



all about jazz

NEW YORK

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Your FREE Monthly Guide to the New York Jazz Scene

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2009

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Rick Parker

If a new year makes people reflective, what about a new decade? We are entering the second chapter in a new century and it's almost overwhelming to think of the events both remarkable and tragic, innovations both uplifting and idiotic and transformations both obvious and still being understood that have taken place. Even in the small corner of the world called jazz, we've seen new faces arrive, old ones depart, the death knell sounded and then revoked, crossing over and crossing back. It's a lot to think about while getting over a January 1st hangover. But we at *AllAboutJazz-New York* can at least bring you the past year's best and brightest, from shows and clubs to albums and musicians. Peruse the many categories of our full-color center spread and don't forget our Honorable Mention border of another 115 discs that made 2009 another special year in jazz history.

As *AllAboutJazz-New York* enters its second decade (barreling towards our 100th issue this August!), we acknowledge the various dynamics at work in this music: celebration of history (our Cover fêtes the centennial of guitarist Django Reinhardt's birth); appreciation of veterans (pianist Joanne Brackeen, Interview) and embracing of new innovators (saxist Matana Roberts, Artist Feature). Jazz faces all sorts of challenges in this new decade, no more pressing than its continued vibrance as a live and spontaneous art form. Germane to that concern is the state of performance venues. We're sad to say that after 92 entries, we are discontinuing, for the time being, our Club Profile feature; but included in this forward-looking issue is the first part of an investigative article on the current health and prospects of New York City's clubs and performance halls. With record sales steadily declining, live performance is what will keep jazz vital.

And as is always our sad duty, we also include the names of jazz musicians lost in the past 12 months, a list we take no joy whatsoever in compiling.

Here's to a happy new year, a happy new decade and a happy long life to jazz and those who support it...

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

On the cover: Django Reinhardt, Aquarium, New York, NY, ca. Nov. 1946
(© William P. Gottlieb, www.jazzphotos.com)

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CUNEIFORM RECORDS

All About Jazz - New York:
Best new releases of 2009: honorable mentions



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Brown vs Brown are an intense and stunningly tight 'rehearsal-intensive' avant-garde rock band. Seemingly contrasting elements clash and recombine: meticulous composition vs. improvisation, complexity vs. raw energy, stumble rhythms vs. irresistible swing.



Algernon
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"...pushing the boundaries of rock...and more to the perimeters. They obviously don't care if it can be pegged to a genre, they only care if it's good, and it is!"

— *Jazz Chicago*
RIYL: Tortoise, Jaga Jazzist, Can, electric Miles Davis, Eno, Isotope 217, Glenn Branca.



Univers Zero
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A founding member of the original "Rock In Opposition", Univers Zero are considered one of the greatest avant-garde rock bands of the last 30 years.

RIYL: Bela Bartok, Dead Can Dance, King Crimson, Magma, Igor Stravinsky, Frank Zappa.



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Michaël Attias is known for his work on alto and baritone saxophones, but on the new Clean Feed disc *Renku In Coimbra* he plays only alto. This was his game plan too at Barbès (Dec. 3rd), where he gathered together his Renku trio with bassist John Hébert and drummer Satoshi Takeishi. The music of Attias' alto sax heroes bookended the set, starting with Jimmy Lyons' "Sorry" and ending with Lee Konitz' "Thingin'", both of which appear on the new CD. Of course these tunes took on the spiky, free-flowing coloration that Attias and his partners have developed so beautifully, a language of sparsely orchestrated yet precise themes, open harmony and intuitive transitions. Without a pause, "Sorry" gave way to Hébert's slowly pulsing "Wels" and Attias' three-part "Bad Lucid", broken up by virtuosic unaccompanied bass and a drum break that found Takeishi assaulting his snare from underneath. The bass-drum interplay crackled at first, then moving on to more aggressive accents. Attias shifted the mood with a lyrical intro to his balladic "Lisbon", inviting a fluent overlapping texture of arco, brushes and cymbal washes from the band. With the jazzier bounce of Attias' "Spun Tree", the leader forcefully took charge, navigating a tricky form with fire and poise. He drew improvisational focus from the simple melody of "Thingin'" before closing with "Renku", the trio's theme song, full of drive and contrapuntal detail.

- David R. Adler



Renku @ Barbès

Photo by Scott Friedlander

There's any number of things the adrenalized music Brandon Seabrook writes for his **Seabrook Power Plant** might be likened to: The Meat Puppets or Primus, Merle Haggard or Eugene Chadbourne, King Crimson or Phish, but such allusions are the marks of lazy writing. And they're all wrong anyway. He played the first three or five (or was it just one?) of the breakneck songs opening his Dec. 10th set at The Stone on a tenor banjo (the four-string variety) run sparingly through effect pedals via microphone. He was deftly backed by upright bassist Tom Blancarte, who can (as in his work with Peter Evans) kick up a storm, but here stuck to solid support. Which does little to impart how loud it was so add to the picture Brandon's brother Jared and some double-kick pedals leading to a single bass drum and switch the leader to a knock-off Telecaster and all may be revealed as the Sabbath, Black. That is not lazy writing, that is simply bowing at the altar. They played mostly from their self-titled album released earlier this year, but seemed to add more of a punch to it live, achieving a commendable balance between combustion and control. Maybe it's because the stringplayer Seabrook's fast lines aren't simple arpeggios that get them booked at 'Downtown' venues and written up in 'jazz' magazines. Or maybe it's because of the company they keep other nights of the week or simply the fact that they don't have a weasel castrati vocalist, but whatever this is they're up to, these guys complex shred.

- Kurt Gottschalk



Seabrook Power Plant @ The Stone

Jim Anness / JimAnness.com

It's become tradition at Tribeca Performing Arts Center to present each year's finalists in the Thelonious Monk Competition. Seeing as the 2009 title went to bassist **Ben Williams**, it was he who kicked off the "Monk In Motion" series (Dec. 5th), leading a quintet called Sound Effect. From the opening vamp of Woody Shaw's "Moontrane", Williams favored a sound steeped in funk, reflecting his membership in Stefon Harris' Blackout and his roots in the go-go sound of his native Washington, DC. Drummer Obed Calvaire relished the stuff, moving effortlessly from deep soul to deep swing. Pianist Aaron Goldberg supplied scads of harmonic information and loosed an especially brutal, poetically structured solo on Williams' bossa-derived "November". The melodies got their strength from alto/soprano saxophonist Jaleel Shaw and guitarist Matt Stevens, who brought tight unisons and singing harmonies into relief on "The Dawn of a New Day" (based on a "Poinciana" beat) and Wayne Shorter's "Deluge", played with a satisfying faithfulness to the 1964 original. Williams, a fast-thinking and melodic soloist, featured himself on these and the closing James Brown homage "Mr. Dynamite", switching to his bow for tartly bluesy phrases on the latter. Alas, Buster Williams' "Christina" was cluttered and overdone, with no piano solo where it could have helped. But the minor-key waltz arrangement of Michael Jackson's "Little Susie" caught fire.

(DA)

It's hard to know what music would befit the writings of the great 20th Century novelist Italo Calvino. Italian folk music for his folk stories to be sure, but does his science fiction demand theremin? To remain true to his spirit requires exploring until exhaustion all possibilities. In that regard, a jazz band - such as the quintet vocalist **Elena Camerin** presented at the Italian Cultural Institute Dec. 2nd - might best be able to traverse the endless possible worlds of Calvino's prose. With dramatic readings by Silvia Giampaola against electric guitar swells and horns swaying from bop to Brasilia, countered by Camerin's musical delivery (sometimes with electronic augmentation), they cast an enjoyable but narrow soundtrack. The spoken passages were interspersed with Camerin's Calvino-inspired songs, saxophonist Nicola Fazzini's upbeat originals and even an arrangement of Monteverdi by trumpeter Ron Horton. Jazzy takes on the comedies *The Cloven Viscount* and *The Baron in the Trees* worked well enough, but when they got to the romantic metaphysics of *Cosmicomics*, their bouncing, sometimes cartoonish flights made more sense. By the final section of the 75-minute program, the musicians were clearly primed and soloing and interplay grew richer. A little drama would have bolstered their take on *Six Memos for the Next Millennium*, one of Calvino's final and most serious works. To play off the greatest of his imaginings, the different cities by the end had grown all too visible.

(KG)

For first set of the first night of "Charisma! The Music of Lee Morgan", there were two subs in the band. Trumpeter Charles Tolliver, who played alongside Morgan with Jackie McLean in 1965, was not present, replaced ably by Jeremy Pelt. And instead of drummer Billy Hart was Victor Lewis. But the band still had two of the best saxists of the past half-century in Billy Harper (a Morgan collaborator in 1971-72) and Bennie Maupin (check him out with Morgan from the 1970 Lighthouse sets). As a result, the band - filled out by organizer David Weiss (trumpet), Geri Allen (piano) and Dwayne Burno (bass) - devoted only three of five tunes to Morgan, opening instead with Harper's fiery "Capra Black" and Maupin's sublime "Neophilia", taken at a slower pace than usual and featuring a wondrous bass clarinet-piano duet intro. Of the Morgan material, the late trumpeter only wrote "Ceora", taken in a breezy manner until Harper's solo turn. Bassist Jymie Merritt, who anchored Art Blakey's Jazz Messengers when Morgan was a member from 1958-61, penned "Nommo", played at those aforementioned Lighthouse sessions. The tune's postbop vibe was excellent fodder for the band, especially Harper again, whose solos have a quality akin to subtly spiced food, getting hotter and hotter as they go. The closing "The Chief", by pianist Harold Mabern (a rejected tune from 1967's *The Sixth Sense*), was notable for tandem tenor soloing and a long, propulsive Lewis solo.

- *Andrey Henkin*

Branford Marsalis strode confidently onto the stage of Juilliard's Paul Hall laden with three saxes, his customary tenor and soprano plus the alto that has been seldomly seen since his early days with Art Blakey and the Jazz Messengers. The third horn was a sure sign of the saxophonist's commitment to ensure the success of the program exploring his self-confessed "difficult" music, which he was to perform with the school's two jazz ensembles (Dec. 1st). The absence of music stands on the stage was a similarly strong indication of the students' many hours of labor in memorizing his thorny songbook. Opening with the serpentine "Jabberwocky", the young octet proved itself capable of the daunting task, navigating the racing boppish chart skillfully. On the arrangement of the Billie Holiday-associated "Gloomy Sunday" that followed, the musicians proved themselves to be equally capable of playing the ballad tempo that is often most difficult for younger artists. Pianist Kris Bowers distinguished himself as an arranger on the Marsalis soprano feature "Lykeif" and as a player on "Bullworth", where baritonist Tony Lustig also shined. The second half of the evening benefited greatly from the swinging drumming of Bryan Carter on a set that alternated Marsalis and Monk pieces, starting with the former on tenor for his "Spartacus", switching to alto on "Off Minor", then soprano for "Cassandra". After "52nd Street Theme" the show ended with a rousing "In The Crease".

- *Russ Musto*



Dwayne Burno, Billy Harper, David Weiss @ Iridium



Branford Marsalis @ Paul Hall

Hypnotic, defined as "inducing sleep", is definitely not apropos when discussing the **Hypnotic Brass Ensemble** (HBE). The band, eight brothers sired by Sun Ra/AACM alumnus Phil Cohran, are anything but soporific. A reasonably well-attended 11 pm set at BB King's Blues Bar (Dec. 1st) displayed a band making sense of a number of brass band traditions, from martial discipline to Tower of Power funkiness to Balkan exuberance. Last year, the band released a solid debut effort but in concert, different facets come to the fore, most notably an emphasis on hip-hop, both through MC interludes by various members and the unwavering breakbeats played by the band's non-brother drummer. Mostly the tunes were short, which disguised what, in longer versions, might come off as repetitive. The HBE writes all its own music, drawing from sources as diverse as the aforementioned Sun Ra to Creed Taylor at his most deliberate. And with drums and sousaphone (!) lined up in the center with four trumpets on one side and trombones and euphonium on the other, it is visually clear that the rhythm is ultimately the thing. While none of the brothers can be considered top-flight instrumentalists on their own, the ensemble is designed to be approached and appreciated as a unit. This reviewer would have welcomed a little less rapping and bit more improvisational acumen but one suspects that kind of jazz snobbery is exactly what the HBE is committed to exceeding. (AH)

The final performances of this year's Barcelona Jazz Festival took place not in the Catalan city that hosts the internationally renowned event, but nearly 4,000 miles away at Jazz Standard where pianist **Chano Dominguez** performed the US premiere of his "The Flamenco Side of *Kind of Blue*" (Dec. 3rd). Dominguez' arrangements of the five titles from the classic Miles Davis album melded the familiar jazz melodies with various Spanish (and AfroCaribbean) rhythms in a manner that did great justice to both Miles' music and the expanding Flamenco tradition. The quintet with Mario Rossy on bass and Israel Suarez behind a drum kit that substituted cajon and djembe for bass drum and floor tom - yielding a unique percussive atmosphere fortified by the singer Blas Córdoba and dancer Tomasito's polyrhythmic palmas (handclaps) - began the set appropriately with "Flamenco Sketches", featuring Córdoba's sorrowful wail and exciting solos from the leader and Rossy. Modulating tempo from a relaxed opening to an intensely uptempo midsection and a slow fading finale, the piece was as dramatic as it was original. A rumba-rhythmed "Freddie Freeloader" was drenched in the blues, inspiring a sensual centerstage dance by Tomasito that thrilled the packed house. "Blue In Green", wed beautifully to Rafael Alberti's "Poema 51", and "So What", reharmonized into new territory, testified to Dominguez' genius, just as the straightahead "All Blues" closer confirmed his swing. (RM)

WHAT'S NEWS

The 2010 **NEA Jazz Masters** are pianists Muhal Richard Abrams, Kenny Barron and Cedar Walton, composer/arranger Bill Holman, multi-instrumentalist Yusef Lateef, vibraphonist Bobby Hutcherson and vocalist Annie Ross. The AB Spellman NEA Jazz Masters Award for Jazz Advocacy is awarded to producer George Avakian. A ceremony and concert for the new class will take place at Rose Theater Jan. 12th. For more information, visit neajazzmasters.org.

The winners of the 2009 **Hans Koller Jazz Preis**, as sponsored by the Austrian Federal Ministry for Education, the City of Vienna, the SKE-Fonds and the Austrian Music Office, are Enrico Rava (European Jazz Prize); Wolfgang Reisinger (Musician of the Year); Clemens Salesny (Newcomer of the Year); Max Nagl/Ken Vandermark/Clayton Thomas/Wolfgang Reisinger - *C.O.D.E* (play the music of Ornette Coleman and Eric Dolphy) (CD of the Year) and Peter Kronreif (Sideman of the Year). For more information, visit hanskollerpreis.at.

The Center for Jazz Studies at Columbia University and American Composers Orchestra have created the **Jazz Composers Orchestra Institute**, a program providing instruction to jazz composers in working with symphony orchestras. The deadline for applying to this five-day program (to be held Jul. 20th-24th, 2010) is Feb. 5th. For more information, visit jazz.columbia.edu/JCOI.

Saxophonist **Larry Ochs** was involved in a unique situation last month while playing a concert in Spain. An audience member, upset that the concert was not 'jazz' in his opinion, called the police. The complaint was passed along to a judge but the concertgoer did not get a refund from organizers of the show.

As part of a continuing effort to bring music back to the White House, vocalist **Kurt Elling** performed there during a State Dinner for the Prime Minister of India. Elling wisely chose not to sing anything from Count Basie's 1957 album *The Atomic Basie* or Dizzy Gillespie's "Rio Pakistan".

Probably when they should have been doing something else, the **US House of Representatives** voted to honor Miles Davis' *Kind of Blue* on the occasion of its 50th anniversary. Amazingly, the vote was unanimous, with 26 representatives not present.

Musicians **Hannibal Lokumbe** and **Lionel Loueke**, both guitarists, received \$50,000 unrestricted grants for artistic excellence from United States Artists (USA), an organization dedicated to giving direct financial support to artists.

Documentary filmmaker **Douglas Chang's** new feature, *CHAOGRAPHY: Variations on the Theme of Freedom*, seeks "to explore what freedom really means, using jazz as a mirror of the choices we make...". Participating are Eric Reed and Stacy Dillard, both providing music and acting in the film.

Roger Kellaway wrote the orchestrations for Clint Eastwood's latest film *Invictus*, the story of the 1995 South African rugby team.

Mosaic Records has launched jazzvideocafe.com, a centralized repository of important live jazz footage and interviews, compiled from youtube.com.

Submit news to ldgreene@allaboutjazz.com

Joanne Brackeen

Photo by Lafiya Watson



One of the most heralded pianists of her era, Joanne Brackeen came to New York in 1965 after cutting her chops jamming with the likes of Teddy Edwards, Harold Land, Charles Lloyd and Dexter Gordon during the waning days of the Central Avenue scene in her native California. After a few dues-paying years here, she landed the piano chair with Art Blakey's Jazz Messengers, touring with the great drummer from 1969-72, following up the experience with tenures in the bands of Joe Henderson and Stan Getz. Lauded by Bill Evans as "a pianist-composer of phenomenal capacity", Brackeen came into her own as a leader with albums featuring her own compositions and sidemen including Michael Brecker, Cecil McBee, Billy Hart, Eddie Gomez and Jack DeJohnette.

AllAboutJazz-New York: Let's start with what you're doing. You have a couple of gigs coming up now. You'll be doing a duo at the Knickerbocker just before this interview comes out.

Joanne Brackeen: That's right, with Cecil McBee.

AAJ-NY: So that will hail back to the kind of gigs you used to do at Bradley's, where you often worked, as did most of the other great New York pianists?

JB: Yes, we'll do a lot more standards there, but that's a lot of fun. I enjoy that, too. As long as it's not, you know, too much.

AAJ-NY: And you'll be at The Kitano this month.

JB: That will be with a trio - Ugonna Okegwo [on bass] and Adam Cruz [on drums]. We'll do a mix - more of my tunes than you would hear at Knickerbocker.

AAJ-NY: You're a highly regarded composer. Are you writing all the time?

JB: Always, always. I've got seven new tunes [from 2009]. Starting out with "Year of the Ox". And we did "Malibu", "Crystal Palace", "Upper Pearls" and "Crock's Stiletos". We did those at Jazz Standard [last summer] and then there are two more that we didn't get to.

AAJ-NY: But you haven't recorded an album of new compositions in a while then.

JB: No, and we have a lot of ideas, you know. I'm a professor up at Berklee and some of the people working there, I don't know if you're totally aware, but one of them is Greg Osby, and we do fantastic duets. So there's a lot going on up there, too.

AAJ-NY: How long have you been doing that?

JB: I've been doing that for quite a while. Not full time, but say full time for about eight years. It's great for me

by Russ Musto

because I never did that in my career before at all. And I didn't even think that I would ever want to. But they asked me up to do a concert and they put a clinic right - I can't remember if it was right before or right after the concert - and the questions that I got asked at that clinic were amazing and so I was kind of intrigued and then Cecil McBee is a professor at the New England Conservatory up there and also Fred Hersch had been at NEC. They talked me into doing it. So then Berklee offered me one of those - I forget what you call it when you go in and teach for four months...

AAJ-NY: A residency?

JB: A residency, right, but you have to teach for three days a week. I just told them "Look, if you can give me one day I'll do it and you can get somebody else for the other two." And they did and I got a taste for it and it was just great. So I went ahead and little by little began to work with the college full time.

AAJ-NY: It's a whole different world these days from the way you came up.

JB: Yeah, it is, but you know what, I get to teach all that I learned on my own. And that is not the kind of teachers that they have had in many of the institutions of learning.

AAJ-NY: What are some of the lessons you try to impart to your students?

JB: Just what you hear when you hear me play. In any way that I can. You know, every student is different, learns differently, has different models and so on and so forth and I just get right in there and help them in a way that I imagine would have been a lot of fun for me if I had been born a few years later (laughs) and was learning from a teacher like that.

AAJ-NY: Who were some of the piano players you heard early on who inspired you?

JB: Well, probably there was Bud Powell and then came along - there were a lot of people, but if I just mention the main ones you'll know what I like. McCoy Tyner came after that and then I moved to New York and I met Chick [Corea] and I met Keith Jarrett. I did concerts with Stan Getz, so I ran into these people all over and they're amazing people. And Herbie [Hancock].

AAJ-NY: What about on the West Coast when you first started playing?

JB: There weren't that many... you know, I was more impressed, most impressed, with Ornette Coleman's group there. I used to go and visit at the house and watch the rehearsals. There is one piano player that I

remember. I started working - it was on Central Avenue and there was a piano player there named Terry Trotter. I haven't seen him in years. Sometimes I turn on that program on TV [*Everybody Loves Raymond*] and you can just hear him and I see his name up there [as composer of the theme song], so I know he's still playing piano. But the people that I knew there that you know and that are still performing are like Charles Lloyd, Bobby Hutcherson - let me think if anybody else is still around - Teddy Edwards was one and Harold Land of course [both since passed away]. And Dexter Gordon.

(CONTINUED ON PAGE 42)



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Matana Roberts

by Martin Longley

Photo by Owen Richards



John Zorn has invited the Chicagoan alto saxophonist Matana Roberts to curate at The Stone. The most common practice is for a month to be shared by two artists, but Roberts has all of January to herself. It's a sign of an omnivorous musical appetite that she's struggled to cram all of her dream-choices into a mere four weeks. It's also unusual for an artist not to showcase several of their own band permutations. Showing remarkable restraint, Roberts will only be performing on a single evening, as part of Zorn's monthly rent party.

She elaborates: "John approached me and I was very flattered to be asked, but also scared senseless as it seemed to me, hearing from all my friends who've curated, that the process can be akin to a lot of mental craziness. But John actually gave me a full year to pull the calendar together, which was almost crazy in itself when you think about how far ahead he has to think for that space! In the end, I thought that the challenge would be interesting since I have rarely ever curated anywhere else. I felt that, since having the whole month to basically devote to my friends and folks who have supported and or played my music in one way or the other, that featuring myself would take away from the opportunities for others who rarely, if ever, get to play their own music at The Stone. Hilliard Greene, for instance, one of the premier bassists in NYC, has never had the opportunity to present his own music there. To me that is a tragedy and it felt good to have the means to change it."

Roberts has been residing in NYC for much of the last decade, prolifically producing a body of work that, while still highlighting her actual soloing prowess, is heavily involved with conceptual backgrounds. She's concerned with the words behind (or in front of) spontaneity, melding composition and improvisation while carefully selecting her bandmates to ensure specific sonic palettes that suit the intent, the mood and the occasion. The result is a music that sounds controlled, but without relinquishing its sense of risk.

It's completely fitting that Roberts is a member of the AACM (Association for the Advancement of Creative Musicians), as the Art Ensemble of Chicago, and in particular, Roscoe Mitchell must surely be crucial to her early musical and philosophical development. In recent years, her core project is the Coin Coin series of pieces, but Roberts' highest profile album so far has been *The Chicago Project*, released in 2008 by the British label Central Control. She has no settled combo here in New York, but Roberts has been operating her more stable Panther outfit in London, where she's developing something of a parallel profile.

In December, Roberts reached the culmination of her artist-in-residency stint at Issue Project Room in Brooklyn. She performed the latest installment of *Coin Coin*, an ambitious sequence of work that sets out to probe (and evoke or respond to) its composer's ancestral lineage, traveling as far back as the 1700s. The music made radical hops from chamber severity to

swinging old-time jazz, as viola and cello flourishes exchanged dominance with tinkling barroom piano. Roberts alternated between free jazz crying and sweetly-singing Johnny Hodges invocations. Her voice is also a frightening weapon. Face daubed like a Japanese Butoh dancer (or a Haitian voodoo zombie), Roberts vocalized multilayered screams that were imbued with sheer despair, emerging from a deeply primordial glottis.

"Many of the folks listed [at The Stone] are people that have performed some of my music with me for very little financial gain," Roberts continues. "So also giving them a slot was a way to say thank you and sorry I can't really compensate you for your pricelessness. I could have easily set up two weeks of Coin Coin experiments, something I did consider when John first approached me, as there are 12 segments to the narrative. I have only gotten to segment 6 now, but in the end it just didn't feel like the right time for my own little creative marathon."

Roberts is also presenting *Illumination* at Roulette this month. This promises to be calmer. Maybe. *Illumination* is not so much a band as a working strategy. "I don't name my bands too often anymore," says Roberts. "I find that in New York it's hard for me to keep a regular working band, but easier for my own creative vision to develop compositional frameworks that I can expand on and experiment with, that are very particular to themes, ideas and personal interests. I want to explore and share with other sound makers I admire. It also helps me in spreading out the web of folks I'd really like to make music with in NYC and beyond as there are so many talented folks out there dealing with improvisation these days."

Illumination is much less specific than *Coin Coin*. "It's my attempt to have a little balance with that as I have found doing very culturally specific creative exploration has trapped me in at times." The gig will also feature Damion Reid (drums), Shelley Burgon (harp), Graham Haynes (cornet) and Gabriel Guerreo (piano). The subject matter will be contrastingly abstract: "Illumination is based on research I am digging into about dream states and the act of dreaming while in sleep. There's so much that has been done in research on this topic and I have found some really interesting recurring themes in my own dream states, that I'm exploring in this project. I've been keeping dream journals for a long time. It occurred to me that the stories and recurrent themes showing up could actually be represented in sound in a way that might be interesting to me for further personal exploration. I also like the human universality that this approach could possibly represent. I like to compose sound, arrange sound and improvise sound almost as if molding an object of sorts. But I don't like having to sacrifice one for the sake of the other and believe that at least in my vision they can all co-exist in a way that really represents what I hear in my head, though this has not always proven to be successful!" ♦

For more information, visit matanaroberts.com. Roberts curates *The Stone* this month and is there Jan. 24th. She is also at *Roulette* Jan. 21st. See Calendar.

Recommended Listening:

- Sticks and Stones - *Eponymous* (482 Music, 2002)
- Sticks and Stones - *Shed Grace* (Thrill Jockey, 2003)
- Matana Roberts - *The Calling* (Utech, 2004)
- Burnt Sugar - *If You Can't Dazzle Them with Your Brilliance, Then Baffle Them With Your Blisluth* (Trugoid, 2004)
- Matana Roberts - *Lines for Lacy* (s/r, 2006)
- Matana Roberts - *The Chicago Project* (Central Control, 2008)

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DJANGO AT 100 by Stuart Broome

Call it Django or Gypsy jazz, Hot Club, swing or Manouche (another name for gypsy), it's a style that hits you immediately - blazing, hard-picked runs played on a hyper-resonant, flat-top guitar (sound-holes are oval or D-shaped, never round), its intense momentum propelled by bass and rhythm guitar(s), often in tandem with violin, clarinet or accordion and working through standards and rhythms that belonged to the Swing Era. It may have been the first jazz style to develop fully outside the United States, but it's also the most vibrant style of early jazz practiced today, heard more widely and received more enthusiastically than either New Orleans traditional or other forms of swing.

For guitarist Joshua Assad, "This music has an uncanny ability to perk the ears of the harshest critics. It's infectious, spontaneous, approachable, unassuming and fascinating. The musical spectrum today seems to leave us either hungering for more than the obvious hook or, on the other hand, a style that's enjoyable without a PhD in harmony. Gypsy jazz is familiar and palatable and it seems to serve our hearts and tradition, while feeding the hunger for exploration and virtuosity."

No one conveys the sheer excitement of this music like Pat Philips, who has been producing the Django Reinhardt New York Festival for the past decade, presenting the greatest musicians in the Manouche tradition: "For the first year of our festival, Jimmy Rosenberg and another great, Bireli Lagrene, came and also Django's son, Babik Reinhardt...and you couldn't get into Birdland. The lines were all the way to Eighth Avenue."

Jan. 23rd marks the 100th anniversary of the birth of Django Reinhardt, aquifer and fountainhead of this music. He's one of the unlikeliest giants of jazz, with a similarly unlikely influence. Born in Belgium in 1910 into a Gypsy family that would give up its travels for the outskirts of Paris during the First World War, Reinhardt had been a banjo-playing prodigy when, at 18, his caravan was engulfed in flames: Reinhardt had severe burns to a leg and to his left hand. Recuperating, he happened to pick up a Louis Armstrong recording in a market and concentrated on both regaining his facility and learning to play jazz, eventually developing a virtuoso technique with limited use of the third and fourth fingers on his left hand.

In 1934, he and violinist Stéphane Grappelli formed the band that would take them to fame: The Quintet of the Hot Club of France, an unlikely combination of three guitars, violin and bass. The Quintet proved you didn't need drums and horns to play jazz, but more than that, it demonstrated that someone born outside America could emerge as a major force in the new idiom. Within a few years Reinhardt would cement his position as the first European to become a major figure in jazz. The routes of Reinhardt's influence have been many and different. While he and Grappelli clearly learned from the violin/guitar team of Joe Venuti and Eddie Lang, Reinhardt's advanced harmonic sense would affect guitarists as different, and influential in their own right, as Charlie Christian and Les Paul.

Marks of Reinhardt's legacy are numerous. The Modern Jazz Quartet's John Lewis composed an elegy at once limpid and resilient, "Django", to mark his passing in 1953 and it's been rendered superbly by guitarists as unlike as Grant Green and Jim Hall. Tony Bennett wrote lyrics for Reinhardt's Debussy-like ballad "Nuages" while Woody Allen clearly has a special fondness, evident in *Sweet and Lowdown*,

dedicated to the misadventures and aspirations of fictional Swing-Era guitarist Emmet Ray, played by Sean Penn. Paul Brady, a Detroit guitarist, remarks, "That film was a huge contributor to the Django resurgence. The music from that film, and Howard Alden's playing in it, has been a huge influence on the Hot Club of Detroit." A full-length biography of Reinhardt, *Django: The Life and Music of a Gypsy Legend* (Oxford), by Michael Dregni appeared in 2004, presenting Reinhardt's life and mythology with a clarity and detail previously lacking.

Reinhardt's importance can be gauged by his presence in the CD bins. While Django recordings will always tumble over one another, mixing and matching sessions and periods with dubious sound, there are several exceptional efforts to provide thoroughness with excellent sound and documentation. The English company JSP in tandem with the brilliant BBC engineer Ted Kendall began working through the Reinhardt legacy in 1992. Their major efforts recently came to a kind of completion with the release of their fifth multi-CD box, *Postwar Recordings 1944-1953*, which documents Reinhardt adapting to an electric guitar and embracing the possibilities of bop.

Each JSP box has included four or five CDs for a total of 23 CDs covering Reinhardt's work from the formation of the Hot Club of France in 1934 to his death in 1953, including four CDs of Django in Rome 1949-50 and a five-CD set of *Django on the Radio*. While newcomers to Reinhardt might blanch at the thought of multi-CD sets, the JSP boxes are bargains as well. You might want to start at the beginning with *The Classic Early Recordings in Chronological Order*, chronicling the Hot Club, Reinhardt in solo and duet with Grappelli and with such visiting American stars as Coleman Hawkins. These are the recordings that initially set the style of the Hot Club and the essential pre-war legacy of Reinhardt and Grappelli, demonstrating that you could play hot jazz with a string band.

The French have also offered varying interpretations of the legacy, including several volumes in the Jazz Classics series, but none are apt to compete with *Intégrale Django Reinhardt* produced by Frémeaux & Associates and carrying the notion of completeness to spectacular lengths. First released in two-CD sets, the Frémeaux chronology ran to 20 of the dual jewel boxes. During the centenary year, the company is issuing the Django recordings in three "Saisons". *Saison 1*, covering 1928-1938, runs to 14 discs and the first three actually precede anything included by JSP, documenting Reinhardt the banjoist in recordings with French musette groups before the catastrophic caravan fire and before he heard Louis Armstrong. It's a trip deep into the origins of the Django legacy. Two similarly massive sets documenting his later career will appear as well.

In addition to the archival recorded material, there will be Django commemorations at a number of local clubs. Joe's Pub is presenting two nights (Jan. 22nd-23rd) with several groups, including Stéphane Wrembel, the French-born guitarist who adds a dash of African rhythms to the gypsy jazz mix and who works regularly at Barbès. Joshua Assad is appearing on the same program with the band Babik, a youthful group from Buffalo that's named for Django's son, who died in 2001. He views Wrembel as a significant innovator: "Maybe no one better shows the lack of limitations than Stéphane and his Django Experiment. His original compositions are rooted in this style, while they rarely sound even similar to the jazz classics. Instead they're heavily influenced by various

world and middle-Eastern rhythms and melodies. Stéphane shines when he is able to let loose and allow the music to flow through. A wah-wah peddle and fuzz box are usually not associated with jazz or an acoustic guitar, but his efforts have proven them to be a nice fit."

Another guitarist playing at Joe's Pub is Biel Ballester, who recalls his first experience hearing Reinhardt: "When I was a kid I heard many great jazz guitarists of the past to understand the evolution. One day I arrived at a name: Django Reinhardt. I remember the first tune: 'The World Is Waiting for the Sunrise'. When I heard the second, 'Minor Swing', I was completely hooked. That guy did with a guitar more than I dreamed of. I wanted to know more about him and how he did all that stuff!"

Pat Philips has done more to bring the spirit of Django and Manouche jazz to Manhattan than any other person. She's been producing the Django Reinhardt NY Festival with her partner Ettore Stratta and bassist Brian Torff acting as Musical Director. All of them worked with Stéphane Grappelli for years and are particularly close to the Reinhardt legacy. While Philips presented the 2009 festival in November, she's producing three more days in honor of the centenary at Iridium February 1st-3rd with Dorado Schmitt, one of the greatest torch bearers of the Reinhardt legacy playing a Reinhardt guitar given to the recently passed Les Paul, and his son Samson Schmitt, who's significantly updating the tradition, part of a tour that begins at the Kennedy Center in mid-January.

"After the festival, so many people write or call and say it was the greatest night of music they've experienced. I also think the musicians have a great attitude. They're 'living life', enjoying themselves and enjoying their rapport with the audience. The musicians also write new songs that are still melodic, romantic and swinging. It gets to the audience's hearts. You really feel something, sometimes feelings that you haven't felt in a long time, like romance...and also freedom."

Part of what makes Django at 100 so worthy of celebration is that Reinhardt and his music will never seem 100. It's the sound of the fresh and the exotic in itself, a timeless Parisian spring, a world that's pre-World War II and a world that, for all its own inequities and pain, stands apart, at once immediate and mysterious. Like the doomed European romance of *Swing Kids*, it's the sound of youth and innocence celebrating itself in a world that insists its hopefulness is impossible. As a Gypsy, Django was, above all, a wanderer and his music is itself a transport, a vibrant presence that can lift one's mood in seconds. ♦

Django-related events this month include Django-A-Go-Go at Joe's Pub Jan. 22nd-23rd and Yuri Yunakov Band at Symphony Space Jan. 23rd. See Calendar.

Recommended Listening:

- Django Reinhardt - *Intégrale, Vol. 1-7* (Frémeaux & Associates, 1928-38)
- Django Reinhardt - *The Complete Django Reinhardt and Quintet of the Hot Club of France Swing/HMV Sessions* (Swing/HMV-Mosaic, 1936-48)
- Django Reinhardt - *Memorial* (Period-Empire Musicwerks, 1947)
- Django Reinhardt - *In Solitaire: Complete Recordings for Solo Guitar* (Definitive, 1937-50)
- Django Reinhardt - *Django in Rome* (RCA-JSP, 1949-50)
- Django Reinhardt - *Intégrale, Vol. 18-20* (Frémeaux & Associates, 1950-53)

Back in the spotlight...

Bill Holman

by Marcia Hillman



'50s



'00s

Bill Holman is a man with many milestones. Known primarily for years of unique and complex arrangements, Holman's continuing and long-running

career as a composer and saxophonist reaches another milestone this month when he will be awarded the title of NEA Jazz Master. A California native, Holman took up clarinet in junior high school and tenor saxophone in high school where he was leading his own band. In the late '40s, after a stint in the US Navy and engineering studies at UCLA, he "decided to write big band music and enrolled at the Westlake College of Music in Los Angeles. I also started studying composition privately with Russ Garcia and saxophone with Lloyd Reese."

By 1949, Holman had started his career. After writing for Charlie Barnet, Holman began his association with Stan Kenton (for whom he would both compose and perform) in February of 1952. His first composition recorded by the Kenton band on Capitol Records was "Invention for Guitar and Trumpet". His arrangements and compositions for Kenton are legendary and "rhythmically hair-raising at times. I didn't appreciate the colors and textures in the band at the time, but it was an experience I treasure." During the '50s, he was also active in the West Coast jazz movement, playing in small bands led by trumpeter Shorty Rogers and drummer Shelly Manne and, in 1958, co-led a hard-swinging, New York-style band with Mel Lewis in the LA area.

During the next decade, Holman concentrated more on his writing efforts, giving up playing in 1967 because of "surgery on my lower jaw which made it impossible for me to play sax any more." Holman was writing for bands led by Louie Bellson, Count Basie, Bob Brookmeyer, Woody Herman, Buddy Rich, Doc Severinsen and Gerry Mulligan among others. He has also written for a long list of vocalists such as Tony Bennett, Mel Torme, Carmen McRae, Anita O'Day and Michael Bubl  and also did writing for Natalie Cole's Grammy-winning album *Unforgettable*.

He became more active in Europe during the '80s-90s. "I was writing and conducting extended works for the WDR Symphony Orchestra in Cologne, Germany and the Metropole Orchestra in the Netherlands. That

kind of traveling has been quiet of late."

Holman's recording milestones include 14 Grammy nominations and 3 Grammy Awards: Best Instrumental Arrangement of "Take The 'A' Train" for Doc Severinsen and the Tonight Show Orchestra (1987); Best Instrumental Composition for "A View From The Side" for the Bill Holman Band (1995) and Best Instrumental Arrangement of "Straight, No Chaser" for the Bill Holman Band (1997). He has been voted "Best Arranger" in the *JazzTimes* Readers' Poll four times and received the "Arranger of the Year" award three times in *DownBeat* Magazine's Readers' Poll and Critics' Poll.

In 2000, the Bill Holman Collection of scores and memorabilia became part of the Smithsonian Institution's permanent collection in Washington, DC. He was inducted into the Rutgers Jazz Hall of Fame in 2006 and in 2008 he received a Golden Score Award from the American Society of Music Arrangers and Composers as well as a place in the ASCAP Jazz Wall of Fame. He is also the man Andre Previn spoke of whose "true instrument is the orchestra and he plays it with musicianship, honesty and brilliance."

At age 82, the big band sound is still the driving force. "It does make a difference, however, who is in front of the band. I remember once when Dizzy conducted the Kenton band. It sounded totally different. But nowadays we have one of the best rehearsal bands on the West Coast. We concertize in the area, playing at whatever venues are around. I'm always writing charts on standards and originals. And if I come up with a concept for a new album, we might get into the studio to record." Holman considers jazz "America's unique contribution to the art of the world" and is committed to jazz education. With all of the jazz programs in so many schools, "the kids today have advantages we didn't have when we were coming up, but in some ways they are missing the experience we had of having so many music venues and jazz players. We had a lot of opportunity for on-the-job training and being able to sit in sometimes with some of the greats. There are still some places to play in the LA area, but the list is getting smaller. We still have to keep the music going some way."

As far as his newest career milestone, the NEA Jazz Master title, Holman is "proud to have my contributions recognized by the awarding of this honor. The list of past and present honorees contains most of my heroes and influences and to be included among them makes me feel humble and grateful." ♦

Holman is at Rose Theater Jan. 12th as part of the 2010 NEA Jazz Masters Awards Ceremony. See Calendar.

Recommended Listening:

- Bill Holman - *Big Band in a Jazz Orbit* (Andex-VSOP, 1958)
- Stan Kenton - *Adventures in Jazz* (Capitol-Blue Note, 1961)
- Count Basie Orchestra - *I Told You So* (Pablo-OJC, 1976)
- Bill Holman - *The Bill Holman Band* (JVC, 1987)
- Bill Holman - *Brilliant Corners: The Music of Thelonious Monk* (JVC, 1997)
- Bill Holman Band - *Hommage* (Jazzed Media, 2005-2006)



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LEST WE FORGET

Gone but not forgotten...

Vernel Fournier (1928-2000)

by Clifford Allen

The term "musician's musician" is a frustrating phrase that seems to negate the possibility of an artist's work entering the broader consciousness - somehow their art can only be felt or understood by other musicians. Drummer Vernel Fournier, who came up in Chicago and was revered for his light, deft sense of swing by local and visiting musicians, certainly qualifies as an under-sung player whose gifts are storied if not broadly known.

Born in New Orleans on Jul. 30th, 1928, Vernel Anthony Fournier began playing drums at age ten, mostly in parade and march-music with the Young Swingsters, while also studying with Sidney Montague. At Alabama State College in Montgomery,

he remained musically active, playing with the student orchestra before leaving to tour with trumpeter King Kolax and his Swingsters. He moved to Chicago in 1948 and worked regularly with Kolax at the Ritz Lounge in a band that included tenorman Johnny Thompson. As the house drummer at the Bee Hive throughout the '50s, he accompanied figures like Stan Getz, Sonny Stitt, Ben Webster and JJ Johnson.

It was a turn in pianist Ahmad Jamal's trio that came closest to making Fournier's name a household one; he joined Jamal in 1957, worked the Pershing Lounge and recorded numerous dates for Argo, including a veritable 'hit' in "Poinciana" (*At the Pershing: But Not for Me*, 1958). "Poinciana" is rooted in Fournier's spare, circular tom rhythms, with shades of Kenny Clarke and Denis Charles. Apart from recording nearly a dozen albums with Jamal over the decade, he also made sessions with Frank Strozier (for Vee Jay) and Gary Burton (for RCA-Victor). Fournier

joined pianist George Shearing's trio in 1962, though he continued to work with Jamal through 1966 and led his own groups throughout the '70s. In 1975, he converted to Islam and took the name Amir Rushdan and moved to New York in 1980 where he began a regular association with tenorman Clifford Jordan as well as pianists Barry Harris and John Lewis. He also taught at the Mannes College of Music, where his students included free jazz drummer Susie Ibarra.

In 1994, Fournier suffered a stroke that ended his playing career and limited his mobility; to be nearer to his family, he moved to Jackson, Mississippi, where he died on Nov. 4th, 2000 at age 70.

Drummer Alvin Fielder offers this remembrance: "I met him in Chicago in the '50s when he was with Ahmad Jamal. All the drummers would go down to The Pershing to watch him play - Jack DeJohnette, Steve McCall - because he was so clean and polished and just the perfect gentleman." ♦

Musicians in their own words...

Latin Jazz, a Legitimate American Music

by Bobby Matos

Well-informed historians and critics have stated that they believe jazz is America's only art form or its most important art form. Obviously, to music scholars and experts, most pop music derives from jazz, including R&B, rock, hip-hop and other subgenres.

One of jazz music's most important styles, however, is often ignored or not acknowledged to be a part of jazz. Latin jazz, originally called AfroCuban jazz, is often perceived as being a foreign entity and is often denigrated. In Ken Burns' documentary *Jazz*, it is only briefly mentioned. The truth demands a more complex reference.

Going back to the beginnings of jazz, let's remember that New Orleans was a port, a part of trade routes that included many of the Caribbean islands since the early Spanish and French colonizations. Comparisons of early Ragtime music from New Orleans with early Danzon music (a 19th century creolization of the English and French country dance, fusing elements of European chamber music with an Africanized rhythm on the tympani) from Cuba reveal many similarities, especially in the use of AfroCaribbean rhythms. Early jazz and blues pioneers, like WC Handy and Fats Waller, acknowledged what they called "the Spanish Tinge".

During World War I, famed African-American bandleader James Reese Europe led large orchestras as part of the US Army's elite black unit "The Hell Fighters" in Europe and at home. They played both martial and jazzier music and recruited many musicians from Puerto Rico (a US possession), including many who became known as major innovators in both the Latin and jazz idioms. Rafael Hernandez won fame as the composer of many Latin tunes including "Lamento Borincano" while trombonist Juan Tizol is famous as a collaborator of Duke Ellington and the composer of "Perdido" and "Caravan".

By the '30s, much Latin music was being heard in

the US, including Argentinean Tango, Brazilian Samba and Cuban Rumba and Son (an AfroCuban song form from Oriente, Cuba). One famous Cuban Son Pregon (a street vendor's musical cry advertising his wares), "El Manicero", became a huge international hit in 1930 under its American title "The Peanut Vendor", played by everyone including jazz master Louis Armstrong. This song inspired a so-called 'Rhumba' craze though 'Rhumba', spelled with 'h', was really a watered-down, over-orchestrated version of the Son and, in reality, has no resemblance to the virile percussive AfroCuban 'Rumbas'. This popularity inspired a young AfroCuban musician to try his hand finding work in the US. Mario Bauza was originally a classically-trained clarinetist and alto saxophonist, a former child prodigy, who realized that Cuba and its highly segregated classical music scene had no place for a black musician, no matter how talented. After arriving in New York and initially finding work playing with Latin dance bands, Bauza taught himself to play trumpet to take advantage of recording opportunities. He discovered the world of swing bands and was soon playing with the renowned Chick Webb Orchestra.

Bauza absorbed the essence of the Swing musical style, the jazzy and bluesy phrasing and the use of brass and reed sections playing counterpoint to each other to create rhythmic tension. Later he joined the orchestra of popular cultural icon Cab Calloway, where he met a talented young trumpet player who became a lifelong friend - John Birks "Dizzy" Gillespie. Then Bauza gave up the security of working with popular bands to do something startling.

Frank "Machito" Grillo was Mario's brother-in-law and a childhood friend, known as a singer and a maracas player in Cuba. He mentioned to Bauza that he was coming to New York and Bauza replied that he would create an orchestra especially for him. Copying the unique swing style of brass and reed section counterpoint and combining it with truly authentic AfroCuban rhythms, Machito and his AfroCubans (a revolutionary name for a revolutionary orchestra) was formed at the beginning of the '40s.

Much less commercial than the popular Latin dance bands catering to mainstream white America, the band at first struggled for its existence but Bauza

persisted, adding many jazz musicians and concepts. The combination of authentic AfroCuban rhythms with swing horn section writing was a new concept that became the standard in later years. Inspired by his talented musicians and his vast experience, Bauza composed a song called "Tanga" in 1943. This moment in time has been generally recognized as the beginnings of 'Latin jazz' (although Bauza always preferred the term 'AfroCuban jazz') and "Tanga" is known as the first AfroCuban jazz composition.

Machito's music influenced many of the Latin bandleaders that followed and many American musicians as well. Charlie Parker, Buddy Rich and Flip Phillips recorded with the Machito Orchestra. Dizzy Gillespie consulted with Mario and Machito when he was looking for a conga drummer for his own AfroCuban jazz (or Cubop) experiments. Machito and Mario suggested Chano Pozo to Dizzy and history was made again. Stan Kenton openly stated his affection for the orchestra and he named one of his compositions "Machito". Tito Puente, who played with Machito as a youngster, often said that his mentors were Mario and Machito. In later years, jazz musicians like Dexter Gordon, Cannonball Adderley, Herbie Mann and Johnny Griffin performed and recorded with Machito. Leonard Bernstein even used Machito's music as an example of real jazz on his famous television broadcasts in the '50s.

US Latin jazz continued to develop throughout the '50s-60s with stellar contributions from Kenton, George Shearing, Cal Tjader, Jack Costanzo, Herbie Mann, Tito Puente, Pucho & the Latin Soul Brothers, Sabu Martinez, Hugo Dickens, Mongo Santamaria, Willie Bobo, Chick Corea, Chico O'Farrill, Lalo Schifrin and more. In recent years, North American Latin jazz has produced artists like Poncho Sanchez, Jerry Gonzalez, Papo Vazquez, Hilton Ruiz, Arturo O'Farrill, Gonzalo Rubalcaba, Danilo Perez and countless others. All these musicians have contributed their personalized unique vision to the further development of North American Latin jazz. ♦

For more information, visit bobbymatosmusic.com. Matos is a Latin jazz bandleader, percussionist, arranger, composer and educator. With over a dozen recordings to his credit as a leader, he currently records for LifeForce jazz.

VOXNEWS

by Suzanne Lorge

One of the most exciting new vocalists to come along in awhile is **José James**, introduced in 2008 with his debut album, *The Dreamer* (on the London-based Brownswood label) and putting in a laudable performance last year on Finnish sax player Timo Lassy's latest release, *Round Two* (Ricky-Tick Records). James sings only two tunes on the Lassy disc, but in them we hear everything we need: a luscious vocal sound, spot-on R&B-inflected phrasing and a vibrant musicality. James was born in Minnesota but claims world citizenship - his touring schedule supports this claim. This month he's releasing his new album *Black Magic* (Brownswood) in Japan and offering it to other parts of the globe in February. Let's hope that James can make it back stateside this year.

Amy Cervini is a sure-footed singer who makes just about anything sound good. On her second album, *Lovefool* (Anzic), she takes on songs by The Cardigans (the title cut) and Depeche Mode, among others - not your usual fare for a jazz album. Cervini also enjoys an active and diverse performing schedule this month, performing Jazz Country at Bar Next Door Jan. 25th, Couples Therapy on Jan. 27th at The Stone and Jazz for Kids on Jan. 10th at 55Bar. This last is a special performance that budding jazz fans can attend with

their parents, complete with snacks and beverages (age-appropriate, of course).

It can be a challenge to find informative, age-appropriate materials on jazz for kids, but **Randy Sandke** is up to the task. His *Jazz For Juniors* (Arbors) CD/DVD combines words, cartoon animals and songs to teach kids about this complicated art form. The players on the disc - The Arbors All Stars - are an engaging and consummately talented bunch, including (but not limited to) Sandke, sax player Wayne Escoffery, bassist Jay Leonhart, trombonist Wycliffe Gordon and vocalists Allan Harris and Carolyn Leonhart.

For the grownups: **Jackie Ryan's** newest album, *Doozy* (OpenArt) is an impressive two-disc collection that covers a wide expanse of Ryan's concert material, all of it romantic and delicious.

Accolades: Jazz legend **Annie Ross** will receive a NEA Jazz Masters Fellowship at the NEA Jazz Masters Awards Ceremony and Concert at Jazz at Lincoln Center's Rose Theater Jan. 12th.

Rare birds: Appearing as part of **Fay Victor's** Evolving Voice Vocal Series (featuring vocalists "with idiosyncratic styles") at The Local 269 on the Lower East Side Monday evenings this month are **Yoon Sun Choi, Maryanne DeProphetis** and **Katie Bull**. Victor will also play The Stone on Jan. 14th and The Brecht Forum on Jan. 30th.

Other good gigs: The delightful **Sarah Corman** will debut her new CD at The Metropolitan Room Jan. 23rd; **Tessa Souter** appears at Joe's Pub on Jan. 2nd and Chilean singer **Claudia Acuña** will be at Jazz Standard Jan. 12th-14th with guitarist David Gilmore and Jazz Gallery Jan. 29th-30th. ♦

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Innova

by Kurt Gottschalk

That the record industry is in trouble is hardly, as the 21st Century nears 10% completion, a revelation. Sales are down, labels are closing and industry-wide people are scrambling for new business plans, new means of distribution and any way to stay afloat. Cost-sharing models, once considered as anathema to the making of art as “pay to play” nightclubs, have become increasingly accepted as a viable way to get one’s music heard and labels catering to relatively narrow audiences - even some of the larger ones within markets on the margins - are finding new ways to divide costs and profits.

Minnesota’s Innova Records is one of the more prolific and longer-standing independent labels working in the US. An extension of the St. Paul-based American Composers Forum, Innova has been issuing a healthy number of discs in a surprising array of styles since 1982. Formal and quirky composed works sit alongside extended improv and teenager radio dramas in the label’s catalogue of over 700 titles. But as with any healthy eclecticism, it isn’t the point but a byproduct of people following their instincts.

“We don’t premeditate and say ‘OK, now we’re

going to do XYZ,” said composer and digital media artist Chris Campbell, who also serves as Innova’s operations manager. “If we get a submission on our doorstep and we love it and we think we can do a great job on it, we’ll do it.

“We listen to a lot of music here and if something sticks out, for us, that can be a good thing,” he added. “We have audioplays and pop records on our label as well as Harry Partch and Anthony Braxton, so it runs the whole gamut. The through-line or the glue that holds everything together is quality and ‘voice’. Something that uses its time well and isn’t something you’ve heard a thousand times before. It’s got to be a listening experience. Our main genres are experimental, jazz, classical, electronic and world but so much of our catalogue could be classified as ‘no-genre’, or just really good, mind-blowing stuff.”

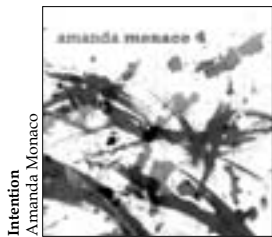
The label operates as a registered non-profit and with a bare-boned staff of five employees. Under the support of a \$1 million endowment granted by the McKnight Foundation in 2001, however, they have been able to share production costs with artists while returning 100% of profits to artists for their recordings. Musicians whose work is accepted by the label make a one-time payment of \$3,300 plus manufacturing costs. From that point on, the label covers all costs associated with physical and digital distribution, marketing and publicity. The artist also becomes a part of a forward-

thinking organization that not only has set up a subscriber program, offering substantial discounts to listeners who make pre-release purchases, but one that runs thematic “web radio” streams, has set up a YouTube channel and free ringtones and even Twitters - and one that includes Henry Brant, Fred Ho, Neil Rolnick, Joan La Barbara, George Crumb and the string quartet Ethel on its roster. It’s an eclectic mix aimed at listeners always on the lookout for something new.

About half the titles on the label could be classified as “new classical”, according to Campbell, with another quarter of them being jazz releases. The remainder might be filed under experimental, electronic and world music. But most of those releases, he’s quick to add, straddle such categories.

“I think our core audience is people who are hungry,” Campbell said. “I know when I was 15 or 16 I started to really get curious about different types of music, not just the ones presented to me on a silver platter. Easy to find music is good and there’s nothing wrong with it, but when you start to dig deeper into your own interests and get into musical deep waters and don’t just listen to jazz or classical or metal or hip-hop but really get in there and refine your own inner ear and psychology, it’s amazing how much wonderful stuff is out there.”

(CONTINUED ON PAGE 42)



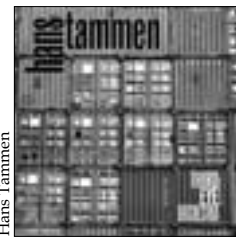
Intention
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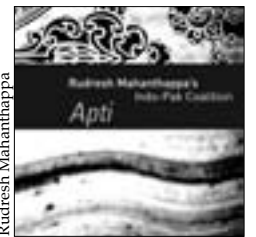
Stories Before Within
Jason Kato Hwang's EDGE



Eponymous
Jon Irabagon's Outright!



Third Eye Orchestra
Hans Tammen



Apti
Rudresh Mahanthappa

LISTEN UP!

Born in Israel and raised in both Israel and Canada, guitarist **Oren Neiman** started playing mainly in rock bands, but soon became interested in jazz. His compositions explore a combination of jazz sensibility with Middle Eastern rhythms and melody.

In 2001, Neiman moved to NY, where he received his BFA from SUNY Purchase, studying guitar with John Abercrombie. After graduating, he continued with master teacher Bobby Hansman. In 2007 Neiman released his debut as a leader *First of All*, followed up by 2009’s *Frolic and Detour*. Neiman was an Artist-in-Residence at Makor (2006-07), a participant in the Banff Centre’s International Jazz Workshop (2008) and received an Arts Alive project grant from the Westchester Arts Council (2009).

TEACHERS: John Abercrombie, Bobby Hansman and many others for shorter stints.

INFLUENCES: The Beatles, Astor Piazzolla, Goran Bregovic, Joe Henderson, Igor Stravinsky, Dave Douglas, Lenny Breau, Brad Mehldau...

CURRENT PROJECTS: The Oren Neiman Quartet, which is my main outlet for my compositions; Isra-Alien, which is a Mediterranean Gypsy guitar duo project with guitarist Gilad Ben-Zvi and OrchesTorah, a larger group that I put together on occasion that plays music that I wrote inspired by Biblical narrative.

BY DAY: I teach guitar and Hebrew.

I KNEW I WANTED TO BE A MUSICIAN WHEN... I started listening obsessively to records at a really young age. Another step in the right direction was being fascinated by a trio I saw playing on the street in Tel-Aviv when I was about 12 - it was a drummer, bass

and soprano sax - I was fascinated with the interaction.

DREAM BAND: I am pretty happy with the guys I am playing with at the moment: Kenny Warren (trumpet), Javier Moreno (bass) and Martin Urbach (drums). Hopefully we can become my dream through years of playing together.

DID YOU KNOW? My wife is an ADA in the Bronx. So beware...

For more information, visit orenneiman.com



Oren Neiman



Rick Parker

Prolific bandleader/trombonist **Rick Parker**, has released two CDs with his quintet/sextet, the Rick Parker Collective. *New York Gravity* was his debut CD, released in 2004 by Fresh Sound-New Talent Records. *Finding Space* followed in 2006, released on the independent label WJF Records. In 2005 and 2008 Parker was named a winner of the ASCAP Young Jazz Composer Award. In addition to his acoustic music, Parker’s second voice is what he playfully calls “Electric Trombone”, which is essentially trombone played through an ever-developing set of effect pedals. Over the past two years, Parker, a resident of

Brooklyn, has toured extensively in Mexico, performing with local musicians: pianist Mark Aanderud and drummer Hernan Hecht. Through their creative collaborations they formed the quartet Four Limones, an ensemble completed by the addition of its fourth member and inspiration, sax great Tim Berne.

TEACHERS: Conrad Herwig, Frank Lacy, Mike Holober, Laurie Frink, Thad Wilson.

INFLUENCES: JJ Johnson, Slide Hampton, Woody Shaw, Andrew Hill, JS Bach, electronic music, visual art.

CURRENT PROJECTS: Rick Parker Collective; Four Limones; Ambient Assault (electronica-inspired group with Sam Barsh and Mark Guiliana); an electronic, experimental trio with Eyal Maoz and Ziv Ravitz; Tim Kuhl Group; Miki Hirose Sextet.

BY DAY: Practice, compose, teach privately, walk the dog.

I KNEW I WANTED TO BE A MUSICIAN WHEN... I felt the rush of playing my first original composition with a band.

DREAM BAND: Hmmm... I have many dreams... but I do wish I knew what it felt like to play alongside John Coltrane.

DID YOU KNOW?: I majored in economics at Georgetown. Go Hoyas!

For more information, visit rickparker.net. Parker is at The Local 269 Jan. 25th and Zebulon Jan. 26th, both with Four Limones. See Calendar.

A Look to the New Decade

by Matthew Miller

In its nearly eight years of existence, *AllAboutJazz-New York* has become the foremost chronicler of live jazz in New York City. Issues of *AAJ-NY*, like bibles in hotel rooms, have found a place in nearly every jazz venue in the city and concertgoers have looked to its pages to keep them abreast of new arrivals. At the dawn of a new decade, it seems fitting to take a look back at the venues we've covered in our first 92 editions and over the next three issues, look to the future of a scene that is as ephemeral as it is unparalleled.

It took *AAJ-NY* nearly a decade to cover the venues that feature jazz throughout the city, certainly more than can be summed up - much less revisited - in the space of an article, so after a profile of some of the venues that have disappeared in the last decade and a few that have disappeared only to reappear, this feature will continue in February with a look at the Manhattan scene; in March with a look at jazz' limited, but growing presence in Queens, Staten Island and the Bronx and finally with the ever-growing Brooklyn scene in April.

One constant in a sea of change is the preeminence of The Village. The '00s saw the mass migration of artists from Manhattan to the outer boroughs, namely, Brooklyn. And while a close look at the venues this paper has covered charts that eastern course, it seems that the multitude of smaller, often musician-run spaces that dot Brooklyn's diverse neighborhoods have yet to steal the crown from the downtown clubs that draw the crowds and form a scene that has been a jazz Mecca for more than half a century.

"I believe in New York City, the old New York City," intoned Smalls co-owner Lee Kostrinsky while working the door on a recent night. "I am actively trying, with my partners Spike Wilner and Mitch Borden, to keep New York what it was, which is a place for jazz, a place for poetry." Kostrinsky acknowledges the Brooklyn exodus but sees chain drug stores and government intrusion as more of an existential threat. "I'm a little concerned about the corporate takeover, the banks and pharmacies and just the sterilization that's going on. For me, it's a political thing, but I don't wear it on my sleeve: it's just jazz."

Perhaps more than any other, the story of Smalls illustrates the turbulence of the last decade. 9/11 was a horrific milestone for every American and a common factor that emerged in interviews at venues throughout the city. For Smalls and many others, it marked the symbolic end of a freewheeling era, where young and old musicians came together to play until dawn and rents in Manhattan remained within reach. Closing in 2004 after a decade, the beloved club seemed another victim of gentrification before reopening in 2006 with the same ethos and a liquor license. "Things have changed," remarked Kostrinsky. "We have to close at 4am instead of 10, the space has changed a little bit, but the vibe is still the same."

Of the 92 venues covered in *AAJ-NY*, 9 have since closed permanently, among them the venerated Tonic, which went out in the spring of 2007 with a march on City Hall and the brief arrest of guitarist Marc Ribot who refused to leave as police officers served eviction papers. Another is CB's Lounge, which went down with the CBGB ship in October 2006 to make way for a John Varvatos store, a highly-publicized victim at the height of the Bowery's gentrification. Most venues, however, melt quietly into obscurity, among them

Sweet Rhythm and Kavehaz in Manhattan, Up Over Jazz Café in Brooklyn and EZ' Woodshed in Harlem.

In Brooklyn, relatively lower rents and larger spaces have kicked off a renaissance that will be covered in the April issue, but have not added any sense of permanence. Trumpeter Ralph Alessi's Center for Improvised Music left its space in the Gowanus section of Brooklyn to hold workshops at Long Island University, while the musician-run Douglass Street Music Collective moved in to continue presenting creative music in the space.

Artist and producer Suzanne Fiol joined the emigration out of the East Village in the early '00s to establish her Issue Project Room in a converted silo on the banks of the Gowanus Canal. When I interviewed her in October 2007, Issue Project Room had just moved to its current home at The (OA) Can Factory building a few blocks from the silo after a rent dispute forced them to look for a new home. Fiol was happy with the new space - especially after an emotionally charged performance by saxist Matana Roberts in the acoustically rich room - but wary after a third move.

In the last two years, Issue Project Room has become one of the premier new music spaces in the city and recently announced a \$1 million dollar grant it had received to renovate a new space at the same time it had to announce the tragic news of Fiol's passing from cancer. In a 2006 interview, Fiol summed up the risk and reward of her trade as best as anyone: "We're really here at the mercy of developers and they're right behind us. I'm working from a place of having total faith that everything we're doing is going to keep on happening. If we weren't meant to be doing this, doors wouldn't keep opening." ♦

Next Month: Jazz in Manhattan



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**Remember the Sound (Homage to Michael Brecker)
George Robert Jazztet (with Randy Brecker) (TCB)**
by George Kanzler

Working with a tentet, similar to mid-size bands he's led on his own projects, composer/arranger Jim McNeely has fashioned a musical tribute to the late Michael Brecker that manages to conjure up aspects of the late saxophonist's music and musical personality, without resorting to overt mimicry or pastiche. Led by alto saxophonist George Robert with faculty from the jazz program he heads at Switzerland's Lausanne Conservatory, the Jazztet negotiates the harmonic- and counterpoint-rich music with esprit and élan.

The music references various periods and stylistic aspects of Brecker's career, beginning with the aptly titled "Burn", a flagwaver the composer says is inspired by Brecker's many up-uptempo quartet numbers. But "Burn" is no quartet piece; it's a full-fledged orchestral number with a theme that burgeons into counterpoint and fugue-like contrasts before giving way to Robert Bonisolo's inspired tenor sax and guest Randy Brecker's fiery trumpet solos over restlessly churning horns. "Silver Spheres" recalls Brecker's tenure with Horace Silver in an undulating tune that could have come from the pianist's book. High and low horns provide an ongoing ensemble counterpoint on "In Step, Out Ahead", a salute to Brecker's time in Steps Ahead while the rocking backbeat groove of "Hudson Funkshon" recalls the Brecker Brothers Band years, complete with a distorted guitar solo and a saxes/flute soli emulating the sound of the EWI (electronic wind instrument) Brecker played in that band. Brecker's more spiritual side is remembered in the ballad "Into Thy Hands", featuring Robert's alto and a coda from Mathieu Schneider's flute, and the title tune, a gospel-influenced number with Bonisolo's tenor in the lead interacting with the horns as choir.

For more information, visit tcb.ch. Randy Brecker is at Iridium Jan. 1st-3rd with Mike Stern and Jan. 21st-24th with Jimmy Cobb. See Calendar.



**Chaal Baby
Red Baraat (Sinj)**
by Elliott Simon

Percussionist Sunny Jain has already impressed as a musician who weaves disparate musical worlds into new universes. *Chaal Baby*, from his Red Baraat band, produces incredibly infectious celebratory dance music using Punjabi bhangra rhythms, funk and Jain's skills on the dhol, a double-sided North Indian drum. The result is a brassy percussive party that doesn't stop rocking until the final cut is over.

The brass band milieu has given rise to various ethnic/jazz combinations that lean heavily on percussion and tuba as their power source. Red Baraat definitely has that same "dare you to sit still" feel as,

say, Serbian trumpeter Boban Markovic's Orkestar or trumpeter Frank London's Klezmer Brass All Stars. This is thanks to an uninhibited rhythm section that, besides Jain, also includes percussionist Rohin Khemani, drummer Tomas Fujiwara and sousaphonist John Altieri.

That said, there is a very contemporary popular feel to these selections, which include originals, traditionals, Indian pop and Bollywood tunes. Take for example the reworking of Malkit Singh's popular "Hey Jamalo Tootak Tootak Tootiyan" that ratchets the rhythm up and provides a blowfest forum for trombonist Dave Smith. Bhangra pop singer Daler Mehndi's "Tunak Tunak Tun" is similarly jazzed up, a chance for Smith and Arun Luthra (soprano sax) to wail. Originals like the title cut (that wouldn't be out of place at a Punjabi football halftime show), "Drum and Brass", cleverly striking common ground between Eastern Europe and Western Asia and "Baraat to Nowhere", with its hot brass voicings, are possible indications of where Jain may be going musically with this group. But ultimately, this is music to shake any and all body parts to and if you don't, check your pulse.

For more information, visit sunnyjain.com. This group is at Joe's Pub Jan. 8th and Barbès Jan. 30th. See Calendar.



**Wise One
Bobby Hutcherson (Kind of Blue)**
by Ken Dryden

Recently named NEA Jazz Master Bobby Hutcherson has an extensive discography, though opportunities to record as a leader have slowed a good bit since the dawn of the 21st century. Hutcherson is still very much an important vibraphonist, as this excellent tribute to John Coltrane reveals. All nine songs were either written or recorded by Coltrane, though Hutcherson's choice of instrumentation deliberately moves away from the jazz master's typical groups. Guitarist Anthony Wilson takes the place of a second reed instrument while pianist Joe Gilman and drummer Eddie Marshall both have a lighter style of playing in comparison to McCoy Tyner and Elvin Jones respectively. Bassist Glenn Richman is not as well known as his fellow musicians on the date, though he establishes himself as a solid player from the onset. Hutcherson, who, despite being active in jazz for the last seven years of Coltrane's life, never recorded with him, offers interpretations that provide a striking contrast to those heard on the late saxophonist's albums.

The four Coltrane pieces, for the most part, are infrequently explored by other jazz musicians. The brooding, powerful "Spiritual" retains its tension, though the vibes are much lighter than Coltrane's soprano sax, as is Wilson's guitar in place of Eric Dolphy's piercing bass clarinet. The breezy Latin setting of "Like Sonny" contrasts with the reflective interpretation of the title track and the gently swinging "Dear Lord".

Although Coltrane was a prolific composer during the '60s, he took time out to explore compositions by others. Two standards, "Nancy (With the Laughing Face)" and "All or Nothing at All", appeared on the *Ballads* album, rumored to have been a rebuttal to critics who thought Coltrane was no longer capable of playing a great melody without an

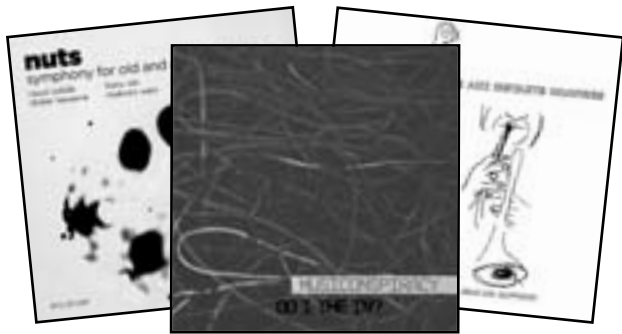
avalanche of notes. Hutcherson takes the former in a reserved fashion while the latter is played as a brisk bossa nova, with delightful comping by the rhythm section. Tyner's "Aisha" is a rarity because Coltrane rarely recorded his sidemen's originals. Hutcherson's spacious, shimmering arrangement does much to unveil its beauty, an early work that is deserving of greater exploration by others.

For more information, visit kindofbluerecords.com. Hutcherson is at Rose Theater Jan. 12th as part of the 2010 NEA Jazz Masters Awards Ceremony and Dizzy's Club Jan. 13th-17th with The Jazz Masters Quintet. See Calendar.



RECOMMENDED NEW RELEASES

- Samuel Blaser - *Pieces of Old Sky* (Clean Feed)
- Charles Evans/Neil Shah - *Live at Saint Stephens* (Hot Cup)
- Randy Ingram - *The Road Ahead* (BJUR)
- NYNDK - *The Hunting of the Snark* (Jazzheads)
- Barry Romberg - *Was, Shall, Why, Because: Music for Large & Small Ensemble* (romhog)
- Aram Shelton's Fast Citizens - *Two Cities* (Delmark)
- David Adler**
New York@Night Columnist
- Jeff Chan - *Horns of Plenty* (Asian Improv)
- Charles Evans/Neil Shah - *Live at Saint Stephens* (Hot Cup)
- Bobby Hutcherson - *Wise One* (Kind of Blue)
- Håkon Kornstad - *Dwell Time* (Jazzland)
- Bobby Previte - *Pan Atlantic* (Auand)
- Katherine Young - *Further Secret Origins* (Porter)
- Laurence Donohue-Greene**
Managing Editor, AllAboutJazz-New York
- John Butcher/Mark Sanders; Alex Ward/Roger Turner; John Tchicai/Tony Marsh - *Treader Duos* (Treader)
- Koby Israelite - *Is He Listening?* (Tzadik)
- Dave Rempis/Frank Rosaly - *Cyrillic* (482 Music)
- Wadada Leo Smith - *Spiritual Dimensions* (Cuneiform)
- Christian Weber - *Walcheturm Solo* (Cut)
- Wolter Wierbos - *Deining* (DolFijn)
- Andrey Henkin**
Editorial Director, AllAboutJazz-New York



Symphony for Old and New Dimensions
Nuts (Ayer)
Live Aux Instants Chavires
Joëlle Léandre/Jean-Luc Cappozzo
(Kadima Collective)
Do I The In? Musiconspiracy (Not Two)
 by John Sharpe

There has been an upsurge in creative trumpet in recent years. You could say the trumpet is the new saxophone, in that extended techniques once the preserve of the few are now being absorbed, internalized and extended by growing ranks of adventurous brassmen. Fittingly trumpet is the sole horn on the three live discs at hand.

Titled in apparent acknowledgement of antecedents like Don Cherry, Ornette Coleman and Other Dimensions in Music, *Symphony for Old and New Dimensions*, the second release from collective Nuts, hews closest to the last in its flowing improvised form imprinted with an indelible jazz birthmark. Courtesy of clear well-separated recording, the listener is placed alongside Benjamin Duboc's propulsively pliant bass at the calm hub of a Catherine wheel storm of trumpets and drums. Rasul Siddik, out of St Louis' Black Artist's Group, and Japan's Itaru Oki are the two expatriate hornmen, while Didier Lasserre and Oki's countryman Makoto Sato are at the traps.

Firebreathing episodes stand in sharp relief to the organic low-key textures that slowly emerge and mutate from the primordial mire of vibrating air and resonant wood and skin. Two long journeys of 24 and 43 minutes trace a cohesive arc from ghostly percussion and breathy posturing to rustling silence by way of passages of bucolic exoticism and committed, sensual group catharsis. Siddik evinces a smoldering intensity while Oki's fractured reveilles and incisive flutes ignite in a more spacious soundscape than might be expected from dual drummers, testament to some serious listening and outstanding ensemble play.

In the hands of prolific mistress of the bull fiddle Joëlle Léandre and trumpeter Jean-Luc Cappozzo, the combination of horn and primarily bowed bass makes for a simpatico blend. While their 47-minute Paris duet on *Live Aux Instants Chavires* isn't the first time they had played together, there is still a vibrant freshness to their dialogue across the eight cuts. Léandre's prodigious technique and passionate humanity can be taken for granted, but Cappozzo, who once shared a stage with Dizzy Gillespie, matches her peerless expression. Now part of the Globe Unity Orchestra, the trumpeter has also recorded with fellow trumpeter Herb Robertson and reedman Louis Sclavis to vouchsafe his avant credentials.

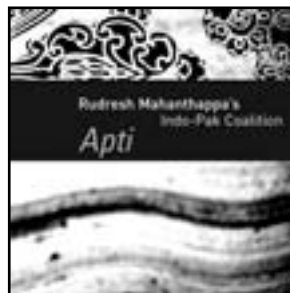
Cappozzo's disintegrating pinched tones are drenched by great waves of arco bass crashing on the bandstand in the attention grabbing "Instant chav 1". Elsewhere the simultaneous soloing manifests in buzzing trumpet shards intercepting arco harmonics, postbop patterns pitching against volcanic bass eruptions and muted growls policing operatic declamations' decline into muttering and whispers, as the two live easily on their wits.

A further multinational gathering unites American bassist Joe Fonda, Polish drummer Jacek Kochan, Norwegian electric guitarist Tellef Ogrim and Austrian trumpeter Franz Hautzinger under the

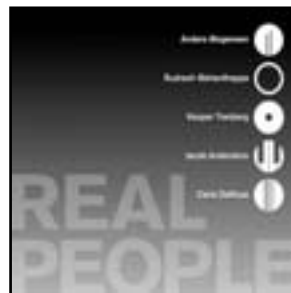
Musiconspiracy banner for *Do I The In?*. They signal democratic intent through the composition credits - two tracks penned by each member plus three group improvs - over the course of the 68-minute set recorded live at Krakow's Alchemia club.

Like the late Don Ellis, Hautzinger plays a custom-built quarter-tone trumpet with electronic effects, though often forgoing microtonal complexity for whooshing breath sounds, not dissimilar to Ogrim's opaque guitar washes. Fonda's irrepressible energy meshes well with Kochan's buoyant, even rocky drums, whether in supple grooves or mysterious atmospherics. Theirs is primarily a group conception taking a sideways approach to mood through understated interplay, accentuated by short tracks that encourage incision. Fonda stands out with a typically limber inventive solo on his own "Song for my Mother" while Kochan's closing "Choose the Mud" is notable for Ogrim's chiming intro and cadenza bookending a swinging echoplexed trumpet trio on a disc that satisfyingly avoids the obvious.

For more information, visit ayler.com, kadimacollective.com and nottwo.com. Itaru Oki, Jean-Luc Cappozzo and Franz Hautzinger are at Abrons Arts Center Jan. 16th as part of the Festival of New Trumpet Music. See Calendar.



Apti
Rudresh Mahanhatta's
Indo-Pak Coalition
(Innova)



Real People
Mogensen/Mahanhatta/
Tranberg/Anderskov/
DeRosa (Blackout Music)

by Robert Iannapolo

Over the past ten years alto saxophonist Rudresh Mahanhatta has succeeded where others have failed in fusing Indian musical traditions into modern jazz. His sinewy lines, while coursing along with the lissome grace of Indian improvisers, also reflect the harmonic edginess of players like Eric Dolphy and Jackie McLean. These two discs are good demonstrations of the breadth and scope of his work.

The Indo-Pak Coalition is a trio with guitarist Rez Abbasi and tabla player Dan Weiss. They've been together for three years and *Apti* is their first release. "Looking Out Looking In" functions as an alap, the slow introductory movement in an Indian raga. Over Abbasi's drone, Mahanhatta weaves a serpentine line, toying with the pitch, giving it a microtonal flavor before segueing into the title track, a rigorous, hyperfast theme played in unison. While Abbasi has many solos, it's his comping behind Mahanhatta that really stands out. Rather than trying to emulate a sitar (with the exception of "You Talk Too Much"), he frequently provides a thick harmonic drone that gives the saxophone a number of improvising options, not merely the notes in the raga. Occasionally he and Mahanhatta engage in contrapuntal dialogues that are among the disc's high points. Weiss delivers a virtuosic performance, driving the music with energy as well as providing subtle counter-rhythms and coloration.

On a very different note, Mahanhatta is part of the quintet Danish drummer Anders Mogensen assembled for his release *Real People*. Mogensen has been a stalwart of the Danish jazz scene since the '90s and he chose an interesting selection of American and Danish musicians for this disc: bassist Carlo DeRosa, pianist Jacob Anderskov and trumpeter Kasper Tranberg. The tenor of this date might be described as

"progressive Blue Note". All but DeRosa contribute compositions and the program has a cohesive yet wide-ranging feel. Mahanhatta's tricky "D (Dee-Dee)" has a Wayne Shorter-ish melodic edge and flirts with rhythmically free intervals. Anderskov's "Real People" takes the music into dense harmonic and staggered rhythmic territory. All ten tracks seem to adopt a strategy to keep the improvisers on their toes. And that's what makes this date such a success.

For more information, visit innova.mu and andersmogensen.dk. Mahanhatta is at Birdland Jan. 5th-9th with Jack DeJohnette, Winter Jazzfest Jan. 9th with Indo-Pak Coalition and The Stone Jan. 17th. See Calendar.

UNEARTHED GEM



Pieces of Jade
Scott LaFaro (Resonance)
 by Stuart Broomer

In his brief career between 1959 and 1961, Scott LaFaro may have done as much to revolutionize the way the bass is played in jazz as Jimmy Blanton, another gifted and tragic figure, had with Duke Ellington 20 years before him. Like Blanton, LaFaro only took up the bass when he entered college and also died very young: Blanton of tuberculosis at 23 in 1942; LaFaro at 25 in a car accident in 1961.

LaFaro recognized no limitations and played bass with a virtuosity and invention that made him the equal of any musician with whom he ever worked. The fluid melodic counterlines and harmonic invention he brought to Bill Evans revolutionized the piano trio while the dense, exploratory dialogue he brought to the Ornette Coleman Quartet fueled the progress of another stream of bass playing. Coleman titled a tune "The Artistry of Scott LaFaro" and LaFaro's influence is felt in both directions to this day.

This is the first recording released under LaFaro's name and it provides useful insights into the bassist's talent through several varied recordings. First up are five tracks by a highly interactive trio with pianist Don Friedman and drummer Pete LaRoca from 1961, almost an LP's worth of material that includes dynamic versions of standards "I Hear a Rhapsody" and "Green Dolphin Street", a fiery version of "Woody 'n' You" and two takes of Friedman's medium tempo "Sacre Bleu", which demonstrate the warm lilt and sudden flaring creativity that LaFaro combined.

There's also a 23-minute tape of LaFaro rehearsing "My Foolish Heart" with Bill Evans, the two looking at different segments of the tune and discussing their approach to its phrasing and harmony. An interview segment with Evans from 1966 has him reflecting on LaFaro's tremendous contribution to the trio as well as his personality. Then there's a 1985 recording by Friedman of an original called "Memories of Scotty". It all combines for a fitting tribute to an essential musician, a complement to the masterpieces LaFaro created with Evans (*Waltz for Debby* and *Sunday at the Village Vanguard*) and Coleman (*Free Jazz* and *Ornette!*).

For more information, visit resonancerecords.org

GLOBE UNITY: AUSTRIA



Lo-lee-ta: Music on Nabokov
Franz Koglmann (Col Legno)
Creatures & Other Stuff
Studio Dan (Jazzwerkstatt)
Boulazac
Max Nagl (Rude Noises)
 by Kurt Gottschalk

Maybe there's something in the Austrian water. Or maybe it's in the Wiener Schnitzel. The nation's population is just about equal to New York City's, but it boasts Mozart, Haydn and Mahler and Schoenberg, Berg and Webern among its favorite sons. More recent explorers include Gunther Mueller, Burkhard Stangl, Fennesz and the artists under review here. The small republic has a rich tradition of intelligence and innovation.

There's plenty of smarts at play in Franz Koglmann's *Lo-lee-ta: Music on Nabokov* and it would be unfortunate if this pleasant tribute were (like its dedicatee) overshadowed by one pedophilic tale. Despite his album's title, the heartbreaking tween only appears once, in an arrangement of Bob Harris' theme for Stanley Kubrick's 1962 film adaptation. It sets an appropriately cinematic tone for the quartet (featuring the fine clarinetist Tony Coe) and duo music Koglmann composed. *Ada*, *Pale Fire* and other Nabokov works are cited, in sometimes-brief themes, alternating between the restrained and satisfying quartets and the somewhat darker duos with Wolfgang Mitterer's piano and electronics.

Literary references are to be found in the liner notes, if not the music, of Daniel Riegler's *Creatures & Other Stuff*. Tom Gsteiger's essay mimics (and is dedicated to) David Foster Wallace, the late American novelist whose writing comes fast, long and from all directions. Wallace is a fitting totem for Studio Dan, a young and 18-strong composers orchestra. With half the band contributing compositions, there are more than enough vantages swirling around. Riegler's "Creatures" occupies the first of the two discs, an eight-section romp that is unpredictable without trying too hard. There's a bit of circus and theater and a lot of fun, modern big band music. The second half, featuring the other composers, is necessarily more eclectic, pushing at the seams a bit more with some raggedy cabaret, edgier electric pieces, epic attacks and piano laments.

Saxophonist Max Nagl pretty much never disappoints, nor does he fail to surprise. His band with keyboardist Clemens Wenger and drummer Herbert Pirker could be a classic jazz trio, but that would be ignoring the toys, banjo, melodica, steel drums and electronics. On *Boulazac*, they kick up a glorious noise over a dozen jam-packed tracks (both written by the leader and group improvised), Nagl in particular showing enough smarts with the sampler that at no time do the proceedings come off as a three-piece. His adventures, as always, are rooted in tradition.

For more information, visit col-legno.com, jazzwerkstatt-records.com and maxnagl.at



Obsession
Tessa Souter (Motéma Music)
 by Joel Roberts

New York-based, British-born Tessa Souter is a jazz singer with interests far outside the jazz world. On her new release Souter mostly shuns well-trodden standards and classic jazz fare in favor of a varied set of rock, pop and Brazilian tunes.

With her rich contralto and crystal-clear diction, Souter delivers lyrics with a theatrical, but never overdramatic, flair. Nothing sounds forced or hurried in her delivery; she's a relaxed, confident singer who succeeds at creating a romantic, vaguely tropical mood with apparent ease. And she knows how to get inside a song, even a familiar one, and make it her own. She treats the Beatles' "Eleanor Rigby" plaintively without turning too morose and offers a sophisticated, reflective reading of the late British folk-rocker Nick Drake's "Riverman". Many of the tunes have a Brazilian flavor, including a highly original reimagining of Cream's '60s hard-rock anthem "White Room", with an arrangement by guitarist Jason Ennis. The Brazilian theme continues on delightful versions of two songs by Milton Nascimento, "Make This City Ours Tonight" and "Vera Cruz (Empty Faces)". Other highlights include a simple, yet soulful take on Mongo Santamaria's "Afro Blue"; a moving rendition of Alex North's "Love Theme from Spartacus", with Souter backed only by guitar and bass and the singer's own "Usha's Wedding", an enchanting Middle-Eastern-inspired tune.

Backed by a small, spare ensemble led by Ennis' acoustic guitar, Victor Prieto's accordion and Todd Reynolds' violin, Souter has made a deeply satisfying album of jazz and jazz-inflected music that should appeal to a wide audience.

For more information, visit motema.com. Souter is at Joe's Pub Jan. 2nd with this band and 55Bar Jan. 8th. See Calendar.



Boca Negra
Chicago Underground Duo (Thrill Jockey)
Sound Is **Rob Mazurek (Delmark)**
Circle Down **Chad Taylor (482 Music)**
 by David R. Adler

No account of American jazz in the '00s would be complete without a thorough look at the Chicago scene. The year 2009 was a good one, with strong recordings from Mike Reed, Josh Berman, Aram Shelton, Nicole Mitchell, Pluto Junkyard, Herculanum and more. Kicking off 2010, cornetist Rob Mazurek and drummer Chad Taylor have reconvened as the Chicago Underground Duo to offer *Boca Negra*, a followup to *In Praise of Shadows* (2006). This comes on the heels of two respective solo efforts: Mazurek's adventurous quintet album *Sound Is* and

Taylor's *Circle Down*, a comparatively straightforward trio set with bassist Chris Lightcap and pianist Angelica Sanchez. Taylor may still be seen as a Chicagoan but he's currently a New Yorker and *Circle Down* is the first release under his own name.

Like its predecessor, *Boca Negra* finds Mazurek and Taylor wearing their multi-instrumentalist hats and tweaking their interplay with electronic enhancements, plotting out music of small gestures and bold, emphatic outbursts. Mazurek takes a break from busily fluttering cornet to lay the surprise of an ethereal flute passage on the opening "Green Ants". Taylor digs in with steady, entrancing tom-tom beats, but on the ambient piece "Left Hand of Darkness" he introduces processed mbira, one of the album's recurring textures. The instrument's metallic low tones on "Quantum Eye" recall the diddley bow of Cooper-Moore, Taylor's bandmate in Digital Primitives. While some moments verge on noodling, there's a judicious balance of free acoustic blowing (parts of Ornette Coleman's "Broken Shadows"), calming aural expanses (the lyrical "Hermeto"), dub and electronica references ("Spy on the Floor", "Vergence") and surging asymmetric rhythm ("Conffliction" sounds like something Vijay Iyer might have concocted). Sound design is as central here as the playing itself, so one must credit producer Matthew Lux, who happens to play electric bass on *Sound Is*.

A bit too long at 71-plus minutes, *Sound Is* has a certain kinship with *Boca Negra* in terms of sonic outline. Drummer John Herndon of Tortoise is loose yet focused, sounding not worlds away from Chad Taylor; he's also credited on an obscure electronic instrument called the tenori-on. Vibraphonist Jason Adasiewicz gives the music a legato fullness, while Lux, a partner in Mazurek's Exploding Star Orchestra, shares low-end duties with acoustic bassist Josh Abrams (and improvises in a flowing, Phil Lesh-like mold on "The Lightning Field"). Subtleties abound: vamping piano chords and jangling percussion on "The Star Splitter"; sonorous bowed-vibes drones on "Microraptagonafly"; folkish melodic simplicity on "Cinnamon Tree"; echoes of Joe Zawinul's "Directions" on "The Dream Rocker" and a stark rhythmic transition during "The Hill", one of the most jazz-oriented features for Mazurek's horn. The ideas are ear-catching, with mostly direct segues between tracks, but a bit of ruthless editing would have helped.

Taylor's *Circle Down* is a simpler proposition - piano trio all the way, with Sanchez and Lightcap - and it takes a few listens for the elusive beauty and structural integrity of the 10 tracks to sink in. Taylor and Sanchez (not to mention Matthew Lux) are both involved in the pop act Iron & Wine and that shared experience seems to filter through on pared-down melodic themes like Sanchez' "Rock" and Lightcap's "Traipse". Interestingly, the album is split in two: Sanchez' and Lightcap's charts are sequenced first while Taylor's compositions fill the second half. Lightcap's "Specifica" and Sanchez' "No Brainer" spark the most heated interplay, yielding to the grace of Taylor's ballads "Opal" and "Miriam", the broken-up misterioso figures of "Level", the quasi-calypto jaunt of "Pablo" and the turbulent bounce of the closing "Pascal". It could be that the *Circle Down* trio is a cousin to Sticks & Stones, Taylor's co-led unit with Matana Roberts and Josh Abrams, although Sanchez gives this new material a broader harmonic signature - meticulously voiced, precise yet impulsive.

For more information, visit thrilljockey.com, delmark.com and 482music.com. The Chicago Underground Duo is at Abrons Arts Center Jan. 15th as part of Festival of New Trumpet Music. Chad Taylor is at The Stone Jan. 9th with Josh Abrams and Jan. 30th with Jason Ajemian, Jazz Gallery Jan. 14th and The Stone Jan. 29th, both with Circle Down, and Douglass Street Music Collective Jan. 31st with Jason Ajemian. Rob Mazurek is at The Stone Jan. 30th. See Calendar.



Renegades
 Nicole Mitchell's Black Earth Strings (Delmark)
Anaya Indigo Trio (Rogue Art)
Collective Creativity (by Orbert Davis)
 Chicago Jazz Philharmonic (3Sixteen)
 by Jeff Stockton

To call Nicole Mitchell the preeminent jazz flutist working in jazz today would be too limiting. Amid the remarkably fertile Chicago scene, she has distinguished herself as a top instrumentalist, composer, leader and musical ambassador, as well as serving as the president of Chicago's Association for the Advancement of Creative Musicians (AACM).

Renegades, credited to Mitchell's Black Earth Strings, exemplifies her unique approach. Chamber-like, the band has a drummer (Shirazette Tinnen) but is led by Mitchell's flute alongside violin/viola (Renee Baker) and cello (Tomeka Reid). Josh Abrams' delicately plucked bass fits perfectly into the hammer-on-felt sonic atmosphere. The tunes are relatively concise with an emphasis on ensemble play. Two of the longer tracks, however, prove to be the most engaging. Black Earth Strings interpret "Wade in the Water" by slightly dragging the tempo, conveying the fatigue of struggle, and "By My Own Grace" features a brief but emotional Mitchell vocal that underscores the song's defiance and the performer's resilience. This is one of the most accomplished CDs of the past year.

Anaya captures Nicole Mitchell's Indigo Trio in the studio following their *Live in Montreal* debut from 2007. This band swings ferociously on the muscle of its rhythm section, with Hamid Drake on drums and Chicago luminary Harrison Bankhead on bass. On "Sho Ya Right" and "Anaya Moon" Mitchell floats above the drum and bass groove while on "Wheatgrass" the leader's high energy combines with a peppy rhythm to create a spiraling whirlpool of sound. Mitchell is a reliable leader and Drake's inclusion guarantees interesting drumming, but it's Bankhead who comes across as the band's hidden weapon. "Song for Ma'at" sets beautiful arco accompaniment to Drake's frame drum and the CD closes with Bankhead alone on "Affirmation of the One", ending the session on a note of grace.

The Chicago Jazz Philharmonic raises the question of how large can a jazz band be? Boasting more than 55 pieces, it also raises the question of whether the music they play is jazz. Under the direction of composer and trumpeter Orbert Davis, it is. *Collective Creativity* runs the gamut from Ragtime and Dixieland through Big Band and Bop with a little Free and Fusion sprinkled in. Featured in the orchestra are four main AACM members: Ari Brown, Mwata Bowden and Ed Wilkerson (saxophones) and Mitchell. "Diaspora" travels a pan-African course; honking tenor drives "One Thousand Questions, One Answer"; "Seraphim" sambas to Mitchell's alto flute. "Vice Versa" ties all these elements and more together in a rousing conclusion, with Bowden supplying the weight and Mitchell the light. The closing "Going to Chicago" has a brassy vocal from Terisa Griffin, the sort of singer Chicago grows like dandelions, putting a final stamp on the city's place in the jazz continuum.

For more information, visit delmarkrecords.com, roguart.com and chijazzphil.org. Mitchell is at *The Stone Jan. 2nd*. See Calendar.

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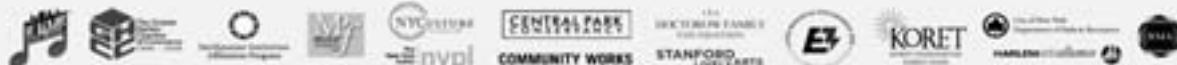
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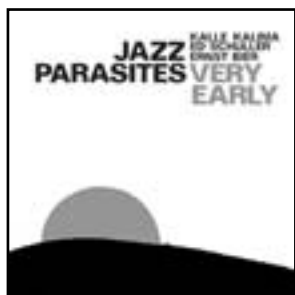
Lovefool
Amy Cervini (Anzic)
by Andrew Vélez

For this recording songbird Amy Cervini drops ever so lightly upon songs on the theme of love. The sources are as varied as Jack Johnson and Depeche Mode, covering a broad spectrum of genres, styles and periods. The opener, "Bye-Bye Country Boy", recalls a sophisticate's brief pastoral dalliance. It's a tune that others are rediscovering now that Blossom Dearie, the previous owner, has passed on. Cervini's soprano is of firmer stuff than Dearie's, though her clarity and lyric touch are no less deft. Here she is solidly supported by Joel Frahm on tenor saxophone.

In sharp contrast is "Sad Songs and Waltzes", a Willie Nelson tune on which Cervini spins endearingly around the dance floor in country style. The bruised romanticism of "Good Riddance" could easily have been something Judy Collins or James Taylor would have done in the '60s; that is until Michael Cabe (piano) and Ernesto Cervini (drums) effectively heat up the nostalgic mood and the singer begins to swing wordlessly with them. The title track tangos off into yet another direction altogether with a knowing, hand-on-hip delivery. "Quand Je Marche" provides seduction in the French style with some scatting airily thrown in. For a what-do-you-make-of-this moment, there's Nellie McKay's "I Wanna Get Married" with its avant garde or reactionary line of the year: "I wanna get married / That's why I was born."

A special treat in this potpourri is a previously unrecorded gem from Fred Hersch, "Lazin' Around". Cabe takes a long solo and meanders beautifully through the engaging melody. Cervini glides along with him smoothly on an impressionistic tune sure to be picked up by others before long. It's a gem.

For more information, visit anzicrecords.com. Cervini is at Bar Next Door Jan. 25th and The Stone Jan. 27th. See Calendar.



Jazz Parasites: Very Early
Kalle Kalima/Ed Schuller/Ernst Bier (Jazzwerkstatt)
by Marc Medwin

Parasites is an international trio that has been in existence for over five years. Drummer Ernst Bier and bassist Ed Schuller's long-fostered musical partnership is evident throughout, resulting in an airtight but loosely swinging rhythmic feel, no matter what the context. Similarly, guitarist Kalle Kalima demonstrates his diverse influences while never falling victim to them. He'll introduce a certain flexibility of vibrato or a delicate turn of phrase or change of dynamic that is beholden to none.

Kalima's subtle approach can be heard clearly on Coltrane's "Wise One", which might be the album's finest offering. Check out the transition from metric freedom to the duple section to hear his subtle shadings, the long sustains, slight distortion, tasteful

vibrato and hairpin bends that imbue each phrase. Coming out of a section containing glacial swells, crystal-clear harmonics and pure tones - stylistic traits associated with his teacher, Raoul Björkenheim - the timbral change is particularly effective. In this trio, no member is subservient, another group attribute demonstrated by this crucial musical episode. Schuller, who'd been demonstrating his formidable arco skills, begins to vamp, changing each repetition to suit Bier's accented and multihued percussives.

This entire review could be devoted to discussing this interpretation, so numerous are its changes in mood and color, but there's a lot more on offer. Highlights include the blues-inflected rock-solid groove of Kalima's "Parasites", where he demonstrates his subtle comping and fluid soloing. A cooler aesthetic opens "Very Early", as might be expected, but the results are never stagnant, largely due to Bier's intricate brushwork, Schuller's sensitive pizzicato and a particularly tasty solo. The trio breathes simultaneously as dynamics swell and fade, the varied and tasteful interaction keeping interest high.

The closer, a skewed updating of "Watermelon Man", finds Schuller offering another fine solo but flexing his rather small rap muscles. His faux-macho, heavily accented delivery and clichéd lyrics are what might happen if the butcher from the PBS show *WordGirl* decided that a foray into hip-hop was in order. "Who let the watermelon man out" indeed! It's cute though, which is all it was meant to be, and after a fantastic disc, such indulgences afford a chuckle.

For more information, visit jazzwerkstatt.eu. Schuller is at Frank's Cocktail Lounge Mondays. See Regular Engagements.



O'o
John Zorn (Tzadik)
by Stuart Broomer


When John Zorn released *The Dreamers* in 2008, it might have seemed like a temporary aberration: Zorn the master of the arbitrary (Cobra), the cutting edge (Torture Garden) and the anarchic (too many projects to mention) had embraced the genres of lounge and '50s exotica to produce music that, perhaps ironically, approached easy listening, building on the more tuneful elements in his Electric Masada and Morricone projects. It seems the aberration wasn't temporary. On *O'o* Zorn returns to the same blend of genre elements and the same ensemble, with guitarist Marc Ribot, keyboardist Jamie Saft and vibraphonist Kenny Wollesen in the foreground and bassist Trevor Dunn and drummer Joey Baron in the background, all of it accented by the brilliant vernacular percussion of Cyro Baptista.

The fundamental elements include the "jungle sounds" of Martin Denny, a tropical midnight soundscape of birdcalls and insect percussion, coupled with lushly resonant instrumentation. There's lounge a-plenty, but it covers terrain from surf guitar instrumentals to the Latin jazz of Cal Tjader and Vince Guaraldi to some sudden soulful piano that might recall Horace Silver or Sonny Clark. The clarity of Zorn's musical vision combines with the recovered elements to create sometimes startling emotional connections (that the CD is named for an extinct song bird is telling as is the booklet of bird drawings), as in the profoundly beautiful opening of "Akialoa", with its suggestion of Coltrane modality and Morricone

soundscape. The individual performances are at a consistently high level, but it would be impossible not to single out Ribot for his uncanny range of guitar timbres, remarkable not simply for their variety but their intensity and unfailing aptness.

While *The Dreamers* might have seemed like a brilliantly executed one-off, *O'o* testifies not just to Zorn's absorption in the new style, but to the band's commitment as well. You might go some distance to find contemporary music with more precisely meaningful detail or dedication to nuance.

For more information, visit tzadik.com. Zorn is at The Stone Jan. 24th. See Calendar.



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Celestial Green Monster
Fred Ho and the Green Monster Big Band
 (Big Red Media-Mutable Music)
Emergence
Roy Hargrove Big Band (Groovin' High-Emercy)
Live at Sweet Rhythm
Brooklyn Big Band (Candid)
Emperor March (Live at the Blue Note)
Charles Tolliver Big Band (Half Note)
 by Brandt Reiter

"The quintessential American orchestra is not the symphony, but the big band. If so-called 'jazz' is 'America's classical music' ... then its attendant large ensemble is the 'jazz' orchestra, popularly called the big band." So Fred Ho begins his liner notes to *Celestial Green Monster*. Ho goes on to define "classical" as "not something stuck in the past... but rather enduring, vital and constantly relevant and revolutionary." If Ho hits this mark, however, it's mostly in spirit. *Celestial Green Monster* sports its leader naked on its cover (behind a discreetly placed baritone saxophone) and it seems to be something of a summing up for Ho, who's been battling colon cancer since 2006; the tunes range from Ho's first composition for big band (1974's "Blues for the Freedom Fighters", played with great swinging passion here) to his 1976 epic "The Struggle for the New World Suite" to the '60s "Spiderman Theme" to (yes, really) that anthem of drug-rock excess, "In-a-Gadda-Da-Vida" (used to "explore the journey of humanity's ascension on this planet and the dark rise of class and gender stratification as an outgrowth of the human conquest, domination and primacy over the natural world"). Is it good? Well... sometimes. Ho's baritone really sings on the "Vida"'s third movement and there's true fire in 1975's "Liberation Genesis" but it all sounds too familiar; one wishes Ho's music was as progressive as his social agenda.

There's nothing terribly new mined in trumpeter Roy Hargrove's *Emergence*, either. But Hargrove, who's lodged himself firmly in the mainstream for most of his career, has never much claimed to be an innovator; he simply plays about the meanest trumpet on the planet and does it with exceeding grace and extraordinary verve. Though he's logged appreciable time in large ensembles over the years, *Emergence* is his first disc as the leader of such and he acquits himself passably well, shepherding a crack 19-piece band through a mixed program of originals and standards. All-in-all, though, it's a regrettably restrained, big-band grab bag of styles Hargrove has dabbled in over the years - a bit of modal bop, a few Latin numbers, some plaintive balladry and a dollop of funk thrown in for good measure. There are clear misses - an uptempo "September in the Rain" that would sound at home on Johnny Carson's *The Tonight Show*; a rather cavalier "Everytime We Say Goodbye" - and, sadly, too few moments that pop. Frank Lacy's "Requiem" has some real power and Chucho Valdes' "Mambo for Roy" - which uses Valdes' own arrangement - is a sly keeper, but little else really distinguishes the disc.

Saxophonists/composers/arrangers Craig Bailey and Tim Armacost have been co-leading the Brooklyn Big Band since 2000; *Live at Sweet Rhythm* is the group's first disc and it's a splendid debut from one of the best-

kept secrets in town. Full of thorny charts and impassioned, raucous playing, the record never lags. Though the band seldom departs from the mainstream, it never zigs when it can zag. Much of the fun comes from the space Armacost and Bailey leave in their writing (the sole standard - Ellington's "Take the Coltrane" - for example, is given only the barest framework and largely improvised every show). As the result, most everything the band plays, be it screaming blues or barn-burning bop, sounds like a sudden discovery: fresh, vibrant, innovative and - dare we say it - new. The horns are always kicking in a beat or two early or swooping when they're expected to leap or flurrying when you'd think they'd lay out. To single out any track would do an injustice to the others, but it's worth adding that this is a band that knows how to design a set; give a listen to this disc and you'll never miss a hometown gig again.

After a too-long period of low-visibility, trumpeter Charles Tolliver, a virtuosic vet of the '60s progressive scene, began convening an extraordinary big band in 2003. In 2007, Tolliver picked up a well-deserved Grammy-nomination for the group's *With Love*; dense and dramatic, lyrical and challenging, fiery and fierce, the live followup, *Emperor March*, is even better. A master of dynamics, Tolliver's pieces switch tempos, shift moods, change formation and dart from soft to loud and back again with staggering, deceptive ease and his dexterous 16-piece band flies through his complex arrangements with the agility of a group a fraction of its size. It helps, of course, when you've got A-list tenorists like Billy Harper (who blows beautifully on "I Want To Talk About You) and Marcus Strickland (especially ferocious on the superb modal opener, "On the Nile"); either longtime Tolliver cohort Stanley Cowell or young lion Anthony Wonsey swinging in the piano chair and bass legend Reggie Workman on hand to tie every twist and turn together. You want "enduring, vital and constantly relevant and revolutionary"? Here it is.

For more information, visit mutablemusic.com, groovinhighrecords.com, myspace.com/brooklynbigband and halfnote.net. Ho is at BAMCafé Jan. 23rd. The Brooklyn Big Band is at Café Iguana Mondays. See Calendar and Regular Engagements.



Last Night at Sweet Rhythm
Sonny Fortune (Sound Reason)
 by Terrell Holmes

A few months ago multireedist Sonny Fortune brought his quartet into the late Greenwich Village club to cut his first live recording as a leader. The performance captured on *Last Night at Sweet Rhythm* shows that, as Fortune moves into his 70s, his playing is as innovative, daring and fiery as ever.

The setlist can be viewed as a kind of retrospective, originals culled from various periods in Fortune's career. He goes for the downs from the first notes of the opener, "It Ain't What It Was", blowing his alto with cleverness and abandon. "In Waves of Dreams" Fortune displays a similar virtuosity playing soprano, where he sounds like a snake charmer playing the blues. He returns to alto for the elegiac "A Tribute to a Holiday", a touching memorial that recalls the pitch and intonation of the singer's timeless voice.

John Coltrane's influence is strong throughout. Although the title suggests Miles Davis, "The Blues

Are Green" has a midtempo groove reminiscent of early '60s Trane. Fortune brings the listener into the woodshed, blowing alto with god-imploing urgency. He ups the ante on "The Joneses", opening and closing the song with lyrical, impassioned flute statements and burning the house down on alto in between.

Steve Johns swings effortlessly on drums, David Williams is rock solid on bass and Michael Cochrane is a frequently dazzling pianist but *Last Night at Sweet Rhythm* is ultimately Sonny Fortune's showcase. After 50 years his star continues to burn brightly.

For more information, visit sonnyfortune.com. Fortune is at The Kitano Jan. 29th-30th. See Calendar.

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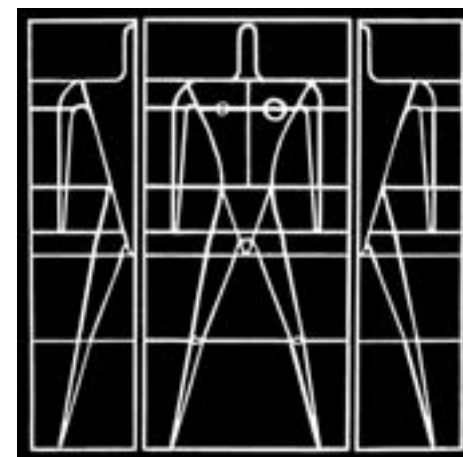
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Garrison Fewell Variable Density Sound Orchestra



Best of 2009 - Honorable Mention AllAboutJazz-NY

"Variable Density Sound Orchestra should be on jazz education syllabi worldwide: Guitarist Garrison Fewell's septet uses some compositional structures, but the real backbone comes from developing and responding to each other's spontaneous ideas. The products of that chemistry are gorgeous."
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"Solos throughout the recording are eloquent rather than indulgent, and the "density" of textures always remains lucid."
 - Jon Garelick, Jazziz

"The pieces are wonderfully organized around a double guitar backbone that is lyrical and elegant, making the longer suite-like pieces flow like rivers...truly excellent."
 - Stef Gijssels, Free Jazz

Variable Density Sound Orchestra
 (Creative Nation Music 014)
 featuring Roy Campbell, Jr on trumpet,
 is available at the Jazz Record Center
 or online at www.jazzloft.com



Capsizing Moments Sophie Agnel (Emanem)
The Art of the Piano Jessica Williams (Origin)
Woven Time (Piano Solo) Katharina Weber (Intakt)
Place To Be Hiromi (Telarc)
 by Ivana Ng

Free jazz is about pushing limits and reinventing sound. Ornette Coleman was an innovator due in part to the unique sound of his plastic saxophone. Horn players like Miles Davis, Marshall Allen and Evan Parker paved the way for the airy, wheezing, rambling and sputtering that we hear so often in free improv today. So far, the piano has been saved from extensive abuse and experimentation. No matter how you play the piano, whether it is with fingers, elbows or a wooden stick, it still sounds, well, like a piano.

There is, however, at least one method of changing the piano's sound that has been around since the turn of the century: prepared piano. French pianist Sophie Agnel employs the method extensively in her latest release, *Capsized Moments*. A listener with no background information may perhaps hear a piano-horn-percussion trio, but there is only Agnel. There are

also no electronics - just a couple of random objects, including "plastic made in China, mass-produced aluminum foil, industrial nylon, inner-tube rubber, polished rock" (delineated in the liner notes). The album is presented in three parts, each more sinister than the next. The low drones, menacing moans and tinny cries in Part 1 form the basis for the CD's industrial motif. Agnel turns the piano into a factory, where the clinking and scraping together of metal parts convey the immensity and emptiness of industry. She continues to toy with various preparations of the piano in Parts 2 and 3 and manufactures unearthly, un-piano-like sounds that become part of her ensemble.

While Agnel pushes the limits of the piano, American pianist Jessica Williams rejoices in the instrument's natural capabilities. In *The Art of the Piano*, she engages in the natural beauty of what a piano should sound like (that is, without the influence of digital devices or foreign objects). Her sound is, as a result, beautiful, crisp and pure and somehow the quality of it amplifies the emotions of her songs. "Triple Door Blues" exudes boldness and audacity, for example, and "Prophets" is powerful in its somber ambiance and enduring optimism.

Swiss pianist Katharina Weber takes the sparse approach to piano in her debut solo album, *Woven Time*. In 15 solo improvisations, the classically trained artist can hardly escape her roots - shades of Romanticism and the Second Viennese School permeate her songs. Weber describes the act of improvising as trying to "find my own language", which is evident in the thoughtfulness of each note. The silences in Weber's pieces express an intense desire to delve exhaustively into an idea. "Wegsuche" and "Schuettelbecher" are hauntingly beautiful examples of her earnest approach to improvisation.

In a complete turnaround from Weber and Agnel, Japanese pianist Hiromi exudes vim and vigor in her debut solo album, *Place To Be*. This CD documents her last few years on the road and Hiromi shows an uncanny ability to capture the energy of all the places she has visited. In "BQE" (for Brooklyn-Queens Expressway), she conveys the harrowing traffic and hectic energy of that 'beloved' highway with deft fingers. Her excitement comes through brilliantly in "Berne, Baby, Berne!", an ode to Marian's Jazzroom, one of her favorite nightspots in Europe. Hiromi calms down a little in "Daytime in Las Vegas", a sentimental piece filled with pearly trills and romantic interludes. She hopes to perform this tune in Vegas one day. As a journal of sorts, *Place To Be* records not only her adventures but also her hopes for the future.

For more information, visit emanemdisc.com, origin-records.com, intaktrec.ch and telarc.com. Hiromi is at Highline Ballroom Jan. 28th. See Calendar.



Pan Atlantic
 Bobby Previte (Auand)
 by Andrey Henkin

The "mashup", the blending of two or more songs to create a new work, has steadily gained popularity over the last decade. It is only fitting then that creative musicians feel free to utilize a similar approach when producing original music. Drummer Bobby Previte's new album seems to be an excellent example of this.

The title refers to the international composition of the band. Previte has been a New Yorker since 1979.

Trombonist Gianluca Petrella is one of Italy's best-but-hopefully not-much-longer-kept secrets, working most notably with Enrico Rava. Saxist Wolfgang Puschnig is from the Slovene-speaking region of Austria and has been a member of both the Carla Bley Big Band and Vienna Art Orchestra. Keyboardist Benoît Delbecq of France has worked with a number of important European and American improvisers. And bassist Nils Davidsen is Danish...good for him.

The music is three-pronged in nature. Previte and Davidsen inhabit a quasi-groove state, working with simple, mesmerizing rhythms. Delbecq here is cinematic, creating a moody ambience. And Petrella and Puschnig are almost operatic, two divos in the best sense of the word and appropriate given their respective countries' contributions to that tradition. The music, all written by Previte (and in the case of the gorgeous closer "Veltin", played solely by him on Fender Rhodes), is elusive as a result. The ear bounces from one element to another or chases a melody down a twisted corridor, never quite catching up. This creates an amorphous feeling that is in no way insubstantial. Very loose templates for this album might be Miles Davis' fusion albums or maybe even Joe Farrell's *Moon Germs*.

Whatever wellspring it draws from, Previte proves himself to be a composer of uncommon grace for a drummer (was that a mallet that just flew by my head?). His last album, with a new incarnation of his Bump Band, showed off his slinkier side. *Pan Atlantic* finds him retreating into a lovely minimalism and showing that mashup doesn't mean mish-mosh.

For more information, visit auand.com. Previte is at Winter Jazzfest Jan. 8th and Saint Peter's the same day with Jane Ira Bloom. See Calendar.

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Today on Earth Joe Morris Quartet (AUM Fidelity)
Colorfield Joe Morris (ESP-Disk)
The Necessary and the Possible
Joe Morris/Simon H. Fell/Alex Ward (Victo)
Fine Objects Joe Morris (Not Two)
by Wilbur MacKenzie



With four new releases, Joe Morris continues to expand his prodigious output with varied work, refining and redefining his identity as an inventive and deeply principled improviser. From the thickly woven tapestries of microscopic textures of *The Necessary and the Possible* (with Simon H. Fell and Alex Ward) to the tightly executed melodies and forms on *Today on Earth*, the latest offering from the Joe Morris Quartet, the depth and profundity of the results from these disparate endeavors bear the mark of an innovative artist with decades of experience.

Today on Earth reprises Morris' familiar format of a jazz quartet. Longtime Morris collaborators Jim Hobbs (saxophone), Timo Shanko (bass) and Luther Gray (drums) all shine throughout this record. Hobbs' solo on "Animal" is nothing short of astounding in its abstract lyricism, replete with throaty vocalizations, dramatic use of negative space and a gradually expanding phrase structure. Shanko and Gray form an inspiring rhythm section, providing driving energy on the title cut and on "Imaginary Solutions", deep pocket on "Animal" and "Backbone" and subtle atmospheric textures on "Observer" and "Ashes" (the latter also featuring a wonderful introductory solo from Shanko). Morris' compositions linger in the ear, as the ensemble dynamics in the improvisations always develop and enrich the evocative themes.

A compelling contrast can be made between Morris' distinct approaches on two discs featuring extended improvisations for trios, both of which eschew the traditional rhythm section. *Colorfield* features Morris with pianist Steve Lantner and drummer Luther Gray. This trio intentionally does away with the bass, freeing the remaining trio to improvise in wide expanses of color. Lantner demonstrates a fluidity and versatility full of dense melodic intrigue, harmonic depth and implied rhythmic undertones. His dense phrasing balances Morris' decidedly melodic approach on this record - a distinct contrast to the subtle textures and timbres Morris coaxes from his guitar on *The Necessary and the Possible*. In this drummerless setting, the players have the opportunity to magnify the most minute of clicks, hums and scrapes. The same expansive dynamic range applies here, but the sounds that reside just above silence get explored much more thoroughly than on *Colorfield*, where sound is produced in broad strokes. Bassist Simon H. Fell employs a vast array of extended techniques, mostly produced with careful use of the bow. Morris' unlikely harmonies and clarinetist Alex Ward's mix of staccato and legato articulations are both matched in kind with Fell's tapped, plucked, scraped and rubbed gestures. The gathering of these musicians was facilitated in 2008 by the presenters at the Festival International de Musique Actuelle de Victoriaville. With a few informal events in the days prior to the festival premiere, the trio developed a strong rapport that translated well to their work here.

The final record in this group is again a trio, though this time Morris is found on contrabass, from a session dating back to early 2007. Saxophonist Petr Cancura is present, a talented young player who has since worked with Morris in the trio Wildlife, whose record came out early last year. African influences are noteworthy, particularly on "Rwanda", a piece influenced by Cancura's work with African musicians touring Canada. *Fine Objects* enjoys a fluidity of gesture that is markedly different than on the other discs in this set. This is not the focused, directional ensemble dynamic of *Today on Earth*, nor is it representative of the expansive blocks of Cecil Taylor-esque sound masses found on *Colorfield* or the hugely magnified micro-objects that populate the sonic environs of *The Necessary and the Possible*. This record glides along at a pace that is effortless but never without intent and purpose. The ballad-like tempos of "My Reverie" and "Big Foot" emphasize a relaxed chemistry that shows up as a supple lightheartedness in even the most driving moments on the record, such as "Beautiful Existence" or "Flip and Spike". Nods towards the tradition of creative jazz are present here in Eric Dolphy's "Gazzelloni" and Ornette Coleman's "Voice Poetry". The former finds Cancura displaying a very organic sense of phrasing and shape on clarinet and the latter bursts with energy, from drummer Jason Nazary's lengthy unaccompanied introduction to the peak midway through, before settling gradually back to a more measured pace for the restatement of the melody and a somewhat playful disintegration to silence.

For more information, visit aumfidelity.com, espdisk.com, victo.qc.ca and nottwo.com. Morris is at The Stone Jan. 7th. See Calendar.

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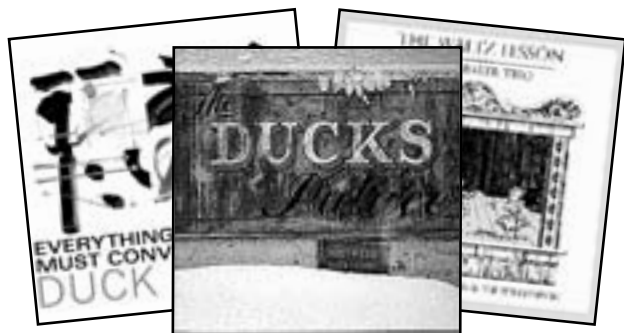
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Everything That Rises Must Converge
(Free Jazz Guitar Solos)

Duck Baker (Mighty Quinn)

The Waltz Lesson Duck Baker Trio (Les Cousins)

The Ducks Palace Various Artists (Incus)
by Clifford Allen

Though acoustic guitarist, composer and musicologist Duck Baker has long been on the periphery of jazz and improvised music - playing in a traditional swing style on the West Coast in the '70s and working with Eugene Chadbourne and John Zorn in the Downtown '80s - the jazz public or what's left of it, hasn't really become too aware of Baker's work and capabilities within the creatively-improvised idiom. The fact that a significant amount of that work has been released on labels that fall outside the normal 'jazz' orbit - Kicking Mule, Shanachie and Rounder to name a few - hasn't exactly lifted his profile in the American jazz guitar lexicon. Nor have periods spent in continental Europe and the British Isles. Hopefully, three new and very divergent recordings will help to educate the music's public of Baker's talent and convictions.

This writer was first made aware of Baker through *Spinning Song* (Avant), a 1996 solo recording of finger-style improvisations on the themes of Herbie Nichols.

Everything That Rises Must Converge is the ostensible followup, featuring mostly the guitarist's own compositions as well as a reading of Ornette Coleman's "Peace". The idea that one can be 'free' to use the 'tradition' is an important concept that cuts through this material, which is subtitled *Free Jazz Guitar Solos*. Certainly the bends, dips and climbs of "Peace" open up to a lot of choices within a blues-based framework. Baker in this instance sticks mostly to variants on the melody, using the sparseness afforded by its intervals to fill with hooks and snares. The title composition retains a loose, easy swing even as pointillistic sections emerge and Baker sticks himself into lopsided cyclical motions. "The Idea of San Francisco" is a companion piece, linear trails and dogged repetition giving way to pockmarked, craggy sections of muted, scraped plink. One can hear the disjointedness of Chadbourne in the active, non-tonal areas, but they're woven into a folksy lilt that permeates the whole. Baker's most abstract areas, following atonal lines down rabbit holes and scumbled, muted feeding frenzies (the opening of "SS-EC-DB Blues", an homage to Chadbourne and Sonny Sharrock), still have a front-porch twang that is incredibly hard to ignore.

The Waltz Lesson at first appears modeled after the Jimmy Giuffre trio of the mid '50s with Ralph Pena and Jim Hall; it features the Englishmen Alex Ward on clarinet and Joe Williamson on bass. Other than a reading of the standard "Sweet and Lovely" and Coltrane's "Mr. Syms", the tunes are loose fantasias from the leader's pen. Though drawing from the well of Giuffre, Coltrane and Coleman in his influences (as well as Nichols), the folk-like quality that pervades this music sounds far less from the wide-open spaces of Texas and the American South. Ward's clarinet exudes a Balkan quality and Baker's time spent in Ireland has surely given tunes like "Waltz with Mary's Smile" something of a parlor sway (which is, by the way, an absolutely gorgeous lead-off). Ward, whose playing situations usually hew closer to free improvisation, embraces the traveling whimsies of Perry Robinson on "Friday" while at other points an airy, deep woodiness. The combination of reeds, pizzicato bass and Baker's spiraling twang gives a quality both light and earthy to this music, breathy and physical.

The Ducks Palace is of a decidedly different ilk than any other currently-available Duck Baker record - he's featured here in a trio with Zorn and percussionist Cyro Baptista (the guitarist harking back to his New York avant garde days) and in duets with trombonist Roswell Rudd and Derek Bailey. All seven cuts are totally improvised; three with the latter partner spring from stubbornness and resolve, two complementary sound-worlds merging as interplay from melody and pure activity. While traditionalists by nature, there's a natural disconnect between the brash, exuberant slide of Roswell Rudd and Baker's needling flecks on "The Blues", though the slushy, unbridled wail that emerges two-thirds of the way through is pure and priceless. Sputtering alto, amplified surge and Baptista's muted, rustling repetition combine for a curious entry in Baker's discography, evidence of a somewhat unhinged streak. Nevertheless, the rolling lines that unravel here cause Zorn's shards to coalesce occasionally, recalling Coleman and Lee Konitz in brief swinging forays. Perhaps the greatest curios here are the three duets with Bailey, totaling about 15 minutes. The elder guitarist's muted commentary in turns both insistent and arrhythmic sparks Baker to limber investigations, sometimes ferociously impulsive, in other instances a hearty winking opposition to Bailey's dense acrobatics.

For more information, visit incusrecords.force9.co.uk, lescousins.co.uk and mighty-quinn.net. Baker gives a seminar at The Stone Jan. 25th. Visit thestonenyc.com.

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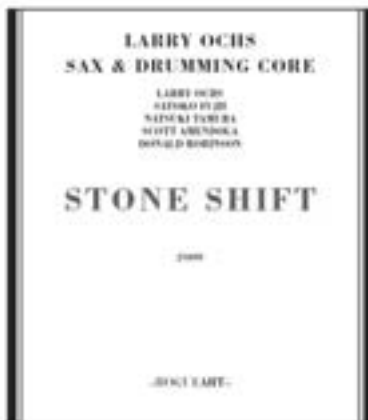
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www.roguart.com
«ROGUEART»



In Search of the Mystery
Gato Barbieri (ESP-Disk)
by Lyn Horton

Argentinean reedist Gato Barbieri began his career in the '60s looking to establish a voice that separated him from his native musical language. Having recorded twice in bands led by his mentor, trumpeter Don Cherry, in Paris and with Italian pianist Giorgio Gaslini's large ensemble in Milan prior to this recording, Barbieri decided to go to New York to search for another beginning. In 1967, with a group that included Calo Scott on cello, the late bassist Sirone (née Norris Jones, among his first several sessions) and Bobby Kapp on drums (this is only his second appearance), Barbieri recorded his debut album as a leader for the established home of the New York New Thing, ESP-Disk.

In its 40 minutes, *In Search of the Mystery* reveals Barbieri's unstoppable energy on tenor sax. He works mostly in the high register, climbing around the horn, seeing how far he can push the pitch. Seldom does he touch on tunefulness except to apply it as a bridge into other rousing improvisations.

His choice of bandmates reveals a sensitivity to instrumentation. That he placed a cello in the ensemble required some sort of bravura because, at this point, the cello had historically, beginning with Fred Katz in the mid '50s, only rarely shown up in 'jazz' groups, much less 'free' ones (though Scott himself was featured on several albums from the late '50s on by musicians like Gerry Mulligan, Mal Waldron and Ahmed Abdul-Malik). It lends an unexpected coloration to the music, as if tenor has a shadowy transformative power following behind it. Scott's solo jaunts express the constant tempo pervading the music, bass and drums providing unshakable forward-motion undercurrents. All three instruments are given occasional solo interludes.

The last track coalesces into conclusiveness, shaped by Barbieri's two-note low-high repetitions occurring from different starting places on his horn, stating perhaps that the resolution to the mystery being sought has been found. Since this album, Barbieri's 'voice' changed drastically as he matured. In this record though, youthfully uninhibited, Barbieri simply let go.

For more information, visit espdisk.com. Barbieri is at *Blue Note* Jan. 25th-27th. See Calendar.



17 Rooms
Misha Piatigorsky (Misha Music)
by Marcia Hillman

A clue to this latest disc by pianist Misha Piatigorsky is the title of its opening track, "Open Window" - a window that lets in a breath of fresh air. Joined by Boris Kozlov (bass) and Ari Hoenig (drums), Piatigorsky offers a mixture of bebop, gospel and

classically-based styles that shows off his pianistic and composing abilities.

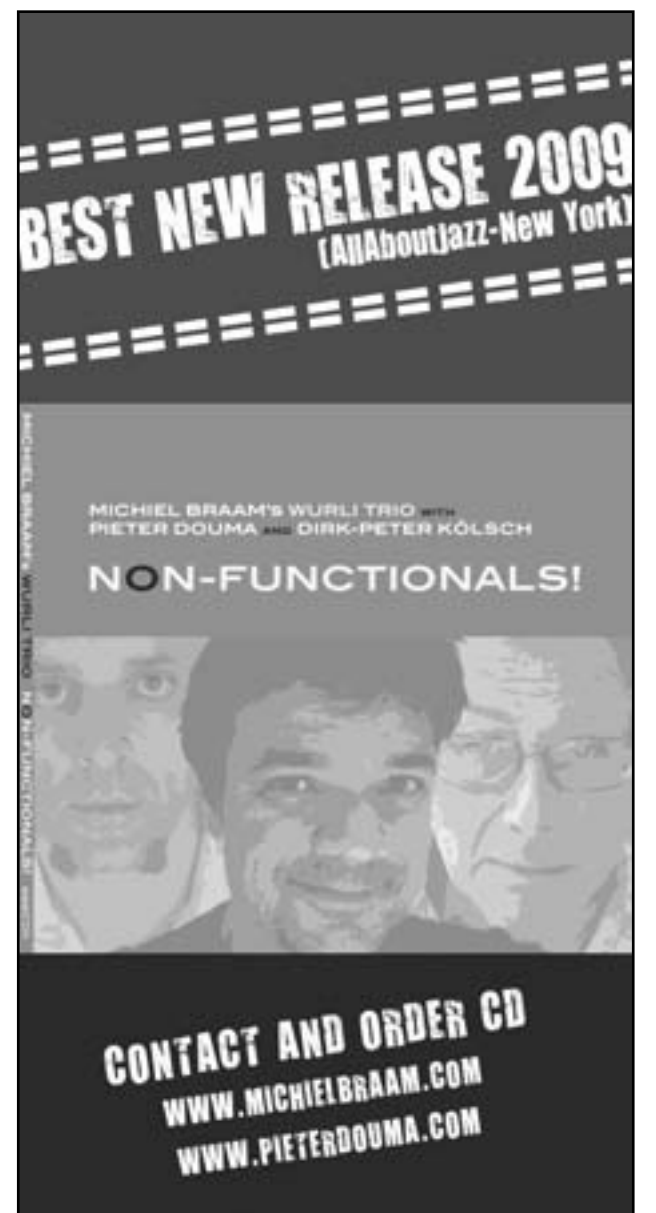
The material is all original with the exception of three selections. As a composer, Piatigorsky is melodic and innovative. He displays a healthy respect for song structure that is refreshing in this day of jazz writing that consists mostly of riffs and snippets of melody that writers call "songs". Piatigorsky likes the minor keys (perhaps it is his Russian soul), but his songs are not at all sad.

As a performer, Piatigorsky shows the solid classical foundation upon which he has built his style. He can change from block chords to single notes in the blink of an eye and tastefully inserts some dazzling runs on the way. He is playful at times, given to tempo changes within a composition (as in the title track) and is always passionate. He is inventive - approaching John Lennon's "Imagine" with a straightforward playing of the melody, but reharmonizing the chords and encasing the song in the language of gospel. He paints pictures - as in the original "Blackfire", which blazes with colors.

His bandmates are very much a part of this musical equation. Kozlov's lyrical style and mellow sound is featured on "Kindred Spirit" and on the bop-flavored "Blues For Fools". Hoenig is always there, but never over the top, his wonderful way with the cymbals on the title track and interplay with the leader on Wayne Shorter's "United" prime examples of his skill.

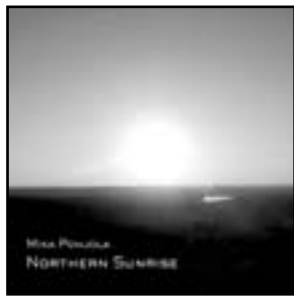
But most evident on this CD is Piatigorsky's free spirit that shines through each and every track. Enough said. Go listen.

For more information, visit mishamusic.com. Piatigorsky is at *Iridium* Jan. 9th. See Calendar.





Upside
Brian Charette
(SteepleChase)



Northern Sunrise
Mika Pohjola
(Blue Music Group)

by Laurel Gross

There's a reason why, at Ben Monder performances, the guitar geeks sit in the first row. He is an outstanding soloist, inventive improviser and composer of highly original and engaging works featured on several of his own recordings. Monder has also proven himself to be the consummate sideman.

While *Upside* is a Brian Charette project, the 30-something organist allows Monder ample room, particularly on original tracks "Silicone Doll", "Look Elsewhere", "Public Transportation" and "Girls". And there are many delights here. Charette's own sure-handed way on the B3 Hammond melds well with Monder's musings while drummer Jochen Rueckert strikes hot. Charette is a player to watch, at home on such stalwarts as Carl Fischer's "You've Changed" and Billy Strayhorn's "Upper Manhattan Medical Group" as on his own adventuring pieces. And everything pops and swings energetically on Andy LaVerne's upbeat title track and sums up nicely by all parties on the final "Wish List". One wonders why Charette hasn't debuted on a major label with his fluid and lucid originals and spot-on musicianship before now.

Northern Sunrise from pianist/composer Mika Pohjola is in a different mood and mode from the Charette outing but these airy, arty and atmospheric renderings seem tailor-made for Monder's guitar and aesthetic sensibilities. The first tracks and some subsequent ones elicit some lovely guitar lines but it's all too brief. If you're a devoted or budding Monderite (or soon to become one) you might wish he'd get more solo action here. This recording was fashioned to put Pohjola's pianistic talents centerstage and what he does sparkles. But Monder, as well as the skillful saxophonist Steve Wilson, is consequently relegated more to the background than to the light. (When they get to step out a bit they sparkle.)

But this is Pohjola's show and that's not undeserved. His playing - displaying a classical bent, more than one might expect on a so-called 'jazz' recording - is beautiful and evocative. He's a conjurer of emotion as well as a possessor of technical expertise and he seems to get the effect for which he strives. There are occasionally some odd touches such as spacey sounds in "Late Global Hearing" and an atypical "Have You Met Miss Jones". The band, with Massimo Biolcati on bass, Mark Ferber on drums and Franco Pinna on bombo on one piece ("Blues Chacarera"), is fully supportive and able.

The musical selections, which include a charming version of Grieg's "Peasant Song" and Pohjola's "Passacaglia" reflect a penchant for the classical, as well as the introspective and formal. But a rendition of "Sweet and Lovely", with spirited contributions from Wilson and Monder, let in some welcome jazz feeling. As an ensemble piece, "Human Impact" soars with playful, ebullient spirit from everyone too. A calmer "Duke Ellington's Sound of Love" is an enjoyable way to wrap up this eclectic package.

For more information, visit steeplechase.dk and bluemusicgroup.com. Ben Monder is at Royale Jan. 4th, 11th and 26th, Cornelia Street Café Jan. 9th and The Local 269 Jan. 11th, both with Tony Malaby, Smalls Jan. 13th and Bar Next Door Jan. 15th. See Calendar.

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Five Peace Band Live
Chick Corea/John McLaughlin (Concord)
 by Chris Kompanek

From the psychedelic cover art to the expansive and innovative playing, *Five Peace Band Live* is a throwback to the great live albums Miles Davis made in the late '60s-'70s with some of the same musicians. Chick Corea and John McLaughlin actually met in 1969 during the recording sessions that would become the classic fusion albums *In a Silent Way* and *Bitches Brew*.

30 years later they play the title piece from the former on tour in Europe. Keyboardist and fellow Miles album Herbie Hancock sits in with the band and the efforts of the three, together with Kenny Garrett pumping out Miles' signature lines on sax, is pure bliss. They are equally adept playing original compositions, including the opening "Ragu", a spacey track full of furiously clustered notes that's anchored by Garrett's beautiful sax riffs. Corea and McLaughlin trade solos that become more complex as they build off each other.

This incredible cohesiveness among the group flows throughout the double album, capturing live performances from 22 concerts in Europe. Whether they're playing a blues such as "New Blues, Old Bruise" or the deceptively-titled funk blowout "Hymn to Andromeda", their interplay is flawless. It's as if you can hear the history that's gone on between these legendary talents. This pleasure is enhanced by the excellent recording quality not available in Miles' day. An absolute must for any serious fusion fan.

For more information, visit concordmusicgroup.com. A Chick Corea tribute is at *Symphony Space* Jan. 16th. See Calendar.



Go Home
**Ben Goldberg/Charlie Hunter/
 Scott Amendola/Ron Miles (Bag Prod.)**
 by Sean Fitzell

A comfortable familiarity permeates *Go Home*, the latest project from veteran clarinetist Ben Goldberg and the first offering from his Bag Production Records. Culled from both studio and live cuts, these feel-good romps suggest the intimacy of a jam session. He enlists longtime collaborators Charlie Hunter on seven-string guitar, Ron Miles on trumpet and cornet and Scott Amendola on drums and their easy rapport fosters the music's success.

Trafficking in meaty mid- and slow-cooking tempos, the group is never in a rush. Brass and reed introduce "TGO"; entering by turns, Hunter and Amendola patiently build a beat under Goldberg's first flight, the guitarist comping and providing the bassline in his inimitable style. He locks in with Amendola to create a driving pulse for the catchy unison horns of "Wazee" and is the featured soloist, before Goldberg and Miles trade spirited phrases. On

"Root and Branch", a live track, Goldberg unleashes a steady flow of ideas with high-note punctuations amid swirling lines, which Miles counters with stately suspended tones. Sometimes complementary, sometimes contrasting, the two engage effectively.

"Ethan's Song" begins atmospheric and sparse, until the horns unfurl a sprightly line, inducing another funky Amendola groove. It propels a twangy Hunter run wrapped around his slick bass flourish, with the horns eventually embarking on a street-band-like exchange. The minimal theme of "Isosceles" leaves copious room for improvisation and Miles crafts a tuneful story with dynamic range, embellished by Amendola's dramatic flurries. The formal unison horn introduction of "Reparation" features bright notes and a chamber-esque tone, with Goldberg and then Miles taking lyrical solos. It abruptly changes when the drums and guitar rock a pulsing backbeat and quicker pace, eliciting another round of horn sparring.

The relaxed and unpretentious vibe of *Go Home* is an inviting and auspicious start for Goldberg's newest venture.

For more information, visit bagproductionrecords.com. Charlie Hunter is at *Rose Live Music* Jan. 5th, 12th, 19th and 26th. See Calendar.



Kenya Revisited LIVE!!! (feat. Candido)
**Bobby Sanabria/Manhattan School of Music
 Afro-Cuban Jazz Orchestra (Jazzheads)**
 by Graham Flanagan

Led by percussionist Bobby Sanabria, the Manhattan School of Music Afro-Cuban Jazz Orchestra delivers a worthy tribute to one of the greatest AfroCuban jazz recordings ever made: Machito's *Kenya*. Recorded in 1957, *Kenya* exists for many as one of the essential albums of its kind.

It's absolutely appropriate that, more than half a century later, someone should honor its legacy with a live performance. The Afro-Cuban Orchestra proves to be worthy of tackling such a massive endeavor. The elite ensemble matches the boisterous intensity heard on the original album in each of its 12 selections. And Sanabria and company make it clear from the onset that they don't plan on handing in a shot-for-shot remake. They begin with "Frenzy", which is actually *Kenya's* third selection. The rest of the program contains similar liberties.

This shouldn't bother *Kenya* purists too much, but they should definitely be prepared for many rhythmic and melodic departures that Sanabria no doubt took in order to showcase the virtuosic talents of his soloists. Some songs are sped up, others slowed down. Some, like "Congo Mulence" for instance, are stretched from the album's original three-minute running time to well over ten!

The entire concert boasts top-notch musicianship, especially from the percussion section, which includes the legendary Candido (who played on the original album) as a guest on three pieces. One of few complaints about the album lies in Sanabria's insistence on naming most of the personnel (not just the soloists) after almost every song. It kind of slows down the proceedings, but maybe the musicians needed a break after playing such fiery music.

The live audience emerges as the real winner here. Rarely today do you hear such a wildly enthusiastic crowd at a jazz show. Most of the time people wait

until the end of the song and politely applaud. This group, however, hoots, hollers and whistles at will, lending the recording an energy that puts the listener in the moment.

Sanabria pays loving tribute to *Kenya* with this electric performance, definitely one of the year's best live offerings. However, don't start here if you don't already own Machito's original album; it's an absolute classic that every jazz fan should own and enjoy before picking up this companion piece.

For more information, visit jazzheads.com. Sanabria is at *Saint Peter's* Jan. 8th, *FB Lounge* Jan. 13th, 20th and 27th and *Rubin Museum* Jan. 22nd. See Calendar.

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 New_York Project Raphael Imbert (Zig Zag Territoires)
 by Tom Greenland

Gerald Cleaver, one of the hardest working drummers on the scene, is a consummate accompanist comfortable in eclectic settings; in addition to his own dates, he has recently collaborated with a variety of downtown and international artists.

Open Theater, New York trumpeter Ralph Alessi's second Modular Theater release, explores the nexus of spoken word and instrumental improvisation, with Will Jennings (vocals), Peter Epstein (alto and tenor saxes), Ben Street and Mark Helias (bass) and Mark Ferber and Cleaver (drums). Alessi's music, always intellectually rigorous, is leavened with attractive compositions, open-ended forms that blur the boundary between 'soloist' and 'accompanist' and nonidiomatic rhythmic and intervallic approaches. Jennings' raps (written by Alessi), address random minutiae: Cabalism, numerology, the Koran, covert video footage, misinformation, zephyrs, fish and words; elsewhere he scats gibberish or paints with sound, mingling his voice with the horns. John Coltrane's grandson William is heard on "Foxhole", a short tone poem of welcome innocence. Epstein is a major contributor here, joining Alessi for tandem turns throughout. Cleaver rocks the pulse on "Foxhole", floats over the beat in an active but understated manner on "Slow Freefall", adds malleted tom-toms to "Tranesonic's" 5/4 groove and funks up "Connecting Dots Pt. 2".

Don't Touch My Music documents a live performance by German Gebhard Ullmann's Basement Research at Alchemia in Krakow, Poland with the current lineup of hornmen Julian Argüelles (baritone and soprano saxes) and Steve Swell (trombone), plus John Hébert (bass) and Cleaver. Ullmann's writing provides just enough formal constraint to control the chaos, with horn comps, occasional chorale textures and contrapuntal head figures that sound improvised. The opening Bb blues highlights Swell's burred, buzzy tone, plunger-mute growls and siren wails, backed by Cleaver's militaristic snare. "Klein Figuren No. 1", based on a 4+4+4+3 beat structure, generates slightly off-kilter phrases; Cleaver 'combusts' spontaneously over the bass riff with an elastic pulse that alternately pushes and pulls, heavy backbeats mixed with conversational interpolations. "New No Ness" builds from Hébert's subtle, exploratory opening, complemented by Cleaver's light mallets, to a full-skronk three-horn tempest, muting intensity finally to reveal a bubbling 6/4 groove with interlocking horn riffs. "Kreuzberg Park East" is an exercise in musical pointillism, baritone sax, bass clarinet and trombone each interjecting terse hits to create a seamless yet open-ended effect, segueing into a series of sections of varying tone and texture. The title track's rubato intro, each instrument introducing slight tonal modifications, slowly erupts into interlocking riffs, each going its separate but equal way, all pinned down

by a five-beat pulse, leaving the coda to Cleaver's reverberant snare and soft-pedaled bass drum.

Muse, Israeli pianist Yaron Herman's second trio release with Cleaver and Matt Brewer (bass), mixes original compositions with covers. Bookending the album are tracks fleshed out with a string quartet, adding lush backdrop and light counterpoint to create dreamy moods; the strings are also used to fine effect on a cover of Björk's "Isobel". Herman is adept at blending jazz and classical (and a hint of Middle Eastern) traditions, ordering his rhythmic and tonal materials even as he finds freedom within them. Cleaver is especially effective here, creating consistent forward motion within these limits, driving the groove without steering into repetitive ruts, as on "Vertigo", where he swings in 15/8 with a Monk-like lilt, or his long, flowing fills on "Lamidbar".

New_York Project is an eponymous release by French saxophonist Raphael Imbert with Cleaver and Joe Martin (bass), a collection of musical vignettes melding the leader's light, Johnny Hodges-esque lyricism with high-octane free-jazz-for-all blowing. The chordless trio format affords plenty of air-space and -time to Cleaver and Martin, who exploit their freedom with tasteful exuberance. Cleaver's percussion ranges from minimalistic, almost implied colorings to hard-hitting, extroverted interactions. On tracks like "Cloisters Sanctuary Introduction" and "The Zen Bowman: Arrow" he is felt more than heard while on "Echoes of Harlem", "My Klezmer Dream", "The Zen Bowman: Prayer" and "The Zen Bowman: Target" he is a driving force; on "Albert Everywhere" and "Struggle for Manhattan's Life" he concludes with a soliloquy. The latter features Imbert simultaneously playing alto and soprano saxes in a folksy freeform style. A rising force, Imbert is a powerful yet refined player.

For more information, visit rkmmusic.com, nottwo.com, ebl-laborie.com and zigzag-territoires.com. Gerald Cleaver is at Cornelia Street Café Jan. 8th with Mario Pavone, Solo Kitchen Bar Jan. 17th with Ryan Mackstaller, The Stone Jan. 22nd with Greg Ward and Jazz Standard Jan. 28th-31st with Jeremy Pelt. See Calendar.



While You Were Out

Ned Rothenberg/Catherine Jauniaux/Barre Phillips
 (Kadima Collective)
 by Kurt Gottschalk

The Belgian vocalist Catherine Jauniaux is one the most under-appreciated of a generation of free improv vocalists. Less a storyteller than Shelley Hirsch, more overtly musical than Phil Minton or Jaap Blonk, she falls somewhere between their spontaneous explorations and the avant art songs of Joan La Barbara. She has released only a handful of records with bands still loved by the few who recall (The Hat Shoes, Aksak Maboul and Vibraslaps, her duo with Ikue Mori) and is perhaps best known for her personal and professional relationship with the late Tom Cora.

She seems to be reestablishing her Downtown roots in recent years, making the trip from her home in France to play with Marc Ribot, Ned Rothenberg and others and in November of 2008 brought Rothenberg (and his shakuhachi and multiple reeds) over to play Instants Chavires with herself and American ex-pat bassist Barre Phillips.

The eight tracks here make for a great set of

vignettes. Not the kind of short stories that rely on punch lines, but well-told, small but complete worlds. The three players swirl around each other endlessly, restlessly, each tastefully sitting out long passages, none relying on a single impetus for very long when they are playing, each constantly molding without smashing. It's a testament to how well they play together that it's so easy to not notice when configurations change. They make up a lovely hour together.

For more information, visit kadimacollective.com. Rothenberg is at The Stone Jan. 21st with Marty Ehrlich. See Calendar.

(CONTINUED ON PAGE 30)

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JOSE FELICIANO
 WITH THE LES PAUL TRIO

Jan 5 CAROL SUDHALTER'S ASTORIA JAZZ BAND

January 6 - 10

RAVI COLTRANE QUARTET

Jan 10 APAP SHOWCASE
 6:00PM ANN HAMPTON & LIZ CALLOWAY
 7:30PM CHARMAINE CLAMOR

Jan 12 E of 3 (formally Sharp 9)

Jan 13 KENNETH T. WHALUM III

January 14 - 17

JOHN ABERCROMBIE
ORGAN TRIO
 PLUS SPECIAL GUEST GREG OSBY

Jan 19 JOHNNY RODGERS & THE JOHNNY RODGERS BAND
 Jan 20 ROSWELL RUDD QUARTET

January 21 - 24

JIMMY COBB'S
"REMINISCENCE" BAND

Jan 26 TERESE GENECCO AND HER LITTLE BIG BAND
 Jan 27 DAVID MALACHOWSKI
 & THE WOODSTOCK ALL STARS

January 28 - 31

ALLAN HOLDSWORTH

1/8 Sammy Figueroa
 1/9 Paris Troika
 1/10 Magic Brian's Barrel of Monkeys
 1/16 Bob Garcia 4
 1/23 BC3 - The Brent Canter Trio
 1/30 The Rivas-Rubin Quartet

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MUSICIANS OF THE YEAR

- FRED ANDERSON (tenor saxophone)
- CHICK COREA (keyboards)
- DAVE DOUGLAS (trumpet)
- PETER EVANS (trumpet)
- WADADA LEO SMITH (trumpet)

RECORD LABELS OF THE YEAR

- CLEAN FEED (cleanfeed-records.com)
- ECM (ecmrecords.com)
- LEO (leorecords.com)
- NO BUSINESS (nobusinessrecords.com)
- STEEPLECHASE (steeplechase.dk)

VENUES OF THE YEAR

- BAR NEXT DOOR (West Village)
- DIZZY'S CLUB (Columbus Circle)
- JAZZ STANDARD (Murray Hill/Gramercy)
- ROULETTE (SoHo)
- THE STONE (Alphabet City)

PERFORMANCES OF THE YEAR

<p>JOSHUA REDMAN DOUBLE TRIO <i>Larry Grenadier, Reuben Rogers, Brian Blade, Greg Hutchinson</i> Highline Ballroom, January 21st</p> <p>WALTER THOMPSON SOUNDPAINTING ORCHESTRA WITH ANTHONY BRAXTON Irontdale Center, April 18th</p> <p>ROB BROWN CRAIG TABORN NASHEET WAITS Vision Festival, Abrons Arts Center, June 13th</p> <p>NANCY KING/FRED HERSCH The Kitano, June 26th</p> <p>JOHN PATITUCCI JOE LOVANO BRIAN BLADE Dizzy's Club, August 23rd</p> <p>JOHN SURMAN QUARTET <i>John Abercrombie, Drew Gress, Jack DeJohnette</i> Birdland, September 5th</p> <p>EVAN PARKER/MILFORD GRAVES The Stone, October 3rd</p> <p>BOBBY BRADFORD OCTET <i>Baikida Carroll, David Murray, Marty Ehrlich, James Weidman, Mark Helias, Andrew Cyrille</i> Jazz Standard, October 4th</p> <p>MUHAL RICHARD ABRAMS / FRED ANDERSON Community Church of New York, October 16th</p> <p>JOHN BUTCHER <i>solo and with Okkyung Lee</i> Issue Project Room, November 11th</p>	<p>BY ANY MEANS <i>Charles Gayle, William Parker, Rashied Ali</i> Winter Jazzfest, Kenny's Castaways, January 10th</p> <p>THE NECKS <i>Chris Abrahams, Lloyd Swanton, Tony Buck</i> Le Poisson Rouge, February 10th</p> <p>LISTENING IN, FEEDING BACK <i>James Fei / Kato Hideki / Nakamura Toshimaru / Alvin Lucier / Otomo Yoshihide</i> Miller Theatre, February 13th</p> <p>JAAP BLONK / JOAN LA BARBARA The Human Voice in a New World Festival, Frederick Loewe Theatre NYU, February 23rd</p> <p>RAZ MESINAI Roulette, Mar. 29th</p> <p>MARC RIBOT'S SUN SHIP <i>Mary Halvorson, Chad Taylor, Jason Ajemian</i> The Stone, May 14th</p> <p>COLLECTIVE QUARTET <i>Zim Ngqavana, Matthew Shipp, William Parker, Nasheet Waits</i> Vision Festival, Abrons Arts Center, June 12th</p> <p>STEVEN BERNSTEIN MILLENIAL TERRITORY ORCHESTRA TRIBUTE TO SLY STONE Castle Clinton, July 16th</p> <p>MUHAL RICHARD ABRAMS / FRED ANDERSON Community Church of New York, October 16th</p> <p>INCUS FESTIVAL <i>Cyro Baptista, Min Xiao-Fen, Fred Frith, Milford Graves, Susie Ibarra, George Lewis, Richard Teitelbaum, John Zorn</i> Abrons Arts Center, October 18th</p>	<p>THE NECKS <i>Chris Abrahams, Lloyd Swanton, Tony Buck</i> Le Poisson Rouge, February 10th</p> <p>COSMOLOGIC <i>Jason Robinson, Michael Dessen, Nate Hubbard, Scott Walton</i> Le Grand Dakar, February 19th</p> <p>MICHAEL MANRING SOLO The Stone, March 26th</p> <p>TOMASZ STANKO GROUP <i>Craig Taborn, Thomas Morgan, Jim Black</i> Merkin Hall, April 4th</p> <p>INTERSTELLAR SPACE TRIBUTE <i>Darius Jones / Jackson Krall Ras Moshe / Tyshawn Sorey Ned Rothenberg / Samir Chatterjee</i> The Local 269, April 20th</p> <p>SEX MOB <i>Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen</i> Joe's Pub, July 21st</p> <p>RUDRESH MAHANTHAPPA NORTH SEA QUARTET <i>Craig Taborn, Francois Moutin, Dan Weiss</i> Iridium, September 2nd</p> <p>GEORGE GARZONE BOB GULLOTTI TAKEO MORIYAMA Cornelia Street Café, October 15th</p> <p>MUHAL RICHARD ABRAMS / FRED ANDERSON Community Church of New York, October 16th</p>	<p>DAVE HOLLAND OCTET <i>Alex Sipiagin, Chris Potter, Gary Smulyan, Antonio Hart, Robin Eubanks, Steve Nelson, Nate Smith</i> Birdland, January 7th</p> <p>THE "WATTS" PROJECT <i>Jeff "Tain" Watts, Branford Marsalis, Terence Blanchard, Christian McBride</i> Winter Jazzfest, Le Poisson Rouge, January 10th</p> <p>EDDIE PALMIERI LA PERFECTA II Rose Hall, February 7th</p> <p>JASON MORAN'S THE BIG BANDWAGON Town Hall, February 27th</p> <p>BRANFORD MARSALIS QUARTET <i>Joey Calderazzo, Eric Revis, Jeff "Tain" Watts</i> Jazz Standard, May 6th</p> <p>BRAD MEHLDAU TRIO <i>Larry Grenadier, Jeff Ballard</i> Village Vanguard, May 7th</p> <p>BILLY HARPER QUINTET <i>Francesca Tanksley, Freddie Hendrix, Clarence Seay, Aaron Scott</i> MoMA Sculpture Garden, July 12th</p> <p>CEDAR WALTON QUARTET <i>Vincent Herring, David Williams, Joe Farnsworth</i> Dizzy's Club, August 4th</p> <p>Cecil TAYLOR TRIO <i>Alby Balgochian, Jackson Krall</i> Highline Ballroom, August 31st</p> <p>CHRISTIAN MCBRIDE & INSIDE STRAIGHT <i>Steve Wilson, Peter Martin, Carl Allen, Warren Wolf</i> Village Vanguard, November 15th</p>
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-Laurence Donohue-Greene

-Kurt Gottschalk

-Andrey Henkin

-Russ Musto

ALBUMS OF THE YEAR

- DARCY JAMES ARGUE'S SECRET SOCIETY - *Infernal Machines* (New Amsterdam)
- DAVID BINNEY - *Third Occasion* (Mythology)
- GERALD CLAYTON - *Two-Shade* (ArtistShare)
- HERCULANEUM - *Herculaneum III* (Clean Feed)
- VIJAY IYER TRIO - *Historicity* (ACT Music)
- STEVE LEHMAN OCTET - *Travail Transformation and Flow* (Pi)
- SFJAZZ COLLECTIVE - *Live 2009: The Works of McCoy Tyner* (SFJazz)
- EDWARD SIMON - *Poesia* (CAMJazz)
- DAVID S. WARE - *Shakti* (AUM Fidelity)
- MIGUEL ZENON - *Esta Plena* (Marsalis Music)
- STEVE ADAMS TRIO - *Surface Tension* (Clean Feed)
- BILL DIXON - *Tapestries for Small Orchestra* (Firehouse 12)
- AGUSTÍ FERNÁNDEZ - *Un Llamp Que No S'Acaba Mai* (psi)
- MARY HALVORSON / REUBEN RADDING / NATE WOOLEY - *CrackleknoB* (hatOLOGY)
- JIM HALL / BILL FRISELL - *Hemispheres* (ArtistShare)
- INDIGO TRIO - *Anaya* (Rogue Art)
- HÁKON KORNSTAD - *Dwell Time* (Jazzland)
- MASADA QUINTET - *Book of Angels, Vol. 12: Stolas* (Tzadik)
- BOBBY PREVITE - *Pan Atlantic* (Auant)
- MIROSLAV VITOUS - *Remembering Weather Report* (ECM)
- MICHEL BRAAM'S WURLI TRIO - *Non-Functionals!* (BBB)
- DAVE DOUGLAS BRASS ECSTASY - *Spirit Moves* (Greenleaf Music)
- PETER EVANS - *Nature/Culture* (psi)
- VYACHESLAV GUYVRONSKY / ANDREI KONDAKOV / VLADIMIR VOLKOV - *In Search Of A Standard* (Leo)
- ABDULLAH IBRAHIM - *Senzo* (Solo Piano) (Sunnyside)
- HÁKON KORNSTAD - *Dwell Time* (Jazzland)
- SEX MOB MEETS MEDESKI - *Live in Willisau 2006* (Thirsty Ear)
- THE TIPTONS SAX QUARTET - *Laws of Motion* (Zipa!/Spoot Music)
- TORDEN KVARTETTEN - *Devil's Last Call* (Ninth World Music)
- MIROSLAV VITOUS - *Remembering Weather Report* (ECM)

-Laurence Donohue-Greene

LATIN JAZZ RELEASES

- CYRO BAPTISTA - *Infinito* (Tzadik)
- PEDRO GIRAUDO JAZZ ORCHESTRA - *El Viaje* (PGM)
- DAFNIS PRIETO - *Live at Jazz Standard NYC* (Dafnis Music)
- BOBBY SANABRIA / MANHATTAN SCHOOL OF MUSIC Afro-CUBAN JAZZ ORCHESTRA - *Kenya Revisited LIVE!!!* (Jazzheads)
- MIGUEL ZENON - *Esta Plena* (Marsalis Music)

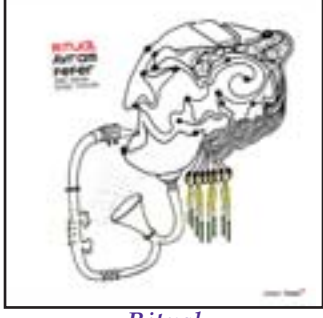
DEBUT ALBUMS

- NOBUYASU FURUYA - *Bendowa* (Clean Feed)
- JOHN HÉBERT - *Byzantine Monkey* (Firehouse 12)
- DARIUS JONES - *Man'ish Boy (A Raw & Beautiful Thing)* (AUM Fidelity)
- LINDA OH - *Entry* (s/r)
- YOM - *New King of Klezmer Clarinet* (Buda Musique)

LARGE ENSEMBLE RELEASES

- ANTHONY BRAXTON / ITALIAN INSTABLE ORCHESTRA - *Creative Orchestra (Bolzano) 2007* (Rai Trade)
- LONDON JAZZ COMPOSERS ORCHESTRA - *Radio Rondo* (Intakt)
- DARCY JAMES ARGUE'S SECRET SOCIETY - *Infernal Machines* (New Amsterdam)
- CHARLES TOLLIVER BIG BAND - *Emperor March: Live at the Blue Note* (Half Note)
- GERALD WILSON ORCHESTRA - *Detroit* (Mack Avenue)

ORIGINAL ALBUM ARTWORK



Ritual
Avram Fefer (Clean Feed)
Artwork by Travassos



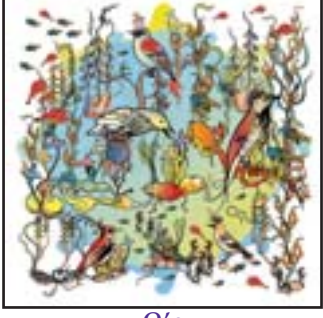
I Don't Hear Nothin' But The Blues
Jon Irabagon (Loyal Label)
Artwork by Allan Näslund



Meets Medeski (Live in Willisau)
Sex Mob (Thirsty Ear)
Artwork by Victor Melamed



Laws of Motion
The Tiptons Sax Quartet (Zipa!/Spoot)
Artwork by Danijel Zeelej



O'o
John Zorn (Tzadik)
Artwork by Chippy (Heung-Heung Chin)

A LOOK BACK AT THE BEST OF 2009

[Small text containing credits and acknowledgments for the magazine, including names like Dan Snierson, John Zorn, and various jazz organizations.]

(CONTINUED FROM PAGE 27)



Nightfall Charlie Haden/John Taylor (Naim)
Out of Nowhere

Joëlle Léandre/Quentin Sirjacq (Actuelle)
H Duo David Haney/Jorge Hernandez (Noseso)
Session at 475 Kent

Connie Crothers/Michael Bisio (Mutable Music)
by Donald Elfman

There has always been a bond between pianists and bass players. Perhaps it's the complementary way that strings are vibrated. These encounters thrive as forums for improvisation of the highest order.

Of the four sets here, Charlie Haden/John Taylor's *Nightfall* is the most conventional in terms of harmonic and melodic familiarity. This is not to say that the interplay is any less powerful; how could it be with presences as persuasive as these two? "My Love and I" is a gorgeous Johnny Mercer/David Raksin composition from the film *Stealing Beauty*. Stripped of its movie theme status, it's an intimate ballad with a darkly beautiful melody. Haden's tunes take on a new intimacy and sound like anthems for the night that looks to the new day. The pianist's originals "Au Contraire" and "Windfall" are a bit more impressionistic as they dance around a melodic base, but by virtue of their richness engage the bassist and the listener just as fully. Also of special note is "Touch Her Soft Lips", a song written for the film *Henry V*.

Out of Nowhere, the title of French double bassist Joëlle Léandre's new recording with pianist Quentin Sirjacq, her student at Mills College, tells us a great deal - the two look into the universe and pull music out of what seems like an emptiness. What's notable is that they are able to give form and, more importantly, expressive shape to their improvisations. Sirjacq is something of a spare minimalist, which gives a simple context for Léandre to open up exploration, often bowing her bass and/or utilizing harmonics. A dazzling track is "Ruin", in which some otherworldly vocals from Léandre create a volcanic power, pulling more raw intensity from Sirjacq before returning to an

almost eerie quiet. "Awakening" finds Sirjacq adding to his sonic arsenal by playing prepared piano.

Pianist David Haney is called a "lifetime student of spontaneous composition" and for *H Duo*, he teamed up with Jorge Hernandez, a bassist from Argentina who has a background in symphonic music and tango. Haney plays looking for sonic possibilities and often finds percussive effects that sound like they're coming from other instruments. The elements of this music - especially from an acoustics perspective - are somehow both minimal and profoundly rich and diverse. And there are striking contrasts - most often between a notion of space and a dense palette, filled with adventurous noise. Hernandez bows, scrapes and plucks and sometimes - as in "L7 F1" or "Color 3" - it's difficult to pinpoint the individual source of the sound. But spontaneous improvisation allows for that kind of delirious confusion.

Connie Crothers is known originally for her association with influential musician Lennie Tristano and has worked with everyone from Warne Marsh to Roscoe Mitchell, with lots of stops on the way for solo performances and work with singers and dancers. Bassist Michael Bisio and Crothers are ideally matched on *Session at 475 Kent's* four dense and ever-growing improvisations. The music was created at Crothers' studio and it rewards active listening with sounds and ideas that bubble up, sometimes Crothers sparsely adding sounds under Bisio's more frenetic bowing and other times deftly attacking and caressing the keyboard. And then, of course, there are times when it seems the two are as one. The colors range from more traditional jazz harmonies and pulses to places where the two float completely free. And that kind of freedom makes for the most revelatory explorations.

For more information, visit naim-audio.com, actuellecd.com, haneydavid.tripod.com and mutablemusic.com. Crothers is at Jazz Museum in Harlem Jan. 14th and Cornelia Street Café Jan. 24th. See Calendar.



Trombone Tribe
Roswell Rudd
(Sunnyside)



The Light
The Second Approach
Trio (SoLyd)

by George Kanzler

The peripatetic, both geographically and musically,

trombonist Roswell Rudd ranges far and wide on these two albums: a trombone-dominated romp involving five bands from two continents and a collaboration with a Russian improvising trio at a Moscow club.

Trombone Tribe could well be called "The Joy of Trombone". Five tracks feature a sextet with Rudd, Steve Swell and Deborah Weisz (trombones), Bob Stewart (tuba), Henry Grimes (bass) and drummer Barry Altschul while another two have five trombones and Altschul. Rudd joins the New Orleans Mardi Gras-inspired Bonerama and the New York band Sex Mob on one track each and opening and closing the CD are tracks featuring Rudd with the Gangbe Brass Band of Benin (West Africa). Surprisingly, this is Rudd's first album featuring brass bands in his half-century career.

The five trombone band is hearty, rollicking fun on "Astroslyde", featuring stop-time passages inspired by European brass bands and lubricious solos from Josh Roseman, Wycliffe Gordon and Sam Burtis. A bass trombone vamp is answered by plunger-muted bones on "Hulla Gulla", Ray Anderson wah-wahing toward the stratosphere, then Rudd smearing and gargling his solo. *Trombone Tribe* offerings range from a bounce inspired by the Banda of Central Africa on the prancing "To the Day" to the avant-Dixie of "Slide and the Family Bone". Bonerama's four trombones and sousaphone plus Rudd kick up a Crescent City second-line beat with fast-traded solos from all on "Bone Again". Slide trumpeter Steven Bernstein's Sex Mob begins Herbie Nichols' "Twelve Bars" as a march morphing into neo-Dixieland before solos over a rumba rhythm. "A Place Above", Rudd's short five-part church service piece for the Gangbe Brass Band, ends it all with a vibe more celebratory than pious.

On *The Light*, Rudd joins a Russian improvising trio, unusual in that the third member (along with pianist Andrei Razin and acoustic bassist Igor Ivanushkin) is vocalist/percussionist Tatyana Komova, whose tools seem to be a combination of drums and found objects. Razin is an impressive pianist whose modernist and avant tendencies are tempered by an innate lyricism and strong classical (Russian) technique. That lyricism brings out some of Rudd's most melodic playing on slower, in-tempo tracks like Razin's "P.S." and Rudd's own "The Light Is With Me", the only track with sung (English) lyrics. Others feature Komova scattling, squawking or crooning wordlessly and, occasionally, emulating erotic cries and animal caterwauling. The conflation of avant, swing and bop works best on a version of Coltrane's "Mr. P.C.". And for sheer trombone mastery, witness Rudd's a capella rendition of "Lady Sings the Blues".

For more information, visit sunnysiderecords.com and secondapproach.com. Rudd is at Iridium Jan. 20th. See Calendar.

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David Bixler • Jim Seeley • Boris Kozlov • Vince Chericco
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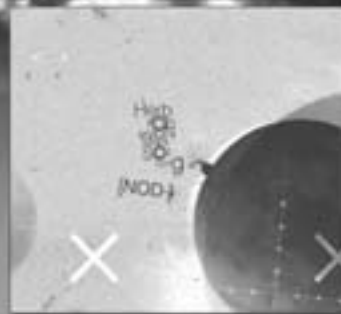
Jacob Anderskov
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Michael Formanek: Double bass
Gerald Cleaver: Drums



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Herb Robertson: Trumpets & voice
Mark Solborg: Guitars



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Quantum Cowboy
The Inbetweens (Layered)
by Elliott Simon

Electric guitarist Mike Gamble rules the traditional blues/rock/funk corners of his instrument extremely well but it is his artistry and compositional command that make these creative improvisations worthy of multiple listens. Here, he combines with a risk-taking rhythm section of acoustic bassist Noah Jarrett and drummer Conor Elmes to become The Inbetweens. While they heavily draw on a number of genres, they are anything but non-committal in their musical approach and *Quantum Cowboy*, though treading on lots of territory that could easily devolve into self-important noodling, remains a crisp exciting trip no matter how many times you saddle up.

A judicious use of loops, synth and effects does add some atmosphere but it is the combination of complex and organic rhythms that Elmes and Jarrett continuously pull from everywhere that constantly propels things forward both within and across cuts. This allows Gamble to do his thing, which is to free flow stylistically in ways too numerous to mention, but we can try.

The title cut is a predominately smooth semi-hypnotic ride that the rhythm section ably steers despite Gamble's attempts to take it off course by mixing burning jazz-rock leads into the otherwise spacey echo-induced groove. "Slap-Happiness" builds from a free-formish dub intro into a space-boppers delight. "Maia" begins as a delicately innocent melody that becomes power drunk with the blues. "Helio Copper" brings in the funk and synth and the monumental "Zhongguó Suite" uses a Spanish guitar groove as springboard to an intensely powerful heavy metal assault. "Thrash Bag" is a return from some semi-psychedelic trip that, while not covering new ground, creatively recaps the journey. These six sonic freak-outs that fit squarely nowhere are evidence that fusion continues to be capable of exploring new frontiers.

For more information, visit myspace.com/theinbetweensmusic. Mike Gamble is at Bar 4 Jan. 4th and 11th, Winter Jazzfest Jan. 9th with Todd Sickafoose, The Local 269 Jan. 25th with The Inbetweens and Tea Lounge Jan. 29th with Pete Robbins. See Calendar.



In A Dream
Gretchen Parlato (Obliqsound)
by Ken Dryden

Gretchen Parlato grew up in a musical household, the daughter of bassist/guitarist Dave Parlato (who worked with Don Ellis, Warne Marsh, Gil Melle and Frank Zappa, among others). She won the 2004 Thelonious Monk Jazz Vocal Competition and released her debut CD on her own label the following year; *In a Dream* is her long awaited followup and it does not

disappoint. Like many jazz musicians of her generation, Parlato casts a wide net in choosing her repertoire, drawing from pop, jazz standards and her own originals, with a sympathetic band including African guitarist/singer Lionel Loueke, pianist Aaron Parks, bassist Derrick Hodge and drummer Kendrick Scott, all of whom have recorded as leaders.

Parlato kicks off by engaging in a playful Latin setting of Stevie Wonder's "I Can't Help It" with Loueke as her sole partner. Her first original, the album's title track, is set to a tune by pianist Robert Glasper, a breathy ballad that shimmers like sunlight on the water. "Turning Into Blue", with music by Alan Hampton, is a breezy affair that successfully blends elements of jazz and pop.

Parlato's magical rendition of Duke Ellington's infrequently performed "Azure" finds her musicians very reserved yet taking the music down a different path, while the singer overdubs extra lines at times. She bubbles with energy in the electric setting of Wayne Shorter's "E.S.P.", scatting a solo with occasional overdubbed excerpts of her singing at the age of two. A vintage home recording is also added to her interpretation of Herbie Hancock's "Butterfly", with her sweet voice complemented by Loueke's inventive acoustic guitar and offbeat mouth clicking. Parlato resists preset boundaries and follows her own muse, rewarding listeners with her spirit of adventure.

For more information, visit obliqsound.com. Parlato is at Winter Jazzfest Jan. 9th. See Calendar.



JANUARY SCHEDULE
SHOWTIMES - 8:30, 10, 11:30 pm
WEEKEND COVER CHARGE - \$20
WEEKDAY COVER CHARGE - \$10

Sat, January 2
BARBARA KING GROUP

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BENNY RUSSELL QUARTET

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Emerge
Daniel Kelly
(Brooklyn Jazz Underground Records)
by John Sharpe

For his fourth release as leader, pianist Daniel Kelly fronts a trio of Chris Tarry on electric bass and Jordan Perlson on drums. Following the diversification of his fully improvised solo suite *Portal* (3x9 Records, 2009) and *Duets With Ghosts* (3x9 Records, 2008), which pitched his electric quartet against samples of field recordings by Alan Lomax and voices from the past like Marcel Duchamp, James Joyce and even his own great-grandfather, this represents more mainstream fare, though still with a twist.

On a program of ten original compositions, Kelly's distinctive take on the piano trio sees him switch between genres and instruments even on the same song, like the opening "Moroccan Nutchuck" where a Fender Rhodes solo over funky backbeat and probing bass is followed by a sweeping uptempo piano excursion, toying with dissonance before reverting to thematic territory. On "Anima/Animus", a lyrical Keith Jarrett-esque melody jostles with exuberant Latin beats before eventually finding accommodation. Ohio native Kelly's mastery of AfroCuban rhythms, affirmed by his work with drummer/bandleader

Bobby Sanabria and conga legend Candido Camero, emerges frequently, as on the title track where a rolling prepared piano introduction gives way to a joyful Latin groove.

Kelly pays homage to his wife on both the tender ballad "July 25th" and the more upbeat "Song for Katherine", which features a rippling bass solo that ends with a delightful melodic tag, linking back into the theme. Kelly is such a strong player that the solid time of the rhythm section, even on the rockier pair of "Doppelganger" and "Canary Effect", sometimes seems superfluous, but it will be fascinating in the future to see how Kelly forges the different facets on show here into the singular conception surely to come.

For more information, visit bjurecords.com. Kelly is at *Bargemusic* Jan. 28th with Daniel Smith and *Belarusian Church* Jan. 31st with Works. See Calendar.



A Dream I Used to Remember
Opsvik & Jennings (Loyal Label)
by Robert Iannapolo

Over the past five years, bassist Eivind Opsvik has gained a considerable reputation around New York as a strong, resourceful jazz bassist. He's been tapped by the likes of Tony Malaby, Paul Motian and Kris Davis for their groups. His own ensemble Overseas (currently Malaby, Kenny Wollesen and Jacob Sacks), with three albums to their credit, has impressively shown his jazz credentials as an instrumentalist, composer and arranger. He's a player who's comfortable with all of the post-Coltrane/Coleman permutations of improvised music. But he also crosses the stream into rock(ish) territory in his duo with guitarist Aaron Jennings. Their first release focused on mostly electronics while the second added more acoustic instruments to their brew. With the latest, electronics and programming take a back seat as a wide array of acoustic instruments come to the fore.

The material on *A Dream I Used to Remember* contains a strong melodic streak. Grand melodies emerge from simple two-note figures; a little fillip will pass by almost unnoticed then become the main melody. The tracks are dense and filled with all sorts of surprises. Occasionally, a sweet heavenly choir appears from out of nowhere then slips back into the ether. A brass band provides decoration on "Another Lane Parade" and is part of a choir on "September And Starry Eyed". Instruments such as pump organ, banjo, steel guitar and various odd sounding keyboards have a prominent role in the fabric of this music.

Electronics still play a role, though, as the title track is made up of loops, crackly static and a tinkling music box that illustrates the dream state beautifully. The sound is sculpted from track to track but these ten pieces make a cohesive whole. Opsvik & Jennings are clearly skilled arrangers and instrumentalists, regardless of the style of music in which they are working.

For more information, visit loyallabel.com. This duo is at *Abrons Arts Center* Jan. 15th as part of *Festival of New Trumpet Music*. Opsvik is also at *Winter Jazzfest* Jan. 8th with Jeremy Udden, *The Local* 269 Jan. 11th with Tony Malaby, *Tea Lounge* Jan. 13th with Adam Schneit and Jan. 29th with Pete Robbins. See Calendar.

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Men of Honor
Jeremy Pelt (HighNote)
by Joel Roberts

The title of firebrand trumpeter Jeremy Pelt's latest CD refers to the members of his quintet, who, like their leader here, are among the foremost 30-something neobop players in jazz today. The album is a followup to Pelt's acclaimed 2008 effort *November*, which marked the all-acoustic quintet's debut and came on the heels of a couple of releases that explored a sort of early-'70s electric Miles vibe.

Heralded for years as one of the "rising stars" in jazz, Pelt has earned accolades for his staggering virtuosity, which has elicited comparisons to trumpet icons like Clifford Brown, Lee Morgan and Freddie Hubbard, as well as for his studious, cerebral approach to the music. While he's clearly the man in charge here, *Men of Honor* is very much a band-focused release, with all five members of the group contributing compositions (Pelt penned four of the tunes) and all five voices heard distinctively and insistently throughout.

Pelt's group is that rarest of all things in jazz, a 'working band' and the familiarity and instant communication that come from extensive time spent playing together is evident. JD Allen is a perfect frontline partner for Pelt, his rich tenor sax sound offering a mellow counterpoint to Pelt's crisp, vivid trumpet tone. And the rhythm section of pianist Danny Grissett, bassist Dwayne Burno and powerhouse drummer Gerald Cleaver is as dynamic as any working in jazz at the moment.

Among the standout tracks are Burno's strutting opener "Backroad", Pelt's energetic ode to his new son "Milo Hayward" and Grissett's romantic closer "Without You". Most of the tunes here fall nominally under the rubric of postbop, but some, like Pelt's "Danny Mack", edge further outside, with Grissett pounding out dissonant chords while Pelt and Allen solo furiously.

At 33, Pelt is just starting to come into his own. *Men of Honor* is his most mature, satisfying release to date and a great way to start the year in jazz.

For more information, visit jazzdepot.com. Pelt is at Smalls Jan. 13th with Aruan Ortiz and at Jazz Standard Jan. 28th-31st with this group. See Calendar.



About Us
Mike Reed's People, Places & Things (482 Music)
by Jeff Stockton

Mike Reed's People, Places & Things was conceived as a band dedicated to reviving and expanding on aspects of the Chicago jazz scene of the late '50s, bringing a fresh approach and contemporary ideas to the music of that era. *About Us* continues in that vein, but as the title states, its focus is more on the band itself. Although led by a drummer, this pianoless

quartet puts the dynamics in the hands of saxists Tim Haldeman (tenor) and Greg Ward (alto).

The tunes generally start with a stated melody and when the saxes come in they push themselves (and each other) to the limits, straining to reach the next note, struggling and striving to go on the next run. On "It's Enough", it's Haldeman's rough-hewn tenor that does the heavy lifting. On "V.S. #1", the tune ebbs and flows with the momentum of Ward's alto. On "Flat Companion" and the title track, alto and tenor interlace and throw shadows that define the dynamism and excitement pervasive in these compositions.

Reed's concept goes one step further here through the inclusion of three of Chicago's leading improvisers: trombonist Jeb Bishop (former member of the Vandermark 5), guitarist Jeff Parker (Tortoise) and tenor man David Boykin (Nicole Mitchell's Black Unstoppable). Each of these players contributes his own composition and brings his individual sound to the record. On Bishop's "Big Stubby", trombone and bass (Jason Roebke) duet before the band joins in while Parker's "Days Fly By (with Ruby)" carries forward with sharp-edged syncopation. As for Boykin, his swaggering lead on "Big and Fine" links him directly to Chicago's brawny tenor legacy, the track building languorously then growing kinetic in the triple-threat interplay among the saxes. Boykin is criminally unknown and under-documented. His presence alone makes *About Us* a must-have. A third disc is planned in this series of Chicago-related music and Reed's People Places & Things is shaping up to be one of the top working bands around.

For more information, visit 482music.com. This group is at Winter Jazzfest Jan. 9th. See Calendar.



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Fortuna
Roni Ben-Hur (Motéma Music)
 by Andrew Véléz

This is a worthy follow-up to Ben-Hur's *Smile* from last year, on which he was memorably paired with fellow guitarist Gene Bertoncini. The Israeli-born composer and arranger is teamed here with three stalwarts, the late pianist Ronnie Mathews, percussionist Steve Kroon and drummer Lewis Nash. This is the same rhythm section Ben-Hur used for the album that preceded *Smile*, 2005's *Keepin' It Open* (Motéma Music). They're joined by bassist Rufus Reid, with whom Ben-Hur worked on the guitarist's fourth release *Signature* (Reservoir), whose presence is always a guarantee of quality. Sadly this was one of Mathews' last recordings before dying in the summer of 2008, though his piano is as ever in top form.

Beginning with the romantic title tune, the in-the-groove chemistry of the group is as evident as it is irresistible. Mathews' authoritative timing and masterful harmonies provide perfectly complementary anchoring to Ben-Hur's guitar. The guys are cooking throughout. "The Intimacy of the Blues", a lesser-known Billy Strayhorn gem, opens with a mini-crescendo from drums followed by a lengthy and close interplay between Mathews and Ben-Hur that sweeps

up the listener. Mathews solos with just the tastiest bit of Reid's bass dropping in after a dash of Nash's brushes. Never too much or too little, it all sounds as if it couldn't possibly be played any other way or any better.

Another Ben-Hur tune, the beboppish "Guess Who?", is one of several tunes on the set that have more than a little Latin flavoring. He and Mathews again pair up for a lengthy, infectious duet. On Jobim's "Soinha de ser Com Voce", there's more swaying rhythm, but with a striking difference that transforms the bossa into something closer to chamber music.

Amidst all of these splendors the group does Harold Arlen's "A Sleepin' Bee" with a multi-flavored opening passage by Ben-Hur. Before long the ensemble has joined in for some deeply swinging, straightahead jazz. Here and throughout the set the playing is as effortless sounding as it is joyful.

For more information, visit motema.com. Ben-Hur is at NYC Baha'i Center Jan. 19th with Santi Debriano, The Kitano Jan. 20th with Amy London and North Square Lounge Jan. 24th with Roz Corral. See Calendar.



Portraits
Matt Slocum (Chandra)
 by Terrell Holmes

Drummer Matt Slocum makes a memorable debut with *Portraits*, an eloquent and sophisticated collection of mostly original compositions, interpreted smartly by the leader, pianist Gerald Clayton and bassist Massimo Biolcati.

The trio tunes here define crispness and diversity, whether it's Clayton's nimble piano on "Cambria", Slocum's quicksilver drumming on the workout "Shadows" or Clayton's lush styling, Biolcati's murmuring pizzicato and Slocum's shimmering cymbals meshing perfectly on the impressionistic "For Alin". They also play light-hearted tunes, like the title cut and "Avenida del Paraiso", with the same skill and facility.

Guest appearances by several fine sax players give *Portraits* an even greater depth. Walter Smith III's tenor cruises over hill and dale on "Homage" and his dreamy tone, with Slocum's dramatic use of mallets, enhance the beautiful Duke Ellington ballad "Daydream". The neo-hardbopper "Seven Stars" features Jaleel Shaw and Dayna Stephens going mano a mano on alto and tenor respectively. Their horns debate furiously throughout the tune, with counterpoint and occasional agreement, until Clayton steps in as a rhythmic mediator. "Illusions and Delusions" is a delightful slice of jazz noir; Stephens' breathy opening notes and fog-shrouded playing highlight this song's mysterious and intriguing atmosphere.

Matt Slocum's defining trait is smoothness. It shows in his measured drumming, the intelligence of his composing and his skill and imagination as an arranger. *Portraits* makes it clear that, with this excellent premiere, Slocum steps out of the box as the full package.

For more information, visit cdbaby.com/cd/mattslocum. Slocum is at Dizzy's Club Jan. 12th-16th with his trio. See Calendar.

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Dwell Time
Håkon Kornstad (Jazzland)
by Andrey Henkin

32-year-old Norwegian saxophonist Håkon Kornstad continues to skirt the competing modern Scandinavian jazz aesthetics of Jan Garbarek and Mats Gustafsson. Last year, he participated in the stunning *Elise*, a delicate acoustic duo exploration with bassist and countryman Ingebrigt Håker Flaten. Kornstad's new album is in many ways a companion piece to that disc in its sheer beauty and deliberateness. But where that album existed in the ether of resonating wood and metal, *Dwell Time* is unaccompanied, using live electronics to create an equally verdant landscape.

Jazz is usually straightforward enough that the live performance does not really do much to illuminate process. But Kornstad's CD release concert last month at Brooklyn's Monkeytown raised one's appreciation of the recorded document. Playing his customary tenor and flutophone (a flute augmented with a clarinet mouthpiece) as well as straight flute, Kornstad would play melodic lines into a looping module and then layer further lines on top, playing with as many as four doppelgangers. This is not a unique approach but Kornstad's results are certainly a welcome change from the often stultifying applications of electronics

within an improvised music context. For that, listeners can thank Kornstad's obvious regard for euphony. Though he has a command of extended techniques, he uses them sparingly or, at least, conservatively, far more a Monet than a Pollack.

The album is, quite simply, mesmerizing. A shallow listen partakes of its dreamy quality. Deeper excavation uncovers complexity almost Gregorian chant-like in scope. That tradition of early polyphonic music, especially given that the music was recorded in the reverberating confines of an Oslo church, is just as important as that of the modern solo jazz saxophone exposition as spearheaded by Roscoe Mitchell and Evan Parker. Seeing Kornstad achieve almost the same level of rapture live reinforced the difficulty of an undertaking like *Dwell Time*. To concern oneself with the act of playing, manipulation of electronic elements, reaction to multiple ideas, all in real time is an accomplishment of staggering proportions.

For more information, visit jazzlandrec.com



Songs From The Heart: Ramsey Plays Ramsey
Ramsey Lewis (Concord)
by Tom Greenland

Whether you consider his style jazzy pop or popular

jazz, Chicagoan Ramsey Lewis has always kept one foot firmly in the jazz mainstream, often tapping to a gospel beat. Here the pianist has recorded an all-original set that will satisfy both audiences by mixing classical elegance with blues preaching. Backed by veteran colleagues, bassist Larry Gray's technical prowess and drummer Leon Joyce's exuberant beats perfectly complement their leader's serene composure. Culling tunes he wrote for the ballet *To Know Her...* and from a suite for piano trio and string quartet, Lewis presents them in pared-down versions. Tracks like the episodic "To Know Her is to Love Her", the lush, through-composed "Clouds in Reverie", the uptown swagger of "The Way She Smiles" and a pensive solo rendition of "Long Before She Knew" - all from the ballet - demonstrate his encyclopedic grasp of voicings and techniques, delicately expressing his train of musical thought. Rounding out the menu are numbers like "The Spark", "Conversation" and "Rendezvous", varying the mood from gentle to festive.

Live at BB King's (Nov. 28th) only confirmed that little, if anything, of what this talented trio plays needs fixing in the mix. Revisiting "To Know Her", "The Way She Smiles" and "Conversation" along with an arrangement of a movement from Brahms' second symphony, by the fifth number, a Ray Charles-style rendition of "Wade in the Water", things got funky and stayed that way, segueing through spirituals like "Precious Lord", Ellington's "Come Sunday" and "Motherless Child" as well as snippets of soul-jazz standards like "On Broadway", "Listen Hear" and "After Hours". The encore, starting with an obligatory stab at "The In Crowd", followed by a succession of bluesy vamps, more than satisfied the house.

For more information, visit concordmusicgroup.com

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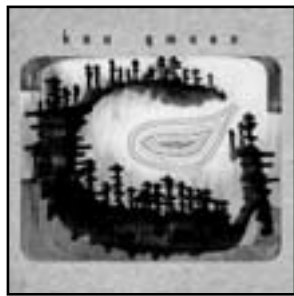
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Winter Fruits
Loren Stillman
(Pirouet)



Eponymous
Knu Gmoon
(s/r)

by George Kanzler

Everything old can be new again could be the motto of the ensembles on these two albums. And the emphasis is definitely on the group/ensemble on both, one a quartet led by alto saxophonist Loren Stillman and the other a Brooklyn-based project band conceptualized by bassist Noah Jarrett that also features Stillman.

Stillman's quartet on *Winter Fruits* seems conventional enough, on paper. Alto sax, guitar, organ and drums: not much different from scores of soul-jazz and retro-hardbop discs in instrumentation. But if you come to this CD expecting something familiar in that vein, you'll be taken aback. The alto sounds more like Anthony Braxton or even Paul Desmond than Lou Donaldson; the guitar (Nate Radley) is far from both blues and soul; the organ (Gary Versace) not only eschews the bass/bottom role but also employs a panoply of tones and stops far from the Jimmy Smith standard and drummer Ted Poor is more colorist than kicker, more amorphous than groove-oriented. This is a finely calibrated ensemble, with subtle dynamics closer to the Modern Jazz Quartet than an organ combo, full of colors, textures, shadings and a rapport akin to a string quartet.

The group dynamic is in full effect on the opening track, Poor's "Muted Dreams", alto rising with guitar as cymbals shimmer and the organ resembles a calliope repeating a theme that develops in a slow, mostly collective, semi-improvised arc. Poor suggests or implies times and rhythms rather than stating them for the most part, except for his jaunty syncopations on the title tune (his only other composition; Stillman wrote the rest); he also contributes to group crescendos with acceleration while the ensemble raises volume. Only a few individual solos stand out - alto and organ on the torchy "With You"; alto and guitar on the power ballad "Like A Magic Kiss" - but the triumph of this album is in the rich interplay and intricate group dynamics.

Group dynamics and rich interplay are also paramount on the short (under half an hour) *Knu Gmoon*, with individual, upfront solos in even shorter supply than on *Winter Fruits*. The shortest track, "Weight of Water" at 2:58, has a world/folk vibe with a tabla rhythm, coupled flutes and guitar parsing a theme. The longest, "Murmer/Shout" at 7:40, opens with an exotic Eastern modal theme, percussion and guitar joined by two saxes (Stillman and tenor saxist Tony Barba), then morphs into a waltz before solos from guitar (Mike Gamble) and tenor sax over variations on 4/4. That track, as well as "Mental Custodian" and "Remiss", are reminiscent of Charles Mingus in their episodic plenitude and expanding polyphonies. The creativity and unpredictability of the ensemble sound is also enriched by Gamble's cornucopia of guitar strategies and the addition of electronic "fx".

For more information, visit pirouetrecords.com and noahjarrett.com. Stillman is at *The Stone* Jan. 7th. See *Calendar*.

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Tomorrows
Donald Vega (Imagery)
by Elliott Simon

Combined with a forward-looking mindset and an emotional depth not often found on initial offerings, *Tomorrows* has all the things that a debut should: breadth of style, fresh approach and intimacy that lets one get to know the artist. Pianist Donald Vega, who fled from Nicaragua, has faced much adversity in his young life and impresses with a positive lyrical style. He has wisely chosen to round out his trio with drummer Lewis Nash and bassist David J. Grossman. The former, with his well-known expansive melodic approach, is the perfect match for Vega's playing and Grossman, a member of both the New York City Philharmonic and jazz scene, gels things with precision and grace.

While cuts like the bouncy original opener "Wake Up!" swing hard, it is the ballads and interpretive melodic pieces that most impress. The title cut includes vocalist Maria Neckam, whose nouveau bossa timbre in combination with the trio becomes delicately powerful. The other overtly Latin piece is an exquisite reworking of Charlie Haden's danzon "Our Spanish Love Song". This lovely melody is beautifully reinterpreted yet maintains the integrative compositional strength of the original.

Both "Indian Summer" and "Nostalgia" at first seem somewhat out of place with their pensive look backward. The former touchingly reflects on boyhood memories and the latter includes gorgeous arco bass work that gives the tune its yearning quality. When taken as a whole, however, these tunes ground the optimism with authenticity. This allows for the progressive interpretation of Kurt Weill's "Speak Low", uplifting "The Will to Nurture", swinging sting of the "Scorpion" and overt romanticism of the "Butterfly Waltz". Yes, Vega can swing but his ability to coax emotion with a gentle touch and turn of phrase is all the more delightful and inspiring.

For more information, visit cdbaby.com/cd/dvega. Vega is at *The Kitano* Jan. 13th with Alan Segars, *Jazz Gallery* Jan. 21st with Brandon Lee and *Bar Next Door* Jan. 29th as a leader. See Calendar.



Beautiful Memory (Live at the Vic)
Bill Henderson (Ahh Prod.)
by Ken Dryden

Bill Henderson debuted during the '50s, one of many ways in which he can be compared to the late Johnny Hartman. Both jazz vocalists showed plenty of promise early on, appearing with various bands during the decade and recording for prominent labels with major musicians. While each of them had their respective heydays during the '60s, they had only sporadic opportunities to record as leaders afterwards. But though Hartman succumbed to cancer in 1983,

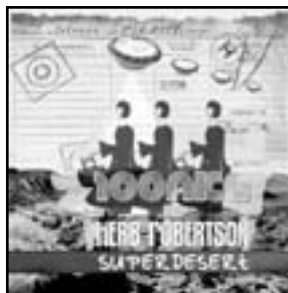
Henderson continued to perform.

Surprisingly, this 2007 concert by Henderson at The Vic in Santa Monica not only marked his 81st birthday, but it was his first recording under his own name in over a quarter-century. Well accompanied by veteran drummer Roy McCurdy, pianist Tateng Katindig and bassist Chris Conner, Henderson sounds like a man decades younger, without the wear and tear of that vocalists of his age normally exhibit, though the experience acquired over time is evident during his performance.

There are numerous highlights throughout this memorable concert. "Never Make Your Move Too Soon" is all but owned by Ernestine Anderson, but Henderson puts his stamp on it, backed by strident piano chords and walking bass. The gospel-inflected take of "You Are My Sunshine" radiates warmth while "That Old Black Magic" is rarely taken at such a deliberate tempo. "Tulip or Turnip" was a jive feature for Ray Nance written by Duke Ellington during World War II; Henderson swings it for all it's worth.

There are some offbeat moments. Henderson's deliberate, ruminative take of "A Sleepin' Bee" adds a soft but superfluous synthesizer line in the background. Elton John's "Sorry Seems to Be the Hardest Word" hardly has the makings of a standard with its weak lyrics, despite Henderson giving it his all. In any case, this enjoyable CD is labeled a "limited edition", so his fans shouldn't tarry in acquiring it.

For more information, visit billhendersonmusic.com



Superdesert

100nka/Herb Robertson (Not Two)
by Robert Iannapolo

Herb Robertson has to be one of the most intrepid trumpeters around. He seems to be most willing to put himself in anomalous situations: the two-trumpet group he shares with Dave Ballou (MacroQuarktet), work as a sideman in various groups, membership in in ad hoc assemblies like a trio with Evan Parker and Agustí Fernández or guesting with Pierre Dørge's New Jungle Orchestra. On *Superdesert*, Robertson collaborates with the Polish trio 100nka.

This reviewer was unfamiliar with 100nka (guitarist Tomek Les, bassist Adam Stodolski and drummer Przemek Borowieki) prior to this release. Based on this recording, they're a scrappy group, seemingly concerned more with splintering sound and rhythm, textural explorations and group interaction than with standard improvising. Robertson and the trio are clearly on the same wavelength as, in his own music, the trumpeter seems concerned with these properties as well. One hears lots of improvisation but very little soloing on this disc; it's true group music. There are long periods of quiet, tension-building explorations that are abruptly shattered by full-tilt aggressive explosions. (i.e. the first three tracks that lead into "Donkey Shit").

Much of *Superdesert* is filled with short pieces (in the one- to three-minute range) with lengthier explorations interspersed. Perhaps the most standard piece would be "Dog Shit" where Robertson is to the fore, sounding (surprisingly) a bit like Miles Davis in one of those languid interludes during his *Agharta* phase. The 13 pieces flow and jam into each other with artful deliberation belying their improvised natures. While much of this is off-the-cuff, it sounds like a lot of

thought went into the sequencing and if there may be some reference points (Davis, Ornette Coleman's Prime Time, a bit of Sonny Sharrock in Les' playing), most of this disc doesn't sound like anything else. And I can't believe I got through this review without making any bad jokes tied to this disc's shitty song titles.

For more information, visit nottwo.com. Robertson is at *Abrons Arts Center* Jan. 16th as part of Festival of New Trumpet Music, *The Local* 269 Jan. 18th with Stephen Gauci and *The Stone* Jan. 26th with Seth Meicht. See Calendar.

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BOXED SET



Twelve Nights in Hollywood
Ella Fitzgerald (Verve)
by Ken Dryden

Ella Fitzgerald needs no introduction to most jazz fans because the “First Lady of Swing” had a remarkably productive recording and performing career that spanned from the mid ‘30s until around 1990, when multiple health problems forced her into retirement. Ella was 44 in 1961, recording several albums a year for Verve and managed by impresario Norman Granz, who was very interested in seeing that the singer earned a hefty income from concert bookings and record royalties.

This four-CD set consists of live performances made at the Crescendo over 10 nights in 1961, plus a two-day return to the club the following year, during which Granz arranged to record every set. This vast volume of tape produced only one LP, *Ella in Hollywood*; while some of the songs within it are repeated, none of the issued performances are included in this boxed set. 74 previously unheard selections are the set’s bounty. It is peculiar that this

relatively small venue had an unusually loud audience response on the earlier album; there is no such artificial applause added to this collection. Although Fitzgerald rarely was recorded in a club setting, she reacts to the intimacy of the venue by connecting with her audience as if she is performing for a small group of close friends. The listener feels like they are at a front-and-center table, taking in Fitzgerald’s effortless swing and energy, with her matchless scatting plus lots of fun ad-libs and song quotes, along with recognizing friends and fellow celebrities in the audience.

The energetic interpretation of “Lover, Come Back to Me” signals that Fitzgerald is on fire from the opening of the show. Her slowly savored take of “Baby, Won’t You Please Come Home” interpolates both “Am I Blue” and “Blue and Sentimental” in a bluesy setting. Extended workouts of “Perdido”, “Take the A Train” and “How High the Moon” feature her matchless scat singing, with the latter song including numerous interpolated song quotes (often messing with the lyrics such as “Sweat Gets in My Eyes”) and her campy imitation of a bowed bass. She milks the childish humor in her long-popular hit “A-Tisket, A-Tasket” and swings through an engaging take of “Lullaby of Birdland”. The breezy “Joe Williams Blues” is another obscurity in Fitzgerald’s discography, as only one other version has ever been released; she never runs out of ideas in her seven-plus minute workout, detouring into “Alright, Okay, You Win”, “Fever” and even “Georgia on My Mind” while also scatting up a storm.

Fitzgerald reprises her cheerful rendition of Steve Allen’s “This Could Be the Start of Something

Big” (though her studio version recorded earlier in the year remained unreleased until the expanded 1989 reissue of *Clap Hands, Here Comes Charlie*). When she recognizes Mack David in the audience, she decides to tackle an impromptu version of “Candy”, which she claims not to know and jokes that “Those are the only records of mine that sell.” She has trouble remembering the words and continues “The lyrics are not handy / I’m messing up your song” to the delight of the audience. The grand finale consists of Fitzgerald’s hilarious series of vocalist impressions in “Bill Bailey, Won’t You Please Come Home”, which prompts a brief encore of the piece.

Pianist Lou Levy, guitarist Herb Ellis, bassist Wilfred Middlebrooks and drummer Gus Johnson make up Fitzgerald’s band on discs 1-3, while pianist Paul Smith and drummer Stan Levey join Middlebrooks on the final disc. The musicians primarily serve a supporting role, as Fitzgerald is the show, though their accompaniment is flawless throughout the collection.

The audio is generally excellent (minor miscues like a bumped microphone), with detailed notes and lots of photos in the package, though some fans may be disappointed with the open-top CD cardboard sleeves, which leave the discs exposed to dust and possible scratching.

Fitzgerald was always at her best performing live (and thus many of her finest albums are concert recordings). Fans of jazz, vocals and just excellent showmanship will enjoy this limited edition boxed set, which is clearly music for the ages.

For more information, visit vervemusicgroup.com



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Latin-Jazz



Alone
Marc Copland
(Pirouet)



Insight
Gary Peacock/Marc
Copland (Pirouet)

by Joel Roberts

There's a reason, perhaps, that Marc Copland doesn't get the acclaim he deserves as one of the masters of modern jazz piano. Copland's strengths are subtle ones that require careful listening. A deeply reflective artist, Copland doesn't play loud or fast or swing particularly hard. Instead, the 61-year-old lets a few well-chosen notes tell a story that a flurry of notes would only muddle.

Copland's latest release, *Alone*, is a quiet, extremely intimate disc of solo piano featuring an interesting mix of originals and covers, including three from the Joni Mitchell songbook. While Mitchell tunes have been widely covered by jazz artists in recent years, Copland reaches all the way back to her days as a hippie folk-rock goddess here for "I Don't Know Where I Stand", "Rainy Night House" and "Michael From Mountain". Copland illuminates Mitchell's simple, pretty melodies, adding more complex harmonies and glimmering chords to turn all three songs into something fresh and altogether his own. He also tackles Wayne Shorter's "Fall", Mal Waldron's "Soul Eyes" and offers a poignant, though nearly

unrecognizable, take on Sammy Cahn's sentimental classic, "I Should Care". Of the three Copland originals here, a stirring 11-minute version of "Night Whispers" is the most memorable.

Copland is also featured in a duo setting with the estimable bassist Gary Peacock on *Insight*. Amid a recent flood of piano/bass albums, these two make a particularly strong pairing. They have recorded together frequently (notably on a previous duo album, *What It Says* and on three volumes of Copland's *New York Trio* recordings) and share an impressionistic approach, as well as a disdain for showmanship.

The 13 tracks on *Insight* include originals by both men, several freely improvised tunes and some well-chosen covers, including "All Blues" and "Blue in Green" from Miles Davis' most-famous album, *Kind of Blue*, a recording that featured Copland's most obvious influence, Bill Evans. "Cavatina", the haunting and seldom-heard theme from *The Deer Hunter*, is a gem, given a mostly straightforward turn here.

Throughout, Copland and Peacock play beautifully, creatively and seemingly without ego, never upstaging one another or indulging in unnecessary pyrotechnics. It's a sublime example of improvisation and interaction (that is, jazz) at its best.

For more information, visit pirouetrecords.com. Copland is at *The Kitano* Jan. 22nd-23rd. See Calendar.



Voladores
Tony Malaby's
Apparitions (Clean Feed)



Houria
Stéphane Kerecki Trio
(Zig Zag Territoires)

by Jeff Stockton

Since arriving in NYC about 15 years ago, Tony Malaby, through a series of fortuitous (and well-chosen) associations (including Marty Ehrlich and Mario Pavone, among others) as well as spots in Charlie Haden's Liberation Music Orchestra and William Parker's Little Huey Orchestra, has proven himself an adroit sideman, whether the concept is tilted toward the avant garde or aimed straightahead. Since his debut fronting a quartet in 2000, he has demonstrated himself to be a daring leader on a variety of small-group saxophone projects.

One of those early associations was with drummer Tom Rainey who anchors the rhythm section with bassist Drew Gress on *Voladores*, a session that might otherwise be a run-of-the-mill trio affair if not for the presence of John Hollenbeck, who's credited with percussion ranging from traps to "small kitchen appliances". Malaby calls his band Apparitions and, aside from the opening track, an Ornette Coleman composition, the band is elusive in their attack. They pump on "Old Smokey", but the tune's stuttering tempo and touches of marimba and vibes create a dreamy atmosphere. On "East Bay" the mood is set with Gress' arco bass and Malaby's soprano. But on tenor, Malaby doesn't let up, whether dirty on the title cut or relentlessly inventive on "Dreamy Drunk", he is as convincing and fresh a voice as there is on the scene.

Stéphane Kerecki is one of those composers who hears Malaby's sound in his head and *Houria* marks the third meeting between the saxist and the French bassist's trio. As one would expect, the bass is frequently in the spotlight, but it's Malaby along with Matthieu Donarier on tenor and soprano who generate the most interplay (the Kerecki/Malaby duets, mere interludes, are too short and leave the listener wanting

more). On "Satellise" the tenors orbit one another while on the title track and "Macadam" it's soprano and tenor in conversation. This is a pretty CD in the best sense of the word, its compositions varied and influenced by music of the world, but very much in the jazz tradition. And while the sweetness calls for a great deal of soprano, Malaby turns in his most purely beautiful playing on tenor for "Un Ange Passe".

For more information, visit cleanfeed-records.com and zigzag-territoires.com. Malaby is at 58 North Six Media Labs Jan. 8th, Cornelia Street Café Jan. 9th and 12th, Jazz Gallery Jan. 10th with Eric Revis, The Local 269 Jan. 11th, Zebulon Jan. 26th and The Stone Jan. 30th. See Calendar.

IN PRINT



Reaching Into The Unknown 1964-2009
Jacques Bisceglia/Steve Dalachinsky (Rogue Art)
by Andrey Henkin

Jazz and modern poetry seem ideally suited, in temperament if not exactly aesthetic. Though it is designed to mimic the cadences of a freeform improvisation, jazz poetry is still a constructed art form with the benefit of the editorial process. But that does not diminish how much poetry has been directly inspired by jazz and jazz musicians and how that relationship has worked in both directions.

Reaching Into The Unknown is actually the convergence of poetry and jazz, but with the latter one step removed. The over 400-page tome, the second book published by the French record label Rogue Art, features numerous photos by French impresario Jacques Bisceglia (of BYG-Actuel fame/notoriety) alongside the poetry of New Yorker and self-described curmudgeon Steve Dalachinsky. That these men speak of each other as kindred spirits in their introductions may allude to the mixed emotions they engender on two continents.

Bisceglia's photos cover a wide range of jazz musicians shot by him primarily throughout France over the last five decades. There are wonderful shots of Charles Mingus, Don Cherry, Sonny Rollins, Charles Gayle, Barre Phillips, Marion Brown and Mal Waldron, Joëlle Léandre, Peter Brötzmann, even Ayler and Coltrane, to name just enough to give a sense of the range.

Accompanying them (or is it the other way round, one of the interesting things to consider) are Dalachinsky's poems, usually written around concerts he has seen in New York: Cecil Taylor at the Village Vanguard, Ran Blake at the Knitting Factory, Anthony Braxton at Iridium. His style springs from the innovations of Ginsberg and Ferlinghetti and often relies on its layout for maximum effect. His poetry is not for the uninitiated though one has to admire his sincerity and way of turning a phrase.

The book is a success in that it seeks only to present two men's relationship with jazz and each other, a heartfelt tribute to a powerful music.

For more information, visit web.roguart.com. Dalachinsky is at *The Stone* Jan. 1st with Albey Balgochian and *The Local 269* Jan. 25th with Mat Maneri. See Calendar.

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The Blessing
David "Fathead" Newman (HighNote)
by Andrew Véléz

What an apt name *The Blessing* is for David Newman's final recording before his death ended a long career last January. He played for more than a decade with Ray Charles and alongside Herbie Mann, Aretha Franklin and Roy Ayers among many others. For this last studio session he was in fine form. A Milt Jackson gem, "SKJ", is the set's opener, Steve Nelson's vibes providing glowing cascades before Newman swings in with a solo as brief in its measured warmth as it is satisfying. Here too and throughout the set Peter Bernstein's guitar is vigorous in a style that is direct as it mixes blues and bebop.

In Newman's blues-drenched take on Gershwin's "Someone To Watch Over Me" (which in moments has echoes of Ellington's "In A Sentimental Mood"), again there is a dazzling display of colors and tones. He begins with a statement of the original tune, albeit with little turns, pauses and a warm, floating, utterly romantic sound. Nelson is always there with just the subtlest echoes of the melody. Newman's tenor saxophone is as gentle as it is full-bodied, with nary a superfluous embellishment. David Leonhardt's piano solo leads perfectly into Newman's bridge and the

final bars.

It must be noted that Newman's brand of romanticism is never mushy or sentimental. His version of "As Times Goes By" is abetted by the brisk, crystal warmth of Nelson's vibes on the bridge. Newman is authoritative and yet relaxed and it segues into "Manha de Carnival", on which his sax, Nelson's vibes and Leonhardt's piano effect a subtle tension by both anticipating and playing after the beat.

It is Leonhardt's own composition, "Romantic Night", that showcases Newman at a peak on the recording and brings out the best from all hands. Shifting between major and minor modes, it's a beautifully structured performance. Newman gives a textbook example of a veteran player who swings easily as he makes it feel so good, yet without ever allowing things to get too cozy. The closer is the title track, Newman's own tune, this time with him on flute. It's a gospel-tinged piece that closes the set on a funky, upbeat note. As with all of Newman's music, this piece could as aptly have been called "a gift".

For more information, visit jazzdepot.com



*In Each Day,
Something Good*
Eri Yamamoto Trio
(AUM Fidelity)



Emergence
Eri Yamamoto/
Whit Dickey/
Daniel Carter (Not Two)

by Robert Iannapolo

Known locally for her decade-long residency at Arthur's Tavern in the West Village, Osaka-born, Kyoto-bred and New York-seasoned pianist Eri Yamamoto has become increasingly visible on the Eastside avant jazz scene. Two new releases document both sides of her musical personality.

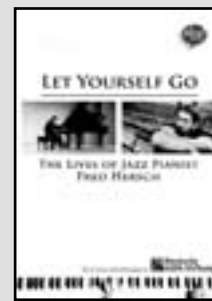
In Each Day, Something Good, her sixth trio album, recorded with longtime working rhythm section bassist David Ambrosio and drummer Ikuo Takeuchi, is a mixture of original songs and a suite of pieces written to accompany Yasujiro Ozu's early silent film *I Was Born, But...* Yamamoto's playing, unhurried and unforced, nevertheless demonstrates an active imagination and gift for melody; her improvisations avoid sweeping theatrical gestures in favor of focused introspection, in the spirit of someone who stops along the way to pore over the small details of everyday life that often elude those who hurry on. Displaying an intuitive rapport based on umpteen hours of on-the-job repartee, the trio recalls the close commerce and intimate atmosphere of Bill Evans' classic group, the musical equivalent of an isosceles triangle. Yamamoto's writing favors loping 5/4 'waltzes', gospel-tinged harmonies and short, miniaturist themes. "A Little Escape" sounds like a folksy variant of Monk's "Misterioso"; "Blue in Tunisia" meditates on subtle shadings of C Major/minor while "I Was Born" is unabashed bop, featuring a fine piano solo in which Yamamoto's phrases seemly float over both beat and barlines.

Emergence is a collective outing with multi-instrumentalist Daniel Carter and drummer Whit Dickey, both stalwarts of the freer fringes. Lacking a bassist, Yamamoto digs in with her left hand, filling out the low frequencies with rumbling lines, topped by high, chiming arpeggios. In this looser context, she flirts with tonality, moving harmonies up and down without quite reaching a cadence, ambiguous gestures that beg a response. Trading most of his time between

trumpet and tenor, Carter is fairly restrained, leaving ample space, adding comments here and there, saving his most audacious blowing for "Last Taste" when, supported by a spiraling piano figure, his alto builds to a ferocious climax. Dickey strikes a balance between density and space, spreading hits across the kit, digging into faux hip-hop grooves on "Get Up" and "Rocker" while merely implying the pulse on "Convection". A fine effort, the date exemplifies the art of collective on-the-spot decision making.

For more information, visit aumfidelity.com and nottwo.com. Yamamoto is at Arthur's Tavern Thursdays-Saturdays. See *Regular Engagements*.

ON DVD



Let Yourself Go - The Lives of Fred Hersch
Fred Hersch (Aha!DVD)
by Chris Kompanek

Katja Duregger's intimate documentary about virtuoso piano player Fred Hersch has the personal touch of a home movie. Broken down into four sections that are viewed individually on the DVD, the film covers all aspects of his life from his work as a musician and composer to his teaching and his longtime struggle with AIDS.

There are essentially two storylines that unfold in counterpoint: Hersch's exceptional career as one of the best living piano players and jazz composers of his generation and his courageous decision to be one of the first gay jazz musicians to come out and live openly as an inspiration to others. Both have made a large impact on the jazz community, occasionally causing the latter to overshadow the former. There are sections devoted to both as well as a "main section" that outlines all aspects of his life and how one informs the other. He rarely does extensive touring anymore due to the nature of his illness and the fear of running out of medicine. Duregger documents a 2007 European tour, illustrating both the taxing effect it has on his body and the immense pleasure he gets from performing for his fans.

Hersch believes that the character of a person is reflected in their playing. His gentle nature comes across both in candid interviews and in the many clips from live performances and rehearsals, giving his music a distinctive sound and a dynamism that's rarely heard today. He's not in a hurry to play as many notes as he can; therefore his melodies unfold in a beautiful space of tranquility, giving the flourishes all the more power. This is a lesson he's eager to impart on his students in master classes he leads all over the world.

A bonus section gives a glimpse of his talent with four complete songs including "Gravity's Pull", a brilliantly constructed original composition that flows effortlessly with support from Hersch's excellent trio, as well as two solo performances. This unique film is a great introduction to a singular talent for newcomers, but avid fans will find much to love as well.

For more information, visit aha-dvd.com. Hersch is at Village Vanguard Jan. 12th-17th. See *Calendar*.

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(INTERVIEW CONTINUED FROM PAGE 6)

AAJ-NY: You were pretty much out there on your own as a female instrumentalist in those days.

JB: Yeah, there was nobody else playing. I don't know why. I had one friend, named Jane Getz, who played piano, but she kind of went into other areas.

AAJ-NY: Did you find much resistance?

JB: No, nobody said anything. I didn't even know. I moved to New York, I worked. I worked with Joe Henderson, Stan Getz, Art Blakey and one day after that they called me for the first Women In Jazz concert and that was when I began to feel they had this thing that the women weren't getting enough...whatever. But it is true that if you are a woman and you play, you better play really, really well.

AAJ-NY: So you are one of the first females to get out there and show that it wasn't that big a deal.

JB: I didn't try to do that. I had no idea that anything was going on, but if you look at - let's see - Mary Lou Williams did some, but not as much. Marian McPartland did some, but she always wanted to work with a lot of people like I did, as she mentioned to me once. And Dorothy Donegan was an excellent pianist, but I think at their time, that didn't happen. It just happened that at my time I was there.

AAJ-NY: Do the female students at Berklee approach you differently than the male students?

JB: Not anymore. When I first taught up there, there was never a woman as strong as a guy in a class or in all of my students. Now there is absolutely no difference. The best student in a class is just as likely to be a woman as a guy. So it's pretty amazing.

AAJ-NY: And how did you first become enamored with Brazilian music?

JB: I always was, from first hearing. I did go to Cuba and also Brazil with Stan Getz, so that was the first meeting, which I never forgot.

AAJ-NY: What are some things that you haven't done that you think you might like to do.

JB: Well I did study at Berklee, for a couple of months, big band arranging. I'm half way through one of my compositions for big band and I think that that would be fun. At least a couple of my tunes would be great that way. Other people have arranged them and of course I've performed big band arrangements of my tunes, but always somebody else arranged them. But I really like the sound of an orchestra; I would like my music played orchestral. That would be great. ♦

For more information, visit joannebrackeenjazz.com. Brackeen is at The Kitano Jan. 15th-16th. See Calendar.

Recommended Listening:

- Joanne Brackeen - *Snooze (Six Ate)* (Choice-Candid, 1975)
- Joanne Brackeen - *Mythical Magic* (MPS-Pausa, 1978)
- Joanne Brackeen - *Ancient Dynasty* (Tappan Zee-Columbia, 1980)
- Joanne Brackeen - *Fi-Fi Goes to Heaven* (Concord, 1986)
- Joanne Brackeen - *Power Talk* (Turnipseed Music, 1994)
- Joanne Brackeen - *Pink Elephant Magic* (Arkadia Jazz, 1998)

(LABEL CONTINUED FROM PAGE 12)

"Being a non-profit allows us to champion music and artists in a way that a for-profit label never could," he added. "While we're concerned with sales and marketing and press, it's fair to say we're more concerned with artists' professional and artistic development. We're concerned with service to artists and how best to articulate and execute their vision while offering up our expertise and connections. Basically, we're all music lovers/makers/practitioners here and we take our mission very seriously."

Founded in 1982 as a way to document the work of composers who had been awarded McKnight Fellowship grants, the first decade of the label's life was focused on the work of Minnesota composers. But in 1994, Innova began offering distribution to artists with finished recorded works. The label now boasts more than 25 releases per year and is starting a distribution relationship with Naxos.

Campbell's excitement about the label's work is more than evident when he talks about the releases the label has planned for 2010.

"Oh man, tons of great stuff," he enthused. "We're currently curating the NYFA [New York Foundation on the Arts] collection funded by the NEA [National Endowment for the Arts], Neel Murgai is releasing a great raga-chamber jazz record with us in January. David Crowell, who plays reeds in the Philip Glass ensemble, is releasing his album *Spectrum* with us in February. Gene Segal is releasing with us. I'm really excited that George Lewis and Marina Rosenfeld are putting out a CD and vinyl release with us. A Denman Maroney album with Shelley Hirsch is coming up. And we're still getting great press and feedback from Rudresh Mahanthappa's album we put out [2009's *Apti*]." ♦

For more information, visit innova.mu. Artists performing this month include Taylor Ho Bynum at Cornelia Street Café Jan. 9th and Abrons Arts Center Jan. 16th as part of Festival of New Trumpet Music; Andrew Drury at The Jazz Lounge Jan. 5th and Saint Peter's Jan. 8th with Jason Kao Hwang; Joel Harrison at Winter Jazzfest Jan. 8th and Cornelia Street Café Jan. 16th; Fred Ho at BAMCafé Jan. 23rd; Jason Kao Hwang at Saint Peter's Jan. 8th; Jon Irabagon at Zebulon Jan. 8th and 11th and Fat Cat Jan. 9th, Jazz Gallery Jan. 21st with Brandon Lee and Bar Next Door Jan. 22nd; Rudresh Mahanthappa at Birdland Jan. 5th-9th with Jack DeJohnette, Winter Jazzfest Jan. 9th and The Stone Jan. 17th; Amanda Monaco at Winter Jazzfest Jan. 9th and The Stone Jan. 12th and Adam Niewood at Winter Jazzfest Jan. 9th. See Calendar.

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BILL HENDERSON should be recognized as one of the definitive male jazz vocalists of the past half century; he's a subtle, bluesy song stylist with a warm, fine-grained baritone. The Chicago native scored a jukebox hit in 1958 with Horace Silver's "Señor Blues," toured with Count Basie, and made a classic album with Oscar Peterson. He just released a new CD powered by drum master Roy McCurdy, and at 82, he's sounding as suave and authoritative as ever.

—Andrew Gilbert, *San Francisco Chronicle*

www.billhendersonmusic.com



Friday, January 1

- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$35
- Mike Stern Band with Randy Brecker, Victor Wooten, Dennis Chambers Idium 8:30, 10:30 pm \$35
- ★Struttin' with some Barbecue: Donald Harrison, Sean Jones, Wycliffe Gordon, Henry Butler, Ben Wolfe, Ali Jackson Jazz Standard 7:30, 9:30, 11:30 pm \$35
- Marc Cary Focus Trio Smoke 8, 10, 11:30 pm \$30
- Chris Botti Blue Note 8, 10:30 pm \$65
- Steve Dalachinsky and Albey Balgochian's Bassentric with Hilliard Greene, Francois Grillot; Martin Perna and Guests The Stone 8, 10 pm \$10
- ★Josh Roseman's Extended Constellations with Curtis Hasselbring, Ryan Snow, Shane Endsley, Taylor Haskins, Andrew D'Angelo, Marcus Strickland, Nir Felder, Barney McAll, Todd Sackafoose, Dan Weiss Tea Lounge 9, 10:30 pm \$5
- Donald Malloy with Seth Johnson, Chris Mees, Kassa Overall; John Marshall Quintet with Grant Stewart, Tardo Hammer, Lee Hudson, Jimmy Wormworth; Lawrence Leathers Smalls 7:30, 9:30 pm 12:30 am \$20
- Tom Dempsey Trio; Kyle Wilson Trio Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- Heather Masse with Jed Wilson, Karl Doty, Joel Amow Comelia Street Café 9, 10:30 pm \$10
- Valerie Capers, John Robinson, Rudy Lawless Knickerbocker Bar and Grill 9:45 pm \$5
- Shusmo: Tareq Abboushi, Lefteris Boumias, Frank Hauch, Hector Morales, Zafer Tawil Tutuma Social Club 8, 10:30 pm
- Daisuke Abe Quartet Cleopatra's Needle 8 pm
- Hide Tanaka Trio; Joey Morant Trio The Garage 6, 10:30 pm

Saturday, January 2

- Paquito D'Rivera's Brazilian Dreams with the New York Voices Dizzy's Club 7:30, 9:30 pm \$35
- Antonio Madrugá and Friends Dizzy's Club 11:30 pm \$20
- ★Nicole Mitchell's Truth or Dare with Renee Baker, Shirazette Tinnin; Andy Laster's Cast a Spell Trio with Mick Rossi, John Mettam The Stone 8, 10 pm \$10
- Sullivan Hall Two-Year Anniversary: The Slip; Marco Benevento Trio with Billy Martin, Dave Dreiwitz; Stephane Wremble and guests Sullivan Hall 8 pm \$20
- Dan Aran Trio; Nick Moran Trio Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- Tessa Souter Group with Jason Ennis, Conor Meehan and guest Victor Prieto Joe's Pub 7:30 pm \$18
- Barbara King with Joe Tranchina, Jim Cammack, Dwayne "Cook" Broadnax, Kenny Wessel Lenox Lounge 8:30, 10 pm 12 am \$20
- Dave Smith Quintet; Abadie/Sucato, Inc.; Billy Kaye Fat Cat 7, 10 pm 1:30 am
- Camila Meza/Pablo Menares Tutuma Social Club 8, 10:30 pm
- Le Zhang Tea Lounge 9, 10:30 pm \$5
- Cecil Morgan Quartet Cleopatra's Needle 8 pm
- Dre Barnes Hawaiian Tropic Zone 9 pm
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$35
- Mike Stern Band with Randy Brecker, Victor Wooten, Dennis Chambers Idium 8:30, 10:30 pm \$35
- ★Struttin' with some Barbecue: Donald Harrison, Sean Jones, Wycliffe Gordon, Henry Butler, Ben Wolfe, Ali Jackson Jazz Standard 7:30, 9:30, 11:30 pm \$35
- Marc Cary Focus Trio Smoke 8, 10, 11:30 pm \$30
- Chris Botti Blue Note 8, 10:30 pm \$65
- Ned Gould Trio with Jamale Davis, Charles Gould; John Marshall Quintet with Grant Stewart, Tardo Hammer, Lee Hudson, Jimmy Wormworth; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1:30 am \$20
- James Clark & Company; Drum Heads Puppets 12, 9 pm \$6-12
- Larry Newcomb Trio; Justin Wood The Garage 12, 6 pm

Sunday, January 3

- Two Sides of Don Byron: Lisa Moore; Don Byron Quartet Le Poisson Rouge 7 pm \$18
- ★Hilliard Greene solo; Thomas Morgan/Dan Weiss Duo The Stone 8, 10 pm \$10
- Nina Moffitt with Rafiq Bhatia, Jackson Hill, Kassa Overall, Kyle Wilson Comelia Street Café 8:30 pm \$10
- Marion Cowings and the Jon Roche Trio with Roman Ivanoff, Ai Murakami; Spike Wilner with guests; Alex Stein Quintet with Keith Balla, Kelly Friesen, Marc Devine, Matt Brown Smalls 7:30, 10 pm 1 am \$20
- Chad Coe Walker's 8 pm
- Alex Nguyn Birth of the Cool Project Brooklyn Lyceum 9, 10:30 pm \$10
- Dana Athens; Abaraki; Lucky Bastard Rose Live Music 8:30 pm

- Steve Elmer with Lee Lorenz, Dick Dreiwitz, Joe Licari, Skip Muller, Ed Bonnof Arthur's Tavern 7 pm
- Nabuko Kiryu The Blue Owl 8 pm
- Paquito D'Rivera's Brazilian Dreams with the New York Voices Dizzy's Club 7:30, 9:30 pm \$30
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$30
- Mike Stern Band with Randy Brecker, Victor Wooten, Dennis Chambers Idium 8:30, 10:30 pm \$35
- ★Struttin' with some Barbecue: Donald Harrison, Sean Jones, Wycliffe Gordon, Henry Butler, Ben Wolfe, Ali Jackson Jazz Standard 7:30, 9:30 pm \$35
- Chris Botti Blue Note 8, 10:30 pm \$65
- Shusmo: Tareq Abboushi, Lefteris Boumias, Frank Hauch, Hector Morales, Zafer Tawil Tutuma Social Club 7 pm
- Ehud Asherie No Bass Hit Trio; Alex Hoffman Quintet; Brandon Lewis/Renée Cruz Fat Cat 6, 8:30 pm 12:30 am
- Deanna Witkowski Quartet Saint Peter's 5 pm
- Nick Falk Group; Kendrick Scott Group Solo Kitchen Bar 6:30, 9 pm
- Jennifer Leitham Trio with Tomoko Ohno, Sherrie Maricle Blue Note 12:30, 2:30 pm \$24.50
- Michelle Walker Trio with Sandro Albert, Michael O'Brien North Square Lounge 12:30, 2 pm
- John Colianni Quintet; David Coss and Trio; Brent Canter Trio The Garage 12, 7, 11:30 pm

Monday, January 4

- Jonathan Batiste Band Dizzy's Club 7:30, 9:30 pm \$30
- Deborah Davis & A Few Good Men: 13th Annual Leukemia/Lymphoma Benefit with James Weidman, Essiet Essiet, Greg Hutchinson Blue Note 12:30, 2:30 pm \$25
- Peter Evans Group Zebulon 10 pm
- Aaron Weinstein Trio with guest Janis Siegel Birdland 7 pm \$25
- Francois Grillot's French Contraband; James Camey Group; Trio Ify: Chris Speed, Jamie Saft, Ben Perowsky The Local 269 8 pm \$10
- Chris Cheek with Ben Monder, Joe Martin, Diego Voglino Royale 10 pm
- Joel Fass solo; Ari Hoenig Quartet with Tigran Hamasyan, Mike Moreno, Orlando LeFleming; Spencer Murphy with M. Javier Santiago, Cory Cox Smalls 7:30, 9 pm 12 am \$20
- Doug Wamble Trio Bar Next Door 8:30, 10:30 pm \$12
- David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram Comelia Street Café 8:30 pm \$10
- Mike Gamble/Rob Stillman Bar 4 7 pm \$5
- Landon Knoblock with Ron Horton, Noah Preminger, Josh Paris, Jeff Davis Spike Hill 9 pm
- Il Registratore and Friends Goodbye Blue Monday 9 pm
- Choi Fairbanks String Quartet; Alan Palmer Trio Fat Cat 6, 8:30 pm
- Howard Williams Jazz Orchestra; Ben Cliness Quartet The Garage 7, 10:30 pm

Tuesday, January 5

- ★Jack DeJohnette Quintet with David Fiuczynski, Rudresh Mahanthappa, George Colligan, Jerome Harris Birdland 8:30, 11 pm \$30
- ★Chris Potter Underground with Adam Rogers, Craig Taborn, Nate Smith Village Vanguard 9, 11 pm \$30
- Seamus Blake Quintet with Dave Kikoski, Lage Lund, Matt Clohesy, Bill Stewart; Ken Fowser Jam Smalls 9 pm 12 am \$20
- Carol Sudhalter Astoria Jazz Band with Marti Mabin, Marty Bound, Charlie Franklin, Tony Bavota, Keith Gurland, Stan Bielski, Jack Davis, Wayne Johnson, Linda Presgrave, Brian Woodruff, Rick Stone, David Shaich Idium 8, 10 pm \$25
- Jessica Pavone's Army of Strangers with Brandon Seabrook, Jonti Siman, Harris Eisenstadt; Forbes Graham's Wild May with Kevin Frenette, Luther Gray, Ryan McGuire The Stone 8, 10 pm \$10
- TK Blue plays Monk Zinc Bar 9:30, 11 pm 1 am \$5
- Mat Maneri with Jacob Sacks, Garth Stevenson, Randy Peterson Barbès 7 pm \$10
- Eric Owens with Randy Ingram Trio Le Poisson Rouge 7:30 pm \$15
- Saul Rubin Trio; America Nueva Fat Cat 7, 8:30 pm
- Jen Shyu; Circle Wide: George Schuller, Peter Apfelbaum, Brad Shepik, Tom Beckham, Dave Ambrosio Korzo 9:30, 11 pm \$7
- Chris Forsyth solo; Totem: Bruce Eisenbeil, Tom Blancarte, Andrew Drury The Jazz Lounge 8, 9 pm
- Jonathan Batiste Band Dizzy's Club 7:30, 9:30 pm \$30
- David Gonzalez Poetic License Band Dizzy's Club 11:30 pm \$10
- Jeremy Udden's Ethiopian Music Project Le Grand Dakar 8:30 pm
- Edward Perez Quartet Tutuma Social Club 8, 10:30 pm
- Willem Delisfort with Tim Seisser, Cliff Wallace Puppets Jazz Bar 9 pm \$6

- Charlie Hunter Rose Live Music 8:30 pm
- Ken Hatfield, Rob Thomas, Steve Kroon Felch 7 pm
- Jack Wilkins/Steve LaSpina Bella Luna 8 pm
- Valery Ponomarev Big Band; Justin Lees The Garage 7, 10:30 pm

Wednesday, January 6

- ★Tribute to Charlie Banacos: George Garzone Group with Rachel Z. Peter Slavov, Pete Zimmer Comelia Street Café 8:30 pm \$10
- ★Clayton Brothers Band with Terrell Stafford, Obed Calvaire Dizzy's Club 7:30, 9:30 pm \$30
- David Gonzalez Poetic License Band Dizzy's Club 11:30 pm \$10
- Ravi Coltrane Quartet with Luis Perdomo, Drew Gress, EJ Strickland Idium 8:30, 10:30 pm \$35
- ★Giacomo Gates Trio with John DiMartino, Steve LaSpina The Kitano 8, 10 pm
- Robert Stillman's Station-Wagon Interior Perspective; Ras Moshe EarthSpace with Dafna Naphtali, Kyoko Kitamura, Shayna Dulberger, Atticus Cole The Stone 8, 10 pm \$10
- ★School for Improvisational Music Faculty Concert with Ralph Alessi, Andy Milne, John Hébert, Tyshawn Sorey Douglass Street Music Collective 8 pm \$10
- Jay Leonhart Metropolitan Room 7:30 pm \$20
- Rafi D'lugoff Trio; Joris Teepe Big Band Fat Cat 7, 8:30 pm
- Yaala Balin with Sacha Perry, Ari Roland, Keith Balla; Don Staloff's Jazz Circus Zinc Bar 7:30, 9:30, 11 pm 1 am \$5
- Mark Guiliana Rose Live Music 10 pm
- Claudia Alzamora Tutuma Social Club 8, 10:30 pm
- Anne Phillips/Michael Shepley The Triad 7 pm
- ★Jack DeJohnette Quintet with David Fiuczynski, Rudresh Mahanthappa, George Colligan, Jerome Harris Birdland 8:30, 11 pm \$30
- ★Chris Potter Underground with Adam Rogers, Craig Taborn, Nate Smith Village Vanguard 9, 11 pm \$30
- Avi Rothbard solo; Seamus Blake Quintet with Dave Kikoski, Lage Lund, Matt Clohesy, Bill Stewart; Craig Wuepper with Brian Charette Smalls 7:30, 9 pm 12 am \$20
- Iris Omig Quartet; Barry Cooper Quartet The Garage 6, 10:30 pm
- Kim Kalesti Saint Peter's 1 pm \$7

Thursday, January 7

- Kenny Barron Quintet with Kiyoshi Kitagawa, Ben Riley, Stefon Harris, Anne Drummond Jazz Standard 7:30, 9:30 pm \$30
- Nicki Parrott with Rossano Sportiello, Bucky Pizzarelli Feinstein's 8:30 pm \$50
- ★Tim Berne's Los Totopos with Oscar Noriega, Matt Mitchell, Ches Smith Jazz Gallery 9, 10:30 pm \$15
- Bad Touch: Loren Stillman, Nate Radley, Gary Versace, Ted Poor; Katt Hernandez/Joe Morris Duo The Stone 8, 10 pm \$10
- Michael Moore/Kenny Ascher Trio with Tom Melito The Kitano 8, 10 pm
- Ari Hoenig Quartet with Tigran Hamasyan, Mike Moreno, Orlando LeFleming Comelia Street Café 8:30 pm \$10
- ★Peter Bernstein solo; Howard Alden Trio with John Burr, Rob Garcia; Dwayne Clemons Quintet with Sacha Perry, Josh Benko Smalls 7:30, 9 pm 12 am \$20
- Carlos Cuevas Trio with Alex Hernandez, Vince Cherico Bargemusic 8 pm \$25
- Ras Moshe Duo; Odeya Nini Group Le Grand Dakar 8:30 pm
- Billy Kaye; Don Hahn Quintet; Stacy Dillard Fat Cat 7, 10 pm 1:30 am
- Russ Flynn's A More Perfect Union with Atsushi Ouchi, Jacob Teichrow, Nathan Koci, David Linaburg, Danny Wolf Tea Lounge 9, 10:30 pm \$5
- Jake Langley Trio Bar Next Door 8:30, 10:30 pm \$12
- John Benitez Group Tutuma Social Club 8, 10:30 pm
- Charles Sibirsky Group Puppets 9 pm \$6
- Sofia Rei Koutsovitis Drom 7, 8:15 pm \$15
- Andy Collier Greenwich Village Bistro 9 pm
- Etienne Charles Hawaiian Tropic Zone 9 pm
- Burt Eckoff 5C Café 8 pm
- Willem Delisfort with Tim Seisser, Cliff Wallace 169 Bar 8 pm \$10
- Michika Fukumari Trio Cleopatra's Needle 7 pm
- ★Clayton Brothers Band with Terrell Stafford, Obed Calvaire Dizzy's Club 7:30, 9:30 pm \$30
- David Gonzalez Poetic License Band Dizzy's Club 11:30 pm \$10
- Ravi Coltrane Quartet with Luis Perdomo, Drew Gress, EJ Strickland Idium 8:30, 10:30 pm \$35
- ★Jack DeJohnette Quintet with David Fiuczynski, Rudresh Mahanthappa, George Colligan, Jerome Harris Birdland 8:30, 11 pm \$30
- ★Chris Potter Underground with Adam Rogers, Craig Taborn, Nate Smith Village Vanguard 9, 11 pm \$30
- Nick Moran Trio; Bryson Kern Trio The Garage 6, 10:30 pm

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Fri. Jan. 8, 6:40 - 7:30 pm
 Winterjazzfest featuring Donny McCaslin, Christian Howes, Dan Tepfer, Stephan Crump, Ted Poor
 Kenny's Castaways, 157 Bleecker St. www.winterjazzfest.com

Sun. Jan. 10, 7:30 - 8:15 pm
 Orange Mountain Music: Wendy Sutter, Fojoto String Band w/ Foday Suso, Tony Trischka
 Le Poisson Rouge, 158 Bleecker St., www.lepoissonrouge.com

Sat. Jan. 16, 3 - 3:25 pm
 Sextet: Chamber Music America Conference
 Westin Hotel: 43rd and 8th Ave.

Sat. Jan. 16, 9 and 10:30 pm
 String Choir: Music of Paul Motian
 Chris Howes, Sam Bardfield, Mat Maneri, Dana Leong, Liberty Ellman
 Cornelia St. Café, 29 Cornelia St., www.corneliastreetcafe.com

www.joelharrison.com

Friday, January 8

- ★Winter Jazz Fest: Darcy James Argue's Secret Society with Erica Von Kleist, Rob Wilkerson, Sam Sadigursky, Josh Sinton, Seneca Black, Tom Goehring, Matt Holman, Nadje Noorhuis, Ingrid Jensen, Mike Fahie, Alan Ferber, James Hirschfeld, Jennifer Wharton, Sebastian Noelle, Matt Clohesy, Jon Wikan, Jamie Leonhart; Eric Lewis solo; Nicholas Payton SeXXtet with Taylor Eigsti, Vicente Archer, Marcus Gilmore, Daniel Sadownick
Le Poisson Rouge 6 pm \$25
- ★Winter Jazz Fest: Joel Harrison Sextet with Donny McCaslin, Christian Howes, Dan Tepfer, Stephan Crump, Ted Poor; Briggan Krauss' Trio Coordinate with Skuli Sverrisson, Kenny Wollesen; Jeremy Udden's Plainville with Brandon Seabrook, Pete Rende, Eivind Opsvik, RJ Miller; Matt Wilson Quartet with Jeff Lederer, Kirk Knuffke, Chris Lightcap; Bobby Previte's New Bump Quartet with Ellery Eskelin, Bill Ware, Brad Jones.; Mark Guiliana's Beat Music with Jason Fraticelli, Aaron Dugan, Nir Felder; Jamie Saft's Whoopee Pie with Bill McHenry, Mike Pride; Peter Apfelbaum and the New York Hieroglyphics with Peck Allmond, Jessica Jones, Tony Jones, Josh Roseman, Natalie Cressman, Charlie Burnham, Dave Phelps, Viva DeConcini, Patrice Blanchard, Dafnis Prieto Kenny's Castaways 6:30 pm \$25
- ★Winter Jazz Fest: Soul Cycle: Jesse Fischer, Louis Fouché, Josh David, Corey Rawls, Shawn Banks; Ben Williams & Sound Effect with Jamire Williams, Jaleel Shaw, Dave Bryant; Chelsea Baratz Quartet with Orrin Evans, John Davis, Corey Wilkes; Jaleel Shaw Quartet with Ben Williams, Johnathan Blake, Aaron Goldberg
Zinc Bar 6 pm \$25
- ★McCoy Tyner Trio with guest Gary Bartz; Francisco Mela's Cuban Safari; Jonathan Batiste Band
Highline Ballroom 8 pm \$25
- ★The Happening 2010: Francina Connors; Jane Ira Bloom Trio with Mark Helias, Bobby Previte; Jason Kao Hwang's EDGE; Amiri Baraka; Will Calhoun's Native Lands Experiment; Bobby Sanabria's Quarteto Aché; Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille Saint Peter's 5:30 pm \$15
- ★2nd Annual Company of Heaven Jazz Festival: Reut Regev's R*Time with David Phelps, Sean Conly, Igal Foni and guest Judith Insell; Ohad Talmor's The Other Quartet with Russ Johnson, Pete McCann, Mark Ferber; Mario Pavone's Totem with Peter Madsen, Dave Ballou, Gerald Cleaver
Cornelia Street Café 8:30, 9:45, 11 pm \$10
- ★Mulgrew Miller Trio with Ivan Taylor, Rodney Green
FB Lounge 11:30 pm 1:30 am \$20
- Russell Malone Quartet with Rick Germanson, Tassili Bond, Ulysses Owens
Smoke 8, 10, 11:30 pm \$30
- Mark O'Connor's Hot Swing with John Patitucci, Julian Lage
Blue Note 8, 10:30 pm \$30
- Sunny Jain Group with Marc Cary, Nir Felder, Gary Wang
Blue Note 12:30 am \$10
- ★Dafnis Prieto Si o Si Quartet with Peter Apfelbaum, Manuel Valera, Johannes Weidenmuller
Jazz Gallery 9, 10:30 pm \$15
- ★Shoko Nagai/Satoshi Takeishi; Tyshawn Sorey 3-0 with Ben Gerstein, Terrence McManus
The Stone 8, 10 pm \$10
- ★Mostly Other People Do The Killing: Peter Evans, Jon Irabagon, Moppa Elliott, Kevin Shea
Zebulon 9 pm
- Ben Allison Band
Bronx Museum of the Arts 8 pm
- Kendra Shank Quintet with Billy Drewes, Frank Kimbrough, Dean Johnson, Tony Moreno
The Kitano 8, 10 pm \$25
- Benny Russell Quartet
Lenox Lounge 8:30, 10 pm 12 am \$20
- ★Tony Malaby's Tamarindo
58 North Six Media Labs 8 pm
- Dan Ori Group with Uri Gurvich, Gabriel Guerrero, Jeff Miles, Ziv Ravitz; Planet Jazz!: Joe Magnarelli, Peter Bernstein, Jerry Weldon, Spike Wilner, Neal Miner, Joe Strasser; Alex Hoffman Trio
Smalls 7:30, 9:30 pm 12:30 am \$20
- Mike Moreno Trio; Jacques Schwarz-Bart Trio
Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- The Delphian Jazz Orchestra: Justin Mullens, Larry Gillespie, Dave Smith, Sam Hoyt, Jacob Garchick, Paul Olenick, Brian Drye, Max Seigel, Doug Yates, Pat Tucker, Dave Barazza, Peter Hess, Sean Nowell, Matt Cowan, Vinnie Sperrazza, George Rush, Pete Thompson
Tea Lounge 9, 10:30 pm \$5
- Joel Forrester Quartet with Claire Daly, David Hofstra, Matt Garrity
O'Neals 8:30, 10 pm
Joe's Pub 9:30 pm \$15
- Falu; Red Baraat
Nublu 9:30 pm
- Jacam Manricks' Labyrinth
- Oscar Penas with Dan Blake, Moto Fukushima, Richie Barshay
BAMCafé 9 pm
- Jared Gold
Fat Cat 10 pm
- Jorge Anders Quartet
Puppet's 9 pm \$12
- Nobuki
Greenwich Village Bistro 9 pm
- Atlantic Quartet: Mitch Perrins, PJ Roberts, Janelle Reichman, Brad Whiteley
Bohemian Hall 8:30 pm
- Willerm Delisfort with Tim Seisser, Cliff Wallace, Milton Suggs
Metropolitan Room 7:30 pm \$25
- School for Improvisational Music Student Concert
Douglass Street Music Collective 8 pm \$10
Cleopatra's Needle 8 pm
- Evan Schwamm Quartet
- Kenny Barron Quintet with Kiyoshi Kitagawa, Ben Riley, Stefan Harris, Anne Drummond
Jazz Standard 7:30, 9:30 pm \$30
- Etienne Charles
Hawaiian Tropic Zone 9 pm
- ★Clayton Brothers Band with Terrell Stafford, Obed Calvaire
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- David Gonzalez Poetic License Band
Dizzy's Club 12:45 am \$20

- Ravi Coltrane Quartet with Luis Perdomo, Drew Gress, EJ Strickland
Iridium 8:30, 10:30 pm \$35
- Sammy Figueroa Tribute to Cal Tjader with Brian Potts, Freddy Lugo, Alex Hoyt
Iridium 12 am \$20
- ★Jack DeJohnette Quintet with David Fiuczynski, Rudresh Mahanthappa, George Colligan, Jerome Harris Birdland 8:30, 11 pm \$30
- ★Chris Potter Underground with Adam Rogers, Craig Taborn, Nate Smith
Village Vanguard 9, 11 pm \$35
- Tessa Souter
55Bar 6 pm
- David White Quintet; Kevin Dorn's Dixieland Band
The Garage 6, 10:30 pm

Saturday, January 9

- ★Winter Jazzfest: Ben Allison Group with Jenny Scheinman, Shane Endsley, Steve Cardenas, Rudy Royston; Occidental Brothers Dance Band International: Nathaniel Braddock, Josh Ramos, Greg Ward, Makaya McRaven, Samba Mapangala; Jenny Scheinman/Jason Moran; Lionel Loueke Trio with Massimo Biolcati, Ferenc Nemeth; Vijay Iyer Trio with Marcus Gilmore, Stephan Crump; Bitches Brew Revisited: Graham Haynes, James Blood Ulmer, Marco Benevento, DJ Logic, Antoine Roney, Lonnie Plaxico, Cindy Blackman, Adam Rudolph; Marco Benevento Trio with Reed Mathis, Andrew Barr; J.Viewz: Jonathan Dagan, Noa Lembersky, Urijah, Eran Asia, Leon Leventon
Le Poisson Rouge 6 pm \$25
- ★Winter Jazzfest: Gretchen Parlato with Taylor Eigsti, Alan Hampton, Kendrick Scott; Sachal Vasandani with Jeb Patton, Quincy Davis, David Wong; Dr. Lonnie Smith with Jamire Williams, Jonathan Kreisberg; Zim Ngqawana with Matthew Shipp, William Parker, Nasheet Waits; Ambrose Akinmusire Quintet with Walter Smith III, Taylor Eigsti, Harish Raghavna, Justin Brown; Chris Dave Trio with Kebbi Williams., Derrick Hodge; Global Noize: Jason Miles, DJ Logic, Falu, Adam Deitch, Will Bernard, Casey Benjamin
Sullivan Hall 7:30 pm \$25
- ★Winter Jazzfest: Oran Etkin with Balla Kouyate, Makane Kouyate, Joe Sanders; Rez Abbasi's Acoustic Quartet with Bill Ware, Stephan Crump, Eric McPherson; Linda Oh with Adam Niewood, Greg Ritchie, Fabian Almazan; JD Allen Trio with Gregg August, Rudy Royston; Mike Reed's People, Places and Things with Greg Ward, Tim Haldeman, Jason Roebke; Ken Thomson's Slow/Fast with Russ Johnson, Nir Felder, Adam Armstrong, John Hollenbeck; Mary Halvorson Trio with John Hébert, Tomas Fujiwara; Rudresh Mahanthappa's Indo-Pak Coalition with Rez Abbasi, Dan Weiss; Tyshawn Sorey's Koa with Todd Neufeld, Chris Tordini
Kenny's Castaways 6 pm \$25
- ★Winter Jazzfest: Metta Quintet: Big Drum/Small World; Baptiste Trotignon with Eric Harland, Matt Penman; Amanda Monaco's Deathblow with Michæl Attias, Sean Conly, Satoshi Takeishi; Elliott Sharp's Terraplane with Eric Mingus, Curtis Fowlkes, Alex Harding, Dave Hofstra, John McKenzie; The Claudia Quintet: John Hollenbeck, Ted Reichman, Chris Speed, Matt Moran, Drew Gress and guest Gary Versace; Rudder: Chris Cheek, Henry Hey, Tim Lefebvre, Keith Carlock; Todd Sickafoose Tiny Resistors with John Ellis, Alan Ferber, Steve Cardenas, Mike Gamble, Rudy Royston, Jenny Scheinman; Michael Bellar's As-Is Ensemble with Rob Jost, Brad Wentworth, Brook Martinez; Randy Newman Project with Mark Soskin, Roseanna Vitro, Dean Johnson, Sara Caswell, Steve Cardenas
The Bitter End 5:30 pm \$25
- ★Winter Jazzfest: Emile Parisien with Julien Touéry, Ivan Gélugne, Sylvain Darrifourcq; Jayme Stone presents Africa to Appalachia with Yacouba Sissoko, Mike Barnett, Brandi Disterheft, Nick Fraser; Ibrahim Maalouf with Eric Groleau, Franck Woeste, Nenad Gajin, Benjamin Molinaro; Somi with Michael Olatuja, Toru Dodo, David Gilmore, Steve Belvilus
Zinc Bar 6 pm \$25
- ★Oliver Lake Big Band with Bruce Williams, Marty Ehrlich, Erica Lindsay, James Steward, Jason Marshall, Nabate Isles, Peck Allmond, Freddie Hendrix, EJ Allen, Al Patterson, Craig Harris, Terry Green, Aaron Johnson, Yoichi Uzeki, Robert Sabin, Chris Beck
Roulette 8:30 pm \$15
- ★Darcy James Argue's Secret Society with Erica Von Kleist, Rob Wilkerson, Sam Sadigursky, Josh Sinton, Seneca Black, Tom Goehring, Matt Holman, Nadje Noorhuis, Ingrid Jensen, Mike Fahie, Alan Ferber, James Hirschfeld, Jennifer Wharton, Sebastian Noelle, Matt Clohesy, Jon Wikan
Jazz Gallery 9, 10:30 pm \$15
- Josh Abrams Group with Emmett Kelly, Tomeka Reid, Chad Taylor; Tomeka Reid Group with Josh Abrams, Shirazette Tinnin
The Stone 8, 10 pm \$10-15
- ★2nd Annual Company of Heaven Jazz Festival: The Thirteenth Assembly: Taylor Ho Bynum, Mary Halvorson, Jessica Pavone, Tomas Fujiwara; Tony Malaby's Paloma Recio with Ben Monder, Eivind Opsik, Nasheet Waits; Mark Helias' Open Loose with Tony Malaby, Tom Rainey
Cornelia Street Café 8:30, 9:45, 11 pm \$10
- ★Dave Schmitter; Jon Irabagon
Fat Cat 7, 10 pm
- Blue Coda
Sistas' Place 9, 10:30 pm \$20
- Henry Butler; Davell Crawford
Joe's Pub 9 pm \$20
- Paul Bollenback Trio; Marcus Strickland Trio
Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
BAMCafé 9 pm
- Fishtank Ensemble
- Alex Hoffman
Hawaiian Tropic Zone 9 pm
- Eric Kurimski Trio
Tutuma Social Club 8, 10:30 pm
- Takao Iwaki Quartet
Cleopatra's Needle 8 pm
- Mulgrew Miller Trio with Ivan Taylor, Rodney Green
FB Lounge 11:30 pm 1:30 am \$20
- ★Russell Malone Quartet with Rick Germanson, Tassili Bond, Ulysses Owens
Smoke 8, 10, 11:30 pm \$30
- Mark O'Connor's Hot Swing with John Patitucci, Julian Lage
Blue Note 8, 10:30 pm \$30
- Kendra Shank Quartet with Frank Kimbrough, Dean Johnson, Tony Moreno
The Kitano 8, 10 pm \$25
- Benny Russell Quartet
Lenox Lounge 8:30, 10 pm 12 am \$20
- The Ralph Lalama Trio with Pat O'Leary, Clifford Barbaro; Planet Jazz!: Joe Magnarelli, Peter Bernstein, Jerry Weldon, Spike Wilner, Neal Miner, Joe Strasser; Todd Herbert Trio
Smalls 7:30, 10:30 pm 1:30 am \$20
- Kenny Barron Quintet with Kiyoshi Kitagawa, Ben Riley, Stefan Harris, Anne Drummond; Anne Drummond Quintet with Dave Eggar, Klaus Mueller, Kiyoshi Kitagawa, Alvester Garnett
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Clayton Brothers Band with Terrell Stafford, Obed Calvaire
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- David Gonzalez Poetic License Band
Dizzy's Club 12:45 am \$20
- Ravi Coltrane Quartet with Luis Perdomo, Drew Gress, EJ Strickland
Iridium 8:30, 10:30 pm \$35
- Paris Troika: Misha Piatigorsky, Buster Hemphill, Chris Wabich
Iridium 12 am \$20
- ★Jack DeJohnette Quintet with David Fiuczynski, Rudresh Mahanthappa, George Colligan, Jerome Harris Birdland 8:30, 11 pm \$30
- ★Chris Potter Underground with Adam Rogers, Craig Taborn, Nate Smith
Village Vanguard 9, 11 pm \$35
- Steve Elmer with Sandy Sasso, Desi Norman, David Kingsnorth
55Bar 6 pm
- James Clark & Company; Randy Johnston Trio
Puppet's 12, 9 pm \$6-12
- Gypsy Jazz Caravan; Fukushi Tainaka Trio; Virginia Mayhew Quartet
The Garage 12, 6, 10:30 pm



- Fri Jan 1 GNU VOX SPECIAL: HEATHER MASSE 9PM & 10:30PM
Jed Wilson, Karl Doty, Joel Arnow
- Sat Jan 2 TBA 9PM & 10:30PM
- Sun Jan 3 NINA MOFFITT QUINTET 8:30PM
Rafiq Bhatia, Jackson Hill, Kassa Overall, Kyle Wilson
- Mon Jan 4 AMRAM & CO 8:30PM
Kevin Twigg, John de Wit, Adam Amram, John Ventimiglia
- Wed Jan 6 GEORGE GARZONE GROUP:
A TRIBUTE TO CHARLIE BANACOS 8:30PM
Rachel Z, Peter Slavov, Pete Zimmer
- Thu Jan 7 ARI HOENIG QUARTET 8:30PM
Tigran Hamasyan, Mike Moreno, Orlando LeFleming

2ND ANNUAL COMPANY OF HEAVEN JAZZ FESTIVAL: JAN. 8-10

- Friday, Jan 8
8:30PM Reut Regev's "R*Time"
special guest Judith Insell, David Phelps, Sean Conly, Igal Foni
9:45PM Ohad Talmor's "The Other Quartet"
Russ Johnson, Pete McCann, Mark Ferber
11PM Mario Pavone's "Totem"
Peter Madsen, Dave Ballou, Gerald Cleaver
- Saturday, Jan 9
8:30PM "The Thirteenth Assembly"
Taylor Ho Bynum, Mary Halvorson, Jessica Pavone, Tomas Fujiwara
9:45PM Tony Malaby's "Paloma Recio"
Ben Monder, Eivind Opsvik, Nasheet Waits
11PM Mark Helias' "Open Loose"
Tony Malaby, Tom Rainey
- Sunday, Jan 10
8:30PM Michael Musillami Trio + 3
Joe Fonda, George Schuller, Marty Ehrlich, Matt Moran, Ralph Alessi
9:45PM George Schuller's "Circle Wide"
Peter Apfelbaum, Dave Ambrosio, Tom Beckham, Brad Shephik
11PM Matt Darnia's "Ballin' the Jack"
Andy Laster, Frank London, Curtis Hasselbring, George Schuller, Joe Fitzgerald, Anthony Coleman

- Mon Jan 11 COMPOSERS COLLABORATIVE:
SERIAL UNDERGROUND 8:30PM
Neil Rolnick, SPIN-17, Rachelle Gamez
- Tue Jan 12 TONY MALABY QUARTET 8:30PM
Ralph Alessi, Drew Gress, Billy Drummond
- Wed Jan 13 INGRID LAUBROCK QUARTET 8:30PM
Mary Halvorson, John Hébert, Tom Rainey
- Thu Jan 14 GNU VOX: PRANA TRIO CD RELEASE
& TAMMY SCHEFFER BAND 8:30PM
Sunny Kim, Carmen Staat, Matt Aronoff, Bob Lanzetti, Nathan Goheen, Brian Adler
Andrew Urbina, Aki Nishiguchi, Sam Barsh, Dan Loomis, Ronen Itzik
- Fri Jan 15 GLOBAL MOTION 9PM & 10:30PM
Nikolaj Hess, Jay Anderson, Tony Moreno, Marc Mommaas
- Sat Jan 16 JOEL HARRISON STRING CHOIR:
THE MUSIC OF PAUL MOTIAN 9PM & 10:30PM
Liberty Elman, Chris Howes, Sam Bardfeld, Mat Maneri, Dana Leong
- Sun Jan 17 TIN/BAG AND KIRK KNUFFKE/JESSE STACKEN DUO 8:30PM
Kris Tiner/Mike Baggetta, Kirk Knuffke, Jesse Stacken
- Wed Jan 20 THE SONGWRITER'S BEAT 8:30PM
Marianne Bennett, The Wiggins Sisters, TBA
- Thu Jan 21 GNU VOX TBA
- Fri Jan 22 GEORGE GARZONE AND
Sat Jan 23 THE AUSTRALIAN CONNECTION 9PM & 10:30PM
Jamie Oehlers, Graham Wood, Sam Anning, Ben Vanderwal
- Sun Jan 24 CONNIE CROTHERS-KEVIN NORTON 8:30PM
- Mon Jan 25 21ST SCHIZOID MUSIC PRESENTS: DAN BERG 8:30PM
- Tue Jan 26 ROB MOSHER'S STORYTIME 8:30PM
- Wed Jan 27 CHIRS DINGMAN GROUP 8:30PM
- Fri Jan 29 ELEVATION 9PM & 10:30PM
Abraham Burton, Lucian Ban, John Hébert, Eric McPherson

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www.jazzsolopianofestival.com

Sunday, January 10

- ★Vijay Iyer solo; Miya Masaoka with Audrey Chen, Hans Grusel, Kenta Nagai
The Stone 8, 10 pm \$10
- ★2nd Annual Company of Heaven Jazz Festival: Michael Musillami Trio + 3 with Joe Fonda, George Schuller, Marty Ehrlich, Matt Moran, Ralph Alessi; George Schuller's Circle Wide with Peter Apfelbaum, Dave Ambrosio, Tom Beckham, Brad Shepik; Matt Damrau's Ballin' the Jack with Andy Laster, Frank London, Curtis Hasselbring, Joe Fitzgerald, Anthony Coleman
Comelia Street Café 8:30, 9:45, 11 pm \$10
- ★Eric Revis Quartet with Tony Malaby, Jason Moran, Nasheet Waits
Jazz Gallery 9, 10:30 pm \$15
- ★Logan Richardson's Shift
FB Lounge 7:30, 9:30 pm \$15
- ★Steve Nelson Quartet with Ron Carter, Mulgrew Miller, Louis Hayes
FB Lounge 11:30 pm 1:30 am \$20
Birdland 7 pm \$30
- Jane Monheit
• Burnt Sugar
• Marion Cowings and the Jon Roche Trio with Roman Ivanoff, Ai Murakami; Jeremy Manasia Quartet; Alex Stein Quintet with Matt Brown, Marc Devine, Kelly Friesen, Keith Balla
• Joe Magnarelli
• Peter Leitch/Sean Smith
• Jason Lindner/Jeff Ballard
• Lola Danza Jazz Workshop; Wake Up: Demian Richardson, David Moss, Federico Ughi, Daniel Carter
• Steve Elmer with Lee Lorenz, Dick Dreiwitz, Joe Licari, Skip Muller, Ed Bonnof
Arthur's Tavern 7 pm
Tutuma Social Club 7 pm
The Blue Owl 8 pm
- Eric Kurimski Trio
• Jacob Varnus
• Kenny Barron Quintet with Kiyoshi Kitagawa, Ben Riley, Stefan Harris, Anne Drummond
- ★Clayton Brothers Band with Terell Stafford, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$30
Iridium 6:30 pm
- Charmaine Clamor
• Ravi Coltrane Quartet with Luis Perdomo, Drew Gress, EJ Strickland
Iridium 8:30, 10:30 pm \$35
- ★Chris Potter Underground with Adam Rogers, Craig Taborn, Nate Smith
Village Vanguard 9, 11 pm \$30
- Jeremiah Cymerman, Christopher Hoffman, Harris Eisenstadt
Downtown Music Gallery 6 pm
- Victor Bastidas Group; Patrick Cornelius ADD with Miles Okazaki, John Chin, Jason Stewart, Luca Santaniello
Solo Kitchen Bar 6:30, 9 pm
- Massimo Sammi with Yoron Israel, George Garzone, John Lockwood and guest Dominique Eade
Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Jonathan Kreisberg, Boris Kozlov
North Square Lounge 12:30, 2 pm
- Evan Schwam Quartet; David Coss and Trio; Ariel del a Portilla
The Garage 12, 7, 11:30 pm

Monday, January 11

- Maria Schneider Orchestra
Birdland 7 pm \$30
- Conrad Herwig's Latin Side All-Star Band with Craig Handy, Mike Rodriguez, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Pedro Martinez
Blue Note 8, 10:30 pm \$25
- ★Company of Heaven Pianist Showcase: Amina Claudine Myers; Dave Frank; Charles Gayle; Pamela Kurstin; Dan Tepfer; Randy Klein with Kenny Davis; Barney McAll
- ★Tony Malaby's Paloma Recio with Ben Monder, Eivind Opsvik, Nasheet Waits
The Local 269 8 pm \$10

- Bill McHenry with Ben Monder, Gary Wang, Diego Voglino
Royale 10 pm
- ★Jon Irabagon/Kevin Shea play Sonny Rollins
Zebulon 10 pm
- ★Dan Tepfer solo; Kenny Werner Trio with Johannes Weidenmuller, Ari Hoenig; Ari Hoenig Quartet with Tigran Hamasyan, Mike Moreno, Orlando LeFleming
Smalls 8, 10 pm 12:30 am \$20
- Nir Felder 4 with Kevin Hays, Joe Martin, Mark Guiliana
Jazz Gallery 9, 10:30 pm \$15
- Mike Bjella; Four Across; Matt Snow Group
Spike Hill 8 pm
Bar 4 7 pm \$5
- Todd Sicksafoose, Mike Gamble
• Tim Kuhl and Friends
• Jo Lawry Trio
• Douglas Bradford Group with John Beaty, Pascal Niggenkemper, Nick Anderson
Tutuma Social Club 8 pm
- ★Clayton Brothers Band with Terell Stafford, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$30
Jazz Standard 7:30, 9:30 pm \$25
- Mingus Big Band
• Howard Williams Jazz Orchestra; Michael O'Brien
The Garage 7, 10:30 pm
FB Lounge 7:30, 9:30 pm \$15
- ★Logan Richardson's Shift
★Steve Nelson Quartet with Ron Carter, Mulgrew Miller, Louis Hayes
FB Lounge 11:30 pm 1:30 am \$20
Saint Peter's 5 pm
Saint Peter's 7 pm

Tuesday, January 12

- ★2010 NEA Jazz Masters Awards Ceremony: Muhai Richard Abrams, Kenny Barron, Bill Holman, Bobby Hutcherson, Yusef Lateef, Annie Ross, Cedar Walton, George Avakian
Rose Theater 7:30 pm
- ★Essence of Louis Hayes
FB Lounge 7:30, 9:30 pm \$20
- Chelsea Baratz Quintet with Marc Cary
FB Lounge 11:30 pm 1:30 am \$20
Blue Note 8, 10:30 pm \$45
- ★Joe Sample Trio
★Tony Malaby Quartet with Ralph Alessi, Drew Gress, Billy Drummond
Comelia Street Café 8:30 pm \$10
- David Gilmore's Numerology with Claudia Acuña, Miguel Zenon, Christian McBride, Jeff "Tain" Watts, Mino Cinelu
Jazz Standard 7:30, 9:30 pm \$25
- ★Fred Hersch Trio with Drew Gress, Paul Motian
Village Vanguard 9, 11 pm \$30
Birdland 8:30, 11 pm \$30
- Jane Monheit
★Amanda Monaco's Deathblow with Michaël Attias, Sean Conly, Satoshi Takeishi; Scrap Relation: Emma Alabaster, Alex Carter, Zach Dunham, Jonathan Nocera
The Stone 8, 10 pm \$10
- Todd Sicksafoose, Erik Deutsch, Ben Perowksy; Tom Rainey, Ingrid Laubrock, Mary Halvorson
Korzo 9:30, 11 pm \$7
- ★The Respect Sextet and Ethan Iverson
Le Poisson Rouge 9:30 pm \$10
Zinc Bar 9:30, 11 pm 1 am \$5
- E of 3: Stephen A. McKeown, Aisha de Haas, Lawrence Clayton, Evan Shyer, Valerie Williams, Paul Davis, Rob Helsel, Steve Count, Charley Gordon, Chris Hunter, Tom Timko, Kenny Lavender
Iridium 8, 10 pm \$25
- Claudia Hayden Group
• Charlie Hunter
★Jen Shyu with Miles Okazaki, JD Allen, Shane Endsley, Thomas Morgan, Dan Weiss
55Bar 7 pm

- Wouter Jaspars, Bram Stadhouders, Bas Verbeek
Issue Project Room 8 pm \$10
Le Grand Dakar 7:30 pm \$5
Tutuma Social Club 8, 10:30 pm
- Jacam Manricks' Labyrinth
• Shirazette Tinnin
• Brenda Earle Quartet with Jesse Lewis, Ike Sturm, Jared Schonig; Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser; Ken Fowser Jam
Smalls 7:30, 9 pm 12 am \$20
- Ken Hatfield, Hans Glawischnig, Eric Hoffman
Fetch 7 pm
Bella Luna 8 pm
- Jack Wilkins/Bucky Pizzarelli
• Valery Ponomarev Big Band; Paul Francis Trio
The Garage 7, 10:30 pm
- ★Clayton Brothers Band with Terell Stafford, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11:30 pm \$10
- Matt Slocum Trio

Wednesday, January 13

- ★The Jazz Masters Quintet: Bobby Hutcherson, Cedar Walton, David Williams, Al Foster
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11:30 pm \$10
- Matt Slocum Trio
★Festival of New Trumpet Music (FONT): Celebrating the Music and Legacy of Wilmer Wise with Dave Douglas and guests
Abrons Arts Center 7:30 pm \$35
- ★Ingrid Laubrock Quartet with Mary Halvorson, John Hébert, Tom Rainey
Comelia Street Café 8:30 pm \$10
FB Lounge 7:30, 9:30 pm \$20
- Bobby Sanabria Big Band
• Hans Glawischnig/Ben Monder Duo; Aruan Ortiz Group with Jeremy Pelt, Nate Radley, Eric McPherson; Carlos Abadie with Joe Susato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello
• Kenneth T. Whalum III
• Alan Segars Quartet with Donald Vega, Yasushi Nakamura, Peter Van Nostrand
The Kitano 8, 10 pm
- Jazz Museum in Harlem AllStars with guest Champion Fulton
The Players 7 pm
Metropolitan Room 9:45 pm \$20
- Jay Leonhart
• Andrea Brachfeld with Bob Quaranta, Andy Eulau, Kim Plainfield; Gino Sitson
Zinc Bar 7:30, 9:30, 11 pm 1 am \$5
- Hannah Marcus and Friends with Shazad Ismaili and guests; Susan Alcorn
The Stone 8, 10 pm \$10
- Ben Kono with John Hollenbeck, Pete McCann, Kermit Driscoll, Henry Hey, Heather Laws
★Quartet San Francisco plays Dave Brubeck
Le Poisson Rouge 7 pm \$15
- Adam Schneit with Eivind Opsvik, Russ Meissner
Tea Lounge 9, 10:30 pm \$5
Greenwich Village Bistro 9 pm
- Eric Paulin Quartet
• Giulia Millanta; MOGA; Tall Tall Trees; Toy Cop Trio
Goodbye Blue Monday 9 pm
Tutuma Social Club 8, 10:30 pm \$45
Blue Note 8, 10:30 pm \$45
- Claudia Alzamora
★Joe Sample Trio
• David Gilmore's Numerology with Claudia Acuña, Miguel Zenon, Christian McBride, Jeff "Tain" Watts, Mino Cinelu
Jazz Standard 7:30, 9:30 pm \$25
- ★Fred Hersch Trio with Drew Gress, Paul Motian
Village Vanguard 9, 11 pm \$30
Birdland 8:30, 11 pm \$30
- Jane Monheit
• The Invisible Trio with John Chin; The Anderson Brothers
The Garage 6, 10:30 pm
Saint Peter's 1 pm \$7
- Bill Charlap



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Thursday, January 14

- ★A Benefit for JazzReach: Brad Mehldau solo
Highline Ballroom 8, 10:30 pm \$35
- John Abercrombie Organ Trio with Gary Versace, Adam Nussbaum and guest Greg Osby
Inidium 8:30, 10:30 pm \$30
- David Bromberg; Marc Ribot
Merkin Hall 8 pm \$40
- ★Circle Down: Chad Taylor, Angelica Sanchez, Chris Lightcap
Jazz Gallery 9, 10:30 pm \$15
- ★The Jazz Vault Project: Fay Victor, Michæl Attias, Anders Nilsson, Jose Davila; Oded Lev-Ari's Parlor Music with Marty Ehrlich, Alexander Waterman, Uri Sharlin, James Shipp
The Stone 8, 10 pm \$10
- Jeff Newell's New-Trad Octet with David Smith, Isrea Butler, Ron Caswell, David Phelps, Tricia Woods, Tom Hubbard, Brian Woodruff
Bargemusic 8 pm \$25
- ★A Tribute to The Fania All Stars: Flaco Navaja, Anisa Gathers, Luques Curtis, Marcos 'to' Aguinzoni, Jonathan Powell, Daniel Antonetti, Gilberto Velazquez, Julie Acosta, Ron Prokopez, Renzo Padilla, Manuel Ruiz, Carlos Padron, Joseph Gonzalez, Hector Jimenez, Andy Hunter, Jorge Castro, Adan Perez
BB King's 9 pm \$25
- Spike Wilner solo: James Zollar Quintet Plays the music of Thad Jones with Greg Glassman, Rick Germanson, David Wong; Dwayne Clemons Quintet with Sacha Perry, Josh Benko
Smalls 7:30, 9 pm 12 am \$20
- Nicki Parrott Trio with John DiMartino, Dion Parson
The Kitano 8, 10 pm
- Peter Bernstein/Vic Juris Trio
Bar Next Door 8:30, 10:30 pm \$12
- Seamus Blake Group with Al Street, Ritchie Goods, Donald Edwards
55Bar 10 pm
- Prana Trio; Sunny Kim, Carmen Staaf, Matt Aronoff, Bob Lanzetti, Nathan Goheen, Brian Adler; Tammy Scheffer Band with Andrew Urbina, Aki Nishiguchi, Sam Barsh, Dan Loomis, Ronen Itzik
Cornelia Street Café 8:30 pm \$10
- Uri Gurvich Group with Leo Genovese, Hans Glawischnig, Eric Doob
Tea Lounge 9, 10:30 pm \$5
- Jay Rosen/Wendy Luck Duo; James Ilgenfritz/Dave Ballou Duo
Le Grand Dakar 8:30 pm
Puppets 9 pm \$6
Inkwell Café 8 pm \$5
- Shauli Einav Group
- Akie Bemiss Trio
- John Benitez Group
- Masa Hatsuda Trio
- ★The Jazz Masters Quintet: Bobby Hutcherson, Cedar Walton, David Williams, Al Foster
Dizzy's Club 7:30, 9:30 pm \$30
- Matt Slocum Trio
Dizzy's Club 11:30 pm \$10
- Joe Sample Trio
Blue Note 8, 10:30 pm \$45
- David Gilmore's Numerology with Claudia Acuña, Miguel Zenon, Christian McBride, Jeff "Tain" Watts, Mino Cinelu
Jazz Standard 7:30, 9:30 pm \$25
- Fred Hersch Trio with Drew Gress, Paul Motian
Village Vanguard 9, 11 pm \$30
Birdland 8:30, 11 pm \$30
- Jane Monheit
- ★Festival of New Trumpet Music (FONT): Wilmer Wise; Anti-Social Music; Urban Brass Quintet; Wilmer Wise Group with guests Lew Soloff, Taylor Ho Bynum
Abrons Arts Center 5 pm \$15
- Harlem Speaks: Connie Crothers
Jazz Museum in Harlem 6:30 pm
- Champion Fulton Trio; Stein Brothers
The Garage 6, 10:30 pm

Friday, January 15

- ★Joanne Brackeen Trio with Ugonna Okegwo, Adam Cruz
The Kitano 8, 10 pm \$25

- ★The Music of Tito Puente and Dizzy Gillespie: Jazz at Lincoln Center Orchestra: Sean Jones, Ryan Kisor, Marcus Printup, Chris Crenshaw, Vincent Gardner, Elliot Mason, Walter Blanding, Victor Goines, Sherman Irby, Ted Nash, Joe Temperley, Dan Nimmer, Carlos Henriquez, Ali Jackson with guests Ignacio Berroa, Giovanni Hidalgo
Rose Theater 8 pm \$30-120
- ★George Coleman Quartet with Harold Mabern, Nat Reeves, George Coleman, Jr.
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Arturo O'Farrill Quintet with David Bixler, Jim Seeley, Boris Kozlov, Vince Cherico
Smoke 8, 10, 11:30 pm \$30
- Tomas Fujiwara and The Hook Up with Jonathan Finlayson, Brian Settles, Mary Halvorson, Danton Boller; Wake Up: Demian Richardson, David Moss, Federico Ughi, Daniel Carter
The Stone 8, 10 pm \$10
- Adam Bimbaum Trio with David Wong, Rodney Green; Satoshi Inoue Manhattan Five with Steve Nelson, Tadataka Unno, Noriko Ueda, Kenny Washington;
Lawrence Leathers
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Ben Monder Trio; Joe Sanders Trio
Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- Global Motion: Nikolaj Hess, Marc Mommaas, Jay Anderson, Tony Moreno
Cornelia Street Café 9, 10:30 pm \$10
- ★Pedro Giraudo Jazz Orchestra
- Chuck Bettis/Dafna Naphtali Duo; Nate Wooley solo; Zach Layton, Ryan Sawyer, Alex Waterman
I-Beam 8 pm \$10
- Out To Lunch: David Levy, Petr Cancura, Josiah Woodson, Eric Lane, Matt Wigton, Fred Kennedy
Nublu 10 pm
- Niranjana; Bill Ware Quartet
Puppets 6, 9 pm \$6-12
- Art Lillard's Heavenly Big Band
Tea Lounge 9, 10:30 pm \$5
- Scott Tixier Group
Zebulon 9 pm
- Jacques Schwarz-Bart
Hawaiian Tropic Zone 9 pm
- Greg Diamond Trio; Judy Olvera
Tutuma Social Club 8, 10:30 pm \$10
- Ear Tap: Daniel Muniz, Judd Nielsen, Yahoteh Kokoyi
Bohemian Hall 8:30 pm
- Dennis Day with Aaron Graves, Paul Ramsey, George A. Gray Jr.
Lenox Lounge 8:30, 10 pm 12 am \$20
- Richard Benetar Quartet
Cleopatra's Needle 8 pm
- John Abercrombie Organ Trio with Gary Versace, Adam Nussbaum and guest Greg Osby
Inidium 8:30, 10:30 pm \$30
- ★The Jazz Masters Quintet: Bobby Hutcherson, Cedar Walton, David Williams, Al Foster
Dizzy's Club 7:30, 9:30 pm \$35
- Matt Slocum Trio
Dizzy's Club 11:30 pm \$20
- Joe Sample Trio
Blue Note 8, 10:30 pm \$45
- ★Fred Hersch Trio with Drew Gress, Paul Motian
Village Vanguard 9, 11 pm \$35
Birdland 8:30, 11 pm \$30
- Jane Monheit
- ★Festival of New Trumpet Music (FONT): Ableton Live User Group; Opsvik & Jennings; Ignite A Noise Trumpet Trio: Rich Johnson, Russ Johnson, Kirk Knuffke; Chicago Underground Duo: Rob Mazurek/Chad Taylor; The Low Anthem with guest Dave Douglas
Abrons Arts Center 5 pm \$15
- Dave Kain Quartet; Dre Barnes Trio
The Garage 6, 10:30 pm

Saturday, January 16

- ★Celebrating Chick Corea: Gary Burton, Tim Garland, Geoffrey Keezer, Antonio Sanchez, Hans Glawischnig, Steve Davis, Diane Monroe, Harlem String Quartet
Symphony Space 8 pm \$40
- ★Onaje Allan Gumbs
Sistas Place 9, 10:30 pm \$20
- ★Joel Harrison String Choir Plays Paul Motian with Liberty Ellman, Chris Howes, Sam Bardfeld, Mat Maneri, Dana Leong
Cornelia Street Café 9, 10:30 pm \$10

- Gilad Hekselman Trio; Rudy Royston Trio
Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- ★The Quartett: Ronny Drayton, Andre LaSalle, Ben Tyree, Jason Di Matteo, Moist Paula Anderson, Mazz Swift, Chris Eddleton, Greg Tate; Reut Reggev Ensemble
The Stone 8, 10 pm \$10
- Jeremiah Cymerman solo; Sara Schoenbeck/Ursel Schlicht Duo; Brandon Seabrook solo
I-Beam 8 pm \$10
- Carla Cook and Quartet
Parlor Jazz 9, 10:30 pm \$30
- ★The Rich Get Richer; Brad Whiteley Trio
Tea Lounge 9, 10:30 pm \$5
- Nico Soffiato; Greg Lyon; Octant and Friends
Goodbye Blue Monday 8 pm
5C Café 8 pm \$10
- Lisi Pakulski Trio
Cleopatra's Needle 8 pm
- ★George Stella Quartet
- ★Joanne Brackeen Trio with Ugonna Okegwo, Adam Cruz
The Kitano 8, 10 pm \$25
- ★The Music of Tito Puente and Dizzy Gillespie: Jazz at Lincoln Center Orchestra: Sean Jones, Ryan Kisor, Marcus Printup, Chris Crenshaw, Vincent Gardner, Elliot Mason, Walter Blanding, Victor Goines, Sherman Irby, Ted Nash, Joe Temperley, Dan Nimmer, Carlos Henriquez, Ali Jackson with guests Ignacio Berroa, Giovanni Hidalgo
Rose Theater 8 pm \$30-120
- ★George Coleman Quartet with Harold Mabern, Nat Reeves, George Coleman, Jr.
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Arturo O'Farrill Quintet with David Bixler, Jim Seeley, Boris Kozlov, Vince Cherico
Smoke 8, 10, 11:30 pm \$30
- Terry Waldo with Ruth Brisbane, Joe Muranyi; Satoshi Inoue Manhattan Five with Steve Nelson, Tadataka Unno, Noriko Ueda, Kenny Washington; Stacy Dillard Trio with Diallo House, Ismail Lawal
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Pedro Giraudo Jazz Orchestra
- Jacques Schwarz-Bart
Hawaiian Tropic Zone 9 pm
- Dennis Day with Aaron Graves, Paul Ramsey, George A. Gray Jr.
Lenox Lounge 8:30, 10 pm 12 am \$20
- John Abercrombie Organ Trio with Gary Versace, Adam Nussbaum and guest Greg Osby
Inidium 8:30, 10:30 pm \$30
- ★Rob Garcia 4 with Noah Preminger, Dan Tepper, Gary Wang
Inidium 12 am \$20
- ★The Jazz Masters Quintet: Bobby Hutcherson, Cedar Walton, David Williams, Al Foster
Dizzy's Club 7:30, 9:30 pm \$35
- Matt Slocum Trio
Dizzy's Club 11:30 pm \$20
- Joe Sample Trio
Blue Note 8, 10:30 pm \$45
- ★Fred Hersch Trio with Drew Gress, Paul Motian
Village Vanguard 9, 11 pm \$35
Birdland 8:30, 11 pm \$30
- Jane Monheit
- ★Festival of New Trumpet Music (FONT): York College Blue Notes and guests; Mr. Tamerman's Maggot; Sarah Ferholt's Veverrise with Nadje Noordhuis, Will Holshouser, Jacqueline Schwab, Andrew VanNostrand; Meridian Arts Ensemble with Dave Ballou; Open Circuit International Trumpet Ensemble: Taylor Ho Bynum, Jean-Luc Capozzo, Franz Hautzinger, Joe McPhee, Itaru Oki, Herb Robertson, William Parker, John Betsch
Abrons Arts Center 5 pm \$15
- Andrea Wolper Trio with Kris Davis, Ken Filiano
55Bar 6 pm
- Chris Washburne SYOTOS Band
Queens Public Library, Flushing Branch 2 pm
- Mika Hary Group with Nir Felder, Shai Maestro, Sam Minaie, Ziv Ravitz
Rockwood Music Hall 3 pm
- James Clark & Company; Andy Fusco Quartet
Puppets 12, 6 pm \$6
- Larry Newcomb Trio; Mark Marino Trio; Tim Price/Ryan Anselmi's Tenor Madness
The Garage 12, 6, 10:30 pm

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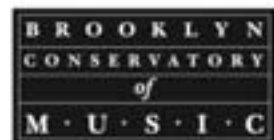
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Sunday, January 17

- Lori Freedman/Sylvie Courvoisier; Rudresh Mahanthappa's Sporty Brown Trio with David Virelles, Dan Weiss
The Stone 8, 10 pm \$10
- ★TIN/BAG: Kris Tiner/Mike Baggetta; Kirk Knuffke/Jesse Stacken Duo
Comelia Street Cafe 8:30 pm \$10
- ★James Weidman Quintet with Marty Erlich, Brad Jones, Ray Anderson, Francisco Mela
FB Lounge 7:30, 9:30 pm \$15
- Ari Hoenig Quartet with Tigran Hamasyan, Gilad Hekselman, Orlando LeFleming
55Bar 9:30 pm
- Ruth Brisbane and the Jon Roche Trio with Roman Ivanoff, Ai Murakami; Dave Schnitter Quintet with Marti Mabin, Spike Wilner, Essiet Essiet, Anthony Pinciotti; Alex Stein Quintet with Matt Brown, Marc Devine, Kelly Friesen, Keith Balla
Smalls 7:30, 10 pm 1 am \$20
- Ras Moshe, Joel Freedman, Hill Greene, Tom Zlabinger, Larry Roland, Jason Kao Hwang; Judith Insell, Reut Regev, Tomas Ulrich
Brecht Forum 7 pm \$10
- Peter Leitch/Charles Davis Walker's 8 pm
- Colin Stranahan/Rudy Royston; Lucky Bastard
Rose Live Music 8:30 pm
- Jimmy Macbride with Adam Larson, Pascal Leboeuf, Benny Benack, Raviv Markowitz
Brooklyn Lyceum 9, 10:30 pm \$10
- Eric Burns/Marianne Solivan The Blue Owl 8 pm
- ★George Coleman Quartet with Harold Mabern, Nat Reeves, George Coleman, Jr.
Jazz Standard 7:30, 9:30 pm \$30
- Jacques Schwarz-Bart Hawaiian Tropic Zone 9 pm
- John Abercrombie Organ Trio with Gary Versace, Adam Nussbaum and guest Greg Osby
Iridium 8:30, 10:30 pm \$30
- ★The Jazz Masters Quintet: Bobby Hutcherson, Cedar Walton, David Williams, Al Foster
Dizzy's Club 7:30, 9:30 pm \$30
- ★Joe Sample Trio Blue Note 8, 10:30 pm \$45
- ★Fred Hersch Trio with Drew Gress, Paul Motian
Village Vanguard 9, 11 pm \$30
- ★Andy Haas/Dee Pop Downtown Music Gallery 6 pm
- Ryan Mackstaller Group with Chris Lightcap, Gerald Cleaver, Cicada Trio: Bryan Baker, Garth Stevenson, Ziv Ravitz
Solo Kitchen Bar 6:30, 9 pm
- Jacam Manricks Quartet Saint Peter's 5 pm
- Kyoko Oyobe with Michael O'Brien, Clifford Barbaro
Blue Note 12:30, 2:30 pm \$24.50
- Alexis Cole Trio with John Basile, Richie Goods
North Square Lounge 12:30, 2 pm
- Slavic Soul Party Snug Harbor Cultural Center 2 pm
- The Afro-Semite Experience: David Chevan, Warren Byrd, Alvin Carter, Jr., Baba David Coleman, Stacy Phillips, Will Bartlett
Museum of Jewish Heritage 2 pm \$15
- Lou Caputo Quartet; David Coss and Trio; Ryan Anselmi
The Garage 12, 7, 11:30 pm

Monday, January 18

- ★Cup of Joe, No Bull: Katie Bull/Joe Fonda; Yoon Sun Choi, Jacob Sacks, Vinnie Sperrazza; Joe McPhee, Dominic Duval, Jean-Luc Cappozzo; Stephen Gauci's Basso Continuo with Herb Robertson, Ken Filiano, Mike Bisio
The Local 269 7 pm \$10
- Benny Reid Quintet FB Lounge 7:30, 9:30 pm \$20
- Jonathan Kantor Quartet with Kenny Werner, Gerald Cannon, Adam Nussbaum
Blue Note 8, 10:30 pm \$10
- Martin Luther King Jr. Celebration: Juilliard Jazz Ensemble with Mulgrew Miller
Dizzy's Club 7:30, 9:30 pm \$20
- Jarrett Cherner solo; Ari Hoenig Quartet with Tigran Hamasyan, Mike Moreno, Orlando LeFleming; Spencer Murphy with M. Javier Santiago, Cory Cox
Smalls 7:30, 9 pm 12 am \$20
- Brad Farberman Five with Chris DiMaggio, Jason Kao Hwang, Dan Tamberelli, Dave Miller
Bar 4 8 pm
- Jean Rohe Trio Bar Next Door 8:30, 10:30 pm \$12
- Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet
The Garage 7, 10:30 pm

Tuesday, January 19

- ★World Saxophone Quartet: David Murray, Hamiett Bluiett, Oliver Lake, James Carter with M'Boom Percussion Ensemble: Joe Chambers, Warren Smith, Ray Mantilla, Eli Fountain, Steve Berrios
Birdland 8:30, 11 pm \$30
- ★Frank Wess 88th Birthday Celebration: Frank Wess Octet with Scott Robinson, Luis Bonilla, Frank Green, Terrell Stafford, Michael Weiss, Peter Washington, Winard Harper and guest Mulgrew Miller
Dizzy's Club 7:30, 9:30 pm \$30
- Jeb Patton Quartet Dizzy's Club 11:30 pm \$10
- ★Lee Konitz Trio with Dan Tepfer, Matt Wilson
Village Vanguard 9, 11 pm \$30
- ★Essence of Louis Hayes FB Lounge 7:30, 9:30 pm \$20
- ★Graham Haynes Zinc Bar 9:30, 11 pm 1 am \$5
- Dave Valentin Group with Candido
Blue Note 8, 10:30 pm \$45
- Dave Stryker/Steve Slagle Band with Jay Anderson, Victor Lewis
Jazz Standard 7:30, 9:30 pm \$25
- Santi Debriano Trio with Roni Ben-Hur, Billy Hart
NYC Baha'i Center 8, 9:30 pm \$15
- ★Scott Burton Glows in the Dark with Scott Clark, John Lilly, Reginald Pace, Cameron Ralston; Fight the Big Bull: Jason Scott, John Lilley, Reggie Pace, Bryan Hooten, Bob Miller, Cameron Ralston, Pinson Chanselle, Matt White
The Stone 8, 10 pm \$10
- Aaron Diehl Trio with David Wong, Quincy Davis; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Ken Fowser Jam
Smalls 7:30, 9 pm 12 am \$20
- Axis Trio: Amino Belyamani, Sam Minaie, Qasim Naqvi
Korzo 9:30, 11 pm \$7
- Justin Wood Group Le Grand Dakar 8:30 pm
- Charlie Hunter Rose Live Music 8:30 pm
- Greg Murphy with Josh Evans, Noel Sagerman, Alex Hernandez
Fat Cat 8:30 pm
- Hex Breaker Quintet; Cough Cool; Redglaer; Rust Worship
Goodbye Blue Monday 9 pm
- Ken Hatfield, Hans Glawischnig, Jim Clouse
Fetch 7 pm
- Jack Wilkins/Sheryl Bailey Bella Luna 8 pm
- Shirazette Tinnin Tutuma Social Club 8, 10:30 pm
- David White Jazz Orchestra; Alan Chaubert Trio
The Garage 7, 10:30 pm

Wednesday, January 20

- ★Roswell Rudd Quartet with Lafayette Harris, Ken Filiano, Sunny Kim
Iridium 8:30, 10:30 pm \$25
- Arnold Lee Quartet with Sullivan Fortner, Christopher Mees, Alex Ritz; Bill Lee's Natural Spiritual Orchestra with Alex Hoffman, Lathan Hardy, Jeff Newell, Justin Wood, Will Jones, Andy Hunter, Andrae Murchison, Robert Stringer, Brandon Moodie, Brian Lynch, Laura Kahle, James Smith, Pam Fleming, Marek Skwarczynski, Brandee Younger, Steve Wood, Danny Fischer, Mavis "Swan" Poole
Jazz Gallery 7:30, 10:30 pm \$35

- Amy London Quartet with Roni Ben-Hur, Santi Debriano, Steve Williams
The Kitano 8, 10 pm
- Bobby Sanabria Big Band FB Lounge 7:30, 9:30 pm \$20
- John Merrill solo; Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Corin Stiggall/Raphael D'Lugoff Group with Jimmy Wormworth
Smalls 7:30, 9 pm 12 am \$20
- MazzMuse: Ben Tyree, Mazz Swift; Matt Lavelle with Ras Moshe, Andrea Wolper, Lola Danza, Chris Forbes, Mike Wimberley, Mike Thompson, Hilliard Greene
The Stone 8, 10 pm \$10
- Jay Leonhart Metropolitan Room 9:45 pm \$20
- Mark Sherman Quartet with Allen Farnham, Dean Johnson, Tim Horner; Edy Martinez Orchestra Zinc Bar 7:30, 9:30, 11 pm 1 am \$5
- Ampersand: Tim Ziesmer, Nate Radley, Sam Sadigursky, Peter Retzlaff
Tea Lounge 9, 10:30 pm \$5
- Mark Guiliana Rose Live Music 10 pm
- Laurent David; Dak Dies Goodbye Blue Monday 9 pm
- Juilliard Jazz Ensembles Paul Hall 8 pm
- Melissa Stylianou Quintet 55Bar 7 pm
- Claudia Alzamora Tutuma Social Club 8, 10:30 pm
- ★World Saxophone Quartet: David Murray, Hamiett Bluiett, Oliver Lake, James Carter with M'Boom Percussion Ensemble: Joe Chambers, Warren Smith, Ray Mantilla, Eli Fountain, Steve Berrios
Birdland 8:30, 11 pm \$30
- ★Frank Wess 88th Birthday Celebration: Frank Wess Octet with Scott Robinson, Luis Bonilla, Frank Green, Terrell Stafford, Michael Weiss, Peter Washington, Winard Harper and guest Renee Rosnes
Dizzy's Club 7:30, 9:30 pm \$30
- Jeb Patton Quartet Dizzy's Club 11:30 pm \$10
- ★Lee Konitz Trio with Dan Tepfer, Matt Wilson
Village Vanguard 9, 11 pm \$30
- Dave Valentin Group with Candido
Blue Note 8, 10:30 pm \$45
- Dave Stryker/Steve Slagle Band with Jay Anderson, Victor Lewis
Jazz Standard 7:30, 9:30 pm \$25
- Andrew Hadro Quartet; Ariel del a Portilla
The Garage 6, 10:30 pm
- Russ Kassoff Big Band with Catherine Dupuis
Saint Peter's 1 pm \$7

Thursday, January 21

- ★Roy Campbell's Akhenaten with Bryan Carrott, Hill Greene, Michael Wimberly and guest; Matana Roberts' Illumination with Graham Haynes, Gabriel Guerro, Shelly Burgon, Damion Reid
Roulette 8 pm \$15
- Seeing Jazz With George Wein: Anat Cohen with Howard Alden, Gene Bertoni
Symphony Space 7:30 pm \$30
- Jimmy Cobb's Reminiscence Band with Randy Brecker, George Cables, Eddie Gomez, Javon Jackson
Iridium 8:30, 10:30 pm \$30
- ★FLY: Mark Turner, Larry Grenadier, Jeff Ballard
Jazz Standard 7:30, 9:30 pm \$25
- Arturo Sandoval Blue Note 8, 10:30 pm \$45
- ★Marty Erlich's Four Altos with Michael Attias, Andy Laster, Ned Rothenberg; Keith Witty Ensemble
The Stone 8, 10 pm \$10
- Arnold Lee Quartet with Sullivan Fortner, Alex Ritz, Christopher Mees
Bargemusic 8 pm \$25
- Brandon Lee Quartet with Jon Irabagon, Donald Vega, Yasushi Nakamura, Marion Felder
Jazz Gallery 9, 10:30 pm \$15
- Ehud Asherie Duo; Peter Brainin Group with Noah Haidu, Marcus McLaurine, Steve Johns; Dwayne Clemons Quintet with Sacha Perry, Josh Benko
Smalls 7:30, 9 pm 12 am \$20
- Bar Next Door 8:30, 10:30 pm \$12
- ★Stacy Dillard Trio The Kitano 8, 10 pm
- Stein Brothers Quintet: Alex and Asher Stein, Mferghu, Kelly Friesen, Fukushi Tainaka
The Kitano 8, 10 pm
- Gordon Beeferman; Michael Evans; Peter Zummo
Le Grand Dakar 8:30 pm
- Puppets 9 pm \$6
- Rotem Sivan Trio
- Andres Jimenez; Saxophone Cartel
Goodbye Blue Monday 9 pm
- Luis Capdevila Greenwich Village Bistro 9 pm
- John Benitez Group Tutuma Social Club 8, 10:30 pm
- Burt Eckoff 5C Cafe 8 pm
- Ginetta Minichiello Hawaiian Tropic Zone 9 pm
- Bob Albanese Trio Cleopatra's Needle 7 pm
- MSM Concert Jazz Band Manhattan School 7:30 pm
- ★World Saxophone Quartet: David Murray, Hamiett Bluiett, Oliver Lake, James Carter with M'Boom Percussion Ensemble: Joe Chambers, Warren Smith, Ray Mantilla, Eli Fountain, Steve Berrios
Birdland 8:30, 11 pm \$30
- ★Frank Wess 88th Birthday Celebration: Frank Wess Octet with Scott Robinson, Luis Bonilla, Frank Green, Terrell Stafford, Michael Weiss, Peter Washington, Winard Harper and guest Bill Charlap
Dizzy's Club 7:30, 9:30 pm \$30
- Jeb Patton Quartet Dizzy's Club 11:30 pm \$10
- ★Lee Konitz Trio with Dan Tepfer, Matt Wilson
Village Vanguard 9, 11 pm \$30
- Nick Moran Trio; Austin Walker Trio
The Garage 6, 10:30 pm

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Friday, January 22

- ★Django-A-Go-Go: Biel Ballester/Stephane Wrembel with guest Babik; Maie Bittel/Stephane Wrembel with guest Babik
Joe's Pub 8, 10 pm \$20
- ★Marc Copland Trio with Doug Weiss, Bill Stewart
The Kitano 8, 10 pm \$25
- ★George Garzone and The Australian Connection with Jamie Oehlers, Graham Wood, Sam Anning, Ben Vanderwal
Comelia Street Café 9, 10:30 pm \$10
- Bobby Sanabria Quarteto Aché with Pete Brainin, Alex Hernandez, Enrique Haneine
Rubin Museum 7 pm \$20
- Michael Feinberg Quintet with Noah Preminger, Jeff Miles, Julian Shore, Daniel Platzman; Harry Allen Quartet with Ehud Asherie, Joel Forbes, Chuck Riggs; Alex Hoffman Trio
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Erica von Kleist Trio; Jon Irabagon Trio
Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- Yosvany Terry Quintet with Mike Rodriguez, Osmany Paredes, Yuniar Terry, Obed Calvaire
Smoke 8, 10, 11:30 pm \$30
- The Beats of NYC: A Jazz Journey Through Dance, Rhythm and Rhyme: Ali Jackson, Hope Boykin, Marc Cary
Allen Room 7:30, 9:30 pm \$55-65
- Gregg August Sextet with Sam Newsome, Jaleel Shaw, JD Allen, Luis Perdomo, Rudy Royston
Jazz Gallery 9, 10:30 pm \$15
- Hahn Rowe Ensemble with Ha-Yang Kim, Courtney Orlando, Doug Wieselmann, Satoshi Takeishi
The Kitchen 8 pm \$10
- Con Vivo New Jersey: Benjamin Grow, Andrew Roitstein, Nicholas Gallas, Amelia Hollander, Mazz Swift, Dana Lyn, Paula Cho, Marika Hughes; Greg Ward Quartet with David Bryant, Luques Curtis, Gerald Cleaver
The Stone 8, 10 pm \$10
Bohemian Hall 8:30 pm
- Tad Schaefer
Fat Cat 10 pm
- Nir Felder 4
Lenox Lounge 8:30, 10 pm 12 am \$20
- John Raymond Project with Tivon Pennicott, Javier Santiago, Chris Smith, Cory Cox
Tutuma Social Club 8, 10:30 pm
Puppet's 9 pm \$12
- Ayako Shirasaki Trio
- Laurent David; Benjamin Burgess
Goodbye Blue Monday 9 pm
- Adam Ahuja
Hawaiian Tropic Zone 9 pm
- Bruce Harris Quartet
Cleopatra's Needle 8 pm
- Jimmy Cobb's Reminiscence Band with Randy Brecker, George Cables, Eddie Gomez, Javon Jackson
Iridium 8:30, 10:30 pm \$30
- ★FLY: Mark Turner, Larry Grenadier, Jeff Ballard
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Blue Note 8, 10:30 pm \$45
- Arturo Sandoval
- ★World Saxophone Quartet: David Murray, Hamiett Bluiett, Oliver Lake, James Carter with M'Boom Percussion Ensemble: Joe Chambers, Warren Smith, Ray Mantilla, Eli Fountain, Steve Berrios
Birdland 8:30, 11 pm \$30
- ★Frank Wess 88th Birthday Celebration: Frank Wess Octet with Scott Robinson, Luis Bonilla, Frank Green, Terell Stafford, Michael Weiss, Peter Washington, Winard Harper and guest
Dizzy's Club 7:30, 9:30 pm \$35
- Jeb Patton Quartet
Dizzy's Club 11:30 pm \$20
- ★Lee Konitz Trio with Dan Tepfer, Matt Wilson
Village Vanguard 9, 11 pm \$35
- David White Quintet; Kevin Dorn's Traditional Jazz Collective
The Garage 6, 10:30 pm

Saturday, January 23

- Fred Ho Big Band with Bobby Zankel, Jim Hobbs, Hafez Modirzadeh, Salim Washington, Stanton Davis, Nabate Isles, Amir ElSaffar, Taylor Ho Bynum, Bob Pilkington, Marty Wehner, Richard Harper, Earl McIntyre, Jr., David Harris, Art Hirahara, Wes Brown, Royal Hartigan, Mary Halvorson, Abraham Gomez-Delgado, Leena Conquest and guest Aaron Sheradden
BAMCafé 9 pm
- Don Braden with Xavier Davis, Joris Teepe, Cecil Brooks III
Brooklyn Conservatory of Music 8 pm \$25
- ★Bern Nix Trio with Francois Grilliot, Jackson Krall; Greg Davis/Ben Vida
The Stone 8, 10 pm \$10
- Jonathan Finlayson Quintet with Shane Endsley, Miles Okazaki, Keith Witty, Damion Reid
Jazz Gallery 9, 10:30 pm \$15
- ★Fluid Trio/Chris Crocco; Linda Oh Trio
Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- Gypsy Jazz: Yuri Yunakov Band
Symphony Space 8 pm \$25
- Eleonora Bianchini with Eric Kurimski, Franco Pinna
Tutuma Social Club 8, 10:30 pm
- Marc Devine
Hawaiian Tropic Zone 9 pm
- Chuck Eckes Quartet
Cleopatra's Needle 8 pm
- ★Django-A-Go-Go: Biel Ballester/Stephane Wrembel with guest Babik; Maie Bittel/Stephane Wrembel with guest Babik
Joe's Pub 7:30, 9:30 pm \$20
- ★Marc Copland Trio with Doug Weiss, Bill Stewart
The Kitano 8, 10 pm \$25
- ★George Garzone and The Australian Connection with Jamie Oehlers, Graham Wood, Sam Anning, Ben Vanderwal
Comelia Street Café 9, 10:30 pm \$10
- Roy Meriwether Trio with Saadi Zain, Dave Mead; Harry Allen Quartet with Ehud Asherie, Joel Forbes, Chuck Riggs; Eric McPherson
Smalls 7:30, 10:30 pm 1:30 am \$20
- Yosvany Terry Quintet with Mike Rodriguez, Osmany Paredes, Yuniar Terry, Obed Calvaire
Smoke 8, 10, 11:30 pm \$30
- The Beats of NYC: A Jazz Journey Through Dance, Rhythm and Rhyme: Ali Jackson, Hope Boykin, Marc Cary
Allen Room 7:30, 9:30 pm \$55-65
- Hahn Rowe Ensemble with Ha-Yang Kim, Courtney Orlando, Doug Wieselmann, Satoshi Takeishi
The Kitchen 8 pm \$10
- Sarina Bridget-Bach Quartet
Lenox Lounge 8:30, 10 pm 12 am \$20
- Jimmy Cobb's Reminiscence Band with Randy Brecker, George Cables, Eddie Gomez, Javon Jackson
Iridium 8:30, 10:30 pm \$30
- Brent Canter Trio with Adam Klipple, Jordan Perlon
Iridium 12 am \$20
- ★FLY: Mark Turner, Larry Grenadier, Jeff Ballard
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Blue Note 8, 10:30 pm \$45
- Arturo Sandoval
- ★World Saxophone Quartet: David Murray, Hamiett Bluiett, Oliver Lake, James Carter with M'Boom Percussion Ensemble: Joe Chambers, Warren Smith, Ray Mantilla, Eli Fountain, Steve Berrios
Birdland 8:30, 11 pm \$30
- ★Frank Wess 88th Birthday Celebration: Frank Wess Octet with Scott Robinson, Luis Bonilla, Frank Green, Terell Stafford, Michael Weiss, Peter Washington, Winard Harper and guest
Dizzy's Club 7:30, 9:30 pm \$35
- Jeb Patton Quartet
Dizzy's Club 11:30 pm \$20
- ★Lee Konitz Trio with Dan Tepfer, Matt Wilson
Village Vanguard 9, 11 pm \$35
- Sarah Corman with Yoshi Waki, Mark Ferber, Bryn Roberts, Pete McCann, Alan Ferber, Analissa Martinez, Corina Albright, Xerxes Eclipse, Jane McIntosh
Metropolitan Room 5 pm \$10
- James Clark & Company; Laurent David Group; Veronica Nunn Group
Puppet's 12, 6, 9 pm \$6-12
- Mamiko Watanabe Trio; Ted Kooshian Trio; Akiko Tsuruga Trio
The Garage 12, 6, 10:30 pm

The Town Hall presents

Fri, March 26, 2010 at 8 pm

ANGÉLIQUE KIDJO

Over the course of her successful career, African-born songstress **Angélique Kidjo** has spread her rhythmic Afro-funk fusion to the four corners of the globe. With her fun-loving personality, on-stage charisma and totally unique voice, Ms. Kidjo is certainly one of the most popular artists on the current world scene. Her work cross-pollinates the West African traditions of her childhood in Benin with elements of American R&B, funk and jazz, as well as influences from Europe and Latin America. *Djin Djin*, her 10th CD, garnered her a fourth Grammy nomination and her first win.



Fri, April 9, 2010 at 8 pm

LIZZ WRIGHT & RICHARD BONA

Southern singer-songwriter Lizz Wright's distinct mixture of jazz, folk, gospel and R&B has earned favorable comparisons to Anita Baker, Regina Belle, Cassandra Wilson and Tracy Chapman by the New York Times. She will be joined at The Town Hall by Grammy-nominated bassist and singer Richard Bona. Universally recognized for his blending of jazz, bossa nova, pop, afro-beat, traditional song and fun, Bona has collaborated with Harry Belafonte, Bobby McFerrin and John Legend, among others.



Fri, April 16, 2010 at 8 pm

TITO AND LURA

"The prince of Cape Verdean music," Tito Paris, and "the most dynamic performer in world music right now," Lura, will come together to create a powerful sound that captures the sensuality of Cape Verde on the Town Hall Stage. A successful guitar and bass player, composer and singer, Tito blends the sound of Cape Verdean traditional mornas, coladeiras and funanas with the modern sounds of Portugal and the rest of the world. Lura is credited with bringing the music of Cape Verde to a new generation by combining the traditional island sounds with a street-wise, urban sensuality, along with jazz and Brazilian influences.



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PERFORMANCE	DATE	#TKTS	Orch & Balc	Upper Balc	TOTAL
Angélique Kidjo	3/26		x \$ 50	x \$ 45	\$
Lizz Wright and Richard Bona	4/9		x \$ 50	x \$ 45	\$
Tito and Lura	4/16		x \$ 50	x \$ 45	\$
Subtotal					\$
Your tax-deductible contribution helps make shows possible					\$
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**JOE MORRIS
WILLIAM PARKER
WARREN SMITH**



DAVID S. WARE / Shakti
David S. Ware: tenor sax, compositions
Joe Morris: guitar
William Parker: bass
Warren Smith: drums

BEST NEW RELEASES of 2009: All About Jazz—New York

DARIUS JONES TRIO / Man'ish Boy
(A Raw & Beautiful Thing)
Darius Jones: alto sax, compositions
Cooper-Moore: piano, diddley-bo
Rakalam Bob Moses: drums



BEST DEBUT RELEASES of 2009: All About Jazz—New York



**GERALD CLEAVER
WILLIAM PARKER
CRAIG TABORN**

**FARMERS
BY NATURE**

CLEAVER, PARKER, TABORN
/ Farmers By Nature
Gerald Cleaver: drums
William Parker: bass
Craig Taborn: piano

BEST NEW RELEASES of 2009 (H.M.): All About Jazz—New York

**& THREE MORE MASTERFUL WORKS RELEASED
by AUM FIDELITY in 2009: CHECK THE SITE**

BRAND NEW / FIRST OF 2010: January 12 release!

ERI YAMAMOTO TRIO
/ In Each Day, Something Good
Eri Yamamoto: piano, compositions
David Ambrosio: bass
Ikuo Takeuchi: drums



FORTHCOMING...

DAVID S. WARE (SOLO LIVE NYC)
LITTLE WOMEN (THROAT)
WILLIAM PARKER (THE CURTIS MAYFIELD PROJECT)
DAVID S. WARE (THE NEW TRIO SESSIONS)
FALSTAFF (THE REISSUE). MORE SURPRISES. sho!

WWW.AUMFIDELITY.COM

Sunday, January 24

- ★John Zorn Improv Night-A Stone Benefit with Matana Roberts and guests
The Stone 8, 10 pm \$20
- ★Connie Crothers/Kevin Norton
Cornelia Street Café 8:30 pm \$10
- ★Michael Pinto Group with Logan Richardson
FB Lounge 7:30, 9:30 pm \$15
Walker's 8 pm
- ★Peter Leitch/Harvie S
- ★Marion Cowings and the Jon Roche Trio with Roman Ivanoff, Ai Murakami; Spike Wilner with guests; Alex Stein Quintet with Keith Balla, Kelly Friesen, Marc Devine, Matt Brown
Smalls 7:30, 10 pm 1 am \$20
- ★Grupo Los Santos
Brooklyn Lyceum 9, 10:30 pm \$10
- ★Australia Day Jazz Showcase
Le Poisson Rouge 7 pm \$15
- ★Natalie John
Tea Lounge 8, 9:30 pm \$5
- ★Eleonora Bianchini with Eric Kurimski, Franco Pinna
Tutuma Social Club 7 pm
- ★Nobuki Takamen/Miwa Watanabe
The Blue Owl 8 pm
- ★Jimmy Cobb's Reminiscence Band with Randy Brecker, George Cables, Eddie Gomez, Javon Jackson
Indium 8:30, 10:30 pm \$30
- ★FLY: Mark Turner, Larry Grenadier, Jeff Ballard
Jazz Standard 7:30, 9:30 pm \$25
Blue Note 8, 10:30 pm \$45
- ★Arturo Sandoval
Blue Note 8, 10:30 pm \$45
- ★Frank Wess 88th Birthday Celebration: Frank Wess Octet with Scott Robinson, Luis Bonilla, Frank Green, Terrell Stafford, Michael Weiss, Peter Washington, Winard Harper and guest Hank Jones
Dizzy's Club 7:30, 9:30 pm \$30
- ★Lee Konitz Trio with Dan Tepfer, Matt Wilson
Village Vanguard 9, 11 pm \$30
- ★Ras Moshe, Kyoko Kitamura, Reut Regev, Anders Nilsson
Downtown Music Gallery 6 pm
- ★Dave Smith Group; BombX with Nicolas Letman-Burtriovic, Samuel Blais
Solo Kitchen Bar 6:30, 9 pm
Viada 6 pm
- ★Ron Austin/Sharon L. West
- ★Patrick Cornelius, Gerald Clayton, Peter Slavov, Rodney Green
Saint Peter's 5 pm
- ★Haruka Nara with Gino Sitson, Yoshiaki Masuo, Laurent Camara
Blue Note 12:30, 2:30 pm \$24.50
- ★Roz Corral Trio with Roni Ben-Hur, Santi Debriano
North Square Lounge 12:30, 2 pm
- ★Eve Silber Trio; David Coss and Trio; Ai Murakami and Friends
The Garage 12, 7, 11:30 pm

Monday, January 25

- ★Gato Barbieri
Blue Note 8, 10:30 pm \$45
- ★Five Corners Band: Andrei Kondakov, Eric Alexander, Jim Rotondi, Dmitri Kolesnik, Lenny White
Dizzy's Club 7:30, 9:30 pm \$15
- ★The Strayhorn Project: Don Braden, Mark Rapp, Gerald Clayton, Sachal Vasandani, Rene Hart, Greg Gonzalez
Feinstein's 8:30 pm \$50
- ★Benny Reid Quintet
FB Lounge 7:30, 9:30 pm \$20
- ★The Inbetweens: Mike Gamble, Noah Jarrett, Conor Elmes; Maryanne DeProphetis with Ron Horton, Landon Knoblock, Dean Johnson; Steve Dalachinsky/Mat Maneri; Four Limones: Tim Berne, Rick Parker, Mark Aanderud, Herman Hecht
The Local 269 7 pm \$10
- ★Whitney Ashe solo; Ari Hoenig Trio with Jean-Michel Pilc, Francois Moutin; Spencer Murphy with M. Javier Santiago, Cory Cox
Smalls 7:30, 9 pm 12 am \$20
Bar Next Door 8:30, 10:30 pm \$12
- ★Amy Cervini Trio
- ★Sean Moran's Small Elephant with Stefan Bauer, Mike McGinnis, Reuben Radding
Barbès 7 pm \$10
Jazz Standard 7:30, 9:30 pm \$25
- ★Mingus Big Band
- ★Anicha Quartet; Calley Bliss; Mika Hary; Deadra Hart
Spike Hill 8 pm
Bar 4 7 pm \$5
- ★Zimrah; The Jazz Fakers
- ★Patrick Sargent with Levon Henry, Joshua Crumbly, Samora Pinderhughes, Sammy Miller; Adam Larson Quintet with Benny Benack, Can Olgun, Raviv Markowitz, Jimmy Macride
Tutuma Social Club 8 pm
- ★Howard Williams Jazz Orchestra; Flea Circus with Patrick Carmichael
The Garage 7, 10:30 pm

Tuesday, January 26

- ★Essence of Louis Hayes
FB Lounge 7:30, 9:30 pm \$20
- ★Cindy Blackman
Zinc Bar 9:30, 11 pm 1 am \$5
- ★Jeff "Tain" Watts Quartet
Village Vanguard 9, 11 pm \$30
- ★Tierney Sutton
Birdland 8:30, 11 pm \$30
- ★Joe Locke Group with Geoffrey Keezer, Clarence Penn, George Mraz and guest Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$30
- ★U.O. Project
Dizzy's Club 11:30 pm \$10
- ★Terese Genecco Little Big Band
Indium 8, 10 pm \$25
- ★Somi with Liberty Ellman, Toru Dodo, Michael Olatuja, Steve Belvilus
Jazz Standard 7:30, 9:30 pm \$20
- ★Mike Longo's NY State of the Art Jazz Ensemble with Hilary Gardner
NYC Bahai Center 8, 9:30 pm \$15
- ★Four Limones: Tim Berne, Rick Parker, Mark Aanderud, Herman Hecht; Michael Attias/Tony Malaby
Zebulon 10 pm
- ★Deanna Witkowski Quartet with Felipe Salles, Dave Ambrosio, Vince Chericco; Seth Meicht and the Big Sound Ensemble with Matt Bauder, Charles Evans, Aaron Meicht, Herb Robertson, Steve Swell, Adam Lane, Mike Pride
The Stone 8, 10 pm \$10
- ★Tada Unno Trio with David Wong, Quincy Davis; Dave Gibson Quartet with Julius Tolentino, Jared Gold, McCleary Hunter; Ken Fowser Jam
Smalls 7:30, 9 pm 12 am \$20
- ★Ralph Alessi, Drew Gress, Nasheet Waits; Rob Garcia 4 with Noah Preminger, Dan Tepfer, Drew Gress
Korzo 9:30, 11 pm \$7
- ★Adam Schneit Old Time Musketry
Le Grand Dakar 8:30 pm
- ★Charlie Hunter
Rose Live Music 8:30 pm
- ★Rob Moshier's Storytime
Cornelia Street Café 8:30 pm \$10
- ★Double Drum Duty: Mark Ferber, Ben Monder, Gary Wang, Alan Ferber, Diego Voglino
Royale 10 pm
Greenwich Village Bistro 9 pm
- ★Peter Ecklund
- ★Natalia Bernal with Mike Eckroth, Jason Ennis
Tutuma Social Club 8, 10:30 pm
Puppet's 9 pm \$6
- ★Arielle Feinman Group
- ★Sean Smith Quartet with John Ellis, John Hart, Russell Meissner
55Bar 7 pm
- ★Ken Hatfield, Hans Glawischnig, Ron Horton
Fetich 7 pm
- ★Jack Wilkins/Howard Alden
Bella Luna 8 pm
- ★Natalia Bernal
Tutuma Social Club 8, 10:30 pm
- ★Lou Caputo's Not So Big Band; Rudy Royston Trio
The Garage 7, 10:30 pm
Blue Note 8, 10:30 pm \$45
- ★Gato Barbieri

Wednesday, January 27

- ★The Necks: Chris Abrahams, Tony Buck, Lloyd Swanton
Issue Project Room 8 pm \$20
- ★The Freedom Band: Noah Preminger, Dan Tepfer, Joe Martin, Victor Lewis
Jazz Standard 7:30, 9:30 pm \$20
- ★David Malachowski Woodstock All Stars with Pete Levin, Gary Burke, Graham Maby, Machan Taylor, Daniel Weiss, Dennis Gruenling, Erik Lawrence
Indium 8:30, 10:30 pm \$25
FB Lounge 7:30, 9:30 pm \$20
- ★Bobby Sanabria Big Band
- ★The Tiptons Sax Quartet
Rose Live Music 9 pm

- ★Jason Palmer Group with Mike Thomas, Greg Duncan, Lim Yang, Lee Fish; Amy Cervini, Jo Lawry, Oded Lev-Ari, Matt Aronoff, James Shipp
The Stone 8, 10 pm \$10
- ★Erika Matsuo Quintet with Carlton Holmes, Paul Meyers, Essiet Essiet, Willard Dyson
The Kitano 8, 10 pm
- ★Spike Wilner solo; Sean Wayland Trio with Jeff Hanley, Mark Guiliania; Carlos Abadie with Joe Sucasco, Jonathan Lefcoski, Jason Stewart, Luca Santaniello
Smalls 7:30, 9 pm 12 am \$20
Metropolitan Room 9:45 pm \$20
Cornelia Street Café 8:30 pm \$10
- ★Jay Leonhart
- ★Chris Dingman Group
- ★Davy Mooney
- ★Jesse Scheinin
- ★Claudia Alzamora
- ★Cindy Blackman
- ★Jeff "Tain" Watts Quartet
- ★Tierney Sutton
- ★Joe Locke Group with Geoffrey Keezer, Clarence Penn, George Mraz and guest Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$30
- ★U.O. Project
- ★Gato Barbieri
- ★The Invisible Trio with John Chin; Benjamin Drazen Quartet
The Garage 6, 10:30 pm
Saint Peter's 1 pm \$7
- ★Joyce Breach/Jon Weber

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- 14 JEFF NEWELL'S NEW-TRAD OCTET
- 21 THE ARNOLD LEE QUARTET
- 28 DANIEL SMITH'S 'BASSOON AND BEYOND' JAZZ QUARTET

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Thursday, January 28

- **Poncho Sanchez** Blue Note 8, 10:30 pm \$45
- ★ **Matthew Shipp** Roulette 8:30 pm \$15
- ★ **Jeremy Pelt Quintet with JD Allen, Danny Grissett, Dwayne Burno, Gerald Cleaver** Jazz Standard 7:30, 9:30 pm \$25
- **Allan Holdsworth's Blues For Tony Williams with Alan Pasqua, Ernest Tibbs, Chad Wackerman** Iridium 8:30, 10:30 pm \$35
- **Hiroimi** Highline Ballroom 8, 10:30 pm \$25
- **Harvie S Trio with James Weidman, Tony Jefferson** The Kitano 8, 10 pm
- **Ehud Asherie Duo; John Farnsworth Quintet with Eddie Henderson, Rick Germanson, Dwayne Burno, Peppe Merolla; Dwayne Clemons Quintet with Sacha Perry, Josh Benko** Smalls 7:30, 9 pm 12 am \$20
- **Sofia Tosello** Jazz Gallery 9, 10:30 pm \$15
- **Reed's Bass Drum: Jonah Parzen-Johnson, Noah Garabedian, Aaron Ewing; Liberty Ellman Trio with Stephan Crump, Damion Reid** The Stone 8, 10 pm \$10
- **Highspace: Jim Campilongo, Erik Deutsch, Jeff Hill, Tony Mason** Rose Live Music 9 pm
- **Timucin Sahin** Tea Lounge 9, 10:30 pm \$5
- **Bipolar: Jed Feuer, Craig Swanson, Stephanie Long, David Ostrem, Barbara Merjan** Metropolitan Room 7:30 pm \$20
- **Jane Getter/Bruce Arnold Trio** Bar Next Door 8:30, 10:30 pm \$12
- **Daniel Smith's Bassoon and Beyond with Daniel Kelly, Michael O'Brien, Vincent Ector** Bargemusic 8 pm \$25
- **Seth Meicht Quartet; Reuben Radding/Dan Levin Duo** Le Grand Dakar 8:30 pm
- **Layla Angulo Latin Jazz Band** Puppets 9 pm \$6
- **Ronnie Washam** Greenwich Village Bistro 9 pm
- **John Benitez Group** Tutuma Social Club 8, 10:30 pm
- **David Berkman Trio** Cleopatra's Needle 7 pm
- **Dre Barnes** Hawaiian Tropic Zone 9 pm
- ★ **Jeff "Tain" Watts Quartet** Village Vanguard 9, 11 pm \$30
- ★ **The Necks: Chris Abrahams, Tony Buck, Lloyd Swanton** Issue Project Room 8 pm \$20
- **Tierney Sutton** Birdland 8:30, 11 pm \$30
- **Joe Locke Group with Geoffrey Keezer, Clarence Penn, George Mraz and guest Kenny Washington** Dizzy's Club 7:30, 9:30 pm \$30
- **U.O. Project** Dizzy's Club 11:30 pm \$10
- **Rick Stone Trio** The Garage 6 pm
- **Harlem Speaks: Jack Kleinsinger** Jazz Museum in Harlem 6:30 pm

Friday, January 29

- ★ **Chad Taylor's Circle Down with Angelica Sanchez, Chris Lightcap; Gordon Allen Trio with Mat Maneri, Andrew Greenwald** The Stone 8, 10 pm \$10
- ★ **Sonny Fortune Quartet with Michael Cochrane, David Williams, Steve Johns** The Kitano 8, 10 pm \$25
- **Claudia Acuña with Juancho Herrera, Mark Kelley, Yayo Serka** Jazz Gallery 9, 10:30 pm \$20
- **Myron Walden's Momentum** Smoke 8, 10, 11:30 pm \$30
- **American Composers Orchestra with guest Paquito D'Rivera** Zankel Hall 7:30 pm \$38-48
- **Benny Reid Quartet with Richard Padron, Dan Loomis, Kenny Grohowski; Walter Blanding with Marcus Printup, Riza Heqbal, Daisuke Abe, Kuriko Tsugawa, Lee Pearson; Lawrence Leathers** Smalls 7:30, 9:30 pm 12:30 am \$20

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2:00 PM MUSICAL DIALOGUES WITH

ANAT COHEN

3:30 PM WORKS FEATURING

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DAVE SCOTT (TRUMPET), MICHEL GENTILE (FLUTE), DANIEL KELLY (PIANO), GARY WANG (BASS), ROB GARCIA (DRUMS)

4:45 PM ANAT COHEN

QUARTET ANAT COHEN (CLAR, SAX), GILAD HEKSELMAN (GUITAR), JOE MARTIN (BASS), MARCUS GILMORE (DRUMS)

UPCOMING BJWO EVENTS:

3/7: PETER APFELBAUM W/DAFNIS PRIETO 5/16: NICHOLAS URIE/JOHN MCNEIL CONCERT JAZZ ENSEMBLE

4/11: TYSHAWN SOREY

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- **Arturo O'Farrill Quartet** Puppets 9 pm \$12
- ★ **Elevation: Abraham Burton, Lucian Ban, John Hébert, Eric McPherson** Cornelia Street Café 9, 10:30 pm \$10
- **Pete Robbins Silent Z with Jesse Neuman, Mike Gamble, Eivind Opsvik, Tommy Crane** Tea Lounge 9, 10:30 pm \$5
- **Donald Vega Trio; Jared Gold Trio** Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- **Kelsey Jillete** Tutuma Social Club 8, 10:30 pm
- **Randy Johnston with Isrea Butler, Yoshi Waki, Mitch Perrins** Bohemian Hall 8:30 pm
- **Frank Owens Group with Chad Carter** Lenox Lounge 8:30, 10 pm 12 am \$20
- ★ **Vitaly Golovnev Quartet** Cleopatra's Needle 8 pm
- **Marc Devine** Hawaiian Tropic Zone 9 pm
- **Poncho Sanchez** Blue Note 8, 10:30 pm \$45
- ★ **Jeremy Pelt Quintet with JD Allen, Danny Grissett, Dwayne Burno, Gerald Cleaver** Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Allan Holdsworth's Blues For Tony Williams with Alan Pasqua, Ernest Tibbs, Chad Wackerman** Iridium 8:30, 10:30 pm \$35
- ★ **Jeff "Tain" Watts Quartet** Village Vanguard 9, 11 pm \$35
- **Tierney Sutton** Birdland 8:30, 11 pm \$30
- **Joe Locke Group with Geoffrey Keezer, Clarence Penn, George Mraz and guest Kenny Washington** Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **U.O. Project** Dizzy's Club 12:45 am \$20
- **Candace DeBartolo Quartet; Melinda Hansen Band** The Garage 6, 10:30 pm

Saturday, January 30

- ★ **Jason Ajemian's Daydream Full Lifestyles with Rob Mazurek, Tony Malaby, Chad Taylor; Sam Shalabi's Land of Kush with Radwan Moumneh, Ariel Engle** The Stone 8, 10 pm \$10
- **Dave Scott Violin Band with Sarah Bernstein, Jacob Sacks, Nate Radley, Dave Ambrosio, Bruce Hall** Jalopy Theater 10:30 pm
- ★ **Red Baraat** Barbés 7 pm \$10
- ★ **Kyoko Kitamura/Mark Lamb; Exposed Blues Duo: Fay Victor, Anders Nilsson with guest Tomas Ulrich** Brecht Forum 9 pm \$10
- ★ **Tom Guama Trio; Jaleel Shaw Trio** Bar Next Door 7, 9, 11 pm 12:30 am \$6-12
- **Raya Brass Band: Greg Squared, Ben Syversen, Matthew Fass, Don Godwin, EJ Fry** Tea Lounge 9, 10:30 pm \$5
- **Tripp Dudley Project with Kevin Nathaniel Hylton, M. Saliou Suso; Diana Waybum Project with Justin Wood, Dawoud Kringle, Ryan Kotler** I-Beam 8:30 pm \$10
- **Cafe Ma'ayan with Ron Drotos** Riverdale YM-YWHA 8 pm
- **Will Terrill Quartet** Cleopatra's Needle 8 pm
- ★ **Sonny Fortune Quartet with Michael Cochrane, David Williams, Steve Johns** The Kitano 8, 10 pm \$25
- **Claudia Acuña with Juancho Herrera, Mark Kelley, Yayo Serka** Jazz Gallery 9, 10:30 pm \$20
- **Myron Walden's Momentum** Smoke 8, 10, 11:30 pm \$30
- **Walter Blanding Group with Marcus Printup, Riza Heqbal, Daisuke Abe, Kuriko Tsugawa, Lee Pearson; Stacy Dillard Trio with Diallo House, Ismail Lawal** Smalls 10:30 pm 1:30 am \$20
- **Kelsey Jillete** Tutuma Social Club 8, 10:30 pm
- **Frank Owens Group with Chad Carter** Lenox Lounge 8:30, 10 pm 12 am \$20
- **Poncho Sanchez** Blue Note 8, 10:30 pm \$45
- ★ **Jeremy Pelt Quintet with JD Allen, Danny Grissett, Dwayne Burno, Gerald Cleaver** Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Allan Holdsworth's Blues For Tony Williams with Alan Pasqua, Ernest Tibbs, Chad Wackerman** Iridium 8:30, 10:30 pm \$35
- **Saul Rubin/Alex Rivas Group with Ben Meigners, Jon Davis** Iridium 12 am \$20
- ★ **Jeff "Tain" Watts Quartet** Village Vanguard 9, 11 pm \$35
- **Tierney Sutton** Birdland 8:30, 11 pm \$30
- **Joe Locke Group with Geoffrey Keezer, Clarence Penn, George Mraz and guest Kenny Washington** Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **U.O. Project** Dizzy's Club 12:45 am \$20
- **Champion Fulton Trio; Virginia Mayhew Quartet** The Garage 6, 10:30 pm
- **James Clark & Company; Stephen Gauci Quartet with Kris Davis, Mike Bisio, Jeremy Carlstedt; Arturo O'Farrill Quartet** Puppets 12, 6, 9 pm \$6-12

Sunday, January 31

- ★ **Jason Ajemian's Daydream Full Lifestyles with Tony Malaby, Jeff Parker, Chad Taylor; Nate Wooley Quintet with Josh Sinton, Matt Moran, John Hébert, Harris Eisenstadt** Douglass Street Music Collective 8 pm \$10
- **Greg Osby Quartet** FB Lounge 7:30, 9:30 pm \$20
- ★ **Audrey Chen Trio with Nate Wooley, Tatsuya Nakatani; Alessandro Bosetti with Kenta Nagai, Ches Smith** The Stone 8, 10 pm \$10
- ★ **Ben Holmes with Dan Loomis, Vinnie Sperrazza** Barbés 7 pm \$10
- **Neil Clarke** Sistas' Place 9, 10:30 pm \$20
- **Ruth Brisbane and the Jon Roche Trio with Roman Ivanoff, Ai Murakami; Joe Magnarelli Quartet; Alex Stein** Quintet with Keith Balla, Kelly Friesen, Marc Devine, Matt Brown Smalls 7:30, 10 pm 1 am \$20
- **Peter Leitch/Jed Levy** Walker's 8 pm
- **Dave Smith** Brooklyn Lyceum 9, 10:30 pm \$10
- **Jamie Fox** Tea Lounge 8, 9:30 pm \$5
- **Bipolar: Jed Feuer, Craig Swanson, Stephanie Long, David Ostrem, Barbara Merjan** Metropolitan Room 7 pm \$20
- **New World Order; Lucky Bastard** Rose Live Music 9:30 pm
- **Jeff Wells** Greenwich Village Bistro 9 pm
- **Yuko Yamamura** The Blue Owl 8 pm
- **Kelsey Jillete** Tutuma Social Club 7 pm
- **Poncho Sanchez** Blue Note 8, 10:30 pm \$45
- ★ **Jeremy Pelt Quintet with JD Allen, Danny Grissett, Dwayne Burno, Gerald Cleaver** Jazz Standard 7:30, 9:30 pm \$25
- **Allan Holdsworth's Blues For Tony Williams with Alan Pasqua, Ernest Tibbs, Chad Wackerman** Iridium 8:30, 10:30 pm \$35
- ★ **Jeff "Tain" Watts Quartet** Village Vanguard 9, 11 pm \$30
- **Joe Locke Group with Geoffrey Keezer, Clarence Penn, George Mraz and guest Kenny Washington** Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Jesse Elder/Logan Richardson** Downtown Music Gallery 6 pm
- **Dan Pugach Group; Dan Tepper Group** Solo Kitchen Bar 6:30, 9 pm
- **Jostein Gulbrandsen Trio** Saint Peter's 5 pm
- **Works: Dave Scott with Michel Gentile, Daniel Kelly, Gary Wang, Rob Garcia; Anat Cohen with Gilad Hekselman, Joe Martin, Marcus Gilmore** Belarusian Church 3:30 pm \$20
- **Michika Fukumori Trio with Tim Givens, Fukushi Tainaka** Blue Note 12:30, 2:30 pm \$24.50
- **Roz Corral Trio with Gilad Hekselman, Joe Martin** North Square Lounge 12:30, 2 pm
- **John Colianni Quintet; David Coss and Trio; Brent Canter Trio** The Garage 12, 7, 11:30 pm

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REGULAR ENGAGEMENTS

MONDAYS

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

TUESDAYS

- Evolution Series Creole 9 pm
- Sedic Choukroun Seppi's 8:30 pm
- Irving Fields Nino's Tuscany 7 pm (ALSO WED-SUN)
- Joel Frahm Bar Next Door 8 pm \$12
- George Gee Make Believe Ballroom Orchestra Swing 46 8:30 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Lonston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- 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
- Dred Scott Trio Rockwood Music Hall 12 am
- Slavic Soul Party Barbès 9 pm \$10
- World Music from Perú Tutuma Social Club 1 pm (ALSO WED-THU)

WEDNESDAYS

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

THURSDAYS

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

FRIDAYS

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

SATURDAYS

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

SUNDAYS

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

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INTERPRETATIONS 21

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+ MATANA ROBERTS'
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Trumpeter and composer Roy Campbell's "Akhenaten" performs music from their recent CD, with Bryan Carrott (vibraphone), Hilliard "Hill" Greene (bass), Michael Wimberly (drums), and a surprise special guest. Saxophonist and composer Matana Roberts presents her compositional configuration "Illumination", featuring Graham Haynes (cornet), Gabriel Guerrero (piano), Shelley Burgon (harp), and Damion Reid (drums).

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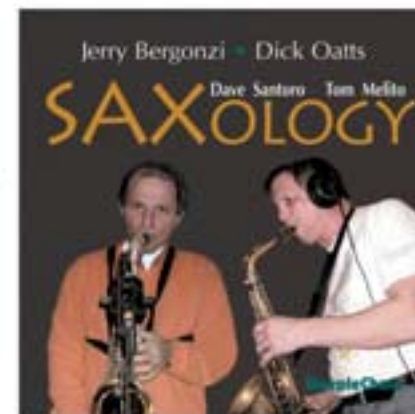
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CARMEN LEGGIO
VICTOR LEWIS (bandleader)

EDDIE LOCKE
HUEY LONG
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LAWRENCE LUCIE
JOE MANERI
FRANKIE MANNING
CHARLIE MARIANO
SUSAN MEYER MARKLE
TINA MARSH
ARCH MARTIN
MAT MATHEWS
LARRY MCCROREY
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SHEP MEYERS
SKIP MILLER
WHITEY MITCHELL
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PEE WEE MOORE
MORRIS NANTON
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GERRY NIEWOOD
JACK NIMITZ
MANNY OQUENDO
ANCA PARGHEL
LES PAUL
DAVID HILL PHELPS
EDDIE PRESTON
BOBBY PRING

RANDY PURCELL
KENNY RANKIN
HARRISON RIDLEY
BILL RILEY
BEVERLY ROBERTS
STACY ROWLES
FRED RUNDQUIST
GEORGE RUSSELL
FATS SADI
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TORRIE ZITO

BIRTHDAYS

January 1
†Papa Celestin 1884-1954
†Al McKibbin 1919-2005
†Milt Jackson 1923-99
†Helmut Brandt 1931-2001
Sonny Greenwich b.1936
†Susannah McCorkle 1946-2001
Chris Potter b.1970

January 2
†Nick Fatool 1915-2000
†Arthur Prysock 1929-97

January 3
†Preston Jackson 1902-83
Musa Kaleem b.1921
†Geezil (Harold) Minerve 1922-92
John Jenkins b.1931
Motohiko Hino b.1946

January 4
†Frankie Newton 1906-54
†Joe Marsala 1907-78
†Slim Gaillard 1916-91
Frank Wess b.1922
Al Dreares b.1929
John McLaughlin b.1942

January 5
†Wild Bill Davison 1906-89
†Lennie Hastings 1927-78
Dizzy Reece b.1931
Chuck Flores b.1935
Myra Melford b.1957

January 6
†Bobby Stark 1906-45
†Keith Christie 1931-80
†Danny Moore 1941-2005
Barry Altschul b.1943

January 7
†Henry "Red" Allen 1908-67
†Chano Pozo 1915-48
†Keg Purnell 1915-65
†Sam Woodyard 1925-88
†Kenny Davern 1935-2006
Eldee Young b.1936

January 8
Wendell Culley b.1906
Bobby Tucker b.1923
Bill Goodwin b.1942
Thurman Barker b.1948
Marilyn Mazur b.1955

January 9
†Kenny Clarke 1914-85
†Jimmy Maxwell 1917-2002
†Betty Roche 1920-99
†Carson Smith 1931-97
Bucky Pizzarelli b.1926
Roger Guerin b.1926
Malcolm Cecil b.1937

January 10
†Haywood Henry 1913-94
†Buddy Johnson 1915-77
†Max Roach 1924-2007
†Willie Dennis 1926-65
†Allen Eager 1927-2003
Mike Stern b.1954

January 11
†Wilbur De Paris 1900-73
†Louis Bacon 1904-67
†Tab Smith 1909-71
†Bob Enevoldsen 1920-2006
†Osie Johnson 1923-66
†Cal Massey b.1927-72

January 12
†Trummy Young 1912-84
†Jay McShann 1916-2006
†Guy Lafitte 1927-98
Ronald Jackson b.1940
Jane Ira Bloom b.1955

January 13
†Percy Humphrey 1905-95
†Quentin Butter Jackson 1909-76
†Danny Barker 1909-94
†Otis Johnson 1910-94
†Melba Liston 1926-99
†Joe Pass 1929-95

January 14
†Jimmy Crawford 1910-80
†Billy Butterfield 1917-88
Joe Muranyi b.1928
Kenny Wheeler b.1930
Grady Tate b.1932

January 15
†Gene Krupa 1909-73
Artie Shapiro b.1916
†Bob Maize 1945-2004
Baikida Carroll b.1947

January 16
†Irving Mills 1884-1985
Aldo Romano b.1941

January 17
†Big Sid Catlett 1910-51
†Bob Zurke 1912-44
†George Handy 1920-97
†Ted Dunbar 1937-98
Cedar Walton b.1934
Billy Harper b.1943

January 18
†Irene Kral 1932-78
Don Thompson b.1940
Al Foster b.1944
Steve Grossman b.1951

January 19
†Israel Crosby 1919-62
†JR Monterose 1927-93
Horace Parlan b.1931
Hod O'Brien b.1936
Phil Wilson b.1937
†Sam T. Brown 1939-77

January 20
Jimmy Cobb b.1929
Valery Ponomarev b.1943
Chuck Domanico b.1944
Andy Sheppard b.1957
Jeff "Tain" Watts b.1960
Tatsuya Nakatani b.1970

January 21
Bob Whitlock b.1931
Steve Potts b.1945
Lou Grassi b.1947
Kevin Norton b.1956

January 22
†Juan Tizol 1900-84
†Teddy McRae 1908-99
†JJ Johnson 1924-2001
†Teddy Smith 1932-79
†Jean-Louis Viale 1933-84
Alan Silva b.1939
Eberhard Weber b.1940
Maarten Altena b.1943
Michael Urbaniak b.1943

January 23
†Benny Waters 1902-98
†Django Reinhardt 1910-53
†Teddy Napoleon 1914-64
†Scoops Carry 1915-70
Ray Abrams b.1920
†Marty Paich 1925-95
†Curtis Counce 1926-63
Harold Ousley b.1929
Gary Burton b.1943

January 24
†Avery Parrish 1917-59
†Jimmy Forrest 1920-80
†Joe Albany 1924-88
†Bobby Scott 1937-90
†Julius Hemphill 1938-95
Lennie McBrowne b.1933

January 25
†Wellman Braud 1891-1966
†Truck Parham 1913-2002
†Floyd Smith 1917-82
Barbara Carroll b.1925
†Antonio Carlos Jobim 1927-95

January 26
†Stephane Grappelli 1908-97
Alice Babs b.1924
Dick Nash b.1928
Benny Golson b.1929
Aki Takase b.1948

January 27
†Oran "Hot Lips" Page 1908-54
Jimmie Smith b.1938
Bobby Hutcherson b.1941
Pheeroan akLaff b.1955

January 28
†Ronnie Scott 1927-96
Buddy Terry b.1941
Bob Moses b.1948

January 29
†Arnold Ross 1921-2000
Ed Shaughnessy b.1929
†Frank Assunto 1932-74
†Derek Bailey 1932-2005
†Jeanne Lee 1939-2000

January 30
†Roy Eldridge 1911-89
†Bernie Leighton 1921-94
†Ahmed Abdul Malik 1927-93
†Tubby Hayes 1935-73
Tony Levin b.1940

January 31
†Bobby Hackett 1915-76
†Garnett Brown b.1936
Frank Ricotti b.1949



DIZZY REECE
January 5, 1931

Born in Jamaica, Dizzy Reece was 17 when he boarded a ship to London to begin a career in the jazz clubs of Europe. Praise from Miles Davis and Sonny Rollins prompted the trumpet player to head across the Atlantic to New York where he made a series of records for Blue Note (rereleased in 2004 on Mosaic). Also a painter and a writer, Reece has penned manuscripts on saxists and trumpeters. Though he took a seat away from the spotlight through most of his career, the last decade saw the release of a new album, *Niroana* (Jazz Vision), as well as concerts in New York and Jamaica.
-Celeste Sunderland

ON THIS DAY

by Andrey Henkin



The Perennial
George Lewis (Verve)
January 14th, 1958

Clarinetist George Lewis might have been responsible, close to a half-century ago, for today's second coming of New Orleans jazz. At the time of this session, Lewis had become an established bandleader after decades of work with various large groups. He is featured alongside regular trombonist Jim Robinson and Crescent City stalwarts Thomas Jefferson (trumpet), Joe Robichaux (piano), Alcide Pavageau (bass) and Joe Watkins (drums) for a program of standards like "West End Blues" and "Mack the Knife".



The Electric Boogaloo Song
Cedar Walton (Prestige)
January 14th, 1969

This is pianist Cedar Walton's third album as a leader after appearances with a number of postboppers and five years after the end of his tenure in Art Blakey's Jazz Messengers. Three Walton originals including "Ugetsu", made famous by the 1963 Blakey live album of the same name, a tune by bandmember/tenor saxist Clifford Jordan and "You Stepped Out of a Dream" are given spirited readings by either a trio with Bob Cranshaw and Mickey Roker or a quintet expanded to include Jordan and trumpeter Blue Mitchell.



Musique du Bois
Phil Woods (Muse)
January 14th, 1974

Translated literally from the French as "Music of Woods", this sole entry by the alto saxophonist for Muse is a quartet session with the established rhythm section of pianist Jaki Byard, bassist Richard Davis and drummer Alan Dawson. Woods wrote three of the six tunes (seven with a CD reissue alternate take), augmenting the program with Wayne Shorter's "Nefertiti", Sonny Rollins' "Airegin" and "Willow Weep For Me". While this was a one-off session, it remains one of Woods' strongest efforts in a long, still productive career.



Mbizo Radebe
Pukwana/Stevens (Affinity)
January 14th, 1987

Alto saxophonist Dudu Pukwana's career will always be defined in terms of the alternately jubilant and tragic story of the Blue Notes of South Africa. Alongside Pukwana in that expatriate group, which heavily influenced '60s British jazz, was bassist Johnny Dyani, who died six months prior to this session. Joining Pukwana is drummer John Stevens (a frequent Dyani collaborator) in a tribute to the late bassist for the two-part "Mbizo Radebe" [They Shoot to Kill]. Pukwana himself would die a few short years later.



The Bass and I
Ron Carter (Blue Note)
January 14th, 1997

Few other bassists could title their album more accurately. Ron Carter in many ways defines the way the bass is played, through myriad sessions across a remarkable swath of musical genres. Waxed in the middle of a period recording for Blue Note Records (a relationship begun in 1960), here Carter leads a quartet with Stephen Scott (piano), Lewis Nash (drums) and Steve Kroon (percussion), playing standards like "You and the Night and the Music" and "I Remember Clifford" along with three of the leader's originals.



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