



# ALL ABOUT JAZZ - NEW YORK

February 2011 | No. 106

Your FREE Monthly Guide to the New York Jazz Scene

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## BUSTER WILLIAMS BUSTIN' LOOSE



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BASSIST  
ISSUE**

**John Patitucci • Michael Formanek • Planet Arts • Event Calendar**

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MARY HALVORSON FRI, FEB 11

URI CAINE & THEO BLECKMANN FRI, FEB 18

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PAMELA LUSS WITH HOUSTON PERSON SUN, FEB 13

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**TOMMY CASH AND SPECIAL GUESTS: A TRIBUTE TO JOHNNY CASH**

FEB 28 / 8:00PM & 10PM

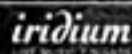
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WITH THE LES PAUL TRIO  
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**JANE MONHEIT**

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Garth Stevenson  
& Matthew Rybicki

Perhaps more than any other instrument, the look and sound of the acoustic bass defines what most people think of when they think jazz. It conjures up images of dimly-lit clubs and some bassist slumped over their instrument, eyes closed, coordinating the maelstrom around them. But for their almost supreme importance, people still talk during the bass solo and think it odd when a bassist leads a group. We hope our special Bass Issue will change that.

While we've had previous issues devoted to a single instrument, not once have we gone this overboard. On The Cover we have the seminal Buster Williams, whose resumé reads like jazz history and brings a quartet to Iridium. Interview John Patitucci, besides his work as a leader, has been an integral part of many important groups, perhaps none more so than the quartet of Wayne Shorter, with whom Patitucci appears at Town Hall this month. Michael Formanek (Artist Feature) is known more for being an in-demand sideman since the early '80s but has had his forays into leadership, including last year's acclaimed *The Rub and Spare Change* (ECM), the group from which will appear at Connection Works' monthly showcase at Littlefield. Then there is bassist-composer Graham Collier (Encore), responsible for some of the most interesting music coming out of Britain over the past several decades and who will appear at Downtown Music Gallery and Columbia University discussing his book *The Jazz Composer*. There is also a Lest We Forget on the late Malachi Favors, a Megaphone from the ever-busy Gerald Cannon and Listen Ups from two young bassists continuing and expanding the tradition. And if that weren't enough, our first four pages of CD Reviews are dedicated to new albums released by bassists, covering a wide stylistic range. And don't forget about the various bassists leading groups around town this month, including Hilliard Greene, Hidé Tanaka, Matt Brewer, Eivind Opsvik, Albey Balgochian, Michael Bates, Larry Ridley, Rob Duguay, Rob Wasserman, Daniel Ori, Greg Cohen, Skuli Sverrisson and Dmitri Kolesnik.

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

*On the cover:* Buster Williams (photo by John Abbott)

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PRAISE THE BASSISTS !!!



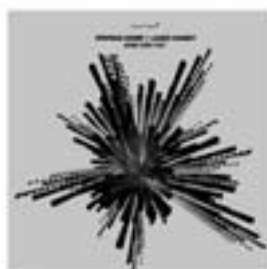
CF 175  
**Chris Lightcap's Bigmouth Deluxe**  
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CF 175  
**John Hébert Trio Spiritual Lover**  
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CF 182  
**Lisa Mezzacappa's Bait & Switch What is Known**  
Aaron Bennett / John Finkbeiner  
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CF 186  
**Stephen Crump James Carney Echo Run Pry**  
Stephen Crump / James Carney



CF 201  
**Hugo Carvalhais Nebulosa**  
Gabriel Porto / Hugo Carvalhais  
Mário Costa / Tim Berne



CF 203  
**Adam Lane Full Throttle Orchestra Ashcan Rantings**  
Nate Wooley / Taylor Ho Bynum / David Brodman / Avram Feller / Matt Bauer / Paul Regav / Tim Vaughn / Adam Lane / Igal Pass

NEW RELEASES



CF 200  
**Tony Malaby's Tamarindo Live**



CF 208  
**Angelica Sanchez A Little House**



CF 212  
**Daniel Levin Quartet Organic Modernism**



CF 210  
**Scott Fields / Matthias Schubert Minaret Moments**



CF 214  
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Sullivan Hall was one of five venues to host Winter Jazzfest 2011, but the bookings in that room, handled by the presenting organization Revive Da Live, skewed decidedly toward a jazz/hiphop hybrid aesthetic. That certainly didn't mean swing was unwelcome. So on the festival's second night (Jan. 8th), **Orrin Evans' Captain Black Big Band** swung and without apology, offering a sound that was vehement, buoyant and transporting. Evans led from the piano but left much of the cueing to trombone veteran Frank Lacy, who palpably increased the exhilaration in the room. Bassist Luques Curtis and drummer Donald Edwards also didn't relent. This new Philadelphia-born unit knew exactly how to tailor a short festival set - they played only three of Evans' tunes but drove them home with urgency and heart. First came "Captain Black", a midtempo swinger arranged by altoist Todd Bashore. Next was the furiously churning modal waltz "The Sluice", arranged by Lacy. And last came the slow syncopated 4/4 of "Easy Now", which Evans dedicated to recently departed Philly greats including Trudy Pitts, Sid Simmons and Charles Fambrough. As baritone saxophonist Mark Allen scaled the heights in a withering solo, the rest of the band - Chelsea Baratz and Victor North on reeds, Duane Eubanks on trumpet, Brent White on trombone, plenty more - began a melodious chant ("ea ... sy ... now...") and kindled a fleeting connection with the sacred.

- David R. Adler

The talented and charismatic singer/violinist **Iva Bittová** presented two of her most fruitful recent collaborations on two consecutive nights in January. On the 4th she appeared in a classical setting with pianist Lisa Moore at Le Poisson Rouge and on the preceding night she presented jazz settings of Moravian songs at Dizzy's Club. The project, co-led by bassist and fellow Czech **George Mraz** (and in this incarnation including drummer Billy Hart and Czech pianist Emil Viklický), is a perfect amalgam of forms. Bittová was pushed into the role of jazz singer in an interesting way. Her voice is high but strong and after a couple of instrumental trio pieces she barely approached the mic to sing the first song. Among the folk songs, some centuries old, the band intermingled pieces by Czech composer Leoš Janáček (even picking up an aria from one of his operas), letting them fall wonderfully into cocktail piano and bird whistles. Such pieces moved more closely to her usual terrain, which is typically less strictly tonal. But when called upon, she delivered melodies assuredly and swayed on the bandstand while the musicians vamped. Hart (who worked with Miles Davis, Stan Getz, Herbie Hancock and many others) was fantastically taut, stacking dynamics firmly alongside one another and with Mraz rarely touching his bow and Viklický (a jazz classicist who studied with George Crumb) they created a decidedly Eastern jazz, but more importantly just a wonderfully listenable jazz.

- Kurt Gottschalk



Orrin Evans @ Winter Jazzfest



George Mraz & Iva Bittova @ Dizzy's Club

The atmosphere at Winter Jazzfest is thoroughly come-and-go, friendly to immersive listening but also to skimming the surfaces of the countless bands on display. So one had to hand it to the **James Carney** Group, which played Kenny's Castaways on night two (Jan. 8th) and held the close attention of a good-sized crowd throughout a challenging, dynamically varied set. The band was a brass-centric, slightly smaller version of the one Carney employed on his Songlines releases *Green-Wood* (2007) and *Ways and Means* (2009). Carney's saxophone regulars (Tony Malaby, Peter Epstein) were absent, but trombonist Josh Roseman, trumpeter Ralph Alessi, bassist Chris Lightcap and drummer Mark Ferber filled the small bandstand and wended their way through Carney's compositions "Grassy Shoal Hoedown", "In Lieu of Crossroads" and "The Poetry Wall", balancing stormy and angular groove-making and quasi-minimalist abstraction. The house Fender Rhodes, as Ben Ratliff noted in the *New York Times*, gave the bands appearing at Kenny's a too-similar sound, although the fact that Rhodes is an integral part of Carney's canvas gave him a distinct advantage. He sounded at home, offering dense but non-claustrophobic harmony, prodding the soloists into open-ended exchanges and generous moments in the spotlight. There was a noticeable extra jolt whenever Alessi started to blow - an intensity and clarity of purpose that made all the casual listeners look up and get serious.

(DA)

**Jemeel Moondoc's** take on tradition, under the rubric "Jus Grew Orchestra" took to the University of the Streets stage on a succession of Mondays in January. On the 10th, they hit in strict time right off the bat, repeating a simple theme with a forceful unevenness, a strident yet shaky motif. Moondoc took the first solo, then massaged the ensemble through Ted Daniel's solo, setting single tones of varying duration across the trumpet lines, then busier figures under Sabir Mateen's tenor sax solo. His conducting was light, however, often getting the band where he wanted them to be and letting them hold tight, or somewhat tight. He let a beautiful duet between drummer Chad Taylor and clarinetist Michael Marcus ride, then picked up his alto and played to the clarinet's register. Taylor for his part was steadfast, keeping figures on toms and rims, half-swinging, partially marching. A second piece pitted a bit of Mingussence (in a sub-trio of Mateen, Taylor and bassist Hill Greene) against a slow swing reminiscent of the Art Ensemble of Chicago to impressive effect. The magic of Moondoc is that he does this with free players, which means they bring to the occasion a sense of abandon that allows them to fall apart with confidence. A later Marcus solo with Bern Nix guitar vamps and Taylor rolls was three voices remarkably having nothing in common, simply coexisting peacefully. Moondoc's compositions for the occasion were wizened, deferential to their players and respectfully referential to the past.

(KG)



The **Tomasz Stanko Quartet**, with pianist Craig Taborn, bassist Thomas Morgan and drummer Jim Black, put on one of this reviewer's top shows of 2009. Thus it was with great trepidation that one revisited a non-working band hoping for the same magic, like looking up an old girlfriend on Facebook. Like many of the great ensembles in jazz history, most notably Miles Davis' second quintet, this quartet's success is predicated on its advanced rhythm section. And like Miles, Stanko is remarkably generous, giving the three musicians room to expand and contract without his accompaniment. Simply stated, Taborn, Morgan and Black could rule the piano trio world if they chose to set out on their own. But the inclusion, for this recent engagement at Jazz Standard, of Chris Potter on tenor and soprano saxophones did not bring the band closer to that Miles-ian ideal. It merely truncated the opportunities to hear the backing trio go on marvelous journeys, in lieu of Potter's technically accomplished but aesthetically out-of-place solos. Stanko's writing, dry and cinematic, moody and often amorphous, is best left in his hands as the only 'frontline' instrument. His talents as a leader derive from a seemingly *laissez-faire* attitude (probably not so in reality) so Potter's prominence was uncorralled and the audience, most who were clamoring for more saxophone wizardry (why didn't he bring his bass clarinet?), were treated to three different bands at once, coexisting uneasily.

- *Andrey Henkin*



Tomasz Stanko, Thomas Morgan, Jim Black @ Jazz Standard

Saxophonist **David Murray's** recent week at Birdland leading a big band was hardly his first venture into the genre; he revisits the concept every decade or so. One may wonder why a player of such complete tonal register - a big band unto himself - needs other horns but his work with the World Saxophone Quartet demonstrates a clear love of the power generated from multiple reeds. But in a charmingly ragged second set (Jan. 18th), that power was not fully harnessed. After the Murray original "Black Nat", written in homage to Nat King Cole, the leader muttered, "That one took off on us. Let's see if we can tame this one", counting off the set's longest tune, "Hong Kong Nights". It was fascinating to see the other saxes channeling their inner Murrays, with brays and honks, squeals and squeaks, devices not usually heard in big bands playing charts. A less soupy mix and quieter drums from Chris Beck would have helped matters (note to self: wait a couple of days into an engagement for all the kinks to be worked out) but it is always refreshing to see large ensembles that are not polished into cold, hard precision, instead being an amalgamation of a number of voices. Some of the best ones from the set were altoist Lakecia Benjamin, bari player Alex Harding and trombonist Craig Harris. The latter is a veteran of Murray's earliest big bands and even took a turn at conducting during one of the leader's incendiary solos, still the main reason to attend one of the saxist's gigs, no matter the group. (AH)

Multifaceted pianist **Matthew Shipp** unveiled his new trio of virtuoso bassist Michael Bisio and longtime drummer Whit Dickey in a rare uptown appearance at Iridium (Jan 13th), previewing material from their forthcoming Thirsty Ear release *Art of The Improviser* in an uninterrupted hour-long set that clearly identified the leader as an avant gardist steeped in the jazz piano tradition. Opening the set with a bright appealing chord that could have easily signaled the beginning of a typical trio outing, the pianist quickly switched gears, plumbing dissonant harmonies from the keyboard with an idiosyncratic technique that had him running his fingers over the length of each key as if he was scraping notes out from the piano, like an anthropologist eagerly digging at the earth for some precious artifact. Ever shifting focus from harmony to melody to rhythm - the prominent element never fully overshadowing the other two always laying in wait to come to the foreground - Shipp and company interacted with almost telepathic insight as they moved between segments. A staccato melody that had bass and drums racing soon transformed into a lush improvisation around "Fly Me To The Moon". Later "Like Someone In Love" flowed into a Middle Eastern-tinged original "Virgin Complex" while a boppish Duke/Monk mode introduced the pianist's "Roe". Bisio's astonishing arco mated with Shipp's pianistics marvelously, as Dickey's percussive colorings filled out the trio's daring sound. - *Russ Musto*



Matthew Shipp @ Iridium

**FB Lounge**, the home of AfroCaribbean sounds in the Spanish Harlem neighborhood where the music first came to fruition, got 2011 off to a bombastic start (Jan. 2nd) celebrating the New Year's Day birthdays of two of the genre's most important figures - late timbalero Manny Oquendo, who would have been 80, and bassist **Andy Gonzalez**, who had just turned 60. Long venerated for a wealth of musical experience that belies his relatively young age, Gonzalez was feted by a SRO crowd that filled the well-appointed room as he stalwartly held forth for three sets while being joined by a series of luminaries from the many bands that have been propelled by his powerful bass rhythms. Opening the show with his own composition "Vieques", the stage quickly filled with players paying tribute to the guest of honor, including pianist Arturo O'Farrill, timbalero Nicky Marrero and legendary Cuban trumpeter Alfredo "Chocolate" Armenteros, colleagues from the Chico O'Farrill, Eddie Palmieri and Grupo Folklorico bands, respectively. Kicking off the second set with a clave-rhythmed reading of the Ellington standard "Things Ain't What They Used To Be", the bandstand quickly filled with numerous brassmen in an energized descarga that at times had a full trumpet and trombone section, the latter including Steve Turre and Jimmy Bosch, alumni of Oquendo's Libre, the conjunto Gonzalez continues to lead. With a multitude of percussionists stoking the flames, the music burned hot well into the night. (RM)

## WHAT'S NEWS

British bassist-composer-bandleader **Graham Collier** will participate in a discussion about his new book *The Jazz Composer: Moving Music Off the Paper* at Columbia University's Center for Jazz Studies Feb. 21st. For more information, visit [jazz.columbia.edu](http://jazz.columbia.edu).

Legendary guitarist **Carlos Santana** recently wed drummer **Cindy Blackman** in a ceremony that saw Herbie Hancock and Wayne Shorter perform in honor of the happy couple. Felicitations!

**National Public Radio** had a traditional jazz broadcast this past New Year's Eve, including excerpts of year-end concerts by Lionel Loueke Trio in Boston, Jon Faddis Jazz Orchestra in Washington, DC, Cyrus Chestnut and Benny Green in New York and Dianne Reeves in San Francisco. Also on the broadcast was Von Freeman and Ed Peterson from Chicago but the local NPR station W-BEZ did not air the broadcast because they "don't program jazz anymore." Auld Lang Syne indeed. To hear the broadcast, visit [npr.org](http://npr.org).

In another example of the federal government honoring jazz without actually doing anything to help it remain viable, the **United States Postal Service** is unveiling a postage stamp in honor of New Orleans, the birthplace of jazz. Given the tenor of the nation these days, it is likely the Ronald Reagan and Indianapolis 500 100th Anniversary stamps will be more popular. Also unveiled were a series of Latin Music Legends stamps, including one of Tito Puente. One wonders if Arizona authorities will stop delivery of these stamps at their border. For more information, visit [usps.com](http://usps.com).

The earlier reported movie on **Miles Davis**, as produced by Don Cheadle, has taken a somewhat strange turn. It will not be a biographical documentary and whatever of the trumpeter's music will be included will be performed by hiphop artists. Cheadle is quoted as saying he wants "to create an interesting character for an audience today", as if Miles Davis can get any more interesting.

The **Louis Armstrong House**, located in the late trumpeter's house in Corona, Queens, now has much of its archival material available on its website. Plans are also in the works to create a visitors' center and performance space across the street by 2013. For more information, visit [louisarmstronghouse.org](http://louisarmstronghouse.org). In opposite news, it has just been reported that **Sidney Bechet's** childhood home in New Orleans was demolished as part of a city rebuilding effort.

The finalists for the 2011 **Charles Mingus High School Competition** have been announced. Local participants include Jazz Elite, White Plains, NY. Band Director: Iantheia Calhoun; York College Blue Notes, New York, NY. Band Director: Tom Zlabinger and MSM Precollege Combo, Manhattan School of Music, New York, NY. Band Director: Jeremy Manasia. The competition takes place at the Manhattan School Feb. 20th as part of an entire weekend celebrating the music of the legendary bassist. For more information, visit [mingusmingusmingus.com](http://mingusmingusmingus.com).

The **Library of Congress** has just received a donation of recordings, over 200,000 metal, glass and lacquer master discs from the period 1926-48 from Universal Music Group. Stay tuned for more details about what is included in this trove.

Submit news to [info@allaboutjazz-newyork.com](mailto:info@allaboutjazz-newyork.com)



# John Patitucci

by Terrell Holmes

*John Patitucci became a bassist and teacher as a teenager and hasn't stopped since. This esteemed Grammy-winning performer, composer, producer and educator has appeared on many recordings and plays jazz, pop or classical with enviable fluency. Although Patitucci has played with many luminaries and is himself an acclaimed leader, he's perhaps best known for his memberships in various Chick Corea bands and the Wayne Shorter Quartet. His joy on the bandstand is palpable, as evinced during a recent gig at the Jazz Standard with the Edward Simon Trio. Patitucci smiled frequently amidst the pizzicato and arco, even laughing out loud with satisfaction when the trio hit a mark perfectly during its interplay.*

**AllAboutJazz-New York:** What inspired you to become a musician and how did you arrive at the bass?

**John Patitucci:** [W]hen I was a kid... growing up in Brooklyn, my brother started playing guitar. I'm three years younger than him, so I always wanted to do everything he did. So I tried to play the guitar, too. And the guitar felt weird to me and the pick felt really strange and I couldn't squish my fingers in between those tiny little strings, so it wasn't working well. My brother saw it and said, "Maybe the bass. Less strings, more space, you can use your fingers on your right hand, you don't have to use a pick." So there was an electric bass hanging on somebody's wall down the street. It was like ten bucks and it was a Sears Telestar. Terrible bass, but I thought it was the greatest thing in the world.

At the same time I was hearing all those great Motown records on the radio, with James Jamerson playing. Not long after that my grandfather was working on a job site and you know how sometimes people put their stuff out on the sidewalk? He brought home boxes of these amazing records: Art Blakey and the Jazz Messengers, the Jimmy Smith Organ Trio, Wes Montgomery, the Oscar Peterson Trio. That's the first time I heard Ron Carter and Grady Tate and Herbie [Hancock, they] were on these records. So that's kind of how I got inspired.

**AAJ-NY:** You've played on countless records as a sideman and you've released your own records. What are some of your favorites?

**JP:** The last one I did with [saxophonist] Joe Lovano and [drummer] Brian Blade called *Remembrance* is one of my favorites because that was something I always wanted to do. That format is a famous one in jazz, although it's a little scary because once you make a record like that then people go "Well yeah, you know, that Sonny Rollins record..." [Way Out West] and I'm saying "Oh boy, don't compare me with Sonny!" *Songs, Stories and Spirituals* is another one that stands out to me. From the earlier ones, *Heart of the Bass* and then my first record [self-titled], that was special to me.

**AAJ-NY:** The associations that you're most famous for are with Wayne Shorter and Chick Corea. What challenges are involved in being a member of these ensembles?

**JP:** Well, I've had this amazing blessing of knowing Wayne for the longest, actually. I've been with him on and off since 1986. I couldn't really commit 100% to Wayne's band because I was very involved with Chick for ten years. And the ten years that I spent with Chick were magical for me. But when I decided to move on and then Wayne was there again it seemed like the perfect time. He's just a genius. As a player, as an improviser, he's on the highest level. And that challenged me over the years because I had to reevaluate my own situation and try to be more of a complete improviser over the years. I remember many times just going away shaking my head thinking "Boy, I feel like my stuff is so trite!" So, you know, that's been a big challenge to me, to keep pushing myself to the next level in my writing and composing.

**AAJ-NY:** And how would you compare playing with Wayne Shorter to playing with Chick Corea?

**JP:** Well, there are some similarities in that they both came out of Miles [Davis'] groups, so that freedom and reckless adventurism is very similar. You know, powerful improvisers on their instruments, big sounds, beautiful creative spirits. And there's a big difference sometimes [in] the way a pianist will write music than a horn player. Pianists tend to write at the piano all the time. That's their native instrument so you can always sort of hear the voice of the piano in everything they do. Whereas Wayne, he plays some piano and he definitely uses it as a tool in his composition, but he's not a virtuoso pianist. But he is a virtuoso saxophone player, so he has a different thing in his head. Chick is such a fertile and brilliant pianist he can spin out compositions every five minutes. So Chick is maybe more like Bach and Wayne is more like Stravinsky, who would agonize over every little thing.

**AAJ-NY:** In addition to all the things you do, all the composing, the playing, the producing, the writing, you also teach.

**JP:** I've always taught, since I was a teenager even. My mother used to laugh because when I was a kid in my mid-teens, sometimes I had students who came over and they were adult guys taking lessons on the electric bass. For the last eight years I've been at City College in Harlem teaching at the university there. So that's been great and challenging in different ways.

**AAJ-NY:** When you went to City College you replaced Ron Carter.

**JP:** That's one of my absolute heroes. That's the guy

who inspired me. He and Ray Brown I would say were my two hugest inspirations to really get into the acoustic bass.

**AAJ-NY:** What aspects of music do you teach?

**JP:** I'm coaching graduate combos and other small groups. I have private bass students, so there I'm dealing with the technique of the instrument and they're studying some classical stuff as well and jazz on the acoustic bass. I take them through a lot of études and different things so they learn how to deal with that instrument, which is technically and

(CONTINUED ON PAGE 42)

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# Michael Formanek

by Kurt Gottschalk



Photo by Scott Friedlander

Michael Formanek, onstage at Iridium in early January, is both bandleader and elder, two roles not altogether common in the bassist's work. The booking had originally been to promote *The Rub and Spare Change*, his remarkable new ECM release, but the band members weren't all able to make the date. Instead, Formanek brought Cautious Optimism, a group of youngsters from the Baltimore area. Formanek has been teaching bass and jazz history at the Peabody Conservatory of Music and leading the jazz orchestra there for the last ten years. It's all part of the current epoch for a man with a broad view who sees his life in terms of decade-long spans.

"My general way of doing things is moving in cycles that run 10-12 years," Formanek said of his current engagement as a professor leading two bands. "I moved to New York in 1978. By 1990 I was really anxious to do something with my peers. I'd mostly been working with people who were born in the '20s. I started around 1986-87 to play with [pianist] Fred Hersch. That was one of my first bands with someone closer to my own age. [Drummer] Joey Baron mentioned Tim [Berne] so I thought I should check this out and I really liked it. I couldn't say 'here's the mid tempo swing and here's the bossa nova.'"

Onstage at Iridium, it's easy to imagine that the epochs of Formanek have all arrived together. If now he's the seasoned bandleader, the music recalls his last span of public performance in the '90s. And if he's up there as an artist, there's still a teacher onstage as well: drummer Nathan Ellman-Bell studied under him.

At the Iridium show, Cam Collins and Eric Trudel - the dual saxophones of Cautious Optimism - played slowly unfolding lines in a manner not altogether removed from some of the bands Berne brought Formanek into. Even in a tune that opened with a walking bass line and an easy rhythm gently tapped on the hi-hat, the saxes still wove long, sinewy lines and soon the rhythm section fragmented, before all four came together in a bold unison, locking and unlocking, coming together and separating. Titles like "Gears" and "Shifting Off Axis" suggest the mechanistic working and unworking of the music.

Formanek arrived in New York by way of California and with a firm foundation in jazz. He was looking to play Brazilian music but, perhaps unsurprisingly, found himself continuing in the jazz tradition. Soon he was playing with such greats as Freddie Hubbard and Joe Henderson and, not so long after, Hersch, saxist Dave Liebman and drummer Gerry Hemingway. By the '90s he had immersed himself in the growing Downtown/Knitting Factory scene, all the while working on film soundtracks and composing for chamber ensembles. "It seemed like there were a whole world of musicians who were into different things and that gave me the confidence to trust in my own thing," he said.

But even with such accomplishments, there was one goal he still held on to, and by the time he took the

teaching job and left New York, he felt that ambition would never be realized. "When I started teaching I felt like I had to learn that environment," he said. "I mean, I had one year of college. I didn't have that to fall back on. I did gigs, but I didn't do a lot. I did a bunch of different projects, but they weren't bands as such. For me it made more sense to pare it down, do my teaching. I had recorded four CDs for Enja in the '90s. I had a company who I could say 'this is what I'm doing' and go in the studio and they'd pay for it. And then everything changed and I did not want to run a record label. I wanted to have a company behind me. And then I was finally ready to bite the bullet and do this and then this thing happened." The thing that happened was an unexpected opportunity with a label that's a luminary of creative jazz.

"It's a really funny thing. I had pretty much resigned myself to the point that I'd probably never be on an ECM record," he said. It's worth pausing to note that Formanek wasn't asked about this specifically, and that he didn't say he'd resigned himself to the fact that he wouldn't be a bandleader again, or tour East Asia, or record with Bix Beiderbecke. The importance hung on ECM was offered unsolicited.

"I really started playing seriously in the mid '70s, and that was the prime beginnings of ECM," he offered by way of explanation. "I attended ECM festivals on the West Coast back then and played with Art Lande and Mark Isham. It seemed like a lot of things I was doing were connected to that label. Manfred is a bass player and he's always recorded great bass players and recorded them really well," he added. "The bass breathes. It's that sound."

That trademark resonance, the room to breathe, is something for which the label is sometimes criticized. But Formanek is quick to defend the label and founder Manfred Eicher's production techniques. "Manfred loves a lot of different music and a lot of what he loves is that really sparse, delicate stuff that lends itself to that production style, but he also loves Roscoe Mitchell and the Art Ensemble," he said. "It wouldn't make sense to try to make my record sound like a Jan Garbarek record. But there's a lot of exceptions, some of the early Keith Jarrett and Circle. He definitely has very strong ideas about sound and mixing with him was very interesting. There were things in there that were sort of buried that he wanted to bring out and give more space."

Now the musician turned academe has a record on his dream label and a band to take on the road. The group with Berne, Craig Taborn and Gerald Cleaver will be touring Europe in March and the West Coast in June. "To be able to say this is a great band - to go out and do something with it and not have to underwrite it - is a pretty amazing thing at this point. Now I feel like, well, I'm kind of back here so I have to feel some kind of continuity and talk about another record. I feel like it's the beginning of a new era, but I'm not deluding myself about anything. It'll go where it goes." ♦

For more information, visit [amibotheringyou.com](http://amibotheringyou.com). Formanek's Quartet is at Littlefield Feb. 9th. See Calendar.

#### Recommended Listening:

- Attila Zoller - *Memories of Pannonia* (Enja, 1986)
- Michael Formanek - *Low Profile* (Enja, 1993)
- Tim Berne's Bloodcount - *The Paris Concert Vol. 1-3* (JMT-Winter & Winter, 1994)
- Michael Formanek - *Am I Bothering You?* (Screwgun, 1997)
- Tim Berne/Michael Formanek - *Ornery People* (Little Brother, 1998)
- Michael Formanek - *The Rub and Spare Change* (ECM, 2009)

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Photo by Ronnie James



# BUSTER WILLIAMS

## BUSTIN' LOOSE

by Ken Dryden

In a career spanning over a half century, bassist Buster Williams has played with many jazz greats, amassing an extensive discography as a sideman. Williams still plays in other bands but his focus is now on leading several different bands of his own and composing.

Williams was drawn to the bass early. The bandleader remarked, "My father was my first teacher. He strung his basses like Slam Stewart, who was one of his idols and a great arco soloist. Slam used a C string above the G, eliminating the bottom string, traditionally an E, which enabled him to play in a higher range in more comfortable positions. My father adopted the same strategy on both of his basses. When I convinced him that I would be a diligent student, he restrung one of them in the traditional manner of G-D-A-E. He was a taskmaster and strict about playing things correctly. He prepared lessons for me; I had to have things ready for him within a certain time. My father was inscriptive in innuendo. He never praised me so much, he was not a placater. He would harp on it until I got it right and he stopped talking on it, that's when I knew everything was okay. As I began to experience the result of his strictness, I appreciated him more. Some would not agree with his methods, but they worked for me. They weren't pleasant and when I was going through it, I sure had my adversity to it. At the same time, I strive not to be like that, because I can scare the death out of my students, like my father did to me, even though I don't want to do that." He laughed as he commented, "Although I'm not trying to scare them, I still do. My constant impetus is how to teach in a more pleasant way."

Cholly Williams lived to see his son's career begin. "When I graduated from high school in 1960, I went on the road with Gene Ammons and Sonny Stitt. Then I was with Dakota Staton, Betty Carter, Sarah Vaughan, before joining Nancy Wilson in 1965, the year he passed away. He was very proud, we really had something to share because I was doing what he had hoped I would do. I didn't realize that my father wanted me to be a good musician before I wanted to be a good musician."

There were many influences on the young man as he studied bass. "My father was my first inspiration. He used to sit on the couch and play it like a cello. Then he played me Oscar Pettiford's recording of 'Stardust', where he played the melody. The bass was recorded so well that I could hear his thumb squeak as it slid up and down the neck. There was an intimacy about that which drew me into the instrument. That's when I begged my dad to teach me the bass. Then I listened to anyone I could get my hands on: Ray Brown, Wilbur Ware and Charles Mingus. Then I heard Paul Chambers. My goodness, Paul's melodic, lyrical concept was like nothing I'd heard before. Then I heard Arthur Harper, Bob Cranshaw, Reggie Workman and Spanky DeBrest. Then someone told me to listen to Percy Heath and I did - he was so precise. So I got something from all of these guys."

The bassist's professional resumé is lengthy, including dates with Mary Lou Williams, Hank Jones,

Miles Davis, Shirley Horn, Lee Konitz, Jimmy Rowles, McCoy Tyner, David "Fathead" Newman, Art Blakey, Benny Golson, Kenny Barron, Frank Morgan, Stanley Cowell, Steve Turre, Emily Remler and Larry Coryell. Williams also recorded with the Jazz Crusaders and was a member of the Thelonious Monk tribute quartet Sphere.

Williams first recorded as a leader in the mid '70s, though it wasn't until 1990 that he began focusing on regularly leading bands. The bassist premiered his new band, Spanish Sun-Flamenco Rising, at Iridium last August, with flamenco guitarist Adam del Monte, alto saxophonist Mark Gross, pianist Eric Reed and drummer Ignacio Berroa. Williams noted, "It went well, it was like an early run-through. On Broadway, when they get ready to open a play, they first open it somewhere like Boston. That gives them an idea of all the rewrites they have to do. So this Iridium gig gave me a good insight into what I would have to do to improve it, what rewrites are necessary and what additions and deletions are needed. I plan to record the flamenco band as an ArtistShare project."

Williams is upbeat about this month's gig: "I'll be playing with my Something More Quartet. It will be Cindy Blackman on drums, Patrice Rushen on piano and Steve Wilson on soprano and alto saxophones." The band varies depending upon personnel. "It's hard not to vary in these economic times. It's not like gigs were rife and you could have a band that worked all that time. I'm always entertained by a statement made by Nat Adderley. When an interviewer would ask 'Who's in your band?', he would say, 'It depends upon when the gig comes.' You try to keep a good solid personnel. What I have been able to do is to have people that I can call and rely on. If this person isn't available, I call that person. Sometimes when all three members of my A team aren't available, I have to invent something new."

When not leading his own bands, Williams remains in demand as a sideman. One of his favorite settings is pianist Denny Zeitlin's trio. "I played Club Blujazz in Chicago with Denny Zeitlin and Matt Wilson last June. The club had been open a short time and it closed two to three weeks after we played. What makes this trio so great is its three exploratory minds. It's the kind of experience that should be recorded every time it happens. We do have great fun, but it is very rare for us to do. Denny has his psychiatric practice and teaching while Matt has his Arts & Crafts band and other gigs. Matt and I just did a trio thing with violinist Jenny Scheinman. It was really nice, we had a lot of fun. Matt and I will be doing a pianoless trio in May, though I don't know what the third instrument will be. In December, I played the Iridium with the Four Generations of Miles, with Mike Stern, Jimmy Cobb, Sonny Fortune and myself. We seem to do it every year. I'm doing something with Benny Golson later this year."

An ArtistShare record date is also planned with Brazilian guitarist Toninho Horta. "Toninho and I have not worked together. He called me from Brazil

one day to tell me that he was coming to New York and he wanted to get together. He brought his guitar to my house and we just played all day, from noon into the evening. Playing together was such a thrill, such a natural give and take, a selfless and symbiotic natural occurrence. We decided to do something. He was interested in forming a band and playing with him steered that idea. We put together a band to tour Europe in the summer of 2011, but it turned out that it isn't going to work, so the agent there is talking about next fall. The personnel is iffy because of the change of schedule. I don't know if the musicians will remain the same. The instrumentation will include piano, percussion, drums and soprano sax, along with the guitar and bass. I envision adding trombone and flugelhorn for the recording."

Williams spends much of his time working on new material. "One thing that is a great seed for composition is a need. I agree with Duke Ellington about his inspiration for composition: 'I don't need so much time as a deadline.' What prompts me is when I have to do something. When it's due now, it makes things start to jump in place. When I get an idea, I need to jump on it, because if I wait, I'll forget it. Once I got an idea and started writing a tune on my Korg piano/work station. I worked on it for a few days, saving it daily in the memory of the keyboard. Then I couldn't find it for months, I finally found it on the day that I had to have the tune ready for a recording and got it finished so I titled it 'Lost in a Memory'."

Yet it is hard for Williams to maintain his high performance standards due to the difficulties of playing on the road. "One drawback for me is not being able to fly with my instrument anymore. I'm at the mercy of what instrument is available. What I would consider a good instrument is really nobody's opinion but my own. I have a new-felt sympathy for pianists and drummers, who have been going through this for years. It's very hard to supply a good bass if you aren't a bass player. I happen to have a good instrument, which makes me prejudiced against most other instruments. I have to acquiesce quite a bit. I love traveling and playing different places. If I play a good bass one night, I still don't know what to expect the next night." ♦

For more information, visit [busterwilliams.com](http://busterwilliams.com). Williams is at Iridium Feb. 18th-20th. See Calendar.

#### Recommended Listening:

- Prince Lasha/Sonny Simmons - *Firebirds* (Contemporary-OJC, 1967)
- Herbie Hancock - *Mwandishi: The Complete Warner Brothers Recordings* (Warner Bros., 1969-72)
- Buster Williams - *Pinnacle* (Muse-32 Jazz, 1975)
- Sphere - *Pumpkin's Delight* (Red, 1986)
- Dollar Brand/Abdullah Ibrahim - *No Fear, No Die (S'en Fout la Mort)* (Tiptoe-Enja, 1990)
- Buster Williams Trio - *Houdini* (Sirocco Jazz, 2000)

# Graham Collier

by Clifford Allen



'60s

'00s

In the annals of contemporary jazz and improvised music, the feel and structure of a large ensemble has become something quite slippery. Sure,

large ensemble work has been dealt with in tremendous ways from the avant garde side of things - Alexander von Schlippenbach's Globe Unity Orchestra, Barry Guy's London Jazz Composers' Orchestra and the larger-scale works of Bill Dixon and Anthony Braxton. And on the more broadly accessible front, Maria Schneider is a force with which to be reckoned. But the areas in between those two realms seem little-mined. One significant voice who hasn't reached the American jazz conversation is the English composer Graham Collier. Born Feb. 21st, 1937, Collier won a *DownBeat* scholarship to study at the Berklee School of Music in Boston from 1961-63, where he was instructed by Herb Pomeroy, among others.

"Herb was a great influence on me," recalls Collier, "not so much because of how he dealt with orchestration, which was his big thing - voicing chords, which he acknowledged that he got from Ellington [and he turned me onto a lot of Ellington, which I didn't know I was interested in when I went to Berklee]. He taught me that the people you put into the music are the most important, not the notes that you give them. Harry Carney would play the baritone a certain way and Ellington would put him high in the voicing because he knew he could get something interesting by putting him next to two trombones. That stuck with me and, also as an example, there was a piece with three altos that I was conducting and I wanted a certain altoist to solo. Herb said 'no, you're wrong' and he went through all three and said 'actually, you're right.' He acknowledged that I knew enough to find my own way and that was a deep lesson that stuck with me. Ever since, it's been a matter of whether in certain circumstances I could change things around a bit, or push people into different situations than they were accustomed to, letting them find their own paths."

Collier had been composing prior to Berklee, but getting that scholarship made it possible to solidify things. "I was writing my own compositions through

the week as well as the class assignments and I got to try different things out in my own way, which taught me a lot. I'd already been through what a lot of musicians in England were [and are] still trying to get to, which is mostly these unified, up-and-down voicings - and what kind of jazz is that?"

Upon returning to England, Collier began convening and recording mid-sized groups for the Deram and Philips-Fontana labels, with his four albums (*Deep Dark Blue Centre*, *Down Another Road*, *Songs for my Father* and *Mosaics*) quickly becoming collectors' items that presented formative, challenging and diverse features in the landscape of British jazz. Collier was at that time also occupying the bass chair in his ensembles, though that fell by the wayside in the mid '70s. "I had a knee operation and couldn't play for about seven months. I decided then that I would really prefer to concentrate on composing. The problem was that I would rush back from a gig and concentrate on work - writing jingles and that sort of thing to make a little money - while the other guys were running off playing in bands. I'd have to frantically try to keep up my chops and I realized that it would be best to get out while I was still a reasonably good bass player and, also to be technical about it, it's very difficult to conduct while playing the bass because you need two hands to do it - for those reasons I decided to strictly become a composer."

Since 1972, Collier - in addition to composing music and releasing a number of records on his labels *Mosaics* (through the '80s) and *Jazz Continuum*, among other imprints - has written seven books, the latest of which, *The Jazz Composer: Moving Music Off the Paper*, was published in 2009 by Northway Books. "The idea for all the books I've done has been to express what I think jazz composing should be about and to try and say that, in my opinion, many people have gotten it wrong, discussing composition when they really mean arrangement and orchestration. There is a vast difference between the two and there are people who I think can orchestrate very well, but I don't think they're composers. It's a philosophical book and the subtitle 'Moving Music off the Paper' is what jazz composers should take into account. One of the nicest things someone ever said to me was used as the title for my latest CD, *Directing 14 Jackson Pollocks* [GCM, 2009] - it sums up what I try to do, which is to regard every musician in the band as an artist capable of adding to what I give them. Therefore, every performance should be different - it's not trying to recreate a perfect performance. It can be different and exciting - you're not looking for the solution, rather the

best solution given the musicians that you have and the context of creating something."

Since *Songs for my Father* (Fontana, 1970), and especially prevalent in *Mosaics* (Philips, 1970) the fluidity of Collier's compositions as relational suites has been crucial. Frequently he's recorded and performed compositions with different bands and with quite a bit of interrelated variation - resulting in such pieces as "The Alternate Mosaics" or "The Alternate

(CONTINUED ON PAGE 42)

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## LEST WE FORGET

# Malachi Favors (1927-2004)

by Ken Waxman

Trickster to the end, when bassist Malachi Favors died of pancreatic cancer in early 2004, his daughter revealed that he had actually been born 10 years earlier than his previously accepted 1937 birth date. In a way that concluding jape was perfectly in character for the versatile bassist who, from the mid '60s until his death, was a vital component of the Art Ensemble of Chicago (AEC). The quintet proved that theatricism in the form of face paint, costumes, so-called "little instruments" and stylistic turns could be the source of profound and searching modern jazz.

Fittingly Favors, whose most common rejoinder to inquiries about his age was that he was "older than dirt", was born in Mississippi, one of the centers of jazz history, and brought up in Chicago, another

important jazz location. A bass player by the time he was 15, after an army stint during the Korean War, Favors studied with bassists such as Israel Crosby and Wilbur Ware and worked regular club gigs with pianists Andrew Hill and King Fleming. Searching for something more, he played briefly with Sun Ra, joined pianist Muhal Richard Abrams' Experimental Band by 1961 and was an Association for the Advancement of Creative Musicians (AACM) founding member.

A subsequent meeting with saxophonist Roscoe Mitchell led to his joining the reedman's band, which eventually evolved into the AEC. Favors, who also played banjo, zither, bells, gong, harmonica, melodica and percussion is generally credited with introducing "little instruments" to the AACM and AEC, the idea for which came from playing with Sun Ra and observing visiting African musical groups.

Besides his 35 years as a stabilizing force in the AEC, the bassist also recorded and played in a variety of contexts in Europe and North America with other

advanced players such as saxophonist Archie Shepp, trumpeter Dennis González and drummer Sunny Murray. Internationally, he was part of trumpeter Wadada Leo Smith's Golden Quartet. Home in Chicago, from the '90s Favors was with saxophonist Ari Brown; a valued member of percussionist Kahil El'Zabar's Ritual Trio; showcased on many Delmark CDs and played in ensembles with fellow bassist Tatsu Aoki, with whom he recorded a duo disc for Southport. His only CD as leader (apart from a long out-of-print solo bass recording from 1977) is a RogueArt session with fellow AACMers, saxophonist Hannah Jon Taylor and drummer Vincent Davis.

Unassuming in his actions except for his remarkable bass styling, Favors sometimes added the suffix Maghostut to his name, explaining it was an ancient African word meaning "I Am the Host". The timeless and mystical connection of this name fit perfectly with the profound, tradition-extending musicianship he displayed throughout his life. ♦

## Playing with the Cats

by Gerald Cannon

When I was asked to write an article for this column - I felt compelled to write about my experience playing with gentlemen legends who have influenced my sound. These cats have given me permission to be myself - a simple component that I feel identifies and influences an individual musician's sound.

**Art Blakey:** I was living in the Bronx when I played with Art Blakey. The first night I played with him, I was playing gut strings with just a microphone. I was excited and nervous to be on the same bandstand with no rehearsals. I learned then these guys expect me to know the music or to pick it up quick. I remember feeling Art's bass drum and ride cymbal. I was hanging on those for dear life! Art, throughout the entire gig, was hollering, "I can't hear the bass player." I remember pulling so hard to get him to hear me. My fingers were just about bleeding. This taught me that I should always have the right equipment!

**Roy Hargrove:** Roy's ballad phrasing is incredible. He knows how to pick the right notes to make a melody more meaningful. He can play one note with such a beautiful sound and it takes you somewhere. As a bass player, the opportunity to play a nice round root note on a ballad played by Roy Hargrove can take you to so many places. I learned how to take my time along with Roy's solos. Roy invited me to play soulful.

I wrote a lot during the Hargrove time. I explored how each sound informs new sounds, studying others' influences. I wanted to explore alternate ways of playing standards and blues. I wrote "Peri" during this time, a tune for my youngest daughter that is on a Roy Hargrove record. I wrote it hearing in my mind Roy's flugelhorn playing the melody. When we eventually recorded it, the entire band had so much soul.

**Elvin Jones:** I was in Elvin Jones' Jazz Machine... boot camp for me. The first time I saw Elvin Jones play, Andy McCloud (RIP) was his bass player. Then, years later, when I got the gig with Elvin I went to see Andy, who said to me, "Your life will never be the same!" I had to man up every night with Elvin. Now Elvin didn't allow a bass amp or a monitor with him. So, I played with just a microphone. I could hear myself every night because Elvin didn't play loud, he played with a lot of force. In the beginning I found out I had to

concentrate on playing really solid and supporting his beat. I had to throw out everything I thought I knew and change a lot about my playing. It made me more aware how important it is to play with a drummer.

I tried everything with Elvin in the beginning! I tried to play my bass the way I play with everyone else - a little on top of the beat. Sometimes he would say I sounded great and the next night he would tell me I was rushing: "Don't play on top of the beat" and "Let the beat ring the full length of the quarter note." After the first month of playing with Elvin, I found myself going into my bathtub, laying there soaking my bones, asking myself what the hell just happened? I would be so sore! I have to say - I learned from Elvin to relax.

I realized with Elvin after a time - he wanted a solid beat! I couldn't get in the middle of it. I spent a lot of time studying him. I would get to the sound checks early just so I could see him tune up his drums and hopefully invite me to play alone with him. I wanted to learn how to really play with him. One day during a sound check in Paris, he finally invited me to pick up my bass. I started walking the blues and he joined in and then it clicked. Walk right down the middle of the street - don't go left - don't go right - no matter what he does!

**McCoy Tyner:** Big Chief. I can't say enough about McCoy and his influence. Harmonic value. The Time. The African rhythms he plays. His approach to ballads and blues. My favorite part of the night is watching him play the solo piece. I watch a master. He takes the audience on a ride. He'll play the same tune in two different nights completely differently. McCoy will play avant garde, stride piano - his harmonic goes into all the different places - and then when he ends it? It's one of the best movies you've ever seen in your life! It can be a tear-jerking segment or it can be a saga. It has definitely influenced my solo playing. I asked him about it once - the solos - what I was hearing, how to do that? He said, "Just be yourself."

I thought in that moment, these cats, they play legendary sounds through their instrument. You don't see their sound; you just hear it. They are legends - not stars. Legends. I realize that playing with these gentlemen - these legends - none of them put pressure on you. There's an unspoken agreement: I should know - and if I don't know - they'll show me and if I don't get it, they'll get someone else. They keep it real. Simple. I like that. ♦

For more information, visit [geraldcannon.com](http://geraldcannon.com). Cannon is at *Smoke Feb. 11th-12th* and *Blue Note Feb. 14th-16th* with

McCoy Tyner. See Calendar.

Gerald Cannon has worked with Art Blakey, Dexter Gordon, Cedar Walton, Jimmy Smith, Little Jimmy Scott, Hamiet Bluiett, Ed Thigpen, Frank Foster, Eddie Harris, Stanley Turrentine, Roy Hargrove, Elvin Jones, Pat Martino, Louis Hayes, Ernestine Anderson, Carmen Lundy, Abbey Lincoln, Cyrus Chestnut, Eric Lewis, Larry Willis, Steve Turre, Eric Reed, McCoy Tyner and leads his own quartet. He conducts master classes throughout the US and Europe.



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## VOXNEWS

by Suzanne Lorge

In 1959 the National Academy of Recording Arts and Sciences introduced a new category of Grammy Award, for Best New Artist. History shows this award goes mostly to pop vocal acts, though occasionally a jazz vocal act gets nominated. The first year of the award Mark Murphy got a nod though didn't win; six years later, in 1965, three jazz vocal acts garnered nominations - Astrud Gilberto, Antonio Carlos Jobim and Morgana King - and lost to the Beatles.

In the 2000s, though, a curious thing happened. Three times singer-instrumentalists billed as jazz performers made the cut: Norah Jones, who won in 2003, Corinne Bailey Rae nominated in 2007 and **Esperanza Spalding**, who competes this year. It's possible that this trend (if it is one) reflects the rise of the niche artist, many of whom play some kind of jazz hybrid. Or it could mean that vocal jazz has become more popular over the last decade. Or both.

What these new singers show clearly is that vocal jazz does involve musicianship - jazz singing isn't just about entertaining (in case there are any skeptics out there). Spalding, for instance, can hold her own as a bassist with any leading ensemble and as a singer in comparison with almost any soloist.

**Nicki Parrott** is another singer-bassist who has a foot in both camps. The Australian native came to New York to study bass with Rufus Reid and somewhere along the way discovered that she could sing. She's been playing regularly with the Les Paul Trio since 2000; you can hear how she works the bass and vocal lines together Mondays at Iridium.

An arrangement featuring only voice and bass pares the harmony of a composition down to its most elemental: the root and the melody. On *Varpal* (Nemu), singer **Andre Pabaciu** joins with bassist Mark Tokar and percussionist Klaus Kugel to explore these basic harmonic elements through free improvisations "best experienced in performance spaces such as churches or

concert halls", where one can appreciate both "silence and resonance". It's an eerie disc, with some disturbing crashes and sweet moments.

In clubs this month: Jazz at Lincoln Center features two Grammy nominees in Valentine's Day programs. First, **Denise Donatelli** headlines on Feb. 14th; she received two Grammy nominations this year, one for Best Jazz Vocal Album (*When Lights Are Low*, Savant) and one for Best Instrumental Arrangement for a Vocalist. Then, **Freddy Cole** (*Freddy Cole Sings Mr. B* on HighNote, also for Best Jazz Vocal Album) will present his Valentine Swing Feb. 8th-13th. **Dianne Reeves**, who has won four Grammys for Best Jazz Vocal Performance, appears Feb. 11th-12th. The Kitano also has a winning lineup, with **Maria Guida** Feb. 9th, **Champion Fulton** Feb. 16th and powerhouse **Cathy Rocco** Feb. 24th. Miles' Café is becoming a prominent venue for singers - on Feb. 4th you can catch **Deborah Latz** there and then **Pascal Sabattier** on Feb. 9th, launching a new CD. ♦

# Planet Arts

by Ken Dryden

The volume of new jazz CDs has exploded in recent years, making it tougher than ever to make a profit on selling a release. Many of the larger conglomerates have dropped jazz entirely or severely cut their output of new jazz, while a number of independent jazz labels have folded.

But there are alternatives to a conventional jazz label. Planet Arts was set up as a not-for-profit 501(c)(3) company, designed to assist artists and educators in the development, production and documentation of culturally diverse projects that explore the creative process. Its director, Thomas Bellino, has a wide scope of experience working in non-profit arts organizations: "In 1989, I started work in the arts education field running an outreach program for the New York Philharmonic. This led to other Program Director positions with cultural organizations in New York City and upstate New York and included creative expression programs for BMG and SONY/BMG, student recording projects for Grammy host committees in NYC and student recording projects for the New York City Department of Education. I eventually had the idea to create an organization focusing specifically on music education projects and came up with the idea for Planet Arts."

Bellino has also been working with the Vanguard

Jazz Orchestra (VJO) for over 15 years. "I'm the project director for the orchestra and sometimes referred to as a non-playing member or 17th member of the band. I met Douglas Purviance on a jazz education project I designed. It was 1995 and they were trying to get a CD produced. They had commissioned composer/arranger Jim McNeely in 1992 to write an album's worth of material and they were having a difficult time getting the project recorded. The lack of interest in the project was a sign that the industry was in a downward spiral. This organization had over 15 recordings to its credit under the names of the Thad Jones/Mel Lewis Jazz Orchestra and Mel Lewis and the Jazz Orchestra. They had also collected several Grammy nominations and one actual win. Yet three years later, with all of the music written, not a single record company was interested. I offered to help out and raised the money to produce the recording and got them a home at New World Records. Within two years I had raised the money to do the project and the recording [*Lickety Split*] was released in the fall of 1997. It was voted one of the top ten Jazz recordings of 1997 by the *New York Times* and nominated for a Grammy."

Bellino continued to work with the VJO. "We did a second CD [*Thad Jones Legacy*] for New World, but had to find a new record company for the next CD [*Can I Persuade You*]. 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. Back in the '80s, I experimented with some of my own recording projects. The results were positive. I

received reviews in the independent music press and obtained airplay all over the world. I even sold some. What ended up being the most important part of this endeavor was the learning process of putting it all together. I basically created a label and had to deal with the various business components that went with the turf: sales, marketing, PR, manufacturing and production."

Launching a new label was risky. "I fully expected the VJO to say 'Thanks but no thanks', but they said 'Great! Let's do it'. So it started with *Can I Persuade You* and continues through *Monday Night Live*. Douglas and I do this together and the band is our working partner. We have gone on to do other projects with other artists but the mission remains the same, to document music based on artistic merits and significance."

The Vanguard Jazz Orchestra is Planet Arts' central focus, though the label works with other bands, too. Bellino explained, "Our focus has generally been on large ensemble projects and projects that larger companies will not take on. Large ensemble recordings can be very expensive and usually don't sell as well as small ensemble CDs. While we continue to tweak the main model, as well as add and subtract different components, the philosophy is to keep the project artist-centric. Our production projects will continue to focus on large ensemble recordings, with an occasional small group put into the mix, such as the Terell Stafford/Dick Oatts Quintet. All other projects will fall into our new model category."

(CONTINUED ON PAGE 42)



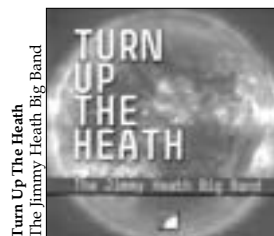
Can I Persuade You?  
Vanguard Jazz Orchestra



The Way - Music of Slide Hampton  
Vanguard Jazz Orchestra



Monday Night Live  
Vanguard Jazz Orchestra



Turn Up The Heat  
The Jimmy Heath Big Band



Bridging the Gap  
Terell Stafford-Dick Oatts Quintet

## LISTEN UP!

**GARTH STEVENSON** was born and raised in the breathtaking Canadian Rockies where nature became the common thread through his life and music. Stevenson attended Berklee on a full scholarship from 2000-05 then moved to New York where he performs regularly with John Shannon, Ryan Ferreira, Ben Gerstein, Ziv Ravitz, Mat Maneri, Sonya Kittchell and Petr Cancura. He often performs solo bass concerts using loop and reverb pedals to create rich layers of sound in stereo and surround sound. Stevenson spent last February in Antarctica performing and acting in a new film by director Scott Cohen. In 2008 his solo bass composition "Grandfather" won the International Society of Double Bassists Composition Competition.

**Teachers:** John Lockwood, Bogdan Snarski, Hal Crook.

**Influences:** Nature, Alash, Radiohead, Stefano Scodanibbio, Ryan Ferreira, Arvo Pärt.

**Current Projects:** Composing the original score to the Antarctica film, releasing a new solo album in March, scoring a video game, composing music for two sound installations being premiered at the Wanderlust Festival in California and Vermont.

**By Day:** Composing and recording.

**I knew I wanted to be a musician when...** I was ten years old I asked my parents to sign me up for piano lessons again after quitting for the sixth time.

**Dream Band:** Solo bass with electronics, string

orchestra, 12 percussionists, brass and the world's best surround sound system.

**Did you know?** One day in Antarctica I was on a beach in a quiet bay with a cameraman and 250,000 penguins. We heard a thunderous boom and watched a huge chunk of ice fall into the water a mile away. We continued to shoot until I saw a ten-foot wave racing towards the beach. We barely escaped the wave.

For more information, visit [garthstevenson.com](http://garthstevenson.com). Stevenson is at Barbès Feb. 8th with Petr Cancura, Rockwood Music Hall Feb. 9th, Pete's Candy Store Feb. 10th with John Shannon, University of the Streets Feb. 16th with Harris Eisenstadt and Kula Yoga Brooklyn Feb. 20th solo. See Calendar.



Mario Covic

Garth Stevenson



Matthew Rybicki

Raised in Cleveland, Ohio, **MATTHEW RYBICKI** has performed with Wynton Marsalis and the Lincoln Center Jazz Orchestra, Ted Rosenthal, Mark Gould, Wycliffe Gordon, Nnenna Freelon, Renee Fleming, Terell Stafford, Winard Harper, Mark Whitfield, Walter Blanding, Marcus Printup and Victor Goines.

With his debut CD, *Driven*, Rybicki has formally entered the jazz scene as a performer and composer of note. Recording with Ron Blake, Freddie Hendrix, Gerald Clayton and Ulysses Owens, he was able to capture innovative and sophisticated performances on newly created original works that maintain ties to the history of jazz. He received his Bachelor of Music from Berklee College of Music in 1995 and his Artist Diploma from The Juilliard School in 2004.

**Teachers:** Ben Wolfe, Rodney Whitaker, Whit Browne and a lesson with Ray Brown!

**Influences:** Paul Chambers and Ray Brown.

**Current Projects:** Debut CD *Driven* (Accession Records) to be released this month.

**By Day:** Thankfully I'm able to devote my days to my musical endeavors.

**I knew I wanted to be a musician when...** I understood as a teen that I could express myself best through music.

**Dream Band:** Miles Davis, Cannonball Adderley, John Coltrane, Bill Evans, Paul Chambers AND Jimmy Cobb. Oh...wait a minute...

**Did you know?** I grew up as 1 of 10 siblings in a funeral home.

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



# RobertHURST

## CD: Bob Ya Head

Robert Hurst, bass; Marcus Belgrave, trumpet; Scott Kinsey, keyboards; Darryl "Munyungo" Jackson, percussion; Sy Smith, vocals; Vincent Bowens, tenor sax; Karriem Riggins, drums

## CD: UNREHURST Vol. 2

Robert Hurst presents another ensemble group Unrehurst. In this series, Volume 2, he captures a dynamic moment with versatile band mates Robert Glasper, Chris Dave, and Robert Hurst at Smoke Jazz & Supper Club Lounge in New York. Hurst originals, Cole Porter's, "I Love You", and Thelonious' "Monk's Dream".

Robert Hurst, bass; Chris Dave, drums; Robert Glasper, piano

## February 4 & 5

w/ Diana Krall, Clearwater, FL & Ft. Lauderdale, FL.

## February 11

w/ Jeff Watts "Freedom 2011"  
Charles H. Wright Museum, Detroit, MI

## February 12

University of Michigan 2011  
Jazz Festival, Ann Arbor, MI

## March 11

Robert Hurst Group  
Virgil Carr Center, Detroit, MI

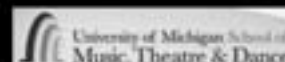
## July 17-30

University of Michigan MPULSE  
Summer Performing Arts Camp



## WHO HE IS

- Associate Professor of Music, Jazz Studies U of M
- Bassist, Diane Krall
- Lead Bassist, Oceans 11, 12 & 13 Soundtracks
- Bassist, Tonight Show with Jay Leno, 1992-1999
- NEA Presidential Scholar Awardee
- Credits: 6 Grammys and 4 Emmys



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





**Empire**  
**Scott Colley (CAMJazz)**  
 by David R. Adler

The title *Empire* could lead one to think that bassist Scott Colley's seventh album is an artistic comment on foreign policy. In fact, *Empire* is a now-vanished town in Kansas where Colley's great-great-grandfather, Joseph J. Colby, settled in the early 1870s. The town, bypassed by an important new railroad, was abandoned by 1880 and is now "nothing more than crop fields and grass", according to Amy Bickel, who wrote about Colley and *Empire* for the Kansas periodical *The Hutchinson News*.

On some level, then, *Empire* is an Americana project and guitarist Bill Frisell proves the ideal partner. Of course, the Frisell sound is identifiable right away - chiming harmonics, bent but lustrous chords and subtle electronic tweaks evoking wide and eerie landscapes - and yet Colley's writing retains its own strong character. It helps that Colley shuffles his personnel, adding or omitting Frisell, trumpeter Ralph Alessi and pianist Craig Taborn along the way to enhance the session's variety.

Colley's most hard-nosed writing comes on the first two tracks, "January" and "The Gettin Place", where he deploys Frisell and Alessi at bold, jutting angles and sets up the tightest asymmetric grooves. Taborn doesn't appear until the fourth track, "5:30 am", his singing lyricism set against the churning, elastic rhythm of drummer Brian Blade. Taborn remains for "Speculation", a piano trio piece with something of a floating Wayne Shorter vibe. (It's rich to hear Frisell and Taborn, on separate tracks, dealing with Colley's harmonic concepts in analogous ways.)

Frisell returns for a duo with Colley, "Tomorrowland", a dissonant sketch that brilliantly captures the mood of the album cover (an ancient photo of Colby and family outside their Empire, Kansas home). Later, "Gut" finds Alessi in another duo with the leader. Then the full band convenes, for the first and only time, on the slow-swinging "Five-Two". Frisell, Taborn and Alessi take it out as a trio on "Five-Two.2", which functions as a spooky coda.

Colley's own bass role is assertive: He's a melodic ensemble voice and a frequent soloist. But it's his instincts about pacing and dynamics that make *Empire* worth exploring in depth.

For more information, visit [camjazz.com](http://camjazz.com). Colley is at Jazz Gallery Feb. 12th and Dizzy's Club Feb. 28th, both with Donny McCaslin. See Calendar.



**From Brooklyn with Love**  
**Orlando Le Fleming (19/8)**  
 by Alex Henderson

British bassist Orlando Le Fleming, a New York City resident since 2003, has an interesting variety of sideman credits, ranging from singer Jane Monheit

and drummer Billy Cobham to tenor saxophonist David Sanchez. But Le Fleming performs as a leader as well and *From Brooklyn with Love: Live at Freddy's* contains some of the highlights of a November 29th-30th, 2009 appearance at Freddy's Bar in Brooklyn. Le Fleming has a solid, cohesive team in place to bring his pieces to life; he forms a pianoless quartet with alto saxophonist Will Vinson, guitarist Lage Lund and drummer Antonio Sanchez. Neither Vinson nor Lund, both appealingly lyrical and attentive soloists, sound like they are punching a time clock; when they solo, there is obviously a strong emotional connection to Le Fleming's compositions.

Le Fleming is no stranger to standards; he played plenty of them during his three years in Monheit's employ. But he offers original material exclusively on *From Brooklyn with Love*, which proves to be a wise decision because all six pieces are memorable. These never become an exercise in pyrotechnics for their own sake; Le Fleming's postbop material has a reflective, contemplative quality and that is true of "Inevitably", "Enchantress" and "False Dilemma" as well as the title track, "Rummaging for Significance" and "Deceptive Lizard" - which is not to say that all of the pieces sound the same. While most of the tunes are performed at relaxed, comfortable tempos, "Deceptive Lizard" ends up becoming the disc's most fast-paced offering (parts of it, anyway) and "Enchantress" is a haunting ballad. But whatever the tempo, thoughtful introspection is the general rule for this album.

For more information, visit [nineteeneight.com](http://nineteeneight.com). Le Fleming is at Cornelia Street Café Feb. 5th-6th with Ari Hoenig. See Calendar.



**Ashcan Rantings**  
**Adam Lane's Full Throttle Orchestra (Clean Feed)**  
 by Clifford Allen

Bassist Adam Lane began his Full Throttle Orchestra while still calling the West Coast home, as an environment that could bring together his interests in jazz and new music with a punkish energy. Though the term "orchestra" in a traditional sense might be a stretch for this outfit, orchestration - or sound organization based upon internal relationships - is not foreign to Lane's concepts as a bandleader/composer. *Ashcan Rantings* is the third Full Throttle disc, and second for Clean Feed Records, and is organized around a decidedly East Coast nexus - trumpeters Nate Wooley and Taylor Ho Bynum, trombonists Reut Regev and Tim Vaughn, reedmen Avram Fefer, Matt Bauder and David Bindman and drummer Igal Foni on two discs' worth of original material.

While Lane's work is certainly informed by tensions and differences, he also gives it a swinging shove, quickly evident following the lush, brass and reed opening to "Imaginary Portrait". Supple bass and drum lines propel a decidedly buoyant series of loose knots, out of which Regev's peppery brass sinews emerge. This contrast is further espoused by Wooley's solo, which moves from crackly feeding-back to Lester Bowie-like bravura and back. "Marshall" deftly plots an Eastern European slink, broad ensemble strokes that remain both weighty and airy, in perfect counterpoint to the clambering openness of David Bindman's (Brooklyn Sax Quartet, et al.) tenor and the fluttering delicacy of a duet between Regev and Foni (underpinned by bass, but still a duo). The title track

begins with a horsehair-grinding arco solo from the leader and moves into the sort of sludgy rock rhythms (cue distortion) that have occasionally popped up on some of Lane's other compositions. It's quite effective when the bassist couples electronic fuzz with Bauder's splattering baritone work (Surman-like on the gorgeous "Bright Star Calypso") and the noise buries the ensemble vocalizations in a curious textural stew, which is not without buoyancy.

A group is only as compelling as its parts and Lane has both clear respect for and interest in the players, giving them space to do what they do.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com)

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[www.preiserrecords.at](http://www.preiserrecords.at)  
[www.georgbreinschmid.com](http://www.georgbreinschmid.com)

## RECOMMENDED NEW RELEASES

- Jane Ira Bloom - *Wingwalker* (Outline)
- Joel Harrison - *String Choir* (Sunnyside)
- Jonathan Kreisberg - *Shadowless* (New For Now)
- Frank Portolese - *Plectrum Jazz Guitar Solos* (s/r)
- Noah Preminger - *Before the Rain* (Palmetto)
- Ben Wolfe Quintet - *Live at Smalls* (smallsLIVE)

**David Adler**  
*New York@Night Columnist*

- Michael Bisio - *Travel Music* (s/r)
- Daniel Casimir & Yolk En Cuisine - *Phonotaxis Ou Le Genome De La Vache* (YOLK Music)
- Joseph Daley Earth Tones Ensemble - *The Seven Deadly Sins* (JARO)
- Roscoe Mitchell The Note Factory - *Far Side* (ECM)
- Pet (Sture Ericson/ Anders Provis/ Simon Toldam) - *Eponymous* (ILK Music)
- Ed Thigpen Trio - *Live at Tivoli Copenhagen - You And The Night And The Music & Master of Time Rhythm and Taste* (Stunt)

**Laurence Donohue-Greene**  
*Managing Editor, AllAboutJazz-New York*

- 3 Leg Torso - *Animals & Cannibals* (Meester)
- Christina Dahl Trio - *Now is Now* (Storyville)
- Gutbucket - *Flock* (Cuneiform)
- Vijay Iyer/Prasanna/Nitin Mitta - *Tirtha* (ACT Music)
- Plunge - *Tin Fish Tango* (Immersion)
- TGB (Sérgio Carolino/Mário Delgado/ Alexandre Frazão) - *Evil Things* (Clean Feed)

**Andrey Henkin**  
*Editorial Director, AllAboutJazz-New York*



**Get It?**  
**Martin Wind (Laika)**  
 by Laurel Gross

Don't let the eye-catching photos from *Get It?*, showing bassist Martin Wind defying gravity with his un-upright bass in mid-leap (front) and members of the band suspended in mid-air (back side) fool you. Wind, reedist Scott Robinson, pianist Bill Cunliffe and drummer Tim Horner may be playful but are 'serious' musicians in the best sense. Everything in this outing is clearly considered and executed with musical sense.

Wind's own compositions on 6 of these 10 tracks are skillful and well-constructed, displaying coherence, affability, accessibility and respect for melody and harmonic structure. He gives space to his bandmates and encourages the listener to concentrate on the totality rather than himself. He doesn't grandstand nor take long solos, instead performing with a quiet assurance that is solid and affecting.

After an infectious start with Wind's energetic tribute to soul man James Brown on the title track, the set eases into the more intimate, fluctuating moods of his original "Life". Lucky Thompson's "The Plain But Simple Truth" provides a conducive atmosphere for outstanding solos by the sure-handed Wind doing exceptional work on cello and the poetically splendid Robinson on tenor sax while Horner offers subtle, effective support. The rendition of Duke Ellington-Billy Strayhorn's "Isfahan" is exquisite, buoyed by Robinson's superb musings (check out those lovely 'meows') and Cunliffe's lyrical piano. Wind's "Can't Say No" offers additional sparkle in the partnership of cello (pizzicato and arco) and lilting clarinet. Two other moving Wind pieces, the lyrical "Early August" and the bluesy "Rainy River", follow, the album closing with a top-notch live rendition of Thad Jones' "Three and One".

For more information, visit [laika-records.com](http://laika-records.com). This group is at *The Kitano* Feb. 10th. See Calendar.



**Dreams from a Clown Car**  
**Ken Filiano (Clean Feed)**  
 by Kurt Gottschalk

A circus is one metaphor you could draw for the new disc by bassist Ken Filiano's quartet Quantum Entanglements, a point verified by the fact that they suggest as much in the album's title. But there are many other illustrations that might be drawn in response to the album - a jet engine plume seen (and heard) unfurling from very close proximity, perhaps, or an oil fire in a harmonica factory - but the point is that this is music that calls out to be named something and *Dreams from a Clown Car* is as good as any other moniker depicting joyful mayhem (and lends itself to some nice cover art as well).

Illustration aside, this music is a polyphony bordering on cacophony, a methodical madness, a

bright burst where not everything can be discerned at once in the tradition of the Coltrane *Ascension* or the Coleman *Free Jazz*. This is not a measure of greatness, it is merely a mapping and the distinction between those watershed moments of the '60s and the current audio document (besides the passage of time) is that in this case the music is made by just four men. What Quantum Entanglements has that those earlier boundary-breaking bands didn't employ is the electronic effects applied to the upright bass. Filiano's subtle use of filters creates a soundbed that, against the rumble of Michael TA Thompson's drums, can be heart-stopping. At the finest moments, Michaël Attias is also heard on bari sax, leaving an open sky (there's that jet engine plume) for Tony Malaby's soprano.

Such is not the whole of the disc. Unlike the Coleman and the Coltrane, *Dreams from a Clown Car* is not about epic pronouncements. It's seven evenly placed tracks, mostly hovering around the 10-minute mark, including some ballads with a classic feel, here perhaps referencing Charles Mingus or Oliver Nelson, if with a more contemporary structure. Again, lofty points from which to swing (not unlike a trapeze act) and with the implication that if all here is not entirely new, it's played with a strong dedication.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Filiano is at *Roulette* Feb. 14th with Jason Kao Hwang. See Calendar.



**Mystic Maze**  
**Chris Dahlgren (Jazzwerkstatt)**  
 by Stuart Broomer

Bassist Chris Dahlgren has crafted one of the more provocative releases in recent memory. The process underlying *Mystic Maze* began with Dahlgren selecting several reviews of Béla Bartók's music from Nicolas Slonimsky's *Lexicon of Musical Inveective*, that cautionary collection of the negative reviews that first greeted major composers from Beethoven onward.

The texts are set amidst Dahlgren's own compositions, which are performed by his quintet Lexicon. Dahlgren reads the hostile reviews over his compositions, intoning them in a voice that over-enunciates consonants and extends vowels for rhythmic effect. The result resembles the readings of several beat poets and, particularly, Frank Zappa's orations, as when Dahlgren's intones Frederick Corder's 1915 review of Bartók piano scores in which Corder imagines, "...the composer promenading the keyboard in his boots. Some can be played better with the elbows, other with the flat of the hand."


What is most meaningful here is the deconstruction and transformation of these texts in the context of both contemporary music and its reception. As Dahlgren notes, "Ironically, the more familiar these critiques have become to me, the more I've come to enjoy their special vitriolic qualities. In our current time, music seldom inspires such passion and I wax nostalgic about the days when it did." That nostalgia may extend to all that Bartók and jazz have in common, with Bartók's fondness for improvisation, folk sources, pan-harmony, clusters and expressionist chaos emerging in the same era as early jazz and the collective improvisation to which Lexicon might trace its roots (One piece is called "It was as if two people were improvising against each other."). Dahlgren's project invokes an era when music could shock, surprise, appall and, best of all, perhaps transform

without warning, an era when genuinely new music could insinuate itself into mainstream venues.

Dahlgren is aided brilliantly in this challenging work by the members of his quintet: Gebhard Ullmann (reeds), Christian Weidner (alto saxophone), Antonis Anissegos (keyboards and voice) and Eric Schaefer (percussion and voice). They both improvise with aplomb and execute Dahlgren's scores with accuracy and intensity. Only one example of Bartók's own music appears here, a brief and plaintive theme called "Mesto", evidently rearranged by Dahlgren from Bartók's String Quartet No. 6.

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

UNEARTHED GEM



**Bitches Brew Live**  
**Miles Davis (Legacy)**  
 by Jeff Stockton

You have to marvel at the patience of the people at Sony in charge of managing its Miles Davis archives. Imagine the riches they must be sitting on: any number of shows over the course of two or three decades, each performance signaling a changing artistic direction so rapid it left the previous one in the dust and often rendered whatever album may have been in the stores at the time yesterday's news.

*Bitches Brew Live* ties in to the big push behind the 40th anniversary of that cataclysmic double-LP. The title, however, is a bit of a misnomer. Taken from the tapes of the 1969 Newport Jazz Festival (one month before the album sessions took place), this should be a crucial missing document of Miles' 'Lost Quintet' (Chick Corea on electric piano, Jack DeJohnette on drums, Dave Holland on acoustic bass and Wayne Shorter on saxes). Incredibly, Shorter got stuck in traffic and didn't make the gig, so what we are left with is a smoking quartet ripping through the first professionally recorded version of "Miles Runs the Voodoo Down" (moving at a much brisker clip than the album version), then briefly covering "Sanctuary" and tearing it up to close the 25-minute set with "It's About That Time" from *In a Silent Way*. It's over much too quickly.

Next is the complete 35-minute performance from the Isle of Wight Festival in late August 1970. This set, Gary Bartz having replaced Shorter, Holland on electric bass and Keith Jarrett (organ) and Airtio Moreira (percussion) having been added to the ensemble, plays more closely to what would come out on the *Live-Evil* album. Although rare, the Isle of Wight set has appeared here and there, legitimately and not so much, so it may already be known to aficionados. Nor is it much different from the previously released March 1970 Fillmore show or the August 1970 Tanglewood Festival set included in the *Bitches Brew* Collectors' Edition. By this point in time the title track and "Spanish Key" had become repertoire and with Jarrett and Corea merging and diverging and Holland's Fender fully audible, this is Electric Miles in full flower. As the sound of things to come, however, *Bitches Brew* had come and gone.

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



## GLOBE UNITY: DENMARK



### *In Our Own Sweet Way*

Carsten Dahl/Mads Vinding/Alex Riel (Storyville)

### *The Meeting*

Hans Ulrik/George Colligan/  
Jesper Bodilsen/Anders Mogensen (Blackout)

### *Precessions*

Niels Praestholm/Gyroscope String Trio (Embla)  
by Donald Elfman

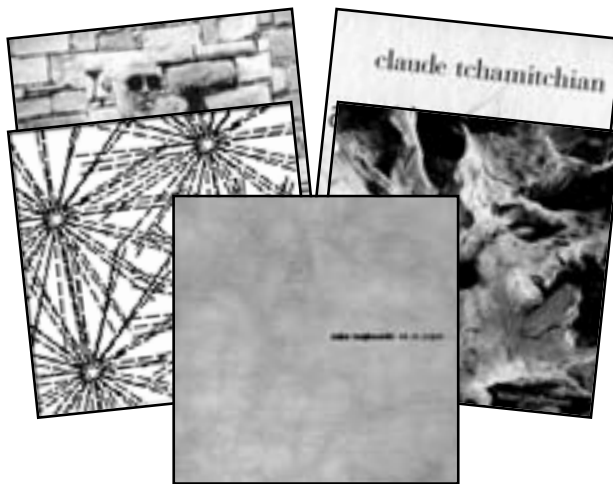
Denmark has long been a vital hub of jazz activity. Many of America's finest traditional players have gone there to work and even live, including saxophonists Stan Getz, Ben Webster and Dexter Gordon. And the country has subsequently produced numerous practitioners of jazz bass, most famously Niels-Henning Ørsted Pedersen.

Pianist, Carsten Dahl, bassist Mads Vinding and drummer Alex Riel have had a world of experience playing behind some of the world's great jazz players. *In Our Own Sweet Way* is 2005-07 performances from the Copenhagen Jazzhouse and shows the trio's versatility and consummate musicianship on mostly jazz and popular standards. Of special note are: a Danish Christmas song, "Maria Gennem Torne Gar", which finds each player contributing lovely individual color to make an emotional whole; a staggeringly intimate version of the rarely performed "The End of a Beautiful Friendship", suggesting that the hard work comes when love starts and Cole Porter's "Night and Day", a virtuoso display for all.

*The Meeting* reunites pianist George Colligan with two Danish musicians from his near and more distant past - saxophonist Hans Ulrik and bassist Jesper Bodilsen. Add fellow Dane, drummer Anders Mogensen, to the mix and you have a very simpatico quartet. All the players contribute tunes and they also tackle standards including Kurt Weill's "My Ship", which they turn into a dark, haunting ballad. The saxophonist's jaunty title tune gives the soloists nice stretching room while Mogensen celebrates the New York times of Colligan and Ulrik with the lovely waltz "NYC Revisited". Colligan offers some beautiful slow pieces that showcase a fine ability to evoke moods and play to the strengths of these talented collaborators.

Bassist Niels Praestholm, violist Bergmund Waal Skaslien and cellist Alain Grange, as the Gyroscope String Trio on *Precessions*, spin out compositions and improves that, appropriately, move freely in a number of directions. They call the former Improscopics and there are four short ones that set apart freeish jazz pieces that include Simon Spang-Hanssen (saxophone and flute) and Håkon Berre (drums and percussion). One track is a true surprise: "Three Letters" is a live performance that highlights the bass clarinet work of Danish jazz godfather John Tchicai. The strings provide the sonic framework for his excursions and also go adventuring on their own. The whole recording is that kind of directed, yet seemingly unscripted, trip.

For more information, visit [storyville-records.com](http://storyville-records.com), [blackoutmusic.dk](http://blackoutmusic.dk) and [nielspraestholm.blogspot.com](http://nielspraestholm.blogspot.com)



### *Solo* Barre Phillips (Kadima Collective)

*Another Childhood* Claude Tchamitchian (Emouvance)

*Walcheturm Solo* Christian Weber (Cut)

*Null* Robert Landfermann (Jazzhaus Musik)

*Ink on Paper* Mike Majkowski (Creative Sources)

by Andrey Henkin

It is remarkable to think that in just over 40 years, the role of the acoustic bass has been completely upended. Once solely a rhythm section instrument with only a handful of practitioner-leaders is now encouraged as a solo voice. Indeed, any improvising bassist worth their salt is expected eventually to make a solo bass album, to demonstrate their command of texture and timbre, extended technique and extreme tonality. Unlike the scattered forays into the genre by 'straightahead' players, these unaccompanied expositions almost always traffic in original music and/or spontaneous compositions.

Barre Phillips got the bass wheel rolling in 1968 with *Journal Violone* (Opus One) though the elder statesman of avant garde bass playing would probably be loathe to take credit for the dozens of albums that followed (to say nothing of his championing of multi-bass recordings). But he remains committed to the form, releasing a new solo album every several years. *Portraits*, recorded live in Austria in 2001, is a far different beast than *Journal Violone*. Years of playing in every conceivable improvisatory situation has given Phillips a broad perspective. So now, even as he still sounds totally modern, his playing has a quality of an old blues guitarist on a porch somewhere, an easy-going feel that can lull you into forgetting that he is still exploring on a very deep level.

Claude Tchamitchian, born in Paris to Armenian heritage, must inevitably, at least taken solo on *Another Childhood*, be compared to François Rabbath, another mixed heritage Gallic bassist. Indeed Rabbath, born a year before Phillips, represents the other major school of solo bass thinking - virtuosic technique in the service of melodic development. Tchamitchian has his Rabbath-ian qualities but has also absorbed the Phillips model, making his first solo album the most listenable under discussion. Pieces dedicated to such figures as Raymond Boni, Jean-François Jenny-Clark and Peter Kowald are clearly evocative and remarkably beautiful at times. Though Tchamitchian can summon a wide range of sounds and grains from his instrument, he is not particularly interested in an aural document as he is in a romantic tableau.

Christian Weber was born in Zurich, Switzerland and that lovely city is the location for this 38-minute seamless recording. This is not Weber's debut as a soloist - it's like getting a tattoo - but listeners may know him from recordings with Paul Dunmall, Oliver Lake, Co Streiff and the band Day & Taxi. Think a slightly more cerebral Leon Francioli and you've got the general idea. With no breaks in *Walcheturm Solo*, it is easy to forget that you are listening only to an acoustic bass. The music has a drone-like quality through emphasis on arco techniques that becomes mesmerizing, like the inexorable tides of the ocean or the amplified drip of water in a cave. Its impact comes

from this unrelentingness, surrounding you until you are breathing nothing but bass notes.

Robert Landfermann is a continuation of a long-standing tradition of German avant garde bassists, Peter Kowald and Buschi Niebergall in the forefront. His profile is rising working alongside such progressive pianists as Simon Nabatov and Achim Kaufmann as well as peers like drummer Christian Lillinger. It is a testament to Landfermann's vision that he didn't even wait until he exited his 20s before making his first solo disc. He emphatically states that all the music on *Null* is bass and bow, without preparations or effects. The caveat is necessary as otherwise some of the otherworldly sounds he elicits seem nearly impossible to be produced purely by a bass - maybe a creaky door in a windstorm or leaking warp coil but not a bass. But he also works within 'recognizable' tonalities like hornets' nest pizzicato.

Mike Majkowski is the baby of this group, a year younger than Landfermann. The Sydney, Australia-based instrumentalist waited even less time than anyone else before diving into the solo bass pool (still relatively a puddle). *Ink on Paper* is the only album here to use overdubs and that only for the plucky title track. The title is illustrative as are the drawn ants crawling around on the inner sleeve. Majkowski is still in that phase where he is fascinated by the sounds an acoustic bass can produce - arguably more than any other unamplified instrument. So connective tissue is somewhat lacking on the longer tracks as is the grand scope that the Barre Phillipses and Barry Guys of the world took decades to master. But it would be surprising if Majkowski doesn't revisit this form.

For more information, visit [kadimacollective.com](http://kadimacollective.com), [emouvance.com](http://emouvance.com), [christianweber.org](http://christianweber.org), [jazzhausmusik.de](http://jazzhausmusik.de) and [creativesourcesrec.com](http://creativesourcesrec.com)

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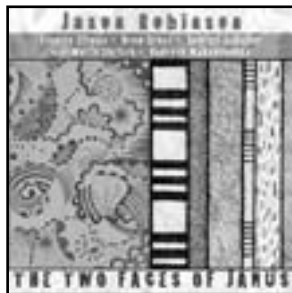
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*Joy Spring*  
Bill Carrothers  
(Pirouet)



*The Two Faces of Janus*  
Jason Robinson  
(Cuneiform)

by George Kanzler

The only thing these two CDs - one a tribute to two members and the music of a seminal mid '50s hardbop band; the other a collaboration between a saxophonist from the more avant side of West Coast jazz and cutting-edge East Coast musicians - is the bass of Drew Gress. A much in-demand musician, who's also led the occasional group, Gress subsumes a prodigious technique from being ostentatious by favoring the low and mid-sonic range of his instrument. He both comfortably adapts to and enhances the widely divergent styles displayed on the two albums.

On *Joy Spring*, Gress teams up with the nimble, colorist drummer Bill Stewart in a trio with pianist Bill Carrothers, whose CD focuses on the music of the Clifford Brown-Max Roach Quintet, featuring five Brown tunes and four by pianist Richie Powell, plus three standards and Benny Golson's "I Remember Clifford" (Brown and Powell, Bud's younger brother, both died in an auto accident in mid-1956.)

Except for the Golson tribute and Carrothers' meditatively slow solo version of the title tune, the music all echoes Powell's arrangements of it for the Brown-Roach Quintet, thus becoming a timely reminder of the sadly foreshortened nascent talents of the younger Powell. And while trumpeter Brown is the fondly remembered immortal, it is Powell's contributions that are the revelation here. The trio captures the sparkling wit and twinkle of his "Jacqui"; romps through the lyrical bop of "Powell's Prances", expanded by the pianist's intricate elaborations, and, beginning with Gress' solemn, reverberating solo, delivers "Time" in its full, expressionistic gravity. The Powell gem is "Gertrude's Bounce", his winking, playful homage to the eponymous heroine's seductive strut that combines hardbop exuberance with the catchiness of a pop song - prompting Carrothers to quote "Stella by Starlight" and "Secret Love".

On *The Two Faces of Janus*, Gress is part of groups led by saxophonist Jason Robinson on eight of ten tracks that range from trio to sextet. The remaining two tracks are freely improvised duets between Robinson's tenor and Marty Ehrlich's alto sax.

Gress and drummer George Schuller anchor the other tracks, all but one also featuring the distinctive guitar of Liberty Ellman. The jaunty title track, a sextet with the leader's tenor, Ehrlich's bass clarinet and alto sax of Rudresh Mahanthappa, features polyphonal weaving lines and a calibrated momentum unifying the potential pandemonium. The sextet also delivers the carefully rising arc of the eerie, avant-ish "Tides of Consciousness Fading". Robinson may embrace the far reaches of today's free jazz at moments (overblowing, braying, honking and tonguing passages) but his pieces have definite architectonic shape and deft dynamics. With his robust tone, his tenor sound suggests Sonny Rollins as well as Dewey Redman or David S. Ware, the Rollins most evident on the riffy trio "Paper Tiger" and 3/4, 4/4 quartet "The Twelfth Labor".

For more information, visit [pirouetrecords.com](http://pirouetrecords.com) and [cuneiformrecords.com](http://cuneiformrecords.com). Drew Gress is at Bar Next Door Feb. 12th with Dave Allen and Jazz Standard Feb. 23rd and I-Beam Feb. 26th, both as a leader. See Calendar.

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**La Vita è Bella**  
**Bob Mintzer/Dado Moroni/Riccardo Fioravanti/  
 Joe La Barbera (Abeat)**  
**Canyon Cove Bob Mintzer (Pony Canyon/Cheetah)**  
*Live in Berlin Stone Alliance (PM)*  
 by Ken Dryden

Bob Mintzer has spent several decades as a performer, with an extensive discography as a sideman in a variety of music styles, in addition to his career as a leader of both small groups and an acclaimed big band. Among the many artists whom he has played or recorded with are Buddy Rich, the Thad Jones-Mel Lewis Orchestra, Jaco Pastorius, Randy Brecker, Sam Jones and Nancy Wilson. Primarily known for his work as a tenor saxophonist, Bob Mintzer is also an accomplished bass clarinetist.

On *La Vita è Bella*, Mintzer sticks to tenor sax in undated recordings made at Art Blakey's Jazz Club in Busto Arsizio, Italy, joined by Dado Moroni (one of Europe's top pianists), bassist Riccardo Fioravanti and drummer Joe La Barbera (who worked in the late Bill Evans' final trio). The brief liner notes give no indication if this was a working band at the time or one put together for just a few performances, but the members of the quartet are very much in tune with each other. Mintzer penned the driving blues "The Gathering", a potent postbop vehicle full of solid solos, along with "Re Re", a playful reworking of the chord changes to "(Back Home Again in) Indiana". La Barbera's "Kind of Bill" is a straight-forward tribute to Evans, drawing from both his "Blue in Green" and the standard "I'll Be Seeing You" in a dazzling manner where Moroni seems to channel Evans' spirit, with the band making a delayed entrance marked by Mintzer's heartfelt solo. Fioravanti's ballad "Ninna Anna" is a gorgeous waltz while Moroni's "Bradley's, 2 AM?" gives his interpretation of what a late evening set at the famed, long departed Manhattan night club was like. The gently swaying bossa nova setting of the title track (the theme from the Oscar-winning film *Life is Beautiful*) and a sizzling rendition of the standard "Invitation", with Mintzer and Moroni respectively showing the influence of John Coltrane and McCoy Tyner, round out this exciting live release.

Mintzer is in top form in *Canyon Cove*, a trio session with in-demand organist Larry Goldings and seasoned drummer Peter Erskine. Mintzer, who composed eight originals and arranged everything, is heard on tenor sax, bass clarinet and flute (the latter used as a backing instrument). The peppy "Somewhere Up There" recalls the heyday of tenor sax-organ trios, with Mintzer's robust solo buoyed by Goldings' sparse, punchy chords and Erskine's driving percussion. His warm ballad "Truth" proves to be very catchy; perhaps it will provoke someone to pen a lyric. The uptempo blues "Bebop Special" showcases Mintzer's intricate bass clarinet (adding harmony on flute in spots), making it clear that Mintzer is one of the most underrated players of the instrument. Judd Miller is added on the EWI (electronic wind instrument) on three lively and distinctly different improvisations that feature Mintzer on bass clarinet. The one standard is "When I Fall in Love", a tenor feature played in a breezy setting. While many reed/organ/drum trios quickly grow stale, this brilliant effort is buoyed by Mintzer's strengths as a songwriter and the interaction of the musicians.

Stone Alliance was a fusion band of the late '70s and early '80s centered around electric bassist Gene Perla, with personnel that varied over time. This 1980 set at the Berlin Jazz Festival is previously unissued, featuring Mintzer (tenor and soprano saxophones, bass clarinet, flute and percussion), Kenny Kirkland (piano, keyboards and percussion), Don Alias (drums and congas), plus guest Jan Hammer on keyboards. This fusion-oriented set suffers from rather muddy sound, at times sounding like a bootleg, plus rather uneven songwriting, with many of the songs not really holding one's interest. Alias' compositions are particularly dated, especially the tedious funky "Georgia O" and the Weather Report-flavored "Risa" with flashy yet uninspired keyboards and what sounds like electronically modified bass clarinet, along with Alias' overly long "Conga Solo". There are a few bright moments. Hammer guests on his own composition "Advantage", a hip trio feature with bass and drums, and Perla's swaggering "Miss T" showcases Mintzer's burning tenor and a potent Kirkland piano solo. This set will be of interest to vintage fusion fans.

For more information, visit [abeatrecords.com](http://abeatrecords.com), [ponycanyon.co.jp](http://ponycanyon.co.jp) and [pmrecords.org](http://pmrecords.org). Mintzer is at *Blue Note Feb. 1st-6th with The Yellowjackets*. See Calendar.



**Eternal Moments**  
**Jean-Marie Machado/  
 Dave Liebman**  
 (Bee Jazz)

by Gordon Marshall

Well, the saxophone is louder than the piano, but the piano has safety in numbers on its side. Not to say they are always in competition, but in some form or other there is always a question, in a duo format, of whether the two instruments take turns leading or if they engage, alternately, in some equal-but-different entente. To be sure, the piano is technically a rhythm instrument but, as often as not, outside of its association with bass and drums, it can betray that status and covertly shift the playing field. The permutations of these possibilities are outlined in two recent sax/piano releases.

*Eternal Moments* is an album that builds, through its course, from a very mellow, airy stillness to an ultimately Coltrane-like intensity. Pianist Jean-Marie Machado has a range of tones and approaches embracing lightness and humor, wistfulness and desolation, darkness and depth. Dave Liebman, on his variety of saxes, matches him note for note with his ability to inflect the songs with shades drawn from various modes of world jazz. What is most remarkable is the way the two augment each other in emotion and style, Machado for example, in his own "Les Yeux de Tangati", magnifying Liebman's implied moods as they shift like an autumn sky.

One particular triumph is their appropriation of the Maurice Ravel song "Le Réveil de la Mariée". It demonstrates a thorough comprehension of 19th Century continental conventions and just as thoroughly roots a swinging improvisational theme throughout that deepens and darkens and broadens, tumbling and stumbling but always landing on its feet, just like Parisian saltimbancs. Conversely, the Monk number "Ugly Beauty" is given an Impressionist makeover, delineating the aesthetic descent of Monk, in a large way, from Erik Satie. Liebman's "Fuschia",

with its tie-in to Sam Rivers ("Fuschia Swing Song"), is where things get hot and heavy. But only halfway through, after a long, subdued piano intro that belies the hot modal workout to follow.

Hot tension and competition is indeed suggested on *Reciprocal Uncles*. The competition is recreational, as it were, and pianist Gianni Lenoci and saxist Gianni Mimmo never come to blows. Rather, they are as sporting as two fencing partners. What it lacks for in grand, communal emotion it makes up for in percussive and lyrical invention. In the earlier numbers the tensions are often resolved by one player allowing the other to dominate or, sometimes, in standoffs, where one will drop out entirely as the other solos. The dynamics throughout are fun and swinging.

It is the later numbers that offer resolutions - and revolutions - turning the tensions into forays of breathtaking complexity. "Sparse Lyrics" begins with a plaintive but swinging soprano over a lean, abstracted piano. The two come together then drift apart, repeatedly. As they compete for the lead, one circles the other as in an electron orbit. Then, the piano starts pumping out separate melodies in both bass and treble, dividing the soprano's attention, now following one and then the other. In "News from the Distance" beginning with hard percussion from both instruments, the piano sometimes thwarts and sometimes follows the soprano. Ultimately it takes the lead and runs with it to an entirely other place, mostly in the bass - but so far, as in a 360 turn, it starts to follow again.

For more information, visit [myspace.com/beejazzrecords](http://myspace.com/beejazzrecords) and [longsongrecords.com](http://longsongrecords.com). Liebman is at *Birdland Feb. 1st-5th and 22nd-26th*. Lenoci and Mimmo are at *ABC No Rio Feb. 20th and Issue Project Room Feb. 23rd*. See Calendar.

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**February 4th Vea Williams, Vocalist**  
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 12am Bazaar Royale, Ghetto Metal \$5 (experimental)  
**February 11th & 12th Danny Mixon Quartet**  
 Featuring Lisle Atkinson, bass; James Stewart, saxophone;  
 and George Gray, drums February 15th  
**February 18th & 19th Warren Smith, Percussion**  
 formerly of Max Roach's M'Boom, Miles Davis, Aretha Franklin,  
 Nina Simone, Count Basie, Nat King Cole, and Joe Zawinul  
**February 25th Jimmy Alexander Quartet**  
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**February 26th "Blues Man" Ray Shinnery**

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*The Stream of Life*  
Ivo Perelman/Brian Willson (Leo)  
*Inbetween Spaces*  
Ellery Eskelin/Gerry Hemingway (Auricle)  
*Dirty Jazz Iconoclast* (Fang)  
by John Sharpe

Duets between saxophone and drums typically invite the former to become more rhythmic and the latter more tuneful in an effort to make up for absent accompanists. However stripped down to the bare essentials, intense communication becomes the order of the day, although less in the sense of conversation that requires sequential input than as simultaneous arcs of proclamation that combine to form a whole, greater than the constituent parts. On these discs are three fully formed pairings which each make a vigorous case for consideration on their own terms.

After 2009's *Mind Games* (Leo) comes *The Stream of Life*, where Brazilian tenor saxophonist Ivo Perelman dispenses with bassist Dominic Duval to engage in intimate communion with drummer Brian Willson. If anything, it is an even more powerful and focused set than its predecessor.

Any suggestion that the reedman has become more lyrical over times needs qualification. While the attentive listener will find melody in abundance, it is of the non-scripted low-key kind, rather than grandiose gesture. Perelman trades in a breathy beauty courtesy of a big vibrato-heavy sound, wearing heart on sleeve, in a continual flow rich in expression and drama. On occasion he anchors his spontaneous inventions by means of repeated motifs, like the R&B phrase that emerges part way into the lively "Vicarious Punishment". Willson works hand in glove with the saxophonist, maintaining momentum without resorting to rote patterns, implying time in a polyrhythmic tumble moving between a dense sonic curtain and light airy cymbal touches that allow the Brazilian to keep his options open. Good as the twosome is, the highlight comes on the solo "A Bola e o Menino": as the saxophone soars from the outset, Perelman manipulates the overtone register, until climaxing in a series of impassioned cries and contrastingly plaintive but affecting bleats.

Drummer Gerry Hemingway has also accompanied the Brazilian in the past but on *Inbetween Spaces* he is partnered by long-time colleague tenor saxophonist Ellery Eskelin, who has featured in the drummer's American quartet since 1997.

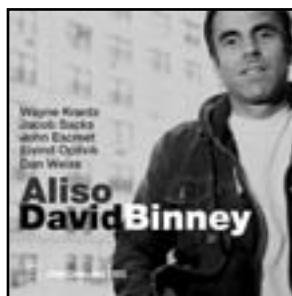
The fruits of that prolonged tenure are clear for all to hear. It's an equal partnership full of subtle intelligence with no place for grandstanding. At times it seems as if they could be creating for just themselves, diffident almost to the point of minimalism. Hemingway demonstrates impressive command of timbre, but doesn't shy away from incorporating that extended vocabulary into a loose-limbed swing. Eskelin proves the perfect match: a master of texture and undulating lines, oozing rhythmic awareness and soul even within the most skittering abstractions. Together they avoid the obvious response, ably demonstrated in the low-key "Stillness and Flow", all percussive hums, drones and cymbal hisses answered by Eskelin's tenor murmurs and susurrations while "Sustain and Footwork" begins in similar vein with twanging percussion and phantom saxophone multiphonics, but picks up density as it

proceeds until a return to the opening calm. Elsewhere "Shaken and Spill" illustrates the breadth of territory traversed, shifting from sparse percussion and querulous tenor whimpers to roiling drums and pinwheeling saxophone via muffled scuttling and subdued blurts. Here, as throughout, the ferocious attention to detail rewards close listening.

*Dirty Jazz* is the ninth recording by the duo Iconoclast consisting of alto saxophonist Julie Joslyn and drummer Leo Ciesa, who have been playing together some 23 years.

Unlike the other discs here they deal largely in the preconceived and also extend their palettes with additional instruments. Ciesa adds keyboards and piano while Joslyn also wields violin and electronics. To oversimplify, the 19 pieces can be loosely broken down into noise-inspired numbers combining skirling violin and electronics with drums (Dirty?) and more melodic cuts featuring alto and piano or drums (Jazz?). Most often they create a mood or ambience then stay there, but cover a wide stylistic range nonetheless, from the tight energetic opener "40 Seconds With You" to the folkish "One Oh One", the calypso-like "Samteque" or the Balkan-tinged "Black Jack". However the strongest moments come when they permit themselves to stretch out as on "Après Vous", where Joslyn's coolly songlike alto is underpinned by Ciesa's spare tumbling drums, and "The Forbidden", featuring a solitary alto dirge alternating with single-line piano ruminations before native American drum cadences kick electronically modified sax. It's no surprise to discover that their music has accompanied TV series and films as, at its best, it manifests a distinct cinematic quality.

For more information, visit [leorecords.com](http://leorecords.com), [gerryhemingway.com/auricle.html](http://gerryhemingway.com/auricle.html) and [fangrecords.com](http://fangrecords.com). Eskelin is at Cornelia Street Café Feb. 3rd with Russ Lossing and Feb. 19th as a leader. See Calendar.



*Aliso*  
David Binney (Criss Cross Jazz)  
by Elliott Simon

Known for cutting-edge music and instrumental presentations that disregard acoustic/electric etiquette in favor of a cerebral fusion, alto saxophonist David Binney will be entering his 50th year in 2011. Mid-life is a time of pause and reflection but for a musician it can also serve as an impetus to delve back to the root, solidify, justify and in Binney's case blow like heck.

*Aliso*, titled after Binney's childhood street, diverges from his usual fare in that five of the nine tunes are reworkings of pieces from the jazz canon of Wayne Shorter, Sam Rivers, John Coltrane and Thelonious Monk. His quartet - pianist Jacob Sacks (John Escreet substitutes on three tunes), bassist Eivind Opsvik and drummer Dan Weiss - is killer and would have produced a first-rate 'blowing session' without any further help. This is David Binney however and his decision to include electric guitar Übermensch Wayne Krantz on many of these tunes serves to increase the intensity but also surprisingly harmonize the proceedings.

The title cut evinces both those attributes as alto and guitar beautifully meld timbre for the catchy intro and melody before Krantz rocks out, upping the ante for Binney's pyrotechnics. "A Day in Music" is another original that this time has Binney on fire before

handing off to Krantz, who instead finds a soulful groove. The covers more than serve their purpose in that they allow the band to come together as one around the familiar material. Trane's "Africa" closes things out as the set's devotional masterpiece; Binney pays initial homage to the spirit, Escreet follows with an inspired solo that Krantz dovetails off to begin his own postmodern prayer that he and Binney finish together in ecstasy.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). Binney is at 55Bar Feb. 8th and 22nd as a leader and 18th-19th with Antonio Sanchez and is at Rubin Museum Feb. 18th with John Escreet. See Calendar.

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- Mon Feb 14** **JULIE HARDY PRESENTS: A SPECIAL VALENTINE'S DAY PERFORMANCE BY JAY CLAYTON 8:30PM**  
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- Wed Feb 16** **MATT PAVOLKA BAND 8:30PM**  
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- Thu Feb 17** **CURTIS MACDONALD GROUP 8:30PM**  
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**KENNY WARREN 10:00PM**  
Dan Peck, Owen Stewart-Robertson, Devin Gray
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- Fri Feb 25** **TONY MALABY TUBA QUARTET 9:00PM**  
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- Sat Feb 26** **JEFF WILLIAMS QUARTET 9:00PM & 10:30PM**  
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*Stars Have Shapes*  
Exploding Star  
Orchestra  
(Delmark)



*Empathetic Parts*  
(with Roscoe Mitchell)  
Mike Reed's Loose  
Assembly (482 Music)

by Ken Waxman

One of the standout players among Chicago's recent crop of improvised musicians, altoist Greg Ward (now based in NYC) is versatile enough to gig with groups ranging from the chamber-oriented International Contemporary Ensemble to those led by saxophonist Ernest Dawkins. These two CDs confirm his skills, although his role is more prominent in drummer Mike Reed's Loose Assembly than as part of cornetist Rob Mazurek's 14-piece Exploding Star Orchestra.

Born in 1982, Ward is part of a younger Windy City contingent that includes Reed, bassist Josh Abrams and vibraphonist Jason Adasiewicz - all featured on both CDs - who play together in many different contexts. Another Chicago polymath is Mazurek. *Stars Have Shapes* marks a major step in his evolution from mainstream jazz to a composer intermingling improvisation with modules from other musics. Although dedicated to saxophonist Fred Anderson and trumpeter Bill Dixon, the CD's four tracks are closer to the latter's sonic ethos. With shimmering electronics filling the backdrop, there are few solos per se. Instead thick cohesive timbres overlap and are irregularly harmonized, quickening to a crescendo of undifferentiated vibrations, splintering into resonating sound shards and then regrouping. Occasional asides by Nicole Mitchell's impassioned flute, Jason Stein's bass clarinet drones or Mazurek's triplet-laden flutter-tonguing are secondary to the cumulative exposition. Most distinctive of the tracks is "Three Blocks of Light", but even here brief individual expressions augment the composition rather than illuminate on their own. Blurry waveform hums make the performance virtually opaque but it's Adasiewicz' ringing resonance that is most obvious.

Adasiewicz' four-mallet, spherical vibrations are also prominent on *Empathetic Parts*, taken from a 2009 concert at Chicago's Umbrella Music Festival. But so are solos from other players, especially during Reed's almost 34-minute title tune. All along the percussionist's stylistic timekeeping - alarm clock-like ringing paradiddles to cumulative back beats and rim shots - solders together the disparate techniques into a throbbing narrative. Players form and amend collaborations, as when Tomeka Reid's cello is first involved in contrapuntal sweeps with the clanking vibes and then joins Josh Abrams' bass to stretch an ostinato to its breaking point, finally culminating in broken-octave interface. Her string slices or Reed's blunt rhythms also set up other interactions such as those between reedists. Ward's snorting split tones and fortissimo reed bites are assertive here and his intense alto work is easily contrasted with the ney-like hocketing timbres from guest Roscoe Mitchell's soprano saxophone. Rondo-like, the two rip apart harsh split tones, then slow down to match staccato slurps and reflux, eventually stretching the tempo, as behind them Abrams' twangs and Reed's rebounds presage recapping the initial theme.

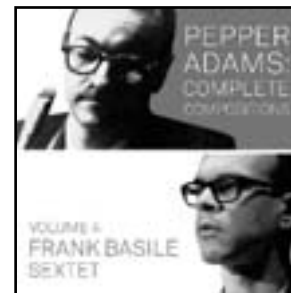
Creatively busy, Reed's Loose Assembly proves to be loose only in its ability to accommodate an additional voice, but not in creative performance. As significant a statement as *Stars Have Shapes*, because of its smaller, looser presentation, *Empathetic Parts* offers

a more fundamental view of each player's talents - especially Ward's.

For more information, visit [delmark.com](http://delmark.com) and [482music.com](http://482music.com). Greg Ward is at Jazz Gallery Feb. 10th. See Calendar.



*Pepper Adams Complete Compositions, Vol. 1 & 2*  
Jeremy Kahn  
(pepperadams.com)



*Pepper Adams Complete Compositions, Vol. 4*  
Frank Basile  
(pepperadams.com)

by Joel Roberts

Pepper Adams is remembered today as one of the handful of great baritone saxophonists in jazz history, a powerhouse improviser with a big, intense sound that contrasted markedly with the lighter touch of the other star baritone player of his era, Gerry Mulligan. A product of the great Detroit bebop scene of the '50s, Adams released more than 20 albums under his own name during the course of his more than 30-year career, recorded with legends like Monk, Coltrane and Mingus and was an original member of the influential Thad Jones-Mel Lewis Orchestra.

Yet Adams, who died at the age of 55 in 1986, has never received his due as a composer. His original tunes are little known and seldom played, due largely to the fact that most of them were issued on obscure, long out-of-business labels. Enter Gary Carner, a writer and researcher who has made rescuing Adams' legacy, in his words, "my life's purpose". To that end, he has produced four CDs collecting all 43 of Pepper's known compositions. Three of those CDs are currently available (the fourth will be issued shortly), two featuring small groups led by the Chicago pianist Jeremy Kahn (a quartet including the esteemed bari player Gary Smulyan on *Vol. 1* and a trio on *Vol. 2*) and a third with a sextet led by baritone saxophonist Frank Basile (*Vol. 4*). Another disc featuring vocal versions of some of Adams' tunes is also in the works.

Using lead sheets passed on from Adams and transcriptions made from the original recordings, Kahn and Basile have crafted arrangements that (with some exceptions) stay as true as possible to Pepper's intentions while adding fresh intros, codas and flourishes, as well as plenty of energetic soloing. There's a treasure trove of state-of-the-art postbop here, mostly hard-driving numbers that test the mettle of the musicians with unexpected twists and turns, like "Dylan's Delight" and "Jirge" from Kahn's quartet and "Excerpt" and "Joy Road" from Basile and his group. "Diabolique II", a duet for sax and drums, is the most unscripted offering, featuring Smulyan at his most intense and creative. There are also some incredibly beautiful ballads that, at their best, recall the majesty of Billy Strayhorn, most memorably the haunting "In Love With Night", with fine solo turns by Basile, trumpeter Joe Magnarelli, trombonist John Mosca and pianist Adam Birnbaum. "Ephemeria", which Pepper considered his finest composition, is given an elegantly understated treatment by Kahn and trio mates Rob Amster (bass) and George Fludas (drums).

Taken together, these discs - if enough people hear them - should go a long way towards solidifying Pepper Adams' reputation as an important composer whose tunes deserve to be heard and performed.

For more information, visit [pepperadams.com](http://pepperadams.com). Basile's project is at Smalls Feb. 9th. See Calendar.





**When Lights Are Low**  
Denise Donatelli (Savant)  
by Marcia Hillman

Denise Donatelli's new CD is a goodie - and good enough to be nominated for a 2010 Grammy in the Best Jazz Vocal Album category. In her prior albums, Donatelli has chosen to be 'part of the band'. But here she is out front as the vocalist, choosing an eclectic selection of material to act as a canvas for the warm texture of her voice, her intuitive phrasing, sense of humor and sensitivity.

Geoffrey Keezer is on hand again (as on her previous CDs) providing musical direction, arrangements and piano/Fender Rhodes performances. He is joined by guitarist Peter Sprague, bassist Hamilton Price and drummer Jon Wikan. On some tracks this basic rhythm section is expanded to include flugelhorn, double bass, soprano and tenor sax, cello, bass clarinet and background voices. But Donatelli's voice and interpretations lead the way - check out the heartfelt rendition of Billie Holiday's classic "Don't Explain", where a catch in Donatelli's voice gives one chills up the spine. (This track is also a Grammy nominee for Best Arrangement on a Vocal Album.)

This collection of love songs of all shapes and

sizes includes other stellar performances: A swinging version of Rodgers-Hart's "I Wish I Were In Love Again"; the humorous bossa "The Telephone Song", done only with guitar; a lovely reading of "Why Did I Choose You?" accompanied only by Keezer's delicate piano work; an odd story-song by Sting entitled "Big Lie, Small World" and an updated go at the oldie title tune, which swings lightly and contains a section where Donatelli scat sings in conversation with Ron Blake's tenor sax.

Since there is such variety in this album, each track bears more than one listen. And there should be enough tracks to please the DJs for radio play. But the major accomplishment for this CD is the definite arrival of Denise Donatelli as a refreshing, talented and delightful vocal force.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Donatelli with the Geoffrey Keezer Quintet is at Dizzy's Club Feb. 14th. See Calendar.



**Together Again (Live at the Egg)**  
John Medeski & Lee Shaw (ARC)  
by Andrew Vélez

Octogenarian pianist, composer and bandleader Lee Shaw and keyboardist John Medeski met in the late '70s. At 13, Medeski was a classical pianist with a burgeoning interest in jazz who went to Shaw for lessons. She recalls him having been "motivated to a remarkable degree, talented beyond belief and always happy in the joy of learning."

*Together Again*, a live reunion, begins with "Lizards", an ebullient and playful group improv that recalls Shaw's early admonition to Medeski to improvise, sometimes off of visual or conceptual images. A favorite choice back then was to portray in sound the darting movements of small, Florida lizards. In this instance it begins with a Debussy-like passage, which quickly evolves into a cascading piano duet complemented by some tangy drum work by Jeff "Siege" Siegel. Lush and evocative, the sounds invite meditation and relaxation.

Shaw's "Prairie Child", a jazz waltz with Medeski swinging on melodica, is a lively, happy tune. As throughout the set, the ambience is of musicians having a very free and happy time together. "Where's Sly?", an early composition of Medeski for the famed Medeski Martin and Wood group, is a mix of funk, flowing sounds and pounding chords. It's a lovely thing to hear the syntonic distinctiveness of his and Shaw's approaches as they play two pianos in the song's first section.

Shaw worked as a soloist for many years before turning to a trio as her major vehicle. Her playing is filled with countermelodies, textures and vamps at the outer registers of the piano and she seems unlimited in her inventiveness. Together on her "Tears" Medeski's B3 blends with piano to conjure up a remarkable sound world. Imagine if the combined magic of Dave Brubeck and John Cage, with the childlike quality of Margaret Leng Tan's toy pianism, were further inspired by Debussy. That is a hint of the treasures awaiting you on this quite wondrous work.

For more information, visit [artistsrecordingcollective.biz](http://artistsrecordingcollective.biz). John Medeski is at Le Poisson Rouge Feb. 11th as one of the guests at the Either/Orchestra 25th Anniversary Concert. See Calendar.

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**Another Look**  
Ryan Cohan  
(Motéma Music)



**1000 Rainbows**  
Jim Rotondi  
(Posi-Tone)

by Thomas Conrad

Both of these albums offer strong solos, but *Another Look* is a recording with a necessary reason to exist while *1000 Rainbows* is another blowing date. The presence of vibraphonist Joe Locke changes and improves both ensembles.

Ryan Cohan's earlier recordings established him as an important new jazz composer and an arranger skilled enough to make sextets sound like orchestras. *Another Look* contains seven fresh, intelligent originals, but it is much more about Cohan the improvising pianist and his burning working band (Geof Bradfield, reeds; Lorin Cohen, bass; Kobie Watkins, drums) plus guest Locke. Pieces like "Steppin' Up" and "Monk'n Around" contain surprising, surging, lush piano. Bradfield is convoluted and passionate on "Joshua", a rare Cohan cover. Even with all the powerful solos, this is a carefully organized album statement with subtle touches from Cohan the arranger. Planned transitions and a capella preludes and recurrences tie inspired improvisations into a unified narrative.

If there were only a couple hundred jazz albums a year, Jim Rotondi's *1000 Rainbows* would be notable because it is capable, energetic and honest. But too many jazz albums are similar to this: neobop studio blowing sessions by transitory bands running through jazz standards, pop tunes and originals. Rotondi belongs to the aggressive, brassy school of modern jazz trumpet, more into proclamation than expressive nuance, but every one of his solos here is confident and clear. The rhythm section (Danny Grissett, Barak Mori, Bill Stewart) is both forceful and nimble. A cover like "We Can Work It Out" uses a Beatles tune as an almost incidental line on which to blow. But there are also more meaningful encounters, such as "Not Like This", a great obscure ballad by Jeremy Lubbock. It is the most memorable three minutes on the album and Locke is a major reason why. He surrounds Rotondi's trumpet with vibraphone notes like incantations. They hang in the air and take forever to decay.

Locke is one of the best players on his instrument and a successful bandleader. He also has a quality that makes a great sideman: the intuitive empathy to get inside another artist's concept and expand it. Whether inside the ensemble or out front, he always elevates the level of discourse.

For more information, visit [motema.com](http://motema.com) and [posi-tone.com](http://posi-tone.com). Joe Locke is at Dizzy's Club Feb. 15th-20th. See Calendar.



**In Stride**  
Oregon (CAMJazz)  
by Francis Lo Kee

When the band Oregon started in 1970 they were an organic synthesis of classical music from India (and

Europe) with American styles like folk, jazz and free improvisation. At the time they were indicative of the positive energy and optimism of the late '60s. Now, some would call this "new age" music, but not this writer. Throughout this CD one hears beautiful melodies, energetic improvisations over sophisticated harmonies, varying rhythmic grooves (many of which swing) and remarkable playing.

Guitarist Ralph Towner once stated, "We've always thought of ourselves as a small orchestra." Indeed, each member is a virtuoso on several instruments - Towner equally brilliant on piano as well as guitar; McCandless with clear articulation on soprano sax, flutes, English horn (and he's one of the very few improvisers on oboe) and Mark Walker utilizing hand drums as well as expanded drum kit. These instrument doublings (or triplings) give Oregon one of the biggest and richest sound palettes in small group jazz/improvised music. In addition, even though Glen Moore 'only' plays bass on this recording, on his composition "The Cat Piano", his musical dialogue with percussionist Walker displays a unique command of double-bass technique that should put him in the same league with jazz' greatest bass players.

Except for one track each by Walker, McCandless and Moore, all the compositions are by Towner. Each musician exhibits exceptional composition work and expressive playing, but perhaps even more impressive is how the orchestration is fresh without being gimmicky. McCandless' "Petroglyph" is a quintessential Oregon composition, gliding between syncopated, transparent chamber music sounds, through deep double-bass statements to a soprano sax solo that would make Wayne Shorter smile. Oregon has always shown an affinity for the music of South America and Walker's "Nação" projects a genuine love for Brazilian rhythms and sounds combined with luscious harmonies. Solos by McCandless (soprano) and Towner (nylon string guitar) give way to a sort of street parade moment of drums and percussion with what sounds like authentic South American wooden flutes. "Summer's End" is a gorgeous jazz piano trio tune right out of the Bill Evans tradition and shows that Towner, Moore and Walker can swing sensitively with the best of them. The title tune is another Towner masterpiece and provides a great finish to this CD. Once again, Towner's melodies, harmonies and arranging skills show this band off at their best - a kind of anthem of bright moments featuring superb soloing by McCandless (soprano sax), Towner (synth guitar) and Walker (drum kit).

For more information, visit [camjazz.com](http://camjazz.com). Oregon is at Birdland Feb. 15th-19th. See Calendar.



**Oatts & Perry II**  
Harold Danko Quintet  
(SteepleChase)

by Matthew Miller



**At The Kitano 3**  
Rich Perry  
(SteepleChase)

In the liner notes to *Oatts & Perry II*, pianist Harold Danko traces his love of the saxophone sound to his older brothers, both of whom played sax and took turns introducing their younger brother to jazz through the records of Miles, Coltrane and Cannonball. "Being a pianist, I still suffer from inflection envy," he jokes, referring to a saxophonist's ability to add dramatic swells and vibrato to a note.

Danko's search for "inflection fixes" has led to

decades-long associations with many of the best saxophonists of his generation. At the top of that list is Rich Perry. On *Oatts & Perry II*, they're joined by saxophonist Dick Oatts and supported by bassist Michael Formanek and drummer Jeff Hirshfield, both members of Danko's trio. Danko states his goal plainly in the notes that the mix of lesser known standards and Danko originals would serve as "uncomplicated vehicles" for the band to reconnect and to see what "(we) can do collectively and individually."

On Thad Jones' "Ain't Nothin' Nu", Oatts and Perry spar good-naturedly on a theme familiar to both from their days as Mel Lewis bandmates. The uptempo opener finds the two saxists unleashing torrents of notes and complex ideas, but never sounding rushed. Equally engaging is the Danko original "Chest Frenzy", an ambling, mysterious sounding reharmonized take on the standard "Just Friends", which showcases both saxophonists' ability to solo simultaneously and engagingly at a volume barely surpassing a whisper. In what is arguably the album's high point, Oatts and Perry take turns improvising over a gorgeously languorous interpretation of Richard Rodgers' "Soon", backed at first by Danko alone, then joined by the rhythm section. It's a testament to the collective mastery of this band.

On the third and final installment of Rich Perry's live *At The Kitano* series - three albums worth of music recorded in two nights in the spring of 2006 - the saxophonist is once again joined by Danko, Hirshfield and bassist Jay Anderson for a set of adventurously approached standards and an improvised original.

"Night Market" is a scorching 13-minute group blues that showcases Perry's boundless harmonic and rhythmic inventiveness over the unfailingly swinging rhythm section. After laying out for the latter half of Perry's statement, Danko returns with a vengeance, delivering his own blistering solo. Bill Evans' "Blue In Green" is approached with unadorned simplicity by the quartet and the result is magical. Perry's unfurling melodic ideas are contextualized but never stymied by Danko's rich harmonies and both Anderson and Hirshfield are unassuming but commanding presences. The album ends with a galvanic take on Coltrane's "Giant Steps" that finds Perry opening by outlining the harmony through a series of choruses backed only by Hirshfield's supplely accented drums. By the time Danko and Anderson enter after five minutes, the momentum is unstoppable. Perry leads the band through an additional chorus, the melody and finally, a quick cadenza to great applause.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Perry is at Smalls Feb. 4th-5th with Pete Malinverni and Village Vanguard Mondays with the Vanguard Orchestra. See Calendar and Regular Engagements.

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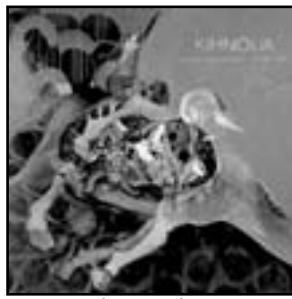


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*Planetary*  
ROVA  
(SoLyd)



*Unauthorized Caprices*  
Kihnoua  
(Not Two)

by Seth Watter

When listening to the ROVA Saxophone Quartet for the first time, one is immediately struck by the novelty of the arrangement. While solo saxophone has become an accepted tradition, the saxophone group is a title still held by only a handful of adventurous performers. But as one listens to 2 or 3 or 10 or 15 of their albums, it becomes apparent that ROVA are more than just an oddity seeking to arouse the jaded palette with unusual sonorities. Every ROVA album is another entry in the great book they have been writing since 1978, a book that concentrates in that most emblematic of jazz instruments all the sacred scriptures as well as the more recent apocrypha, the ever-evolving additions and learned commentary that Holy Writ acquires in the snowballing of Time.

*Planetary*, the latest chapter in ROVA's discography, is worthy of their genius. All the typical ROVA traits are there: the rich mixture of soprano, tenor, alto and baritone saxes; the angular, dynamic, cerebral themes that knit the solo sections together; the emphasis on chance and gaming within tightly controlled settings; the complex changes in time-signature and microtonal investigations and, above all, the sense of dramatic verve that Jon Raskin, Larry Ochs, Steve Adams and Bruce Ackley bring to every project they pursue. The title is apt for two reasons, one being that ROVA's music resembles nothing so much as a Perseids shower amid the staid and majestic rotation of the planets. The second reason is less rarefied but apt: *Planetary* is the first official release of ROVA's music in the former Soviet Union, one of the many nations in Eastern Europe with which this highly international group has been in dialogue for the 30+ years of their existence.

Adams describes his "Parallel Construction #1" as "the idea of a long melody...as a basis for improvisation by all four saxes...a kind of improvised fugue." Perhaps the album's most dreamlike and mysterious composition, in which players drift in and out while never cohering in a definitive theme, it makes a strong contrast to "S", a restless series of solo sections penned by Ochs that requires each player to perform precise functions behind the soloist and thereby ensure his safe arrival at the next structural shift. Part of what makes this and the remaining four pieces on *Planetary* so remarkable is their use of hard rhythmic devices to reign in the very real chaos of the transitions, thus neutralizing the abyss and making it obey 'the rules of the game'. Of course, as Roger Caillois reminds us, "the game is ruined by the nihilist who denounces the rules as absurd and conventional, who refuses to play because the game is meaningless." And ROVA are no nihilists but glorious builders of sonic architecture.

Nihilism is a word better applied to Kihnoua, another Ochs project that shares his predilection for unusual instrumental groupings. Featuring Scott Amendola, a co-conspirator from the Larry Ochs Sax & Drumming Core, and Dohee Lee, a vocalist and dancer from the inkBoat collective with whom ROVA has collaborated, Kihnoua's extremely free improvisation is bolstered on *Unauthorized Caprices*, their first release, by Liz Allbee (trumpet/electronics), musical ally Fred Frith (guitar) and former Kronos cellist Joan

Jeanrenaud.

The abrasive tenor sax of Ochs and Amendola's scattered kitwork on track one, "Slat", indicate a sound world more reminiscent of a Peter Brötzmann or Frank Wright blowing session than the cerebral compositions of *Planetary*. Within half a minute, however, the two men are joined by Lee's throaty, unintelligible singing style and a bevy of electronic waveforms. Allbee plays with brash, militaristic fanfare to match Lee's excessive palatilizations. Elsewhere, as on "Less Than a Wind", the electronic duties shared by both Allbee and Amendola take on the zap'-em tonalities of science fiction as Jeanrenaud's cello traverses their strange frequencies with classical solemnity. Here Ochs forgoes virtuosity for atmosphere and texture, his simple phrases undulating around Lee's elegiac voicings; the subtle synthetic ornaments keep the proceedings from becoming too maudlin. Frith appears only once, on "Nothing Stopped But a Future", a sprawling epic of a composition that allows him to punctuate the music with shards of noise or spaghetti-western-like tension at his discretion.

The one real cause for complaint is Lee, who does not sing often enough with the range of which she is capable. Take "DeeHyak", for instance, a piece she co-penned with Ochs. It's a marvelously wrought duet, she whispering furiously, working herself into high-pitched tweets, him crafting twisting lines on the soprano or drawing them out into quavering multiphonics, warbling, trilling against her unknown tongues, the two sounding like steam from a kettle, wind passing through the lungs with deliberate obstruction - and all ending with a softly exhaled "deehyak!" - this concentrated effort is perhaps Kihnoua's best moment on record as yet and hopefully a precursor of more to come.

For more information, visit [rova.org](http://rova.org) and [nottwo.com](http://nottwo.com). Ochs and ROVA are at Le Poisson Rouge Feb. 26th as part of The Celestial Septet. See Calendar.



*Lift*  
Scott Amendola Trio (Sazi)  
by Terrell Holmes

The range of the songs on *Lift* by the Scott Amendola Trio has something that will impress just about everyone. As composer and producer, Amendola has an all-embracing heart for blues, jazz and rock. He boldly blends traditional instrumentation with electronic effects, all driven by his innovative and vibrant percussion.

Amendola sets the tone with his thunderous opening fusillade on "Tudo de Bom". Guitarist Jeff Parker plays clear, crisp lines, with the electronics giving the tune a dreamlike sound. Bassist John Shifflett's brooding pizzicato burns at the center of the psychedelic "Cascade" and highlights the slick "Blues for Istanbul". Parker's excellence lies in the relative simplicity of his technique, but he completely loses his cool in the glorious rock-out anarchy of "Death by Flower".

On the title cut and "Lima Bean" Amendola weaves various percussive elements flawlessly; Parker plays the blues with relaxed down-home emotion and Shifflett adds an eloquent, complex voice instead of merely surrendering to ostinato. "The Knife" is straight out of a spy thriller and fun right down to its atavistic quivering fade note, with Agent Parker laying

down fiery licks as villain Shifflett skulks after him in the shadows. On another somewhat cinematic note, the soothing melody of "Lullaby for Sascha" recalls "Daisy Bell", the song HAL 9000 was singing when Dave Bowman disconnected his homicidal ass.

Traditionalists might well dismiss *Lift* for not being so-called conventional jazz but in music, like the world itself, traditional borders are being razed and innovative, challenging bands like the Scott Amendola Trio will help to redefine them.

For more information, visit [scottamendola.com](http://scottamendola.com). Amendola is at Le Poisson Rouge Feb. 26th with The Celestial Septet. See Calendar.

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*Eponymous*  
Iron Kim Style  
(Moonjune)



*Never Pet A Burning Dog*  
douBt  
(Moonjune)

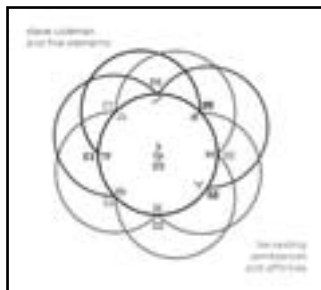
by Marc Medwin

Moonjune is a haven for 'progressive' music that does not conform to any of the well-worn, or worn-out, stereotypes plaguing the genre. These two offerings continue the label's exploration of jazz-rock unions.

Iron Kim Style's eponymous debut opens with just such a fascinating hybrid. If "Mean Streets of Pyongyang" starts in electric Miles territory, complete with wah-wahed and delayed trumpet from Bill Jones, it does not stay there. A lush symphonic feel emerges, thanks in part to the addition of Izaak Mills' scorching clarinet. Ryan Berg's punchy bass and Jay Jaskot's orchestral drumming bolster the illusion completed by Dennis Rea and Thaddaeus Brophy's guitars, alternately serene and searing. Yet, there is a sort of update to the sound, hints of electronics that are not mentioned in the credits. The transformation is taken further in "Gibberish Falter", seemingly a tongue-in-cheek dance tune traversing bridges from the late '70s to today. Indeed, the titles speak to the band's sense of humor, which is often reflected in the music; look no further than the crunchy distortion and driving rhythms of "Jack Out the Kims" for a bit of MC5 nostalgia. If a few of the compositions might have been developed further, eliminating a bit of free blowing in the process, any resulting complaints are minor.

douBt keep things in the red over much of their inaugural disc *Never Pet A Burning Dog*. Beyond the dreamy "Passing Cloud", featuring the gorgeously sultry vocals of guest Richard Sinclair, distortion is the order of the day. This trio of veterans scorches its way through a set comprising mostly originals, a notable exception being a deeply emotive rendering of Terje Rypdal's "Over Birkerot". It is wonderful to hear keyboardist Alex Maguire's mellotron, especially handled so beautifully. The same can't be said for his distorted electric piano, which can be downright overbearing at times. In fact, a bit more gradual contrast throughout might have made the disc an easier listen. The opening of "Cosmic Surgery", so reminiscent of Gentle Giant's "Free Hand", is a case in point as we are plunged from almost nothing into roiling scree. That said, the tune sports an airy interlude, symptomatic of the trio's finest moments. Guitarist Michel Delville and drummer Tony Bianco are certainly excellent collaborators and one hopes future projects bring more interactive subtlety.

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



*Harvesting Semblances and Affinities*  
Steve Coleman and Five Elements (Pi)  
by Jeff Stockton

The mathematics behind Steve Coleman's music is esoteric. The astrology is inscrutable. And the

numerology is inexplicable. But the complexity of the compositions on *Harvesting Semblances and Affinities* doesn't mean the playing can't be by turns funky, polyrhythmic, multilayered and lyrical. Coleman and his M-Base (macro-basic array of structured extemporization) collective have been making music based on his principles of creative expression - the blending of structured and improvisational performance and the intermingling of heart, head and body in sound - for over 20 years and this CD is his first with Five Elements in four years (although most of the music presented here was recorded in 2006). Coleman is interested in exploring nothing less than the universe and how we, as human beings, fit into it.

With Coleman's crisply sweet, no-nonsense alto in front, flanked ably by Jonathan Finlayson's trumpet and Tim Albright's trombone and supported by the rhythmic team of Thomas Morgan (bass) and Tyshawn Sorey (drums), how you feel about this music depends upon how you respond to the vocals of Jen Shyu. Sliding from what might be Chinese into English and over to pure scatting, Shyu's soprano is a fourth horn, often out in front of Coleman.

The CD opens at a brisk pace with "Dawning Ritual" and "Beba" followed by the lovely "Clouds" and the CD's lengthy centerpiece, "Middle of Water". Coleman and Finlayson dialogue, then Shyu takes control with a commanding vocalese before Coleman and Sorey close things out. Most striking is "Flos Ut Rosa Floruit". Of Danish origin and based on a medieval text, Shyu demonstrates her classical training and operatic technical facility by unspooling the Latin lyrics to mirror the diamond-hard brilliance of the trumpet.

The anticipation for Coleman and his band was at its peak when they took the stage in front of a shoulder-to-shoulder Le Poisson Rouge crowd at last month's Winter Jazzfest. Substituting guitar (Miles Okazaki) for trombone and piano/organ (David Virelles) for bass, Shyu stood on the frontline with alto and trumpet and consequently her voice became a more integral part of the ensemble, rather than something apart. While there was never any question that Coleman was the music's driving visionary force, if a drummer can be charismatic, Marcus Gilmore fit the description. Deeply concentrated, whether keeping time on the kick drum or generating atmospheric shimmers with his cymbals, Gilmore worked his modest kit like an executive chef, mixing, making and presenting carefully constructed soufflés. Formal, focused, intricate and demanding, the music of Coleman and Five Elements represented the best of a vast and varied Winter Jazzfest.

For more information, visit [pirecordings.com](http://pirecordings.com). Coleman is at Jazz Gallery Feb. 21st and 28th. See Calendar.



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*Opus One*  
Shauli Einav (Plus Loin Music)  
by David R. Adler

It's clear that Israeli-born saxophonist Shauli Einav is capable of "blowing his face off", as pianist and friend Jeremy Siskind writes in the liner notes to *Opus One*. But this album has a personal flavor that a mere chops showcase wouldn't have offered.

The choices are sound from the start: Andy Hunter's trombone gives Einav a frontline sound evocative of the JJ Johnson-Sonny Stitt partnership of 1949 or to be more current, the Dave Holland Quintet with Chris Potter and Robin Eubanks. But there's no imitation here. On the lovely but devilishly difficult waltz "Shavuot" or the two short drumless sketches "Interlude" and "Coda", there's a rich contrapuntal sonority that's hard to resist. Shai Maestro's piano, too, lends *Opus One* its own harmonic stamp (his synth solo on the leadoff track arrives as a nice jolt). Bassist Joseph Lepore and drummer Johnathan Blake keep the music grounded in a visceral brand of swing, even when Einav is at his most heady and intricate.

Einav's press materials bill *Opus One* as his debut disc, although there's a 2008 effort called *Home Seek* to be found at CD Baby. Whatever the case, *Opus One* is arguably Einav's first mature statement, blending

modernist jazz with influences from his home country as typified by the hip 7/8 treatment of "Hayu Leilot" ("Those Were the Nights"), an Israeli standard.

Aside from this, the program is original and Einav spends the first half of it on tenor sax before switching to soprano, staying a bit back (perhaps too much so) in the mix. His writing is fresh but rooted in precedents: a bit of "Dolphin Dance" harmony in "Jerusalem Theme"; hints of Wayne Shorter's dark translucency in "Naama" or a cooking hardbop vibe spiked with rhythmic surprises in "The Damelin".

An Eastman graduate, Einav is hardly the first in a new Israeli jazz wave that his late mentor Arnie Lawrence did so much to inspire. But with his expressive horn, imaginative pen and confident bandleading, Einav is already setting himself apart.

For more information, visit [plusloin.net](http://plusloin.net). Einav is at Miles' Café Feb. 12th. See Calendar.



*Punkbop (Live at Smalls)*  
Ari Hoenig (smallsLIVE)  
by Alex Henderson

This release documents drummer Ari Hoenig's Feb. 8th, 2010 appearance at the West Village club, leading a quintet of alto saxophonist Will Vinson, guitarist

Jonathan Kreisberg, pianist Tigran Hamasyan and bassist Danton Boller. Upon seeing the title, some listeners might wonder if something radical and left-of-center is taking place. Are we talking Phil Woods meets the Sex Pistols or a medley of "Anarchy and the UK" and "Night in Tunisia"? Well, parts of *Punkbop* are more daring than others and, overall, this is an enjoyably diverse outing of original Hoenig compositions.

The disc gets off to a congenial, accessible and very straightahead postbop start with "Birdless" and Hoenig's quintet continues in that vein on "Remembering" and "Rapsallion Cattle". Listening to those three melodic selections, one might again question the album's title. But Hoenig and company take a more angular and abstract turn on "Green Spleen", which isn't an example of scorching free jazz atonality but favors an inside/outside approach and is clearly more avant garde than the previous tunes. After "Green Spleen", Hoenig returns to the straightahead on the pensive "Dark News" before having some more inside/outside fun on the intriguing "Ska" - when one considers how jazz-influenced Jamaican ska was back in the early '60s (before giving way to what we know as modern reggae), it makes perfect sense for an improviser like Hoenig to bring some ska influence to his jazz foundation. In other words, if ska borrowed from jazz, why shouldn't jazz borrow from ska?

From the straightahead to the mildly avant garde, *Punkbop* paints a consistently attractive picture of what Hoenig has to offer in a live setting.

For more information, visit [smallslive.com](http://smallslive.com). Hoenig is at Caffe Vivaldi Feb. 2nd with Shai Maestro, Cornelia Street Café Feb. 5th-6th and Smalls Feb. 7th. See Calendar.

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**The Unforgettable Sounds of Esquivel**  
**Mr. Ho's Orchestrotica (Tiki)**  
 by Kurt Gottschalk

During the '50s-early '60s Mexican composer Juan Garcia Esquivel was a prince of high fidelity and a primary proponent of what in more recent times has been labeled, sometimes disparagingly, as "lounge" or "space age bachelor pad" music, but at the time his albums were most often considered stereo demonstration records. And true enough the music is charmingly kitschy, corny even and occasionally hilarious-to-cringeworthy, but to deny that there was something great about it is something like insisting that no one has ever appreciated Jerry Lewis.

What's easy to forget is that music like this didn't come from nowhere. Like margarine, it has to be made. The springy smoothness of his orchestra had to be scored, the sprightly vocal interjections ("Zu-zu!" "Groovy!") had to be written. Esquivel's spun cotton sound was made by people (it's almost eerily flawless but still warm and organic), a fact nicely underscored by this little collection of arrangements lovingly recorded by the 23-piece Mr. Ho's Orchestrotica. Percussionist/bandleader Brian O'Neill transcribed the arrangements of 11 pieces from the original albums and while the classic "Mini Skirt" is on the program,

the rest of the half-hour set is comprised of Esquivel's arrangements of hits of the day. Cole Porter's "Night and Day" and Billy Strayhorn's "Take the 'A' Train" get the cotton-candy treatment alongside such chestnuts as "The Boulevard of Broken Dreams", "Sentimental Journey" and Alberto Dominguez' dynamic "Frenesi", a hit for Artie Shaw.

Mr. Ho's extravaganza is rather more like an encapsulated movement than a band. The self-released disc is the first in a proposed series of "Exotica for Modern Living" recordings. They also plan to release *Third River Rangoon* by O'Neill's vibraphone-fronted quartet which, oddly, also goes under the name "Mr. Ho's Orchestrotica". The quartet, appearing at Barbès this month, mixes exotica practitioners Martin Denny and Arthur Lyman with classical works by Pyotr Ilyich Tchaikovsky and Dmitri Shostakovich, blending Pacific summers and Russian winters.

For more information, visit [orchestrotica.com](http://orchestrotica.com). The *Orchestrotica Quartet* is at Barbès Feb. 4th. See Calendar.



**Before The Rain**  
**Noah Preminger (Palmetto)**  
 by Stuart Broomer

Preminger's 2008 *Dry Bridge Road* was widely

acknowledged as one of the debuts of that year, announcing a tenor saxophonist who at 22 was already developing an original voice while reaching toward some of the neglected pockets of the tradition, like the thoughtfully angular lines of Warne Marsh. On *Dry Bridge Road* Preminger wisely shared the frontline with trumpeter Russ Johnson and guitarist Ben Monder, lightening the burden while demonstrating an ability to be heard in strong company. On *Before The Rain*, Preminger takes a different tack, leading a stellar quartet that retains pianist Frank Kimbrough and bassist John Hébert from the earlier date, along with Matt Wilson on drums.

Preminger works from deep in the tenor ballad tradition. Even the title composition seems like a reference to Coltrane's "After the Rain", but without slavishly imitating a particular mentor or making a pastiche. Preminger's sound is remarkably flexible, at times picking up on the metallic sweetness of Coltrane but with a darker hue, fewer high overtones in the sound. The emphasis on ballads emphasizes the emotional depth of Preminger's conception: the contemplative aspect of his work is almost its defining characteristic. In a jazz world where 'tradition' in a young player usually denotes rapid-fire rote learning, Preminger structures his work with unexpected changes, quirky melodies and sudden tempo changes or simultaneous tempos (like Wilson's rolling furies throughout the dirge-like theme statements of "Abreaction"). Ornette Coleman's "Joy Dance" adds a playful dimension, as does Kimbrough's very Coleman-like "Quickening" where Preminger takes a very harmonic approach to harmolodics.

For more information, visit [palmetto-records.com](http://palmetto-records.com). This group is at Jazz Standard Feb. 16th. See Calendar.

**INTERPRETATIONS 22**

**Thursday // February 17 // 2011 @ 8pm**

**ROSCOE MITCHELL 70TH BIRTHDAY**



Two contrasting settings featuring innovative woodwind virtuoso and Art Ensemble of Chicago founder Roscoe Mitchell. Electronic music pioneer David Wessel and Roscoe Mitchell, long time collaborators, play a set of duo improvisations, followed by the Roscoe Mitchell Quartet featuring Dave Burrell (piano), Henry Grimes (bass), and Tani Tabbal (drums).

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Percussionist Sylvia Smith and flutist Carrie Rose perform works from composer Stuart Saunders Smith, including his "spoken opera" *By Language Embellished: I*. Composer Pauline Oliveros (accordion, electronics), with Ione (spoken word) + Miya Masaoka (koto) presents *Oracle Bones*, a performance corresponding to the Taoist Cardinal Directions.

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**Mood Music for Time Travelers**  
**Either/Orchestra (Accurate)**  
 by George Kanzler

Since its founding in 1985, the Either/Orchestra (E/O) has offered its own progressive takes on jazz tradition, finding inspiration in sources as diverse as early territory bands, the Miles Davis *Birth of the Cool* nonet, Gil Evans and Charles Mingus.

The band's current lineup has been two trumpets, three saxes/reeds, piano, bass (acoustic/electric), drums and congas/percussion. Its composers/arrangers (chiefly Russ Gershon) take full advantage of the flexibility of unique instruments sans sections - the two trumpets often play against each other rather than in a section. At times pianist Rafael Alcalá plays a B3 organ, adding a funky soul-jazz dimension while other pieces prominently explore the AfroLatin and African byways the E/O has traveled down in recent years, replete with montuno passages, dueling percussionist solos and clave beats or references to Fela Kuti's Afrobeat as well as Ethiopian rhythms.

You'll rarely hear an E/O soloist who sounds fashioned from the cookie-cutter mold of conservatory large ensembles; for instance, Godwin Louis' alto sax recalls the martini dryness of Paul Desmond while Gershon's tenor sax eschews brawn for a lithe muscularity and suede-plush tone. But as good as the soloists are, they are always employed in service to the overall compositions (as in Ellington and Mingus). Therefore some of the best pieces here are the longest, as they allow for fuller developmental arcs. Gershon's "Portrait of Lindsey Schust" carefully and dynamically builds (shades of Gil Evans' "La Nevada") to a slowly climaxing crescendo through long trumpet and tenor sax solos while bassist Rick McLaughlin's "History Lesson" accrues weight and density like a Fela tune, gradually adding rhythmic complexity matched by slowly interlocking, augmented instrumentation. Each track, like the E/O itself, is a singular experience.

For more information, visit [accuraterecords.com](http://accuraterecords.com). This group is at Le Poisson Rouge Feb. 11th.



**Live at the Village Vanguard Lee Konitz (Enja)**  
*Jugendstil II*  
 Lee Konitz/Chris Cheek/Stéphane Furic Leibovici  
 (ESP-Disk)  
*Owls Talk*  
 Alexandra Grimal/Lee Konitz/  
 Gary Peacock/Paul Motian (Hôte Marge)  
*Open Hearts Zollsound 4 (Enja)*  
 by Ken Dryden

Lee Konitz has managed a long, successful career, primarily working in temporary settings versus a

long-term group with regular personnel. Perhaps that is one reason the veteran alto saxophonist has stayed fresh over the decades.

*Live at the Village Vanguard* is a followup date with Minsarah, a piano trio the leader first heard in Germany. Consisting of German native Florian Weber on piano, American bassist Jeff Denson and Israeli drummer Ziv Ravitz, these much younger musicians complement the veteran rather well in these performances drawn from two nights at the downtown club. A whimsical version of "Cherokee" opens with dry sax floating over Ravitz' hand drumming and Konitz keeps both "Subconscious-Lee" (his reworking of "What is This Thing Called Love") and "Thingin'" (based on "All the Things You Are") sounding new decades after he composed them. Konitz then offers a dramatic take of "I Remember You" that avoids any resemblance of sentimentality while "Polka Dots and Moonbeams" is a lyrical duet with Weber.

Although Konitz receives top billing on *Jugendstil II*, he and tenor saxophonist Chris Cheek are actually the guests of bassist Stéphane Furic Leibovici, who wrote all eight compositions. The guests, in spite of their vast difference of age, are very adept at complementing each other's contributions, no matter how free the music becomes. They help bring Leibovici's chamber ensemble music to fruition with adventurous improvisations, the framework of the pieces emphasizing space more than specific themes. The brooding "Odysseus Returns Home" has both saxophonists blending written and improvised lines over the leader's pulsing bass while the pensive "Tomorrow I Shall Dance For You" initially showcases Konitz and Leibovici alone, with Cheek adding harmony later in the work. Additional musicians are added for color in the Far Eastern-flavored "Phongsaly": Jim Black on glockenspiel, vibes and chimes, Don Dorrance on alto and bass flutes and piccolo, harpist Joy Plaisted, celesta player Maria Garcia and clarinetist Chris Speed. This intriguing session will keep listeners guessing as they try to anticipate the music's direction.

Alexandra Grimal invited Lee Konitz along with bassist Gary Peacock and drummer (and frequent Konitz collaborator) Paul Motian for these 2009 studio sessions. The leader, a French musician who doubles on soprano and tenor saxophones, contributed roughly half of the compositions on *Owls Talk*, though they aren't really themes but more bare-bones sketches to allow for greater improvising by the saxophonists. The two separate takes of "Awake" contrast widely, the first having an eerie flavor and looser rhythmic structure. Grimal's haunting soprano is the lead voice in "Breaking Through" with Konitz adding harmony. Konitz' "Blows II" is a bit more conventional in form, sounding like one of the saxophonist's Tristano-inspired disguised reworkings of a standard, though one would be challenged to name its inspiration (if there is one). Peacock introduces "Petit Matin" (credited to both him and Grimal) unaccompanied, with the saxophonists gradually enveloping his bassline. Throughout the date intuitive basslines and soft brushwork provide the perfect support for the saxophonists in their free excursions. This is very challenging music that grows on the listener with each hearing.

Konitz has long proved himself as one of the most adventurous musicians in jazz and he is very much up to the challenge of tackling new music. Baritone saxophonist Thomas Zoller sought Konitz to help him interpret nine of his originals and one standard on *Open Hearts*, with drummer Bill Elgart and the unusual choice of fretless electric bass played by Carlos Mombelli. "100-8" has an Indian flavor, with intricate harmonizing by Konitz and Zoller. The plaintive "La Paloma Revisited" and the emotional "Illusion" are moving ballads with an air of woe while the playful "Timezone Earth" is a lighthearted bossa nova with

tightly interwoven saxophones, Konitz opting for a dry, laid back solo and Zoller a more robust lead over the increasingly driving rhythm. The title track is an intimate dance with Mombelli providing the pulse as Elgart sticks to light use of the cymbals. The sole standard is Johnny Mandel's "I Want to Live", Mombelli's bass prominent in the mix and Zoller taking a path similar to Gerry Mulligan's soundtrack recording and Konitz adding a melancholy solo over the edgy rhythm section.

For more information, visit [enjarecords.com](http://enjarecords.com), [espdisk.com](http://espdisk.com) and [futuramarge.free.fr](http://futuramarge.free.fr). Konitz is at Barnes and Noble 86th Street Feb. 18th and Rose Theater Feb. 25th-26th. See Calendar.

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**Insomnia**  
Tim Berne (Clean Feed)  
by John Sharpe

Inexplicably this session is being released some 13 years after it was recorded. This music is more than worthwhile and features two long-form compositions by saxophonist Tim Berne performed by an allstar octet. While we might ponder the reasons for such delay, the listener should be grateful to Portugal's prolific Clean Feed label that sense has finally prevailed.

Berne assembled a cast of regular collaborators, including his Bloodcount band of reedman Chris Speed, bassist Michael Formanek and drummer Jim Black, augmented by three strings and the trumpet of Baikida Carroll. As an instrumentalist Berne generally adopts a low profile. In spite of the limited roll call this is orchestral music showcasing the leader's arrangements, which allow improvised passages to emerge naturally from the written, retaining that crucial element of unpredictability.

At over 36 minutes, "The Proposal" is the longer track, cycling through multiple sections that veer from the austere 20th century classical of some of the string voicings to the jazzier settings for the undersung Carroll's sprightly trumpet. In fact the brassman's Spanish-tinged excursion working out of a riff early on is one the highlights, as is the later intense pas de deux for Dominique Pifarély's violin and Erik Friedlander's cello. Speed contributes fervid clarinet, sometimes sharing prominence with Berne's reeds, but more often as part of the angular movement that characterizes the piece. "Open, Coma", which clocks in just short of a half hour, prefigures a rendition on a 2002 disc of the same name. More open than the previous cut, utilizing subsets of the ensemble, Berne creates pockets for improvisation within the charts. Guitarist Marc Ducret shines on the chiming crystalline introduction while Carroll again comes up trumps in a mercurial duet with Friedlander's cello. Berne himself gets into the act with a gruff baritone outing over a staggered pulse, then developing into a forceful anthemic undertow, culminating in a typically asymmetric clattering drum solo by Black for an unusual close.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Berne is at Littlefield Feb. 9th with Michael Formanek, Cornelia Street Café Feb. 13th with Matt Mitchell and Jazz Standard Feb. 23rd and I-Beam Feb. 26th, both with Drew Gress. See Calendar.



**Constraints & Liberations**  
Thomas Marriott (Origin)  
**Trigonometry** Jacám Manricks (Posi-Tone)  
**Leaving** Scott Lee (SteepleChase)  
by Elliott Simon

When putting together a new project, bandleaders strive to find that missing musical element that meshes

with their existing structure. Often times it is not a musician without whom the project will fail but one that possesses enough versatility to fit in just enough to navigate uncharted waters without rocking the boat so much so that it capsizes. Keyboardist Gary Versace has been in New York for close to a decade and, in addition to his very respectable output as a leader, he has gained a reputation as that elusive 'missing piece'. One of the finest working Hammond B3 players in NYC, Versace can also use accordion - that's him on band leader Maria Schneider's Grammy-winning releases *Concert in the Garden* (ArtistShare, 2004) and *Sky Blue* (ArtistShare, 2007) - to make a composition extra special. The three releases below all showcase his skills on acoustic piano.

He joins trumpeter Thomas Marriott's quintet for the musical dialectic entitled *Constraints & Liberations* as part of a rhythm section that includes bassist Jeff Johnson and drummer Jeff Bishop. The former is wonderful, especially so on pieces such as his own "Clues" and CD opener "Diagram", which fit more into the liberated than constrained column. Marriott is not out to impress with speed but presents a subtle and cerebral horn reminiscent of Miles Davis. His interplay with tenor saxophonist Hans Teuber is delightful both in unison, as on the intro to the title cut, or when the two up each other's ante on the aforementioned "Diagram". Marriott's horn can also be quite passionate and emotive as it is on the set's most elegant piece, the gorgeous ballad "Up From Under". Versace is of course essential to these proceedings while adding his own unique personal touches: a classically-inspired piano segment that becomes integral to "Up From Under"; a mysterious pitter patter that inspires "Waking Dream" and a centering influence on the rhythm section throughout.

Versace likewise anchors saxophonist Jacám Manricks' wonderfully unconventional *Trigonometry* by drawing both straight and curvy lines through the somewhat off-kilter points that Manricks triangulates. Versace fits perfectly with the saxophonist's linear compositions and expertly counters his more obtuse moves with complementary angularity of his own. Bassist Joe Martin and drummer Obed Calvaire fill out this adventurous quartet that can be alternately funky, imaginative or classically inspired. The title track is an all-too-short bop-inspired romp that delightfully flows into the sharp funkiness of the aptly titled "Cluster Funk". On this latter tune and several others, trombonist Alan Ferber and trumpeter Scott Wendholt sit in for broad voicings that provide the band with a powerfully wide-ranging playing field. Manricks has great sleight of horn and he uses this ability to lead things through some "Slippery" slopes, create the "Nucleus" of a big band, "Sketch" out some pointillist structures and join Versace on a stealthy "Combat" mission.

As many bassists do, Scott Lee has an all-embracing musical background that includes long associations with pianist Kenny Werner and saxophonist Joe Lovano, stints with clarinetist Andy Statman as well as backing duties for mainstream vocalists such as Nancy Wilson, Annie Ross and the late Anita O'Day. *Leaving* is however something altogether different and wonderful. Lee has unsurprisingly used this leadership opportunity to stretch himself out with superb improvisations and compositions that draw from a spacious stylistic palette. This quartet hums as one and the intimate format showcases Lee's more daring side and his great connectivity with drummer Jeff Hirshfield and saxophonist/clarinetist Billy Drewes. This is the perfect milieu for Versace and the result is an interesting mixture. Versace can be very introspective as both he and Drewes take advantage of the laid-back atmosphere of "Taxed", are quirkily funky during their interchanges on "Two Ways" and become chamberesque with Lee adding a lovely arco to the

delicate pathos of "Musing". The title track is a touching paean to goodbyes that benefits greatly from Drewes' clarinet work while "What's Up" has Versace burning up the keys and closer "Shamrock" engages with its inventiveness.

Each of these three recent releases are prime examples of how Versace 'fits in', propels and ultimately synergizes the whole.

For more information, visit [origin-records.com](http://origin-records.com), [posi-tone.com](http://posi-tone.com) and [steeplechase.dk](http://steeplechase.dk). Gary Versace is at Fifth Estate Feb. 8th, Cornelia Street Café Feb. 19th with Ellery Eskelin and Feb. 22nd with Bad Touch and Smalls Feb. 24th with Eli Degibri. See Calendar.

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*Last Tango in Paris (The Music of Gato Barbieri)*  
I Compagni & Strings (icDisc)  
by Ken Waxman

Specializing in reinterpretations of classic movie scores such as those by Nino Rota, the six-piece I Compagni band from the Netherlands adds a three-piece string section for its version of Argentinean saxophonist Gato Barbieri's greatest hit, the soundtrack to *Last Tango in Paris*. The result is a highpoint in the career of the 25-year-old group led by tenor and soprano saxophonist Bo van de Graaf.

It seems only logical that themes composed by one saxist would strike a chord with a band led by another, but credit must also go to arranger Loek Dikker and the soloists. Throughout, the familiar music is not only tweaked with passages from bandoneon player Michel Mulder's fluttery button-pushing, trumpeter Jeroen Doomernik's tongue-stopping bites and Saartje Van Camp's mournful cello obbligato, but also intermixed with recorded dialogue from the film itself.

van de Graaf, whose exaggerated tenor elaborations barely skirt the boudoir saxophone style of Sam "The Man" Taylor, is an overriding presence throughout. His alternately sensuous and screechy tone is showcased best in successive variants on the *Last Tango* theme, where he faces combinations of

syncopated, spiccato strings, stratospheric brass textures and key fanning from pianist Christoph Mac-Carty. He also exhibits his high-gloss writing chops in the CD's final section. Concentrating on the variants available when two violinists and a cellist are added to a jazz combo, his often stop-time pieces integrate guitar-like strums and sul tasto sweeps from the string section, Latin shuffles from drummer Yonga Sun and Mac-Carty's kinetic playing. The spirited end result is connective yet staccato, suggesting the timbres of an even larger ensemble.

For more information, visit [icompani.nl](http://icompani.nl). Gato Barbieri is at *Blue Note* Feb. 10th-13th.



*Out South*  
Junior Mance Quintet (Jun Glo)  
by Terrell Holmes

Junior Mance has followed up *Live at Café Loup* with *Out South*, another gig recorded live at the Gallic-themed hangout. With his exhilarating style as the foundation, the venerable pianist leads an excellent quintet, in different permutations, through a lively roster of tunes rooted deeply in gospel and the blues.

*Out South* is high energy from the start. From the opening fanfare of "Broadway" to the down and dirty

Bourbon Street strut of Dr. Lonnie Smith's "Dapper Dan", baritone saxophonist Andrew Hadro and tenor man Ryan Anselmi provide unbridled edginess and grit, punctuating their solos with incendiary honks and growls that are fresh from the woodshed. The temperature cools, with no loss of passion, on "Hard Times", a gospel/blues blend that evokes sadness, nostalgia and celebration simultaneously. Anselmi's challenging off-road tenor deconstructs "In A Sentimental Mood" impressively and the tempo picks up again on a pair of blues-based Mance compositions: the title track and "Smokey Blues".

The trio, Mance's predominant format, is where he turns in his most poignant performances. "Emily" is a tour de force where Mance displays invention and tonality in a voice that is touching without being maudlin. Drummer Jackie Williams adds soft brushes and light cymbal play while bassist Hidé Tanaka underscores the leader's emotional phrasing with well-placed glissandi and glowing pizzicato. Mance's intensity is palpable on one of his favorites, "I Wish I Knew How It Would Feel to be Free", a timeless indictment of racism by the recently departed Dr. Billy Taylor. Mance plays this song with inspiration and power, concluding the song with a brilliant cadenza.

As the bouquet of a fine bottle of wine reveals various scents and textures, listening to Junior Mance unearths the various styles - blues, stride, boogie-woogie - that comprise his singular sound. Whether it's with barrelhouse block chords or soft-voiced flowing runs, Mance supports and leads fabulously on *Out South*, providing even more evidence as to why he's been in the top tier of jazz pianists for so long.

For more information, visit [juniorformance.com](http://juniorformance.com). Mance is at *Café Loup Sundays*. See *Regular Engagements*.

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**Jazz Impressions of Black Orpheus (OJC)**  
**Vince Guaraldi Trio (Prestige-Concord)**  
 by Alex Henderson

In pop culture, the late Vince Guaraldi (who died 35 years ago this month) is best remembered for his contributions to the Charlie Brown TV cartoons of the '60s. But the acoustic pianist also had a medium-sized pop hit with his 1961-62 recording *Jazz Impressions of Black Orpheus*, which made it to #24 on *Billboard's* pop albums chart. The album may not have made Guaraldi a pop superstar in the way that, say, Connie Francis or the Shirelles were pop superstars in the early '60s, but even so, #24 in *Billboard* was an impressive accomplishment in light of the fact that this is very much a straightforward instrumental pop album. It has been reissued on CD more than once in the digital age; this particular instance offers five bonus tracks (mostly alternate takes) and new liner notes by Derrick Bang in addition to those of the late Ralph J. Gleason. And after almost half a century, these recordings still hold up pleasingly well.

*Jazz Impressions of Black Orpheus* was designed to cash in on the popularity of the 1959 film *Black Orpheus* (Orfeu Negro in Portuguese), which did a lot to ignite the bossa nova explosion. But only four of the songs that Guaraldi performs were actually from the film: Luiz Bonfá's "Manhã de Carnaval" and "Samba de Orfeu" and Antonio Carlos Jobim's "O Nosso Amor" and "Felicidade". The non-*Black Orpheus* material includes Henry Mancini's "Moon River" (from the 1961 film *Breakfast at Tiffany's*, starring Audrey Hepburn), Buddy Johnson's "Since I Fell for You", Guaraldi's Latin-flavored "Alma-Ville" and his congenial hit "Cast Your Fate to the Wind", which was released as the B-side of the "Samba de Orfeu" 45 and went on to become a standard. The lyrical yet swinging Guaraldi, who forms an intimate acoustic trio with bassist Monty Budwig and drummer Colin Bailey, is in excellent form on a disc that is melodic and accessible yet is consistently faithful to jazz' improvisatory spirit.

*Jazz Impressions of Black Orpheus* has long enjoyed a reputation for being one of Guaraldi's most essential albums and this nicely-assembled reissue does nothing to dispel that.

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



**New York City 10/12/92 & Tokyo, Japan 07/21/00**  
**Bill Frisell (Songline-Tone Field)**  
 by Kurt Gottschalk

Bill Frisell has gone through a number of alternately popular and maligned - and rarely much bigger than small - changes since his departure for the west in 1988. The guitarist, who turns 60 in March famously abandoned New York for America and found a new audience, often leaving his fans of the Zorn-associated years less than satisfied. But a couple of download-only releases of past concerts (from 1992 and 2000)

serve to remind that the change wasn't so sudden and the waters not so shallow.

*Live in New York City 10/12/92* catches Frisell in a fertile period when his classic trio with bass guitarist Kermit Driscoll and drummer Joey Baron had been expanded into quintet and sextet lineups and issued a great string of electric Aaron Copeland-esque records (*Is That You?*, *Where in the World?*, *Have a Little Faith*). The release *This Land* would, arguably, resolve this period and that album was recorded the same month as this Houston Street Knitting Factory gig. It's unsurprising, then, that they were working the *This Land* material and the gig retains the same lineup as the album (the trio plus saxophonist Billy Drewes, clarinetist Don Byron and trombonist Curtis Fowlkes). It's not remarkably different from the 1994 album, although there is more energy in it and at 80 minutes is still labeled simply as "Set 1". The session also includes a rollercoaster Frisell composition (given the tentative-feeling title "Don's Fave") that hasn't been released elsewhere.

The 90-minute, *Live in Tokyo, Japan 07/21/00* would be a short double CD if it were in fact released on CD. (It is, rather, mp3s, like the New York issue, put out at 320 kbps.) It finds Frisell with an unrecorded group that came to be informally known as Frisell's "new New York trio". Bassist Tony Scherr and drummer Kenny Wollesen were able to learn quickly what Frisell put in front of them and could, when the mood struck the leader, bring a bit of that old New York energy. It's an easygoing performance, moving fluidly through familiar Frisell tunes, an improv, a Stephen Foster march, a John McLaughlin rumination and, in "Shenandoah" some true Americana. It's not Frisell's most exciting group but, perhaps as the other side of the same coin, it's probably his most versatile.

For more information, visit [songtone.com](http://songtone.com). Frisell is at *Le Poisson Rouge* Feb. 19th. See Calendar.



**Day In Pictures**  
**Matt Bauder (Clean Feed)**  
 by Stuart Broomer

Tenor saxophonist and clarinetist Matt Bauder cuts a fairly broad swath through the more advanced improvisatory forms, from the orchestral free jazz of Exploding Star Orchestra to the meditative minimalism of the trio *Memorize the Sky*. His quintet *Day in Pictures* seems to circle some of the conventions of mid '60s postbop, his compositions suggesting such period explorers as Andrew Hill and Grachan Moncur III, with many touches that reach further afield, from Duke Ellington to Sun Ra to Pharoah Sanders and Klezmer. Those allegiances are immediately apparent in the makeup of the band, a quintet that matches Bauder's reeds with trumpeter Nate Wooley (the two also the frontline of Harris Eisenstadt's *Canada Day*), pianist Angelica Sanchez, bassist Jason Ajemian and drummer Tomas Fujiwara.

Bauder's themes are both strongly melodic and (as the name would suggest) highly evocative, most notably the opening "Cleopatra's Mood", which moves to a middle-Eastern rhythm that's both sinuous and forceful and which has its expressive edge consistently pressed by Bauder and Wooley's multiphonics. That connection with tradition is at its most playful on "Reborn Not Gone" and "Two Lucks", hard-swinging themes that suggest late bop and

inspire Bauder to leap from register to register, from plosive to squeak. There's a somber grace to "January Melody", with Bauder's woody clarinet in the foreground, while the extended "Bill and Maza" achieves an almost orchestral depth and density with contrasting thematic materials distributed among the group. There's a sense here that every player in the quintet is knitting Bauder's materials into a strong group identity, consistently enhancing his compositions as they achieve a genuinely collective language.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This group is at *Zebulon* Feb. 15th. See Calendar.



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*Live*  
**Tony Malaby's Tamarindo (Clean Feed)**  
 by Ken Waxman



*Dirty Baby*  
**Nels Cline (Cryptogramophone)**  
 by Kurt Gottschalk

Despite the overtly Christian religious iconography on the cover, it would seem that the faith affirmed by this expanded version of saxophonist Tony Malaby's Tamarindo is that of free jazz. Moreover, the addition of veteran trumpeter Wadada Leo Smith, certainly no fundamentalist, to the core trio filled out by second-generation drum stylist Nasheet Waits and free jazz' most omnipresent bassist William Parker, elevates the program to an even higher spiritual and sonic plane.

Malaby, who served his apprenticeship in bands such as bassist Mark Helias' trio, is confident in his solos at this live Jazz Gallery session and contributes four strong compositions. Unsurprisingly, the weightiest is the unadorned "Death Rattle". Intense friction from Parker's string rasgueado and Waits' mercurial press rolls set the scene, elaborated by buzzing grace notes and slurs from the trumpeter and split tones and snorts from the saxophonist. Eventually as the drummer's ruffs and ratamacues harden into march tempo, a sequence of reed sluices are evoked in double counterpoint to Smith's capillary brays and bugle call-like clarion runs. With all four players maintaining the tension, the final variant offers relief following Waits' cymbal slaps and positioned nerve beats.

Happily the other tracks are more life affirming. "Jack the Hat with Coda" - celebrating Malaby's son - is tender and temperate, the horns in counterpoint characterized by Smith's trilling lopes and Malaby's near-piccolo-tone soprano sax vibrations. As Smith and Malaby advance the line in lockstep, Parker's stops and strums plus Waits' bass drum smacks and paradiddles, downshift the theme to subdued concordance, given an added lilt in the dissolving postlude with barely-there soprano chirps and trumpet obligato.

Hopefully more than a one-shot experiment, a quartet Tamarindo is a first-class achievement all around.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Malaby is at Cornelia Street Café Feb. 24th-25th and I-Beam Feb. 26th. See Calendar.

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At the risk of damning him with glowing praise, Nels Cline is too talented for his own good. The guitarist seems to be able to pull off just about anything he wants: from crafting Glenn Branca/Sonic Youth-styled rock meltdowns to signing on as a regular member with alt.countryish band Wilco to fronting tributes to saxophonist John Coltrane and pianist Andrew Hill. There's no question about his chops, but at the same time he's a bit more David Bowie than Nina Simone. In other words, at the risk of (ew) criticism, his projects are always focused, even if the man himself can seem blurry.

So it's interesting that some of the best work he's done has come in a couple of recent collaborations with visual artists, as if working with someone in a different medium gives him a combination of freedom and focus in which he can thrive. His collaboration with painter Norton Wisdom was documented this time last year on the DVD *Stained Radiance* (Greenleaf Music) and his new *Dirty Baby* consists of two CD-length suites written for, or to, the paintings of Edward Ruscha.

Cline and Wisdom brought *Stained Radiance* to Le Poisson Rouge Jan. 8th as a part of Winter Jazzfest, performing to a house as packed as possible. Wisdom is impressive to watch work. Painting on a large, translucent, backlit surface, he quickly creates an array of figures, deftly turning smears and smudges into figures and silhouettes and then rinsing them and beginning again. Cline, too, kept a close watch and responded with an equally fast-changing set of musical motifs, distorting and looping his guitar (and more than a couple times his voice through the guitar pick-ups) to the ever-changing scenes.

The appeal of *Stained Radiance* has a lot to do with its pace. It is seat-of-the-pants, interdisciplinary improvisation; the audience quite literally can watch and listen to them think. Cline's 75 minutes of music for Ruscha's pictures, on the other hand, is a much more studied affair. The project was commissioned by writer/producer David Breskin, who was also the force behind the wonderful Bill Frisell/Gerhard Richter A/V collaboration *Richter 858* (Songlines, 2002).

The two series of images Breskin had chosen for Cline (Ruscha's *Silhouettes* and *Cityscapes*, included in separate booklets in this handsome set) are not just evocative on their own, but they employ what the artist calls "censor strips": empty blocks floating over the images where text might go. They are asking to be defined. Where the *Stained Radiance* music is in a familiar noisy, rockish, looping language, *Dirty Baby* is built from carefully measured Americana and very much so. The *Silhouettes* series concerns the colonization and industrialization of the "New World" and Cline writes in his liner notes that the decision was made to follow an acoustic-to-electric path using early '70s Miles Davis as a template but a band including harmonica, pedal steel guitar and Hammond organ. Given all of that, the score is much more expressive than it is literal.

*Cityscapes* uses short themes (two of the 33 tracks break the three-minute mark) and as such is more scattershot, more overtly referential and genre-hopping, but still works as a whole. That in no small

part is due to the band he assembled for the three days of recording. The musicians (like himself, like Ruscha) were for the most part based in LA, or at least the West Coast. The assemblage of 15 players includes Jeff Gauthier (violin), Vinny Golia (reeds), Devin Hoff (bass), with three drummers: Scott Amendola, Danny Frankel and Cline's twin brother Alex. The whole thing comes together in a double-disc boxed set as well as an even grander issue including Breskin's poetry and more visuals. But even in its more modest presentation, *Dirty Baby* makes for one of the finer entries in Cline's catalogue.

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

**IN PRINT**

*A Biographical Guide to the Great Jazz and Pop Singers*  
 Will Friedwald

***A Biographical Guide to the Great Jazz and Pop Singers***  
 Will Friedwald (Pantheon)  
 by Marcia Hillman

Will Friedwald has invested a lot of time and effort into producing this major reference book. Filled with essays about over 300 singers, this is not a book of dates and names but more of an anatomy of each singer's career with comments about performances and recordings and anecdotal material.

The articles intermingle individual jazz and pop vocalists in alphabetical order for most of the book but there is a section in the back entitled "Multiple Artists", which bundles several under such headings as "The Birth of the Croon". This section holds information on categories such as the boy and girl big band singers, noted Broadway baritones and "Two Soulful Gentlemen" (Sam Cooke and Lou Rawls). There is also an "Extras" section which has material on Folk Rock: Bob Dylan; Gospel: Mahalia Jackson; Rock 'n' Roll: Elvis Presley; Blues: Bessie Smith and Country and Western: Hank Williams. Friedwald has tried his best not to leave anyone out.

The bios range from legends such as Louis Armstrong (who is preceded by The Andrews Sisters), Billie Holiday, Ella Fitzgerald, Sarah Vaughan and Mel Tormé and current singers like Michael Bubl , Diana Krall, Harry Connick, Jr. to the lesser known, such as Joe Mooney, Jeri Southern and Matt Dennis. The time frame runs from the beginning of the 20th century to today. Friedwald's comments about each singer can be funny, personal, opinionated, but always enlightening. As for anecdotes, one of the funnier ones is about Billie Holiday as told by Rosemary Clooney. Clooney had gone to see Holiday in performance with a group of people that included Dinah Shore and the story tells about what Billie had to say about Dinah!

The book is a good read by itself, but increases in dimension if you read an article while listening to recordings by the singer. It also provides a great deal of information about the Great American Songbook. Kudos to Friedwald for providing a wealth of information about the music we love.

For more information, visit [pantheon.knopfdoubleday.com](http://pantheon.knopfdoubleday.com). Friedwald discusses this book at Jazz Museum in Harlem Feb. 7th. Visit [jazzmuseuminharlem.org](http://jazzmuseuminharlem.org).



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Fresh off of performances at this year's NYC Winter Jazzfest and JEN Conference in New Orleans, the Aaron Goldberg Quartet, featuring pianist Goldberg, saxophonist Mark Turner, bassist Reuben Rogers and drummer Eric Harland, will be making their debut at **The Village Vanguard** from February 1-6, 2011. This historic event will also be marked by a WBGONPR series - Live at The Village Vanguard, on Wednesday, February 2, 2011 at 9pm.

Aaron's latest albums, **Home** and **Worlds**, both exhibit the sensitivity and dynamism of his long standing trio. The New York Times says that **Home** is, "...full of swirling currents and dizzying flourishes, but its basic temperament is reflective, inward-seeking. It's a statement of confident serenity."

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*Live at the Knitting Factory Vol. 1*  
**Lou Grassi Po Band**  
 (Porter)



*Live in Paris*  
**Nu Band**  
 (NoBusiness)

by Ken Waxman

Recorded almost exactly seven years apart, these high-class discs illuminate drummer Lou Grassi's hard-hitting yet rhythmically sophisticated style in two advanced group contexts. At home with styles ranging from ragtime to free form, Grassi advances any project in tandem with other players, never drawing undue attention to himself.

A welcome document involving the drummer's long-constituted - since 1995 - Po Band, *Live at the Knitting Factory* features flutist/saxophonist Marshall Allen, linchpin of the Sun Ra Arkestra, guesting with the 2000 version of the group. Besides Grassi, trumpeter Paul Smoker, trombonist Steve Swell and clarinetist Perry Robinson are featured along with the late bassist Wilber Morris. That same year, Grassi hooked up with three other mature players to form the Nu Band. Recorded in 2007, *Live in Paris'* extended tracks demonstrate the group's continued collegial if not musical harmony. Mercurial reedist Mark Whitecage and fiery brass man Roy Campbell have an ideal setting for their contrapuntal connections while the drummer and solid bassist Joe Fonda not only keep the music on an even keel, but also solo impressively.

An example occurs on "Avanti Galoppi", where Fonda's taut string spans and steady pumps unite with the drummer's cymbal splashes and rim shots to press Whitecage's dyspeptic clarinet squeals and Campbell's brassy triplets further outside. In contrast, Morris' work with the Po Band finds the bassist and Grassi refracting textures off one another without melding. Although the two produce an ostinato upon which the horns can improvise, Morris is a more delicate stylist than Fonda. The bassist, who died in 2002, plucks cleanly and clearly, with notes audible among accelerating polyphony from four horns. More physical, and at points rhythmically vocalizing alongside his bass strokes, Fonda can both press the tempo forward chromatically and fracture the beat with quick spiccato runs or double-stopped bowing.

A similar comparison exists with the two trumpeters. Meeting Allen's serpentine twists and Swell's guttural cries midway, Smoker frequently unleashes razor-sharp triplets, which are gradually stretched, stacked and sluiced to fragmented textures. On "Bolero Francaise", meanwhile, Campbell showcases brassy trumpet flourishes. He joins Whitecage in accelerating to dissonant tones and circular-breathed multiphonics.

If these extended techniques characterize Whitecage's style as he solos during *Live in Paris*, Allen, his opposite number with the Po Band, operates more like a jokey, disruptive factor. With an alto style that encompasses curlicue line twists, ghost tones and altissimo squeals, Allen creates situations where contrapuntal opposites are united by stacking reed tones with his screeching on top and Robinson's moderato tongue fluttering on the bottom; or massing the brass and reed players to riff in measured forward motions.

Although Po Band veteran Robinson's role is muted amid the aggressive polyphony, Swell asserts himself with little problem. Stretching the instrumental tessitura, his trombone blasts and back-

of-throat cries match stuttering reed jumps and rooster-like crowing from Smoker, plus bell-ringing and solid thumps from Grassi. "LoRa" is a trombone showcase as the cacophony eases so that his tailgate slurs and blustering grace notes are clearly heard.

Over the past quarter century, Grassi has been in demand to play with North American and European musicians on both continents. Hearing how group dynamics are intensified by his work, as demonstrated on these sessions, explains his appeal.

For more information, visit [porterrecords.com](http://porterrecords.com) and [nobusinessrecords.com](http://nobusinessrecords.com). Grassi is at *The Local* 269 Feb. 28th. See Calendar.

## ON DVD



*Jean Michel-Pilc: A Portrait*  
 (Living Jazz Archive)  
 by Donald Elfman

"In music, you don't give anything to anyone else. You give it to the music." - Jean-Michel Pilc

John McCormick of Living Jazz Archive has given his company a special and most vital goal: "documenting the state of contemporary improvisational music." His portrait of pianist Jean-Michel Pilc is a brilliant documentary of a musician who believes that it's very difficult, almost impossible, for an artist to discuss his art. So McCormick is perceptive and sensitive enough to let Pilc's music do much of the talking. There are a number of sequences with the pianist speaking to student musicians about things like the feeling of the "rotation of the earth" and the concept of the musician disappearing and the art taking over. But these are gentle and soulful complements to the sound of Pilc and his cohorts improvising.

Pilc talks about the "dissonances" that he's always heard and then, in a trio with bassist Johannes Weidenmueller and drummer Ari Hoenig, conducts a glorious exploration of Monk's "Well You Needn't", deftly illustrating the music of a composer who also heard those "dissonances".

There is a great deal of marvelous music here: the artist whistling while sitting and walking in New York; some stunning solo piano work in a studio, most notably a dancing, childlike-yet-mature take on Charlie Parker's "My Little Suede Shoes"; a knockout reading of the traditional blues "St. James Infirmary" and a number of improvisations that beautifully display, as everything Pilc does, what a brilliant command he has of all the piano's sonic possibilities.

Pilc moved to New York from his native France because, he says, "I need energy, challenge, surprise and questioning and this is the place to experience that." The sequences in the film of New York by day and night are mirrored, on an energy level, by the power in Pilc's playing. He finds magic in the city, but, as the more intimate sections show, in the magic of the music no matter the setting.

For more information, visit [livingjazzarchive.com](http://livingjazzarchive.com). Pilc is at *55Bar* Feb. 1st and 20th with *Lew Soloff and Miles' Café* Feb. 8th. See Calendar.

## BOXED SET



*The Smoke Sessions: 10th Anniversary*  
Various Artists (s/r)  
by Joel Roberts

In the decade since it opened, Smoke has established itself as one of New York's premier jazz clubs, bringing a steady stream of big-name and emerging mainstream talent to the tiny Upper West Side space once occupied by the fabled Augie's. Smoke seats just about 50 people, but regularly hosts major figures like George Coleman, Jimmy Cobb, Cedar Walton and Dr. Lonnie Smith.

It's also served as an important training ground for a younger generation of musicians steeped in the hardbop tradition who emerged in the '90s, including Eric Alexander, David Hazeltine and Jim Rotondi. It's a place that fosters fierce loyalty among both artists and audiences due to its welcoming atmosphere, consistently excellent music, great acoustics and now, not incidentally, a pretty decent kitchen.

To commemorate its 10th anniversary, the club has released a limited-edition, four-disc boxed set of

live recordings that perfectly captures the Smoke experience. The first two CDs feature contributions from some of the more well-known artists who have graced the Smoke stage while discs three and four are given over to complete albums by two groups that have made Smoke their home away from home: the allstar ensemble One for All and the John Farnsworth Sextet.

More than most clubs, Smoke is identified with a particular jazz aesthetic, which is reflected in the collection's opening track, Harold Mabern's "Bobby, Benny, Jymie, Lee, Bu", a finger-snapping tribute by the Memphis pianist to one of Art Blakey's greatest Jazz Messengers lineups. Two more superb pianists, the former Jazz Messenger Cedar Walton and the criminally underrated Bruce Barth, follow with two songs apiece. Disc One wraps up with vocalist Lea DeLaria jauntily scatting her way through "The Devil and the Deep Blue Sea" and One for All, Smoke's high-octane house band, delivering a typically energetic take on "Angel Eyes" fueled by Eric Alexander's soaring tenor sax.

Disc Two opens with two tunes from a terrific sextet led by ace trombonist and conch shell virtuoso Steve Turre, backed by pianist Arturo O'Farrill and trumpeter Ray Vega, among others. Tenor saxophonist Jerry Weldon follows, joined by the veteran pianist George Cables and *Kind of Blue* drummer Jimmy Cobb for a rousing take on "The End of a Love Affair". Tenor sax legend George Coleman, who topped Smoke's opening night bill ten years ago, shows his dexterity with a powerful version of "Blue Trane", followed by an exquisitely tender reading of Horace Silver's "Peace". Guitarist Peter Bernstein closes Disc Two out nicely with his

trio featuring Larry Goldings on organ and Bill Stewart on drums.

If there's a group that best embodies the Smoke spirit, it's One for All, the longstanding sextet of neoboppers including Alexander, Hazeltine, Jim Rotondi (trumpet), Steve Davis (trombone), John Webber (bass) and Joe Farnsworth (drums). All these guys have played countless gigs at Smoke (and before that at Augie's), leading their own bands and playing in each other's. The session captured on Disc Three, from a 2008 New Year's Eve show, showcases the hard-hitting lineup on a set of seven originals, plus a burning version of Monk's "Evidence". Hazeltine, as always, is a standout on piano, at turns elegant and boisterous, as the mood requires. All the horn players turn in invigorating solos, but it's the power they pack as a unit that really sets the band apart. The brand of jazz they play isn't particularly new or path-breaking, but no one plays it better.

The set's final disc belongs to another Smoke regular, tenor saxophonist John Farnsworth, whose sterling intergenerational sextet features veterans Turre and Eddie Henderson (trumpet) alongside a younger rhythm section of Mike LeDonne (piano), John Webber (bass) and Farnsworth's brother Joe on drums. From the opener, the Coltrane-inspired "A Cry for Understanding", to the confidently understated treatment of the standard "The Good Life", this is yet another example of what makes Smoke such a consistently winning venue: hard-swinging, accessible small-group jazz played expertly in a friendly environment.

For more information and for this month's lineup, visit [smokejazz.com](http://smokejazz.com) or see *Calendar*.

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FTC Jazz Orchestra &  
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Thurs 5/5, 7:30 pm • \$10

# Jazz Live



AT YORK

## GERI ALLEN – pianist

Saturday, March 5, 2011 • 7:00 pm

\$20.00 Adults / \$10.00 Students & Seniors

### YORK COLLEGE PERFORMING ARTS CENTER

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Major funding for this series provided by NYC Councilmembers  
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The 42<sup>nd</sup> NAACP Image Awards  
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YORK COLLEGE IS CU NY



Tuesday, February 1

- ★Saxophone Summit: Joe Lovano, Dave Liebman, Ravi Coltrane, Phil Markowitz, Cecil McBee, Billy Hart Birdland 8:30, 11 pm \$30
- ★Adam Rogers Quartet with Craig Taborn, Matt Brewer, Johnathan Blake Jazz Standard 7:30, 9:30 pm \$20
- The Yellowjackets: Russell Ferrante, Jimmy Haslip, Bob Mintzer, Will Kennedy Blue Note 8, 10:30 pm \$27.50
- Joey DeFrancesco Trio with Paul Bollenback, Byron Landham and guest Frank Wess Dizzy's Club 7:30, 9:30 pm \$30
- Pat Bianchi Quartet Dizzy's Club 11 pm \$10
- ★Aaron Goldberg Quartet with Mark Turner, Reuben Rogers, Eric Harland Village Vanguard 9, 11 pm \$30
- Valery Ponomarev Big Band with guest Kristen Sargeant Iridium 7, 9 pm \$25
- Catherine Dupuis with Russ Kasso, Jay Anderson, Warren Odze, Glenn Drewes, Dan Block, Bruce Bonvissuto NYC Baha'i Center 8, 9:30 pm \$15
- ★Kali Z. Fasteau/Michael TA Thompson; Patrick Brennan University of the Streets 8, 10 pm \$10
- ★Jeff Davis New Trio with Russ Lossing, Eivind Opsvik; Los Totopos: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith Korzo 9, 10:30 pm \$5
- Kaoru Watanabe, Tim Keiper, Matt Kilmer, Chris Dingman Zebulon 9 pm
- Randy Ingram with Mike Moreno, Matt Clohesy, Jochen Rueckert; Jean-Michel Pilc, Francois Moutin, Ari Hoenig 55Bar 7, 10 pm
- Saul Rubin Trio; Don Hahn Quintet; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- Tine Bruhn/George Burton; Art Hirahara with Yoshi Waki, Dan Aran; Ken Fowser/Behn Gillece Jam Smalls 7:30, 9:30 pm 12 am \$20
- Max Johnson solo Barbès 7 pm \$10
- Paul Pess Band Rue 57 8 pm
- Michika Fukumori solo The Kitano 8 pm
- Daniel Wilkins, Benny Benack III, Angelo Di Loreto, Jeff Koch, Joe Peri; Nadav Snir with Ted Rosenthal, Todd Coolman Miles' Café 7:30, 9:30 pm \$19.99
- Tomi Jazz 9:30 pm \$10
- Senri Oe Trio Bella Luna 8 pm
- Jack Wilkins/Paul Bollenback
- Valery Ponomarev Big Band; Justin Lees Trio The Garage 7, 10:30 pm

Wednesday, February 2

- ★Abraham Inc.: David Krakauer, Fred Wesley, SoCalled; Iqmar Thomas & The Cypher f. Raydar Ellis Le Poisson Rouge 7 pm \$30
- Rob Burger solo and Trio with Shanir Blumenkranz, Kenny Wollesen The Stone 8, 10 pm \$10
- Miguel Zenón Quartet Jazz Gallery 9, 10:30 pm \$20
- Adam Birnbaum solo; Jeremy Pelt Group with JD Allen, Danny Grissett, Dwayne Burno, Gerald Cleaver; Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser Smalls 7:30, 9:30 pm 12:30 am \$20
- Masami Ishikawa Quartet with Michika Fukumori, Steve Whipple, McClenty Hunter The Kitano 8, 10 pm
- Jason Candler/Quince Marcum Barbès 8 pm \$10
- Rosi Hertlein University of the Streets 9 pm \$10
- Ted Rosenthal Trio Feinstein's 10:45 pm \$28
- Benjamin Jacob Drazen with Carlo DeRosa, Darrell Green; Tim Miller Band with Joshua Davis, Jordan Perlson 55Bar 7, 10 pm
- Randy Ingram Trio; Groover Trio; Ned Gooold Jam Fat Cat 7, 9 pm 12:30 am
- ★Yoni Kretzmer Group with Daniel Levin, Eyal Maoz, Andrew Drury Brooklyn Lyceum 8, 9:30 pm
- Aidan Carroll Quartet with Logan Richardson, Sullivan Fortner, Jochen Rueckert; David O'Rourkestra Zinc Bar 7:30, 9:30, 11 pm 1 am \$10
- Senri Oe/Mamiko Taira Duo Tomi Jazz 9:30 pm \$10
- Lauren Henderson and Trio with Michel Reis, Kevin Hsieh, Jesse Simpson; Yacine Boulares Group Miles' Café 7:30, 9:30 pm \$19.99
- Emily Wolf; Shai Maestro with Ari Hoenig, Sam Minaie Caffe Vivaldi 7 pm
- Florian Hoefner Trio Flute Bar Gramercy 8 pm
- Gemma Genazzano Trio Flute Bar 8 pm
- Jonathan Batiste Jazz Museum in Harlem 7 pm
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Ravi Coltrane, Phil Markowitz, Cecil McBee, Billy Hart Birdland 8:30, 11 pm \$30
- ★Adam Rogers Quartet with Craig Taborn, Matt Brewer, Johnathan Blake Jazz Standard 7:30, 9:30 pm \$20
- The Yellowjackets: Russell Ferrante, Jimmy Haslip, Bob Mintzer, Will Kennedy Blue Note 8, 10:30 pm \$27.50
- Joey DeFrancesco Trio with Paul Bollenback, Byron Landham and guest Frank Wess Dizzy's Club 7:30, 9:30 pm \$30
- Pat Bianchi Quartet Dizzy's Club 11 pm \$10
- ★Aaron Goldberg Quartet with Mark Turner, Reuben Rogers, Eric Harland Village Vanguard 9, 11 pm \$30
- Jim Seeley Quartet Puppets Jazz Bar 6 pm \$5
- Champion Fulton Trio; John David Simon Trio The Garage 6, 10:30 pm
- Eric Comstock/Barbara Fasano Saint Peter's 1 pm \$7

Thursday, February 3

- ★George Coleman Quintet with Larry Goldings, Peter Bernstein, George Coleman Jr., Daniel Sadownick Jazz Standard 7:30, 9:30 pm \$25
- ★Russ Lossing's Spider Web with Ellery Eskelin, Mark Helias, Eric McPherson Cornelia Street Café 8:30 pm \$10
- Francisco Mela Cuban Safari Quartet with Uri Gurvich, Ben Monder, Peter Slavov The Kitano 8, 10 pm
- ★Charlie Hunter Rose Live Music 9 pm \$10
- ★Adam Larson Quintet with Nils Weinhold, Sam Harris, Raviv Markovitz, Bastian Weinhold Jazz Gallery 9, 10:30 pm \$15
- Colin Stetson solo; Ryan Sawyer/Shahzad Ismaily The Stone 8, 10 pm \$10
- Ben Wendel Trio with Joe Sanders, Kendrick Scott Bar Next Door 8:30, 10:30 pm \$12
- Gregorio Uribe Big Band Zinc Bar 9:30, 11 pm 1 am \$10
- Le Boeuf Brothers with Nir Felder, Linda Oh, Henry Cole 55Bar 10 pm
- Marcus Persiani Trio; Saul Rubin Group; Stacy Dillard Jam Fat Cat 7, 10 pm 1:30 am
- Vitaly Golovnev Quartet with Miki Hayama; Eddy Khaimovich Quartet with Will Vinson, Vadim Neselovskyi, Mark Ferber Miles' Café 7:30, 9:30 pm \$19.99
- Tom Tallitsch Trio Tomi Jazz 9:30 pm \$10
- Aki Ishiguro Trio with Dan Loomis, Kenneth Salters Solo Kitchen Bar 9 pm
- Mac Gollehon with Michael Grey, Noriko Kamo, Craig Haynes Port 41 8 pm \$10
- Renaud Penant Trio Cleopatra's Needle 7 pm
- Ned Gooold; Jeremy Pelt Group with JD Allen, Danny Grissett, Dwayne Burno, Gerald Cleaver; Alex Hoffman Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Ravi Coltrane, Phil Markowitz, Cecil McBee, Billy Hart Birdland 8:30, 11 pm \$30
- The Yellowjackets: Russell Ferrante, Jimmy Haslip, Bob Mintzer, Will Kennedy Blue Note 8, 10:30 pm \$27.50
- Joey DeFrancesco Trio with Paul Bollenback, Byron Landham and guest Frank Wess Dizzy's Club 7:30, 9:30 pm \$30
- Pat Bianchi Quartet Dizzy's Club 11 pm \$10
- ★Aaron Goldberg Quartet with Mark Turner, Reuben Rogers, Eric Harland Village Vanguard 9, 11 pm \$30
- Nick Moran Trio; Mayu Saeki Quartet The Garage 6, 10:30 pm
- Fullsmith Five; PJ Rasmussen Shine 6, 7 pm

Friday, February 4

- Regina Carter's Reverse Thread Iridium 8:30, 10:30 pm \$35
- ★Mike LeDonne Trio with Ron Carter Smoke 8, 10 pm \$30
- Victor Lewis' Cultur-versey Creole 7:30 pm \$20
- Chris Byars Octet with Scott Wendholt, John Mosca, Ari Roland, Stefan Schatz, Mark Lopeman, Brad Linde; Pete Malinverni Quintet with Scott Wendholt, Rich Perry, Ugonna Okegwo, Eliot Zigmund; Lawrence Leathers Jam Smalls 7:30, 10 pm 1 am \$20
- ★Mr. Ho's Orchestrotica Barbès 8 pm \$10
- National Jazz Museum in Harlem All-Stars Rubin Museum 7 pm \$20
- Jack Wilkins Quartet with Jon Cowherd, Chris Berger, Mark Ferber The Kitano 8, 10 pm \$25
- Michael Wolff, Chip Jackson, Mike Clark Knickerbocker Bar and Grill 9:45 pm \$5
- Central Brooklyn Allstars BAM/Café 9 pm
- Gilad Hekselman Trio with Joe Martin, Justin Brown Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Veia Williams Lenox Lounge 8:30, 10 pm \$20
- Sara Serpa with Andre Matos, Kris Davis, Matt Brewer, Tommy Crane; Jean Rohe with Ilusha Tsinadze, Liam Robinson Cornelia Street Café 9, 10:30 pm \$10
- Chemo Corniel Trio Piano Due 8:30 pm
- Strike Anywhere Ensemble Brecht Forum 8 pm \$12-25
- Jared Gold/Dave Gibson Group Fat Cat 10:30 pm
- Ayako Shirasaki Trio; Scott Brown Trio Puppets Jazz Bar 9 pm 12 am \$5-10
- ★Jake Hertzog Trio with Harvie S, Victor Jones; Deborah Latz Quartet with Daniela Schaechter, Oleg Osenkov, Marco Pellitteri Miles' Café 7:30, 9:30 pm \$19.99
- The Dymaxion Quartet: Gabriel Gloege, Mark Small, Mike Shobe, Dan Fabricatore Chelsea Art Museum 8 pm \$25
- Osmany Paredes Quartet Casita Maria Center for Arts 7 pm
- Chris Crocco's Fluidic Duo with Peter Slavov ArtsEcho Galleria 8 pm \$10
- Fabian Almazan Jazz Gallery 9, 10:30 pm \$20
- Mark Guiliana's Beat Music Rockwood Music Hall 12 am
- Rome Neal Jazz 966 8 pm \$10
- Paula Jaakkola Tomi Jazz 9:30 pm \$10
- Ray Blue Quartet Cleopatra's Needle 8 pm
- ★George Coleman Quintet with Larry Goldings, Peter Bernstein, George Coleman Jr., Daniel Sadownick Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Ravi Coltrane, Phil Markowitz, Cecil McBee, Billy Hart Birdland 8:30, 11 pm \$30
- The Yellowjackets: Russell Ferrante, Jimmy Haslip, Bob Mintzer, Will Kennedy Blue Note 8, 10:30 pm \$27.50
- ★Reid Anderson, Andy Milne, Matt Mitchell, Tyshawn Sorey Blue Note 12:30 am \$10
- Joey DeFrancesco Trio with Paul Bollenback, Byron Landham and guest Frank Wess Dizzy's Club 7:30, 9:30 pm \$30
- Pat Bianchi Quartet Dizzy's Club 11:30 pm \$20
- ★Aaron Goldberg Quartet with Mark Turner, Reuben Rogers, Eric Harland Village Vanguard 9, 11 pm \$35
- Hidé Tanaka Trio; Joey Morant Trio The Garage 6, 10:30 pm

Saturday, February 5

- ★Kenny Barron Trio York College Performing Arts Center 7 pm \$20
- ★Acid Birds: Andrew Barker, Jaime Fennelly, Charles Waters; Charles Gayle Issue Project Room 8:30 pm \$10
- Peggy Stern Trio with Jay Anderson, Peter O'Brien The Kitano 8, 10 pm \$25
- Ari Hoenig Quartet with Gilad Hekselman, Shai Maestro, Orlando Le Fleming Cornelia Street Café 9, 10:30 pm \$15
- ★Kirk Knuffke/Darius Jones Quintet with Angelica Sanchez, Sean Conly, Nick Anderson University of the Streets 10 pm \$10
- Eyvind Kang solo; Thick Tarragon: Eyvind Kang, Jessika Kenney, Susan Alcorn, Janel Leppin The Stone 8, 10 pm \$10
- Onaje Allen Gumbs Sistas' Place 9, 10:30 pm \$20
- ★Neal Smith Quintet with Eric Alexander, Mark Whitfield, Mulgrew Miller, Nat Reeves Miller Theatre 8 pm \$25
- Brad Linde Quartet with guest Ted Brown Tomi Jazz 9:30 pm \$10
- Matt Brewer Jazz Gallery 9, 10:30 pm \$20
- Richie Fells Lenox Lounge 8:30, 10 pm \$20
- Doug Wamble Trio with Jeff Hanley, Bill Campbell Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Eivind Opsvik solo; Jacob Wick solo Prospect Series 8, 9 pm \$10
- Warren Chiasson Trio Piano Due 8:30 pm
- Gian Tornatore Group with Jostein Gulbrandsen, Alex Collins, Steve Whipple, John Davis; Audrey Silver with Joshua Wolff, Paul Beaudry, Vito Leszczak; Claude Diallo Situation Miles' Café 5:30, 7:30, 9:30 pm \$19.99
- Marya Lawrence Hart and Treasure Island with Kid Lucky, Art Hirahara, Rene Hart, Allison Miller Tea Lounge 10:30 pm
- Verna Hampton, Diana-Gitesha Hernandez, Aronda Way, Christiana Blain, Sade Adona, Maribel Gil, Tasha Harris, Stacey Haughton, Katie Cosco, Debbie Kennedy, Bernice Brooks, Tomoko Omura Nuyorican Poets Café 9 pm \$15
- Ethan Mann Trio with Chip Crawford, Greg Bandy University of the Streets 8 pm \$10
- Jody Redhage's Fire in July with Tom Beckham Tenri Cultural Institute 8 pm
- Burt Eckhoff Quartet Cleopatra's Needle 8 pm
- Regina Carter's Reverse Thread Iridium 8:30, 10:30 pm \$35
- ★Mike LeDonne Trio with Ron Carter Smoke 8, 10 pm \$30
- Ralph Lalama Trio with David Wong, Clifford Barbaro; Pete Malinverni Quintet with Scott Wendholt, Rich Perry, Ugonna Okegwo, Eliot Zigmund; Eric Wyatt Group Smalls 7:30, 10 pm 1:30 am \$20
- Michael Wolff, Chip Jackson, Mike Clark Knickerbocker Bar and Grill 9:45 pm \$5
- ★George Coleman Quintet with Larry Goldings, Peter Bernstein, George Coleman Jr., Daniel Sadownick Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Ravi Coltrane, Phil Markowitz, Cecil McBee, Billy Hart Birdland 8:30, 11 pm \$30
- The Yellowjackets: Russell Ferrante, Jimmy Haslip, Bob Mintzer, Will Kennedy Blue Note 8, 10:30 pm \$27.50
- Sam Kininger Blue Note 12:30 am \$10
- Joey DeFrancesco Trio with Paul Bollenback, Byron Landham and guest Frank Wess Dizzy's Club 7:30, 9:30 pm \$35
- Pat Bianchi Quartet Dizzy's Club 11:30 pm \$20
- ★Aaron Goldberg Quartet with Mark Turner, Reuben Rogers, Eric Harland Village Vanguard 9, 11 pm \$35
- Ralph Hamperian's Tuba D'Amore Puppets Jazz Bar 6 pm \$5
- Larry Newcomb Trio; Justin Wood; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm

Sunday, February 6


- ★Chuck Fertil, Rich Russo, Steve Cohn, Blaise Siwula; Jimmy Bennington's Colour and Sound with Daniel Carter, Demian Richardson, John Blum, Ed Schuller ABC No Rio 7 pm \$5
- ★Gato Loco Bowery Poetry Club 8 pm
- Charles Owens Quartet with Jeremy Manasia, Hans Glawischnig, Daniel Friedman; Johnny O'Neal Smalls 10 pm 12:30 am \$20
- Emilio Teubal Quartet with Sam Sadigursky, John Hadfield, Moto Fukushima Nublu 9 pm \$10
- Peter Leitch/Sean Smith Walker's 8 pm
- Ryoko Fujimoto; Yvonnick Prene Organ Quartet with Michael Valeanu, Kerong Chok, Arthur Knatek; Yuki Shibata Trio with Yoshiki Yamada, Ryo Noritake Miles' Café 7:30, 9:30 pm \$19.99

- Green Lotus Project Rose Live Music 10 pm
- Field Vision: Anna Webber, Can Olgun, Desmond White, Martin Kruemmling Caffe Vivaldi 7 pm
- Jesse Walker Insiders; Joe Truglio Shine 8, 9 pm
- Ari Hoenig Quartet with Gilad Hekselman, Shai Maestro, Orlando Le Fleming Cornelia Street Café 9, 10:30 pm \$15
- Regina Carter's Reverse Thread Iridium 8:30, 10:30 pm \$35
- ★George Coleman Quintet with Larry Goldings, Peter Bernstein, George Coleman Jr., Daniel Sadownick Jazz Standard 7:30, 9:30 pm \$25
- The Yellowjackets: Russell Ferrante, Jimmy Haslip, Bob Mintzer, Will Kennedy Blue Note 8, 10:30 pm \$27.50
- Joey DeFrancesco Trio with Paul Bollenback, Byron Landham and guest Frank Wess Dizzy's Club 7:30, 9:30 pm \$30
- ★Aaron Goldberg Quartet with Mark Turner, Reuben Rogers, Eric Harland Village Vanguard 9, 11 pm \$30
- Vic Juris Trio with Jay Andersen, Adam Nussbaum 55Bar 6 pm
- Ben Stapp Trio; Kenny Millions Downtown Music Gallery 6 pm
- Ike Sturm Band + Voices Saint Peter's 5 pm
- Dan Loomis Douglass Street Music Collective 2 pm
- Dave Pietro NYU Ensemble Blue Note 12:30, 2:30 pm \$24.50
- Alexis Cole Trio with Saul Rubin North Square Lounge 12:30, 2 pm
- John Colianni Quintet; David Coss and Trio; Bossa Brasil: Mauricio de Souza, Bob Rodriguez, Debbie Kennedy The Garage 12, 7, 11:30 pm



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Ugonna Okegwo, Eliot Zigmund  
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We know he's a wicked pianist, but Invisible Cities reminds that his knack for small group arrangements gets deeper every year... something memorable.  
Gary Giddins, Village Voice  
photo: John Abbot



## Monday, February 7

- ★Andre Previn/David Finck Blue Note 8, 10:30 pm \$45
- ★Tisziji Munoz Quartet with Paul Shaffer Dizzy's Club 7:30, 9:30 pm \$20
- Hilliard Greene In & Out Ensemble with Roberta Piket, Newman Taylor Baker University of the Streets 9 pm \$10  
Jazz Standard 7:30, 9:30 pm \$25
- ★Mingus Big Band
- ★Jim Staley, Kyoko Kitamura, Nate Wooley; Macroscopia: Ken Silverman, Daniel Carter, Tom Zlabinger, Claire DeBrunner; Darius Jones Trio The Local 269 7 pm \$10
- Dan Tepfer Trio with Joe Martin, Nate Wood; Ari Hoenig Trio with Tivon Pennicott, Ben Williams Smalls 7:30, 10:30 pm \$20
- TLAB: Leif Arntzen, Ryan Blotnick, Michael Bates, Miles Arntzen Comelia Street Cafe 8:30 pm \$10
- George Braith and Friends Fat Cat 9 pm
- Uri Sharlin's DogCat Trio Sixth Street Synagogue 8:30 pm \$10
- Danny Fisher, Scrambler Bar 4 7, 9 pm \$5
- Sean Wayland Quartet with Nate Wood, Jeff Hanley, Keith Carlock 55Bar 10 pm  
Tea Lounge 9, 10:30 pm
- Yaozaki Big Band
- Brama Sukarna; Anicha Quartet; Old Time Musketry; Chris Bullock Spike Hill 8 pm
- Beat Kaestli Trio with Will Holshouser, Matt Wigton Bar Next Door 8:30, 10:30 pm \$12
- Bernal/Eckroth/Ennis Zinc Bar 7:30 pm \$7
- Scot Albertson/Dr. Joe Utterback Tomi Jazz 9:30 pm \$10
- Howard Williams Jazz Orchestra; Ben Cliness Trio The Garage 7, 10:30 pm

## Tuesday, February 8

- ★Steve Wilson 50th Birthday Celebration with Karrin Allyson, Carla Cook, Bruce Barth, Ed Howard, Adam Cruz Jazz Standard 7:30, 9:30 pm \$25
- Freddy Cole Valentine Swing with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd Dizzy's Club 7:30, 9:30 pm \$30
- Pedrito Martinez Trio with John Benitez Dizzy's Club 11 pm \$10
- Chris Potter Trio with Larry Grenadier, Eric Harland Village Vanguard 9, 11 pm \$30
- Hilary Kole Birdland 8:30, 11 pm \$30
- JC Hopkins Biggish Band Iridium 7, 9 pm \$25
- Mike Longo's NY State of the Art Jazz Ensemble with Hilary Gardner NYC Bahai Center 8, 9:30 pm \$15
- ★Nat Janoff Trio; David Binney with Jacob Sacks, Thomas Morgan, Dan Weiss 55Bar 7, 10 pm
- Wayne Krantz, Keith Carlock, Tim Lefebvre Rose Live Music 10 pm \$20
- Ben Monder, Gary Versace, Diego Voglino The Fifth Estate 10 pm
- Ben Holmes/Patrick Farrell Sixth Street Synagogue 8:30 pm \$15
- Saul Rubin Trio; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- Carolyn Leonhart; Jerome Sabbagh Trio with Ben Street, Rodney Green; Alex Stein Quartet with Lawrence Leathers, Paul Sikivie, Marc Devine, Matt Brown Smalls 7:30, 9:30 pm 12 am \$20
- Michael Lytle/Nick Didkovsky; Lafayette Harris, Jr. Billie Holiday and Billy Eckstine Tribute with Queen Esther, Ty Stephens, Paul Beaudry University of the Streets 8, 10 pm \$10
- Petr Cancura's Down Home with Scott Kettner, Garth Stevenson, Jesse Lewis Barbès 7 pm \$10
- Michika Fukumori solo The Kitano 8 pm
- Jason Prover/Jean-Michel Pilc Duo; Julian Waterfall Pollack Trio with Noah Garabedian, Evan Hughes Miles' Cafe 7:30, 9:30 pm \$19.99
- Jon De Lucia Trio with Gary Wang, Tommy Crane Tomi Jazz 9:30 pm \$10
- Jack Wilkins/Carl Barry Bella Luna 8 pm
- ★Andre Previn/David Finck Blue Note 8, 10:30 pm \$45
- Eyal Vilner Big Band; Paul Francis Trio The Garage 7, 10:30 pm
- ★Tigran Hamasyan solo and Aratta Rebirth Quintet Le Poisson Rouge 6 pm \$15
- Joe Breidenstine Quintet Shrine 6 pm

## Wednesday, February 9

- ★Wayne Shorter Quartet with Danilo Perez, John Patitucci, Brian Blade Town Hall 8 pm \$40-75
- ★Michael Formanek Quartet with Tim Berne, Craig Taborn, Gerald Cleaver; WORKS: Michel Gentile, Daniel Kelly, Rob Garcia Littlefield 8, 9:30 pm \$14
- Bill Charlap/Renee Rosnes Zankel Hall 8:30 pm \$38-48
- Stan Killian Quartet with Joel Holmes, Brian Copeland, Darrell Green; Brad Shepik Quartet with Tom Beckham, Jorge Roeder, Mark Guiliana 55Bar 7, 10 pm \$10-15
- Erik Deutsch with guests Rose Live Music 10 pm
- Andreas Oberg Band with Dave Kikoski, James Genus, Lewis Nash Iridium 8:30, 10:30 pm \$25
- Larry Ham solo; Frank Basile Group Plays Pepper Adams with Joe Magnarelli, John Mosca, Adam Birnbaum, David Wong, Tim Horner, Jeremy Manasia Trio with Jason Brown, Joe Lepore Smalls 7:30, 9:30 pm 12:30 am \$20
- Anat Cohen/Howard Alden Feinstein's 10:45 pm \$28
- Maria Guida with James Weidman, Dean Johnson, Jeff Hirshfield The Kitano 8, 10 pm
- Nir Felder Group with Logan Richardson, Ben Street, Tom Rainey Barbès 8 pm \$10
- ARM: Albey Balgochian, Francois Grillo, Michael TA Thompson, Jane Grenier University of the Streets 9 pm \$10
- Amanda Baisinger with Ryan Scott, Pete Rende, Chris Morrissey, Dave Burnett; Ila Cantor Comelia Street Cafe 8:30 pm \$10
- ★Mitch Marcus Quartet Puppets Jazz Bar 8:30 pm \$5
- Rafi D'Ugoff Trio with Corin Stiggall, Phil Stewart, Steve Blum Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- Pascalito's Quartet with Luiz Simas, Leco Reis; Yvonne Simone with Tadataka Unno, Rob Duguay Miles' Cafe 7:30, 9:30 pm \$19.99
- Noriko Tomikawa Trio Tomi Jazz 9:30 pm \$10
- Marc Devine Trio Flute Bar Gramercy 8 pm
- Shan Kenner Trio Flute Bar 8 pm
- Sonya Kittchell/Garth Stevenson Rockwood Music Hall 9 pm
- Jonathan Batiste Jazz Museum in Harlem 7 pm
- ★Steve Wilson 50th Birthday Celebration with Bruce Barth, Ed Howard, Adam Cruz Jazz Standard 7:30, 9:30 pm \$25
- Freddy Cole Valentine Swing with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd Dizzy's Club 7:30, 9:30 pm \$30
- Pedrito Martinez Trio with John Benitez Dizzy's Club 11 pm \$10
- Chris Potter Trio with Larry Grenadier, Eric Harland Village Vanguard 9, 11 pm \$30
- Hilary Kole Birdland 8:30, 11 pm \$30
- ★Andre Previn/David Finck Blue Note 8, 10:30 pm \$45
- Bernal/Eckroth/Ennis; Vitaly Golovnev Quartet The Garage 6, 10:30 pm
- Bruce Cox Core-tet Shrine 6 pm
- Russ Kasso Big Band with Catherine Dupuis Saint Peter's 1 pm \$7

## Thursday, February 10

- ★Steve Wilson 50th Birthday Celebration: Steve Wilson with Strings with Bruce Barth, Ugonna Okegwo, David O'Rourke, Lewis Nash, Joyce Hammann, Diane Monroe, Nardo Poy, Troy Stuart Jazz Standard 7:30, 9:30 pm \$30

- ★Martin Wind Quartet with Scott Robinson, Bill Cunliffe, Tim Horner The Kitano 8, 10 pm
- Gato Barbieri Blue Note 8, 10:30 pm \$45
- ★Wicked Knee: Billy Martin, Steven Bernstein, Curtis Fowlkes, Marcus Rojas Rose Live Music 10 pm \$10
- ★Nasheet Waits' Equality Band with Logan Richardson, John Hébert Comelia Street Cafe 8:30 pm \$10
- ★Greg Ward Quartet with Rob Clearfield, Joe Sanders Jazz Gallery 9, 10:30 pm \$20
- Charlie Hunter Rose Live Music 11 pm \$10
- Wycliffe Gordon Manhattan School of Music 7:30 pm
- ★Michael Bates' October Quintet with Chris Speed, Russ Johnson, Russ Lossing, Tom Rainey; Jesse Stacken, Akiko Sasaki, Gerald Cleaver I-Beam 9 pm \$10
- David Gilmore Quintet with Brad Jones, EJ Strickland Iridium 8:30, 10:30 pm \$25
- Jim Grippio Ensemble The Stone 8, 10 pm \$10
- Sheryl Bailey with Ron Oswonski, Ian Froman 55Bar 7 pm
- Carlos Abadie Quintet; Greg Glassman/Stacy Dillard Quintet; Stacy Dillard Jam Fat Cat 7, 10 pm 1:30 am
- Spike Wilner solo; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Joe Sucato, Jason Stewart Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Michael Winograd Klezmer Trio with Patrick Farrell, Benjy Fox-Rosen Jalopy 9 pm \$10
- Jacob Varnus Trio with Randy Ingram, Matt Aranoff Bar Next Door 8:30, 10:30 pm \$12
- Zozimos Collective: Justin Wood, David Smith, Sebastian Noelle, Danny Fischer, Ben Stapp Tea Lounge 9, 10:30 pm
- Erin & David: Erin Shields, David Shenton, Noah Haffeld; Cynthia Hilts Trio with Ron McClure, Scott Neumann Miles' Cafe 7:30, 9:30 pm \$19.99
- Michel Reis Trio Tomi Jazz 9:30 pm \$10
- Roz Corral Trio with Jon Davis, Boris Kozlov Marriott Residence Inn 7 pm
- John Shannon Group with Garth Stevenson Pete's Candy Store 9 pm
- Aki Ishiguro Trio with Linda Oh, Ronen Itzik Solo Kitchen Bar 9 pm
- Rudi Mwonogi Trio Cleopatra's Needle 7 pm
- Bradley Madsen Thalia Cafe 10 pm
- Freddy Cole Valentine Swing with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd Dizzy's Club 7:30, 9:30 pm \$30
- Pedrito Martinez Trio with John Benitez Dizzy's Club 11 pm \$10
- Chris Potter Trio with Larry Grenadier, Eric Harland Village Vanguard 9, 11 pm \$30
- Hey Rim Jeon and Friends with Tim Mayer, Greg Holt, J. Curtis Warner Jr. Birdland 6 pm \$20
- Hilary Kole Birdland 8:30, 11 pm \$30
- Judy Carmichael with Steve Ross, Harry Allen, Chris Flory, Mike Hashim, Tony Monte, Mike Chirillo, Jon-Erik Kellso Steinway Hall 6:30 pm \$40
- Harlem Speaks: Antonio Hart Jazz Museum in Harlem 6:30 pm
- Nick Moran Rockwood Music Hall 6 pm
- Dylan Meek Trio; Alex Stein/Matt Brown Quartet The Garage 6, 10:30 pm

## Friday, February 11

- ★Either/Orchestra 25th Anniversary Concert: Tom Halter, Dan Rosenthal, Joel Yennior, Hailey Niswanger, Russ Gershon, Charlie Kohlase, Rafael Alcala, Rick McLaughlin, Pablo Bencid, Vicente Lebrón and guests John Medeski, Matt Wilson, Josh Roseman, Mike Rivard, Curtis Hasselbring, Bob Nieske, Dan Kaufman, Jeremy Udden, John Carlson, Douglas Yates, Harvey Wirth, Jerome Deupree, John Dirac, Dan Fox, Russell Jewell, Godwin Louis Le Poisson Rouge 7 pm \$25
- ★Dianne Reeves with Peter Martin, Romero Lubambo, Reginald Veal, Terreon Gully Rose Theater 8 pm \$30-120
- Bill Laswell/John Zorn; Bill Laswell Ensemble The Stone 8, 10 pm \$20
- ★The Music of Tadd Dameron: George Coleman, Danny Grissett, Gerald Cannon, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- Danny Mixon Quartet with James Stewart, Lisle Atkinson, George Gray Lenox Lounge 8:30, 10 pm \$20
- Freda Payne celebrates the Great Ladies of Jazz Iridium 8:30, 10:30 pm \$35
- Carl Bartlett, Jr. Quartet; Arturo O'Farrill Quartet; John McNeil Quartet Puppets Jazz Bar 6, 9 pm 12 am \$10-12
- ★Michael Wolff, Ben Wolfe, Carl Allen Knickerbocker Bar and Grill 9:45 pm \$5
- Joris Teepe Quintet; Jared Gold Jam Fat Cat 10:30 pm 1 am
- ★Red Baraat Barbès 10 pm \$10
- ★Warren Wolf Quintet with Tim Green, Aaron Goldberg, Ben Williams, Kendrick Scott Jazz Gallery 9, 10:30 pm \$20
- Antoinette Montague Group with Bill Easley, Jay Hoggard, Tommy James, Hassan Shakur, Payton Crossley The Kitano 8, 10 pm \$25
- Jerome Sabbagh Trio with Joe Martin, Rodney Green Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Bjorn Solli Group with Seamus Blake; Jonathan Kreisberg Quartet with Will Vinson, Hans Glawischng, Mark Ferber; Spike Wilner Trio Smalls 7:30, 10 pm 1 am \$20
- Marsha Heydt Birthday Party with Norman Pors, Trifon Dimitrov, Rossen Nedelchev, Renato Thoms; Tyler Blanton Trio with Massimo Biolcati, Nate Wood Miles' Cafe 7:30, 9:30 pm \$19.99
- Sarah Hayes Quartet Piano Due 8:30 pm
- Sharon Añnee Freeman Quartet Jazz 966 8 pm \$15
- Deanna Witkowski Tomi Jazz 9:30 pm \$10
- Masami Ishikawa Quartet Cleopatra's Needle 8 pm
- ★Steve Wilson 50th Birthday Celebration: Special Edition with Freddie Hendrix, Mulgrew Miller, Christian McBride, Lewis Nash Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Nasheet Waits' Equality Band with Logan Richardson, Craig Taborn, John Hébert Comelia Street Cafe 9, 10:30 pm \$10
- Gato Barbieri Blue Note 8, 10:30 pm \$45
- ★Mary Halvorson Blue Note 12:30 am \$10
- Freddy Cole Valentine Swing with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Pedrito Martinez Trio with John Benitez Dizzy's Club 12:45 am \$20
- Chris Potter Trio with Larry Grenadier, Eric Harland Village Vanguard 9, 11 pm \$35
- Hilary Kole Birdland 8:30, 11 pm \$30
- Evan Schwam Quartet; Kevin Don and the Big 72 The Garage 6, 10:30 pm
- Helen Merrill Bames and Noble 86th Street 4 pm

## Saturday, February 12

- Dr. Larry Ridley Legacy Ensemble Schomburg Center 7 pm \$20
- ★Anat Fort Trio with Gary Wang, Roland Schneider Comelia Street Cafe 9, 10:30 pm \$10
- John Zorn Improv Night The Stone 8, 10 pm \$20
- ★Steve Wilson 50th Birthday Celebration: The Leaders with Geoffrey Keezer, Christian McBride, Jeff "Tain" Watts Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Donny McCaslin Quartet with Uri Caine, Scott Colley, Antonio Sanchez Jazz Gallery 9, 10:30 pm \$20
- ★Loop 2.4.3 Frederick Lowe Theater 7 pm
- ★Ben Holmes Quartet with Curtis Hasselbring, Geoff Kraly, Vinnie Sperrazza; Jeff Davis Trio I-Beam 8:30 pm \$10

- Dave Allen Trio with Drew Gress, Clarence Penn Bar Next Door 7:30, 9:30, 11:30 pm \$12
- TC III Sistas Place 9, 10:30 pm \$20
- Falling Down; Brandon Lewis Group; Spencer Murphy Jam Fat Cat 7, 10 pm 1:30 am
- Maria Neckam Tea Lounge 9, 10:30 pm
- Ryan Pate Group; aRAUz Quartet: Alicia Rau, Adam Lomeo, Marcus McLaurine, Bruce Cox; Shauli Einav Group with Philip Dizack, Nick Finzer, Joseph Lepore, Jeremy Siskind, Aviv Cohen Miles' Cafe 5:30, 7:30, 9:30 pm \$19.99
- Will Caviness Band Tomi Jazz 9:30 pm \$10
- Renaud Penart Piano Due 8:30 pm
- Dori Levine/Kazzrie Jaxen University of the Streets 8 pm \$10
- Gil Benson Quartet Cleopatra's Needle 8 pm
- Nick Stefancci Band Arlene's Grocery 8 pm
- ★Dianne Reeves with Peter Martin, Romero Lubambo, Reginald Veal, Terreon Gully Rose Theater 8 pm \$30-120
- ★The Music of Tadd Dameron: George Coleman, Danny Grissett, Gerald Cannon, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- Danny Mixon Quartet with James Stewart, Lisle Atkinson, George Gray Lenox Lounge 8:30, 10 pm \$20
- Freda Payne celebrates the Great Ladies of Jazz Iridium 8:30, 10:30 pm \$35
- ★Michael Wolff, Ben Wolfe, Carl Allen Knickerbocker Bar and Grill 9:45 pm \$5
- Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Jonathan Kreisberg Quartet with Will Vinson, Hans Glawischng, Mark Ferber; Stacy Dillard Trio with Diallo Housse, Ismail Lawal Smalls 7:30, 10 pm 1:30 am \$20
- Gato Barbieri Blue Note 8, 10:30 pm \$45
- Freddy Cole Valentine Swing with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Pedrito Martinez Trio with John Benitez Dizzy's Club 12:45 am \$20
- Chris Potter Trio with Larry Grenadier, Eric Harland Village Vanguard 9, 11 pm \$35
- Hilary Kole Birdland 8:30, 11 pm \$30
- Champion Fulton Trio; Dre Barnes Project The Garage 6, 10:30 pm
- Melissa Gardiner Quintet Shine 6 pm

## Sunday, February 13

- ★Matt Mitchell's Central Chain with Tim Berne, Oscar Noriega, Mary Halvorson, John Hébert, Tomas Fujiwara Comelia Street Cafe 8:30 pm \$10
- Bucky Pizzarelli/Jay Leonhart Trio; Joe Magnarelli Quartet with Anthony Wonsay, John Webber; Johnny O'Neal Smalls 7:30, 10 pm 12:30 am \$20
- Matt Fields/Brian Abbot; Daniel Johnson, Evan Gallagher, Jacob Wick ABC No Rio 7 pm \$5
- Peter Leitch/Dwayne Burno Walker's 8 pm
- The Four Bags; Leah Paul's Bike Lane Sanctuary @ Temple Beth Emeth 7pm \$10
- Justin Carroll Group Brooklyn Lyceum 9, 10:30 pm
- Dan Pratt New Quartet with Will Martina, Dan Loomis Sycamore 8 pm
- Banda Magda: Magda Giannikou, Mika Mimura, Petros Klampanis, Marcelo Woloski, Ignacio Hernandez; Tridos: Maxim Lubarsky, Alexei Tsiganov, Yulia Musayelyan, Fernando Huergo, Pablo Bencid; Manhattan Experiment: Jonas Ganzemuller, Adam Larson, Nils Weinhold, Taylor Waugh, Bastian Weinhold Miles' Cafe 7:30, 9:30 pm \$19.99
- Iris Ormig; Nathan Eklund 55Bar 6, 9:30 pm
- Chris Massey; Assaf Glizner Caffe Vivaldi 7 pm
- Pawel Ignatowicz/Matt Snow The Blue Owl 7 pm \$5
- John Troy; Teriver Cheung Shine 8, 9 pm
- ★Steve Wilson 50th Birthday Celebration: The Leaders with Geoffrey Keezer, Christian McBride, Jeff "Tain" Watts Jazz Standard 7:30, 9:30 pm \$25
- Freda Payne celebrates the Great Ladies of Jazz Iridium 8:30, 10:30 pm \$35
- Gato Barbieri Blue Note 8, 10:30 pm \$45
- Freddy Cole Valentine Swing with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd Dizzy's Club 7:30, 9:30 pm \$30
- Chris Potter Trio with Larry Grenadier, Eric Harland Village Vanguard 9, 11 pm \$30
- Hilary Kole Birdland 8:30, 11 pm \$30
- Max Johnson solo; David Grollman solo Downtown Music Gallery 6 pm
- Deanna Witkowski Quartet Saint Peter's 5 pm
- Pamela Luss with Houston Person, Jon Weber, Jon Burr, Alvin Atkinson, Jr. Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Jonathan Kreisberg North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio; Nueva Encarnacion The Garage 12, 7, 11:30 pm

## Monday, February 14

- ★Revisiting John Coltrane & Johnny Hartman: McCoy Tyner Trio with Gerald Cannon and guest José James Blue Note 8, 10:30 pm \$45
- ★Jay Clayton, Peggy Stern, Cameron Brown Comelia Street Cafe 8:30 pm \$10
- ★Jason Kao Hwang's Burning Bridge with Taylor Ho Bynum, Joe Daley, Andrew Drury, Ken Filiano, Sun Li, Steve Swell, Wang Guowei Roulette 8:30 pm \$15
- Freddy Bryant solo; Luis Perdomo with JD Allen, Dwayne Burno, Rodney Green; Spencer Murphy Jam Smalls 7:30, 10:30 pm 12 am \$20
- Hilary Kole Birdland 8:30, 11 pm \$30
- ★Jazz Valentines: Denise Donatelli with Geoffrey Keezer Quintet Dizzy's Club 7:30, 9:30 pm \$20
- ★Andrew Lamb Black Lamb Trio with Tom Abbs, Michael Wimberley; Hilliard Greene In & Out Jam Session University of the Streets 8, 10 pm \$10
- ★Mingus Dynasty with Wayne Escoffery, Alex Foster, Avishai Cohen, Andy Hunter, Orrin Evans, Hans Glawischng, Rudy Royston and guest Carolyn Leonhart Jazz Standard 7:30, 9:30 pm \$25
- ★Golda Solomon; Katie Bull with Landon Knoblock, Joe Fonda, George Schuller, Jeff Lederer; Lorenzo Sanguedolce, Sofie Sörman, Ratzó Harris; Twisted Standard Trio: Judith Insell, Reut Regev, Tomas Ulrich The Local 269 7 pm \$10
- ★A Love Supreme: Roy Campbell, Jr., Louie Belogenis, Uri Caine, Hilliard Greene, Michael Wimberley, Beth Anne Hatton, Jacqueline Lewis Middle Collegiate Church 8 pm \$15
- Mike Stern with Anthony Jackson, Kim Thompson 55Bar 10 pm
- ★Darius Jones Trio; Mike Gamble, Bobby Previte, Ari Folman-Cohen Bar 4 7, 9 pm \$5
- Wycliffe Gordon's Music and Memory Schomburg Center 7 pm \$10
- ★Amanda Monaco Trio with Michael Attias, Sean Conly Tomi Jazz 9:30 pm \$10
- Delphian Jazz Orchestra Tea Lounge 9, 10:30 pm
- Christelle Durandy; Evan Marien; Aviv Cohen Band Spike Hill 7:30 pm
- Camila Meza Trio with Pablo Menares, Arthur Hnatek Bar Next Door 7:30, 10 pm \$70
- Danielle Eva Zinc Bar 7:30 pm \$7
- Roz Corral Quartet 55Bar 7 pm
- Hector Del Curto Tango Orchestra/Winter Garden 6 pm
- David Coss and Trio; Kyoko Oyobe Trio The Garage 6, 10:30 pm
- Asako Takasaki Shrine 6 pm
- York College Big Band York College Performing Arts Center 5 pm

## Tuesday, February 15

- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker Birdland 8:30, 11 pm \$30
- Joe Locke with Geoffrey Keezer, George Mraz, Kenny Washington, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- Christos Rafalides' Manhattan Vibes Dizzy's Club 11 pm \$10
- David Sanchez Quartet with Ed Simon, Matt Brewer, Adam Cruz Village Vanguard 9, 11 pm \$30
- Seamus Blake Quartet with David Kikoski, Matt Penman, Victor Lewis Jazz Standard 7:30, 9:30 pm \$20
- Russ Kassoff Orchestra with Catherine Dupuis NYC Bahai Center 8, 9:30 pm \$15
- Phoebe Legere and the Ooh La La Quartet Idium 7, 9 pm \$25
- ★Jason Ajemian solo; Matt Bauder's Day in Pictures with Nate Wooley, Angelica Sanchez, Jason Ajemian, Tomas Fujiwara Zebulon 9 pm
- ★Steve Swell Quintet with Rob Brown, Chris Forbes, Hilliard Greene, Michael TA Thompson University of the Streets 8:30, 10 pm \$10
- ★Oscar Noriega, Chris Speed, Matt Mitchell, Trevor Dunn, Dan Weiss; Kirk Knuffke Korzo 9, 10:30 pm \$5
- Chris Cheek Trio with Matt Pavolka, Diego Voglino The Fifth Estate 10 pm
- Sean Smith Quartet with John Ellis, John Hart, Russell Weissner; Leni Stern 55Bar 7, 10 pm
- Chhandayan World Percussion Ensemble: Samir Chatterjee, Dan Weiss, Emiliano Valero, Yousif Sheronik, Xander Naylor and guest New School 8 pm \$10
- Marianne Solivan; Ray Gallon Trio with David Wong, Peter Van Nostrand; Ken Fowser/Behn Gillece Jam Smalls 7:30, 9:30 pm 12 am \$20
- Craig Handy Quartet Rue 57 8 pm
- Mishka Platigorsky with Chris Wabich, Danton Boller, Katie Kresek, Surai Balbeisi, Agnes Nagy Zinc Bar 9:30, 11 pm 1 am \$10
- Arun Ramamurthy, Akshay Anantapadmanabhan, Ashvin Bhogendra Comelia Street Café 8:30 pm \$10
- Michika Fukumori solo The Kitano 8 pm
- Seung-Hee Quintet; Glenn Zaleski Trio Miles' Café 7:30, 9:30 pm \$19.99
- Marsha Heydt Project of Love Tomi Jazz 9:30 pm \$10
- ★Jack Wilkins/Bucky Pizzarelli Bella Luna 8 pm
- Lou Caputo Not So Big Band; Michika Fukumori Trio The Garage 7, 10:30 pm
- ★Revisiting John Coltrane & Johnny Hartman: McCoy Tyner Trio with Gerald Cannon and guest José James Blue Note 8, 10:30 pm \$45
- Tom Tallitsch Shrine 6 pm

## Wednesday, February 16

- ★Noah Preminger Quartet with Frank Kimbrough, John Hébert, Matt Wilson Jazz Standard 7:30, 9:30 pm \$20
- ★Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Garth Stevenson University of the Streets 9 pm \$10
- Frank London Brass Quartet; Skeletons: Matt Mehlan, Jason McMahon, Jonathan Leland, Mike Gallope, Peter Vogl, Sam Kulik, Justin Frye, Elliott Bergman, Johnny Butler, Adam Markiewicz, Amy Cimini, Justin Walter, Dan Peck Issue Project Room 8:30 pm \$12
- John Oswald The Stone 10 pm \$10
- ★Dan Weiss Barbés 8 pm \$10
- Bobby Sanabria The Players 7 pm \$20
- Carlos Saura's Flamenco Hoy with Chano Dominguez New York City Center 8 pm \$35-85
- Lawrence Clark Quartet with Greg Murphy, Eric Wheeler, Chris Beck; Adriano Santos Quartet with Helio Alves, Yotam Silberstein, David Ambrosio Zinc Bar 7:30, 9:30, 11 pm 1 am \$10
- Matt Pavolka Band with Ben Monder, Pete Rende, Ted Poor and guest Akiko Pavolka Comelia Street Café 8:30 pm \$10
- Ellington Legacy Band Feinstein's 10:45 pm \$28
- Melissa Stylianou Quartet with Pete McCann, Gary Wang, Rodney Green; Mike Stern 55Bar 7, 10 pm
- Eyal Vilner Big Band Fat Cat 9 pm
- Will Sellenraad solo; Sharell Cassidy Group with Roy Assaf; Craig Wuepper Trio Smalls 7:30, 9:30 pm 12:30 am \$20
- Champion Fulton Trio with Chris Flory, Hidé Tanaka The Kitano 8, 10 pm
- Billy Kaye Quintet with Bruce Harris, Assaf Yuria, Jack Glottman, Ben Meigners; Marcus Persiani Miles' Café 7:30, 9:30 pm \$19.99
- Seung-Hee's SoRieN Project Tomi Jazz 9:30 pm \$10
- Tom Tallitsch Group Brooklyn Lyceum 8, 9:30 pm
- Mark Tonelli Trio Flute Bar Gramercy 8 pm
- Rob Duguay's Low Key Trio Flute Bar 8 pm
- Meryl Zimmerman Group Puppets Jazz Bar 8:30 pm \$7
- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker Birdland 8:30, 11 pm \$30
- Joe Locke with Geoffrey Keezer, George Mraz, Kenny Washington, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- Christos Rafalides' Manhattan Vibes Dizzy's Club 11 pm \$10
- David Sanchez Quartet with Ed Simon, Matt Brewer, Adam Cruz Village Vanguard 9, 11 pm \$30
- ★Revisiting John Coltrane & Johnny Hartman: McCoy Tyner Trio with Gerald Cannon and guest José James Blue Note 8, 10:30 pm \$45
- Mark Devine Trio; Austin Walker Trio The Garage 6, 10:30 pm
- ★Freddy Cole Saint Peter's 1 pm \$7

## Thursday, February 17

- ★Roscoe Mitchell 70th birthday Celebration: Roscoe Mitchell/David Wessel; Roscoe Mitchell Quartet with Dave Burrell, Henry Grimes, Tani Tabbal Roulette 8 pm \$15
- ★Marc Ribot solo The Stone 10 pm \$20
- Jay Leonhart solo; Hal Galper Trio with Jeff Johnson, John Bishop; Anthony Wonsey Trio Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Gato Loco Coconino Joe's Pub 9:30 pm \$14
- ★Ingrid Laubrock Trio with Kris Davis, Tyshawn Sorey Jazz Gallery 9, 10:30 pm \$15
- ★Valerie Capers Trio with John Robinson Earl Williams The Kitano 8, 10 pm
- Trio of Oz: Rachel Z, Omar Hakim, Maeva Royce Jazz Standard 7:30, 9:30 pm \$25
- Charlie Hunter Rose Live Music 9 pm \$10
- Curtis Macdonald Group with Jeremy Viner, Chris Tordini, Bobby Avey, Jordan Perelson; Kenny Warren with Dan Peck, Owen Stewart-Robertson, Devin Gray Comelia Street Café 8:30 pm \$10
- ★Holus-Bolus Duo: Josh Sinton/Peter Bitenc; Andre Canniere Quintet with Josh Rutner, Sebastian Noelle, Dan Loomis, Jared Schoning Douglass Street Music Collective 8 pm \$10
- Jacam Manricks Trio with Sam Yahel, Matt Wilson Bar Next Door 8:30, 10:30 pm \$12
- Rick Parker Collective Tea Lounge 9, 10:30 pm
- Greg Lewis 55Bar 7 pm
- Napua Davoy with Gaku Takanashi, Kirk Driscoll; Diederik Rijnstra Quartet with Sam Harris, Greg Ritchie Miles' Café 7:30, 9:30 pm \$19.99
- David Coss Trio Tomi Jazz 9:30 pm \$10
- Quentin Angus Quintet with Dan Glaude, Noah Kellman, Cameron Kayne, Kyle Rowland University of the Streets 8 pm \$10
- Aki Ishiguro Trio with Nicolas Letman-Burtnovic, Nick Anderson Solo Kitchen Bar 9 pm

- Marc Devine Trio Cleopatra's Needle 7 pm
- Carlos Saura's Flamenco Hoy with Chano Dominguez New York City Center 8 pm \$35-85
- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker Birdland 8:30, 11 pm \$30
- Joe Locke with Geoffrey Keezer, George Mraz, Kenny Washington, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- Christos Rafalides' Manhattan Vibes Dizzy's Club 11 pm \$10
- David Sanchez Quartet with Ed Simon, Matt Brewer, Adam Cruz Village Vanguard 9, 11 pm \$30
- Ryan Anselmi Quartet; Alan Chaubert Trio The Garage 6, 10:30 pm

## Friday, February 18

- ★Buster Williams' Something More Quartet with Steve Wilson, Patrice Rushen, Cindy Blackman Idium 8:30, 10:30 pm \$30
- ★Warren Smith Lenox Lounge 8:30, 10 pm \$20
- ★Enrico Pieranunzi Trio with Larry Grenadier, Marcello Pellieteri The Kitano 8, 10 pm \$25
- ★George Cables All-Star Band Puppets Jazz Bar 9 pm \$25
- ★Antonio Sanchez with Donny McCaslin, David Binney, Scott Colley 55Bar 10 pm
- ★Michael Wolff, Peter Barshay, Mike Clark Knickerbocker Bar and Grill 9:45 pm \$5
- ★Dan Tepper/Paul Motian Duo Comelia Street Café 9, 10:30 pm \$15
- Leron Thomas; Six Figures; Logan Richardson 92Y Tribeca pm \$12
- Rez Abbasi Trio with Ben Stivers, Rudy Royston Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★John Escreet Project with David Binney, Eivind Opsvik, Nasheet Waits Rubin Museum 7 pm \$20
- Mingus Big Band Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Rob Wasserman solo The Stone 8, 10 pm \$10
- One for All with guest Smoke 8, 10, 11:30 pm \$30
- Will and Peter Anderson Octet with Fabien Mary, Frank Basile, Joe McDonough, Jonathan Riklas, Clovis Nicolas, Danny Rosenfeld; Peter Zak Group with Walt Weiskopf, Ugonna Okegwo, Jason Brown; Lawrence Leathers Jam Smalls 7:30, 10 pm 1 am \$20
- Chris Dingman Jazz Gallery 9, 10:30 pm \$20
- Uri Caine/Theo Bleckmann Blue Note 12:30 am \$10
- Dither: Taylor Levine, David Linaburg, Josh Lopes, James Moore; Dawn of Midi: Aakaash Israni, Qasim Naqvi, Amino Belyamani Issue Project Room 8:30 pm \$10
- Doron Sadja Roulette 8:30 pm \$15
- Mazz Swift, Marika Hughes, Sarah Bernstein, Sara Jo Rabins Rose Live Music 7 pm
- David Schnug Trio with Max Goldman; Travis Reuter Group with Jeremy Viner, Bobby Avey, Aryeh Kobrinsky, Jason Nazary, Kenny Warren I-Beam 8:30 pm \$10
- Victor Lin Quartet Flushing Town Hall 8 pm \$20
- Billie Holiday in Love: Jewel Turner, Albee Barr, Martin Nevin; Nelson Riveros Group Miles' Café 7:30, 9:30 pm \$19.99
- Tony Middleton Trio Piano Due 8:30 pm
- Baba Shanto Mpu Ensemble Jazz 966 8 pm \$15
- Mika Tomi Jazz 9:30 pm \$10
- Jun Miyake Quartet Cleopatra's Needle 8 pm
- Carlos Saura's Flamenco Hoy with Chano Dominguez New York City Center 8 pm \$35-85
- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker Birdland 8:30, 11 pm \$30
- Joe Locke with Geoffrey Keezer, George Mraz, Kenny Washington, Clarence Penn Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Christos Rafalides' Manhattan Vibes Dizzy's Club 12:45 am \$20
- David Sanchez Quartet with Ed Simon, Matt Brewer, Adam Cruz Village Vanguard 9, 11 pm \$35
- Enoch Smith Jr. Trio; Tim Price/Ryan Anselmi's Tenor Madness The Garage 6, 10:30 pm
- Graham Collier Downtown Music Gallery 5:30 pm
- Lee Konitz Barnes and Noble 86th Street 4 pm

## Saturday, February 19

- ★Oliver Lake Big Band with Robert Sabin, Jared Gold, Freddie Hendrix, Nabate Isles, Peck Allmond, Eddie Allen, Alfred Patterson, Stafford Hunter, Terry Greene, Aaron Johnson, Erica Lindsay, Bruce Williams, Darius Jones, James Stewart, Alex Harding, Andrew Atkinson Roulette 8:30 pm \$15
- ★Geri Allen solo The Stone 8, 10 pm \$20
- ★Ellery Eskelin Trio with Gary Versace, Nasheet Waits Comelia Street Café 9, 10:30 pm \$15
- Bill Frisell/Vinicius Cantuária Le Poisson Rouge 6, 8:45 pm \$35
- ★Mingus Orchestra St. Bartholomew's Church 7 pm
- Benny Powell Tribute: TK Blue Sistas' Place 9, 10:30 pm \$20
- ★Duology: Ted Daniel/Michael Marcus; Billy Mintz Ensemble with Roberta Piket, Louie Belogenis University of the Streets 8, 10 pm \$10
- ★JP Schlegelmilch, Joachim Badenhorst, Devin Gray; Baloni: Joachim Badenhorst, Pascal Niggenkemper, Frantz Loriot I-Beam 8:30 pm \$10
- Positive Catastrophe Jazz Gallery 9, 10:30 pm \$20
- M'lumbo with Jane Ira Bloom Knitting Factory Brooklyn 10 pm
- Justin Brown Blue Note 12:30 am \$10
- Brooklyn Qawwali Party Barbés 10 pm \$10
- Daniel Ori Trio with Matan Chapnikza, Ziv Ravitz Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Javier Nero Septet with Jonathan Ragonese, Andrew Gould, Mat Jodrel, Joshua Richman, Joshua Crumbly, Jimmy Macbride; Vicki Burns Trio with Leonard Thompson, Ed MacEachen; O'Farrill Brothers Band with Livio Almeida, Adam Kromelow, Michael Sacks Miles' Café 5:30, 7:30, 9:30 pm \$19.99
- Mayu Saeki Trio Tomi Jazz 9:30 pm \$10
- Gabrielle Stravelli Trio Piano Due 8:30 pm
- Mike Lattimore Quartet Cleopatra's Needle 8 pm
- ★Buster Williams' Something More Quartet with Steve Wilson, Patrice Rushen, Cindy Blackman Idium 8:30, 10:30 pm \$30
- ★Warren Smith Lenox Lounge 8:30, 10 pm \$20
- ★Enrico Pieranunzi Trio with Larry Grenadier, Marcello Pellieteri The Kitano 8, 10 pm \$25
- ★Antonio Sanchez with Donny McCaslin, David Binney, Scott Colley 55Bar 10 pm
- ★Michael Wolff, Peter Barshay, Mike Clark Knickerbocker Bar and Grill 9:45 pm \$5
- Mingus Big Band Jazz Standard 7:30, 9:30, 11:30 pm \$30
- One for All with guest Smoke 8, 10, 11:30 pm \$30
- Nick Hempton Quartet with Art Hirahara, Dan Aran, Marco Panascia; Peter Zak Group with Walt Weiskopf, Ugonna Okegwo, Jason Brown; Ian Hendrickson-Smith Group Smalls 7:30, 10 pm 1:30 am \$20
- Carlos Saura's Flamenco Hoy with Chano Dominguez New York City Center 2, 8 pm \$35-85
- ★Oregon: Ralph Towner, Paul McCandless, Glen Moore, Mark Walker Birdland 8:30, 11 pm \$30
- Joe Locke with Geoffrey Keezer, George Mraz, Kenny Washington, Clarence Penn Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Christos Rafalides' Manhattan Vibes Dizzy's Club 12:45 am \$20
- David Sanchez Quartet with Ed Simon, Matt Brewer, Adam Cruz Village Vanguard 9, 11 pm \$35
- Tito Gomez, Mike Freeman, Frank Valdes, Joey Ortiz, Carlos Curvas, Eric Lefeje Creole 7:30 pm \$10
- Larry Newcomb Trio; Mark Marino Trio; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm

## Sunday, February 20

- Dave Schnitter Quintet with Ugonna Okegwo, Spike Wilner, Anthony Pinciotti; Johnny O'Neal Smalls 10 pm 12:30 am \$20
- ★Blaise Siwula/Dom Minasi; Blaise Siwula/John Gilbert, Gianni Lenoci, Gianni Mimmo, Blaise Siwula, John Gilbert ABC No Rio 7 pm \$5
- Mary Ann McSweeney; Lew Soloff Quartet with Jean-Michel Pilc, Francois Moutin, Ross Pederson 55Bar 6, 9:30 pm
- Peter Leitch/Harvie S Walker's 8 pm
- Ben Kono with Pete McCann, Henry Hey, John Hébert, John Hollenbeck, Heather Laws Comelia Street Café 8:30 pm \$10
- Jon Gordon Brooklyn Lyceum 9, 10:30 pm
- Daniel Kelly's Emerge Trio with Chris Tarry, Jordan Perelson Sycamore 8 pm
- Garth Stevenson solo Kula Yoga Brooklyn 8 pm
- Juancho Herrera Rose Live Music 9 pm
- Mika Hary; Tony Scherr Rockwood Music Hall 7, 8 pm
- Chris Bakriges Trio with Beldon Bullock, Dwayne "Cook" Broadnax; Hendrik Meurkens Quartet with Misha Tsiganov, Gustavo Amarante, Rogerio Boccato; Axel Schwintzer Miles' Café 7:30, 9:30 pm \$19.99
- Yuka The Blue Owl 7 pm \$5
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Carlos Saura's Flamenco Hoy with Chano Dominguez New York City Center 2, 8 pm \$35-85
- ★Buster Williams' Something More Quartet with Steve Wilson, Patrice Rushen, Cindy Blackman Idium 8:30, 10:30 pm \$30
- Joe Locke with Geoffrey Keezer, George Mraz, Kenny Washington, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- David Sanchez Quartet with Ed Simon, Matt Brewer, Adam Cruz Village Vanguard 9, 11 pm \$30
- Ryan Keberle Quartet Saint Peter's 5 pm
- Jazz Vespers: Arturo O'Farrill Lafayette Avenue Presbyterian Church 4 pm
- Tom Lellis with Dean Johnson North Square Lounge 12:30, 2 pm
- Ben Healy Trio; David Coss and Trio; Dylan Meek Trio The Garage 12, 7, 11:30 pm
- Charles Mingus High School Competition Manhattan School of Music 10 am

## Monday, February 21

- ★Steve Coleman Presents Jazz Gallery 9 pm \$15
- Matt Savage with Bobby Watson Dizzy's Club 7:30, 9:30 pm \$20
- The Zig Zag Quartet: Hilliard Greene, Francisco Roldan, Alexander Wu, Danny Mallon; Hilliard Greene In & Out Jam Session University of the Streets 8, 10 pm \$10
- Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- Kendrick Scott Oracle with Mike Moreno, John Ellis, Taylor Eigsti, Derrick Hodge Blue Note 8, 10:30 pm \$15
- ★Patrick Brennan Solo; Albey Balgocchian's Basscentric with Jane Grenier B, Hill Greene, Francois Grillof; Sabir Mateen Trio with Larry Roland, Michael Wimberly; Ned Rothenberg The Local 269 7 pm \$10
- Nate Birkey Quartet with Jim Ridl, Bill Moring, Marko Marcinko; Mike Stern 55Bar 7, 10 pm
- Jon Lundbom's Big Five Chord; Macau 3: Jeff Davis, Tony Barba, Mike Gamble Bar 4, 7, 9 pm \$5
- Howard Alden solo; JD Allen Trio with Dezron Douglas, Rudy Royston; Spencer Murphy Jam Smalls 7:30, 10:30 pm 12 am \$20
- Mike Fahie Jazz Orchestra Tea Lounge 9, 10:30 pm
- Sara Serpa Trio with Andre Matos, Matt Brewer Bar Next Door 8:30, 10:30 pm \$12
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm

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photo of Randy Weston by Carol Friedman

January 29, 8pm  
Charles Lloyd New Quartet

February 2, 9pm  
Aaron Goldberg Quartet

February 26, 7:30pm  
Randy Weston's African Rhythms

March 15, 9pm  
Terrel Stafford - This Side of Strayhorn

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## Tuesday, February 22

- ★Jazz Foundation of America Benefit: John Scofield, Joe Lovano, Ron Carter, Russell Malone, Mulgrew Miller and guests  
Dizzy's Club 7:30, 9:30 pm
- ★Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart  
Birdland 8:30, 11 pm \$30
- PSP: Simon Phillips, Philippe Saisse, Pino Palladino  
Blue Note 8, 10:30 pm \$25  
Village Vanguard 9 pm \$30
- Buika  
NYC Baha'i Center 8, 9:30 pm \$15
- Lou Caputo Big Band  
NYC Baha'i Center 8, 9:30 pm \$15
- ★Anne Cila, Lew Soloff, Francois Moutin; David Binney Group with Jacob Sacks, Thomas Morgan, Dan Weiss  
55Bar 7, 10 pm
- Bad Touch: Loren Stillman, Nate Radley, Gary Versace, Tom Rainey  
Cornelia Street Café 8:30 pm \$10
- Ensemble Elektra: Elekta Kurtis, Curtis Stewart, Lefteris Bourmias, Panagiotis Andveou, Kahlil Kwame Bell; Hilliard Greene In & Out Ensemble with Roberta Piket, Newman Taylor Baker  
University of the Streets 8, 10 pm \$10
- Tessa Souter Quartet with Jason Ennis, Charnett Moffett, Connor Meehan  
Jazz Standard 7:30, 9:30 pm \$20
- Lezlie Harrison; David Gibson Group with Freddie Hendrix, Orrin Evans, Dwayne Burno, Anwar Marshall; Todd Herbert Trio  
Smalls 7:30, 9:30 pm 12 am \$20  
Rue 57 8 pm
- ★Ralph Peterson Quartet  
• Terese Genecco Little Big Band  
• Becca Stevens; Sasha Dobson  
Rockwood Music Hall 7:30, 9:30 pm
- Anna Webber Quartet with Matt Holman, Owen Stewart-Robertson, Martin Kruemmling  
The Local 269 9 pm \$10
- Michika Fukumori solo  
The Kitano 8 pm
- Danielle Freeman; Footprints: Joshua Kwassman, Christoph Siegrist, Peter Yuskas, Julian Pollack, Rodrigo Recabaren  
Miles Café 7:30, 9:30 pm \$19.99  
Tomi Jazz 9:30 pm \$10
- Lena Bloch Trio  
• Jack Wilkins/Howard Alden  
• Cecilia Coleman Big Band; Andrew Hadro Quartet  
The Garage 7, 10:30 pm

## Wednesday, February 23

- ★Drew Gress' 7 Black Butterflies with Tim Berne, Ralph Alessi, Craig Taborn, Tom Rainey  
Jazz Standard 7:30, 9:30 pm \$20
- Fred Frith/Laurie Anderson  
The Stone 8 pm \$25
- Monk's Dream: Fifty Years Fresh: Benny Green, Jesse Davis, Kenny Washington, Peter Washington  
Dizzy's Club 7:30, 9:30 pm \$30
- Swing City: Pete Van Nostrand, Jeb Patton, David Wong, Mike Karn  
Dizzy's Club 11 pm \$10  
Barbes 8 pm \$10
- Ches Smith  
• Kevin Hays Trio with Doug Weiss, Bill Stewart  
The Kitano 8, 10 pm
- ★Gianni Lenoci/Gianni Mimmo Duo; Ramin Arjomand  
Issue Project Room 8:30 pm \$11
- Fulgomatus: Blaise Siwula/John Gilbert  
Goodbye Blue Monday 11 pm
- Manhattan School of Music Big Band  
Iridium 7 pm \$25
- Peter Bernstein solo; Rob Scheps Core-tet with Greg Gisbert, Jamie Reynolds, Cameron Brown, Anthony Pinciotti; Mark Ackerman Trio  
Smalls 7:30, 9:30 pm 12:30 am \$20  
Feinstein's 10:45 pm \$28  
55Bar 10 pm
- Wycliffe Gordon/Jay Leonhart  
• Mike Stern

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## MONDAY FEBRUARY 14, 8PM

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- Elegance Quartet: Dave Ross, Francois Grillot, Bob Feldman, Todd Capp  
University of the Streets 9 pm \$10  
Brooklyn Lyceum 8, 9:30 pm
- ★Grupo Los Santos  
• Andrea Brachfeld with Bob Quaranta, Andy Eulau, Kim Plainfield  
Zinc Bar 7:30 pm \$10
- MSM Concert Jazz Band  
• Towner Galaher with Duane Eubanks, Tim Armacost, Jeff Pittson, Essiet Essiet;  
The Bowery Jazz Collective: Abe Ovadia, Jason Prover, Ben Baker, Andrea Veneziani, Alex Raderman  
Miles Café 7:30, 9:30 pm \$19.99
- Masahiro Yamamoto Trio  
• MIS Trio  
• Gerald Thomas Group  
• Melissa Aldana  
• Jonathan Batiste  
• Yuko Okamoto Trio  
• Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart  
Birdland 8:30, 11 pm \$30
- PSP: Simon Phillips, Philippe Saisse, Pino Palladino  
Blue Note 8, 10:30 pm \$25  
Village Vanguard 9 pm \$30
- Buika  
• Nancy Reed and Trio; The Anderson Brothers  
The Garage 6, 10:30 pm  
Saint Peter's 1 pm \$7

## Thursday, February 24

- ★Darcy James Argue's Secret Society and Newspeak Chamber Ensemble  
Merkin Hall 7:30 pm \$25
- ★Tony Malaby's Novela with Ralph Alessi, Michael Attias, Ben Gerstein, Joachim Badenhorst, Andrew Hadro, Dan Peck, Kris Davis, John Hollenbeck  
Cornelia Street Café 8:30 pm \$10
- Robert Gasper Experiment with Casey Benjamin, Derrick Hodge, Chris Dave and guest Stokley  
Blue Note 8, 10:30 pm \$35
- ★Greg Cohen; Skuli Sverrisson solo  
The Stone 8, 10 pm \$10
- Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth and guest Jason Moran  
Jazz Standard 7:30, 9:30 pm \$25
- Sylvia Smith/Carrie Rose; Pauline Oliveros' Oracle Bones with Ione, Miya Masaoka  
Roulette 8 pm \$15  
Rose Live Music 9 pm \$10
- Charlie Hunter  
• Cathy Rocco Quartet with Donald Vega, Dave Ostrem, Vic Stevens  
The Kitano 8, 10 pm
- Ehud Asherie solo; Eli Degibri Group with Gary Versace, Doug Weiss, Johnathan Blake; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Joe Succato, Jason Stewart  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Fernando Otero Sextet with Nick Danielson, Juan Pablo Jofre Romarion, Martin Moretto, Pablo Aslan, David Silliman  
Jazz Gallery 9, 10:30 pm \$15  
55Bar 10 pm
- Gregoire Maret  
• John McNeil Quintet; Stan Killian Group  
Puppet's Jazz Bar 9 pm 12 am \$5
- ★Adam Larson Trio with Raviv Markovitz, Matt Wilson  
Bar Next Door 8:30, 10:30 pm \$12
- ★Blaise Siwula/Dom Minasi Duo  
• Chris Parrello with Karlie Bruce, Ian Young, Kevin Thomas, Aviv Cohen, Rubin Kodhali  
Tea Lounge 9, 10:30 pm
- Julian Pollack Trio; Kris Bowers Trio; Alex Brown Trio  
Caffe Vivaldi 8 pm
- Christelle Durandy Cinq Tetes; Dre Barnes Trio with Corcoran Holt, Rudy Royston  
Miles Café 7:30, 9:30 pm \$19.99  
Tomi Jazz 9:30 pm \$10
- Rodrigo Bonelli Trio  
• Aki Ishiguro Trio with Johannes Weidenmueller, Nick Anderson  
Solo Kitchen Bar 9 pm  
Cleopatra's Needle 7 pm
- Francesca Han Trio  
• Monk's Dream: Fifty Years Fresh: Benny Green, Jesse Davis, Kenny Washington, Peter Washington  
Dizzy's Club 7:30, 9:30 pm \$30
- Swing City: Pete Van Nostrand, Jeb Patton, David Wong, Mike Karn  
Dizzy's Club 11 pm \$10
- ★Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart  
Birdland 8:30, 11 pm \$30  
Village Vanguard 9 pm \$30
- Buika  
• Harlem Speaks: Otis Brown III  
• Rick Stone Trio; Mauricio de Souza Trio with Noah Haidu, John Lenis  
The Garage 6, 10:30 pm

## Friday, February 25

- ★Ahmad Jamal Trio; Lee Konitz Quartet with Dan Teper, Marc Johnson, Joey Baron  
Rose Theater 8 pm \$30-120
- ★Cosmography: Raha Raissnia and Briggan Krauss' H-alpha with Ikue Mori, Jim Black and guests Brian Drye, Peter Evans, Michel Gentile, Mike McGinnis, Sarah Schoenbeck, Karen Waltuch  
The Kitchen 8 pm \$10
- ★Porgy & Bess: Juilliard Jazz Orchestra with guest Jon Faddis  
Peter Jay Sharp Theater 8 pm
- ★Wayne Escoffery Quintet with Orrin Evans, Adam Holzman, Hans Glawischnig  
The Kitano 8, 10 pm \$25
- ★Jaleel Shaw Trio with Dwayne Burno, EJ Strickland  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★David Berkman Quartet with Tom Harrell  
Smoke 8, 10, 11:30 pm \$30
- ★New Klezmer Trio: Ben Goldberg, Greg Cohen, Kenny Wollesen  
The Stone 8, 10 pm \$10  
Roulette 8:30 pm \$15
- ★Susie Ibarra  
• Tony Malaby Tuba Quartet with Ben Gerstein, Dan Peck, Ches Smith; Ches Smith and These Arches with Mary Halvorson, Andrea Parkins, Tony Malaby  
Cornelia Street Café 9, 10:30 pm \$15  
Flushing Town Hall 8 pm \$20
- Hey Rim Jeon and Friends  
• Jimmy Alexander Quartet with Melvin Smith, Sharp Radway, Corcoran Holt and guest Lezlie Harrison  
Lenox Lounge 8:30, 10 pm \$20
- Francisco Mela Havana Quartet with Elio Villafranca, Luques Curtis, Pedro Martinez  
Fat Cat 7 pm  
Jazz Gallery 9, 10:30 pm \$20
- Gregg August  
★Michael Wolff, Ugonna Okegwo, Akira Tana  
Knickerbocker Bar and Grill 9:45 pm \$5
- Kendra Shank Group with Ben Monder, Dean Johnson, Tony Moreno; Brian Mitchell with Zev Katz, Shawn Pelton  
55Bar 6, 10 pm
- Bob Albanese Trio; Scott Brown Trio  
Puppet's Jazz Bar 9 pm 12 am \$5-10
- Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Tim Green Group; Spike Wilner Trio  
Smalls 7:30, 10 pm 1 am \$20
- Mark Guiliana's Beat Music  
• Deanna Kirk Trio  
• Kelley Sutterfield with Michael Cabe, Tony Romano, Matt Aronoff, Brian Adler; Fredrick Levore with Julian Pollack, Michael Feinberg, Daniel Platzman  
Miles Café 7:30, 9:30 pm \$19.99  
Tomi Jazz 9:30 pm \$10  
Jazz 966 8 pm \$15  
Cleopatra's Needle 8 pm
- Robert Gasper Experiment with Casey Benjamin, Derrick Hodge, Chris Dave and guest Lupe Fiasco  
Blue Note 8, 10:30 pm \$35
- Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth and guest Jason Moran  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Monk's Dream: Fifty Years Fresh: Benny Green, Jesse Davis, Kenny Washington, Peter Washington  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Swing City: Pete Van Nostrand, Jeb Patton, David Wong, Mike Karn  
Dizzy's Club 12:45 am \$20
- ★Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart  
Birdland 8:30, 11 pm \$30  
Village Vanguard 9 pm \$35
- Buika

- Melissa Stylianou with Jesse Lewis, Gary Wang, James Shipp  
Rockwood Music Hall 6 pm
- Nick Moran Trio; Kevin Dom and the Big 72  
The Garage 6, 10:30 pm  
Barnes and Noble 86th Street 4 pm
- Joe Lovano

## Saturday, February 26

- ★The Celestial Septet: The Nels Cline Singers and ROVA with Bruce Ackley, Steve Adams, Scott Amendola, Nels Cline, Trevor Dunn, Larry Ochs, Jon Raskin  
Le Poisson Rouge 7 pm \$20
- ★Tony Malaby's Novela; Drew Gress' 7 Black Butterflies with Tim Berne, Ralph Alessi, Craig Taborn, Tom Rainey  
I-Beam 8 pm \$10
- ★Lewis Nash Quintet Jeremy Pelt, Jimmy Greene, Renee Rosnes, Peter Washington  
Miller Theatre 8 pm \$25
- ★Jeff Williams Quartet with Duane Eubanks, John O'Gallagher, John Hébert  
Cornelia Street Café 9, 10:30 pm \$15
- Sunny Jain Trio with Matt Stevens, Gary Wang  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Jazz Gallery 9, 10:30 pm \$20  
The Stone 8, 10 pm \$20
- Shane Endsley Music Band  
• Ryuichi Sakamoto solo  
• Jacqueline Hopkins Band with Hilliard Greene, Elise Wood, Caroline Taylor, Shanelle Jenkins; Claire Daly/Hilliard Greene Birthday Celebration  
University of the Streets 8, 10 pm \$10  
Puppet's Jazz Bar 9 pm \$10  
Lenox Lounge 8:30, 10 pm \$20  
Piano Due 8:30 pm
- Bill Ware's Vibes Quartet  
• Ray Shinnery  
• Dmitri Kolesnik Quartet  
• Fatum Jazz Quintet: Michael and John Fatum, Adam Kromelow, Jeff Koch; Bossa Brasil: Mauricio de Souza Trio with Bob Rodriguez, Mike Karn; Charles Sibirsky with Bob Arthurs, Dave Frank, Joe Solomon, Robert Weiss  
Miles Café 5:30, 7:30, 9:30 pm \$19.99  
Tomi Jazz 9:30 pm \$10  
Cleopatra's Needle 8 pm
- Daniel Bennett Trio  
• Irini and Jazz Mix Quartet  
★Ahmad Jamal Trio; Lee Konitz Quartet with Dan Teper, Marc Johnson, Joey Baron  
Rose Theater 8 pm \$30-120
- ★Cosmography: Raha Raissnia and Briggan Krauss' H-alpha with Ikue Mori, Jim Black and guests Brian Drye, Peter Evans, Michel Gentile, Mike McGinnis, Sarah Schoenbeck, Karen Waltuch  
The Kitchen 8 pm \$10
- ★Wayne Escoffery Quintet with Orrin Evans, Adam Holzman, Hans Glawischnig  
The Kitano 8, 10 pm \$25
- ★David Berkman Quartet with Tom Harrell  
Smoke 8, 10, 11:30 pm \$30
- Francisco Mela Havana Quartet with Elio Villafranca, Luques Curtis, Pedro Martinez  
Fat Cat 7 pm
- ★Michael Wolff, Ugonna Okegwo, Akira Tana  
Knickerbocker Bar and Grill 9:45 pm \$5
- Sacha Perry Trio; Tim Green Group; Stacy Dillard Trio with Diallo Lowe, Ismail Lawal  
Smalls 7:30, 10 pm 1:30 am \$20
- Robert Gasper Experiment with Casey Benjamin, Derrick Hodge, Chris Dave and guest Lupe Fiasco  
Blue Note 8, 10:30 pm \$35
- Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth and guest Jason Moran  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Monk's Dream: Fifty Years Fresh: Benny Green, Jesse Davis, Kenny Washington, Peter Washington  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Swing City: Pete Van Nostrand, Jeb Patton, David Wong, Mike Karn  
Dizzy's Club 12:45 am \$20
- ★Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart  
Birdland 8:30, 11 pm \$30  
Village Vanguard 9 pm \$35
- Buika  
• Marsha Heydt Quartet; Eve Silber Trio; Akiko Tsuruga Trio  
The Garage 12, 6, 10:30 pm



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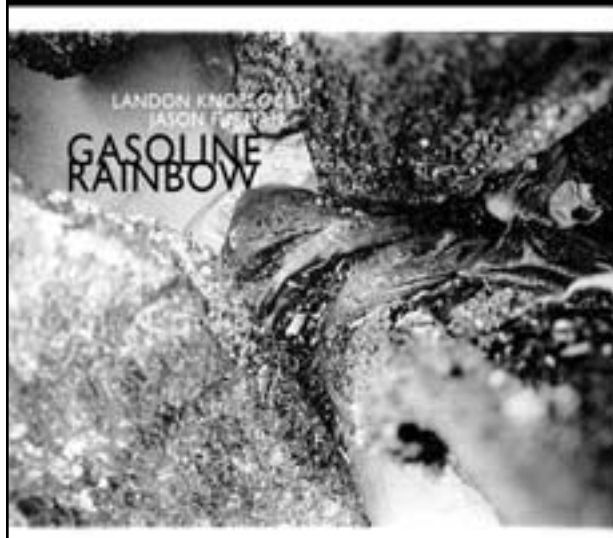
## Sunday, February 27

- ★3D I-Ching: Don Fiorino, Daniel Carter, Dee Pop; Harvey Valdes, Daniel Carter, David Dovo  
ABC No Rio 7 pm \$5
- Peter Leitch/Jed Levy  
Walker's 8 pm
- Matt Blostein/Vinnie Sperrazza Band with Jacob Garchik, Geoff Kraly  
Cornelia Street Café 8:30 pm \$10  
Brooklyn Lyceum 9, 10:30 pm
- ★Chris Dingman
- Rob Garcia 4 with Noah Preminger, Dan Tepfer  
Sycamore 8 pm
- Dom Minasi String Quartet with Jason Kao Hwang, Tomas Ulrich, Ken Filiano  
University of the Streets 8 pm \$10
- Matt Lavelle Ensemble; Ras Moshe, Joel Freedman, Larry Roland, Hill Greene, Dave Ross  
Brecht Forum 7 pm \$10
- Marco Di Gennaro Quartet with Andy Gravish, Ugonna Okegwo, Peppe Merolla; Johnny O'Neal  
Smalls 10 pm 12:30 am \$20
- Chris Bakriges with Rich Mollin, Ken Lovellett; Chris McNulty with Paul Bollenback, Ugonna Okegwo, Marcus Gilmore; Daniel Wilkins, Benny Benack III, Angelo Di Loreto, Jeff Koch, Joe Peri  
Miles Café 7:30, 9:30 pm \$19.99
- Meinhart-Momoi Quartet  
The Blue Owl 7 pm \$5
- Robert Gasper Experiment with Casey Benjamin, Derrick Hodge, Chris Dave and guest Bilal  
Blue Note 8, 10:30 pm \$35
- Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemetz and guest Jason Moran  
Jazz Standard 7:30, 9:30 pm \$25
- Monk's Dream: Fifty Years Fresh: Benny Green, Jesse Davis, Kenny Washington, Peter Washington  
Dizzy's Club 7:30, 9:30 pm \$30
- Buika  
Village Vanguard 9 pm \$30
- Marcus Printup Band  
Saint Peter's 5 pm
- Dexter Gordon Birthday Bash: Javon Jackson, George Cables, Santi Debriano, Louis Hayes  
Creole 5 pm \$25
- Kevin Hays Trio with Matt Clohesy, Greg Joseph  
Hudson View Gardens Lounge 5 pm  
Blue Note 12:30, 2:30 pm \$24.50
- Yoshiaki Masuo/Tadataka Unno  
Santé Debriano
- Roz Corral Trio with James Shipp, Santé Debriano  
North Square Lounge 12:30, 2 pm
- Iris Omig Quartet; David Coss and Trio; Ryan Anselmi Quartet  
The Garage 12, 7, 11:30 pm

## Monday, February 28

- ★Donny McCaslin with Uri Caine, Scott Colley, Antonio Sanchez  
Dizzy's Club 7:30, 9:30 pm \$20
- ★Steve Coleman Presents
- Jimmy Bruno solo; Joel Frahm Quartet with Kurt Rosenwinkel; Spencer Murphy Jam  
Smalls 7:30, 10:30 pm 12 am \$20
- Hilliard Greene In & Out Ensemble with Roberta Picket, Newman Taylor Baker and Jam Session  
University of the Streets 8, 10 pm \$10
- ★Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- National Jazz Museum in Harlem All-Stars  
Museum of The City of New York 7 pm \$5
- ★Vocal Improv Sessions #10: Mossa Bildner, Gino Sitson; Gino Sitson Band with Sam Newsome; Louie Belogenis, Dave Hofstra, Lou Grassi; Jeremy Carlstedt/  
Martin Philadelphly  
The Local 269 7 pm \$10
- ★Macroscopia: Ken Silverman, Daniel Carter, Tom Zlabinger, Claire DeBrunner  
Illinois Jacquet Performance Space 7 pm
- Matthew Silberman; Mike Gamble's Second Wind  
Bar 4 7, 9 pm \$5  
Bar Next Door 8:30, 10:30 pm \$12
- Dida Pelled Trio  
Tea Lounge 9, 10:30 pm
- Noriko Ueda Jazz Orchestra  
Tomi Jazz 9:30 pm \$10
- Shoketta Trio
- Howard Williams Jazz Orchestra; Stan Killian Quartet  
The Garage 7, 10:30 pm

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## REGULAR ENGAGEMENTS

### MONDAYS

- Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
- Sedic Choukroun and The Brasilieros Chez Lola 7:30 pm
- 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
- Smoke Big Band; John Farnsworth Quartet Smoke 7, 9, 10:30 pm
- George Gee Swing Orchestra Gospel Uptown 8 pm
- Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- Patience Higgins Sugar Hill Quartet Lenox Lounge 9:30 pm \$10
- JFA Jazz Jam Local 802 7 pm
- Long Island City Jazz Alliance Jam Session Domaine 8 pm
- Roger Lent Trio Jam Cleopatra's Needle 8 pm \$10
- John McNeil Jam Session Puppet's Jazz Bar 9 pm
- Iris Orniq Jam Session The Kitano 8 pm
- Les Paul Trio with guests Iridium 8, 10 pm \$35
- Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
- Stan Rubin All-Stars Charley O's 8:30 pm
- Emilio Solla y la Inestable de Brooklyn Miles' Café 9:30 pm \$10
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- Melvin Vines Kortet with Kay Mori St. Nick's Pub 10 pm

### TUESDAYS

- Ben Allison Trio Kush 8 pm \$10
- Evolution Series Jam Session Creole 9 pm
- Irving Fields Nino's Tuscani 7 pm (ALSO WED-SUN)
- Joel Frahm Bar Next Door 8 pm \$12
- George Gee Swing Orchestra Swing 46 8:30 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio Arturo's 8 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- Mike LeDonne Quartet; Dan Christensen Trio Smoke 7, 9, 10:30, 11:30 pm
- Joey Morant Lenox Lounge 8 pm \$10
- Iris Orniq Quartet Crooked Knife 7 pm
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Robert Rucker Trio Jam Cleopatra's Needle 8 pm \$10
- Dred Scott Trio Rockwood Music Hall 12 am
- Slavic Soul Party Barbès 9 pm \$10

### WEDNESDAYS

- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Bill Cantrall Trio 718 Restaurant 8:30 pm
- Sedic Choukroun and the Eccentrics Chez Oskar 7 pm
- Walter Fischbacher Trio Water Street Restaurant 8 pm
- Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- Frank Lacy St. Nick's Pub 10 pm
- Les Kurz Trio Cleopatra's Needle 7 pm \$10
- Jazz Jam Session Sucre Café 7:30 pm
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Guillaume Laurent Trio Bar Tabac 7 pm
- Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- Nat Lucas Organ Trio Lenox Lounge 8 pm \$3
- Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- Arturo O'Farrill solo Puppet's Jazz Bar 7 pm \$10
- Alex Obert's Hollow Bones Via Della Pace 10 pm
- David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
- Sta40n Rubin Big Band Swing 46 8:30 pm
- Bobby Sanabria Big Band FB Lounge 7:30, 9:30 pm \$10
- Alex Terrier Trio Antibes Bistro 7:30 pm
- Vocal Wednesdays Zeb's 8 pm
- Justin Wert/Corcoran Holt Benoit 7 pm
- Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm
- Jordan Young Group Bflat 8:30 pm

### THURSDAYS

- Jason Campbell Trio Perk's 8 pm
- Sedic Choukroun Brasserie Julienne 7:30 pm (ALSO FRI, SAT)
- Curtis Brothers B. Smith's 9 pm
- Claude Diallo Domaine Wine Bar 9 pm
- Aki Ishiguro Jam Session Solo Kitchen Bar 9 pm
- Jazz Vocal Workshop University of the Streets 8:30 pm \$5
- Edward Perez Afro-Peruvian Collective Tutuma Social Club 8:30 pm
- Gregory Porter Smoke 7, 9, 10:30 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)
- Deep Pedestrian Sintir 8 pm
- Charles Downs' Centipede The Complete Music Studio 7 pm
- George Gee Swing Orchestra Swing 46 9:30 pm
- Greg Lewis Organ Trio Night of the Cookers 10 pm
- Kengo Nakamura Trio Club A Steakhouse 11 pm
- Open Jazz Jam Session University of the Streets 11:30 pm \$5 (ALSO SAT)
- Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
- Brandon Sanders Trio Londer's 8, 9, 10 pm (ALSO SAT)
- Bill Saxton and Friends Bill's Place 10 pm 12 am \$15
- Donald Smith St. Nick's Pub 10 pm

### SATURDAYS

- Jesse Elder/Greg Ruggiero/Rothmann's 6 pm
- Guillaume Laurent/Luke Franco Casaville 1 pm
- Wayne Roberts Duo City Crab 12 pm (ALSO SUN)
- Jazz-A-Teria; Lea DeLaria Smoke 11:30 am, 1, 3 pm (ALSO SUN)
- Skye Jazz Trio Jack 8:30 pm
- Michelle Walker/Nick Russo Anyway Café 9 pm
- Bill Wurtzel Duo Henry's 12 pm

### SUNDAYS

- Bill Cantrall Trio Crescent and Vine 6:30 pm
- Marc Devine Trio TGIFriday's 6 pm
- Noah Haidu Jam Cleopatra's Needle 8 pm \$19
- Ear Regulars with Jon-Erik Kelloso The Ear Inn 8 pm
- Marjorie Eliot/Rudell Drears/Sedic Choukroun Parlor Entertainment 4 pm
- Sean Fitzpatrick and Friends Ra Café 1 pm
- Enrico Granafel solo Sora Lella 7 pm
- Lafayette Harris Lenox Lounge 7 pm \$10
- Stan Killian Trio Ocean's 8 8:30 pm
- Bob Kindred Group Café Loup 12:30 pm
- Lapis Luna Trio Bocca 7 pm
- Alexander McCabe Trio C.J. Cullens Tavern 5 pm
- Junior Mance/Hide Tanaka Café Loup 6:30 pm
- Peter Mazza Bar Next Door 8 pm \$12
- Tony Middleton Trio The Kitano 11 am
- Zack O'Farrill Quartet Puppet's Jazz Bar 12 pm \$6
- Rose Rutledge Trio Ardesia Wine Bar 6:30 pm
- Secret Architecture Caffè Vivaldi 9:30 pm
- Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
- TC III's Singer Workshop St. Nick's Pub 10:30 pm
- Jason Teborek Quartet Smoke 11:30 pm
- Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- Brian Woodruff Jam Blackbird's 9 pm

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MICHKA FUKUMORI - SOLO PIANO

WED. FEBRUARY 2  
MASAMI ISHIKAWA QUARTET  
MASAMI ISHIKAWA, MICHKA FUKUMORI  
STEVE WHIPPLE, MCCLINTY HUNTER

THURS. FEBRUARY 3  
FRANCISCO MELA'S  
CUBAN SAFARI QUARTET  
FRANCISCO MELA, RUDRESH MAHANTHAPPA  
BEN MONDER, PETER SLAVOV

FRI. FEBRUARY 4  
JACK WILKINS QUARTET  
JACK WILKINS, JON COWHERD  
CHRIS BERGER, MARK FERBER  
\$25 COVER + \$15 MINIMUM

SAT. FEBRUARY 5  
PEGGY STERN TRIO  
PEGGY STERN, JAY ANDERSON  
PETER O'BRIEN  
\$25 COVER + \$15 MINIMUM

WED. FEBRUARY 9  
MARIA GUIDA QUARTET  
MARIA GUIDA, JAMES WEIDMAN  
ESSIET ESSIET, JEFF HIRSHFIELD

THURS. FEBRUARY 10  
MARTIN WIND QUARTET  
CD RELEASE EVENT "GET IT?"  
MARTIN WIND, SCOTT ROBINSON  
BILL CUNLIFFE, TIM HORNER

FRI. & SAT. FEBRUARY 11 & 12  
ANTOINETTE MONTAGUE  
GROUP

"LOVE STORIES & OTHER TALES  
FROM THE DEEP BLUE SEA"  
ANTOINETTE MONTAGUE, BILL EASLEY  
JAY HOGGARD, TOMMY JAMES  
HASSAN SHAKUR, PAYTON CROSSLEY  
\$25 COVER + \$15 MINIMUM

WED. FEBRUARY 16  
CHAMPIAN FULTON TRIO  
CHAMPIAN FULTON, CHRIS FLORY  
HIDE TANAKA

THURS. FEBRUARY 17  
VALERIE CAPERS TRIO  
VALERIE CAPERS, JOHN ROBINSON  
EARL WILLIAMS

FRI. & SAT. FEBRUARY 18 & 19  
ENRICO PIERANUNZI TRIO  
ENRICO PIERANUNZI, LARRY GRENADIER  
MARCELLO PELLITTERI  
\$25 COVER + \$15 MINIMUM

WED. FEBRUARY 23  
KEVIN HAYS TRIO  
KEVIN HAYS, DOUG WEISS  
BILL STEWART

THURS. FEBRUARY 24  
CATHY ROCCO QUARTET  
CATHY ROCCO, DONALD VEGA  
DAVE OSTREM, VIC STEVENS

FRI. & SAT. FEBRUARY 25 & 26  
THE WAYNE ESCOFFERY  
QUINTET  
WAYNE ESCOFFERY, ORRIN EVANS  
ADAM HOLZMAN, HANS GLAWISCHNIG  
JASON BROWN  
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email: [jazz@kitano.com](mailto:jazz@kitano.com)  
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## CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993)  
Subway: F to Second Avenue [5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883)  
Subway: 1 to Christopher Street [55bar.com](#)
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars [718restaurant.com](#)
- **92YTribea** 200 Hudson Street (212-601-1000)  
Subway: 1, A, C, E to Canal Street [92ndstreet.com](#)
- **ABC No Rio** 156 Rivington Street (212-254-3697)  
Subway: J, M, Z to Delancey Street [abcnorio.org](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)  
Subway: E to 53rd Street [folkartmuseum.org](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street [antibesbistro.com](#)
- **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 to Second Avenue
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [ardesia-ny.com](#)
- **Arlene's Grocery** 95 Stanton Street (212-358-1633) Subway: F, V to Second Avenue
- **ArtsEcho Galleria** 455 West 43rd Street (646-692-6277)  
Subway: A, C, E, to 42nd Street [artsechogalleria.com](#)
- **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 to W. 4th Street
- **B. Smith's** 320 West 46th Street (212-315-1100) Subway: A, C, E, to 42nd Street [bsmith.com](#)
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [bam.org](#)
- **Bflat** 277 Church Street (between Franklin and White Streets)  
Subway: 1, 2 to Franklin Streets
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800)  
Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue [bar4brooklyn.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945)  
Subway: A, C, E, F to W. 4th Street [lalanternacaffe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)  
Subway: F to 7th Avenue [barbesbrooklyn.com](#)
- **Barnes and Noble 86th Street** at Lexington Avenue (212-369-2180)  
Subway: 4, 5, 6 to 86th Street [bn.com](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street  
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Birdland** 315 W. 44th Street (212-581-3080)  
Subway: A, C, E, to 42nd Street [birdlandjazz.com](#)
- **Blackbird's** 41-19 30th Avenue (718-943-6898)  
Subway: R to Steinway Street [blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)  
Subway: A, B, C, D, E, F 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
- **Bowery Poetry Club** 308 Bowery (212-614-0505)  
Subway: 6 to Bleeker Street [bowerypoetry.com](#)
- **Brecht Forum** 451 West Street (212-242-4201)  
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [brechtforum.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)  
Subway: R to Union Street [brooklynlyceum.com](#)
- **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 Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue
- **Caffe Vivaldi** 32 Jones Street between Bleeker and W. 4th Streets  
Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [casavillenyc.com](#)
- **Casita Maria Center for Arts** 928 Simpson Street (718-589-2230) Subway: 6 to Hunts Point Avenue [casita.us](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)  
Subway: N, R, W to 49th Street
- **Chelsea Art Museum** 160 11th Avenue (212-255-0719)  
Subway: C, E to 23rd Street [chelseartmuseum.org](#)
- **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](#)
- **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 [clubasteak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [completemusic.com](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)  
Subway: A, B, C, D, E, F to W. 4th Street [corneliastreetcafe.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street [thecrookedknife.com](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jaic.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard  
Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street  
Subway: R to Union Street [m5space.com/295douglass](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)  
Subway: F to East Broadway [downtownmusicgallery.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)  
Subway: C, E to Spring Street
- **FB Lounge** 172 E 106th Street (212-348-3929)  
Subway: 6 to 103rd Street [fondaboricua.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)  
Subway: 1 to Christopher Street/Sheridan Square [fatcatmusic.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095)  
Subway: 6 to 77th Street [feinsteinsattheregency.com](#)
- **The Fifth Estate** 506 5th Avenue (718-840-0089)  
Subway: F to 4th Avenue [fifthestatebar.com](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [flushingtowhall.org](#)
- **Flute Bar** 205 W. 54th St. between 7th Avenue and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Flute Bar Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Frederick Loewe Theater** 721 Broadway (212-998-5424) Subway: 6 to Astor Place
- **The Garage** 99 Seventh Avenue South (212-645-0600)  
Subway: 1 to Christopher Street [garagerest.com](#)
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)  
Subway: J, M train to Myrtle Avenue [goodbye-blue-monday.com](#)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [gospeluptown.com](#)
- **Greenwich Village Bistro** 13 Carmine Street (212-206-9777)  
Subway: A, C, E, F, V to W. 4th Street
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **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 [ibeambrooklyn.com](#)
- **Illinois Jacquet Performance Space** 94-20 Guy R. Brewer Blvd.,  
Subway: E to Jamaica Center [york.cuny.edu](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)  
Subway: 1, 2 to 50th Street [iridiumjazzclub.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
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street [jalopy.biz](#)
- **Jazz 966** 966 Fulton Street (718-638-6910)  
Subway: C to Clinton Street [illbrew.com/Jazz966.htm](#)
- **Jazz Gallery** 290 Hudson Street (212-242-1063)  
Subway: C, E, to Spring Street [jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E. 126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)  
Subway: N, R to 8th Street-NYU; 6 to Astor Place [joespub.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 at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU [knickerbockerbarandgrill.com](#)
- **Knitting Factory** 361 Metropolitan Avenue (347-529-6696) Subway: L to Lorimer Street [knittingfactory.com](#)
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn (718-285-9425) Subway: R to Prospect Avenue [eurotripbrooklyn.com/info.html](#)
- **Kula Yoga Brooklyn** 85 North 3rd Street  
Subway: F, G to Carroll Street
- **Kush** 191 Chrystie Street (212-677-7328) Subway: F to Second Avenue [thekushnyc.com](#)
- **Lafayette Avenue Presbyterian Church** 85 S. Oxford Street (718-625-7515) Subway: G to Fulton Street [lapcbrooklyn.org](#)
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854)  
Subway: A, B, C, D, E, F 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](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [littlefieldnyc.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street  
Subway: F 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](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)  
Subway: 1 to 145th Street [londelrestaurant.com](#)
- **Manhattan School of Music** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street [msmny.com](#)
- **Marriott Residence Inn** 1033 Sixth Avenue (212-768-0007)  
Subway: B, D, F, N, Q, R, W to 34th Street [marriott.com](#)
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center [kaufman-center.org](#)
- **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](#)
- **Miles' Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street [MilesCafe.com](#)
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799)  
Subway: 1 to 116th Street-Columbia University [millertheater.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](#)
- **New School** 55 W. 13th Street (212-229-5488) Subway: F, V to 14th Street [jazz.news.school.edu](#)
- **New York City Center** West 55th Street between Sixth and Seventh Avenues (212-581-1212) Subway: N, Q, R to 57th Street [nycitycenter.org](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [ninosuscany.com](#)
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F 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 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](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **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](#)
- **Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [juilliard.edu](#)
- **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
- **Piano Due** 151 West 51st Street (212-399-9400)  
Subway: 1 to 50th Street [pianoduenyc.net](#)
- **The Players** 16 Gramercy Park South (212-475-6116)  
Subway: 6 to 23rd Street [theplayersnyc.org](#)
- **Port 41** 355 W. 41st Street (212-947-1188) Subway: A, C, E, to 42nd Street [port41bar.com](#)
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues  
Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Puppet's Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622)  
Subway: F to 7th Avenue [puppetsjazz.com](#)
- **Rhythm Splash** 673 Flatbush Avenue  
Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)  
Subway: F to Second Avenue [rockwoodmusicall.com](#)
- **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 [jaic.org](#)
- **Roulette** 20 Greene Street (between Canal and Grand Streets) (212-219-8242) Subway: 1 to Franklin Street [roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)  
Subway: A, C, E to 14th Street [rmany.com](#)
- **Rue 57** 60 West 57th Street (212-307-5656) Subway: F to 57th Street [rue57.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](#)
- **Sanctuary @ Temple Beth Emeth** 83 Marlborough Road (718-282-1596) Subway: Q to Church Avenue
- **The Schomburg Center** 515 Macolm X Boulevard (212-491-2200)  
Subway: 2, 3 to 135th Street [nypl.org/research/sc/sc.html](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941)  
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)  
Subway: B, 2, 3 to 135th Street [shrinenyc.com](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [sistasplace.org](#)
- **Sixth Street Synagogue** 6th Street between First and Second Avenues (212-473-3665) Subway: 6 to Astor Place [eastvillagesul.com](#)
- **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 to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [soralellanyc.com](#)
- **Steinway Hall** 109 W. 57th Street (212-246-1100)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [steinwayhall.com](#)
- **The Stone** Avenue C and 2nd Street  
Subway: F to Second Avenue [thestonenyc.com](#)
- **Sucre Café** 520 Dekalb Avenue (718-636-2000)  
Subway: G to Bedford-Nostrand Avenues
- **Swing 46** 349 W. 46th Street (646-322-4051)  
Subway: A, C, E to 42nd Street [swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850)  
Subway: B, Q to Cortelyou Road [sycamorebrooklyn.com](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)  
Subway: N, R to Union Street [tealoungeNY.com](#)
- **Tenri Cultural Institute** 43A West 13th Street between Fifth and Sixth Avenues Subway: F to 14th Street
- **Thalia Café** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [symphonyspace.org](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)  
Subway: 6 to 51st Street [tomijazz.com](#)
- **Town Hall** 123 W. 43rd Street (212-997-1003)  
Subway: 1, 2, 3, 7 to 42nd Street-Times Square [the-townhall-nyc.org](#)
- **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](#)
- **University of the Streets** 130 East 7th Street (212-254-9300)  
Subway: 6 to Astor Place [universityofthestreets.org](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)  
Subway: A, B, C, D, E, F to W. 4th Street [thevillagetrattoria.com](#)
- **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
- **Watty & Meg** 248 Court Street (718-643-0007) Subway: F, G to Bergen Street [wattyanmeg.com](#)
- **Winter Garden** Battery Park City Subway: E to World Trade Center [worldfinancialcenter.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](#)
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)  
Subway: L to Bedford Avenue [zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [zincbar.com](#)

(INTERVIEW CONTINUED FROM PAGE 6)

physically quite a task. If I have to be out on the road with Wayne I pay a really great pro out of my own pocket to come and work with my students. And my bass students never have a substitute teacher. Part of the reason why they hired me, I think, was because I'm out there in the real world making music and they need somebody who's doing that, to come and bring a real world approach and show what's needed and what's happening out there.

**AAJ-NY:** Are there any musical tenets that you underscore to your students regardless of whether it's jazz or classical?

**JP:** You can't play any music without making it feel good and without the ability to deal with your instrument in such a way that you can play rhythms that make people want to dance or move. So that implies that you can hold a steady tempo. That's not to say that you have to be a machine, but your understanding of rhythm and time have to be so locked and you have to be in such command of your instrument that you can stand by yourself in a room and start playing something in a rhythm and make people feel the time in a powerful way. They have to be able to hear music and respond to it, especially in jazz music. There's also sound: you have to make a beautiful sound on your instrument. And [there's] the emotional content of what you play, being able to really charge everything you play with a true emotion that's not contrived. Some people, they get into the gesture and the look, the externals of the music, you know? Then there are people who maybe don't show too much outward but they're so into it that they're just extraordinary, like Trane. It sounds like when he's playing that he was praying.

**AAJ-NY:** What's the best piece of advice you ever got, musically or otherwise, that you've applied to your music career?

**JP:** The strongest things that I've ever learned come from my faith, my belief in God. Those things apply to everything, not just music. Tim Keller, who's a preacher in New York City with Redeemer [Presbyterian Church], he says "Humility is not thinking less of yourself, it's thinking about yourself less." If you want to be a great bass player you have to be thinking about the whole of the music, not sort of just treading water until you get a chance to take a solo. You have to be in it every beat you're playing. You're making choices that affect the music, that conserve the music and encourage the other guys to play every beat of every bar. That, to me, is a pretty important thing. ♦

For more information, visit [johnpatitucci.com](http://johnpatitucci.com). Patitucci is at Town Hall Feb. 9th with Wayne Shorter. See Calendar.

#### Recommended Listening:

- Danilo Pérez - *Central Avenue* (GRP, 1998)
- Roy Haynes - *The Roy Haynes Trio* (Verve, 1999)
- Wayne Shorter Quartet - *Footprints Live!* (Verve, 2001)
- Wayne Shorter Quartet - *Beyond the Sound Barrier* (Verve, 2002-04)
- Jack DeJohnette/John Patitucci/Danilo Pérez - *Music We Are* (Kindred Rhythm, 2008)
- John Patitucci - *Remembrance* (Concord, 2009)

(ENCORE CONTINUED FROM PAGE 10)

Third Colour". "This construction principle is very important in my music - there's a piece I'm doing in

relation to some of Hans Hofmann's [1880-1966] paintings that will be performed in Canada in February, along with the *Blue Suite*, which is a series of compositions related to the five tunes from Miles' *Kind of Blue*. It's my impressions of them in a way, the idea being that we can cut between one tune and another and change the order - you can play a bit of one tune and then move to another, so it becomes a suite that's reconstructed in a structurally-improvised way, where the components are somewhat fixed but their order and interpretation is variable. This is a wonderful experience for both me and the musicians."

To return to the visual metaphor, Collier has recently completed a series of six saxophone quartets inspired by Jackson Pollock's 1947 drip paintings. "I think it's just because I see something in art - I see a great depth, if you like, in Pollock's work and you can go right inside a Pollock and that's what really attracts me to him. That's what I try to capture in the pieces and it also rings a bell with what I'm doing in any piece. I think [British novelist] Malcolm Lowry said that you absorb a lot of diverse things and they come out in different ways - it's hard to describe or analyze how they've affected you, but there's no doubt that reading about and looking at Pollock, Hofmann and other artists has influenced the way I think about jazz, music and life. These things give you a sort of background hum, which you work within, informing you as an artist. You don't go to your own art for inspiration - you go to other arts."

Drawing from experience - literate, visual, and improvisational, Graham Collier's sound world should be considered one of the most important in contemporary jazz and, as with any music and art that compels one to investigate, the fact that it spurs multi-layered thinking beyond itself is what makes the music's ephemerality last. ♦

For more information, visit [grahamcolliermusic.com](http://grahamcolliermusic.com). Collier is at Downtown Music Gallery Feb. 18th and Columbia University Feb. 21st. See Calendar and visit [jazz.columbia.edu](http://jazz.columbia.edu).

#### Recommended Listening:

- Graham Collier - *Workpoints* (Cuneiform, 1968/1975)
- Graham Collier - *Songs for my Father* (Fontana-BGO, 1970)
- Graham Collier - *Mosaics* (feat. Harry Beckett) (Philips-BGO, 1970)
- Graham Collier - *Darius* (Mosaics-BGO, 1974)
- Graham Collier - *Hoarded Dreams* (Cuneiform, 1983)
- Graham Collier - *Directing 14 Jackson Pollacks* (GCM, 2004/2007)

(LABEL CONTINUED FROM PAGE 12)

"The label was initially created as an extension of the Vanguard Jazz Orchestra and we started creating a buzz early on. After our first CD received a Grammy nomination, artists started approaching us. Douglas and I started exploring licensing projects and I began to raise non-profit dollars to subsidize them. Planet Arts also helped raise money for projects not slated for our label. We raised a block of money to support the first Dizzy Gillespie Alumni Big Band recording and since Douglas is an active member of that band, we caught the attention of Jimmy Heath. This led to *Turn Up the Heath*, which ended up being a collaboration between Planet Arts and Mr. Heath. Douglas and I consult on project choices but we have moved away from the licensing model and focus more on production projects with the VJO and Mr. Heath. I'm currently working on a new model that has Planet Arts serve as a conduit entity where artists maintain complete production control and ownership."

The new model focuses on small groups. "The Ted Rosenthal/Bob Brookmeyer recording was brought in

by Douglas. It was really Ted's project, so we licensed it from him and put it in the pipeline. The concert was recorded in Vermont, hence the title *One Night in Vermont*. When I created the one2one series I thought it would be a good idea to start with that duo. I wasn't sure if the duo idea would work, but the whole concept of a small group in an intimate listening room where the audience could have complete access to the artists became very successful. We've had some venue changes, but we are now at the Athens Cultural Center, which is a very nice space. I record all of the concerts for documentation and funding purposes on a digital recorder. I'm talking with someone who specializes in live recording with old school equipment [high end tube amps, etc.] and hope to release some compilations of the series."

Planet Arts' future projects should be of great interest. Bellino noted, "There will be a new VJO recording featuring new commissioned music of Bob Brookmeyer and another Jimmy Heath Big Band recording. Douglas wants to do a Slide Hampton octet recording and a project of jazz orchestra compositions by Jack Cooper based on the music of Charles Ives."

Although a reissue program was planned, it is on hold for now. "We have acquired some recordings that are of historical interest. There is a Thad Jones/Mel Lewis Quintet that was recorded in Germany in 1975. The orchestra was on tour and on one of their days off, Thad put together a gig at a local club that John Mosca recorded on a cassette. If we can find the money to generously pay artists and artists' estates, it might just happen." ♦

For more information, visit [planetarts.org](http://planetarts.org). Artists performing this month include the Vanguard Jazz Orchestra Mondays at Village Vanguard. See Regular Engagements.

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# IN MEMORIAM

By Andrey Henkin

**JOHN EVERS** - The music of New Orleans was kept alive and well in Vienna, Austria through the trumpeter's work. In 1966, Evers, also a jazz radio broadcaster, founded the Blue Note Six, a traditional Dixieland band made up of Austrian musicians, which was still playing up to his death Nov. 26th at 71.

**CHARLES FAMBROUGH** - The bassist got his start in the late '70s-early '80s in the very different groups of McCoy Tyner, Rahsaan Roland Kirk and Art Blakey. He was with the former's Jazz Messengers from 1980-82 before continuing a career that saw him work with a wide array of artists including fellow Blakey alum Wynton Marsalis. Fambrough died Jan. 1st at 60.

**MYRNA LAKE** - The vocalist released one album as a leader, 2008's *Yesterdays*, when she was already in her 70s. She was a staple with the Astoria Big Band and at Smalls every Sunday. Lake died Nov. 5th at 75.

**JAMES MOODY** - Any mention of the saxophonist usually includes something about his early '50s tune "Moody's Mood for Love". But that doesn't begin to tell the story of a player whose career started in the band of Dizzy Gillespie, who released dozens of albums on a wide swathe of labels (Blue Note in 1948 to IPO in 2008), who defined modern jazz flute playing and was still performing regularly up to his death Dec. 9th at 85 from pancreatic cancer.

**JEANNINE "MIMI" PERRIN** - She began as a classical pianist and then moved into the jazz world, playing clubs in her native Paris. After two years as a member of Blossom Dearie's vocal group Blue Stars of France she founded Les Double Six, a vocalese-oriented sextet that included Roger Guerin. But from the '70s Perrin worked mostly as a translator of science fiction and biographies. Perrin died Nov. 16th at 84.

**TRUDY PITTS** - Pitts was one of three notable female jazz organists of the '60s all born within a few years of each other (alongside the unrelated Rhoda and Shirley Scott). Pitts actually replaced Shirley in the band of future husband/drummer William Theodore Carney II but went on to play with a number of famous saxists like Ben Webster and Gene Ammons as well as recording a handful of albums as a leader for Prestige. Pitts died Dec. 19th at 78.

**MONTY SUNSHINE** - As with many '50s British musicians, the clarinetist's early work was in the band of trombonist Chris Barber. He continued playing that particular neo-trad style of jazz through the end of last century, mainly as leader. Sunshine stopped playing music around the millennium and died Nov. 30th at 82.

**DR. BILLY TAYLOR** - With all of the pianist's accomplishments in the world of jazz education and awareness, sometimes we forget that Taylor was a gifted musician first, particularly during a prolific '50s-60s, leading his own trio or backing singers like Billie Holiday and composing music for others. But he will be lauded most for the establishment of Jazzmobile, his presence as both a television and radio personality promoting jazz and his tireless work on many cultural affairs panels. Taylor died Dec. 28th at 89.

**JACK TOWERS** - As a young amateur broadcaster in South Dakota, Towers, along with his partner Dick Burris, recorded a November 1940 Duke Ellington Orchestra performance at Fargo's Crystal Ballroom. The document lay unissued for 40 years but when it was released as *At Fargo* (Storyville) some four decades later, it was hailed as one of the finest live documents of jazz in general and Ellington in particular, winning a Grammy Award in 1980. Towers died Dec. 23rd at 96.

**JACK TRACY** - After a long stint as editor of *DownBeat* in the '50s, Tracy went on to produce albums through the '60s by such legendary figures as Sarah Vaughan, Cannonball Adderley, James Moody, Buddy Rich, Art Blakey and Rahsaan Roland Kirk. Tracy died Dec. 21st at 84.

**HARRY WHITAKER** - The pianist/keyboardist worked extensively with Roy Ayers in the '70s and on other period recordings by Terumasa Hino, Alphonse Mouzon and Gary Bartz as well as later appearances as a player-producer for Carmen Lundy. His 1976 debut was remarkably difficult to find but a second stint as a leader began in 2002 for Fresh Sound and continued with two solo piano discs for Smalls Records. Whitaker died Nov. 17th at 68.

**MARGARET WHITING** - The vocalist's career may have played out more on TV than in the clubs but this contemporary of Ella Fitzgerald is best known for a long association with the lyricist Johnny Mercer, especially "Moonlight in Vermont". Whiting died Jan. 10th at 86.

# BIRTHDAYS

**February 1**  
 †James P Johnson 1894-1955  
 †Tricky Sam Nanton 1904-46  
 Sadao Watanabe b.1933  
 Tyrone Brown b.1940  
 Bugge Wesseltoft b.1964  
 Joshua Redman b.1969

**February 2**  
 †Andrew Brown 1900-60  
 †Emanuel Paul 1904-88  
 †Joe Mondragon 1920-87  
 †Sonny Stitt 1924-82  
 †Mimi Perrin 1926-2010  
 †Stan Getz 1927-91  
 James Blood Ulmer b.1942  
 Louis Sclavis b.1953

**February 3**  
 †Lil Hardin Armstrong 1898-1971  
 Snooky Young b.1919  
 †Chico Alvarez 1920-92  
 John Handy b.1933  
 Leroy Williams b.1937  
 Bob Stewart b.1945  
 Greg Tardy b.1966  
 Rob Garcia b.1969

**February 4**  
 †Manny Klein 1908-96  
 †Artie Bernstein 1909-64  
 †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**  
 †Ernie Royal 1921-83  
 Sammy Nestico b.1924  
 †Bernie Glow 1926-82  
 †Don Fagerquist 1927-74  
 Tom McIntosh b.1927  
 †Nelson Boyd 1928-1985  
 Oleg Kiryev b.1964  
 Michael Griener b.1968  
 Scott Amendola b.1969

**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 1919-2010  
 †Pony Poindexter 1926-88  
 †Eddie Locke 1930-2009

**February 9**  
 †Walter Page 1900-57  
 †Peanuts Holland 1910-79  
 †Joe Dodge 1922-2004  
 †Joe Maneri 1927-2009  
 Steve Wilson b.1961  
 Daniela Schächter b.1972

**February 10**  
 †Chick Webb 1909-39  
 †Larry Adler 1914-2001  
 †Sir Roland Hanna 1932-2002  
 †Walter Perkins 1932-2004  
 Rahn Burton b.1934  
 Rufus Reid b.1944  
 "Butch" Morris b.1947  
 Michael Weiss b.1958  
 Paolo Fresu b.1961

**February 11**  
 †Bob Casey 1909-86  
 †Matt Dennis 1914-2002  
 †Martin Drew 1944-2010  
 Raoul Björkenheim b.1956  
 Jaleel Shaw b.1978

**February 12**  
 †Paul Bascomb 1912-86  
 †Tex Beneke 1914-2000  
 †Ernst Landl 1914-83  
 †Bernie Privin 1919-99  
 †Hans Koller 1921-2003  
 †Art Mardigan 1923-77  
 †Mel Powell 1923-98  
 Juini Booth b.1948  
 Ron Horton b.1960  
 Szilard Mezei b.1974

**February 13**  
 †Wingy Manone 1900-82  
 †Les Hite 1903-62  
 †Lennie Hayton 1908-71  
 †Wardell Gray 1921-55  
 †Ron Jefferson 1926-2003  
 Keith Nichols b.1945

**February 14**  
 †Perry Bradford 1893-1970  
 †Jack Lesberg 1920-2005  
 Elliot Lawrence b.1925  
 Phillip Greenleaf b.1959  
 Jason Palmer b.1979

**February 15**  
 †Harold Arlen 1905-86  
 †Walter Fuller 1910-2003  
 Nathan Davis b.1937  
 Kirk Lightsey b.1937  
 Henry Threadgill b.1944  
 †Edward Vesala 1945-99  
 Dena DeRose b.1966

**February 16**  
 †Bill Doggett 1916-96  
 †Charlie Fowlkes 1916-80  
 Howard Riley b.1943  
 Jeff Clayton b.1954

**February 17**  
 †Wallace Bishop 1906-86  
 †Charlie Spivak 1906-82  
 †Harry Dial 1907-1987  
 †Alec Wilder 1907-80  
 Buddy DeFranco b.1923  
 †Buddy Jones 1924-2000  
 Fred Frith b.1949  
 Nicole Mitchell b.1967

**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  
 Blaise Siwula b.1950

**February 20**  
 †Jimmy Yancey 1894-1951  
 †Fred Robinson 1901-84  
 †Oscar Aleman 1909-80  
 †Frank Isola 1925-2004  
 †Bobby Jaspas 1926-63  
 Nancy Wilson b.1937  
 Lew Soloff b.1944  
 Anthony Davis b.1951  
 Leroy Jones b.1958  
 Iain Ballamy b.1964  
 Darek Oles b.1963

**February 21**  
 †Tadd Dameron 1917-65  
 †Eddie Higgins 1932-2009  
 †Nina Simone 1933-2003  
 Graham Collier b.1937  
 Herb Robertson b.1951  
 Warren Vaché b.1951  
 Matt Darriau b.1960  
 Christian Howes b.1972

**February 22**  
 †James Reese Europe 1881-1919  
 †Claude "Fiddler" Williams 1908-2004  
 †Buddy Tate 1914-2001  
 Joe Wilder b.1922  
 †Whitey Mitchell 1932-2009  
 Roman Dylag b.1938  
 George Haslam b.1939  
 Marc Charig b.1944  
 Harvey Mason b.1947  
 Joe La Barbera b.1948

**February 23**  
 †John Benson Brooks 1917-99  
 †Hall Overton 1920-72  
 †Richard Boone 1930-99  
 †Les Condon 1930-2008  
 Wayne Escoffery b.1975

**February 24**  
 †Johnny Miller 1915-88  
 †Eddie Chamblee 1920-99  
 †Ralph Pena 1927-69  
 †Andrzej Kurylewicz 1932-2007  
 Michel Legrand b.1932  
 †David "Fathead" Newman 1933-2009  
 Steve Berrios b.1945  
 Vladimir Chekasin b.1947  
 Matt 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.1929-2007  
 †Ake Persson 1932-75  
 Brian Drye b.1975

**February 26**  
 †Chauncey Houghton 1909-89  
 Dave Pell b.1925  
 †Chris Anderson 1926-2008  
 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  
 Rob Brown b.1962  
 Joey Calderazzo b.1965

**February 28**  
 †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 Dorge b.1946  
 Hilliard Greene b.1958  
 Mikko Innanen b.1978

**Leap Year Babies**  
 †Jimmy Dorsey 1904-56  
 †Paul Rutherford 1940-2007  
 Richie Cole b.1948



**LOUIS SCLAVIS**  
 February 2nd, 1953

Born in Lyon, France, the primarily-clarinetist had a classical education before really learning the ropes in the groups of Henri Texier, Chris McGregor and Peter Brötzmann. He was also a part of Alain Gibert's Le Marvelous Band from 1977-97. But since the early '80s, Sclavis has been a member of the international improvising community, an heir to the mantle of countryman Michel Portal if you will, working with all stripes of avant garde musicians and releasing a number of albums as a leader on labels like ECM, Label Bleu, Enja and, most recently, Clean Feed, all reflecting his measured approach. -AH

# ON THIS DAY

by Andrey Henkin



*Peckin' Time*  
 Hank Mobley (Blue Note)  
 February 9th, 1958

By the time of this session, tenor saxophonist Hank Mobley was well-established as one of the major proponents of hardbop despite being undervalued as compared to his instrumental peers. His co-leader on this date, trumpeter Lee Morgan, may have had a similar problem. But there's nothing wrong with this excellent session, four Mobley originals and Ogden Nash-Kurt Weill's "Speak Low", played by a quintet that included Wynton Kelly (piano) Paul Chambers (bass) and Charlie Persip (drums).



*An Electrifying Evening With Dizzy Gillespie* (Verve)  
 February 9th, 1961

Trumpeter Dizzy Gillespie had many electrifying evenings during the course of his six-decade career. For this concert, taken from New York City's Museum of Modern Art, the 45-year-old Gillespie is joined by a much younger group - Leo Wright (alto and flute), future film scorer Lalo Schiffrin (piano), Bob Cunningham (bass) and Chuck Lampkin (drums) - except for peer/longtime collaborator Candido (congas). Despite the era, one of the tunes played is from the '20s and two are from the '40s, with only "Kush" being of this period.



*Extensions*  
 McCoy Tyner (Blue Note)  
 February 9th, 1970

One could probably use McCoy Tyner's discographical record during the '60s-70s as a microcosm of the larger jazz world. After several records for Impulse and before moving to Milestone, the pianist waxed seven discs for Blue Note, of which this was the penultimate. The personnel is a mix of eras for Tyner: drummer Elvin Jones from the John Coltrane group; bassist Ron Carter from Tyner's 1967 Blue Note debut; Coltrane's wife Alice on harp; late '60s sax collaborator Gary Bartz and former boss, saxist Wayne Shorter.



*1st Place*  
 Jimmy Knepper (Black-Hawk)  
 February 9th, 1982

Perhaps most famous for a violent run-in with Charles Mingus when the trombonist was part of the bassist's group, Jimmy Knepper was much more than a punching bag. He was a mainstay of a wide array of large ensembles, from Stan Kenton to the Jazz Composer's Orchestra. He did not record much as a leader though, this only the seventh of nine albums in almost 30 years. Knepper wrote all the music - for a quartet of Bruce Forman (guitar), Mike Richmond (bass) and Billy Hart (drums) - including a piece for Mingus.



*Americana*  
 Larry Koonse (Jazz Compass)  
 February 9th, 1997

Guitarist Larry Koonse wrote only two of the eight pieces on this album, the rest a collaboration with bassist Scott Colley, two Colley originals, "You and the Night and the Music" and "Tristeza" by pianist David Roitstein. Filling out the quartet is drummer Kendall Kay. This is actually the journeyman guitarist's - he got his break in the band of John Dankworth/Cleo Laine - debut (if one discounts a duo record done when he was 15 with father/fellow guitarist Dave), though it took several years before it was released.



[www.jazzwerkstatt.eu](http://www.jazzwerkstatt.eu)

