

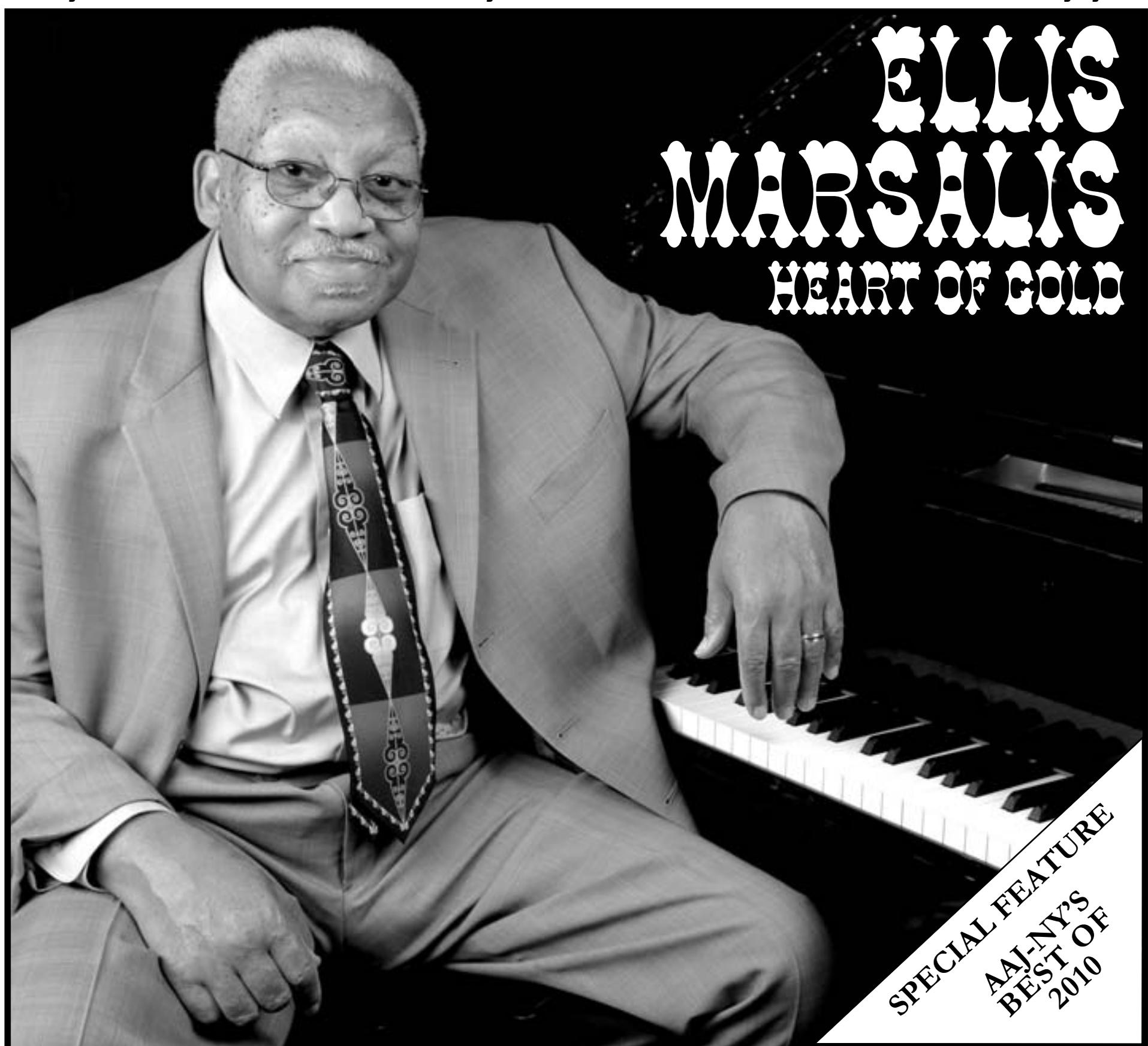


# ALL ABOUT JAZZ - NEW YORK

January 2011 | No. 105

Your FREE Monthly Guide to the New York Jazz Scene

[aaj-ny.com](http://aaj-ny.com)



## ELLIS MARSALIS HEART OF GOLD

SPECIAL FEATURE  
AAJ-NY'S  
BEST OF  
2010

Steve Coleman • Nels Cline • smallsLIVE • Event Calendar

# Blue Note

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JANUARY 3 - 5



**CASSANDRA WILSON**  
JANUARY 6 - 9



**KURT ELLING SWINGS SINATRA  
+ RAVI COLTRANE QT.**  
JANUARY 10



**BILL EVANS / STEVE LUKATHER**  
TOXIC MONKEY  
W/ STEVE WEINGART, WILL LEE & KEITH CARLOCK  
JANUARY 11 - 18



**BLOOD, SWEAT & TEARS**  
WITH SR. GUEST **ARTURO SANDOVAL**  
JANUARY 17 - 19



**AMEL LARRIEUX**  
PRODUCED BY J.B. HORNMAN PRODUCTIONS  
IN ASSOCIATION WITH SILESLIFE  
JANUARY 20 - 23



**NIKKI YANOFSKY**  
JANUARY 25 - 29



**TONY WILLIAMS LIFETIME TRIBUTE:**  
FEAT. JACK BRUCE, VERNON REID,  
JOHN MEDESKI, CINDY BLACKMAN  
JANUARY 27 - 30

### LATE NIGHT GROOVE SERIES

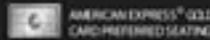
IMANI UZURI MOSAIC	SAT, JAN 1
KEY	FRI, JAN 14
BOBBY PREVITE	SAT, JAN 15
VICKIE NATALE	FRI, JAN 21
SARA WASSERMAN FEAT. HENRY BUTLER, CHRISTIAN MCBRIDE & SPECIAL GUESTS	SAT, JAN 22
JUICEBOX	FRI, JAN 28
BURU STYLE	SAT, JAN 29

### SUNDAY JAZZ BRUNCH

HELIO ALVES	SUN, JAN 2
SOMI	SUN, JAN 9
HOWARD FISHMAN QUARTET	SUN, JAN 16
GREG DIAMOND BAND	SUN, JAN 23
VIC JURIS TRIO FT. KATE BAKER	SUN, JAN 30

### MONDAYS AT THE BLUE NOTE

CHUCHITO VALDÉS	MON, JAN 24
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MONDAY NIGHTS 8:00PM & 10PM  
*Les Paul*  
LES PAUL MONDAY NIGHT  
WITH THE LES PAUL TRIO  
JOHN COLLIER photo, LOU PALLO photo, NICK PARROTT photo

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*Les Paul*

## JANUARY 2011

<b>JAN 1-2 / 8:30P. &amp; 10:30PM</b> <b>MIKE STERN BAND</b> FEATURING VICTOR WOOTEN & <b>DAVE WECKL</b>	<b>JAN 8 / MIDNIGHT</b> <b>JAKE HERTZOG</b>	<b>JAN 12 / 8:30PM &amp; 10:30PM</b> <b>JAIMOE'S JASSSZ BAND</b> - LEGENDARY DRUMMER OF <b>THE ALLMAN BROS.</b>	<b>JAN 18 / 7:00PM &amp; 9:00PM</b> <b>THE PHOEBE LEGERE QUINTET</b>	<b>JAN 25 / 7:00PM &amp; 9:00PM</b> <b>TERESE GENECCO &amp; HER</b> <b>LITTLE BIG BAND</b> WITH SPECIAL GUEST: TBA
<b>JAN 3 / 8:00PM &amp; 10PM</b> <b>LES PAUL TRIO</b> W/ SPECIAL GUEST <b>MIKE STERN AND</b> <b>VICTOR WOOTEN</b>	<b>JAN 9 / 6:00PM</b> <b>JOHNNY RODGERS</b>	<b>JAN 13 / 8:30PM &amp; 10:30PM</b> <b>MATTHEW SHIPP TRIO</b>	<b>JAN 18 / 11:00PM</b> <b>FOLLOW SPOT</b>	<b>JAN 25 / 11:00PM</b> <b>FOLLOW SPOT</b>
<b>JAN 4 / 7:00PM &amp; 9PM</b> <b>ART LILLARD'S</b> <b>HEAVENLY BIG BAND</b>	<b>JAN 10 / 8:00 &amp; 10:00</b> <b>LES PAUL TRIO</b> W/ SPECIAL GUEST <b>NEA JAZZ MASTER JIM HALL</b> W/ GREG OSBY, STEVE LASPINA, BILL STEWART	<b>JAN 14-16 / 8:30PM &amp; 10:30PM</b> <b>RONNIE LAWS</b> <b>SUPER GROUP</b>	<b>JAN 19 / 8:30PM &amp; 10:30PM</b> <b>KEVIN HAYS</b>	<b>JAN 27-30 / 8:30PM</b> <b>NYC HIT SQUAD</b>
<b>JAN 7-11 / MIDNIGHT</b> <b>MIAG &amp; SCOBAR PRESENT</b> <b>APAP SHOWCASE</b>	<b>JAN 11 / 10:30PM</b> <b>FOLLOW SPOT</b>	<b>JAN 14 / MIDNIGHT</b> <b>A NIGHT WITH ELASEA DOUGLAS</b> <b>AND HETTIE BARNHILL</b>	<b>JAN 20 / 8:30PM &amp; 10:30PM</b> <b>MAHAVISHNU PROJECT</b> PERFORMS VISIONS OF THE EMERALD BEYOND	<b>JAN 26 / 8:30PM &amp; 10:30PM</b> <b>THE STANLEY</b> <b>JORDAN TRIO</b>
	<b>JAN 11 / 9:00PM</b> <b>LALA BROOKS OF</b> <b>THE CRYSTALS</b>	<b>JAN 17 / 8:00PM &amp; 10PM</b> <b>LES PAUL TRIO</b> W/ SPECIAL GUEST <b>CHUCK LOEB AND RONNIE LAWS</b>	<b>JAN 21 / 6:00PM</b> <b>KELLEY SUTTENFIELD</b>	<b>JAN 28 / MIDNIGHT</b> <b>THE ADAM LARSON 5</b>
			<b>JAN 21-22 / 8:30PM &amp; 10:30PM</b> <b>GARY U.S. BONDS</b>	<b>JAN 30 / 5:30PM</b> <b>DAVE FRANK</b>
			<b>JAN 23 / 8:30PM &amp; 10:30PM</b> <b>TBA</b>	
			<b>JAN 24 / 8:00PM &amp; 10PM</b> <b>LES PAUL TRIO</b> W/ SPECIAL GUEST TBA	

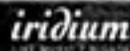
*Les Paul*  
MONDAY NIGHTS  
WITH THE  
**LES PAUL TRIO**  
FEATURING:

**JAN 3RD 8:00PM & 10PM**  
**MIKE STERN AND**  
**VICTOR WOOTEN**

**JAN 10TH 8:00PM & 10PM**  
**NEA JAZZ MASTER JIM HALL**  
W/ GREG OSBY, STEVE  
LASPINA, BILL STEWART

**JAN 17TH 8:00PM & 10PM**  
**CHUCK LOEB**  
**AND RONNIE LAWS**

**JAN 24TH 8:00PM & 10PM**  
**TBA**



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Happy New Year to you, our dear readers. And with a new year comes that inevitable special feature, the Best Of spread. It's a remarkable exercise, really. Despite repeated death knells, literally thousands of jazz CDs are released each year, from the (decreasing) major labels to the slew of independent imprints and self-released discs. And we at *AllAboutJazz-New York* have studiously gone through most of them to bring you our Best Of 2010. Our snazzy full-color spread features Musicians, Labels, Clubs, Performances, Albums, Unearthed Gems, Tribute Recordings, Reissues, Latin jazz releases, Debuts, Boxed Sets, Large Ensemble releases, Vocal albums, Books and Cover Art. And if that isn't enough for you, check out our Honorable Mention border for another 115 albums the staff at *AllAboutJazz-New York* feel well represent the state of jazz today. As difficult as it may be to pore through so much music and decide what is best, the overall message is that jazz is still healthy, (not-so) wealthy and wise.

But just as we take a look back, we also look forward to another fruitful year of jazz. This month, the new National Endowment for the Arts Jazz Masters are fêted at an award ceremony at Rose Theater, including our Cover musician, pianist and jazz family patriarch Ellis Marsalis. Cold weather in NYC brings the annual Winter Jazzfest to five West Village venues for a weekend, featuring dozens of groups including those led by saxist Steve Coleman (Interview) and guitarist Nels Cline (Artist Feature). And don't miss two pieces of jazz history: octogenarian Ted Brown (Encore) makes a rare NYC appearance at The Kitano and late legendary drummer Tony Williams (Lest We Forget) is celebrated by a Lifetime tribute at Blue Note featuring former bandmember Jack Bruce.

With a new year in front of us, we'd like to take this opportunity to thank everyone involved with jazz for their continued efforts: musicians, listeners, record labels, clubs, publicists and, yes, even jazz writers.

We'll see you out there...

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

*On the cover:* Ellis Marsalis (photo by Jeff Strout)

*In Correction:*  
Last month's Unearthed Gem was incorrectly credited; it was written by Ken Dryden.

Submit Letters to the Editor by emailing [info@allaboutjazz-newyork.com](mailto:info@allaboutjazz-newyork.com)  
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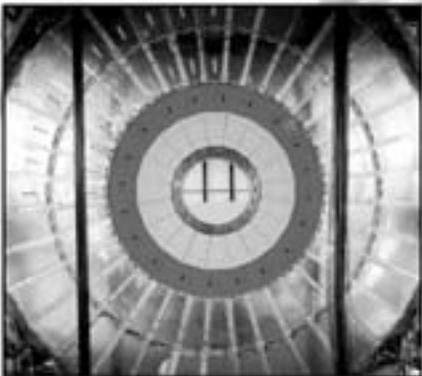
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# NELS CLINE



AAJ-NY Musician of the Year 2010



INITIATE by the Nels Cline Singers  
Best New Release 2010 - Honorable Mention



DIRTY BABY by Nels Cline

COWARD		Draw Breath
New Monastery		The Giant Pin
Instrumentals		The Inking

CRYPTO gramophone  
CRYPTO.TV

There are just a few pianists with the stature and sheer musical resources to carry off a full week of solo piano at the Village Vanguard. **Fred Hersch** is one of them and he set the precedent in 2006. Martial Solal and Cecil Taylor have followed suit with week-long solo showcases of their own. By the time Hersch played the final set of his triumphant return engagement (Dec. 5th), he was extremely limber and fully at ease, summoning a huge yet rounded and intimate sound from the grand piano dominating the stage. "In the Wee Small Hours of the Morning" was his opener, a radiant ballad framed by unsettled left-hand tremolos at the beginning and end of the take. Rarely a flashy player, Hersch tends to keep his considerable chops in reserve to suit the music. But here, after 11 previous sets, he was flying. His articulation on the dark but fast 6/4 of "Echoes" was hair-raising. His midtempo swing on "Lee's Dream" (based on "You Stepped Out of a Dream") was bristling and full of surprise. His lyricism on "Doce de Coco" was without peer. His encore, Sonny Rollins' "Doxy", followed a route similar to "You're My Everything" from Hersch's latest trio album *Whirl* - all improvisation until the very last round, when the melody finally emerged. Thelonious Monk's "Work" also found Hersch deep in swing and discovery, landing like a gymnast after a set of risky moves. If this was work, he wasn't letting it show. A live recording is due from Palmetto in March 2011.

- David R. Adler

**Keith Rowe** has spent the last few decades taking the guitar as far away from its guitariness as he can. But in the last few years, at least since his Four Gentlemen of the Guitar project, it seems he has been bringing it back to, oh, 'guitaricity', let's call it. In part this has been the result of working with other deeply abstract guitarists, such as **Oren Ambarchi** and Christian Fennesz, who both retain a little more of the electric six-string sound than usually emanates from Rowe's tabletop setup. In a breathtaking trio with Ambarchi and Canadian electronicist **crys cole** at Littlefield Dec. 4th, it was the accidental sounds of guitars and HVAC units that punctuated the quiet purr of their three tables of gear. The only orthodox sounds coming from the two guitars (and more likely Ambarchi's) were what, in other forms, would be heard as mistakes: a brushed strum or fingertips moving against the strings. Otherwise the guitars were speaking foreign tongues as cole, with her array of effects, added to the layers of hushed hums and disembodied buzzes. The venue's heating fan made the group into an inadvertent quartet, adding blocks of white noise throughout, which was a distraction only if it was allowed to be. Problematic, perhaps, but still in the industrial couture of the dark room, the fan (often louder than the players) had a way of reinforcing the delicacy of the sounds being produced, an effect rather like a wall made with glass bricks and clouds.

- Kurt Gottschalk



Fred Hersch @ Village Vanguard



Keith Rowe, crys cole and Oren Ambarchi @ Littlefield

Having won the 2010 Thelonious Monk Competition, vocalist **Cécile McLorin Salvant** was first to appear in the Tribeca Performing Arts Center's annual "Monk In Motion" finalists' showcase (Dec. 4th). The Miami-born, French-American Salvant has a thing for choice old repertoire - the Bessie Smith vehicles "You've Got to Give Me Some" and "Take It Right Back", Valaida Snow's minor-key burner "You Bring Out the Savage in Me" - and she's capable of rendering these in a vintage '30s style. But set against pianist Dan Nimmer's tight Red Garland-esque solos and the boppish groove of bassist John Webber and drummer Pete Van Nostrand, Salvant's singing took on a modern glow. Her banter was minimal and stiff - give her some years and her stage presence will surely improve. But the singing was playful and charismatic on "Love for Sale", "I Only Have Eyes for You", "If I Only Had a Brain", "Laugh Clown Laugh" and a number of more obscure items, such as Benny Carter's ballad "Love, You're Not the One for Me". Her pitch was unerring in all registers and her clever dynamics - from frail pianissimos to exaggerated fortes on smartly chosen vowels - had the effect of drawing listeners into every lyric. In a nod to the great James Moody, she closed with a soulful "Moody's Mood for Love", exuding a personal connection to the material and to the history of jazz itself. Moody was badly ailing that very moment and he passed less than a week later.

(DA)

**Muhai Richard Abrams** has made a career of not resting on his laurels. As cofounder and spiritual father of the Association for the Advancement of Creative Musicians, Abrams has spent close to 50 years lobbying for innovative approaches within jazz traditions. Even still, the music he presented for an Interpretations birthday tribute at Roulette Dec. 2nd (Abrams turned 80 in September) could hardly have been predicted. He began the concert with a series of resounding gong crashes, then moved to a decidedly metallic, celestial synthesizer. Adam Rudolph joined in with soft congas, then Tom Hamilton on second synth, all very quietly. Synthesizer experiments have long been a subplot to Abrams' work, but it's not something he's often presented live. The piece built slowly, Abrams playing more pianistic, Rudolph's percussion growing more rhythmic, Hamilton eventually falling off into a wavering white noise, before the leader turned to the grand piano and Rudolph picked up a shakuhachi. The second set for the standing-room-only night was closer to expectations, an acoustic group with longtime collaborators Marty Ehrlich (bass clarinet) and Brad Jones (bass), Jay Clayton singing lyrics of spiritual consciousness. More conventionally instrumentally, the second half was still markedly subdued, a direction Abrams' playing has gone in recent years. But overall, the evening was a fine celebration of an artist who continues to look forward.

(KG)

Cutting contests are a time-tested tradition known to spur participants to competitive heights, so pairing guitar heroes **John Scofield** and **Robben Ford** on the Blue Note stage Dec. 12th made good artistic sense, that and the fact that they both played with Miles Davis and have a deep way with the blues. Ford's style, like his vintage guitars (he switched off between an Epiphone, a Gibson SG and a Telecaster), is rootsy, turbocharged yet delicately nuanced, his bell tone and driving riffs creating a horn-like effect; in the midst of a solo he is liable to get fired up like a gospel preacher and deliver scorching, jaw-dropping testimony. Scofield, sporting a well-worn pink Stratocaster, was more cosmic, exploring the 'strat-ospheric' limits of harmony and melody even as he kept it earthbound with tasty string-bends and in-the-pocket chording. They opened with Scofield's "North Agnus" in a funky swing feel; covered Robert Johnson's "Travelin' Riverside Blues" with Ford singing to Scofield's thumb-strummed rhythms; delivered ripping lines and wailing bends on the classic "Good Morning Little School Girl" and tastily harmonized a slow original blues, phrasing together with the laid-back empathy of a Count Basie horn section. "Chumley" followed, then a nice arrangement of Ray Charles' "Busted", capped by "Loving Cup" with Ford back on vocals. Who won the cutting contest? That's like comparing a delicious apple to a delicious orange. They both did.

- Tom Greenland

Following his month-long commissioned residency at the Jazz Gallery in November, **Ambrose Akinmusire** unveiled the fruits of his labor with performances of a series of new compositions performed there by his quartet of pianist Sam Harris, bassist Harish Raghavan and drummer Justin Brown. The culmination of an eventful year that found the award-winning trumpeter touring with the SFJAZZ Collective and capturing a coveted contract with Blue Note Records, Akinmusire expressed his gratitude for the commission, which afforded him the opportunity to settle in to write and rehearse the new music that clearly documented his formidable abilities as a composer. While much attention has been paid to his considerable skill as an idiosyncratic instrumentalist with a distinctive voice and prodigious technique since his taking of first prize in the 2007 Thelonious Monk Institute Trumpet Competition, it is really as a composer that Akinmusire stands out among the artists of his generation. Premiering new works, many of which had not yet been titled, in his first set at the Gallery (Dec. 3rd) he exhibited the same sense of restraint and dramatic use of space in his writing that has long characterized his playing, making the most of the pared-down instrumentation of the trumpet quartet, pieces often opening with a single player setting a mood that would be dynamically expanded to orchestral grandeur, each flowing into the next with subtlety and suite-like beauty.

- Russ Musto



Robben Ford/John Scofield Band @ Blue Note



Ambrose Akinmusire @ Jazz Gallery

Latin jazz legend **Eddie Palmieri** brought his octet to the 92nd Street Y Dec. 5th for a sit-down concert of stand-up music. The frontline of Brian Lynch (trumpet), Louis Fouché (alto sax) and Ronnie Cuber (baritone sax) was backed by a ferocious rhythm section including Luques Curtis (bass), José Claussell (timbales), Vincent Rivero (congas) and Orlando Vega (bongos/cowbell), marrying first-rate improvisations to propulsive percussion. Palmieri opened alone, hunched over the Steinway grand in a snug suite, ruminating over a medley of "Y Not?" (dedicated to the venue), "Doña Tere" and "Iraida" (for his wife), singing along unconsciously in a muffled baritone. The band hit with "Chocolate Ice Cream", a slow, ice-breaking cha-cha, then cranked up to full flame on "Pecadillo", followed by "Tema Para Reneé" and "Palmas". The soloists seemed to get better as the night aged: Lynch was immediately impressive for his effortless high chops and fluent ideas, often finishing his solos with a trademark 'swallowing' of the mic with his horn bell; Cuber dug deep into his soul 'bag' and Palmieri masterfully played over, under and around the pulse. At one point the leader half-jokingly invited the audience to dance in the aisles (Was he remembering the Palladium Ballroom of the '50s?), but a fan ruefully informed him the ushers wouldn't allow it. Despite the fire regulations, the second set was equally hot, with a muy caliente conga solo from Rivero and an incendiary encore. (TG)

The **Rodriguez Brothers** celebrated the release of their new CD *Part I Mood Swing* at Zinc Bar (Dec. 2nd) with an exciting set that epitomized the spirit of the hip West Village venue and the New Dimensions in Latin Jazz series it hosts in conjunction with Sauter Pianos, provider of the long-awaited grand piano that now occupies a prominent place on the stage upon which many of the finest artists of the genre regularly fire up the room. Although trumpeter and pianist Mike and Bob Rodriguez are well known for their sideman work with various jazz and Latin greats, it is in the context of their co-led quartet that the true extent of their talents comes to the fore. The result of a lifetime of playing together, the brothers' ability to complement each other's voices stands squarely at the center of the sound of the group that includes Jazz at Lincoln Center Orchestra bassist Carlos Henriquez and versatile drummer Clarence Penn, whose cowbell and clave block-augmented trap kit spiced up the grooves of the band with an AfroCuban flavor. With each of the co-leaders contributing compositions to the repertoire, the band made the most of the individual talents of the small group's members to produce a full, powerful sound. Robert's opening "The Closer" took astute harmonic advantage of his brother's huge tone to make up for the absence of another horn while Mike's "Peacemaker" utilized his sibling's acute rhythmic sensibility to create a multihued canvas over which to improvise. (RM)

## WHAT'S NEWS

The winners of the **2010 Latin Grammys** have been named. Winner of Best Latin Jazz Album is *Sambolero* - João Donato Trio (Dubas Música-Universal Music/Acre Musical). Winner of Best Instrumental Album is *A Time for Love* - Arturo Sandoval (Concord Jazz). For more information, visit [latin Grammy.com](http://latin Grammy.com).

The nominees for the **2010 Grammys** have been announced, to be awarded in February. Relevant categories (starting at #44, just after Best New Age Album) are Best Contemporary Jazz Album: *The Stanley Clarke Band* - The Stanley Clarke Band (Heads Up International); *Never Can Say Goodbye* - Joey DeFrancesco (HighNote); *Now Is The Time* - Jeff Lorber Fusion (Heads Up International); *To The One* - John McLaughlin (Abstract Logix) and *Backatown* - Trombone Shorty (Verve Forecast). Best Jazz Vocal Album: *Eleanora Fagan (1915-1959)*: *To Billie With Love From Dee Dee* - Dee Dee Bridgewater (Emarcy); *Freddy Cole Sings Mr. B* - Freddy Cole (HighNote); *When Lights Are Low* - Denise Donatelli (Savant Records); *Ages* - Lorraine Feather (Jazzed Media) and *Water* - Gregory Porter (Motéma Music). Best Improvised Jazz Solo: Alan Broadbent; Herbie Hancock; Keith Jarrett; Hank Jones and Wynton Marsalis. Best Jazz Instrumental Album: *Positootly!* - John Beasley (Resonance); *The New Song And Dance* - Clayton Brothers (ArtistShare); *Historicity* - Vijay Iyer Trio (ACT Music); *Moody 4B* - James Moody (IPO Recordings) and *Providencia* - Danilo Pérez (Mack Avenue). Best Large Jazz Ensemble Album: *Infernal Machines* - Darcy James Argue's Secret Society (New Amsterdam); *Autumn: In Moving Pictures Jazz - Chamber Music Vol. 2* - Billy Childs Ensemble Featuring The Ying String Quartet (ArtistShare); *Pathways* - Dave Holland Octet (Dare2); *54* - Metropole Orkest, John Scofield & Vince Mendoza (Emarcy-Universal); *Mingus Big Band Live At Jazz Standard* - Mingus Big Band (Jazz Workshop, Inc.). Best Latin Jazz Album: *Tango Grill* - Pablo Aslan (ZOHO); *Second Chance* - Hector Martignon (ZOHO); *Psychedelic Blues* - Poncho Sanchez (Concord Picante); *Chucho's Steps* - Chucho Valdés and The Afro-Cuban Messengers (Four Quarters Entertainment) and *Bien Bien!* - Wayne Wallace. Best Latin Jazz Quintet (Patois Records). Best Instrumental Composition: "Aurora" - Patrick Williams; "Battle Circle" - Gerald Clayton; "Box Of Cannoli" - Tim Hagans; "Fourth Stream...La Banda" - Bill Cunliffe and "The Path Among The Trees" - Billy Childs. Best Instrumental Arrangement: Vince Mendoza; Patrick Williams; Gil Goldstein; Ted Nash and Frank Macchia. Best Liner Notes: Ashley Kahn. For more information, visit [grammy.com](http://grammy.com).

Bassist **Esperanza Spalding** has been chosen to host *Find The Beat*, a progressive new television show on PBS stations. The program intends to join Spalding with a group, a band or solo musician to explore the roots of their music. For more information, visit [pbs.org](http://pbs.org).

The **Brussels Jazz Orchestra** has announced the deadline for its sixth annual International Jazz Composition Contest in 2011. Composers under the age of 41 are invited to submit their composition for big band to the Orchestra by Mar. 15th in order to compete for the €3,000 prize. For more information, visit [brusselsjazzorchestra.com](http://brusselsjazzorchestra.com).

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



# Steve Coleman

by Tom Greenland

*Alto saxophonist Steve Coleman, originally from Chicago, now makes his home in Allentown, PA when he's not taking creative 'sabbaticals' overseas. Chief spokesperson for M-Base, a collective approach to creative improvisation, his art and teachings are at the epicenter of a global movement that has rippled through a whole generation of young musicians. This month, in addition to hosting his long-running Monday night workshops at Jazz Gallery, he'll bring his Five Elements band to Winter Jazzfest and appear with Jeff "Tain" Watts at Jazz Standard. On the phone from Bahia, Brazil, Coleman had plenty on his mind.*

**AllAboutJazz-New York:** What are you up to these days that might be new for people that have been following your career?

**Steve Coleman:** New? My life is pretty much always the same. I'm always looking for different ways to express myself and try to get better at that. I wouldn't call it new because that's what I've been doing pretty much since I started playing. Most of my activities are private. I think that's true of most musicians, actually, but it's definitely true of me. Most of the things I do are not things that people see in public; the things that they see...are the results of those private things...a performance or [they] hear you on record or see you on video, something like that.

That kind of stuff is a very small part of what we do. I mean, nobody performs 365 days a year, but you still live 365 days a year [laughs]... So, between making records...you might make two records a year, at the most three, [or] if you're the type of person that plays a lot with other people...then you might make more, but still it's a small thing compared to how much you actually touch your instrument or how much music-making you're actually doing. Most musicians do that in private, either at sessions or a combination of rehearsals, research or practicing; those things take up most of your time... That's sort of like...a boxer training two months for one fight which lasts 12 minutes [laughs].

The things that I'm excited about are...the actual research and everything. That's what makes me get up every day and that's what I get excited about doing. The performance thing is just a matter of what kind of culture you live in. Today the way we do it is you play before an audience in either clubs or concert halls or some other kind of mixed venue like that; that's pretty much the format. I wish it was a little different, but that's the way it is... As far as projects, I'm presently working on writing this large piece...for a band in Philadelphia called the Warriors of the Wonderful Sound... I'm down in Brazil now. I go on these...sabbaticals to work on things... [T]here's [also] a concert I'm doing in France...Normally I'm just playing with my band, Five Elements.

**AAJ-NY:** Are there day-to-day things that you do to help keep your creativity going?

**SC:** Well, the thing that inspires me most, other than the work of other people...is probably nature and just noticing different...ways that nature appears to be operating. I say "appear" because it's all through how we interpret it. And I'm not saying that I know what's happening, but just how things appear to me and what I can discover in my life. You see certain patterns, you notice certain things and then you try to understand that. And for me music is the perfect kind of medium to symbolize a lot of that stuff because music involves movement: movement of sounds and things like that.

I've always been fascinated with nature, from the time I was a little kid...so it was a natural progression to go into that area when I got into music... That kind of stuff fascinates me...everything from the microscopic stuff all the way up to the galaxies, black holes and all that...and I always try to figure out ways of expressing my relationship to that through sound. And then how to tell stories with that, because for me the main part of music is to tell stories, some kind of narrative, on some level. Not necessarily a story like what you would write in a book, like "Once upon a time...", because most of the time I'm dealing with music that doesn't have words... So, [in] the stories I'm dealing with, the music is symbols for the stories. That's my main thing. I've traveled to very far places on this earth to try to figure out how people have approached that, how people have told stories with music.

**AAJ-NY:** How do you teach improvisation and creativity?

**SC:** Well, the first thing I noticed is that creativity is very personal... Lots of people have methods, but that's not my approach... If I were sitting down one-on-one with a person, the first thing I would try to do is try to figure out where they're coming from, what are their strengths, what tendencies do they gravitate toward, what are their weaknesses and things like that. And then I automatically adjust - I'm improvising even while I'm teaching - to where they're coming from. Now with a group, that's a little more difficult, because you have different people there with different kinds of weaknesses and things like that... Recently I gave a workshop in Philadelphia and there's this group of young people who had been studying improvisation, but they're at different levels... There were a couple of young guys there that were fantastic; they were really far ahead...and I've run into these people many, many times...and it's like these prodigy guys were waiting for you to get there, because they're the ones that can really understand what you're saying and what you're doing, 'cause they're right on the precipice of getting there themselves... But most of the people, they couldn't even sing back a melody to you if you sang to them [laughs]... Most of them are not going to go on to be professional musicians... So you have to get a feel for where they're at and find some

median point that you can talk to... So I might talk about improvisation, but I won't talk about improvisation over rhythm changes or something like that that's too advanced; it might be over something like "Happy Birthday" - something that everybody knows that you've heard all your life. And so, you're building a bridge from the known to the unknown. You're taking something that they know, something that they're very familiar with and then you're talking about your concepts dealing with that material, so they can really see how it's transformed and they can see the unfamiliar things in relation to what they know... We gave a workshop in Morocco once, where the

(CONTINUED ON PAGE 50)

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# Nels Cline

by Martin Longley

The guitarist Nels Cline is onstage at Le Poisson Rouge, the Bleecker Street joint where he'll be appearing again this month as part of the Winter Jazzfest. He has so many effects pedals ranged around his feet that he's virtually performing a tap dance as he switches from one unit to another, triggering and capturing, squalling and seething, layering and looping. He comes across as a kind of brutalist Bill Frisell, roaring out of stinking no wave alleyways rather than ambling across the dusty, open prairie. There's a pronounced urban-metallic character to Cline's chosen sounds.

Cline has opened up an evening that celebrates the music of Cibo Matto, his wife Yuka Honda's old band. He's playing a solo set, which is probably the best way to experience (and maybe mentally contain) the vast sonic vocabulary that's habitually employed. He's a builder and a sculptor, but Cline also enjoys tearing down what he's just created, then choosing another path completely, whether angularly serrated or soaringly architectural.

Cline's Winter Jazzfest appearance will involve the Stained Radiance project, a collaboration with LA action painter Norton Wisdom. The pair's previous NYC gig was at the old Leonard Street Knitting Factory, just over two years back. Cline was inhabiting an introverted soundscape while Wisdom wiped, stroked and splashed oily, watery mixtures onto a large plastic screen. Cline couldn't help but create a deeply sympathetic aura once Wisdom began his fascinating process of a work that's in perpetual motion, built up in marvelously spontaneous detail, symbiotically figurative and abstract, then wiped off or transmogrified as soon as his next idea seeps to the fore. Wisdom matches immense immediate technique with an almost casual disposability and Cline's guitar shapes hovered like saturated dark clouds, ready to burst and gush forth. Even if the guitarist's sonic pus was to shower liberally over Wisdom's work, it's certain that the painter would embrace the experience, to swirl up some new arcane image.

I grabbed hold of Cline during the break between jam sets at Le Poisson Rouge, quizzing him over the pair's first meeting. "I first saw Norton perform in the seminal trio Panic, around 1980 or '81," he recalls. "In some studio in Venice, California. They were pretty relentless! Back then Norton used to paint really fast. He's slowed down now and is more considered, perhaps, in his work."

I ask Cline who follows who or whether they're encouraging an ongoing, hurtling mixture. "It's very much the latter. I wanted to start performing in duet with Norton to attempt a true exchange between him and me. We don't discuss anything prior to playing. In most situations I've seen Norton in, he is sort of a sideshow, maybe sort of tacked on to the proceedings for extra color or something. He used to paint sometimes while my first trio played, but perhaps oddly, I am not really into having 'visuals' when

performing my own compositions! So, I wanted to try something that really focused on him and his craft and that was an excuse for me to interact with him in some way. It is maybe unclear even to me where I am reacting to him and him to me, but we don't worry about it, I guess."

One of the impressively prolific Cline's four 2010 albums was his *Dirty Baby* project, which combined discs with art books (two of each), in a lavishly presented boxed set. Cline is making compositional responses to the paintings of Ed Ruscha. Could the guitarist be blessed with an actual art-training background or does he just have a naturally beady eye in the art gallery? "I was raised to love art," he says. "My brother Alex was always a gifted visual artist. As kids we were art-obsessed. This went hand-in-hand with our music obsession, since the age of maybe 9 or 10. But I have no formal training. I used to be pretty up on the contemporary art scene when I had a job in an art book store in Santa Monica for years."

The chosen name of The Nels Cline Singers for his main outlet might seem willfully perverse, lending the feeling that this is some kind of breezy scatting ensemble.

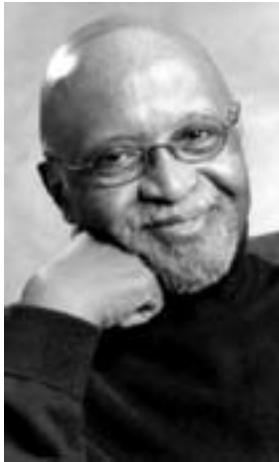
"It's just me having fun," Cline laughs. "I wanted to keep my name in the band name, so maybe people would show up at the gigs, find the records, you know? I wanted a generic word and 'singers' seemed both funny or clever in maybe an arch or cheeky, but generic, way. Metaphorically, it seems kind of serious, 'singing' representing the coherent or compelling 'voice' of the instrumentalist. Then calling the first record *Instrumentals* was the little joke in totality. It's really funny now, though, because I am starting to use my voice for wordless singing, so I have totally blown the whole joke!"

Even though Cline's style might be open to stylistic elements of a wide-ranging roster of rock and jazz guitarists, he sieves everything so that his own voice is paramount. He doesn't quite sound like anyone else. "I never tried to have a style, but things just seemed to creep in over time. And as for effects and the like, I started using them totally accidentally in an improvising group in the late '70s called Spiral. I was trying to be Joe Pass or Pat Martino or someone, although without any real knowledge or discipline. Anyway, Vinny Golia left an old tube Echoplex in my room where we used to play all the time back then. The rest is history! I seemed to have a natural feel for these things, so I eventually threw out my purist tendencies. To me, pedals are just like colors on a palette, not some template to be pondered endlessly or imitated. It should perhaps be noted that my longest-lasting musical influences are either psychedelic music or sound manipulation, sonic wonders of some sort. Certainly not only '60s rock, but also music like Massacre with Fred Frith or Sonic Youth, exemplify this, to name only two. Very influential. And Pat Martino!" ♦

For more information, visit [nelscline.com](http://nelscline.com). Cline is at Le Poisson Rouge Jan. 8th as part of the Winter Jazzfest. See Calendar.

#### Recommended Listening:

- Vinny Golia - *Openhearted* (Nine Winds, 1979)
- Gregg Bendian/Nels Cline - *Interstellar Space Revisited* (Atavistic, 1998)
- Acoustic Guitar Trio - *Vignes* (Long Song, 2003)
- Nels Cline - *New Monastery (A View Into the Music of Andrew Hill)* (Cryptogramophone, 2006)
- Nels Cline - *Dirty Baby* (Cryptogramophone, 2008)
- ROVA/Nels Cline Singers - *Celestial Septet* (New World, 2008)



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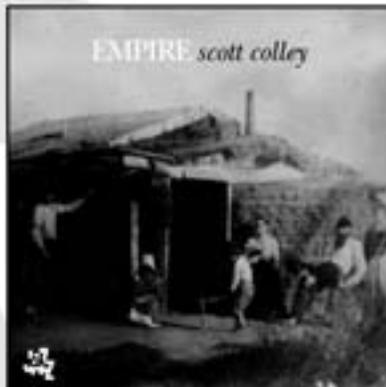


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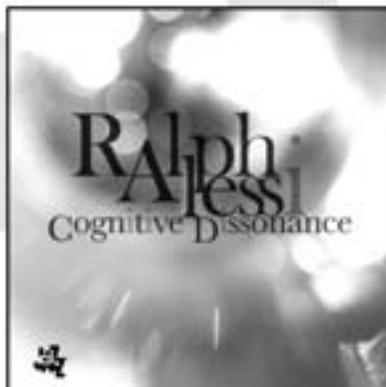
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# ELLIS MARSALIS

## HEART OF GOLD

by Laurel Gross



Ellis Marsalis Jr. has accomplished a lot during his distinguished life in jazz - creating beauty as a first-class pianist and composer, guiding and inspiring budding musicians through his unswerving devotion as an educator in or near his hometown of New Orleans and with his wife Dolores producing a family of six that includes four high-achievers with notable jazz lives of their own.

Marsalis, who celebrated his 76th birthday this past November, has further reason to celebrate. This month he receives the National Endowment for the Arts' Jazz Master Award. And in an unprecedented move in the 29-year history of the award, the NEA has chosen to bestow this honor on a family of musicians rather than solely on individuals. So Marsalis' four musical sons - Branford, Wynton, Delfeayo and Jason - also will receive official Jazz Master status at a ceremony and concert at Jazz at Lincoln Center's Rose Theater on Jan. 11th. (The \$25,000 fellowship part of the award will go to the parent.)

Marsalis has never been one to stand still and he isn't going to start now. The day before the award ceremony he'll be participating in a public panel discussion at Jazz at Lincoln Center representing the family and four other 2011 honorees and then swing up Broadway to the Apple Store at 67th Street to give an hour-long performance tied to the release of his *An Open Letter to Thelonious* in iTunes' new digital 'LP' format (bonus features including video). And *Music Redeems*, the CD of a live performance the family gave at the John F. Kennedy Center to benefit The Ellis Marsalis Center for Music in New Orleans Musicians' Village, was released last summer (proceeds go toward construction of that multi-use facility that will include performance, education and recording spaces). With all that the elder Marsalis has accomplished and with everything that's going on currently, could there be anything he hasn't gotten around to that he would have liked to do? Anyone he would have liked to play with, whom he didn't get to play with, for instance? What if he could pick anybody, from any time?

"Well, I remember..." Marsalis laughs. It's a nice laugh and, like his playing, it's fully engaged, totally present. "I remember I told Miles Davis one time, 'Yeah, man, I always wanted to play with you.' And he said, 'You'd better be glad you didn't because whoever played with me is dead.'" He laughs and there's nothing half-way or small about it. "Yeah, there was so much to learn playing with Miles you know. I think I would have enjoyed playing with Coltrane too."

But he did get around to many other things, including his family; they've each found their own way to be themselves within the music. You'd probably have to be a resident of another planet devoid of outside communication not to have heard of second son Wynton, who grew up to become a trumpet phenomenon, bandleader and composer and is also Artistic Director of Jazz at Lincoln Center, Music Director of the Jazz at Lincoln Center Orchestra and a tireless advocate for the music. It would also be hard not to know about first-born Branford, an impressive

and in-demand tenor saxophonist who has an entrepreneurial spirit, heading his own record label, Marsalis Music. Third son Delfeayo has made his mark as a trombonist and as a record producer. Drummer Jason, the youngest in the family, also plays vibraphone. Like their father, all of the Marsalis brothers compose music. (The proud parent says a piece written by Jason, heard on *Music Redeems*, will be performed at the awards event.)

Juggling performing with a full plate of teaching and then directorships of jazz studies programs at universities, the elder Marsalis has remained an active presence on stages in New Orleans, earning respect as a prominent figure there. Early on he recorded with Cannonball and Nat Adderley (billed as one of the "new stars" of New Orleans for 1962's *In the Bag*), played with like-minded modernists whether local or from farther afield (a combo with drummer Ed Blackwell and others got the attention of Ornette Coleman) and there was work with Al Hirt and others.

When asked if anything in particular brought him to jazz, Marsalis recalls, "There was only one radio station in the city that played music at least the first 10 years of my life. And most of it wasn't jazz. I'm not sure when I first heard it. But now and then I heard Artie Shaw's group - the Gramercy Five. And I liked that. And they would play Louis Armstrong now and then, not a lot. So I think that by 12 or 13... I was in high school and got to know people in the city who had the same type of interests and put a little band together with some friends. That had a practical side. We figured we could put some money in our pockets. So we just learned and imitated the popular musicians of the day. Which was rhythm and blues, and that music, R&B, is very close to what would become jazz on a more advanced level anyway. But some people went beyond rhythm and blues, some didn't. I did have one 'ah-ha' moment, though it didn't 'introduce' me to it. When I was in high school Dizzy Gillespie came with his band to New Orleans and I got to hear him. And I knew that's what I want to do."

Interestingly, Marsalis didn't start out on the piano nor listening to pianists. "I started out playing clarinet and then saxophone, so I was listening mostly to saxophone. Mostly that was local R&B. There was a tenor player with Fats Domino's band and another guy I can't remember his name, he was just called Batman. He was with a group called Roy Brown and his Mighty Men. Eventually when I started to buy records I would listen to recordings that were suggested by friends. And Gene Ammons and Sonny Stitt used to come here all the time... By the time I was close to graduation from college I went to a jam session one Sunday and heard a tenor player named Nathaniel Perrilliat and after I heard him, I put the tenor in its case and never took it out again." So it was time to figure out what to do at that point. "I had studied piano with a teacher but I wasn't serious. I would just play and doodle around on it. But I had some piano skills so I decided I was going to have to go with that because I wasn't going to play tenor and clarinet had been gone,

because it was played in symphony orchestras or traditional jazz and I didn't have anybody I knew who was playing traditional jazz and the symphony was out." Oscar Peterson became an influence.

And for all of his sons' accomplishments, Marsalis is emphatic that he cannot take credit. He says he was not their first teacher and didn't push music on them. "It was there for them to become involved in. New Orleans is such a diverse place. They all went to the New Orleans Center for Creative Arts where they were really exposed across the board."

After conducting an informal but by no means comprehensive survey of nearly a dozen of his recordings, one can't help wondering what might have happened if Marsalis had moved to New York after getting out of the Marines in 1958. It's hard not to entertain the thought that he might have greatly increased his chances of becoming more widely known and appreciated (much sooner) as a highly gifted jazz pianist and composer outside his hometown. Hearing his *Piano in E/Solo Piano*, recorded live during a one-night concert in 1986, a kind of farewell concert on the occasion of his relocating to take up a professorship and directorship at the University of Richmond, putting the period to a 12-year residency at the New Orleans Center for Creative Arts, you feel you are in the hands of a master. Picking your favorite track of these seven would be like being forced to choose a favorite child - they all have their strengths. Marsalis may not have gotten to New York but the road he did take yielded remarkable results. Not only did he inspire his sons but the list of former students who benefited by his tutelage approaches a Who's Who of younger players: Terence Blanchard, Nicholas Payton, Harry Connick Jr. and Donald Harrison.

It might have been a bit easier if the young Ellis Marsalis had been able to have the Ellis Marsalis who fostered all those students to guide him. As he sums up, "There were no schools that were particularly going to present things to you in any sequenced order." But you come across music and people and the experiences build and add up. "But you have to be susceptible to be receiving what is presented. You never know when you first hear something or somebody and it sort of grabs you." ♦

For more information, visit [ellismarsalis.com](http://ellismarsalis.com). Marsalis is at Apple Store Upper West Side Jan. 10th and Rose Theater Jan. 11th. See Calendar.

#### Recommended Listening:

- Nat Adderley - *In The Bag* (Jazzland-OJC, 1962)
- Eddie Harris/Ellis Marsalis - *Homecoming* (Spindletop-ELM, 1985/2009)
- Ellis Marsalis - *Heart of Gold* (Columbia, 1991)
- Ellis Marsalis - *Ruminations in New York* (ELM - ESP-Disk, 2003)
- Ellis Marsalis Quartet - *An Open Letter to Thelonious* (ELM - Nu-Jazz Entertainment, 2007)
- The Marsalis Family - *Music Redeems* (Marsalis Music, 2009)

# Ted Brown

by Clifford Allen



'50s



'00s

Perhaps there's a simple reason why followers of creative improvisation are inspired by and have embraced the music of the school around

pianist-composer Lennie Tristano. Tenorman Ted Brown, who began studying with Tristano in November 1948 and continued working with him throughout the '50s, puts it this way: "Tristano taught me how to get as free as possible on a tune and its structure. We would practice a tune enough that it became second nature - it was a feeling more than something strict or clearly laid out."

Brown was born Dec. 1st, 1927 in Rochester, NY and had the good fortune of a musical family. Brown's father, a professional pilot, was recruited following Pearl Harbor and was eventually stationed in California, necessitating a move to the West Coast in October 1943. "By the time I got to Redondo Beach in the fall, all the classes had filled up and I wasn't sure what to take. I wasn't planning on taking music classes, but band was one of the few things still open, so I joined the school band."

Brown graduated in 1945 from Long Beach High School, where he'd transferred a year earlier and had started playing in an area rehearsal band. "I got on a USO tour of the army bases that fall... I was shipped off to Virginia for eight weeks of basic training, but since I listed my occupation as a musician, I was able to be in the army band. It was very boring - our training was like how to go up and down a C Major scale. I got to know some other musicians, though, like the Chicago saxophonist Lloyd Shad, who really got me listening to Lester Young. Don Ferraro was also there and Red Mitchell. I first heard Charlie Parker in the Army."

It was also during his service that he visited New York City for the first time, and saw Lester Young, Allen Eager and Bud Powell. After being discharged, Brown went back to Southern California, sitting in on sessions in LA and San Pedro. But New York was calling, so Brown moved there in September 1948. His Army buddy Bob Stacy, a clarinetist, was a student of Lennie Tristano and recommended he stop by a session; that November, Brown began studying with him. "I finally found someone to answer my questions

about chord changes and progressions and I also wanted to become more confident in my improvising. Lennie convinced me that I only needed some basic information and helped me to understand chords and rhythmic figures.

"At the beginning, sessions were on Wednesday and Saturday. I played with Lennie and the drummer Al Levitt on Wednesday nights while Warne [Marsh] and Lee [Konitz] played on Saturdays. When Lee went on the road with Stan Kenton in 1952, I substituted with him on Saturday." From 1952-55, Brown had a lesson once a week with Tristano and made the Saturday sessions. The 32nd Street studio was condemned in 1956, forcing the end of the New York school. Marsh moved to Los Angeles to find work and Brown, who had recently married, followed suit that year. "We had some pretty good gigs at the Lighthouse in Hermosa Beach and in Hollywood. Three weeks after I got there, Warne had a date for Imperial, which came out as *Jazz of Two Cities*."

Marsh's manager was pushing him toward a group with Art Pepper, so Ted left the band and, tiring of LA, returned to New York in April 1957 to begin raising a family. "In 1961, my day job was with a company that went bankrupt right before Christmas - I had two kids and a wife and I wasn't sure if I could make rent. My wife was from Massachusetts so we moved to Lawrence, MA. and I got a job in a textile mill, which I completely hated."

In 1972, a former student who was interested in learning some of Tristano's lines asked Brown to sit in, which got him playing again. He returned to New York in 1976 after the mill laid him off; Brown began spending time with Konitz and they gigged together in New York and New Jersey, which resulted in the Konitz-Brown quintet recording *Figure and Spirit* (Progressive). Music was becoming, once again, a major factor - in 1987, he went to Holland with pianist Hod O'Brien and he later worked with Konitz and Dutch pianist Rein de Graaff. This European live presence, though still sporadic, resulted in recordings for Criss Cross Jazz and SteepleChase, including dates with Konitz, pianist Harold Danko and guitarist Steve LaMantina. As for his current group, bassist Joe Solomon, a student of Tristano, invited Brown to a session with pianist Michael Kanan. "He impressed me right away; I could sense where he was and everybody was listening and interacting... Improvising in this way, when it happens and everyone is aware, is what keeps me sane and healthy." At 83 years old, we can only hope for many more opportunities like this from Brown and his mates. ♦

*Brown is at The Kitano Jan. 12th. See Calendar.*

## Recommended Listening:

- Ted Brown - *Free Wheeling* (Vanguard, 1956)
- Warne Marsh Quintet - *Jazz of Two Cities* (*Winds of Marsh*) (Imperial-Capitol Jazz, 1956)
- Lee Konitz - *Figure and Spirit* (Progressive, 1976)
- Ted Brown - *Free Spirit* (Criss Cross Jazz, 1987)
- Ted Brown - *Preservation* (SteepleChase, 2002)
- Ted Brown - *Shades of Brown* (SteepleChase, 2007)



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## LEST WE FORGET

# Tony Williams (1945-97)

by Donald Elfman

*He wants people to feel that drums are the most beautiful instrument in the world, as romantic as violins, heroic as trumpets. It's not a matter of style, of who plays what how.*

- Mike Zwerin on Tony Williams

Tony Williams was born in Chicago on Dec. 12, 1945. His family moved to Boston and he studied at an early age with drummer Alan Dawson. By age 13 he was playing professionally with Sam Rivers and at 16 was hired to work and record with Jackie McLean. In his early years he also recorded with trumpeter Kenny Dorham, pianist Andrew Hill, reedman Eric Dolphy and trombonist Grachan Moncur III.

At 17, Williams received the call of a lifetime. It was Miles Davis and Williams was off to play in the

legendary band with Ron Carter, Herbie Hancock, Wayne Shorter and Miles. Davis, in his autobiography, called Williams, "the center that the group's sound revolved around." From 1963-69, Williams was the drummer on 15 Davis recordings - from *Seven Steps to Heaven* through *In A Silent Way*.

Williams was also a leader and composer. In 1964 he had recorded the first album under his own name, *Lifetime*, for the Blue Note label and also composed the album's five tunes. A year later the label released his *Spring*, with five more Williams originals.

In 1969, Williams left Miles Davis to become a leader once again. The Tony Williams Lifetime - with Larry Young on organ and John McLaughlin on guitar - was one of the most electrically volcanic and original of all the emerging fusion bands. Lifetime combined rock, rhythm and blues and jazz in a most inventive way and its first album, *Emergency*, is one of the most dynamic and exciting albums ever recorded.

In the mid and late '70s, Williams reconnected

with former bandmates, playing with Shorter, Hancock and Carter (Miles was replaced by Freddie Hubbard) in V.S.O.P. and with John McLaughlin with Trio of Doom, alongside bassist Jaco Pastorius.

The '80s found Tony fronting another group, this time a quintet including Wallace Roney (trumpet), Mulgrew Miller (piano), Bill Pierce (tenor and soprano saxophone) and Charnett Moffett (bass). The band toured and recorded (six terrific albums for Blue Note, reissued by Mosaic) into the early '90s.

Williams lived and taught in the San Francisco area but on Feb. 23rd, 1997 died of a heart attack after routine gall bladder surgery. He will be remembered as a player who helped change the role of the drums. In person he was extraordinary to watch and hear, creating powerful polyrhythms and finding a world of colors in his playing and writing. ♦

*A Tony Williams/Lifetime Tribute is at Blue Note Jan. 27th-30th. See Calendar.*

## Is This Music Essential?

by Roland Vazquez

What is essential about the music we call jazz? What will the role of our music be in the future? While engaged in two wars, with millions of neighbors out of work, others facing foreclosure and natural disasters of unprecedented scale and frequency (hurricanes, earthquakes and epidemics) abounding and nearby, who has the time to wonder what is essential about music? Or the role of the musical experience in our society? Especially if that music demands of the listener extra time, space or attention to engage? When music functions as background or support for a social event - quite possibly, there is no fundamental "essential-ness" actually to experience.

Some may see music as merely supplemental to an external event; but "music is movement" and (conscious) "movement is music". Therefore, our participation "in" music, either directly or indirectly (even as listener) is hardly supplemental. I believe that music (like food) is a basic fundament of society or culture. Musical experience exists as a mirror of an individual - or a societal - sense of "self-awareness"; a forum for integrity of mind and vocabulary of emotion, a practice where science and philosophy are simultaneously interpreted through individual artistry to memorialize time. Music has also been a real-time reflection of the political will gathered by suppressed societies to survive even the most challenging of circumstances. Consider the powerful legacies of certain refugee groups: the great music given by the African-Americans (in spite of slavery and the struggle to establish civil rights); AfroCuban music (from colonial slavery through the revolutions and embargoes of the 20th century) and even the works composed by those living through the concentration camps of WWII (eg, Messiaen's "Quartet for the End of Time"). All represent the power of an essential community-specific music speaking in and to the moment - immersed in the struggle at hand; but very often suggesting purpose and possibility beyond extreme circumstantial situations. Nothing supplemental about that. Throughout recorded history, various cultures have practiced events where the whole community was elevated via a musical experience, where everyone was included - at the level they could best contribute - as musicians, singers and dancers. Some African languages have one word meaning both music and dance at the same time (eg, Swahili "ngoma", meaning

"dance" or "music" or "drum"). In the Sudanese Dinka culture, a man's wealth is determined by ownership (usually of cows), but his dignity, grace and/or generosity are defined by how he dances. In that culture, "no lying is possible in the dance". There is no lying within a "true" performance.

Within the secular gospel we call jazz, an artist's lasting power is defined by their mastery of technique as well as their depth of emotion. Tone and technique are fundamental of course - the truth emerges through virtuosity - and remains within the intent of the performer. It is something we cannot measure with words, but we can definitely feel and by which we are lifted. That particular magic can be what moves us even 20 years after we first hear a work - or 40 years after it was recorded. The physicality of sound is gone in a few seconds - but the deep feelings we experience, catalyzed by the artist's sincerity, can last a lifetime.

Jazz is "open air" music - a form best experienced live in a room. There is nothing like being there when real players are engaged in dialogue, their instruments ablaze with intent and technique - no matter the style or culture behind the music. The limitations of sonic environment can disappear in the fire of a musical event. Jazz, like classical music, is not only "of the moment" (as per the depth of the dialogue within the performance) - but also "of the room" or acoustic environment, where the resonance of a particular environment acts like a "yin" to the "yang" of the fundamental sounds generated by the performers. The dimensionality and quality of the "room sound" is a major factor towards the believability of what we are hearing in the classical or jazz recordings we all love. In many of those cases, it was simply the musicians together, in a room with a microphone and their music.

Most of what is truly essential about music happens live - beginning with our attention and participation and ending with memories we can recall. From my experience within the jazz tradition, the empathy or understanding that is communion between the performer and the audience, though completely invisible, exists as a palpable force in the room: whether in the roar of the Basie Band or in the triple pianissimo of a Gonzalo Rubalcaba ballad.

This invisible exchange exists as a basis for an emotional catharsis - or perhaps a healing. It is a real resource that flows out through the artist to the audience. I refer here to a "simpatico", a "beyond words" agreement of spiritual energy between the musician and the listener - through an actual experience. This is the essential part of all music - no matter when or where it happens. ♦

For more information, visit [rolandvazquez.com](http://rolandvazquez.com). Composer/drummer/producer Vazquez' most recent release *The Visitor* (RVD) was funded in part by a grant from the Aaron Copland Fund for Music. This AfroLatin jazz project features an allstar 19-piece band - some members of which have been performing his music for over 20 years. A self-produced recording artist since 1978, his music is available on his label RVD. He was on faculty at Manhattan School of Music (1988-98) and at the University of Michigan (2000-06), where he taught ensembles and jazz composition.

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## VOXNEWS

by Suzanne Lorge

Ever since pop-sounding vocal jazz began to find a place among mainstream music listeners, traditionalists have fretted over the dearth of 'real' jazz singers. All this fretting might be misplaced; not only are the veteran singers booking big rooms and touring as always, but a whole new crop of young singers have learned their lessons well and are stepping out onto international stages in a big way.

**Ernestine Anderson** has recorded almost 30 albums, most for Concord Records. This past spring she performed at Dizzy's Club and the live recording of that show, *Nightlife* (HighNote), will hit the street this month. On the recording Anderson simply stands in the middle of her tunes, each polished by her 80-some years of circumspection, and lets the music develop around her. And on the title cut, an aching blues number, she asserts the triumph of music over hardship - a decidedly un-pop message.

**Cécile McLorin Salvant** was born about 60 years after Ernestine Anderson and yet, stylistically, she could easily be mistaken for Anderson's contemporary from another decade (if not for improvements in recording technology). Like Anderson, she connects to her material effortlessly - and engages us with her honest and emotional delivery. Yes, you can hear in her performance all of the influences jazz singers often cite but Salvant does not imitate, does not brandish any well-practiced technique. This past October Salvant won first place in the Thelonious Monk International Jazz Vocals Competition; part of the prize is a contract with Concord Records. While we wait for her first Concord release, we can play (again and again) her debut CD, *Cecile* (Sysmo Records), recorded this past spring in France with the Jean-François Bonnel Paris Quintet. We'll have to wait even longer - 60 years, maybe - to see if this is one who lasts. My money is that she is.

Other bearers of the flame: **Charenée Wade**

placed second in 2010, right behind Salvant. She also released her first CD this year, *Love Walked In* (s/r); it's full of smart moments and informed choices, such as the vocalese version of Monk's "Evidence" composition with Coleman Hawkins. **Nancy Marano** is also a smart, informed singer. On *Magic* (Laughing Face Productions), Marano joins forces with pianist Mike Renzi, drummer Grady Tate, bassist Steve LaSpina, trumpeter Claudio Roditi, saxophonist Joel Frahm and composer Michel Legrand, who wrote the title song. Magic, indeed.

January Notes: **Cassandra Wilson** headlines Blue Note Jan. 6th-9th, followed by **Kurt Elling** in a Sinatra tribute Jan. 10th; **Tierney Sutton** appears at Birdland on the same program as violinist Regina Carter Jan. 9th, then on her own Jan. 11th-15th; Feinstein's hosts **Gabriele Tranchina** Jan. 23rd; **Jane Monheit** and **Mary Stallings** pay tribute to Sarah Vaughan at Allen Room Jan. 21st-22nd and **Deborah Lutz** takes the stage at Miles' Café Jan. 7th and Cornelia Street Café Jan. 29th. ♦

# smallsLIVE

by Alex Henderson

It's safe to say that very few independent jazz labels are doing the type of thing that pianist Spike Wilner is doing with smallsLIVE. The New York City-based label is not only unusual because it releases live recordings exclusively, but also because all of those recordings are being made in one particular venue: Smalls Jazz Club in the West Village. So far, the label has put out 16 CDs and the label plans to continue building its catalogue in 2011.

"I'm in a unique position on a lot of levels," explains Wilner, founder/president of smallsLIVE and manager/co-owner of Smalls. "I'm a professional jazz musician myself, I have a label and I have access to an incredible array of musicians at Smalls."

Looking at the catalogue, one sees an impressive list of players (some as leaders, some as sidemen) that includes Albert "Tootie" Heath, Jimmy Cobb, Mulgrew Miller, Eric Alexander, Larry Willis, Peter Bernstein, Jim Rotondi, Ryan Kisor and Ari Hoenig. smallsLIVE, Wilner says, reflects his belief that live performances are a crucial part of the jazz experience and need to be recorded as much as possible. In fact, an extensive collection of archived live performances at Smalls can be heard on the club's website.

"As a long-time professional jazz musician," Wilner comments, "my favorite records are the live

ones: Sonny Rollins at the Village Vanguard, Thelonious Monk at the Blackhawk, Miles Davis at the Blackhawk. Those are the ones that, as an artist, you want to hear. The studio ones are nice, but you're always eager to find an example of Coltrane live or Miles live or Sonny Rollins live or some other great artist live because that really exposes them in the truer way. You get a real sense of what they're about and what they're dealing with. And that spontaneous energy that you get in a live situation is what we are trying to capture."

Wilner had been performing at Smalls for over a decade when he became a co-owner in 2007. The following year, smallsLIVE entered the planning stage - and in April 2010, Wilner's label officially started releasing CDs. Wilner stresses that the label, like the club itself, is not about any one particular musician but rather, a community of musicians.

"A lot of jazz labels will sign one artist and then try to push the heck out of that one guy, but that's hard to do," Wilner emphasizes. "It's hard to take one jazz artist and make them a star. But collectively, you can make an impact - and that is what we are going for with smallsLIVE. I don't want people to think of just one artist when they think of Smalls Jazz Club or smallsLIVE. It isn't just one artist; it's Peter Bernstein, it's Ethan Iverson, it's Seamus Blake, it's a community of artists. These guys, together, create an impact. And that's how I'm trying to develop the smallsLIVE catalogue."

Wilner adds that because Smalls is well known all

over the world he can use the Smalls brand to build smallsLIVE as a label. "With Smalls, we have developed an international reputation as a jazz club," Wilner notes. "When people visit New York, they find Smalls. They come to Smalls even if they don't know who is playing because the reputation of the club is so good. What I can do with smallsLIVE is brand the name - and instead of trying to get traction on the reputation of a certain artist, we can do it on the reputation of the club."

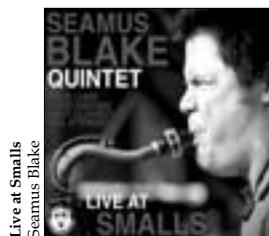
Talking to musicians who have had extensive dealings with Smalls Jazz Club, it is obvious that one of the things they appreciate about the venue is the fact that Wilner himself is a working jazz musician. Acoustic pianist Bruce Barth, who has a trio album coming out on the label in 2011, observes: "The first thing about Smalls that is striking is the vast quantity of music on a given night and so much of it on such a high level. Being a very fine pianist himself, Spike books musicians he respects, whether young or old, famous or little known. Furthermore, it's one of the only places left where musicians feel welcome to hang out. So on a given night, one can go downstairs and count on hearing quality music and running into musicians - sometimes friends one hasn't seen in a long time. And you never know who may sit in."

Drummer Ari Hoenig, another familiar face at Smalls, asserts: "Smalls is a place run by musicians for musicians... I think what Smalls is doing right now is setting the pace for the future of jazz: clubs having

(CONTINUED ON PAGE 50)



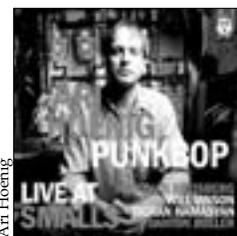
Live at Smalls  
Peter Bernstein



Live at Smalls  
Seamus Blake



Live at Smalls  
Iverson/Heath/Street



Live at Smalls  
Ari Hoenig



Live at Smalls  
Spike Wilner

## LISTEN UP!

**STEFAN ZENIUK** was born in New York City. He currently resides in Brooklyn. He plays saxophones and clarinets, composes lots of music, makes videos and paints. His group, Gato Loco, will be releasing their new album on Winter & Winter records this February. He is working on his first symphony, scored for 100 tenor saxophones.

**Teachers:** Tim Berne was my first mentor. He gave me my first sax when I was nine and we spent a lot of time together. I studied formally with Andy Laster and Jon Elliott in high school and in college I studied composition with Annea Lockwood and Richard Wilson.

**Influences:** The Lounge Lizards, Albert Ayler, Eddie Palmieri, Dewey Redman.

**Current Projects:** My own groups, Gato Loco Coconino and Gato Loco de Bajo; I'm also a member of Tin Pan and I am Lieutenant Conquistador of the Baritone ARMY.

**By Day:** I busk in the parks.

**I knew I wanted to be a musician when...** I first heard David S. Ware warming up three floors above me. I had never heard such a large, ear-splitting cry in my life. That was amazing.

**Dream Band:** Machito's band from the *AfroCuban Jazz Suite* recording session. If I could have been playing second tenor or bari in THAT band, I think that would

be all I could ever ask for.

**Did you know?** I made an instrument that is a baritone sax that shoots five feet of flame out of its bell. I call it the Flame-O-Phone.

For more information, visit [myspace.com/zeniuk](http://myspace.com/zeniuk). *Gato Loco* is at Bowers Poetry Club Jan. 2nd and Drom Jan. 19th and *Gato Loco de Bajo* is at ACE Hotel Jan. 29th. See Calendar.



Stefan Zeniuk



Raymond Clement 2010

Joe Hertenstein

Drummer and composer **JOE HERTENSTEIN** released his first album as a leader on Clean Feed Records in November 2010. He holds a Master of Arts degree from Queens College as well as a diploma from HfM Cologne, Germany. He moved to New York in January 2007, lives in the Jazzdorms in Brooklyn and works frequently on both sides of the Atlantic.

**Teachers:** Keith Copeland, Michael Kuettner, Gene Jackson.

**Influences:** Riverside, Impulse, Columbia, Prestige,

Blue Note, ECM, Winter & Winter, Enja and many indie labels. Frank Gratkowski, Matthias Schubert, Norbert Stein, Carl Ludwig Huebsch. Elvin, Jack, Tony Williams and Oxley, Milford, Paul Motian and Lovens, Douglas & Zorn, Braxton, Alice Cooper, Waits, Cash and Bach.

**Current Projects:** HNH features Thomas Heberer and Pascal Niggenkemper, HNHB is HNH plus Joachim Badenhorst and TØRN is with Achim Tang and Philip Zoubek. My singer/songwriter project is Joe Stone and I work for several groups as a sideman.

**By Day:** Watering my trees and bushes, planting new seeds, booking flights.

**I knew I wanted to be a full-time musician when...** I joined the contemporary new music ensemble of young musicians of Germany, France and Switzerland called DLE - Three Countries Ensemble - at the age of 14, with which I toured all over Europe. When I learned that the majority of the older half of the ensemble members already studied music at conservatories and universities, I was hooked.

**Dream Band:** William Parker, Evan Parker and Masabumi Kikuchi.

**Did you know?** I am working on a website to promote musicians living in the Jazzdorms: [thejazzdorms.com](http://thejazzdorms.com).

For more information, visit [myspace.com/joehertenstein](http://myspace.com/joehertenstein). HNH is at Downtown Music Gallery Jan. 23rd. See Calendar.

# Berlin-New York Festival

by Ken Waxman



Günter Baby Sommer

Berlin came to Brooklyn with a bang Nov. 26th-28th, with eight bands from the German capital playing at the Irondale Cultural Center. Much of that bang came from Günter Baby Sommer, Michael Griener and Christian Lillinger - three of Germany's top percussionists, each featured with several bands. The festival exposed New Yorkers to a cross-section of Berlin's best improvised music from elder statesmen and innovative younger players alike, most who record for the German Jazzwerkstatt label.

One electrifying stylist was alto saxist Henrik Walsdorff playing in a trio alongside bassist Jonas Westergaard and Lillinger. With a harsh tone as renal as it was razor-sharp, the saxist bit off great raw note chunks and chewed them over before regurgitating them as shredded split tones. Lillinger, whose rockabilly coif and frequently frenzied motions make Hyperactive Kid - the name of his own trio - fittingly descriptive, draped his body over his kit while smacking snares and toms with brushes and sticks, shaking a bell tree and occasionally yowling through a megaphone to complement Walsdorff's vocal grunts. Picking his strings at the bridge or thumping them, Westergaard bemusedly kept the beat going.

Not only did Sommer, Lillinger's mentor, and his cohort of many decades, pianist Ulrich Gumpert, demonstrate live the extrasensory teamwork captured on their recent excellent duo disc *Das Donnernde Leben* (Intakt), but he also helped pilot Der Moment, a trio with the younger bassist Johannes Fink and the even younger trombonist Gerhard Gschlössl.

Gumpert and Sommer's set was as far ranging as the music they have individually and mutually played

in careers of over 40 years. The pianist slid some Monk-isms into the turnaround of a funky blues; a medieval German air was tweaked into modernity when the drummer's martial rhythms met the pianist's rolling cascades; a dedication to Don Cherry came complete with an Ornette Coleman-like dancing rhythm and an anti-war song by East German dissident Wolf Biermann was simultaneously celebrated and deconstructed as Gumpert's rolling staccato chords joined Sommer's hard-handed parade ground beat and police-whistle shrilling.

Slinky slides, capillary whinnies, tremolo flutter-tonguing and elephant-like snorts characterized Gschlössl's solos with Der Moment. Meanwhile Sommer ranged widely, here emphasizing a beat with an upturned elbow, there leaping in front of his bass drum to hit it solidly, frequently shaking maracas and waving his drum sticks in the air and at one point pounding his toms with faux American Indian war party beats. Ending with a gospelish original embellished by Gschlössl's plunger work, the set encompassed Saxony marches, 52nd Street-styled swing and a Bavarian take on the New Thing.

With an identical instrumental makeup and just as spectacular in performance was Squakk: trombonist Christof Thewes, bassist Jan Roder and Griener. Squakk's set featured demarcated crescendos and finales and overall was tighter than Der Moment's. Like Gschlössl, Thewes' 'bone work included gutbucket guffaws, rugged cup-muted blasts and tailgate-styled chortles. Thewes was also capable of fluent smoothness when blowing legato timbres from an open horn while Griener offered up rolls, drags and ratamacues, sometimes buzzing staccato abrasions from drums rims and sides.

All of Squakk was integrated into the Gumpert Workshop band, whose series of suites climaxed the Jazzwerkstatt festival. Thewes' composition "The End of Dow Jones" was more provocative in title than execution, but it did give space to tenor saxophonist Uli Kempendorff's smears and shouts; slippery altissimo runs from Walsdorff and harmonized riffs from the alto saxophone or clarinet of Michael Thieke. More substantial as an arrangement was "Worlds Apart", written by trumpeter Paul Brody, who the day before, with his Sadawi quintet, used the rhythmic talents of Roder and Griener, Michael Winograd's liquid clarinet airs and Brandon Seabrook's note-shredding guitar licks to link improv, Klezmer and Balkan music with an overlay of ferocious rock.

But the festival's ultimate sound was reserved for compositions by bandleader Gumpert, who with Sommer - and clarinetist Rolf Kühn, whose otherwise young Trio-O of guitarist Ronny Grape, Fink and Lillinger, forged a path blending '50s cool jazz with contemporary sounds the evening before - confirmed that the facility for creating worthwhile jazz, forged before many of the improv tyros featured in the festival were born, is still fully functioning.

Gumpert's bravura recital successively touched on Teutonic marches, primitive blues and sophisticated layers of jazz from many eras while, in true workshop fashion, he utilized each musician's strengths. As the pianist economically comped and key-clipped, his mostly linear arrangements contrasted Thewes' laughing brays with Brody's pure tone; or tongue-slapping clarinet from Thieke with frenetic, reed-biting intensity from Walsdorff, then succeeded by an episode of subterranean flutter-tonguing from Kempendorff. With Griener proving himself as adept at time-keeping as free time and Roder moving from walking to intricate spiccato with the same facility, the pianist's alternating impressionistic harmonies or kinetic patterning pushed the band to multifaceted crescendos and magisterial sonic climaxes.

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

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*The Last Dance*  
**Dominic Duval/Cecil Taylor (Cadence Jazz)**  
*Some Other Place*  
**Agustí Fernández/Barry Guy (Maya)**  
*Echo Run Pry*  
**Stephan Crump/James Carney (Clean Feed)**  
 by Stuart Broomer

The duo of string bass and piano can look like a mismatch, the piano casually covering the pitch range of an orchestra with a keyboard that facilitates chords, counterpoint and rapid lines with less effort than any other acoustic instrument. The bass, by contrast, requires substantial effort to play with much dexterity at all. Since the Duke Ellington/Jimmy Blanton duets, however, pianists and bassists have been finding different ways to talk to each other musically.

There can be few challenges more daunting for a bassist than finding a way to play duo with Cecil Taylor, but Dominic Duval's long-presence in Taylor's bands serves him well in *The Last Dance*, a two-CD set recorded at the San Francisco Jazz Festival in 2003. Given Taylor's turbulent onslaught at the keyboard and a low-fi recording, Duval will sometimes disappear in the mix, but generally he's up to the challenge. He brings a force and fluency to the occasion that go beyond accompaniment to create distinctive moments in the 67 minutes of the title piece, his broken rhythms and rapid glissandi bursting through Taylor's percussive discourse and drawing the pianist into genuine dialogue. Duval's cello-like bowing on "Bridge Work" is also effective, the two seeming to pursue different directions then suddenly coming together in moments of melodic concord.

Few musicians ever reach the level of interplay practiced by pianist Agustí Fernández and bassist Barry Guy on *Some Other Place*. The two have played together in a variety of situations, including Guy's New Jazz Orchestra and Evan Parker's Electro-Acoustic Ensemble and it's immediately apparent that they can find similar orchestral color in the duo format, from Fernandez' exploitation of the piano strings and dense clusters to Guy's host of techniques ranging from bowed harmonics to rapid-fire pizzicato. In range, speed and complexity of line, Guy is the most pianistic of bassists and the two musicians here seem to tap into common roots in the piano-bass partnership of Bill Evans and Scott LaFaro, creating densely woven lines in which they become a single complex voice. There are moments here of explosive freedom and subtle introspection, but they're all marked by intense focus and the spirit of collaboration.

The approach taken by bassist Stephan Crump and pianist James Carney on *Echo Run Pry* is different again, more a slow unfolding of possibilities and a search for a common language. The two were playing together for the first time as a duo when Crump decided to record the 2008 meeting and the results reward repeated listening, each trip through the CD getting closer to the remarkable level of listening that seems to have taken place between them. The disc is divided between two long improvisations - "Rodeo Gwen" and "Mood Genre" - and each has a strongly organic form. There's very little sense of conscious choice going on in the evolution of voices, rather a kind of inevitability, as if Carney's move from the keyboard to the piano's interior is an unconscious act, as if Crump's bow appears in his hand without

forethought or decision. Everything seems not dictated but ordained, in a lyrical movement of the highest level. You don't get overwhelming virtuosity here but the sense of individual voices, the degree of empathy creating a fluid, linear, conversational form.

For more information, visit [cadencejazzrecords.com](http://cadencejazzrecords.com), [barryguy.com](http://barryguy.com) and [cleanfeed-records.com](http://cleanfeed-records.com). Crump and Carney play duo at The Stone Jan. 2nd. See Calendar.



*Please Recycle*  
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*Pillow Circles* **Jorrit Dijkstra (Clean Feed)**  
*Pas de Dense*  
**Daniel Humair/Tony Malaby/Bruno Chevillon**  
**(Zig Zag Territoires)**  
 by Jeff Stockton

Since relocating from Arizona in the late '90s, saxist Tony Malaby has become New York City's answer to Ken Vandermark, appearing as a sideman in an array of bands and as a leader of groups specifically styled to showcase the multiple facets of his approach to jazz music. Malaby sees possibility in crossing cultures and three recent releases demonstrate the saxist's familiarity with jazz' international appeal.

Richard Andersson is a Danish bassist whose Sustainable Quartet (rounded out by Malaby on tenor, Sullivan Fortner on piano and Rogerio Boccato on drums) has recorded *Please Recycle*, comprised largely of jazz standards, as well as four originals. With as many groups as Malaby finds himself in, few offer him the opportunity to play as lushly as he does on "Moon River" or lets him trip along on a melody as gingerly as he does on Steve Swallow's "Falling Grace". "What Reason Could I Give?" is one of three Ornette Coleman tunes covered by the band and Malaby's thoughtful, introspective reading at once shows respect for Ornette's originality and identifies the inherent common language few other musicians are able to tap. The Sustainable Quartet specializes in tight, coherent tunefulness and makes the case for improvisation controlled by form as jazz music's brightest path.

Malaby is one of four Americans Dutch altoist Jorrit Dijkstra has brought together with four of his own countrymen on *Pillow Circles*, a varied and eclectic song suite that ranges from AACM-inspired minimalism and cerebral abstractions to dreamy rock soundscapes and good ol' free jazz. Each track carries its own number and its own dedication: the guitarists play pretty in tribute to Fred Frith and unleash the feedback for contemporary composer Robert Ashley. Dijkstra, Malaby and trombonist Jeb Bishop engage in rough-and-tumble collectivism as well as tranquil harmony while Oene Van Geel's viola continually supplies bracing textures and atmospheric. Jason Roebeke (bass) and Frank Rosaly (drums) enable the octet to shift and swerve as one on this hypnotic and uncompromising song cycle.

*Pas de Dense* is the work of a trio completed by Malaby's saxophones and Frenchman Bruno Chevillon's bass under the leadership of veteran Swiss drummer Daniel Humair. The CD's genius is threatened to be obscured by its packaging: the tracks aren't listed (merely 12 "sequences" numbered and presented in order) and even the title is frequently mistaken for "danse" online. Although the pieces are improvised, the trio is in complete sync and Malaby's

choices, be they whispered or full-throated, are always right. This is a special recording and because Malaby employs a few of his signature riffs here and there, it may just be the perfect place to start to experience this compelling artist.

For more information, visit [blackoutmusic.dk](http://blackoutmusic.dk), [cleanfeed-records.com](http://cleanfeed-records.com) and [zigzag-territoires.com](http://zigzag-territoires.com). Malaby co-curates The Stone this month and is there Jan. 1st, 12th, 15th, 18th, 20th, 22nd, 26th-27th, 29th and 30th. He is also at Kenny's Castaways Jan. 7th with Chris Lightcap and 8th with James Carney, both as part of the Winter Jazzfest, Cornelia Street Café Jan. 13th with Jeff Davis and 29th with Gerald Cleaver. See Calendar.



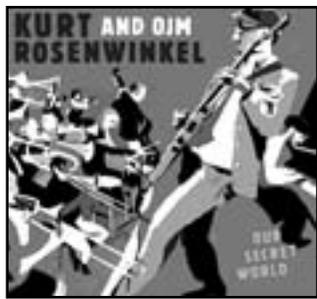
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[schaerer-oester.com](http://schaerer-oester.com)  
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## RECOMMENDED NEW RELEASES

- Helio Alves - *Música* (Jazz Legacy Productions)
- Dan Block - *Plays the Music of Duke Ellington: From His World to Mine* (Miles High)
- Clayton Brothers - *The New Song and Dance* (ArtistShare)
- Gerald Cleaver's Uncle June - *Be It As I See It* (Fresh Sound-New Talent)
- Scott Feiner & Pandeiro Jazz - *Accents* (ZOHO)
- Eddie Henderson - *For All We Know* (Furthermore)
- **David Adler**  
*New York@Night Columnist*
- Jim Hall/Joey Baron - *Conversations* (ArtistShare)
- Ken Filiano & Quantum Entanglements - *Dreams From a Clown Car* (Clean Feed)
- Free Fall - *Gray Scale* (Smalltown Superjazz)
- Jazz Orchestra of the Concertgebouw - *Blues for the Date* (feat. Peter Beets) (Challenge)
- Kirk Knuffke/Kenny Wollesen/Lisle Ellis - *Chew Your Food* (NoBusiness)
- Undivided - *The Passion* (Multikulti)
- **Laurence Donohue-Greene**  
*Managing Editor, AllAboutJazz-New York*
- Magnus Broo - *Swedish Wood* (Moserobie)
- Do Drugs - *Eponymous* (ILK Music)
- Danny Frankel (with Nels Cline & Larry Goldings) - *The Interplanetary Note/Beat Conference* (Groundlift.org)
- KABLAYS - *Live at 11:20* (NoBusiness)
- Jason Robinson - *The Two Faces of Janus* (Cuneiform)
- Jesper Zeuthen Trio - *Eponymous* (Blackout)
- **Andrey Henkin**  
*Editorial Director, AllAboutJazz-New York*



**Our Secret World**  
**Kurt Rosenwinkel/Orquestra Jazz de Matosinhos**  
**(WOM Music)**  
 by Brandt Reiter

For a groundbreaking, idiosyncratic guitarist, Kurt Rosenwinkel has, over the last decade and a half, been in some ways remarkably consistent. Lately, however, Rosenwinkel's been throwing curve balls. On the latest surprise, *Our Secret World*, Rosenwinkel steps out for the first time with a big band, Portugal's Orquestra Jazz de Matosinhos (OJM).

At face value, Rosenwinkel seems an ideal candidate for such a project, his soaring, luminous guitar lines tailor-made for flying out of the dense aural hurricane only a powerhouse big band can really whip up. And this disc is not without such moments. But, sad to say, while the album is a perfectly fine listen, on the whole it's a rather pedestrian, repetitive affair. Rosenwinkel clearly has a great big band album in him; this, alas, is not it. The problem, perhaps, stems from Rosenwinkel's somewhat tangential involvement in the project; of the disc's seven cuts - all from the guitarist's songbook - only one was picked by Rosenwinkel himself; the others were chosen by OJM arrangers with no input from the guitarist before he arrived for the six-day recording session. As a result, Rosenwinkel, who's almost exclusively front-and-center, most often appears to be surfing on top of the arrangements, rather than weaving in and out of them.

As for the arrangements themselves, well, OJM has learned its lessons well from icons like Thad Jones and Gerald Wilson, but perhaps a bit too slavishly; with the exception of Rosenwinkel's unmistakable gleaming tone, there's little here that would be out of place in 1965. More troubling is the sameness of the music; put the disc on shuffle and, except for tempo changes, it's difficult to distinguish one tune from the next. Of the seven tracks, "Zhivago" is probably the standout, but only because it's possibly Rosenwinkel's best composition; like the other tunes, it seems scarcely illuminated by its tepidly rearranged surroundings.

For more information, visit [wommusic.com](http://wommusic.com). Rosenwinkel is at Village Vanguard Jan. 4th-9th. See Calendar.



**A Little House (Solo Piano)**  
**Angelica Sanchez (Clean Feed)**  
 by Matthew Miller

"Some kinds of music are best listened to alone and without distractions," writes Carla Bley in a brief, but glowing endorsement included on the inner jacket of this astonishing performance. "I would place this very personal solo piano album in that category."

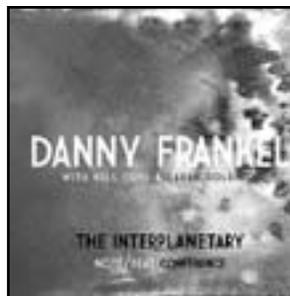
From the first thunderous notes of "Chantico", the foreboding opener that blends prepared piano effects, blistering lines and ear-stretching chord clusters, it's hard not to agree with Bley's assessment. Sanchez brings a focused intensity to her improvisations and

here that intensity is channeled with grace and precision through 13 singular performances. Improvisations like "Stretched" and "Crawl Space" are studies in episodic, spontaneous composition that range from simple melodies to pointillistic atonality. Throughout these tunes and on equally daring pieces like the insistent and polyrhythmic "Up And Over", Sanchez displays both a dazzling technique and a single-minded commitment to clarity and structure.

This approach carries over with the pianist's forays into extended techniques and search for new tonal colors. Throughout the title track, Sanchez doesn't hesitate to reach into the piano to pluck or stretch a string or transition a line to a toy piano in mid-improvisation. Like everything on this thrilling album, these displays of extended technique demand committed listening, but also richly reward it with moments of transcendent beauty.

As rigorous as many of the improvisations are, it is also the moments of quiet levity that make this album truly shine. From the original "Glow", a ballad that sounds almost Ellingtonian in its grandeur and impressionistic melodicism, to the brilliant reworking of Hank Thompson's country anthem, "I'll Sign My Heart Away", it's clear that the leader's views on composition carry over into her role as producer, just as it's clear that *A Little House* is an artistic high-water mark for Sanchez.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Sanchez co-curates *The Stone this month and is there* Jan. 1st, 4th, 8th solo, 11th, 13th, 28th and 30th. See Calendar.



**The Interplanetary Note/Beat Conference**  
**(with Nels Cline & Larry Goldings)**  
**Danny Frankel (Groundlift.org)**  
 by Sean Fitzell

The combination of organ, guitar and drums has long been associated with groove music. With a wink and a nudge, drummer Danny Frankel both acknowledges and tweaks this tradition. The music vacillates between tightly wound beat-centric workouts and impressionistic sketches attuned to sounds and textures. The 11 tracks unfold over just 35 minutes with segues and repeating themes and play much like a psychedelic soundtrack to an imaginary monster movie. Such affable irreverence will not surprise those familiar with Frankel's early work in the genre-subverting Kamikaze Ground Crew or his migrations between pop-rock projects and challenging improvisation. He's abetted by similarly stylistic skippers, guitarist Nels Cline and keyboardist Larry Goldings, both known for their broad musical personalities.

The opener, "Droppin' Things", hews to tradition with Frankel and Goldings setting a sly midtempo groove supporting Cline's bluesy fuzz-toned runs. The leader's signature use of bongos adds texture, his fills effective ripostes to the soloists. All three incorporate a variety of instruments and sounds that transcend the limits of the typical organ trio. Frankel builds a hypnotic rhythm with metals, as the keyboards swirl for Cline's clean single-note ruminations on "That Spider on the Wall".

Cline wields electric sitar for the brief theme "Nefarious", reprised in three parts, with Frankel's clay pot enhancing the sub-continental flavor. "Apple Cider Vinegar" boasts a quirky beat that prods

Munsters-esque organ while Cline elicits a surf-tremolo from the electric sitar for an amusing juxtaposition. Frankel propels "Dark Bob", alternating between sections of slick bongo patter and a swank backbeat. Cline's wry surf-sitar returns for the closing "Gypsy Cabster", which Goldings supports with a punchy melodic line and urgent bass movement.

Rawness and playful spontaneity pervade the music and it's clear that Frankel and company enjoy the conference.

For more information, visit [groundlift.org](http://groundlift.org). Nels Cline is at Le Poisson Rouge Jan. 8th as part of the Winter Jazzfest and Larry Goldings is at Smalls Jan. 6th-8th. See Calendar.

## UNEARTHED GEM



**Unreleased Art, Vol. V: Stuttgart**  
**Art Pepper (Widow's Taste)**  
 by Ken Dryden

The fifth volume of collector-made recordings of Art Pepper to be issued by his widow Laurie, this 1981 Stuttgart concert finds the alto saxophonist in top form, in spite of his declining health and the demands of so many consecutive one-nighters. Touring with the brilliant pianist Milcho Leviev plus the hand-in-glove rhythm team of bassist Bob Magnusson and drummer Carl Burnett, Pepper overcomes his physical infirmities to put on a great concert, many songs being extended workouts.

Starting with his medium tempo "True Blues", Pepper blends his bop roots with occasional dissonant accents that likely came from hearing Coltrane's late recordings while the solos of Leviev and Magnusson are firmly in the straightahead camp. The pulsating bossa nova setting of "Yours is My Heart Alone" is a refreshing change from typical jazz interpretations. "Landscape", one of the leader's signature compositions, is an explosive affair with the quartet cooking on all fronts. "Patricia", dedicated to Pepper's daughter, begins as a heartfelt ballad, though the saxophonist punctuates it with a number of uptempo runs and shrieks while Magnusson's spacious, lyrical solo focuses exclusively on the beauty of the melody. The driving hardbop vehicle "For Freddie" is a bit distorted (probably from being recorded at too hot a level), though this energetic performance doesn't really suffer much from that problem.

Disc Two opens with a racehorse setting of Pepper's "Straight Life" (a thinly disguised reworking of "After You've Gone"). Leviev lays out after the intro as Pepper is sufficiently buoyed by formidable bass and pulsating drums. Leviev's quirky stop-and-go solo is a bit on the showboat side but he hardly overshadows the leader. Pepper switches to clarinet for the warhorse "Avalon", reminding fans that he had chops to spare on his secondary instrument. He introduces his gorgeous rendition of "Over the Rainbow" with a playful Irish jig-like solo improvisation that disguises his intent. The concert finishes with a powerhouse interpretation of "Cherokee". This is a welcome addition to Pepper's considerable discography.

For more information, visit [artpepper.net](http://artpepper.net)

## GLOBE UNITY: NORWAY



*Crime Scene* Terje Rypdal (ECM)  
*Party* The Core (Moserobie Music Prod)  
*Gromka* Frode Gjerstad/Paal Nilssen-Love (Not Two)  
 by John Sharpe

If there is one thing these three discs tell us it is that there is no such entity as a Norwegian jazz sound. Banish thoughts of the austere sonic equivalent of windswept fjords of the kind propagated by the country's most famous jazz export Jan Garbarek. What is apparent is that this corner of Scandinavia supports a scene thriving in its diversity.

Guitarist Terje Rypdal has come a long way since partnering with Garbarek in composer George Russell's sextet back in 1969. Having now featured on over 30 ECM releases, *Crime Scene* is nonetheless a departure. Commissioned for the 2009 Bergen Festival, it features the 17-piece Bergen Big Band alongside the guitarist's regular confreres for an almost unbroken hour-long suite, blending surging rock-tinged sections and atmospheric orchestral voicings with samples from crime movies. At times the vocal snippets dissipate the energy levels, though Rypdal and crew are adept at cranking up the adrenaline and both the leader and B-3 organist Ståle Storløkken rip it up on "Don Rypero" and further excitement comes with the two-tenor-sax face-off on "The Criminals".

Writing credits on The Core's *Party* are split between drummer Espen Aalberg and bassist Steinar Raknes, perhaps explaining the brawny underpinning on this solid mainstream date with nicely turned tunes. Opener "Chain" comes on like a '70s-period McCoy Tyner express train, a feeling only strengthened by Erlend Slettevoll's muscular piano stylings over a churning riff. Both saxophonists take exciting solos, tending towards the upper registers and overlapping to good effect. In contrast "Blues For Alex" is understated and stealthy while "For The Newborn" is a ballad with ethereally piping clarinet from Jørgen Mathisen. However the closing "Fleksnes Ecstasy - The Party" goes off-piste with a hard-driving tenor sax to leave the listener wanting more.

*Gromka* comprises three lengthy cuts by reedman Frode Gjerstad and drummer Paal Nilssen-Love who, since accompanying Gjerstad at age 15, has developed into one of Europe's finest. His ferocious precision and inventive rhythmic flow is in ample evidence across this program of bold uncharted explorations. Gjerstad favors a yelping, chirruping discourse, like manic sped-up birdsong, which intersects obliquely with the pace set by the drummer. The spare instrumentation moves from the almost inaudible, as in the central portion of "Klopotec", to a veritable wall of sound elsewhere. Occasionally the reedman's extreme register whistling, especially on clarinet, becomes so undifferentiated as to lose its impact, but his sterling work on alto saxophone and bass clarinet is more than adequate compensation.

For more information, visit [ecmrecords.com](http://ecmrecords.com), [moserobie.com](http://moserobie.com) and [nottwo.com](http://nottwo.com)



*Pathway*  
 David Cook (BJU)  
 by Elliott Simon

Whether it is the angularity and funkiness of CD opener "The Thing", a delightfully awkward tribute to pianist Fred Hersch entitled "Fresh Remnants" or the delicate phrasing of "Napali", pianist David Cook travels down more than one interesting *Pathway* on this winning session. Cook is not afraid to allow his rhythm section of bassist Matt Clohesy and drummer Mark Ferber plenty of juice. They are not loathe to take it either and these three musicians are equal partners. The notable exception is a wonderfully laid-back and lyrical solo rendition of Ellington's "Come Sunday".

Cook has been in NYC for a decade and has become a part of the increasingly influential and fertile turf known as the Brooklyn Jazz Underground. This is surprisingly only his second session as a leader. While the approach here is not really 'underground', the overall feel is crisp, clean and refreshing with a solid grounding in the classic jazz piano idiom.

These three tread with solid but light footsteps down trails of both gently moving landscapes - witness the very pretty "Robin's Song" and somber scenery as exquisitely portrayed in the pensive "Idly, Ideally". The band can also gallop swiftly as a unit, adroitly navigating the quickly changing vistas of the title cut. When these trips are finished Cook ambles home to the pace of the aptly titled "The Meanderer" before heading off to sleep to the strains of a very dreamy and gorgeously executed "Lullabye".

For more information, visit [bjurecords.com](http://bjurecords.com). Cook's trio is at *Cornelia Street Café* Jan. 5th. See Calendar.



*Do It Again*  
 Nicki Parrott/Rossano Sportiello (Arbors)  
 by Donald Elfman

Bassist/vocalist Nicki Parrott and pianist Rossano Sportiello have returned to the recording studio for a second take on the captivating partnership initiated on 2007's *People Will Say We're in Love*. Think of the sultry singers in film noir from the '40s-50s and then put a bass in the hands of the lovely singer and give her the musicality that most of those dames often wished they had. Top that off with a perfectly simpatico pianist and a choice of tunes just offbeat enough to make a listener sit up and take notice.

Let's start by singling out the instrumental reading of "Climb Every Mountain". Parrott and Sportiello turn the treacly message from *The Sound of Music* into a gorgeous jazz ballad of depth and intimacy, avoiding the usual Trapps. Sportiello's solo is wistful, lyrical and smartly pointed and Parrott is soulful, directed towards helping to tell the story.

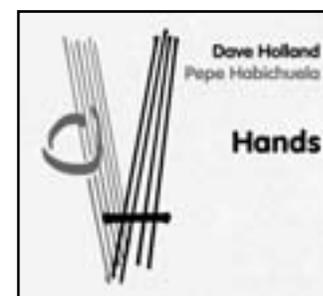
On "I Love The Way You're Breakin' My Heart" Parrott's singing is both little-girlish and sexily adult à la Peggy Lee, who made this song famous. It's a paean

to the joys of the pain of love and the two find the humor without knocking us over the head with it. In fact, that's kind of the way they approach all the vocal numbers. Of those, Parrott's own "You're the One I Think I Waited For" is a song about thinking that...maybe...this is that one, a touching performance that is somehow both innocent and world-weary.

The instrumentals are swinging and show off - but not too much - the dexterity and sensitivity of both players. They run down the bebop on "Idaho", an old Bud Powell feature written by R&B legend Jessie Stone, and Sportiello even jazzes the classics, taking music by Robert Schumann and making it, with Parrott's spirited help, move and groove.

This sweet time closes with "Two Sleepy People", a tune that Bob Hope made famous. Here, both players sing and both retain the charm and give it a new spin. That's really what this recording is all about.

For more information, visit [arborsrecords.com](http://arborsrecords.com). Sportiello is at *Tribeca Performing Arts Center* Jan. 6th as part of *Highlights in Jazz and Smalls* Jan. 22nd with Harry Allen. Parrott is at *Saint Peter's* Jan. 12th. See Calendar.



*Hands*  
 Dave Holland/Pepe Habichuela (Dare2)  
 by Terrell Holmes

Although he established a Hall of Fame career years ago, Dave Holland continues to grow as a musician, exploring new territories like a restless sojourner. The latest example of this is *Hands*, a collaboration with legendary Spanish flamenco guitarist Pepe Habichuela. Holland spent time in Spain and immersed himself in flamenco culture, learning to adapt the acoustic bass to the flamenco idiom. In doing so he has helped to create a memorable recording.

Immediately, on the title cut, Habichuela establishes the style that's made him an icon. He can skillfully explore the lower range of his guitar with no loss of power, as he does on "El Ritmo Me Lleva"; or balance fierceness and tenderness as he does on "My Friend Dave", a heartfelt solo tribute to Holland. His trademark strumming and soft lyrical lines are driven by Holland's underpinnings and the supporting band, including Habichuela's brother Carlos Carmona and son Josemi Carmona on guitars (Carmona is the actual family name; Habichuela is a stage name that means "bean"), with brother Juan Carmona and Israel Porrina (Piraña) on cajón and percussion.

Holland plays with a creativity and lyricism unmatched by most bassists. Listen to how perfectly his plucked bass sings the dolorous "Cameron". And Holland's fantastic flamenco/jazz opening statement on "Bailaor" evinces that he has embraced the Gypsy in his soul. Holland contributes a couple of originals, which, although not written for flamenco, aren't forced. "The Whirling Dervish" features Josemi at the lead; the younger Carmona plays with less strumming than his father but his fingers are no less ablaze. Holland's stellar performance on "Joyride" lights a path for the Carmona family to follow and the result is five minutes of brilliance. Similarly, the dance floor beckons with the energetic "Subi La Cuesta" and "Puente Quebrao", a pair of stringed and percussive fiestas that dare the listener to sit still.

For more information, visit [daveholland.com/dare2](http://daveholland.com/dare2). Holland is at *Birdland* Jan. 5th-9th. See Calendar.



*Friday the Thirteenth*  
Microscopic Septet  
(Cuneiform)



*Crepuscule*  
Monkadelphia  
(Dreambox Media)

by George Kanzler

Who would have believed in this nascent millennium that a newly discovered recording a half-century old would be the most commercially successful straight-ahead jazz CD of its first decade? Yet that's what's happened with the 1957 *Thelonious Monk Quartet with John Coltrane at Carnegie Hall*, which has sold over 400,000 copies to date. Since his last public appearance - also Carnegie Hall, 1976 - and death in 1982, Monk's popularity has grown exponentially.

On these new CDs of Monk's music, both the pianists - Micros' Joel Forrester and Monkadelphia's Tom Lawton - are more than casually familiar with Monk's style, able to quote it or reflect it to advantage without aping it. But it isn't the pianists alone who make these superior and constantly intriguing salutes to Monk's music. It is the bands, how they realize that Monk's music comprises a whole aesthetic, that it is more than just melody and/or harmony, that it implies or suggests approach and (emotional/psychological) attitude - that everything is important and must be considered (if not necessarily followed), including tempo and rhythm. The Philadelphia quintet Monkadelphia comes by its familiarity with Monk's ideas through practice; it's been together over a decade. The Microscopic Septet has been around a lot longer, but mostly doing the bandmembers' own music, which, in unpredictability and sometimes antic spirit, often reflects a Monk-ian perspective.

*Friday the Thirteenth: The Micros Play Monk* makes full use of their four-sax lineup: soprano Phillip Johnston, alto Don Davis, tenor Mike Hashim and baritone Dave Sewelson. Those familiar with Monk's Town Hall large ensemble recordings will find some of the tart voicings and harmonies familiar, although the Micros tend to create even larger sonic gaps between horns. They also create a roller-coaster-like relay/tandem of paired and contrasting sax solos that adds depth to the episodic richness of the performances. Unsung heroes of the CD are bassist David Hofstra, for both his fluent bottom and perspicacious solos, and the nimble drummer Richard Dworkin, whose spicy, minimalist approach - the sticks tick-tocking on the title track, the syncopated snap of "Bye-Ya" - adds a rhythmic sheen. From the echoes of the bride march kicking off "Brilliant Corners" to the shuffle-tango shout choruses of "We See", punkish freakouts of "Pannonica" and "Teo", the Micros welcome us deep into Monk's, and their, territory.

Remarkably, only one ("Bye-Ya") of the dozen tunes on the Micros' CD appears on Monkadelphia's *Crepuscule*, a quintet close to the instrumentation of Monk's familiar quartets (rhythm section and tenor sax) with the addition of vibes (like an early Monk recording date). The five play the repertoire like a working band, as if they've lived with the music until it fits them like a second skin. There are few surprises but many little epiphanies revealing how much they've internalized the music's nuances. And the rhythm section is as crisp and buoyant as any led by Monk.

For more information, visit [cuneiformrecords.com](http://cuneiformrecords.com) and [dreamboxmedia.com](http://dreamboxmedia.com). Larry Ridley presents a seminar on *Monk at Jazz at Lincoln Center* Tuesdays through Mar. 1st. Visit [jalc.org](http://jalc.org) for more information.

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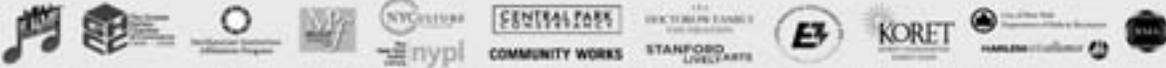
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- Tue Jan 04 **DAVE ALLEN QUARTET 8:30PM**  
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- Wed Jan 05 **DAVID COOK - CD RELEASE 8:30PM**  
Marco Panascia, Mark Ferber
- Thu Jan 06 **TIM BERNE: LOS TOTOPOS 8:30PM**  
Oscar Noriega, Matt Mitchell, Ches Smith
- Fri Jan 07 **COMPANY OF HEAVEN JAZZ FESTIVAL 8:30PM**  
8:30 pm - Matt Dariau's Ballin' the Jack  
9:45 pm - Refuge Trio - Theo Bleckmann/Gary Versace/John Hollenbeck  
11:00pm - Michael Musilami Trio - Old Tea
- Sat Jan 08 **COMPANY OF HEAVEN JAZZ FESTIVAL 8:30PM**  
8:30 pm - Jon Irabagon & Mike Pride - I Don't Hear Nothin' but the Blues  
9:45 pm - Jay Clayton Trio - In & Out of Love  
11:00 pm - Mario Pavone's Totem Quartet
- Sun Jan 09 **DAN TEPFER/JULIAN LAGE DUO 8:30PM**
- Mon Jan 10 **DAN WEISS TRIO 8:30PM**  
Jacob Sacks, Thomas Morgan
- Tue Jan 11 **ARI HOENIG QUARTET 8:30PM**  
Glad Hekselman, Shai Maestro, Orlando le Fleming
- Wed Jan 12 **NATHANIEL SMITH QUINTET - CD RELEASE "QUARTET" 8:30PM**  
Jon Irabagon, Toru Dodo, Jostein Gulbrandsen, Peter Brendler  
**DANIEL ORI QUINTET 10:00PM**  
Uri Gurvich, Oz Noy, Fabian Almazan, Ziv Ravitz
- Thu Jan 13 **JEFF DAVIS BAND - 35TH BIRTHDAY CONCERT 8:30PM**  
Tony Malaby, Kirk Knuffke, Jon Goldberger, Matt Pavolka
- Fri Jan 14 **GLOBAL MOTION 9:00PM & 10:30PM**  
Marc Mommaas, Nikolaj Hess, Tony Moreno, Jay Anderson
- Sat Jan 15 **MATTHEW BREWER QUINTET 9:00PM & 10:30PM**  
Will Vinson, Lage Lund, Aaron Parks, Marcus Gilmore
- Sun Jan 16 **TYLER BLANTON QUARTET - "BOTANIC" CD RELEASE PARTY 8:30PM**  
Joel Frahm, Dan Loomis, Jared Schonig
- Mon Jan 17 **DAN RUFULO TRIO 8:30PM**  
Bill Thoman, Arthur Vint
- Thu Jan 20 **GEORGE GARZONE AND THE AUSTRALIAN CONNECTION 8:30PM**  
Jamie Oehlers, Graham Wood, Sam Anning, Ari Hoenig
- Fri Jan 21 **GEORGE GARZONE AND THE AUSTRALIAN CONNECTION 9:00PM & 10:30PM**  
Jamie Oehlers, Graham Wood, Sam Anning, Ari Hoenig
- Sat Jan 22 **DANIEL LEVIN QUARTET 9:00PM & 10:30PM**  
Nate Wooley, Matt Moran, Peter Bitenc
- Sun Jan 23 **JANE IRABLOOM QUARTET 8:30PM**  
Dawn Clement, Mark Hellas, Bobby Previte
- Mon Jan 24 **21ST CENTURY SCHIZOID MUSIC PRESENTS: MARTA & THE OTHER SHORE 8:30PM**  
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- Wed Jan 26 **MIKE & RUTHY FOLK CITY: THE WYOS 8:30PM**
- Thu Jan 27 **BECCA STEVENS BAND 9PM**  
Liam Robinson, Chris Tordini, Jordan Pertson  
**REBECCA MARTIN BAND 10:30PM**  
Bill McHenry, Larry Grenadier
- Fri Jan 28 **GIRLS GONE MILD! 9:00PM & 10:30PM**  
Rebecca Martin, Gretchen Parlato, Becca Stevens, Chris Tordini, Larry Grenadier
- Sat Jan 29 **GERALD CLEAVER'S UNCLE JUNE 9:00PM & 10:30PM**  
Gerald Cleaver, Andrew Bishop, Mat Maneri, Tony Malaby, Stacy Dillard, Craig Taborn, Javier Moreno
- Sun Jan 30 **GERALD CLEAVER'S UNCLE JUNE 8:30PM**  
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**Three Kinds of Happiness**  
**Jason Stein's Locksmith Isidore (Not Two)**  
**Nevertheless Yoni Kretzmer Trio (Hopscotch)**  
**Betweenwhile**  
**Mike Pride's From Bacteria To Boys (AUM Fidelity)**  
by Wilbur MacKenzie

Drummer Mike Pride has epitomized versatility for much of his highly prolific career thus far. With an almost unparalleled work ethic, great technical proficiency and a healthy balance of the absurd and the dead serious, Pride has maintained a steady flow of compelling and innovative work.

*Three Kinds of Happiness*, the third record by bass clarinetist Jason Stein's Locksmith Isidore finds the group hitting its stride as a post-Steve Lacy jazz trio capable of intertwining freedom and form into a seamless whole. "Crayons for Sammy" opens the record with a brisk, almost cool swing and a very catchy melody. Things slow to a midtempo burner with "Cash, Couch and Camper" and then relax into a Strayhorn-esque ballad, "Little Bird". "Man Or Ray" recalls some of the fast bop heads of early '60s Ornette Coleman, breaking into surprising features for bassist Jason Roebke. "More Gone Door Gone" swaggers along with a pungent groove and some deep blues phrasing from Stein. "Miss Lizzy" burns bright for a few minutes, then fades to reveal a downtempo bass solo, before rolling into an outro that splits the difference. The final track features some of the great free blowing that this trio has also built a reputation for laying out in live gigs. Overall the record ends up being a thorough examination of the history of the evolution of form in jazz while maintaining a thoroughly contemporary and very happening vibe.

Pride and bassist Jason Ajemian both bring much fire to Israeli saxophonist Yoni Kretzmer's *Nevertheless*. Kretzmer's tunes are open but incisive, defining a mood and a gravitational force for the band's actions and the listener's ear, allowing for the trio dynamics to float freely. Ajemian's extended intro to "A New Start" is beautifully constructed and the band gradually falls in line with his energy flow. Kretzmer's multiphonics on "Improv Two" are colorful and evocative as they intertwine with melodic figures. The title track features a subtle melody framed by miniscule improvisational ideas, shifting at the end to a more rhythmic notated head. The high-energy playing on tunes like "What a Pity" or "Something With Tango" are a distinguishing characteristic and even the subtler moments carry the mark of the forceful energy of which this band is capable. Kretzmer is a powerful new voice on the scene with a bright future as a saxophonist and bandleader.

*Bacteria To Boys* has morphed over the years from a prog-inspired trio to a swinging, R&B-flavored jazz quartet while always keeping a sharp focus on the powerful melodic voice of alto saxophonist Darius Jones. "Kancamagus" opens and closes *Betweenwhile*, appearing first as a trio with pianist Alexis Marcelo and then closing as a trio with Jones - in both cases the gospel-like inflections are thoroughly evocative of both a childlike wonderment and a nostalgic thoughtfulness. "Rose" is a straight bop head over a 12-bar blues with Pride's shifting dynamics floating over bassist Peter Bitenc's relentless momentum. "Reese Witherspoon" is a clear standout, opening with a feature for Pride, supported by a tight repetitive

groove from the ensemble. As with much classic jazz repertoire, Pride's arrangements are well suited for the specific skills of his constituents. The high-energy repetitive fragments of "It Doesn't Stop" recall mid '70s Steve Lacy, its bouncing groove shifting into more flexible zones for Jones and Marcelo's solos. "Emo Hope" has a melody that sticks in the ear for a long time, its harmonies outlining beautiful solos from Jones, Marcelo and Pride. "Bole: The Mouth of What?" sets up a striking juxtaposition, unfolding gradually from an extended piano intro, the Braxton-esque angularity of its melodies floating over a very flexible but burning groove courtesy of Bitenc and Pride, before a sudden shift to a true downtempo groove. Just before the return of "Kancamagus" is "12 Lines for Build", a moody and ruminative atmosphere inhabited by yet more incredible melodic inventions from Jones, who continually proves himself to be a saxophonist with a fresh new voice and the skill to take that sound any place he likes. The influence of R Kelly is at times very abstracted and at others more literal: the album's title comes from an R Kelly lyric and the melodic information in "12 Lines" is based on transcriptions of a cappella moments in R Kelly's "Light It Up" Tour. That this material can be so transformed is noteworthy: Pride's methods for this group extend the early bop innovators' methods by taking an aggressively personal approach to restructuring the popular music of the day.

For more information, visit [nottwo.com](http://nottwo.com), [hopscotchrecords.com](http://hopscotchrecords.com) and [aumfidelity.com](http://aumfidelity.com). Pride is at Barbès Jan. 5th, Kenny's Castaways Jan. 7th with *From Bacteria To Boys*, Cornelia Street Café Jan. 8th, Pianos Jan. 16th with *Katie Young and The Local 269* Jan. 24th with *Yoni Kretzmer and 31st with From Bacteria To Boys*. See Calendar.

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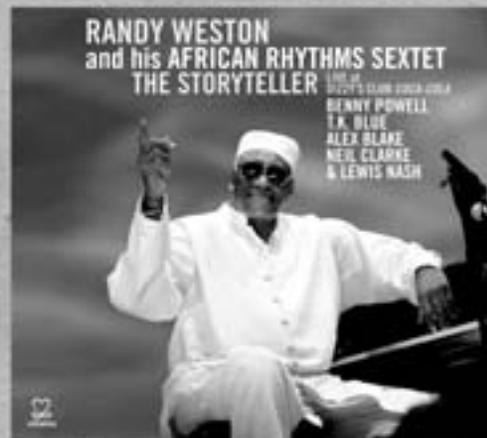
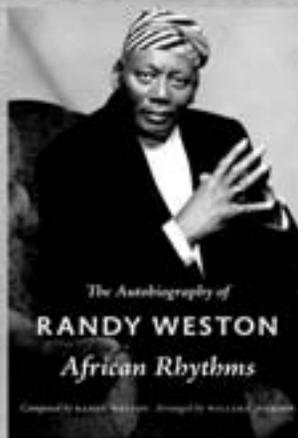


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*Sketches*  
**Amina Figarova (Munich)**  
 by Ken Dryden

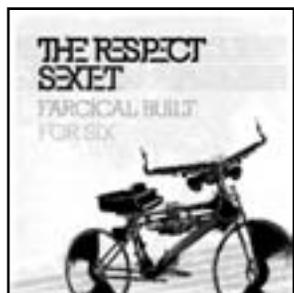
Pianist Amina Figarova utilized her worldwide travels as inspiration for the compositions that make up *Sketches*. A native of Azerbaijan who now lives in Holland, Figarova's extensive studies included both classical music and jazz and she has worked with James Moody, Nathan Davis and Toots Thielemans.

Her core band remains intact: husband Bart Platteau on flutes, trumpeter Ernie Hammes, bassist Jeroen Vierdag and drummer Chris "Buckshot" Strik, with Marc Mommaas taking over on tenor sax.

Her opener, "Four Steps To...", is a relaxing ballad that suggests a quiet afternoon on a secluded beach, with the unison blend of flugelhorn, tenor and flute providing the perfect backdrop for her shimmering piano. The turbulent "Unacceptable" signals a dramatic switch in mood, featuring crisp, burning trumpet and driving piano. The loping, weary modal piece "Back in New Orleans" recalls the end of a long night as musicians head home from a gig, highlighted by playful tenor. The stop-and-go form of "WHOTSOT" gives it the flavor of a movie theme, though it quickly breaks free to the open road, showcasing driving solos by Mommaas and Figarova. The drum solo introducing "Flight No" is reminiscent of Gene Krupa's "Sing! Sing! Sing!" solo in the famous 1938 Carnegie Hall Benny Goodman concert but the mood quickly shifts to a tense setting with bright solos and tight ensemble work. Figarova's classical background is prominent in her lyrical "Caribou Crossing", introducing it with an intricate solo and incorporating lush harmonies by the ensemble, in addition to Platteau's warm flute. The vivacious "Happy Hour" initially builds on a funky backbeat before transforming into a vibrant bossa nova setting.

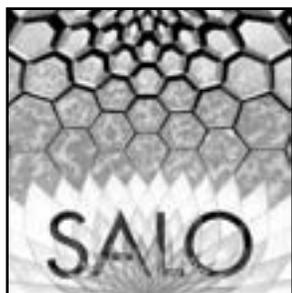
Figarova has developed into one of the promising composers of her generation and her sextet does justice to her diverse songbook on *Sketches*.

For more information, visit [munichrecords.com](http://munichrecords.com). Figarova is at Zinc Bar Jan. 7th as part of Winter Jazzfest. See Calendar.



*Farcical Built for Six*  
**Respect Sextet**  
 (Roister)

by Kurt Gottschalk



*Sundial Lotus*  
**Salo**  
 (Innova)

*Sirius Respect* was the third record by the powerfully focused Respect Sextet, but it's the one with which they made their mark. The 2009 album featured the group playing compositions by Sun Ra and Karlheinz Stockhausen, in one instance laying these landmark figures of 20th Century music atop each other in a single piece. It was a defining work, not only firmly triangulating their workspace but establishing the dedication they put into their craft.

Since then they have been workshoping a set of

Misha Mengelberg compositions while developing the set of songs which has turned out to be *Farcical Built for Six*, an eclectic album of eight pieces that, to the band's credit, come off effortlessly.

Through the lens of *Sirius* it can be seen how hard the band worked to make their new disc seem so easy. They swing hard while tossing Dixie-leaning solos (clarinetist Josh Rutner shines here) into their enigmatic compositions and at the same time borrow from Latin jazz and early rock 'n' roll at some points, at others harkening again to Ra's space jazz. But the index of influences isn't what makes *Respect* work as a band. What makes them work is that they are a band, very much so. Five of the six members contribute compositions, but there's cohesion to the playing; the band arrives with a single purpose. They don't use, reference or borrow from bebop, in other words. They integrate it. It is, in this case, a crucial distinction - while they may be playful, one thing the band isn't is ironic. They play good jazz straight up, even if they come at it from several angles, often at the same time.

That wide-angle lens approach is shared by their sibling septet, Salo, with whom they share Rutner (bass clarinet and tenor sax) and Red Wierenga (piano and keyboards). The camera shot is even more sweeping, in fact, in Salo's case. Bassist Ben Gallina's compositions (all seven are his, with one interpolating a 1942 Paul Hindemith composition) on *Sundial Lotus* are cinematic in scope, making quick turns with a willingness to indulge in marches and psychedelia, most notably on the remarkably swirling "Metamorphistopheles". Gallina has been working consistently around town with a number of bands and his first recording as a leader shows him to be an inventive composer and boss who will no doubt continue to be worth watching.

For more information, visit [respectsextet.com](http://respectsextet.com) and [innova.mu](http://innova.mu). The *Respect Sextet* is at Le Poisson Rouge Jan. 7th as part of Winter Jazzfest. See Calendar.



*Bird Songs*  
**Joe Lovano Us Five (Blue Note)**  
 by Alex Henderson

Orrin Keepnews gave the jazz world some food for thought when he said that when you get down to it, there are basically two types of jazz: before and after Charlie "Bird" Parker. The producer wasn't implying that all jazz before or after sounded alike but rather the alto saxophonist (1920-55) was so transformative that all jazz styles that emerged after World War II were indebted to him in some way. On *Bird Songs*, Joe Lovano and Us Five (Lovano on mostly tenor sax, pianist James Weidman, bassist Esperanza Spalding and Otis Brown III and Francisco Mela on drums) pay homage to Parker in a decidedly post-Bird, post '50s fashion. No one will mistake Lovano's performances of "Dexterity" or "Dewey Square" for recordings that were actually made when Bird was alive. *Bird Songs* underscores the fact that while Lovano grew up listening to Parker, he also grew up in an era in which the music of Coltrane and Ornette was influential.

"Donna Lee", "Moose the Mooche" and "Koko" have often been heard at brisk tempos, but Lovano slows them down. His unlikely version of the latter favors an impressionistic approach and the usually exuberant "Yardbird Suite" is heard as a slow, contemplative postbop ballad. Lovano also gives

"Barbados" a postbop makeover, although he maintains the Caribbean influence of Parker's original 1948 version. *Bird Songs* is full of standards that Parker composed, but Ram Ramirez' melancholy "Lover Man" (which is closely identified with Billie Holiday) is from Bird's repertoire. Instead of performing it at its familiar ballad pace, Lovano speeds it up and offers some appealing medium-tempo introspection.

Lovano takes plenty of chances on *Bird Songs* and the result is a consistently exciting and intriguing tribute to the seminal bebopper.

For more information, visit [bluenote.com](http://bluenote.com). This group is at Village Vanguard Jan. 11th-16th. See Calendar.

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*Live in Montreal*  
**Gebhard Ullmann/Steve Swell Quartet (CIMPOL)**  
 by John Sharpe

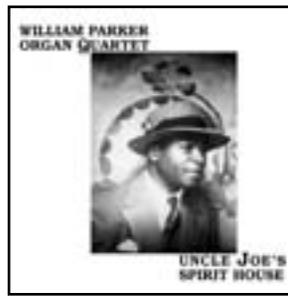
*Live in Montreal* opens with an arco drone over which Steve Swell's trombone engages in excitable debate with Gebhard Ullmann's bass clarinet - one of the signature sounds of this wonderful quartet. Their third release, from Montreal's Casa del Popolo, predates 2010's *News? No News!* by only six weeks, but has only Swell's "Composite #1" in common. The helmsmen share writing credits but it is the entire ensemble that breathes raucous life into their creations.

Out of that opening improvisation blasts Swell favorite "Box Set", the driving riff launching Ullmann's sinuously free-wheeling tenor saxophone. The reedman, who splits his time between New York and Berlin, is a fine foil for the boneman. His honeyed tenor on his own "Don't Touch My Music" turns vinegary before giving way to quick-witted two-horn aerobatics. Swell, at the forefront of avant jazz trombone, combines blustering verbosity with nuanced sweetness to keep listeners off balance. Integral to the band's supple interplay is the almost telepathic communication between veteran drummer Barry Altschul and surefooted bassist Hilliard Greene.

It is the the latter's bowed whale song that introduces Swell's homage "For Grachan", but there are other byways to explore before the throbbing vamp and purposeful blowing, including drum statements of savage crispness expertly marshaled into a cohesive whole. Another a cappella drum introduction heralds "Slammin' Textures" in which a series of coolly pitched unisons stretch into a wide-eyed extemporization of intersecting lines. A bass clarinet solo by turns boisterous and breathy makes space for a twinkling trombone outing before the two swap garrulous phrases over a funky backbeat on "Kleine Figuren Nr. 3". Such well-crafted emotive interaction is the band's strong suit, confirming them as a superlative live experience.

For more information, visit [cimprecords.com](http://cimprecords.com). Swell curates January at University of the Streets and is there Jan. 10th, 17th, 24th and 31st with Jemeel Moondoc as well as Jan. 18th and 26th, at I-Beam Jan. 8th and Issue Project Room Jan. 21st with Jim Pugliese and Jan. 27th. See Calendar.

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*Uncle Joe's Spirit House*  
**William Parker**  
**Organ Quartet**  
 (Centering-AUM Fidelity)



*Vertical Invaders*  
**Tiziano**  
**Tononi**  
 (Black Saint)

by Clifford Allen

For those who might be expecting a dose of free-playing in an organ group, the music contained on bassist William Parker's *Uncle Joe's Spirit House* (the debut of his Organ Quartet) is not that. Inventor, storyteller and multi-instrumentalist Cooper-Moore has a sort of ballpark sound on the Hammond, which recalls Freddie Roach's work with Ike Quebec. To be sure, there's a jaunty pointillism that calls in the direction of Sun Ra or Larry Young but the spirits being conjured are of a decidedly greasy predilection.

Darryl Foster's tenor is lean and hungry and if his ideas sometimes move faster than his fingers, it's welcome - one might put him in the company of Roland Alexander, Herbert Morgan and in some cases a more scumbled Sam Rivers. He's got a buzzing, pillowed tone that leaps out of swirling, gospelized chords, drummer Gerald Cleaver's subdivided and inverted rhythm patterns and the supple, throaty anchor of Parker's bass. Though most organ groups historically didn't have a bass player (the organist provided it with a foot pedal), Parker's role is akin to that of Major Holley and a few others who outlined the bottom in some grease-heavy groups.

The nine tracks here were all composed by the leader and are dedicated to Parker's aunt and uncle, who just celebrated their 65th wedding anniversary. Calling to the ancestors with an accessible, honest recording such as this is a gift they - and we - can certainly cherish.

Parker has long been part of a string-heavy conception, doubling on cello at various points in his career as well as finding registers in the contrabass that could lift one outside of the body. Some of his earliest collaborators included violinists Billy Bang and Jason Kao Hwang and *Vertical Invaders* - a trio assembled by Italian percussionist Tiziano Tononi, finds the bassist holding down alongside violinist Emanuele Parrini.

Dedicated to the late violinist Leroy Jenkins (at whose 1978 Black Saint session *The Legend of Ai Glatson* Tononi was present), the disc features compositions split fairly evenly between the leader and Parker, as well as Parrini's "The Legend of the Black Violin". Deep, ponticello electricity burbles up from poised fiddle, surrounded by meaty pizzicato and Tononi's splayed architecture, which calls to mind sources like Barry Altschul, Tony Oxley and Andrea Centazzo. Gutsy arco bass and skittering, folksy violin surge forward as Tononi punctuates "Lulu on the Bench" while more elegiac textures demark "For Leroy Jenkins" and its skeletal paean to urban blues. The title suite looks toward the Revolutionary Ensemble (which Jenkins co-led), albeit with a distinctly European counterpoint that Parker's bull fiddle turns on its end.

Whether in greasy R&B or string-heavy freebop settings, the meaty tone and historical weight of Parker's playing is still eminently in demand.

For more information, visit [aumfidelity.com](http://aumfidelity.com) and [blacksaint.com](http://blacksaint.com). Parker is at The Local 269 Jan. 3rd, Downtown Music Gallery Jan. 7th, The Stone Jan. 12th and 30th with Tony Malaby, University of the Streets Jan. 15th and Le Poisson Rouge Jan. 21st. See Calendar.

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*Under a Blue Grey Sky*  
Jeremiah Cyerman (Porter)  
by Gordon Marshall

Jeremiah Cyerman is a man not afraid of contraction: *Under a Blue Grey Sky* is an exquisite tone poem, with play of light and shadow, cloud and sky, keen sunlight shining through at times. The sky of sound shifts contours and textures, the sunbeams muted by storm clouds as often as not sinister, but strangely comforting. Also remarkable on a technical level, the performance features a modified string quartet: Olivia De Prato (violin), Jessica Pavone (viola), Christopher Hoffman (cello) and Tom Blancarte (bass).

Its seven "Acts", plus an Interlude before the finale, are continuous. Sometimes a pause is implied, but the work is without the stops between sections or movements that generally beset the traditional classical composition. This gives a feeling of weightlessness, of being taken up by the wind, like standing on a seawall and being supported by the sporadic sea gusts. The string players achieve the most startling effects as well: jarring slaps on the neck, serpentine swirls and the most diaphanous flights of disciplined fancy.

The tone shifts from a kind of trance music at the

onset to outright dissonances that are resolved into lyrical soaring, here tinged with the Hebraic, there with a plangent, Romantic touch of the sublime. A great narrative is implied: we keep waiting to see if the congregation of cloud will break into storm - and if so, of what magnitude. Finally, in the Interlude, a soft summer rain seeps down, suggested by a sultry electronic static. Here, the sun shines through again, as white noise slowly gathering into a rainbow, as the rain intensifies.

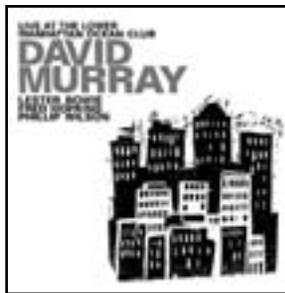
The final Act VII starts with a pizzicato cello eking out a simple minor arpeggio ostinato to which Pavone adds spare arco. Blancarte fills in the negative spaces and then De Prato encapsulates the others in a sheer, searing coating of blinding gold leaf. Bass and viola drop out and then the music stops - though without skipping a beat, the ensemble reprises the passage in variation. As the cello keeps plucking into the outro, it is as if the story of the storm, for all its bouts of rain and shine, was in the end a static occurrence and nothing ever changed. The weather's fine.

For more information, visit [porterrecords.com](http://porterrecords.com). Cyerman plays solo at Douglass Street Music Collective Jan. 14th and The Local 269 Jan. 17th. See Calendar.



*With Özay*  
David Murray/  
Chico Freeman  
(Basic-ITM)

by Ken Waxman



*Live at the Lower  
Manhattan Ocean Club*  
David Murray (India  
Nav.-Jazzwerkstatt)

Over the course of his career saxophonist David Murray has blown hot, cold, but mostly cool. Despite making 100s of records, few are first class, although most reach a level of high competence. *Live at the Lower Manhattan Ocean Club* - initially released in 1977 on India Navigation - is one of his best early discs, however. Meanwhile *With Özay*, from the '90s, is a top-flight vocal CD, where despite the billing, Murray, Chico Freeman and other first-call jazzers provide sympathetic accompaniment to singer Özay Fecht.

A Turk living in Berlin, Fecht is an accomplished actress, screenwriter and director, who also recorded jazz with heavyweights like saxophonists Steve Lacy and Jim Pepper. So with Kirk Lightsey and DD Jackson splitting the piano duties, bassist Calvin Jones and drummer Pheeroan akLaff in the rhythm section and a guest shot by violinist Billy Bang, this CD is no vanity project by an actress pretending to be Lady Day.

Featuring only a couple of standards, the rest of the material includes sophisticated songs by the likes of pianist Dave Burrell and vocalist Bob Dorough plus a couple of numbers in Turkish. One features her scatting in double counterpoint with Bang's sawing fiddle; another has lyrics by Turkish poet Nazim Hikmet. Impressively though, Fecht's English delivery is either lyric soprano bubbly or husky as if channeling Marlene Dietrich.

Murray is in particularly fine form accompanying the latter, as with Ben Webster-ish obbligatos on "Antiquated Love". Bringing a gritty parlando to "Without Rhyme Or Reason", Fecht's melismatic cries are matched by Murray's squeaks and side-slipping as well as Lightsey's metronomic comping. Outstanding throughout, Lightsey steers a middle course between both saxophonists' bar-busting improvisations and the tonal qualities needed to keep the tracks on an even keel.

More than 17 years earlier, Murray and company weren't particularly interested in lyricism. But listening to *Live at the Lower Manhattan Ocean Club*, it's telling that in retrospect these Young Turks, though identified as avant gardists, were as committed to extending the jazz tradition as Özay and accompanists were in 1994.

In fact, the saxist's "Bechet's Bounce" is probably the most characteristic composition. The performance could fool any Dixielander into thinking it was 'classic jazz'. Here Fred Hopkins slaps his bass à la Pops Foster, drummer Phil Wilson's backbeat channels Zutty Singleton and Lester Bowie's open-horned trumpet lead is as jungle-like as anything recorded by Cootie Williams. Around Bowie's tremolo flourishes and whinnying, Murray weaves high-pitched soprano saxophone vibrations. Performed in broken octaves, the theme is recapped before the turnaround while the coda involves an old-time rim shot.

Also notable is "For Walter Norris", an ode to the pianist who was on Ornette Coleman's first LP. Composed by Butch Morris and related to "Lonely Woman", the piece evolves as the closely pitched horns modulate atop a bowed bass line. Bowie's hand-muted, mid-point solo drips with tenderness until the mood is breached by Murray's rough-hewn split tones. This jagged-smooth dichotomy is maintained throughout with even Bowie's smears and growls staying connective. Murray's agitato squeals may be discursive, but they're moderated by Hopkins' strums and Wilson's drags.

One certified classic and a little-known jazz vocal gem, both CDs are worth investigating.

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu). Murray's Big Band is at Birdland Jan. 18th-22nd. See Calendar.

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*Schematic* (featuring George Garzone)  
 Tom Lagana (Harvest Time Entertainment)  
*Thank You Charlie*  
 Bruce Gertz Quintet (Open Mind Jazz)  
*Forward* Brian Landrus (Cadence Jazz)  
 by Tom Greenland

Tenor saxophonist George Garzone is an underground legend: relatively unknown to jazz fandom, yet highly respected by legions of music students. Perhaps best known for epic live performances with long-time trio The Fringe, Garzone is under-documented on records, though he guests on projects by colleagues and mentees, where he is immediately conspicuous for his strong musicality.

Guitarist Tom Lagana's sophomore release *Schematic* departs from his debut by focusing on original compositions and improvisational concepts. Favoring a clean, dry guitar tone, Lagana's fluid and imaginative approach puts ideas before pyrotechnics. Tunes like "Rub of the Green" and "Clashords" overlay a rock beat with sophisticated harmonies while "W.W.H.D." is strongly rooted in bebop and "Hidden 5th" evokes postmodern ennui. Garzone's tenor floats fearlessly over the opener's 'rhythm' changes; evokes a cool, Stan Getz-ish ambiance over "All or Nothing at All"'s Latin groove and injects Monk's "Evidence" with fast, smooth-but-skronky phrases then duels/duets with Todd Harrison's unremitting drums, the latter a dynamic presence throughout. Garzone's best moment is on Bill Evans' "Re: Person I Knew", a prime example of his lyrical 'out'-fulness, effortlessly packing complex ideas into singing melodies.

Bruce Gertz, a preeminent bassist on the Boston scene, is a fine composer, improviser and educator. *Thank You Charlie* honors Charlie Banacos who, until his death a year ago, was a guru for jazz musicians, attracting students like Michael Brecker, Marilyn Crispell and Mike Stern to his Beverly, MA studio. Gertz acknowledges his teacher's influence on the title track plus "Into the Fold", "True Colors" and "Trajectory", all original compositions that employ various techniques (eg, "chord on chord", "double mambos", three-tonic tonality, modal sequences and shapes) gleaned from Banacos. The session is dominated by pianist Paul Broadnax' husky, unapologetically romantic crooning, complemented by supple bass solos, particularly on "In the Fold", "Detour Ahead" and "What's Next?", the last a soliloquy. Garzone's musical emotions grace four tracks: breathy for the opening ballad; conservative on the medium-swinging "Moonlight Becomes You"; cool and wispy on Leonard Bernstein's "Some Other Time" (from the musical *On The Town*), burnishing his lines with delicate details, and then dreamy during the closer "Hidden 5th", a model of taste and decorum. Guitarist Tim Miller makes a strong cameo on "Trajectory".

Multi-reedist Brian Landrus debuts as a leader on *Forward*, wearing an unaffected confidence that bodes well for future projects. Backed by a rhythm section of effervescent pianist Michael Cain, Fringe bassist John Lockwood and the percussion team of Bob Moses and Tupac Mantilla, most of the tracks make you want to move. Landrus wields a deft pen on "The Stream", "Classification" and "Forward" while his tone and touch on baritone sax, bass clarinet and alto flute are

both authoritative and mercurial, ranging from pure timbres to gargled grumbles, often delivered with slow expressive vibrato, creating phrases that push and pull against the underlying pulse; his solos on the three tracks mentioned above are all standouts. Garzone is in a smoky, hardbop mood for "The Stream", where he engages the leader in a tandem blow, and makes another appearance on "Forward", a free-form chorale for three saxes.

For more information, visit [cdbaby.com/cd/TomLagana](http://cdbaby.com/cd/TomLagana), [brucegertz.com](http://brucegertz.com) and [cadencejazzrecords.com](http://cadencejazzrecords.com). George Garzone is at Cornelia Street Café Jan. 20th-21st. See Calendar.

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*Dream*  
Mary Stallings (HighNote)  
by Andrew Velez

*The New York Times* said, "Perhaps the best jazz singer alive today is a woman almost everybody seems to have missed. Her name is Mary Stallings." Singing since childhood, by her teens in San Francisco she had gigged with Dizzy Gillespie. Her collaborations with Cal Tjader led to the memorable album *Cal Tjader Plays, Mary Stallings Sings* (Fantasy, 1961) and she was the 'girl singer' with Count Basie's band from 1969-72, followed by a lengthy hiatus until the late '80s to raise her daughter, singer Adriana Evans.

*Dream* is the latest in a series of fine recordings that includes the earlier, blues-rooted *I Waited For You*, which memorably paired her with pianist Gene Harris. Stallings' sound is rich and full with more than a little passing resemblance to one of her idols, Carmen McRae. And like McRae her delivery is forceful as she chisels lyrics. The bluesy tone is mighty, a powerhouse wrapped in velvet.

The opener is Johnny Mandel-Paul Williams' intimate gem "Close Enough For Love". She's swinging solidly straight on through and only occasionally interrupting her breathtaking pace to draw out "close enough" and "love" like attention-

demanding word grenades as pianist Eric Reed lends her solidly rocking accompaniment.

If you imagined that you could do without another version of Harold Arlen-Johnny Mercer's overly-flogged "That Old Black Magic", think again. Stallings and Reed have cooked something up as totally unexpected as it is completely engrossing. Stripped of the usual histrionics, voice and piano really talk to each other, beginning conversationally as Stallings gives out with a gravel and honeyed, "You're the one I've been waiting for." With each "oooooooooh" she sinks deeper into being inextricably caught up in the old black magic of which she sings.

It's an impeccable collection of songs with Stallings and Reed totally delivering the goods. They are very persuasive.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Stallings is at Allen Room Jan. 21st-22nd in a tribute to Sarah Vaughan with Jane Monheit and Eric Reed. See Calendar.



*Organic Modernism*  
Daniel Levin (Clean Feed)  
by Lyn Horton

Truly a record for a thinking person, *Organic Modernism* by cellist Daniel Levin's quartet is thick with innuendo. Levin uses the sound of 'modernism', given birth to in the '50s, as the hub of the recording's evolution. A definite rhythm and instrumentation defines modern jazz musically, but modernism also signified other cultural developments in art, architecture, design, science and literature, all to which this recording refers. Levin composed five of the pieces; he and his band of trumpeter Nate Wooley, vibist Matt Moran and bassist Peter Bitenc improvised the remaining seven.

Levin is one of the outstanding cellists working in the vanguard arena. His individual playing displays intense isolated sonic instances, linked together with a dynamic, which does not necessarily pulsate, but upholds innovative means to create abstract configurations. This recording is structured like that; in the first cut, "Action Painting", the whole band engages in stating the record's sensibility.

Slipping into 4/4 pizzicato occasionally, Bitenc highlights that recyclable modernistic texture. The vibes too have a resurging grip on modernist tendencies, but the album is intrinsically a stunning showcase for how jazz music has developed, can be interwoven into past tempos and melodic lines and still make listenable sense, as in "My Kind of Poetry", "Old School" or "Audacity".

The musicians have the chance to blossom in duo settings: Moran with Bitenc in "Kaleidoscope"; Wooley with Bitenc in "Furniture as Sculpture"; Wooley with Levin on "Expert Set" or Levin with Bitenc, introducing "My Kind of Poetry". As a foursome, these musicians interact with crystalline clarity and are responsible for and responsive to sparkling sound sensations. Ending the recording are cascades of diamond-like phrases, exhaled by Wooley's breath and swept up with Levin's staccato strokes.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This group is at Cornelia Street Café Jan. 22nd. See Calendar.

(CONTINUED ON PAGE 28)



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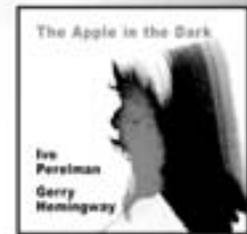


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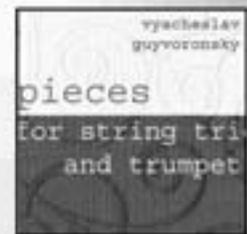
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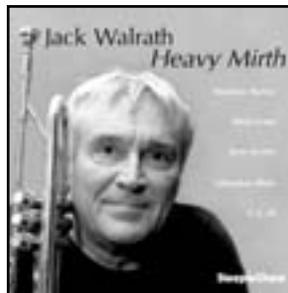
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(CONTINUED FROM PAGE 25)



*Heavy Mirth*  
**Jack Walrath (SteepleChase)**  
by Francis Lo Kee

Trumpeter Jack Walrath's *Heavy Mirth* was recorded in December 2008, a year after his excellent previous SteepleChase release *Ballroom*. Both feature bassist Boris Kozlov and drummer Johnathan Blake and while *Ballroom* spotlighted pianist Bill Mays, *Heavy Mirth* presents pianist Orrin Evans and tenor saxophonist Abraham Burton in a group performing some of the best contemporary jazz around. Walrath, like his former employer Charles Mingus, clearly believes that all styles and eras of jazz can co-exist, even in one set of music. Walrath and his band play tunes that recall the Swing Era, bebop, funk and the avant garde, all with tremendous skill, passion, intelligence and a sense of honest joy often missing in today's jazz.

"Bassballs" starts things off and, indicative of Walrath, the pun is not just a gimmick. Though the bass ostinato does drive the tune along, it's not its entirety; from out of the obsessive repetition it takes a cartoonish left-turn into major-key happiness. "Cloak and Dagger", a kind of twisted tango, mirrors "Death is Just Around the Corner Cha Cha Cha" on *Ballroom*. The tango's form and rhythm provides different improvisational scenery for the soloists, including a brief arco interlude from Kozlov. Beginning with an intricate and coiled drum solo, "Road Kill" launches into a fast swing vehicle for what the old jazzers call a flag-waver. The trading between Burton and Walrath gets more and more intense as they start from eight-measure intervals, through four-measure trades and continuing to collapse until they merge as a two-headed monster soloist passing the baton to Evans.

Vocalist TC III has a great voice, reminiscent of Leon Thomas or Andy Bey, yet one could not find a more personal and sincere approach to the blues than this. While "A Long, Slow, Agonizing Descent into the Depth of Despair" could win a prize for longest song title and, given Walrath's penchant for humor, a listener might expect a surprise - this blues is expertly played and sung without irony in an older style, again proving the depth and scope of this band's talent.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Walrath is at Miles' Café Jan. 23rd. See Calendar.



*Organ Monk*  
**Greg Lewis (s/r)**  
by Graham Flanagan

It's highly doubtful that, before heading in to record his new album *Organ Monk*, keyboardist Greg Lewis didn't know about the dozens upon dozens of tributes - from both straightahead and avant garde perspectives - to the great pianist Thelonious Monk that already exist. Greats like Mal Waldron, Charlie

Rouse and Milt Jackson, to mention only his contemporaries, have all paid their respects to the jazz pioneer. What else is left to say? After listening to *Organ Monk*, the answer to that question is simple: plenty. Using the B3 Hammond organ as his weapon of choice, Lewis - along with guitarist Ron Jackson and drummer Cindy Blackman - delivers one of the most unique and enjoyable Monk tributes you'll find anywhere.

All but one of the 16 selections are Monk originals, Lewis' own composition "Kohl's Here" closing out the album. This uptempo, syncopation-heavy bopper would have been music to Monk's ears, were he still around to hear it. The other numbers will indubitably please Monk fans of all shapes and sizes, especially those with an appreciation of the B3. Lewis and company break down such beloved classics as "Four in One", "Criss Cross" and "Monk's Mood" and make up for the absence of typical standards like "Epistrophe", "Round Midnight" and "Well You Needn't" with less-renowned gems like "Coming on the Hudson", "Jackie-ing" and "Locomotion".

It's obvious the trio intends to honor Monk; but once the theme is stated on each track, the group ventures into relaxed, soul jazz-infused improvisation. Of course, some Monkophiles might consider the notion of their idol's music being interpreted via any instrument other than the piano to be somewhat sacrilegious (perhaps ignoring how often it is played without even that). However, if you turn on *Organ Monk* with an open mind, you're almost guaranteed to find the experience rewarding.

For more information, visit [myspace.com/thetruthgreglewis](http://myspace.com/thetruthgreglewis). Lewis' trio is at Night of the Cookers Fridays. See Regular Engagements.



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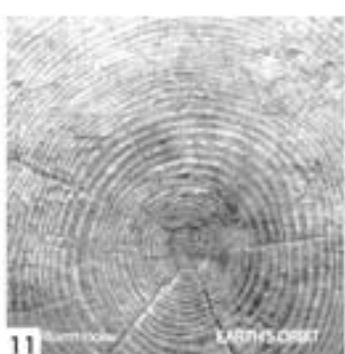
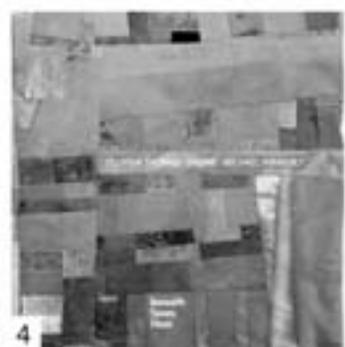
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*In Copenhagen*  
**Wild Bill Davison (Storyville)**  
 by Michael Steinman

Cornetist Will Bill Davison (Jan. 5th, 1906-Nov. 14th, 1989) epitomized 'Chicago style' jazz - hot small-band improvisations on '20s and '30s popular songs and jazz classics, most often in bands led by Eddie Condon. Davison's style, built on Louis Armstrong, King Oliver and Bix Beiderbecke, was a collection of idiosyncrasies: rips, growls, octave leaps, shouts, phrases capped with a wide vibrato, delivered with great ferocity. Think of James Cagney, dangerous yet tender, reborn on the bandstand.

But as he aged, Davison's style calcified (not uncommon for even the most courageous improvisers) so that he played the same solo on "Blue Again" for 40 years. For all his façade of "wildness", this left even his most devoted fans with one question only: how well would "Wild Bull", as Condon called him, perform his familiar routines this time?

Thus the new collection is a distinctly pleasant surprise, for Davison found himself in a context more modern than the sometimes-formulaic bands he played in or led. At 69, Davison sounds particularly inspired by his colleagues. Although the Danish musicians (aside from saxist Jesper Thilo) are not well known even now, they play superbly, giving Davison a Basie-tinged environment to which he responds happily. Guitarist Torben Munk and the light-footed rhythm section are especially fine. Seven tracks that surround Davison with a four-piece saxophone section are rewarding examples of musical time-travel - forwards, not backwards into the past. Even listeners who gave up on Davison's recordings as predictable will find these sessions delightful, with limber playing from the star, some new repertoire and cheerfully relaxed contributions from everyone.

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



**California Concert: The Hollywood Palladium**  
 Various Artists (CTI-Sony Masterworks Jazz)  
 by Joel Roberts

In the '70s, Creed Taylor's CTI Records did something nearly unthinkable today: sell albums by serious jazz artists to a broad audience that extended beyond hardcore jazz fans. Sure, there were commercial calculations in the label's approach, which freely mixed elements of soul, funk, pop and even disco into a progressive jazz context, but there's no denying that CTI recorded some of the era's most influential and memorable music and helped keep jazz alive and viable during a pretty bleak period.

*California Concert: The Hollywood Palladium*, which is being reissued in honor of CTI's 40th anniversary, revisits a legendary 1971 concert that brought together some of the label's brightest stars for a one-night-only celebration. The lineup features Freddie Hubbard

(trumpet), Stanley Turrentine (tenor saxophone), Hank Crawford (alto), Hubert Laws (flute), George Benson (guitar), Johnny Hammond (electric piano and organ), Ron Carter (bass), Billy Cobham (piano) and Airto Moreira (percussion). The newly remastered two-disc set includes three never-before-released tracks and restores the concert's original song sequence.

The album offers a great snapshot of the CTI sound, with the bandmembers stretching out on extended versions of modern jazz classics, pop hits of the day and groove-based originals. Benson and Laws, two artists whose careers later veered into smooth jazz territory, more than prove their straightahead chops here, with Benson turning in a blistering solo on a funk-fueled reading of Miles Davis' "So What" and Laws completely reinventing James Taylor's "Fire and Rain" as a mesmerizing, Coltrane-inspired jam. Soul jazz stalwarts Crawford and Hammond take the lead on a deep-groove rendition of Carol King's "It's Too Late" while Turrentine delivers a crowd-pleasing version of his big hit, "Sugar". And the electrifying Hubbard absolutely tears it up on two of his CTI hits, "Red Clay" and "Straight Life".

There are some missteps here. Nearly all the tunes are too long: the opening take on Coltrane's "Impressions" is a fine enough showcase for the various soloists, but at 24 minutes it's just too much, as is a 20-minute-plus blues jam ("Blues West") that feels like filler. And the emcee's endless introductions that kick off the album are simply a mess. Still, most of this material holds up extremely well, providing a worthy overview of one of the seminal jazz labels of the era.

For more information, visit [ctimasterworks.com](http://ctimasterworks.com). Hubert Laws is at Rose Theater Jan. 11th as an honoree for the NEA Jazz Masters 2011 Awards Ceremony. See Calendar.



**HNH**  
 Joe Hertenstein/Pascal Niggenkemper/  
 Thomas Heberer (Clean Feed)  
 by Andrey Henkin

At first blush, this debut album from Hertenstein, Niggenkemper and Heberer (sounding more like a German law firm than an avant garde jazz trio) has an obvious antecedent: Manfred Schoof's New Jazz Trio of the early '70s. Not only does it share instrumentation (trumpet, bass and drums) but it also reminds us that at one point MPS Records was the Clean Feed of its day, releasing progressive music from both sides of the Atlantic. And both groups hail from the lovely city of Köln and are/were more interested in the improvisatory possibilities opened up by composition than some of their free-jazz crazed countrymen.

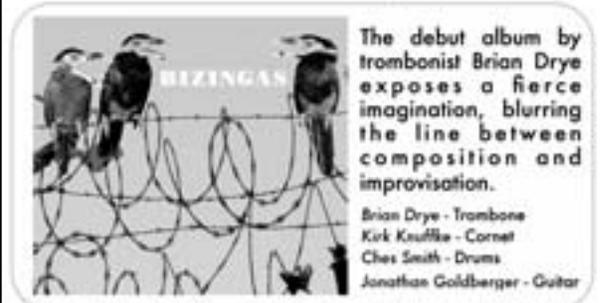
Only one piece here is totally improvised, or at least its crediting to the entire trio implies as much. The rest are penned by drummer Joe Hertenstein, trumpeter Thomas Heberer or the pair in tandem. The former's writing style is more boppish while the latter is an adherent to the open school of fellows like Axel Dörner but both have elements of the other's approach as well, a wonderful expression of synergy. The seven pieces flow with barely any pauses and alternate between composers, maintaining the presumed intent of the album: to sound like a set-long free improv without actually being one. Heberer keeps his quarter-tone trumpet technique generally pure, without only the occasional purr or whoosh included for heft.

Hertenstein practices that loose time-keeping so prevalent in Europe that the ignorant use to claim that an entire continent can't swing. And Niggenkemper, of both French and German background, is equal parts Beb Guérin and Buschi Niebergall, oozing between the cracks offered by his trio mates.

Despite being a German trio recording for a Portuguese label, HNH formed in Brooklyn. And now they're being reviewed by a Russian. If that isn't an expression of the international nature of jazz, I don't know what is.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This trio is at Downtown Music Gallery Jan. 23rd. See Calendar.

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**Nothing To Hide**  
Jason Palmer (SteepleChase)  
by Russ Musto

Despite possessing a pure tone, virtuoso technique and wide-ranging knowledge of the jazz canon, Jason Palmer remains relatively unheralded. *Nothing To Hide*, a fine followup to his impressive debut of originals *Songbook*, shows a similar adventurousness on a program of imaginative interpretations of classics by Miles Davis, Clifford Brown, Donald Byrd, Lee Morgan, Freddie Hubbard and Booker Little, along with two of his own pieces performed with his regular working quintet of altoist Mike Thomas, guitarist Greg Duncan, bassist Lim Yang and drummer Lee Fish.

Opening with Byrd's "Fly Little Bird Fly" Palmer quickly demonstrates his innovative personality as an arranger. Slowing down the tempo and changing the time signature to a swinging 5/4 he makes the piece his own, an excellent vehicle for his thoughtful improvising, complemented by Thomas' fiery alto. Similarly intrepid orchestrations of Brown's "Larue" (interpolating the composer's "Delilah" and an original bass figure), Morgan's "The Gigolo" (in 9/4 with another original bassline), Hubbard's "Luana" (slowing the tempo and melding it with his own "Lower 9th Ward") and Davis' "Half Nelson" (arranged by Fish in 9/4) display a penetrating individuality. Only on Booker Little's "Strength and Sanity" does Palmer remain faithful to the original, revealing a deep respect for the late trumpeter, whose influence on his own compositional style is evident on the originals "Nothing To Hide" and "Here And Now" - the date's most forward-looking entries.

At the Jazz Gallery Dec. 9th, the group (Mitsuru Yoshizumi subbing for Yang) performed two sets of intriguing originals and orchestrations (mainly arrangements of songs by funk futurist Janelle Monáe) that clearly identified Palmer as a visionary player with an astounding vocabulary, playing music in a uniquely personal voice, which while steeped in the feats of the past, pushes inexorably towards tomorrow.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Palmer is at *Jazz Standard* Jan. 25th with Grace Kelly. See Calendar.



**Nebulosa (featuring Tim Berne)**  
Hugo Carvalhais (Clean Feed)  
by Stuart Broomer

Thanks to the very active Clean Feed and Creative Sources labels, Portuguese free jazz and improvising musicians have developed an international presence in the past decade. The more mainstream side of Portuguese jazz is less well known abroad, though lately the Orquestra Jazz de Matosinhos, resident in the city of Porto, has raised its profile in recordings with Lee Konitz, Chris Cheek and Kurt Rosenwinkel. Here bassist Hugo Carvalhais presents another facet of Portuguese jazz, leading a trio with pianist-synth

player Gabriel Pinto and drummer Mario Costa.

It's a debut for the young band, but they demonstrate a distinct identity, further developing and testing it in company with alto saxophonist Tim Berne, present on six of the ten tracks and most of the movements of the title suite. The group's appetite for space is immediately apparent in "Intro", isolated drum beats, bass thumps and piano chords somehow articulating the most minimalist and attenuated Latin beat. As the CD develops the group shows affinities with *Maiden Voyage*-era Herbie Hancock, a taste for broad consonant intervals and hanging resonance, though always pared down, whether it's Pinto's hanging chords or Carvalhais' warmly tuneful bass.

The fundamentally architectural style may seem like an odd fit for the emotive intensity of Berne, with his alto tone rapidly moving from acid to sweet and his vocabulary of coruscating runs and sudden asides, but it's that encounter that creates some of the greatest interest here. Together the cool sense of distance and insistent heat create fractures and openings in the music's surface, through which something fresh emerges. The trio's concluding "Redemption" is a moment of profound and moving reflection, the ultimate achievement of its spare lyricism.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Tim Berne is at *Cornelia Street Café* Jan. 6th and *The Stone* Jan. 7th with *Drew Gress* and in duo with Matt Mitchell. See Calendar.



**Live at the Café Damberd**  
Billy Hart Trio (Enja)  
by Jeff Stockton

There aren't many opportunities these days for younger jazz musicians to apprentice with past masters. Artistically, jazz music finds itself in a position of legitimacy - so many of jazz' elder statesmen have gone to colleges and universities as professors in order to pass along their tools and techniques. And of course economically, it's perhaps harder than ever to keep a band touring and recording and working together for any length of time. German saxist Johannes Enders is a respected educator in his country and he's (relatively) young. What sets Enders apart is that he's been successful commercially (this CD won Germany's Echo award in its category for most units sold) and he plays in the Billy Hart Trio.

Hart's drumming resumé is long and distinguished (from Otis Redding to Miles Davis) but his moments as a leader have been rare. In addition to this trio, Hart leads an exciting quartet (with Mark Turner, Ethan Iverson and Ben Street) and the music of these bands is straightforward without being stodgy; they push the limits of melody and harmony, but don't obliterate them. Recorded live at the Café Damberd in Belgium, the sound of this CD is crisp and direct and captures the electric atmosphere of the room. Enders' obvious influence is Coltrane, but not the sheets-of-sound version, more the standards player. Because Enders has composed five of the six tunes, he is closer in spirit to Blue Note-era Wayne Shorter, echoing the saxophonist's ability to get inside a melody and wrestle his way out.

Each player gets his chance to solo and when Hart takes off on "Re-Traning", he ranges across the kit with pounding fists while his foot keeps a steady pulse on the kick drum. Kenny Barron's "Voyage" features another Hart solo, this time graceful and nimble and

Enders' tone is commanding, confident and not-quite-Ben-Webster brawny. The band puts all of the pieces together on "Please Stop Me Now". Opening at a ballad tempo, Enders searches with his horn around the midrange while Hart's mallets and Martin Zenker's arco bass set the tone. When Hart picks up his sticks as well as the pace, Zenker puts down his bow and Enders invites you in, his low honks and fractured highs building a masterful three-part performance.

For more information, visit [enjarecords.com](http://enjarecords.com). Hart is at *Dizzy's Club Jan. 3rd* with George Mraz, *Smalls Jan. 14th-15th* with Jean-Michel Pilc and *Jazz Standard Jan. 27th-30th* with John Abercrombie. See Calendar.

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*Mirror*  
Charles Lloyd (ECM)  
by Brandt Reiter

Saxophonist Charles Lloyd became a crossover superstar in the '60s, vanished in the '70s and, just when he'd been on the cusp of forgotten, resurfaced in the late '80s, playing with astonishing focus and newfound determination. Now past 70, Lloyd is, if anything, better than ever and his resurgence continues to pay huge dividends with his newest release, *Mirror*. A quiet, gentle, unhurried affair, it's the first studio recording by the same world-class quartet that debuted on the live 2008 disc *Rabo de Nube* and, though more restrained than its fierce predecessor, it's just as terrific.

On paper, *Mirror* appears to be a grab bag of sorts - a random collection of traditionals, standards, previously recorded Lloyd originals and a bona fide pop song, all with little apparent connective tissue between them. What, after all, could "Go Down Moses" and the Beach Boys' "Caroline, No" possibly have in common? The short answer is: Charles Lloyd. One of our most spiritual of players, Lloyd is a true seeker and every tune on the disc - all of them oft-returned-to by Lloyd over the course of his career - is subjected to such slow, passionate scrutiny ("Why," he seems to be asking, "am I so drawn to this song?") that each, in turn, lays bare its beating heart.

The Cahn-Styne chestnut "I Fall in Love Too Easily" is given a reading of such plaintive fragility it's almost too painful to bear; "Monk's Mood" has never been so lovingly caressed. "Ruby, My Dear", led by pianist Jason Moran's bell-like tone, is a thing of extravagant beauty; "Lift Every Voice and Sing", buoyed by a splendid arco bass solo from Reuben Rogers, pulses with pious power. And though the band has grown so tight, so freakishly responsive to each other that no shade - not the smallest tinge - goes unmissed, it must be said that, throughout it all, drummer Eric Harland is simply superb, deftly guiding and garlanding the ebb and flow of the music with calm, tender grace. By the record's closer, Lloyd's own "Tagi", which includes a spoken word recitation inspired by the *Bhagavad Gita*, *Mirror* carries all the weight - and enlightenment - of a spiritual quest. It's not to be missed.

For more information, visit [ecmrecords.com](http://ecmrecords.com). This group is at Rose Theater Jan. 29th. See Calendar.



*It Would Be Easier If*  
Ken Thomson And Slow/Fast (Intuition)  
by Elliott Simon

On *It Would Be Easier If*, Ken Thomson leans heavily on bass clarinet and less so on alto sax to lead his band Slow/Fast down paths not often traveled by jazz quintets. He has written five pieces that each run approximately 10 minutes and the music is

programmed in such a way that tone, timbre and coloration are as important as compositional strength and instrumental technique.

Trumpeter Russ Johnson and Thomson are like-minded partners and while this music's initial feel is through-composed, there are improvisational, rock, punk and free-er forces that become apparent the deeper one digs. For instance, while the contrasting timbre of bass clarinet and trumpet imparts a chamber quality, the rhythm section works within and without the structure to allow inventive improvisational collaboration. This is especially true on the more cerebral sections, the duo combining for broad voicings that aid in creating a spacious soundstage.

Guitarist Nir Felder is a part of this excellent rhythm section that also includes bassist Adam Armstrong and drummer Fred Kennedy and he contributes delicately colorful chords at these ambient points. While this is the case on diaphanous opener "Kleine Helmet" it is followed by "Goddamn You Ice Cream Truck" where Felder switches into guitar-hero mode, matching the in-tandem frenetic blowing of Thomson's alto and Johnson's trumpet.

Kennedy likewise colors inside and outside the lines with his cymbals but with Armstrong's bowed bass is the heart of "No, no, no". "Wanderangst" uses tempo change, instrumental alacrity, hints of Middle-Eastern wanderings and a very cohesive structure to construct a full-blown rocker before the title cut slowly builds to a full-throated ensemble conclusion. Although classical precision and compositional complexity are the prominent incipient layers here, repeated listening uncovers much more at work.

For more information, visit [intuition-music.com](http://intuition-music.com). This group is at Barbès Jan. 14th. See Calendar.



*We're Here To Listen*  
Leslie Pintchik (Pintch Hard)  
by Donald Elfman

Leslie Pintchik's trio - with bassist Scott Hardy and drummer Mark Dodge - has been together as a band for 12 years and working with them for 9 is percussionist Satoshi Takeishi. The ability to listen, thus, has been fine-tuned over many performances and, now, three recordings. At the center is the emergent voice of Pintchik as a smart and sensitive pianist and also a fine composer and arranger. In addition, she has a keen sense of how to take music from other places and make it work for this group.

This thoughtful new set opens with bells and a gong that lead into the opening of a low-key arrangement of Bob Dylan's "Blowin' in the Wind". The setting and the lovely playing take some of the anthemic quality from the song, but manage to retain the intended emotional power and ask the tune's questions.

"I've been a long-time fan of Bonnie Raitt," says the leader and this is evident in how delicately she treats "I Can't Make You Love Me". The tune has been set in a slow landó, which is an Afro-Peruvian rhythm. Pintchik's piano is evocative and beautiful and is complemented by some acoustic guitar strumming by Hardy and the use of the cajón, a Colombian-Peruvian percussion instrument.

Pintchik has contributed six diverse originals for the disc and each is notable for the exquisite blend of melody, harmony and rhythm. "Wabi-Sabi," Pintchik

quotes author Leonard Koren as saying, "is the quintessential Japanese aesthetic. It is a beauty of things imperfect, impermanent and incomplete." The graceful, quiet, command of these musicians is matched by a power that tells us that their sole purpose is to communicate.

The set closes with an original by Hardy. The melody is quietly enchanting and once again the performance demonstrates how engagingly these players make individual statements but never leave off listening to their cohorts.

For more information, visit [lesliepintchik.com](http://lesliepintchik.com). This trio is at The Kitano Jan. 13th. See Calendar.

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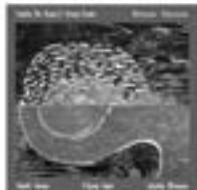
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*Third Floor People*  
Anna Webber (Nowt)  
by Terrell Holmes

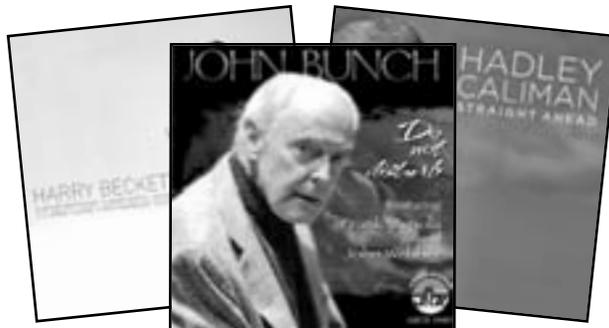
Anna Webber's wildly creative debut, *Third Floor People*, defies categorization. This talented tenor player/flutist boldly deconstructs jazz and other genres and anyone seeking solace in the arms of a theme-solos-theme format need not apply.

Webber plays with bands based in New York and Montréal; the sound of the former band is humorous, edgy and daring. A somber flute and trumpet statement by Webber and Matt Holman, with percussive highlights by Fred Kennedy, opens the first part of the title cut. Soon a distorted guitar riff by Owen Stewart-Robertson asserts itself while flute, trumpet and drums remain unmoved, like a group of people having a polite conversation as a fight breaks out. Kennedy's tribal drums and Webber's flute on "Awkward" are augmented by a sizzling rock-out by Stewart-Robertson; Webber's tenor whines on "Glimpses" until Stewart-Robertson and Holman demand that she get over herself. "Le Pont" is a contemplative free tune, with languid yet imaginative blowing by Holman and Webber, who plays her flute with glorious abandon. And Stewart-Robertson's guitar riffs on the frenetic "Parallelissimo II" sound like "Purple Haze" trying to escape Earth's gravity.

Webber's Montréal group plays a little straighter. "Parallelissimo I", for example, is as close to standard jazz as the album goes. Webber (on tenor) and altoist Erik Hove play dreamily above a strong percussive loop provided by drummer Phillippe Melanson and guitarist Jean-Sebastien Williams, who adds some Pat Metheny-like riffs. The onomatopoeic "Boo Boo Boo Daa" moves seamlessly into an improvisation so tight that it seems to be written. This band plays "Third Floor People II" the same way as the New York band but where Stewart-Robertson's guitar screeched, Williams' is smooth and clear.

No matter what the band's location is, there's some hip, imaginative, fun stuff happening on the third floor. Just knock on the door and ask for Anna.

For more information, visit [nowtrecords.org](http://nowtrecords.org). Webber is at Miles' Café Jan. 23rd. See Calendar.



*Maxine* Harry Beckett (ITM)  
*Straight Ahead* Hadley Caliman (Origin)  
*Do Not Disturb* John Bunch (Arbors)  
by George Kanzler

These three musicians - all longtime jazz veterans who died in 2010 - occupied different realms of the jazz firmament. Pianist John Bunch, 88, was a contemporary of Hank Jones, who also died last year at 91 and like Jones played for singers (Tony Bennett, in Bunch's case) and in Benny Goodman bands. But Bunch eventually became associated with swing/

mainstream musicians and younger neo-swing players. Trumpeter Harry Beckett, 75 and tenor saxophonist Hadley Caliman, 78, were both of African ancestry, but Caliman was part of the West Coast (LA and later Seattle) jazz scene and Beckett, born in Barbados, was a mainstay of British avant circles.

Of the three, Beckett had the most personal sound, easy to recognize for both his ebullience and breathy, cracked-ice tone and timbre. *Maxine* collects tracks from five different groups, ranging from duos to quintets, recorded between 1987-95. They show what an adaptable stylist Beckett was, as at home in the funky, replete with electric bass guitar, quintet of pianist Chris McGregor as in duets and trios with piano or piano and bass exploring the chanson laments of Jacques Brel. There's a hint of very early Miles and Chet Baker in his playing, but also an adventurous imagination akin to Don Cherry on his more avant work in a quintet with a three-horn frontline.

Caliman's *Straight Ahead* features his 21st century Seattle working quintet, a band firmly in the postbop, hardbop, soul jazz tradition. The program - typical of the band's gigs, according to the leader - consists of a couple of band originals plus jazz and classic pop standards. When he was coming up in LA Caliman was dubbed "Little Dexter" for his fealty to Dexter Gordon's style but his biggest influence is early, pre-free/modal Coltrane. The resemblance is most striking on ballads like "You Leave Me Breathless" and "Lush Life", where Caliman invokes Trane in both tone and lyrical passion. The well-meshed quintet plays with easy confidence and swing, trumpeter Thomas Marriott a fine frontline foil to the leader. And the musical approach, from the Horace Silver-ish "Cigar Eddie" to Lee Morgan's "Totem Pole", is what is still the staple of most jazz radio and regional scenes.

Like Caliman, John Bunch is a connoisseur of repertoire and *Do Not Disturb* is filled with appealing tunes, from the relatively obscure Ellingtonia title track to standards, some well known some not, such as "I've Just Seen Her", "My Ideal", "Bill" and "Get Out of Town" to jazz evergreens like "Doxy", "In Your Own Sweet Way" (a Dave Brubeck gem) and "Anthropology". On this CD Bunch turns to the instrumentation of one of his early influences, the Nat King Cole Trio, adding guitarist Frank Vignola and bassist John Webber. At times he and Vignola achieve the close harmony or unison ensemble sound that George Shearing borrowed from Cole. At all times Bunch remains an elegant pianist with a lapidary, limpid touch sustaining a bright flowing swing that earned him one of his sobriquets: the Fred Astaire of jazz piano.

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu), [origin-records.com](http://origin-records.com) and [arborsrecords.com](http://arborsrecords.com)

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*It's About That Time*  
Hot Club of Detroit  
(Mack Avenue)



*Wrap Your Troubles in...*  
Hot Club of Philadelphia  
(Jazz Manouch)

by Ken Dryden

Some "Hot Club" bands stick fairly close to the repertoire and instrumentation of the quintet that inspired them but others substitute different instruments and expand the songbook.

The Hot Club of Detroit consists of guitarist Evan Perri, accordion player Julien Labro, Carl Cafagna (clarinet, tenor and soprano saxes), rhythm guitarist Paul Brady and bassist Andrew Kratzat. Earlier recordings focused on songs by Reinhardt and Grappelli but here they delve into Frédéric Chopin's "Tristesse E Major Etude". Their spirited arrangement of Charles Mingus' "Nostalgia in Times Square" successfully blends gypsy swing with the late bassist's soulful jazz. One of their more adventurous efforts is the combination of Reinhardt's "Heavy Artillerie" and Miles Davis' "It's About That Time" into an unusual medley that defies stylistic labeling. The originals are equally enjoyable. Perri's "Sacre Bleu" is an enticing gypsy trio waltz for guitar, bass and accordion while Labro's gently swaying "Papillion" showcases Cafagna on soprano sax and the composer's accordion.

The Hot Club of Philadelphia also draws from a larger repertoire, but varies the musicians from one track to another while utilizing a few guests as well. The core quartet includes lead acoustic guitarist Barry Wahrhaftig, rhythm guitarist Joe Ellis, clarinetist Bob Butryn and bassist Jim Stager. The standard "Exactly Like You" adds violinist Joe Arnold, who swings in a more country-influenced style. "Someone to Watch Over Me" features the virtuoso Howard Alden on seven-string acoustic guitar and a heartfelt vocal by Denise King. Reinhardt's timeless "Nuages" is heard in a vocal setting as well, "It's the Bluest Kind of Blues", with Phyllis Chapell singing its lyric in both French and English. Wahrhaftig overdubs lead and rhythm guitar in the chugging setting of "You'd Be So Nice to Come Home To". His solo interpretation of Alec Wilder's "While We're Young" isn't played in a gypsy style, but as a straight-ahead ballad. The modern gypsy guitarist Dorado Schmitt's "Tchavolo Swing" also fits the bill perfectly while the addition of flamenco guitarist Carlos Rubio (along with King on

vocals) recasts the late '40s pop favorite "Nature Boy".

For more information, visit [mackavenue.com](http://mackavenue.com) and [hotclubphilly.com](http://hotclubphilly.com). The Hot Club of Detroit is at Joe's Pub Jan. 21st-22nd. See Calendar.



*Reggaeology*  
Hamid Drake & Bindu  
(Rogue Art)



*Eponymous*  
Frank Gratkowski/  
Hamid Drake (Valid)

by Kurt Gottschalk

Part of what makes the surprise of *Reggaeology* so wonderful is that it really shouldn't be a surprise at all. Drummer Hamid Drake showed himself to be a savvy bandleader on his previous Rogue Art releases and he's long been carving room for backbeats within the free jazz maelstrom. So claiming ground in the relaxed feel of West African-cum-Caribbean grooves would seem only natural for Drake.

But reggae, like the blues, is a form so associated with a particular mood and style that it has become codified beyond artistic expression. What Drake and his stellar sextet are after here isn't the post-Bob Marley tunes of frat party freedom but the real horn-centric deal of the spectrum of calypso-based musics, from joyous midtempo mento rhythms to the wavering trombone wails of first-generation ska, with some free jazz freedom and beatbox vocals folded in as well.

The album boldly starts off with its longest track, the 20-minute "Kali's Children No Cry", which could easily fit in a Skatalites set (trombonists Jeff Albert and Jeb Bishop know their Don Drummond). That's followed by a double groove meeting of Nigerian electric guitar (easily played by Jeff Parker) and Gnawa guimbri (bassist Josh Abrams) united by Drake's in-the-pocket drumming and another shining trombone line. After that comes the other pleasant shocker of the record, in the guise of Napoleon Maddox (from Cincinnati hip-hop crew ISWHAT?!). His vocal percussion melds with Drake's drums throughout, but he steps up as preacher and griot, reciting and singing his texts and verses from Drake and poet Lex Hixon. He leaves a big footprint on the record, pulling it away from what those who concern themselves with such things call "jazz", though it's not like they called the record "Jazzology".

The surprises in store on the drummer's duo recording with German saxophonist Frank Gratkowski are smaller, more tucked away, but such small revelations are never far when Drake's at play. The four long improvisations culled from this 2009 New Orleans concert are typically exploratory and highly musical - Gratkowski seems always to have melody on his mind. But with the exception of the late, great tenorman Fred Anderson, Drake isn't often heard in tandem with horns and Gratkowski is a very different player who favors more delicate reeds (he's heard here on alto sax and B-flat and bass clarinets). It's not a subdued session, but not quite full-on either and there's plenty of space to hear each of their decision-making and how it turns on the other, at one point building to an unexpectedly resilient 2/2 from the drums. It's always a pleasure to bask in the warmth of Drake's playing and in both of these instances it's easy to stand the heat.

For more information, visit [web.roguart.com](http://web.roguart.com) and [validrecords.com](http://validrecords.com). Drake is at Le Poisson Rouge Jan. 21st with William Parker. See Calendar.

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Reinterpretations of iconic composers rarely share the energy or the vision of the original material. Guitarist/composer Joel Harrison goes far to not only pay homage to legendary drummer/composer Paul Motian but to also invest his own invention and passion into the material performed on this new Sunnyside CD.

This recording presents the guitarist's arrangements of signature songs of Motian performed by an ensemble of stringed improvisers. The music remains familiar, but is renewed through Harrison's personal and spirited perspective on Motian's music.

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www.sunnysiderecords.com



## Boom Boom Cat Sunny Murray/John Edwards/Tony Bevan (Foghorn) by Ken Waxman

Although Sunny Murray, the dean of American free jazz drumming, is the best-known player here, the success of *Boom Boom Cat* depends as much on the contributions of the other two musicians, more than mere sidemen. Bassist John Edwards and saxophonist Tony Bevan are both an integral part of London's free music scene, working with everyone from saxophonist Evan Parker to drummer Steve Noble.

Veterans of thrash-rock ensembles as well as low-key improv combos, the two confidently partner with Murray, who now lives in Paris, every time he visits Great Britain. Despite being children when Murray redefined drumming in the mid '60s with pianist Cecil Taylor and saxophonist Albert Ayler, Edwards and Bevan are as confident in this context as any other. Bevan's floor-vibrating bass saxophone gets a major workout on the shorter "Ballad for G" but his deft manipulation of all its timbres, as well as those of the tenor and soprano saxophones, is brought into starker relief on the nearly hour-long title track.

Perhaps appropriately, Bevan's intense flattement, triple-tonguing and pressurized split tones on tenor recall Ayler's characteristic work, especially when the tempo solidifies into a child-like march. His glossolalia and tension-laden staccatissimo compact stentorian timbres into screaming altissimo and then splinter downwards as Edwards keeps the excitement on a rolling boil with buzzing string slaps. Meanwhile Murray's muscular strokes, pops and rumbles advance with constant stick motion and a fluid, elasticized rhythm. Edwards leaning into the beat and exposing harsh passages from the bottom register underlines Bevan's lyrical soprano saxophone interlude. Later, the bassist's crying spiccato lines make common cause with the saxophonist as Bevan's bass horn propels gusts of pedal-point multiphonics. Subtly backing all this with minimized polyrhythms, Murray confirms his mastery with traffic cop-like directions for the others and a conclusive snare whack.

Respected for his innovations and longevity, this CD demonstrates that, with the right associates, Murray's music is as contemporary today as it was decades ago.

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



## Saturn Sings Mary Halvorson Quintet (Firehouse 12) by Stuart Broomer

Mary Halvorson's diverse projects range from avant-folk with Jessica Pavone to the free improvisation of MAP with Reuben Radding and Tatsuya Nakatani. The quintet heard here is an expansion of her trio with bassist John Hébert and drummer Ches Smith, previously heard on 2008's *Dragon's Head* and the most

jazz-oriented of her groupings. In fact, the trio moves closer to something resembling the jazz mainstream with the addition of Jonathan Finlayson (trumpet) and Jon Irabagon (alto saxophone), both in instrumentation and in the associations heard in the playing.

Halvorson's compositions are highly personal exercises in the jazz tradition, but they're already the more skewed parts of that discourse. She notes Yusef Lateef and Anthony Braxton among sources for specific pieces, but there are suggestions as well of Eric Dolphy's harmonic interests and Booker Little's dissonant lyricism. There's plenty of developed dialogue here, most notably between Halvorson and Hébert, but the guitarist is a strong musical personality, moving smoothly from angular, almost serial lines to explosive sprays of distorted notes. Her solos are strange skeins, twisting outward and fluttering between the more stable parts of the band, as in her intense adventure on the most recent composition here, "Sequential Tears in It". There are even weird wanderings into microtonality in her comping behind the horns on "Moon Traps in Seven Rings".

It's the concentrated emotional content of the group that makes this one of the more original and accomplished releases of the year, from the support of Hébert and Smith to Finlayson's brassy shimmering lines and Irabagon's more exploratory playing. Halvorson already has a reputation as the most interesting guitarist to arrive in jazz circles in the past decade. This CD is only likely to enhance that view, as Halvorson fuses advanced harmony with quarter-tones.

For more information, visit [firehouse12.com](http://firehouse12.com). Halvorson is at Littlefield Jan. 13th. See Calendar.

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*Quiz*  
Alexander McCabe (CAP)  
by Elliott Simon

Alexander McCabe's rich alto sax meditates, bops and swings with an amazing consistency of tonal depth on this release that some might categorize as mainstream jazz. Don't let that put you off, however, as McCabe's mainstream has plenty of engaging twists, surprising turns and intensely raging rapids that he and his band of like-minded musicians navigate expertly and creatively.

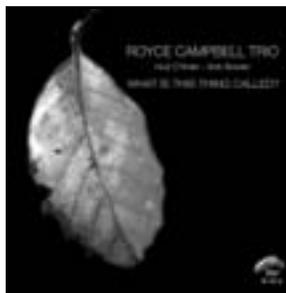
Joining McCabe is pianist Uri Caine, whose presence adds substance and inventiveness to any project. Here, Caine doesn't overpower but plays the solid sideman who at the perfect moments flashes effortless brilliance. He sets up the interesting pace and Brubeck feel to opener "Weezy's Waltz" and, after a particularly intense and decorative alto solo on free-bopper "St. Kit", matches McCabe's creativity with fluid elegance.

Make no mistake though, McCabe is in charge and his playing is breathtaking. Bassist Ugonna Okegwo combines with drummer Rudy Royston to ground the tunes but they shine equally when adding coloration to the more contemplative pieces. Such is the case on an expansive version of the lovely "Good Morning

Heartache", opening and closing with a Trane-like meditation before it discovers breezy Latin grooves that provide an opportunity for Okegwo's particularly emotive solo. The captivating title cut has McCabe responding to the rhythm section's propulsive questions with queries of a more plaintive sort. The final and very correct answer is offered thanks to Caine's own pretty and fleet repartée.

Two of these seven tunes subs in drummer Greg Hutchinson and on these McCabe flies especially high. He ascends to capture a live late night sizzling blues on "Lonnegan" and soars through a wonderfully surprising "Kalido". With his leadership skills, inventiveness and a passion not open to question, Alexander McCabe scores an A+ on this *Quiz* that draws from numerous musical categories.

For more information, visit [jazzbeat.com](http://jazzbeat.com). This group is at Miles' Café Jan. 27th. See Calendar.



*What is This Thing Called Love?*  
(with Hod O'Brien, Bob Bowen)  
Royce Campbell Trio (Philology)  
by Ken Dryden

Guitarist Royce Campbell may not be a familiar name to many jazz fans, in spite of a career that began in the '70s. He has recorded extensively as a leader over the past two decades, though most of his CDs have been for small domestic or European labels. A self-taught player, Campbell worked with Marvin Gaye in 1973, then spent 19 years touring with Henry Mancini, beginning in 1975. Now living in Virginia, Campbell has not done much touring in recent years, though that may be changing.

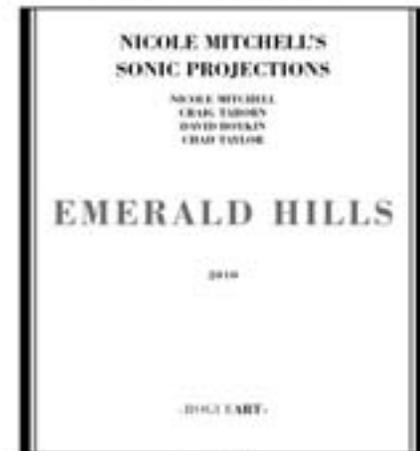
His third recording for the Italian Philology label is straight-ahead bop, with pianist Hod O'Brien and bassist Bob Bowen (this may be one of the last sessions Bowen participated in; the bassist, who worked with Matt Wilson, Lee Konitz, Richie Cole, Kenny Werner, James Moody and others, died Aug. 30th, 2010 at 45 from injuries sustained in a hit-and-run accident while on his bicycle). O'Brien plays his own upright piano in this living room session, which Campbell thought would be more relaxing, along with eliminating the problem of O'Brien having to get used to the nuances of playing an unfamiliar studio instrument. The 11 songs are all bop variations of familiar standards, which mostly stick close to the original tunes (and with song titles that will quickly enable even a jazz novice to determine the source composition).

Campbell has chops to spare, though the veteran allows his musicians plenty of space for interplay. The thinner, somewhat metallic sound of O'Brien's small upright piano provides a noticeable contrast with a typical studio grand, but it helps to give the session the flavor of an informal rehearsal among friends. The treble end of O'Brien's piano suggests a harpsichord in the light-hearted "Love For Rent". "They Had Rhythm" is a delightful romp with Campbell and O'Brien engaging in the trading of fours. Two Ellington songs are the basis for Campbell's compositions: the toe-tapping "See Jam Blues" is an understated affair while "In a Sorta Mental Mood" has a bluesy flavor, with Bowen including a bit of humor in his solo. This enjoyable session is warmly recommended.

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

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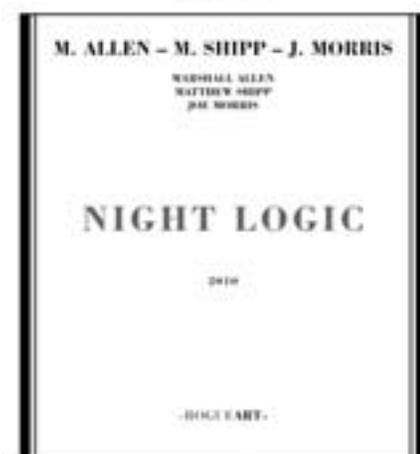
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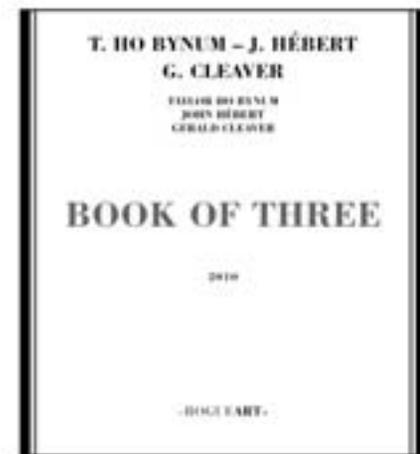
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**Eponymous**  
**Dans les arbres (ECM)**  
 by Kurt Gottschalk

Dans les arbres is a quartet of apparent secrets. They're not committed to the complete obfuscation of instrumental sound as so many, so compellingly, are in the world of extended improvisational forms. Rather they wear their voices on their sleeves, as it were, and at the same time conjure some soundscapes neither easily discerned nor dissected.

The lineup is conventional enough on paper. French clarinetist Xavier Charles appears alongside a trio of Norwegians: Ivar Grydeland (guitar and banjo), Christian Wallumrød (piano) and Ingar Zach (percussion). They could nearly be a small Dixie ensemble, which they aren't. Instead they hover in the orbit of post-AMM sound art, with a crucial distinction being that they still work as a band. While so often what occurs in so-called "electro-acoustic improvisation" is a (compelling) melding of voices, Dans les arbres are at all times four distinct voices. Which is where the trouble, compellingly, begins.

Playing at Issue Project Room Dec. 9th, they sounded in part like a gong ensemble, with muted electric guitar strings and dampened piano creating decidedly percussive sounds while at the same time a

gong stood behind a large parade drum turned on its side. Bows were applied to banjo strings and what appeared to be light fixtures, setting a mournful cry against the clarinet while a mallet pushed against the drumhead sounded very much like a bowed bass viol. On record they add the reedy drones of harmonica and sruti box, hitting something that manages to be epically minimalist by the two-thirds mark.

What they aren't doing is making sounds of secret origin. Rather they are concealing secret weapons. Dans les arbres works with quiet grenades, lobbing them gently into a pool of acoustic instrumentation. The ripples are, reliably, compelling.

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



**Camera**  
**Joe Morris**  
**(ESP-Disk)**



**Creatures**  
**Joe Morris/Luther Gray**  
**(Not Two)**

by Ken Waxman

Confidently inventive on these CDs, guitarist Joe Morris demonstrates that he's lost none of his facility or individuality despite a decade also working as a bassist. It's hard to choose between these two releases, recorded approximately one year apart.

While *Creatures*, a duo with drummer Luther Gray, is a high-class examination of how many notable improvisations can be produced by only two musicians, it also suffers from its virtues. There are only so many ways to voice strings and a drumkit. *Camera* on the other hand adds the additional textures - one is tempted to say perspective and contrast - that are available with the addition of cellist Junko Fujiwara Simons and violinist Katt Hernandez. The lineup conjures up memories of similarly constituted ensembles, from The Revolutionary Ensemble to the String Trio of New York.

With all the tunes named with photographic allusions, the quartet builds up to top-quality portraiture on *Camera's* final tracks, "Patterns on Faces" and "Reflected Objects". Benefiting from the presence of four potential soloists, the first tune is angled around a legato and tremolo cello lead, accompanied by Gray's muted pops and drags. The latter piece's duet of Hernandez and Morris moves with enough complex yet unforced licks to suggest what may have happened if Jim Hall at his most adventurous had recorded with Leroy Jenkins at his most traditional. Added is low-pitched shuffle bowing from Simons and sharp licks from Morris and an episode of rattled cymbals and thumped snares from Gray that resembles a standard jazz drum break. Simons' two-handed bowing and plucking on "Patterns on Faces" bonds with slurred fingering and emphasized fills from Morris, as well as spicatto pumps from Hernandez. With the three operating in multiphonic counterpoint, the final theme variation reaches its climax with intermittent string falters from the violinist who, by not completing her licks, leaves the ending purposely hanging.

Analogous stop-start strategies are avoided on *Creatures*, since it appears that Morris is unwilling to stop playing. It isn't much of a hardship considering that his soloing throughout is swift, diatonic and unusually lyrical. At the same time Gray is one of the least flamboyant percussionists, pacing himself with light flams and drags. The two attain a significant sound-meld on "Creature Proportion" as Morris'

multi-fingering story-telling runs sizzle alongside the drummer's rebounds, hammering tones and final polyrhythmic paradiddles. The same unforced lyricism is part of the defining "Creature Outlook", as Gray's cymbal shudders, ratamacues and taps intricately outline the guitarist's taut, single-string fraills. Morris' perfectly shaped tones play tag with the drummer's bounces and rim shots until the fleet interaction brings the disc to a satisfying end.

Whether you prefer Morris and Gray in duo or quartet form, each CD is an axiomatic example of the guitarist's - and the drummer's - subtle art.

For more information, visit [espdisk.com](http://espdisk.com) and [nottwo.com](http://nottwo.com)

## IN PRINT



**At The Jazz Band Ball: Sixty Years on the Jazz Scene**  
 by Nat Hentoff (University of California Press)  
 by Tom Greenland

To label Nat Hentoff a jazz 'critic' is slightly misleading when you consider that he is one of the music's staunchest advocates, a veteran participant who will respectfully decline to comment if he doesn't like what he hears. *At The Jazz Band Ball* is an anthology of recent writings (dating from 2004) primarily culled from *JazzTimes* and *The Wall Street Journal*, along with other sources, including two conversations from the Blue Note Jazz Club Interview Series. Admitting that "the only thing I play is the electric typewriter", Hentoff is not so much interested analyzing what he calls "the process" (ie, the technique) of jazz as he is getting to know the 'who' of jazz, avowing that he has learned more about music in particular and life in general from the artists themselves. Many times he cites the players verbatim, often in pithy aphorisms that capture the individual's ethos: "It's taken me much of my life to learn what notes not to play." (Dizzy Gillespie); "Retire? To what?" (Duke Ellington) or, "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn." (Charlie Parker). Hentoff has taken such observations to heart; they appear and reappear throughout his writing like classic big band riffs.

Organized around broad themes such as Duke Ellington's legacy, music education, First Amendment rights (a burning issue in Hentoff's other work) and jazz' next generation, the book is a mother-lode of rare nuggets: in Chapter 12 the notoriously taciturn Thelonious Monk offers his observations on the early bebop scene at Minton's Playhouse and on musical originality; in Chapter 21 Clark Terry discusses his experiences with Miles Davis, Quincy Jones and Count Basie; Chapter 34 reveals that Willie "The Lion" Smith was bar mitzvah'ed into the Jewish faith, eventually becoming a chazzan (prayer singer) and Chapter 47 shows how Art Davis helped foment fairer orchestra audition procedures when he sued the New York Philharmonic for discrimination. Not literally a 'critic', Hentoff notes, "I've only written about musicians whose music I liked and felt I could understand."

For more information, visit [ucpress.edu](http://ucpress.edu)

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*Hans-Jürgen von Oerthausen, Jazz Podium, DE, May 2010.*

“Over the last decade or so, pianist Jacob Anderskov has emerged as one of the most exciting and original voices... deeply modern...” ★★★★★  
*Peter Margnaak, Down Beat, USA, November 2010.*

**The quartet will tour the US east coast in late March 2011.**

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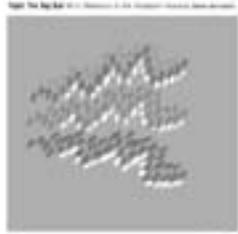
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Silent Movies  
Marc Ribot  
(Pi)

by Stuart Broomer



Ipos  
(Book of Angels, Vol. 14)  
John Zorn (Tzadik)

Marc Ribot has covered considerable ground in his musical career, making original contributions to both roots music and the avant garde. There's been sustained work as a sideman with songwriters Tom Waits and Elvis Costello, as well as a prominent place on Robert Plant and Alison Krauss' *Raising Sand*. There's been extensive collaborations with John Zorn while Ribot's own diverse projects have included the jazz-punk of the Rootless Cosmopolitans; a Latin dance band, Los Cubanitos Postizos; his Albert Ayler tribute, Spiritual Unity and the recent SunShip, an exploration of John Coltrane's repertoire with fellow guitarist Mary Halvorson.

What links all that work together is Ribot's hard-edged lyricism, an ability to find the most telling phrase in a range of contexts. These two CDs focus on very different dimensions of that lyricism, whether exploring his introspective solo music or demonstrating an almost encyclopedic command of electric guitar sounds of the past half-century in company with Zorn.

*Silent Movies* is almost all solo guitar, with Keefus Ciancia adding subtle soundscapes to 5 of the 13 tracks. Occasionally there are flashes of Ribot's funkier side: "Fat Man Blues" sounds like its groove sprang to life in a Cajun swamp and there are moments when gritty feedback comes to the foreground. But usually it's near-acoustic guitar, with often just the subtlest amplification adding weight to the instrument's sound. The "Movies" of the title include soundtrack work for Natalia Almada's *El General* to Ribot's score for a live accompaniment to Charlie Chaplin's *The Kid*, first performed in the 2010 New York Guitar Festival. Other pieces are conceived as soundtracks for a series of mental images, pieces that range from strongly focused melody to ambient soundscape. The work is wistful and melancholy, by turn, at times recalling Ribot's early recording of the classical guitar music of Frantz Casseus. Among the most beautiful is "Radio", a web of different themes that touch on a variety of moods, all tied together ultimately by a bittersweet theme reminiscent of Nino Rota's soundtrack work for Federico Fellini. The sense of nostalgia, of flickering images in an ancient movie theater is highlighted by the concluding performance of "Sous le Ciel de Paris", a haunting melody forever associated with Edith Piaf.

John Zorn's *Ipos* is further subtitled *The Dreamers play Masada Book Two* and it continues the series begun with *The Dreamers* and *O'o*. Zorn's Masada melodic materials - much harder-edged with the acoustic Masada quartet - are profoundly transmuted here, the ensemble maintaining a tight stylistic focus synthesized from lounge exotica, surf music and the cool school version of Latin jazz, invoking performers like Martin Denny, Cal Tjader and the Ventures. Zorn's synthesis of this music overcomes those genres' emphases on catchy themes and gimmicky timbres, instead achieving a consistently dream-like quality, frequently heightened by Middle-Eastern sounding themes emphasizing ostinatos amidst densely percussive fields created by Kenny Wollesen's glitteringly resonant vibraphone, Jamie Saff's keyboards, Trevor Dunn's pulsing electric bass and the vibrant mix of Cyro Baptista's percussion and Joey

Baron's drumkit. It's unlikely any other guitarist could bring as much to this particular music, given the breadth of Ribot's experience in pop and rock as well as in classical and improvised music. He's a master of amplified sound and regularly highlights this music with crunching, sustained solos, as on "Galizur" and "Ezriel". This is timbrally and melodically rich music, but it's Ribot's ability to rise above that that makes this so good.

For more information, visit [pirecordings.com](http://pirecordings.com) and [tzadik.com](http://tzadik.com). Ribot is at Brecht Forum Jan. 1st and Le Poisson Rouge Wednesdays with various groups. See Calendar.

ON DVD



Solos: The Jazz Sessions  
Gonzalo Rubalcaba (MVD)  
by Ken Dryden

Jazz fans worldwide have been drawn to Cuban pianist Gonzalo Rubalcaba ever since his striking 1990 CD *Discovery: Live at Montreux* and over a dozen albums as a leader since. With a virtuoso technique that draws from his background playing jazz, Cuban and classical music, he has recorded extensively and also appeared with Charlie Haden, Dave Holland, Joe Lovano and the late Michael Brecker.

While original jazz programming can be almost impossible to find on American television networks, that is not the case in Canada. This HD DVD was produced for a Canadian series called *Solos: The Jazz Sessions*, which aired on Bravo! Canada. Videotaped in a dark studio with multiple cameras, the viewer's perspective of the performer changes every few seconds, often superimposing two images. The constant change of focus can be distracting to the music but it also provides numerous close-ups of Rubalcaba's hands and plenty of angles impossible to view in a concert or club setting.

Rubalcaba briefly discusses the influences of Cuban music, jazz and classical music upon his playing style, demonstrating all of them in this stunning session. He transforms the traditional Latin favorite "Prologo to el Manicero" into nearly a new piece, incorporating a bit of humor at times while drastically slowing the tempo of the bassline against rapid-fire treble lines in the vein of Art Tatum. Many players forget that "Besame Mucho" was written as a sad ballad, but Rubalcaba's deliberate interpretation has a sense of drama that is all too often missing in jazz recordings. He approaches Dizzy Gillespie's "Con Alma" (which isn't listed at all on the DVD sleeve) in reverent fashion, as if he is playing an elegy to the jazz great.

The pianist's originals are equally striking. His infectious "Supernova" bursts with energy, blending incredible runs over a frequently shifting Latin vamp. The childlike simplicity of his touching ballad "Yolanda Anastasia" suggests that he wrote it for a young daughter. This phenomenal 2008 studio session ranks alongside the best recorded work of Gonzalo Rubalcaba.

For more information, visit [mvd2b.com](http://mvd2b.com)

## BOXED SET



### *Bandwidth*

Circulacione Totale Orchestra (Rune Grammofon)  
by Gordon Marshall

Led by reed player Frode Gjerstad, the Circulacione Totale Orchestra is an allstar team for the ages. *Bandwidth* features Louis Moholo-Moholo, Sabir Mateen, Bobby Bradford, Paal-Nilssen-Love and Hamid Drake among its 14 members. At the same time, this is a three-CD set, making it something more like a marathon than a ball game. If they are runners, though, they are still a running team and they cohere as a unit. Delivering the keynote solo on cornet, Bobby Bradford sets a responsive tone, leaving space for the rest to punctuate.

Anders Hana on electric guitar is a powerful presence starting out the first disc, "Yellow Bass & Silver Cornet II". Even within a percussion-heavy ensemble he makes a percussive mark on his strings, spacing out his attacks on them to allow for the entry of others - and to give an all-the-more-syncopated edge to what he is doing himself. Bradford returns in a duo, with light drum touches, with pizzicato bass,

into which another arco jumps in and the nature of the album's title becomes clear: the acoustic instruments mime shortwave radio signals, offering a new take on Concrete Instrumental Music, in an improvised context, extrapolated from the ideas of German composer Helmut Lachenmann.

The tone is busy yet calm, with buildups and outbursts that resolve themselves in such a manner that no voice is lost and, however frenetic the pace, the mix is never muddy. Even at the height of the frenzy, the ensemble breathes and achieves synergistic qualities. Again, Bradford is a remarkable feature in this ersatz concerto, melodic, humorous and inventive, shadowed by tuba and sax, with intermittent electronic breaks falling in eventually. At times the pace slows, allowing for a glimpse into the weave and fabric of the electro-acoustic apparatus, to feel the textures of the crawling figures in the bass register. Soon enough the lines are percolating in the treble clef and again the circulation is total.

Disc 2 begins with a thick percussion/electronics mix. Composition-wise, it continues from Disc 1, as "Yellow Bass & Silver Cornet III". Indeed, soon enough Bradford makes his return, this time in a more plaintive form. Before long, he hints at a bugle's "Reveille" and then a blue note sneaks in. Cavernous basslines echo in the background and then a swinging drum beat bops in, along with Kevin Norton's vibes. Here, echoes of '60s Blue Note and in particular Eric Dolphy's *Out to Lunch* come to the foreground. We are far from electronic and concrete sounds here and yet the album title still seems to hold, characterizing the shifts in dynamics and style, in a way almost suggesting John Zorn's

cut & paste approach - but with more orthodox elements of the free and modern jazz canon.

Disc 3 introduces a new title, "Dancing in St. Johann IV", featuring the electric bass and drums, respectively, of Per Zanussi and Drake. Bradford still commands, but whatever Drake backs up inevitably bears his stamp. He is like Elvin Jones in this regard, but without the even stronger personality that Jones had leading him in Coltrane, Drake is free to flood the shores with an undertow and its attendant heavy surf. The more baffling he becomes, the clearer - and vice versa. Ultimately, vibes, bass and woodwinds are drawn into his riptide. Again, it is completely chaotic yet completely controlled. It ebbs as well as flows and it is a freedom, an independent mindedness, which, rather than rein in coercively the other artists, propels them into a like-minded mode of independent exploration.

A push and pull dynamic characterizes the collection as a whole. Glacial coagulations will occur at times, with a real drama of their own, inciting anticipation as to what the ravage and rupture on the following sonic terrain will be. The electro-acoustic mix of instruments itself, as it so often is, proves an objective correlative for the natural and manmade amalgam of phenomena that characterizes our world. It remains an open question if even art, any more than technology, can help us cope sometimes with global crises. Humans, whether artist or otherwise, are organisms - and even a microorganism can rehabilitate a habitat when the occasion arises.

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

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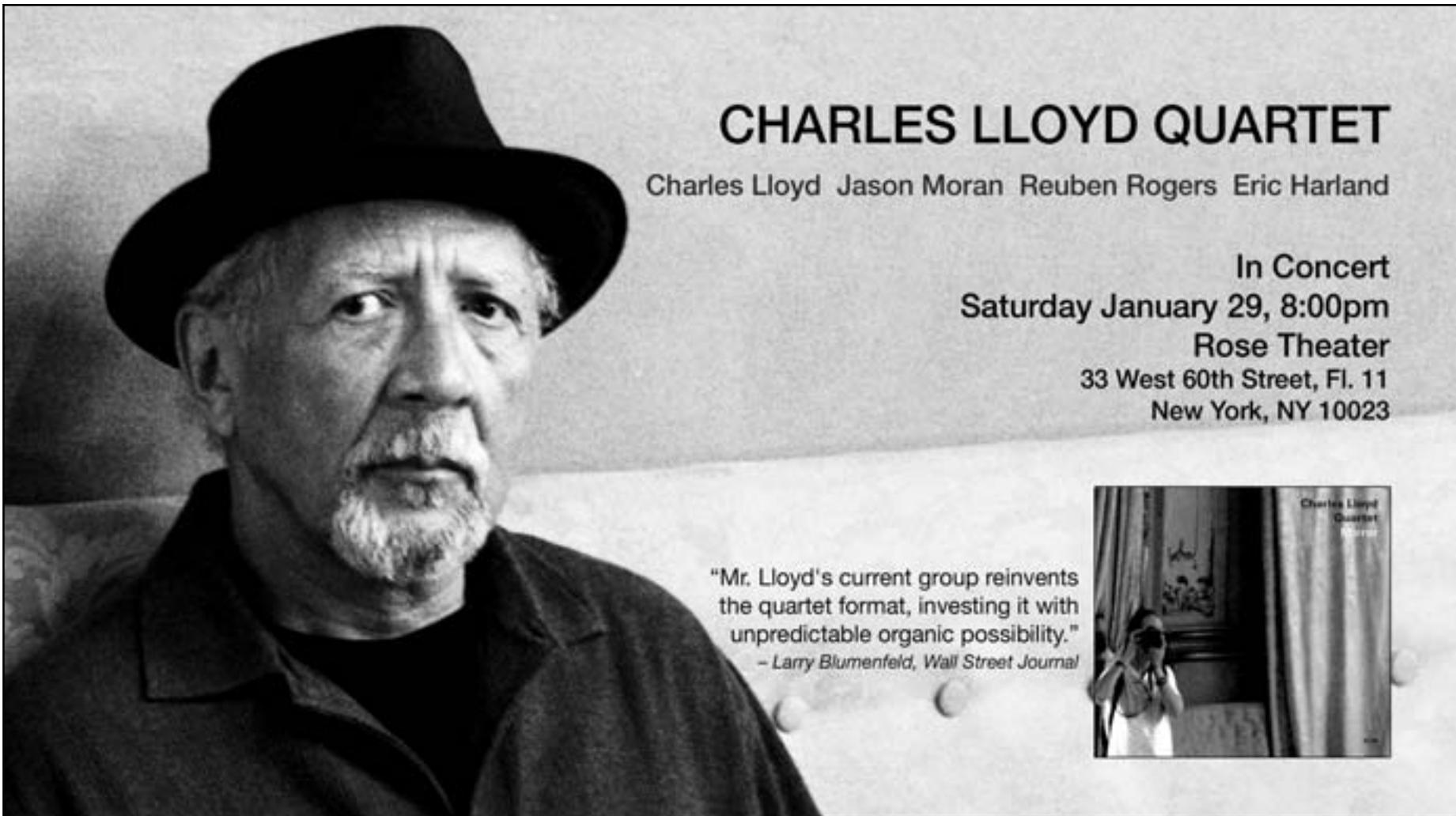
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**Saturday, January 1**

- ★Tony Malaby, Angelica Sanchez, Tom Rainey; Angelica Sanchez Quartet with Tony Malaby, Michael Formanek, Tom Rainey  
The Stone 8, 10 pm \$10
- ★Dr. Lonnie Smith Big Band with Kyle Wilson, Jon Ellis, Logan Richardson, Clark Gayton, Anne Drummond, Corey King, Josh Roseman, Keyon Harrold, Miki Hirose, Phil Dizack, Jonathan Kreisberg, Vicente Archer, Jamire Williams  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★George Coleman Quartet with Harold Mabern, John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$35
- Mike Stern Band with Victor Wooten, Dave Weckl, Bob Malach  
Inidium 8:30, 10:30 pm \$40
- ★The Bad Plus: Dave King, Ethan Iverson, Reid Anderson  
Village Vanguard 9, 11 pm \$35
- Nilson Matta's Samba Meets Jazz with Helio Alves, Roni Ben-Hur, Amy London, Portinho  
The Kitano 8, 10 pm \$25
- Birdland Big Band directed by Tommy Igoe with Hilary Kole  
Birdland 8:30, 11 pm \$30
- Chris Botti with Billy Kilson, Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Lisa Fischer, Caroline Campbell, Chee-Yun  
Blue Note 8, 10:30 pm \$75
- Rosie Herten solo; Sarah Bernstein Group with Kris Davis, Stuart Popejoy, Tyshawn Sorey  
University of the Streets 8, 10 pm \$10
- Ari Roland Group with Chris Byars, Zaid Nasser, Sacha Perry, Keith Balla; Smalls All-Stars New Years Eve Band with Jon Roche, Spike Wilner, Clifford Barbaro, Lennie Cuje, Marion Cowings; Stacy Dillard Trio with Diallo House, Ismail Lawal  
Smalls 7:30, 10:30 pm 1 am \$20
- Amir Rubinshtein Quartet with Ian Rapien, Eddy Khaimovich, Ronen Itzik  
Miles' Café 9:30 pm \$10
- Vanderlei Pereira & Blindfold Test; Fabio Morgera; Bruce Harris Jam  
Fat Cat 7, 10 pm 1:30 am
- Tico Wells and Erica Gimpel with guest Frederikke and Onaje Allan Gumbs Trio  
Nuyorcan Poets Café 9 pm \$15
- Don Slatoff Jazz Circus  
Cleopatra's Needle 8 pm
- ★Solos: Jon Blum; Isabel Castelli; Gene Coleman; Cooper-Moore; Connie Crothers; Ingrid Laubrock; Marc Ribot; Catherine Sikora  
Brecht Forum 2 pm
- Enoch Smith Jr. Trio; Justin Wood; Joey Morant Trio  
The Garage 12, 6, 10:30 pm

**Sunday, January 2**

- ★Dr. Lonnie Smith Yuga Adi Trio with Neel Murgai, Sameer Gupta  
Jazz Standard 7:30, 9:30 pm \$30
- ★Stephan Crump/James Carney; Ben Monder Group  
The Stone 8, 10 pm \$10
- Cyrus Chestnut, Benny Green, Dezron Douglas, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$30
- ★Jamie Baum Septet with Taylor Haskins, Doug Yates, Brad Shepik, George Colligan, Johannes Weidenmueller, Jeff Hirshfield  
Cornelia Street Café 8:30 pm \$10
- ★Gato Loco  
Bowery Poetry Club 9 pm \$8
- ★Lage Lund Quartet with Pete Rende, Orlando LeFleming, Rodney Green  
55Bar 9:30 pm
- Ehud Asherie; Fat Cat Big Band; Brandon Lewis/Renée Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am
- ★Ned Gould Trio  
Smalls 7:30 pm \$20
- Joel Forrester solo  
Gershwin Hotel 7 pm \$10
- Kurt Bacher  
Brooklyn Lyceum 9, 10:30 pm \$10
- Patrick Stokes, Matt Luczac, Mark Marinoff; Guillermo Gregorio/Jeffrey Shurdut  
ABC No Rio 7 pm \$5
- Peter Leitch/Jed Levy  
Walker's 8 pm
- Malesha Jessie; Aaron Hamilton  
The Blue Owl 7 pm \$5
- ★George Coleman Quartet with Harold Mabern, John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$35
- Mike Stern Band with Victor Wooten, Dave Weckl, Bob Malach  
Inidium 8:30, 10:30 pm \$40
- Chris Botti with Billy Kilson, Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Lisa Fischer, Caroline Campbell, Chee-Yun  
Blue Note 8, 10:30 pm \$75
- Alex Brown Group  
Saint Peter's 5 pm
- Helio Alves  
Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Gilad Hekselman, Edward Perez  
North Square Lounge 12:30, 2 pm
- John Colianni Trio; David Coss and Trio; Ai Murakami Trio  
The Garage 12, 7, 11:30 pm

**Monday, January 3**

- Les Paul Trio with Mike Stern, Victor Wooten  
Inidium 8, 10 pm \$35
- ★George Mraz with Iva Bittova, Billy Hart, Emil Viklicky  
Dizzy's Club 7:30, 9:30 pm \$20
- ★Patricia Nicholson/William Parker; Gerald Cleaver Group; Rob Brown; William Parker, Rob Brown, Gerald Cleaver  
The Local 269 7 pm \$10
- Sadhana: Will Connell, Vincent Chancey, Max Johnson, Jeremy Carlstedt  
University of the Streets 10 pm \$10
- Petr Cancura's Down Home with Skye Steele, Scott Kettner, Garth Stevenson, Jesse Lewis  
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- David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram  
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- Paul Meyers; Ari Hoenig Group with Joel Frahm, Johannes Weidenmuller, Omin Evans; Spencer Murphy  
Smalls 7:30, 9:30 pm 12 am \$20
- Scott Reeves Jazz Orchestra  
Tea Lounge 9, 10:30 pm
- P.J. Rasmussen Quartet with Ben Kovacs, Ethan Oreilly, John Czolacc  
Miles' Café 9:30 pm \$10
- Daniella Schachter Trio with Oleg Osenkov, Adam Nussbaum  
Bar Next Door 8:30, 10:30 pm \$12
- Howard Williams Jazz Orchestra; Ben Cliness Trio  
The Garage 7, 10:30 pm
- Steven Mooney  
Shrine 6 pm

**Tuesday, January 4**

- Tim Hagans Quintet  
Birdland 8:30, 11 pm \$30
- Kurt Rosenwinkel Quartet with Aaron Parks, Ben Street, Ted Poor  
Village Vanguard 9, 11 pm \$30
- Walter Blanding, Jr. and Family with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$30
- Matt Slocum, Gerald Clayton, Massimo Biolcati  
Dizzy's Club 11 pm \$10
- Art Lillard's Heavenly Big Band  
Inidium 7, 9 pm \$25
- ★Robert Dick/Ursel Schlicht; Robert Dick Trio with Reuben Radding, Lucas Ligeti  
University of the Streets 8, 10 pm \$10
- ★Circle Down: Chad Taylor, Chris Lightcap, Angelica Sanchez; Russell Lossing's Heavy Merge with John Hébert, Mark Helias, Louie Belogenis  
The Stone 8, 10 pm \$10
- Sachal Vasandani; Randy Ingram Trio with Matt Clohesy, Jochen Rueckert; Ken Fowser/Behn Gillece Jam  
Smalls 7:30, 9:30 pm 12 am \$20
- Dave Allen Quartet with John O'Gallagher, Drew Gress, Tom Rainey  
Cornelia Street Café 8:30 pm \$10
- Sebastian Cruz/Alex Simon  
Watty & Meg 10 pm \$15
- Tom Thordike Trio with Nathan Peck, Brian Wolfe; Steven Mooney Quintet  
Miles' Café 7:30, 9:30 pm \$10
- Jo-Yu Chen Trio with Christopher Tordini, Tommy Crane  
Tomi Jazz 9:30 pm \$10
- Saul Rubin Trio; Don Hahn and Yonatan Riklis with Saul Rubin Trio; Greg Glassman Jam  
Fat Cat 7, 9 pm 12:30 am
- Champion Fulton solo  
The Kitano 8 pm
- ★Bill Saxton Organ Trio  
Rue 57 8 pm

- Jack Wilkins/Dan Adler  
Bella Luna 8 pm
- Jim Campilongo/Steve Cardenas  
Rockwood Music Hall 7 pm
- Valery Ponomarev Big Band; Justin Lees Trio  
The Garage 7, 10:30 pm
- Pablo Masis  
Shrine 6 pm

**Wednesday, January 5**

- ★Dave Holland Overtone Quartet with Chris Potter, Jason Moran, Eric Harland  
Birdland 8:30, 11 pm \$30
- ★Mark Helias/Ray Anderson; John Hébert's Rambling Confessions with Jen Shyu, Andy Milne, Billy Drummond  
The Stone 8, 10 pm \$10
- Terence Blanchard with Brice Winston, Fabian Almazan, Joshua Crumbly, Kendrick Scott  
Jazz Standard 7:30, 9:30 pm \$25
- ★Marc Mommaas/Nikolaj Hess  
The Kitano 8, 10 pm
- ★Jon Irabagon/Mike Pride  
Barbès 8 pm \$10
- ★Marc Ribot  
Le Poisson Rouge 10 pm
- Jackson Krall and the Secret Music Society with Richard Keene, Juan Quinones, Mark Hennen, Hill Greene  
University of the Streets 9 pm \$10
- ★Scott Robinson/Emil Viklicky Duo  
Czech Center New York 7 pm
- Pathway: David Cook, Marco Panascia, Mark Ferber  
Cornelia Street Café 8:30 pm \$10
- Peter Zak solo; Luigi and Pasquale Grasso Group with Alex Hoffman, Ari Roland, Keith Balla; Jeremy Manasia Trio with Joe Lepore, Jason Brown  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Dre Barnes Trio with Corcoran Holt, Rudy Royston; Jostein Gulbrandsen Trio with Ike Sturm, Ronen Itzik  
Miles' Café 7:30, 9:30 pm \$10
- Jason Yeager Trio with Ben Roseth, Linda Oh  
Tomi Jazz 9:30 pm \$10
- Brad Williams Trio  
Flute Bar Gramercy 8 pm
- David Miller Trio with Daniel Carter  
Flute Bar 8 pm
- Rafi D'Ugloff Trio with Corin Stiggall, Phil Stewart; Ryan Berg; Ned Gould Jam  
Fat Cat 7, 9 pm 12:30 am
- Alexander Clough Group; Stan Killian Group  
Puppet's Jazz Bar 8:30, 11 pm \$5
- Tucker and Larsen  
Shrine 7 pm
- Kurt Rosenwinkel Quartet with Aaron Parks, Ben Street, Ted Poor  
Village Vanguard 9, 11 pm \$30
- Walter Blanding, Jr. and Family with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$30
- Matt Slocum, Gerald Clayton, Massimo Biolcati  
Dizzy's Club 11 pm \$10
- Los Hermanos Citron  
Essex House Hotel 6:30 pm
- Champion Fulton Trio; Vitaly Golovnev Quartet  
The Garage 6, 10:30 pm
- Marion Cowings  
Saint Peter's 1 pm \$7

**Thursday, January 6**

- Cassandra Wilson  
Blue Note 8, 10:30 pm \$45
- ★Darcy James Argue's Secret Society; Fight the Big Bull  
Littlefield 8 pm \$15
- ★Ehud Asherie solo; Peter Bernstein, Larry Goldings, Bill Stewart; Brian Charette  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Michaël Attias Quartet with Ralph Alessi, John Hébert, Nashed Waits; Susie Ibarra Quartet with Jennifer Choi, Kathleen Supove, Bridget Kibbey  
The Stone 8, 10 pm \$10
- ★Tim Berne's Los Totopos with Oscar Noriega, Matt Mitchell, Ches Smith  
Cornelia Street Café 8:30 pm \$10
- ★Jon Irabagon and Collective Language with Adam Kromelow, Peter Brendler, Gregg Bendian  
Inidium 8:30, 10:30 pm \$25
- Highlights in Jazz - Dynamic Duos: Bucky Pizzarelli/Howard Alden; Wycliffe Gordon/Jay Leonhart; Anat Cohen/Rossano Sportiello  
Tribeca Performing Arts Center 8 pm \$35
- ★Teri Roiger Quartet Abbey Lincoln Tribute with Frank Kimbrough, John Menegon, Steve Williams  
The Kitano 8, 10 pm
- Gilad Hekselman Quartet with Mark Turner, Larry Grenadier, Marcus Gilmore  
Jazz Gallery 9, 10:30 pm \$20
- Mark Taylor's Secret Identity with James Carney, Ken Filiano, Harris Eisenstadt; Asen Doykin Trio with Massimo Biolcati, Rodney Green  
Miles' Café 7:30, 9:30 pm \$10
- ★Red Baraat  
Barbès 10 pm \$10
- Oz Noy Trio with Jay Anderson, Adam Nussbaum  
Bar Next Door 8:30, 10:30 pm \$12
- Diallo House; Saul Rubin Group; Stacy Dillard Jam  
Fat Cat 7, 10 pm 1:30 am
- Cameron Mizell Trio with Brad Whiteley, Kenneth Salters  
Tea Lounge 9, 10:30 pm
- Nicole Zuraitis Group  
Tomi Jazz 9:30 pm \$10
- Peter Sparacino Group with Jay Jennings, Aki Ishiguro, Arthur Vint  
Solo Kitchen Bar 9 pm
- Billy White Group  
Puppet's Jazz Bar 9 pm \$5
- Michika Fukumari Trio  
Cleopatra's Needle 7 pm
- ★Dave Holland Overtone Quartet with Chris Potter, Jason Moran, Eric Harland  
Birdland 8:30, 11 pm \$30
- Terence Blanchard with Brice Winston, Fabian Almazan, Joshua Crumbly, Kendrick Scott  
Jazz Standard 7:30, 9:30 pm \$25
- Kurt Rosenwinkel Quartet with Aaron Parks, Ben Street, Ted Poor  
Village Vanguard 9, 11 pm \$30
- Walter Blanding, Jr. and Family with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon, Willie Jones III  
Dizzy's Club 7:30, 9:30 pm \$30
- Matt Slocum, Gerald Clayton, Massimo Biolcati  
Dizzy's Club 11 pm \$10
- David Coss and Trio; Matt Rippetto Quartet  
The Garage 6, 10:30 pm

**Deborah Latz**

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Daniela Schächter, piano  
Oleg Osenkov, bass  
Carmen Intorre, drums

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Saturday, January 29 / 2 Sets / 6pm  
29 Cornelia Street  
Reservations (212) 989-9319  
Hendrik Meurkens, harmonica  
Yoshi Waki, bass

[www.deborahlatz.com](http://www.deborahlatz.com)  
[www.myspace.com/deborahlatz](http://www.myspace.com/deborahlatz)

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## Friday, January 7

- ★Winter Jazzfest: The Respect Sextet: Eli Asher, James Hirschfeld, Malcolm Kirby, Ted Poor, Josh Rutner, Red Wierenga; Anat Cohen Quartet with Jason Lindner; Vision Fugitive: JD Allen, Butch Morris, Gregg August, Danny Sadowick, Dezron Douglas, Rudy Royston, Stacy Dillard, Logan Richardson, Duane Eubanks; Chico Hamilton with Paul Ramsey, Nick Demopoulos, Evan Schwam, Mayu Saeki, Jeremy Carlstedt  
Le Poisson Rouge 6:15 pm \$25
- ★Winter Jazzfest: Mike Pride's From Bacteria To Boys with Darius Jones, Peter Bitenc, Alexis Marcelo; Shane Endsley and The Music Band with Matt Brewer, Ted Poor; Jacob Garchik Trio with Jacob Sacks, Dan Weiss; Jen Shyu's Jade Tongue; Charles Gayle Trio with Larry Roland, Michael TA Thompson; Chris Lightcap's Bigmouth with Tony Malaby, Bill McHenry, Gerald Cleaver; Jason Lindner's NOW vs. NOW with Panagiotis Andreou, Mark Guiliana; Chris Speed's YeahNO with Skuli Sverrisson, Jim Black; Dan Tepfer Trio with Thomas Morgan, Ted Poor  
Kenny's Castaways 6 pm \$25
- ★Winter Jazzfest: Amina Figarova Sextet with Bart Platteau, Marc Mommaas, Ernie Hammes, Jay Anderson, Chris "Buckshot" Strick; Eric Legnini with Krystle Warren; Nguyen Le; Proverb Trio: Dafnis Prieto, Kokayi, Jason Lindner; Source with Abdoulaye Diabaté, ShaiBachar, Mamadou Ba, Robert Bonhomme, Daniel Villeneuve; Matana Roberts solo; Aaron Goldberg Trio with Matt Penman, Eric Harland; Marcus Strickland Quartet with David Bryant, Ben Williams, EJ Strickland; Shimrit Shoshan with Ben Street, Eric McPherson  
Zinc Bar 6 pm \$25
- ★Motéma Records Showcase: Gregory Porter; Charmett Moffett; Geri Allen and Timeline  
Indium 7 pm \$25
- ★Jacky Terrasson Trio  
Smoke 8, 10, 11:30 pm \$30
- ★Drew Gress' 7 Black Butterflies with Tim Berne, Ralph Alessi, Craig Taborn, Tom Rainey; Tim Berne/Matt Mitchell  
The Stone 8, 10 pm \$10
- ★Company of Heaven Festival: Matt Darniau's Ballin' the Jack; Refuge Trio: Theo Bleckmann, Gary Versace, John Hollenbeck; Michael Musillami Trio with Joe Fonda, George Schuller  
Comela Street Café 8:30 pm \$10
- Bill Mays Inventions Trio with Marvin Stamm, Alise Horn  
The Kitano 8, 10 pm \$25
- Jazz Gallery Rent Jam hosted by Ravi Coltrane  
City Winery 11:30 pm \$15  
Rubin Museum 7 pm \$20  
Lenox Lounge 8:30, 10 pm \$20  
55Bar 10 pm
- Eldar
- Sabrina Bridge Bach Quartet
- Adam Rogers/Oz Noy
- Jared Gold/Dave Gibson Group; Mike Fahn Jam  
Fat Cat 10:30 pm 1 am  
Piano Due 8 pm
- Allan Harris Quartet
- Dan Peck solo; Garth Stevenson, Ben Gerstein, Ziv Ravitz; Torsten Muller, Harris Eisenstadt, Nate Wooley  
I-Beam 9 pm \$10
- Patrick Cornelius Trio with Hans Glawischning, Johnathan Blake  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Paul Carlon's La Rumba Is A Lovely Thing with Anton Denner, Dave Smith, Mike Fahie, Mark Miller, John Stenger, Dave Ambrosio, Francois Zayas, Christelle Durandy; Deborah Latz Quartet with Daniela Schaechter, Oleg Osenkov, Carmen Intorre  
Miles Café 7:30, 9:30 pm \$10
- Glen Velez Ta Ka Di Mi Project with Lori Cotler, Shane Shanahan, Yousif Sheronick; Trio Globo: Eugene Friesen, Howard Levy, Glen Velez  
Leonard Nimoy Thalia 8 pm \$30  
Bronx Museum of the Arts 7:30 pm
- Charlie Porter Quartet
- ★NOMO; Herculaneum: Dylan Ryan, Nick Broste, David McDonnell, Nate Lepine, Patrick Newbery, Greg Danek  
Zebulon 8 pm
- Arthur Migliazzi
- Donald Malloy Quartet
- Cassandra Wilson  
Tomi Jazz 9:30 pm \$10  
Cleopatra's Needle 8 pm  
Blue Note 8, 10:30 pm \$45

- Chris Byars Octet with Scott Wendholt, John Mosca, Ari Roland, Stefan Schatz, Mark Lopeman, Brad Linde; Peter Bernstein, Larry Goldings, Bill Stewart; Lawrence Leathers Jam  
Smalls 7:30, 10 pm 1 am \$20
- Gilad Hekselman Quartet with Mark Turner, Larry Grenadier, Marcus Gilmore  
Jazz Gallery 9, 10:30 pm \$20
- ★Dave Holland Overtone Quartet with Chris Potter, Jason Moran, Eric Harland  
Birdland 8:30, 11 pm \$30
- Terence Blanchard with Brice Winston, Fabian Almazan, Joshua Crumby, Kendrick Scott  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Kurt Rosenwinkel Quartet with Aaron Parks, Ben Street, Ted Poor  
Village Vanguard 9, 11 pm \$35
- Walter Blanding, Jr. and Family with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon, Willie Jones III  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Matt Slocum, Gerald Clayton, Massimo Biolcati  
Dizzy's Club 12:45 am \$20  
Rockwood Music Hall 7 pm
- Melissa Stylianou
- Ken Aldcroft/William Parker
- Ralph Hamperian's Tuba D'Amore  
Puppet's Jazz Bar 6 pm \$5
- Tornoko; Mademoiselle Fleur  
Shrine 6, 7 pm
- Hide Tanaka Trio; Dre Barnes Project  
The Garage 6, 10:30 pm

## Saturday, January 8

- ★Winter Jazzfest: Vernon Reid's Artificial Afrika; Tia Fuller with Shamie Royston, Mimi Jones, Rudy Royston; Don Byron's New Gospel Quintet with DK Dyson, Xavier Davis, Brad Jones, Pheeroan akLaff; Charlie Hunter with Michael R. Williams, Eric Kalb; Nels Cline's Stained Radiance; Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, David Virelles, Marcus Gilmore, Jen Shyu; RedCred: John Medeski, Chris Speed, Ben Perowsky; Jacob Fred Jazz Odyssey: Brian Hass, Josh Raymer, Chris Coombs, Jeff Harshbarger; Ben Perowsky's Moodswing Orchestra with Glenn Patscha, Markus Miller, Oren Bloedow, Marcus Rojas, Doug Weiselman, Steven Bernstein, Pamela Kurstin, Jennifer Charles, Miho Hatori, Elyas Khan, Joan Wasser, Bebel Gilberto, TK Wonder  
Le Poisson Rouge 6:15 pm \$25
- ★Winter Jazzfest: Kirk Knuffke Quartet with Brian Drye, Mark Helias, Jeff Davis; Bad Touch: Loren Stillman, Nate Radley, Gary Versace, Ted Poor; Andrew D'Angelo's AGOGIC with Cuong Vu, Luke Bergman, Evan Woodle; James Carney Group with Tony Malaby, Chris Lightcap, Mark Ferber, Josh Roseman, Ralph Alessi, Peter Epstein; Donny McCaslin Trio with Uri Caine; Water Surgeons: Josh Roseman, Jacob Garchik, Curtis Hasselbring, Barney "Chas Degaulle" McAll; Miles Okazaki, Damion Reid, Guillaume Perret; Aethereal Base - 3rd Eye: Nasheet Waits, Abraham Burton, Eric McPherson; Talibani!; Matt Motell/Kevin Shea  
Kenny's Castaways 6 pm \$25
- ★Winter Jazzfest: Jacky Terrasson Trio with Ben Williams, Jamire Williams; Sofia Rei Koutsovitis with Eric Kurimski, Jorge Roeder, Yayo Serka, Samuel Torres; Tineke Postma with Marc van Roon, Frans van der Hoeven, Martijn Vink; Juan-Carlos Formell and Johnny's Dream Club: Mariani; Carmen Souza with Theo Pas'cal, Dado Pasqualini, Victor Zamora, Tiago Santos; Sameer Gupta's Namaskar with Marc Cary, Ramesh Misra, Anindo Chatterjee, Srinivas Reddy, David Boyce, Prasant Radhakrishnan, Charith Premawardana, David Ewell; Jean-Michel Pilc, Francois Moutin, Ari Hoernig; The Inbetweens: Mike Gamble, Noah Jarrett, Conor Elmes  
Zinc Bar 6:30 pm \$25
- ★Winter Jazzfest: (U)inity: Amaury Acosta, Axel Tosca Laugart, Michael Veleanu, Christopher Smith; Captain Black Big Band conducted by Orrin Evans with Luques Curtis, Donald Edwards, Victor North, Chelsea Baratz, Mark Allen, Todd Bashore, Darryl Yokley, Ernest Staur, Frank Lacy, Brent White, Tatum Greenblatt, Leon Jordan Jr, Walter White, Duane Eubanks; Igmur Thomas and The Cypher with Justin Brown, Ben Williams; Curtis Brothers Band with Richie Barshay, Reinaldo De Jesus, John Davis, Joel Gonzalez, Phillip Dizack, Zach Lucas, Louis Fouché, Frank Kozzra, Giovanni Almonte; Derrick Hodge with Keyon Harrold, Travis Sayles, Chris Dave; Maurice Brown Effect with Derek Douget, Chris Rob, Solomon Dorsey, Joe Blaxx; Robert Gasper Experiment with Chris Dave, Derrick Hodge, Casey Benjamin; Kenneth Whalum Quartet with Justin Brown, Ben Williams, Lawrence Fields; Kendrick Scott with Mike Moreno, John Ellis, Taylor Eigsti, Joe Sanders  
Sullivan Hall 7:15 pm \$25
- ★Winter Jazzfest: Gregory Porter, Jamie Baum Septet with Taylor Haskins, Doug Yates, Brad Shepik, George Colligan, Johannes Weidenmueller, Jeff Hirshfield; Dana Leong's Milk & Jade with iLLspokinn, Lex Sadler, Yoni Halevy; Dayna Kurtz with Dave Richards, Peter Vitalone, Dan Reiser; Portico Quartet: Duncan Bellamy, Milo Fitzpatrick, Nick Mulvey, Jack Wyllie; Amir ElSaffar with Rudresh Mahanthappa, Carlo DeRosa, Zafer Tawil, Nasheet Waits; Underground Horns: Welf Dorr, Mike Irwin, Kevin Moehring, Nate Rawls, Kevin Raczka, Okai Fleurimont, Satoru Ohashi, Andreas Brade, Ibanda Ruhumbika; Noah Preminger Group with Frank Kimbrough, John Hébert, Matt Wilson  
The Bitter End 5:45 pm \$25
- Ron Carter/Russell Malone Duo  
Puppet's Jazz Bar 8:30, 10 pm \$25
- Frank and Tony and Peggy and Me: Making Music with the Great Singers - Celebrating Bucky Pizzarelli's 85th Birthday: John Pizzarelli, Jessica Molasky, Darius de Haas, Judy Kuhn, Ken Peplowski, Aaron Weinstein, Larry Fuller, Martin Pizzarelli, Tony Tedesco  
92nd Street Y 8 pm \$25-62
- ★Barry Altschul with Hayes Greenfield, Jake Saslow, Matt Moran, Joe Fonda  
University of the Streets 8, 10 pm \$15
- ★Company of Heaven Festival: Jon Irabagon/Mike Pride; Jay Clayton Trio; Mario Pavone's Totem Quartet with Dave Ballou, Craig Taborn, Gerald Cleaver  
Comela Street Café 8:30 pm \$10
- ★Angelica Sanchez solo; Endangered Blood: Oscar Noriega, Chris Speed, Trevor Dunn, Jim Black  
The Stone 8, 10 pm \$10
- APAP Showcase: Kenny Werner, Buster Williams, Jeremy Pelt  
Indium 8:30 pm \$25
- ★Vincent Chancey's Word on the Street with Bill Saxton, Roy Meriwether, Bob Cunningham, Wade Barnes  
Sistas' Place 9, 10:30 pm \$20
- ★Steve Swell Trio  
I-Beam 8 pm \$10
- Jaleel Shaw Quartet  
Jazz Gallery 9, 10:30 pm \$20
- ★Nate Wooley, Tom Blancarte, Ben Hall; Christopher Hoffman solo  
Prospect Series 8, 9 pm  
BAM/Café 9 pm
- Eddie Allen's Salongo
- ★Lage Lund Trio with Vincente Archer, Kendrick Scott  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Lenox Lounge 8:30, 10 pm \$20
- Kathy Farmer
- Colin Stranahan Group; Bruce Cox; Logan Richardson Jam  
Fat Cat 7, 10 pm 1:30 am
- Tacuma Bradley and Friends; Yutaka Uchida Quartet with Sean Nowell, George Dulin, Dan Fabricatore; Rick Parker Collective with Logan Richardson, Sam Barsh, Ziv Ravitz  
Miles Café 5:30, 7:30, 9:30 pm \$10
- Deanna Witkowski Trio with Dave Ambrosio, Scott Latzky  
Tomi Jazz 9:30 pm \$10
- Rachele Collins Trio with Joe Cohn  
Piano Due 8:30 pm  
Cleopatra's Needle 8 pm
- Joe Sucato Quartet
- ★Jacky Terrasson Trio  
Smoke 8, 10, 11:30 pm \$30
- Bill Mays Inventions Trio with Marvin Stamm, Alise Horn  
The Kitano 8, 10 pm \$25  
Blue Note 8, 10:30 pm \$45
- Cassandra Wilson
- ★Zaid Nasser Group with Ari Roland, Keith Balla; Peter Bernstein, Larry Goldings, Bill Stewart; Simona Premazzi and Trio with Jason Brown, Stacy Dillard, Ryan Berg  
Smalls 7:30, 10 pm 12 am \$20
- ★Dave Holland Overtone Quartet with Chris Potter, Jason Moran, Eric Harland  
Birdland 8:30, 11 pm \$30
- Terence Blanchard with Brice Winston, Fabian Almazan, Joshua Crumby, Kendrick Scott  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Kurt Rosenwinkel Quartet with Aaron Parks, Ben Street, Ted Poor  
Village Vanguard 9, 11 pm \$35
- Walter Blanding, Jr. and Family with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon, Willie Jones III  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Matt Slocum, Gerald Clayton, Massimo Biolcati  
Dizzy's Club 12:45 am \$20  
Shrine 6 pm
- Sinan Bakir
- Gypsy Jazz Caravan; Marsha Heydt Quartet; Virginia Mayhew Quartet  
The Garage 12, 6, 10:30 pm

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**TERI ROIGER QUARTET**  
**"ABBEY LINCOLN TRIBUTE"**  
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JOHN MENEGON, STEVE WILLIAMS

**FRI. & SAT. JANUARY 7 & 8**  
**BILL MAYS "INVENTIONS TRIO"**  
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**WED. JANUARY 12**  
**TED BROWN QUARTET**  
TED BROWN, MICHAEL KANAN  
MURRAY WALL, TARO OKAMOTO

**THURS. JANUARY 13**  
**LESLIE PINTCHIK QUARTET**  
**CD RELEASE EVENT**  
**"WE'RE HERE TO LISTEN"**  
LESLIE PINTCHIK, SCOTT HARDY  
MARK DODGE, SATOSHI TAKEISHI

**FRI. & SAT. JANUARY 14 & 15**  
**CHANTALE GAGNE QUARTET**  
**CD RELEASE EVENT**  
**"WISDOM OF THE WATER"**  
CHANTALE GAGNE, PETER WASHINGTON  
LEWIS NASH, TOM BECKHAM  
\$25 COVER + \$15 MINIMUM

**WED. JANUARY 19**  
**GIACOMO GATES TRIO**  
GIACOMO GATES, JOHN DI MARTINO  
NEAL MINER

**THURS. JANUARY 20**  
**JON DAVIS TRIO**  
JON DAVIS, GIANLUCA RENZI  
MARK FERBER

**FRI. & SAT. JANUARY 21 & 22**  
**JOANNE BRACKEEN TRIO**  
JOANNE BRACKEEN, UGONNA OKEGWO  
ADAM CRUZ  
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**WED. JANUARY 26**  
**HENDRIK MEURKENS**  
**SAMBA JAZZ QUARTET**  
HENDRIK MEURKENS, MISHA TSGANOV  
GUSTAVO AMARANTE, ROGERIO BOCCATO

**THURS. JANUARY 27**  
**ERIKA MATSUO**  
**QUINTET**  
ERIKA MATSUO, CARLTON HOLMES  
FREDDIE BRYANT, ESSIE ESSIE  
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**Sunday, January 9**

- Roy Ayers SOB's 8pm \$22
- John Hollenbeck's Claudia Quintet with Chris Speed, Ted Reichman, Matt Moran, Drew Gress and guest Matt Mitchell; Tom Rainey with Ingrid Laubrock, Matt Mitchell, Mat Maneri The Stone 8, 10pm \$10
- APAP Showcase: Todd Sackafoose; Mark Turner; David Weiss and Point of Departure Idium 7:30 pm \$25
- Dan Tepper/Julian Lage Duo Cornelia Street Café 8:30 pm \$10
- Sachal Vasandani Sextet with Dayna Stephens, Michael Rodriguez, Jeb Patton, David Wong, Justin Brown Jazz Gallery 9, 10:30 pm \$20
- Porto Franco Records Showcase: The Nice Guy Trio; Gaucho; Mitch Marcus Quintet; Marcus Shelby Quintet with Faye Carol, Howard Wiley Mercury Lounge 7:30 pm \$10
- Ben Kono Brooklyn Lyceum 9, 10:30 pm \$10
- Brian Girely Group with Teriver Cheung, Julian Shore, Yasushi Nakamura, Ross Pederson; Kendra Shank Quartet with Frank Kimbrough, Dean Johnson, Adam Nussbaum; Tomas Janzon Trio with Corcoran Holt, Chuck McPherson Milies' Café 5:30, 7:30, 9:30 pm \$10
- Dave Ross, Alex Obert, Dave Grollman; Juan Pablo Arredondo with Melissa Aldana, Brian Adler ABC No Rio 7 pm \$5
- Peter Leitch/Harvie S Walker's 8 pm
- Pablo Masis Group Puppet's Jazz Bar 7 pm \$5
- Archi-tet; Nabuko Kiryu The Blue Owl 7 pm \$5
- Herculeum: Dylan Ryan, Nick Broste, David McDonnell, Nate Lepine, Patrick Newbery, Greg Danek Cake Shop 8 pm \$5
- Frank and Tony and Peggy and Me: Making Music with the Great Singers - Celebrating Bucky Pizzarelli's 85th Birthday: John Pizzarelli, Jessica Molaskey, Darius de Haas, Judy Kuhn, Ken Peplowski, Aaron Weinstein, Larry Fuller, Martin Pizzarelli, Tony Tedesco 92nd Street Y 2, 7 pm \$25-62
- Cassandra Wilson Blue Note 8, 10:30 pm \$45
- Dave Holland Overtone Quartet with Chris Potter, Jason Moran, Eric Harland Birdland 8:30, 11 pm \$30
- Terence Blanchard with Brice Winston, Fabian Almazan, Joshua Crumby, Kendrick Scott Jazz Standard 7:30, 9:30 pm \$25
- Kurt Rosenwinkel Quartet with Aaron Parks, Ben Street, Ted Poor Village Vanguard 9, 11 pm \$30
- Walter Blanding, Jr. and Family with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- Tierney Sutton Quartet; Regina Carter's Reverse Thread Birdland 6, 7 pm \$30
- GL Diana/Frederika Kriere Downtown Music Gallery 6 pm
- Ike Sturm Band + Voices Saint Peter's 5 pm
- Becca Stevens Band Douglass Street Music Collective 2 pm
- Michelle Walker Trio with Sandro Albert, Michael O'Brien North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio; Masami Ishikawa Trio The Garage 12, 7, 11:30 pm

**Monday, January 10**

- Ellis Marsalis solo Apple Store Upper West Side 9 pm
- Les Paul Trio with Jim Hall, Greg Osby, Steve LaSpina Idium 8, 10 pm \$35
- Jemeel Moondoc Jus Grew Orchestra with Sabir Mateen, Roy Campbell, Ted Daniel, Steve Swell, Bern Nix, Hill Greene, Chad Taylor University of the Streets 8, 10 pm \$15
- Kurt Elling Swings Sinatra; Ravi Coltrane Quartet Blue Note 8, 10:30 pm \$25
- Dan Weiss Trio with Jacob Sacks, Thomas Morgan Cornelia Street Café 8:30 pm \$10
- Mingus Big Band: Wayne Escoffery, Abraham Burton, Jaleel Shaw, Ronnie Cuber, Ku-umba Frank Lacy, Conrad Herwig, Dave Taylor, Earl Gardner, Alex Sipiagin, Kenny Rampton, Orrin Evans, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 pm \$25
- Juan Pablo Arredondo with Mark Helias, Brian Adler, Ari Hoenig Group with Shai Maestro, Sam Minaie, Spencer Murphy Jam Smalls 7:30, 9:30 pm 12 am \$20
- Juan Carmona; Stephane Wrembel Trio with David Langlois, Jared Engel and guest Olivier Manchon Joe's Pub 7 pm \$20
- Elena Camerin Group with Khabu Doug Young; Michael Bisio solo; Francois Grillot's Contraband Quartet with Catherine Sikora, Anders Nilsson, Michael Evans; Michael Bisio Quartet with Avram Fefer, Stephen Gauci, Jay Rosen The Local 269 7 pm \$10
- Nathaniel Morgan Large Ensemble with Jason Anastasoff, Will McEvoy, Brad Henkel, Jacob Wick, Ryan Snow, Katherine Young, Hunter Francis Jack, Valerie Kuehne; Simon Jermyn, Ingrid Laubrock, Mat Maneri, Tom Rainey; Hungry Cowboy; Jacob Wick, Briggan Krauss, Jonathan Goldberger, Mike Pride Douglass Street Music Collective 8 pm \$10
- Nathan Parker Smith Big Band Tea Lounge 9, 10:30 pm
- Greg Wall's Later Prophets with Shai Bachar, David Richards, Aaron Alexander Sixth Street Synagogue 8:30 pm \$10
- Peter Eldridge Trio with Matt Aranoff, Jesse Lewis Bar Next Door 8:30, 10:30 pm \$12
- Eiko Rikuhashi Trio with Atsushi Ouchi, Willie Harvey Tomi Jazz 9:30 pm \$10
- Walter Blanding, Jr. and Family with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$20
- Howard Williams Jazz Orchestra; Lucy Blaco and Trio The Garage 7, 10:30 pm
- elizabeth! with Yoichi Uzeki Banjo Jim's 7 pm
- Kelly Powers Shrine 6 pm
- Frank and Tony and Peggy and Me: Making Music with the Great Singers - Celebrating Bucky Pizzarelli's 85th Birthday: John Pizzarelli, Jessica Molaskey, Darius de Haas, Judy Kuhn, Ken Peplowski, Aaron Weinstein, Larry Fuller, Martin Pizzarelli, Tony Tedesco 92nd Street Y 2, 8 pm \$25-62

**Tuesday, January 11**

- NEA Jazz Masters 2011 Awards Ceremony and Concert: Hubert Laws, David Liebman, Johnny Mandel, The Marsalis Family: Ellis, Branford, Wynton, Delfeayo and Jason Marsalis, Orin Keepnews Rose Theater 7:30 pm
- Joe Lovano's Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Matt Wilson Village Vanguard 9, 11 pm \$30
- Clayton Brothers Band with John, Jeff and Gerald Clayton, Terell Stafford, Obed Calvaire Dizzy's Club 7:30, 9:30 pm \$30
- Ed Cherry with Pat Bianchi, Pete Van Nostrand Dizzy's Club 11 pm \$10
- Tierney Sutton Birdland 8:30, 11 pm \$30
- Bill Evans/Steve Lukather Toxic Monkey with Will Lee, Keith Carlock, Steve Weingart Blue Note 8, 10:30 pm \$35
- Mark Helias/Angelica Sanchez; Ben Gerstein Quintet with Jonathan Moritz, Mat Maneri, Garth Stevenson, John McLellan The Stone 8, 10 pm \$10
- Santi Debriano Quartet NYC Baha'i Center 8, 9:30 pm \$15
- Ari Hoenig Quartet with Gilad Hekselman, Shai Maestro, Orlando le Fleming Cornelia Street Café 8:30 pm \$15
- Lezlie Harrison; Tom Guarna Quartet with Spike Wilner, Paul Gill, Willie Jones III; Alex Stein Quintet with Lawrence Leathers, Paul Sikivie, Marc Devine, Matt Brown Smalls 7:30, 9:30 pm 12 am \$20
- Dom Minasi String Quartet with Jason Kao Hwang, Ken Filiano, Tomas Ulrich; Dom Minasi/Blaise Sivula University of the Streets 8, 10 pm \$10
- Joel Harrison and Spartacus with Gary Versace, Stephan Crump, Jordan Perlon Korzo 9:30 pm
- Ben Syversen's Cracked Vessel with Xander Naylor, Jeremy Gustin; Brian Drye's SCOPA with Geoff Kraly, Vinnie Sperrazza The Local 269 9 pm

- Steve Cardenas/Smoky Hornel Watty & Meg 10 pm \$15
- Laura Kinhan Rue 57 8 pm
- Michael Valeanu; Vitaly Golovnev Quartet with Miki Hayama Milies' Café 7:30, 9:30 pm \$10
- Noriko Tomikawa Trio Tomi Jazz 9:30 pm \$10
- Champion Fulton solo The Kitano 8 pm
- Jack Wilkins/Freddie Bryant Bella Luna 8 pm
- Eyal Vilner Big Band; Paul Francis Trio The Garage 7, 10:30 pm
- Steven Husted and 11:11 Shine 6 pm

**Wednesday, January 12**

- Ted Brown Quartet with Michael Kanan, Murray Wall, Taro Okamoto The Kitano 8, 10 pm
- Tony Malaby's Tamarindo with William Parker, Nasheet Waits; Tony Malaby solo The Stone 8, 10 pm \$10
- Michael Musillami Trio with Joe Fonda, George Schuller University of the Streets 9 pm \$10
- Jaimoe's Jasssz Band with Junior Mack, Dave Stoltz, Mathias Schuber, Jay Collins, Frank Kozyra, Paul Lieberman, Kris Jensen, Richard Boulger Idium 8:30, 10:30 pm \$20
- Honey Ear Trio: Erik Lawrence, Rene Hart, Allison Miller Rose Live Music 9 pm
- Rod Williams' Options with Mark Helias, Bruce Cox, Ray Spiegel and guests Neel Murgai, Aditi Bhagwat Issue Project Room 8 pm \$10
- Marc Ribot Le Poisson Rouge 10 pm
- Samuel Blaser/Bobby Avey Duo Kosciuszko Foundation 7:30 pm \$20
- Shane Endsley Group Barbès 8 pm \$10
- Nathaniel Smith Quintet with Jon Irabagon, Toru Dodo, Jostein Gulbrandsen, Peter Brendler; Daniel Ori Quintet with Uri Gurvich, Oz Noy, Fabian Almazan, Ziv Ravitz Cornelia Street Café 8:30, 10 pm \$10
- Whitney Ashe solo: Nir Felder Four with Aaron Parks, Matt Penman, Nate Smith; Craig Wuepper Trio with Essiet Essiet, Anthony Wonsey Smalls 7:30, 9:30 pm 12:30 am \$20
- Colin Dean with Rachel Z, Colin Stranahan, Sean Nowell and guests Eternia, Hasan Salaam Joe's Pub 9:30 pm \$14
- Etienne Charles The Players 7 pm \$20
- Napua Davoy; Rafal Samecki Quintet with Lucas Pino, Glenn Zaleski, Dylan Shamat, Colin Stranahan Milies' Café 7:30, 9:30 pm \$10
- Shoko Amano Trio Tomi Jazz 9:30 pm \$10
- Justin Rothberg Trio Flute Bar Gramercy 8 pm
- LaRe Flute Bar 8 pm
- Lena Bloch Band Puppet's Jazz Bar 8:30 pm \$5
- Joe Lovano's Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Matt Wilson Village Vanguard 9, 11 pm \$30
- Clayton Brothers Band with John, Jeff and Gerald Clayton, Terell Stafford, Obed Calvaire Dizzy's Club 7:30, 9:30 pm \$30
- Ed Cherry with Pat Bianchi, Pete Van Nostrand Dizzy's Club 11 pm \$10
- Tierney Sutton Birdland 8:30, 11 pm \$30
- Bill Evans/Steve Lukather Toxic Monkey with Will Lee, Keith Carlock, Steve Weingart Blue Note 8, 10:30 pm \$35
- Sarah Hayes Quartet Essex House Hotel 6:30 pm
- Mark Devine Trio; Andrew Atkinson Trio The Garage 6, 10:30 pm
- Max Johnson; Tiffany Chang Shine 6, 7 pm
- Nicki Parrott Saint Peter's 1 pm \$7

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9  
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5  
Marion Cowings, singer

12  
Nicki Parrott, singer/bassist

19  
Tom Abbott's Big Bang Big Band

26  
K. T. Sullivan, singer  
Jon Weber, piano

## Thursday, January 13

- ★Tomasz Stanko Quartet with Craig Taborn, Thomas Morgan, Jim Black and guest Chris Potter  
Jazz Standard 7:30, 9:30 pm \$25
- ★Matthew Shipp  
Iridium 8:30, 10:30 pm \$20
- ★Mary Halvorson, Peter Evans, Weasel Walter, Mostly Other People Do The Killing: Jon Irabagon, Peter Evans, Moppa Elliott, Kevin Shea  
Littlefield 8 pm \$10
- ★Brian Groder Group with Angelica Sanchez, Sean Conly, Newman Taylor Baker; Nate Wooley with C. Spencer Yeh, Ben Hall  
The Stone 8, 10 pm \$10
- Seeing Jazz with George Wein: Jenny Scheinman  
Leonard Nimoy Thalia 7:30 pm \$34
- Edmar Castaneda  
Joe's Pub 7:30 pm \$14
- Leslie Pintchik Quartet with Scott Hardy, Mark Dodge, Satoshi Takeishi  
The Kitano 8, 10 pm
- ★Jeff Davis Band with Tony Malaby, Kirk Knuffke, Jon Goldberger, Matt Pavolka  
Cornelia Street Café 8:30 pm \$10
- Spike Wilner solo; Carlo De Rosa Group with Mark Shim, Vijay Iyer, Justin Brown; Alex Hoffman Jam  
Jazz Gallery 9, 10:30 pm \$15
- Sam Harris Group  
Tea Lounge 9, 10:30 pm
- Nelson Riveros Quartet with Hector Martignon, Andrew Atkinson; Daniel Jamieson Quintet with Matt Holman, Florian Hoefner, Sam Anning, Guilhem Flouzat  
Miles' Café 7:30, 9:30 pm \$10
- ★Fay Victor Ensemble  
55Bar 7 pm
- Qasim Naqvi's Progressive Youth Club  
University of the Streets 8, 10 pm \$10
- ★Red Baraat  
Barbès 10 pm \$10
- Howard Alden/Anat Cohen Duo  
Bar Next Door 8:30, 10:30 pm \$12
- Aki Ishiguro Trio with Craig Akin, Nick Anderson  
Solo Kitchen Bar 9 pm  
Cleopatra's Needle 7 pm
- Alan Rosenthal Trio  
★Joe Lovano's Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Matt Wilson  
Village Vanguard 9, 11 pm \$30
- Clayton Brothers Band with John, Jeff and Gerald Clayton, Terrell Stafford, Obed Calvaire  
Dizzy's Club 7:30, 9:30 pm \$30
- Ed Cherry with Pat Bianchi, Pete Van Nostrand  
Dizzy's Club 11 pm \$10  
Birdland 8:30, 11 pm \$30
- Tierney Sutton  
• Bill Evans/Steve Lukather Toxic Monkey with Will Lee, Keith Carlock, Steve Weingart  
Blue Note 8, 10:30 pm \$35
- Harlem Speaks: Steven Bernstein Jazz Museum in Harlem 6:30 pm
- Ryan Anselmi Quartet; Brent Carter Trio  
The Garage 6, 10:30 pm

## Friday, January 14

- ★Kris Davis, Tyshawn Sorey, Ingrid Laubrock; Trevor Dunn/Thomas Morgan  
The Stone 8, 10 pm \$10
- ★Ken Thomson's Slow/Fast with Russ Johnson, Nir Felder, Adam Armstrong, Fred Kennedy  
Barbès 8 pm \$10
- ★Avishai Cohen's Triveni with Omer Avital, Nasheet Waits  
Jazz Gallery 9, 10:30 pm \$20  
Iridium 8:30, 10:30 pm \$35
- Ronnie Laws Super Group  
★Bill Stewart Quartet with Chris Cheek, Kevin Hays, Matt Penman  
Smoke 8, 10, 11:30 pm \$30
- Woody Witt/Eric Wollman Project with Jim Donica, Peter Grant; Jean-Michel Pilc Trio with Boris Kozlov, Billy Hart; Anthony Wonsey  
Smalls 7:30, 10 pm 1 am \$20

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**KURT ROSENWINKEL QUARTET**  
AARON PARKS - BEN STREET - TED POOR

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★ JANUARY 11TH - JANUARY 16TH ★  
**JOE LOVANO "US FIVE"**  
JAMES WEIDMAN - ESPERANZA SPALDING  
OTIS BROWN III - MATT WILSON

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★ JANUARY 18TH - JANUARY 23RD ★  
**LEWIS NASH QUINTET**

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★ JANUARY 25TH - JANUARY 30TH ★  
**JACKY TERRASSON TRIO**  
BEN WILLIAMS - JAMIRE WILLIAMS

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**CHRIS POTTER QUARTET**  
**DAVID SANCHEZ QUARTET - BUIKA**

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MONDAY NIGHTS ARE RESERVED FOR  
**THE VANGUARD JAZZ ORCHESTRA**

MONDAY THRU SUNDAY  
9PM & 11PM  
7TH AVE. SOUTH AT 11TH STREET 212-255-4037

- Arturo O'Farrill Quartet  
• Rudy Lawless and the Posse  
• Petr Cancura  
• Chantale Gagne Quartet with Peter Washington, Lewis Nash, Tom Beckham  
The Kitano 8, 10 pm \$25
- Pablo Mayor and Folkore Urbano  
★Global Motion: Marc Mommaas, Nikolaj Hess, Jay Anderson, Tony Moreno  
Cornelia Street Café 8:30 pm \$10
- Michael Dease Quartet with Mark Whitfield, Corcoran Holt, Andrew Swift; Iliia Skibinsky Group  
• Nutsa with Ivan Farnakovskiy, Freddie Hendrix, Craig Handy, Donald Edwards, Anton Revnyuk, Alex Rozov  
• Ben Monder Trio with Aidan O'Donnell, Ted Poor  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Jeremiah Cymerman solo; Tartar Lamb  
Douglass Street Music Collective 8 pm \$10
- Marlene VerPlank Trio  
• Champion Fulton Trio  
• Ken Simon Quartet  
★Tomasz Stanko Quartet with Craig Taborn, Thomas Morgan, Jim Black and guest Chris Potter  
★Joe Lovano's Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Matt Wilson  
• Clayton Brothers Band with John, Jeff and Gerald Clayton, Terrell Stafford, Obed Calvaire  
• Ed Cherry with Pat Bianchi, Pete Van Nostrand  
Dizzy's Club 1 am \$20  
Birdland 8:30, 11 pm \$30
- Tierney Sutton  
• Bill Evans/Steve Lukather Toxic Monkey with Will Lee, Keith Carlock, Steve Weingart  
Blue Note 8, 10:30 pm \$35
- Dave Kain Group; Tim Price/Ryan Anselmi's Tenor Madness  
The Garage 6, 10:30 pm  
Shrine 6 pm
- Sten Hostfalt

## Saturday, January 15

- ★Ellery Eskelin with Gary Versace, Gerald Cleaver; Tony Malaby's Reading Band with Ralph Alessi, John Hébert, Billy Drummond  
The Stone 8, 10 pm \$10
- ★Other Dimensions in Music: Roy Campbell, Daniel Carter, William Parker, Charles Downs and guest Fay Victor  
University of the Streets 8, 10 pm \$15
- ★Jason Moran presents Houstonians in NYC: Billy Harper with Marcos Varela, Michael Carvin; Kendrick Scott's Oracle with Mike Moreno; Jamire Williams' Erimaje; Robert Glasper  
• Nat Adderley Jr.  
• Matthew Brewer Quintet with Will Vinson, Lage Lund, Aaron Parks, Marcus Gilmore  
Cornelia Street Café 8:30 pm \$10
- Patience Higgins Trio  
• Louis Reyes Rivera with Salim Washington Quintet  
Sistas Place 9, 10:30 pm \$20
- Dan Aran Trio with Linda Oh, Eli Degibri  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Robin Aleman with David Epstein, Bob Sabin, Brian Adler; aRAUz Quartet: Alicia Rau, Adam Lomeo, Marcus McLaurine, Bruce Cox; Charles Sibirsky with Bob Arthurs, Dave Frank, Joe Solomon, Robert Weiss  
Miles' Café 5:30, 7:30, 9:30 pm \$10
- Joshua Richman Trio with Christopher Tordini, Garrett Brown  
Tomi Jazz 9:30 pm \$10
- Pat Braxton Billie Holiday Tribute  
• Irini and The Jazz Mix  
★Avishai Cohen's Triveni with Omer Avital, Nasheet Waits  
Jazz Gallery 9, 10:30 pm \$20  
Iridium 8:30, 10:30 pm \$35
- Ronnie Laws Super Group  
★Bill Stewart Quartet with Chris Cheek, Kevin Hays, Matt Penman  
Smoke 8, 10, 11:30 pm \$30
- Ralph Lalama Trio with David Wong, Clifford Barbaro; Jean-Michel Pilc Trio with Boris Kozlov, Billy Hart; Stacy Dillard Trio with Diallo House, Ismail Lawal  
Smalls 7:30, 10 pm 1 am \$20
- Chantale Gagne Quartet with Peter Washington, Lewis Nash, Tom Beckham  
The Kitano 8, 10 pm \$25
- ★Tomasz Stanko Quartet with Craig Taborn, Thomas Morgan, Jim Black and guest Chris Potter  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Joe Lovano's Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Matt Wilson  
Village Vanguard 9, 11 pm \$35
- Clayton Brothers Band with John, Jeff and Gerald Clayton, Terrell Stafford, Obed Calvaire  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Ed Cherry with Pat Bianchi, Pete Van Nostrand  
Dizzy's Club 1 am \$10  
Birdland 8:30, 11 pm \$30
- Tierney Sutton  
• Bill Evans/Steve Lukather Toxic Monkey with Will Lee, Keith Carlock, Steve Weingart  
Blue Note 8, 10:30 pm \$35  
Blue Note 12:30 am \$10  
Shrine 6 pm
- ★Bobby Previte  
• Il Collettivo  
• Larry Newcomb Trio; Mark Marino Trio; Akiko Tsuruga Trio  
The Garage 12, 6, 10:30 pm

## Sunday, January 16

- Keith Jarrett solo  
★Phillip Greenleaf and Jon Raskin's 2+2 Project with Erik Friedlander, Trevor Dunn; Connie Crothers/Kevin Norton  
• Joe Magnarelli Quartet with Anthony Wonsey, John Webber, Rodney Green  
Smalls 10 pm \$20
- Positive Catastrophe  
• Tyler Blanton Quartet with Joel Frahm, Dan Loomis, Jared Schonig  
Cornelia Street Café 8:30 pm \$10
- Anna Elizabeth Kendrick with the Jeevan D'souza Trio; Max Haymer Trio with Mike O'Brien, Jordan Perlson; Karel Ruzicka  
Miles' Café 5:30, 7:30, 9:30 pm \$10  
Brooklyn Lycaum 9, 10:30 pm \$10
- Aaron Irwin  
• Stefan Krist and guests; Mighty Alpacas: Jason Candler/Jesse Dulman  
ABC No Rio 7 pm \$5
- Katie Young's Pretty Monsters with Erica Dicker, Owen Stewart-Robinson, Mike Pride  
Pianos 8 pm
- Stuart Isacoff's Classical-Jazz Connections with Dave Ruffels  
Le Poisson Rouge 7:30 pm \$15
- Peter Leitch/Sean Smith  
• Miki Hirose  
• Ronnie Laws Super Group  
★Tomasz Stanko Quartet with Craig Taborn, Thomas Morgan, Jim Black and guest Chris Potter  
★Joe Lovano's Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Matt Wilson  
• Clayton Brothers Band with John, Jeff and Gerald Clayton, Terrell Stafford, Obed Calvaire  
• Bill Evans/Steve Lukather Toxic Monkey with Will Lee, Keith Carlock, Steve Weingart  
Blue Note 8, 10:30 pm \$35
- BALONI: Joachim Badenhorst, Frantz Loriot, Pascal Niggenkemper; Darius Jones/Ben Gerstein  
• Javier Diaz Quartet  
• Howard Fishman Quartet  
• Roz Corral Trio with Dave Stryker, Orlando le Fleming  
North Square Lounge 12:30, 2 pm
- Ben Healey Trio; David Coss and Trio; David Caldwell Mason Trio  
The Garage 12, 7, 11:30 pm

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Tiza Brown: vocals  
Yann Ahernath: alto sax  
André Calmelet: tenor sax  
Jacques Rossat: baritone sax

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**Extravagantes**  
Danilo Boggini: accordion  
Sandro Di Pisa: guitar  
Alberto Guareschi: bass  
Mauro Pesenti: drums

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Thomas Moeckel: guitar  
Richard Pechoha: bass  
Peter Preibisch: drums

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Damien Argentieri: piano  
Sébastien Jarrousse: sax  
Mauro Gargano: bass  
Antoine Barville: drums

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Claudio Spieler: perc  
Günter Wehinger: flute

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Massimo Colombo: piano

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Photo of Chick Corea courtesy of the artist

### Monday, January 17

- ★Jemeel Moondoc Jus Grew Orchestra with Sabir Mateen, Roy Campbell, Ted Daniel, Steve Swell, Bern Nix, Hill Greene, Chad Taylor  
 University of the Streets 8, 10 pm \$15
- ★Blood, Sweat & Tears: Rob Paparozzi, Dave Gellis, Glenn McClelland, Gary Foote, Andrea Valentini, Teddy Mulet, Steve Jankowski, Jens Wendelboe, Tom Timko and guest Arturo Sandoval  
 Blue Note 8, 10:30 pm \$40
- ★Jazz Celebration of Dr. Martin Luther King, Jr.: Juilliard Jazz Ensemble, Cyrus Chestnut and guests  
 Dizzy's Club 7:30, 9:30 pm \$20
- ★Mingus Big Band: Wayne Escoffery, Abraham Burton, Ronnie Cuber, Ku-umba Frank Lacy, Earl McIntyre, Andy Hunter, Earl Gardner, Kenny Rampton, Orrin Evans, Joe Martin, Donald Edwards  
 Jazz Standard 7:30, 9:30 pm \$25
- ★Les Paul Trio with Chuck Loeb, Ronnie Laws  
 Iridium 8, 10 pm \$35
- ★Hans Grawisch and Friends with Samir Zariif, Eric Doob; Ari Hoenig Group with Gilad Hekselman, Orlando Le Fleming, Tigran Hamasyan; Spencer Murphy Jam  
 Smalls 7:30, 9:30 pm 12 am \$20
- ★Dan Rufolo Trio with Bill Thoman, Arthur Vint  
 Comelia Street Café 8:30 pm \$10
- ★House Of Illusion: Akiko Pavolka, Nate Radley, Matt Pavolka, Bill Campbell; Broadcloth Trio with Anne Rhodes, Nathan Bontrager, Adam Matlock; The New Non-Profit Prophets: Dave Sewelson, Charles K. Noyes, Rick Brown and guest; Jeremiah Cymerman solo  
 The Local 269 7 pm \$10
- ★Frank Carberg/Nicholas Urie's City Band  
 Tea Lounge 9, 10:30 pm  
 Jazz Gallery 7 pm \$15
- ★Imani Uzuri/Courtney Bryan
- ★Itamar Borochoy Group; Edward Perez Trio with Shai Maestro, Ziv Ravitz  
 Douglass Street Music Collective 8, 9 pm \$10
- ★The New American Quartet: Greg Wall, Takashe Otsuka, Jonathon Peretz, Mitch Schechter  
 Sixth Street Synagogue 8:30 pm \$10
- ★Catarina Santos Trio with Marcos Vigio, Robert Di Pietro  
 Bar Next Door 8:30, 10:30 pm \$12
- ★Jake Saslow Quartet with Matt Stevens, Aidan Carroll, Colin Stranahan  
 Fat Cat 9 pm \$3
- ★Howard Williams Jazz Orchestra; Kenny Shanker Quartet  
 The Garage 7, 10:30 pm  
 Shrine 6 pm
- ★Nick Myers

### Tuesday, January 18

- ★David Murray Big Band  
 Birdland 8:30, 11 pm \$30
- ★Marcus Roberts Trio with Rodney Jordan, Jason Marsalis  
 Dizzy's Club 7:30, 9:30 pm \$30
- ★Oleg Butman Quartet with Wayne Escoffery  
 Dizzy's Club 11 pm \$10
- ★Jeff "Tain" Watts Trio with Steve Coleman, Robert Hurst  
 Jazz Standard 7:30, 9:30 pm \$25  
 Village Vanguard 9, 11 pm \$30
- ★Lewis Nash Quintet
- ★Sean Conly with Michael Attias, Tony Malaby, Chad Taylor; Daniel Carter's Wake Up! with David Moss, Demian Richardson, Federico Ughi  
 The Stone 8, 10 pm \$10  
 Rue 57 8 pm
- ★Charles Davis Quartet
- ★40 Twenty: Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio, Jacob Garchik  
 I-Beam 8:30 pm \$10
- ★Noriko Tomikawa Trio with Hill Greene, Yoichi Sato; International Trio: Joachim Badenhorst, Steve Swell, Ziv Ravitz  
 University of the Streets 8, 10 pm \$10  
 Watty & Meg 10 pm \$15
- ★Elliott Sharp/Leni Stern
- ★Erin McDougald/Spike Wilner; Negroni's Trio: Jose Negroni, Marco Panascia, Nomar Negroni; Ken Fowser/Behn Gillece Jam  
 Smalls 7:30, 9:30 pm 12 am \$20
- ★Mika Pohjola Assembly with Dan Loomis, Kyle Struve; Will Caviness Quintet with Matt Rousseau  
 Miles' Café 7:30, 9:30 pm \$10
- ★Champion Fulton solo  
 The Kitano 8 pm
- ★Boris Gaquere/Renato Martins  
 Tomi Jazz 9:30 pm \$10
- ★Jack Wilkins/Howard Alden  
 Bella Luna 8 pm
- ★Lou Caputo's Not So Big Band; Alan Chaubert Trio  
 The Garage 7, 10:30 pm
- ★Blood, Sweat & Tears: Rob Paparozzi, Dave Gellis, Glenn McClelland, Gary Foote, Andrea Valentini, Teddy Mulet, Steve Jankowski, Jens Wendelboe, Tom Timko and guest Arturo Sandoval  
 Blue Note 8, 10:30 pm \$40  
 Shrine 6 pm
- ★Josh Lawrence

### Wednesday, January 19

- ★Macroquartet: Dave Ballou, Herb Roberston, Ken Filiano, Gerald Cleaver; Brian Allen with Brad Clymer, Ellery Eskelin, Jay Rozen, Hernán Hecht  
 The Stone 8, 10 pm \$10
- ★Daniel Carter's Wake Up! with Demian Richardson, David Moss, Federico Ughi; Daniel Carter with guests Laurie Hockman, Margo Grib, Claire de Brunner, Marianne Giosa, Rebecca Schmoey, Taylor Cannizzaro, Ken Silverman, Pete Drungle, Tom Zlabinger  
 Issue Project Room 8 pm \$5
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Grawisch, Henry Cole  
 Jazz Gallery 9, 10:30 pm \$20
- ★Giacomo Gates Trio with John di Martino, Neal Miner  
 The Kitano 8, 10 pm  
 Le Poisson Rouge 10 pm
- ★Marc Ribot
- ★Kevin Hays  
 Iridium 8:30, 10:30 pm \$25
- ★Rob Garcia Group  
 Barbès 8 pm \$10
- ★Romain Collin solo; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Corin Stiggall Trio with Raphael D'Lugoff, Phil Stewart  
 Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Andrew Drury's Totem with Bruce Eisenbeil, Tom Blancarte  
 University of the Streets 10 pm \$10
- ★Emilio Teubal Quartet; Gato Loco  
 Drom 8 pm \$10
- ★George Petit 5 with Mark Small, Jeremy Beck, Phil Palombi, Eric Halvorson; Donald Devienne Quartet  
 Miles' Café 7:30, 9:30 pm \$10
- ★Scot Albertson/Kyoko Oyobe  
 Tomi Jazz 9:30 pm \$10
- ★Rob Duguay's Low Key Trio  
 Flute Bar Gramercy 8 pm
- ★Yvonne Simone Trio  
 Flute Bar 8 pm
- ★Bowery Jazz Collective  
 Puppets Jazz Bar 8:30 pm \$5
- ★David Murray Big Band  
 Birdland 8:30, 11 pm \$30
- ★Marcus Roberts Trio with Rodney Jordan, Jason Marsalis  
 Dizzy's Club 7:30, 9:30 pm \$30
- ★Oleg Butman Quartet with Wayne Escoffery  
 Dizzy's Club 11 pm \$10
- ★Jeff "Tain" Watts Trio with Steve Coleman, Robert Hurst  
 Jazz Standard 7:30, 9:30 pm \$25  
 Village Vanguard 9, 11 pm \$30
- ★Lewis Nash Quintet
- ★40 Twenty: Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio, Jacob Garchik  
 I-Beam 8:30 pm \$10
- ★Blood, Sweat & Tears: Rob Paparozzi, Dave Gellis, Glenn McClelland, Gary Foote, Andrea Valentini, Teddy Mulet, Steve Jankowski, Jens Wendelboe, Tom Timko and guest Arturo Sandoval  
 Blue Note 8, 10:30 pm \$40
- ★Chemo Corniel Trio  
 Essex House Hotel 6:30 pm
- ★André Matos Group; Isaac Darche/Shrine 6, 7 pm

- ★Nancy Reed and Trio; Nueva Encarnacion  
 The Garage 6, 10:30 pm
- ★Tom Abbott's Big Bang Big Band  
 Saint Peter's 1 pm \$7

### Thursday, January 20

- ★Jazz at Lincoln Center Orchestra with Chick Corea  
 Rose Theater 8 pm \$30-120
- ★Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikoski, Robert Hurst  
 Jazz Standard 7:30, 9:30 pm \$25
- ★George Garzone and the Australian Connection with Jamie Oehlers, Graham Wood, Sam Anning, Ari Hoenig  
 Comelia Street Café 9, 10:30 pm \$10
- ★Mahavishnu Project: Gregg Bendian, Glenn Alexander, Zach Brock, Neil Alexander, Peter Brender, Melissa Stylianou, Jon Irabagon, Matt Szemela, Jon Weber, Leigh Stuart  
 Iridium 8:30, 10:30 pm \$27.50
- ★Satoshi Takeishi/Shoko Nagai; Tony Malaby's Paloma Recio  
 The Stone 8, 10 pm \$10
- ★Peter Bernstein/Vic Juris Duo  
 Bar Next Door 8:30, 10:30 pm \$12
- ★Ehud Asherie/Jon-Erik Kelloso; Ron Blake Group; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Joe Sucato, Jason Stewart  
 Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Ensemble Hellacious: JD Parran, Peter Zummo, Kevin Norton  
 Greenwich House Music School 8 pm \$15  
 Leonard Nimoy Thalia 7:30 pm \$15
- ★Arturo O'Farrill
- ★Jon Davis Trio with Gianluca Renzi, Mark Ferber  
 The Kitano 8, 10 pm
- ★Justin Brown Group with Ambrose Akinmusire, Matt Stevens, Fabian Almazan, Harish Raghavan  
 Jazz Gallery 9, 10:30 pm \$25
- ★ESP - Disk' Party: Alan Sondheim, Guiseppa Logan, Paul Thornton  
 ESP-Disk Ltd 7:30 pm \$10
- ★Russ Flynn Large Ensemble with Andy Allen, Ryan Weishiet, Alex Lopez, Jacob Teichroew, Josh Sinton, Miki Hirose, Ben Syversen, Ryan King, Nathan Koci, Jared Dubin, Elizabeth Dotson-Westphalen, Steve Duggan, David Linaburg, Sebastien Ammann, Danny Wolf  
 Tea Lounge 9, 10:30 pm
- ★The Oulipians: Chanda Rule, Jesse Lewis, Ike Sturm, Gemot Bemroider; Perry Smith Quartet  
 Miles' Café 7:30, 9:30 pm \$10  
 Barbès 10 pm \$10
- ★Red Baraat  
 Tomi Jazz 9:30 pm \$10
- ★Florian Hoefner Trio
- ★Aki Ishiguro Trio with Peter Schwebs, Ross Pederson  
 Solo Kitchen Bar 9 pm  
 Puppets Jazz Bar 9 pm \$5  
 Cleopatra's Needle 7 pm
- ★John Raymond Project
- ★Dan Furman Trio
- ★Daniel Carter with Indigo Street, John Bonhannon, Pete Drungle, Gary Heidt, Justin Veloso; with Atiba N. Weabena, Aquah Tcherbu, Motoki Mihara, Nkosi Nkululeko, Federico Ughi  
 Issue Project Room 8 pm \$5  
 Birdland 8:30, 11 pm \$30
- ★David Murray Big Band
- ★Marcus Roberts Trio with Rodney Jordan, Jason Marsalis  
 Dizzy's Club 7:30, 9:30 pm \$30
- ★Oleg Butman Quartet with Wayne Escoffery  
 Dizzy's Club 11 pm \$10  
 Village Vanguard 9, 11 pm \$30
- ★Lewis Nash Quintet
- ★40 Twenty: Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio, Jacob Garchik  
 I-Beam 8:30 pm \$10
- ★Rick Stone Trio; Alex Hoffman Quartet  
 The Garage 6, 10:30 pm  
 Shrine 6 pm
- ★Yuki Shibata Quartet

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## Friday, January 21

- William Parker's Inside Songs of Curtis Mayfield with Amiri Baraka, Leena Conquest, Sabir Mateen, Darryl Foster, Dave Burrell, Hamid Drake and guest Dick Griffin  
Le Poisson Rouge 8:15 pm
- ★ Jim Pugliese Phase III Big Band with Christine Bard, Aram Bajakian, Audrey Chen, Lewis Barnes, Darius Jones, Steve Swell, Ken Filiano; Taylor Ho Bynum/  
Abraham Gomez-Delgado's Positive Catastrophe  
Issue Project Room 8 pm \$10  
Smoke 8, 10, 11:30 pm \$30
- ★ Joanne Brackeen Trio with Ugonna Okegwo, Adam Cruz  
The Kilano 8, 10 pm \$25
- ★ Mario Pavone Silver Trio with Kris Davis, Gerald Cleaver; Space Church: Vijay Iyer, Matana Roberts, Gerald Cleaver  
The Stone 8, 10 pm \$10
- ★ The Music of Sarah Vaughan: Mary Stallings, Jane Monheit with Eric Reed Trio  
Allen Room 7:30, 9:30 pm \$55-65
- ★ Django-A-Go-Go: Babik & Sinti Swing Quartet: Sebastian Felix, John Intrator, Stephane Wrembel; Hot Club of Detroit and Alfonso Ponticelli; Zaiti  
Joe's Pub 7, 9, 11 pm \$25
- Brian Carpenter's Ghost Train Orchestra with Dennis Lichtman, Andy Laster, Petr Cancura, Curtis Hasselbring, Mazz Swift, Ron Caswell, Rob Garcia  
Barbès 10 pm \$10
- Tardo Hammer Trio; Harry Allen Quartet with Ehud Asherie, Joel Forbes, Chuck Riggs; Lawrence Leathers Jam  
Smalls 7:30, 10 pm 1 am \$20
- ★ Lage Lund 4  
Jazz Gallery 9, 10:30 pm \$20
- Jamie Fox Trio with Stephan Crump, Dan Reisner  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Lenox Lounge 8:30, 10 pm \$20  
Rubin Museum 7 pm \$20
- Mercedes Hall  
Piano Due 8 pm
- Sharel Cassidy Quartet; Fredrick Lovore with Julian Pollack, Michael Feinberg, Daniel Platzman  
Miles' Café 7:30, 9:30 pm \$10  
Tomi Jazz 9:30 pm \$10
- Michika Fukumori Duo  
Cleopatra's Needle 8 pm
- ★ Jazz at Lincoln Center Orchestra with Chick Corea  
Rose Theater 8 pm \$30-120
- ★ Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikoski, Robert Hurst  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ George Garzone and the Australian Connection with Jamie Oehlers, Graham Wood, Sam Anning, Ari Hoenig  
Cornelia Street Café 9, 10:30 pm \$10  
Birdland 8:30, 11 pm \$30
- ★ David Murray Big Band
- Marcus Roberts Trio with Rodney Jordan, Jason Marsalis  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Oleg Butman Quartet with Wayne Escoffery  
Dizzy's Club 1 am \$20  
Village Vanguard 9, 11 pm \$35
- ★ 40 Twenty: Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio, Jacob Garchik  
I-Beam 8:30 pm \$10  
Puppet's Jazz Bar 6 pm \$5
- Elsa Nilsson Quartet
- Alex Stein/Matt Brown Quartet; Dylan Meek Trio  
The Garage 6, 10:30 pm  
Shrine 6 pm
- Adrian Mira Group

## Saturday, January 22

- ★ Tony Malaby's Novela with Ralph Alessi, Ben Gerstein, Michael Attias, Joachim Badenhorst, Andrew Hadro, Eivind Opsvik, Ted Poor; Eivind Opsvik's Overseas with Tony Malaby, Jacob Sacks, Kenny Wolleson  
The Stone 8, 10 pm \$10
- ★ Tribute to Abbey Lincoln: James Weidman with Jay Hoggard, Brad Jones, Bruce Cox, Leena Conquest
- Rob Brown Quartet with Chris Lightcap, Gerald Cleaver  
University of the Streets 8, 10 pm \$10
- ★ Daniel Levin Quartet with Nate Wooley, Matt Moran, Peter Bitenc  
Cornelia Street Café 8:30 pm \$10
- Mike Moreno Trio with Joe Sanders, Kendrick Scott  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Lenox Lounge 8:30, 10 pm \$20  
Jazz Gallery 9, 10:30 pm \$15
- Curtis MacDonald Group with Jeremy Viner, David Virelles, Chris Tordini, Greg Ritchie  
Tea Lounge 9, 10:30 pm
- Jonathan Goldberger solo; Adam Caine Solo  
Prospect Series 8, 9 pm  
Piano Due 8 pm
- Danny Walsh Quartet
- Randall Haywood; Kavita Shah Quartet; Stephanie Chou Group  
Miles' Café 5:30, 7:30, 9:30 pm \$10  
Tomi Jazz 9:30 pm \$10  
Cleopatra's Needle 8 pm  
Smoke 8, 10, 11:30 pm \$30
- ★ Joanne Brackeen Trio with Ugonna Okegwo, Adam Cruz  
The Kilano 8, 10 pm \$25
- Dwayne Clemons Quintet with Jimmy Wormworth, Sacha Perry, Josh Benko, Murray Wall; Harry Allen Quartet with Rossano Sportiello, Joel Forbes, Chuck Riggs; Ian Hendrickson-Smith Jam  
Smalls 7:30, 10 pm 1 am \$20
- ★ The Music of Sarah Vaughan: Mary Stallings, Jane Monheit with Eric Reed Trio  
Allen Room 7:30, 9:30 pm \$55-65
- ★ Django-A-Go-Go: Babik & Sinti Swing Quartet: Sebastian Felix, John Intrator, Stephane Wrembel; Hot Club of Detroit and Alfonso Ponticelli; Zaiti  
Joe's Pub 7, 9, 11 pm \$25
- ★ Jazz at Lincoln Center Orchestra with Chick Corea  
Rose Theater 8 pm \$30-120
- ★ Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikoski, Robert Hurst  
Jazz Standard 7:30, 9:30, 11:30 pm \$30  
Birdland 8:30, 11 pm \$30
- ★ David Murray Big Band
- Marcus Roberts Trio with Rodney Jordan, Jason Marsalis  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Oleg Butman Quartet with Wayne Escoffery  
Dizzy's Club 1 am \$20  
Village Vanguard 9, 11 pm \$35
- Lewis Nash Quintet
- ★ 40 Twenty: Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio, Jacob Garchik  
I-Beam 8:30 pm \$10  
Shrine 6 pm
- Majid Khaliq
- ★ Django-A-Go-Go 2011 All-Stars: Made in USA with Dave Speranza, Tony Ballog, Joshua Assad, Adrien Moignard, Stephane Wrembel, Alfonso Ponticelli, Yvan Perry; Made in France with Andrew Krazat, John Intrator, Adrien Moignard, Stephane Wrembel, Benoit Convert, Sebastien Felix  
Joe's Pub 4 pm \$25
- Kyoko Oyobe Trio; Champion Fulton Trio  
The Garage 12, 6 pm

## Sunday, January 23

- ★ Jorrit Dijkstra's Improvisation Pool with Nate Wooley, Jen Baker, Tanya Kalmanovitch, Reuben Radding, Katie Down; Joachim Badenhorst Trio with Frantz Loriot, Devin Grey  
The Stone 8, 10 pm \$10
- ★ String Choir - The Music of Paul Motian: Joel Harrison, Liberty Ellman, Christian Howes, Sam Bardfield, Arman Donelian, Dana Leong  
Joe's Pub 7:30 pm \$15
- Jane Ira Bloom Quartet with Dawn Clement, Mark Helias, Bobby Previte  
Cornelia Street Café 8:30 pm \$10
- ★ Simon Jermyn, Loren Stillman, Jeff Williams; Russ Lossing, Chris Speed, Ziv Ravitz; Garth Stevenson solo  
Douglass Street Music Collective 8, 9, 10 pm \$10
- Field Vision Quartet: Anna Webber, Can Olgun, Desmond White, Martin Kruemling; Tomner Galaher with Duane Eubanks, Tim Armacost, Jeff Pittson, Essiet Essiet; Lyric Fury: Cynthia Hiltz, Jack Walrath, Deborah Weisz, Lily White, Lisa Parrott, Marika Hughes, Ratzon Harris, Scott Neumann  
Miles' Café 5:30, 7:30, 9:30 pm \$10  
Smalls 10 pm \$20  
Feinstein's 8:30 pm \$33.75-50  
Brooklyn Lyceum 9, 10:30 pm \$10
- Spike Wilner Trio
- Gabriele Tranchina
- Jon Lundbom

- Nacht Records Showcase: Chris Welcome Trio; Anthony Ware, Mike Noordzy, Gerald Cleaver; Herb Robertson, Chris Lough, Lex Samu, Adrian Valosian; Intense Men  
Goodbye Blue Monday 9 pm
- Nick Gianni/Cheryl Pyle; Khan Jamal/Scott Verrastro  
ABC No Rio 7 pm \$5  
Brooklyn Conservatory of Music 8 pm  
Walker's 8 pm
- Emilio Solla solo
- Peter Leitch/Charles Davis
- Tyroon; Yuki Ishikawa
- ★ Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikoski, Robert Hurst  
Jazz Standard 7:30, 9:30 pm \$25
- Marcus Roberts Trio with Rodney Jordan, Jason Marsalis  
Dizzy's Club 7:30, 9:30 pm \$30
- Lewis Nash Quintet  
Village Vanguard 9, 11 pm \$30
- ★ HNH: Joe Hertenstein, Pascal Niggenkemper, Thomas Heberer  
Downtown Music Gallery 6 pm  
Saint Peter's 5 pm
- Seung-Hee Quintet
- Greg Diamond Band with Mike Eckroth, Edward Perez, Henry Cole  
Blue Note 12:30, 2:30 pm \$24.50
- Linda Ciofalo Trio with Mark Marino, Marcus McLaurine  
North Square Lounge 12:30, 2 pm
- Iris Ormig Quartet; David Coss and Trio; Ryan Anselmi Quartet  
The Garage 12, 7, 11:30 pm

## Monday, January 24

- ★ Jemeel Moondoc Jus Grew Orchestra with Sabir Mateen, Roy Campbell, Ted Daniel, Steve Swell, Bern Nix, Hill Greene, Chad Taylor  
University of the Streets 8, 10 pm \$15  
Blue Note 8, 10:30 pm \$15
- Chuchito Valdés
- Chris Sands Quartet
- Mingus Dynasty
- Jimmy Bruno solo; Ari Hoenig Group with Tigran Hamasyan, Sam Minaie; Spencer Murphy Jam  
Smalls 7:30, 9:30 pm 12 am \$20
- Yoni Kretzmer Trio with Sean Conly, Mike Pride, Nora McCarthy, Dom Minasi, Ras Moshe; Avram Fefer with Alex Harding, Michael Bisio, Michael Wimberly; Charles Downs' Centipede with Matt Lavelle, Larry Roland, Ras Moshe  
The Local 269 7 pm \$10  
Tea Lounge 9, 10:30 pm
- Asuka Kakitani Jazz Orchestra
- Elisabeth Lohninger and Beat Kaestli with Walter Fischbacher, Matt Wigton, Fred Kennedy  
Zinc Bar 7:30 pm \$7
- Marta Topferova/Ben Monder; Marta Topferova with Aaron Halva, Pedro Giraudo, Neil Ochoa  
Cornelia Street Café 8:30 pm \$10
- Afro-Semitic Experience Bar Mitzvah show  
Sixth Street Synagogue 8:30 pm \$10
- Shayna Steele Trio with David Cook, Pete McCann  
Bar Next Door 8:30, 10:30 pm \$12
- Howard Williams Jazz Orchestra; Stan Killian Quartet  
The Garage 7, 10:30 pm  
Shrine 7 pm
- Jon Crowley

## Tuesday, January 25

- ★ Randy Weston and African Rhythms with TK Blue, Alex Blake, Neil Clarke, Lewis Nash  
Dizzy's Club 7:30, 9:30 pm \$30
- Alvester Garnett's Artwork Ensemble  
Dizzy's Club 11 pm \$10
- ★ Jacky Terrasson Trio with Ben Williams, Jamire Williams  
Village Vanguard 9, 11 pm \$30
- ★ Hub Art - Music of Freddie Hubbard: Nicholas Payton, Donald Harrison, George Cables, Dwayne Burno, Lenny White  
Birdland 8:30, 11 pm \$30
- ★ Grace Kelly Quintet with Jason Palmer, Doug Johnson, Evan Gregor, Jordan Perlson  
Jazz Standard 7:30, 9:30 pm \$20  
Cornelia Street Café 8:30 pm \$10  
Blue Note 8, 10:30 pm \$35
- ★ Jacob Sacks with Yoon Sun Choi, Dan Weiss; Andrew Bishop  
The Stone 8, 10 pm \$10  
NYC Baha'i Center 8, 9:30 pm \$15
- Jorge Sylvester and Ace
- Marianne Solivan; David Budway Trio with Gianluca Renzi, Bruce Cox and guest Rob Schepps; Alex Stein Quintet with Lawrence Leathers, Paul Sikivie, Marc Devine, Matt Brown  
Smalls 7:30, 9:30 pm 12 am \$20
- Aaron J. Johnson Quintet with Salim Washington, Onaje Allen Gumbs, Robert Sabin, Victor Lewis  
University of the Streets 8, 10 pm \$15
- Matt Blostein/Vinnie Sperrazza Group with Jacob Garchik, Geoff Kraly  
Korzo 11 pm  
Watty & Meg 10 pm \$15
- Brahim Fribgane/Ben Tyree
- George Petit 3 with Phil Palombi, Eric Halvorson; Frank Fontaine Quartet with Kerong Chok, Lage Lund, Francisco Mela  
Miles' Café 7:30, 9:30 pm \$10  
Tomi Jazz 9:30 pm \$10
- Vince Villaneuva Trio
- Jack Wilkins, Joe Giglio, John DeCesare  
Bella Luna 8 pm
- Cecilia Coleman Big Band; Michika Fukumori Trio  
The Garage 7, 10:30 pm

## Wednesday, January 26

- ★ Brad Mehldau solo  
Zankel Hall 7:30 pm \$46-54
- ★ Wayne Escoffery Quintet with Adam Holzman, Orrin Evans, Hans Glawischni, Jason Brown  
Jazz Standard 7:30, 9:30 pm \$20
- Kneebody and guest Wayne Krantz  
Southpaw 8:30 pm \$12  
The Stone 8, 10 pm \$10  
Le Poisson Rouge 10 pm  
Barbès 8 pm \$10
- ★ Marc Ribot
- ★ Gerald Cleaver Group
- Hendrik Meurkens Samba Jazz Quartet with Misha Tsiganov, Gustavo Amarante, Rogério Boccato  
The Kitano 8, 10 pm
- Conal Fowkes solo; James Zollar Group Tribute to Louis Smith with Dwayne Clemons, Greg Glassman, Rick Germanson, Bim Strassberg, Bruce Cox; Bruce Harris Quartet with Jack Glottman, Yasushi Nakamura, Aaron Kimmel  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Ed Ricart Quintet with Herb Robertson, Steve Swell, Andrew Barker  
University of the Streets 9 pm \$15
- Danielle Freeman; John Dokes/George Gee Group with Hilary Gardner, Shawn Edmonds, Steve Wiseman, Michael Hashim, Ed Pazant, Jason Marshall, Dave Gibson, Steve Einerson, Marcus McLaurine, Willard Dyson  
Miles' Café 7:30, 9:30 pm \$10  
Tomi Jazz 9:30 pm \$10  
Flute Bar Gramercy 8 pm  
Flute Bar 8 pm  
Puppet's Jazz Bar 8:30 pm \$5
- ★ Randy Weston and African Rhythms with TK Blue, Alex Blake, Neil Clarke, Lewis Nash  
Dizzy's Club 7:30, 9:30 pm \$30
- Alvester Garnett's Artwork Ensemble  
Dizzy's Club 11 pm \$10
- ★ Jacky Terrasson Trio with Ben Williams, Jamire Williams  
Village Vanguard 9, 11 pm \$30
- ★ Hub Art - Music of Freddie Hubbard: Nicholas Payton, Donald Harrison, George Cables, Dwayne Burno, Lenny White  
Birdland 8:30, 11 pm \$30  
Blue Note 8, 10:30 pm \$35
- Nikki Yanofsky
- Richie Vitale Trio with Hilary Gardner  
Essex House Hotel 6:30 pm
- Kurt Bacher Quartet; The Anderson Brothers  
The Garage 6, 10:30 pm  
Shrine 6 pm  
Saint Peter's 1 pm \$7
- Alexander Clough Quartet
- KT Sullivan/Jon Weber



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## Thursday, January 27

- ★Tony Williams Lifetime Tribute: Jack Bruce, Vernon Reid, John Medeski, Cindy Blackman Blue Note 8, 10:30 pm \$45
- ★Stanley Jordan Trio Iridium 8:30, 10:30 pm \$35
- ★John Abercrombie Quartet with Greg Osby, Drew Gress, Billy Hart Jazz Standard 7:30, 9:30 pm \$25
- ★Chris Lightcap's Bigmouth with Craig Taborn, Chris Cheek, Tony Malaby, Gerald Cleaver The Stone 8, 10 pm \$10
- ★Spike Wilner/Ned Gould; Loren Stillman Group with Nate Radley, Gary Versace, Ted Poor; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Joe Sucato, Jason Stewart Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Tom Hamilton, Susan Alcorn, Steve Swell, Steve Gunn/John Truscinski Issue Project Room 8 pm \$10
- ★Alexander McCabe Quartet with Uri Caine, Ugonna Okegwo, Rudy Royston; Raviv Markovitz/Ethan Kogan Quartet Miles' Café 7:30, 9:30 pm \$10
- ★Erika Matsuo Quintet with Carlton Holmes, Freddie Bryant, Essiet Essiet, Willard Dyson The Kitano 8, 10 pm
- ★Casey Benjamin Group with Nir Felder, Kris Bowers, Sangmin Lee Jazz Gallery 9, 10:30 pm \$15
- ★Becca Stevens Band with Liam Robinson, Chris Tordini, Jordan Perlson; Rebecca Martin Band with Bill McHenry, Larry Grenadier Cornelia Street Café 9, 10:30 pm \$10
- ★Red Baraat Barbès 10 pm \$10
- ★Alexis Cuadrado Trio with Donny McCaslin, Dan Tepfer Bar Next Door 8:30, 10:30 pm \$12
- ★Marc Devine Tomi Jazz 9:30 pm \$10
- ★Aki Ishiguro Trio with Brad Whiteley, Nick Anderson Solo Kitchen Bar 9 pm
- ★Marcus Persiani Trio Cleopatra's Needle 7 pm
- ★Shareef Clayton Shine 7 pm
- ★Kneebody and guest Busdriver Southpaw 8:30 pm \$12
- ★Randy Weston and African Rhythms with TK Blue, Alex Blake, Neil Clarke, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- ★Alvester Garnett's Artwork Ensemble Dizzy's Club 11 pm \$10
- ★Jacky Terrasson Trio with Ben Williams, Jamire Williams Village Vanguard 9, 11 pm \$30
- ★Hub Art - Music of Freddie Hubbard: Nicholas Payton, Donald Harrison, George Cables, Dwayne Burno, Lenny White Birdland 8:30, 11 pm \$30
- ★Harlem Speaks: Tommy LiPuma Jazz Museum in Harlem 6:30 pm
- ★Bernal/Eckroth/Ennis; John David Simon Trio The Garage 6, 10:30 pm

## Friday, January 28

- ★Mephista: Sylvie Courvoisier, Ikue Mori, Susie Ibarra; Angelica Sanchez Trio with Johannes Weidenmueller, Ted Poor The Stone 8, 10 pm \$10
- ★Helen Sung Trio The Kitano 8, 10 pm \$25
- ★Eric Alexander Quartet Smoke 8, 10, 11:30 pm \$30
- ★Chris Byars Octet with Scott Wendholt, John Mosca, Ari Roland, Stefan Schatz, Mark Lopeman, Brad Linde; Emilio Solla and The Tango Jazz Conspiracy with Victor Prieto, Chris Cheek, Jorge Roeder, Richie Barshay; Spike Wilner Trio Smalls 7:30, 10 pm 1 am \$20
- ★Linda Oh Ensemble with Strings Jazz Gallery 9, 10:30 pm \$20
- ★Girls Gone Mild: Rebecca Martin, Gretchen Parlato, Becca Stevens, Chris Tordini, Larry Grenadier Cornelia Street Café 9, 10:30 pm \$10
- ★Macroscopia Quartet: Daniel Carter, Claire de Brunner, Ken Silverman, Tom Zlabinger Zora Space 8 pm

- ★Barbara King's Spirit of Jazz Lenox Lounge 8:30, 10 pm \$20
- ★Adriano Santos Trio Piano Due 8 pm
- ★Kat Calvosa with Sam Minaie, Sean Fitzpatrick, Perry Smith, Joe Abba; Pam Fleming and Fearless Dreamer with Allen Won, Jim West, Peter Calo, Leo Traversa, Todd Isler Miles' Café 7:30, 9:30 pm \$10
- ★Paul Meyers' Euphoria Trio with Santi Di Briano, Vanderlei Pereira Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Jenny Hills; Broken Reed Quartet Brooklyn Conservatory of Music 8 pm
- ★Evan Schwamm Quartet Cleopatra's Needle 8 pm
- ★Natalie Cressman Quintet Shrine 7 pm
- ★Tony Williams Lifetime Tribute: Jack Bruce, Vernon Reid, John Medeski, Cindy Blackman Blue Note 8, 10:30 pm \$45
- ★Stanley Jordan Trio Iridium 8:30, 10:30 pm \$35
- ★Adam Larson 5 Iridium 12 am \$20
- ★John Abercrombie Quartet with Greg Osby, Drew Gress, Billy Hart Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Kneebody and guests Busdriver, Mark Giuliana Southpaw 8:30 pm \$12
- ★Randy Weston and African Rhythms with TK Blue, Alex Blake, Neil Clarke, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$35
- ★Alvester Garnett's Artwork Ensemble Dizzy's Club 11 pm \$20
- ★Jacky Terrasson Trio with Ben Williams, Jamire Williams Village Vanguard 9, 11 pm \$35
- ★Hub Art - Music of Freddie Hubbard: Nicholas Payton, Donald Harrison, George Cables, Dwayne Burno, Lenny White Birdland 8:30, 11 pm \$30
- ★Kendra Shank Group with Ben Monder 55Bar 6:30 pm
- ★Jason Yeager Trio Puppet's Jazz Bar 6 pm \$5
- ★Nick Moran Trio; Kevin Dorn and the BIG 72 The Garage 6, 10:30 pm

## Saturday, January 29

- ★Charles Lloyd New Quartet with Jason Moran, Reuben Rogers, Eric Harland Rose Theater 8 pm \$30-95
- ★David Fiuczynski's KiF BAMCafé 9 pm
- ★Promised Land: Myra Melford, Brandon Ross, Stomu Takeishi 92Y Tribeca 8 pm \$12
- ★Deborah Latz with Hendrik Meurkens, Yoshi Waki Cornelia Street Café 6 pm
- ★Gerald Cleaver's Uncle June with Andrew Bishop, Mat Maneri, Tony Malaby, Stacy Dillard, Craig Taborn, Javier Moreno Cornelia Street Café 9, 10:30 pm \$10
- ★Ralph Alessi and This Against That with Tony Malaby, Andy Milne, Chris Lightcap, Mark Ferber; Nasheet Waits The Stone 8, 10 pm \$10
- ★Darius Jones with Adam Lane, Jason Nazary; Darius Jones with Matt Mitchell, Adam Lane, Ches Smith University of the Streets 8, 10 pm \$10
- ★Jon Irabagon Trio with Pat Bianchi, Rudy Royston Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Neil Clarke Group Sistas Place 9, 10:30 pm \$20
- ★Pedro Giraudo Jazz Orchestra Jazz Gallery 9, 10:30 pm \$20
- ★No Mor Musik: Weasel Walter/Nondor Nevai; Marc Edwards' The Rat Bastard Experience Issue Project Room 8 pm \$10
- ★Gato Loco de Bajo ACE Hotel 10 pm
- ★Cynthia Holiday Lenox Lounge 8:30, 10 pm \$20
- ★Tobias Meinhart/Hironori Momoi Quartet; Marc McDonald Quartet with Jim Ridd, Karl Spicer, Gene Lewin; The Britton Brothers Band with Jeremy Siskind, Taylor Vaughn, Austin Walker Miles' Café 5:30, 7:30, 9:30 pm \$10
- ★Bruce Harris Trio Tomi Jazz 9:30 pm \$10
- ★Sarah Hayes Quartet Piano Due 8 pm
- ★Peter Fish Group; Shai Maestro Trio with Ari Hoenig, Sam Minaie Puppet's Jazz Bar 6, 9 pm \$10-12
- ★Will Terrill Quartet Cleopatra's Needle 8 pm
- ★Helen Sung Trio The Kitano 8, 10 pm \$25
- ★Jeremy Udden's Torchsongs Trio with Ben Monder, Ziv Ravitz; Jesse Stacken Trio I-Beam 8:30, 10 pm \$10
- ★Eric Alexander Quartet Smoke 8, 10, 11:30 pm \$30
- ★Richie Vitale Quintet; Emilio Solla and The Tango Jazz Conspiracy with Victor Prieto, Chris Cheek, Jorge Roeder, Richie Barshay; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 10 pm 1 am \$20
- ★Tony Williams Lifetime Tribute: Jack Bruce, Vernon Reid, John Medeski, Cindy Blackman Blue Note 8, 10:30 pm \$45
- ★Stanley Jordan Trio Iridium 8:30, 10:30 pm \$35
- ★John Abercrombie Quartet with Greg Osby, Drew Gress, Billy Hart Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Kneebody and guest Daedelus Southpaw 8:30 pm \$12
- ★Randy Weston and African Rhythms with Billy Harper, TK Blue, Alex Blake, Neil Clarke Dizzy's Club 7:30, 9:30 pm \$35
- ★Alvester Garnett's Artwork Ensemble Dizzy's Club 11 pm \$20
- ★Jacky Terrasson Trio with Ben Williams, Jamire Williams Village Vanguard 9, 11 pm \$35
- ★Hub Art - Music of Freddie Hubbard: Nicholas Payton, Donald Harrison, George Cables, Dwayne Burno, Lenny White Birdland 8:30, 11 pm \$30
- ★Marsha Heydt; Andrew Hadro Quartet; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm

## Sunday, January 30

- ★Stone Benefit Night: Tony Malaby, Angelica Sanchez, William Parker, Nasheet Waits, Ralph Alessi The Stone 8, 10 pm \$20
- ★Skye Steele's Holy Holy Holy with Andrew D'Angelo, Bryan Drye, Mike Lavelle, Mike Pride Barbès 7 pm \$10
- ★Daniel Bennett Brooklyn Lyceum 9, 10:30 pm \$10
- ★Sean Ali Large Ensemble ABC No Rio 7 pm \$5
- ★Peter Leitch/Ugonna Okegwo Walker's 8 pm
- ★Andrea Wolper Quintet Puppet's Jazz Bar 7 pm \$5
- ★Noriko Tomikawa with Joe Fitzgerald, Ian Froman; Kenneth Salters with Linda Oh, Brad Whiteley; Angela Rossi Miles' Café 5:30, 7:30, 9:30 pm \$10
- ★Chieko Honda/Toru Yamauchi The Blue Owl 7 pm \$5
- ★Gerald Cleaver's Uncle June with Andrew Bishop, Mat Maneri, Stacy Dillard, Craig Taborn, Javier Moreno Cornelia Street Café 9, 10:30 pm \$10
- ★Tony Williams Lifetime Tribute: Jack Bruce, Vernon Reid, John Medeski, Cindy Blackman Blue Note 8, 10:30 pm \$45
- ★Stanley Jordan Trio Iridium 8:30, 10:30 pm \$35
- ★John Abercrombie Quartet with Greg Osby, Drew Gress, Billy Hart Jazz Standard 7:30, 9:30 pm \$25
- ★Randy Weston and African Rhythms with Billy Harper, TK Blue, Alex Blake, Neil Clarke Dizzy's Club 7:30, 9:30 pm \$30
- ★Jacky Terrasson Trio with Ben Williams, Jamire Williams Village Vanguard 9, 11 pm \$30
- ★Mike Baggetta, Kirk Knuffke, Jeff Davis Downtown Music Gallery 6 pm
- ★Theodicy Jazz Collective Saint Peter's 5 pm
- ★Remembering Gigi Gryce: Mike DiRubbo, Bruce Harris, Helen Sung, Luques Curtis, Darrell Green Creole 5 pm \$20
- ★Vic Juris Trio with Kate Baker 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; Dylan Meek Trio The Garage 12, 7, 11:30 pm

## Monday, January 31

- ★Jemeel Moondoc Jus Grew Orchestra with Sabir Mateen, Roy Campbell, Ted Daniel, Steve Swell, Bern Nix, Hill Greene, Chad Taylor University of the Streets 8, 10 pm \$15

- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Les Paul Trio with Stanley Jordan Iridium 8, 10 pm \$35
- ★Jonathan Kreisberg; Ari Hoenig Group with Gilad Hekselman, Orlando Le Fleming, Tigran Hamasyan; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12 am \$20
- ★Cyrille Aimee Surreal Band Dizzy's Club 7:30, 9:30 pm \$20
- ★Vocal Improv Session #8: Dori Levine, Rosie Hertlein, Simon Jermyn; Rosie Hertlein solo; Mike Pride's From Bacteria To Boys with Darius Jones, Peter Bitenc, Alexis Marcello; Harvey Valdes/Damion Reid The Local 269 7 pm \$10
- ★Russ Spiegel Jazz Orchestra Tea Lounge 9, 10:30 pm
- ★Thomas Stempkowski All-Bass Quartet with Ken Filiano, Charles Sullivan, Tom Zlabinger Illinois Jacquet Performance Space 7 pm
- ★George Petit 3 Tomi Jazz 9:30 pm \$10
- ★Becca Stevens Trio with Liam Robinson, Chris Tordini Bar Next Door 8:30, 10:30 pm \$12
- ★Howard Williams Jazz Orchestra; Carol Sudhalter The Garage 7, 10:30 pm
- ★Tom Tallitsch Quartet Puppet's Jazz Bar 6 pm \$5

## REGULAR ENGAGEMENTS

- | MONDAYS   |   |
|---|---|
| Tom Abbott Big Bang Big Band                    | Swing 46 8:30 pm                                  |
| Ron Affif Trio                                  | Zinc Bar 9, 11 pm, 12:30, 2 am                    |
| Sedric Choukroun and The Brasileros             | Chez Lola 7:30 pm                                 |
| Steve Coleman Present                           | 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                      |
| Smoke Big Band; John Farnsworth Quartet         | Smoke 7, 9, 10:30 pm                              |
| George Gee Swing Orchestra                      | Gospel Uptown 8 pm                                |
| Vince Giordano's Nighthawks                     | Sofia's 8 pm (ALSO TUE)                           |
| Patience Higgins Sugar Hill Quartet             | Lenox Lounge 9:30 pm \$10                         |
| JFA Jazz Jam                                    | Local 802 7 pm                                    |
| Long Island City Jazz Alliance Jam Session      | Domaine 8 pm                                      |
| Roger Lent Trio Jam                             | Cleopatra's Needle 8 pm \$10                      |
| John McNeil Jam Session                         | Puppet's Jazz Bar 9 pm                            |
| Iris Orniq Jam Session                          | The Kitano 8 pm                                   |
| Les Paul Trio with guests                       | Iridium 8, 10 pm \$35                             |
| Stan Rubin All-Stars                            | Charley O's 8:30 pm                               |
| Emilio Solla y la Inestable de Brooklyn         | Miles' Café 9:30 pm \$10                          |
| Vanguard Jazz Orchestra                         | Village Vanguard 9, 11 pm \$30                    |
| Melvin Vines Quartet with Kay Mori              | St. Nick's Pub 10 pm                              |
| TUESDAYS  |   |
| Ben Allison Trio                                | Kush 8 pm \$10                                    |
| Irving Fields                                   | Nino's Tuscany 7 pm (ALSO WED-SUN)                |
| Joel Frahm                                      | Bar Next Door 8 pm \$12                           |
| George Gee Swing Orchestra                      | Swing 46 8:30 pm                                  |
| Loston Harris                                   | Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)          |
| Art Hirahara Trio                               | Arturo's 8 pm                                     |
| Yuichi Hirakawa Trio                            | Arthur's Tavern 7, 8:30 pm                        |
| Sandy Jordan and Larry Luger Trio               | Notaro 8 pm                                       |
| Mike LeDonne Quartet; Dan Christensen Trio      | Smoke 7, 9, 10:30, 11:30 pm                       |
| Joey Morant                                     | Lenox Lounge 8 pm \$10                            |
| Iris Orniq Quartet                              | Crooked Knife 7 pm                                |
| Annie Ross                                      | The Metropolitan Room 9:30 pm \$25                |
| Robert Rucker Trio Jam                          | Cleopatra's Needle 8 pm \$10                      |
| Dred Scott Trio                                 | Rockwood Music Hall 12 am                         |
| Slavic Soul Party                               | Barbès 9 pm \$10                                  |
| WEDNESDAYS                                      |   |
| Astoria Jazz Composers Workshop                 | Waltz-Astoria 6 pm                                |
| Bill Cantrall Trio                              | 718 Restaurant 8:30 pm                            |
| Sedric Choukroun and the Eccentrics             | Chez Oskar 7 pm                                   |
| Walter Fischbacher Trio                         | Water Street Restaurant 8 pm                      |
| Jeanne Gies with Howard Alden and Friends       | Joe G's 6:30 pm                                   |
| Frank Lacy                                      | St. Nick's Pub 10 pm                              |
| Les Kurz Trio                                   | Cleopatra's Needle 7 pm \$10                      |
| Jazz Jam Session                                | Sucre Café 7:30 pm                                |
| Jonathan Kreisberg Trio                         | Bar Next Door 8:30, 10:30 pm \$12                 |
| Guillaume Laurent Trio                          | Bar Tabac 7 pm                                    |
| Jed Levy and Friends                            | Vino di Vino Wine Bar 7:30 pm (ALSO FRI)          |
| Nat Lucas Organ Trio                            | Lenox Lounge 8 pm \$3                             |
| Jacob Melchior                                  | Philip Marie 7 pm (ALSO SUN 12 PM)                |
| Arturo O'Farrill solo                           | Puppet's Jazz Bar 7 pm \$10                       |
| Alex Obert's Hollow Bones                       | Via Della Pace 10 pm                              |
| David Ostwald's Louis Armstrong Centennial Band | Birdland 5 pm \$10                                |
| Stan Rubin Big Band                             | Swing 46 8:30 pm                                  |
| Bobby Sanabria Big Band                         | FB Lounge 7:30, 9:30 pm \$10                      |
| Alex Terrier Trio                               | Antibes Bistro 7:30 pm                            |
| Vocal Wednesdays                                | Zeb's 8 pm  |
| Justin Wert/Corcoran Holt                       | Benoit 7 pm                                       |
| Bill Wurtzel/Tony Decaprio                      | American Folk Art Museum Lincoln Square 2 pm      |
| Jordan Young Group                              | Bflat 8:30 pm                                     |
| THURSDAYS                                       |   |
| Eric Alexander and Joe Farnsworth               | Ibiza Lounge 8, 10 pm \$10                        |
| Jason Campbell Trio                             | Perk's 8 pm                                       |
| Sedric Choukroun                                | Brasserie Julienne 7:30 pm (ALSO FRI, SAT)        |
| Claude Diallo                                   | Domaine Wine Bar 9 pm                             |
| Aki Ishiguro Jam Session                        | Solo Kitchen Bar 9 pm                             |
| Jazz Vocal Workshop                             | University of the Streets 8:30 pm \$5             |
| Edward Perez Afro-Peruvian Collective           | Tutuma Social Club 8:30 pm                        |
| Gregory Porter                                  | Smoke 7, 9, 10:30 pm                              |
| Eri Yamamoto Trio                               | Arthur's Tavern 7 pm (ALSO FRI-SAT)               |
| FRIDAYS   |   |
| Gabriel Alegria Sextet                          | Tutuma Social Club 8, 10:30 pm (ALSO SAT-SUN)     |
| Steve Blanco Trio                               | Domaine Wine Bar 9 pm (ALSO SAT)                  |
| Deep Pedestrian                                 | Sintrir 8 pm                                      |
| Charles Downs' Centipede                        | The Complete Music Studio 7 pm                    |
| George Gee Swing Orchestra                      | Swing 46 9:30 pm                                  |
| Greg Lewis Organ Trio                           | Night of the Cookers 10 pm                        |
| Kengo Nakamura Trio                             | Club A Steakhouse 11 pm                           |
| Open Jazz Jam Session                           | University of the Streets 11:30 pm \$5 (ALSO SAT) |
| Albert Rivera Organ Trio                        | B Smith's 8:30 pm (ALSO SAT)                      |
| Brandon Sanders Trio                            | Londel's 8, 9, 10 pm (ALSO SAT)                   |
| Bill Saxton and Friends                         | Bill's Place 10 pm 12 am \$15                     |
| Donald Smith                                    | St. Nick's Pub 10 pm                              |
| SATURDAYS                                       |   |
| Jesse Elder/Greg Ruggiero                       | Rothmann's 6 pm                                   |
| Guillaume Laurent/Luke Franco                   | Casaville 1 pm                                    |
| Wayne Roberts Duo                               | City Crab 12 pm (ALSO SUN)                        |
| Jazz-A-Teria; Lea DeLaria                       | Smoke 11:30 am, 1, 3 pm (ALSO SUN)                |
| Skye Jazz Trio                                  | Jack 8:30 pm                                      |
| Michelle Walker/Nick Russo                      | Anyway Café 9 pm                                  |
| Bill Wurtzel Duo                                | Henry's 12 pm                                     |
| SUNDAYS   |   |
| Bill Cantrall Trio                              | Crescent and Vine 6:30 pm                         |
| Marc Devine Trio                                | TGI Fridays 6 pm                                  |
| Noah Haidu Jam                                  | Cleopatra's Needle 8 pm \$19                      |
| Ear Regulars with Jon-Erik Kelloso              | The Ear Inn 8 pm                                  |
| Marjorie Eliot/Rudell Drears/Sedric Choukroun   | Parlor Entertainment 4 pm                         |
| Sean Fitzpatrick and Friends                    | Ra Café 1 pm                                      |
| Enrico Granafel solo                            | Sora Lella 7 pm                                   |
| Lafayette Harris                                | Lenox Lounge 7 pm \$10                            |
| Stan Killian Trio                               | Ocean's 8 8:30 pm                                 |
| Bob Kindred Grouo                               | Café Loup 12:30 pm                                |
| Lapis Luna Trio                                 | Bocca 7 pm  |
| Alexander McCabe Trio                           | CJ Cullens Tavern 5 pm                            |
| Junior Mance/Hide Tanaka                        | Café Loup 6:30 pm                                 |
| Peter Mazza                                     | Bar Next Door 8 pm \$12                           |
| Tony Middleton Trio                             | The Kitano 11 am                                  |
| Zack O'Farrill Quartet                          | Puppet's Jazz Bar 12 pm \$6                       |
| Rose Rutledge Trio                              | Ardesia Wine Bar 6:30 pm                          |
| Gabrielle Stravelli Trio                        | The Village Trattoria 12:30 pm                    |
| TC III's Singer Workshop                        | St. Nick's Pub 10:30 pm                           |
| Jason Teborek Quartet                           | Smoke 11:30 pm                                    |
| Cidinho Teixeira                                | Zinc Bar 10, 11:30 1 am                           |
| Jazz Jam hosted by Michael Vitali               | Comix Lounge 8 pm                                 |
| Brian Woodruff Jam                              | Blackbird's 9 pm                                  |

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This event is made possible in part with public funds from the New York State Council on the Arts, by the Greater New York Area Development Fund of the New York City Department of Cultural Affairs, and by JP Morgan Chase, all of whom are proud members of the Brooklyn Arts Council. See: BAC2

## CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993)  
Subway: F to Second Avenue [5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883)  
Subway: 1 to Christopher Street [55bar.com](#)
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars [718restaurant.com](#)
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street [92y.org](#)
- **92Y Tribeca** 200 Hudson Street (212-601-1000)  
Subway: 1, A, C, E to Canal Street [92ndstreety.com](#)
- **ABC No Rio** 156 Rivington Street (212-254-3697)  
Subway: J,M,Z to Delancey Street [abcnorio.org](#)
- **ACE Hotel** 20 West 29th Street (212-679-2222) Subway: N, R to 28th Street [acehotel.com](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)  
Subway: E to 53rd Street [folkartmuseum.org](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street [antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019)  
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)  
Subway: F to Second Avenue
- **Apple Store Upper West Side** 1981 Broadway at 67th Street (212-209-3400) Subway: 1 to 66th Street [apple.com](#)
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [ardesia-ny.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879)  
Subway: 1 to Christopher Street [arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **BAM Café** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [bam.org](#)
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Banjo Jim's** 9th Street and Avenue C  
Subway: L to 1st Avenue; 6 to Astor Place [banjojims.com](#)
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800)  
Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue [bar4brooklyn.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945)  
Subway: A, C, E, F to W. 4th Street [lalanternacaffe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)  
Subway: F to 7th Avenue [barbesbrooklyn.com](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street  
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Birdland** 315 W. 44th Street (212-581-3080)  
Subway: A, C, E, to 42nd Street [birdlandjazz.com](#)
- **The Bitter End** 147 Bleecker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Blackbird's** 41-19 30th Avenue (718-943-6898)  
Subway: R to Steinway Street [blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)  
Subway: A, B, C, D, E, F to W. 4th Street [bluenotejazz.com](#)
- **The Blue Owl** 196 Second Avenue (at 12th Street) (212-505-2583) Subway: L to First Avenue
- **Bocca** 39 East 19th Street (212-387-1200)  
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bowery Poetry Club** 308 Bowery (212-614-0505)  
Subway: 6 to Bleecker Street [bowerypoetry.com](#)
- **Brecht Forum** 451 West Street (212-242-4201)  
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [brechtforum.org](#)
- **Bronx Museum of the Arts** 1040 Grand Concourse (at 165th Street) (718-681-6000) Subway: 4 to 161st Street
- **Brooklyn Conservatory of Music** 58 Seventh Avenue  
Subway: F to Seventh Avenue, N, R to Union Street [bqcm.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)  
Subway: R to Union Street [brooklynlyceum.com](#)
- **Buona Sera** 12th Street and University Place  
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx  
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)  
Subway: 6 to 77th Street [thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets  
Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **The Cake Shop** 152 Ludlow Street (212-253-0036) Subway: F, V to Second Avenue [cake-shop.com](#)
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [casavillenyc.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)  
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)  
Subway: C to Clinton-Washington Avenues [bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)  
Subway: C to Lafayette Avenue [chezoskar.com](#)
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [citywinery.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)  
Subway: 1, 2, 3 to 96th Street [cleopatrasneedle.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)  
Subway: 4, 5, 6 to 59th Street [clubsteak.com](#)
- **Cobi's Place** 158 West 48th Street between 6th and 7th Avenues (516-922-2010) Subway: 1, 2 to 50th Street
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [completemusic.com](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)  
Subway: A, B, C, D, E, F to W. 4th Street [corneliastreetcafe.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street [thecrookedknife.com](#)
- **Czech Center New York** 321 East 73rd Street  
Subway: 6 to 68th Street [bohemiannationalhall.com](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard  
Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglas Street Music Collective** 295 Douglass Street  
Subway: R to Union Street [myspace.com/295douglas](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)  
Subway: F to East Broadway [downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [dromnyc.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)  
Subway: C, E to Spring Street
- **ESP-Disk Ltd.** 990 Bedford Avenue (800-685-2163)  
Subway: M to Bedford-Nostrand Avenues [espdisk.com](#)
- **Essex Gate Hotel** 154 Central Park South (212-484-5120)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [154southgate.com](#)
- **FB Lounge** 172 E 106th Street (212-348-3929)  
Subway: 6 to 103rd Street [fondaboricua.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)  
Subway: 1 to Christopher Street/Sheridan Square [fatcatmusic.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095)  
Subway: 6 to 77th Street [feinsteinsattheregency.com](#)
- **Fetch** 1649 Third Avenue between 92nd and 93rd Streets (212-289-2700) Subway: 6 to 96th Street
- **The Fifth Estate** 506 5th Avenue (718-840-0089)  
Subway: F to 4th Avenue [fifthestatebar.com](#)
- **Flute Bar** 205 W. 54th St. between 7th Avenue and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Flute Bar Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Galapagos** 16 Main Street, Brooklyn (718-782-5188)  
Subway: F to York Street galapagosartspace.com
- **The Garage** 99 Seventh Avenue South (212-645-0600)  
Subway: 1 to Christopher Street [garagerest.com](#)
- **Gershwin Hotel Living Room** 7 East 27th Street (212-545-8000) Subway: 6 to 28th Street
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)  
Subway: J, M train to Myrtle Avenue [goodbye-blue-monday.com](#)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [gospeluptown.com](#)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770)  
Subway: 1 to Christopher Street [greenwichhouse.org](#)
- **Greenwich Village Bistro** 13 Carmine Street (212-206-9777)  
Subway: A, C, E, F, V to W. 4th Street
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **I-Beam** 168 7th Street between Second and Third Avenues  
Subway: F to 4th Avenue [ibeambrooklyn.com](#)
- **Ibiza Lounge** 220 W. 242nd Street, Bronx (646-256-9968) Subway: 1 to 242 Street [ibizany.com](#)
- **Illinois Jacquet Performance Space** 94-20 Guy R. Brewer Blvd.,  
Subway: E to Jamaica Center [york.cuny.edu](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)  
Subway: 1, 2 to 50th Street [iridiumjazzclub.com](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue)  
Subway: M to Union Street [issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910)  
Subway: C to Clinton Street [illbrew.com/Jazz966.htm](#)
- **Jazz Gallery** 290 Hudson Street (212-242-1063)  
Subway: C, E, to Spring Street [jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E. 126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)  
Subway: N, R to 8th Street-NYU; 6 to Astor Place [joespub.com](#)
- **Kenny's Castaways** 157 Bleecker Street between Thompson and Sullivan Subway: A, B, C, D, E, F, V to W. 4th Street
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)  
Subway: 4, 5, 6 to Grand Central [kitano.com](#)
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU [knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn (718-285-9425) Subway: R to Prospect Avenue [eurotripbrooklyn.com/info.html](#)
- **Kosciuszko Foundation** 15 East 65th Street (212-239-9190) Subway: 6 to 68th Street
- **Kush** 191 Chrystie Street (212-677-7328) Subway: F to Second Avenue [thekushnyc.com](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)  
Subway: A, B, C, D, E, F to W. 4th Street [lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [lenoxlounge.com](#)
- **Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [symphonyspace.org](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [littlefieldnyc.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street  
Subway: F to Second Avenue [rucma.org](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglass Boulevard (212-234-6114)  
Subway: 1 to 145th Street [londelsrestaurant.com](#)
- **Mercury Lounge** 217 E. Houston Street (212-260-4700)  
Subway: F, V to Second Avenue [mercurylounge.com](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)  
Subway: N, R to 23rd Street [metropolitanroom.com](#)
- **Miles' Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street [milescafe.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)  
Subway: 4, 5, 6, N, R to 14th Street-Union Square [bahainyc.org](#)
- **New School** 55 W. 13th Street (212-229-5488) Subway: F, V to 14th Street [jazz.news.school.edu](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [ninosuscany.com](#)
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F to West 4th Street [northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)  
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925)  
Subway: F to Second Avenue [nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [nuyorican.org](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [parlorentertainment.com](#)
- **ParlorJazz** 119 Vanderbilt Avenue, Brooklyn (718-855-1981)  
Subway: G to Clinton-Washington [parlorjazz.com](#)
- **Piano Due** 151 West 51st Street (212-399-9400)  
Subway: 1 to 50th Street [pianoduenyc.net](#)
- **Pianos** 158 Ludlow Street Subway: F, V to Second Avenue
- **The Players** 16 Gramercy Park South (212-475-6116)  
Subway: 6 to 23rd Street [theplayersnyc.org](#)
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues  
Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Puppet's Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622)  
Subway: F to 7th Avenue [puppetsjazz.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)  
Subway: F to Second Avenue [rockwoodmusicall.com](#)
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street [liveatrose.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800)  
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Roulette** 20 Greene Street (between Canal and Grand Streets) (212-219-8242) Subway: 1 to Franklin Street [roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)  
Subway: A, C, E to 14th Street [rmanyc.org](#)
- **Rue 57** 60 West 57th Street (212-307-5656) Subway: F to 57th Street [rue57.com](#)
- **SOB's** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street [sobs.com](#)
- **St. Nick's Pub** 773 St. Nicholas Avenue at 149th Street (212-283-9728) Subway: A, C, B, D to 145th Street
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [saintpeters.org](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941)  
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)  
Subway: B, 2, 3 to 135th Street [shrinenyc.com](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [sistasplace.org](#)
- **Sixth Street Synagogue** 6th Street between First and Second Avenues (212-473-3665) Subway: 6 to Astor Place [eastvillageshul.com](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)  
Subway: 1, 2, 3, 9 to 14th Street [smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Sora Lalla** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [soralellanyc.com](#)
- **Southpaw** 125 Fifth Avenue between Sterling and St. John's Place (718-230-0236) Subway: M, N, R to Union Street [spsounds.com](#)
- **The Stone Avenue C and 2nd Street**  
Subway: F to Second Avenue [thestonenyc.com](#)
- **Sucre Café** 520 Dekalb Avenue (718-636-2000)  
Subway: G to Bedford-Nostrand Avenues
- **Sullivan Hall** 214 Sullivan Street (212-634-0427)  
Subway: A, B, C, D, E, F, V to W. 4th Street [sullivanhallnyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)  
Subway: A, C, E to 42nd Street [swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850)  
Subway: B, Q to Cortelyou Road [sycamorebrooklyn.com](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)  
Subway: N, R to Union Street [tealoungeNY.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)  
Subway: 6 to 51st Street [tomijazz.com](#)
- **Town Hall** 123 W. 43rd Street (212-997-1003)  
Subway: 1, 2, 3, 7 to 42nd Street-Times Square [the-townhall-nyc.org](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street [tribecapac.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305  
Subway: 4, 5, 6 to 59th Street [TutumaSocialClub.com](#)
- **University of the Streets** 130 East 7th Street (212-254-9300)  
Subway: 6 to Astor Place [universityofthestreets.org](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)  
Subway: A, B, C, D, E, F to W. 4th Street [thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)  
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)  
Subway: N, R to Ditmars Blvd-Astoria [Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352)  
Subway: F to York Street, A, C to High Street
- **Watty & Meg** 248 Court Street (718-643-0007) Subway: F, G to Bergen Street [wattyandmeg.com](#)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800)  
Subway: N, Q, R, W to 57th Street [carnegiehall.org](#)
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)  
Subway: L to Bedford Avenue [zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [zincbar.com](#)
- **Zora Space** 315 4th Avenue between 3rd and 2nd streets (718-832-4870) Subway: F train to 9th street; M, R to Union Street [zoraspace.com](#)

(INTERVIEW CONTINUED FROM PAGE 6)

music students didn't understand harmony or any of that kind of stuff...so my whole workshop shifted to being based on a kind of modal approach, where I was using pentatonics [five-note scales] and things like this.

**AAJ-NY:** Do you see a musical 'Esperanto', or a trade language like Swahili, emerging in creative improvisation? For example, mainstream jazz entails playing over standard chord progressions using certain techniques and vocabulary and you could even say there's an M-Base - I don't want to say 'mainstream' - but you hear it when someone uses a 'drum chant'; there's a certain sound to that.

**SC:** Yeah, yeah. There are certain devices which become popular. If a musician does something, once you put it out there, it gets beyond your control...and it takes on a life of its own by what everybody else is doing. And so there are certain things that I was doing in the '80s, the beginning of those ideas, when people thought, "That's very, very weird." And I remember friends of mine telling me, "Man, you're not going to ever be successful with this. Nothing's going to happen. Nobody can even figure out what you're doing." And I used to tell them, "You'd be surprised at how flexible human beings are." [laughs] And what we're doing today would've been un-thought of before. I give a lot of workshops and a lot of things like that and things get disseminated that way; people get little parts of the language. I've had my band Five Elements since about 1980, 1981 and a lot of guys and women have gone through the band and then many of them have gone on to start their own bands. That's

quite a long time ago and, over the course of all of that, different people are learning different parts of things and then of course they're bringing their own thing...they're adding their own languages. ♦

For more information, visit [m-base.com](http://m-base.com). Coleman and Five Elements are at Winter Jazzfest Jan. 8th. Coleman is also at Jazz Standard Jan. 18th-19th with Jeff "Tain" Watts and Jazz Gallery Mondays (except Jan. 3rd). See Calendar and Regular Engagements.

#### Recommended Listening:

- Dave Holland Quintet - *Jumpin' In* (ECM, 1983)
- Steve Coleman Group - *Motherland Pulse* (JMT-Winter & Winter, 1985)
- Dave Holland Trio - *Triplicate* (ECM, 1988)
- Steve Coleman and Five Elements - *Curves of Life* (RCA-Victor, 1995)
- Steve Coleman and Five Elements - *Resistance is Futile* (Label Bleu, 2001)
- Steve Coleman - *Invisible Paths: First Scattering* (Tzadik, 2007)

(LABEL CONTINUED FROM PAGE 12)

labels and promoting their club through these records. I have been approached by other club owners interested in doing the same thing as Smalls, asking me details of how it works."

Although Wilner has high hopes for smallsLIVE (which has an international distribution deal for physical CDs with Harmonia Mundi and an arrangement with Apple's iTunes for online digital sales), he doesn't hesitate to speak candidly about all

the upheaval that has been taking place in the music industry. Wilner points out that today's jazz musicians are operating in an environment in which brick-and-mortar CD stores have been disappearing, many younger listeners are buying individual songs as downloads instead of buying CDs and most major labels have greatly downsized or eliminated their jazz departments.

"There's a whole new paradigm," Wilner notes. "The demise of the jazz record industry has taken everyone by surprise and the guys who've been in it a long time have been caught with their pants down. But people still want to hear music; they still want to buy music. The sale of music isn't ending. It's just transforming."

"I'm excited about this label," Wilner says. "I'm passionate about it. I'm trying to document some great jazz music that's being played in my club and that's what we're doing with smallsLIVE. My label and my club are interconnected; the two of them go hand in hand." ♦

For more information, visit [smallslive.com](http://smallslive.com). Artists performing this month include Omer Avital at Jazz Gallery Jan. 14th-15th with Avishai Cohen; Peter Bernstein at Smalls Jan. 6th-8th and Bar Next Door Jan. 20th; Kevin Hays at Smoke Jan. 14th-15th with Bill Stewart and Iridium Jan. 19th as a leader; Ari Hoenig at Smalls Mondays and Zinc Bar Jan. 8th as part of the Winter Jazzfest, Cornelia Street Café Jan. 11th as a leader and 20th-21st with George Garzone and Puppet's Jazz Bar Jan. 29th with Shai Maestro; Ethan Iverson at Village Vanguard Jan. 1st with The Bad Plus; David Kikoski at Jazz Standard Jan. 20th-23rd with Jeff "Tain" Watts; Ian Hendrickson-Smith at Smalls Jan. 22nd and Spike Wilner at Smalls Jan. 1st, 11th with Tom Guarna, 13th, 18th, 23rd and 27th-28th. See Calendar.



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"Altogether, a fine set and one that should have a wide appeal to all lovers of jazz in the post-bop mainstream." Bruce Crowther - Swing2Bop

"The title song and two-disc set are dedicated to a true love, but the music is clearly for the audience. I Will Tell Her, by trombonist Curtis Fuller, achieves plenty." - Woodrow Wilkins - AllAboutJazz.com

"Curtis Fuller is one of the last of the 1950s to 1960s Blue Note recording artists still playing, and though his travels are mostly limited to sideman duties, it is such a treat to find this two-CD issue, where he can show his skills are still strongly intact. I highly recommend I Will Tell Her to his fans." \*\*\*\*1/2 - Jeff Krow - Audiophile Audition

"Overall, this is one of the better recordings in the latter-period days of Fuller, chock-full of spirit, and comes easily recommended." (4 Stars) - Michael Nastos - All Music Guide

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



# SMALLSLIVE GREENWICH VILLAGE NYC CATALOG FALL 2010

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Harvey Pekar  
Graciela Perez-Gutierrez  
Jeannine "Mimi" Perrin  
Trudi Pitts  
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Benny Powell  
Steve Reid  
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Montego Joe  
Tom Saunders

Manfred Schulze  
Johnny Scott  
Joya Sherrill  
Sid Simmons  
Neville Skrimshire  
Dennis Stock  
Irving Sturm  
Monty Sunshine  
Ed Thigpen  
John Tirabasso  
Jack Tracy  
Art Van Damme  
Luigi Waites  
Larry Warrilow  
Wally "Gator" Watson  
George Webb  
George David Weiss  
Harry Whitaker  
Ed Wiley Jr.  
Jimmy Wyble  
Mike Zwerin

## BIRTHDAYS

**January 1**  
†Papa Celestin 1884-1954  
†Al McKibbin 1919-2005  
†Milt Jackson 1923-99  
†Sonny Greenwich b.1936  
†Susannah McCorkle 1946-2001  
Chris Potter b.1970  
James Shipp b.1980

**January 2**  
†Nick Fatool 1915-2000  
†Arthur Prysock 1929-97  
Noah Jarrett b.1978

**January 3**  
†Preston Jackson 1902-83  
†Herbie Nichols 1919-63  
Musa Kaleem b.1921  
John Jenkins b.1931  
Motohiko Hino b.1946  
James Carter b.1969

**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  
Eugene Chadbourne b.1954  
Alex and Nels Cline b.1956

**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  
Adam Larson b.1990

**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 1936-2007

**January 8**  
†Wendell Culley 1906-83  
†Bobby Tucker 1923-2007  
Bill Goodwin b.1942  
Thurman Barker b.1948  
Marilyn Mazur b.1955  
Dan Tepper b.1982

**January 9**  
†Kenny Clarke 1914-85  
†Jimmy Maxwell 1917-2002  
†Betty Roche 1920-99  
†Roger Guerin 1926-2010  
Bucky Pizzarelli b.1926  
†Carson Smith 1931-97  
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  
William Parker b.1952  
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  
Ernst Bier b.1951  
Jane Ira Bloom b.1955  
Ivo Perelman b.1961  
Ingrid Jensen b.1966  
Gene Lake b.1966

**January 13**  
†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  
Nguyen Le b.1959

**January 15**  
†Gene Krupa 1909-73  
†Artie Shapiro 1916-2003  
†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  
Cedar Walton b.1934  
†Ted Dunbar 1937-98  
Billy Harper b.1943  
Pheeroan akLaff b.1955

**January 18**  
†Irene Kral 1932-78  
Don Thompson b.1940  
Al Foster b.1944  
Steve Grossman b.1951  
Clark Gayton b.1963  
Dominic Lash b.1980

**January 19**  
†Israel Crosby 1919-62  
†JR Monterose 1927-93  
Horace Parlan b.1931  
Hod O'Brien b.1936  
Phil Wilson (tb) b.1937  
†Sam T. Brown 1939-77  
Joe Magnarelli b.1960

**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  
Jason Moran b.1975

**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**  
†Django Reinhardt 1910-53  
†Teddy Napoleon 1914-64  
†Scoops Carry 1915-70  
†Ray Abrams 1920-92  
†Marty Paich 1925-95  
†Curtis Counce 1926-63  
Harold Ousley b.1929  
Gary Burton b.1943  
Andre Hayward b.1973

**January 24**  
†Avery Parrish 1917-59  
†Jimmy Forrest 1920-80  
†Joe Albany 1924-88  
Lennie McBrowne b.1933  
†Bobby Scott 1937-90  
†Julius Hemphill 1938-95  
Marcus Printup b.1967  
Duane Eubanks b.1969

**January 25**  
†Wellman Braud 1891-1966  
†Truck Farham 1913-2002  
†Floyd Smith 1917-82  
Barbara Carroll b.1925  
†Antonio Carlos Jobim 1927-95  
Alexis Cuadrado b.1971

**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

**January 28**  
†Ronnie Scott 1927-96  
Buddy Terry b.1941  
Bob Moses b.1948  
Kent Kessler b.1957  
Lorenzo Sanguedolce b.1975

**January 29**  
†Arnold Ross 1921-2000  
Ed Shaughnessy b.1929  
†Derek Bailey 1932-2005  
†Jeff Clyne 1937-2010  
†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  
Per Zanussi b.1977



**AKI TAKASE**  
**January 26th, 1948**

Pianist Aki Takase made her eponymous recording debut in her native Japan in 1978 (check out the cover if you can find it). Very quickly she established herself as an important voice but got her start in a more traditional style than to what current listeners are accustomed. By the late '80s and early '90s she had fallen in with the Euro free-improvising crowd, including future husband and collaborator Alex von Schlippenbach. She has worked extensively with bass clarinetist Rudi Mahall, including some excellent duo albums, but also released fine paired albums with David Murray and more recently Louis Sclavis. -AH

## ON THIS DAY

by Andrey Henkin



*Reminiscing the piano greats*  
Willie "The Lion" Smith (Vogue)  
January 29th, 1959

Himself also one of the piano greats, for this album Willie "The Lion" Smith, still going strong in his mid 60s, fetes a number of his predecessors and contemporaries like Scott Joplin ("Maple Leaf Rag"), Lucky Roberts ("Pork And Beans"), Eubie Blake ("Chevy Chase") and Jelly Roll Morton ("Buddy Bolden's Blues"). But by this point in his career, some 20 or 30 years after the heyday of Stride, of which Smith was one of the major proponents, the pianist presents the 11 tunes in his own style rather than as impressionistic takes.



*The Way Ahead*  
Archie Shepp (Impulse)  
January 29th, 1968

Cecil Taylor was saxist Archie Shepp's first boss so it is clear where he got his uncompromising approach to music. Shepp's records for Impulse, which began prior to his involvement with John Coltrane's *Ascension*, are some of the label's finest, featuring many of Shepp's contemporaries in the '60s New Thing. This date features Jimmy Owens (trumpet), Grachan Moncur III (trombone) and the rhythm section of Walter Davis Jr., Ron Carter and Roy Haynes for four tunes including a take of Moncur's 'hit song' "Frankenstein".



*Social Sketches*  
Marc Levin (Enja)  
January 29th, 1975

Marc Levin, who plays everything from cornet and flute to percussion and melodica, is one of those shadowy figures from '60s-'70s jazz known only to the cognoscenti. He worked with Bill Dixon and then put out a handful of records on labels like BYG and his own Sweet Dragon. This album was recorded in Finland with a quartet of native players including the equally multi-instrumental Seppo Paakkunainen (alto, bari, flute, violin and percussion), five tunes with intriguingly politicized titles like "Student Days New York 1965".



*Live at the D.I.A.*  
Griot Galaxy (Entropy Stereo)  
January 29th, 1983

The Griot Galaxy, under the leadership of saxist Faruq Z. Bey, kept the city of Detroit relevant to the jazz scene in the '70s and '80s after most of its original stars had gone eastwards. The band made few albums since its founding in the early '70s and this particular one, recorded at the Detroit Institute of Arts Museum, was only released decades after the event. Alongside Bey on this two-disc set are Anthony Holland and David McMurray (saxes), Jaribu Shahid (bass) and Tani Tabbal (drums) for several lengthy AACM-esque tunes.



*After the Demon's Leaving*  
Santacruz/Lowe/Charles (AA)  
January 29th, 1996

Frank Lowe was one of the fire-breathing saxists that came to attention during the Loft Era during the '70s. He worked with Noah Howard, Rashied Ali and Don Cherry early on before becoming a leader on labels like ESP-Disk, Freedom, Black Saint, Marge, Palm, Karma and others during a very productive first decade on the scene. This session finds Lowe in the company of French bassist Bernard Santacruz and legendary avant drummer Denis Charles for a number of originals, including the collaborative title suite.

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- Charles Gayle Trio
- Charlie Hunter
- CHICO HAMILTON
- Chris Lightcap's Bigmouth
- Chris Speed's YeahNO
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- JOAN-CARLOS FORNELL & JOHNNY'S DREAM CLUB
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