



# all about jazz

NEW YORK

February 2010 | No. 94

Your FREE Monthly Guide to the New York Jazz Scene

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Ron McClure • Harris Eisenstadt • Sackville • Event Calendar

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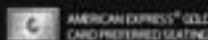
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## NEW YORK

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We have settled quite nicely into that post-new-year, post-new-decade, post-winter-jazz-festival frenzy hibernation that comes so easily during a cold New York City winter. It's easy to stay home, waiting for spring and baseball and promising to go out once it gets warm.

But now is not the time for complacency. There are countless musicians in our fair city that need your support, especially when lethargy seems so appealing. To quote our Megaphone this month, written by pianist Steve Colson, music is meant to help people "reclaim their intellectual and emotional lives." And that is not hard to do in a city like New York, which even in the dead of winter, gives jazz lovers so many choices. Where else can you stroll into the Village Vanguard (Happy 75th Anniversary!) every Monday and hear a band with as much history as the Vanguard Jazz Orchestra (On the Cover). Or see as well-traveled a bassist as Ron McClure (Interview) take part in the reunion of the legendary Lookout Farm quartet at Birdland? How about supporting those young, vibrant artists like drummer Harris Eisenstadt (Artist Feature) whose bands and music keep jazz relevant and exciting?

In addition to the above, this month includes a Lest We Forget on the late saxophonist Joe Maneri, honored this month with a tribute concert at the Irondale Center in Brooklyn. And we continue our series on jazz clubs in the new decade with a focus on the island of Manhattan. The more traditional side of jazz is represented through our Encore on Danish violinist Svend Asmussen and Label Spotlight on the seminal Canadian imprint Sackville.

There's the usual crop of CD Reviews and our Event Calendar is still overflowing with hundreds of great performances throughout the city that are well-worth pulling out the scarf and heavy coat. It might be cold but jazz has a nifty way of warming you up in a hurry.

We'll see you out there...

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

*On the cover: Vanguard Jazz Orchestra, February 2008.*  
Photograph © 2008 Jack Vartoogian/FrontRowPhotos.

**Corrections:** In last month's CD reviews, as part of a piano-bass multireview, bassist Jorge Hernaiz' name was misspelled. In a review of Ralph Alessi's new album, lyrics to improvised poetry were mistakenly attributed to him. And finally, the multireview of Eri Yamamoto was written by Tom Greenland.

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When **Jack DeJohnette** hires double-neck guitarist David "Fuze" Fiuczynski and acclaimed altoist Rudresh Mahanthappa as the frontline in his new quintet, he's probably signaling an intention to shred. The legendary drummer did exactly that when he debuted the new Jack DeJohnette Group at Birdland (Jan. 5th), completing his lineup with George Colligan (now living in Winnipeg) on keyboards and longtime associate Jerome Harris on bass. This was mostly a high-volume affair, full of angular microtonal vocabulary from the dueling horn and guitar. Far from just keeping funky time on post-Milesian, vamp-based vehicles like "Six Into Four" and "Spanish-Moorish", DeJohnette reacted soloistically and brought down an avalanche of sound with deactivated snare and ample toms. Colligan knit together a sci-fi, retro-futurist approach on synths while Harris threw curves on his subtle-toned acoustic bass guitar (switching only occasionally to a Steinberger electric). The complex form and AfroCaribbean vibe of "Third World Anthem" and the syncopated whimsy of "Monk's Plum" added depth and some of the set's most intriguing moments were the sparse, unexpected trio breakdowns with just keys, bass and drums. Departing from the high-energy script with "Lydia", DeJohnette played intimate passages on melodica alongside Colligan's grand piano and Fiuczynski's weird rubber-band chords began to suggest something magical.

- David R. Adler



Jack DeJohnette @ Birdland

It's good for jazz that Winter Jazzfest has grown too big for any one critic to handle in full. Bands can get lost amid the hubbub this way, but one of the standouts among this year's 55 acts was drummer **Mike Reed's** People, Places & Things (PPT), making its New York debut at Kenny's Castaways (Jan. 10th). Drawing on material from two 482 Music releases, *Proliferation* and the new *About Us*, the Chicago-based quartet had a lot to say but a short time in which to say it. So tenorist Tim Haldeman and altoist Greg Ward went to work quickly, tearing into the resolute straight-eighth pulse of "It's Enough" by Jason Roebke, the band's bassist. The set neatly encapsulated PPT's dual mission - to generate original music while continuing to explore long-overlooked gems of Chicago hardbop. "Wilbur's Tune" by Wilbur Campbell, "Is-It" by Walter Perkins' MJT+3 and the closing "Status Quo" by John Neely were marvels of compositional wit and swinging abandon. A wily free jazz prelude to "Status Quo" made the tune's suddenly erupting, ultra-precise bop unisons all the more impressive. The mood changed with the slow, saucy-drunk shuffle of "Big and Fine", by PPT colleague David Boykin (a guest on *About Us*, not present in New York). Roebke stepped up with his only solo, deep yet concise, yielding to interwoven dialogue from the horns until Reed cued a brighter midtempo feel - and before anyone could expect, the group fell into a manic accelerando, ending in a blur.

(DA)

There's something deeply rewarding about music that is both unpredictable and non-jarring, music that reveals logical and emotive impetuses only as it unfolds. It's something that **The 13th Assembly** manages beautifully. The band gains its strength not only from having worked together under Anthony Braxton but also in subsets as duos, guitarist Mary Halvorson and violinist/violist Jessica Pavone being one pairing and trumpeter/cornetist Taylor Ho Bynum and percussionist Tomas Fujiwara the other. In other words, they are well acquainted. Assembled Jan. 9th at Cornelia Street Café for the Company of Heaven Jazz Festival, they played a wholly satisfying set featuring a half dozen tunes by three of the members (this time around, Bynum's voice was only heard through his multitude of horns). The appealing compositions of manageable, pop-song dimensions suggested (if only lightly) a time when instrumental music made the *Hit Parade*. In fact, Halvorson's distortion and other manipulations were kept to a minimum and Bynum maintained a mellifluous tone for most of the performance. Pavone drifted easily between strong melodic lines and inventive complementary passages. And while they are all inordinately sensitive players, what stood out was the delicacy and consistency of Fujiwara. The trumpet and strings moved in fragments and swells with staggered ease and it was Fujiwara's quick, soft rhythms that held them fast.

- Kurt Gottschalk



The 13th Assembly @ Cornelia Street Café

The Chicago Underground enterprises rarely set foot in New York, but it makes sense that once they do it's through a Festival of New Trumpet Music (FONT) invitation. The various "underground" Chicago (and more recently Sao Paulo) bands are led by trumpeter Rob Mazurek and the most recent document of said efforts is *Boca Negra*, the impressive new release by Mazurek and New Yorker via Chicago percussionist Chad Taylor and, as the **Chicago Underground Duo**, a FONT appearance Jan. 15th at Abrons Arts Center. Taylor opened on a set of vibraphones positioned by his drum set and eventually set up the suggestion of a loop (a sort of manual sampler) repeating a skeleton of the vibe phrase while playing his kit. Mazurek played with an assortment of mutes, using different voices to create, albeit without electronics, multiple layers of sound. Later, when Mazurek triggered a very synthetic sounding, six-note bass line, repeating and dominating the audio field, it made sense within the Underground context. It was the sort of thing that would be the height of cheese in jazz, but the duo was not concerned exclusively with playing that genre. Likewise, when Mazurek suddenly stopped the bassline cold, leaving Taylor to pick up a quick drum solo, it was the sort of thing that would kill a dance floor - had there been one. But while they are layered thinkers, that rarely results in uncalled-for over-complexity. A later trumpet/m'bira duo was simple, acoustic and exquisite.

(KG)

The **Open Circuit International Trumpet Ensemble's** name is accurate insofar as it includes musicians from the US, France, Austria and Japan. But the use of the word trumpet is a simplification. At a performance at Abrons Arts Center (Jan. 16th) as the closing set of the Festival of New Trumpet Music, the six trumpeters - Taylor Ho Bynum, Jean-Luc Cappozzo, Franz Hautzinger, Joe McPhee, Itaru Oki and Herb Robertson - played as many as 15 instruments between them, including cornets, flugelhorns, pocket trumpets, baroque trumpets, digital toy trumpets, trumpet mouthpieces attached to tubes and a double-bell trumpet that looked like it had been in a car accident. They were set up in lines of three on either side of the stage, flanking the rhythm section of bassist William Parker (subbing for Jean-Jacques Avenel) and drummer John Betsch. The 55-minute improvisation might have been grounded in Globe Unity Orchestra-style extemporization but Parker lent it a solid, almost plodding, rhythm, a contrast that was jarringly effective. There were pithy statements, frenetic outbursts and odd punctuations and, as the music went along, the players moved from one side of the stage to another, creating different textural and aural combinations; at one point Oki was defending himself against his five cohorts. One complaint though, which can be made about free jazz in general, was the several missed opportunities for closure, including a wonderfully apt Taps-like segment. - *Andrey Henkin*

This year's Winter Jazz Fest was a living testament to the continuing health and development of the music, as evidenced by the packed Le Poisson Rouge audience's rousing approval of pianist Vijay Iyer's mocking observation: "They say jazz is dead, maybe why there's only 60 bands playing tonight", following his trio's raucously received set that preceded yet another of the star-studded evening's highlights, the debut of the **Bitches Brew Revisited** project. Fronted by barrier-breaking futurist Graham Haynes working at a pillar of electronics, the cornetist led an allstar octet through music from the pioneering Miles Davis album that spawned the first generation of fusion artists. Joined by Antoine Roney on bass clarinet and soprano sax and an expansive rhythm team melding the swirling keyboards of Marco Benevento with the persistently shifting cadences of Lonnie Plaxico's bass, Cindy Blackman's drums and the multihued percussion of Adam Rudolph and samples emanating from DJ Logic's turntables, the group improvised cohesively, recreating the many moods of Miles' masterpiece. The presence of iconoclastic guitarist James "Blood" Ulmer, with his inimitable chordal language, added markedly to the distinctively modern sound of the unit. Opening with "Pharaoh's Dance", the group interweaved ethereal melodies with funky beats to create a vibrant tapestry hearkening to heaven and earth. The set ended with reinventions of songs "Bitches Brew" and "Spanish Key". - *Russ Musto*

## WHAT'S NEWS

Trumpeter/flugelhornist **Clark Terry** will receive the Recording Academy Lifetime Achievement Award as part of the 2010 Grammy Awards, to be held this month in Los Angeles. The NEA Jazz Master has been a seminal jazz performer since the early '40s. For more information, visit [grammy.com](http://grammy.com).

The New York Public Library for the Performing Arts is presenting an exhibition on photographer **W. Eugene Smith and the Jazz Loft** running from Feb. 17th to May 22nd. Included will be photographs taken and audio recorded in the late '50s to early '60s from Smith's loft on 821 Sixth Avenue (between 28th and 29th streets) of musicians such as Thelonious Monk. All the photos from the exhibition are included in the book *The Jazz Loft Project* (Knopf) and are the subject of a ten-part radio series produced by WNYC (beta.wnyc.org/shows/jazz-loft). For more information, visit [jazzloftproject.org](http://jazzloftproject.org).

As a followup item to last month's report about the disgruntled fan at a **Larry Ochs** performance who demanded his money back because the concert was not jazzy enough, trumpeter **Wynton Marsalis** reportedly sought out the Spanish concertgoer to send him his catalogue of recordings. The already tempestuous discussion of what is and isn't jazz was roiled by this gesture, Ochs drummer Scott Amendola going so far as to accuse Marsalis of a cheap publicity stunt. Better choose sides now.

Starting this month the **New School Jazz Program** will move its student showcases from the defunct club Sweet Rhythm to **Fat Cat**, just up the road. The first Monday of each month will feature different groups from the school's student body and faculty. For more information, visit [jazz.newschool.edu](http://jazz.newschool.edu) or [fatcatmusic.org](http://fatcatmusic.org).

Pianist and National Public Radio host **Marian McPartland** was awarded the prestigious "Officer of the Order of the British Empire" honor by Queen Elizabeth II for services to jazz and for aspiring young musicians in the United States.

Vocalist **Cassandra Wilson** was given a marker on the Mississippi Blues Trail in a ceremony at the Brinkley Middle School in Jackson, where Wilson was a student. The Blues Trail promotes the state's blues history and stretches from Walls, near the Tennessee border, to Farish Street in downtown Jackson, home of the Alamo Theatre, site of performances by many famous black entertainers. For more information, visit [msbluestrail.org](http://msbluestrail.org).

The finalists of the 2010 **Charles Mingus High School Competition & Festival** have been announced. New York State participants are Kenmore East High School Jazz Band, Tonawanda, NY; Eastman Youth Jazz Orchestra, Rochester, NY; Manhattan School of Music Precollege Big Band, New York, NY and York College Blue Notes, New York, NY. These and other groups will compete at the Manhattan School of Music Feb. 14th. For more information, visit [mingusmingusmingus.com](http://mingusmingusmingus.com).

**Berklee College of Music** has announced the founding of the Berklee Global Jazz Institute (BGJI) - the college's new center for musical creativity and social activism, headed by pianist Danilo Perez. For more information, visit [berklee.edu](http://berklee.edu).

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

Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET



Joe McPhee, Jean-Luc Cappozzo, Itaru Oki @ Abrons Arts Center



Bitches Brew Revisited @ Le Poisson Rouge

It might have been over 28 years since the first and only previous collaboration between the **World Saxophone Quartet** and **M'Boom** (as part of the 1981 Kool Jazz Festival) but for the third set of a Birdland residency (Jan. 20th), there was little tentativeness. No surprise really when one considers that between the two collectives, there was almost 75 years of instrumental innovation. The house was refreshingly packed for a weekday show, a wide cross-section of listeners, some who probably hadn't been above 14th Street in decades, there to hear three original members from each group - saxists David Murray, Oliver Lake and Hamiet Bluiett; percussionists Joe Chambers, Warren Smith and Ray Mantilla - plus more recent additions James Carter, Steve Berrios and Eli Fountain. The set was 70 minutes, standard jazz club fare, but the vibe across six pieces, three of which were over 12 minutes, was far from polite, especially on the fervently simple set opener and closer. Murray and Lake seemed to be in their element, given their own highly-rhythmic projects and it was delightful to hear the dual vibraphones of Chambers and Smith on some of the softer moments. Of all his horns, Carter played mostly soprano, a wise choice given he was standing next to three legendary exponents of the tenor, alto and baritone. Birdland has probably not had this much sax overblowing, boisterous percussion and raucous audience response in years and somewhere Max Roach and Julius Hemphill are together smiling. (AH)

The 2010 **NEA Jazz Masters Awards Ceremony and Concert** at Rose Hall (Jan. 12th) was an allstar event with many of the music's greatest nobility prominently present, not only on the Jazz at Lincoln Center auditorium's stage, but in the audience as well. With a host of past masters introducing this year's honorees - pianists Muhal Richard Abrams, Kenny Barron and Cedar Walton, arranger-composer Bill Holman, vibraphonist Bobby Hutcherson, multi-instrumentalist Yusef Lateef, vocalist Annie Ross and producer George Avakian - the music's broad scope and great tradition were proudly on display. Each artist performed an original work, for the most part in the company of Wynton Marsalis and the Jazz at Lincoln Center Orchestra, except Barron playing his "Song for Abdullah" solo and Lateef his "Brother Hold Your Light" as a duo with percussionist Adam Rudolph while Hutcherson had young vibist Warren Wolf play on his "Little B's Poem". The evening was a kind of historical retrospective, beginning with Abrams modernistic "2000 Plus The Twelfth Step" and ending with Avakian's choice, Ellington's "Stompy Jones". The Orchestra was characteristically proficient in navigating through the divergent arrangements, swinging hard on Holman's "Make My Day" and tenderly through the Jon Faddis orchestration of Walton's moving tribute to his mother, "Dear Ruth". The night's mood and message was fittingly summed up in Annie Ross' song "Music Is Forever". (RM)



# Ron McClure

by Donald Elfman

**Ron McClure** has a practical philosophy about what he does. "Making music begins with doing your job," he says. "It's nice if you can be a hot soloist, but do your job first and do it well." These are words that the bassist has lived by for over 40 years in the jazz music business. McClure has done everything from playing with saxophonists such as Charles Lloyd to being part of pop recordings by the Pointer Sisters and Blood, Sweat and Tears. In between he has played on countless jazz recordings, including 33 sessions and counting for SteepleChase, both as a leader (13 including his most recent release *New Moon*) and sideman, composed a large number of tunes and even played piano at a New York McDonald's! This month, he will be at Birdland for the reunion of the celebrated '70s group Lookout Farm, working with saxophonist Dave Liebman, pianist Richie Beirach and drummer Jeff Williams.

**AllAboutJazz-New York:** How did you get started in music?

**Ron McClure:** I grew up in New Haven, Connecticut and played music from the time I was five years old. I played accordion, a little piano and bass. A teacher from high school basically talked me into following my dream and going into music as a career. I don't push my students now but I do tell them to think about their lives when they're 40 and what it would be like then to have not done what you wanted to do. I went to the Hartt School in Hartford, Connecticut. My private teacher Eddie Miller had been teaching me about jazz harmony. I remember that the school did not really encourage jazz - once, when I was playing in a room with Houston Person, who was also a student there, we were reported for playing that "evil body music". But I had been listening to jazz since I was a kid and that's what I wanted to play. I was a bass major at Hartt and while I was still there I met musicians who came to Hartford to play - people like [vibraphonist] Mike Mainieri, [pianist] Dave Mackay and [drummer] Joe Porcaro. Mainieri got me to play with Buddy Rich and I also met Mike Abene who got me to Maynard Ferguson, with whom I did my first recordings for Mainstream.

**AAJ-NY:** Tell me a little about your time with Ferguson.

**RM:** There were good arrangements by people like Willie Maiden and Chuck Mangione was in the band; we did his tune "Between the Races". Maynard was great - he let me play and I was featured more in that big band than I had been in smaller groups. Maynard was great to work for because he made everybody feel at home. You know, while I was still with Maynard I got to work with the Wynton Kelly/Wes Montgomery group!

**AAJ-NY:** That was the *Smokin' at the Half Note* group with Paul Chambers and Jimmy Cobb?

**RM:** Yeah, Maynard opened for them at a club in Atlantic City. When it came time for them to play one night they couldn't find Paul. He was not so well then - in fact it was shortly before he died. I'd met Paul before and all he could say to me then was "You're the cat, man." Anyway, the music that Wynton and Wes did was joyous and truly timeless. Talk about a time feel and a groove! Jimmy did a couple rim shots and signaled for me to come up. I knew the tunes pretty much and when I started to play, Wes just looked around at me and beamed, grinned from ear to ear. So I did the set and then about a month later, the same two groups were paired at a club in New York. Ron Carter had replaced Paul for that gig and he was late because he was doing a record date, so they asked me to play until Ron got there. The same thing happened the next day - Ron was still doing the recording and said, "I'll give you 20 bucks to do the first set." In July of that year - I think it was 1965 - I was in my apartment on a horribly hot day, when the phone rang and it was Wynton asking me to go to the West Coast with them for nine weeks! I'll never forget that. I got to make a record with Wynton from that!

**AAJ-NY:** Isn't there a story about playing with the Miles Davis group?

**RM:** Herbie called me on a Saturday night, 8 pm. Says there's a gig at the Village Vanguard at 10, pays \$37.50, union scale. I think it was 1968. I was playing with Charles Lloyd and Wynton then so in one week I played with three generations of Miles rhythm sections - Wynton and Jimmy, Herbie and Tony [Williams] and Keith [Jarrett] and Jack [DeJohnette]! You know, I thought about the significance of it later - not for my career, really, but for the fact that I was there and could do it. Anyway, I get to the gig and it's Wayne Shorter, Joe Henderson, Tony and Herbie. No Miles. To this day, I didn't really know what tunes we were playing - they were really taking them out. Same kind of freedom that we had with Charles Lloyd.

**AAJ-NY:** Tell me about San Francisco, The Fourth Way and Joe Henderson.

**RM:** In 1970, I was living in San Francisco and playing with the Fourth Way. It was one of those '70s jazz/rock/alternative bands with Michael White on violin, Mike Nock on piano and Eddie Marshall on drums. In San Francisco I was working with Bobby Hutcherson and through him was recommended to Joe. Joe was brilliant - a great writer and great improviser.

**AAJ-NY:** Would you agree then that you're comfortable playing a wide variety of things?

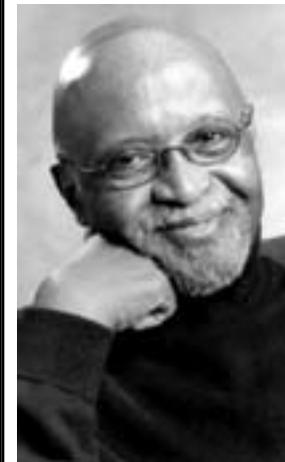
**RM:** I take the music seriously. I played electric bass with Blood, Sweat and Tears - I got a Grammy

nomination for a tune from the album *New City* - and later I played, with Herbie Hancock, on a Pointer Sisters album.

**AAJ-NY:** What about the Charles Lloyd experience?

**RM:** Steve Kuhn hooked me up for an audition and Charles hired me. It was a great learning experience; we went all over the world. Charles said to me at one point, "You don't even have to play the bass, if you don't wanna. If you can think of something else to do on the bandstand, go ahead." It was that free. But really, it was tight too because we played everything.

(CONTINUED ON PAGE 38)



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# A BAND IN THE VANGUARD BY GEORGE KANZLER

Not only is this the 75th anniversary of the Village Vanguard, this month also marks the 44th anniversary of the Monday night residency of the Vanguard Jazz Orchestra (VJO), begun in 1966 as the Thad Jones-Mel Lewis Jazz Orchestra. Those Monday nights are a very significant part of the Vanguard's legacy as THE premier jazz club in history.

Before cornetist, flugelhornist, composer and arranger Jones and drummer Lewis brought their big band into the Vanguard, it and most other jazz clubs were either dark or offered alternative, non-jazz entertainment on the off-night (usually Monday). Since then, the off-night big band has become a fixture on the jazz club scene, not only in the Big Apple but also all over the world. That development, along with the exponential growth of high school and college big bands, has insured the vitality of big band jazz in an age when professional full-time big bands are practically nonexistent.

"In 1976 we did our longest tour," remembers trombonist John Mosca. "14 weeks in Europe. Now it's a major task to get out for a few days or tour for a week, as we did twice in December [to Japan and Taiwan]. We're really blessed to have this weekly gig at the Vanguard, but it's really not enough; I've noticed when we go out that after three or four nights the band gets to a different, higher level but we wouldn't be close to that without that steady Monday at the Vanguard."

Since 1995 the band has been an entity of Sixteen as One Music Inc., a not-for-profit corporation and is run as a cooperative, with Mosca as Director; lead alto saxophonist Dick Oatts, Artistic Director; bass trombonist Douglas Purviance, Orchestra Manager; pianist Jim McNeely, Composer-in-Residence; Thomas Bellino, Project Director and Jerry Van Campen, Production Manager. Bellino created the Planet Arts label in 1997 to document the VJO in recordings and since 1995 the band has garnered nine Grammy nominations and two awards. Bellino helped raise money to produce two CDs for the VJO on the New World label in 1995 and 1997, but then, he says, "After being turned down by a few companies, big and small, I had the bright idea of starting a record company that would be artist-driven. Fully expecting the VJO to say no thanks they said great! Let's do it. So Planet Arts started with *Can I Persuade You* and continues through *Monday Night Live*. Douglas and I do this together and the band is a working partner."

Mosca, Purviance and McNeely were all members of the band when Jones was still leading it in the mid '70s; he left abruptly in 1979 to direct the Danish Radio Jazz Orchestra in Copenhagen. It was the first of two major shocks the band would weather - the second being Lewis' death in 1990. Because of their tenure, Purviance feels the "legacy has been handed down to us, this generation of players. We were there with Thad and Mel and the transition to Mel and we had to carry the load ourselves after Mel. So there's a lot of love there that is unsurpassed. We do what we do for the love of the band, to keep the genre going. Without that love the big bands would be gone."

A big part of that legacy is Thad Jones' music and the standards he set as a leader.

"One of the amazing things about the band was Thad's ability to raise the level of the music by just being in front of the band," remembers trumpeter Jon Faddis, who became the band's youngest member, at 18, when he joined in 1971. "In that he was a big influence on me when I became a leader. Sometimes it was just the look in his eye, a look of approval or a look of disapproval. He'd get your attention and make you

feel good about how you were doing. And for me, Thad's music was it as far as big bands were concerned. I really enjoyed his music; he had a totally different way of writing, even creating new song forms and his voicings were gorgeous."

Faddis also praises Lewis. "Mel was a great big band drummer, but not in an overpowering way. His drumming was very subtle; he didn't do Broadway fills, just added what was needed, maybe just a hi-hat accent. And he taught me the importance of the first trumpet hooking up with the drummer and how that relationship really guides the band."

Jones' music still anchors the band, but after he left other arrangers also made significant contributions to the band's book. Baritone saxophonist Gary Smulyan joined in 1980 and says he's "remained a member so long because I still consider it a privilege and an honor to play the music of Thad Jones, Bob Brookmeyer, Jim McNeely and all the other wonderful musicians who have written for the band over its long history."

"The writing is what really creates our sound," explains Mosca. "Our book is singular, probably the best book of big band charts since Duke Ellington. Our three main guys [Jones, Brookmeyer, McNeely] are so unique and so good. But our sound still goes back to Count Basie in how the band moves and how we play the beat."

Composer-arranger Bob Brookmeyer, who played valve trombone in the first band, was brought back by Lewis after Jones left to direct the band and contribute new arrangements to the book. He only directed until 1982, but his relationship with the band has been ongoing.

"We're continuing to commission new stuff from him," says Purviance, "and our next CD will be all new Brookmeyer music. He's already given us three new things and they are absolutely gorgeous and the musicians love it. It's going to be a monumental album from one of the great musicians of the genre."

One of the keys to the VJO's artistic success and individual sound, according to McNeely, who was in the piano chair from 1977 to 1984 and returned in 1996, is that the main writers for the band, from Jones on, "all knew the band inside and out and could write music tailor-made for the band. Even though the band has changed completely since 1966 the oldest tenured members were there with Thad and Mel and help keep certain things about the time feel and other aspects of the music going in the band's lineage. Kept it going but made it our own thing, because one of the main goals of the band is to avoid becoming a museum piece. It's a living organism that, on the one hand, respects the old repertoire but, on the other hand, develops new projects and keeps the music new and fresh.

"Thad's writing was a reflection of the era he formed the band, the postbop era just as Dizzy's big band was an arranged reflection of the bebop era and the Fletcher Henderson big band was a written reflection of Louis Armstrong's playing. The first thing about Thad's music was his harmonic language; it had a density and spiciness to it, especially coming out of the Basie tradition. That's why Count advised Thad to start his own band. But while he had these sharp angles in the reed and brass sections and really advanced harmonies, at the same time he never lost sight of the groove. The music swung so hard not only because of the way it was played but also due to the rhythmic factor in the writing. Like Ellington and Strayhorn, Thad knew that people can tolerate dissonance in harmony and a lot of tension as long as the music keeps their feet tapping."

During his first tenure as the VJO's pianist, McNeely feels he enjoyed the best of two worlds, playing Jones' classic, groundbreaking arrangements and Brookmeyer's new contributions to the book. "Brookmeyer wrote some things specifically for me," he recalls, "and they were a nice departure from the usual big band piano scene where you get to play two choruses to introduce a blues. His charts were wide open, the band would play a chord and lay out and I could play whatever I wanted, completely solo."

Today, McNeely's writing for the band, with its thick harmonies, dense rhythms and stacked melodies, continues to expand the parameters of conventional - reeds, brass and rhythm - big band writing, just as Jones and Brookmeyer had.

The key to arranging for the band, says McNeely, "is to keep one foot in the tradition and heritage of Thad and Mel but take it in new directions. The goal is to write so that the band sounds good, but not regurgitate another guy. You have to respect what the musicians do well while also trying to challenge them. And musicians like to be challenged; they don't like to play the same thing over and over again. And they rise to the challenge. That's the way we all grow."

"Now that Jim's back in the band," Oatts said in 1996, "he brings a whole new feeling to his own music. He brings it alive when he plays, brings out the rhythmic dimension, sets down how it goes for all of us."

"One of the reasons I love this band," says Purviance, "is that as good as it gets, we're always searching, we take risks. For instance, we never do a set show [playing the same tunes in the same order], we do different sets all the time. We never know what we're going to play up until a few minutes before. When we were getting ready to record our last album [the Grammy-winning *Monday Night Live at the Village Vanguard*], we were going to record the last two days of the week, so common sense said we should play the tunes we were going to record for the first five days. But by the third day we didn't want to play them again and again, because as good as the music is it can get a little complacent and stagnant if you keep playing the same show.

"In Japan in December we were doing four nights, two sets a night and a stipulation of the presenters was that we not repeat any tunes, even in encores. We played all different sets, over 50 tunes. But our book has a lot more; the highest numbered chart is over 300, although there are some gaps, not many, in the sequence. We try to play them all at one time or another."

And they have an open-ended Monday night at the Village Vanguard to do just that. ♦

For more information, visit [vanguardjazzorchestra.com](http://vanguardjazzorchestra.com). The Vanguard Jazz Orchestra is at Village Vanguard Mondays. See *Regular Engagements*.

## Recommended Listening:

- Thad Jones/Mel Lewis Orchestra - *The Complete Solid State Recordings* (Solid State-Mosaic, 1966-70)
- Mel Lewis Orchestra - *20 Years at the Village Vanguard* (Atlantic, 1985)
- Vanguard Jazz Orchestra - *Lickety Split: The Music of Jim McNeely* (New World, 1997)
- Vanguard Jazz Orchestra - *Thad Jones Legacy* (New World, 1999)
- Vanguard Jazz Orchestra - *Can I Persuade You?* (Planet Arts, 2002)
- Vanguard Jazz Orchestra - *Monday Night Live at the Village Vanguard* (Planet Arts, 2008)

Back in the spotlight...

# Svend Asmussen

by Ken Dryden



'50s



'00s

Svend Asmussen is the last of the great swing violinists who emerged during the '30s. The "Fiddling Viking" turns 94 on Feb. 28th, splitting time between

his native Denmark and Sarasota, Florida. Recently the violinist performed at the Second Annual Arbors Records Invitational Jazz Party and released new CDs, one a compilation on Storyville (*Rhythm Is Our Business*) of his '50s Danish quintet recordings and the other made just last year for Arbors, *Makin' Whoopee...and Music!*. There is also a DVD on Shanachie (*The Extraordinary Life and Music Of A Jazz Legend*) that features an extensive interview with him and numerous performances from film and television.

Asmussen's father exposed him to gypsy music. "I began piano lessons at five while an older brother took violin. A music teacher suggested that my hands were made for the violin, so I switched instruments and was a quick study. At 16 I discovered jazz violinist Joe Venuti and emulated his style through records." He was playing professionally at 17 and made his recording debut as a leader just two years later. "My career choice was validated when an art professor told me that I was making more by playing jazz than he was running his art school."

A number of American artists toured Denmark during the '30s. "I loved the Mills Brothers. I heard Louis Armstrong seven times and shared the bill with Fats Waller for two concerts. He stood backstage holding bottles of liquor and milk, by the end of my show both were empty. When he joined us, he drowned us out, even though he played piano without amplification." Asmussen became fond of Stuff Smith. "Stuff was an inspiration, I played many shows with him." Asmussen also played with Django Reinhardt and Stephane Grappelli. When World War II began, performing opportunities went underground. Swept up by the Gestapo in 1943, Asmussen was imprisoned for a time in Copenhagen and Berlin before being released.

After the war, the violinist returned to playing and recording. In the early '50s he led a popular quintet and wanted to take it to America, but his sidemen objected to separating from their families for months and they soon disbanded. Asmussen then teamed with

singer Alice Babs and guitarist Ulrik Neumann to form the Swe-Danes. "The group lasted three years and was my closest thing to international recognition. We were popular in Scandinavia and toured the US." Unlike some jazz artists, Asmussen has long thought of himself as an entertainer. "I played revues for 20 years. A typical audience consists of ten percent jazz fans, I have to reach the remainder as well." So shows included novelty numbers and comedy as well as jazz.

Asmussen continued to cross paths with touring American artists. "Duke Ellington and I played adjacent theaters. I was invited to an after-hours party where he played piano. I joined him for ten minutes and he said, 'Man, you play a helluva lotta fiddle!' I shared a concert with Benny Goodman's small group in the spring of 1950; he had Dick Hyman, Roy Eldridge, Toots Thielemans and Zoot Sims. After Benny returned home, he called to ask who arranged my records. When I told him I did, he invited me to join him, but I was making a good income and had kids in school."

Following the breakup of the Swe-Danes, Asmussen revived his '50s quintet and appeared on records by John Lewis and Duke Ellington (on viola, with Grappelli and Ray Nance on violins). He shared co-billing with Grappelli on a 1965 LP, *Two of a Kind* (Storyville). After Stuff Smith died in 1967, Asmussen composed and recorded the tribute "My Black Brother" while also appearing with Nance and Ponty at the Monterey Jazz Festival. The following decade, Asmussen made albums with Lionel Hampton and Toots Thielemans and also returned to classical music, working with clarinetist Putte Wickman and pianist Ivan Renliden. In the early '80s, He made *June Night for Doctor Jazz*, featuring Milt Hinton, Bucky Pizzarelli, Derek Smith and Oliver Jackson. Since then he has made CDs for several labels, frequently with guitarist Jacob Fischer.

Asmussen suffered some setbacks a few years ago. "My wife died in 2000 and I had a bout with ill health. I lost interest in music for a time." After meeting Ellen Bick, an author and literary critic whom he soon married, Asmussen regained his desire to play. "I now practice every day and develop my technical skills. I'm also delighted by the great artists who live near me in Florida, including pianists Dick Hyman, Kenny Drew, Jr., whom I consider close to Art Tatum, Larry Camp and Richard Drexler [who played on Asmussen's latest CD]". Asmussen is obviously enjoying life as the dean of jazz violinists, intent on swinging his way past his hundredth birthday. ♦

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

## Recommended Listening:

- Svend Asmussen - *Vol. I & II: Musical Miracle/Phenomenal Fiddler* (Phontastic, 1935-50)
- Svend Asmussen - *Rhythm is Our Business* (Storyville, 1953)
- John Lewis/Svend Asmussen - *European Encounter* (Atlantic-Collectables, 1962)
- Svend Asmussen - *June Night* (Doctor Jazz-Sony, 1983)
- Svend Asmussen - *Fit As A Fiddle* (Dacapo, 1996)
- Svend Asmussen - *Makin' Whoopee... and Music!* (Arbors, 2009)



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## LEST WE FORGET

Gone but not forgotten...

# Joe Maneri (1927-2009)

by Clifford Allen

Joe Maneri was born Feb. 9th, 1927 in Brooklyn, New York into a family of Italian immigrants. He began playing the clarinet at a young age at the encouragement of his father, who played the instrument as an avocation. Maneri's attraction to the saxophone and its potential for soft, sleek sounds came from Lester Young.

As a teenager, Maneri played tenor and clarinet in the neighborhood and at resorts in the Catskills. However, Maneri's stock in trade wasn't jazz - he played weddings and parties, mostly for the Jewish, Greek, Turkish and Syrian communities. This music was a huge influence on his life's work, because most of it slid between western tempered scales. From 1948-

58, he studied the 12-tone system with a student of composer Alban Berg, Joseph Schmid and through the early '60s taught at the Brooklyn Conservatory. In 1961, Maneri was commissioned by the conductor Erich Leinsdorf to write a piano concerto, "Metanoia", unperformed until 1985. His first composition was a series of fugues for piano, in 1952 and 1953, and he also wrote music for organ, string quartets and chamber music throughout the '50s-60s.

Improvised music was not out of Maneri's orbit, however. His wedding bands with drummer Peter Dolger resulted in a demo for Atlantic, eight unearthly tracks recorded with piano, bass and percussion in 1963 later issued on John Zorn's Avant label as *Paniots Nine*. Maneri and Dolger also performed a free duo at St. Mark's Church in 1964, recently uncovered and released as *Peace Concert* on Atavistic. While none of this music was available at the time, these efforts along with his performance of a work dedicated to Ornette

Coleman resulted in a faculty position at the New England Conservatory in 1970. It was there that his interest in microtonal theory and its application to jazz music blossomed. In 1990, he and Scott Van Deyne co-wrote and published the American microtonalist's bible, *Preliminary Studies in the Virtual Pitch Continuum* (Boston Microtonal Society).

It wasn't until the early '90s, at the urging of son/violist Mat, that he began performing his own jazz-based music with any regularity. Since that time, over 20 discs have been issued. The result of this flurry was an intense interest, mostly from European audiences, though his work was critically well-received in the States. He retired from performing by the middle of the last decade due to health issues and died from surgical complications on Aug. 24th, 2009.

A Joe Maneri Tribute is at Irondale Center Feb. 9th. See Calendar.

## The Power in Music

by Steve Colson

Toward the end of last year, the National Endowment for the Arts published results of its study on Public Participation in the Arts. One finding is that over a six-year period, less than 8% of Americans attended jazz events. So annually, out of some 300 million Americans, less than 2,500,000 attend jazz clubs, concerts and festivals and even those numbers may be dwindling.

American popular culture has become primarily commercial, often putting the mind in a passive rather than active mode and while some advances in technology that might serve greater ends are taken up by games or violence, the mass production of mediocrity challenges more serious artists to break through. And some conditions that might benefit artists have met subversion. When certain websites allowed illegal downloading of intellectual properties not much was done to stop them and thousands of artists (musicians) had their copyrights trampled upon. I have been told that talented hackers would always be able to steal the songs and musical works inhabiting the computer world. But it seems to me that developers of these technologies could have made stronger efforts to safeguard our property, instead of allowing another way to exploit the musicians.

Unfortunately, lack of regard for arts is not new; Western European societies had little respect for their artists until the time of Beethoven, who insisted on it.

Pursuit of art is intellectual activity. Science proves that learning instruments such as the piano or violin increases transference between right and left hemispheres of the brain: this aids in making associations, comparisons, etc. Consider that mathematicians feel discernment is the tool most needed for solving advanced problems and math and music are related. In addition to intellectual support, early exposure to musical study helps motor skills such as those used by expert heart or brain surgeons.

People who experience arts at a young age tend to appreciate them more as they mature. With more general exposure to the youth, arts could flourish. If

such benefits might result from more choral or instrumental music in the schools, why are we seeing less?

What all Americans should know is that the music (masters from Duke Ellington to Max Roach discouraged the term "jazz") developed out of real human experiences: it has roots in the Field Hollers, Shouts and Spirituals of African people who worked cotton fields and plantations of the southern United States but also comes from memories that occurred long before the time of slavery in America.

Contrary to many authors, African people did not need the American experience to develop their melodies or concepts of harmony. In Amiri Baraka's acclaimed *Blues People*, he cites Maude Cuny-Hare, who tells of a Bishop Fisher, traveling in Rhodesia, hearing what he thought was the original of "Swing Low, Sweet Chariot". The Africans, offering a prayer for their deceased king, had sung their traditional music. At the 30th Anniversary of the famed Crossroads Theatre during the play *Sheila's Day*, Musical Director Thuli Dumakude recounted to the audience how Christian missionaries heard traditional singing of the Zulus well before the Zulus were familiar with Bach chorales or other European forms; yet it is commonly theorized that Zulus acquired harmony from Christian mentors. It's sort of like Columbus discovering America, although Native people had been here for 35,000 years.

The lyrical content of the blues is sometimes compared to Shakespeare's iambic pentameter. Its three-part form [AAB] has material from the 1st section repeated in the 2nd and a culminating round-off in the 3rd section. English or German music of the same period has no structural equivalent. Unfortunately, some history is unknown because it is not discussed. On the other hand, truth, like improvisation, sometimes demands courage and artistic creation can make even greater demands due to pressures of conformity.

Much of the Western tradition came from Greece via Rome and many Greeks studied in Egypt. Pythagoras was there for 22 years before leaving for Italy. His fundamental concept was that true beauty in the world expresses itself in the more perfect of numerical ratios. In Rome, the seven basic "liberal

arts" were those that freed the "true" self from material aspects. Music was most prized of these arts because the ratios were actually experienced as vibrations that affected the listener as well as the musician. Conscientious use of vibration helped ascendance toward the higher self - the spiritual self - bringing people closer to the divine.

Modern philosophers see dysfunction and alienation due to repetitive jobs, video games, etc. "Loss of humanity" is exactly what music was to overcome. As musicians we should be helping people to reclaim their intellectual and emotional lives. This was originally a responsibility of the musician and certainly a goal of the true artist. Musicians who feel lack of opportunity has prevented them from playing their own music should observe those innovators who continue to put their creative integrity on the line and work to provide their own forums.

Paul Robeson, a most accomplished artist, was vilified for advocating the same principle as Martin Luther King, Jr. - the elevation of the human being. Have their trials dampened our efforts in that regard? I hope that in this new century more of us will inherit the courage of the early practitioners and seek elevation of the human spirit. "Jazz" asks us to find our own voice: let us not seek it in the external world of other people's licks but within the uniqueness of our own humanity and perhaps in sharing the discovery of who we are we can help change the world. ♦

For more information, visit [stevecolson.com](http://stevecolson.com). Colson is at Symphony Space Feb. 6th. See Calendar.

Steve Colson was one of 23 artists to pilot the 1981-82 National Endowment for the Arts program, *Jazz Artists in the Schools (AIE)*. He and wife Iqua founded their Silver Sphinx record label in 1979 as did a handful of 'jazz artists', predating the 'indie movement'. The highly praised *Freedom Rhythm & Sound* book and CD, issued October 2009 by Soul Jazz Records, documents this period. A longtime member of the AACM, Colson has received awards for composition and has featured artists such as Henry Threadgill, Leroy Jenkins, David Murray, Billy Hart and Anthony Davis in his work. His latest recording, *The Untarnished Dream*, is a trio effort with Reggie Workman and Andrew Cyrille - and Iqua's vocals on select tracks.

## VOXNEWS

by Suzanne Lorge

Last November Verve released *Billie Holiday: The Complete Commodore and Decca Masters* - three discs and 52 remastered tunes, liner notes by sterling jazz journalist Ashley Kahn and a handy hardcover book to contain them all. It's a nice package for a newcomer to Holiday's work; for those of us who have been listening for a while, there's nothing new here. There's nothing new, but there's nothing tired, either, if you're the type of listener (as I am) who marvels at how present Holiday was when she sang and how her voice pulls us into another reality, even if that reality was more than 50 years ago.

Holiday's performances, accessible and enduring as they still are, stand as benchmarks for all jazz singers and this year two heavy-weight vocalists unveil Holiday tribute albums: **Dee Dee Bridgewater**, with *Eleanora Fagan (1915-1959): To Billie With Love From Dee Dee* (Decca) and **Stephanie Nakasian's** *Billie Remembered: The Classic Songs of Billie Holiday* (Inner City Records). The Bridgewater release will receive lots of attention for its contemporary interpretation of Holiday's most beloved numbers, like "Good Morning, Heartache", "Lover Man" and "God Bless The Child". Nakasian, by contrast, shies away from Holiday's showstoppers, opting for the outliers like

"No Regrets", "Did I Remember" and "Too Hot For Words", none of which even appear on the Commodore/Decca Masters recordings. All of this speaks to the breadth and depth of Holiday's oeuvre and to the challenge that Holiday's material poses for any singer - even two as accomplished as Bridgewater and Nakasian.

New releases: Don't let the Disney repertoire on **Alexis Cole's** new disc - *Someday My Prince Will Come* (Venus Records) - distract you from the hardcore musicianship at work on this recording. The youthful Cole has a mature sound and an expert rhythm section backing her (pianist Fred Hersch, bassist Steve LaSpina and drummer Matt Wilson), providing more than enough magic to transform the 12 schoolgirl ditties on the disc into serious jazz numbers. **Lorraine Feather**, too, transforms the music she touches, with her clever lyrics and spot-on vocals; it would be hard to find a more self-assured (and entertaining) commentator on the various stages of a woman's life. On *Ages* (JazzedMedia), she does just that - Cinderella all grown up.

Honorable mentions: **Maria Neckman's** new disc, *Deeper* (Sunnyside), a collection of 10 jazz-infused originals, featuring additional vocals by Peter Eldridge, Neckman's former prof at Manhattan School of Music; and *The Last Great Concert: My Favourite Songs, Vol. 1 & 2* (Enja), **Chet Baker's** last concert

recording before his death in 1988 (weak vocals, great trumpet, as per usual).

Do not miss: **Bridgewater's** tribute to Lady Day at Jazz at Lincoln Center's Allen Room Feb. 17th; **Nellie McKay's** tribute to Doris Day there Feb. 18th; **Eliane Elias** at Zankel Hall Feb. 17th and **Freddy Cole** at Dizzy's Club Feb. 9th-14th. ♦



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# Sackville

by Ken Dryden

Although involved in jazz for decades, John Norris never envisioned a jazz career. During a recent interview, he recalled, "I discovered jazz in 1951, it was just a hobby." While working in London, he started a jazz club within Shell Oil. He relocated to Montreal in 1956 and moved to Toronto in 1957. "Every Wednesday night, a traditional jazz trumpeter named Mike White led a band in a Toronto restaurant, playing mostly for expatriate Europeans. Mike and the guy who ran the club would come by the apartment I shared with George Hume, another Englishman who was already publishing a discographical magazine. We'd drink beer and listen to records and I said they needed a club newsletter to give more information. So they said, 'Why don't you do it?'" That launched *Coda*. "We started it because *DownBeat* and *Metronome* rarely had any information on music that interested us."

He started Sackville in 1968 with a similar philosophy. "I only like to record music that I'm interested in and people I like. When I went to New York on Labor Day weekend in 1957, I couldn't believe that I could be at the Metropole in front of Zutty Singleton's bass drum and when he got off the bandstand he sat and talked with me through the whole intermission. I had already gotten that

impression in Europe, where I heard and met Albert Nicholas in Paris. He played until 1 o'clock and we hung out talking until 5 or 6 in the morning. When Armstrong played in London, Billy Kyle and Trummy Young were in the bar during intermission, it was all part of the jazz community in those years. When you go to a club now, the musicians disappear during intermission. It's not a social thing anymore."

Sackville got started in an unusual manner. "Our first recording was an allstar band with Wild Bill Davison, Herb Hall, Benny Morton, Claude Hopkins, Arvell Shaw and Buzzy Drootin. A New York agent put them together to play a two-week gig at the Colonial Tavern in 1968. When they hit the bandstand, something happened and within a couple of sets they sounded like they had been playing together forever. Arvell said 'You've gotta record this band.' We weren't in the record business, I just had a magazine, so Bill Smith and I got four other people to put up the money to make that first record. Bill had a day job and we had just started the record store. We had \$5,000 but there were very few recording studios in Toronto; it was made over two nights between 2 and 5 am, after the gig. When Sackville started, there were no other Canadian jazz record labels, just branch offices of the majors."

Norris considers the producer's role insignificant. "People like Jay McShann or Junior Mance know exactly what they want to do when they go into the studio. After Miles Davis recorded *Bitches Brew* and

Wes Montgomery the Beatles' tunes, the recording industry as a whole changed. Until that point the people who recorded jazz music were jazz fans, people like Alfred Lion, Bob Weinstock, Les Koenig. After the late '60s, jazz became a product, where the financial numbers counted and they could try and create a product like they did with pop music, to try to find a hit. That was the beginning of what, in my opinion, has changed the whole facade of the recorded documentation of jazz music."

Norris has one ongoing battle. In spite of most of his sales coming in the US, American jazz magazines sporadically review Sackville CDs. "Bill Smith and I also ran a jazz record store in the '70s. I always have gone out to sell CDs where people are playing. When there were venues for people to play, quite a reasonable percentage of sales were made on location for some releases. American musicians often played for one or two weeks here and that's how we got the opportunity to record many of them here in Toronto. The irony is that sales are better now than they used to be, even though there are fewer record stores. You don't make any money recording jazz or running a jazz magazine, you get by." But Norris has no interest in a label website. "I'm not computer savvy, I use a computer as a word processor, but I'm not online. But the Sackville catalogue is available on iTunes and sold through Amazon and Barnes & Noble."

Pressed to name some of his favorite records, (CONTINUED ON PAGE 38)



No One Else but Kenny  
Kenny Davern



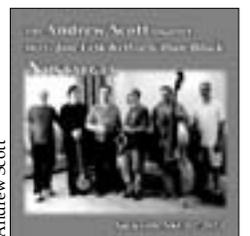
Cocktails for Two  
Harry Allen/Joe Temperley



Groovin' With Junior  
Junior Mance



Blue Reverie  
Jim Galloway's Wee Big Band



Nostalgia  
Andrew Scott

## LISTEN UP!

Jerusalem-born drummer **Dan Aran** moved to New York in 2001. He released his debut album *Breathing* last year on Smalls Records after being an in-demand sideman since his NYC arrival.

**TEACHERS:** I started in Israel with Jerry Garval who introduced me to jazz and its origins. In New York I took lessons through the New School with a few teachers: Carl Allen, Chico Hamilton, Ari Hoenig and Eric McPherson.

**INFLUENCES:** Of course all the great drummers who shaped the sound of modern drumming from Papa Jo Jones to Tony Williams and so on. Eric McPherson had a big influence on me, I love his playing and his approach to music. I listen to a lot of music, from jazz to rock to classical to electronic music. I think anything I listen to is in my music.

**CURRENT PROJECTS:** These days I am working with my band playing my originals. The members are Eli Degibri (sax), Art Hirahara (piano), Nir Felder (guitar) and Linda Oh (bass). We had our CD release concert the month before last at Smalls and it was a success. I am also co-leading a trio with Dida Pelled - a great guitarist who moved to NY last year. This trio is more of a traditional jazz trio. Another project I am taking part in is the Art Hirahara Trio.

**BY DAY:** I practice at my studio in Brooklyn, learn music, go to rehearsals, play playstation.

**I KNEW I WANTED TO BE A MUSICIAN WHEN...**

Can't really put my finger on an exact moment.

**DREAM BAND:** My current band.

**DID YOU KNOW?** I have a twin brother and you might run into him and think it's me.

For more information, visit [danaran.com](http://danaran.com). Aran is at Bar Next Door Feb. 20th with his own group. He is also at Arturo's Feb. 2nd, 9th, 16th with Art Hirahara and Feb 8th and 15th with Ray Gallon and Café Du Soleil Feb. 6th, 13th and 27th with Cardamon Trio. See Calendar.



Dan Aran



Gregory Porter

**Gregory Porter** is a jazz vocalist/composer originally from California who now lives in Brooklyn. Along with performing on Broadway, he has worked with jazz legends including James Spaulding, Wynton Marsalis, Hubert Laws, Lewis Nash and Cyrus Chestnut. Porter has also written a musical, *Nat King Cole and Me*, reflecting on the power of music in his childhood. His influences from gospel and soul music

traditions give him a powerful voice in jazz, distinguishing his style from other vocalists.

**TEACHERS:** My mother Ruth Thompson, childhood church and Daniel Jackson.

**INFLUENCES:** Nat King Cole, Donnie Hathaway, Joe Williams and Eddie Jefferson.

**CURRENT PROJECTS:** *Water*, an album on Motéma Records, which will be released in May.

**BY DAY:** Songwriting, life learning and cooking for myself and friends.

**I KNEW I WANTED TO BE A MUSICIAN WHEN...** In the children's choir in the Sunshine Band at Mount Calvary church in Los Angeles, I sang a solo called "He looked beyond all my faults" and the music caused the church to set on fire...I then knew, truly, the power of music and spirit, even if from the understanding of a child.

**DREAM BAND:** Hank Jones, Eddie Gomez and Art Blakey.

**DID YOU KNOW?** I enjoy cooking as much as singing (almost).

For more information, visit [myspace.com/thevoiceofgregoryporter](http://myspace.com/thevoiceofgregoryporter). Porter is at Rose Theater Feb. 11th-13th as part of Basie and the Blues and at St. Nick's Pub Tuesdays. See Calendar and Regular Engagements.

## A Look to the New Decade

by Matthew Miller

Talk to a club owner, booker, producer or a musician about the state of the jazz scene in Manhattan and you might be surprised when the owner hands you their latest CD or the musician hustles you for a cover. Expect glowing praises all around, but brace yourself when the subject turns to Bloomberg, rents, money or Duane Reade, no matter to whom you're talking. And get ready to hear about tweets, Facebook, and podcasts, but not just from the networking musician.

The gulf between presenter and musician has never been smaller in New York, due in large part to the technologies that musicians have been using for years and to which club owners and presenters are now catching up. By no means universal, it's an undeniable trend in a scene where consensus is hard to come by. Opinions abound about the health and future of the Manhattan jazz scene, but new media, along with the sheer number of new spaces and spectacular talents, are bright spots everyone seems to agree on.

"I'm a musician myself," remarked Lee Kostrinsky, co-owner of Smalls, after relating the familiar trials and triumphs his club has faced over the years, "so the lunatics run the asylum." Kostrinsky's partners, Smalls founder Mitch Borden and Spike Wilner, are also known equally as artists and entrepreneurs, so it's not surprising that the resurrected club now boasts a new record label and a burgeoning publishing wing where Kostrinsky's latest volume of poetry, *Why Pat Cooks*, can be found.

Take a short walk down Seventh Avenue from Smalls and you'll hear similar sentiments from

trumpeter Poul Weis, who has booked the music at Cornelia Street Café since 2003. "We're in the process of doing recordings for our archives and also for podcasts or some kind of online community." While still in planning stages, Weis sees it as a valuable tool to reach Cornelia Street's diverse audiences, "There are all these things starting up. We'll see where it all goes. [New media] is not really geared toward businesses or venues; it's so much of a personal thing to begin with. But it's used by musicians or artists to sell themselves, so we'll see what happens."

Indeed, musicians were some of the first to realize the potential of MySpace and other social networking sites in the early 2000's and jazz musicians in particular have used it to great advantage. With record companies slashing their rosters and even eliminating their jazz departments altogether, musicians like saxophonist David Binney blended DIY ethic with tech savvy to create their own solutions. His site davidbinney.com offers short videos, online lessons and a large selection of live recordings from the last five years. Binney records and edits the hour-long live recordings - many of them recorded at the 55Bar in the Village - and offers them to his fans at \$3-6 a pop.

Saxophonist/composer John Zorn is legendary for blending the roles of creator and producer and it's hard to overstate his contribution to live music in New York City. As the artistic director of The Stone, at Avenue C and 2nd Street, in addition to his work as a record producer for Tzadik, Zorn has continued his tireless advocacy for creative musicians in NYC and beyond and is blunt when it comes to the Manhattan jazz scene. "The really important thing to realize," he explained "is that the music is not about the clubs. It's about the musicians ... Clubs come and go, but the music and the musicians stay forever. There are tons of

great creative musicians living and working in Manhattan! Some of the best in the world and young cats are moving in all the time."

The positivity and excitement about the Manhattan scene that is largely shared among musicians, producers and club owners across the city can, however, be tempered by the difficult realities of life in the city. Asked if the Manhattan scene is better or worse than when he arrived from Puerto Rico nearly 18 years ago, Grammy award-winning bassist John Benitez barely hesitated: "Worse," he sighed. "When I was coming up, there were more clubs, more jam sessions, more opportunities for younger musicians to play," he explained while greeting fans outside Tutuma Social Club in Midtown. "Now, the younger musicians have to struggle to get exposed to the real language." Despite this, Benitez was quick to add a caveat, "It's worse, but I don't want to use that word. You've got to change your strategies. You have to be more creative in trying to find a way to present music in other venues. Right now, I hang a lot with dancers. I hang a lot with painters, poets and film people and that is bringing me another perspective in the music." It's this quality, Benitez insists, that accounts for the continued influx of talent, even in hard times. "New York is the place where all the musicians [and artists] come together and I strongly believe that it's going to stay that way. I have faith."

Vision Festival producer Patricia Nicholson Parker expressed a similar sentiment in an interview for AllAboutJazz.com in 2008, "I think that the community of artists is ready to change this [exclusivity within artistic fields]. We are now working on finding ways to come together and all sorts of people are very receptive. I believe that as we

(CONTINUED ON PAGE 38)

## TORD GUSTAVSEN ENSEMBLE

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*Generation Django* Various Artists (Dreyfus)  
Family

*Dorado Schmitt* (Dreyfus)

*Gipsy Trio Biréli Lagrène* (Dreyfus)

*Summertime Biréli Lagrène/Sylvain Luc* (Dreyfus)

*Eponymous Rocky Gresset* (Dreyfus)

*Live at Capbreton*

*Philip Catherine with Enrico Pieranunzi* (Dreyfus)  
by Stuart Broomer

Django Reinhardt has a special status, whether it's as the first musician to arise outside the US as a significant jazz soloist; as a guitarist who overcame crippling injuries to develop a rapid-fire single-string virtuosity or as the musician who fused jazz, French music-hall and gypsy musical themes and inflections into a coherent and infectious style. But whatever his charms for the rest of the world, they're magnified in France and the gypsy musical community. Further, the style melds readily with other indigenous music of the Mediterranean, picking up melodies and rhythms from Italy, Spain and North Africa and cross-pollinating with mainstream jazz.

France's Dreyfus label has a substantial contingent of guitarists on its roster, some Django-style specialists like Biréli Lagrène and Dorado Schmitt, others more mainstream musicians with strong Django connections, like Philip Catherine and Sylvain Luc. To mark the Reinhardt centenary, Dreyfus has released a small raft of CDs in commemoration, including a compilation and CDs by Django-inspired guitarists young and old.

*Generation Django*, a two-CD compilation celebrating the legacy, includes versions of nine of Reinhardt's compositions as well as standards and traditional songs associated with him. The package might as well be called "Generations, ideas of family and legacy and essential parts of this culture". As well as performances by Reinhardt's son Babik and his grandson David, there are several families represented, including two Lagrènes, several Schmitts and two Wintersteins. Along with recent recordings, the set reaches into the past for items like Reinhardt's own version of "Blues Clair" and "Blues for Django and Stéphane", a tribute performed in 1992 by a brilliant band led by Reinhardt's long-time musical partner Stéphane Grappelli and featuring guitarist Philip Catherine.

The two CDs chart the range of Django adaptations and both the mobility and distinctiveness of the style. Biréli Lagrène leads several bands that combine the lilt and drive most characteristic of Reinhardt's group performances, including an intense nine minutes of "Minor Swing" featuring a dozen guitarists, among them Reinhardt's other great interpreters: Dorado, Samson and Tchavolo Schmitt and Stochelo Rosenberg.

Reinhardt's solo side is recalled by classical guitarist Valérie Duchâteau's almost Bach-like rendering of "Danse Norvegienne" while Argentinian Luis Salinas brings a sometimes playful mastery of chord-melody guitar to Reinhardt's most famous

ballad, "Nuages". The style's adaptability to vernacular traditions is apparent in recordings by the gravel-voiced singer-guitarist Sanseverino, the theatrically-articulate Jean-Yves Dubanton and the retro-swing/pop of Caravan Palace. Just as Reinhardt would stretch to bop in his final years, it's his own progeny who reach furthest afield, his late son Babik employing keyboards and computer to push fusion to smooth jazz while David Reinhardt updates his grandfather's "Nuits de Saint Germain Des Prés" with flute organ and multiple percussionists.

The theme of community and inter-relation couldn't be stronger than on Dorado Schmitt's *Family*, a gorgeous outpouring of the spirit of acoustic gypsy jazz with Dorado joined by his sons Samson, Bronson and Amati, his brother-in-law Hono Winterstein - the dean of the style's rhythm guitarists - and nephew Brady Winterstein, a talented soloist. The notes do nothing to sort out who's present and soloing when, but there's tremendous consistency here, sparkling, rhythmically vital, melodic music in which any sense of competition is immersed in the sense of camaraderie and a communal musical language. Highlights include the serene buoyancy of Dorado on "My Blue Heaven" and the developed harmonic vocabulary that clearly distinguishes Samson on his own "Samsong".

No gypsy guitarist has been so divided between the traditional style of Reinhardt's Hot Club of France and the draw of mainstream jazz styles as Biréli Lagrène. He first recorded *Routes to Django* as a 14-year-old prodigy in 1980 and was treated as a virtual reincarnation. In the ensuing decades he's moved back and forth between Reinhardt tributes and mainstream approaches, applying his staggering technique to genres from postbop modal to fusion.

His latest approach is *Gipsy Trio*, an illuminating trip into Reinhardt's world by a bare-bones trio with Hono Winterstein on rhythm guitar and Diego Imbert on bass. Lagrène's tribute can be delightful, reaching back to Reinhardt's own appropriations of "Limehouse Blues" and "Tiger Rag" and often bending notes expressively at very high speed, but at times the varieties of cheese in Lagrène's pantry can be a bit daunting, including George Harrison's "Something", a whistling intro to "Singin' in the Rain" and the concluding "Be My Love", with operatic tenor Roberto Alagna's sudden suggestion of Mario Lanza.

The other side of Lagrène, the more straight-ahead contemporary player is apparent on *Summertime* where he teams up with another virtuoso guitarist, Sylvain Luc. While likely of greatest interest to guitarists, it's an engaging meeting of two brilliant technicians with a long history of collaboration and a similar stylistic bent, here exploring accessible repertoire: standards, tunes by or associated with Miles Davis or Chick Corea. The daunting displays of chops are frequently relieved by a shared and sunny lyricism.

Perhaps the best news among these CDs comes with the eponymous *Rocky Gresset*, by a gifted younger guitarist who has previously recorded with the Django-inspired collective Selmer 607. While the band has the usual style markers of rhythm guitar, bass and violin, Gresset divides his time between an acoustic Selmer-style guitar and an amplified archtop. The Reinhardt connection is moderated by a Wes Montgomery influence, underlined by "Jingles" and "Polka Dots and Moonbeams". If there's a tendency in this genre to press the guitar towards a banjo, Gresset prefers a warm, lute-like resonance. The result is a CD of startling resonance, musical and emotional, with Gresset breathing new life into songs as familiar as "Blue Skies" and "My Foolish Heart".

Philip Catherine's *Live at Capbreton* takes the Dreyfus tribute to Django furthest from the source, though Reinhardt was an early influence. Catherine is joined here by a superb group of familiar musicians, including the most lyrically inventive of contemporary pianists, Enrico Pieranunzi, bassist Hein Van De Geyn

and Joe LaBarbera on drums. The presence of Pieranunzi and LaBarbera is more likely to invoke Bill Evans than Reinhardt and, indeed, the opening "My Funny Valentine" almost insists on a connection to the extraordinary duo recording of the song by Evans and Jim Hall. Catherine's electric sound is at once stinging and sweet and within that dichotomy he has a broad expressive range. If great, singing guitar playing and lively group invention are in themselves tribute to Django, then this is as fitting a contribution to the Reinhardt centenary as any.

For more information, visit [dreyfusrecords.com](http://dreyfusrecords.com). A *Django Tribute* is at Iridium Feb. 1st-3rd. See Calendar.

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- Famoudou Don Moye/Eliel Sherman Storey - *Through the Fire* (AECO)
- Ted Nash - *Portrait in Seven Shades* (JALC-The Orchard)
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- The Necks - *Silverwater* (ReR)
- Plunge - *Dancing on Thin Ice* (Immersion)
- Andrey Henkin**  
*Editorial Director, AllAboutJazz-New York*



**Portrait in Seven Shades**  
**Ted Nash (JALC-The Orchard)**  
 by David R. Adler

The Jazz at Lincoln Center Orchestra (JLCO) is often derided as a bastion of conservatism, although it's not clear what is conservative about an epic like Wynton Marsalis' *Congo Square* (2007), with its volleys of Ghanaian percussion and ensemble-singing in the Ga and Fante dialects. For that matter, the JLCO accommodates boundary-pushing musicians like Ted Nash, who holds a multiwoodwinds chair while still doing offbeat work with the likes of bassist Ben Allison and pianist Frank Kimbrough - not to mention his own groups, including *Odeon* and *Still Evolved*.

*Portrait in Seven Shades* is Nash's entry as an JLCO resident composer and the focus here is avowedly European (a stark contrast with *Congo Square's* Africa via New Orleans). Each of the seven movements takes inspiration not only from a particular painter, but also from a set of specific canvases in that artist's oeuvre, as explained in the CD booklet. The orchestration points to Duke Ellington and Gil Evans in roughly equal measure, although hard-bitten blues vocabulary plays an overt role, most notably in Dan Nimmer's swinging piano trio setup on "Matisse". Perhaps most striking is the unsettled 13/8 meter and smeary high-register brass of "Dali", which apportions solo space between trumpeter Marcus Printup, drummer Ali Jackson and Nash on alto saxophone.

JLCO head and star trumpeter Wynton Marsalis follows trombonist Vincent Gardner with a fiery statement on the multisectioned, cubist-inspired "Picasso". Gardner returns for a romantic, Johnny Hartman-esque vocal feature - something altogether new in Nash's writing - on the ballad "Van Gogh", again offset by Marsalis as the featured horn. Later, jittery swing and tumbling swirls of eighth notes set the stage for the closing "Pollock". Only "Chagall", with accordionist Bill Schimmel, violinist Nathalie Bonin and tubaist Wycliffe Gordon articulating Jewish/Eastern European themes, seems a bit strained and obvious in trying to connect sound and subject matter. The other movements leave more to the imagination. Listeners are free to read Nash's lucid explanations in the notes or simply let the music connect the dots.

For more information, visit [theorchard.com](http://theorchard.com). This project is at Rose Theater Feb. 4th-6th. See Calendar.



**Generations**  
**Miles Okazaki (Sunnyside)**  
 by Wilbur MacKenzie

*Generations*, Miles Okazaki's second CD, displays the ornate structural latticework and solid foundation of a highly skilled conceptual architect. As a guitarist his tone is taut and balanced across the full range of the instrument, full of rhythmic and melodic nuance.

Okazaki also shows thoughtfulness and creativity as a composer and bandleader, assembling a close-knit group of skilled colleagues and providing a conceptual and thematic framework that elicits exquisite contributions from all the players. This music resides at the crossroads of creative expression, rigorous concern for structure, profound expressions of individuality and highly effective group cooperation.

The record was recorded as one through-composed work, with each piece seamlessly integrated to the previous and succeeding section. "Overture" opens, built on an intricate rhythmic structure executed by Okazaki, vocalist Jen Shyu and drummer Dan Weiss. Throughout the record, the focus intermittently shifts back to the synergism between Okazaki and Weiss, as on the ending of "Magic" (which also features Shyu's incisive and lyrical vocals) and at the end of the record, where the reprisal of the "Overture" material precedes and punctuates "Moon".

The rhythmic intrigue of the opening segues into the prodigious flow of melodic invention in "Sun", setting up a wonderful solo by Okazaki. Other shining moments of instrumental lyricism and evocative depictions of abstract concepts emerge throughout the record. Saxophonists Miguel Zenón and Christof Knoche both take deeply moving solos, on "Waves" and "Ghost", respectively. "Fractal" features a thickly woven melody that hockets between the saxophones and voice, a structural device also used effectively in "Ghost". Bassist Thomas Morgan's unaccompanied solo at the end of the title track shows a compelling balance of economy, skill and depth.

Okazaki's deft arranging and inventive melodic sense are central to the music's identity, providing context and form through which the improvisers navigate their own personal expressions.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Okazaki is at Bar Next Door Feb. 6th. See Calendar.



**The Untarnished Dream**  
**Steve Colson (Silver Sphinx)**  
 by Terrell Holmes

The embracing of jazz tradition while simultaneously reinterpreting is pianist Adegoke Steve Colson's pedigree and he continues to enrich us with every challenging note. His new disc is more than a standard jazz trio session. With bassist Reggie Workman and drummer Andrew Cyrille as fellow standard bearers, Colson vividly interprets several original tunes he has composed throughout his distinguished (if somewhat overlooked) career.

Colson's writing skills and the trio's musical excellence are on display immediately. The cleverly titled "Circumstantial" revolves around a standard jazz structure but the band deftly sidesteps it by veering into the free and open; only someone with Colson's talent could write something that walked this line so easily. "Maybe" is in the true bop tradition, featuring Colson's fine phrasing and Workman's deep in-the-gut plucking. Workman's bass also sets the stage for "Parallel Universe", one of the CD's impressionistic pieces. The background, like space itself, is 'empty', but Workman provides substance with a glissando-framed pizzicato and the furrowed brow of his arco. Colson takes the spotlight with the articulate and complex solo effort "Warriors", rich with elements of stride and boogie-woogie. Colson

and Cyrille duet wonderfully on "Iqua's Waltz"; the great drummer as nimble as a tap dancer on brushes.

Iqua happens to be Colson's wife and lends her distinctive singing voice to several songs. On the ballad "Digression", she suggests Sarah Vaughan and while the lyrics aren't overpowering her voice helps carry the tune. Her poetic incantations rise above the controlled chaos of "Triumph of the Outcasts Coming" but she fits best on the ambitious "And It Was Set In Ivory", a percussive kaleidoscope with Africa-inflected aural effects and instrumentation.

For more information, visit [stevecolson.com](http://stevecolson.com). This group is at Symphony Space Feb. 6th. See Calendar.

## UNEARTHED GEM



**Peitz Grand Mit Vieren**  
**Günter Baby Sommer/Manfred Schoof/  
 Gianluigi Trovesi/Barre Phillips (Jazzwerkstatt)**  
 by Andrey Henkin

This 1981 live set, taken from the Jazzwerkstatt Peitz, at one time the biggest jazz festival in Germany outside of Berlin, organized by Ulli Blobel and Peter Metag, is a discographer's dream. It presents the earliest official recording of bassist Barre Phillips playing with trumpeter Manfred Schoof (predating Gunter Hampel's *Jubilation* by over two years) and drummer Günter Baby Sommer (a trio date, *Reserve*, with Peter Brötzmann, was recorded in November 1988). Additionally, it is a companion piece to an earlier archive release by Jazzwerkstatt (the label begun by Blobel to document old and new European jazz) featuring multireedist Gianluigi Trovesi and Sommer, recorded the day before as part of the same festival.

Europe being what it is, hundreds of improvisers all living within short train or plane rides away from each other, it is reasonable to assume that all these players worked together before this particular 39-minute set. The continent was once awash in various festivals celebrating free and avant garde jazz and Sommer, Schoof, Trovesi and Phillips are all related by far fewer than seven degrees of separation. So despite being a one-off collaboration (that we know of), the improvisation is not tentative or overly bombastic, two approaches often evident with new associations.

Schoof and Phillips are the elders of the group, the former best known for his mid '60s quintet and membership in the Globe Unity Orchestra and the latter the father, son and holy ghost of extended techniques on the bass. Sommer and Trovesi are a generation removed but no less convincing on their instruments, particularly Trovesi, whose current work falls furthest from the tree of which this recording is a sturdy branch. By this point, distinctions are no longer relevant among the German, Italian or American approaches to extemporization but certainly varied cultures and experiences, with or without each other, make this a fascinating record of a meeting that could have become of long-standing but is just as satisfying for existing for the briefest of moments.

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu)

## GLOBE UNITY: RUSSIA



*Improvisations (Duo) 2008*

Anthony Braxton/Maral Yakshieva (SoLyd Records)  
*Pictures at an Exhibition or Promenade with Mussorgsky*

Alex Rostotsky (One Records-JazzBass Theatre)  
*In Search of a Standard*

Vyacheslav Guyvoronsky/Andrei Kondakov/  
Vladimir Volkov (Leo)  
by Andrey Henkin

Russia may be better known these days for its quasi-authoritarian government than its creative music scene. Both realms exist though, most likely to the mutual disavowal of the other.

Of the many things Anthony Braxton has done in his 40-year career, you'd think there would be more duets with pianists. While most of his partners are unsurprising - Muhal Richard Abrams to Marilyn Crispell - others inhabit an aesthetic closer to contemporary classical. Adding to the latter group is *Improvisations (Duo) 2008*, a pairing with Turkman Maral Yakshieva (Turkmenistan once a part of the USSR). While Braxton sports his usual array of horns, he is more muted alongside Yakshieva's delicacy. The two discs, single pieces 51 and 57 minutes long respectively, are reflective rather than refractive, eliciting melodic strains and dulcet tones, making the occasional descent into more strident fare that much more shocking.

Alex Rostotsky is a bassist born in Tver (just north of Moscow) whose previous work has fused jazz and classical musics. While "Pictures at an Exhibition" is commonly interpreted fare, his take on Russian composer Modest Petrovich Mussorgsky isn't straightforward. Rostotsky chooses several movements from the suite, interspersed with the opening "Promenade" theme, to be interpreted by his fretless electric bass, piano and drums. The sections float between serenity and aggression, swing and avant garde with the closing "The Hut on the Fowl's Legs" the most interesting. The album could have ended there at a compelling 50 minutes but unnecessarily goes on with a 16-minute piece written in homage to Mussorgsky featuring the Russian State Symphony Orchestra.

The most riveting entry comes from the trio of Vyacheslav Guyvoronsky (trumpet), Andrei Kondakov (piano) and Vladimir Volkov (bass), whose last album *Christmas Concert* (Leo, 2008) was a fine example of prototypical European avant garde. *In Search of a Standard* is not quite what the title implies. The trio's aim was "to compose pieces with references to jazz standards." The results, with titles like "Don't Take the B Train", "Caravansarai" and "Unsophisticated Lady", are like dreams where familiar images float by half in focus before devolving into sweat-inducing nightmares. The group successfully balances some measure of respect for authority and tradition with a subtle, subversive humor, as much a description of the Russian people as any.

For more information, visit [solyd-records.ru](http://solyd-records.ru), [jazzzone.ru](http://jazzzone.ru) and [leorecords.com](http://leorecords.com)



*Blood · Spirit · Land · Water · Freedom*  
Curtis Brothers Quartet (Truth Revolution Records)

*Echoes of Ethnicity*

Derrick Gardner & The Jazz Prophets +2  
(Owl Studios)

Eponymous Hypnotic Brass Ensemble (Honest Jon's)  
by Elliott Simon

While in a metaphorical sense we are all brothers and sisters in jazz there is an abundance of musicians who are genetically as well as musically connected. These releases highlight three stylistically diverse ensembles with sibling musicians at their centers. *Blood · Spirit · Land · Water · Freedom*, from the Curtis Brothers Quartet, successfully invites other genres and musicians to interact with a solid Latin jazz nucleus. *Echoes of Ethnicity* has trumpeter/flugelhornist Derrick Gardner and trombonist brother Vincent expanding the Jazz Prophets' lineup and style into 'little big band territory'. And finally, an octet of brass playing brothers collectively melds brass band with a host of styles for the aptly named *Hypnotic Brass Ensemble*.

Pianist Zaccai and bassist brother Luques, along with a double-threat percussion section of conguero Reinaldo DeJesus and drummer Richie Barshay, make up the Curtis Brothers Quartet. "Curtis Anew" and "El Calderon" open and close *Blood · Spirit · Land · Water · Freedom*, boldly exposing these musicians' Latin jazz roots. In between, the group explores funk, bop and classical, invites in numerous guests, all while defining a new Latin sensibility. Tunes like "Bouncing with Bud" and Chopin's "Op. 25 No. 2" speak to versatility and musicianship while originals that stray a bit further from traditional Latin prove to be more fertile ground: "Thoughts Not My Own" mixes in poetry courtesy of stunning vocalist Giovanni Almonte; Frank Kozyra's soprano sax and Michael Dease's trombone turn "Taino Revenge" and "Song to Break the Spell" into superbly Latin-tinged modern jazz; guitarist Mark Whitfield lends his inventive bop guitar to a soulful "Solutions" and beautiful string voicings from Jee Youn Hong's cello and Sung Hee Choi's viola gorgeously decorate "Memories in Ether".

A three-horn front, piano, bass and drums and newly composed music has been the Jazz Prophets successful recipe for playing some of NYC's freshest and hardest swinging bop. For *Echoes of Ethnicity* that powerful front, anchored by the Gardner brothers and funky tenor saxophonist Rob Dixon, adds alto saxophonist Brad Leali and Jason Marshall on bari sax. This greatly increases the harmonic possibilities and the charts - six by Derrick, two each by Vincent and Dixon - are spectacular. The result is rife with full ensemble playing, exquisite coloration, marvelous dynamics and magnificent voicings in addition to the hot soloing that has come to be expected from these first-rate hardboppers. Things kick off quickly with "4Newk", a hard swinging tribute to saxophonist Sonny Rollins, and don't let up with guest conguero Kevin Kaiser providing the rhythm for "Afros & Cubans". The outside blues of "Mercury Blvd" and intriguingly arranged "Natural Woman" and "Autumn in New York" are lovely parts of a holistic program that gels around a rare blend of broad musicianship and deep arrangements.

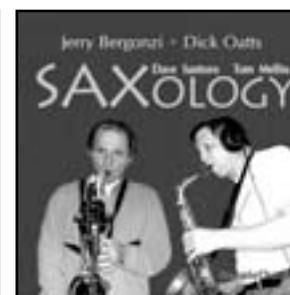
Taking the concept of brotherhood to its most extreme, the Hypnotic Brass Ensemble consists of the eight youngest sons of Chicago trumpeter and AACM

co-founder Kelan Phil Cohran. Their low brass lineup of two trombones, sousaphone and euphonium lay down a rock-solid pumping beat throughout these selections, allowing the four trumpets to chorus majestically. The result is an infectious brand of jazz that, on the surface, is equal parts street corner brashness and football field brassiness. There is much more to this, however, than happy marching music. The songs are well constructed both melodically and harmonically and reflect a social and cosmic consciousness borne of brotherhood. This is another excellent addition to the expanding catalogue of new brass-band music.

For more information, visit [truthrevolutionrecords.com](http://truthrevolutionrecords.com), [owlstudios.com](http://owlstudios.com) and [honestjons.com/label.php](http://honestjons.com/label.php). The Curtis Brothers are at Nuyorican Poets Café Feb. 11th. See Calendar.



*Bridging The Gap*  
Terrell Stafford/Dick Oatts  
(Planet Arts)



*Saxology*  
Jerry Bergonzi/Dick Oatts  
(SteepleChase)

by Fred Bouchard

You can't call Dick Oatts a 'fixture' - he's peripatetic and bouncy on his alto sax and ebullient, energetic and sprightly as a person - yet he's surely been a Gotham mainstay since arriving from the Midwest a mere 35 years ago, both as reedman (33 years as lead alto in the Thad Jones/Mel Lewis > Vanguard Jazz Orchestra) and educator (over 20 years at Manhattan School of Music). Two new albums show him in fine fettle, exhibiting a candid cordiality and conversational freedom that foster unusual interpenetration of ideas.

In a quintet with trumpeter Terrell Stafford, Oatts' playing recalls the pristine wide-eyed candor of Davey Schildkraut in Miles Davis' 1954 quintet: effervescent, ineffably joyous and bright-toned. Oatts' writing is more poised and grounded: he wrote nearly all the clean, crisp, in-the-pocket postbop charts that span *Bridging The Gap*. (Exceptions are Stafford's blazer "Time To Let Go" and a sly Latin-tinged, stop-time spin on Cole Porter's "I Love You".) Originals run from genial toss-offs like the bluesy closer "6/20/09 Express" to finely-crafted introspective pieces. Gerald Clayton's post-Hancock piano work merits kudos for brevity and punctiliousness, notably his exquisitely poised paeans on heart-stopping ballads "Meant For You" and "JCO Farewell", a haunting tribute to Oatts' sax-playing dad Jack.

Head-to-head skirmishes between Oatts and tenor giant Jerry Bergonzi on *Saxology* bring out the best in both horns. Fleet to the edge of glib prolixity at times, Oatts and Gonz open up areas of high-toned melodic expressiveness that touch on the cool and heady Tristano-esque extrapolations of Lee Konitz and Warne Marsh (thus bassist Dave Santoro conjures up one of his witty titles, "Cranial Bypass"). Sometimes they bubble up like their oft-mentioned forerunners, Paul Desmond's dry martini and John Coltrane's sheets to the wind. Only occasionally do they weigh in with the more stolid ruminations of Al Cohn and Zoot Sims. In any case, the two consistently exhibit that brazen freshness and avian freedom that contribute to jazz being 'forever young', cogently backed by Santoro and drummer Tom Melito.

For more information, visit [planetarts.org](http://planetarts.org) and [steeplechase.dk](http://steeplechase.dk). Oatts is at Village Vanguard Mondays with Vanguard Jazz Orchestra. See Regular Engagements.



*Words Unspoken* Gilad Hekselman (LateSet)  
*Frolic and Detour* Oren Neiman (Noyman Music)  
 Next Page Yotam Silberstein (Posi-Tone)  
 by Tom Greenland

It's an open secret that Israeli jazz musicians are becoming a force on the New York scene, epitomized by three young guitarists, Gilad Hekselman, Oren Neiman and Yotam Silberstein. Each was born in the Holy Land, plays a blond Gibson hollowbody and boasts a strong sophomore release.

Hekselman's *Words Unspoken* is a trio date with Joe Martin (bass) and Marcus Gilmore (drums), half standards, half originals, augmented on several tracks by Joel Frahm (tenor sax). Using a clean, lightly reverbed tone, his style alternates between glissed legato runs and hard-picked staccato tattoos, with punchy comp chords interjected between phrases, producing varied inflections and subtle contrasts. Playing fast and loose, impatiently pushing ahead, then pausing to catch the pulse, he leaves just enough space within his dense lines for a quick breath. The songs are tastefully harmonized and gently ornamented, aptly orchestrated across the fretboard. "Time After Time" features stop-and-go rhythm section counterpoint, "How Long Has This Been Going On?" is given a "Poinciana" bounce and Hekselman's own "New York Angels" contains fine chord soloing.

Oren Neiman, at 31, is the 'old' man of the triumvirate, but his *Frolic and Detour* is youthfully original, a guitar-trumpet quartet - featuring Kenny Warren, plus Doug Drewes (bass) and Kenny Shaw (drums) - that mostly avoids traditional jazz idioms in favor of an aesthetic drawing on pan-Mediterranean folk and gypsy musics. In this all-original setlist, "Jerusalem" might be a Spanish funeral march, "Munch's Child" a gypsy dance, "Points of View" an Italian wedding song, "Unshines" an Eastern European folk tune and "Lijiang" a lilting Congolese soukous. Gross characterizations aside, Neiman's writing is both eclectic and unified, often featuring Warren's Old World vibrato, doubled guitar-bass counterlines and unusual rhythmic accent patterns. Neiman's style, treble-toned and introverted, accentuates singing, unpredictable melodies.

Yotam Silberstein came to New York five years ago and matriculated at The New School. For *Next Page* he enlisted Sam Yahel (organ), who punches out left-hand basslines as he digs an ever-deeper groove, Chris Cheek (tenor sax), a high-concept player with plenty of natural flow, and Willie Jones III (drums) for a mixed set of originals and covers. Silberstein's style employs a dark, mid-rangy tone, bluesy bends and a swing-based rhythmic concept - along with out-of-key melodic detours and a penchant for hard-driving odd time signatures. "Borsht" is a soul-jazz 'waltz' in 5/4, "Weekend in Mizpe" floats a graceful melody over descending chords in 7/4 and "Jalastra" is moody and postmodernistic. The well-chosen covers include Charlie Parker's off-kilter blues "Cheryl", Jobim's curiously harmonized "Ligia" and "Ani Eshtagea", a serpentine minor melody in fast 6/8 time.

For more information, visit [latesetrecords.com](http://latesetrecords.com), [orenneiman.com](http://orenneiman.com) and [posi-tone.com](http://posi-tone.com). Hekselman is at Hawaiian Tropic Zone Feb. 20th. Neiman is at The Chair And The Maiden Feb. 14th and Tutuma Social Club Feb. 22nd. Silberstein is at Bar Next Door Feb. 26th. See Calendar.

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Now Hear This  
Hal Galper/Terumasa Hino (Enja)  
by Ken Dryden

Hal Galper has had a long, distinguished career as a jazz pianist, bandleader, composer and educator. While the pianist has made a flurry of recordings over the past few years, record labels are beginning to mine the wealth of material he produced during the '70s. *Now Hear This* was first issued by Enja in 1977 and subsequently reissued in its original form, though this edition sports a redesigned cover and a bonus track. Galper's inspired quartet includes trumpeter Terumasa Hino, bassist Cecil McBee and drummer Tony Williams. The title track, which was recorded by its composer with a different quintet during the same decade, benefits from the stripped-down quartet and a decent piano (something not available for the live Century LP *Speak With a Single Voice* and reissued as the Double Time CD *Children of the Night*).

"Now Hear This" is one of Galper's most infectious works, as the pianist launches into a furious solo, with Hino's contribution followed by Williams' simmering break. The playful "Red Eye Special" suggests a bit of McCoy Tyner's influence, punctuated by Hino's searing trumpet. Galper builds "First Song of the Day" upon a simple repeated riff, intermingling thunderous chords and lightning runs in his solo, while both Hino's and McBee's features are equally full of fire. This expanded reissue includes a previously unreleased alternate take of it, which is a bit shorter but no less intense than the master. In addition to Galper's five originals, he includes a sauntering, sassy interpretation of Thelonious Monk's "Bemsha Swing". This is easily one of Galper's best recordings of the '70s and very desirable to have in this expanded, brighter sounding 24bit edition.

For more information, visit [enjarecords.com](http://enjarecords.com). Galper is at Birdland Feb. 23rd. See Calendar.



Normal as Blueberry Pie: A Tribute to Doris Day  
Nellie McKay (Verve)  
by Andrew Velez

Listening to *Normal As Blueberry Pie* one might say Nellie McKay is not a traditional jazz singer, whatever that is. In the case of this "Tribute to Doris Day", she's just good and also a lot of fun. Musically, McKay's voice can be feathery at times and, like Day, she has perfect pitch and an optimistic delivery that sounds effortless. All but one of the songs are drawn from the hundreds that Day recorded, from her big band days to movie songs but there is nothing ever imitative on McKay's part when she sings here. "The Very Thought of You" has a charming music box aura as multi-instrumentalist McKay plays bells, mellotron, tympani and tambura plus piano. On Hal Bourne-Johnny Mercer's "Dig It" she jumps and swings, backed vocally by Kevin Rennard, Paolo Perre and Lucas

Steele for an irresistible jitterbug whiff of the Big Band era.

In this kind of atmosphere a tune like "I'm In Love With A Wonderful Guy" makes for ebullient catnip. By contrast McKay plays an ever-so-delicate ukelele as she wraps herself within a gossamer delivery of AC Jobim-Norman Gimbel's "Meditation". McKay's own "If I Ever Had A Dream" is easily imaginable as something Day might have sung in one of her films. Its easy, lilting and buoyant quality is enriched by Cenovia Cummins' romantic violin solo.

From Day's hit film *Calamity Jane*, McKay rediscovers Sammy Fain-Paul Francis Webster's "Black Hills of Dakota". This is an amazing performance of what was likely hardly more than a throwaway song in the movie. By incorporating the use of a synthesizer alongside her high, soft, sweet voice, she and those sounds become something haunting and redolent with echoes of Native Americana.

McKay closes with "I Remember You". She does remember Day, in the best possible way. Using the mellotron and synthesizer again, the effect is at once nostalgic and completely au courant.

For more information, visit [vervemusicgroup.com](http://vervemusicgroup.com). McKay is at Allen Room Feb. 18th. See Calendar.



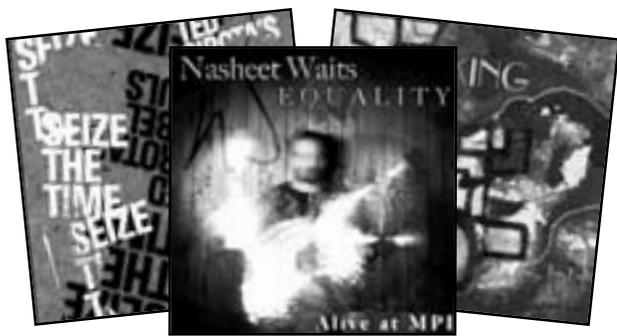
Father's Day B'Hash  
Rakalam Bob Moses (Sunnyside)  
by Lyn Horton

Accepting the offer of a fellow instructor at the New England Conservatory for free studio time, drummer Rakalam Bob Moses assembled a band of evolving musicians and longtime collaborator Stan Strickland (tenor saxophonist and clarinetist), to record, on June 16, 2006, *Father's Day B'Hash*. Moses proposed ideas for saxists Strickland, Ommudra Thomas Arabia, Nick Videen, Luis Rosa and Petr Cancura, violinist Andrei Matorin, bassist Justin Purtill and trumpeter Nicole Rampersaud yet asked that free expression be the guiding force.

The music travels forward, uninhibited, in a straight line. Moses' drumming lays down a tight even-handed support in its constancy, particularly evident in the three "Exhalation" pieces. His stick work is nearly unbreakable, building a resilient wall of sound to which the other players respond, forming multivoiced transparent layers, investing the music not only with timbral detail, but also breath and life.

The mild introductory rampage that Moses fires up on piano and hi-hat for "Pollack Springs" unlocks the option for the band to follow in a cacophonous symphony. As melodic or synchronous as the music can be at any point, it always opens wide, clearly continuing within signature Moses sensitivity. Memorable passages from trumpet, violin or bass clarinet anchor the multiplicity of threads the instruments create. The music speaks of nothing but joy and celebration. In the last cut, "A Pure and Simple Being", utilizing rattles, cymbal sibilance and his voice, Moses provides the center around which alto saxophone sings an elegantly phrased song. This piece becomes the core message of the recording - honoring both Moses' deceased father and blossoming son, corralling all three generations into one.

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



**Seize the Time** Ted Sirota's Rebel Souls (Naim Jazz)  
**King** Tim Kuhl (WJF)  
**Equality** Nasheet Waits (Fresh Sound-New Talent)  
 by George Kanzler

Three young drummers bring their own distinctive rhythmic cast and musical concept to these projects, all put together from at least elements of working bands. Their approaches range from Ted Sirota's open, rolling propulsion and emphasis on ensemble concept to Tim Kuhl's nods toward jazz-rock and avant-fusion on to Nasheet Waits' freer time sensibility.

*Seize the Time* is the fifth album from Ted Sirota's Rebel Souls, a Chicago quintet advancing ideas promulgated by the politically-conscious late '50s-early '60s bands of Charles Mingus and Max Roach or Charlie Haden's Liberation Music Orchestra, but embracing such later agit-prop music as British rock band The Clash. In fact, the opening track is a piece from that band, "Clampdown", given rolling momentum by Sirota and bassist Jake Vinsel, a declamatory theme statement from saxophonists Geof Bradfield (tenor) and Greg Ward (alto) contrasted against the rocking guitar of Dave Miller, with the theme taking hymnal overtones after a round of solos. Time signature shifts as rhythmic acceleration and retard are deftly and tightly handled on Mingus' "Free Cell Block F, 'Tis Nazi USA". Handclaps join drums in the romping Caetano Veloso samba celebrating Brazil's slave emancipation day, "13 de Maio". Stephen Foster's "Hard Times (Come Again No More)" is updated with semi-rubato drum rolls and bass clarinet (Bradfield). And Miriam Makeba's "Polo Mze" is offered in two parts, one with a jaunty, timbale-like beat, the other with rock backbeats and polyphonal soloing. Originals from bandmembers run the gamut from the leader's cowbell-fueled "Killa Dilla", employing overdubbed guitar and electric bass, to Vinsel's miniature suite "Little D", which moves through swing and calypso rhythms.

The Brooklyn-based Tim Kuhl Group on *King*, like Rebel Souls, also features guitar(s), horns (Jon Irabagon, tenor sax, and on some tracks, Rick Parker's trombone) and no piano. Six full-fledged originals by the leader are broken up by three under-a-minute interludes from, in order, electric guitar (Nir Felder), solo sax and bass (Aidan Carroll) with trombone. The main tracks, save for the ballad "Kiss of Death", are heavy on either backbeats or aggressive rhythms partaking of fusion or postbop with a soulful shuffle. The ensemble moments are looser, more rhythm-focused, the solos longer and more rockstar narcissistic. The results are best when the energy level is highest, as on the uptempo mashup "The Opposition" and concluding fast rockbop "Stars".

*Equality* isn't only the title but also the guiding concept on Nasheet Waits' new album; greatly aiding that notion is that the core of this quartet is a trio with which Waits has been playing for some time: pianist Jason Moran and bassist Tarus Mateen (operating under Moran's leadership as The Bandwagon). Joining them is Kansas City alto saxophonist Logan Richardson. Waits pushes the interactive vibe of Bandwagon even further here, as no one instrument ever dominates for long, all paying much more than lip service to equality. There's a free-floating feel to the time and rhythms, as Waits and Mateen suggest a pulse or polyrhythmic pulses, without ever insisting

on a steady beat. From the opening number, Andrew Hill's "Tough Love" - Waits played in the late pianist's band - with its haunting theme voiced by Richardson's surprisingly dry-toned alto to the emphatically collective ruminations of Waits' closer, "Kush", this quartet is in loose, fluid sync. Highlights include Jaki Byard's bop dedication "Mrs. Parker of K.C.", shifting from open time to driving 4/4; the doubling down of beats (including toms) of Moran's "The Summit" and sly Monkish gestures of his "Snake Stance"; the tension-release of Waits' "Hesitation" and vivid bounce and second-line feel of Mateen's "King Hassan", including the calypso vibe of the sax solo. But what's most impressive about this CD is the intricate sophistication of the group interplay.

For more information, visit [naimlabel.com](http://naimlabel.com), [timkuhl.com](http://timkuhl.com) and [freshsoundrecords.com](http://freshsoundrecords.com). Kuhl is at Zebulon Feb. 21st. Waits is at Jazz Gallery Feb. 4th with Ben van Gelder, Iridium Feb. 10th as a leader. See Calendar.



**Constellations**  
 Dave Douglas' Tiny Bell Trio (hatOLOGY)  
 by Martin Longley

This reissue harks back to a time when trumpeter Dave Douglas seemingly operated within a more extreme zone of jazz improvisation. When this 1995 set was recorded at Radio DRS in Zurich, the trio had been together for three years, Douglas having built up a tight bond with guitarist Brad Shepik and drummer Jim Black but such a lightning closeness didn't tend to occlude the threesome's unique playing characters.

To compartmentalize loosely each member's area of expertise we can say that Black is a rickety rummager, Shepik a tonal painter and Douglas an ultra-kinetic hummingbird. All three, when acting as one, have no trouble navigating the often-convoluted pieces. Most of these are penned by Douglas, with the occasional speckled exception. Angular busyness is the norm, dynamic changeability a common process.

Douglas had utilized Eastern European folkishness as a core melodic prompt, but his final results are only partially rooted in gypsy flamboyance, regularly veering aside, up a slightly strange mountain path. Balkan abstraction dominates. There's an element of circus japery, an extroverted showing-off that sounds like the band's natural state. Douglas is intent on having fun with virtuosity. This is music of many sections: multiple twitches that begin with free-swirling, but might coalesce with a bounding jolt.

By the third track, "Hope Ring True", the mood becomes darker, the progress slower and more considered. Douglas is morose and contemplative. This condition is only temporary, as "The Gig" (a Herbie Nichols number) renews the spirited, twitchy rush, "Les Croquants" (by French singer Georges Brassens) makes a slightly tipsy swagger and then the disc concludes with Robert Schumann's "Vanitatus Vanitatum", a delicately stumbling tip-toe, cavorting lightly as it reaches its climax. Black murders his Brazilian cuíca drum as he pushes its tuning higher and higher. An intoxicated air pervades, yet the Tiny Bell is always punctual.

For more information, visit [hathut.com](http://hathut.com). Douglas is at LaGuardia Community College Feb. 11th, Zankel Hall Feb. 12th and Abrons Arts Center Feb. 17th-18th with Masada Sextet and Quartet, respectively. See Calendar.



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*Two Voices in the Desert*  
Perry Robinson/Burton Greene (Tzadik)  
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*The Spirits at Belle's*  
Jimmy Bennington/Perry Robinson (Cadence Jazz)  
by Clifford Allen

It's unfortunate that certain artists are associated so completely with a certain decade or time period that the evolution of their work gets short shrift. Burton Greene, pianist, and Perry Robinson, clarinetist, are two figures who were part of the fire-music explosion in New York during the '60s. But while they've continued recording and - more importantly - growing, the music press hasn't really caught up to the fact that their work encompasses far more than free jazz. Robinson and Greene didn't record together during those heady years, however; it wasn't until the expatriated Greene convened Klezmokum in the early '90s (a mix of Klezmer and avant garde jazz unlike anything Downtown New York had heard) that he and Robinson began documenting their collaborations.

*Two Voices in the Desert* is the first appearance of the Robinson-Greene Duo, on a program of music inspired by Jewish and East European folk forms. Most of the music was composed by Sylke Rollig, Greene's collaborator and muse, though a component of the "Desert Suite" features John Zorn's "Eitan". "Syl's Freylekhs" opens the set in a jaunty, frolicking dance, pirouetting and trilling into Greene's pointillist Gymnopedies, which provide a trim, solid counterpoint to woody elisions and fluttering funky jabs. "Lamentation" is comparatively dusky, fragments of filmic minimalism and Greene's patented Romanian Raga progressions insinuate themselves into a starkly exquisite romance. The dance for two returns in "Burty's Freylekhs", which incorporates some of the same figures as the opener into a lush, micro-fantasia of non-Western modes in evocative stairsteps. Flitting ocarina gives a primeval accent to mid-register arpeggios at the outset of "Desert Wanderers" while crisply tiptoeing through its primary, martial melody. While known for extended techniques like rattling the piano's guts such methods aren't a significant part of Greene's textures here: simple, deliberate melodies and their natural exposition with an ear towards deliberate, subtle tonality is what becomes *Two Voices in the Desert*.

It's somewhat surprising, on the heels of Greene's Klezmer projects and the uniquely boppish dates he's recently produced for CIMP, that his collaboration with trumpeter Brian Groder harks back to the blowouts of yore. In a quintet with altoist Rob Brown, bassist Adam Lane and drummer Ray Sage, the emphasis is on collective improvisation. However, playing free in this decade is something decidedly different than it was 40-odd years ago, for musicians' technique and knowledge is generally at a much higher level. Groder has a precise, steely tone and his statements are economical - cool, yet full, like a less-brash Ted Curson. It's hard not to reach back in time when hearing Brown boil over as blocky piano motifs and turbulent gut and horsehair pool and shove underneath, but even within those choppy waves, there's a sense of composure directing the ensemble's bombs towards a plotted explosion. Greene mirrors and recombines phrases into dense dialogues in a

mutable, cubistic approach to comping. "Hey Pithy, Can you Thropt the Erectus?" is a Greene piece that first appeared on *Throptics* (CIMP, 1998). It's theatrical and goofy, pre-consciousness yelps and guffaws instead of woodwinds leading the charge into a clunky, musical ape-man walk, considerably more comedic than the existential outpourings of its Underdog subject.

*The Spirits at Belle's* is a comparatively subdued example of freeform music, placing Perry Robinson in the company of Chicago drummer Jimmy Bennington and bassists Dan Thatcher (Leaf Bird) and Matthew Golombisky for two open pieces and Robinson's "Walk On". Though very little of Robinson's music for clarinet, bass and percussion saw the light of day (save the 1965 Henry Grimes ESP date *The Call*, from which "Walk On" is culled), one can get a flavor for it here. The opening improvisation begins with middle-register wisps and hymnal fragments coupled with dueling calloused masses. As the bassists pummel and saw, Robinson zips and flutters in Lepidopteran movements, Bennington's loose cymbal accents providing chiaroscuro. There's certainly logic to Robinson's phrases, but it's a very free, athletic range of associations from shrill cries to duck calls, straight-stick swing and chamuleau dips. While not always following directly (few could), the trio of strings and percussion give him a significant canvas and reactive palette with which to work.

For more information, visit [briangroder.com](http://briangroder.com), [tzadik.com](http://tzadik.com) and [cadencejazzrecords.com](http://cadencejazzrecords.com). Greene and Robinson are at Cornelia Street Café Feb. 10th and Eldridge Street Synagogue Feb. 21st. Greene is also at Korzo Feb. 16th. Robinson is also at The Local 269 Feb. 1st and Williamsburg Music Center Feb. 26th. See Calendar.

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*Untying the Standard*  
 Joel Press/Kyle Aho (Cadence Jazz)  
*Memories of Vienna*  
 Ran Blake/Anthony Braxton (hatOLOGY)  
*Live at Saint Stephens*  
 Charles Evans/Neil Shah (Hot Cup)  
 by John Sharpe

Whittled down to twin instrumental poles, there can be a temptation to fill the yawning gaps between. However the best duets are those which take the less traveled path, taut without undue rhetoric, the route taken by these three saxophone and piano twosomes.

Saxophonist Joel Press' *Untying the Standard* reunites him with pianist Kyle Aho for a roster of largely standard fare delivered with passion, wit and affection. Though not conceived as a tribute album the standards evoked in Press' mind performances by past masters, such that "There Is No Greater Love" immediately conjures Ben Webster in Press' breathy burnished lines. Recorded in Press' home rehearsal-cum-recording space, the session has the warm intimate vibe of two men reveling in the pure pleasure of making music. Aho proves a perfect partner, playful and knowing, bringing classical and jazz skills to bear without self-consciousness, with their sideways look at Monk's "I Mean You" being a particular highlight. Two joint extemporizations round out the 62-minute set, fitting easily alongside the familiar in their love of melody and flexible approach to time.

Exploring similar terrain is *Memories of Vienna* by the infrequent pairing of pianist Ran Blake and reed iconoclast Anthony Braxton. Both were in the studio in 1988 during the recording of trumpeter Franz Koglmann's *Pipetet*, when the opportunity arose for an impromptu session. A list of standards was hastily assembled and the tapes rolled, capturing sparkling interplay in a series of relaxed and expansive renditions. Blake's oblique approach casts Braxton as the straight man with his cool light alto steering clear of the timbral distortions that can be such a feature of his work. Mal Waldron's "Soul Eyes" is wrung of all the regret and pathos they can muster while Monk, again, inspires a lovely astringent "Round Midnight". Generally their readings are straightforward with none of the radical rethinks that characterized some of Braxton's later encounters with the tradition.

More cerebral is *Live at Saint Stephens*, the duet of baritone saxist Charles Evans and longtime associate Neil Shah on piano. They explore five of Evans' introspective and episodic compositions, along with one by Jan Roth, on this live recording where the large hall adds to the austere ambience. Although blending jazz harmonies, free improvisation and contemporary classical techniques, the overall feel is closer to the last in its chromatic lines and avoidance of regular meter in what is nonetheless a genre-busting outing. Evans' mastery is impressive, smoothly negotiating registers to exploit the full range of his horn, with a rich but light falsetto voice particularly on the second part of "On Tone Yet". Shah supports more than leads, his repetitions and atonal voicings providing spare accompaniment in what comes across as a carefully controlled recital from a single entity.

For more information, visit [cadencejazzrecords.com](http://cadencejazzrecords.com), [hathut.com](http://hathut.com) and [hotcuprecords.com](http://hotcuprecords.com). Evans and Shah are at Hudson View Gardens Lounge Feb. 28th. See Calendar.

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*Eleanora Fagan  
(1915-1959): To Billie  
with Love from Dee Dee*  
Dee Dee Bridgewater  
(Emarcy-Decca)

by Joel Roberts



*Billie Remembered  
(The Classic Songs of  
Billie Holiday)*  
Stephanie Nakasian  
(Inner City)

Dee Dee Bridgewater, one of the premier singers of her generation, as well as an acclaimed actress and radio personality, has had an extremely close relationship with the music of Billie Holiday, having starred in an acclaimed one-woman show about her in Europe in the '80s. But while she's recorded tributes to Ella Fitzgerald, Horace Silver and Kurt Weill, she's never made an album focused on Holiday - until now.

Bridgewater's new release, *Eleanora Fagan*, tackles 12 tunes associated with Holiday, all of which are given fresh, highly personal interpretations. While she says she sounded just like Holiday when she performed the role of the singer, here Bridgewater sounds nothing like her. Bridgewater is a bubbly, extroverted and unabashedly sexy singer, with little of the pathos and melancholy that informed so much of Holiday's work. What they share is a flair for drama and the ability to get deep inside a song.

Bridgewater is aided considerably by the bold, modern arrangements pianist Edsel Gomez provides for the old tunes and by a stellar quartet that also includes James Carter on multiple reeds, Christian McBride on bass and the veteran Lewis Nash on drums. The versatile Carter nearly steals the show with his searing soprano sax solo on the gospel-tinged "God Bless the Child", his raw, bluesy tenor on "Fine and Mellow" and his gorgeous alto flute turn on "Don't Explain". McBride's huge bass sound is heard to great effect throughout, most notably on a playful duet with Bridgewater on "Mother's Son in Law". Bridgewater teases and flirts shamelessly with the boys in the band every chance she gets and a fine time is clearly had by all involved. But while there's plenty of levity here, Bridgewater can also get to the heart of the saddest songs, like the poignant closer "Strange Fruit". *Eleanora Fagan* is a bravura performance that offers a new look at a cherished jazz icon.

Stephanie Nakasian takes a more swing-oriented approach to Holiday on her *Billie Remembered: The Classic Songs of Billie Holiday*, which focuses on Holiday's mid '30s recordings with the likes of Teddy Wilson, Benny Goodman, Artie Shaw and Roy Eldridge. Holiday was a perkier, more energetic singer in this era than in her twilight years and Nakasian revels in the upbeat mood of tunes like "What a Little Moonlight Can Do", "Miss Brown to You" and "What a Night, What a Moon, What a Boy".

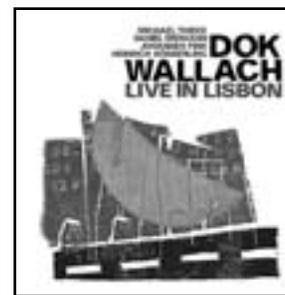
The 55-year-old Virginia-based vocalist is given excellent backing by a seven-piece band of top swing traditionalists, including trumpeter Randy Sandke, tenor saxophonist Harry Allen and guitarist Marty Grosz, who turns 80 this month. They swing hard on arrangements that sound as if they could have come straight from the '30s. Nakasian captures the spirit of these early Holiday sides without imitating her singing style, but she also doesn't stray too far from the source material, making this recording more a top-quality recital than a fresh musical statement.

For more information, visit [deccarecords-us.com](http://deccarecords-us.com) and [innercityjazz.com](http://innercityjazz.com). Bridgewater is at Allen Room Feb. 17th with this project. See Calendar.



*Homage à Mingus  
Live at Upstairs 2008:*  
Normand Guilbeault  
(Actuelle)

by Kurt Gottschalk



*Live in  
Lisbon*  
Dok Wallach  
(Jazzwerkstatt)

It's common, although not common enough, for the great bassist and bandleader Charles Mingus to be granted revered composer status in the jazz canon. The efforts of his widow Sue Mingus have kept the man's name alive and music vital in the 30 years since his death but it's rare to hear projects that seem to pinpoint with such precision particular moments in Mingus' career as do recent tribute CDs by the Berlin quartet Dok Wallach and Montreal's Normand Guilbeault Ensemble.

Bassist (and worthy crooner) Normand Guilbeault led his small-in-number-large-in-scope big band through a set of the big man's songs on 2005's *Mingus Erectus* and ratchets them up to a sextet for *Hommage à Mingus* with the addition of pianist Normand Deveault, further fleshing it with guest vocalist Karen Young on two tracks. Guilbeault might be the strongest jazz classicist in the eclectic Ambiances Magnetiques collective and is a smart arranger who gets a remarkably big sound out of his group. Which means that, while the lineup might be closer to such classic Mingus albums as *Ah Um* or *Blues & Roots*, it's less a soloist's session than an arranger's album, more like the fisherman's wife's shoes than her orange dress, if you get my drift. Their take on the little noticed "Passions of a Woman Loved", from the 1957 album *The Clown*, even bears some resemblance to Mingus' final big band works. Undercutting that point, however, is the mighty baritone sax of Jean Derome; his defining of "Prayer for Passive Resistance" alone makes good on the sticker price.

Dok Wallach makes it clear from the outset that it's the edgier Mingus the band is after. Taking the name from the psycho-analyst Mingus saw at Bellevue Hospital (Dr. Wallach) in Mingus' autobiography *Beneath the Underdog*, the pianoless quartet draws inescapable allusions to 1960's *Charles Mingus Presents Charles Mingus*, one of his strongest and, at the same time, most challenging records, even if none of the compositions here are from that album. The band features twin reeds rather than the Mingus quartet's reeds-and-trumpet frontline and Michael Thieke swaps out Eric Dolphy's then-unusual bass clarinet for the still-unusual alto clarinet. But it's not the instrumentation so much as the spirit of the music that draws the line back to one of Mingus' finest moments. While *Live in Lisbon* is their first release, the band has been playing from the songbook for more than a decade and thus have that rare familiarity that allows them to be at once loose and unified. That is heard most notably on two bold, extended medleys, "Tijuana Moods Montage" and "Ah Um Montage". The themes lifted from the respective landmark albums fall effortlessly (which, of course, likely means "with great effort") together, to the point that we can imagine we are listening along with the band, marveling together at how wonderful this music was and is.

For more information, visit [actuellecd.com](http://actuellecd.com) and [jazzwerkstatt.eu](http://jazzwerkstatt.eu). The Charles Mingus High School Competition and Festival is at Manhattan School Feb. 13th-15th. Mingus bands are at Jazz Standard Mondays and St. Bartholomew's Church Feb. 13th. See Calendar.



*Live in Vilnius*  
**Trio X**  
**(No Business)**



*The Damage is Done*  
**McPhee/Brötzmann/  
Kessler/Zerang (Not Two)**

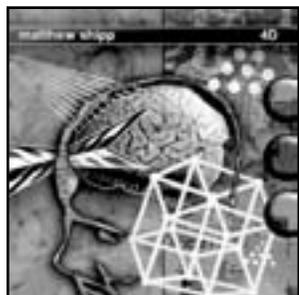
by Marc Medwin

Though conjuring quite different and sometimes problematic soundworlds, these Joe McPhee projects are satisfying as they blend tradition with innovation.

Trio X' 2006 concert activity receives further documentation on the double LP *Live in Vilnius*. It follows on the heels of a superb and expertly recorded seven-disc box courtesy of CIMPoL; it should be noted that the No Business sound isn't quite as full and rich. That said, the music is as thoughtful and alive, often coming to boiling point as the group - McPhee with bassist Dominic Duval and drummer Jay Rosen - engages in its usual free-ranging dances around standards. Of particular interest is a sequence in which a spunky take on "Evidence" slides into "God Bless the Child", with a beautifully meditative Duval solo. The former works quite well in the reverberant acoustic, each note of Monk's complex melody blooming as it's passed back and forth or played in unison. The CIMPoL dates from later in 2006 capture a certain intimacy lacking here, but there is dynamic contrast a-plenty and the group is in fine form.

The double disc *The Damage is Done* from Peter Brötzmann and company, recorded at Krakow's Alchemia in 2008, constitutes what might be expected with three members of his tentet in attendance: McPhee, bassist Kent Kessler and drummer Michael Zerang. It's a wild ride, often at fever pitch. There are moments of calm, as with the opening of "With Charonk", where McPhee ruminates in the trumpet's highest registers. However, following a silence, Brötzmann shatters the mood with an Ayler-esque blast, kicking into overdrive again. Such moments are thrilling and disappointing, as they demonstrate disregard for the emerging group dynamic. However, there are many instances of powerful interaction, such as the gorgeous clarinet duo during the second set, where McPhee and Brötzmann play in quarter-tones! Fans of these musicians need not hesitate, but the scorching music won't win any converts.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com) and [nottwo.com](http://nottwo.com). McPhee is at Iroindale Center Feb. 9th as part of a Joe Maneri tribute. See Calendar.



**4D**  
**Matthew Shipp (Thirsty Ear)**  
by Robert Iannapolo

Since his emergence at the start of the '90s, pianist Matthew Shipp seems to have fostered an infinite number of options available to him. From his free jazz alliances to his electronic beat explorations (also taking into account memberships in the groups of David S. Ware and Roscoe Mitchell), Shipp seems to like to mix it up. But periodically he releases a solo CD that

functions as breathing space for him.

His last solo outing was *One* (2006), a strong set of originals, and before that *Songs* (2002), comprised of jazz, popular and gospel standards. For *4D*, Shipp presents a set that devotes its first half to his own compositions and its second to repertoire. His originals are typically dense and knotty and though they might sound as if they're improvised, they have an inner logic. Lines contrapuntally cross, sometimes colliding into each other, melodies emerge and recede. "Equilibrium", a distinctive piece he's recorded before, pivots on a recurring motif of four chiming chords. The lovely chords that permeate "Stairs" contrast wonderfully with the dense, almost brutal chordal stabs of the preceding "Dark Matter". "Blue Web In Space" contains passages that wouldn't sound out of place in an Ellington piano recital alongside plenty that would.

Shipp's kaleidoscopic handling of standards is well-known. He stretches out melodies then seems to condense all thematic material into a rush of phrases. "What Is This Thing Called Love" has a remarkable left-hand contrapuntal line, the tres fey melodie francais of "Freres Jacques" is humorously recast as a pounding Hungarian peasant folk dance à la Bartók and the brief (less than a minute) "What A Friend We Have In Jesus" is as straightforward as it gets. More so than his previous solo releases, *4D* is as complete an example of Shipp's solo pianism as one could want.

For more information, visit [thirstyear.com](http://thirstyear.com). Shipp is at Iroindale Center Feb. 9th as part of a Joe Maneri tribute. See Calendar.



*This Brings Us To, Vol. 1*  
**Henry Threadgill Zooid (Pi)**  
by Russ Musto

Henry Threadgill's latest CD marks the return of the iconoclastic saxophonist/flutist's Zooid ensemble, his primary public performance vehicle for the past decade. The quintet, although having undergone some significant changes since its previous disc, with bass guitarist Stomu Takeishi and multi-instrumentalist Elliot Humberto Kavee replacing cellist/trombonist Dana Leong and drummer Dafnis Prieto, the group remains a cohesive unit with a unified sound, in no small part due to the continued presence of longtime bandmembers, guitarist Liberty Ellman and tuba player Jose Davila, now doubling on trombone.

Threadgill's compositions are rather more like stories than songs, yarns that develop with a narrative flow that conjures visual imagery to accompany the music - a kind of reverse soundtrack - with his frequently cryptic titles contributing to the process. The opening "White Wednesday off the wall" is characteristic. Beginning portentously with flute floating over a droning background, he creates an atmosphere of foreboding mystery that would well serve any film seeking such a mood. Scarcely identifiable sounds abound before a startling segue into the earthy rhythms of "To understand my corners open", where Ellman stretches out in a dialogue with Takeishi over Kavee's shifting drum patterns, prior to Threadgill and Davila taking their turns.

Tuba and bass establish a bottom-heavy setting on "Chairmaster", with Davila articulating a lyrical line, soon to be joined by Threadgill's flute. Background and foreground blur as instruments advance and recede in a natural conversational manner that

stubbornly avoids the clichés of popular song structure. The leader's bluesy alto emerges at last on "After some time", a vibrant piece that recalls his Sextett, expanding the sonic palette into another dimension with his immediately identifiable voice. The final two tracks, "Sap" and "Mirror mirror the verb", both open with Kavee's bell-augmented drum kit setting the pace, a swinging uptempo on the former with alto, tuba and guitar collectively improvising intensely and a darker more ominous atmosphere on the latter, reprising the date's opening ambience.

For more information, visit [pirecordings.com](http://pirecordings.com). This group is at Jazz Gallery Feb. 11th-13th. See Calendar.

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**The Traveller**  
Tineke Postma (Etcetera)  
by David R. Adler

On Dutchwoman Tineke Postma's fourth outing, *The Traveller*, the young saxophonist leads a top-tier American lineup of Geri Allen (piano), Scott Colley (bass) and Terri Lyne Carrington (drums). Far from being overwhelmed, Postma holds her ground and even challenges the band with a set of strong original material, plus "Adagio 13", an adaptation of a string quartet movement by Heitor Villa Lobos.

In particular, *The Traveller* finds Allen in brilliant form - swinging hard, turning static harmony inside out, departing into lyrical abstraction on "Searching and Finding" and bringing an unusual clarity of touch to the Fender Rhodes on the oblique minor blues "The Eye of the Mind". Colley and Carrington are solidly matched, their interaction nowhere more vivid than during the otherwise subdued bass solo breakdown on the 7/8 tune "Motivation".

Determined to give equal weight to her alto and soprano work, Postma overdubs both horns on the opening "Song for F" and the funk-oriented closer "YWC" (short for "yes we can"), creating a call-and-response dynamic with herself. Early on in "The Eye of the Mind" she laces her sound with echo, in a possible

nod to Jane Ira Bloom. On three tracks she adds wordless vocals by Anne Chris, who stays out of the way while giving some extra heft to the melody lines.

Quite unlike Postma's 2007 release *A Journey That Matters*, which involved a cast of some 10 players, *The Traveller* is straight quartet almost all the way. In the Charlie Haden-ish lope of "Crazy Stuff", the bright swing of "Cabbonal" and the elongated melodic development of "The Line", we hear the sound of an artist breaking through to the next level.

For more information, visit [tinekepostma.com](http://tinekepostma.com). Postma is at Blue Note Feb. 22nd. See Calendar.



**Bien Sur!**  
Emilio Solla & The  
Tango Jazz Conspiracy  
(Fresh Sound-World Jazz)

by Marcia Hillman

The Argentinean tango has formed a strong connection with jazz not unlike the Brazilian samba and bossa nova. As developed by Astor Piazzolla and those who came after him, classical tango has been widened to include the Folklorico of Argentina.

Buenos Aires native/pianist Emilio Solla's Tango Jazz Conspirators are Chris Cheek (soprano, tenor and



**Rollo Coaster**  
Chris Cheek/  
Victor Prieto  
(s/r)

baritone saxes), Victor Prieto (accordion and Galician bagpipe), Jorge Roeder (double bass) and Richie Barshay (drums and percussion). All of the material was composed by Solla; the one exception is the classical tango "Malena", featuring a sensitive piano statement as well as wonderful arco work to supplement a heavier tango-typical bass presence. "Hartbeat" was written for and features drummer Billy Hart. Also notable is "Chakafrik", with Tim Armacost (soprano) and Cheek (baritone) in a bit of sax interplay embellished by Prieto's runs and fills.

Cheek and Prieto met in 2006 working with Solla and their new duo CD *Rollo Coaster* (a followup to a DVD from 2008) shows off how much music these two virtuosos can make. A collection of original music, this album, however, is more connected to the tango rhythm. Playing only soprano (an instrument which can sound painfully shrill at times), Cheek achieves a wonderfully mellow tone especially on the ballads "Shelter" and "Los Recuerdos". Prieto does double duty, his left hand supplying the percussive element and right taking care of the melody and often he captures a haunting bandoneon-like sound. The material is all lyrical and/or playful - as in "Six Note Samba", a piece based on only six notes. But the most significant element is the rich interplay, especially on Prieto's "Chatting With Chris".

Whether you call them "post-tango" or "world jazz", these are prime examples of the partnership between South American music and American jazz.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com) and [cdbaby.com/cd/cheekprieto2](http://cdbaby.com/cd/cheekprieto2). Solla is at Jazz Standard Feb. 9th with this project. Cheek and Prieto are at Douglass Street Music Collective as a duo Feb. 11th. Prieto is also at Bar Next Door Feb. 12th. See Calendar.



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**Eponymous**  
**The Story (s/r)**  
by Terrell Holmes

From its opening notes to the stop-on-a-dime ending, this debut album is an exhilarating shot in the solar plexus. A talented quintet serves up a diverse roster of tunes daring in both imagination and execution.

Pianist John Escreet uses his repeated eight-note figure in the song "Misconception of Life and Death" as a starting point for more dazzling and emotional playing. Tenor saxist Samir Zarif plays flowing, deep-voiced riffs while altoist Lars Dietrich passionately throttles the upper register. Zach Lober's electric bass growls like a troll and Escreet plays like a demon possessed on the driving "Regen Staat", pushing the song toward its climactic Tommy Gun bridge. Dietrich's and Zarif's call and response highlight the mischievous rondo "One Two Three" and even the ballad "One Essential Phrase", with beautiful solos by Lober and Escreet, has a vigorous coda.

There are musical echoes on this disc, too. The stark, impressionistic landscape of "Influence" includes distorted electronic vocal effects that recall Charles Mingus' subterranean grousing on "Passions of a Man". The spiraling, pulsating opening of "Gullin Bursti" sounds like a Phillip Glass composition and the group plays what is definitely its most straight-ahead bop tune with striking muscularity.

With drummer Greg Ritchie's rhythmic intensity, Escreet's restless explorations, Lober's heartbeat, Dietrich and Zarif's pas de deux, The Story has a singular and refreshing sound that ought to be a staple on the jazz scene for many years.

For more information, visit [thestorymusic.com](http://thestorymusic.com). This band is at Jazz Gallery Feb. 19th. See Calendar.



**Mission Statement**  
**Jimmy Greene (Razdaz Recordz)**  
by Elliott Simon

Possessing a concise pithy tone on his tenor sax that at times can be reverential, Greene also surprises with an ability to translate that same depth to soprano when making the switch for the odd tune. Greene's quartet consists of pianist Xavier Davis, bassist Reuben Rogers and drummer Eric Harland and while this ensemble fits squarely in the world of precise modern jazz, the tunes, due in equal measure to Greene's respect for melody and compositional skill, stand on their own as interesting listens.

This is not a shy rhythm section and they are able to lay in a very richly textured and supportive bottom and middle. They are joined on a majority of these cuts by guitarist Lage Lund, in possession of a tone as delicately beautiful as Greene's is juicy. This makes for some very fine moments as Lund's web-like runs contrast with Greene's depth in a variety of stylistic settings. These benefit from Davis occasionally adding

funky fare on Rhodes. The title cut and CD opener begins with Greene strongly stating the intricate theme followed by Lund's soothing restatement that enchants and surprises with its cool mature feel.

Although the songs obviously differ in content - the funkiness of "Yeah You Right"; the spirituality and Trane-signifiers of "Love in Action"; the rhythmic complexity of "Mr. Octopus" and tenderness of "In Nelba's Eyes" and "Ana Grace" - it is the interplay that makes this a must-listen. Vibraphonist Stefon Harris joins for a particularly strong performance of "Revelation" that artfully showcases his speed and improvising ability alongside Greene's similar attributes on soprano. *Mission Statement* is a clear declaration that there is a whole lot of music in the horn and mind of Jimmy Greene.

For more information, visit [razdazrecordz.com](http://razdazrecordz.com). Greene is at Smalls Feb. 20th. See Calendar.



**Life On Wednesday**  
**Jonathon Haffner**  
(Cachuma)

by Tom Greenland



**Floating Islands**  
**Lotte Anker/Craig Taborn/Gerald Cleaver**  
(ILK Music)

Craig Taborn's seemingly innocuous musings have a way of sneaking up on you, revealing, upon closer listening, surprising density and intensity; two recent releases feature the empathetic yet independent keyboardist's complex musical mien.

Alto saxist Jonathon Haffner's *Life on Wednesday*, with Taborn, guitarist Wayne Krantz, bassist Eivind Opsvik and drummers Jochen Rueckert and Kenny Wollesen, is a layered, rock-inflected outing. The arrangements are tight and succinct, the tunes both catchy and intelligent. While Haffner is the guiding visionary, he is a democratic leader, leaving space in his compositions. The set is a mix of ballads and rockers, laced with two pensive solo sax soliloquies and a longer, exploratory centerpiece. Krantz' twangy, slightly flanged guitar is propelled by the dense duo drumming while Taborn thickens the texture in creative ways: on "Time Time" his chimey Wurlitzer is enhanced by ring modulator effects and gong-like pads; on "Radio One" acoustic and electric tones blend in a polyphonic soundscape; "New Mexico" contains slowly ascending octave trills over gentle chords and a minimalist coda; on "Formigas" his broad-ranging palette of metallic patches and echoed decays imitates a one-man Ellington band; "Maybe Mexico" spatters raindrop notes across the piano followed by deep woody tones and the meandering solo on "New Year" gropes along, extending melodic tendrils in both directions simultaneously before finding its form.

*Floating Islands* is a live trio date recorded in Copenhagen, with Taborn, Danish saxophonist Lotte Anker and drummer extraordinaire Gerald Cleaver. The third release by this highly cohesive coterie continues their more-is-less aesthetic, where musical meanings must be inferred from reading between the (improvised) lines. Like Taborn, Anker, shifting between tenor, alto and soprano saxes, is a study in contrasts, a lyrical and understated skronker, lightly atmospheric or full of sound and fury, leading as she follows. Her ideas spin out slowly, poring over details. Cleaver embodies disciplined freedom, often implying more by what he leaves out, finally letting loose with snare rolls and rim-shots at the end of the long

opening suite. Taborn begins with restraint, plodding out slowly modulating chords on the title track, segueing to dense clusters and half-held, Monk-esque chords on "Ritual", building to an improvised fugue ending "Transitory Blossom". He climaxes on "Backwards River", his attacks becoming staccato and didactic, building in both registers simultaneously, relenting finally on the closing track to pluck subdued low tones from inside the piano box.

For more information, visit [jonathonhaffner.com](http://jonathonhaffner.com) and [ilkmusic.com](http://ilkmusic.com). Taborn is at at Irondale Center Feb. 9th as part of a Joe Maneri tribute and The Stone Feb. 13th with Steeve Hurdle. See Calendar.

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

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[www.firstacoustics.org](http://www.firstacoustics.org)



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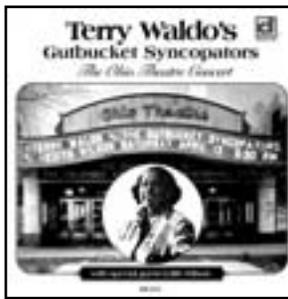
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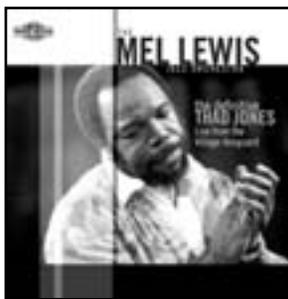
**The Ohio Theatre Concert (with Edith Wilson)**  
**Terry Waldo's Gutbucket Syncopators (Delmark)**  
by Andrew Velez

No less a ragtime icon than composer Eubie Blake himself endorsed pianist, musical director, arranger and early jazz scholar Terry Waldo as being "an extension of my own musical self." Waldo's irresistible way with this music is in fully glory on this 1974 concert. Blake himself was to have participated, but missed the concert due to illness. In his place Waldo plays a quartet of solo ragtime classics including two Scott Joplin tunes, which were then gaining new popularity through the soundtrack to *The Sting*. His playing of those gems is flawless, as it is with Artie Matthews' "Pastime Rag No. 1 E".

That's only a part of what makes this gathering such a certifiable treasure. The loosening up gets going with some Dixieland supreme as Frank Powers' clarinet wails on "Some of These Days". Before it's done Roy Tate's trumpeting with plunger, Waldo's piano, the banjo of Bill Moorhead and finally Mike Walbridge's tuba have pulled out all the stops. With nary a pause the guys sail right into "I Would Do Anything For You" on which a solo by Powers, this time on alto saxophone, is outstanding.

But what makes this outing so essential is the presence of vocalist Edith Wilson on seven tracks. The third black woman ever to appear on phonograph records, Wilson's recordings predated Bessie Smith. Here she sings "Black and Blue", especially written for her by Fats Waller. There's no excess embroidery as she whams each word out in powerhouse fashion. She picks up the pace with "St. Louis Blues", Tate playing gorgeous plunging backup. By the time she gets jiggy singing, "poppa poppa poppa mama she do double love you", we are bearing witness to the vibrancy of a music that never grows old.

For more information, visit [delmark.com](http://delmark.com). Waldo is at Fat Cat Feb. 7th. See Calendar.



**The Definitive Thad Jones**  
**Mel Lewis Jazz Orchestra (Musicmasters-Nimbus)**  
by George Kanzler

Recorded in 1988, over two decades after the creation of the Thad Jones/Mel Lewis Jazz Orchestra and a decade after Jones left the band, this is also its last recording under Lewis' helm (he died two years later, 20 years ago this month). As such, it reflects Lewis' concept as well as his and the band's adaptations of Jones' charts. The instrumentation is also different than both the early incarnation and today's Vanguard Jazz Orchestra - the brass including two bass trombones and French horn. The two CDs include two LPs originally done for MusicMasters, the second released after Lewis' death.

Although these are vintage charts, some hearkening back to Jones' tenure with Count Basie and

one, "Quietude", originally written for Buddy DeFranco and the Glenn Miller Orchestra (although sans any clarinet here), they had evolved in the intervening years. "Little Pixie", taken to the outer limits of big band tempo and velocity, is a perfect demonstration of what Lewis called "[our] unique style of playing with this band I call Bird style." Another piece that picked up speed and more boopish bounce under Lewis is "Cherry Juice", with its raffish saxes theme contrasted with Jones' trademark, astringent-toward-dissonant punchy brass and long solos (Jim Powell, flugelhorn; Joe Lovano, tenor sax; Kenny Werner, piano) that begin like a loose quartet before full band jabs and fills kick in. During "Three in One", another long showcase for three bass clef soloists (John Mosca, trombone; Gary Smulyan, baritone sax; Dennis Irwin, bass), Lewis' accents, unlike most big band drummers power plays, are as likely to be a cymbal echoing the lead trumpet. His playing behind soloists (here and throughout) emphasizes subtlety over pizzazz.

Two of the pieces here were written for an album the band made backing an organist, *Rhoda Scott in New York* in 1976; one of them, a rare, conventional AABA song form from Jones, "Rhoda Map", is still a band favorite. The other, "Walkin' About", shows how this band put its own stamp on a tribute to Count Basie. Also, for a unique approach to a sax section theme in a Basie vein, don't miss Earl Gardner's thumb-in-cheek-popping-along on "Tip Toe", also featuring low brass soli and a taste of Lewis' soft sticks-on-drum heads (he insisted on skins) approach. It is Lewis' understated, highly personal style at the traps that makes this album so unmistakably the Mel Lewis Jazz Orchestra.

For more information, visit [wyastone.co.uk/nrl](http://wyastone.co.uk/nrl)

[www.ilkmusic.com](http://www.ilkmusic.com) Available at [Jazzloft.com](http://Jazzloft.com), DMS, a.o.

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*News? No News!*

The Ullmann/Steve Swell 4 (Jazzwerkstatt)  
by John Sharpe

In these days of global jazz alliances, the partnership of downtown trombonist Steve Swell and German reedman Gebhard Ullmann won't raise too many eyebrows. More noteworthy is its endurance, spanning some six years since its auspicious inception with *Desert Songs and Other Landscapes* (CIMP, 2004). Swell is also a fixture in Ullmann's Basement Research band, another combo that shows similar staying power. *News? No News!*, a studio date on Berlin's Jazzwerkstatt imprint, constitutes a worthy successor to the CIMP, featuring an unchanged lineup completed by Hilliard Greene on bass and the illustrious Barry Altschul behind the drums. Democratic intent is signaled by division of writing duties with four pieces penned by each of the co-leaders along with two group improvisations rounding out a generous 69-minute program.

Both Swell and Ullmann are exciting soloists: the saxophonist's throaty tenor can barely contain his energy in the shrieks and cries adorning Swell's rumbustuous shout-out "More Hello" while his yelping bass clarinet at times recalls Eric Dolphy in its vocalized chuckle (adroitly echoed by Altschul), as on

the fluent "GPS#2". A willing foil throughout, the trombonist's tender bluster and vivacious expressiveness both complement and challenge his partner. One of the pleasures of this set is the interaction between the two horns with an acappella duet seeding the open debate of "Composite #1" while their clarion chorus places the cherry on top of the reedman's "Berlin". Greene's powers of propulsion and timbral variation are ably abetted by Altschul's crisp on-the-money drums in a pairing which is as tight as it is flexible. They plot the genial lobe of Swell's "Planet Hopping On A Thursday Afternoon" and the urgent knotty rush of the closing "Airtight" with equal aplomb.

Such refined but not rote interplay remains one of the defining characteristics of this band and, when allied to their unpredictable charts, makes for a winning combination. Ullmann's "New York" evokes the opening of Mingus' *Black Saint and the Sinner Lady* in its braying theme over two-speed bass throb and driving drums, while the confident swagger of his "Berlin" transmutes by way of involved exploration into a more wistful conclusion, reflecting the range and ingenuity of the arrangements.

Even the improvisations have satisfying structure, as with "GPS #1" where a measured group discourse of breathy harmonics and whispered asides is sandwiched between Greene's wavering arco whale song and a tolling bass and drum duet finale, confirming an early contender for those year-end best-of lists.

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu). Swell is at *The Local 269* Feb. 1st and 22nd and at *Roulette* Feb. 27th. See *Calendar*.



*Only Everything*  
David Sanborn (Decca)  
by Joel Roberts

*Only Everything* is also saxophonist David Sanborn's second straight release paying homage to one of his greatest and earliest influences, Ray Charles. While some jazz purists may dismiss Sanborn as a slick TV personality and practitioner of smooth or pop jazz, he's always had firm roots in bluesy, R&B-based jazz, dating to his early days playing with the likes of Albert King and the Paul Butterfield Blues Band. And along with his more commercially calculated recordings, he's released some excellent straightahead, even experimental albums over the years, notably 1991's out-of-left-field *Another Hand*, which featured Sanborn in the company of Charlie Haden, Marc Ribot and Bill Frisell, among others.

On *Only Everything*, Sanborn is joined by a tight, small group featuring the hard-grooving organist Joey DeFrancesco and the well-traveled drum dynamo Steve Gadd. The addition of a four-member horn section - Bob Malach (tenor), Frank Basile (baritone), Tony Kadlock (trumpet) and Mike Davis (bass trombone) - on about half the tracks gives the album a 'little big band' vibe that evokes Charles' 1961 classic *Genius + Soul = Jazz*. Like its predecessor, 2008's well-received *Here and Gone*, the new release highlights the contributions of Charles' star saxophonists Hank Crawford and David "Fathead" Newman, both of whom passed away last year within days of each other. Sanborn pays tribute to his fellow saxmen here with a rousing take on Crawford's "The Peeper" and a

moving treatment of Newman's signature tune, "Hard Times". Throughout, Sanborn's earthy, slightly tart alto and DeFrancesco's booming, soulful organ make a compelling pairing, with the often subdued Sanborn playing with unexpected fire and the flashy DeFrancesco showing some welcome restraint.

The album's two vocal guests have mixed results. Young pop-soul star Joss Stone has great chops, but tries too hard on "Let the Good Times Roll" while the always relaxed James Taylor fares better on a cool, low-key reading of "Hallelujah, I Love Her So".

For more information, visit [deccarecords-us.com](http://deccarecords-us.com). Sanborn is at *Blue Note* Feb. 9th-14th. See *Calendar*.

## IN PRINT



*In Love With Voices: A Jazz Memoir*  
Brian Torff (iUniverse)  
by Ken Dryden

Brian Torff is a veteran jazz bassist who has recorded and/or played with numerous greats, including Frank Sinatra, Stephane Grappelli, Mel Torme, George Shearing, Marian McPartland, Benny Goodman, Mary Lou Williams and Erroll Garner while also recording as a leader and active in jazz education. His divorce from his wife of 26 years provoked him to move to Paris to focus upon writing his memoir.

First enamored with rock, Torff caught the jazz bug after attending a Jamey Aebersold workshop (his instructors included Clark Terry and McPartland), then headed off to Berklee. Soon bored with their curriculum, he moved to New York City and immediately started landing work, often being at the right place and right time. From his view as a sideman, he praises the musicians who helped him: the demanding Williams (who prodded him to learn a wider scope of standards and was frank in her assessment of his playing, as he admits he failed badly in his first two attempts to accompany her); the congenial Milt Hinton (who was known for befriending newly arrived bassists, inviting them to dinner in his home and recommending them for jobs) and Oliver Nelson, who hired him on the spot after the saxophonist's initial bassist left a rehearsal for a gig unexpectedly, leading to Torff's recording debut as a sideman. In addition, the professionalism of Shearing and Torme left its mark on the bassist, as did his stints with Grappelli and McPartland.

Torff's writing style makes his memoir a fast read, buoyed by his dry, often self-deprecating humor. His anecdotes range from poignant (his father died when the bassist was 15, though he learned more about him decades later) to hilarious (especially an odd rehearsal with Benny Goodman and Shearing). A sense of loneliness is present throughout much of his story, as he never mentions his ex-wife by name or details much of his family life. The valuable advice that Torff shares about performing as a career should make *In Love With Voices* required reading in any jazz curriculum.

For more information, visit [www.inlovewithvoices.com](http://www.inlovewithvoices.com). Torff is at *Iridium* Feb. 1st-3rd as part of a *Django Reinhardt Tribute*. See *Calendar*.

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**Apothecary**  
Jon Alberts/  
Jeff Johnson/Tad Britton  
(Origin)



**Dark Wood,  
Dark Water**  
Chad McCullough  
(Origin)

by Elliott Simon

Bassist Jeff Johnson is an integral part of a vibrant Seattle scene. His approach is an emotive one and his work as a leader - check out *Free* (Origin, 1999) - derives its power from a contagious soulful openness. But it is as a sideman, expertly confronting and reacting to his bandmates, that Johnson excels most.

Drummer Jeff Bishop's Origin Records has become the forum for many of Seattle's modern jazz musicians and Johnson's latest appearances on that label provide two different perspectives on goings-on in the city. *Apothecary*, recorded live at the Fun Kun Wu Lounge, joins Johnson with drummer Tad Britton and pianist Jon Alberts to showcase a trio of Seattle vets while the debut from young trumpeter Chad McCullough, *Dark Wood, Dark Water*, places him in the context of a sextet of musicians all with ties to the great Pacific Northwest.

This *Apothecary* is filled with new medicine in old bottles as this very experienced trio presents thoughtful fresh takes on tunes they have more than likely played as a group for over 20 years. Monk's

"Bemsha Swing" and "Mysterioso" retain their pianistic quirks but are opened up with an unhurried approach while "Nardis" is given a similar savoring. Dave Brubeck's "In Your Own Sweet Way" is angularized, Bill Evans' "Turn Out the Stars" keeps the original's beauty and intensity while being comfortably deconstructed and the familiar melody in Wayne Shorter's "Footprints" remains obvious but again is allowed to breathe fresh air. Leonard Bernstein's "Some Other Time" is just simply gorgeous and closes out a program that if played again live by this trio would be as fresh and different from this session as it would again be from the originals.

As illuminating as new views of familiar landscapes can be, a vibrant jazz scene is best measured by its ability to foster young artists creating new music. *Dark Wood, Dark Water's* compositions employ advanced harmonics and are all originals, save for the band's lovely and unique take on Lennon-McCartney's "Blackbird". Joining Chad McCullough and Jeff Johnson are Bishop himself, saxophonists Mark Taylor and Geof Bradfield and pianist Bill Anschell. Both Bradfield (tenor) and Taylor (alto) also take their turn on soprano and these instances make for the most interesting and venturesome three-horn voicings. Anschell's "Dreamscape" is a pretty-yet-whimsical offering that features a lovely two-soprano-and-flugelhorn arrangement. Although McCullough clearly impresses on several burners, his warm textural style, both on trumpet and flugelhorn, is the more moving and endearing. Tunes like "The Oracle", with its relaxed story-telling feel, and the pensive "Lockdown" are compositions that actively engage and at times enthrall the listener.

For more information, visit [originarts.com](http://originarts.com). Jeff Johnson is at *Birdland* Feb. 23rd with Hal Galper. See Calendar.

"Sweet 'N' Sour" as a bright waltz and Bobby Hutcherson's "Little B's Poem" kept in an oddly accented 4/4. Shorter's sinuous "Iris" is a trombone-with-rhythm track with a slow, vaguely 3/4 feel. And "I'll Never Smile Again" takes a cue from the late Richie Powell's hardbop revampings of standards like "I'll Remember April" for Clifford Brown and Max Roach, with Gross laying out and the two brothers voicing the crackling fast theme.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Gardner is at *Rose Theater* Feb. 11th-13th with the *Jazz at Lincoln Center Orchestra* as part of a *Count Basie Tribute*. See Calendar.

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Don Stein, piano; Mike Weatherly, bass  
Kevin Dorn, drums



**Three-Five**  
Vincent Gardner (SteepleChase)  
by George Kanzler

The title here refers to both trombonist Vincent Gardner's age and the time signatures (3/4 and 5/4) of the majority of the tracks on this CD. Gardner says the "idea for the date was to try these pieces in a different meter. It's amazing that when you drop a beat and take a tune usually played in 4/4 down to 3/4 its character changes and therefore you respond differently." It's not really that straightforward; Gardner doesn't simply cast pieces in a steady 3/4 or 5/4 like Dave Brubeck or the early hardboppers did, but takes liberties with rhythms within the meters as well as delivering fresh, often intricate arrangements reimagining more familiar tunes. A case in point is his fugue-like recasting of Sonny Rollins' "Valse Hot", dispensing with full rhythm section during the theme and changing up rhythmic emphasis while maintaining the kernel 3/4 during solos.

Seven of the nine tracks are from a sterling sextet with brother Derrick (trumpet), Mark Gross (alto and soprano sax), Aaron Goldberg (piano), Greg Williams (bass) and the inventive drummer Ali Jackson. All arrangements are by the leader and include a Bobby Timmons' "Dat Dere" deftly waltzed with tango accents; Lee Morgan's "Morgan the Pirate" in lilting swing; Tommy Turrentine's "Long As Your Living" in a fleet, swing-feel 5/4 contrasted with James Black's "Wee Dee" as rocking midtempo 5/4; Wayne Shorter's



**Live in Berlin & Stockholm 1968**  
Count Basie & His Orchestra (Impro Jazz)  
by Graham Flanagan

Every jazz fan, while listening to an album by one of their favorite legends of the genre, occasionally closes their eyes to imagine what it might have been like actually to be there for the recording itself. Due to the fact that jazz performances and recording sessions were so rarely filmed (and because time travel has yet to be perfected), it's always a treat to see the true greats in action on your TV screen. Impro Jazz has already made many dreams come true with its releases of live performances by Oscar Peterson, Duke Ellington, Coleman Hawkins and Ben Webster, among others. Now they've added Count Basie to their steadily growing catalogue.

This disc features two sets from November 1968 played over the course of a week in Berlin and Stockholm. Digitally transferred from a live TV broadcast, the video and sound quality may initially appear somewhat crude. However, once the music starts and the idea sets in that you're actually seeing Basie and company playing during the '60s, you'll quickly forget any issues with the disc's aesthetic attributes.

The 16-piece orchestra sounds as wonderful as expected on 18 songs; Basie's deft touch on the piano nimbly punctuates their boisterous horn charts. Of all the soloists, perhaps the most notable is tenorman Eddie "Lockjaw" Davis, who fills the formidable shoes of former Basie bandmember Lester Young. The fiery vocalist Marlana Shaw lends some sexiness to the proceedings with a swinging rendition of "Bill Bailey" as well as on a bossa nova-tinged arrangement of "On a Clear Day". Eric Dixon shines on flute during the band's rendition of his original composition "Blues for Ileana".

This will no doubt become an essential purchase for Basie collectors. And it - along with the rest of the Impro Jazz DVD catalogue - should spark serious interest among jazz fans in general. No longer must you close your eyes and imagine what it might have been like to see a legend at work. Now all you have to do is press play.

For more information, visit [mvd2b.com](http://mvd2b.com). A *Count Basie* tribute is at *Rose Theater* Feb. 11th-13th with the *Jazz at Lincoln Center Orchestra*. See Calendar.

Monday, February 1

- ★Django Reinhardt at 100!: Dorado Schmitt, Samson Schmitt, Marcel Loeffler, Pierre Blanchard, Brian Torff, Borislav Strulev and guests  
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- ★Elena Camerin/Landon Knoblock; Jean Carla Rodea, Oscar Noriega, Gerald Cleaver, Brandon Seabrook; Steve Swell/Perry Robinson; Downtown Horns: Roy Campbell, Daniel Carter, Ras Moshé  
The Local 269 7 pm \$10
- ★Mingus Big Band: Wayne Escoffery, Scott Robinson, Mark Gross, Vincent Herring, Ronnie Cuber, Ku-umba Frank Lacy, Lew Soloff, Earl Gardner, Kenny Rampton, David Kikoski, Donald Edwards  
Jazz Standard 7:30, 9:30 pm \$25
- ★Brooklyn Big Band  
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Cornelia Street Café 8:30 pm \$10
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Smalls 7:30, 9 pm 12 am \$20
- Mitch Marcus; Mike Gamble's Second Wind  
Bar 4 7, 8:30 pm \$5
- Choi Fairbanks String Quartet; New School Jazz: Steve Lugemer Septet with Lucas Pino, Itamar Borochov, Angelo Spagnolo, Glenn Zaleski, Ross Gallagher, Max Jaffe; Bruce Harris Jam  
Fat Cat 6:30, 8:30 pm 12:30 am
- Nat Janoff  
55Bar 7 pm
- Zach Mangan, Ilan Bar-Lavi, Fraser Campbell; Seth Trachy/Russell Lacy; Mike Rood Communion with Mike Bjella, Aidan Carroll, Colin Stranahan; Everywhere Band: Joshua Kwassman, Arielle Feinman, Michael Valeanu, Fabian Ortiz, Peter Yuskaukas, Jake Goldbas  
Spike Hill 7:30 pm
- Battle of the Bands: Origin Blue: Isamu McGregor, Evan Crane, Jeff Hatcher; Sonia Szajnberg with Roy Assaf, Nir Felder, Pascal Niggenkemper, Michael Davis; Footprints: Christoph Siegrist, Josh Kwassman, Fabian Ortiz, Peter Yuskaukas, James Muschler; Like Elephants: Jason Prover, Brad Mulholland, Ben Baker, Evan Crane, Jamie Eblen  
Tutuma Social Club 8 pm
- Camila Meza Trio  
Bar Next Door 8:30, 10:30 pm \$12
- Howard Williams Jazz Orchestra; Ben Cliness Trio  
The Garage 7, 10:30 pm

Tuesday, February 2

- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker  
Birdland 8:30, 11 pm \$30
- ★Jimmy Heath Big Band  
Blue Note 8, 10:30 pm \$30
- ★Wess "Warmdaddy" Anderson Quartet with Marc Cary, Neal Caine, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$30
- Benito Gonzalez Quartet  
Dizzy's Club 11:30 pm \$10
- Afinidad: Edward Simon, David Binney, Scott Colley, Antonio Sanchez and guests  
Gretchen Parlato, Ben Monder, Rogério Boccato  
Jazz Standard 7:30, 9:30 pm \$25
- ★JD Allen Trio with Gregg August, Tyshawn Sorey  
Village Vanguard 9, 11 pm \$30
- Russ Kasso Orchestra with Catherine Dupuis  
NYC Baha'i Center 8, 9:30 pm \$15

- ★Cyro Baptista's Banquet of the Spirits  
Joe's Pub 7:30 pm \$15
- Christian McBride and the Juilliard Jazz Orchestra  
Peter Jay Sharp Theater 8 pm
- Marc Ribot's Ceramic Dog with Shahzad Ismaily, Ches Smith; Skeleton\$  
Le Poisson Rouge 7 pm \$15
- Deanna Kirk Quartet with Harry Allen, John DiMartino, Neal Miner; Tad Shull Quartet with Rob Schneiderman, Neal Miner, Joe Strasser; Ken Fowser Jam  
Smalls 7, 10:30 pm 1 am \$20
- Scrambler/Seequill: Michael Gamble, Devin Febroniello, Conor Elmes, Ari Folman Cohen  
The Stone 10 pm \$10
- Jason Lindner's Now vs Now  
Rose Live Music 8:30, 10 pm \$10
- TranceFormation: Connie Crothers, Ken Filiano, Andrea Wolper  
Korzo 9:30 pm
- Bryan Wade's Wrong Wrong Wrong  
Le Grand Dakar 8:30 pm
- Saul Rubin Trio; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam  
Fat Cat 7:30, 8:30 pm 12:30 am
- ★Hayes Greenfield Trio with Ratzo Harris, Bob Meyer  
55Bar 7 pm
- Susan Pereira and Sabor Brasil with Chris Washburne, Manu Koch, Itaiguara, Vanderlei Pereira  
Zinc Bar 9:30, 11 pm 1 am
- Jack Wilkins/Carl Barry  
Bella Luna 8 pm
- Ken Hatfield, Hans Glawischnig, Steve Kroon  
Fetch 7 pm
- Brama Sukarma Group; Meg Bednarczyk  
Puppet's Jazz Bar 9, 11:30 pm \$6
- Valery Ponomarev Big Band; Justin Lees Trio  
The Garage 7, 10:30 pm
- ★Django Reinhardt at 100!: Dorado Schmitt, Samson Schmitt, Marcel Loeffler, Pierre Blanchard, Brian Torff, Borislav Strulev and guests  
Iridium 8:30, 10:30 pm \$30
- Jay Leonhart and Family  
Saint Peter's 1 pm \$7

Wednesday, February 3

- ★Peter Evans/Nate Wooley Duo; Travis Laplante, Michael Formanek, Gerald Cleaver  
Zebulon 9 pm
- Adam Birnbaum Trio with Joe Sanders, Rodney Green  
The Kitano 8, 10 pm
- ★Brandon Terzic Quartet with Matt Darniau, Matt Kilmer, Joshua Myers; Jack Jeffers New York Classics with David Lee Jones, Marcus Miller, James Stewart, Salim Washington, Don Slatoff, Junior Vega, Mack Gollehan, Reggie Pittman, Don McIntosh, Clarence Banks, Alvin Walker, Stafford Hunter, Sonelius Smith, Bryce Sebastian, Warren Smith  
Zinc Bar 7:30, 9:30, 11 pm 1 am
- Leipzig String Quartet with Steve Wilson, Pete Malinverni  
Le Poisson Rouge 7 pm \$15
- Paul Meyers solo; Lage Lund Trio with Ben Street, Bill Stewart; Craig Wuepper Trio with Paul Odeh, Essiet Essiet  
Smalls 7:30, 9 pm 12 am \$20
- Bill Saxton Quintet  
Smoke 8, 10, 11:30 pm \$9
- Sheryl Bailey Trio with Ron Oswonski, Ian Froman  
55Bar 7 pm
- Francois Moulin  
55Bar 10 pm
- Pascal Le Boeuf, Mike Ruby, Linda Oh, Colin Stranahan  
Tea Lounge 9, 10:30 pm \$5
- Rafi D'lugoff Trio; Benjamin Drazen; Ned Goold Jam  
Fat Cat 7:30, 8:30 pm 12:30 am
- ★Daryl Sherman/Mike Renzi  
• Matt Renzi Trio  
• Anne Phillips/Michael Shepley  
• Bill Murray Experience  
Greenwich Village Bistro 9 pm
- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker  
Birdland 8:30, 11 pm \$30
- ★Jimmy Heath Big Band  
• Wess "Warmdaddy" Anderson Quartet with Marc Cary, Neal Caine, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$30
- Benito Gonzalez Quartet  
Dizzy's Club 11:30 pm \$10
- Afinidad: Edward Simon, David Binney, Scott Colley, Antonio Sanchez and guests  
Gretchen Parlato, Ben Monder, Rogério Boccato  
Jazz Standard 7:30, 9:30 pm \$25
- ★JD Allen Trio with Gregg August, Tyshawn Sorey  
Village Vanguard 9, 11 pm \$30
- ★Django Reinhardt at 100!: Dorado Schmitt, Samson Schmitt, Marcel Loeffler, Pierre Blanchard, Brian Torff, Borislav Strulev and guests  
Iridium 8:30, 10:30 pm \$30
- The Invisible Trio with John Chin; Barry Cooper Quartet  
The Garage 6, 10:30 pm

Thursday, February 4

- ★Bary Harris Trio  
Iridium 8:30, 10:30 pm \$30
- David Sanchez Group with Lage Lund, Orlando Le Fleming, Antonio Sanchez  
Jazz Standard 7:30, 9:30 pm \$30
- ★Ted Nash's Portrait in Seven Shades with JALC Orchestra and guests Nathalie Bonin, Clark Gayton, Bill Schimmel  
Rose Theater 8 pm \$30-120
- ★Steven Bernstein's Millennial Territory Orchestra with Clark Gayton, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Ben Perowsky  
55Bar 10 pm
- Ian Duerr Quartet with Jordan Young, Sam Minaie, Alex Violette  
Bargemusic 8 pm \$25
- Bob DeVos Trio with Peter Washington, Steve Johns  
The Kitano 8, 10 pm
- Rodney Green Duo: Tim Collins Group with Danny Grissett, Linda Oh, Tommy Crane; Dwayne Clemmons Quintet with Josh Benko, Sacha Perry, Ari Roland, Jimmy Wormworth  
Smalls 7:30, 9 pm 12 am \$20
- Ben van Gelder Quartet with Ben Street, Nasheet Waits  
Jazz Gallery 9, 10:30 pm \$15
- Grupo Los Santos: Paul Carlon, Pete Smith, David Ambrosio, William "Beaver" Bausch  
Barbes 10 pm \$10
- Landon Knoblock with Jeff Davis, Phil Doyle  
Le Grand Dakar 8 pm \$5
- Todd Herbert; Don Hahn Quintet; Stacy Dillard Jam  
Fat Cat 7:30, 8:30 pm 12:30 am
- ★The Inbetweens: Mike Gamble, Noah Jarrett, Conor Elmes  
Nublu 10 pm
- Burt Eckoff Bradley's Tribute  
5C Café 8 pm
- Adam Larson with Nils Weinhold, Pascal Le Boeuf, Jason Burger  
Tea Lounge 9, 10:30 pm \$5
- Jill McManus/Paul Gill  
Sofia's 7 pm
- Maria Chavez/Shelley Burgon; Mike Wexler; Byron Westbrook's Corridors  
Issue Project Room 8 pm \$15
- Jim Hershman Trio  
Bar Next Door 8:30, 10:30 pm \$12
- Gian Slater  
Cornelia Street Café 8:30 pm \$10
- Barbara King  
Brooklyn Public Library Central Branch 7 pm
- Noah Preminger  
Hawaiian Tropic Zone 9 pm
- Renaud Penant Trio  
Cleopatra's Needle 7 pm
- Rana Santacruz  
Greenwich Village Bistro 9 pm
- Scott Tixler; Noah Haidu Trio  
Puppet's Jazz Bar 6, 9 pm \$6
- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker  
Birdland 8:30, 11 pm \$30
- Benito Gonzalez Quartet  
Blue Note 8, 10:30 pm \$30
- ★JD Allen Trio with Gregg August, Tyshawn Sorey  
Village Vanguard 9, 11 pm \$30

- Champion Fulton Trio; Evan Schwam Quartet  
The Garage 6, 10:30 pm

Friday, February 5

- ★Tenor Madness: Frank Wess, Lew Tabackin, Joel Frahm, Wayne Escoffery, Adam Larson, Ted Rosenthal, Martin Wind, Tim Horner  
Dicapo Opera Theatre 8 pm \$25
- ★Mostly Other People Do The Killing: Jon Irabagon, Peter Evans, Moppa Elliott, Kevin Shea  
Zebulon 9 pm
- ★Fred Hersch/Ralph Alessi Duo  
Jazz Gallery 9, 10:30 pm \$20
- Tim Armacost's Synesthesia with Matt Shulman, Mike Fahn, Mike McGuirk, Gene Jackson  
The Kitano 8, 10 pm \$25
- Live 5: Mike LeDonne, Eric Alexander, Jeremy Pelt, John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30
- Jacob Sacks Trio with Eivind Opsvik, Gerald Cleaver; Ryan Blotnick Sextet with Bill McHenry, Curtis Fowlkes, Jacob Sacks, Perry Wortman, RJ Miller  
Cornelia Street Café 9, 10:30 pm \$10
- Jacam Manricks Group with Joe Martin, Ari Hoenig; Jay Collins and The Kings County Band with Scott Sharrard, Brian Charete, Diego Voglino, Jeff Hanley, Moses Patrou; Eric McPherson  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Sunny Jain's Red Baraat Festival  
Barbes 10 pm \$10
- Shakers 'n Bakers: Mary LaRose, Miles Griffith, Jeff Lederer, Jamie Saft, Chris Lightcap, Allison Miller  
Tea Lounge 9, 10:30 pm \$5
- ★Clifford Adams with Joe Ford, Michael Cochrane, Marcus McLaurine, Alan Nelson  
Lenox Lounge 8:30, 10 pm 12 am \$20
- Dred Scott Trio  
• David Gibson; Alex Hoffman Jam  
• Yuniur Terry and Son de Altura  
• Russ Kasso/Jay Anderson  
• Hendrik Meurkens Trio; David Binney Trio with Ambrose Akinmusire, Dan Weiss  
BAMCafé 10 pm
- Dexter Porter; Shirley Crabbe  
• Adam Kromlow  
• Claude Diallo Stivalim  
• Facine Boulares Group; Jorge Anders Quartet  
Puppet's Jazz Bar 6, 9 pm \$6-12
- Archi-Tet Aki Band  
• Moth to Flame: John Krtil, Ivo Lorenz, Tyson Harvey, Ken Marino  
Bohemian Hall 8:30 pm
- Vicki Burns Quartet  
• Barry Harris Trio  
• David Sanchez Group with Lage Lund, Orlando Le Fleming, Antonio Sanchez  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Ted Nash's Portrait in Seven Shades with JALC Orchestra and guests Nathalie Bonin, Clark Gayton, Bill Schimmel  
Rose Theater 8 pm \$30-120
- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker  
Birdland 8:30, 11 pm \$30
- ★Jimmy Heath Big Band  
• Wess "Warmdaddy" Anderson Quartet with Marc Cary, Neal Caine, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$35
- Benito Gonzalez Quartet  
Dizzy's Club 11:30 pm \$20
- ★JD Allen Trio with Gregg August, Tyshawn Sorey  
Village Vanguard 9, 11 pm \$35
- Malika Zarra with Francis Jacob, Mamadou Ba, Brahim Fribgane, Harvey Wirht  
55Bar 6 pm
- Hide Tanaka Trio; Kevin Dom's Traditional Jazz Collective  
The Garage 6, 10:30 pm

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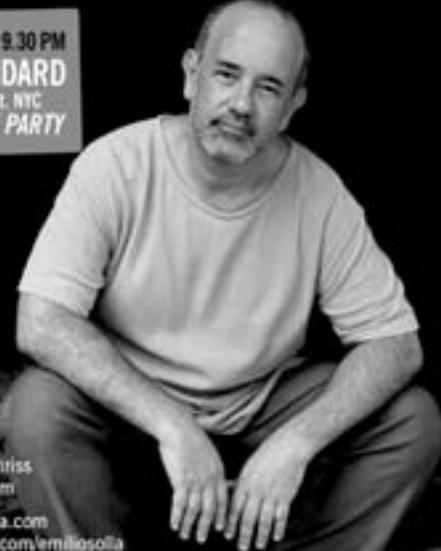


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## Saturday, February 6

- ★Adegoke Steve Colson with Reggie Workman, Andrew Cyrille, Iqua Colson  
Symphony Space 8:30 pm \$30
- ★Marcus Strickland Quartet with David Bryant, Ben Williams, EJ Strickland  
Jazz Gallery 9, 10:30 pm \$20  
Sistas Place 9, 10:30 pm \$20
- Akua Dixon
- Terrence McManus' Firstborn with Ellery Eskelin, Mark Helias, Gerald Cleaver  
Comelia Street Café 9, 10:30 pm \$10  
Tea Lounge 9, 10:30 pm \$5
- ★Jane Ira Bloom Trio
- Diallo House; Joe Sanders; Abadie/Sucato, Inc. Jam  
Fat Cat 7, 10:30 pm 1:30 am
- DROID: Jordan McLean, Adam Holzman, Shahzad Ismaili, Amir Ziv with guest Sissy Clemons  
Lower East Side Estates 9:30, 11 pm \$15
- Banana Puddin' Jazz: Tribute to Cobi Narita with Kuni Mikami, Yoshi Waki, Yutaka Uchida, Yuko Yamamura, Chikako Iwahori, Okaru Lovelace, Mamiko Taira and guest Toru Dodo  
Nuyorican Poets Café 9 pm \$15
- Jake Saslow Trio; Miles Okazaki Trio  
Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Adam Larson
- Adel Zane Trio; Bill Ware's New Vibes Quartet  
Puppet's Jazz Bar 6, 9 pm \$6-12  
Cleopatra's Needle 8 pm
- Rodney Siav Quartet
- Tim Armacost's Synesthesia with Matt Shulman, Mike Fahn, Mike McGuirk, Gene Jackson  
The Kitano 8, 10 pm \$25
- ★Live 5: Mike LeDonne, Eric Alexander, Jeremy Pelt, John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30
- Zaid Nasser Quartet; Jay Collins and The Kings County Band with Scott Sharrard, Dred Scott, Jeff Hanley, Diego Voglino, Moses Patrou; Alex Hoffman Trio  
Smalls 7:30, 10:30 pm 1 am \$20
- ★Clifford Adams with Joe Ford, Michael Cochrane, Marcus McLaurine, Alan Nelson  
Lenox Lounge 8:30, 10 pm 12 am \$20  
Knickerbocker Bar and Grill 9:45 pm \$5
- Russ Kassoff/Jay Anderson
- ★Barry Harris Trio
- Ryan Berg and cPhour with Stacy Dillard, Craig Magnano, Jeremy 'Bean' Clemons  
Idium 12 am \$20
- David Sanchez Group with Lage Lund, Orlando Le Fleming, Antonio Sanchez  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Ted Nash's Portrait in Seven Shades with JALC Orchestra and guests Nathalie Bonin, Clark Gayton, Bill Schimmel  
Rose Theater 8 pm \$30-120
- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker  
Birdland 8:30, 11 pm \$30  
Blue Note 8, 10:30 pm \$30
- ★Jimmy Heath Big Band
- ★Wess "Warmdaddy" Anderson Quartet with Marc Cary, Neal Caine, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$35  
Dizzy's Club 11:30 pm \$20
- Benito Gonzalez Quartet
- ★JD Allen Trio with Gregg August, Tyshawn Sorey  
Village Vanguard 9, 11 pm \$35  
Blue Note 12:30 am \$8
- Laurence Elder
- Ayana Lowe, Patrizia Scascitelli, Marcos Varelli, Shawn Baltazor, Alex Stein, Matt Brown
- Slavic Soul Party
- Larry Newcomb; Chris Massey; Virginia Mayhew Quartet  
The Garage 12, 6, 10:30 pm

## Sunday, February 7

- ★Matt Bauder, Jeremiah Cymerman, Peter Evans, Nate Wooley  
The Stone 10 pm \$10  
Goodbye Blue Monday 8 pm
- ★Hilliard Greene solo
- Eli Yamin Band with Ari Roland, LaFrae Sci, Zaid Nasser  
Comelia Street Café 8:30 pm \$12  
Walker's 8 pm
- Peter Leitch/Ugonna Okegwo
- Terry Waldo's Gotham City Band; Jeremy Walker Bootet with Ted Nash, Marcus Printup; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am  
Brooklyn Lyceum 9, 10:30 pm \$10
- Jon Gordon
- Dave Ross/Shayna Dulberger; Broadcloth: Anne Rhodes, Nathan Bontrager, Adam Matlock  
ABC No Rio 8 pm \$5
- Rotem Siven Trio with Nathan Peck, Ziv Ravitz  
Tea Lounge 9, 10:30 pm \$5  
Rose Live Music 8:30 pm  
The Blue Owl 8 pm \$5
- Chris Conly
- Lara Bello
- Lola Danza Thinktank Workshop
- Chris Ward Group with Nir Felder
- ★Barry Harris Trio
- ★Jimmy Heath Big Band
- ★Wess "Warmdaddy" Anderson Quartet with Marc Cary, Neal Caine, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$30
- ★JD Allen Trio with Gregg August, Tyshawn Sorey  
Village Vanguard 9, 11 pm \$30
- Vic Juris Trio with Jay Andersen, Adam Nussbaum  
55Bar 6 pm  
Saint Peter's 5 pm
- Brenda Earle Quartet
- Alessandro Basetti/Asimina Chremos; Bryan Eubanks, Birgit Ulher, Forbes Graham; Asimina Chremos/Jack Wright  
Issue Project Room 5 pm \$15
- Jean-Michel Pilc NYU Quartet  
Blue Note 12:30, 2:30 pm \$24.50
- Marianne Solivan Trio with Jeremy Zmuda, Dimitry Ishenko  
North Square Lounge 12:30, 2 pm
- John Colianni Quintet; David Coss and Trio; Bossa Brasil: Mauricio de Souza, Carl Viggiani, John Lenis  
The Garage 12, 7, 11:30 pm

## Monday, February 8

- ★Jazz Memorial for Dick Katz  
Saint Peter's 7 pm
- Erica von Kleist's No Exceptions with Dan Pratt, Nadje Noordhuis, Zaccai Curtis, Luques Curtis, John Davis and guests Sara Caswell, Dan Nimmer  
Dizzy's Club 7:30, 9:30 pm \$20  
Schomburg Center 7 pm \$20
- James Carter
- Morley with James Genus, Gene Lake, Daniel Sadownick, Robin Macatangay  
Blue Note 8, 10:30 pm \$10
- Jill McCarron solo; Ari Hoenic with Jonathan Kreisberg, Will Vinson, Danton Boller; Spencer Murphy Jam  
Smalls 7:30, 9 pm 12 am \$20  
Jazz Standard 7:30, 9:30 pm \$25
- Mingus Orchestra
- Sara Serpa with Andre Matos, Kris Davis, Joe Martin, Ted Poor; Marco Cappelli Trio with Ken Filiano, Satoshi Takeishi; Pete Robbins Quartet with Nate Wooley, Daniel Levin, Jeff Davis; Club d'Elf: Brahim Frigane, Mat Maneri, Matt Kilmer, Mike Rivard, Dean Johnston  
The Local 269 7 pm \$10
- ★Josh Roseman's Sanctuary Trio with Drew Gress, Mark Guiliana  
Bar 4 7, 8:30 pm \$5
- Choi Fairbanks String Quartet; Kyoko Oyobe Trio; Ryan Berg Jam  
Fat Cat 6:30, 8:30 pm 12:30 am
- Pablo Masis; Douglas Bradford; Scott Tixier's String Theory Part I  
Spike Hill 7:30 pm
- Daniel Sher Quintet with Travis Reuter, Peter Schlamb, Red Wierenga, Ben Galina; Charles J LaCasce Group with Patrick Sargent, Casey Berman, Steven Feifke, Jamie Eblen; Abraham Ovadia Quintet with Ian Rapien, Ben Baker, Evan Crane, Jamie Eblen  
Tutuma Social Club 8 pm  
Bar Next Door 8:30, 10:30 pm \$12
- Becca Stevens Trio
- Howard Williams Jazz Orchestra; Michael Obrien Trio  
The Garage 7, 10:30 pm

## Tuesday, February 9

- ★A Celebration of the Life of Joe Maneri: Barre Phillips, Jim Black, Tony Malaby, Joe Morris, John Medeski, Tom Halter, Matthew Shipp, Randy Peterson, Ray Anderson, Craig Taborn, Joe McPhee, Joe Kerten, Matt Moran, Ed Schuller, Dave Ballou, Steve Dalachinsky, Mike Rivard, Liberty Ellman, Herb Robertson, Chris Speed, Matt Lavelle, Pandelis Karayorgis, Noah Kaplan, Mat Maneri  
Irontdale Center 8 pm \$10

- ★Freddie Redd Sextet with Brad Linde, Chris Byars, John Mosca, Ari Roland, Stefan Schatz  
Birdland 8:30, 11 pm \$30
- Joe Martin Group with Chris Potter, Kevin Hays; Ken Fowser Jam  
Smalls 8, 10:30 pm 12 am \$20  
Blue Note 8, 10:30 pm \$50
- David Sanborn Quartet
- Freddy Cole Valentine Swing with Harry Allen, Randy Napoleon, John DiMartino, Elias Bailey, Curtis Boyd  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11:30 pm \$10
- Adam Birnbaum Quartet
- ★Emilio Solla Tango Jazz Conspiracy with Chris Cheek, Victor Prieto, Jorge Roeder, Richie Barshay  
Jazz Standard 7:30, 9:30 pm \$20
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown  
Village Vanguard 9, 11 pm \$30
- Scot Albertson Sextet with Daryl Kojak, Cameron Brown, Sweet Sue Terry, Anthony Pinciotti, Dave Pietro  
NYC Baha'i Center 8, 9:30 pm \$15
- ★Evind Opsvik's Overseas with Tony Malaby, Jacob Sacks, Kenny Wollesen  
Zebulon 10 pm
- Stacey Lynn Brass with Barry Levitt, Morrie Louden, Brian Grice, Robbie Kirshoff  
Idium 8, 10 pm \$25
- Bill McHenry with Gary Wang, Diego Voglino  
Royals 10 pm
- Andrew Rathbun Trio with Scott Lee, Jeff Hirshfield; Carl Maguire  
Korzo 9:30, 11 pm  
Nublu 9, 10:30 pm  
Le Grand Dakar 8:30 pm
- Kirk Knuffke; Eyal Maoz' Edom
- Poul Weis and Friends
- Adam Deitch, Louis Cato, Yuki Hirano  
Rose Live Music 8:30, 10 pm \$10
- Saul Rubin Trio; Chris Carroll Quartet; Greg Glassman Jam  
Fat Cat 7, 8:30 pm 12:30 am
- Flow: Kim Bock, Soren Moller, Peter Retzlaff  
Comelia Street Café 8:30 pm \$7
- Matt Plummer Group with Kristin Slipp, Cole Karmen-Greene, Wes Matthews; Ben Syversen Trio with Xander Naylor, Jeremy Gustin  
Douglass Street Music Collective 9, 10 pm \$10
- Ken Hatfield, Hans Glawischnig, Valery Ponomarev  
Fetch 7 pm  
Bella Luna 8 pm
- ★Jack Wilkins/Bucky Pizzarelli
- Monvelyno Alexis Group; Sten Hostfalt Trio with Ole Mathisen, Marko Djordjevic  
Puppet's Jazz Bar 10:30 pm 12 am \$6
- Steven Oquendo Latin Jazz Orchestra; Paul Francis Trio  
The Garage 7, 10:30 pm

## Wednesday, February 10

- ★Nasheet Waits Trio with Jason Moran, Logan Richardson  
Idium 8:30, 10:30 pm \$20  
Jazz Standard 7:30, 9:30 pm \$25  
The Gate House 7:30 pm \$15
- ★Steve Kuhn/Ravi Coltrane
- Vijay Iyer/Mike Ladd
- ★Burton Greene, Perry Robinson, Ed Schuller  
Comelia Street Café 8:30 pm \$10
- Standard Time with Michael Feinstein  
Zankel Hall 7:30 pm \$88  
The Stone 8 pm \$10
- Josh Roseman Trio with Guests
- ★TILT Brass Ensemble
- Paul Meyers Quartet with Frank Wess, Martin Wind, Tony Jefferson  
The Kitano 8, 10 pm
- ★Chris Speed's Trio lffy with Jamie Saft, Ben Perowsky  
Barbes 8 pm \$10
- Kris Davis Trio with John Hébert, Tom Rainey  
Tea Lounge 9, 10:30 pm \$5
- Rafi D'lugoff Trio; Jimmy Alexander; Ned Goold Jam  
Fat Cat 7, 8:30 pm 12:30 am  
Brooklyn Lyceum 8, 9:30 pm \$10
- aRAUz
- David Lee Jones Quartet with Lawrence Leathers, Thadeus Expose, Sacha Perry  
Zinc Bar 7:30 pm  
Birdland 8:30, 11 pm \$30  
Smoke 8, 10, 11:30 pm \$9
- Hilary Kole
- Melissa Morgan
- Joe Martin Group with Chris Potter, Kevin Hays, Marcus Gilmore; Simona Premazzi Quartet with Stacy Dillard, Ryan Berg, Jason Brown  
Smalls 8, 10:30 pm 12 am \$20  
Blue Note 8, 10:30 pm \$50
- David Sanborn Quartet
- Freddy Cole Valentine Swing with Harry Allen, Randy Napoleon, John DiMartino, Elias Bailey, Curtis Boyd  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11:30 pm \$10
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown  
Village Vanguard 9, 11 pm \$30
- Iris Ormig Quartet; Anderson Brothers  
The Garage 6, 10:30 pm
- Lenore Raphael/Hilliard Greene  
Saint Peter's 1 pm \$7

## Thursday, February 11

- ★Henry Threadgill's ZOOID with Jose Davila, Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Eliot Kavee  
Jazz Gallery 9, 10:30 pm \$25
- Highlights in Jazz 37th Anniversary Gala: Jay Leonhart, Wycliffe Gordon, Houston Person, Danny Gottlieb, Ted Rosenthal, Howard Alden and guest George Wein  
Tribeca Performing Arts Center 8 pm \$35
- ★Basie and the Blues: Jazz at Lincoln Center Orchestra with guests Cyrus Chestnut, Gregory Porter  
Rose Theater 8 pm \$30-120
- ★Dave Douglas Quintet and Workshop with guests  
LaGuardia Community College 8 pm
- Wallace Roney Quintet with Antoine Roney, Rashaan Carter, Kush Abadey  
Idium 8:30, 10:30 pm \$30
- Rene Marie with Kevin Bales, Mark Simon, Quentin Baxter  
Jazz Standard 7:30, 9:30 pm \$30
- ★Chris Cheek/Victor Prieto; Rob Garcia Duo  
Douglass Street Music Collective 9, 10 pm \$10
- ★EDGE: Jason Kao Hwang, Taylor Ho Bynum, Ken Filiano, Andrew Drury  
5C Café 8 pm
- Jesse Elder Trio with Chris Tordini, Tyshawn Sorey  
Bargemusic 8 pm \$25
- Jack Wilkins Quartet with Jon Cowherd, Steve LaSpina, Mark Ferber  
The Kitano 8, 10 pm
- Sam Bardfeld's Up Jumped the Devil with Anthony Coleman, Doug Wamble, Sean Conly  
Nuyorican Poets Café 9 pm \$7
- ★Curtis Brothers Quartet
- Peter Zak solo; Nir Felder 4; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Ari Roland, Jimmy Wormworth  
Smalls 7:30, 9 pm 12 am \$20
- Jim Campilongo/Adam Levy Trio  
Bar Next Door 8:30, 10:30 pm \$12
- Noah Preminger
- Billy Kaye; Stacy Dillard/Greg Glassman Quintet; Stacy Dillard Jam  
Fat Cat 7, 8:30 pm 12:30 am  
Le Grand Dakar 8:30 pm  
Tea Lounge 9, 10:30 pm \$5  
Cleopatra's Needle 7 pm \$15  
Roulette 8:30 pm \$15
- Nir Felder solo
- Scott Krokoff
- Keith Ingham Trio
- Tenko
- Stan Killian Quartet with Benito Gonzalez, Bryan Copeland, Darrell Green  
55Bar 7 pm  
Greenwich Village Bistro 9 pm
- Andy Collier
- Smother Party: Mike Eber, Kirk Schoenherr, Sam Levin; Ben Syversen Trio with Xander Naylor, Jeremy Gustin; Father Figures: Adam Schatz, Jas Walton, Ross Edwards, Spencer Zahn, Ian Chang  
The Backroom 9 pm \$5
- Meryl Zimmerman Group; Ray Parker Group  
Puppet's Jazz Bar 6, 9 pm \$6  
Birdland 8:30, 11 pm \$30  
Blue Note 8, 10:30 pm \$50
- Hilary Kole
- David Sanborn Quartet
- Freddy Cole Valentine Swing with Harry Allen, Randy Napoleon, John DiMartino, Elias Bailey, Curtis Boyd  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11:30 pm \$10

- ★Gerald Clayton Trio with Joe Sanders, Justin Brown  
Village Vanguard 9, 11 pm \$30  
Jazz Museum in Harlem 6:30 pm
- Harlem Speaks: Lew Soloff  
The Garage 6, 10:30 pm
- Nick Moran Trio; Stein Brothers

## Friday, February 12

- Dave Douglas Young Artists Concert with Chad Lefkowitz-Brown, Eden Baretke, Nadje Noordhuis, Philip Dizack, Dan Peck, Johannes Dickbauer, Rizpah Lowe, Hui-Chun Lin, Linda Oh, Kristijan Kraincan, Sam Harris  
Zankel Hall 7:30 pm \$15
- ★Tony Malaby Cello Quartet with Daniel Levin, Eivind Opsvik, Ches Smith; Tony Malaby/Ben Gerstein Quartet with Dan Peck, Ches Smith  
Comelia Street Café 9, 10:30 pm \$10
- ★Jim Black's Alas No Axis with Chris Speed, Hilmar Jenson, Skuli Sverrisson  
Theatres at 45 Bleeker 10:30 pm \$14
- Manhattan Transfer with Jon Hendricks  
Allen Room 7:30, 9:30 pm \$55-65
- Carla Cook Quintet with Jon Cowherd, Kenny Davis, Steve Kroon, Bruce Cox  
Miller Theatre 8 pm \$25
- ★Bill Stewart Quartet with Steve Wilson, Seamus Blake, Peter Washington  
Smoke 8, 10, 11:30 pm \$30
- Eric Alexander Quartet with Mike Ledonne, Joe Farnsworth  
The Kitano 8, 10 pm \$25
- Danny Mixon Quartet with Lisle Atkinson, George Gray, James Stewart  
Lenox Lounge 8:30, 10 pm 12 am \$20
- Melissa Morgan Quartet with Tomoya Hara, Mark Tourian, Brian Floody; Eliot Zigmund Group with Frank LoCasto, Chris Cheek, Rob Reich, Alan Hampton; Lawrence Leathers Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20  
Rubin Museum 7 pm \$20  
Fat Cat 10:30 pm 1:30 am
- Sunny Jain
- Joe Magnarelli; Jared Gold Jam
- David Daniell; Xavier van Wersch; Nadja  
Issue Project Room 8 pm \$15
- Paul Meyers Trio; Victor Prieto Trio with Jorge Roeder  
Bar Next Door 7, 9, 11 pm 12:30 am \$12  
Hawaiian Tropic Zone 9 pm
- Ken Simon Quartet
- Jack Spann Rockin' Jazz Trio with Margaret B, Tom Hall  
Bohemian Hall 8:30 pm
- ★Henry Threadgill's ZOOID with Jose Davila, Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Eliot Kavee  
Jazz Gallery 9, 10:30 pm \$25
- ★Basie and the Blues: Jazz at Lincoln Center Orchestra with guests Cyrus Chestnut, Gregory Porter  
Rose Theater 8 pm \$30-120
- Wallace Roney Quintet with Antoine Roney, Rashaan Carter, Kush Abadey  
Idium 8:30, 10:30 pm \$30
- Rene Marie with Kevin Bales, Mark Simon, Quentin Baxter  
Jazz Standard 7:30, 9:30, 11:30 pm \$30  
Birdland 8:30, 11 pm \$30  
Blue Note 8, 10:30 pm \$50  
Blue Note 12:30 am \$8
- Freddy Cole Valentine Swing with Harry Allen, Randy Napoleon, John DiMartino, Elias Bailey, Curtis Boyd  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35  
Dizzy's Club 12:45 am \$20
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown  
Village Vanguard 9, 11 pm \$35
- David White Quintet; John David Simon Trio  
The Garage 6, 10:30 pm

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## FEBRUARY 2010

Shows at 9 & 10:30 p.m.

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Thursday, February 4th  
**Ben van Gelder Quartet**

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Friday, February 5th  
**Fred Hersch & Ralph Alessi Duo**

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Saturday, February 6th  
**Marcus Strickland Ballads Quartet**

---

Thursday - Saturday, February 11th - 13th  
**Henry Threadgill's ZOOID**

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Monday, February 15th  
**"Steve Coleman Presents"**

---

Thursday, February 18th  
**Adam Larson Quintet**

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Friday, February 19th  
**THE STORY**

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Saturday, February 20th  
**Ben Williams & Sound Effect**

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Monday, February 22nd  
**"Steve Coleman Presents"**

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Thursday, February 25th  
**Theo Hill Trio**

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Friday & Saturday, February 26th & 27th  
The Jazz Gallery presents **New Voices:**  
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**Amir ElSaffar**

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## Saturday, February 13

- ★Andy Bey Quartet Iridium 8:30, 10:30 pm \$35
- ★Bob Malone Iridium 12 am \$20
- ★Mingus Orchestra: Kenny Rampton, Ku-umba Frank Lacy, Vincent Herring, Wayne Escoffery, Michael Rabinowitz, Doug Yates, John Clark, Boris Kozlov, Donald Edwards, Jack Wilkins and guests Gunther Schuller, Edmar Castaneda St. Bartholomew's Church 7 pm
- ★Steeve Hurdle with Craig Taborn The Stone 8 pm \$10
- ★Michael Marcus Quartet; Josh Evans Quintet; Eric Wyatt Jam Fat Cat 7, 10:30 pm 1:30 am
- ★Andrea Wolper Trio First Unitarian Church 7 pm
- ★Carol Randazzo Trio 5C Café 8 pm
- ★Doug Carn Sistas' Place 9, 10:30 pm \$20
- ★Nicole Henry Metropolitan Room 7:30 pm \$30
- ★Brandon Lee Trio; Will Vinson Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- ★Ed Stoute Trio ParlorJazz 9, 10:30 pm \$30
- ★David Linton with David First, Satoshi Takeishi Roulette 8:30 pm \$15
- ★Adam Ahuja Hawaiian Tropic Zone 9 pm
- ★Douglas Bradford Greenwich Village Bistro 9 pm
- ★Ralph Hamperine's Tuba D'Amore; James Weidman/Harvie S Trio Puppets Jazz Bar 6, 9 pm \$6-12
- ★Irina Res Quartet Cleopatra's Needle 8 pm
- ★Tony Malaby Cello Quartet with Daniel Levin, Eivind Opsvik, Ches Smith; Tony Malaby/Ben Gerstein Quartet with Dan Peck, Ches Smith Comelia Street Café 9, 10:30 pm \$10
- ★Manhattan Transfer with Jon Hendricks Allen Room 7:30, 9:30 pm \$55-65
- ★Bill Stewart Quartet with Steve Wilson, Seamus Blake, Peter Washington Smoke 8, 10, 11:30 pm \$30
- ★Eric Alexander Quartet with Mike Ledonne, Joe Farnsworth The Kitano 8, 10 pm \$25
- ★Danny Mixon Quartet with Lisle Atkinson, George Gray, James Stewart Lenox Lounge 8:30, 10 pm 12 am \$20
- ★Joe Magnarelli Quartet; Eliot Zigmund Group with Chris Cheek, Frank LoCicco, Rob Reich, Alan Hampton; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1 am \$20
- ★Henry Threadgill's ZOIOD with Jose Davila, Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Eliot Kavay Jazz Gallery 9, 10:30 pm \$25
- ★Basie and the Blues: Jazz at Lincoln Center Orchestra with guests Cyrus Chestnut, Gregory Porter Rose Theater 8 pm \$30-120
- ★Rene Marie with Kevin Bales, Mark Simon, Quentin Baxter Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Hilary Kole Birdland 8:30, 11 pm \$30
- ★David Sanborn Quartet Blue Note 8, 10:30 pm \$50
- ★Freddy Cole Valentine Swing with Harry Allen, Randy Napoleon, John DiMartino, Elias Bailey, Curtis Boyd Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Adam Birnbaum Quartet Dizzy's Club 12:45 am \$10
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown Village Vanguard 9, 11 pm \$35
- ★Ron Jackson Trio Langston Hughes Public Library 2 pm
- ★Gypsy Jazz Caravan; Michika Fukumori Trio; Tim Price/Ryan Anselmi's Tenor Madness The Garage 12, 6, 10:30 pm

## Sunday, February 14

- ★John Zorn Improv Night The Stone 8 pm \$20
- ★Jo Lawry/Fred Hersch Comelia Street Café 8:30, 10 pm \$15

- ★A Love Supreme: Louie Belogenis, Roy Campbell, Jr., Andrew Bemkey, Hilliard Greene, Michael Wimberly, Beth Anne Hutton, Jacqueline Lewis Middle Collegiate Church 8 pm \$15
- ★John Blum, Sabir Mateen, Michael Wimberly Pianos 7 pm
- ★Peter Leitch/Ray Drummond Walker's 8 pm
- ★Alex Norris Brooklyn Lyceum 9, 10:30 pm \$10
- ★Billy Stein/Richard Keene; Crime Scene: Blaise Siwula, Carsten Radtke, Bob Meyer ABC No Rio 8 pm \$5
- ★Aimee Allen The Blue Owl 8 pm \$5
- ★Andy Bey Quartet Iridium 8:30, 10:30 pm \$35
- ★Rene Marie with Kevin Bales, Mark Simon, Quentin Baxter Jazz Standard 7:30, 9:30 pm \$30
- ★David Sanborn Quartet Blue Note 8, 10:30 pm \$50
- ★Freddy Cole Valentine Swing with Harry Allen, Randy Napoleon, John DiMartino, Elias Bailey, Curtis Boyd Dizzy's Club 7:30, 9:30 pm \$30
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown Village Vanguard 9, 11 pm \$30
- ★Scott Tixier's String Theory 1 Solo Kitchen Bar 6:30 pm
- ★Oren Neiman/Gilad Ben-Zvi The Chair And The Maiden Art Gallery 6 pm
- ★Joel Forrester Quintet Saint Peter's 5 pm
- ★Ayanna Williams Group with Bill Ware; Charles Sibirsky Group Puppets Jazz Bar 6, 9 pm \$6-10
- ★Meg Okura Pan-Asian Chamber Jazz Ensemble Flushing Town Hall 2 pm \$12
- ★Elin Blue Note 12:30, 2:30 pm \$24.50
- ★Roz Corral Trio with Jonathan Kreisberg, Johannes Weidenmuller North Square Lounge 12:30, 2 pm
- ★TimeSpace to the 3rd Power: Albey Balgochian, Jané Grenier B., Shoshke-Rayzl 5C Café 1 pm
- ★Lou Caputo Quartet; David Coss and Trio; Ariel del a Portilla Trio The Garage 12, 7, 11:30 pm

## Monday, February 15

- ★John Lindberg's TriPolar with Don Davis, Kevin Norton Roulette 8:30 pm \$15
- ★Marc Cary Focus Trio with David Ewell, Sameer Gupta Dizzy's Club 7:30, 9:30 pm \$20
- ★Avi Rothbard solo; Ari Hoenig Trio with Kenny Werner, Johannes Weidenmuller, Spencer Murphy Jam Smalls 7:30, 9 pm 12 am \$20
- ★Mingus Dynasty: Wayne Escoffery, Jaleel Shaw, Tatum Greenblatt, Ku-umba Frank Lacy, David Kikoski, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 pm \$25
- ★Ken Filiano Quartet with Tony Malaby, Michael Attias, Michael TA Thompson; Theo Bleckmann solo; Mycale: Sofia Koutsovitis, Malika Zarra, Basya Schechter; RUCMA Orchestra The Local 269 7 pm \$10
- ★Brooklyn Big Band Café Iguana 9, 10:30 pm \$10
- ★Josh Roseman's Sanctuary Trio with Drew Gress, Mark Guiliana Bar 4 7, 8:30 pm \$5
- ★James Muschler; Snafu; Rob Mosher with Nir Felder, Dan Loomis, Jared Schonig Spike Hill 7:30 pm
- ★Mike Rood with Mike Bjella, Rick Rosato, Colin Stranahan; Ben Dobay Group; Steven Feifke Quartet with Patrick Sargent, Raviv Markovitz, Jamie Eblen; Jerry DeVore Group Tutuma Social Club 8 pm
- ★Chris McNulty/Paul Bollenback Trio Bar Next Door 8:30, 10:30 pm \$12
- ★Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm

## Tuesday, February 16

- ★Seamus Blake Quintet with Lage Lund, David Kikoski, Matt Clohesy, Bill Stewart Jazz Standard 7:30, 9:30 pm \$20
- ★Robert Glasper Trio Village Vanguard 9, 11 pm \$30
- ★Ann Hampton Callaway with Ted Rosenthal, Peter Washington, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- ★Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno Dizzy's Club 11:30 pm \$10
- ★Robin McKelle Birdland 8:30, 11 pm \$30
- ★Jamie Begian Big Band with Marc McDonald, Ben Kono, Dimitri Moderbacher, Dan Goble, Tom Goehring, Dave Scott, Marty Bound, Jason Colby, Deborah Weisz, Paul Olenick, Max Seigel, Bruce Arnold, Dave Ambrosio, Peter Retzlaff NYC Baha'i Center 8, 9:30 pm \$15
- ★Burton Greene Trio with Ed and George Schuller; Ben Gerstein with Tony Malaby, Dan Peck, Ches Smith Korzo 9:30, 11 pm
- ★Randy Ingram Trio with Massimo Biolcati, Jochen Rueckert; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Ken Fowser Jam Smalls 7:30, 10 pm 1 am \$20
- ★Guy Klucsevsek Barbès 7 pm \$10
- ★Gary Morgan's Panamericana Zinc Bar 8, 9:30, 11 pm
- ★Andrea Parkins; Thierry Madiot Zebulon 8:30 pm
- ★Mike Pride From Bacteria to Boys Rose Live Music 8:30, 10 pm \$10
- ★Chris Cheek with Ben Monder, Matt Pavolka, Diego Voglino Royale 10 pm
- ★Josh Sinton, Justin Wood, James Ilgenfritz, Vinnie Sperrazza Le Grand Dakar 8:30 pm
- ★Jackie Coleman Afro-Peruvian Tribute to Wayne Shorter with Laurandrea Leguia, Yuri Juárez, Ari Folman-Cohen, Freddy "Huevito" Lobaton, Shirazette Tinnin Tutuma Social Club 8, 10:30 pm
- ★Johnny Blu Iridium 8, 10 pm \$25
- ★Ken Hatfield, Jim Clouse Fetch 7 pm
- ★Jack Wilkins/Howard Alden Bella Luna 8 pm
- ★Max Johnson Group Puppets Jazz Bar 9 pm \$6
- ★Lou Caputo's Not So Big Band; Rudy Royston Trio Puppets Jazz Bar 9 pm \$6
- ★Bary Harris Trio The Garage 7, 10:30 pm

## Wednesday, February 17

- ★Lookout Farm: Dave Liebman, Richie Beirach, Ron McClure, Jeff Williams Birdland 8:30, 11 pm \$30
- ★John Zorn's Masada Marathon: Banquet of the Spirits; Ben Goldberg Quartet; Mark Feldman/Sylvie Courvoisier Duo; Mycale; Masada Sextet Abrons Arts Center 8 pm \$35
- ★Dee Dee Bridgewater: To Billie with Love - A Celebration of Lady Day Allen Room 8:30 pm \$55-65
- ★Eliane Elias with Marc Johnson, Rubens de La Corte, Rafael Barata Zankel Hall 8:30 pm \$36-46
- ★Kneebody with guests Ben Monder, Josh Roseman Theatres at 45 Bleeker 10:30 pm \$15
- ★Cyrus Chestnut Trio with Dezzon Douglas, Neal Smith Jazz Standard 7:30, 9:30 pm \$25
- ★Jon Davis Trio with Ugonna Okegwo, Willard Dyson The Kitano 8, 10 pm
- ★Spike Wilner solo; Tom Guama Group with Joel Frahm; Carlos Abadie with Joe Suckato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello Smalls 7:30, 9 pm 12 am \$20
- ★Ed Palermo Big Band with Cliff Lyons, Ben Kono, Bill Straub, Barbara Cifelli, Phil Chester, Ronnie Buttacavoli, John Owens, Charlie Gordon, Joe Fiedler, Matt Ingram, Bob Quaranta, Ted Kooshian, Paul Adams, Ray Marchica, Carl Restivo, John Tabacco Iridium 8:30, 10:30 pm \$20
- ★Rodney Green Quartet Smoke 8, 10, 11:30 pm \$9
- ★Joseph Burkett, Michael Libramento, Shane Perlowin; Shane Perlowin, Joseph Burkett, Ryan Oslance The Stone 8, 10 pm \$10
- ★Glenn White Quartet with Casper Gylendsoe, Kevin Thomas, Rob Mitzner; Misha Piatigorsky Octet Zinc Bar 7:30, 9:30, 11 pm 1 am

- ★Curtis Macdonald, Greg Ritchie, Chris Tordini, David Virelles, Jeremy Viner Tea Lounge 9, 10:30 pm \$5
- ★Joseph Perez Group Brooklyn Lyceum 8, 9:30 pm \$10
- ★Melissa Stylianou Quintet 55Bar 7 pm
- ★Sabrina Lastman with Yuri Juárez, Freddy "Huevito" Lobaton Tutuma Social Club 8, 10:30 pm
- ★Eric Paulin Quartet Greenwich Village Bistro 9 pm
- ★Scott Tixier's String Theory Part I Bowery Poetry Club 8 pm
- ★Robert Glasper Trio Village Vanguard 9, 11 pm \$30
- ★Ann Hampton Callaway with Ted Rosenthal, Peter Washington, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- ★Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno Dizzy's Club 11:30 pm \$10
- ★Natalia Bernal, Mike Eckroth, Jason Ennis; Andrew Hadro Quartet The Garage 6, 10:30 pm

## Thursday, February 18

- ★Buster Williams Quartet with Patrice Rushen, Steve Wilson, Lenny White Iridium 8:30, 10:30 pm \$30
- ★Nellie McKay Allen Room 8:30 pm \$55-65
- ★Ned Gould; Tony Moreno with Ron Horton, Marc Mommaas, Frank Kimbrough, Brad Jones; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Ari Roland, Jimmy Wormworth Smalls 7:30, 9 pm 12 am \$20
- ★JP Schlegelmich, Pascal Niggenkemper, Carlo Costa; Stephen Rush, Tom Abbs, Geoff Marin Issue Project Room 8 pm \$15
- ★Adam Larson Quintet with John Escree, Nils Weinhold, Luques Curtis, Justin Brown Drom 8 pm
- ★Samita Sinha 5C Café 8 pm
- ★Mark Sherman Quartet with Allen Farnham, Dean Johnson, Tim Horner Bargemusic 8 pm \$25
- ★Masami Ishikawa Quartet with Michika Fukumori, Yasushi Nakamura, Rudy Petchauer The Kitano 8, 10 pm
- ★Jen Shyu solo; Yoon Sun Choi, Jacob Sacks, Vinnie Sperrazza Comelia Street Café 8:30, 10 pm \$10
- ★Crime Scene: Carsten Radtke, Bob Meyer, Blaise Siwula; Dan Peck Trio with Brian Osborne, Tom Blancarte Le Grand Dakar 8:30 pm
- ★The Inbetweens: Mike Gamble, Noah Jarrett, Conor Elmes Nubli 10 pm
- ★Burt Eckoff Bradley's Tribute 5C Café 8 pm
- ★Daniel Smith Tea Lounge 9, 10:30 pm \$5
- ★Guilherme Monteiro Trio Bar Next Door 8:30, 10:30 pm \$12
- ★John Lang Hawaiian Tropic Zone 9 pm
- ★Ray Parker Trio Cleopatra's Needle 7 pm
- ★Bill Murray Experience Greenwich Village Bistro 9 pm
- ★Gerd Baier/Philipp Gutbrod Duo Puppets Jazz Bar 9 pm \$10
- ★Lookout Farm: Dave Liebman, Richie Beirach, Ron McClure, Jeff Williams Birdland 8:30, 11 pm \$30
- ★John Zorn's Masada Marathon: Uri Caine; Masada String Trio; Jamie Saft Trio; Erik Friedlander; Masada Quartet Abrons Arts Center 8 pm \$35
- ★Kneebody with guest Busdriver Theatres at 45 Bleeker 10:30 pm \$15
- ★Cyrus Chestnut Trio with Dezzon Douglas, Neal Smith Jazz Standard 7:30, 9:30 pm \$25
- ★Robert Glasper Trio Village Vanguard 9, 11 pm \$30
- ★Ann Hampton Callaway with Ted Rosenthal, Peter Washington, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- ★Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno Dizzy's Club 11:30 pm \$10
- ★Dave Kain Group; Barry Cooper Septet and Friends The Garage 6, 10:30 pm

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★ FEBRUARY 2ND - FEBRUARY 7TH ★  
**JD ALLEN TRIO**  
GREGG AUGUST - TYSHAWN SOREY

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★ FEBRUARY 9TH - FEBRUARY 14TH ★  
**GERALD CLAYTON TRIO**  
JOE SANDERS - JUSTIN BROWN

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★ FEBRUARY 16TH - FEBRUARY 21ST ★  
**ROBERT GLASPER TRIO**

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TOM HARRELL QUINTET

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## Friday, February 19

- ★Tadd Dameron Birthday Celebration: Richard Wyands, Mike DiRubbo, Nat Reeves, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Martin Wind Quartet with Scott Robinson, Bill Mays The Kitano 8, 10 pm \$25
- ★Lenox Lounge Allstars: Max Lucas, Benny Powell, Michael Max Fleming, Billy Kaye, Danny Mixon and guest Carrie Jackson Lenox Lounge 8, 10 pm 12 am \$20
- Bjorn Solli Group with Seamus Blake, Matt Clohesy, Obed Calvaire; Jimmy Greene with Xavier Davis, Greg Hutchinson; Eric McPherson Smalls 7:30, 9:30 pm 12:30 am \$20
- Gary Dial/Steve LaSpina Knickerbocker Bar and Grill 9:45 pm \$5
- Landmarc: Marc Mommaas, Tony Moreno, Nate Radley, Vic Juris Comelia Street Café 9, 10:30 pm \$10
- The Story: Lars Dietrich, Samir Zarif, John Escreet, Zack Lober, Greg Ritchie Jazz Gallery 9, 10:30 pm \$20
- ★Ellery Eskelin, Dave Ballou, Michael Formanek, Devin Gray Tea Lounge 9, 10:30 pm \$5
- ★Ben Williams and Company with Aaron Diehl, Joseph Saylor Rubin Museum 7 pm \$20
- Ben Holmes/Jeff Davis Duo; Karen Waltuch I-Beam 8:30 pm \$10
- Music Now Unit: Ras Moshe, Jamal Moore, Joe Morris, Charles Downs; Cosmic Enhancement: Sabir Mateen, Lola Danza, Andre Martinez, David Gould, Larry Roland Williamsburg Music Center 8, 9 pm
- Tyler Dempsey, Rob Stephens, Adrian Moring 5C Café 8 pm
- Freddie Bryant Trio; Adriano Santos Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Trombone Shorty and Orleans Avenue with Mike Ballard, Pete Murano, Dan Oestreich, Joey Peebles, Dwayne Williams; Ryan Montbleau Band Highline Ballroom 9 pm \$35
- Yacine Boulares Group Zebulon 8 pm
- Janet Steele/Alison Deane; Arturo O'Farrill Quartet Puppets Jazz Bar 6, 9 pm \$6-12
- Pamela Luss Metropolitan Room 9:45 pm \$20
- ★Buster Williams Quartet with Patrice Rushen, Steve Wilson, Lenny White Iridium 8:30, 10:30 pm \$30
- John Lang Hawaiian Tropic Zone 9 pm
- Champion Fulton Quartet Cleopatra's Needle 8 pm
- Violette 5tet Bohemian Hall 8:30 pm
- ★Lookout Farm: Dave Liebman, Richie Beirach, Ron McClure, Jeff Williams Birdland 8:30, 11 pm \$30
- Kneebody with guest Busdriver Theatres at 45 Bleecker 10:30 pm \$15
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Robert Glasper Trio Village Vanguard 9, 11 pm \$35
- Ann Hampton Callaway with Ted Rosenthal, Peter Washington, Willie Jones III Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno Dizzy's Club 12:45 am \$20
- Tessa Souter/Jason Ennis 55Bar 6 pm
- Austin Walker Trio; Kevin Dorn's Traditional Jazz Collective The Garage 6, 10:30 pm

## Saturday, February 20

- ★Ben Williams and Sound Effect with Marcus Strickland, Sullivan Fortner, Kim Thompson Jazz Gallery 9, 10:30 pm \$20
- ★Sunny Jain's Red Baraat Festival! BAMCafé 9 pm
- Chris Crocco Trio with Peter Slavov, Francisco Mela Comelia Street Café 9, 10:30 pm \$10
- Karen Francis Sistas Place 9, 10:30 pm \$20
- Dan Aran Trio; Leonardo Cioglia Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Gilad Hekselman Trio Hawaiian Tropic Zone 9 pm
- PFL Traject: Pascal Pariaud, Jean-Charles François, Gilles Laval Roulette 8:30 pm \$15
- ★Darius Jones Group with Adam Lane, Jason Nazary; Kelly Roberti with Killer Bob: Johan Andersson, Dave Scanlon, Max Jaffe, Rob Lundberg Tea Lounge 9, 10:30 pm \$5
- Mike Gamble's Second Wind Bar 4 7, 8:30 pm \$5
- Nico Soffiato Paradigm Refrain Goodbye Blue Monday 8 pm
- ★NYNDK: Chris Washburne, Ole Mathisen, Soren Moller, Per Mathisen, Tony Moreno Scandinavia House 7:30 pm \$15
- Arturo O'Farrill Quartet Puppets Jazz Bar 9 pm \$6-12
- Marco DiGennaro Quartet Cleopatra's Needle 8 pm
- ★Tadd Dameron Birthday Celebration: Richard Wyands, Mike DiRubbo, Nat Reeves, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Martin Wind Quartet with Scott Robinson, Bill Mays The Kitano 8, 10 pm \$25
- ★Lenox Lounge Allstars: Max Lucas, Benny Powell, Michael Max Fleming, Billy Kaye, Danny Mixon and guests Carrie Jackson, Willie Martinez Lenox Lounge 8, 10 pm 12 am \$20

- Neal Kirkwood with Jed Levy, Vincent Chancey, Jack Walrath, Curtis Fowlkes, Lindsey Homer, Jeff Brillinger, Jimmy Cozier, Jimmy Greene with Xavier Davis, Greg Hutchinson; Alex Hoffman Smalls 7:30, 10:30 pm 1 am \$20
- Gary Dial/Steve LaSpina Knickerbocker Bar and Grill 9:45 pm \$5
- ★Buster Williams Quartet with Patrice Rushen, Steve Wilson, Lenny White Iridium 8:30, 10:30 pm \$30
- Paul Safy Jr. with Andy Gravish, Connell Thompson, Ray Anderson, Isamu McGregor, Jerry DeVore, John Bishop Iridium 12 am \$20
- ★Lookout Farm: Dave Liebman, Richie Beirach, Ron McClure, Jeff Williams Birdland 8:30, 11 pm \$30
- Kneebody with guest Theo Bleckman Theatres at 45 Bleecker 10:30 pm \$15
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Robert Glasper Trio Village Vanguard 9, 11 pm \$35
- Ann Hampton Callaway with Ted Rosenthal, Peter Washington, Willie Jones III Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno Dizzy's Club 12:45 am \$20
- Bryson Kern Trio; Mark Marino Trio; Akiko Tsuruga Trio The Garage 12, 6, 10:30 pm

## Sunday, February 21

- ★Dave Liebman/Ellery Eskelin Different But The Same with Tony Marino, Jim Black Comelia Street Café 8:30 pm \$10
- ★Joe Fiedler Trio Brooklyn Lyceum 9, 10:30 pm \$10
- Monday Off: Amy Cervini, Melissa Dye, Richard Roland, Raymond Sage, Michael Cabe, Mark Lau Metropolitan Room 9:30 pm \$20
- Tim Kuhl Band with Ben Wendel, Josh Roseman Aki Ishiguro, Ryan Mackstaller, Malcolm Kirby Jr.; Darius Jones/Sam Mickens Duo Zebulon 9 pm
- Peter Leitch/Charles Davis Walker's 8 pm
- Matt Lavelle/Bern Nix; Ras Moshe, Jamal Moore, Daniel Levin, Andrew Drury; Lorenzo Sanguedolce, David Arner, Todd Capp, Francois Grillot Brecht Forum 7 pm \$10
- Chris Conly Rose Live Music 8:30 pm
- Michael Evans/Craig Flanagin; Jim Goodin/Daryl Shawn ABC No Rio 8 pm \$5
- Matthew Bryan Feld Tea Lounge 9, 10:30 pm \$5
- Evan Weiss Group; Jake Saslow Quintet with Greg Ruggiero, Peter Schlamb, Aidan Carroll, Colin Stranahan Solo Kitchen Bar 6:30, 9 pm
- Yuta Tanaka The Blue Owl 8 pm \$5
- ★Buster Williams Quartet with Patrice Rushen, Steve Wilson, Lenny White Iridium 8:30, 10:30 pm \$30
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith Jazz Standard 7:30, 9:30 pm \$25
- Robert Glasper Trio Village Vanguard 9, 11 pm \$30
- Ann Hampton Callaway with Ted Rosenthal, Peter Washington, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- Clay Jenkins Quartet with Reggie Thomas Saint Peter's 5 pm
- ★Burton Greene/Perry Robinson Eldridge Street Synagogue 3 pm
- Juilliard Jazz Brunch: The Hub Of Hubbard- A Tribute To Freddie Hubbard: Matt Joirell, Lucas Pino, Eddie Barbash, Joshua Richman, Joshua Crumbly, Reginald Quinerly Blue Note 12:30, 2:30 pm \$24.50
- Melissa Hamilton Trio with Joe Tranchina, Zaadi Zain North Square Lounge 12:30, 2 pm
- John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quartet The Garage 12, 7, 11:30 pm

## Monday, February 22

- ★Kamikaze Ground Crew: Gina Leishman, Doug Wieselmann, Peter Apfelbaum, Steven Bernstein, Art Baron, Marcus Rojas, Kenny Wollesen Barbés 7 pm \$10
- ★Tineke Postma Group with Scott Colley, Terri Lynne Carrington Blue Note 8, 10:30 pm \$15
- ★Sherman Irby Quartet with Rick Germanson, Gerald Cannon, Darrell Green Dizzy's Club 7:30, 9:30 pm \$20
- Rale Micic solo; Ari Hoenig Trio with Kenny Werner, Johannes Weidenmuller; Spencer Murphy Jam with Eden Ladin, Jerad Lippi Smalls 7:30, 9 pm 12 am \$20
- ★Mingus Big Band: Seamus Blake, Scott Robinson, Mark Gross, Craig Handy, Jason Marshall, Ku-umba Frank Lacy, Andy Hunter, Lew Soloff, Alex Sipagin, Brandon Lee, David Kikoski, Hans Glawischning Jazz Standard 7:30, 9:30 pm \$25
- Sarah Bernstein/Satoshi Takeishi; Go-zee-lah: Kyoko Kitamura, Yayoi Ikawa, Harris Eisenstadt; Steve Swell, Taylor Ho Bynum, John Hébert, Tim Daisy; Roy Campbell, Christopher Dean Sullivan, Christine Bard The Local 269 7 pm \$10
- Bobby Avey; Adalimumab Spike Hill 9:30 pm
- Alden Harris-McCoy Group; NYU Afro-Peruvian Ensemble: Zubin Edalji, Jason Arce, Frank Cogliano, Ian Chang, Rodrigo Recabarren; Oren Neiman Quartet with Kenny Warren, Javier Moreno-Sanchez, Martin Urbach; The Sax Cartel: Michael Eaton, Morgan Price, Peter Sparacino, Lynn Ligamari Tutuma Social Club 8 pm

- Shayna Steele Trio Bar Next Door 8:30, 10:30 pm \$12
- Howard Williams Jazz Orchestra; Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, Darrell Green The Garage 7, 10:30 pm

## Tuesday, February 23

- ★Joe Lovano Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Francisco Mela Village Vanguard 9, 11 pm \$30
- ★Christian McBride Big Band Dizzy's Club 7:30, 9:30 pm \$30
- Music of Donald Byrd: Richie Vitale Quintet with Frank Basile Dizzy's Club 11:30 pm \$10
- ★Bill Frisell, Ron Carter, Paul Motian Blue Note 8, 10:30 pm \$35
- ★Hal Galper Trio with Jeff Johnson, John Bishop Birdland 8:30, 11 pm \$30
- ★Lavay Smith and Her Red Hot Skillet Lickers with Chris Siebert; Allen Smith, Bill Ortiz, Mike Olmos; Danny Armstrong, Jules Broussard, Howard Wiley, Charles McNeal, Ron Stallings, David Ewell, Darrell Green Jazz Standard 7:30, 9:30 pm \$25
- Matthew Welch's Blarvuster with Leah Paul, Max Mandel, Mary Halvorson, Ian Riggs, Tomas Fujiwara The Stone 8 pm \$10
- ★Jabbo Ware and the Me, We and Them Orchestra with JD Parran, Salim Washington, Paavo Carey, Patience Higgins, Eddie Allen, Cecil Bridgewater, Ray Vega, Clifton Anderson, Richard Harper, Bill Lowe, David Bryant, Bryce Sebastian, Warren Smith NYC Bahá'í Center 8, 9:30 pm \$15
- ★John Bunch Trio with Bucky Pizzarelli, Jay Leonhart; Jon Erik-Kello Quartet with Scott Robinson, Matt Munisteri, Pat O'Leary; Ken Fowser Jam Smalls 7:30, 10:30 pm 1 am \$20
- Dafnis Prieto Proverb Trio with Kokayi, Jason Lindner Rose Live Music 8:30, 10 pm \$10
- ★Jorrit Dijkstra/John Hollenbeck; Dave Treut Korzo 9:30, 11 pm
- Terese Geneco Little Big Band with Barry Levitt, Sean Harkness, Ray Marchica, Tom Hubbard, Emedin Rivera, Cliff Lyons, Mark Miller, Kenny Lavender Iridium 8, 10 pm \$25
- Bill Lee Natural Spiritual Orchestra Zinc Bar 9:30, 11 pm 1 am
- Ken Hatfield with Marty Confurius, Ron Horton Fetch 7 pm
- ★Jack Wilkins/Gene Bertoncini Bella Luna 8 pm
- ★Reed's Bass Drum: Jonah Parzen-Johnson, Noah Garabedian, Aaron Ewing Puppets Jazz Bar 9 pm \$6
- Tehran-Dakar Brothers: Sohrab Saadat, Derek Nievergelt, Swiss Chris, Alejandro Castellano Nublu 9 pm \$10
- David White Jazz Orchestra; Alan Chaubert Trio The Garage 7, 10:30 pm
- Tony Romano/Andrea Wolper Silverleaf Tavern 6:30 pm
- ★Andy Milne/Benoit Delbecq Duo Yamaha Piano Salon 2 pm \$15

## Wednesday, February 24

- ★Lou Donaldson Organ Quartet Birdland 8:30, 11 pm \$30
- Daniel Carter, Justin Veloso, Christopher Hoffman; Little Women: Darius Jones, Travis Laplante, Andrew Smiley, Jason Nazary Zebulon 9 pm
- Dave Stryker Organ Trio Iridium 8:30, 10:30 pm \$20
- ★Rick Germanson Quintet Smoke 8, 10, 11:30 pm \$9
- ★Peter Bernstein solo; Jeb Patton Quartet with Mike Karn, Peter Van Nostrand; Josh Davis Trio with Jonathan Lefcoski, Paul Sikivie Smalls 7:30, 9 pm 12 am \$20
- Lenart Krecic Quartet with Don Friedman, Ugonna Okegwo, Alvin Atkinson The Kitano 8, 10 pm
- Chris Dingman Group with Mark Small, Aidan Carroll, Tommy Crane and guest Kaoru Watanabe Brooklyn Lyceum 8, 9:30 pm \$10
- Jonathan Batiste Trio The Players 7 pm \$20
- James Ilgenfritz Band with Kirk Knuffke, Josh Sinton, Ryan Blotnick, Jeff Davis Two Boots Tavern 8:30 pm
- Ben Miller, Frantz Loriot, Jeremiah Cymerman Issue Project Room 8 pm \$15
- Renaud Penant Quartet with Fabien May, Steve Ash, Chris Haney; Fabio Morgera Zinc Bar 7:30, 9:30, 11 pm 1 am
- Kaiku Comelia Street Café 8:30 pm \$10
- ★Joe Lovano Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Francisco Mela Village Vanguard 9, 11 pm \$30
- ★Christian McBride Big Band Dizzy's Club 7:30, 9:30 pm \$30
- Music of Donald Byrd: Richie Vitale Quintet with Frank Basile Dizzy's Club 11:30 pm \$10
- ★Bill Frisell, Ron Carter, Paul Motian Blue Note 8, 10:30 pm \$35
- ★Lavay Smith and Her Red Hot Skillet Lickers with Chris Siebert, Allen Smith, Bill Ortiz, Mike Olmos; Danny Armstrong, Jules Broussard, Howard Wiley, Charles McNeal, Ron Stallings, David Ewell, Darrell Green Jazz Standard 7:30, 9:30 pm \$25
- The Invisible Trio with John Chin; Ariel del a Portilla Trio The Garage 6, 10:30 pm
- Broadway Meets Swing Street: Judy Kurtz, Ed Polcer, Don Stein, Mike Weatherly, Kevin Dorn Saint Peter's 1 pm \$7

## Thursday, February 25

- ★Tribute to Norris "Sirona" Jones: Veronika Nowag-Jones with Jason Hwang, Ras Moshe; Andrew Cyrille, Ahmed Abdullah, Billy Bang, Hilliard Greene; Dave Burrell/Henry Grimes Duo; Charles Waters, Andrew Barker, Adam Roberts, Sabir Mateen, Roy Campbell, Jr.; Michael Wimberly, Abdoulaye N'Diaye, Muhammad Ali, Kali Z. Fasteau, Ronald Shannon Jackson; Jerome Cooper; Steve Dalachinsky Saint Peter's 7 pm
- ★Andrea Centazzo/Elliott Sharp White Box 8 pm
- ★Abraham Inc. with David Krakauer, Fred Wesley, Socalled Le Poisson Rouge 7:30 pm \$30
- Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth Jazz Standard 7:30, 9:30 pm \$25
- Steve Smith's Vital Information New York Edition with Mark Soskin, Vinny Valentino, Baron Browne, Andy Fusco Iridium 8:30, 10:30 pm \$30
- Thomas Buckner Presents with Isabelle Courret, L'Art Pour L'Art, Mari Kimura, JD Parran, Earl Howard Roulette 8 pm \$15
- Ehud Asherie/Harry Allen Duo; Alex Norris Quartet with Jeremy Manasia, Paul Gill, Brian Floody; Chris Byars Octet Plays the music of Lucky Thompson with Zaid Nasser, Mark Lopenam, Scott Wendhoff, John Mosca, Sacha Perry, Ari Roland, Stephan Schatz Smalls 7:30, 9 pm 12 am \$20
- Not The Wind, Not The Flag: Colin Fisher/Brandon Valdivia and guest Sabir Mateen, Alia O'Brien The Stone 8, 10 pm \$10
- Rob Schwimmer's Wild World of Piano Bargemusic 8 pm \$25
- Theo Hill Trio with Burniss Travis, Rudy Royston Jazz Gallery 9, 10:30 pm \$15
- Pete Robbins, Nate Wooley, Daniel Levin, Jeff Davis Le Grand Dakar 8:30 pm
- P/J/A: Kim-Erik Pedersen, Kim Johannesen, Dag Erik Kneidal Andersen; Travis Johns Issue Project Room 8 pm \$15
- Rob Duguay's Songevity with Abraham Burton, Justin Kauffman, Nadav Snir-Zelniker The Kitano 8, 10 pm
- Meryl Zimmerman; Ashley Gonzalez Comelia Street Café 8:30 pm \$10
- Trio Iberico: Alexis Cuadrado, Brad Shepik, Nacho Arimany Bar Next Door 8:30, 10:30 pm \$12
- Carlo Costa, JP Schlegelmilch, Pascal Niggenkemper 5C Café 8 pm
- Ben Geyer Sextet with Robbyn Tongue, Kristian Baarsvik, Benje Daneman, Dylan Shamat, Danny Wolf Tea Lounge 9, 10:30 pm \$5
- Michael Feinberg Quartet with Julian Shore, Daniel Platzman Puppets 9 pm \$6
- Albert Riviera Hawaiian Tropic Zone 9 pm
- Marc Devine Trio Cleopatra's Needle 7 pm
- Michael Feinberg Quartet Puppets Jazz Bar 9 pm \$6
- Lou Donaldson Organ Quartet Birdland 8:30, 11 pm \$30
- ★Joe Lovano Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Francisco Mela Village Vanguard 9, 11 pm \$30
- ★Christian McBride Big Band Dizzy's Club 7:30, 9:30 pm \$30
- ★Music of Donald Byrd: Richie Vitale Quintet with Frank Basile Dizzy's Club 11:30 pm \$10
- ★Bill Frisell, Ron Carter, Paul Motian Blue Note 8, 10:30 pm \$35
- Rick Stone Trio; Mauricio de Souza Trio with Noah Haidu, John Lenis The Garage 6, 10:30 pm

## Friday, February 26

- ★Conrad Bauer, William Parker, Hamid Drake Roulette 8:30 pm \$15
- Arturo O'Farrill and The Afro-Latin Jazz Orchestra with guests Cliff Korman, Vanderlei Pereira, Paul Lieberman Symphony Space 8 pm \$40
- ★Ger Allen solo York College Performing Arts Center 8 pm \$20
- ★Houston Person Lenox Lounge 8:30, 10 pm 12 am \$25
- ★A Tribute to Wes Montgomery: Melvin Rhyne, Peter Bernstein, Kenny Washington Smoke 8, 10, 11:30 pm \$30
- ★Andrea Centazzo, Dom Minasi, Perry Robinson Williamsburg Music Center 9 pm
- ★Amir ElSaffar Jazz Gallery 9, 10:30 pm \$20
- ★Michael Wolff Trio Knickerbocker Bar and Grill 9:45 pm \$5
- ★Mike Pinto Trio; Logan Richardson Group with Jake Saslow, Harish Raghavan, Barry Altschul Comelia Street Café 9, 10:30 pm \$10
- Vinson Valega Group with Anton Denner, Chris Bacas, Mark Miller, Matthew Fries, Gary Wang; The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Matt Zebroski; Lawrence Leathers Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Andrew Barker, Jaime Fennelly, Charles Waters; Ryan Ingebritsen, Shannon Fields, Charles Waters, Dan Peck, Erica Dicker, Andrew Barker, Karl Franke; Charles Waters solo Issue Project Room 8 pm \$10
- Harry Allen Quintet with Klaus Mueller, Nilson Matta, Duduka Da Fonseca, Maucha Adnet The Kitano 8, 10 pm \$25
- Sean Moran's Small Elephant with Stefan Bauer, Mike McGinnis, Reuben Radding, Harris Eisenstadt; Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Eivind Opsvik I-Beam 8:30, 10 pm \$10
- Billy Stein/Reuben Radding 5C Café 8 pm
- Quincy Davis Trio; Yotam Silberstein Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Art Lillard Trio with Ted Kooshian, Mark McCarron RoSal's Italian Cucina 7 pm
- Marc Devine Hawaiian Tropic Zone 9 pm
- Bill Murray Experience Greenwich Village Bistro 9 pm
- Niranjana; Victor Bailey Trio with Randy Johnston Puppets Jazz Bar 6, 9 pm \$10-12

- ★Joonsam Lee Quartet Cleopatra's Needle 8 pm
- ★Mikey Freedom Hart Bohemian Hall 8:30 pm
- ★Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Steve Smith's Vital Information New York Edition with Mark Soskin, Vinny Valentino, Baron Browne, Andy Fusco Iridium 8:30, 10:30 pm \$30
- ★Lou Donaldson Organ Quartet Birdland 8:30, 11 pm \$30
- ★Joe Lovano Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Francisco Mela Village Vanguard 9, 11 pm \$35
- ★Christian McBride Big Band Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Music of Donald Byrd: Richie Vitale Quintet with Frank Basile Dizzy's Club 12:45 am \$20
- ★Bill Frisell, Ron Carter, Paul Motian Blue Note 8, 10:30 pm \$35
- Blue Note 12:30 am \$8
- The Garage 6, 10:30 pm
- ★Yosuke Onuma Blue Note 12:30 am \$8
- ★David White Quintet; Dre Barnes The Garage 6, 10:30 pm

## Saturday, February 27

- ★Andrea Centazzo/John Zorn The Stone 8 pm \$20
- ★Steve Swell Ensemble with Rob Brown, Chris Forbes, Hilliard Greene, Michael TA Thompson Roulette 8:30 pm \$15
- ★Jason Rigby Quartet with Cameron Brown, Michael Holober, Mark Ferber Comelia Street Café 9, 10:30 pm \$10
- Eric Person and Metamorphosis BAM/Café 9 pm
- Winard Harper Sistas' Place 9, 10:30 pm \$20
- ★Lage Lund Trio; Jacam Manricks Trio with Joe Martin, Rodney Green Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Hawaiian Tropic Zone 9 pm
- Adam Larson Puppets Jazz Bar 6, 9 pm \$6-12
- Nir Naaman Quartet; Ayako Shirasaki Trio Cleopatra's Needle 8 pm
- Yaacov Mayman Quartet Puppets Jazz Bar 6, 9 pm \$6-12
- Arturo O'Farrill and The Afro-Latin Jazz Orchestra with guests Cliff Korman, Vanderlei Pereira, Paul Lieberman Symphony Space 8 pm \$40
- ★Houston Person Lenox Lounge 8:30, 10 pm 12 am \$25
- ★A Tribute to Wes Montgomery: Melvin Rhyne, Peter Bernstein, Kenny Washington Smoke 8, 10, 11:30 pm \$30
- ★Amir ElSaffar Jazz Gallery 9, 10:30 pm \$20
- ★Michael Wolff Trio Knickerbocker Bar and Grill 9:45 pm \$5
- Ralph Lalama Trio with Pat O'Leary, Clifford Barbaro; The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Matt Zebroski; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1 am \$20
- Harry Allen Quintet with Klaus Mueller, Nilson Matta, Duduka Da Fonseca, Maucha Adnet The Kitano 8, 10 pm \$25
- Sean Moran's Small Elephant with Stefan Bauer, Mike McGinnis, Reuben Radding, Harris Eisenstadt; Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Eivind Opsvik I-Beam 8:30, 10 pm \$10
- Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Steve Smith's Vital Information New York Edition with Mark Soskin, Vinny Valentino, Baron Browne, Andy Fusco Iridium 8:30, 10:30 pm \$30
- Matt Geraghty Project Iridium 12 am \$20
- Lou Donaldson Organ Quartet Birdland 8:30, 11 pm \$30
- ★Joe Lovano Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Francisco Mela Village Vanguard 9, 11 pm \$35
- ★Christian McBride Big Band Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Music of Donald Byrd: Richie Vitale Quintet with Frank Basile Dizzy's Club 12:45 am \$20
- ★Bill Frisell, Ron Carter, Paul Motian Blue Note 8, 10:30 pm \$35
- Blue Note 12:30 am \$8
- The Garage 6 pm
- Roulette 2 pm
- ★Steve Jenkins Blue Note 8, 10:30 pm \$35
- ★Champion Fulton Trio Blue Note 12:30 am \$8
- ★Kenny Wollesen's Wollesonic The Garage 6 pm
- Roulette 2 pm

## Sunday, February 28

- ★Michael Musillami Trio + 3 with Ralph Alessi, Marty Ehrlich, Matt Moran, Joe Fonda, George Schuller Comelia Street Café 8:30 pm \$10
- ★Peter Leitch/Sean Smith Walker's 8 pm
- ★Dave Miller, Dave Schnug, Trevor LaGrange; Ras Moshe, Joel Freedman, Tom Zbanger, Larry Roland, Michael Bisio, Javier Moreno; Judith Insell, Reut Regev, Tomas Ulrich Brecht Forum 7 pm \$10
- ★Brian Woodruff/Jeff Newell The Blue Owl 8 pm \$5
- ★Giacomo Meregá Group; Jon Gordon Group Solo Kitchen Bar 6:30, 9 pm
- ★Vadim Neselovskyi Group with Jo Lawry, Luques Curtis, Richie Barshay Caffe Vivaldi 9 pm \$5
- Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth Jazz Standard 7:30, 9:30 pm \$25
- ★Steve Smith's Vital Information New York Edition with Mark Soskin, Vinny Valentino, Baron Browne, Andy Fusco Iridium 8:30, 10:30 pm \$30
- ★Joe Lovano Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Francisco Mela Village Vanguard 9, 11 pm \$30
- ★Christian McBride Big Band Dizzy's Club 7:30, 9:30 pm \$30
- ★Bill Frisell, Ron Carter, Paul Motian Blue Note 8, 10:30 pm \$35
- Hudson View Gardens Lounge 5 pm \$12
- ★Charles Evans/Neil Shah Saint Peter's 5 pm
- ★Miles Griffith Group Saint Peter's 5 pm
- ★Nobuki Takamen Trio with John Lenis, Akihito Yoshikawa Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Paul Meyers, Santi Debriano 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

## REGULAR ENGAGEMENTS

### MONDAYS

- ★Ron Affif Trio Zinc Bar 9, 11 pm, 12:30, 2 am
- ★Carter-Davis Ensemble Judi's 8 pm
- ★Sedric Choukroun and The Brasilieros Chez Lola 7:30 pm
- ★Steve Coleman Presents Jazz Gallery 9 pm \$15
- ★Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
- ★Eddy Davis New Orleans Jazz Band The Carlyle 8:45 pm \$75-100
- ★Jesse Elder Destino's 7:30 pm (ALSO TUE, THU, FRI)
- ★John Farnsworth Jam Smoke 8, 9:30 pm \$8
- ★Ray Gallon Trio Café du Soleil 8:30 pm
- ★Vince Giordano's Nighthawks Sofia's 8 pm
- ★Enrico Granafai solo Arte Restaurant 7 pm
- ★Harlem Renaissance Orchestra Swing 46 8:30 pm
- ★Patience Higgins Sugar Hill Quartet Lenox Lounge 9:30 pm \$5
- ★JFA Jazz Jam Local 802 7 pm
- ★Roger Lent Trio Jam Cleopatra's Needle 8 pm
- ★John McNeil Jam Session Puppets Jazz Bar 9 pm
- ★Iris Orniq Jam Session The Kitano 8:30 pm
- ★Les Paul Trio with guests Iridium 8, 10 pm \$35
- ★John Proulx Feinstein's 10 pm (ALSO TUE, WED, SUN)
- ★Bill Wurtzel Duo Plum 6:30 pm (ALSO WED)
- ★Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- ★Melvin Vines Kortet with Kay Mori St. Nick's Pub 10 pm

### TUESDAYS

- ★Evolution Series Creole 9 pm
- ★Sedric Choukroun Seppi's 8:30 pm
- ★Irving Fields Nino's Tuscani 7 pm (ALSO WED-SUN)
- ★Joel Frahm Bar Next Door 8 pm \$12
- ★George Gee Make Believe Ballroom Orchestra Swing 46 8:30 pm
- ★Art Hirahara Trio Arturo's 8 pm
- ★Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- ★Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- ★Sandy Jordan and Larry Luger Trio Notaro 8 pm
- ★Joey Moran or College Jazz Jam Lenox Lounge 8 pm
- ★Iris Orniq Quartet Crooked Knife 7 pm
- ★Gregory Porter St. Nick's Pub 11 pm
- ★Annie Ross The Metropolitan Room 9:30 pm \$25
- ★Robert Rucker Trio Jam Cleopatra's Needle 8 pm
- ★Dred Scott Trio Rockwood Music Hall 12 am
- ★Slavic Soul Party Barbès 9 pm \$10
- ★Shirazette Tinnin Tutuma Social Club 8, 10:30 pm
- ★World Music from Perú Tutuma Social Club 1 pm (ALSO WED-THU)

### WEDNESDAYS

- ★Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- ★Frank Lacy St. Nick's Pub 10 pm
- ★Rick Bogart Trio Seppi's 8:30 pm (ALSO THUR-SAT)
- ★Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
- ★Eddy Davis Dixieland The National Underground 9 pm
- ★Gordhan Edwards Creole 8 pm
- ★Joe Falcon Bolero Jazz 5C Café 8 pm
- ★Felix and the Cats Swing 46 8:30 pm
- ★Water Street Restaurant Trio Water Street Restaurant 8 pm
- ★Rick Germanson Ruth's Chris Steakhouse 6 pm (ALSO THU-SAT)
- ★Naoh Haidu Trio Jam Cleopatra's Needle 11:30 pm
- ★Patience Higgins Sugar Hill Quartet Minton's 9 pm \$5
- ★Lauren Hooker Oneal's Grand Street 8 pm
- ★Shan Kenner Trio Jam Tamboril 8 pm
- ★Jonathan Kreisberg Trio Bar Next Door 8 pm \$12
- ★Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- ★Nat Lucas Organ Trio Lenox Lounge 8 pm
- ★Jeremy Manasia Solo Roth's Westside Steakhouse 6 pm
- ★Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- ★Arturo O'Farrill solo; John McNeil Group Puppets Jazz Bar 7, 9 pm \$10
- ★David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$10

### THURSDAYS

- ★Jason Campbell Trio Perk's 8 pm
- ★Sedric Choukroun Brasserie Julienne 7:30 pm (ALSO FRI, SAT)
- ★Dean and the Jazz Masters Minton's 9 pm \$5
- ★Avram Fefer Trio Caffe Pepe Rosso 8:30 pm
- ★Aki Ishiguro Jam Session Solo Kitchen Bar 9 pm
- ★Gianluca Renzi Trio Zorzi 8:30, 10 pm
- ★Smoke Big Band Smoke 8, 10, 11:30 pm \$9
- ★Bill Wurtzel Duo O'Neals' Red Bar 8 pm
- ★Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

### FRIDAYS

- ★Gabriel Alegria Sextet Tutuma Social Club 8, 10:30 pm (ALSO SAT-SUN)
- ★Steve Blanco Trio Domaine Wine Bar 9 pm (ALSO SAT)
- ★Kengo Nakamura Trio Club A Steakhouse 11 pm
- ★Albert Rivera Organ Trio B Smith's 8 pm
- ★Bill Saxton and Friends Bill's Place 10 pm 12 am \$15
- ★Donald Smith St. Nick's Pub 10 pm

### SATURDAYS

- ★Black Rhythms of Perú Tutuma Social Club 12:30 am
- ★Calley Bliss Spike Hill 3 pm
- ★Tyler Blanton Trio Papillon 12:30 pm (ALSO SUN)
- ★Calley Bliss Spike Hill 3 pm
- ★Antonio Ciacca Harlem Jazz Collective Minton's 10 pm \$10
- ★Jesse Elder/Greg Ruggiero Rothmann's 6 pm
- ★Ted Hefko Quartet Antique Garage 12:30 pm
- ★Renaud Penant Trio Smoke 12 pm (ALSO SUN)
- ★Wayne Roberts Duo Crab 12 pm (ALSO SUN)
- ★Search Ignazio's 7:30 pm
- ★Skye Jazz Trio Jack 8:30 pm
- ★Michelle Walker/Nick Russo Anyway Café 9 pm
- ★Ryoichi Zakota Buona Sera 7 pm

### SUNDAYS

- ★Rick Bogart Trio Seppi's 3 pm
- ★Toru Dodo Jam Cleopatra's Needle 8 pm
- ★Ear Regulars with Jon-Erik Kelloso The Ear Inn 8 pm
- ★Marjorie Eliot/Rudell Drears/Sedric Choukroun Parlor Entertainment 4 pm
- ★George Gee & The Make-Believe Ballroom Orchestra Swing 46 12:30 pm
- ★Satoshi Inoue Duo Roth's Steakhouse 6 pm
- ★Bob Kindred Grouo Café Loup 12:30 pm
- ★Lapis Luna Trio Bocca 7 pm
- ★Alexander McCabe Trio CJ Cullens Tavern 5 pm
- ★Junior Mance/Hide Tanaka Café Loup 6:30 pm
- ★Peter Mazza Bar Next Door 8 pm \$12
- ★Chico O'Farrill's AfroCuban Jazz Big Band Birdland 9, 11 pm \$25
- ★Gregory Porter River Room of Harlem 12:30 pm
- ★Zack O'Farrill Quartet Puppets Jazz Bar 12 pm \$6
- ★TC III St. Nick's Pub 10:30 pm
- ★Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- ★Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- ★Chris Washburne's SYOTOS Band Smoke 8, 10, 11:30 pm \$8
- ★Bill Wurtzel Duo Bistrot Deseret 1 pm

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Formed in the summer of 1964, the NYAQ consisted of co-leaders John Tchical (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 Tchical 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, who had very recently left South Africa with the Blue Notes; this is one of his earliest recordings and the first recording of him playing 'free'. This lineup of the New York Art Quartet performed two concerts in Copenhagen in October, 1965, which is where these recordings were made. 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 by writer Jason Weiss, who produced this album.

www.waysidemusic.com www.cuneiformrecords.com

## CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993)  
Subway: F, V to Second Avenue [5cc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883)  
Subway: 1 to Christopher Street [55bar.com](#)
- **ABC No Rio** 156 Rivington Street (212-254-3697)  
Subway: J,M,Z to Delancey Street [abcnorio.org](#)
- **Abrons Arts Center** 466 Grand Street (212-598-0400) Subway: F to Grand Street [henrystreet.org/arts](#)
- **Allen Room** Broadway at 60th Street, 5th floor (212-258-9800)  
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Antique Garage** 41 Mercer Street (212-219-1019)  
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)  
Subway: F, V to Second Avenue
- **Arte Restaurant** 20 E. 9th Street (212-473-0077)  
Subway: 6 to Astor Place; N, R, W to Eighth Street
- **Arthur's Tavern** 57 Grove Street (212-675-6879)  
Subway: 1 to Christopher Street [arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, V to W. 4th Street
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [bam.org](#)
- **The Backroom** 485 Dean Street at Sixth Avenue, Brooklyn  
Subway: 1, 2 to Bergen Street (718-622-7035)  
[freddysbackroom.com](#)
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800)  
Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue [bar4.net](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945)  
Subway: A, C, E, F, V to W. 4th Street [lalanternacaffe.com](#)
- **Barbés** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)  
Subway: F to 7th Avenue [barbesbrooklyn.com](#)
- **Bargemusic** Fulton Ferry Landing (718-624-4061)  
Subway: F to York Street, A, C to High Street [bargemusic.org](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Birdland** 315 W. 44th Street (212-581-3080)  
Subway: A, C, E, F, V to 42nd Street [birdlandjazz.com](#)
- **Bistro Desaret** 227 East 56th Street (between 2nd & 3rd Avenues) (212-207-8777) Subway: 4, 5, 6 to 59th Street
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)  
Subway: A, B, C, D, E, F, V to W. 4th Street [bluenotejazz.com](#)
- **The Blue Owl** 196 Second Avenue (at 12th Street) (212-505-2583) Subway: L to First Avenue
- **Bocca** 39 East 19th Street (212-387-1200)  
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bohemian Hall** 29-19 24th Avenue (near 29th Ave) Astoria  
Subway: N to Astoria Boulevard
- **Bowery Poetry Club** 308 Bowery (212-614-0505)  
Subway: F to Second Avenue; 6 to Bleecker Street [bowerypoetry.com](#)
- **Brecht Forum** 451 West Street (between Bank & Bethune) (212-242-4201) Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [brechtforum.org](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue  
Subway: F to Seventh Avenue, N, R to Union Street [bcqm.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)  
Subway: R to Union Street [brooklynlyceum.com](#)
- **Brooklyn Public Library Central Branch**  
Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **Brooklyn Public Library Coney Island** 1901 Mermaid Avenue (718-265-3220) Subway: D, F, N, Q to Stillwell Avenue
- **Buona Sera** 12th Street and University Place  
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx  
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)  
Subway: 6 to 77th Street [thecarlyle.com](#)
- **Café du Soleil** 2723 Broadway at 104 Streets (212-316-5000) Subway: 1 to 103rd Street
- **Café Iguana** 240 W. 54th Street (212-765-5454) Subway: B, D, E to Seventh Avenue [iguananyc.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Caffe Pepe Rosso** 127 Avenue C at 8th Street (212-529-7747) Subway: 6 to Astor Place
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets  
Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square
- **The Chair And The Maiden Art Gallery** 19 Christopher Street  
Subway: 1 to Christopher Street [chairandthemaids.com](#)
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)  
Subway: C to Clinton-Washington Avenues [bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)  
Subway: C to Lafayette Avenue [chezoskar.com](#)
- **City Crab** Park Avenue South at 19th Street (212-529-3800)  
Subway: 6 to 23rd Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)  
Subway: 1, 2, 3 to 96th Street [cleopatrasneedle.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)  
Subway: 4, 5, 6 to 59th Street [clubastreak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)  
Subway: A, B, C, D, E, F, V to W. 4th Street [corneliastreetcafe.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838)  
Subway: 6 to 116th Street [creolenyc.com](#)
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street [thecrookedknife.com](#)
- **Destino** 891 First Avenue at 50th Street (212-751-0700)  
Subway: 6 to 50th Street [destinony.com](#)
- **Dicapo Opera Theatre** 184 East 76th Street at Lexington Avenue  
Subway: 6 to 77th Street
- **Dizzy's Club Coca Cola** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard  
Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street (between 3rd and 4th Avenues), Brooklyn Subway: R to Union Street [myspace.com/295douglass](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)  
Subway: F to East Broadway [downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157)  
Subway: F to Second Avenue [dromnyc.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)  
Subway: C, E to Spring Street
- **Eldridge Street Synagogue** 12 Eldridge Street at Canal Street  
Subway: F to East Broadway
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)  
Subway: 1 to Christopher Street/Sheridan Square [fatcatjazz.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095)  
Subway: 6 to 77th Street [feinsteinsattheregency.com](#)
- **Fetch** 1649 Third Avenue between 92nd and 93rd Streets (212-289-2700) Subway: 6 to 96th Street
- **First Unitarian Church** 50 Pierrepont Street, Brooklyn (718-624-5466) Subway: M, R to Court Street [fuub.org](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [flushingtowhall.org](#)
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **The Garage** 99 Seventh Avenue South (212-645-0600)  
Subway: 1 to Christopher Street [garagerest.com](#)
- **The Gate House** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [harlemstage.org](#)
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)  
Subway: J, M train to Myrtle Avenue [goodbye-blue-monday.com](#)
- **Greenwich Village Bistro** 13 Carmine Street (212-206-9777)  
Subway: A, C, E, F, V to W. 4th Street
- **Hawaiian Tropic Zone** 729 Seventh Avenue (212-626-7312) Subway: C to 50th Street [hawaiiantropiczone.com](#)
- **Highline Ballroom** 431 W 16th Street (212-414-5994)  
Subway: A, C, E to 14th Street [highlineballroom.com](#)
- **Hudson View Gardens Lounge** 183rd and Pinehurst Avenue  
Subway: A to 181st Street
- **I-Beam** 168 7th Street between Second and Third Avenues  
Subway: F to 4th Avenue [ibeammusic.com](#)
- **Ido Sushi** 29 Seventh Ave South at Bedford Street (212-691-7177)  
Subway: 1 to Christopher Street
- **Ignazio's** 4 Water Street, Brooklyn Subway: 4 to Borough Hall
- **Il Campanello Restaurant** 136 West 31st Street (212-695-6111)  
Subway: A, C, E to 34th Street
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)  
Subway: 1, 2 to 50th Street [iridiumjazzclub.com](#)
- **Irondale Center** 85 South Oxford Street  
Subway: C Lafayette Street; G to Fulton Street [gimmearirondale.com](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue)  
Subway: M to Union Street [issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910)  
Subway: C to Clinton Street [illbrew.com/Jazz966.htm](#)
- **Jazz Gallery** 290 Hudson Street (212-242-1063)  
Subway: C, E, to Spring Street; 1, 2 to Houston Street [jazzgallery.org](#)
- **The Jazz Lounge** 520 Dekalb Avenue  
Subway: G to Bedford/Nostrand Avenues
- **Jazz Museum in Harlem** 104 E. 126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [jazzstandard.net](#)
- **Joe's Pub** 425 Lafayette Street (212-539-8770)  
Subway: N, R to 8th Street-NYU; 6 to Astor Place [joespub.com](#)
- **Judi's** 2308 Adam C. Powell Jr. Boulevard (212-690-0353)  
Subway: 2, 3, B, C train to 135th Street
- **Jules Bistro** 60 St Marks Place (212-477-5560)  
Subway: 6 to Astor Place [julesbistro.com](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)  
Subway: 4, 5, 6 to Grand Central [kitano.com](#)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490)  
Subway: N, R to 8th Street-NYU [knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn (718-285-9425) Subway: R to Prospect Avenue [eurotripbrooklyn.com/info.html](#)
- **LaGuardia Community College** 31-10 Thomson Avenue, Long Island City (718-482-5935) Subway: 7 to 33rd Street
- **Langston Hughes Public Library** 100-01 Northern Boulevard Queens Subway: 7 to 103rd Street
- **Le Grand Dakar** 285 Grand Avenue (718-398-8900)  
Subway: G to Classon Avenue [granddakar.com](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)  
Subway: A, B, C, D, E, F, V to W. 4th Street [lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [lenoxlounge.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street  
Subway: F, V to Second Avenue [rucma.org](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [jazzfoundation.org](#)
- **Lower East Side Estates** 181 Chrystie Street #3  
Subway: F to Second Avenue
- **Manhattan School of Music** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street [msmny.edu](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)  
Subway: N, R to 23rd Street [metropolitanroom.com](#)
- **Middle Collegiate Church** 50 E. 7th Street (212-477-0666) Subway: 6 to Astor Place [middlechurch.org](#)
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799)  
Subway: 1 to 116th Street-Columbia University [millertheater.com](#)
- **Minton's Playhouse** 208 West 118th Street at St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd-7th Avenue (212-864-8346)  
Subway: 2 to 118th Street [uptownatmintons.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)  
Subway: 4, 5, 6, N, R to 14th Street-Union Square [bahainyc.org](#)
- **The National Underground** 159 E. Houston (212-475-0611)  
Subway: F, V to Second Avenue
- **New School** 66 West 12th Street (212-229-5600) Subway: F, V to 14th Street [newschool.edu](#)
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F, V to West 4th Street [northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)  
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925)  
Subway: F, V to Second Avenue [nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [nuyorican.org](#)
- **O'Neals' Red Bar** 49 W 64th Street (212-787-4663) Subway: 1 to 66th Street [onealsny.com](#)
- **Oneal's Grand Street** 174 Grand Street (212-941-9119)  
Subway: 6 to Canal Street [oneals.com](#)
- **Papillion** 22 East 54th Street (212-754-9006)  
Subway: E to Lexington Avenue/53rd Street [papillionbistro.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [parlorentertainment.com](#)
- **ParlorJazz** 119 Vanderbilt Avenue, Brooklyn (718-855-1981)  
Subway: G to Clinton-Washington [parlorjazz.com](#)
- **Perk's Restaurant** 553 Manhattan Avenue (at 123rd Street)  
Subway: A, C, D to 125th Street
- **Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [juilliard.edu](#)
- **Pianos** 158 Ludlow Street Subway: F, V to Second Avenue
- **The Players** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [theplayersnyc.org](#)
- **Plum** 4009 Broadway at 168th Street (212-781-3333)  
Subway: A, 1 to 168th Street
- **Puppets Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622)  
Subway: F to 7th Avenue [puppetsjazz.com](#)
- **River Room of Harlem** Riverside Drive at 145th Street (212-491-1500) Subway: D to 145th Street [theriverroomofharlem.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)  
Subway: F, V to Second Avenue [rockwoodmusicall.com](#)
- **RoSal's Italian Cucina** 248 Avenue X, Brooklyn (718-645-5158) Subway: F to Avenue X stop
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street [liveatrose.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800)  
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Roth's Westside Steakhouse** 93rd Street at Columbus Avenue  
Subway: B to 96th Street
- **Rothmann's Steakhouse** 3 E 54th Street (212-319-5500) Subway: E, V to 53rd Street [chasrothmanns.com](#)
- **Roulette** 20 Greene Street (between Canal and Grand Streets) (212-219-8242) Subway: 1 to Franklin Street [roulette.org](#)
- **Royale** 506 5th Avenue (718-840-0089)  
Subway: F to 4th Avenue [royalebrooklyn.com](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)  
Subway: A, C, E to 14th Street [rmanyc.org](#)
- **S.O.B.'s** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street [sobs.com](#)
- **St. Bartholomew's Church** 325 Park Avenue  
Subway: 6 to 50th Street
- **St. Nick's Pub** 773 St. Nicholas Avenue at 149th Street (212-283-9728) Subway: A, C, B, D to 145th Street
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [saintpeters.org](#)
- **Scandinavia House** 58 Park Avenue at 37th Street (212-879-9779)  
Subway: 4, 5, 6 to 42nd Street-Grand Central [scandinaviahouse.org](#)
- **The Schomburg Center** 515 Malcolm X Boulevard (212-491-2200)  
Subway: 2, 3 to 135th Street [nypl.org/research/sc/sc.html](#)
- **Seppi's** 123 W. 56th Street (212-708-7444) Subway: F to 57th Street
- **Showman's** 375 West 125th Street (212-864-8941)  
Subway: 1 to 125th Street
- **Silverleaf Tavern** 70 Park Avenue (212-973-2550)  
Subway: 4, 5, 6, 7, S to Grand Central-42nd Street [silverleaftavern.com](#)
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)  
Subway: 1, 2, 3, 9 to 14th Street [smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F, V to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Spike Hill** 184 Bedford Avenue Subway: L to Bedford [spikehill.com](#)
- **The Stone** Avenue C and 2nd Street  
Subway: F, V to Second Avenue [thestonenyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)  
Subway: A, C, E to 42nd Street [swing46.com](#)
- **Symphony Space** 2537 Broadway at 95th Street (212-864-5400)  
Subway: 1, 2, 3, 9 to 96th Street [symphonyspace.org](#)
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292)  
Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tamboril** 527 Myrtle Avenue (718-622-5130)  
Subway: G to Classon Avenue
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)  
Subway: N, R to Union Street [tealoungeNY.com](#)
- **The Triad** 158 West 72nd Street, 2nd floor (212-787-7921) Subway: B, C to 72nd Street [triadnyc.com](#)
- **Theatres at 45 Bleecker** 45 Bleecker Street (212-260-8250)  
Subway: 6 to Bleecker Street
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street [tribecapac.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305  
Subway: 4, 5, 6 to 59th Street [TutumaSocialClub.com](#)
- **Two Boots** 384 Grand Street (212-228-8685) Subway: F to Delancey Street
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)  
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)  
Subway: N, R to Ditmars Blvd-Astoria [Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street [waterstreetrestaurant.com](#)
- **White Box** 525 West 26th Street (212-714-2347)  
Subway: 1 to 34th Street [whiteboxnyc.org](#)
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn (718-384-1654) Subway: L to Bedford Avenue
- **Yamaha Piano Salon** 689 5th Avenue, 5th Floor (212-339-9995)  
Subway: E, V to 5th Avenue-53rd Street [yamaha.com](#)
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [york.cuny.edu](#)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [carnegiehall.org](#)
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)  
Subway: L to Bedford Avenue [zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, V, Grand Street Shuttle to W. 4th Street [zincbar.com](#)
- **Zorzi** 1 E 35th Street (212-213-9167)  
Subway: 6 to 33rd Street [zorzi-nyc.it](#)

(INTERVIEW CONTINUED FROM PAGE 6)

**AAJ-NY:** And the group playing at Birdland?

**RM:** It's the 35th anniversary of the group that [saxist] Dave Liebman and [pianist] Richie Beirach started - Lookout Farm. Frank Tusa was the first bassist and so I came later. But Dave and Richie created this group that kind of pushed the limits but also had a strong, individual personality. For the reunion, Jeff Williams will be playing drums. After Lookout Farm, they formed Quest - in 1983 - and I played bass with them after Eddie Gomez and George Mraz. The music was and will still be free but also structured and a beautiful expression of the visions of Dave and Richie. They're like soulmates. I had played with Dave Liebman and his quintet on recordings for Timeless.

**AAJ-NY:** Who are the musicians - bassists and others - who've most influenced you?

**RM:** I'd say Herbie Hancock would have to be at the top of the list. He can play any style and he's played with everybody. He's been part of so many of the great recordings. Then, of course, there's Bill Evans and Miles and Wayne Shorter. I learned more about music from Richie Beirach than from anyone else. He's so knowledgeable and generous with his knowledge. When you play with people like Richie or Jack DeJohnette, they're in your blood. They make you play in the here and now. For bassists, it's Paul Chambers, Wilbur Ware, Albert Stinson, Steve Swallow, Jaco ... And of course Mingus because he represents a body of music, which I am trying to do.

**AAJ-NY:** And your latest recording for Steeplechase?

**RM:** It's called *New Moon* and has Rich Perry on tenor, George Colligan on piano and Billy Drummond on drums. Rich Perry is the best-kept secret in the world. He is the best saxophonist anywhere right now. He plays my melodies, takes artistic license with them and makes them better! Colligan is another genius. He sees what your music is about, plays it, swings and is totally supportive. Billy is as clear as a bell, he's the nicest cat and plays brilliant solos. I love this record! ♦

For more information, visit [ronmcclure.com](http://ronmcclure.com). McClure is at Birdland Feb. 17th-20th with Lookout Farm. See Calendar.

#### Recommended Listening:

- Charles Lloyd - *Soundtrack* (Atlantic-Rhino, 1968)
- The Fourth Way - *The Sun and the Moon Have Come Together* (Harvest, 1969)
- Quest - *Midpoint: Live at Montmartre (Quest III)* (Storyville, 1987)
- Ron McClure - *Tonite Only* (SteepleChase, 1991)
- Ron McClure Sextet - *Double Triangle* (Naxos Jazz, 1999)
- Ron McClure - *New Moon* (SteepleChase, 2009)

(LABEL CONTINUED FROM PAGE 12)

Norris mentioned Jay McShann's *The Man From Muskogee* with violinist Claude Williams. "It refutes all of the disparaging remarks that John Hammond made about Williams. He fired him from the Basie band. We recorded it in June 1972 just before the first Newport in New York festival. Another is Jay's vocal album *I'm Just a Lucky So and So*. I also like albums by Frank Rosolino with the Ed Bickert Trio, Buddy Tate... I've made lots of records with Jim Galloway."

Sackville has also ventured outside of mainstream jazz. "Back in the late '60s and early '70s, we recorded some avant garde. These sessions were designed by my partner, Bill Smith. When we reissued some of

them, a few sound a lot more like jazz music than I remembered. We recorded Don Pullen, Anthony Braxton, Oliver Lake, Julius Hemphill, Anthony Davis, Ray Anderson and Barry Altschul. We featured most of those musicians in concert. Then the world got flooded with it when the European companies were paying huge amounts of money; our sales couldn't possibly justify what they were paying."

Norris doesn't have plans to retire, though he admits, "I'm 75, my wife wants me to work less. There are several reissues that should have already been out for our 40th anniversary last year. I going to put out a collection of Montreal pianist Milton Sealey - he's in between Oscar Peterson and Oliver Jones chronologically. He went to study in Paris in the '50s. While he was there, he recorded with Mezz Mezzrow in Paris, England and a trio in Montreal. I'm reissuing an Ed Bickert/Lorne Lofsky LP made for Unisson; we've added some extra tunes from a concert put on by a jazz radio station. There's a two-CD set of Vic Dickenson with Red Richards. The Saints and Sinners band made a record in 1967, that's how I got my start as a producer. They were playing at a club and it was frequented by people in the jewelry business. Ten of them put up \$500 each to make the record. Vic told me I had to be the producer. I'm putting out a two-CD set of the remaining Buddy Tate material that hasn't yet been reissued, a duet with Jay McShann, one with Bob Wilber, Sam Jones and Leroy Williams, the third features the Ray Downs Trio. I'm also going to put out the very first night of the Café des Copains, a piano room which Jim Galloway and I booked for seven years beginning in 1983. Ralph Sutton was the opening act; every single person who played there was recorded for the radio station." ♦

Artists performing this month include Junior Mance at Café Loup Sundays. See Regular Engagements.

(CLUB PROFILE CONTINUED FROM PAGE 13)

learn to work together effectively we can help to change the way innovative arts are supported." Since its inception, The Vision Festival has been one of the most important musical events on the Manhattan Scene and has reillustrated the power of a festival to support a larger artistic community. Parker's RUCMA presents a weekly series every Monday during the year at The Local 269 in the East Village.

Pianist Connie Crothers was quick to compare the current Manhattan scene to her arrival in the mid '60s, but without much nostalgia. "There are many factors involved here," she intoned at the Jazz Museum of Harlem. "Aside from anyone's personal experience, I think there are other ways to tell this. Now, being in my generation, I lived it. If I tried to describe it to someone in a younger generation, it's like I'm talking about something that's pure fiction, because they have nothing to compare it with or no experience that they can draw from that would make it personal for them," she paused. "No one can understand it when I say that there was one jazz club in NYC [in the late '60s]. Now, the jazz clubs are everywhere. They may not pay, but they are and people are working all over the place."

Lorraine Gordon, longtime proprietor of the Village Vanguard and a lifelong advocate for jazz in Manhattan looked beyond her borough to paint a stark comparison and emphasize the importance of jazz, post 9/11. "It's a miracle this city is surviving, it's a tough grind that this whole country is in. It can all be very depressing, so jazz is an upper. It's where I get my strength and energy from." The Vanguard is celebrating its 75th anniversary this year and for many remains the heart of the Manhattan music scene.

Zorn was quick to mention the Vanguard in a list of nearly 20 venues, proof that downtown is thriving

at the start of a new decade. "The list goes on and on," he emphasized. "There are more venues than there has ever been downtown and more musicians than have ever been involved." Zorn bristled at a generalization about clubs picking up and moving to Brooklyn: "Manhattan and Brooklyn are not in competition; neither are the music scenes. The fact that venues are opening up in Brooklyn only proves that the music is flourishing more than ever and that the venues in Manhattan are not enough for all the great music and musicians that are around now. New York continues to be a Mecca for new music and musicians." ♦

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**Gerald Clayton**  
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**February 20, 7:30pm**  
**Ravi Coltrane**  
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**March 10, 9pm**  
**Nicholas Payton Quartet**  
*Live at the Village Vanguard*

**April 14, 9pm**  
**Sam Yahel Trio**  
*Live at the Village Vanguard*

photo of Gerald Clayton by Mark Quain

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IN MEMORIAM BY CELESTE SUNDERLAND

**ED BEACH**

He toured with a jazz trio in the '40s, but made his biggest contribution to the genre as a radio DJ. Host of the popular '60s-70s show *Just Jazz*, broadcast six days a week on WRVR, Beach died Dec. 25th. He was 86 years old.

**GIGI CAMPI**

On his label Mod-Records, founded in 1954, he recorded Hans Koller and Albert Mangelsdorff. A talented German impresario, Campi helped bring over American stars like Chet Baker and Lee Konitz and ran a jazz club in Duisburg. At 81, Campi died Dec. 15th.

**AMBROSE JACKSON**

With the US Army Band Herald Trumpets, he played JFK's funeral. Later came tours with Marion Brown and a trip to Cameroon where he played before an audience of thousands. A teacher in Ellenville, NY, Jackson was 69 when he died Nov. 14th.

**BILLY JAMES**

His career began at 15 with Lionel Hampton. The drummer worked with Sonny Stitt, Grant Green, Don Patterson and Pat Martino as well as with Gene Ammons. Based in Philadelphia, James passed away Nov. 20th. He was 73.

**DICK JOHNSON**

Best known as frontman for the Artie Shaw Orchestra, which he joined in 1983, the clarinetist began his career playing with the Navy band during WWII. He once shared the stage with Dizzy Gillespie, Tony Bennett and Buddy Rich. He was 84 when he died Jan. 10th.

**CONSUELA LEE**

A classically-trained pianist, Lee recorded arrangements of Ellington, Irving Berlin and others. In 1980 she opened the Springtree/Snow Hill Institute for the Performing Arts. Lee died Dec. 26th, aged 83.

**PAMELA RAFF**

A tap dancer, devoted to rhythm, she performed alongside Boston jazz musicians. Her 1995 album *Feet First* fuses the sounds of her tap shoes with piano and bass. She was 57 when she passed away Nov. 20th.

**HALE SMITH**

Accomplished in both jazz and classical, the composer and performer worked with Dizzy Gillespie and Chico Hamilton. His "Feathers" provides an exquisite ending to Eric Dolphy's second album *Out There*. A music editor and professor, Smith died Nov. 24th at 84.

**ED THIGPEN**

He performed alongside Ella Fitzgerald, John Coltrane and Billy Taylor, but the drummer is best known for his time with Oscar Peterson. Born in Chicago, Thigpen spent the last several decades in Copenhagen. He was 79 when he died Jan. 13th.

**JIMMY WYBLE**

The guitarist played on Texas radio in the '40s. A decade later he toured with Benny Goodman and Red Norvo. After settling in LA, he became a regular on TV programs like the *Flip Wilson Show*. Wyble died Jan. 16th, days before turning 88.

BIRTHDAYS

**February 1**

†James P. Johnson 1894-1955  
†Tricky Sam Nanton 1904-46  
Sadao Watanabe b.1933

**February 2**

†Andrew Brown 1900-60  
†Emanuel Paul 1904-88  
†Joe Mondragon 1920-87  
†Sonny Stitt 1924-82  
Mimi Perrin b.1926  
†Stan Getz 1927-91  
James Blood Ulmer b.1942

**February 3**

†Lil Hardin Armstrong 1898-1971  
†Dolly Dawn 1919-2002  
Snooky Young b.1919  
†Chico Alvarez 1920-92  
John Handy b.1933  
Leroy Williams b.1937  
Bob Stewart b.1945

**February 4**

†Manny Klein 1908-96  
†Artie Bernstein 1909-64  
†Harold "Duke" DeJean 1909-2002  
†Jutta Hipp 1925-2003  
†Wally Cirillo 1927-77  
†Tony Fruscella 1927-69  
†Wade Legge 1934-63  
†John Stubblefield 1945-2005

**February 5**

†Roxelle Claxton 1913-95  
†Gene Schroeder 1915-75  
Bill Mays b.1944

**February 6**

†George Brunis 1902-74  
†Ernie Royal 1921-83  
†Conrad Gozzo 1922-64  
Sammy Nestico b.1924  
†Bernie Glow 1926-82  
†Don Fagerquist 1927-74  
Tom McIntosh b.1927  
Nelson Boyd b.1928

**February 7**

†Eubie Blake 1883-1983  
†Wilbur Sweatman 1892-1961  
†Ray Crawford 1924-97  
†Ray Alexander 1925-2002  
†King Curtis 1934-71

**February 8**

†Lonnie Johnson 1889-1970  
Buddy Morrow b.1919  
†Pony Poindexter 1926-88  
†Eddie Locke 1930-2009

**February 9**

†Walter Page 1900-57  
†Peanuts Holland 1910-79  
†Joe Dodge 1922-2004

**February 10**

†Walter "Foots" Thomas 1907-81  
†Chick Webb 1909-39  
†Larry Adler 1914-2001  
†Sir Roland Hanna 1932-2002  
†Walter Perkins 1932-2004

**February 11**

Rahn Burton b.1934  
Rufus Reid b.1944  
"Butch" Morris b.1947

**February 11**

†Claude Jones 1901-62  
†Bob Casey 1909-86  
†Matt Dennis 1914-2002  
Martin Drew b.1944

**February 12**

†Paul Bascomb 1912-86  
†Tex Beneke 1914-2000  
†Ernst Landl 1914-83  
Leroy Harris b.1916  
†Bernie Privin 1919-99  
†Hans Koller 1921-2003  
†Art Mardigan 1923-77  
†Mel Powell 1923-98

**February 13**

†Wingy Manone 1900-82  
†Les Hite 1903-62  
†Lennie Hayton 1908-71  
†Wardell Gray 1921-55  
Ron Jefferson b.1926  
Keith Nichols b.1945

**February 14**

†Perry Bradford 1893-1970  
Jack Lesberg b.1920  
Elliot Lawrence b.1925

**February 15**

†Harold Arlen 1905-86  
†Walter Fuller 1910-2003  
Nathan Davis b.1937  
Henry Threadgill b.1944  
Kirk Lightsey b.1937  
†Edward Vesala 1945-99

**February 16**

†Machito 1912-84  
†Bill Doggett 1916-96  
†Charlie Fowlkes 1916-80  
Howard Riley b.1943

**February 17**

†Wallace Bishop 1906-86  
†Charlie Spivak 1906-82  
†Harry Dial 1907-1987  
†Alec Wilder 1907-80  
Buddy DeFranco b.1923  
Buddy Jones b.1924

**February 18**

†Emil Barnes 1892-1970  
†De De Pierce 1904-73  
Hazy Osterwald b.1922  
†Frank Butler 1928-84  
†Billy Butler 1928-91

**February 19**

†Johnny Dunn 1897-1937  
Fred Van Hove b.1937  
Ron Mathewson b.1944  
David Murray b.1955

**February 20**

†Jimmy Yancey 1894-1951  
†Fred Robinson 1901-84  
†Oscar Aleman 1909-80  
Frank Isola b.1925  
†Bobby Jasper 1926-63  
Nancy Wilson b.1937  
Lew Soloff b.1944  
Anthony Davis b.1951  
Leroy Jones b.1958  
Iain Ballamy b.1964

**February 21**

†Al Sears 1910-90  
†Tommy Stevenson 1914-44  
†Tadd Dameron 1917-65  
†Eddie Higgins 1932-2009  
†Nina Simone 1933-2003  
Graham Collier b.1937  
Herb Robertson b.1951  
Warren Vaché b.1951

**February 22**

†James Reese Europe 1881-1919  
†Bob Ysaguirre 1897-1982  
†Joe Tartò 1902-86  
†Rex Stewart 1907-67  
†Claude "Fiddler" Williams 1908-2004  
†Buddy Tate 1914-2001  
Joe Wilder b.1922  
Dave Bailey b.1926  
Whitey Mitchell b.1932  
Roman Dylag b.1938  
Marc Charig b.1944  
Harvey Mason b.1947  
Joe La Barbera b.1948

**February 23**

†Cie Frazier 1904-85  
†Sterling Bose 1906-58  
†John Benson Brooks 1917-99  
†Money Johnson 1918-78  
†Harry Lim 1919-90  
†Hall Overton 1920-72  
†Johnny Carisi 1922-92  
†Richard Boone 1930-99  
†Les Condon 1930-2008

**February 24**

†Jimmy Bertrand 1900-60  
†Johnny Miller 1915-88  
†Eddie Chamblee 1920-99  
†Ralph Pena 1927-69  
Andrzej Kurylewicz b.1932  
Michel Legrand b.1932  
†David "Fathead" Newman 1933-2009  
Steve Berrios b.1945  
Vladimir Chekasin b.1947  
Bob Magnusson b.1947  
Maggie Nicols b.1948

**February 25**

†Tiny Parham 1900-43  
†Ray Perry 1915-50  
Fred Katz b.1919  
†Rene Thomas 1927-75  
†Sandy Brown 1929-75  
Tommy Newsom b.1929  
†Ake Persson 1932-75

**February 26**

†Chauncey Haughton 1909-89  
Dave Pell b.1925  
†Chris Anderson 1926-2008  
†Hagood Hardy 1937-97  
Trevor Watts b.1939  
Yosuke Yamashita b.1942

**February 27**

†Leo Watson 1898-1950  
†Mildred Bailey 1907-51  
†Abe Most 1920-2002  
†Dexter Gordon 1923-90  
†Chuck Wayne 1923-97  
John B. Williams b.1941

**February 28**

Edmund Cohanier b.1905  
†Louis Metcalf 1905-81  
†Lee Castle 1915-90  
Svend Asmussen b.1916  
†Bill Douglass 1923-94  
†Donald Garrett 1932-89  
†Willie Bobo 1934-83  
Charles Gayle b.1939  
Pierre Dørge b.1946

**Leap Year Babies**

†Jimmy Dorsey 1904-56  
†Paul Rutherford 1940-2007  
Richie Cole b.1948



**BILL MAYS**  
February 5, 1944

Born into a musical family, the pianist began his career jamming in the band room of Washington DC's Naval School of Music. After heading back to his native California, Mays spent the next two decades gathering experience, playing with everyone from Bobby Shew to Frank Zappa. Eventually he earned a reputation as an exceptional accompanist and found himself sharing the stage with Sarah Vaughan. In 1984 he moved to New York where he worked with Ron Carter, Ray Drummond and Gerry Mulligan and led his own groups, including a trio with Matt Wilson and Martin Wind.

-Celeste Sunderland

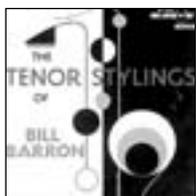
ON THIS DAY

by Andrey Henkin



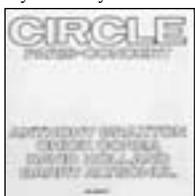
*A Night at Birdland*  
Art Blakey (Blue Note)  
February 21st, 1954

This night at the New York City club was the premiere of drummer Art Blakey's quintet that essentially set the template for his Jazz Messengers of the following year. Clifford Brown (trumpet), Lou Donaldson (alto), Horace Silver (pianist) with the Messengers through 1956) and bassist Curly Russell joined Blakey for five sets that evening, playing music mostly written by Silver but also tunes like "Wee-Dot" and "A Night in Tunisia". Three volumes from the concert have been released, covering 14 of the 18 tunes played that night.



*The Tenor Stylings of Bill Barron* (Savoy)  
February 21st, 1961

After making his name as part of the 1959-60 groups of drummer Philly Joe Jones, tenor saxophonist Bill Barron set out as a leader with this disc, a quintet with trumpeter Ted Curson, younger brother Kenny on piano, plus the rhythm section of Jimmy Garrison and Frankie Dunlop. Barron wrote all the material, including "Nebulae", the title under which this session was later reissued. This was also the first of many albums to feature the dual frontline of Barron and Curson, a notable pairing through 1965.



*Paris Concert*  
Circle (ECM)  
February 21st, 1971

The group Circle came out of a number of earlier associations: pianist Chick Corea and bassist Dave Holland with Miles Davis; Corea and reedist Anthony Braxton with Marion Brown. Though put together by Corea, the band, which released two other recordings, also live but only available in Japan, was a collective from the onset. Recorded at Maison de l'O.R.T.F., all members, except Corea oddly, contribute pieces, done in long exploratory versions, as well as an equally open interpretation of Wayne Shorter's "Nefertiti".



*And Far Away*  
Kenny Drew (Soul Note)  
February 21st, 1983

Pianist Kenny Drew was "far away" from his New York roots since moving to Copenhagen, Denmark in 1963. Almost all his recordings before his death in 1993 were done in Europe, including this session for the Italian Soul Note label. Recorded in Milan, Drew is joined by an international band - Belgian guitarist Philip Catherine, Danish bassist Niels-Henning Ørsted Pedersen and American drummer Barry Altschul - for three tunes by the leader, two by Catherine and the standards "I Love You" and "Autumn Leaves".



*Altered Spaces*  
Reggie Workman (Leo)  
February 21st, 1992

Despite a voluminous output as a sideman, bassist Reggie Workman has released only a handful of albums under his own leadership (not counting Trio 3) since his debut in 1960 with Gigi Gryce. In fact this is his most recent release, though it was recorded before earlier albums. Workman's bandmates are an interesting cross-section of creative musicians: violinist Jason Hwang, clarinetist Don Byron, pianist Marilyn Crispell and drummer Gerry Hemingway, playing long and short takes on six tunes by the leader.

**JOHN MEDESKI**  
**RACHAEL PRICE**  
**ANTON FIG**  
**DOMINIQUE EADE**  
**RAN BLAKE**  
**GEORGE GARZONE**  
**JOHN MCNEIL**  
**LAKE STREET DIVE**  
**CECIL MCBEE**  
**BILLY HART**  
**JASON PALMER'S PUBLIC OPTION**  
**SARAH JAROSZ**  
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