



# all about jazz

NEW YORK

March 2010 | No. 95

Your FREE Monthly Guide to the New York Jazz Scene

[newyork.allaboutjazz.com](http://newyork.allaboutjazz.com)

LARRY CORPELL  
MAKING THE CHANGES



SPECIAL FEATURE  
NEC 40TH  
ANNIVERSARY  
CELEBRATION

Lew Tabackin • Adam Rudolph • Nuscope Recordings • Event Calendar

# Blue Note

THE WORLD'S FINEST JAZZ CLUB & RESTAURANT 131 W. 3RD ST. NYC 212.475.8592 WWW.BLUENOTEJAZZ.COM



**GIL SCOTT-HERON & FRIENDS**  
CD RELEASE FOR "I'M NEW HERE"  
MARCH 2 - 3



**TOOTS THIELEMANS**  
W/ KENNY WERNER, AIRTO  
& OSCAR CASTRO-NEVES  
MARCH 4 - 7



**CASSANDRA WILSON**  
MARCH 9 - 11



**ROBERTA GAMBARINI  
QUARTET**  
MARCH 12 - 14



**ROY HAYNES 85TH BIRTHDAY WITH SPECIAL GUESTS**  
(3/17) KENNY GARRETT AND MC BILL COSEY, (3/18) ROY HARGROVE & CHRISTIAN McBRIDE, (3/19-20) CHICK COREA  
MARCH 17 - 21



**BILL EVANS & ROBBEN FORD**  
SOULGRASS MEETS BLUES  
MARCH 23 - 28



**TAKE 6**  
MARCH 30 - APRIL 4

## LATE NIGHT GROOVE SERIES

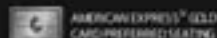
JESSE PALTER	FRI, MAR 5
GREG MURPHY	SAT, MAR 6
METROSONICS	FRI, MAR 12
JESSE DEE	SAT, MAR 13
LEE HOGANS & PURSUANCE	FRI, MAR 19
DERREK PHILLIPS	SAT, MAR 20
GEMMA GENAZZANO	FRI, MAR 26
FAREED HAQUE & THE FLAT EARTH ENSEMBLE	SAT, MAR 27

## SUNDAY JAZZ BRUNCH

GEORGE GARZONE & HIS NYU QUINTET
SHOKO AMANO
JUILLIARD JAZZ BRUNCH 'GRITS, GRAVY & GROOVE'
FRANK VIGNOLA'S HOT CLUB

## MONDAY NIGHT SERIES

TRAVIS SULLIVAN'S BJORKKESTRA W/ DONNY MCCASLIN RACHEL Z, CLARENCE PENN	MON, MAR 1
JOE HENRY	MON, MAR 8
ADA ROVATTI AND THE GREEN FACTOR	MON, MAR 15
CHUCK LOEB TRIO	MON, MAR 22
JOE LOUIS WALKER	MON, MAR 29



"Worlds of Tomorrow Through Sound"

Come to an evening of **Experiential Music** to celebrate the launch of **Sciensonic Laboratories** and its first two exciting releases!  
Free gift with admission. Reservations highly recommended.

**In New York City:**  
Fri. March 19, 2010  
Cornelia Street Cafe  
9 & 10:30 PM

Scott Robinson, winds & sonic devices  
Marshall Allen, alto sax, flute, EVI  
Pat O'Leary, bass, cello & sonic toys  
Kevin Norton, vibraphone, drums & percussion  
Julian Thayer, bass  
Sharon Robinson, flute and wind machine

**Cornelia Street Cafe**  
www.corneliastreetcafe.com  
29 Cornelia St., NYC  
212-989-9319

**In New Jersey:**  
Sat. March 20, 2010  
Puffin Cultural Forum  
8 PM

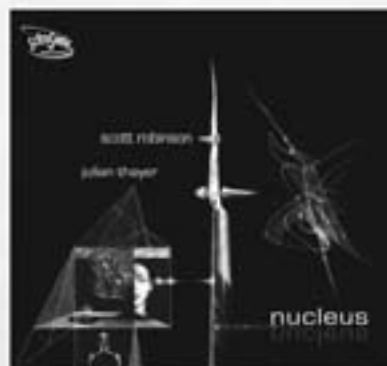
Scott Robinson, winds & sonic devices,  
with  
Julian Thayer bass  
Klaus Suonsaari drums/percussion  
Sharon Robinson mathematics

**Puffin Cultural Forum**  
www.puffinculturalforum.org  
20 Puffin Way, Teaneck NJ 07666  
201-836-3499

## COMING THIS MONTH:

Special 2-disc set with Enhanced CD:  
**LIVE AT SPACE FARMS**  
Scott Robinson  
Marshall Allen  
Pat O'Leary  
Kevin Norton

Recorded live with the sounds of the fabulous bell tower at Space Farms, featuring the great Marshall Allen



The long-awaited duo project:  
**NUCLEUS**  
Scott Robinson  
Jules Thayer

"Jules and Scott gave me a night of music I'll never forget. It was abstract, but at the same time felt utterly composed... changing from moving harmony and melodies to ephemeral sound sculptures. I was blown away... I couldn't tell who was leading and who was following, and I'd bet they couldn't either. This is music not to be missed. Who needs a composer with two masterful and connected individuals such as this."  
-Maria Schneider

**WARNING:** These products contain Experiential Music for adventurous listeners.

Artwork © The Estate of Richard M. Powers

This celebration orbits Scott Robinson's 200th recording release, 25 years in NYC, and 50 years on Earth. Visit [www.sciensonic.net](http://www.sciensonic.net) on the Outernet! (website coming soon)



# all about jazz

## NEW YORK

- 4 **New York@Night**
- 6 **Interview: Lew Tabackin**  
by Ken Dryden
- 7 **Artist Feature: Adam Rudolph**  
by Rex Butters
- 9 **On The Cover: Larry Coryell**  
by Tom Greenland
- 10 **Encore: Hadley Caliman**  
by Thomas Conrad
- 11 **Megaphone**  
by Darcy James Argue
- 12 **Label Spotlight: Nuscope Recordings**  
by Marc Medwin
- 13 **Club Profile: A Look to the New Decade part III**
- 13 **Special Feature: New England Conservatory 40th Anniversary Celebration** by Marcia Hillman
- 14 **CD Reviews:** Andrea Centazzo, Bill Mays, Vinny Golia, Dan Weiss, Modern Jazz Quartet, Joe Locke, John Scofield and more
- 36 **Event Calendar**
- 41 **Club Directory**
- 43 **Miscellany** In Memoriam • Birthdays • On This Day

- Lest We Forget: Lenny Breau**  
by Donald Elfman
- VOXNews**  
by Suzanne Lorge
- Listen Up!:**  
Chris Dingman & Adam Larson

As much as jazz, as a musical and artistic form, has influenced the world since its development in the United States, it has taken as good as it gives. A constant influx of international players keeps the music vital and relevant to audiences everywhere; so while New York is still the jazz capital of the world, it is of a world where practitioners and listeners can approach the music from their own unique cultural perspectives.

One need only peruse our three feature subjects this month for examples of this phenomenon. Guitarist Larry Coryell (Cover) was integral in the development of fusion but has also worked within the Indian musical traditions; this month he brings his Bombay Jazz project to the Skirball Center as part of the World Music Institute concert series. Through his work with partner Toshiko Akiyoshi, saxophonist/flutist Lew Tabackin has explored the convergence of Western and Eastern traditions, both as it relates to composition and instrumental technique. Tabackin is honored this month as part of Highlights in Jazz. And percussionist Adam Rudolph's study of African musics has had an indelible effect on the concept behind his multinational Go: Organic Orchestra, in residency at Roulette the last four Mondays in March.

We are all a product of our influences. Certainly the work of saxist Hadley Caliman (Encore) and late guitarist Lenny Breau (Lest We Forget) would have been less rich without their particular backgrounds informing their later work. Nuscope Recordings (Label Spotlight) has built its catalogue on bringing together improvisers of different generations and countries in shared efforts.

Also this month, we have the third of four installments in our look at New York City jazz venues in the new decade. Our focus this issue is on the lesser-known boroughs of Queens, Bronx and Staten Island.

Winter lions or spring lambs, jazz is constant, no matter the weather. We'll see you out there...

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

*On the cover: Larry Coryell (photo by Alan Nahigian)*

Submit Letters to the Editor at [newyork.allaboutjazz.com](http://newyork.allaboutjazz.com)  
U.S. Subscription rates: 12 issues, \$30 (International: 12 issues, \$40)  
For subscription assistance, send check, cash or money order to the address below.

### AllAboutJazz-New York

A Publication of AllAboutJazz.com

**Managing Editor:** Laurence Donohue-Greene  
**Editorial Director & Production:** Andrey Henkin  
**Publisher:** Michael Ricci

#### Staff Writers

David R. Adler, Clifford Allen, Fred Bouchard, Stuart Broomer, Ken Dryden, Donald Elfman, Sean Fitzell, Graham Flanagan, Kurt Gottschalk, Tom Greenland, Marcia Hillman, Terrell Holmes, Robert Iannapolo, Francis Lo Kee, Martin Longley, Suzanne Lorge, Wilbur MacKenzie, Marc Medwin, Russ Musto, Ivana Ng, Joel Roberts, Elliott Simon, Jeff Stockton, Celeste Sunderland, Andrew Vélez

#### Contributing Writers

Darcy James Argue, Rex Butters, Thomas Conrad, Lyn Horton, George Kanzler, Gordon Marshall, Matthew Miller

#### Contributing Photographers

Simone Eccleston, Olympiad Ioffe, Alan Nahigian, John Rogers, Dirk Stockmans, Jack Vartoogian

#### Mailing Address

AllAboutJazz-New York  
116 Pinehurst Avenue, Ste. J41  
New York, NY 10033

#### Advertising Sales

Laurence Donohue-Greene  
[ldgreene@allaboutjazz.com](mailto:ldgreene@allaboutjazz.com)

#### Event Calendar Listings

Andrey Henkin  
[ahenkin@allaboutjazz.com](mailto:ahenkin@allaboutjazz.com)

Printed by Expedi Printing, Brooklyn, NY

All rights reserved. Reproduction without permission strictly prohibited. All material copyrights property of the authors.

at the Conservatory  
**Jazz**

Brooklyn Conservatory presents:

# KENNY BARRON

Saturday, March 27  
7:30 & 9 PM



Photography Credit: John Sam

“...one of the top jazz pianists in the world...”  
-- Los Angeles Times

BROOKLYN  
CONSERVATORY  
of  
M · U · S · I · C

Tickets: \$25/15  
www.bqcm.org  
212. 209. 3370

To start, pianist **Gerald Clayton** ought to have won that Grammy for his solo on “All of You”, from his debut *Two-Shade*, a burning 2009 trio album that was picked up by Emarcy (from ArtistShare) for wider release in 2010. Along with the Grammy nomination, Clayton also had the honor of a weeklong stint at the Village Vanguard in early February. As he, bassist Joe Sanders and drummer Justin Brown got further into their first Thursday set (Feb. 11th), something seemed a little off - the piano sound lacked presence and definition and the whip-cracking rapport of *Two-Shade* proved just out of reach. A slightly adjusted mix could have made all the difference. Still, there were bristling moments and the trio’s command of the material, from the opening vamp-blues “No Manual” to the Duke Pearson ballad “You Know I Care” to the flowing 3/4 pulse of Sanders’ composition “A Joy and Sorrow”, was never in question. Brown overplayed the room in his more excitable moments, further unbalancing the mix, although his intricate brushwork and sense of space brought a gleam to the R&B-tinged Clayton original “Two Heads One Pillow” and Dizzy Gillespie’s “Con Alma”. The latter, a solo piano track on *Two-Shade*, gained a new assurance in the trio setting. Clayton dug in with old-school, richly voiced block chords and threw in an ingenious wrinkle - a dreamy 12/8 vamp beginning just before the end of the bridge that seemed to liberate the band and show off its every strength.

- David R. Adler



Gerald Clayton @ Village Vanguard

Following the success of *In What Language?* and *Still Life with Commentator*, pianist **Vijay Iyer** and poet **Mike Ladd** are developing another topical multimedia show with the provisional title “Holding It Down”. Their theme this time: the war-haunted dreams of US military combat veterans of Iraq and Afghanistan. A work-in-progress performance at the HarlemStage Gatehouse (Feb. 10th) found Iyer and Ladd in a new partnership with Iraq veteran Maurice Decaul, whose dream-based poetry formed a major part of the song cycle. Decaul is not a natural performer; he seemed rather out of place next to the stylish powerhouse vocalists Guillermo Brown, Pamela Z and Ladd himself. But airing his psychic wounds in this public way took tremendous courage. What Decaul, Iyer and Ladd are doing is a kind of public service, a “call for submissions” from other veterans ([vetsdreams.blogspot.com](http://vetsdreams.blogspot.com)) and an assessment of war’s toll on the American body politic. Steering clear of ideological harangue, the piece encouraged a sense of shared humanity as much as it highlighted the rocking, asymmetric beats of drummer Kassa Overall, the atmospheric yet hearty guitar of Liberty Ellman and the resonant attack of cellist Okkyung Lee. Iyer’s rumbling, trilling piano figures and doleful cadences - a recurring hallmark of these Ladd coproductions - gave way in places to laptop-generated swirls and fragmentary sound fields, all just a hint of where the project will ultimately go.

(DA)

**Henry Threadgill**’s Zooid has been a long time coming. Unfairly perhaps but unavoidably compared against the leader’s four previous bands, Zooid had been extant for close to a decade without quite gelling. But with last year’s *This Brings Us To: Volume 1* (Pi Recordings), the band boiled down to a tight quintet and it was that group (with part-time added cello) that played three nights at the Jazz Gallery. On the opening night, Thursday Feb. 11th, they played syncopation and counterpoint, themes and variations, like wave-particle duality: just who was keeping time or who was playing the head somehow seemed to depend on where you looked. There was nobody at center, nothing set forth that needed resolution. It was a remarkable display of points on a curve, as if they were all playing the same piece, but didn’t need to start at the same place. Key to their new hurdle is no doubt the presence of bass guitarist Stomu Takeishi, who as a member of Threadgill’s last band clearly understands the composer’s intricate systems. On Feb. 13th, they became less esoteric and more of a crowd-pleaser for the SRO house. Themes were pushed out front and solos flew higher, especially Threadgill’s own alto sax and bass flute. And if Saturday night’s performance saw them as more of a party band, it was with good reason. After the last song, the band broke into an easy-going version of “Happy Birthday” as a cake was brought up to mark the leader’s 66th year.

- Kurt Gottschalk



Henry Threadgill @ Jazz Gallery

The masterful bassist **Barre Phillips** came to town to pay musical respects at Joe Maneri’s memorial and took the occasion not only to film some scenes of outdoor playing for an ongoing video project but to play an early evening solo set at Downtown Music Gallery on Feb. 12th. He spent the opening 15 minutes with poet Steve Dalachinsky, focused intensely on him and responding with quick precision to the words and cadence of the recitation. He then carried on for a remarkable unaccompanied set full of liquid deliberateness and shifting meditations. He moved from low, bowed tones to harmonic chirps to quick three-note phrases to tenor wails with alarming elasticity and with deep attentiveness. Once Dalachinsky had stepped out, he focused his gaze disarmingly on the audience, watching them at least as intensely (probably moreso) as they were him while beating quick rhythms with his fingertips, along the soundboard and strings, then up the neck, arriving at the headstock to conclude the piece. The next improvisation was played arco and here he looked at the floor as improvisers do, but we might pretend he was looking at his bass viol adoringly or indeed that he knew it so well he had closed his eyes and was simply feeling its weight against his belly, its neck under his fingers while engaging in a profound examination of the act of counting to four, performed with the bow reversed and more fingertips. A brief final piece provided a lovely, plucked and repeated coda.

Photo by Simone Fedeston

New York City, as the now-disputed jazz capital of the world, has all manner of jazz venues, from grandiose halls to once-smoky clubs all the way to street corners. But what distinguishes the Overpriced Apple from all other metropolises is that even the odder venues are still manned by world-class players. Hawaiian Tropic Zone, a Times Square restaurant that laudably has started regular jazz programming despite many distractions (flatscreen televisions, tourists, beautiful waitresses), on Feb. 4th was a case in point. A regrettably small audience was treated to an excellent quartet of musicians just as likely to be featured at one of the bigger, more traditional jazz supper clubs. It was led by tenor saxophonist **Noah Preminger**, a player making his reputation in a number of progressive bands, ably abetted by Portuguese guitarist Andre Matos (recent New England Conservatory graduate) and the grizzled rhythm section of bassist Sean Conly and drummer Rob Garcia. And besides the strong, expansive playing, the set featured one of the more diverse setlists in this reviewer's recent memory: the Richard Rodgers-Lorenz Hart 1936 obscurity "There's a Small Hotel"; "Promises Kept" from Sonny Sharrock's 1991 album *Ask the Ages*; Yip Harburg-Arthur Schwartz' "Then I'll Be Tired of You"; Warne Marsh's "Background Music"; the Frank Sinatra-sung hit "All or Nothing at All" and the closer of "Milestones". The waitresses seemed to enjoy it thoroughly.

- **Andrey Henkin**



Noah Preminger Quartet @ Hawaiian Tropic Zone

Almost 35 years ago, pianist **Jill McManus** recorded a duet album with bassist Richard Davis (*As One*, Muse) live at a Lower East Side club called The Fugue. The disc was an intimate affair, the material mostly standards played to an attentive audience. On Feb. 4th, McManus was found in a somewhat similar setting, playing comparable tunes in partnership with another bassist, Paul Gill, at Sofia's in Times Square. The difference in eras and locales notwithstanding, McManus retained the deft, almost sprightly touch on the keyboard she demonstrated all those decades ago. And she needed every bit of it, as at the beginning of her 45-minute first 'set', she was battling the cellphone conversation of an overdone Michigan tourist and a loud chat between Russian mobsters. New York City is full of gigs like this, ones where a pair of musicians in a corner of a loud room can easily be overlooked. So it was to McManus' credit and ability that she made the music transcend the terrible notion of 'cocktail piano', inserting interesting chord voicings and appealing harmonies in tandem with Gill's stalwart playing. This is a semi-regular gig for McManus and there were some people scattered around the bar specifically to listen but she had to fill the large space, choosing to do so by playing denser chordal solos rather than single-note lines that might have been swallowed up. Gill's solos, pithy statements all, were difficult to hear until he switched to the bow and the mobsters paid their check.

(AH)

Celebrating the recent publication of his long awaited autobiography, *I Walked With Giants*, **Jimmy Heath** returned to the roots he recounts so well in the book, leading a hard-swinging big band. Fronting an allstar aggregation of 16 of New York's finest players at the Blue Note, the master saxist played a second-night second set (Feb. 3rd) that highlighted his considerable abilities as a conductor and composer, as well as an instrumentalist. Kicking the show off with his "Trane Connection", a dedication to John Coltrane, who spent a formative period in the sax section of the leader's first Philadelphia big band, Heath was unabashed in displaying his delight as he indulged in the infrequent opportunity to direct the ensemble (powered by the rhythm section of his regular pianist and bassist - Jeb Patton and David Wong - and the irrepressible Lewis Nash on drums) through rarely heard arrangements. Bouncing around the stage with youthful exuberance that belied his age, the 83-year-old saxophonist threw his whole body into his conducting, pointing emphatically to the individual soloists (including trumpeter Roy Hargrove and alto saxophonist Antonio Hart) to take their turns, waving his hands at the various horn sections as he regulated their dynamics and prodded them to riff with swinging intensity. Turning to the audience for his own solos, the tone emanating from his horn, unduly large in comparison to his small frame, filled the house with the sound of joy.

- **Russ Musto**



Jimmy Heath Big Band @ Blue Note

Music visionary **Butch Morris** commemorated the 25th anniversary of his pioneering conduction process, the musical sign language he has developed to construct and modify "sonic possibilities" in the moment, with a busy Monday night (Feb. 1st) that epitomized the expansive nature of the innovative technique. Beginning the evening at The Stone, Morris first delivered an informative lecture/demonstration illustrating many of the signals and gestures related to various musical elements he employs to direct musicians - in this case the members of a recently formed string octet - in the creation and development of a work specific to its temporal environment. After a brief performance of the newly-developed piece, Morris made his way up Avenue C for a conduction of the Nublu Orchestra at the club from which the band takes its name. A mutating ensemble made up of a diverse assemblage of players well acquainted with Morris' unique approach to what could be described as spontaneous composition, this evening the group featured the electric guitars of Doug Wieselman and Thor Madsen, with Fender bassist Michael Kiaer and drummers Kenny Wollesen and Daniel Jodocy, giving it a rocking sound in sharp contrast to the 'classical' bent of the Stone octet, confirming the wide ranging relevance of the conduction concept. With cornetist Graham Haynes and tenorist Ilhan Ersahin in the tentet's horn section, Morris pushed and prodded the players on to newfound heights of creativity.

(RM)

## WHAT'S NEWS

The winners of the **2010 Grammy Awards** in jazz-related categories are: 75 - Joe Zawinul & The Zawinul Syndicate (Best Contemporary Jazz Album); *Dedicated To You: Kurt Elling Sings The Music Of Coltrane And Hartman* - Kurt Elling (Best Jazz Vocal Album); *Five Peace Band - Live* - Chick Corea & John McLaughlin Five Peace Band (Best Jazz Instrumental Album, Individual Or Group); *Book One* - New Orleans Jazz Orchestra (Best Large Jazz Ensemble Album); *Juntos Para Siempre* - Bebo Valdés And Chucho Valdés (Best Latin Jazz Album); "Dancin' 4 Chicken" - Terence Blanchard (Best Improvised Jazz Solo); "West Side Story Medley" - Bill Cunliffe, arranger for Resonance Big Band (Best Instrumental Arrangement); "Quiet Nights" - Claus Ogerman, arranger for Diana Krall (Best Instrumental Arrangement Accompanying Vocalist(s)); *The Complete Louis Armstrong Decca Sessions (1935-1946)* - Dan Morgenstern, album notes writer (Best Album Notes). For more information, visit [grammy.com](http://grammy.com).

In addition to the jazz winners listed above, there were some jazz musician appearances as backing players at the awards ceremony. R&B singer Maxwell's band included drummer Chris Dave, bassist Derrick Hodge, pianist Robert Glasper, trumpeter Keyon Harrold and saxophonist Kenneth Whalum III. Beyoncé appeared with drummer Kim Thompson, saxophonists Tia Fuller and Kat Rodriguez-Harrold and percussionist Marcie Chapa.

Purchase College School of the Arts will honor clarinetist **Paquito D'Rivera** as one of the winners of this year's Nelson A. Rockefeller Awards for his contributions to performing arts. The ceremony will take place as part of the School of the Arts' Gala at the Millennium Broadway Hotel on Mar. 15th. For more information, visit [purchase.edu](http://purchase.edu).

The deadline for the Spring 2010 **Chamber Music America** Grant Competition has been announced. Parties wishing to apply for a New Works Grant or a Residency Partnership must do so by Mar. 12th. Chamber Music America is also offering free grant application workshops, both in person and by teleconference, for potential applicants. For more information, visit [chamber-music.org](http://chamber-music.org).

The winners of the **2010 ASCAP Young Jazz Composers Award** have been announced. Local winners include Jon Crowley, 27 (Brooklyn, NY); Jesse Elder, 26 (Brooklyn, NY); Florian Hoefner, 27 (New York, NY); Elijah Shiffer, 18 (Mount Vernon, NY); Nathan Smith, 26 (Brooklyn, NY) and Erica von Kleist, 27 (Brooklyn, NY). For more information, visit [ascapfoundation.org](http://ascapfoundation.org).

Guitarist **Kevin Eubanks** has announced that he will step down as bandleader of NBC's *The Tonight Show* to pursue other opportunities. There is no information yet on potential replacements. The show has had several jazz musicians as bandleaders: Skitch Henderson, Doc Severinsen and Branford Marsalis.

The winners of the 2nd annual **Charles Mingus High School Competition** have been announced. A local winner was Manhattan School of Music Precollege (Best Combo - Specialized High School). For more information, visit [mingusmingusmingus.com](http://mingusmingusmingus.com).

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



# Lew Tabackin

by Ken Dryden

*Lew Tabackin needs no introduction to serious jazz fans. The tenor saxophonist and flutist worked with Maynard Ferguson, Thad Jones-Mel Lewis Orchestra, Joe Henderson, Duke Pearson, Donald Byrd, Elvin Jones and The Tonight Show Band, was a star soloist with the Danish Radio Orchestra in the late '60s and joined alto saxist Phil Woods for a one-shot small group album. But Tabackin made his mark in the Toshiko Akiyoshi-Lew Tabackin Jazz Orchestra for several decades until it disbanded in 2003. Tabackin has also made around 20 albums of his own since the mid '70s.*

**AllAboutJazz-New York:** What was your music education background?

**Lew Tabackin:** I didn't come from a musical family. I grew up in South Philadelphia and the school system loaned instruments and provided a teacher. I wanted a clarinet, but I got a flute. I played it in the orchestra through junior high and high school, won all-state and, as a result, earned a scholarship to go to the Philadelphia Conservatory. I had started playing tenor at 15, but couldn't major in saxophone there. My mind wasn't on flute, I wanted to play jazz saxophone. Finally I got a very good teacher who was first flutist with the Philadelphia Orchestra; he showed me some interesting approaches in how to deal with the instrument. After I got out of school, I listened mostly to classical flute players, because I was never attracted to 'jazz' flute, other than Frank Wess and a few others. I started to form a tonal concept from classical players and tried to learn the flute as I learned saxophone, by listening to records and taking certain qualities of the people I liked.

After I got out of the Army in 1965, I moved to New York and started playing around town. [Bassist] Chuck Israels led a band that played complex music, some of it Bill Evans-ish or like Stephane Wolpe [with whom Johnny Mandel studied]. Chuck knew I played flute, so he wrote for me. I took French Impressionist music and utilized that concept in improvisation. When Toshiko came into the picture, she wrote a lot of narrative music that told a story. She wrote stuff that dealt with Japanese concepts, so I listened to shakuhachi music and developed a quasi-Zen approach. The tenor sax has such a great tradition in jazz but it is difficult to come up with a unique sound. The flute isn't really a primary jazz instrument so I had the freedom to conceive a personal approach that was totally mine. It's not easy to balance the two instruments because they are great enemies. I play tenor pretty physically, then on flute I have to sound like a real flutist. It also helps to create variety in a program. Today's audiences don't get the jokes or have as much of a listening background. I try to balance the program so I don't leave listeners in the dust.

**AAJ-NY:** How did you meet Toshiko and how did your working relationship develop?

**LT:** I met Toshiko when I was playing with Clark Terry in 1967; she was subbing for his regular pianist, Don Friedman. She was planning a concert to feature her compositions at Town Hall and she needed a tenor player. Joe Farrell was going to do it, but he cancelled to tour with the Thad Jones-Mel Lewis Orchestra. She called a contractor to ask about me and offered me the gig, which I accepted and later had to cancel, as I ended up on the Jones-Lewis Band tour too. I played with her later in a quintet and we started do a rehearsal project of her music after I suggested getting together weekly. We made our first recording with a small group [*At the Top of the Gate*] in 1968.

We married in 1969. By the early '70s it was a difficult time for white jazz musicians in New York City, in the middle of the Black Revolution, which I supported. We couldn't get enough gigs. When I played the Apollo Theatre with Duke Pearson, I wasn't allowed to solo. I had an offer from Doc Severinsen to play in *The Tonight Show* band in LA and he said he could set me up with other musicians out there. Shortly after we moved there, I realized it wasn't the right place for me. I played too hard, they liked bossa novas. It was like Irwin Corey's definition of a fugue: "The music continues, the people go out." I started working on my own stuff. I knew a lot of musicians and learned that the union rehearsal hall was available at a ridiculously low rate, so I suggested that Toshiko put together a band to play her music. I was the contractor and featured soloist. We rehearsed weekly, even without gigs. We did a concert and made our first record, *Kogun*, in a small studio in Japan. John Lewis was the music director for the Monterey Jazz Festival at the time; he heard the album and booked us. In those days, it provided important exposure, as many critics and European bookers attended. Most of the time we lost money on gigs. We didn't know how to deal with hotels. My work ended up subsidizing the band. We finally moved back to New York.

Toshiko utilized her heritage in her writing, a lot of it narrative music that told a story. *Kogun* had a melody that required a certain slide technique on flute, so I had to figure out how to do it. As years progressed, she wrote more of that stuff and it wasn't as hard for me. I had to try to understand and assimilate the Japanese aesthetic, so it became part of my flute playing.

**AAJ-NY:** How have your musical lives intertwined since Toshiko disbanded the orchestra?

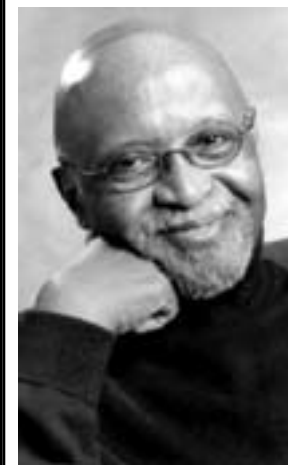
**LT:** We both have our own concepts, so we have to compromise when playing together. We did a duo tour of Japan in 2008 and recorded two CDs for a small Japanese label [T-Toc]; sometimes we play in a quartet. We're each working on our own music, so we try to balance it out. I practice in the basement, she has a piano upstairs, there's a floor of separation between us. We also have a house in Westchester that has a

piano but no phone or TV.

**AAJ-NY:** Do you have a preference for playing in a small group setting?

**LT:** I prefer playing with just bass and drums, though I wasn't able to do it too often in the past. I began working on the trio concept in 1967 and it's been my main focus all these years. There is a certain transparency in my trio that you can't get with the presence of a chordal instrument, while omitting piano also makes intimate communication possible. I spend a lot of time with my trio [bassist Boris Kozlov and

(CONTINUED ON PAGE 42)



**Junior Mance**  
... Jazz pianist  
Hidé Tanaka...Bassist  
at  
**Café Loup**  
EVERY SUNDAY  
6:30 - 9:30 pm

NO COVER, JUST AWARD WINNING JAZZ AND FOOD  
105 West 13th Street 212-255-4746  
www.juniormance.com

**NEW** **USED**

**Jazz**  
RECORD CENTER

236 West 26 Street, Room 804  
New York, NY 10001

Monday-Saturday, 10:00-6:00

Tel: 212-675-4480  
Fax: 212-675-4504

Email: jazzrecordcenter@verizon.net  
Web: jazzrecordcenter.com

LP's, CD, Videos (DVD/VHS),  
Books, Magazines, Posters,  
Postcards, T-shirts,  
Calendars, Ephemera

Buy, Sell, Trade

Collections bought  
and/or appraised

Also carrying specialist labels  
e.g. Fresh Sound, Criss Cross,  
Ayler, Silkheart, AUM Fidelity,  
Nagel Heyer, Eremite, Venus,  
Clean Feed, Enja and many more



# Adam Rudolph

by Rex Butters

Watching Adam Rudolph conduct the Go: Organic Orchestra is witnessing the embodiment of music. Rudolph takes on the role of sound sculptor, leading the specially-trained musicians through channels of sound as they occur to him in the course of performance, mixing and editing with hand signals, facial expressions and bodily torque. The only constant in the swirling world of change that characterizes the project is the near ecstatic Rudolph, shaping and molding the music as it appears, in the form of an improvised dance.

"You're just flowing with whatever you're receiving," he says. "If it's something that's beamed down from the cosmos or you're dredging it up from your unconscious, whatever it is you're flowing in the moment and of course the surprise. What's thrilling to me is I can conduct these different kinds of cues but they allow for interpretive possibilities for the musicians so what I hear coming back to me all the time is always surprising and I'm always responding to it."

Finding an inviting space to bring up to 50 improvising musicians can be a challenge in itself, but fate smiled on Rudolph when he hooked up with Roulette. "I've been very fortunate that Jim Staley at Roulette has allowed us to do a residency," he said. "Biannually or triennially, we do a month of Mondays. Because there's an improvisational component to the music, it's important to perform it, to develop it, so for the last three years we've been doing these series of Mondays and it's been great. The music has evolved tremendously. In New York I've probably taught the approach and the concept to over 100 musicians."

While the audience will certainly be surprised by the shifting currents of sound and rhythm created by the orchestra, Rudolph deliberately places himself in a context of free fall with every performance. "The thing that's exciting," he said, "is that not all the musicians can be there all the time, so the chemistry and orchestration does change and so it requires a kind of courage, because I never know what the music is going to be when we start."

"This music is a celebration of the eternal now. It's all about being in the moment, no future, no past, you're just in the moment of what's happening as it unfolds. We're prepared, we spend a lot of time preparing the materials, but how it's going to happen, how it unfolds, nobody knows. I think what's exciting for an audience, if somebody comes to the music to share that moment with us, if they come in the spirit of seeing that the music is going to go in an unanticipated direction, that can be very exciting."

"The element of surprise and spontaneity has always been an element of African American music or so-called jazz. Spontaneity has always been the prize. So we're celebrating that and sometimes you have to do things that sabotage what you love to do and what you know works in order to create the environment for something spontaneous and unpredictable to happen."

While the conceptual roots of the Go: Organic Orchestra developed in the fertile artistic sand of Venice, California, New York has added its flavor to the stew. "Here, for whatever reason, there's been a lot of string players gravitating toward playing in the orchestra. And the thing about the Organic Orchestra is, it doesn't matter what the orchestration is, the orchestration can be anything. It can even change from week to week or night to night."

"In Naples, I had a Renaissance recorder choir as part of the group. And in Norway, three Nepalese musicians were involved. Recently with one of the concerts here, one of the greatest Mongolian Khoomei Singers, Shinestog Dorjnyam, came and sang with us. So the music is designed in a way where it's open for any kind of instrumentation at any time. Still there's a kind of cohesion and direction to what's happening and a context for things to happen in. So on average there's been 8-12 string players showing up for the Organic Orchestra in New York."

Already a busy year for the multi-percussionist, Rudolph's second commission from Chamber Music America will result in a premiere performance of a new work with his Moving Pictures octet next month at Le Poisson Rouge. Also in April he plans to release two duet CDs: one, *Yay Yee*, is a recorded concert with longtime collaborator Ralph Jones while the other is with mentor and friend Yusef Lateef, boasting two concertos, each written by one for the other.

"He [Lateef] received the NEA Jazz Masters' award," Rudolph recalled. "He and I played a 15-minute duet [during the January ceremony]. That was a pretty magical night. It was great to see him honored. We just did a miniaturized version of what we do. We played a concert in October for his 89th birthday, a duet concert. And then we're going to Europe this spring to play more concerts."

"He's in his 90th year. Whenever he calls me I'm always glad to work with him because I've learned so much from him. I still learn from him. You know, this music is an oral tradition. There's an informational aspect to what you learn, but a lot of it is what you learn being around these elders, things that can't even be put into words that have to do with a creative attitude or a spiritual stance, a way of living, a way of working with materials, looking at process, creative process, looking at materials in fresh ways. And Yusef is always inventive and he really taught me. We began working together in 1988 and I really learned from him how to develop my own creative processes, how to think, how to trust your imagination and cultivate your intuition."

Rudolph sums up his approach this way, "Music comes from something greater than music and it can be about something greater than music." ♦

For more information, visit [metarecords.com](http://metarecords.com). Rudolph's *Go Organic Orchestra* is at Roulette Mar. 8th, 15th, 22nd and 29th. See Calendar.

## Recommended Listening:

- Pharoah Sanders/Hamid Drake/Adam Rudolph - *Spirits* (Meta, 1998)
- Yusef Lateef/Adam Rudolph - *Beyond the Sky* (YAL/Meta, 2000)
- Wadada Leo Smith/Adam Rudolph - *Compassion* (Meta/Kabell, 2002)
- Yusef Lateef/Adam Rudolph Go: Organic Orchestra - *In The Garden* (YAL/Meta, 2003)
- Sam Rivers/Adam Rudolph/Harris Eisenstadt - *Vista* (Meta, 2003)
- Adam Rudolph's Moving Pictures - *Dream Garden* (Justin Time, 2006)

**CUNEIFORM RECORDS**

**ERGO**  
MULTITUDE, SOLITUDE

Ergo is a trio made up of Carl Maguire on Rhodes electric piano and analog synth, Shawn Baltazor on drums and lead by Brett Sroka on trombone and laptop. Their music is one of stark melodic beauty, enveloping electro-acoustic texture and empathic imagination. They have been playing together since 2003, combining the modern sound of electronica and beyond with jazz and ambient music. The basic building blocks of their sound are beats and electronics, trombone, the Fender Rhodes and drums. The music here generally develops slowly but it's also very accessible while remaining something that holds active interest.

"...explores the intersections of electronic music, Jazz improvisation, and smart Rock bands...using these to good effect on this moody and memorable recording." — *Cadence*

See review in this issue!

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

**JAZZ STANDARD**

"Jazz Venue of the Year" ALL ABOUT JAZZ NY • "Best Jazz Club" NY MAGAZINE & CITYSEARCH

MON MAR 1 & MON MAR 22  
MINGUS BIG BAND

TUE & WED MAR 2 & 3  
PEDRO GIRAUDO JAZZ ORCHESTRA

THU-SUN MAR 4-7  
HOUSTON PERSON QUARTET

MON MAR 8 & MON MAR 29  
MINGUS ORCHESTRA

TUE MAR 9  
MYRON WALDEN IN THIS WORLD  
WAKE NORMAN - JON CORWHERD - YASUHI NAKAWADA - BRIAN BLADE

WED MAR 10  
AMINA FIGAROVA SEXTET

THU-SUN MAR 11-14  
CHARLES McPHERSON QUINTET  
FEATURING TOM HARRELL

MON MAR 15  
MINGUS DYNASTY

TUE MAR 16  
CAROLYN LEONHART & WAYNE ESCOFFERY

WED MAR 17  
CHRIS BERGSON BAND

THU-SUN MAR 18-21 7:30PM & 9:30PM ONLY  
RUSSELL MALONE QUARTET

NEW ENGLAND CONSERVATORY'S 40TH ANNIVERSARY CELEBRATION

TUE MAR 23  
DARCY JAMES ARGUE'S SECRET SOCIETY

WED MAR 24 7:30PM  
NEC JAZZ FACULTY ALL-STARS  
GEORGE GARZONE, JOHN WHELBY, ALAN FERBER, ADAM LEVY, ERIN DEUTSCH, RUBY NEVSTON

WED MAR 24 9:30PM  
MARTY EHRLICH QUARTET

THU & FRI MAR 25 & 26  
KURT ROSENWINKEL STANDARDS TRIO

SAT & SUN 27 & 28 7:30PM & 9:30PM ONLY  
CHARLIE HUNTER

TUE MAR 30  
MAURICE BROWN EFFECT

WED MAR 31  
TODD SICKAFOOSE'S TINY RESISTORS  
JENNY SCHEINMAN - JOHN ILLIUS - ALAN FERBER - ADAM LEVY - ERIN DEUTSCH - RUBY NEVSTON

JAZZ PUB HOUR WITH THE JAZZ STANDARD HOUSE ORCHESTRA EVERY SUNDAY AT 3PM DIRECTED BY DAVID B. BROWN

FEATURING BLUE SMOKE BARBECUE "NEVER A MINIMUM" PHO BY

SETS NIGHTLY AT 7:30 & 9:30 / FRIDAY & SATURDAY THIRD SET AT 11:30

116 East 27 Street • 212-516-2232 • [www.jazzstandard.com](http://www.jazzstandard.com) • OPENING WEB: [www.jazzstandard.com](http://www.jazzstandard.com)



## MANHATTAN HALLS

ISAC STERN AUDITORIUM/RONALD O. PERLSON STAGE AT  
CARNEGIE HALL, 57th Street & 7th Avenue (NYC)

KEITH JARRETT • GARY PEACOCK • JACK DeJOHNETTE  
THURSDAY, JUNE 17, 8PM

AN EVENING WITH  
CHRIS BOTTI  
SATURDAY, JUNE 19, 8PM

THE GENIUS OF  
JOÃO GILBERTO  
TUESDAY, JUNE 22, 8PM

SEVEN DECADES: THE BIRTHDAY CELEBRATION  
HERBIE HANCOCK WITH SPECIAL GUESTS TERENCE BLANCHARD  
BILL COSBY • JOE LOVANO • WAYNE SHORTER MORE TO BE ANNOUNCED  
THURSDAY, JUNE 24, 8PM

CENTRAL PARK SUMMERSTAGE, RUMSEY PLAYFIELD in Central Park (NYC)

McCOY TYNER QUARTET WITH  
RAVI COLTRANE, ESPERANZA SPALDING AND FRANCISCO MELA  
STANLEY CLARKE BAND FEATURING HIROMI  
WEDNESDAY, JUNE 23, 7PM

PETER NORTON SYMPHONY SPACE, 2537 Broadway at 95th Street (NYC)

THE JAZZ GALLERY ALL-STARS WITH ROY HARGROVE  
CLAUDIA ACUÑA • AMBROSE AKINMUSIRE • LAGE LUND  
GERALD CLAYTON • BEN WILLIAMS AND PEDRO MARTINEZ  
FRIDAY, JUNE 18, 8PM

JON FADDIS WITH HOWARD ALDEN, GENE BERTONCINI  
RUSSELL MALONE, ROMERO LUBAMBO  
TUESDAY, JUNE 22, 8PM

THE TOWN HALL, 123 West 43rd Street between 6th & Broadway (NYC)

PUNCH BROTHERS FEATURING CHRIS THILE  
JULIAN LAGE GROUP  
WEDNESDAY, JUNE 23, 8PM

## MANHATTAN & GREATER NEW YORK CITY

CELEBRATE BROOKLYN! @ PROSPECT PARK BANDSHELL  
PROSPECT PARK WEST at 9th Street (Brooklyn)

BITCHES BREW REVISITED  
FRIDAY, JUNE 18, 7:30PM

FLUSHING TOWN HALL (FLUSHING COUNCIL ON CULTURE & THE ARTS)  
137-35 Northern Boulevard, Flushing (Queens)

QUEENS JAZZ ORCHESTRA  
DIRECTED BY NEA JAZZ MASTER JIMMY HEATH  
FRIDAY, JUNE 18, 8PM

HARLEM STAGE GATEHOUSE, 150 Convent Avenue @ West 135th Street (NYC)

HARLEM STRIDE  
HENRY BUTLER • OSMANY PAREDES  
FRIDAY, JUNE 25, 7:30PM

UPTOWN NIGHTS  
PEDRO MARTINEZ PROJECT  
SATURDAY, JUNE 26, 7:30PM

THE JEROME L. GREENE PERFORMANCE SPACE AT WNYC  
44 Charlton Street (NYC)

JAZZ TALKS  
MONDAY, JUNE 21, 7PM

## MANHATTAN & GREATER NEW YORK CITY cont'd

LEONARD NIMOY THALIA AT PETER NORTON SYMPHONY SPACE  
2537 Broadway at 95th Street (NYC)

SIDNEY BECHET SOCIETY PRESENTS AN EVENING IN NEW ORLEANS FEATURING  
EVAN CHRISTOPHER • JOHN ALLRED  
ARI ROLAND • ELI YAMIN  
WEDNESDAY, JUNE 23, 8PM

FROM BEBOP TO FREEBOP  
SHEILA JORDAN • JAY CLAYTON  
THURSDAY, JUNE 24, 8PM

GRETCHEN PARLATO • KAT EDMONSON  
FRIDAY, JUNE 25, 8PM

LOUIS ARMSTRONG HOUSE MUSEUM, 34-56 107th Street, Corona (Queens)

AN EVENING IN LOUIS ARMSTRONG'S GARDEN  
HOWARD ALDEN • ANAT COHEN • MARION FELDER  
DAVID OSTWALD • RANDY SANDKE  
SATURDAY, JUNE 19, 6PM

SOUNDVIEW PARK, Lafayette, Metcalfe & Bronx River Avenues (Bronx)

EDDIE PALMIERI Y LA PERFECTA II  
TUESDAY, JUNE 22, 7PM

THE SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE  
515 Malcolm X Boulevard (NYC)

FATHER'S DAY CELEBRATION  
WINARD HARPER  
SUNDAY, JUNE 20, 3PM

THE STUDIO MUSEUM IN HARLEM, 144 West 125th Street (NYC)

SUN RA ARKESTRA DIRECTED BY MARSHALL ALLEN  
THURSDAY, JUNE 17, 7PM

## CLUBS

BARBÉS, 376 8th Street, Park Slope (Brooklyn)

HAZMAT MODINE, 6PM • SLAVIC SOUL PARTY, 10PM  
SATURDAY, JUNE 19

ANTHONY COLEMAN (SOLO), 6PM • ANTHONY COLEMAN QUARTET, 10PM  
SUNDAY, JUNE 20

SHIR RECORDS SHOWCASE  
THE BENEFIT BAND, 6PM • BEN PEROWSKY QUARTET, 10PM  
MONDAY, JUNE 21

CITY WINERY, 155 Varck Street (NYC)

TRIBUTE TO HERBIE HANCOCK  
LATE NIGHT JAM SESSION  
THURSDAY, JUNE 24, 11PM

DIZZY'S CLUB COCA-COLA, JAZZ AT LINCOLN CENTER, 33 West 60th Street (NYC)

DARCY JAMES ARGUE'S SECRET SOCIETY  
MONDAY, JUNE 21, 7:30PM & 9:30PM

THE JAZZ GALLERY, 290 Hudson Street between Spring & Dominick Streets (NYC)

CRAIG TABORN  
THURSDAY, JUNE 17, 9PM & 10:30PM

JOHN ELLIS' "THE ICE SIREN"  
FRIDAY, JUNE 18, 9PM & 10:30PM

ERIC REVIS QUARTET  
SATURDAY, JUNE 19, 9PM & 10:30PM

MATANA ROBERTS' COIN COIN  
THURSDAY, JUNE 24, 9PM & 10:30PM



# CareFusion Jazz Festival New York

JUNE 17-26, 2010  
NEW YORK CITY

Presented by George Wein



## CLUBS cont'd

JASON LINDNER & THE BREEDING GROUND  
FRIDAY, JUNE 25, 9PM & 10:30PM

GEMA Y PAVEL  
SATURDAY, JUNE 26, 9PM & 10:30PM

JAZZ STANDARD, 116 East 27th Street (NYC)

FRANCISCO MELA'S CUBAN SAFARI  
TUESDAY, JUNE 22, 7:30PM & 9:30PM

CHRIS POTTER  
WEDNESDAY, JUNE 23, 7:30PM & 9:30PM

JASON MORAN WITH MARY HALVORSON AND RON MILES  
THURSDAY, JUNE 24, 7:30PM & 9:30PM

AMBROSE AKINMUSIRE  
FRIDAY, JUNE 25, 7:30PM, 9:30PM & 11:30PM

ANAT COHEN  
SATURDAY, JUNE 26, 7:30PM, 9:30PM & 11:30PM

(Le) POISSON ROUGE, 158 Bleecker Street (NYC)

TORTOISE & AETHERAL BACE  
WEDNESDAY, JUNE 23, 8PM

REVIVE DA LIVE BIG BAND FEATURING NICHOLAS PAYTON & TALIB KWELI  
NICHOLAS PAYTON SEXXTET  
THURSDAY, JUNE 24, 7PM

PUPPETS JAZZ BAR, 481 5th Avenue, Park Slope (Brooklyn)

RALPH HAMPERIAN'S TUBA D'AMOUR, 6PM  
BILL WARE GROUP, 9PM • JOHN McNEIL, 12 MIDNITE  
THURSDAY, JUNE 17

ALPHABET SOUP WITH ZACK & ADAM O'FARRILL, 6PM  
ARTURO O'FARRILL QUARTET, 9PM • RANDY JOHNSTON TRIO, 12 MIDNITE  
FRIDAY, JUNE 18

THE DRUMHEADS, 6PM • VICTOR BAILEY GROUP, 9PM  
ALEX BLAKE QUARTET, 12 MIDNITE  
SATURDAY, JUNE 19

ZEBULON, 258 Wythe Avenue (Brooklyn)

SEABROOK POWERPLANT, 9PM  
MOSTLY OTHER PEOPLE DO THE KILLING, 10:30PM  
THURSDAY, JUNE 17

COOPER MOORE TRIO, 9PM • PETER EVANS GROUP, 10:30PM  
SUNDAY, JUNE 20

JOHN TCHICAI, 9PM  
MONDAY, JUNE 21

WAKE-UP DOWNTOWN COLLECTIVE, 9PM  
CHARLES GAYLE TRIO, 10:30PM  
WEDNESDAY, JUNE 23

TICKETS & INFO NYCJAZZFESTIVAL.COM

Schedule & Artists  
subject to change.



# MAKING THE CHANGES BY TOM GREENLAND

"This is all Coltrane, from his early/middle/late period, whatever that means!" laughs guitarist Larry Coryell. He is sitting backstage in the green room at Iridium in 2009, describing a chart he is about to try out with organist Joey DeFrancesco. "And then this part here is very much like 'All Blues', like Miles," he says, humming the line: "Bah-deh-doo-deh, DAY-deh-doo-dee, doo-dah-doo-dah, duh - it's in that same chord, that same mode." Indicating the next section, he continues, "And then it goes, here, into something more like Stan Kenton, there [pointing] and then it gets into an implied 12-tone fugue later on here," he says, singing the part: "Bah-doo-dah-duh, bah-doo-dah-DAH, doo-dah dah, doo-dah dah, dah-dah - like that." The chart, a so-called 'production number', serves as a microcosm of Coryell's career, a mixing and matching of improvised musics that, for all its eclectic experimentation, still retains a distinct musical personality. "With jazz as a foundation, the music that we do can be taken in any direction, as long as the quality stays good [and] there's a musical reason [for it]." And what qualifies as a good reason? That, he affirms, can't really be verbalized: "It either works or it doesn't."

Born in Galveston, TX, congenitally deaf in his right ear, transplanted to Richland in southeast Washington State at seven, Coryell fell in love with guitar playing early on, listening to records like Chet Atkins' *Finger Style Guitar* (his first) and trying to cop licks off the radio hit parade, like Billy Butler's playing on Bill Doggett's "Honky Tonk, Pt. I" or Rick Derringer's solo on "Hang On Sloop". He took lessons with John LaChappelle, a local jazz player, and tried to copy the styles of jazz guitarists Tal Farlow, Barney Kessel, Les Paul and Johnny Smith from their recordings.

After high school, Coryell briefly gigged around the Tri-City area, playing blues and rhythm and blues, then moved to Seattle, ostensibly to study journalism but in fact spending most of his energy making the local jazz scene, where he jammed with Gabor Szabo and even got a chance to hang out with Wes Montgomery. Coryell's perfectionist attitude and strong work ethic began to manifest themselves as his guitar technique and reputation began to grow, alongside his more destructive appetites for drugs and alcohol.

At 22, Coryell was a big fish in the Seattle jazz pond, dreaming of deeper waters, so he packed his Gibson Super 400 and two amps into a partially-paid-for blue Volkswagon Beetle and drove out to New York City, arriving in September 1965, where he checked out musicians like Grant Green and Charles Lloyd, experimented with LSD, consorted with rock-blues guitarists Robbie Robertson and Michael Bloomfield, sat in at Monday night Village Vanguard jam sessions hosted by Rahsaan Roland Kirk, babysat for neighbor Joanne Brackeen and played with avant-jazzers like Bob Moses and Jim Pepper.

The move proved to be a crucial factor in Coryell's development. "[W]hen you listened to this cutting-edge music in New York City," he notes in his 2007 autobiography, *Improvising: My Life in Music* (Backbeat Books), "played by true masters of the idiom, it took on a more profound quality. It was as if the players needed the hardships and obstacles they encountered while struggling to make it in New York to be pushed to their highest level...If you survive the fires of competition and intimidation, your sword will be forged into a strong instrument."

It didn't take long for the ambitious guitarist to plug into the scene, making his first recorded

appearance soon after on Chico Hamilton's *The Dealer*, followed by *Out of Sight and Sound* with his own group, The Free Spirits, with Moses, Pepper and bassist Chris Hills, a stint touring and recording with vibraphonist Gary Burton's band (including the seminal *A Genuine Tong Funeral*), which at the time included bassist Steve Swallow and drummer Roy Haynes, and even a free jazz session with The Jazz Composer's Orchestra (*Communications*, JCOA 1968). From the onset Coryell's style was unique, blending elements of blues, rock, country and jazz in ways that, despite making obvious references, avoided overt plagiarism or clichés. Attracted to the heavily amplified electric blues of Jimi Hendrix and Eric Clapton, as well as acoustic fingerstylists like Martin Taylor and Lenny Breau, he sought a hybrid sound that would incorporate all of these influences. "I wanted to improve the intellectual content of the limited phraseology of rock and blues playing," he notes in his book, "and, at the same time, to inject more 'down home', blues-based energy into jazz ideas." In achieving this balance, Coryell became a founding father figure to a legacy of fusion guitarists such as John McLaughlin, Bill Connors, Al Di Meola, Allan Holdsworth, Steve Kahn, Scott Henderson and Mike Stern, among others.

In 1969, Coryell began an association with McLaughlin that led to their collaboration on *Spaces*, which included an influential acoustic duet, "Rene's Theme"; session producer Danny Weiss took both guitarists to meet guru Sri Chinmoy, who sparked their interest in Eastern philosophy and spirituality. Coryell began to collaborate with Indian classical artists like violinists L. Subramaniam and L. Shankar and bansuri (a transverse bamboo flute) players Hari Prasad Chaurasia and Ronu Majumdar, a direction he still pursues with Bombay Jazz, a quartet featuring Majumdar, Vijay Ghate on tabla, and George Brooks on tenor sax. Coryell reports that he continues to be influenced by "Eastern phrasing" and tries to combine Carnatic (South Indian classical) music with jazz improvisation. "There's a lot of Indian and Arabic musicians who are learning to play on changes and the Americans or Europeans that they play with are now learning to play more of their type of modality and both are complex and very rich," he observes; "If everybody puts the right kind of effort into it, it comes out good."

In 1973 Coryell formed Eleventh House with drummer Alphonse Mouzon and did various fusion-oriented projects with Randy Brecker, Mike Lawrence, Terumasa Hino and Steve Khan, as well as acoustic outings with Philip Catherine, Stephane Grappelli and Niels-Henning Ørsted Pedersen. He also began writing an instructional column, "Contemporary Guitar", for *Guitar Player* magazine and, in 1978, hung out and made an unreleased recording with Miles Davis. His substance abuse during this period became increasingly unmanageable but by 1981 he had cleaned up his act and remains sober to this day. Soon after his recovery, following the exhortations of Herbie Hancock, Wayne Shorter and Buster Williams, Coryell became a chanting Buddhist, a practice to which he attributes further positive changes in his life.

His work remained voraciously eclectic, including: recording three transcriptions of Stravinsky ballets for Teo Macero; hosting a Tokyo FM radio program featuring jazz and pop musicians; a Brazilian album with producer Creed Taylor, followed by a second collaboration that included a "digital duet" with Wes Montgomery in which Coryell overdubbed the original version of "Bumpin' on Sunset"; a straightforward release, *Shining Hour*, with Kenny

Barron, Buster Williams and Marvin "Smitty" Smith; two orchestral commissions, "Concerto pour Cote d'Opal" and "Sentenza del Cuore", the latter to commemorate a terrorist bombing in Italy; adaptations of Barber, Gershwin, Ravel, Rodrigo, and Vivaldi and a variety of fusion projects combining jazz with rock, classical, and new acoustic musics.

Today, after more than 45 years on the scene, Coryell is in great health, living in Florida, happily married and fast becoming an elder statesman of jazz, his chops as fiery as ever, his enthusiasm for the music undampened. He's still searching for the perfect guitar, one that will marry the sound of an acoustic to the playability of an electric, while technically he's trying to effect a smooth sonic transition between passages played with a pick to those executed with thumb and fingers.

While he maintains that his mindset - ie, improvising over song forms by applying scales appropriate to the chord changes - has never really changed over the years, he has gradually assimilated advice he once received from Miles Davis, who tersely remarked, "Don't finish your phrases." As Coryell explains, "When I was coming up in my middle 20s, I was really focused on what I was putting in to a solo and now I'm focused more on what I leave out - that, I think, is more important." As his life and music unfold, Coryell continues to make the changes - musical and otherwise. He feels an obligation to pass on what he knows to younger players, advising them to learn the vocabulary, swing and play in tune, trusting that the spiritual aspect of the music will take care of itself: "The music itself, by osmosis, will bring about the spirituality - just listen to the ending of 'Naima' or just listen to 'Ornithology' - I mean, it's there."

Shortly after our conversation, Coryell takes to the Iridium stage with DeFrancesco and drummer Byron Landham. As he solos over "Au Privave", singing along with his lines, his face breaks out in expressive grimaces and occasional growls of animal pleasure. His playing is a thesaurus of guitar techniques and textures: Wes Montgomery-style thumbed octaves, open-string pedal tones, bell-like false-harmonic arpeggios, searing pentatonic runs, soulful boogaloo vamping, sensitive comping, pithy quotes and trebly surf guitar riffs. On Bobby Timmons' "Moanin'", his extended solo builds and builds with blazing chops, inspiring the crowd to clap along on the backbeats; for his show-stopping solo acoustic rendition of Ravel's "Bolero", Coryell tunes the bass string to a low D, then unleashes an exhaustive modal exploration, leaving no fret unfingered, evoking shades of Arabic and flamenco melodies, even making a humorous reference to the theme of *Star Wars*. Occasionally, he tosses his head, waving his silvery mane about as if he's just surprised himself. It's all there in his playing-artistry, passion, surprises - things that "work". ♦

For more information, visit [larrycoryell.net](http://larrycoryell.net). Coryell's Bombay Jazz project is at Skirball Center Mar. 19th as part of the World Music Institute Concert Series. See Calendar.

#### Recommended Listening:

- Chico Hamilton - *The Dealer* (Impulse, 1966)
- Larry Coryell - *Spaces* (Vanguard, 1970)
- Larry Coryell - *Barefoot Boy* (Flying Dutchman, 1971)
- Larry Coryell - *Toku Do* (Muse, 1987)
- Larry Coryell - *Monk, Trane, Miles & Me* (HighNote, 1998)
- Larry Coryell Organ Trio - *Impressions: The New York Sessions* (Chesky, 2008)

# Hadley Caliman

by Thomas Conrad



'60s



'00s

If you have followed jazz long enough, you probably know the name Hadley Caliman. He was around in the '60s and '70s, on albums by people like

Gerald Wilson, Don Ellis, Freddie Hubbard, Joe Henderson and Bobby Hutcherson. He made four records of his own for Mainstream and Catalyst, collectors' items now. Rock fans of a certain age also might remember Caliman. He played on two Santana albums 38 years ago: *Caravanserai* and *Carlos Santana & Buddy Miles Live!*.

Perhaps you have wondered what became of Hadley Caliman. He lives in a charming small cottage on Mercer Island, Washington. From the kitchen there is a view of Lake Washington with the Evergreen Point floating bridge in the distance. Caliman jokes that he is "surrounded by millionaires." On Mercer Island, it is no exaggeration. Caliman and his wife Linda rented the cottage, tucked between large suburban estates, two years ago. Caliman has a small study and practice room with an upright piano and his silver 1932 Selmer "Cigar Cutter" tenor on a saxophone stand.

He is a handsome, compact man of 78 with a disarming smile. He is the kind of man who can make jeans and sandals and a loose, lived-in shirt look fashionable. He is battling liver disease but still plays powerful, personal tenor saxophone, as illustrated on two recently released CDs, *Gratitude* and this year's *Straight Ahead*, both on Origin.

He was part of the Central Avenue scene in Los Angeles in the '50s and was regarded as a peer by other tenors of that milieu like Dexter Gordon, Wardell Gray, Teddy Edwards and Harold Land. It is surprising to learn that *Gratitude* was Caliman's first recording under his own name in 31 years, but he has not had a normal career path. Heroin addiction and incarceration derailed him early. "Heroin was a big, big part of the Central Avenue scene and I was deeply involved in it. I played and shot drugs with some who survived and some who didn't. Dexter Gordon survived because he got out, but Dupree Bolton died a street person. The fact that I'm still here is miraculous. Logically, I should not have this chance."

But addiction and prison are common subplots in

jazz biographies of Caliman's generation and his intravenous drug use is long behind him. What really took him off the jazz radar was his decision, in 1980, to relocate to Cathlamet, a small Washington town on the Columbia River. His wife at the time was pregnant and her parents lived in Cathlamet. They had intended to stay until the baby was born. But Caliman liked the river and the quiet: "Laid back folks. People would wave at you and stuff. I was the only black person in town but I never had one racial problem there." He stayed 18 years.

When his second child was born he needed a steady job. He found one on the jazz faculty of Cornish College of the Arts in Seattle. He taught there for 22 years, most of that time commuting from Cathlamet. He liked teaching. He says, "My method was different. I don't have any papers. I tried to make it simple, to find ways to let students into the stuff that I know." But he also says, "I continued to play but I wasn't practicing like I should, to progress."

Over the years he became a revered figure in the Seattle jazz community. He brought both history and contemporaneous creativity to numerous projects and ensembles, including the Seattle Repertory Jazz Orchestra, and played all the major and minor jazz venues and every jazz festival in the Northwest. And when he retired from Cornish in 2003, he believes he made a breakthrough with his music: "For several years now, I've been able to get up in the morning and practice and work on my sound. I think I've started to figure some things out."

Caliman says that his two recent records got made only because trumpeter Thomas Marriott organized and produced both projects. On *Gratitude*, the personnel includes two out-of-towners, vibraphonist Joe Locke and drummer Joe LaBarbera, plus Marriott, the great Seattle bassist Phil Sparks and Caliman. You hear Central Avenue in Caliman's tenor, in its cleanliness and fluidity. But his style encompasses disparate elements. He says, "I don't consider myself a West Coast tenor player." But only West Coast tenor players sound pleading and passionate and cool all at once.

The best piece on *Gratitude* is "Linda", for his wife. Caliman's few simple reiterated cries come out of a starry night of vibraphone notes and create a fervent testament. The new *Straight Ahead*, with Marriott and a Seattle rhythm section, contains a "Lush Life" for the ages in less than four minutes. Caliman stays close to the melody and yet, through choices of phrasing and emphasis, transforms it into something like a summation. ♦

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

## Recommended Listening:

- Julian Priester - *Love, Love* (ECM, 1974)
- Eddie Henderson - *Heritage* (Blue Note, 1976)
- Hadley Caliman - *Celebration* (Catalyst - P-Vine, 1977)
- Prince Lasha - *Firebirds, Vol. 1* (Birdseye, 1977)
- Hadley Caliman - *Gratitude* (Origin, 2007)
- Hadley Caliman - *Straight Ahead* (Origin, 2008)



World Class Jazz  
At Affordable Prices!  
Jazz Tuesdays In The  
John Birks Gillespie Auditorium

**March 2nd**  
**Ted Curson and Friends**

**March 9th**  
**Mike Longo's NY State**  
**of the Art Jazz Ensemble**

**March 16th**  
**Felipe Salles**

**March 23rd**  
**Antoinette Montague**  
**and Mike Longo**

**New York Baha'i Center**  
**53 E. 11 Street**  
**(between University Place**  
**and Broadway)**  
**Shows: 8:00 & 9:30**  
**Gen. Adm. \$15 Students \$10**  
**212 222 5159**  
**[bahainyc.org/jazz.html](http://bahainyc.org/jazz.html)**

## LEST WE FORGET

# Lenny Breau (1941-1984)

by Donald Elfman

Guitarist Lenny Breau is still something of a legend. He was able to blend, somehow almost seamlessly, jazz, classical, flamenco and country music using finger techniques rare to jazz.

Breau was born Aug. 5th, 1941 in Auburn, Maine. His parents were professional country and western musicians (Harold "Lone Pine" Breau and Betty Cody). Breau began playing guitar at age 8 and by 14, he was the lead guitarist in his parents' band and was known as "Lone Pine Junior". In this context he played instrumentals by the likes of Chet Atkins and Merle Travis and also sang. As a studio musician, Breau made his first professional recordings at the age of 15. Many of these early recordings were released after his death on the CD *Boy Wonder* (Guitarchives).

The Breaus moved to Winnipeg in Canada in 1957 and, as the CKY Caravan (named for a Winnipeg radio station that broadcast the band live from remote locations), traveled in the city and out to the nearby provinces. Harold Breau did not like his son's improvising and apparently slapped his face on stage, an incident that provoked Breau to leave the band and seek local jazz musicians. One of these was pianist Bob Emlendson, who began to teach the young man more of the foundations of jazz.

Breau moved to Toronto in 1962 and created the group Three with singer Don Francks and acoustic bassist Eon Henstridge. They performed in Toronto, Ottawa and New York, their music was featured in film and on television and they recorded a live album at New York's Village Vanguard. Breau returned to Winnipeg and became a mainstay on CBC radio and television.

In 1967, Chet Atkins helped Breau get to RCA Records for his first two LP issues - *Guitar Sounds of*

*Lenny Breau and The Velvet Touch of Lenny Breau, Live*. He returned to the United States in 1976, took up teaching, performing and writing for *Guitar Player* and settled in Los Angeles in 1983. Only a few more albums were recorded. On Aug. 12th, 1984, his body was found in a swimming pool at his LA apartment building. The coroner reported that he had been strangled but no one was charged with the murder and it remains unsolved.

Lenny Breau's approach to the guitar combined country-flavored picking with a sophisticated harmonic palette colored by jazz, classical, Indian and modal music. *The Genius of Lenny Breau*, a documentary produced by his daughter Emily, was released in 1999 and features interview material from Atkins, Pat Metheny, George Benson, Leonard Cohen and others. In addition there is a 2006 book on his life and music, *One Long Tune: The Life and Music of Lenny Breau*, and some 20 CDs - both live and studio - available from different parts of the guitarist's career. ♦

## Either/Or (No More)

by Darcy James Argue

You know that party game where you present people with a forced choice that's actually a litmus test for distinguishing between two kinds of people? Here, let's play - pick one (and only one): Matisse or Picasso? Federer or Nadal? *The Daily Show* or *The Colbert Report*?

Since I am a 'jazz composer' by training and self-identification, it seems like I'm always being asked to play this game: improvisation or composition? I am not alone in this - every composer who allows the element of indeterminacy to inflect their music has to grapple with the tension between these two forces. But ever since I reluctantly left behind my former life as a jazz pianist in order to concentrate on composing for my own big band, I find I've become (perhaps unsurprisingly) a lot more reflective about the role improvisation plays in shaping my music.

A big part of the reason why I shifted my focus from playing to composing is that I came to realize that I don't actually have a deep-seated attachment to improvisation itself. I realize this sounds like a horrible, shameful admission - "ohmigod, how can you possibly say that? Don't you understand that improvisation is what jazz is all about?" But see, the thing is, what matters to me is music, not process. I don't care how someone gets there, just so long as they get there. Plus, at the risk of stating the obvious, there is an abundance of brilliant and meaningful music in the world that involves no significant improvisational element. (I'm certain you have some on your iPod.)

Instead of instigating an identity crisis, the realization that I didn't believe in improvising for its own sake led me to think more carefully about what improvisation is actually good for. What can an improvising musician (or, better, what can this improvising musician) do that I can't do as a

composer? How can I create a setting that is conducive to the specific kind of improvisation I'm looking for?

Once I freed myself from the obligation to 'leave room for blowing' (or for spontaneous thematic development, gesture-directed collective shaping, extemporaneously-determined form or what have you) - I felt oddly liberated. Improvisation became a strategic choice instead of a habitual one. I deployed it only where the music seemed to demand it. I began to understand what Bob Brookmeyer had tried to impress upon me in our lessons: "The solo should only happen when absolutely nothing else can happen."

So naturally, the first track on my debut recording as a composer-bandleader, *Infernal Machines*, opens with 45 seconds of unaccompanied improvisation.

Okay, before you sigh and roll your eyes: that electronically-processed cajón solo at the top of the cut in question, "Phobos", happens because there is absolutely no other way to begin that tune. Honest, I swear! It turns out that allowing space for improvisation out front is the best way to introduce the unusual sound-world of the piece and to establish a subtle sense of foreboding before the notated music begins. I could have instead opened the piece with a densely-notated electro-cajón showpiece for drummer Jon Wikan, but then we would lose the feeling of the music being generated spontaneously from an initial spark. And Jon intuitively understands how to transition seamlessly from his open improvisation into the written music.

Later in "Phobos", after introducing and developing the composed thematic material, we reach an arrival point that fairly screams to be followed up with some kind of improvised solo - specifically in this case, Mark Small's tenor sax. But this is the most hazardous part of the piece, the point where we are most in danger of losing the thread and veering off into a conventional blowing-over-changes sound. After experimenting with a few different approaches, I found the best solution was for me to cue each chord in

the progression, one by one. This allows me to keep my composerly hand in the game by shaping the harmonic phrasing in real time - some chords might last 11 bars, some might last 3 and so on... it varies every time we play it. This keeps Mark on his toes, forcing him to adapt on the fly if I happen to cue the next chord change in a different spot from where he wants it. But that slightly unsettled feeling is exactly what's needed at that point in the music. A lot of jazz musicians would chafe at these constraints, but I'm fortunate enough to be able to work with players who can channel their creativity towards the needs of the music, usually without an excess of scenery-chewing.

Paradoxically, it was only after I stopped treating improvisation as something that has to happen that I began to figure out how to harness it effectively and integrate it into the big picture. I developed a keen appreciation for the various ways in which improvisers can be guided, nudged or prodded into coming up with ideas that will advance the musical narrative or steered back on track when they are on the verge of taking the entire piece off the rails. It starts with musicians who are more interested in storytelling than showboating. But as a composer, it's up to me to write music that will draw out those aspects of an improviser's identity that I need in order to tell the kind of story I want to tell. When it works, the composition shapes the improvisation and the improvisation completes the composition and no forced choice can pry them apart. ♦

For more information, visit [secret societymusic.org](http://secret societymusic.org). Argue's Secret Society is at Jazz Standard Mar. 23rd. See Calendar.

Brooklyn-based composer Darcy James Argue is the ringleader behind Secret Society, an 18-piece big band he formed in 2005. Their debut recording, *Infernal Machines*, was recently voted Best Debut in the Village Voice Jazz Critics Poll.

## VOXNEWS

by Suzanne Lorge

**Nikki Yanofsky**, at the tender age of 16, has already accomplished more than many singers decades her senior. It's hard to believe that such a young person can produce such a mature sound, but there she was, up on stage wowing us with a pop version of "O, Canada" in the opening ceremonies for the Olympic Games in Vancouver. She was billed as a jazz singer.

This billing gives me pause because Yanofsky does many different things when she sings, not all of them jazz-related. It's true that she first garnered attention for covering some of Ella Fitzgerald's more difficult material, recreating every challenging lick with great enthusiasm. And learning the improvised solos of the jazz masters by rote - listening to them again and again, practicing them, committing them to memory - is a great way to learn what vocal soloing is all about. But it's only the first step toward the end game, which is to compose one's own solos in real time, before an audience. While it seems that Yanofsky is moving in this direction, her bailiwick still does seem to be imitation.

Without question, Ella Fitzgerald set a high standard for vocal soloing and it isn't known to what extent her solos were truly extemporaneous and to what extent they were worked out in advance. So perhaps it's unfair to suggest that a vocal jazz master need only submit to inspiration in the moment. But composing a solo in advance isn't the same thing as imitating another's solo, which isn't the same thing as lip synching to a recorded track while your image is

being ricocheted to TVs around the globe. This is an ersatz world that Ella might not recognize and I wonder if there is a place for traditional jazz singers in it. This said, any teenager who can perform as well as Yanofsky deserves all the praise in the world. Which she received - rightly so - at the opening games.

Singers of all ages can benefit from the formal study of jazz and New England Conservatory of Music, one of the best places in the US to do that, has turned out more than its share of successful jazz vocalists. Several of them will be performing about town as part of the 40th anniversary of NEC Jazz, most notably at Joe's Pub Mar. 26th, when alums **Dominique Eade**, **Sara Serpa**, **David Devoe**, **Amy Cervini**, **Jo Lawry** and **Sofia Koutsovitis** will take to the mic. Cervini will also play 55Bar Mar. 3rd and Argentine-born Koutsovitis will be promoting her new disc, *Sube Azul* at Zinc Bar Mar. 15th.

Some singers learn their craft at home: **Carolyn Leonhart**, daughter of noted bassist Jay Leonhart and sister of Grammy-winning trumpeter Michael Leonhart, has spent all of her life in and around jazz clubs and recording studios - and she has the well-tempered chops to show for it. On her latest effort *Tides of Yesterday* (Savant), Leonhart moves dexterously through standards (Richard Rodgers' "The Sweetest Sound"), jazz classics (Mingus' "Eclipse") and originals to which she contributed lyrics ("Better Next Time"). It's near impossible to find fault with her facile placement and authoritative vocal solos and husband Wayne Escoffery, a consummate bebop saxist, jibes seamlessly with her Chaka-inspired

phrasing. The two will appear with their band at Jazz Standard Mar. 16th.

Essential concerts: German wonder **Max Raabe** and his Palast Orchester appear at Carnegie Hall Mar. 4th; **Cassandra Wilson** plays the Blue Note Mar. 9th-11th, followed by **Roberta Gambarini** (also an NEC grad) Mar. 12th-14th and former VOXNews columnist **Tessa Souter** returns to Kitano Mar. 12th-13th.

Listen-here releases: *Out of a Dream* (Azica) by the sweet-voiced **Trisha O'Brien** and *Shades* (GNote Records), with bold vocals by **Gia Notte**. ♦



**5C CAFE**  
68 AVENUE C  
(AT 5TH STREET)  
212-477-5993  
WWW.5CCC.COM

- Mar 3, 10, 17, 24: Joe Falcon presents Bolero Jazz 8PM
- Mar 4, 18, 25: Burt Eckoff 8PM
- Mar 5: Devyn Rush 8PM
- Mar 5: LightStreams featuring Jerry Dodgion 10:30PM
- Mar 6: William Stevens / Rich Russo / Gary Fogel 8PM
- Mar 11: Aara Nurmi & Mark Knezevic 8PM
- Mar 13: Lewis Porter & Marc Rossi 8PM
- Mar 19: Jerad Lippi 8PM
- Mar 20: Jerry Finklestein & Ellen Steirer 8PM
- Mar 20: Ochion Jewell 10:30PM
- Mar 21: The Manhattan Sing 2PM
- Mar 26: Valery Oisteanu Poetry Project 8PM
- Mar 27: Vicki Burns 10:30PM

# Nuscope Recordings

by Marc Medwin

"At this point, I prefer space and beauty over noise and volume," says Nuscope Recordings producer and frontman Russell Summers. It's a bold statement, considering that much of what is called free improvisation is modeled on the "fire music" of the '60s. "Don't get me wrong," Russell is quick to add, "There was a time in which that type of improvisation had a deep influence on my developing musical tastes. It's just not the aesthetic I prefer now and it's not the sort of sound Nuscope fosters."

Over the past 11 years, the Dallas Texas-based label has carved a niche, releasing 22 discs of music whose diverse sound worlds defy simple categorization and blur boundaries with each note and gesture. If labels are to be used, contemporary classical and jazz are often referenced, but they do not tell anything approaching the entire story. On each Nuscope release, the utmost importance is placed on minute detail, giving even the most disparate projects a feeling of consistency. "One reason for that is the mastering engineer," states Summers. Alan Bise met Summers when they both lived in Dallas and Bise returned to his native Cleveland to head the Department of Audio Engineering at the Cleveland Institute of Music. Since then, Bise has become an independent engineer of increasing renown. "He has

fantastic ears," Summers marvels. "He's also a classical violinist and, though he doesn't always work with music typical of Nuscope, he has great empathy for it and he's a phenomenal engineer. He has worked on projects where microphones might not have been placed in optimal positions and made them sound much better than they would have."

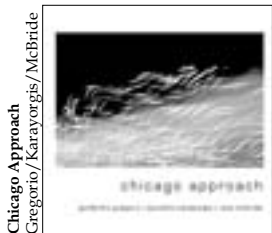
Nuscope's sonic excellence and Bise's mastering can be heard to stunning effect on Alberto Braidá's solo piano disc *Talus*, one of the latest Nuscope releases. A track such as the luminous "Senz' ombra" is demonstrative of the album's rich timbres and mystical qualities. Low notes and clusters vie with sharp but clear and dynamically contrasted high-frequency aggregates and all is captured with stunning fidelity.

"If you download the high resolution version [88.2/24 bit] of *Talus* from HDtracks, people with the proper equipment can hear it in very high fidelity," states Summers. He is referring to a website that is similar to iTunes, but on which the files can be procured in higher quality, in keeping with Nuscope's exacting standards. "Even the mp3 files sound pretty good, as they are the high-resolution variety," Summers explains, "But HDtracks has even better encoded alternatives available and the music we release really demands that sort of listening." Another case in point is *Starmelodics*, another recent Nuscope title. It is one of the piano-centric projects that have played an important part in the label's history, beginning with its first offering, the ecstatic and

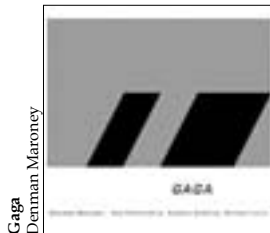
beautiful Fred Van Hove disc *Passing Waves*. More recent ventures have included Denman Maroney's *Gaga*, a group effort with Maroney's hyperpiano at its core. *Starmelodics* features another innovative pianist, Achim Kaufmann, in collaboration with bassist Mark Dresser and drummer Harris Eisenstadt. Each contributes compositions to the disc that are stylistically indicative while also conforming to the trio's aesthetic. Eisenstadt's "Vancouver", to cite one example, undertakes multiple surprising metric and timbral shifts, but there is a unity to the melodic material and the trio swings through myriad changes and sections with ease and agility. As with *Talus*, each detail is caught in the finest sound, Eisenstadt's cymbals crystal clear, Dresser's bass full and resonant while each pluck, strike and bend from Kaufmann is immediate.

Summers has spent his life developing his ear for sound and detail. Even before his work as a producer, which began in 1989, he exposed himself to all manner of contemporary music, both improvised and composed. "My parents weren't listening to anything really avant garde, but they listened to a lot of classical music. Then, when I was working at a record store in Toledo, I had a friend who introduced me to the ECM catalogue. The first ECM release I bought was Gary Burton's *Passengers*." Indeed, the sublimated energy and quiet beauty associated with much of the Nuscope catalogue is prefigured in Burton's landmark album.

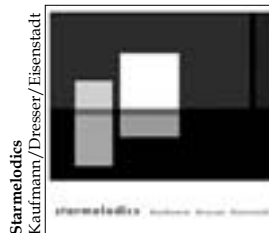
(CONTINUED ON PAGE 42)



Chicago Approach  
Gregorio/Karayorgis/McBride



Gaga  
Denman Maroney



Starmelodics  
Kaufmann/Dresser/Eisenstadt



Talus  
Albert Braidá



Under the Roof  
Butcher/Binder

## LISTEN UP!

Named a Rising Star on vibes in the 2009 *DownBeat* critics poll, **Chris Dingman** is one of the most versatile vibraphonists in New York. His current project as a leader, *Waking Dreams* has appeared at many city venues, including Jazz Gallery, Zinc Bar, Cornelia Street Café and Saint Peter's Church. As a sideman, Dingman has recently worked with Steve Lehman, Ambrose Akinmusire, Harris Eisenstadt and Gabriela Anders and appears on soon-to-be-released discs by Anthony Braxton and Noah Baerman. A graduate of the Thelonious Monk Institute of Jazz Performance (M.M. 2007), Dingman has performed with Herbie Hancock, Wayne Shorter, Ron Carter, Benny Golson, Jimmy Heath, Terence Blanchard and many others.

**TEACHERS:** Too many to name them all, but in short: Jay Hoggard, John Magnussen, Joe Locke, Kevin Coggins, Wally Schnalle, Pheeroan akLaff, Jack Matthews, Russell Ferrante and Vince Mendoza.

**INFLUENCES:** Bobby Hutcherson, Milt Jackson, Joe Locke, Wayne Shorter, Herbie Hancock, Toumani Diabate, Radiohead, John Hollenbeck, Steve Reich and many many others. Everyone I've studied with and everyone that I work with in one way or another.

**CURRENT PROJECTS:** Chris Dingman's *Waking Dreams*; Steve Lehman Octet; Harris Eisenstadt's *Canada Day*; Keith Witty Quintet; Noah Baerman's *Know Thyself*; Bryan and the Aardvarks; Adam Rudolph's *Go: Organic Orchestra*.

**BY DAY:** Practicing, teaching, writing.

**I KNEW I WANTED TO BE A MUSICIAN WHEN...** One of my best friends passed away while I was studying mridangam in India. Kind of a long story...

**DREAM BAND:** The *Waking Dreams* band, among others.

**DID YOU KNOW?** My high score in bowling is a 210.

For more information, visit [chrisdingman.com](http://chrisdingman.com). *Dingman's Waking Dreams* is at Jazz Gallery Mar. 18th. See Calendar.



Chris Dingman



Adam Larson

**Saxophonist/composer Adam Larson** is originally from Normal, IL. Currently a sophomore at Manhattan School of Music on a full-tuition scholarship, Larson recently made his debut at The Jazz Gallery with his quintet, which included drummer Justin Brown and pianist John Escreet. Larson also was recently part of a performance at the Dicapo Opera Theatre called "Tenor Madness", including tenor saxophonists Frank Wess, Joel Frahm, Wayne Escoffery and Lew Tabackin.

**TEACHERS:** I started in Peoria, IL with Larry Harm who gave me a great foundation. While at Manhattan School I have studied with George Garzone, John Riley and Dave Liebman.

**INFLUENCES:** All of the greats: Trane, Prez, Bird, etc. Some of my current heroes include Ambrose Akinmusire, Chris Potter, David Binney, Robert Glasper, Joshua Redman, Jaleel Shaw. I've also lately gotten into the Bach Sonatas and Partitas.

**CURRENT PROJECTS:** I've been writing a lot for my Quartet/Quintet and also for a collective that I started called "Beyond The Boundaries". From time to time I also play with The John Raymond Project, Matt Wilson and the Winard Harper Sextet.

**BY DAY:** I practice, write, rehearse and attend classes.

**I KNEW I WANTED TO BE A MUSICIAN WHEN...** I heard Kenny Garrett live for the first time. The energy was insane! I was 12 years old and sold on being a jazz musician.

**DREAM BAND:** Ambrose Akinmusire, Reuben Rogers, Nils Weinhold, Aaron Parks and Eric Harland.

**DID YOU KNOW?** My first passion was competitive chess!

For more information, visit [adamlarsonjazz.com](http://adamlarsonjazz.com). *Larson is at Tutuma Social Club Mar. 1st and Hawaiian Tropic Zone Mar. 6th. See Calendar.*

## A Look to the New Decade

by Matthew Miller

On a blustery Friday night last month, Papo Vazquez multitasked with veteran ease. While finishing parts and emailing them to his band for a performance at Teatro Pregones in the Bronx Mar. 19th, the trombonist reflected on the borough that became his second home. "I'm an adopted Bronx guy, you know?" he explained. "I was adopted by people like Andy and Jerry Gonzalez, guys who were born and raised in the Bronx. I got here when I was 17 years old, so I say that they finished raising me as a kid."

Born in Philadelphia, Vazquez arrived in New York at the tail end of a golden era, as he explains it. "That whole culture, that had been born in the Palladium and Birdland, the beauty of that era was that you would go to a club and they would always have two or three bands and they were fucking hot, man. They all had their own sound, a different style, you know?" It's an era that bears little resemblance to the city of 2010 and Vazquez doesn't mince words. "That whole era dissipated, like a light that just faded away. That whole culture of salsa was so beautiful at one moment in the city, but it doesn't exist no more."

But just when you think the verdict is in, Vazquez delivers the hook. "But then again, I'm kind of glad it dissipated, because there was a dark side: the after-hours. I saw a piano player hit by a bottle of beer, I saw someone get shot." And it wasn't just the physical dangers that gave him pause. "By the '70s, the young lions were getting restless," Vazquez said, referring to himself and others like pianist Hilton Ruiz and the Gonzalez brothers, who were beginning to feel constrained by conventions. Vazquez moved to Puerto Rico in 1980 and spent five years creating music on his own terms before returning to the Bronx. "One day I

said to myself, 'Why are we playing so much Cuban music? ...Don't get me wrong, I love and will defend AfroCuban culture with my life, but I am Puerto Rican. What I play now is AfroPuerto Rican Jazz.'"

Vazquez' story is unique of course, but he shares a complex relationship with his adoptive borough with a wide array of New York musicians. Though opinions and attitudes vary, surprising commonalities can be found among musicians based in New York's outer boroughs. In interviews with musicians, owners and promoters based in Staten Island, Queens and the Bronx, themes of insularity and lack of opportunity recur and often clash with equally prevalent praises about tight communities, low rents and quiet nights.

"I believe the jazz musicians living in my neighborhood have been woefully underserved," remarked Gustavo Rodriguez, event coordinator for LIC Bar, a venue in Long Island City, Queens and co-producer of upcoming The Long Island City Jazz Festival. "There are enough seriously talented players living in Long Island City alone to encourage a formidable jazz scene." While many disgruntled jazz lovers would leave it at that, Rodriguez and business partner Richard Mazda brought the festival to the musicians. The first Long Island City Jazz Festival will take place at The Secret Theater Mar. 28th, in what Rodriguez hopes will be a tipping point for the neighborhood's fledgling scene. "My hope is that this festival can be that 'shot heard around the world' [or at least Queens!] and that more attention and respect can grow and flow from this event." For those jazz listeners who want to go further down the 7 line, Flushing Town Hall presents monthly jazz events, including Min Xiao-Fen's Blue Pipa Trio (Mar. 6th) and Pablo Mayor's Folklore Urbano (Mar. 22nd).

On Staten Island, Rashida Ladner has taken a similar approach at Universal Temple of the Arts. Ladner's family began a jazz festival at the community center in 1988 and it has grown to become an

important national festival. "Understanding that a lot of Staten Islanders don't have an opportunity to really see jazz, we created this whole-day festival with really great jazz artists," she explained. From its humble beginnings, the festival - which takes place annually in mid-October - has begun attracting well-known names like Reggie Workman and Hamiet Bluiett.

Across SI, Queens and The Bronx, a similar pioneering spirit links musicians and organizers of vastly divergent backgrounds. "I wish I had the resources," intoned No Coast Records owner Mark Ferrante over the phone last month, when asked about opening a club on Staten Island. "[drummer and Staten Island native] Frank [Ferreri] and I and [bassist] Santi [DeBriano] always talk about this. Someday we're going to pool our money and put together something really nice out here." Anyone who doubts the health of the Staten Island jazz scene should spend a Saturday night with Ferrante, who can rattle off five clubs in the time it takes to introduce yourself. "When I moved to Staten Island from the Bronx," he remarked, "I found an amazing scene, a jazz community that's really growing."

Equally ambitious are the pianist, trumpeter and composer Robert Silverman and multi-instrumentalist George Braith. In separate interviews, Braith and Silverman expressed a similar interest in opening a venue in their respective neighborhoods. "I'd like to start a jazz club myself and I think Riverdale would be a good place to do it," remarked Silverman about his neighborhood in the Bronx. While admitting its shortcomings as a jazz scene, Silverman sees unique opportunities in his borough. "I've started my own program called Jazz for the Elderly, that's funded by The Bronx Council on the Arts." There are occasional performances to be had at the Riverdale YM-YWHA, including a tribute to Bix Beiderbecke (Mar. 13th).

George Braith's reason for settling on Staten  
(CONTINUED ON PAGE 42)

## SPECIAL FEATURE

### New England Conservatory 40th Anniversary

by Marcia Hillman

New England Conservatory (NEC) is celebrating the 40th anniversary of being America's first fully-accredited Jazz Studies Program at a music conservatory. The merriment kicked off in NEC's home of Boston with a week of events in October 2009, culminating in a performance by the Wayne Shorter Quartet accompanied by the school's Philharmonia, a merger between jazz and classical music - two forms that cohabit at NEC. The party continues this month with eight days of concerts at various New York City venues, the proceeds of which will go to support jazz scholarships at NEC.

NEC's Jazz Studies Program was the brainchild of Dr. Gunther Schuller (jazz historian, composer, conductor, author and NEA Jazz Master), who was named president of the Conservatory in 1967 and by 1969 had incorporated jazz into the curriculum along with the Third Stream Department, which started up a few years later and linked classical music and jazz into a new genre. As a teenager, Schuller discovered Duke Ellington and considered jazz just as important as classical music; he recalls that when he first took over his post at NEC, "My first pronouncement was that I wanted to create a jazz department because jazz is the one home-grown music born on this soil" and considered it "immoral" that it was treated like an

orphan in this country. Schuller started his post at NEC at a time when the school was in a shaky position but the startup of the jazz studies program soon improved its enrollment and finances. The program was a tremendous breakthrough and Schuller chose the faculty wisely. The first chair was saxophonist Carl Atkins, with whom Schuller created the curriculum. Other faculty members were the late composer George Russell, pianists Jaki Byard and Ran Blake, the latter the first chair of the Third Stream Department in 1974. Schuller retired as president in 1974 but will be taking part as a panelist in an event covering the musical contribution of George Russell Mar. 21st.

The school lists five McArthur "Genius" Grant Winners (Russell, Blake, Schuller, Steve Lacy and Miguel Zenon) and four NEA Jazz Masters (Schuller, Russell, Bob Brookmeyer and Ron Carter) among its faculty and alumni. Instructors over the years in the Jazz Studies program are a distinguished collection of artists - trumpeter John McNeil, saxophonist Jimmy Giuffre, bassist Dave Holland, guitarists Gene Bertoncini and Chuck Wayne - and the faculty includes alumni who return to teach either full time or as Visiting Artists. One example of this is current Chair of Jazz Studies and Improvisation Ken Schaphorst, whose association with the school began as a student. Schaphorst is proud of the history of jazz at NEC and enthused about the present and the future - even in an increasingly difficult environment for graduating students. "We are attracting the very best players who go on to have careers," Schaphorst says. One of the missions of the program, he emphasizes, is to make the students aware of the business end of the music so that

they can "create their own niches. We train our students to play jazz in a very broad sense, training them in different areas of jazz so they can achieve a sense of self-empowerment." Schaphorst cited NEC alumnus John Medeski as an example of this "entrepreneurship". Other instrumental alumni the school has produced is a lengthy list but includes such diverse talents such as Bruce Barth, Regina Carter, George Garzone, Marty Ehrlich and Fred Hersch.

Another former student now faculty member is Dominique Eade. Joining the faculty in 1984, Eade teaches voice "right alongside of the instrumentalists." Eade remarks, "Any divorce of the lyrics from the melody does a disservice to the song." Along with technique, "it is necessary for singers to develop their own awareness and get deep into the music." She also teaches a history of jazz vocalists that includes Bert Williams, Leo Watson and Mildred Bailey. Graduates of the program include Luciana Souza, Roberta Gambarini, Rachael Price and Lisa Thorson.

In today's jazz world, graduates of jazz studies face the hard reality of dwindling venues and opportunities to play no matter how talented and learned they are. The guiding forces at the Jazz Studies program at NEC do not sit dreaming in ivy-covered towers. They recognize this harsh environment and do their best to equip NEC graduates to survive and hopefully conquer. In the meantime, there's a lot of good work to celebrate, so let's party. ♦

For more information, visit [necmusic.edu/jazz40](http://necmusic.edu/jazz40). Anniversary events take place at various venues throughout the city Mar. 20th-27th. See Calendar.



**Guitars**  
**Andrea Centazzo (Ictus)**  
by Elliott Simon

Live improvisation is ephemeral yet creative, a fleeting sonic moment in time that is lost as quickly as sound dissipates through space. Paradoxically, a recording of that same performance is eternally uninspired, each playing being identical to the one before it. For three decades, percussionist/electronicist Andrea Centazzo has been among the most successful at blurring that dialectic.

Centazzo blurs lots of things though and in the process he has amassed a daunting archive of releases, many on his own Ictus label since its founding in 1976, which promote multi-genre, multi-media and multi-cultural free expression. An ancient Balian gamelan is as likely to turn up as a synthesized loop. While some of his works are quite literally cinematic, operatic and symphonic he is equally adept at defining the loosely defined world of free jazz. And although his arenas range from free to through-composed and full orchestration to solo percussion, his duos with likeminded free improvisers are among his best encounters. It is perhaps in his answer to the question "Why Duo?" that his secret to solving the live/recorded dialectic lies: "Duo is...the stimulation of who is listening to you."

*Guitars* is two CDs worth of such stimulation as well as the odd trio with, you guessed it, guitarists. Highlighting Disc 1 are germinal musical conversations held with Derek Bailey and Davey Williams in the '70s that fit surprisingly well alongside bleeding-edge dialogues with Elliott Sharp recorded just this past year. Disc 2 performs the same time shifting trick with Eugene Chadbourne, as the duo's obvious synergistic quirkiness, so apparent on two pieces recorded in 1980, remains as fresh on "Chacen Three" from 2009. Pianist Anthony Coleman joins Marco Cappelli for a triple-headed summary statement, aptly titled "Back to the Future 3", before bassist Hideki Kato joins Cappelli and Centazzo for the surprisingly beautiful ender "Movement V". Edgar Varèse lives on, the past and present-day improvisers refuse to die.

For more information, visit [ictusrecords.com](http://ictusrecords.com). Centazzo is at Issue Project Room in duo with Elliott Sharp Mar. 2nd. See Calendar.



**Puppet Mischief**  
**John Ellis & Double-Wide (Obliqsound)**  
by Russ Musto

This second outing by John Ellis & Double Wide, the versatile saxophonist/bass clarinetist's extraordinary New Orleans-based band, one ups the 'serious fun' mentality by inviting a pair of guests - harmonica master Gregoire Maret and multifaceted trombonist Alan Ferber - to augment the unusual quartet of

sousaphonist Matt Perrine, drummer Jason Marsalis and newcomer Brian Coogan (replacing Gary Versace) on organ. The result is an even more flavorful gumbo that spices up the homegrown roots of the Crescent City with the savory sounds of the New York City jazz scene. Beginning with the brassy NOLA homage "Okra & Tomatoes" and concluding with funereal "This Too Shall Pass", the date serves up a mixed menu of Americana that could have only been concocted in the country's original melting pot.

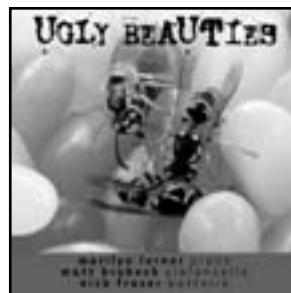
Ellis is a selfless frontman, spotlighting the substantial skills of his sidemen and guests as soloists, almost to the point of subjugating his own instrumental voice to a secondary role - a tactic that makes the gutsy sound of his horn that much more compelling when it does come to the fore. Yet it is the reedman's considerable capabilities as a composer (at times recalling the work of Carla Bley and Henry Threadgill, as well as Kurt Weill and Charles Ives) that are most impressive. His ability to paint vibrant musical pictures with the seemingly limited tonal palette of the band's odd instrumentation is simply astonishing.

Perrine is tireless in providing the pulsating foundation at the heart of the music and Marsalis is at his rhythmical best, playing with a freewheeling confidence that contributes greatly to the exuberance of pieces like the second-lining "Fauxfessor" and Spanish-tinged "Héroes de Acción". Maret is nothing short of remarkable in the emotional breadth he elicits from his diminutive instrument, brooding deeply on "Carousel" and "Chorale" and swinging bluesy (as do Coogan and Ferber) on the title track and elsewhere. In the spirit of New Orleans, this album is a truly cooperative endeavor, one that effectively comes to life due to the genius of puppet master Ellis.

For more information, visit [obliqsound.com](http://obliqsound.com). This group is at Jazz Gallery Mar. 5th-6th. Ellis is also at Bar Next Door Mar. 11th. See Calendar.



**Arms Spread Wide**  
**Marilyn Lerner/  
Ken Filiano/  
Lou Grassi**  
(No Business)



**Ugly Beauties**  
**Marilyn Lerner/  
Matt Brubeck/  
Nick Fraser**  
(Actuelle)

by Andrey Henkin

A quick perusal of Canadian pianist Marilyn Lerner's website presents a musician whose projects are both typically and atypically diverse. Usually range demonstrates itself in working with a large pool of other musicians; Lerner certainly has that, whether it is with the long-standing Queen Mab to the two trios under discussion here. But she also cuts a wide swathe stylistically. Her website discography is split amongst Improvisation, Jazz, Classical, Jewish Music and Audio Art. None of these are affectations; her playing in any context is sincere and persuasive.

*Arms Spread Wide* is a new trio with the New York rhythm section of bassist Ken Filiano and drummer Lou Grassi. All the music is freely improvised or perhaps, to borrow a term frequently over- and misused, spontaneously composed. The piano trio may be the most basic of all jazz ensembles, the most accessible in terms of melody, rhythm and harmony. But this straightforwardness belies the freedom such a simple format allows its component musicians. Is the piano a percussion instrument? Does the bass propel

the melody? How do the drums color the proceedings? In the right hands (and two feet) the entire history of the art form known as jazz (a far more liberating appellation than the more popular 'creative improvised music') can be included, from Monk and Evans to Taylor and Bley. That this trio chooses to work in discrete tracks, ten in all with one specifically inspired by Coco Schulmann (a Jewish-German jazz guitarist who survived the Nazis), shows they are being methodical in their approach: don't try to do everything at once and you'll be sure not to forget anything.

The trio Ugly Beauties is obviously a Monk tribute band, right? Well, yes and no. When this reviewer saw the band at last summer's Vancouver International Jazz Festival, they did play a couple of his pieces. But for their eponymous debut recording, there are none, the music coming from the pen of each member or as duo or trio collaborations. And even Monk would be somewhat taken aback at the European-style openness of the playing though he would appreciate the brevity of the 15 tracks (55 minutes in total, with only one tune hefty at nine minutes). Fellow Canadians Matt Brubeck (cello) and Nick Fraser (drums) are the other two sides of the equilateral triangle and both have a breadth to their resumé's that equals Lerner's. Thus *Ugly Beauties* may be a jazz record but one that is quite brash in revealing the layers of other musics integral to jazz' vitality. The spirit of Monk is far better served by a group that uses his individuality as inspiration rather than retreads his music for the 1000th time, though Ugly Beauties probably would do it better than most.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com) and [actuellecd.com](http://actuellecd.com). The Lerner-Filiano-Grassi Trio is at Douglass Street Music Collective Mar. 5th. See Calendar.

## RECOMMENDED NEW RELEASES

- Dan Blacksberg Trio - *Bit Heads* (NoBusiness)
- Matt Davis' Aerial Photograph - *Ways and Means* (VanDolah)
- Orrin Evans - *Faith In Action* (Posi-Tone)
- Jaga Jazzist - *One-Armed Bandit* (Ninja Tune)
- Paul Meyers Quartet featuring Frank Wess - *Eponymous* (Sunnyside)
- Paul Motian/Chris Potter/Jason Moran - *Lost In a Dream* (ECM)

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

- Juhani Aaltonen Quartet - *Conclusions* (TUM)
- Alexis Cole - *Someday My Prince Will Come* (Venus)
- Prince Lasha Ensemble - *Insight* (CBS-Dusty Groove America)
- Sabir Mateen - *Urdla XXX* (Rogue Art)
- Jemeel Moondoc - *Muntu Recordings* (No Business)
- Paul Motian/Chris Potter/Jason Moran - *Lost In a Dream* (ECM)

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

- Jeff Chan - *Horns of Plenty* (Asian Improv)
- Nels Cline Singers - *Initiate* (Cryptogramophone)
- John Ellis & Double Wide - *Puppet Mischief* (Obliqsound)
- Dan Levinson's Trans-Atlantic Saxette - *Ghosts of the Saxophone* (Stomp Off)
- New York Art Quartet - *Old Stuff* (Cuneiform)
- Sajanu - *Pechiku!!* (Tzadik)

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



**Solo!**  
Bill Mays (s/r)



**Mays at the Movies**  
Bill Mays (SteepleChase)

by Ken Dryden

Bill Mays is a veteran artist with an extensive musical resumé, having taken part in all kinds of session work, ranging from movie soundtracks to jazz, backing vocalists and even working with Frank Zappa! Mays paid his dues as a sideman with Sarah Vaughan, Bud Shank and Gerry Mulligan while he also played with Benny Golson, Bud Shank, Art Pepper and the Mel Lewis Orchestra. His activities as a leader began to pick up during the '80s, recording a duo date with Red Mitchell and two duo CDs with Ray Drummond. Since then he has recorded on a steady basis, in addition to appearing with trumpeter/flugelhornist Marvin Stamm in a duo, quartet or their Inventions Trio. In 2009 Mays took over the piano chair in the Phil Woods Quintet yet he still finds time to lead his own trio with Martin Wind and Matt Wilson.

*Solo!* is neither Mays' first DVD nor his first solo piano session. Like his earlier trio DVD *Live at WVIA-TV*, this performance was recorded live in the same public television studio with an audience, using three cameras and videotaped in HD. He explains at the beginning of the program that he chose pieces by eight different pianists who influenced him, though not all of the songs are widely performed. Sonny Clark's "Cool Struttin'" proves to be a snappy hardbop opener while Jimmy Rowles' overlooked bittersweet ballad "Looking Back" is a lyrical masterpiece, with a quick reference by Mays to Rowles' magnificent "The Peacocks". The influence of Bill Evans is unmistakable in "Dolphin Dance" and Evans' own "Waltz For Debby" but Mays is very much his own man and not a clone of the late pianist. "Freight Trane" is a perky blues by the late Tommy Flanagan that Mays tackles with enthusiasm, which will doubtlessly provoke a few listeners into returning to its debut on the album *Kenny Burrell & John Coltrane*. Mays gives Clare Fischer's "Pensativa" a dramatic reworking by strumming the strings in the introduction before launching into its familiar Latin theme and playing it a bit more aggressively than most other pianists who tackle it.

A brief but informative interview is included midway into the program. The camera work and audio is superb throughout the entire concert; a variety of camera angles are utilized, though the operators never get carried away with split screens, excessive audience shots or overlong superimposed imagery.

Instead of using his regular trio for *Mays at the Movies* (possibly because both Wind and Wilson are leaders themselves and in demand by other bandleaders) Mays works with two other seasoned players, bassist Peter Washington and drummer Billy Drummond, this their very first session together. Movie soundtracks were once a fertile ground for jazz musicians (they still can be today, though to a much lesser extent due to the reduced emphasis on straightahead composers) and with his extensive background working and composing for movies, it should come as no surprise that the pianist would choose to interpret some of his favorite works written for films.

Opening with an elegant but swinging setting of "I've Never Been in Love Before", it's immediately apparent that Mays intimately knows these songs. One of his most difficult tasks was interpreting Alex

North's "Love Theme from Spartacus", a personal favorite of Bill Evans, who made more than one landmark recording of it. But Mays finds his own path through this tender ballad, building upon its lyricism in a lengthy exploration with the trio. Mays adds a spirited vocal in "You Leave Me Breathless" while the one original, "Judy", has been in more than one film, a peppy bop vehicle that whimsically incorporates a bit of Thelonious Monk.

For more information, visit [billmays.net](http://billmays.net) and [steeplechase.dk](http://steeplechase.dk). Mays is at *The Kitano* Mar. 5th-6th. See *Calendar*.



**Forty Fort**  
Mostly Other People  
Do The Killing  
(Hot Cup)

by Ivana Ng



**Accomplish Jazz**  
Jon Lundbom &  
Big Five Chord  
(Hot Cup)

*Mostly Other People Do the Killing* (MOPDtK) revels in allusion and anarchy. In their fourth album *Forty Fort* (this time recreating the classic cover of Roy Haynes' *Out of the Afternoon*), they take inspiration from bebop and hardbop traditions and then they reinvent and infuse their tunes with references to soul, funk, rock, hip-hop and even past MOPDtK tunes. Listen to "Rough and Ready" and you might hear traces of Busta Rhymes. Even if you don't catch the reference, you'll appreciate the tune's exuberant energy and can't-quite-put-your-finger-on-it familiarity. MOPDtK's accessibility stems from not only its affinity for allusion but also its eagerness to wreak havoc.

Bassist and composer Moppa Elliott likes to be consistent. *Forty Fort*, like the albums before it, starts off with what Elliott refers to as "the obligatory Blue Note Boogaloo". That familiar phrase soon turns into a wild rumpus of hardbop-flavored improv. In the opening track, "Pen Argyl", saxophonist Jon Irabagon and trumpeter Peter Evans trace through funk- and blues-inflected riffs, punctuated by artful vignettes of splintered horn exchanges.

"St. Mary's Proctor" is a witty, circus-influenced tune. Evans and Elliott perform a vaudevillian waltz that slowly devolves into Evans droning on in his characteristic spluttery trumpet's purr. Irabagon soars over Evans and Elliott's backing melody, playing sparse yet urgent notes.

Jon Lundbom's quartet and MOPDtK share the same bassist and alto saxophonist, but that doesn't necessarily mean *Accomplish Jazz* is as crazy and frenetic as *Forty Fort*. Guitarist and bandleader Lundbom's third album with Big Five Chord is a decidedly more low-key affair. His thoughtful, somber melodies provide the backdrop for more intimate dialogues between Elliott and Irabagon. In the industrial "Phoentics", Irabagon experiments with plaintive phrases and what sounds like a call-and-response between himself, as Elliott plucks out an ominous yet barely-there rhythm.

In "The Christian Life", a cover of a Louvin Brothers tune, tenor saxophonist Bryan Murray busts out bluesy lines and angular melodies while Elliott performs an exquisitely frenzied solo so compelling that it could be its own track. In the more rock-infused "Baluba, Baluba", Elliott and drummer Danny Fischer lay down a hardbop foundation for Irabagon's exploration.

*Accomplish Jazz* excels in showing off individual players' strong suits while *Forty Fort* delights in chaotic diversions. With Big Five Chord, Elliott and Irabagon can develop their ideas in a more 'standard' improv situation. With MOPDtK, they can indulge in raucous, often tangential, musical digressions. Elliott and Irabagon adapt beautifully to both environments.

For more information, visit [hotcuprecords.com](http://hotcuprecords.com). Lundbom's Big Five Chord is at *Goodbye Blue Monday* Mar. 4th. Irabagon is also at *Roulette* Mar. 18th with *Mary Halvorson* and *Douglass Street Music Collective* Mar. 31st with *holus-Bolus*. See *Calendar*.

## UNEARTHED GEM



**Prime: Live at the Downtown Room**  
Kenny Burrell (HighNote)  
by Graham Flanagan

Guitarist Kenny Burrell remains one of the few living jazz giants to emerge from the hardbop movement of the mid '50s. Set to turn 79 this summer, Burrell still occasionally performs, when he isn't too busy with his position as Head of Jazz Studies at UCLA, including a week at Yoshi's that was culled into *75th Birthday Bash Live!* (Blue Note, 2006). This release showcases six straightahead cuts recorded live at a Buffalo club in January 1976. As a bonus, the album also includes a 2006 solo guitar reading of Duke Ellington's lovely "Single Petal of a Rose".

The title of this release contains the word 'prime', possibly suggesting that this recording indeed finds Burrell in his prime. Many might argue that Burrell did his best overall work for Blue Note during the late '50s-early '60s. That may be true, but this date shows a musician whose skills had only improved with time.

Joining Burrell on the 1976 portion are Richard Wyands (piano), Lisle Atkinson (bass) and Lennie McBrowne (drums). Each member of Burrell's formidable rhythm section honors the legacy of both Burrell and his myriad legendary collaborators, such as Horace Parlan, Paul Chambers and Art Blakey, respectively.

Highlights include a delightful version of the standard "Will You Still Be Mine" featuring fine soloing from Burrell and Wyands. Burrell also shines on an unusually cheerful reading of "God Bless the Child". What starts as a sensitive interpretation of the classic Billie Holiday ballad soon evolves into an uptempo swing session.

The sound quality - especially during some of Wyands' solos - doesn't quite rise to the level of that heard on Burrell's Blue Note recordings. However, any lack of sonic perfection lends itself to the overall raw, intimate atmosphere. While enthusiasts will no doubt enjoy this addition to Burrell's canon, it's recommended that newbies start with his 1959 Blue Note live album *On View at the Five Spot Café*. Once they arrive at this 1976 recording, they will already possess a deeper appreciation for Burrell's talents that will surely enhance the experience.

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

## GLOBE UNITY: HOLLAND



### *Sliptong*

Ab Baars/Ig Henneman/Misha Mengelberg (Wig)  
Deining Wolter Wierbos (DolFijn)  
*Non-Functionals!*  
Michiel Braam's Wurli Trio (BBB)  
by Andrey Henkin

Dutch jazz has been around since the 1920s and changed radically in the aftermath of World War II and Nazi Occupation. Today, there is great variety and vibrancy in this country of just over six million people's jazz though its avant garde scene is best known.

The father of that arena is pianist Misha Mengelberg, the inscrutable co-leader of the Instant Composers Pool (ICP). He, in contrast to ICP partner/drummer Han Bennink, has always presented a different face to the humor most listeners expect from Dutch improvised music and his recordings away from ICP have been relatively infrequent, the most recent being a trio session with countrypersons Ab Baars (tenor sax, clarinet and shakuhachi) and Ig Henneman (viola). The latter are a longtime couple and duet so *Sliptong*, a small type of fish the trio had for dinner before this improvised session, has moments where Mengelberg is a "derde wiel" and others where he drives the improvisations like a favorite uncle at a family meal. The sparseness and lack of melodrama may surprise many.

Baars makes an appearance on the latest recording from ICP trombonist Wolter Wierbos, *Deining*. This live recording taken from several July 2006 concerts on an Amstel houseboat also includes other Dutch and international improvisers in duets with Wierbos: bassist Wilbert de Joode, Bennink, violist Mary Oliver (ex-pat from California) and Surinamese guitarist Franky Douglas. The tracks with de Joode (7 of 18) are perhaps of most interest to fans of prototypical European improv while the few pieces with Baars are more elemental in their soundscape and Bennink's contributions are unsurprisingly the most manic. Mengelberg is here in spirit with two versions (with either clarinet or viola) of his "Peer's Counting Song".

Pianist Michiel Braam is tangentially related to the ICP world, employing players like Baars and Wierbos in his bands. His two main vehicles have been the long-standing Trio BraamDeJoodeVatcher and his large ensemble Bik Bent Braam. A more recent project has been his Wurli Trio. Apparently Braam discovered the instrument while in music school and playing in pop bands in the early '80s. The group is filled out by musicians with whom Braam doesn't play regularly - electric bassist Pieter Douma and drummer Dirk-Peter Kölsch - and *Non-Functionals!* is their second album, following a 2006 debut. Braam is an iconoclast in a community full of them and this album is a take on many soul-jazz traditions, not entirely serious but never irreverent. You might not even realize it's Dutch, which would probably please Braam very much.

For more information, visit [stichtingwig.com](http://stichtingwig.com), [wolterwierbos.nl](http://wolterwierbos.nl) and [michiellaam.com](http://michiellaam.com)



*Played Right*  
Bill Ware (Pony Japan-Zoom)  
by Gordon Marshall

Never one to swoop into the limelight or blithely steal the show, vibraphonist Bill Ware has built a model resumé that weaves silently and inscrutably through the best of most modern genres. Ware's new CD accordingly shows the touch of a resilient, serpentine stylist, a master of quiet spectacle.

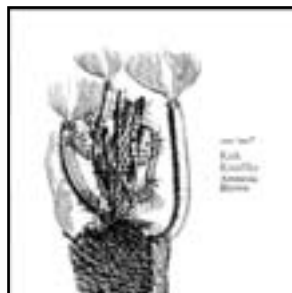
Titles alone offer a provocative cross-section of popular music's history - the Modern Jazz Quartet's "Django" follows a few cuts after Nirvana's "Smells Like Teen Spirit" and closes out in turn for the standard "Softly As in a Morning Sunrise". Ware demonstrates a grasp, not only of each intrinsic idiom, but a handle on classic jazz technique that never descends into the formulaic.

He is an ace at varying tempos. *Played Right* opens with hardbop icon Hank Mobley's "A Baptist Beat" and segues into the original "Speak with Helen", alternating between a bossa nova and swing beat, scented faintly with the standard "Speak Low". "Del Sasser", a straightahead, allegro bop tune by Sam Jones, chases this and then another original, "Jacki" - a ballad reminiscent in its nuances of John Coltrane's "Naima" - cleanses the palate. Drummer Lenny White has his say while never overpowering the subdued intricacy of the other musicians.

Transition between vibes and piano is seamless, credit going to the leader's keen listening skills as well as to pianist Onaje Allan Gumbs' soulful lyricism. Ware cooks on a low burn until he feels out where the other musicians are going and only then does he strike out and impress with his four-mallet attacks of chords, cadences and arpeggios, surprising in every measure.

Ware's work is all about balance, compression and confluence, about making a song from the '40s appeal to a young audience or rendering a '90s grunge anthem agreeable to a fan of Horace Silver. For that alone, *Played Right* is a splendid effort and a delight.

For more information, visit [cheetahjazz.com](http://cheetahjazz.com). Ware is at Puppet's Jazz Bar Mar. 5th, 13th with Ayana Williams and 27th. See Calendar.



*Amnesia Brown*  
Kirk Knuffke Trio (Clean Feed)  
by Martin Longley

*Amnesia Brown* was the name bestowed upon trumpeter Knuffke's absconding not-so-great grandfather. Apparently, he just sidestepped to a nearby town (and a new family), changing his name on the way. It's not quite clear how his memory (or lack of it) informs the repertoire of this album, but he also happens to provide the fourth track's title.

This trio has its roots in the Nublu Orchestra, which regularly plays a Monday night residency at the East Village club of the same name. Knuffke is joined

by drummer Kenny Wollesen and Doug Wieselmann, the latter alternating between clarinet and guitar. This is an extreme instance of instrumental oscillation and these switches do much to impose completely opposed characters whenever Wieselmann swaps roles. On clarinet he's darting and capering lightly around the composer/leader's bright constructions; on guitar he'll darken the proceedings into a rusted reverb wire-tangle, chopping and clipping with untamed aggressiveness.

The pieces are two, three, maybe four minutes long, so Knuffke is able to include 16 tracks, providing ample opportunity for a feast of compressed melodic adventuring. The three revel in their own sound, but the nearest approximation can be conjured up by imagining a fantasy supergroup that alternately pools the talents of Jack DeJohnette, Ed Blackwell, Jimmy Giuffrè, John Surman, Kenny Wheeler and Don Cherry.

Knuffke is a clarion cutter, dotting out detailed flurries. He's never less than scintillating. "Red Bag" is savage and broken, an angry burst, then "Leadbelly" sets up a marching groove, almost heading down to New Orleans on its rolling pathway. "Hears It" is particularly manic, followed by the serene "Totem", which transforms into an urban funk rumble. "Need" is a spidery slope, "Narrative" is contemplative, "Please Help, Please Give" rages. All of these natures belong to Knuffke and his cohorts, exposed with sensitivity or pugilism according to the rapidly-shifting moods of these refreshingly pointed strafes.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Knuffke is at Nublu Mar. 2nd, Cornelia Street Café Mar. 13th, The Local 269 Mar. 15th and 29th and The Stone Mar. 16th with Lisle Ellis. See Calendar.

CONNECTION WORKS PRESENTS

# BROOKLYN JAZZ WIDE OPEN

**SUNDAY MARCH 7** | ADMISSION \$20  
AT BELARUSIAN CHURCH | STUDENTS \$15  
401 ATLANTIC AVENUE AT BOND STREET IN BROOKLYN

2:00 P.M. | MUSICAL DIALOGUES WITH  
**PETER APFELBAUM**

3:15 P.M. | WORKS FEATURING  
**JOSEPH JARMAN**  
(WOODWINDS & VOCALS), MICHEL GENTILE (FLUTE), DANIEL KELLY (PIANO), ROB GARCIA (DRUMS)

4:30 P.M.  
**PETER APFELBAUM**  
**NEW YORK HIEROGLYPHICS**  
**QUINTET** PETER APFELBAUM  
(WOODWINDS), PECK ALLMOND (TRUMPET, REEDS), DAVE PHELP (GUITAR), PATRICE BLANCHARD (BASS), DAFNIS PRIETO (DRUMS)

UPCOMING BJWO EVENTS  
APRIL 11, 2010 > TYSHAWN SOREY • MAY 14, 2010 > NICHOLAS URIBE / JOHN MCNEIL CONCERT JAZZ ENSEMBLE

CONNECTION WORKS  
FOR MORE INFO  
[WWW.CONNECTIONWORKS.ORG](http://WWW.CONNECTIONWORKS.ORG)





**Triophilia**  
 Alan Bern/Michael Rodach/Paul Brody (Jazzwerkstatt)  
*Here Comes... The Nice Guy Trio* (Porto Franco)  
*Palace Ghosts and Drunken Hymns*  
 Will Holshouser Trio + Bernardo Sasseti (Clean Feed)  
 by Donald Elfman

Because it was portable and reflected the many cultures that came to the US in the 20th century, once upon a time in American popular music the accordion was the thing. Then it pretty much disappeared, seen as a kind of corny relic. But it has resurfaced as a vital and expressive instrument giving new and different color. Here are three stunning examples - all in trio format and with trumpet as an essential partner.

Alan Bern positively glows as he helps his comrades on *Triophilia* - Paul Brody on trumpet and flugelhorn and Michael Brodach on guitar - deliver an almost orchestral approach to tunes that suggest a whole world of influences. Bern and Brody are Americans who have relocated to Berlin, working here with native Berliner Brodach to give new dimension to everything from Jewish and South American music to Bartók to Gil Evans - all in original new compositions. There's so much in these tunes: blues or the impression of same, in Bern's "Angel Blue"; a sense of spiritual odyssey in Brody's "Heschel"; a blend of new jazz and traditional colors in "Bartoki" and an ever-present sense of new worlds opening out of the old.

Rob Reich's European-flavored accordion is the first thing we hear on *Here Comes The Nice Guy Trio*. It introduces the lovely, atmospheric "The Balancing Act", a perfect name for what these San Franciscans accomplish. Reich, trumpeter Darren Johnston and bassist Daniel Fabricant blend improvisational skills, composition that smartly utilizes texture and mood and the best kind of group interplay. There are originals by all three but they take extraordinary, creative approaches to a couple of jazz classics such as Ornette Coleman's "Folk Tale" and Mingus' "Fables of Faubus", featuring David Phillips' pedal steel. On several songs, the trio is augmented by guest instrumental colors such as clarinet, violin, cello, dumbek and tablas.

Will Holshouser's trio with Ron Horton (trumpet) and David Phillips (bass) has worked together for ten years to create a sound at once light and playful yet rich and intense. A session with pianist Bernardo Sasseti yielded *Palace Ghosts and Drunken Hymns*, which, says the leader, reflects something the pianist and this trio have in common - "... calm surfaces and deep waters." It opens with "Danca Palaciana" by Carlos Paredes, master of the Portuguese 12-string guitar, accordion setting the tone immediately. Throughout the recording Horton uses a great number of his horn's possibilities, Phillips buoys the proceedings, plucking and bowing with passion, and Sasseti inserts a heady lyricism and a sense of occasion. To hear how much these players enjoy each other, go to Holshouser's "Dance of the Dead", a funny, intricate series of movements, and album closer "Drunkard's Hymn", which playfully and gloriously finds the link between spirituality and alcohol.

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu), [portofrancorecords.com](http://portofrancorecords.com) and [cleanfeed-records.com](http://cleanfeed-records.com). Holshouser is at Dizzy's Club Mar. 23rd-28th with Regina Carter. See Calendar.

THE NATIONAL  
JAZZ MUSEUM  
IN HARLEM

**VISITORS CENTER:**  
WWW.JMIH.ORG

OPEN M-F 10 AM - 4 PM  
104 E. 126th Street, #2C, New York, NY 10035  
(Take the 2/3/4/5/6 train)

---

THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

# Harlem Speaks

A SPECIAL SERIES HONORING HARLEM HEROES

**3/11: KENNY BARRON**  
Pianist

**3/25: DICK GRIFFIN**  
Trombonist

TIME: 6:30 - 8:30 pm

PRICE: Free

LOCATION: The NJMH Visitors Center, 104 E. 126th Street, #2C

---

## harlem in the himalayas

PRESENTED BY THE RUBIN MUSEUM OF ART WITH THE NATIONAL JAZZ MUSEUM IN HARLEM

ALL-ACOUSTIC JAZZ COMBOS  
FRIDAYS AT 7 PM

BOX OFFICE 212.620.5000 X344  
ADMISSION \$18 advance \$20 at door

Mar. 12 Jaleel Shaw

Mar. 19 Ambrose Akinmusire

Mar. 26 Luis Bonilla

RUBIN MUSEUM OF ART • 150 WEST 17TH STREET • NEW YORK NY 10011 • TEL 212.620.5000 X344 • WWW.RMANYC.ORG

---

### JAZZ AT THE DWYER

**March 23, 7-11pm: Trinidad meets Jazz with the Etienne Charles Band**

258 St. Nicholas Avenue at W. 123rd Street  
212 222-3060 | [info@DwyerCC.org](mailto:info@DwyerCC.org) | \$20

---

### JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem and its legacy

**TUESDAYS 7:00 - 8:30 P.M.**

The NJMH Visitors Center, 104 E. 126th Street, #2C  
(1/16/10 class at The New School, 66 W. 13th Street, 5th floor)

Attend any individual class.

**THE BIG BEAT: ART BLAKEY**

- 3/2: The Drummer
- 3/9: The Bandleader
- 3/16: Alumni Reunion hosted by Christian McBride
- 3/23: The Early Years: Fletcher Henderson/Monk/Billy Eckstine
- 3/30: Film night hosted by Christian McBride

### SATURDAY PANELS

SPECIAL TIME! **12:00 PM - 4:00 PM • FREE**

FILMS, PANEL DISCUSSIONS & LIVE MUSIC

**3/13: Orgy in Rhythm:**  
An in-depth look and listen to Art Blakey

NJMH Visitors Center, 104 E. 126th St., #2C

---

### Jazz for Curious Readers

**March 8: Terry Teachout**  
*Pops: A Life of Louis Armstrong*

7:00 - 8:30 pm | FREE

The NJMH Visitors Center  
104 E. 126th Street, #2C

---

Funded in part by Council Member Inez E. Dickens, 9th C.D., Speaker Christine Quinn and the New York City Council

ALLABOUTJAZZ-NEW YORK | March 2010 17



*The San Diego Session*  
**Vinny Golia/Bertram Turetzky (Kadima Collective)**  
*Mythology*  
**Peter Kowald/Vinny Golia (Kadima Collective)**  
*Duets* **Brad Dutz/Vinny Golia (s/r)**  
*Großes Messer*  
**Vinny Golia/Damon Smith/Weasel Walter**  
**(ugEXPLODE)**  
 by Wilbur MacKenzie

Vinny Golia is a virtuoso at being a multi-instrumentalist. These four discs, presenting two duos with bassists, one with a drummer and one trio with a bassist and a drummer, showcase Golia's capacity to create an infinite array of delightful contrasts out of a handful of very similar orchestrational settings.

The two duos with bassists could hardly be more distinct. The contemplative mood of *The San Diego Session* with bassist Bertram Turetzky draws the listener's attention to both the subtle sonic intricacies of the dialogue and the space that each discreet event inhabits. "Confucian Conundrum" opens, with Golia on sheng, a Chinese instrument comprised of wooden vertical pipes. Across the next seven improvisations, Golia also plays soprillo (indeed, smaller and higher than a soprano saxophone), Persian flute, bass saxophone, alto clarinet and Turkish flute. The patience with which the music proceeds leaves plenty of space to revel in the unique sounds produced by Golia and Turetzky. The latter's precise, measured execution of his vast array of extended techniques supports Golia's excursions, but also quite often sets up a sonic labyrinth through which Golia ventures with both patience and great purpose.

In contrast, *Mythology*, with late German bassist Peter Kowald is a volcano of abstract expressionism. With a diverse array of textural colors, the emphasis is on the juxtaposition of gesture and contrasting directionality. Whereas Golia's duo with Turetzky could be seen to approach free improvisation as a state of being - a thoughtful look at the illusion of stasis that hides the frenetic passage of milliseconds and years - Golia's duo with Kowald illustrates the stasis that exists within even the most careening, high-speed flow of energy. The tracks featuring Golia on the relatively conventional bass clarinet are particularly ear-grabbing, the very harmonic fabric of the instrument unwinding and shaking uncontrollably. Elsewhere, the physicality of Kowald's musicianship contrasts with the lightness of Golia's piccolo, followed by floating tarogato musings, suspended over Kowald's trademark arco-drone-with-throat-singing texture. In the next moment the breakneck pacing returns as alto clarinet and percussive bass careen endlessly.

Golia's *Duets* with percussionist Brad Dutz is another affair entirely, as cultural references are juxtaposed in a compellingly unconventional fashion. "Cap Wearer from Scotland" features berimbau and bagpipes and later, "Tenors in Korea", "Swimming Risk in China", "Indigenous Coriander" and "Sofia and the Black Sea" all contrast gongs, frame drums, various saxophones, the Persian ney, shakuhachi and the Macedonian kaval - always dancing back and forth between abstraction and traditionally informed references. The effect on the listener is like film footage

of daily life around the world, played back at various speeds - slower, faster or agonizingly real-time. The area between abstraction and direct reference is profoundly unclear throughout and Golia and Dutz remain wholly in their realm of expertise, proving free improvisation to be a fertile context for cultural exchange.

It is clear from the downbeat that *Großes Messer*, the lone trio record, is certain to have the most sound on it. Golia's partners here are bassist Damon Smith and drummer Weasel Walter. Both musicians epitomize the archetypal freestyle improviser whose distinct approach bears the mark of the extreme energy of their punk rock background. This is evident in even the most fragile moments on this record (and they are there, delicate but razor sharp). Amazingly, even amidst the most unbridled frenetic explosions, the subtler qualities of Smith's unorthodox techniques and Golia's snakelike phrasing are completely discernible (Walter's mixing does much to address Smith's reputed meticulous concern for sonic transparency in even the most extreme textures). Walter burns throughout, ebbing only to coax his partners to bring their own woolly intensity to the fore. Two duos between Golia and Smith and one between Golia and Walter provide new interactive dynamics but do not come off any less texturally robust. Golia's bass saxophone is superb on the opener, "Plançon A Picot" and "Lance, Bill And French Dirk" and the tightrope cat fight that closes the record, "Ranseur", delights in soprillo saxophone and upper-register bowed bass.

For more information, visit [kadimacollective.com](http://kadimacollective.com), [braddutz.com](http://braddutz.com) and [nowave.pair.com/ugexplode](http://nowave.pair.com/ugexplode). Golia is at *The Stone Mar.* 24th and *Issue Project Room* Mar. 25th. See *Calendar*.

**The new WBGO iPhone app is now available!**

The app includes

- one touch streaming of WBGO
- WBGO podcasts
- alarm and background features
- link to WBGO on Facebook, so you can get the most up-to-date info from **WBGO The Jazz Source**

Visit [wbgo.org/connect](http://wbgo.org/connect) for information on this **FREE** download.

Rotating images in the WBGO iPhone app by famed jazz photographer Francis Wolff © Mosaic Images

**88.3FM WBGO.ORG**

# Only 75 years in the making...

Harry Warren (1893–1981) had more number one hits and won more Academy Awards than any other songwriter of the golden age. He wrote literally dozens of songs that became standards... *At Last, Lullaby Of Broadway, Jeepers Creepers, 42nd Street, You'll Never Know, I Only Have Eyes For You...* and left an archive of songs of similar quality and timelessness that were never joined with lyrics, or put in the movies for which he wrote. In 2008, while researching his octet album **I Had The Craziest Dream**, David Berger met the Warren family and was invited to visit the great songwriter's archive... and was astounded.

The result was the new CD, **Sing Me A Love Song: Harry Warren's Undiscovered Standards**. This album will have its **debut live performance**, by the **David Berger Jazz Orchestra**, featuring singers **Freda Payne** and **Denzal Sinclair**, at **Dizzy's Club Coca-Cola on Monday, March 29**.

No-one is better qualified than David Berger, known for interpreting and enhancing legacies such as Duke Ellington's, to bring to life music created by this great writer in his prime. And, with the exception of *There Is No Music*—lyricized by the great Ira Gershwin but never used—each song is brilliantly completed by the deft, witty touch of lyricist Paul Mendenhall.

"This lovingly produced disc explores songs from heretofore unused material, and Freda Payne and Denzal Sinclair perform them superbly, with heartfelt support from Berger and his jazz orchestra.... delightful."

Craig Smith, *Santa Fe New Mexican*

"(The songs) get into your brain the way the best standards always did. There is a warmth and sincerity to Payne's delivery that is infectious. The band is fabulous.... They take over the magic of each composition."

J. Peter Bergman, *Edge Philadelphia*



## Debut Live Performance

Hear the exquisite Freda Payne, the amazing Denzal Sinclair, and the David Berger Jazz Orchestra, one night only, at Dizzy's, March 29, 2010. Reserve at 212.258.9595 or [JALC.org/dccc](http://JALC.org/dccc).

 david berger jazz orchestra  
**Sing Me  
A Love Song**  
Harry Warren's Undiscovered Standards



with Freda Payne and Denzal Sinclair

Arranged by David Berger  
Lyrics by Paul Mendenhall and Ira Gershwin

And for **I Had The Craziest Dream**: "A worthy and engaging tribute.... savvy orchestration, often achieving a sound reminiscent of collaborations between Miles Davis and Gil Evans." Nate Chinen, *The New York Times*

## Buy...

Sing Me A Love Song—  
Harry Warren's Undiscovered Standards

I Had The Craziest Dream—The Music of Harry Warren

from [Amazon.com](http://Amazon.com), [CD Baby.com](http://CD Baby.com),  
and [davidbergerjazz.com](http://davidbergerjazz.com)

 david berger jazz orchestra



Mon Mar 1 **AMRAM & CO 8:30PM**  
Kevin Twigg, John de Witt, Adam Amram, John Ventimiglia

Thu Mar 4 **LAINIE COOKE 8:30PM**  
Peter Zak, John Miller, Quincy Davis

### THE 4TH ANNUAL BJU FESTIVAL

Friday, Mar 5  
9PM: Dave Smith Quartet w/ Nate Radley, Gary Wang, Jordan Perlon  
10:30PM: Alexis Cuadrado - Quinteto Ibérico  
Jeremy Udden, Brad Shepik, Dan Tepfer, Richie Barshay

Saturday, Mar 6  
8:30PM: Adam Kolker Trio w/ Ugonna Ukegwu, Billy Mintz  
9:45 PM: Sunny Jain w/ Donny McCaslin, Marc Cary, Gary Wang  
11 PM: Rob Garcia Group

Sunday, Mar 7  
8:30 PM: Alan Ferber Nonet  
Dave Smith, Jon Gordon, Dan Pratt, Adam Kolker,  
Nate Radley, Dave Cook, Alexis Cuadrado, Quincy Davis  
10 PM: Dan Pratt Organ Quartet w/ Jared Gold, Alan Ferber, Quincy Davis

Mon Mar 8 **COMPOSERS COLLABORATIVE: SERIAL UNDERGROUND 8:30PM**  
Ed Schmidt, QUATTRO MANI: Alice Rybak, Susan Grace, CYGNUS: The Ionius Griffin, Liana Sillman, Nehemiah Luckette, William Anderson

Tue Mar 9 **JAMIE BAUM SEPTET 8:30PM**  
Ralph Alessi, Doug Yates, Chris Komer, Aaron Goldberg, Johannes Weidenmueller, Jeff Hirshfield

Wed Mar 10 **PAMELA BOB SINGS THE MANDEL AND LYDON SONGBOOK 8:30PM**  
Ellen Mandel, Michael Lydon, Dave Hofstra

Thu Mar 11 **GNU VOX: LORI PEREZ - CD RELEASE 8:30PM**  
Xavier Perez, Alex Brown, Aidan O'Donnell, Franco Pinna

Fri Mar 12 **WHIRRR! THE MUSIC OF JIMMY GIUFFRÈ 9PM & 10:30PM**  
Joel Harrison, George Schuller, Marty Ehrlich, Chad Talmor, Jacob Garchik, Cameron Brown

Sat Mar 13 **MICHAEL ATTIAS RENKU + 2 9PM & 10:30PM**  
John Hébert, Satoshi Takeishi, + Kirk Knuffke, Russ Lossing

Sun Mar 14 **THE WEE TRIO CELEBRATES THE RELEASE OF CAPITOL DINER VOL. 2 8:30PM**  
James Westfall, Dan Loomis, Jared Schonig

Wed Mar 17 **THE SONGWRITER'S BEAT 8:30PM**  
Tommy Mandel, Kati Mac, Jon Albrink

Fri Mar 19 **SCIENSONIC EVENING OF NEW MUSIC WITH SCOTT ROBINSON 9PM & 10:30PM**  
Julian Thayer, Marshall Allen, Kevin Norton, Pat O'Leary, Sharon Robinson

Sat Mar 20 **HOT & COOL: NEC JAZZ 40TH ANNIVERSARY ANTHONY COLEMAN GROUP & JEREMY UDDEN GROUP 9PM & 10:30PM**  
Anthony Coleman, Satoshi Takeshi, Ashley Paul, Sean Conly, Jeremy Udden, Brad Shepik, Pete Rende, Rob Jost, RJ Miller

Sun Mar 21 **HOT & COOL: NEC JAZZ 40TH ANDRÉ MATOS 8:30PM**  
Noah Preminger, Sara Serpa, Thomas Morgan, Leo Genovese, Ted Poor

Mon Mar 22 **21ST CENTURY SCHIZOID MUSIC PRESENTS: PHIL FRIED 8:30PM**  
Anna Brandsoy, Jill Dawe

Tue Mar 23 **VINCE DI MURA AND FRIENDS 8:30PM**

Wed Mar 24 **PHAT CHANCE 8:30PM**  
Vincent Chancey, Steve Bloom, Lindsey Homer, Jeremy Carlstedt

Thu Mar 25 **ALLISON MILLER'S BOOM TIC BOOM CD RELEASE PARTY 8:30PM**  
Myra Melford, Jenny Scheinman, Todd Sickafoose

Fri Mar 26 **HOT & COOL: NEC JAZZ 40TH JOHN MCNEIL-BILL MCHENRY QUINTET 9PM & 10:30PM**  
Billy Hart, Ethan Iverson, Matt Penman

Sat Mar 27 **ANAT FORT TRIO 9PM & 10:30PM**

Sun Mar 28 **KOMEDA PROJECT 8:30PM**  
Krzysztof Medyna, Andrzej Winnicki

Tue Mar 30 **PETE RENDE GROUP 8:30PM**

Wed Mar 31 **NIKOLAJ HESS TRIO 8:30PM**

For our full schedule check out our website  
[www.corneliastreetcafe.com](http://www.corneliastreetcafe.com)

CORNELIA STREET CAFE  
29 Cornelia Street  
New York, NY 10014  
(212) 989-9319



*Reflections*  
Kurt Rosenwinkel Standards Trio  
(Word of Mouth Music)  
by Stuart Broomer

Kurt Rosenwinkel has a well-earned reputation for aggressive guitar playing that's both rhythmically astute and harmonically exploratory, a talent that he's applied with Mark Turner and Brad Mehldau as well as with hip-hop producer Q-Tip. With *Reflections*, he has reined in his sometimes-divergent impulses for an unusual collection of standards and tunes by Monk and Wayne Shorter that's almost all at ballad tempo, with the sturdy support and interaction of bassist Eric Revis and drummer Eric Harland.

The first thing to catch one's attention is Rosenwinkel's guitar sound, unmistakably an amplified archtop, but so luminous that only the subtlest alterations and the best fingers could achieve it, so rich that it comes as a shock when Rosenwinkel applies it to some daunting runs. The opening account of Monk's "Reflections" sets the tone for the CD, a respectful reading that soon achieves its own harmonic and group language, a sense of incipient blues and a dialogue between the three musicians that's still apparent in Rosenwinkel's quiet, upper-register comping behind Revis' bass solo.

Every sudden and muted detail in Rosenwinkel's playing, every chorded passage or aside, seems to sing in the service of an ultimate lyric effusion. It's apparent in the lightly echoed effervescence of "You Go To My Head" and in Shorter's "The Fall", propelled by a gentle samba beat. Rosenwinkel gives "More than You Know" an ambivalent mood, with an opening improvisation that alternates dark-hued, pensive chordings with short runs that burst into light.

The only original in the program is "East Coast Love Affair", a longstanding Rosenwinkel composition that was the title track to his 1996 debut. Beginning with a long unaccompanied introduction, it has a clarity that somehow fuses a baroque sense of order with a harmonic imagination that can suggest Satie or Scriabin. Nearly ten minutes long, it might be the highlight of an already brilliant CD.

For more information, visit [wommusic.com](http://wommusic.com). Rosenwinkel is at *Jazz Standard* Mar. 25th-26th. See *Calendar*.



*Timshel*  
Dan Weiss (Sunnyside)  
by David R. Adler

Drummer Dan Weiss made a promising trio debut in 2006 with *Now Yes When*, featuring pianist Jacob Sacks and bassist Thomas Morgan. *Timshel*, the followup, shows an impressive amount of growth for this lineup in the years since. The ideas are bolder, the dynamics more acute, the presentation more evolved. There are few if any pauses between tracks, allowing for a live performance feel without belaboring the idea of a

suite. The 12 compositions, all by Weiss, demand close, immersive listening on the part of the band and us as well. The result? A piano trio recording that rivals the depth and power of Vijay Iyer's acclaimed *Historicity* and shares a bit of its brooding harmonic character and orchestral oddity.

Weiss is arguably unique among today's jazz drummers, transposing ideas from his tabla study to the drumkit, as heard most clearly on *Tintal Drumset Solo* and the forthcoming *Jhaptal Drumset Solo*. Through this discipline, Weiss has not only found a singular voice on his instrument - he has also put his insights to vivid compositional use, whether overtly on "Teental Song" and "Chakradar #4" or subtly woven into the contrapuntal themes and charged improvisations of "Stephanie", "Florentino and Fermina" and "Timshel" (Hebrew for "thou mayest"). The most outwardly unusual cut, "Always Be Closing", finds Weiss on brushes mirroring profanity-laced dialogue from the film *Glengarry Glen Ross*, articulating every syllable of every phrase on drums - a gesture that recalls Jason Moran's "Ringing My Phone" and "Infospace", although the rhythmic particularities are Weiss' own.

The crisp sound of *Timshel* can be stunning. Every ping and chime of Weiss' cymbals stands in sharp relief and his quieter, shaded textures do as much to define the music as his more robust technical passages. Sacks and Morgan, too, shore up the broad, lustrous tone quality of the date, slipping easily from support to feature roles as called for by Weiss' writing and the flux of the moment.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Weiss' trio is at *I-Beam* Mar. 19th and *Jazz Gallery* Mar. 20th. Weiss is also at *I-Beam* Mar. 26th with *Jacob Sacks*. See *Calendar*.

Lexington Avenue at 54th Street New York City [www.saintpeters.org](http://www.saintpeters.org)

**JAZZMINISTRY**  
AT SAINT PETER'S

**JAZZ VESPERS IN MARCH 2010**  
Sundays at 5:00 P.M. — Free — Everyone is welcome!

March 7  
Sara Caswell Quartet

March 14  
**PREZFEST**  
CELEBRATING  
**ART BLAKEY**  
Panel Discussion and Legend Wall at 3:00  
Jazz Vespers at 5:00  
Concert at 7:00 (Suggested donation: \$20)

March 21  
Toby Koenigsberg Trio

March 28  
Jameio Brown Quartet

**MIDTOWN JAZZ AT MIDDAY**  
Every Tuesday & Wednesday at 1:00 P.M.  
Suggested Donation: \$7

March  
2 Art Baron & Friends  
3 Gerard Carelli, Mike Eckroth, Yoshi Waki, Rudi Petschauer  
9 Junior Mance, Hide Tanaka  
10 Sandra Jordan, Larry Luger, Bob Arkin, Angelo Ferrara  
16 Joanne Brackeen  
17 Sarah McLawler  
23 Karen Oberlin, Jon Weber  
24 Lou Caputo's Not-So-Big-Band  
30 Rio Clemente, Laura Hull  
31 Steve Richman & Harmonie Jazz Ensemble/New York

Sponsored by Midtown Arts Common



*Cono di Ombra e Luce* EA Silence (Amirani)  
*The Four O'Clock Session*

Patrick Bebelaar/Joe Fonda/Mike Rabinowitz (DML)  
*Further Secret Origins* Katherine Young (Porter)  
*Blue Bassoon* Daniel Smith (Summit)  
 by Fred Bouchard

Illinois Jacquet and Yusef Lateef have played and recorded on bassoon - that cantankerous double-reed beast - with swing and conviction. How's the current crop? Not bad in ensembles, not so hot out front.

Stark, pure tones, often in chorale or unison, mark the work of Italian wind trio EA Silence. Low-key and meditative, *Cono di Ombra e Luce* resonates, warmly recorded in Ivrea's old stone synagogue. These classically trained cats intone mostly somnolent set pieces: stiff, arch, through-composed, with subtly atmospheric electronic rumblings. The band also channels proto-renaissance fanfares ("Assenza") and ECM-cool Nordic brass, adding light lacings of breath and percussive filigree. Alessio Pisani shows his woody, dry bassoon best when hustling excitedly on "Avvio" or improvising blue cadenzas on "ExMod2".

Mike Rabinowitz fares better, subsuming bassoon discreetly into the fabric of a mellow improvisatory trio on *The Four O'Clock Session*. He limns melody with pianist Patrick Bebelaar ("Remember Prakash"), drones unison lines with Joe Fonda's bowed bass ("Keep Holding") or leaps about from treble lead to running gruff counterlines ("Scheherazade's Dream"). On his rare steps into full limelight, he opens a quiet "Discussion" then rebuts some arguments; his tart, adenoidal solo leads "Stop Talking"; he skitters along with rakish piano on his own boppy "Now".

Bovine drones and didjeridoo mooings over flat, muffled pulses (pad bounce amped with reverb mimics tribal frame-drums) make Katherine Young's solo debut *Further Secret Origins* not quite head-bangingly monotonous. Primal blasts, breathy twitters and multiphonic subtexts (evoking, perhaps, wisps of whale song) aqua-tint her drab, minimalist canvas. Unfurling not a single 'line' or melody over 45 minutes, she's searching beyond the ordinary. Semi-straight overdubbed chorale (2' near the end) is her curt nod to 'traditional' bassoon music. Before one blurts 'c'mon, girl, loosen up' one might listen again for textural minutiae, explorations of primeval ritual.

Daniel Smith continues his agonizing, probably unattainable, crossover quest for jazz cred on *Blue Bassoon*. Smith owns unassailable classical pedigree on the notoriously difficult instrument, but has yet to exhibit much progress jazz-wise. Backed by an enthusiastic, capable trio - the most typical jazz group reviewed here (with brief cameos by guitarist Larry Campbell) - Smith butchers or blisters a baker's dozen blue-jazz and bop anthems. Attack and articulation on melody lines is limp and sluggish; he stumbles through solos, both in pitch and note-choice; frenetic fours stutter disastrously. His effort's in earnest, but his transition is painful and the outcome excruciating.

For more information, visit [amiranirecords.com](http://amiranirecords.com), [dml-records.de](http://dml-records.de), [porterrecords.com](http://porterrecords.com) and [summitrecords.com](http://summitrecords.com). Young is at Issue Project Room Mar. 23rd. Smith is at Puppet's Jazz Bar Mar. 19th. See Calendar.

**FIMAV** INTERNATIONAL  
**is back!** FESTIVAL  
 MUSIQUE ACTUELLE  
 VICTORIAVILLE

26<sup>th</sup> edition from 20 to 23 May 2010

BILL DIXON  
 Tapestries for Small Orchestra

LES FILLES ÉLECTRIQUES  
 La salle des pas perdus

AUN & MICHEL LANGEVIN

LYDIA LUNCH / PHILIPPE PETIT

JACQUES DEMIERRE / URS LEIMGRUBER  
 FRANÇOIS HOULE / CHARLOTTE HUG  
 DOROTHEA SCHÜRCH / THOMAS LEHN

XAVIER CHARLES / IVAR GRYDELAND  
 CHRISTIAN WALLUMROD / INGAR ZACH  
 Dans les arbres

KIM MYHR & TRONDHEIM JAZZ ORKESTER

CARLA KIHLESTEDT / MATTHIAS BOSSI  
 SHAHZAD ISMAILY  
 Causing a Tiger

RENÉ LUSSIER  
 7 Têtes

PERLONEX &  
 CHARLEMAGNE PALESTINE

+ 10 other concerts, sound installations, films and more...

[www.fimav.qc.ca](http://www.fimav.qc.ca)

Québec Victoriaville Canada



*Mellow*  
**Houston Person (HighNote)**  
 by Andrew Véléz

This latest recording of Houston Person's could easily have been called "Up Close and Personal". With dozens and dozens of recordings to his credit, *Mellow* is just the latest in a long list of exemplary sets that always evidence the warmth of his tone and the directness of his tenor sax phrasing. Also mixed in as well is a funky R&B feeling. That is particularly noticeable on the bouncy "Sunny" that opens the set. Everyone gets into a sweet heat, most notably when James Chirillo pungently strums his guitar, John DiMartino jumping in with emphatic piano. Ultimately Person wraps it all up with blazing, beefy blasts that gradually diminish and fade away as if into some celestial cloudspace.

With that old gem of Lane-Lerner's, "Too Late Now", the contrast is dramatic. It's typical of Person's deep knowledge of the Great American Songbook. Long ago Lester Young suggested that jazz soloists ought to know the lyrics of a song. This is a lush, unhurried take on which the emotional connection is immediate as Person soars with his saxophone.

He can also be surprising as with that old Dinah Washington standby, "What a Difference a Day Makes", recast here with a distinctly bolero-like feel. The rhythm is dynamic, the beat clear and effect irresistible. Person's own "Blues in the AM" is the most specifically blues-drenched number on the set, a showcase for the gospelly side of his playing, inspiring Chirillo to chime in with particularly inventive enthusiasm. The set closes with a rollicking "Lester Leaps In" and they're clearly having a blast. You will too.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Person is at Jazz Standard Mar. 4th-7th and Dizzy's Club Mar. 30th-31st with Ernestine Anderson. See Calendar.



**1963 Monterey Jazz Festival**  
**Modern Jazz Quartet (Knitting Factory-Douglas)**  
 by Graham Flanagan

For nearly half a century, the Modern Jazz Quartet (MJQ) endured as one of the most well-renowned ensembles in jazz. The original MJQ came together in 1946 as the rhythm section in Dizzy Gillespie's orchestra: Milt Jackson on vibes and John Lewis on piano, as well as bassist Ray Brown and drummer Kenny Clarke. Brown and Clarke were replaced early on by Percy Heath and Connie Kay, respectively, but Lewis and Jackson would remain mainstays of the MJQ all the way up to its final recordings in the early '90s. This release features that updated lineup in performance from the Monterey Jazz Festival held in the summer of 1963. Previously released on CD as *In a Crowd*, this set offers seven selections fans of the MJQ will no doubt recognize and enjoy, just under 40

minutes of the straightahead magic that made the group last so long.

What elevates the MJQ above and beyond classification as your typical bop ensemble are the skills of Jackson. His playing lends a sexy, almost otherworldly quality to the proceedings. Much to the audience's delight, the group conducts a fine reading of his signature tune "Bag's Groove", the midtempo take standing out as one of the highlights of the set. Jackson is again featured on the standard "Mean to Me", which starts out as a ballad, but quickly picks up steam and morphs into an uptempo swing session.

The MJQ also tackles two compositions by Lewis. The album closer "The Sheriff" finds everyone playing with rapid-fire precision, the band obviously motivated by Kay's relentless cymbal work. The other Lewis-penned tune, "Winter Tale", provides the album's most humorous instance. After playing the song, which includes a rhapsodic theme reprised between sections of mid-tempo jamming, Lewis explains that it was written as a tribute to Hungarian music. An audience member quickly yells out "Why?". Lewis responds by simply saying, "...because it sounds like their music. And I dig them," followed by much laughter and applause.

Fans of the Modern Jazz Quartet will no doubt find this release essential. It shows the prolific group at its absolute best. For new fans, it serves as an easygoing and enjoyable introduction to their vast catalogue.

For more information, visit [douglasrecords.com](http://douglasrecords.com). A Modern Jazz Quartet Tribute led by Aaron Diehl is at Dizzy's Club Mar. 22nd. See Calendar.



**Blues on the Corner: The Music of McCoy Tyner**  
**Peter Zak (SteepleChase)**  
 by Joel Roberts

McCoy Tyner has justifiably been heralded as one of the most important jazz pianists of the past 50 years, both for his seminal work with the classic John Coltrane Quartet in the '60s and for the four decades of consistently exhilarating work as a leader that followed. But while his heavily percussive style, unique chord voicings and the sheer emotional force of his playing have influenced countless followers, he has seldom been appreciated for his contributions as a composer. That's beginning to change a bit, however, with the SF Jazz Collective's 2009 Tyner tribute and a new recording by New York pianist Peter Zak, *Blues on the Corner: The Music of McCoy Tyner*.

Zak is a top-flight modern mainstream player who appears regularly with respected artists like Ryan Kisor, Walt Weiskopf and Jim Snidero. He is wise enough not to try to mimic the raw power of Tyner's style; he has a more lyrical and restrained, but still hard swinging, approach. But Zak and his impressive working trio (Paul Gill on bass and Quincy Davis on drums) capture the spirit of Tyner's music on eight tunes drawn from throughout his long career. The diversity and energy of the selections, ranging from old-school bebop to searing, avant-leaning explorations to unabashedly beautiful ballads give testament to Tyner's breadth as a composer.

Highlights include the bouncy blues of the title track, Zak's whirlwind postbop playing on the explosive "May Street", the bowing prowess of Gill on "Three Flowers" and the sense of playfulness the

entire trio brings to the lively "Man from Tanganyika". The lovely, expressive ballad, "All My Yesterdays", given a thoughtful treatment here, should serve as an antidote to those who still view Tyner simply as Coltrane's fiery foil. The lone Zak original, "The Camel", is an edgy, forward-looking number that fits in well with the overall Tyner theme.

Peter Zak and his trio have made a fine album that shines new light on a too-often neglected aspect of McCoy Tyner's legacy.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Zak is at Cornelia Street Café Mar. 4th with Lainie Cooke and Fat Cat Mar. 15th as a leader. See Calendar.

Fulton Ferry Landing, Brooklyn  
 info@bargemusic.org  
 (718) 624-2083  
 www.bargemusic.org

**BARGEMUSIC**

JAZZ CALENDAR: THURSDAYS at 8PM

**MARCH** **OSCAR PEÑAS QUARTET**  
 4 OSCAR PEÑAS GUITAR & COMPOSITIONS  
 DAN BLAKE TENOR & SOPRANO SAXOPHONES  
 MOTO FUKUSHIMA SIX-STRING ELECTRIC BASS  
 RICHIE BARSHAY DRUMS AND MISCELLANEOUS

**APRIL** **FOLDERSNACKS**  
 29 TERENCE MCMANUS GUITAR  
 TYSHAWN SOREY DRUMS  
 JESSE ELDER PIANO, KEYBOARD & VOCALS  
 ZACK FOLEY VOCALS  
 AIDAN CARROLL BASS

290 Hudson Street, NY, NY 10013 212.242.1063

**THE JAZZ GALLERY**  
 www.jazzgallery.org

"The most imaginatively booked jazz club in New York City." -- New York Times

**MARCH 2010**  
 Shows at 9 & 10:30 p.m.

Monday, March 1st, 22nd, & 29th

**"Steve Coleman Presents"**  
 Thursday, March 4th  
**David Bryant & DBLAQUE**  
 Friday & Saturday, March 5th & 6th  
**John Ellis' DOUBLE-WIDE CD Release Party**  
 Thursday, March 11th  
**Bobby Carcasses & AFROJAZZ**  
 Friday, March 12th  
**David Gilmore Quartet**  
 Saturday, March 13th  
**Malaby - Sanchez - Rainey**  
 Thursday, March 18th  
**Chris Dingman's WAKING DREAMS**  
 Friday, March 19th  
**Lage Lund 4 CD Release Party**  
 Saturday, March 20th  
**Dan Weiss Trio CD Release Party**  
 Sunday, March 21st, 9:00 & 10:00 p.m. / No Cover Charge  
**"Jazz Troubadours": Taking Music to the Neighborhood**  
**Roberta Gambarini**  
 At Giorgione Restaurant (www.giorgioneny.com)  
 Thursday, March 25th  
**Sullivan Fortner Trio**  
 Friday, March 26th  
**Gilad Hekselman Quartet**  
 Mark Turner - Joe Martin - Marcus Gilmore  
 Saturday & Sunday, March 27th & 28th  
**Jerry Gonzales & Fort Apache**

The Jazz Gallery's performances are supported, in part, by a grant from the Federal Government for the Arts (Lower Manhattan), by The New York State Council on the Arts, Performing Arts, by the New York City Department of Cultural Affairs, with additional support provided by West Side Company, the Mary Flagler Cary Charitable Trust, the Oberman Foundation, the Jerome Foundation (Shea School Charitable Trust), the Kamen Kaplan Fund for Music, the New York Community Trust and the Steinbinder Brothers Fund.

# TIA FULLER

## decisive steps

"Tia Fuller stakes her claim to being one of the finest new musicians on the scene."

- All About Jazz

After criss-crossing the globe with Beyoncé the last two years, musician, educator, composer and saxophonist **Tia Fuller** turns the spotlight on herself with *Decisive Steps*, her sophomore release on Mack Avenue Records.

Tia makes it her mission to translate emotion into sound; ensuring that even in those moments where words cannot articulate, feeling has a voice. *Decisive Steps* draws influences from many genres – jazz, blues, and gospel among them – to create an inspirational and unique sound of its own.

Features drummer **Kim Thompson**; bassist **Miriam Sullivan**; Fuller's sister, **Shamie Royston** on piano and Fender Rhodes; with special guests trumpeter **Sean Jones**; bassist **Christian McBride**; vibraphonist **Warren Wolf**; and tap dancer **Maurice Chestnut**.



For a free download and special offer go to [mackavenue.com/tiapromo](http://mackavenue.com/tiapromo)

[MACKAVENUE.COM/TIAFULLER](http://MACKAVENUE.COM/TIAFULLER) • [TIAFULLER.COM](http://TIAFULLER.COM)

## Jazz Five



AT YORK

**STEFON HARRIS** - piano  
**JACKY TERRASSON** - vibraphone

Saturday, April 3, 2010 • 7:00PM

\$20.00 Adults / \$10.00 Students & Seniors

### YORK COLLEGE PERFORMING ARTS CENTER

Tickets available at the Box Office

94-45 Guy R. Brewer Blvd.

Call: 718-262-2840 or online at [theatermania.com](http://theatermania.com)

For more information call 718-262-3750

[www.york.cuny.edu](http://www.york.cuny.edu) Free Parking

Major funding for this series provided by NYC Councilmembers

**Thomas White Jr.** (28th-CD), Chair of Economic Development, and

**Leroy Comrie** (27th-CD) Deputy Majority Leader New York City Council.



YORK COLLEGE IS



**PORTER**  
WWW.PORTERRECORDS.COM RECORDS

**NEW RELEASES AND CONCERTS**

**BURTON GREENE**  
BURTON GREENE  
MARION BROWN  
RASHIED ALI  
REGGIE JOHNSON  
"LIVE AT THE WOODSTOCK PLAYHOUSE 1965"  
RECENTLY FOUND LIVE RECORDING FROM 1965 BY SOME OF THE BEST KNOWN AND MOST IMPORTANT MUSICIANS IN THE FIELD OF FREE JAZZ.

**SOUNDS OF LIBERATION**

FORMED IN THE EARLY 70S, THE SOUNDS OF LIBERATION WAS A GROUP OF PHILLY MUSICIANS MADE UP OF BYARD LANCASTER, KHAN JAMAL, MONNETTE SUDLER, OMAR HILL, DWIGHT JAMES, RASHID SALIM AND BILLY MILLS. THEY MIXED JAZZ, FUNK, FREE JAZZ AND SPIRITUAL JAZZ INTO A HARMONIOUS CELEBRATION OF SOUND.



**PORTER RECORDS SHOWCASE**

**Matthew Welch**  
**AT ISSUE PROJECT**  
**ROOM 8:00**  
232 3rd St, 3rd Floor Brooklyn, NY 11215

**Nate Woolley**

**Jeremiah Cymerman**

**Katherine Young**

**MARCH 23 & 24**

**Matthew Bauder**

**Andrew Raffo Dewar**



*Lagos Blues (with Steve Grossman)*  
**Antonio Ciacca (Motéma Music)**  
by George Kanzler

There's a good reason most 'real' jazz radio stations tend to favor the modern mainstream jazz of the postbop era codified by such record labels from the mid-20th Century as Blue Note, Columbia's jazz division, Prestige, Riverside and Impulse. It's creative jazz with a comforting substantial physicality, clean lines and rhythmic heft still anchored to a swing feel. The excellent Italian jazz pianist Antonio Ciacca is firmly in that modern mainstream, the music here from a quintet, quartet and trio mining the listener's familiarity with what we hear as the standard on jazz radio.

Ciacca, who has been Director of Programming for Jazz at Lincoln Center since 2007, uses this CD as a feature showcase for tenor saxophonist Steve Grossman, with whom he worked in Italy in the '90s. Grossman was in the Miles Davis *Bitches Brew*-era band (1969-71) and with Elvin Jones in the '70s and he's joined here on the three quintet tracks by fellow tenor saxophonist Stacy Dillard, bassist Kengo Nakamura and drummer Ulysses Owens rounding out the hardbop hefty rhythm section. Grossman and Dillard complement each other, sharing a muscular approach but nicely differing improvisational strategies.

References and allusions abound, from the Horace Silver groove of the title tune to the Coltrane blueprint for "Body and Soul"; the classic tenor battle of the blues "Whims of Chambers" to the perfect grace note of the final track, a piano solo/trio medley of Duke Ellington's "Reflections in D/In A Sentimental Mood". But for allusive resonance, nothing beats the perfect symmetry of "Nico's Song", Ciacca's contrafact on the changes of "All the Things You Are"; a tenor sax solo is framed by piano trio sections in a mirror of the Miles Quintet with Trane approach from the '50s, right down to the tempo, all ending with the epiphany of a coda/tag from Charlie Parker's classic recording of the Jerome Kern song.

For more information, visit [motema.com](http://motema.com). Ciacca is at *Dizzy's Club* Mar. 15th. See Calendar.



*Songs for a New Day*  
**Brenda Earle (AllSheNeeds Music)**  
by Marcia Hillman

Brenda Earle has a well-trained, sweet-sounding, pure voice and piano and songwriting skills that are displayed ably in this, her fifth album. The New York-based Canadian native is abetted by Ike Sturm (bass), Jackie Lewis (guitars) and Jared Schonig (drums), as well as guest appearances of one track each by saxophonist Joel Frahm and cellist Lauren Riley-Rigby.

The material is an array of standards, original compositions and covers of songs by Top 40 artists

ranging from Crowded House to Marc Anthony. Basically, Earle is a singer with a wide vocal range (who apparently is now studying classical voice) and while she likes to put herself in a jazz-oriented environment, her vocal performances are of the good pop variety.

Among the originals is the title song, with an interestingly constructed melody by Frahm and a positive message in the Earle lyric, an example of how well these two work together. Earle's other originals are penned to put her vocal qualities in the best light and there is even a slight lean toward the folk genre, with mostly ballad feels and introspective lyrics. Her piano work is another story; it is there that her jazz instincts are able to come out and her improvisational skills are apparent. She has a light touch and a tasty approach to her solos.

Notable among the standards is the little done Hammerstein/Kern tune "Nobody Else But Me", played in a breezy manner with smooth work by Lewis and Earle swinging the piano. Another track worth mentioning is "So I Say", a high energy, fast samba that highlights the piano and has a scating intro and outro. Even with the fast pace of this tune, Earle's perfect diction makes the lyrics understandable. These tracks could get some good radio play. The Marc Anthony cover, "Valio La Pena", is done in precise Spanish. The one thing though that is puzzling is the key Earle has chosen for her rendition of "You'd Be So Nice To Come Home To". Although it shows off her soprano range, at times it becomes shrill and doesn't help the interpretation.

For more information, visit [brendaearle.com](http://brendaearle.com). Earle is at *The Kitano Mar.* 10th. See Calendar.

**THE VILLAGE VANGUARD**  
www.villagevanguard.com

★ MARCH 2ND - MARCH 7TH ★  
**AL FOSTER QUARTET**  
RICH PERRY - DOUG WEISS - KAVIN HAYS

★ MARCH 9TH - MARCH 14TH ★  
**NICHOLAS PAYTON QUINTET**  
TAYLOR EIGSTI - LARENCE FIELDS  
VICENTE ARCHER - MARCUS GILMORE  
DANIEL SADOWNICK

★ MARCH 16TH - MARCH 21ST ★  
**PAUL MOTIAN TRIO TWO**  
**JASON MORAN**  
**GREG OSBY**

★ MARCH 23RD - MARCH 28TH ★  
**STEVE WILSON QUARTET**  
ORRIN EVANS - UGONNA OKEGWO - BILL STEWART

★ MARCH 30TH - APRIL 4TH ★  
**TOM HARRELL QUINTET**  
WAYNE ESCOFFERY - DANNY GRISSETT  
UGONNA OKEGWO - JOHNATHAN BLAKE

★ COMING IN APRIL ★  
**LOU DONALDSON QUARTET - SAM YAHIEL TRIO**  
**GERI ALLEN QUARTET - THE HEATH BROTHERS**

MONDAY NIGHTS ARE RESERVED FOR  
**THE VANGUARD JAZZ ORCHESTRA**  
MONDAY THRU SUNDAY  
9PM & 11PM  
7TH AVE. SOUTH AT 11TH STREET 212-255-4037





**723 7th Ave. 3rd Floor  
New York, NY. 10019**  
**212-730-8138 Store Hours: 11-7 Monday-Friday & 11-6 Saturday**  
**Owner: Steve Maxwell Manager: Jess Birch**  
**Steve's cell: 630-865-6849 Email: drummermax@aol.com**  
**Visit us on the web at: www.maxwelldrums.com**

## COME SEE US IN IN MANHATTAN



We celebrated our 1 year anniversary in Manhattan on April 1st. Our shop is located at 723 7th Ave. 3rd floor. We're right at the corner of 7th Avenue and 48th Street, which is known as "Music Row" in Manhattan. Thanks to all who have stopped by!!!

**NEW:** We have a full service repair facility now open. Willie Martinez, New York's premier craftsman, joins our team heading up our repair shop. We are your one stop shop for new and vintage drums and cymbals, accessories, repairs, lessons and practice space.



*Our philosophy for the shop is to create an inviting atmosphere where players and collectors alike can visit and see wonderful vintage and custom drums and cymbals that you can't find anywhere else; enjoy listening to some jazz vinyl while hanging in the drummer's lounge area of our museum; and exchange ideas and information with friends. We even have sound proof rooms for testing cymbals, drum sets and snare drums. Our sets, snares and cymbals are set up and ready for you to play. We believe in the highest level of personal, professional service and we have the experience you need when considering vintage and custom drums and cymbals. Call Steve on his cell anytime, or email him at drummermax@aol.com . He wants to hear from you.*

## Our shop includes:

- **Craviotto:** World's largest selection of Craviotto one-ply snares and drum sets. We are the largest Craviotto dealer in the world.
- **Vintage:** Extensive inventory of high end vintage snare drums, sets and cymbals. We have vintage Gretsch, Rogers, Slingerland, Ludwig, Leedy, Camco and more!
- **Player's Specials:** Snares, sets and cymbals focused on the needs of players
- **Gretsch:** USA Custom drums in bebop sizes made famous by the 60s era jazz greats
- **Leedy:** Our Leedy USA Custom Shop drums will debut in NYC later this year
- **GMS:** Great USA made drums built in New York!
- **George Way:** We are your source for Ronn Dunnett's great new George Way snares
- **Maxwell:** Our Maxwell line of custom drums includes small bebop sets and more.
- Heads, hardware, sticks, bags and more



**Cymbals:** We have Istanbul, Bosphorus, Zildjian, Old As, Old Ks, Spizzichino, Dream and our own Session Cymbals line of hand hammered cymbals made in Turkey. New and vintage cymbals galore.

Stop in and see our museum section with items such as:  
**Gene Krupa's 30s Slingerland Radio King! • Elvin Jones's Tama brass shell snare used by him from 78-88. Rare Slingerland black beauty snare drum.**

### Recording Studio Support:

Enormous selection of vintage and custom drums to suit the needs of any recording studio looking for that special, unique sound. Need that "vintage" drum or cymbal sound? Come see us. We have what you need. Need a versatile but unique custom drum sound? We have that as well with our Craviotto solid shell drums. None finer in the world.

**NYC DRUMMERS, WE HAVE DRUM SET PRACTICE SPACE AVAILABLE FOR RENT ON AN HOURLY BASIS. CALL JESS AT 212-730-8138 FOR DETAILS.**

### TEACHING STUDIO IS OPEN

Ron Tierno has relocated his long standing teaching studio to our shop. Call Ron directly at 646-831-2083 for lesson information and visit his site at [www.nydrumlessons.com](http://www.nydrumlessons.com)

**WE NOW HAVE OUR BRAND NEW VINTAGE STYLE RAIL CONSOLE TOM HOLDER IN STOCK. CHECK IT OUT ON OUR WEBSITE AND IN THE SHOP.**



**THE KITANO**  
NEW YORK

**LIVE JAZZ EVERY**  
**WEDNESDAY - SATURDAY**  
NO COVER - WED./THUR.  
\$25 FRI./SAT. - \$15 MINIMUM/SET  
2 SETS 8:00 PM & 10:00 PM

**OPEN JAM SESSION MONDAY NIGHTS**  
8:30 PM - 11:15 PM

**WED. MARCH 3**  
**JAKE SASLOW QUARTET**  
JAKE SASLOW, AARON GOLDBERG  
BEN STREET, TBA - DRUMS

**THURS. MARCH 4**  
**GLEND A DAVENPORT QUARTET**  
GLEND A DAVENPORT, HIROSHI YAMAZAKI  
RYAN BERG, DAVID JONES

**FRI. & SAT. MARCH 5 & 6**  
**BILL MAYS TRIO**  
**"MAYS AT THE MOVIES"**  
BILL MAYS, SEAN SMITH  
BILLY DRUMMOND  
\$25 COVER + \$15 MINIMUM

**WED. MARCH 10**  
**BRENDA EARLE QUARTET**  
BRENDA EARLE, JESSE LEWIS  
IKE STURM, JARED SCHONIG

**THURS. MARCH 11**  
**JIM RIDL QUARTET**  
JIM RIDL, RALPH BOWEN  
TOM DICARLO, TIM HORNER

**FRI. & SAT. MARCH 12 & 13**  
**TESSA SOUTER QUARTET**  
TESSA SOUTER, JASON ENNIS  
GARY WANG, CONOR MEEHAN  
\$25 COVER + \$15 MINIMUM

**WED. MARCH 17**  
**LINDA CIOFALO QUARTET**  
LINDA CIOFALO, HELEN SUNG  
LONNIE PLAXICO, TBA - DRUMS

**THURS. MARCH 18**  
**TOBIAS GEBB AND UNIT 7**  
RON BLAKE, LOGAN RICHARDSON  
UGONNA OKEGWO, TOBIAS GEBB

**FRI. & SAT. MAR 19 & 20**  
**ARTURO O'FARRILL/  
RONI BEN-HUR QUARTET**  
ARTURO O'FARRILL, RONI BEN-HUR  
SANTI DEBRIANO, TBA - DRUMS  
\$25 COVER + \$15 MINIMUM

**WED. MARCH 24**  
**MICHELLE WALKER**  
**QUARTET**

**THURS. MARCH 25**  
**DAN TEPFER**  
**TRIO**

**FRI. & SAT. MARCH 26 & 27**  
**JOE LOCKE "FORCE OF FOUR"**  
JOE LOCKE, ROBERT RODRIGUEZ  
JOHNATHAN BLAKE, RICARDO RODRIGUEZ  
\$25 COVER + \$15 MINIMUM

**WED. MARCH 31**  
**JOHN PROULX TRIO**  
JOHN PROULX, DAVE KINGSNORTH  
VITO LESZAK

**RESERVATIONS - 212-885-7119**  
VISIT OUR TWEETS AT: <http://twitter.com/kitanonewyork>  
[www.kitano.com](http://www.kitano.com)  
email: [jazz@kitano.com](mailto:jazz@kitano.com)  
88 Park Avenue @ 38th St.



*Boom Tic Boom*  
Allison Miller (Foxhaven)  
by Lyn Horton

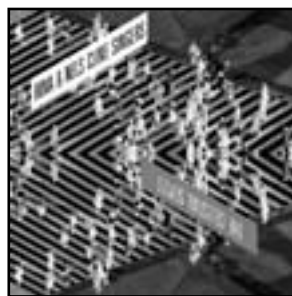
Opening with a set of cymbal crashes amid a tight-knit kit rumble that segues into the rhythmic pulse, drummer Allison Miller begins her second album with "Cheyenne", one of four original compositions written for this group. Joining Miller in her trio are Myra Melford (piano) and Todd Sickafoose (bass). Violinist Jenny Scheinman does a sprightly guest spot for Miller's "CFS (Candy Flavored Sidewalks)".

The leader's music is infectious. Its multiple chorus structure brings with it an orientation that is unselfish. The character of her drumming is positive and sensitive to timbre. Furthermore, she makes every attempt to bring out the percussiveness of her instrument with clicks, cymbal hisses and scrapes, allusions to reverb and brush and cymbal work so fluid that it resembles water misting or swooshing across a fine sandpaper surface. Omnipresent is the sonic fullness ushered in by her unusual accentuations and figures.

Melford and Miller are perfectly matched. The two both can render boppish tempos, as heard especially in Mary Lou Williams' "Intermission". Melford's piano technique is open and well defined and her compositions "Big Melting Snow" and "Night" tend to upend conventional rhythm and melody; their musical lines communicate abstraction, dissonance and an unmistakable lyricism.

Sickafoose offers an unshakable ground with his ample pizzicatos, enriching Miller's off-center composition "Feard". He squarely places the rhythm down for "Intermission" and "Big Lovely" while the suppleness of his phrasing during Hoagy Carmichael's ballad "Rocking Chair" is as captivating as the piano's mainline delivery. His cultivation of the non-thematic is as full of bravura as Melford's angular approach to the keyboard. But nothing could be more compelling than the trio's successfully direct and skillful approach to a variety of musical styles.

For more information, visit [foxhavenrecords.com](http://foxhavenrecords.com). This group is at Cornelia Street Café Mar. 25th. See Calendar.



*The Celestial Septet*  
ROVA/Nels Cline Singers  
(New World)



*We All Feel The Same Way*  
Jones Jones (SoLyd)

by Marc Medwin

The synchronicity and boundless energy that separate great groupwork from everything else pervades these two new additions to multi-instrumentalist and composer Larry Ochs' already formidable discography. He has always negotiated the permeable boundaries between improvisation and composition with consummate skill and these two new group projects are no exception.

Think of *The Celestial Septet* as a union of the

ROVA Saxophone Quartet and the Nels Cline Singers; yet, the collective sound belongs to neither aggregate, so diverse is each group's long-fostered identity. The merger's completeness can be gauged from the opening modal swells and beautiful harmonies of "Caesar Chavez", a track originally appearing on drummer Scott Amendola's *Believe* (Cryptogramophone). Here, it's an astonishing display of orchestral complexity and group communication. Listen to the subtle polyrhythms that Amendola and bassist Devin Hoff lay down, supporting intertwined interjections from the saxophones (Ochs, Bruce Ackley, Jon Raskin and Steve Adams) and Cline's usual timbral unpredictability on guitar. The piece unfolds with glacial inexorability and increased decibel levels before subsiding back into the gorgeous drone that began it. This multifaceted approach is perfect to realize Ochs' mutable compositional vision, as made manifest in the epic and moving "Who's to know". Dedicated to Albert Ayler, the patriarchal saxophonist's flowing lines, pentatonic sonorities and searing intensity vie for prominence in this 25-minute journey through countless emotive states. Ochs leaves plenty of space for individual expression, but there is a sense of guidance throughout as sustained harmonies root, blur and dissolve.

Jones Jones is a relatively new trio formed in 2006 with veteran musicians Mark Dresser (bass) and Vladimir Tarasov (percussion). *We All Feel The Same Way's* high-energy recordings were taken from two improvised concerts in June 2008, one at the Bimhuis in Amsterdam and the other in St. Petersburg, Russia, but the group interplay is at a consistently high level. Right from note one, the music can stop on a dime with the same frequency as it plumbs timbral depths. All play wonderfully, as might be expected, but Dresser's rapid-fire bowings and buzzed multiphonic staccatos are stunning. Despite being an often wild ride, some of the best moments involve the group's more introspective ruminations; sample the beginning of "Microtonal Miss Jones" where Tarasov and Dresser engage in a percussive dialogue as Ochs' multiphonic soprano renders the title apt before hell breaks loose.

Both discs are recorded well, with lots of room environment apparent on *We All Feel The Same Way*, enhancing the live feel. Both demonstrate grit, contrast and sophistication appropriate to the music and are highly recommended.

For more information, visit [newworldrecords.org](http://newworldrecords.org) and [solyd-records.ru](http://solyd-records.ru). Ochs co-curates this month's programming at *The Stone* and is there Mar. 20th with ROVA Sax Quartet, Mar. 21st with Scott Amendola and Devin Hoff, Mar. 25th with ODE, Mar. 26th with Miya Masaoka and Okkyung Lee and Mar. 28th. See Calendar.

"...we love the new record."  
- The Boston Globe

"...honest, self-assured and honey dripping..."  
- All Music Guide

Lovefool is available at [anzicstore.com](http://anzicstore.com), Amazon and iTunes

See Amy Cervini live:  
March 3 & April 6 - 55 Bar  
March 26 - Joe's Pub  
[www.amycervini.com](http://www.amycervini.com)



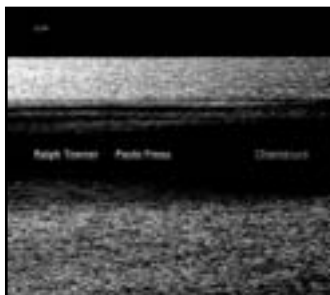
**Sing Me A Love Song**  
 (Harry Warren's Undiscovered Standards)  
 David Berger Jazz Orchestra (Such Sweet Thunder)  
 by Tom Greenland

Arranger/recomposer David Berger's music is likely to prompt mixed reactions for its mixing of traditional values with creative originality, somewhat akin to Ted Turner's colorizing of classic black and white films. His latest effort is a big-band followup to *I Had the Craziest Dream*, an octet outing also championing the works of Harry Warren, an important but under-recognized composer of movie musicals.

Digging through the Warren family archives, Berger discovered a trove of forgotten melodies, most untitled, many half-finished, and fleshed out these themes with original orchestrations and newly composed lyrics by Paul Mendenhall. Berger's craftsmanship, honed through transcriptions and rearrangements of the Ellington/Strayhorn songbook for the Lincoln Center Jazz Orchestra, is impeccable and Mendenhall's words faithfully recapture the historical mise-en-scene. The charts are executed with aplomb, in part because they have been thoroughly test-driven during the orchestra's old Tuesday night slot at Birdland and vocalists Denzal Sinclair and Freda Payne, recalling Nat King Cole and Ella

Fitzgerald, respectively, give the performances a retro-yet-novel character. The soloing is largely swing-infused, with nods to the moderns, as on "I'm Sorry", whose melody sounds more than a little like Ellington's "Sophisticated Lady" yet includes a Charlie Parker quote in Jay Brandford's alto sax solo, or "Hard To Get", where the bebop intro leads to a theme that could have been a Swing Era hit, complemented by Dan Block's sweet 'n' low clarinet, a velvety saxophone soli and hot soloing in the brass. The section-to-section interplay, often led by the reeds, is excellent throughout, especially on the closing track, an instrumental version of "Hard to Get" that blends all of the elements into a polychromatic palette of compelling hues, a strong argument that 'colorizing' the classics has its merits.

For more information, visit [sultansofswing.com](http://sultansofswing.com). This group is at Dizzy's Club Mar. 29th. See Calendar.



**Chiaroscuro**  
 Ralph Towner/Paolo Fresu (ECM)  
 by Thomas Conrad

After Enrico Rava, the most important trumpet player in Italy is Paolo Fresu. The fact that he is not well known in the United States may be about to change,

because he is now an ECM recording artist. The label has placed him with major people: Carla Bley on *The Lost Chords Find Paolo Fresu* in 2007 and now guitarist Ralph Towner on *Chiaroscuro*.

A pairing of trumpet and acoustic guitar is unusual. Towner and Fresu have played together rarely and never before as a duo but they are made for each other. Both are post-modernist romantics and erudite improvisers who take moment-to-moment liberties with melodic form. Each has spent most of his life working on his *sound*.

There are few sounds in jazz as sensually seductive as Towner's classical and 12-string and baritone guitars. As for Fresu, his long notes somehow contain both flawless golden light and human frailty. *Chiaroscuro* has the crystalline sonic quality for which ECM recordings are renowned and can be enjoyed as pure ear candy. But there is substance below the pretty surface of this music. Towner wrote most of the tunes and they subtly shift in pace and mood and evolve with a particular rapt patience and inner drama. "Wistful Thinking" is so ephemeral it barely penetrates the air but the title track is built on sharp contrast: clean trumpet lines, repeated like incantations, against deep layers of guitar pinpoints.

Towner's intelligent, counterintuitive music provides inspirational settings, but the one standard makes you wish there were more. On "Blue In Green" Fresu channels Miles, drawing out the theme in silver whispers. Hearing "Blue In Green" stripped down and shared between only two eloquent instruments makes it fresh, even as it returns us to that familiar existential midnight we all first visited on *Kind Of Blue*.

For more information, visit [ecmrecords.com](http://ecmrecords.com). This duo is at Italian Academy Mar. 24th. See Calendar.



**PREZ FEST 2010 Celebrating  
 Art Blakey and the Jazz Messengers  
 MARCH 14, 2010**

- 3:00 PM Panel Discussion — Moderator Ted Panken  
 "The Enduring Influence of Art Blakey and the Jazz Messengers on Jazz" — FREE
- 4:00 PM The Drumming Technique of Art Blakey — FREE
- 5:00 PM Jazz Vespers with Jazz Messengers — Freewill Offering
- 7:00 PM Concert with Jazz Messengers — \$20 Suggested Donation  
 \$10 Student Donation with Student ID

Tickets at: [www.saintpeters.org/jazz](http://www.saintpeters.org/jazz)

Saint Peter's Church  
 619 Lexington Avenue at 54th Street  
 New York City  
 (212) 935-2200  
[www.saintpeters.org](http://www.saintpeters.org)



**PREZ FEST**  
 CELEBRATING ART BLAKEY  
 MARCH 14, 2010



MIDTOWN ARTS COMMON

**ANTONIO CIACCA**  
 QUINTET  
 WITH **STEVE GROSSMAN**  
*Lagos Blues*



*"His piano style hints of Horace Silver and Sonny Clark, with a sprinkle of Jaki Byard's zany wit."*  
 - DOWNBEAT

Lagos Blues is a rare gift to the jazz world, documenting for the first time the pure joy of be-bop, gospel, and blues influenced pianist/composer Antonio Ciacca's powerful long-term musical relationship with sax legend Steve Grossman. Grossman, who rose to fame in the 1970s through incendiary and groundbreaking sessions with Miles Davis, joins Ciacca's deft ensemble (Stacy Dillard, Kengo Nakamura & Ulysses Owens) to swing with impeccable style on this historic disc.

**CD AVAILABLE NOW**  
**MOTEMA.COM**

**ANTONIO CIACCA QUINTET:**  
**A BIRTHDAY CELEBRATION AT**  
**DIZZY'S CLUB COCA-COLA ON**  
**MARCH 15**  
 Reservations: 212.258.9595





*Temporary*  
 William Parker/  
 Giorgio Dini (Silta)



*In The Shade of Sun*  
 John Blum  
 (Ecstatic Peace!)

by Kurt Gottschalk

Bassist William Parker is deeply familiar with the lower register. He's played in duo and quartet groupings of string basses. He gravitates towards the tuba, the Malian donso ngoni and other instruments of the bass clef. He's got the lowdown.

It's a murky area to take up residence. Details are lost to a lot of people. Historically you're hired on as support staff. The audience talks during your solos. But Parker has made his presence known and pursues the low end endlessly. His most recent double bass pairing is with the classically-trained Italian player Giorgio Dini, who has worked with Carlos Actis Dato, Sam Rivers and Ralph Moore. Over *Temporary's* five tracks (on one of which Parker plays shakuhachi; elsewhere hand percussion is also heard) they show a keen appreciation of the most important aspect of making a bass duo work: don't step on each other's toes. If one is high, the other goes low; if one is plucking, the other bows. The two voices are always distinct and nicely separated in the stereo field. Any grouping of like instruments is a challenge for both players and listeners and for low strings it's probably the trickiest. Parker and Dini pull it off with aplomb.

Parker is in a more traditional role as one-third of a piano trio on John Blum's *In the Shade of Sun*, but what a piano trio that is. Completed by Sunny Murray, one of the originals responsible for freeing the drums from their timekeeping role in the New Thing explosion of the '60s, the trio is full on power and control. This is no mean feat. Blum, the youngest of the three but well up to such a grouping (he also worked with Parker and drummer Denis Charles in Antonio Grippi's quartet), plays with strong hands, but is never simply pounding. Murray is propulsive, but with finesse. Parker here becomes the foundation - although perhaps more akin to a tectonic plate: massive and supporting the weight, yet shifting, in flux. He sets sound phraseology, but sets new terms with each passing bar. As with the great trio By Any Means (with saxophonist Charles Gayle and the late Rashied Ali on drums), it's fantastic to hear Parker in such a hard-driving classic formulation.

For more information, visit [siltarecords.it](http://siltarecords.it) and [ecstaticpeace.com](http://ecstaticpeace.com). Parker is at 14th Street Y Mar. 4th as part of the Vision Collaboration Nights 2010 and The Stone Mar. 28th. See Calendar.



*Multitude, Solitude*  
 Ergo (Cuneiform)  
 by Elliott Simon

During the past two decades, electronic music has solidified its initial uneasy alliance with acoustic jazz. Newer releases such as Ergo's *Multitude, Solitude* are

able to get past that original awkward balance and meld electronics with jazz improvisation and instrumental technique. The result is a trio that interacts like one but also accesses the broader sound palette and ambience that electronics allow.

On most tunes, trombonist Brett Sroka remains at the music's center and in only rare instances plays over the electronics. This ability to interact in a 'jazzy' manner is not only due to Sroka's comfort level with the format but to drummer Shawn Baltazor, who adds coloration along with a coordinating rhythm. Carl Maguire likewise uses Rhodes, synth and electronics to both color and lead on these six originals.

While Ergo doesn't 'swing' in the traditional sense, structure, melody, instrumental interaction and, of course, mood are at the core of their approach. The overall sense, however, can be a bit ominous and foreboding. Opener "Rana Sylvatica" presages this with its dark hues, crashing cymbals and fleeting electronic notes, giving the impression of being transported into a void. "Vessel" is exactly that, Sroka stating and restating gracefully mournful trombone lines that seem to hang in space forever before he literally converses with his inner voice on the delicately powerful remembrance "She Haunts Me". "Little Shadow" makes more direct use of the trombone's narrative capabilities as a delicate story is told against a carillon backdrop. And the pseudo title cut uses keyboards to demarcate musical sections with an insistent rhythm inciting Sroka to reach upward. "Actuator" closes things out with a bit of space funk as Ergo leaps past electronic/acoustic animosity for a winning trio session.

For more information, visit [cuneiformrecords.com](http://cuneiformrecords.com). This group is at McCarren Hall Mar. 19th. See Calendar.



**DANIEL SMITH**

**BLUE BASSOON**  
**DANIEL SMITH**

"The greatest bassoon player of his generation."  
 - The New York Daily News

"...an ear opening good time...a must for people that dig the real deal..." - Midwest Record

"...the band nails its flights of fancy."  
 - John Shelton Ivany, Audiophile Audition

"...groundbreaking!...This full range of blues is what makes this album truly special." - Jazzinside Magazine

"...Smith shines in his interpretations..."  
 - All Music Guide

"...moves with the agility of a trumpet! Blue Bassoon does right by the blues..." - JazzTimes

**CATCH DANIEL SMITH LIVE:**  
 Puppets Jazz Bar - March 19  
 The Kitano - June 3  
 European Tour - August  
 ...more local dates to be added soon!

**SUMMIT RECORDS**  
 WWW.SUMMITRECORDS.COM  
 WWW.DANIELSMITHBASSOON.COM



**Faith In Action**  
Orrin Evans (Posi-Tone)  
by Russ Musto

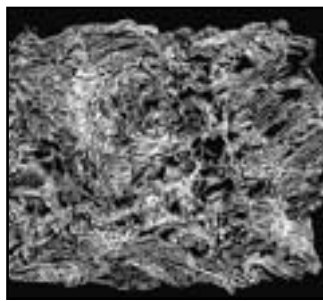
Ever evolving, keyboardist Orrin Evans continues to develop his personal voice and innovative vision of the jazz piano trio tradition, both in terms of repertory and dynamics. On *Faith In Action*, the versatile player joins forces with his regular rhythm-section mate from trumpeter Sean Jones' group, bassist Luques Curtis, and fellow TARBABY collaborator, drummer Nasheet Waits. The program is divided equally between compositions by the leader's former employer, saxophonist Bobby Watson, and works from his own Philadelphia household - three originals penned by himself and one each from his wife, vocalist Dawn Warren and their young son, Matthew.

Watson's songbook is melodically appealing, delightfully lyrical and harmonically luxuriant, enduringly linked to the saxophonist's distinctive bittersweet sound, so Evans' interpretation of the repertoire sans horn is an audacious undertaking, reflecting the insight Evans gained as a member of Watson's Horizon group. Evans' Monk-to-McCoy influenced style is well suited to the daunting task as he thoughtfully mines each melody, pensively searching for his own soul within "Appointment In

Milano", "Beattitudes", "Love Remains", the title track and "Wheel Within A Wheel" (where drummer Rocky Bryant sits in), expressing their beauty and strength in his increasingly identifiable personal manner.

Evans' insistently exploratory approach to performance is no less evident on his own three pieces, "Don't Call Me Wally", "MAT-Matt" and "Two Steppin With Dawn", as well as Warren's "Why Not" and 11-year-old "Matthew's Song", consistently eschewing the mechanical churning out of chord changes common to less creative pianists of his generation. The Curtis and Waits team - and Gene Jackson, who takes over for the latter on two tunes - remain surefooted throughout, faithfully following the pianist as he sets out on his own perilous path, wherein challenges are consistently welcomed and risks regularly rewarded.

For more information, visit [posi-tone.com](http://posi-tone.com). Evans is at Jazz Standard Mar. 15th with Mingus Dynasty, Village Vanguard Mar. 23rd-28th with Steve Wilson and Zinc Bar Mar. 30th as a leader. See Calendar.



**Silverwater**  
The Necks (ReR)  
by Andrey Henkin

A recent conversation brought up the question why anyone would buy a CD by the Australian trio The Necks. The interlocutor wasn't questioning the quality of the band, merely wondering about listening to them any way other than live. The reason is the same why people read Tennessee Williams plays - appreciating genius outside of the visceral experience.

Since their inception, The Necks - pianist Chris Abrahams, bassist Lloyd Swanton and drummer Tony Buck - have hewn remarkably close to their original concept, a sort of minimalist swell that develops at the same pace as a stalactite and stalagmite might meet in some subterranean cave. But decades of playing together have given the threesome the ability to adapt their approach to their surroundings. One would hope that all improvisation is site-specific but The Necks make a listener hypersensitive to venue. Last year, at a concert at Le Poisson Rouge, the music shimmered along with the multi-colored lightshow while last month at Brooklyn's Issue Project Room, Swanton's deliberate four-note opening simulated the sparse architecture of the room. The music of the ensuing hour-long first set crawled along the exposed beams and columns, filling the high-ceilinged room like a gaseous cloud.

*Silverwater* is the group's 15th album since 1989 and one recorded in the studio. Abrahams adds organ and electric keyboards, Swanton switches between upright and electric basses and Buck contributes guitar washes. Thus the single, 67-minute piece is a different beast than the band's work in a live setting. The music still moves microscopically but the effect is less of a single pulsing entity growing before one's eyes than a seamless suite, connected by changes in tempo and density rather than melodic content. The Necks could do this live, just as they have released albums of themselves purely acoustic. The point is the opportunity to revisit their methodology, something even the most attentive listener may be hard-pressed to do in person.

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



**"Journey is a successful sonic cornucopia."**

- George Harris,  
AllAboutJazz-Los Angeles

**"An accomplished bass clarinetist, free-blowing improviser, and ethnomusicologist, Austerlitz explores connections between Africa, merengue, and bebop."**

-Bill Milkowski, Jazz Times

**THE PAUL AUSTERLITZ QUINTET**  
featuring José Duluc  
**THE DOMINICAN**  
**VODÚ-JAZZ PROJECT**  
Music from Austerlitz's  
**CD JOURNEY**

**Bass Clarinet /**  
**Rhythms of Dominican Vodú**  
**8 pm, March 6, 2010**  
**El Taller Latinoamericano,**  
**2710 Broadway (corner of 104 St),**  
**New York, NY 10025**

**Paul Austerlitz - bass clarinet**  
**José Duluc - percussion, voice, dance**  
**Richard Johnson - piano**  
**Eric Wheeler - bass**  
**Babatunde Lea - drums**  
**Guillermo Cárdenas - percussion**

**Sponsored by the Mellon Foundation and**  
**Gettysburg College**  
[www.tallerlatino.org](http://www.tallerlatino.org)  
[www.paulausterlitz.org](http://www.paulausterlitz.org)



Austerlitz's award-winning book **JAZZ CONSCIOUSNESS** focuses on music as a universalizing, utopian space of empowerment.

**YEAH YEAH Records & Friends Festival**

**Friday, March 5<sup>th</sup>**  
8 pm Miles Okazaki solo guitar  
9 pm Yoon Sun Choi/Jacob Sacks Duo  
voice & piano duets  
10 pm Jacob Garchik's 'Yore'  
Judith Berkson, voice; Mary Halvorson, guitar;  
Johnny McLellan, drums; Oscar Noriega, clarinets;  
Jacob Garchik, trombone and compositions

**Friday, March 12<sup>th</sup>**  
8 pm Angelica Sanchez solo piano  
9 pm Orlando Hernandez/Jacob Sacks Duo  
tap dance & piano duets  
10 pm Eivind Opsvik/Jeff Davis 'Troubled Ox'  
bass & drum duets

**Friday, March 19<sup>th</sup>**  
8 pm Thomas Morgan solo bass  
9 pm Dan Weiss Trio  
Dan Weiss, Thomas Morgan, Jacob Sacks  
10 pm Blostein/Sperrazza Quartet  
Matt Blostein, alto sax; Vinnie Sperrazza, drums;  
Jacob Garchik, trombone; Geoff Kraly, bass

**Friday, March 26<sup>th</sup>**  
8 pm Akiko Sasaki/Miranda Sclaff  
piano & viola solo pieces  
9 pm Elena Camerin/Landon Knoblock Duo  
voice & piano duets  
10 pm Jacob Sacks Quintet  
Jacob Sacks, piano; Ben Gerstein & Jacob Garchik,  
trombones, David Ambrosio, bass; Dan Weiss, drums

**Every Friday in March @ I-Beam Studio**  
168 7th Street (btwn 2<sup>nd</sup> & 3<sup>rd</sup> Avenues) Gowanus, Brooklyn

\$10 each evening (suggested donation)

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

**HarlemStage**  
 HarlemStage.org  
 212.281.9240 x19 or 20

**BLACK  
 ROCK**  
 Coalition  
 Orchestra's

**Nina  
 Simone  
 TRIBUTE**

**Friday, March 26**  
**7:30 Social mixer**  
**8:30 Performance**




*For The Love of You (feat. Kenny Washington)*  
 Joe Locke (E1 Entertainment)  
 by Ken Dryden

Over the past decade Joe Locke has become one of the most heralded vibraphonists on the jazz scene. For this CD, Locke is joined by pianist Geoffrey Keezer, bassist George Mraz, drummer Clarence Penn and vocalist Kenny Washington, who is featured generously throughout. Locke heard Washington performing at Half Moon Bay in California and invited him to join his band for a set at Dizzy's Club in 2007, an event that has since taken place annually.

Washington is a soulful yet subtle tenor who doesn't get carried away with showing off, instead focusing on embellishing great lyrics ever so slightly. Following a leisurely stroll through "Two For the Road", the band swings through the old chestnut "Old Devil Moon" with generous features for all. The tense Latin backdrop for Washington in the breezy setting of "The Shadow of Your Smile" beautifully updates this decades-old favorite while Ennio Morricone's "Cinema Paradiso" features Mraz' warm arco playing in this romantic ballad.

There are also a few surprises. The Isley Brothers' "For the Love of You" is transformed into a viable jazz ballad, suggesting a sunset with someone special. Neil Young's "Birds" is the most unlikely tune, but Locke's understated arrangement makes it work, Washington doing his part with a spacious relaxed vocal. Locke also includes two originals, the tender "Verrazano Moon" and the driving postbopper "Bright Side Up".

For more information, visit [e1entertainment.com](http://e1entertainment.com). Locke is at Dizzy's Club Mar. 15th with Antonio Ciacca and The Kitano Mar. 26th-27th as a leader. See Calendar.



*Plane Crash*  
 Weasel Walter/Henry Kaiser/Damon Smith  
 (ugEXPLODE)  
 by Martin Longley

Power trio or acoustic sensitives? This album shuffles both manifestations and mostly decides to alternate the settings, allowing torn ears some peace following each eruptive onslaught. Surely this must be guitarist Henry Kaiser's most extreme recording, in terms of decibel achievement? His rabid emissions build a wall of Black Metal doom-chundering, a pinnacle of sludge detrimetalism. Damon Smith's grime-bass traverses the tonal range past cello and even as high as the violin, bowing, dexterously plucking, as if eternally questing for the very nature of string stress magnification, dark powders blooming into the night. Weasel Walter's drum strafes are sympathetically bludgeoning. Kaiser kicks pedals to pervert pitches, making his guitar sound like a Fender Rhodes electric piano, going completely ape. Walter's drums quake the foundations, leading a full-tilt charge.

When in acoustically tender mode, this same

configuration is confidently capable of a completely contrasting vocabulary, calming the Sonny Sharrock down to Derek Bailey, the Neil Young down to John Russell. The delicate drag of the string is paramount. On these softer pieces, Kaiser wants to be a banjoman. The rub of the skin, the shimmer of cymbal, the piano interior of the guitar. Walter sounds like he has wood, glass, cellophane and peanuts laid out on his skins.

Every single time, the same alternating trick works. Following overload (and this is some of the most exciting music of the year) there is quietude. Following skeletal subtlety (and this is some of the most attuned music of the year) there is sick bombast.

For more information, visit [nowave.pair.com](http://nowave.pair.com). Walter is at The Stone Mar. 16th with Aurora Josephson and 19th with QWOC, Goodbye Blue Monday Mar. 21st, Death by Audio Mar. 22nd with Ava Mendoza/Lisa Mezzacappa and Issue Project Room Mar. 25th. See Calendar.



*Chant*  
 Alberto Pinton/Jonas Kullhammar/  
 Torbjörn Zetterberg/Kjell Nordeson (Clean Feed)  
 by Stuart Broomer

This beefy quartet was drawn from existing Stockholm bands by baritone saxophonist/clarinetist Alberto Pinton at the suggestion of Clean Feed producer Pedro Costa. As bassist Torbjörn Zetterberg describes it in his liner note, it's half of his octet, half of tenor and baritone saxophonist Jonas Kullhammar's quartet, half of Kullhammar and drummer Kjell Nordeson's quartet Nacka Forum and more than half of Pinton's quintet. The group that emerges from three days of live recording in Coimbra, Portugal is a freebop powerhouse, the two-saxophone frontline producing a startling breadth of sound. The compositions are particularly strong, with four from Pinton and three each by Kullhammar and Zetterberg.

Kullhammar's abbreviated heads on "Chantarello" and "Chantpagne" provide all the momentum the band needs, feeding the tenor saxophonist's rhythmic drive as he mixes naked major triads, honks and offside commentary with both acuity and intensity. Pinton and Zetterberg provide more developed and often more reflective pieces, including the former's complex yet lyrical "Soul Samurai" and the latter's richly conceived and voiced "Den Stora Vântan", which develops into ear-bleed sonics from the two saxophonists, at times giving the sensation of a factory with feeling.

It's clear here (and from Mats Gustafsson's example) that Sweden encourages the most forceful members of Adolphe Sax' family. Pinton's drive and sonic template are titanic and Kullhammar is comparable when he turns to the lower horn. At times, in fact, Kullhammar overblows the lower range of his tenor in a way that's uncannily baritone-like and it's all pushed along by the urgings of Zetterberg and Nordeson, as forceful and thoughtful a rhythm section as you could hope. Except for Nordeson, who has a strong presence in San Francisco, the musicians aren't well known outside of Scandinavian jazz circles, but there's a combination of thought and passion in this music that makes it essential hearing.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Nordeson is at The Stone Mar. 18th and Douglass Street Music Collective Mar. 19th. See Calendar.



*The Audience*  
Ralph Lalama (Mighty Quinn)  
by Joel Roberts

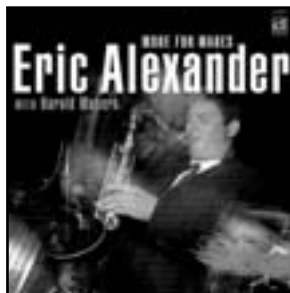
Tenor saxophonist Ralph Lalama is a respected jazz journeyman probably best known for his more than 25-year tenure with the Vanguard Jazz Orchestra. He's also played and recorded with the Joe Lovano Nonet, the Carnegie Hall Jazz Band and drummer Joe Morello's group, among others. But he's had relatively few opportunities to record as a leader. His 2008 release, the well-received *Energy Fields*, was his first in over a decade and his first ever for a US label. So it's nice to see him back so soon with a worthy followup.

Lalama is a powerhouse soloist who has forged his own sound by fusing the styles of various tenor sax forebears, Sonny Rollins being the most apparent. He and his fine quartet (John Hart on electric guitar, Rick Petrone on bass and Joe Corsello on drums) explore a nicely varied set including modern jazz standards like Wayne Shorter's midtempo gem "Marie Antoinette" and Duke Pearson's complex blues "Minor League". They even revisit "I'm an Old Cowhand", a tune Rollins helped introduce to the jazz world on his landmark 1957 album *Way Out West*, and dig up "Love Thy Neighbor", a Bing Crosby hit from the '30s, later recorded by John Coltrane. Lalama showcases his

exquisite ballad chops on "Portrait of Jennie", another tune covered by Rollins, and lays down some bluesy, hard-edged funk with Hart on Stevie Wonder's "Livin' for the City". In addition, three brief, duo improvisations spotlight his talented band members.

Throughout, Lalama proves himself a master improviser with a rich, supple tone and an abundance of musical ideas. It's an impressive outing by an underrated jazz veteran with plenty to say.

For more information, visit [mighty-quinn.net](http://mighty-quinn.net). Lalama is at *Smalls* Mar. 20th and *Village Vanguard* Mondays with the *Vanguard Jazz Orchestra*. See *Calendar* and *Regular Engagements*.



*Mode for Mabels*  
(with Harold Mabern)  
Eric Alexander (Delmark)



*Revival of the Fittest*  
Eric Alexander  
(HighNote)

by Marcia Hillman


Tenor saxophonist Eric Alexander and pianist Harold Mabern first shared a bandstand in public during Alexander's senior year at William Patterson College when Mabern (one of his teachers) invited him to sit in at a local New Jersey club. It was not to be the last time, either in person or in a studio session. These two CDs, recorded 12 years apart, capture the ever-deepening relationship between these two performers.

*Mode for Mabels* was recorded in Chicago in 1997 and features Alexander and Mabern along with Jim Rotondi (trumpet), Steve Davis (trombone), John Webber (bass) and George Fludas (drums), good ensemble playing complementing Alexander's big, attention-getting tenor. The CD is composed of mostly uptempo tracks with a few ballads ("For Heaven's Sake" and "Stairway To The Stars") thrown in for a contrast, allowing Alexander to show his soulful side. The opening title track (an original co-composed by Alexander and Rotondi) and the Davis original "Erik The Red" are both rousers emphasizing the group's more explosive playing. Throughout, Mabern is an anchor with his tasty piano work, making it all sound sooooo easy.

On the other hand, *Revival of the Fittest*, recorded in 2009 in New Jersey, is a much mellower offering, this time with a slightly smaller group - a quartet with bassist Nat Reeves and drummer Joe Farnsworth - and the interplay between Alexander and Mabern more apparent. As stated in the liner notes, however, Alexander always likes to include "one or two high energy tracks" so the opening title song (written by one of Alexander's heroes, saxophonist George Coleman) is immediately engaging. Mabern was on George Coleman's original recording of this tricky tune and according to Alexander, "Having Harold in there comping, he is really holding everything together." Also notable on this track is Farnsworth's electric handiwork. The rest of the album is an interesting mix of material, Mabern in fine form on his funky blues "Too Late To Fall Back Baby" and Alexander especially soulful on the slower songs.

Alexander and Mabern may have begun their relationship as student and mentor but these two albums show their evolution into colleagues who make great music together.

For more information, visit [delmark.com](http://delmark.com) and [jazzdepot.com](http://jazzdepot.com). Mabern is at *Smoke* Mar. 12th-13th with George Coleman. See *Calendar*.



**MARCH SCHEDULE**

**SHOWTIMES - 8:30, 10, 11:30 pm**

**WEEKEND COVER CHARGE - \$20**

**WEEKDAY COVER CHARGE - \$10**

**Fri & Sat, March 5 & 6**  
**BENNY POWELL**  
**80TH BIRTHDAY CELEBRATION**

**Fri, March 12**  
**ALEX BLAKE QUARTET**

**Sat, March 13**  
**GHANNIYYA GREEN**

**Fri, March 19**  
**MELBA JOYCE**

**Sat, March 20**  
**WILLIE MARTINEZ & LA FAMILIA**

**Fri, March 26**  
**DONALD VEGA TRIO**

**Sat, March 13**  
**VALERIE CAPERS QUARTET**

*Sun. Solo Pianist Richard Clements*

*Mon. Patience Higgins & Sugar Hill Quartet*

*Wed. Nathan & Max Lucas Organ Trio*

**288 Lenox Avenue**  
**(Malcolm X Boulevard/124th & 125th)**  
**212-427-0253**  
**[www.lenoxlounge.com](http://www.lenoxlounge.com)**

## WINTER & WINTER



ERNST REIJSEGER  
"TELL ME EVERYTHING" 910 151-2



ERNST REIJSEGER  
& GROOVE LÉLÉ  
"ZEMBROCAL MUSICAL" 910 167-2

### ERNST REIJSEGER [cello, voice] DISCOGRAPHY

"COLLA PARTE" 910 012-2

"COLLA VOCHÉ" 910 037-2

"WINTER THEME" 910 060-2

"I LOVE YOU SO MUCH..." 910 077-2

"JANNA" 910 094-2

"CONTINUUM" 910 118-2

"REQUIEM FOR A DYING PLANET"

Sounds for two Films

by Werner Herzog 910 127-2

"DO YOU STILL" 910 136-2



**Ernst Reijseger**  
live at  
**Carnegie Hall**  
**Weill Recital Hall**  
**Saturday, April 17**  
at 9:30 PM  
Tickets at  
[www.carnegiehall.org](http://www.carnegiehall.org)

© Krijn Van Noordwijk

[www.winterandwinter.com](http://www.winterandwinter.com)  
Distributed by ALLEGRO CORP.



**ROVA Sax Quartet & Nels Cline Singers**  
*The Celestial Septet*

Bruce Ackley, soprano, tenor saxophones;  
 Steve Adams, alto, soprano saxophones;  
 Scott Amendola, drums; Nels Cline, guitars;  
 Devin Hoff, bass; Larry Ochs, tenor, soprano saxophones; Jon Raskin, baritone, alto, soprano saxophones

80708-2



**Stuart Saunders Smith**  
*The Links Series of Vibraphone Essays*

Various artists  
 80690-2 [2 CDs]



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



*Shinola*  
**John Scofield (Enja)**  
 by Tom Greenland

John Scofield is documented in his pre-Miles Davis period on *Shinola*, a 1981 date with Steve Swallow (electric bass) and Adam Nussbaum (drums). The guitarist's distinctive style is highly developed even at this stage in his career, combining elements of rock and rhythm 'n' blues with postbop leanings and an uncanny, 'left-handed' lyricism, all colored with a lightly distorted, subtly phase-shifted tone, his legato lines embellished with bent notes, picked octaves and sweet 'n' sour cluster chords.

Nussbaum provides edgy momentum while Swallow's agile bass fills in the texture with commentary and counterpoint. Scofield's improvisations often sound more like rhetorical questions than declarative statements, implying the very answers for which he seems to be searching. On "Dr. Jackle" he turns out high-speed, slightly fragmented phrases that sideslip in and out of key, using open strings and other guitar-friendly techniques that, paradoxically, achieve an ultimately horn-like effect. "Yawn", a wistful, searching ballad, and the solo intro to "Jean the Bean" both show Scofield's ability to suggest complex harmonies with minimal means, laced with guitar licks straight out of the soul music lexicon that nevertheless avoid sounding cliché. "Rags to Riches", a catchy original, contains strong solos and a humorous "Those Were the Days" quote. Closing out the disc, the title track alternates heavily distorted bombast with a gently cascading line, fleshed out with a neck-spanning solo of slow bends, hard riffing and attitude to spare.

For more information, visit [enjarecords.com](http://enjarecords.com). Scofield is at *Birdland* Mar. 23rd-27th. See Calendar.



**Kits 2** Jorge Lima Barreto/Carlos Zingaro (Numérica)  
*Live at Tortona*  
**Borah Bergman/Stefano Pastor** (Mutable Music)  
*Kuroi Kawa - Black River* Minamo (Tzadik)  
 by Marc Medwin

Here are three very different takes on the traditional grouping of piano and violin and, despite 'free jazz' tendencies, all are rooted in the romantic chamber music originally associated with the pairing. The Jorge Lima Barreto/Carlos Zingaro *Kits 2* comes 15 years on the heels of a similar venture that sported a wider sonic pallet. The duo's scope may be narrower, but they explore every nook and cranny of their respective instruments. Prepared piano and tastefully effected violin vie with post-Romantic arpeggios and long cadenzas to create a nicely varied program. Yet, there's a feeling of disunity throughout, as there seems to be very little actual communication. When Zingaro enters on the first track, it is with very different ideas than

Barreto and the two seem to be in some sort of conflict. The initially more introspective third track comes across as more symbiotic, signaling the synchronicity the project might have entailed from the start.

A more recent violinist to watch is Stefano Pastor and *Live at Tortona* with Borah Bergman presents no such difficulties. Pastor's approach blends bebop phrasing with a taste for avant garde tonality. In fact, he and Bergman blend tradition and innovation in similar ways, making this a fascinating and rewarding combination. Conventional tonality is always waiting in the wings, as can be heard on the unfortunately truncated "When Autumn Comes", but it's often banished in favor of free counterpoint. They're right in tune on "The Mighty Oak", competing with each other's ideas as they build a structure solid and craggily detailed enough to warrant the title.

The second release from Minamo - Carla Kihlstedt and Satoko Fujii - presents the most contrast. *Kuroi Kawa - Black River* offers one disc of studio and one of concert recordings. We are plunged immediately into wistful impressionism but as might be expected, things change rapidly. The first disc is packed full of brief vignettes, which can get as gnarly as the rasping of "Open the Window" but conclude with the sumptuous "Between Sky and Land". The live disc offers longer pieces, but they're in a similar vein. Fujii's pianism is colorful and virtuosic as always and Kihlstedt has rarely played with more depth, conviction and variety. This is a high-energy duo set that nevertheless allows for some repose, making it the most satisfying of the three by a small margin.

For more information, visit [numERICA-multimedia.pt](http://numERICA-multimedia.pt), [mutablemusic.com](http://mutablemusic.com) and [tzadik.com](http://tzadik.com). Kihlstedt is at *The Stone* Mar. 31st. See Calendar.

**RALPH TOWNER**  
**PAOLO FRESU**

March 24th, 8pm  
**The Italian Academy**  
 1161 Amsterdam Avenue  
 Between 116th + 118th

New album: *Chiaroscuro*

Available at:  
**ECM** **amazon.com**

www.ecmrecords.com © 2010 ECM Records GmbH / Deutsche Grammophon, a Division of UMG Recordings, Inc. Photo: Stefan Olschburg



## BOXED SET



**Radiolarians: The Evolutionary Set**  
**Medeski Martin and Wood (Indirecto)**  
 by Sean Fitzell

In an age when jazz is usually driven by individuals and fleeting lineups, the ability of Medeski, Martin and Wood (MMW) to sustain and reinvigorate their collective creativity for nearly 20 years is astounding. Never risk-averse - whether jamming with turntablists or flouting expectations with an all-acoustic record and tour - they've kept the music fresh for themselves and their listeners.

So it wasn't surprising when MMW took another tack for their *Radiolarians* series. They approached the process more like an emerging band than one with ready studio access: write new material; tour to hone and probe its possibilities; immediately record it; repeat as needed. *Radiolarians: The Evolutionary Set* gathers the resulting three volumes and a bounty of additional material: a bonus track from each session; a 70-minute live CD, a 10-track remix album and a double vinyl set of band favorites. Also included is *Fly in a*

*Bottle*, a documentary directed by drummer Billy Martin capturing the band in the studio and on the road with an insider view. Aptly titled, the material vividly illustrates the group's adaptation to the process and the music's resultant development.

Each musician brought compositions to *Radiolarians I*, the bayou shuffle of "Professor Nohair" the sole collective, and the pieces tend to reflect the individuals. John Medeski's "First Light" begins with two-and-a-half minutes of solo keyboard wizardry before his partners bring a leisurely groove behind the swelling chords and sonic manipulations. "Muchas Gracias", penned by bassist Chris Wood, is by turns folksy and cinematic, with a harmonica-like sound playing a bluesy melody over windswept desert vistas. Insistent, rockish basslines propel Martin's "Cloud Wars" and "Reliquary", which finds him bashing with abandon on his kit and various shakers and bells.

On *II* and *III*, compositions are collective, the results more audacious, with visceral performances as the band settled in the process. On "Flat Tires", Wood's pulsing bass elicits frenetic retorts from Martin and Medeski's organ before ebbing for a light piano run. Medeski's percussive staccato piano propels "Dollar Pants", though he contrasts himself with a longer-toned melody, displaying deft independent control; his extended, inside-the-piano string hammering produces an exotic Asian sound on "Kota". Wood's shifting between acoustic and electric bass (and occasional guitar) also enhances MMW's sonic palette, sawing with bow on "Dollar Pants" and giving a '70s-funk flair to "Gwyrá Mi". Martin brings a seemingly endless variety of feels to the music, from breakbeats and rock intensity on the

surreal "Chasen vs. Suribahi" to AfroCuban shuffles on the Latin-esque "Jean's Scene".

The live disc is the most compelling of the bonus material, given the music's genesis, and comparing and contrasting versions illustrates the music's malleability. "Flat Tires" sprawls to 10-plus minutes in concert with several extended solos, as compared to its taut 4-plus minutes in the studio. Medeski's live execution of the pianistics of "Dollar Pants", without multiple takes, is even more impressive. The set ends with "10 Minutes of Our Lives"; though not included on the studio albums, it references many elements found across the series.

MMW has always encouraged the remixing of their material. For the *Remixolarians* volume, they brought in some DJ/producers they've worked with, such as Danny Blume, DJ Logic, DJ Spooky and Scotty Hard. Adding Indo-vocals and a throbbing club-beat, Blume's "Undone" diverges most from the original, but highlights its pop structure. Others hew closer to the source - it's fascinating how Logic and Spooky approach "Flat Tires", isolating different segments. The included vinyl set should facilitate other industrious DJs taking on the music.

Typically, boxed sets are geared towards completists and the initiated. But *The Evolutionary Set* is an effective springboard for a neophyte or chance for lapsed listeners to get reacquainted. It brims with feel-good grooves, adventurous collective interplay and memorable tunes - created with sincere enjoyment.

For more information, visit [mmw.net](http://mmw.net). Martin is at *Rose Live Music* Mar. 9th. Medeski is at *BB King's* Mar. 27th as part of *NEC Jazz at 40*. See *Calendar*.



## Dizzy's Club *Coca-Cola*

### LIVE JAZZ NIGHTLY

#### RESERVATIONS

212-258-9995/9796  
[jalc.org/dccz](http://jalc.org/dccz)

Artist Sets: \$20-\$5  
 7:30pm & 9:30pm plus  
 11:30pm Fri & Sat  
 After Hours Sets: \$10-\$20  
 Student rates available

Every Thursday in March:  
 \$5 After Hours Sets



#### MAR 1 HONDAY NIGHTS WITH WBOG

### THE LEGENDARY FREDDIE REDD QUINTET

Hosted by WBOG's Gary Walker

MAR 2-7

### BILL CHARLAP TRIO

w/Peter Washington & Kenny Washington

After Hours: Stein Brothers Quintet

MAR 8

### ETIENNE CHARLES & FOLKLORE

MAR 9-14

### BILL CHARLAP TRIO

w/Peter Washington & Kenny Washington

After Hours: Willie Martinez La Familia Sextet

MAR 15 A BIRTHDAY CELEBRATION

### ANTONIO CIACCA QUINTET

w/Grant Stewart, Joe Locke, David Wong & Francisco Mela

MAR 16-21 SING INTO SPRING FESTIVAL /

CD RELEASE PARTY

### BARBARA CARROLL TRIO & KEN PEPOWSKI

w/Zay Leonhart & Alvin Atkinson

After Hours: Shanel Cassidy Quartet

#### MAR 22 SING INTO SPRING FESTIVAL

### MUSIC OF THE MODERN JAZZ QUARTET: AARON DIEHL QUARTET

w/Warren Wolf, David Wong & Rodney Green

MAR 23-28 SING INTO SPRING FESTIVAL

### REGINA CARTER & REVERSE THREAD

w/Yacouba Sissoko, Will Holtzhausser, Chris Lightcap & Alvester Garnett

After Hours: Oscar Feldman & Familia

MAR 29 SING INTO SPRING FESTIVAL /

CD RELEASE PARTY

### SING ME A LOVE SONG: THE UNDISCOVERED STANDARDS OF HARRY WARREN

w/David Berger Jazz Orchestra

MAR 30-APR 4 SING INTO SPRING FESTIVAL

### ERNESTINE ANDERSON & HOUSTON PERSON

w/Willie Jones III, Lonnie Plazco & Lafayette Harris Jr.

After Hours: Joe Sanders Quartet

w/Taylor Elgott



### Dafnis Prieto Si o Si Quartet Live at Jazz Standard released by Dafnison Music

The fourth album by the visionary Cuban-born drummer and composer Dafnis Prieto introduces his extraordinary Si o Si Quartet, featuring saxophonist Peter Apfelbaum, pianist Manuel Valera, and bassist Charles Flores, in a breathtaking and explosive live performance.

Buy this Album online at:  
[cdbaby.com/cd/dafnisprieto1](http://cdbaby.com/cd/dafnisprieto1)

For more information, performances and mailing list go to: [www.dafnisprieto.com](http://www.dafnisprieto.com)

*Turn up the volume on Si o Si's work and discover what happens when judiciousness and exhilaration make a deep connection." \*\*\*\* - Downbeat*

*"Prieto is clearly pushing the Afro-Cuban jazz language into new territory" - Variety*





*New Strides*  
**Jeb Patton (MAXJAZZ)**  
 by Elliott Simon

Jeb Patton has a working association, as does bassist David Wong, with the remaining Heath brothers and drummer Albert "Tootie" and saxophonist Jimmy both make guest appearances on the pianist's latest album. Drummer Pete Van Nostrand rounds out this efficient piano trio on the Heath-less tunes and, while it is clear that Patton is definitely in charge, the band swings with unitary precision. Part of the new breed of pianist that really came of age in the '90s, Patton is conservatory trained, as comfortable playing jazz as Chopin.

He immediately uses his prodigious technique to good advantage as crisp speedy lines set a cheery mood on CD opener "Billy", not in a vacant sense but in that great-to-be-alive spring morning kind of feeling, a sense that permeates the entire session. Witness "My Ideal" transfigured into a frisky jaunt, the clean melodic lines of "The Music Goes On", a lightly swinging interpretation of the standard "If Ever I would Leave You" and a pleasantly funky tribute to Patton's mentor "Sir Roland" (Hanna) that simmers courtesy of "Tootie" Heath's drums.

Midsession, Jimmy Heath's soprano sax brings a

beautifully pensive respite to the otherwise uptempo feel with a tastefully smoky version of Howard Arlen's "Last Night When We Were Young" before his own swinger, "Cloak and Dagger", has his brother picking the pace right back up. A Spanish tinge is evident in the trio's interpretation of "Estate", segueing into Patton and Jimmy Heath leading a most melodically interesting walk down the pianist's "Street Song". A stylish rendition of Cole Porter's "Dream Dancing" closes out this enjoyable session on a high note. To paraphrase the tagline from the MAXJAZZ piano series of which it is a part, *New Strides* is at the center of melody and harmony.

For more information, visit [maxjazz.com](http://maxjazz.com). Patton is at *Smalls* Mar. 9th with Mike Karn, *Jazz Standard* Mar. 11th-14th with Charles McPherson and *Iridium* Mar. 26th as a leader. See calendar.



*Bloom*  
**Ben Monder/Bill McHenry**  
 (Blue Music Group)

by Martin Longley



*Narrow Margin*  
**Andrew Green**  
 (Microphonic)

Brooklyn tenorman Bill McHenry can teeter on the lip of sonic extremity, but he's also well-versed in the art of post-Coleman Hawkins full-bodied-ness. These albums reveal him in two remarkably contrasting modes. McHenry's *Bloom* duo disc with guitarist Ben Monder is completely dedicated to mood and emotional expression, developing at an exceedingly unhurried pace. Not so much a solid step as a bodiless spirit-float. Monder is a core member of McHenry's quartet, but now the pair find themselves cast adrift from a rhythm section.

The title cut immediately establishes a sense of foreboding, the somber uncurling of a deathly petal. Monder can't escape the reverberational legacy of Bill Frisell, his preferred act being to emit suspended tones while McHenry grows bittersweet, savoring his own rich tone. They bleed together into "Ice Fields", McHenry thistly, the pair agreeing on a key climactic point where they connect with a mournful wailing.

The album has an authentic live-in-the-room acoustic, moving into a central cluster of pieces that swim towards becalmed waters, reducing to minimal gestures as a pregnant aura is gently formed. "Food Chain" has a cyclic pileup that recalls Pat Metheny playing Steve Reich (on "Electric Counterpoint"), as McHenry ebbs and flows in sympathy with Monder's patterns.

How's this for a title? "The Shimmering Now That Breathes You". It's perfectly appropriate for the music's eternal glissando nature, until McHenry makes a shocking entry to close, sounding just like a motherless seal pup.

Guitarist Andrew Green's *Narrow Margin* features McHenry standing proud in a completely different light. Green leads a barreling ensemble that also includes trumpeter Russ Johnson and trombonist JC Sanford in the frontline. The leader is mostly responsible for the tunes, all of which lurk dangerously in a noir alley. Most of them operate at the car chase level, packed with boldly hacking themes that are intricately entangled yet lusty. Surely Green has named the disc after Richard Fleischer's 1952 movie of dark doings?

The power potential of McHenry's horn is captured here with more recording veracity, the

microphone surely lodged deep inside his flesh wound. Urgent vitality and velocity pervade. Green updates the '50s to now, the music always suggesting post-midnight activities, bustling and sleek, possessing an assured glide. The guitarist is at his caustic best soloing on "Short Cut", with McHenry ripping out to follow. The tenorman delivers repeatedly, always empowered by a grimy conviction.

For more information, visit [bluemusicgroup.com](http://bluemusicgroup.com) and [myspace.com/fmaj7sharp4](http://myspace.com/fmaj7sharp4). McHenry is at *Cornelia Street Café* Mar. 26th. Green is at *Brooklyn Lyceum* Mar. 10th. See calendar.

## IN PRINT



*Time and Anthony Braxton*  
**Stuart Broomer (Mercury Press)**  
 by Kurt Gottschalk

The Anthony Braxton aesthetic is a lot to comprehend - the man has written pieces to be performed by orchestras on different planets, so it's understandable if the vision is a little daunting. And it's also understandable that the two primary works on the man's music should find ways to constrain their efforts: Graham Lock, in 1988's *Forces in Motion*, centered his study around an 11-day UK tour by Braxton's quartet. And in the new *Time and Anthony Braxton*, Stuart Broomer circumnavigates his subject, tearing at the veil of genius to give us glimpses of the methods and motivations within.

After a brief discussion on the nature of time and perception, complete with a complexity theory analysis of the musicianship of Art Tatum and Evan Parker, Broomer goes on to view Braxton through the separate lenses of solo performance, the bass register, jazz standards and 20th Century classical music, using the trees, in a sense, to get a view of the forest. The approach gives his slim volume (146 pages plus notes and appendices) a readable and easily digested structure. A conversational quality allows him to enter more easily into the headier waters, such as Braxton's systems for spontaneously combining and overlapping different compositions.

Following Broomer's storyline from the jazz tradition to orchestral music to Braxton's "Ghost Trance Music" period is a pretty full sweep and it's in the last two chapters that things start to unravel. A Q&A with Braxton helps to fill in some gaps, but there are opportunities missed and bridges unbuilt. Broomer has a keen understanding of jazz and classical traditions, as well as, of course, Braxton's music and he comes close to what would have been a fascinating discussion of the intermingling camps of composition and improvisation. As good as Broomer's book is, one can't help feeling it would be twice as good with double the pages. What Broomer hasn't done is to write a book about music theory. It's less about how Braxton's music is made than about why it should be loved. Which ultimately is for the better. There's a lot of heart in Braxton's four decades of innovation that too often is left unnoticed.

For more information, visit [themercurypress.ca](http://themercurypress.ca)

EVERY MON @ 8PM & 10PM WITH SPECIAL GUESTS

**LES PAUL TRIO**  
 LOU PALLO guitar, JOHN COLIANNI piano, NICKI PARROTT bass

March 1 **STANLEY JORDAN** WITH THE LES PAUL TRIO

Mar 2 TONY MIDDLETON & THE BARRY LEVITT BAND

March 3 EJ STRICKLAND BAND & KENDRICK SCOTT ORACLE

March 4-7 **DELFEAYO MARSALIS** PRESENTS 'CHARLIE PARKER (WITH A TWIST)'

Mar 9 PARIS TROIKA

March 10 KENYON HARROLD QUINTET & JIM GREEN QUINTET

March 11 **PUCHO AND HIS LATIN SOUL BROTHERS**

March 12-14 **EDDIE PALMIERI/BRIAN LYNCH QUARTET**

Mar 16 LINA KOUTRAKOS AND THE LOW COUNTRY

Mar 17 JD ALLEN TRIO & MARCUS STRICKLAND TRIO

March 18-21 **ADAM ROGERS BAND**

March 22 **MARTIN TAYLOR** WITH THE LES PAUL TRIO

Mar 23 GREGORIO URIBE BIG BAND

March 24 JOHN ESCREET PROJECT & LOGAN RICHARDSON

March 25-28 **FREDA PAYNE** SINGS ELLA FITZGERALD

Mar 31 BUSTER WILLIAMS

3/5 Danny Fox Trio  
 3/6 Jake Hertzog  
 3/12 Dennis Angel Band  
 3/13 Caleb Curtis Quintet  
 3/19 Hal Weary Quintet  
 3/20 The Mike Flood Communion  
 3/26 Jeb Patton Trio  
 3/27 Greg Diamond Trio

Open 6PM Mon, 7PM Tues, 7:30PM Weds-Sun • Seals @ 8:30PM & 10:30PM  
 STUDENTS! 1/2 PRICE ADMISSION ON LAST SEVEN TUES - SUN  
 RESERVATIONS 212.582.2121 BUY TICKETS ONLINE @  
 1650 BROADWAY @ 51st ST. IRIDIUMJAZZCLUB.COM

**iridium**  
 @MIDNIGHT



**Requiem**  
Komeda Project (WM)  
by Stuart Broomer

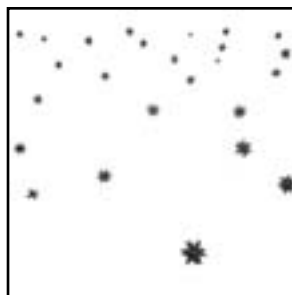
Krzysztof Komeda is a figure of immense significance in Polish jazz, in effect the musician who both gave it its original authentic voice and marked its place in the world. In the 15 years before his death in 1969, Komeda was active as bandleader and film composer, scoring films by Roman Polanski like *Two Men and a Wardrobe* and *Rosemary's Baby*. Clearly influenced by Miles Davis, Bill Evans and John Coltrane, he found a profound affinity between modal jazz and Polish folk elements, crafting a moody, often pensive music that is at the root of much later European music, including much of that associated with ECM. His influence continues. Tomasz Stanko, who came to maturity in Komeda's sextet, has recorded the beautiful *Litania* and the Marcin Wasilewski Trio recorded a fine early CD called *Komeda* when they were still called the Simple Acoustic Trio.

That heritage is very much apparent in the present Komeda Project, a quintet led by New York-resident Polish musicians, saxophonist Krzysztof Medyna and pianist Andrzej Winnicki. The two have been playing together since the '80s and in the Komeda Project have created both an homage to the composer and a brilliant

band, here completed by trumpeter Russ Johnson, bassist Scott Colley and drummer Nasheet Waits.

The music is deeply reflective, at times somber, at other times pastoral, sometimes shot through with drama, as in the fanfares of the three-part "Night-time, Daytime Requiem" that frame both heated tenor work and contrasting trumpet. There's a sense of a cumulative forward momentum that at the same time possesses an inner repose. Some of Komeda's best-known works can be found here, including "Astigmatic", highlighted by a coiling soprano solo by Medyna, and the ethereal "Litania" with some flugelhorn work at the edge of introversion by Johnson, who provides many of the solo highlights. This profoundly lyrical CD can stand in the company of works like Herbie Hancock's *Maiden Voyage* and Kenny Wheeler's *Deer Wan*.

For more information, visit [komedaproject.com](http://komedaproject.com). This group is at Cornelia Street Café Mar. 28th. See Calendar.



**Femina**  
John Zorn (Tzadik)  
by Martin Longley

There are two notable elements to this album, before even listening to its contents. One is that composer John Zorn has created a work that pays tribute to female creators (his namechecks include Yoko Ono, Agatha Christie and Joan Of Arc). The other is that he's making a return to his fabled file-card system of composition. The Cobra piece was the most notorious, notable and potent manifestation of this technique, where Zorn would prepare musical strategies to be spontaneously displayed in front of his playing cast, prompting immediate action and exacerbated resourcefulness.

In keeping with both title and concept, all six Zorn-pawns are female: Jennifer Choi (violin), Okkyung Lee (cello), Carol Emanuel (harp), Sylvie Courvoisier (piano), Shayna Dunkelman (percussion) and Ikue Mori (electronics). Laurie Anderson makes a brief appearance, providing a short opening narration. The lavish disc packaging is suitably female (whatever that is) and includes a substantial booklet of Kiki Smith's images, although many of these veer towards bland postcard art.

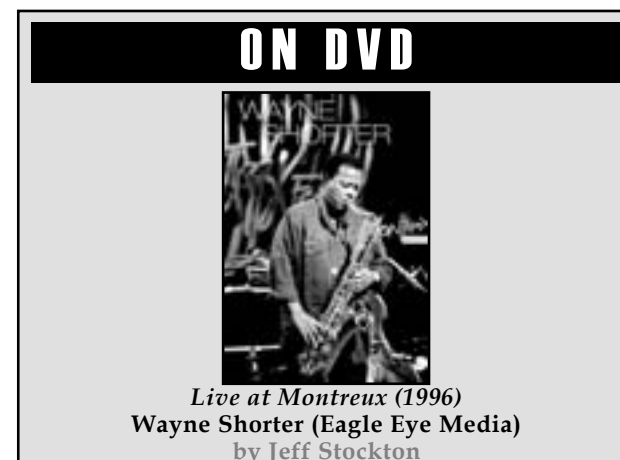
In describing the music, it's impossible to avoid visions of the filmic, as Zorn's card-prompts cause a sequence of episodic and contrasting incidents to parade themselves. The suite is divided into four parts, the first three hovering around 10 minutes apiece while the fourth is a mere three, concluding with a vaguely Japanese melody. The presence of so many chamber instruments leads to an unavoidably diaphanous nature, but Mori's fierce laptop emissions act as a frequent disruptor. In typically shape-changing fashion, Zorn stage-manages a multiple personality mashup, alternating silken abstraction with cluttered aggression. Presumably, this was all recorded in real-time, with no overdubs. That would be a more noticeable achievement on the live stage, but is particularly impressive in view of some of the percussive density and suddenly compacted laptop activities.

A pulsating chamber ensemble regularity develops, is banished several times, returning, broken asunder by blurts of electro-barrage. Tonally-singing cello and violin fly over cantering piano and

percussion, then a rending, hyper-martial ritual explodes into ceremonial angst. Mori is going beyond her accustomed sonically processed abstraction, featuring actual recognizably real-world sounds. Transitions are frequently made with microscopic detail and Emanuel's harp is often the most distinctive sonic ingredient, along with Mori's samples.

*Femina* is a procession of beguilingly atmospheric events, less savagely jump-cutting than most of Zorn's previous card-pieces. It's dramatic, but not always linear. This is its strength.

For more information, visit [tzadik.com](http://tzadik.com). March is Women's History Month.



**Live at Montreux (1996)**  
Wayne Shorter (Eagle Eye Media)  
by Jeff Stockton

Wayne Shorter may look 20 years younger than 76, but he is quite simply one of the last giants, every bit as influential and artistically significant as Sonny Rollins, perhaps second only to John Coltrane when one considers his compositions and just how many of them have become jazz standards.

Much of Shorter's legendary artistic output dates from the first half of his life up to about 1970, encompassing stints with Art Blakey's Jazz Messengers, Miles Davis' second great quintet and as a leader on a string of classic sessions for Blue Note records. Starting with Miles' turn toward electricity and Shorter's co-founding of Weather Report, it's as if (in the eyes of fans of hardbop) he took the second half of his career off, participating in the occasional misguided collaboration, recording ill-advised new-agey fusion or generally selling out his talent like the Rod Stewart of jazz.

*Live at Montreux* is Shorter's nearly hour-long performance at the famed festival in 1996 with an electric band playing in support of the 1995 Verve album *High Life* (at the time, his first solo album in seven years). Viewers hoping for the peak performances of the *Footprints Live* quartet may be disappointed but, to paraphrase Miles, on the bandstand, Shorter is a mother. He transcends whatever dubious backing is provided by electric keyboards, bass, guitar and drums (Jim Beard, David Gilmore, Alphonso Johnson, Rodney Holmes, respectively) through the mastery of his technique and the endless ideas that pour out during his solos. By the time of "Over Shadow Hill Way" (a tune not coincidentally revived by the current quartet), Shorter is blowing as hard as ever on soprano, the band doing its best simply to keep up.

While the camerawork and sound of the 1996 show makes this DVD worthy of several viewings, it's the bonus material that makes it a treasure: a 1991 set with Herbie Hancock that features Stanley Clarke playing electric and acoustic bass and a 1992 set, again with Hancock but also Ron Carter and Tony Williams (and Wallace Roney sitting in for Miles) that will send you straight to your *Plugged Nickel* boxed set.

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

**What are the secrets to success of 35 of the world's greatest jazz guitarists?**  
Find out now with....

**VOICES IN JAZZ GUITAR**  
GREAT PERFORMERS TELL ABOUT THEIR APPROACH TO PLAYING  
BY JOE BARTH  
FOREWORD BY BILL MORGENTHAU

"JOE BARTH HAS OFFERED US WHAT IS ARGUABLY THE MOST THOROUGHLY RESEARCHED BOOK ON JAZZ GUITAR EVER PUBLISHED..."  
- Wayne Everett Goins, Ph.D.  
Director of Jazz Studies and Professor of Jazz Guitar  
Kansas State University

AVAILABLE AT amazon.com

**Monday, March 1**

- Travis Sullivan's Björkestra with Donny McCaslin, Rachel Z. Clarence Penn Blue Note 8, 10:30 pm \$20
- ★A New Orleans Jam Session: Orange Kellin, Ricky Gordon, Ruth Brisbane, Scott Robinson, Kelly Friesen, Jon-Erik Kelloso, Matt Munisteri, Ken Salvo Lucille Lortel Theatre 7:15 pm \$35
- Christian Muthspiel Yodel Group Austrian Cultural Forum 7:30 pm
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Patricia Spears Jones/Jason Kao Hwang; Jason Kao Hwang's EDGE with Taylor Ho Bynum, Ken Filiano, Andrew Drury; Marco Eneidi Trio with Albey Balgochian, Jackson Krall; Håkon Kornstad, Eivind Opsvik, Gerald Cleaver The Local 269 7 pm \$10
- Jon Davis/Gianluca Renzi; Ari Hoening Trio with Tigran Hamasyan, Chris Tordini; Spencer Murphy Jam Smalls 7:30, 9 pm 12 am \$20
- JC Sanford Jazz Orchestra Tea Lounge 9, 10:30 pm \$5
- ★Brooklyn Big Band Café Iguala 9, 10:30 pm \$10
- Avram Fefer's Electric Kool-Aid with Kenny Wessel, Dave Phelps, Kenny Wollesen, Todd Isler, Gbatokai Dakinah Nublu 9 pm
- David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram, John Ventimiglia Cornelia Street Café 8:30 pm \$10
- Mike Gamble; Marco Benevento Bar 4 7, 9 pm \$5
- Hildegunn Gjedrem; Sten Hostfält with Tim Luntzel, Dave Miller; Ian Rapien; Uri Gurvich Spike Hill 7:30 pm
- New School Presents: Melanie Charles and the Journey with Axel Tosca Laugart, Solis Minor, Cory Cox, Rogers Charles, Omar Abdulkarim, Michael Valeanu; Michael Valeneau Trio with Rick Rosato, Marc Beland; Simona Premazzi The Intruders Jam Fat Cat 8:30 pm 12:30 am \$3
- Davy Mooney Trio Bar Next Door 8:30, 10:30 pm \$12
- Eleonora Bianchini Zinc Bar 7 pm \$7
- Martin Urbach/Erika Kaplin Quartet with JP Schlegelmilch, Javier Moreno; EMFE: Billy Aukstik, Christian Anderson, Jas Walton, Jake Pinto, Doug Berns, Michael Harlen, Nicholas Kokkinis; Adam Larson Group; Footprints: Christoph Siegrist, Josh Kwassman, Fabian Ortiz, Peter Yuskaukas, James Muschler Tutuma Social Club 8 pm
- Howard Williams Jazz Orchestra; Ben Cliness Trio The Garage 7, 10:30 pm
- Kelley Sutfenfield Barnes and Noble 66th Street 6 pm

**Tuesday, March 2**

- Elliott Sharp/Andrea Centazzo Issue Project Room 8 pm \$10
- ★Al Foster Quartet with Rich Perry, Kevin Hays, Doug Weiss Village Vanguard 9, 11 pm \$30
- Ted Curson and Friends NYC Bahá'í Center 8, 9:30 pm \$15
- ★Bobby Previte/Brigman Krauss; Bobby Previte's Coalition of the Willing with Mike Gamble, Ari Folman-Cohen Rose Live Music 8 pm \$12
- Monty Alexander Birdland 8:30, 11 pm \$30
- Gil Scott-Heron with Kim Jordan, Glenn Turner, Tony Duncanson Blue Note 8, 10:30 pm \$35
- ★Pedro Giraudo Orchestra with Will Vinson, Todd Bashore, Luke Batson, Carl Maraghi, Jonathan Powell, Miki Hirose, Ryan Keberle, Mike Fahie, Jess Jurkovic, Jeff Davis, Tony De Vivo, Sofia Tosello Jazz Standard 7:30, 9:30 pm \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$30
- Stein Brothers Quintet Dizzy's Club 11 pm \$10
- Tony Middleton and The Barry Levitt Band with Jeff Carney, Brian Brake, Marshall McDonald, Bob Magnuson, Kenny Lavender, Ron Jackson Idrium 8, 10 pm \$25
- Super Seaweed Sex Scandal: Borey Shin, Nonoko Yoshida, John Stanesco, Paul Wheeler, Joe Mallora, Justin Veloso; Derek Beckvold The Stone 8, 10 pm \$10

- ★Kirk Knuffke Trio with Lisle Ellis, Matt Wilson Nublu 9 pm
- Corin Stiggall/Raphael D'Lugoff; Sharel Cassity Group with Michael Dease, Zaccai Curtis, Dezron Douglas, Rodney Green; Ken Fowser/Behn Gillece Jam Smalls 7:30, 10 pm 1 am \$20
- Joel Harrison with Rob Thomas, Stephan Crump, Ted Poor; Mike Pride's From Bacteria to Boys Korzo 9:30, 11 pm \$7
- John Benitez Group Tutuma Social Club 8, 10:30 pm
- Christian Muthspiel solo Austrian Cultural Forum 7:30 pm
- Saul Rubin Trio; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam Fat Cat 7, 8:30 pm 12:30 am
- Blaise Siwula/Bern Nix; Alan Sondheim The Jazz Café 8, 9 pm \$10
- Joseph Branciforte Ensemble Le Grand Dakar 8:30 pm
- Jerry Concepts Project; Alex Brown Group Puppet's Jazz Bar 9, 10:30 pm \$5
- Charles Brewer Trio with Douglas Bradford, Pascal Niggenkemper Tea Lounge 9, 10:30 pm \$5
- Jack Wilkins/Peter Bernstein Bella Luna 8 pm
- Alex Terrier Group Shrine 7:30 pm
- ★Valery Ponomarev Big Band; Justin Lees Trio The Garage 7, 10:30 pm
- ★Art Baron and Friends with guest Bucky Pizzarelli Saint Peter's 1 pm \$7

**Wednesday, March 3**

- Vision Collaboration Nights 2010: Mario Zambrano/Cooper-Moore; Miriam Parker/Henry Grimes; Jason Jordan/Joe McPhee; Miriam Parker, Mario Zambrano, Jason Jordan, Cooper-Moore, Henry Grimes, Joe McPhee; Cooper-Moore, Henry Grimes, Joe McPhee 14th Street Y 7 pm \$20
- ★Mose Allison City Winery 8 pm \$25-40
- EJ Strickland Band; Kendrick Scott Oracle Idrium 8:30, 10:30 pm \$20
- Jake Saslow Quartet with Aaron Goldberg, Ben Street, Rodney Green The Kitano 8, 10 pm
- TILT Brass Ensemble Issue Project Room 8 pm \$10
- John Merrill Trio; Owen Howard's Drum Lore with John O'Gallagher, Adam Kolker, Frank Carberg, Johannes Weidenmuller; Craig Wuepper Trio with Paul Odeh, Chris Haney Smalls 7:30, 9 pm 12 am \$20
- Alex Bernstein/Matt Beckmann; Zach Herchen The Stone 8, 10 pm \$10
- Broken Reed Saxophone Quartet Brooklyn Lyceum 8, 9:30 pm \$10
- Sofia Rei Koutsovitis Tutuma Social Club 8, 10:30 pm
- Rafi D'Lugoff Trio; Nathan Parker Smith; Ned Gould Jam Fat Cat 7, 8:30 pm 12:30 am
- John Richmond Quartet with Bob DeVos, Bill Moring, Steve Johns Zinc Bar 7:30 pm \$10
- Amy Cervini and Jazz Country with Jesse Lewis, Matt Aronoff 55Bar 7 pm
- Anne Phillips/Michael Shepley The Triad 7 pm
- ★Al Foster Quartet with Rich Perry, Kevin Hays, Doug Weiss Village Vanguard 9, 11 pm \$30
- Monty Alexander Birdland 8:30, 11 pm \$30
- Gil Scott-Heron with Kim Jordan, Glenn Turner, Tony Duncanson Blue Note 8, 10:30 pm \$35
- ★Pedro Giraudo Orchestra with Will Vinson, Todd Bashore, Luke Batson, Carl Maraghi, Jonathan Powell, Miki Hirose, Ryan Keberle, Mike Fahie, Jess Jurkovic, Jeff Davis, Tony De Vivo, Sofia Tosello Jazz Standard 7:30, 9:30 pm \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$30
- Stein Brothers Quintet Dizzy's Club 11 pm \$10

- Iris Ormig Quartet; Michika Fukumori Trio The Garage 6, 10:30 pm
- Gerard Carelli with Mike Eckroth, Yoshi Waki, Rudi Petschauer Saint Peter's 1 pm \$7

**Thursday, March 4**

- Vision Collaboration Nights 2010: Djassi DaCosta Johnson/Gerald Cleaver; Emily Coates/Rosie Hertlein; Miriam Parker/William Parker; Miriam Parker, Emily Coates, Yuko Mitsuishi, Djassi DaCosta Johnson; William Parker, Rosi Hertlein, Gerald Cleaver 14th Street Y 7 pm \$20
- ★Max Raabe Palast Orchester Stem Auditorium 8 pm \$28-79
- ★Houston Person Quartet with Stan Hope, Nat Reeves, Chip White Jazz Standard 7:30, 9:30 pm \$25
- ★Toots Thielemans with Kenny Werner, Airtio, Oscar Castro-Neves Blue Note 8, 10:30 pm \$45
- ★Delfeayo Marsalis with Mark Gross, Mark Shim, David Bryant, Dezron Douglas, Marion Felder Idrium 8:30, 10:30 pm \$30
- ★Ken Filiano, Tomas Ulrich, Michael Attias Le Grand Dakar 8:30 pm
- Ehud Asherie solo; Mike DiRubbo with Monte Croft, Dwayne Burno, Joe Farnsworth; Carlos Abadie Quintet with Joe Suato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello Smalls 7:30, 9 pm 12 am \$20
- Oscar Peñas Quartet with Dan Blake, Moto Fukushima, Richie Barshay Bargemusic 8 pm \$25
- Lainie Cooke with Peter Zak, John Miller, Quincy Davis Cornelia Street Café 8:30 pm \$10
- Steve Drury New England Conservatory Ensembles The Stone 8, 10 pm \$10
- Glenda Davenport Quartet with Hiroshi Yamazaki, Ryan Berg, David Jones The Kitano 8, 10 pm
- David Bryant's Dblaque with Mark Shim, Dezron Douglas, Marcus Gilmore, Eric McPherson Jazz Gallery 9, 10:30 pm \$15
- ★John Bunch Trio with Bucky Pizzarelli Brasserie Ruhlman 7:30, 9 pm
- Carrier Records Night: Hunter/Gatherer; Dan Peck Trio with Tom Blancarte, Brian Osborne; Wet Ink Ensemble; Timetable Percussion; Glissando Bin Laden Issue Project Room 8 pm \$15
- Bjorn Solli Trio Bar Next Door 8:30, 10:30 pm \$12
- Barbara King Brooklyn Public Library Central Branch 7 pm
- Nordgarden; Jon Lundbom's Big Five Chord; Azrael Encarnacion Goodbye Blue Monday 9 pm
- Paris Wright Quintet; Don Hahn Quintet; Stacy Dillard Jam Fat Cat 7, 8:30 pm 1:30 am
- Joan Cartwright Illinois Jacquet Performance Space 7 pm
- Lambic Jones: Paul Sullivan, Stephen Moses, Percy Jones Tea Lounge 9, 10:30 pm \$5
- Cucumberland; Billy White Group Puppet's Jazz Bar 6, 9 pm \$6
- Roz Corral Trio with Ed MacEachen, Paul Gill Marriott Residence Inn 7 pm
- Adam Ahuja Hawaiian Tropic Zone 9 pm
- Jesse Simpson Trio Cleopatra's Needle 7 pm
- Aki Ishiguro Trio with Bob Gingery, Nick Anderson Solo Kitchen Bar 9 pm \$5
- ★Al Foster Quartet with Rich Perry, Kevin Hays, Doug Weiss Village Vanguard 9, 11 pm \$30
- Monty Alexander Birdland 8:30, 11 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$30
- Stein Brothers Quintet Dizzy's Club 11 pm \$10
- Champion Fulton Trio; Evan Schwam Quartet The Garage 6, 10:30 pm

# BOOM TIC BOOM

*allison miller*

featuring:

**MYRA MELFORD**  
on piano

**TODD SICKAFOOSE**  
on bass

**ALLISON MILLER**  
on drums

with special guest

**JENNY SCHEINMAN**  
on violin

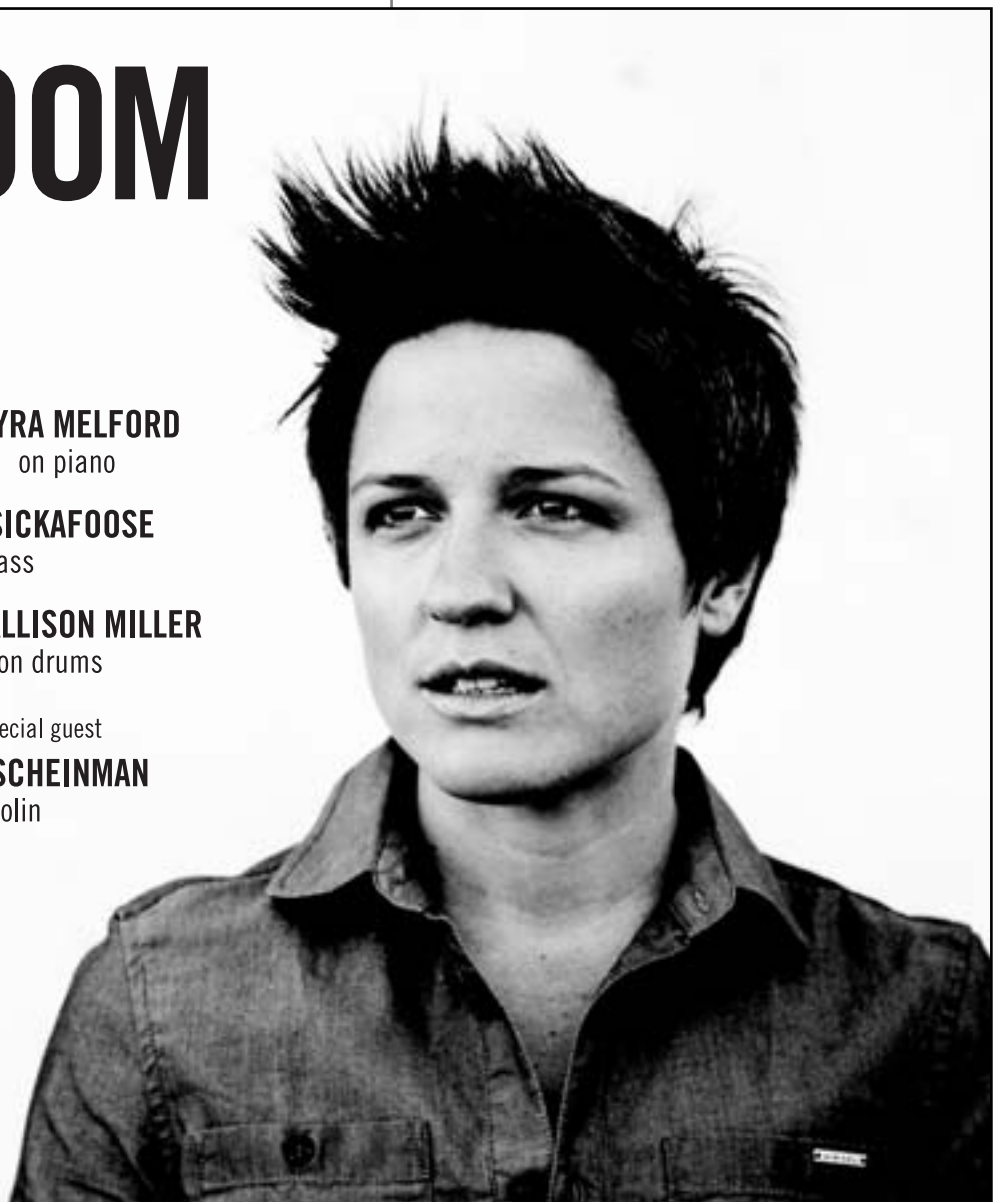
**New York City CD Release!**  
Thursday, March 25, 2010

**Cornelia St. Cafe**  
29 Cornelia St, New York, NY 10014  
[www.corneliastreetcafe.com](http://www.corneliastreetcafe.com)  
Two shows: 8:30pm and 10pm  
Call for reservations: (212) 989-9319

For more information on Allison Miller and to purchase **BOOM TIC BOOM**, visit [www.allisonmiller.com](http://www.allisonmiller.com)



**BOOM TIC BOOM**  
available on **Foxhaven Records**  
[www.foxhavenrecords.com](http://www.foxhavenrecords.com)  
also available on iTunes, CDBaby, Amazon, & Rhapsody



## Friday, March 5

- Vision Collaboration Nights 2010: Marie Blocker, Emily Climer, Whit Dickey, Emily Coates/Rosie Hertlein; Mario Zambrano/Matthew Shipp; Mario Zambrano, Emily Coates, Marie Blocker, Emily Climer, Matthew Shipp, Rosi Hertlein, Whit Dickey; Matthew Shipp, Rosi Hertlein, Whit Dickey  
14th Street Y 7 pm \$20
- ★Tanya Kalmanovitch/Pascal Niggenkemper; Marilyn Lerner, Ken Filiano, Lou Grassi  
Douglass Street Music Collective 8, 9:30 pm \$10
- ★John Ellis' Double Wide with Brian Coogan, Matt Perrine, Jason Marsalis and guests  
Gregoire Maret, Alan Ferber  
Jazz Gallery 9, 10:30 pm \$20
- ★Benny Powell 80th Birthday Celebration  
Lenox Lounge 8, 10 pm 12 am \$20
- Lionel Loueke  
Barnes and Noble 86th Street 7 pm
- ★Who Knows?: Richie Nagan, Perry Robinson, Mark Whitecage  
Yippie Café 8 pm \$10
- ★Brooklyn Jazz Underground Festival: Dave Smith Quartet with Nate Radley, Gary Wang; Alexis Cuadrado Quinteto Ibérico with Jeremy Udden, Brad Shepik, Dan Tepfer, Richie Barshay  
Comelia Street Café 9, 10:30 pm \$10
- ★Yeah Yeah Records and Friends Festival: Miles Okazaki solo; Jacob Sacks/Yoon Choi; Jacob Garchik's Yore with Judith Berkson, Mary Halvorson, Johnny McLellan, Oscar Noriega  
I-Beam 8 pm \$10
- Bill Mays Trio with Sean Smith, Billy Drummond  
The Kitano 8, 10 pm \$25
- Steve Davis Quintet with Abraham Burton, Larry Willis, Gerald Cannon, Willie Jones III  
Smoke 8, 10, 11:30 pm \$30
- ★Nate Smith Trio with Toru Dodo; Bill Ware's New Vibes Quartet; Victor Bailey Trio  
Puppet's Jazz Bar 6, 9 pm 12 am \$6-12
- Matt Geraghty Group; Dezron Douglas Group with Abraham Burton, Lummie Spann, Marc Cary, Eric McPherson; Lawrence Leathers Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Joshua Breakstone Trio; David Gilmore Trio  
Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Akua Dixon Quartet  
Jazz 966 8 pm \$15
- Jeff Davis Group  
Tea Lounge 9, 10:30 pm \$5
- ★Michael Wolff Trio with Ugonna Okegwo, Victor Lewis  
Knickerbocker Bar and Grill 9:45 pm \$5
- Steve Drury Plays John Zorn; Katie Reimer  
The Stone 8, 10 pm \$10
- Dana Leong's Milk & Jade with Aviv Cohen, Adam Platt, Core Rhythm  
Symphony Space 7:30 pm \$30
- Mara Rosenbloom Quartet with Darius Jones, Maeva Royce, Nick Anderson  
Zebulun 8 pm
- Adela Dalto y Mujeres Latinas with Lucy "Scooter" Lantigua, Rosie Rex, Flor Fitzgerald  
Zinc Bar 7:30 pm \$10
- Marc Capon  
Hawaiian Tropic Zone 9 pm
- Devyn Rush; LightStreams with Jerry Dodgion  
5C Café 8, 10:30 pm
- Chantale Gagne Quartet  
Cleopatra's Needle 8 pm
- ★Houston Person Quartet with Stan Hope, Nat Reeves, Chip White  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Toots Thielemans with Kenny Werner, Airtio, Oscar Castro-Neves  
Blue Note 8, 10:30 pm \$45  
Blue Note 12:30 am \$8
- Jesse Palter  
★Delfeayo Marsalis with Mark Gross, Mark Shim, David Bryant, Dezron Douglas, Marion Felder  
Iridium 8:30, 10:30 pm \$30
- Danny Fox Trio with Chris van Voorst van Beest, Max Goldman  
Iridium 12 am \$20
- ★Al Foster Quartet with Rich Perry, Kevin Hays, Doug Weiss  
Village Vanguard 9, 11 pm \$35
- Monty Alexander  
Birdland 8:30, 11 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35  
Dizzy's Club 12:45 am \$20
- Stein Brothers Quintet  
Dizzy's Club 12:45 am \$20
- Hide Tanaka Trio; Kevin Dorn and the Big 72  
The Garage 6, 10:30 pm

## Saturday, March 6

- ★Vision Collaboration Nights 2010: Brenda Buffalino/Jay Clayton; Yuko Mitsuishi/Brahim Fribgane; Patricia Nicholson/Miya Masaoka; Jason Jordan, Patricia Nicholson, Miriam Parker, Yuko Mitsuishi, Emily Coates, Brenda Buffalino; Miya Masaoka, Brahim Fribgane, Jay Clayton, Rob Brown  
14th Street Y 7 pm \$20
- ★Brooklyn Jazz Underground Festival: Adam Kolker Trio with Ugonna Okegwo, Billy Mintz; Sunny Jain Group with Donny McCaslin, Marc Cary, Gary Wang; Rob Garcia Group  
Comelia Street Café 8:30, 9:45, 11 pm \$10
- William Hooker Quartet with Francois Grillot, Matt Lavelle, Mark Hennen  
Zebulun 9 pm
- Gilad Hekselman Trio; Stacy Dillard Trio  
Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Paul Austerlitz Quintet with José Duluc, Richard Johnson, Eric Wheeler, Babatunde Lea, Guillermo Cárdenas  
El Taller LatinoAmericano 8 pm
- ★Frank Carlberg's Tivoli Trio with John Hébert, Gerald Cleaver  
Douglass Street Music Collective 8 pm \$10
- Ne(x)works String Quartet. Cornelius Dufallo, Christopher Otto, Kenji Bunch, Yves Dharamraj; Reuben Radding Contre Bass Quartet; Jon Rose  
Issue Project Room 8 pm \$15
- Catherine Sikora Trio with Kevin Ray, Bob Hubbard; Marco Eneidi Trio with Albey Balgochian, Lisle Ellis  
Brecht Forum 9 pm \$10
- William Anderson; Will Graefe  
The Stone 8, 10 pm \$10
- Jacam Manricks  
Nublu 10 pm
- Aziza Miller  
Sistas' Place 9, 10:30 pm \$20
- Dave Schmitter; Shift; Carlos Abadie Quintet Jam  
Fat Cat 7, 10 pm 1:30 am
- Scrambler Seequill: Michael Gamble, Devin Febbroriello, Conor Elmes, Ari Folman Cohen  
Tea Lounge 9, 10:30 pm \$5
- Adam Larson  
Hawaiian Tropic Zone 9 pm
- Michelle Webb; Drum Heads  
Puppet's Jazz Bar 6, 9 pm \$6-12
- Bill Stevens, Rich Russo, Gary Fogel  
5C Café 8 pm  
Cleopatra's Needle 8 pm
- Blue Haze over NY Quartet  
Jim Sidey, Sam Gresham  
Billie's Black 8 pm \$10
- ★John Ellis' Double Wide with Brian Coogan, Matt Perrine, Jason Marsalis and guests  
Gregoire Maret, Alan Ferber  
Jazz Gallery 9, 10:30 pm \$20
- Benny Powell 80th Birthday Celebration  
Lenox Lounge 8, 10 pm 12 am \$20
- Bill Mays Trio with Sean Smith, Billy Drummond  
The Kitano 8, 10 pm \$25
- Steve Davis Quintet with Abraham Burton, Larry Willis, Gerald Cannon, Willie Jones III  
Smoke 8, 10, 11:30 pm \$30
- Nick Hempton Quartet with Art Hiraehara, Marco Panascia, Dan Aran; Dezron Douglas Group with Abraham Burton, Lummie Spann, Marc Cary, Eric McPherson; Alex Hoffman Trio  
Smalls 7:30, 10:30 pm 1 am \$20
- ★Michael Wolff Trio with Ugonna Okegwo, Victor Lewis  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★Houston Person Quartet with Stan Hope, Nat Reeves, Chip White  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Toots Thielemans with Kenny Werner, Airtio, Oscar Castro-Neves  
Blue Note 8, 10:30 pm \$45
- Greg Murphy with Josh Evans, Alex Hernandez, Noel Sagerman  
Blue Note 12:30 am \$8
- ★Delfeayo Marsalis with Mark Gross, Mark Shim, David Bryant, Dezron Douglas, Marion Felder  
Iridium 8:30, 10:30 pm \$30
- Jake Hertzog Trio with Harvie S, Victor Jones  
Iridium 12 am \$20
- ★Al Foster Quartet with Rich Perry, Kevin Hays, Doug Weiss  
Village Vanguard 9, 11 pm \$35

- Monty Alexander  
Birdland 8:30, 11 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35  
Dizzy's Club 12:45 am \$20
- Stein Brothers Quintet  
Dizzy's Club 12:45 am \$20
- Enoch Smith Jr. with Reggie Quinerly, Jordan Scannella, Josh Irving, Donald Malloy, Laquin Lay, Paula Green  
Shrine 6 pm
- ★Blue Pipa Trio: Min Xiao-Fen, Mark Helias, Steve Salerno  
Flushing Town Hall 2 pm \$12  
The Garage 12, 6 pm

## Sunday, March 7

- Anat Cohen  
92nd Street Y 7:30 pm \$35
- ★Brooklyn Jazz Underground Festival: Alan Ferber Nonet with Dave Smith, Jon Gordon, Dan Pratt, Adam Kolker, Nate Koller, Dave Cook, Alexis Cuadrado, Quincy Davis; Dan Pratt Organ Quartet with Jared Gold, Alan Ferber, Quincy Davis  
Comelia Street Café 8:30, 10 pm \$10
- William Hooker Quartet with Francois Grillot, Matt Lavelle, Mark Hennen  
Bowery Poetry Club 8 pm
- Mike Bullock/Vic Rawlings; Sean Meehan  
The Stone 8, 10 pm \$10  
Walker's 8 pm
- Peter Leitch/Harvie S  
Walker's 8 pm
- Electric Junkyard Gamelan; Ken Butler; Clifton Hyde with Chris Conly, David Andrew Moore  
Rose Live Music 8:30, 9:30, 10:30 pm \$10
- Mike Fahie  
Brooklyn Lyceum 9, 10:30 pm \$10
- Terry Waldo's Gotham City Band; The Flail; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 12:30 am
- Elena Camerin; Yayoi Filipiski  
The Blue Owl 8, 9:30 pm \$5
- ★Houston Person Quartet with Stan Hope, Nat Reeves, Chip White  
Jazz Standard 7:30, 9:30 pm \$25
- ★Toots Thielemans with Kenny Werner, Airtio, Oscar Castro-Neves  
Blue Note 8, 10:30 pm \$45
- ★Delfeayo Marsalis with Mark Gross, Mark Shim, David Bryant, Dezron Douglas, Marion Felder  
Iridium 8:30, 10:30 pm \$30
- ★Al Foster Quartet with Rich Perry, Kevin Hays, Doug Weiss  
Village Vanguard 9, 11 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30 pm \$30
- Clarino: Thomas Heberer, Joachim Badenhorst, Pascal Niggenkemper  
Downtown Music Gallery 6 pm  
Saint Peter's 5 pm
- Sara Caswell Quartet  
★Works Ensemble: Michel Gentile, Daniel Kelly, Rob Garcia and guest Joseph Jarman; Peter Apfelbaum Hieroglyphics Quintet with Peck Allmond, Dave Phelps, Partrice Blanchard, Dafnis Prieto  
Belarusian Church 3:30 pm \$20
- Benefit for PS 187: John Pizzarelli Quartet  
PS 187 3 pm \$25  
Issue Project Room 4 pm \$15
- ★Hans Tammen  
Issue Project Room 4 pm \$15
- George Garzone NYU Quintet  
Blue Note 12:30, 2:30 pm \$24.50
- Sachal Vasandani Trio  
North Square Lounge 12:30, 2 pm
- John Colianni Quintet; David Coss and Trio; Masami Ishikawa Trio  
The Garage 12, 7, 11:30 pm

## Monday, March 8

- ★Adam Rudolph's Go: Organic Orchestra  
Roulette 8:30 pm \$15  
Jazz Standard 7:30, 9:30 pm \$25
- ★Mingus Orchestra  
Jazz Standard 7:30, 9:30 pm \$25
- Akiko Pavolka and House of Illusion with Oscar Noriega, Matt Pavolka, Bill Campbell; Fulminate Trio: Anders Nilsson, Ken Filiano, Michael Evans; Mat Maneri, Garth Stevenson, Randy Peterson; Adam Schatz, Jas Walton, Ross Edwards, Spencer Zahn, Ian Chang  
The Local 269 7 pm \$10
- Brooks Hartell solo; Ari Hoenig Group with Gilad Hekselman, Orlando Le Fleming, Kristijan Randalu; Spencer Murphy Jam  
Smalls 7:30, 9 pm 12 am \$20  
Dizzy's Club 7:30, 9:30 pm \$20  
Blue Note 8, 10:30 pm \$20  
Tea Lounge 9, 10:30 pm \$5
- Etienne Charles and Folklore  
Smalls 7:30, 9 pm 12 am \$20
- Joe Henry  
Blue Note 8, 10:30 pm \$20
- Bill Mobley Big Band  
Tea Lounge 9, 10:30 pm \$5
- Black Rock Coalition Tribute to Miriam Makeba, Abbey Lincoln, Eartha Kitt, Odetta  
Schomburg Center 7 pm \$22.50
- Vana Trio  
Nublu 10 pm
- Mike Gamble; Marco Benevento  
Bar 4 7, 9 pm \$5
- Justin Flynn and Discoverer's Octet; Billy Kaye Jam  
Fat Cat 8:30 pm 12:30 am  
Bar Next Door 8:30, 10:30 pm \$12
- Becca Stevens Band  
Bar Next Door 8:30, 10:30 pm \$12
- Guilhem Flouzat; Jordan Piper; Jeff Koch; Innertextures  
Spike Hill 7:30 pm  
Zinc Bar 7 pm \$7
- Sofia Tosello  
NYU Afro-Peruvian Ensemble: Zubin Edalji, Jason Arce, Frank Cogliano, Ian Chang, Rodrigo Recabarren; Jonghun Song Group with Billy Aukstik, Ji-yong Park, Jerry DeVore, Alex Raderman; Steven Lugerner with Lucas Pino, Itamar Borochov, Angelo Spagnolo, Glenn Zaleski, Ross Gallagher, Michael Davis; Peter Sparacino with Jay Jennings, Aki Ishiguro  
Tutuma Social Club 8 pm
- Howard Williams Jazz Orchestra; Michael O'Brien Trio  
The Garage 7, 10:30 pm

## Tuesday, March 9

- ★Billy Martin solo and with Fang Percussion Ensemble  
Rose Live Music 8 pm \$12
- Cassandra Wilson with Marvin Sewell, Jonathan Batiste, Reginald Veal, Herlin Riley, Lekan Babalola  
Blue Note 8, 10:30 pm \$55
- Nicholas Payton Quintet with Taylor Eigsti, Vicente Archer, Marcus Gilmore, Daniel Sadownick  
Village Vanguard 9, 11 pm \$30
- John Pizzarelli's Swing 7 with Martin Pizzarelli, Larry Fuller, Tony Tedesco, John Mosca, Tony Kadleck, Andy Fusco, Kenny Berger  
Birdland 8:30, 11 pm \$40
- Myron Walden In This World with Mike Moreno, Jon Cowherd, Yasushi Nakamura, Brian Bladen  
Jazz Standard 7:30, 9:30 pm \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30 pm \$30
- Willie Martinez La Familia Sextet  
Dizzy's Club 11 pm \$10
- ★Jamie Baum Septet with Ralph Alessi, Doug Yates, Chris Komer, Aaron Goldberg, Johannes Weidenmueller, Jeff Hirshfield  
Comelia Street Café 8:30 pm \$10
- Paris Troika: Misha Piatigorsky, Buster Hemphill, Chris Wabich  
Iridium 8, 10 pm \$25
- Mike Longo NY State of the Art Jazz Ensemble  
NYC Baha'i Center 8, 9:30 pm \$15
- Jimmy Madison Trio with John Hart, Dimitri Kolesnik; Mike Kam Quartet with Jeb Patton, David Wong, Peter Van Nostrand; Ken Fowser/Behn Gillice Jam  
Smalls 7:30, 10 pm 1 am \$20
- James Carney; Sean Noonan's Brewed By Noon  
Korzo 9:30, 11 pm \$7
- ★Shayna Dulberger Quintet with Ben Gerstein, Jonathan Moritz, Chris Welcome, Tomas Fujiwara  
Le Grand Dakar 8:30 pm
- ★Gato Loco Coconino  
Galapagos 8 pm \$10
- Saul Rubin Trio; George Braith and Friends; Greg Glassman Jam  
Fat Cat 7, 8:30 pm 12:30 am
- Ben Monder/Kristjan Randalu  
Estonian House 9 pm \$10
- Keith Kirchoff; Christopher Bush  
The Stone 8, 10 pm \$10
- Jack Wilkins/Bucky Pizzarelli  
Bella Luna 8 pm
- Meg Bednarczyk; Gravy; Steev Richter  
Puppet's Jazz Bar 8:30, 10:30 pm 12 am \$5  
Tutuma Social Club 8, 10:30 pm
- Angela Ci-Chi Glass  
• Jazz Band Classic; Paul Francis Trio  
The Garage 7, 10:30 pm  
Saint Peter's 1 pm \$7
- ★Junior Mance/Hide Tanaka

# NEW YORK JAZZ ACADEMY

## 2010 Jazz Classes & Workshops For Adults:

- Jazz Improvisation Made Easy I & II  
(Jazz Classes + Jams, for beg/int/adv players)
- Intro to Jazz Harmony and Melody I  
(Jazz Theory Class for beg/int players)
- The Complete Jazz Guitar Workshop with Tom Dempsey
- Vocal Jazz Workshops with Carolyn Leonhart
- Adult Big Band Workshop
- Bata Drumming Workshops
- Afro/Latin Rhythm and Jazz
- Line Building with Wayne Escoffery
- Small Ensembles
- Piano and Bass Classes
- Summer Jazz Workshops



# NYJAZZ A

NEW YORK JAZZ ACADEMY

where music takes flight

Upper West Side, Manhattan  
Brooklyn, Queens Locations

Coming Soon to Nassau  
County!

Featured on  
NBC Television!

Watch  
the video on our website!

nyjazzacademy.com

(718) 426-0633

Play and Learn Jazz Today!











SPRING 2010

**New School Jazz at Fat Cat!**

New School Jazz moves to the Fat Cat for cool jazz, fun and games! Sets at 8:30 p.m.

**MARCH**

**01 MELANIE CHARLES & THE JOURNEY**

Melanie Charles, vocals  
Axel Tosca Laugart, piano  
Solis Minor, bass  
Cory Cox, drums  
Rogerst Charles, saxophones  
Omar Abdulkarim, trumpet  
Micheal Valeanu, guitar

**MICHAEL VALEANU TRIO**

Michael Valeanu, guitar  
Rick Rosato, bass  
Marc Beland, drums

**APRIL**

**05 CAMILA MEZA QUARTET**

Camila Meza, vocals & guitar  
Michael Bjella, saxophone & clarinet  
Chris Smith, bass  
Arthur Hnatek, drums

**AMANDA RUZZA QUARTET**

Amanda Ruzza, bass  
Lucas Pino, tenor  
Klaus Mueller, piano  
Mauricio Zottarelli, drums

**FAT CAT**

75 Christopher Street  
\$3 cover charge  
(212) 675-6056

**Spring Jazz Presents!**

Sets at 8:00 p.m.

**MARCH**

**10 CHARLI PERSIP SUPERSOUND**

Charli Persip, drums  
Saadi Zadin, bass  
James Gordon Williams, piano  
Rick Henly, Nabate Isles, Sharif Kales,  
Jean Caze, trumpets  
Eric Hoffman, Kevin Cerovich,  
James Zeller, trombones  
Marc Guilford, tuba  
Camille Thurman, Mike Bomwell,  
tenor saxophone & flute  
Ian Young, Mike McGarril,  
alto saxophone & flute  
Erwin Snow, baritone saxophone  
Chelsea Crowe, Eric Hoffman, vocals

**APRIL**

**08 DROID**

Amir Ziv, drums  
Tim LeFebvre, bass  
Adam Holzman, synthesizer  
Jordan McLean, trumpet & electronics

**NEW SCHOOL JAZZ PERFORMANCE SPACE**

55 West 13th Street, 5th floor  
Admission, \$10. Students and seniors free with I.D.

**THE NEW SCHOOL BOX OFFICE**

66 West 12th Street, NYC  
Hours: M-F, 1:00 p.m.-7:00 p.m.  
212.229.5488

This series is made possible by a grant from the New York State Council on the Arts. Drums by Yamaha.

For more info about these and other events, visit [www.newschooledu/jazzevents](http://www.newschooledu/jazzevents).

(INTERVIEW CONTINUED FROM PAGE 6)

drummer Mark Taylor] in Japan. We try to get yearly tours by booking well in advance, since both of them have other commitments.

**AAJ-NY:** Do you have a new CD planned or one ready for release?

**LT:** I put out a trio CD [*Live in Paris*] by myself last year that was recorded for broadcast, just so this band was documented. At this point, I've lost interest in aggressively recording and promoting. Today, young people have all the energy to work their asses off. I'm from the old school, where it was the record company's job to promote. I prefer to spend time working on my music; I'd rather work to get my low B flat to be better. ♦

For more information, visit [lewtabackin.com](http://lewtabackin.com). Tabackin is honored at Tribeca Performing Arts Center Mar. 11th as part of *Highlights in Jazz*. He is also at Rosy O'Grady's Mar. 22nd. See Calendar.

**Recommended Listening:**

- Toshiko Akiyoshi/Lew Tabackin Big Band - *Mosaic Select 33* (RCA-Mosaic, 1974-77)
- Lew Tabackin - *Dual Nature* (Inner City, 1976)
- Lew Tabackin - *Black and Tan Fantasy* (Ascent-Discomate, 1979)
- Lew Tabackin Quartet - *Desert Lady* (Concord, 1989)
- Toshiko Akiyoshi Jazz Orchestra - *Desert Lady/Fantasy* (Sony, 1993)
- Lew Tabackin Trio - *Tanuki's Night Out* (Tokuma, 2002)

(LABEL CONTINUED FROM PAGE 12)

Summers' allegiance to the ECM catalogue and to the hatART sound of the '80s-90s is well documented and his label continues to attest to Manfred Eicher and Werner Uehlinger's influence. Each Nuscope title is presented in the highest quality sound and with careful attention to packaging and liner notes, which come courtesy of noted journalists and musicians. "I think the packaging is so important and that's one reason why I'm disappointed by the decline in CD sales."

Yet, Summers is prepared to adopt the necessary technological changes to insure that the label can continue. "That's why I called it Nuscope Recordings instead of Nuscope Records or CDs," he smiles. "It's also one reason I have the newest releases and several of my best sellers on HDtracks. While I didn't foresee such a huge download culture, I was fairly certain that CD technology would not be the only form of music delivery. However, I did not anticipate all of the illegal downloading. To be honest, it's hurt business and if I am to continue releasing music, sales need to be at a higher level than they are right now."

Four new titles are in the works, one of the most interesting being an interpretation of Morton Feldman's *For Bunita Marcus*, performed by Louis Goldstein. Other projects are a collaboration between John Butcher and pianist Claudia Ulla Binder (*Under the Roof*, just released) and a duo featuring Evan Parker with Nuscope veteran Georg Graewe. The fourth is a trio project with Swiss trombonist Samuel Blaser, guitarist Marc Ducret and drummer Pierre Favre. With offerings such as these in the pipeline, fans of the label and of innovative and adventurous music have plenty to anticipate. ♦

For more information, visit [nuscoperec.com](http://nuscoperec.com). Artists performing this month include Harris Eisenstadt at *Issue Project Room* Mar. 12th with Jeremiah Cymerman and *The Stone* Mar. 24th with Vinny Golia; Mat Maneri at *The*

*Local* 269 Mar. 8th and 15th and *Denman Maroney* at *Roulette* Mar. 11th. See Calendar.

(CLUB PROFILE CONTINUED FROM PAGE 13)

Island had nothing to do with the jazz scene, as he's quick to admit. "If I want to hear some jazz," he explained, "I have to go over the bridge. I wanted to be in town and out of town, you know? It's nice here." Between gigs in the city, Braith is working on a book about his career that's due for release in the coming months, but finds time to think about what he can do on the SI scene. "Since I live here," he said, "I would like to, someday, open up a place. If I had the funds I would get something started and get people coming over on the boat and bring them to it."

Despite the relative lack of playing opportunities in SI, Queens and Bronx, musicians have diverse and compelling reasons for staying put. For bassist Miriam Sullivan, the Bronx has always been home. "I grew up on the street I live on now," she explained by email. "I've stayed other places and spent some extensive time on the road, but I've always lived here." Reading her explanation, it seems inevitable that she would stay, despite the shortfalls. "I would love to see more venues here in the Bronx. I always hear my parents talk about seeing Cannonball and Monk at the Blue Morocco back in the day." But Sullivan finds more informal musical inspiration in her home borough. "On any given Sunday, you can be on one corner and hear a gospel band ripping it, go to the next corner and hear the most soulful praise and walk down the street and hear a salsa band jammin'."

Practical concerns were the first things that came to trumpeter Ingrid Jensen when asked about living in Astoria, Queens. "I can get to the airport in 20 minutes, where I used to have to give myself two hours, living in Brooklyn or Manhattan," she explained. "I definitely don't live in Queens for the hipness of the neighborhood." But Jensen is quick to add extra space, lower rent and an affordable rehearsal space to the list of outer-borough pros. Indeed, a major reason she and artists like Andre Martinez of Staten Island settled in the outer boroughs was the many opportunities to rehearse a band. "The great thing for me," remarked Martinez, "is that all of my rehearsals take place on Staten Island." The drummer and visual artist regularly rehearses his band, Earth People, in the studio he built on the top floor of a house in a neighborhood by the ferry. "My band rehearses here. Gunter [Hampel] recorded his album here. It's great to have our own studio. Some people go upstate or to Vermont, but this is our place." ♦

**Next Month: Jazz in Brooklyn**



IN MEMORIAM BY CELESTE SUNDERLAND

JOHN DANKWORTH

He picked up the clarinet after hearing a Benny Goodman record. Johnny Hodges prompted him to take up the alto sax. He played with Charlie Parker in Paris, toured Sweden with Sidney Bechet and went on to become one of the UK's most influential jazz players. At 82, he passed away Feb. 6th.

JAKE HANNA

House drummer at the Boston club Storyville in the '50s, he went on to join Merv Griffin's TV show band in 1964. Over the course of his career, the versatile drummer performed with Maynard Ferguson, Marian McPartland, Toshiko Akiyoshi and Woody Herman. He was 78 when he died Feb. 12th.

JANE JARVIS

She mixed jazz tunes with ballpark favorites at Shea Stadium baseball games. As a Musak VP she hired Lionel Hampton and Clark Terry. An Indiana-born jazz pianist, Jarvis recorded her first album as a leader the year she turned 70: 1985. A founder of the Statesmen of Jazz, she died Jan. 25th, at age 94.

JAMIL NASSER

Leonard Nimoy was a mate in the Army band. After discharge, the Memphis-born bassist joined BB King. Soon he ended up in New York, playing with Phineas Newborn, Randy Weston and, most famously, Ahmad Jamal from 1963-75. Later, he recorded with Lester Young in Paris. Nasser died Feb. 13th. He was 77 years old.

BOBBY NEGRI

One of the Pittsburgh area's most sought-after sidemen, the pianist worked with Stanley and Tommy Turrentine and Joe Pass. Named "Entertainer of the Year" by *Pittsburgh Magazine* in 1979, he was also a member of the Pittsburgh Jazz Society Hall of Fame. At 81, Negri passed away Feb. 14th.

JOHN NORRIS

In 1962, he founded *Coda Magazine*. Six years later he established Sackville Recordings with saxist and editor Bill Smith. Born in England, Norris ran jazz clubs in London and Toronto, worked as a jazz radio broadcaster and managed the jazz section at a local record store. He was 76 when he died Jan. 31st.

DENNIS STOCK

Lester Young cradles his sax on a hotel bed. Lionel Hampton stomps on a floor tom. Miles Davis shrouded in smoke. An icon in jazz photography, Stock published dozens of books including *Jazz Street* (Doubleday, 1960). His work was featured in exhibitions around the world. At 81, Stock died Jan. 11th.

ART VAN DAMME

Inspired by the music of Benny Goodman, he brought swing to the accordion. For 15 years he worked as a studio musician for NBC Radio in Chicago while releasing a string of albums for Capitol and Columbia like *Cocktail Capers* and *Martini Time*. Van Damme passed away Feb. 15th. He was 89.

BIRTHDAYS

March 1

†Glenn Miller 1904-44  
†Teddy Powell b.1906  
†Barrett Deems 1914-98  
†Kenny Baker 1921-99  
†Eddie Jones 1929-97  
†Benny Powell b.1930  
†Gene Perla b.1940  
†Ralph Towner b.1940  
†Norman Connors b.1947

March 2

†Kutte Widmann 1906-54  
†Narvin Kimball 1909-2006  
†Eddie "Lockjaw" Davis 1921-86  
†Doug Watkins 1934-62  
†Buell Neidlinger b.1936  
†Bob Neloms b.1942

March 3

†Barney Bigard 1906-80  
†Cliff Smalls b.1918  
†Jimmy Garrison 1934-76  
†Luis Gasca b.1940

March 4

†Don Rendell b.1926  
†Cy Touff 1927-2003  
†Ann Burton 1933-89  
†Barney Wilen 1937-96  
†David Darling b.1941  
†Jan Garbarek b.1947

March 5

†Joe Yukl 1909-81  
†Gene Rodgers 1910-87  
†Bill Pemberton 1918-84  
†Dave Burns b.1924  
†George Probert b.1927  
†Pee Wee Moore b.1928  
†Wilbur Little 1928-87  
†Lou Levy 1928-2001

March 6

†Red Callender 1916-92  
†Howard McGhee 1918-87  
†Wes Montgomery 1925-68  
†Ronnie Boykins 1935-80  
†Charles Tolliver b.1940  
†Peter Brötzmann b.1941  
†Robin Kenyatta 1942-2004  
†Flora Purim b.1942

March 7

†Nat Gonella 1908-98  
†Lee Young 1917-2008  
†Roy Williams b.1937  
†Herb Bushler b.1939

March 8

†George Mitchell 1899-1972  
†Dick Hyman b.1927  
†George Coleman b.1935  
†Gabor Szabo 1936-82  
†Franco D'Andrea b.1941  
†James Williams 1951-2004

March 9

†Joe Daniels 1908-93  
†Vic Ash b.1930  
†Ornette Coleman b.1930  
†Keely Smith b.1932  
†Zakir Hussain b.1951

March 10

†Peter DeRose 1900-53  
†Bix Beiderbecke 1903-31  
†Pete Clarke 1911-75  
†Don Abney 1923-2000  
†Louis Moholo b.1940  
†Mino Cinelu b.1957

March 11

†Miff Mole 1898-1961  
†Mercer Ellington 1919-96  
†Ike Carpenter b.1920  
†Billy Mitchell 1926-2001  
†Leroy Jenkins 1932-2007

March 12

†Sir Charles Thompson b.1918  
†Hugh Lawson 1935-97

March 13

†Dick Katz 1924-2009  
†Roy Haynes b.1926  
†Blue Mitchell 1930-79  
†Akira Tana b.1952  
†Terence Blanchard b.1962

March 14

†Joe Mooney 1911-75  
†Les Brown 1912-2001  
†Sonny Cohn 1925-2006  
†Mark Murphy b.1932  
†Shirley Scott 1934-2002

March 15

†Jimmy McPartland 1907-91  
†Spencer Clark 1908-1998  
†Harry James 1916-83  
†Bob Wilber b.1928  
†Cecil Taylor b.1929  
†Charles Lloyd b.1938  
†Marty Sheller b.1940  
†Joachim Kühn b.1944

March 16

†Ruby Braff 1927-2003  
†Tommy Flanagan 1930-2001  
†John Lindberg b.1959

March 17

†Grover Mitchell 1930-2003  
†Paul Horn b.1930  
†Karel Velebny b.1931  
†Jessica Williams b.1948  
†Abraham Burton b.1971

March 18

†George Orendorff 1906-84  
†Deane Kincaide 1911-92  
†Al Hall 1915-88  
†Sam Donahue 1918-74  
†Bill Frisell b.1951

March 19

†Curly Russell 1917-86  
†Lennie Tristano 1919-78  
†Harry Babasin 1921-88  
†Gene Taylor b.1929  
†Bill Henderson b.1930  
†Mike Longo b.1939  
†David Schnitter b.1948  
†Chris Brubeck b.1952  
†Michele Rosewoman b.1953

March 20

†Ozzie Nelson 1906-75  
†Nick Caizza b.1914  
†Marian McPartland b.1920  
†Sonny Russo b.1929  
†Harold Mabern b.1936  
†Jon Christensen b.1943

March 21

†Hank D'Amico 1915-65  
†Mike Westbrook b.1936  
†Herbert Joos b.1940  
†Amina Claudine Myers b.1942

March 22

†Fred Anderson b.1929  
†John Houston b.1933  
†Masahiko Togashi 1940-2007  
†George Benson b.1943

March 23

†Johnny Guarnieri 1917-85  
†Al Aarons b.1932  
†Dave Frishberg b.1933  
†Dave Pike b.1938  
†Masabumi Kikuchi b.1940

March 24

†June Clark 1900-63  
†King Pleasure 1922-81  
†Dave MacKay b.1932  
†Kalaparusha Maurice McIntyre b.1936  
†Steve Kuhn b.1938  
†Paul McCandless b.1947  
†Renee Rosnes b.1962  
†Dave Douglas b.1963

March 25

†Albert Burbank 1902-76  
†Pete Johnson 1904-67  
†Linton Garner 1915-2003  
†Paul Motian b.1931  
†Larry Gales 1936-95  
†Lonnie Hillyer 1940-85  
†Makoto Ozone b.1961

March 26

†Abe Bolar b.1908  
†Flip Phillips 1915-2001  
†Andy Hamilton b.1918  
†Brew Moore 1924-73  
†James Moody b.1925  
†Maurice Simon b.1929  
†Lew Tabackin b.1940

March 27

†Hal Kemp 1905-40  
†Pee Wee Russell 1906-69  
†Ben Webster 1909-73  
†Sarah Vaughan 1924-90  
†Harold Ashby 1925-2003  
†Bill Barron 1927-89  
†Burt Collins b.1931

March 28

†Paul Whiteman 1890-1967  
†Herb Hall 1907-96  
†Ike Isaacs 1923-81  
†Thad Jones 1923-86  
†Bill Anthony b.1930  
†Eric Dixon 1930-89  
†Tete Montoliu 1933-97  
†Barry Miles b.1947  
†Donald Brown b.1954

March 29

†Sidney Arodin 1901-48  
†Abe Lincoln 1907-2000  
†George Chisholm 1915-97  
†Pearl Bailey 1918-90  
†Allen Botschinsky b.1940  
†Michael Brecker 1949-2007

March 30

†Ted Heath 1900-69  
†Lanny Morgan b.1934  
†Karl Berger b.1935  
†Marilyn Crispell b.1947

March 31

†Santo "Mr. Tailgate" Pecora 1902-84  
†Red Norvo 1908-99  
†Freddie Green 1911-87  
†Jimmy Vass 1937-2006



JAN GARBAREK  
March 4, 1947

Whether spiritedly brisk or fluidly dreamy, the saxophonist's playing is always masterfully impressive. He began recording with composer George Russell in the '60s and worked extensively with Keith Jarrett in the '70s. That same decade, he began a long association with ECM, for whom he has recorded nearly three dozen albums including projects with John Abercrombie, Miroslav Vitous, Peter Erskine and Manu Katche. *Officium* (1994), featuring the Hilliard Ensemble, combines early vocal music with jazz improvisation and became one of the label's best selling records. -Celeste Sunderland

ON THIS DAY

by Andrey Henkin



Summit Meeting At Birdland  
Charlie Parker (Columbia)  
March 31st, 1951



Live at Café Montmartre 1966  
Don Cherry (ESP-Disk)  
March 31st, 1966



Monster Sticksland Meeting Two  
George Gruntz (MPS)  
March 31st, 1974



Skizoke  
Frank Lowe (CJR)  
March 31st, 1981



Sojourn  
Owen Howard (Koch)  
March 31st, 1993

Alto saxophonist Charlie Parker was the inspiration for the club Birdland and played there frequently after its opening in December 1949. A week after the concerts that helped produce *Charlie Parker with Strings*, Bird was back with a quintet that included his former boss Dizzy Gillespie, pianist Bud Powell and the rhythm section of Tommy Potter and Roy Haynes. Some might prefer a later incarnation of this group at Toronto's Massey Hall but don't overlook versions of "Blue 'N' Boogie" "Anthropology" and "A Night In Tunisia".

After seminal work with both Ornette Coleman and Sonny Rollins and just as he was becoming a leader in his own right, trumpeter Don Cherry began spending time in Europe, including this concert from Copenhagen, Denmark. Cherry is found alongside members of his regular group - Gato Barbieri (sax) and Karl Berger (vibes) - and the European rhythm section of Bo Stief and Aldo Romano. Cherry wrote all the music played by the band, including two long versions of 1965's "Complete Communion".

Swiss pianist George Gruntz' first Sticksland meeting in 1967 featured four drummers with trumpet, sax and bass. For the reconvening, Gruntz put together a more traditional group: John Tchicai and Charlie Mariano (saxes), Jean-Francois Jenny-Clark (bass) and drummers Daniel Humair and Tony Oxley. But the wrinkle this time was the inclusion of the British Caledonian Airways Renfrew Pipe Band and Basel Drum and Fife Corps and both original compositions and traditionals inspired by Scottish folk music.

Late saxophonist Frank Lowe hit the ground running when he debuted in 1971 in a group led by Alice Coltrane. His first disc as a leader came within two years on ESP-Disk. Eight albums later, Lowe recorded *Skizoke* with a sextet of regular collaborator Lawrence "Butch" Morris (cornet), Damon Choice (vibes), Larry Simon (guitar), Wilbur Morris (bass; both played in Billy Bang's sextet) and drummer Tim Pleasant. Besides two takes of Ornette Coleman's "Sortie", Lowe composed the session's music, co-arranged by Morris.

Canadian drummer Owen Howard moved from Edmonton in the late '80s to study at the New School. A few years later he made his recording debut as a leader with this disc. Joining the 28-year-old were Chris Potter (sax), Phil and Larry Grenadier (brothers, playing trumpet and bass, respectively) and Brad Shepik (acoustic and electric guitars, still using his actual spelling of 'Schoeppach'). Howard wrote five of the seven tunes, excepting Monk's "Introspection" and fellow Canadian Bill Emes' "Linear Coordinates".

**JOHN MEDESKI**  
**RACHAEL PRICE**  
**ANTON FIG**  
**DOMINIQUE EADE**  
**RAN BLAKE**  
**JASON MORAN**  
**GEORGE GARZONE**  
**MATTHEW SHIPP**  
**JOHN MCNEIL**  
**LAKE STREET DIVE**  
**CECIL MCBEE**  
**BILLY HART**  
**JASON PALMER**  
**JOE MORRIS**  
**SARAH JAROSZ**  
**BERNIE WORRELL**  
**MARTY EHRLICH**  
**DARCY JAMES ARGUE'S**  
**SECRET SOCIETY**  
**NOAH PREMINGER**

They'll be there. Will You?

March 20-27, 2010. New York.

What's the occasion? It's the 40th Anniversary of NEC's Jazz Studies program. Yes, jazz.

Don't miss this week-long celebration in Manhattan, 'cause it's the wrong week to stay home.

For all the info, go to [necmusic.edu/jazz40](http://necmusic.edu/jazz40)



Artists confirmed as of Feb. 16

**HOT AND COOL**  
40 YEARS of Jazz at NEC



**vic FIRTH**



darwin