANGUARD

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★ MARCH 30TH - APRIL 4TH ★

## TOM HARRELL QUINTET

WAYNE ESCOFFERY - DANNY GRISSETT  
UGONNA OKEGWO - JOHNATHAN BLAKE

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★ APRIL 6TH - APRIL 11TH ★

## LOU DONALDSON QUARTET

PAT BIANCHI - RANDY JOHNSTON  
FUKUSHI TAINAKA

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★ APRIL 13TH - APRIL 18TH ★

## SAM YAHAL TRIO

MATT PENMAN - JOCHEN RUECKERT

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★ APRIL 20TH - APRIL 25TH ★

## GERI ALLEN QUARTET

RAVI COLTRANE - JOE SANDERS  
JEFF "TAIN" WATTS

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★ APRIL 27TH - MAY 2ND ★

## THE HEATH BROTHERS

JIMMY HEATH - JEB PATTON  
CORCORAN HOLT - ALBERT "TOOTIE" HEATH

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★ COMING IN MAY ★

### BILL FRISELL TRIO - BILL FRISELL QUARTET BILLY HART QUARTET CHRISTIAN MCBRIDE & INSIDE STRAIGHT

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MONDAY THRU SUNDAY  
9PM & 11PM

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## REGULAR ENGAGEMENTS

- ### MONDAYS
- Ron Affif Trio  
• Carter-Davis Ensemble  
• Sedic Choukroun and The Brasilieros  
• Steve Coleman Presents  
• Pete Davenport/Ed Schuller Jam Session  
• Eddy Davis New Orleans Jazz Band  
• Jesse Elder  
• John Farnsworth Jam  
• Ray Gallon Trio  
• Vince Giordano's Nighthawks  
• Enrico Granafei solo  
• Harlem Renaissance Orchestra  
• Patience Higgins Sugar Hill Quartet  
• JFA Jazz Jam  
• Roger Lent Trio Jam  
• John McNeil Jam Session  
• Iris Ornnig Jam Session  
• Les Paul Trio with guests  
• John Proulx  
• Stan Rubin All-Stars  
• Bill Wurtzel Duo  
• Vanguard Jazz Orchestra  
• Melvin Vines Kortet with Kay Mori
- ### TUESDAYS
- Evolution Series  
• Sedic Choukroun  
• Irving Fields  
• Joel Frahm  
• George Gee Make Believe  
• Art Hiraehara Trio  
• Yuichi Hirakawa Trio  
• Lonston Harris  
• Sandy Jordan and Larry Luger Trio  
• Joey Morant or College Jazz  
• Iris Ornnig Quartet  
• Gregory Porter  
• Annie Ross  
• Robert Rucker Trio Jam  
• Dred Scott Trio  
• Slavic Soul Party  
• Bill Wurtzel/Tony Decaprio
- ### WEDNESDAYS
- Astoria Jazz Composers Workshop  
• Frank Lacy  
• Rick Bogart Trio  
• Sedic Choukroun and the Eccentrics  
• Eddy Davis Dixieland  
• Gordon Edwards  
• Joe Falcon Bolero Jazz  
• Felix and the Cats  
• Walter Fischbacher Trio  
• Rick Germanson  
• Jeanne Gies with Howard Alden  
• Naoh Haidu Trio Jam  
• Patience Higgins Sugar Hill Quartet  
• Lauren Hooker  
• Jazz Jam Session  
• Shan Kenner Trio Jam  
• Jonathan Kreisberg Trio  
• Jed Levy and Friends  
• Nat Lucas Organ Trio  
• Jeremy Manasia Solo  
• Jacob Melchior  
• Arturo O'Farrill solo; John McNeil Group  
• David Ostwald's Louis Armstrong Centennial Band  
• Stan Rubin Big Band  
• Bobby Sanabria Big Band
- ### THURSDAYS
- Jason Campbell Trio  
• Maria Cangiano  
• Sedic Choukroun  
• Dean and the Jazz Masters  
• Burt Eckhoff  
• Avram Fefer Trio  
• Aki Ishiguro Jam Session  
• Gianluca Renzi Trio  
• Smoke Big Band  
• Bill Wurtzel Duo  
• Eri Yamamoto Trio
- ### FRIDAYS
- Gabriel Alegria Sextet  
• Steve Blanco Trio  
• Jeff King Band and guest  
• Kengo Nakamura Trio  
• Albert Rivera Organ Trio  
• Bill Saxton and Friends  
• Donald Smith
- ### SATURDAYS
- Calley Bliss  
• Tyler Blanton Trio  
• Calley Bliss  
• Jesse Elder/Greg Ruggiero  
• Ted Hefko Quartet  
• Renaud Penant Trio  
• Wayne Roberts Duo  
• Search  
• Skye Jazz Trio  
• Mariela Valencia Show  
• Michelle Walker/Nick Russo  
• Bill Wurtzel Duo  
• Ryoichi Zakota
- ### SUNDAYS
- Rick Bogart Trio  
• Toru Dodo Jam  
• Ear Regulars with Jon-Erik Kelloso  
• Marjorie Eliot/Rudell Drears/Sedic Choukroun  
• Champion Fulton  
• George Gee & The Make-Believe Ballroom Orchestra  
• Satoshi Inoue Duo  
• Bob Kindred Grouo  
• Lapis Luna Trio  
• Alexander McCabe Trio  
• Junior Mance/Hide Tanaka  
• Peter Mazza  
• Chico O'Farrill's AfroCuban Jazz Big Band  
• Gregory Porter  
• Zack O'Farrill Quartet  
• TC III  
• Cidinho Teixeira  
• Jazz Jam hosted by Michael Vitali  
• Chris Washburne's SYOTOS Band  
• Nicka Workman, Kali Z, Sonya Robinson, Hui Cox  
• Bill Wurtzel Duo



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Saturday, April 24  
7:30 Social mixer  
8:30 Performance

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(INTERVIEW CONTINUED FROM PAGE 6)

audience you're playing for.

**AAJ-NY:** You've begun doing some more ambitious work. You've written and arranged several orchestral jazz works.

**LW:** Music is so locked up in sound and the fact that having access or being able to write for larger ensembles has certainly been rewarding and another aspect has to do with society. For so many years, jazz musicians have been pushed over into a certain kind of box - you can't read, you don't have technical skills, you don't have orchestration skills - and they never consider people like Duke Ellington and Billy Strayhorn and how agile-minded they were in that arena. I just want to at least show the world that some people of color that play this music can jump over into that world, too. Because at the end of the day a C7 chord is the same C7 chord to Johann Sebastian Bach as it was to Charlie Parker.

**AAJ-NY:** What do you try to put into your music?

**LW:** Well first of all, for me for the most part, music has to have an element of dance. You have to be able to tap your feet to it in some form or another and just to keep myself open to whatever the possibilities are and never to let my taste in music be confined and predetermined. The piano helps me in that direction because one of the things that my teacher used to joke about, but it's so very, very true, is about the immense dimensions that the instrument has. He would put it this way - he'd say, "Well kid, every time you sit down at this instrument the odds are 88 to ten and they don't get any better." So if you shut yourself off, you can't go anywhere. And every time I sit down at the piano, the more I learn about it, the more I don't know. And that keeps my interest in this music in all forms. I'm trying to be not just a better pianist, but the best complete musician that I can be. ♦

*For the complete interview, visit [allaboutjazz.com](http://allaboutjazz.com). Willis is at Smalls Apr. 2nd-3rd with Steve Davis and The Kitano Apr. 16th-17th. See Calendar.*

**Recommended Listening:**

- Jackie McLean - *Right Now!* (Blue Note, 1965)
- Woody Shaw - *Live Volume 1-4* (HighNote, 1977)
- Jerry Gonzalez & The Fort Apache Band - *Rumba Para Monk* (Sunnyside, 1988)
- Larry Willis - *Solo Spirit* (Mapleshade, 1992)
- Larry Willis Sextet - *A Tribute to Someone* (Audioquest, 1993)
- Paul Murphy/Larry Willis - *Foundations* (Murphy, 2009)

(CLUB PROFILE CONTINUED FROM PAGE 13)

musician bookers and promoters like Mike Gamble, shares a more direct relation to efforts to establish musician-run spaces like I-Beam and Douglass Street Music Collective (DSMC) in the areas surrounding so-called hip Brooklyn communities. DSMC, which opened in the industrial Gowanus neighborhood in 2008, is a sort of 21st Century answer to the loft-scenes that dominated the jazz scene in Manhattan and central Brooklyn in the '70s. Lacking the resources to present music in a loft of their own, a group of like-minded Brooklyn musicians share rent on a space that functions as a rehearsal space in the day and a performance venue at night. The effort, started at the tail end of New York's historic real estate bubble, was a challenge from the beginning and remains so as it approaches its second anniversary.

"It starts with the musicians," wrote DSMC founding member and multireedist Josh Sinton in an email message. "This is not just supposition. [It] is a big part of why music scenes survive in Chicago and other cities. Because the musicians themselves come out to support the music. Actively. Listening and talking to each other about art and life." Sinton is blunt about the financial realities of their venture and what he sees as a lack of "peer support" in an outwardly thriving Brooklyn scene and sees similar efforts as the only path to a "truly self-sufficient" scene. "Will it become financially viable? No. But the stewardship of this kind of venue has valuable emotional and spiritual dividends. It's all a question of priorities, really."

Saxophonist Jeff Newell falls somewhere between the central Brooklyn innovators of the '60s-'70s and their 21st Century counterparts, both chronologically and in terms of musical experience. A native of the Chicago suburbs, Newell moved to Fort Greene in 1994 and quickly fell in love with the scene and his surroundings. "I really never wanted to live in Manhattan," he explained. "Being a country boy, I needed to have at least some grass and a few trees near me." Initially attracted to the neighborhood by the presence of the M-base musicians that he hoped to play with, Newell quickly began to draw surprising inspiration from his new home. "Brooklyn had an interesting effect on me," he explained. "The historic setting and architecture rekindled my love of history and led me to my current New-Trad concept, where I research historic American music and revamp it for the 21st century. The surroundings here in Brooklyn really started me in that direction."

In addition, the last decade saw a marked increase in the number of clubs, restaurants and bars that instituted music policies across Brooklyn. For many owners, the move across the East River was a matter of being priced out of Manhattan, but many chose Brooklyn from the start and nearly all seem content with their decision. "I had to admit to myself that Greenwich Village felt like a party that I was no longer invited to," remarked Goodbye Blue Monday owner Steve Trimboli on his decision to relocate to Bushwick in 1999. The eclectic venue has become a neighborhood fixture in the last decade, as well as another example of the pioneering spirit that venue owners and artists often share. "Five years ago, when I started booking shows, a lot of people would shrink at the thought of coming out here and with good reason. It's still a little rough here, but not like back then."

A similar expansion outward is taking place in southern Brooklyn as musicians and venues are priced out of Park Slope and the surrounding neighborhoods. "Cortelyou Road alone hosts three concerts and jam session per week," exclaimed Akira Ishiguro, referring to a sleepy stretch of road in a residential neighborhood that epitomizes an unlikely jazz scene. Ishiguro - a musician himself - books shows at Solo Kitchen Bar and hosts a weekly jam session that caters to the ever-expanding community of musicians living in the area. "My prediction in the next decade is that Ditmas Park will be another Park Slope. Musicians will be priced out of the neighborhood and the thriving jazz scene will lose its momentum. The hang will simply move to another neighborhood."

Somewhere between the divergent narratives of Diaspora and sustaining existing communities exists the self-sufficient Brooklyn scene and almost everyone can agree that getting there has everything to do with the musicians. "In the last decade Brooklyn has seen a rise and a decline as far as venues are concerned," remarked Ahmed Abdullah, trumpeter and a force behind Sistas' Place in Bedford-Stuyvesant, "but there has never been a shortage of musicians." It's a statement that I-Beam cofounder Brian Drye would vigorously second: "There is always a thriving creative music scene in Brooklyn and creative musicians will always find a way to get their voices heard." ♦



IN MEMORIAM by Celeste Sunderland

JOHNNY ALF

Hailed by musicologists as "the true father of bossa nova", the Brazilian pianist and singer's love of American cinema led him toward jazz. He started out in the '50s playing Copacabana's Bottle Alley clubs and went on to teach at a São Paulo conservatory. Alf died Mar. 4th, aged 80.

TONY CAMPISE

After years on the road with the Stan Kenton Orchestra, the saxophonist settled in Austin. He shared the stage with Frank Sinatra and Sarah Vaughan and was influential in forming a tight-knit jazz community in his adopted home. Campise was 67 when he passed away Mar. 7th.

GLORIA COLEMAN

An organist, bassist, pianist and vocalist, Coleman recorded for Impulse in the '60s, releasing the popular *Soul Sisters*, featuring Grant Green, in 1963. Once married to saxophonist George Coleman, she played the New York circuit with Sonny Stitt. At 78, Coleman died Feb. 18th.

GEORGE GARANIAN

The first Soviet-born soloist in the Oleg Lundstrem Orchestra, the Moscow saxist went on to lead that band as well as the Melodia Big Band and the Krasnodar Municipal Big Band. A member of the '50s jazz engineers generation, Garanian died Jan. 11th, at 75.

HAROLD KAUFMANN

A professional lawyer and doctor, he was passionate about jazz. Kaufmann started on piano at 4, spent time in the '50s playing Paris clubs, toured with Chet Baker in 1963 and a decade later bought Harold's Rogue & Jar Club in Washington DC. Kaufmann was 77 when he died Mar. 10th.

GEORGE WEBB

Influential in the revival of post-war jazz in the UK, the pianist performed with his band The Dixielanders every Monday night in Kent in the '40s. In later decades, he organized festivals and ran music series in English pubs. Webb was 92 when he died Mar. 11th.

BIRTHDAYS

**April 1**  
 †John LaPorta 1902-2004  
 †Harry Carney 1910-74  
 †Duke Jordan 1922-2006  
 †Don Butterfield 1923-2006  
 Frank Tusa b.1947

**April 2**  
 †Roy Palmer 1892-1963  
 †Marty Marsala 1909-75  
 †Hymie Shertzer 1909-77  
 Max Greger b.1926  
 †Booker Little 1938-61  
 Larry Coryell b.1943

**April 3**  
 †Bubber Miley 1903-32  
 †Billy Taylor Sr. 1906-86  
 †Ken Kersey 1916-83  
 †Bill Finegan 1917-2008  
 †Bill Potts 1928-2005  
 †Jimmy McGriff 1936-2008  
 †Scott LaFaro 1936-61  
 †Harold Vick 1936-87  
 Eric Kloss b.1949

**April 4**  
 †Gene Ramey 1913-84  
 †Buster Cooper b.1929  
 Jake Hanna b.1931  
 Hugh Masekela b.1939  
 Ole Kock Hansen b.1945  
 Michel Camilo b.1954  
 Benny Green b.1963

**April 5**  
 †Stan Levey 1925-2005  
 †Kenny Baldock b.1932  
 †Stanley Turrentine 1934-2000  
 Evan Parker b.1944  
 Jerome Harris b.1953

**April 6**  
 †Charlie Rouse 1924-88  
 †Randy Weston b.1926  
 †Gerry Mulligan 1927-96  
 †André Previn b.1929  
 †Art Taylor 1929-95  
 †Bill Hardman 1933-90  
 †Horace Tapscott 1934-99  
 †Manfred Schoof b.1936  
 †Gene Bertoncini b.1937  
 †Noah Howard b.1943

**April 7**  
 †Billie Holiday 1915-59  
 †Mingo Santamaria 1922-2003  
 †Victor Feldman 1934-87  
 †Freddie Hubbard 1938-2008  
 Pete La Roca b.1938  
 Alex Von Schlippenbach b.1938  
 †Bob Berg 1951-2002

**April 8**  
 †George Dixon 1909-94  
 †Carmen McRae 1922-94  
 Eiji Kitamura b.1929  
 Paul Jeffrey b.1933

**April 9**  
 †Arthur Briggs 1901-91  
 †Sharkey Bonano 1904-72  
 †Tedd Roy 1905-66  
 †Julian Dash 1916-74  
 Steve Gadd b.1945

**April 10**  
 †Fess Williams 1894-1975  
 †Morty Corb 1917-96  
 †Fraser MacPherson 1928-93  
 Claude Bolling b.1930

**April 11**  
 †Nick LaRocca 1889-1961  
 †John Levy b.1912  
 †Jimmy Lewis b.1918  
 †Emil Mangelsdorff b.1925

**April 12**  
 †Johnny Dodds 1892-1940  
 †Russ Garcia b.1916  
 †Helen Forrest 1918-99  
 †Herbie Hancock b.1940  
 †Sal Nistico 1940-91

**April 13**  
 †Bud Freeman 1906-91  
 †Slick Jones 1907-69  
 †Teddy Charles b.1928  
 †Rusty Jones b.1932  
 †Kirk Stuart 1934-82  
 †Eddie Marshall b.1938

**April 14**  
 †Gil Fuller 1920-94  
 †Shorty Rogers 1924-94  
 †Gene Ammons 1925-74  
 †Monty Waters b.1938

**April 15**  
 †Bessie Smith 1894-1937  
 †Bernard Addison 1905-90  
 †Charlie Smith 1927-66  
 †Richard Davis b.1930  
 †Sy Johnson b.1930  
 †Herb Pomeroy 1930-2007  
 †Gene Cherico 1935-94

**April 16**  
 †Ray Ventura 1908-79  
 †Boyce Brown 1910-59  
 †Alfon Purnell 1911-87  
 †Bennie Green 1923-77  
 †Herbie Mann 1930-2003  
 †Erling Kroner b.1943

**April 17**  
 †Paul Smith b.1922  
 †Joe Romano 1923-2008  
 †Chris Barber b.1930  
 †Sam Noto b.1930  
 †Warren Chiasson b.1934  
 †Han Bennink b.1942  
 †Buster Williams b.1942  
 †Jan Hammer b.1948

**April 18**  
 †Tony Mottola 1918-2004  
 †Leo Parker 1925-62  
 †Jimmy Rowser b.1926  
 †Ken Colyer 1928-88  
 †Freddie Hill b.1932  
 †Hal Galper b.1938

**April 19**  
 †Tommy Benford 1905-94  
 †Alex Hill 1906-37

**April 20**  
 †Lionel Hampton 1909-2002  
 †Ran Blake b.1935  
 †Beaver Harris 1936-91  
 †"Sonny" Brown b.1936  
 †Billy James b.1936  
 †Joe Bonner b.1948

**April 21**  
 †Lorenzo Tio 1893-1933  
 †Leo Adde 1904-42  
 †Johnny Blowers 1911-2006

†Walter Yoder 1914-78  
 †Joe Dixon 1917-98  
 †Mundell Lowe b.1922  
 †Peter Kowald 1944-2002  
 †Slide Hampton b.1932  
 †Ian Carr 1933-2009  
 †Alan Skidmore b.1942

**April 22**  
 †Buzzy Drootin 1910-2000  
 †Candido Camero b.1921  
 †Lou Stein b.1922  
 †Charles Mingus 1922-79  
 †Tommy Turrentine 1928-97  
 †Paul Chambers 1935-69  
 †Barry Guy b.1947

**April 23**  
 †Jimmie Noone 1895-1944  
 †Little Benny Harris 1919-75  
 †Tito Puente 1920-2000  
 †Bobby Rosengarden 1924-2007  
 †Bunky Green b.1935  
 †Pierre Courbois b.1940  
 †Alan Broadbent b.1947

**April 24**  
 †Rube Bloom 1902-76  
 †Aaron Bell 1922-2003  
 †Fatty George 1927-82  
 †Johnny Griffin 1928-2008  
 †Frank Strazzeri b.1930  
 †Spanky DeBrest 1937-73  
 †Joe Henderson 1937-2001

†Colin Walcott 1945-84  
 †Stafford James b.1946  
 †Trudy Silver b.1953

**April 25**  
 †Earl Bostic 1913-65  
 †George Johnson b.1913  
 †Ella Fitzgerald 1918-96  
 †Rick Henderson b.1928  
 †Willis "Gator" Jackson 1932-87  
 †Harry Miller 1941-83

**April 26**  
 †Dave Tough 1907-48  
 †Karl George b.1913  
 †Jimmy Giuffrè 1921-2008  
 †Teddy Edwards 1924-2003  
 †Herman Foster 1928-99  
 †Bill Byrne b.1942

**April 27**  
 †Matty Matlock 1909-78  
 †Connie Kay 1927-94  
 †Sal Mosca 1927-2007  
 †Calvin Newborn b.1933  
 †Ruth Price b.1938  
 †Freddie Waits 1943-89  
 †Scott Robinson b.1959

**April 28**  
 †George Lee 1896-1958  
 †Russ Morgan 1904-69  
 †Blossom Dearie 1926-2009  
 †Oliver Jackson 1933-94  
 †John Tchicai b.1936  
 †Mickey Tucker b.1941  
 †Willie Colon b.1950

**April 29**  
 †Duke Ellington 1899-1974  
 †Philippe Brun 1908-94  
 †Toots Thielemans b.1922  
 †Big Jay McNeely b.1927  
 †Ray Barretto 1929-2006  
 †Andy Simpkins 1932-99  
 †George Adams 1940-92

**April 30**  
 †Sid Weiss 1914-94  
 †Percy Heath 1923-2005  
 †Dick Twardzik 1931-55  
 †Abdul Wadud b.1947



JOHN TCHICAI  
 April 28, 1936

When John Tchicai was ten years old in Denmark, his father said it was time to take up the violin. But six years later, as a teenager in love with jazz, he traded strings for a sax. He formed a few groups, started playing Scandinavian clubs and met Archie Shepp and Bill Dixon, who gave him the idea of moving to New York. There, he formed the New York Art Quartet with Roswell Rudd, recorded with Albert Ayler, jammed with Sun Ra and played on Coltrane's *Ascension*. Back in Denmark, he hooked up with like-minded players like Peter Brötzmann and Misha Mengelberg. 40 years later, Tchicai continues to be a creative force. -Celeste Sunderland

ON THIS DAY

by Andrey Henkin



*Moods*  
 Marian McPartland (Savoy)  
 April 27th, 1953

British pianist Marian McPartland is best known these days for her long-running radio program *Piano Jazz* (started in 1978 and still heard on NPR). Her previous distinction was a seven-year residency (1953-60) at the Hickory House in New York, obtained through the help of husband/cornetist Jimmy. This album was the last of three albums she cut for Savoy, all trio dates, but the first to feature future Dave Brubeck drummer Joe Morello, along with bassist Bob Carter. The material is all standards.



*Kelly at Midnight*  
 Wynton Kelly (Vee-Jay)  
 April 27th, 1960

There was almost seven years between the leader debut of Wynton Kelly (*Piano Interpretations*, Blue Note 1951) and the followup (*Piano*, Riverside, 1958). In between, his main gigs were with Dinah Washington and Dizzy Gillespie. This session came in the middle of a period working with Miles Davis and features the bassist from that group, Paul Chambers, along with drummer Philly Joe Jones (and two tracks with overdubbed string section). Kelly wrote the opening "Temperance" and closing "Pot Luck".



*Eponymous*  
 Wiebelfetzer Live (Bazillus)  
 April 27th, 1971

Bazillus is actually the name of a Zurich club from the '60s-70s that presented many Swiss and international jazz musicians. This concert featured a number of famous avant-garders as part of a 12tet such as John Tchicai, Irene Schweizer, Peter Warren and Fredy Studer (not to overlook folks like Jürgen Grau, Runo Ericksson or Ole Thilo). The band played four tunes, one each by Tchicai and Ericksson, the others by Thilo, including the aptly titled "Bazillus-Infection" (bazillus is German for infecting agent).



*Hoagy's Children*  
 Various Artists (Audiophile)  
 April 27th, 1981

Composer Hoagy Carmichael had actual children, two sons, Hoagy Bix and Randy Bob, with wife Ruth. But these are his children by inspiration: Arthur Baker (clarinet), Richard Sudhalter (cornet), Jay Leonhart (bass), Bob Dorough (piano and vocals), Ronnie Bedford (drums) and Barbara Lea (vocalist). All 13 of the album's compositions, many classics of the Great American Songbook, are by Carmichael, written in collaboration with such names as Johnny Mercer, Paul Francis Webster and Irving Mills.



*Live on Tour in the Far East, Vol. 1*  
 Billy Harper (SteepleChase)  
 April 27th, 1991

Despite being one of the great American post-Coltrane saxists since 1970, Billy Harper has been sporadically recorded as leader, with mini-flurries in the '70s and '90s. This album is one of three taken from an Asian tour with his quintet of Eddie Henderson (trumpet), Francesca Tanksley (piano), Louis Spears (bass) and Newman Taylor Baker (drums). The material, taken from a concert in South Korea (the others are from Taiwan and Malaysia), is four tunes by the leader, one by Tanksley and Coltrane's "Countdown".



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