



THE NEW YORK CITY JAZZ RECORD

April 2012 | No. 120

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In his almost-six-decade career, guitarist Jim Hall (On The Cover) has only recorded songs with the word 'spring' in the title a few times. But since we haven't really had much of a Spring thus far, we'll instead focus on the instances where his records featured the word 'summer', even if those are just as few. What does this all mean? Nothing really, except that the seasons are changing (into something somewhat disturbing) and that we are thrilled to have the legendary plectrist grace our cover with new vigor after some medical issues over the past couple of years. Hall's influence is as large as his demeanor is modest and he's quite literally seen it all. He brings a quartet featuring possible musical heir Julian Lage to the Blue Note this month.

Percussionist Andrea Centazzo (Interview) has seen his fair share too since the '70s, travelling the world as an improvising percussionist, bandleader, composer and record label impresario - the recently revived Ictus Records. That imprint celebrates its 35th anniversary with two weeks at The Stone in April, covering a wide swathe of Centazzo's activities over the past years.

Saxophonist Wayne Escoffery may be quite a bit younger than Hall and Centazzo but his age belies his experience, whether as a sideman for the greats or as a bandleader. Escoffery inhabits both roles this month, playing with Tom Harrell and the Mingus Big Band, as well as celebrating his new CD at Smoke.

Other features of this sprummer issue include two sides of the jazz guitar coin: Mundell Lowe (Encore), 90 and still going strong, and the late Derek Bailey (Lest We Forget), still influential even after his passing. Percussionist Adam Rudolph's Meta Records (Label Spotlight) is also explored; his Go: Organic Orchestra has a Monday-night residency at Roulette this month.

So "It Might as Well Be Spring" though "Spring Can Really Hang You Up The Most" and "I'll Remember April", especially "April in Paris"...while it lasts anyway.

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

On the cover: Jim Hall (Photograph © 2009 Jack Vartoogian/FrontRowPhotos.)

Corrections: In last month's NY@Night, the bassist performing with Anthony Coleman was Sean Conly, not Scott Colley. In last month's CD reviews, the solo classical piano triple review of Dan Tepfer, Harold O'Neal and Kevin Hays was written by Donald Elfman, not Ken Dryden.

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Fresh from a Grammy win for the *Boardwalk Empire* soundtrack, **Vince Giordano & the Nighthawks** brought spark to their twice-weekly gig at Club Cache, downstairs in Sofia's Restaurant (Mar. 5th). This band's bag is well known: readings of vintage arrangements from the '20s through the '40s, faithful down to the smallest period detail. The music is astounding and when liberties are taken, Giordano will say so - once he's done sprinting from the bass to the tuba to the bass saxophone, laying down the zingy two-beat feel that keeps the Sofia's dance floor full. Inevitably, the Nighthawks capture that age-old tension between pop entertainment and high art, moving from the occasional light waltz or perennial such as "Cheek to Cheek" to more substantial and absorbing fare: Ellington's "Cotton Club Stomp" and "Old Man Blues", King Oliver's "I Must Have It", the Luis Russell band's "Singing Pretty Songs", Jimmie Lunceford's first-ever recording "Sweet Rhythm" (1930) or John Nesbitt's pathbreaking arrangement of "Peggy" for McKinney's Cotton Pickers. Trumpeter Jon-Erik Kellso was the pivotal soloist, but trombonist Jim Fryer and reedists Dan Block, Dan Levinson and Mark Lopeman killed it as well. Clarinet megaphones, celeste, phono-fiddle, a 1912 euphonium, two numbers with 89-year-old guest clarinetist Sol Yaged: this was the real old-school deal, not fruitless nostalgia but genuine scholarship in sound. It's a discipline that can't be allowed to fade away.

- David R. Adler



Vince Giordano @ Sofia's

Drawing on material from his superb new Palmetto disc *An Attitude for Gratitude*, drummer **Matt Wilson** fronted his Arts and Crafts quartet in an inspired late-night Saturday set at Dizzy's Club (Mar. 3rd). Wilson is a funnyman in the finest Dizzy Gillespie tradition, but watching him harness the talents of trumpeter Terell Stafford, organist/pianist Gary Versace and bassist Martin Wind is a vivid reminder: Wilson is a musician of rigorous intent, full of playfulness and positive energy but also jaw-dropping skill. Stafford and Versace were hand-in-glove from the first choruses of Nat Adderley's "Little Boy with the Sad Eyes", an introductory blast of roadhouse organ swing, which was followed by John Scofield's lilting calypso-ish number "You Bet". Versace moved to acoustic piano (and Stafford to flugelhorn) for the moody Nelson Cavaquinho ballad "Beija-Flor", a nice moment for the lyrical Wind, who took the first solo. Not content with just two instruments, Versace took up accordion for "Stolen Time", the most abstract piece of the set, but returned to piano as guest vocalist Kurt Elling began a scathing scat rendition of "Straight, No Chaser". Midnight had come and gone, the jam session vibe fully took hold and these players stretched the blues as far as they could. But the same spirit of creativity and effortless connection guided the rehearsed tunes as well. Ornette Coleman's "Rejoicing" was the cherry on top, a concise and light-speed treat to close the set.

(DA)

There's something to be said for a band of improvisers that shows up to its first gig with a name, rehearsed tunes and more shows already booked and **Thumbscrew** did just that at Cornelia Street Café Mar. 11th. Two-thirds of the trio - drummer Tomas Fujiwara and guitarist Mary Halvorson - have worked together in other settings, including Anthony Braxton projects and The Thirteenth Assembly. The active agent introduced here was bassist Michael Formanek, perhaps best known for his work with Tim Berne and Uri Caine. And while all three contributed compositions to the new band, it was a nicely lyrical piece by Formanek that opened the set and gave the band its name. He and Halvorson mirrored long, snaking lines while Fujiwara kept softly busy time. The drummer dedicated his "Goddess Sparkle" to asparagus, paying homage to the stalk vegetable at a high energy level without getting lost in abandon. Over the course of the 40-minute set, they moved as rhythm section, guitar trio and melody makers. Sometimes the drums were heavier, sometimes the guitar more distorted, but no matter what the framework they stopped on a thin dime at the end of each piece. The careful balance they struck was perhaps characterized most evocatively by the dual string lines in Halvorson's "Sequence", where guitar and bass worked in tandem but the bass dropped about one in every five notes in the twisting themes. They played with a precariousness that again and again proved to be an illusion.

- Kurt Gottschalk



Thumbscrew @ Cornelia Street Café

You don't ask an avant garde guitarist if they were inspired by Derek Bailey any more than you do an anarchist if he was influenced by Kropotkin. So whether or not **Mary Halvorson** and **Elliott Sharp** would have been the first choices to play a Mar. 5th Bailey memorial concert at Clemente Soto Velez Cultural Center wasn't the point. They opened their duet in a fashion reminiscent of Bailey's dual amplifiers, Halvorson striking thick notes while Sharp played ringing harmonics as if it was the feedback from her amplifier, both playing electric hollowbody instruments similar to the sort favored by the evening's honoree. By the time Sharp pulled out a slide and Halvorson cranked up the distortion, the music had grown fairly distant from Bailey's delicate dissonances, but then nobody promised a revival show. And when he offset the slide with a tightly coiled spring while she maintained a quiet squall behind single-note repetitions, they were well on their own full and vibrant terrain. Each played a few solo improvisations as well, Halvorson remaining on the distortion pedal, Sharp playing a percussive, finger-hammered piece. A later exploration had Sharp implementing an e-Bow while Halvorson turned down to a small, acoustic voice, creating a disparity in volume which worked in a nicely uneven way, eventually becoming two separate streams. And in a way this may have been the Bailey tribute, even if inadvertent: two musicians improvising together without having to 'play together'.

(KG)

Though jazz is a music very much aware of its own history and often predicated on long-term relationships, you don't often get to see these in action. That is why the appearance of pianist **Irène Schweizer** and drummer **Pierre Favre** (Mar. 10th), two Swiss legends performing at The Stone as part of the Intakt label's Zurich-New York Festival, was so very special. The pair began performing together in the mid '60s and have had infrequent reunions over the decades. But when they sit down to play, it is like an archeological dig, taking an audience right back to the period where experimental European jazz was in its infancy, not the established movement it is today, due in no small part to their efforts. Like their 1990 eponymous Intakt recording, the set was a number of discrete improvised pieces, usually taking on the character of whomever began it but throughout the traditional roles of melodic versus percussive instrument were deliciously blurred. In the simplest of terms, European piano tradition flows from Monk (unlike American Bill Evans-ism) so rhythmic qualities were to the fore of Schweizer's playing while Favre, through years of solo playing, knows how to create and support narrative. Some of the pieces, which ranged from 3 to 10 minutes in the 50-minute set, were jazzy, including the Monk-inspired encore, while others conjured up the bombastic spirit of former trio partner/one-time New York resident Peter Kowald or inhabited the archetypical world of insectile European improvisation. - **Andrey Henkin**



Irène Schweizer & Pierre Favre @ The Stone

Walking through the Metropolitan Museum of Art's amazing Egyptian wing on the way to see **Max Raabe and Palast Orchester** (Mar. 3rd) reminded me of the ending of the film *Abbott and Costello Meet the Mummy*, when the titular comics turned an Egyptian temple into a slick nightclub. Of course the music the German ensemble plays comes from decades earlier and its humor runs more towards the bon mot rather than slapstick but the same simple enjoyment is there. The group has spent over 25 years presenting the music of Weimar-era Germany, alongside some period American pieces, with a remarkably cohesive mix of authenticity and modern hipness, all devoid of irony. Raabe's amazing range as a vocalist and the crack instrumental team he's assembled (full doubling and tripling horn section; violin, piano, drums, guitar/banjo and acoustic bass/sousaphone) make for something far more compelling than a nostalgia or novelty act. In a multi-cultural, urbane place like New York, many of the audience members knew the foreign fare like "Dort tanzst Lulu". ("A German waltz," said Raabe. "Not as elegant as a waltz from Vienna but much louder.") But the less initiated could revel in spirited versions of "Night and Day", "Who's Afraid of the Big Bad Wolf" or "Smoke Gets in Your Eyes". Using humor like fellow European large ensemble Willem Breuker's Kollektief, Raabe made these often-overdone standards pulse with fresh energy and maybe make a mummy or two get out of their sarcophagi and dance. (AH)

No musician performing today is more worthy of the Ellingtonian accolade of "beyond category" than **Herbie Hancock**, as proved by the Grammy Award-winning pianist/composer's Rose Theatre trio concert (Mar. 9th). A master of jazz, pop, fusion and funk, informed by elements of classical, Latin and world musics, Hancock cheerfully strode onto the stage blowing kisses to the full house, joining electric bassist James Genus and drummer Trevor Lawrence, Jr., who had already set the scene playing a powerfully rhythmic vamp. Taking a seat at his trademark Fazioli piano, Hancock let loose a whirlwind of sound from the acoustic instrument to introduce the melody of his "Actual Proof" before turning to a Korg Kronos synthesizer to support vigorous solos by his two younger sidemen. He coaxed voice-like tones from the electric keyboard to open a medley of Lionel Loueke's "Seventeens" and his own "Watermelon Man". Then strapping on a keytar he joined Genus center stage for a rocking dialogue, strutting with vivacity that belied his septuagenarian status. Returning to the Fazioli he played a stirring prelude to "Footprints", his inventions on the Wayne Shorter classic evincing true harmonic genius. The second half found the pianist in an acoustic mode, commencing with a solo improvisation that hinted at "Maiden Voyage" prior to trio explorations of "Speak Like A Child" and "Cantaloupe Island". An electrified "Chameleon" encore had the crowd up and dancing. - **Russ Musto**



Herbie Hancock @ Rose Theatre

A fixture on the New York jazz scene during the '80s, the **David Murray Big Band** made some of the most exciting music of that decade, merging the fiery innovations of the enfant terrible saxophonist's original music with the traditions of Ellington and Mingus. Since relocating to France 15 years ago, Murray has rekindled the fiery sound of the unit in various contexts, from boldly swinging to AfroCuban. The large ensemble's latest New York outing, at Iridium Mar. 8th, found it diving into the blues, with James Blood Ulmer's ferocious vocals and gritty guitar sharing the spotlight with the leader, whose son Mingus complemented Blood's deeply rooted dissonances with his own contemporary axe work. Opening with an original arrangement of Willie Dixon's "Dead President Blues", Murray conducted his 16 musicians over the shuffling backbeat of Chris Beck, stepping aside for sax section anchor Alex Harding's lowdown baritone solo. The horns blew a Basie-styled opening salvo on the Howlin' Wolf staple "I'm Sittin' On Top of the World" that found Murray wailing up and down his tenor's extended range around the groaning vocal of Ulmer. Blood's briskly stomping "Talk About Jesus", driven by Jaribu Shahid's funky electric bass, spotlighted the biting alto of Lakecia Benjamin. Ravi Best's plunger-muted trumpet growled one more blues, then surprise guest, talking drummer Abdou Mboup, took the music back to its roots on Kanye West's "Love Lockdown". (RM)

WHAT'S NEWS

Newly minted UNESCO Goodwill Ambassador Herbie Hancock has named Apr. 30th as "**International Jazz Day**", a celebration to be held annually, "intended to bring together communities, schools and other groups the world over to celebrate and learn more about the art of jazz, its roots and its impact, and to highlight its important role as a means of communication that transcends differences." Festivities for this inaugural event will include concerts in New Orleans Congo Square, the UNESCO Headquarters in Paris and the United Nations General Assembly Hall in New York. For more information, visit unesco.org/days/jazzday.

A fundraiser for **Clark Terry**, co-produced by Terry's wife Gwen, the Duke Ellington Society, International Women in Jazz, Jazz Foundation of America and Saint Peter's Church, will be held at Saint Peter's Apr. 23rd to help defray the trumpeter's major medical bills. For more information, visit saintpeters.org/events.

To support its **Jazz Composers Orchestra Institute (JCOI)**, The Center for Jazz Studies at Columbia University was awarded a \$120,000 grant from The Doris Duke Charitable Foundation's Continuing Innovation program. For the 2012-13 JCOI, UCLA's Herb Alpert School of Music will serve as an additional educational partner, expanding the program to both New York City and Los Angeles. Phase 1 will take place Aug. 7th-11th at UCLA while Phase 2 will be readings April-June 2013 with orchestras in California and New York. The deadline for composer applications is Apr. 16th. For more information, visit americancomposers.org/jcoi.

Local 802, the musicians' union, has expanded its efforts to improve pensions for jazz musicians by picketing in front of the city's major jazz clubs and handing out literature on its goals. An official protest was coordinated for Mar. 1st though our correspondent reported little activity at sites he visited. For more information, visit justiceforjazzartists.org.

The **Brussels Jazz Orchestra** won an Oscar for Best Original Filmscore for *The Artist*.

Finalists have been announced for the 17th Annual **Essentially Ellington** High School Jazz Band Competition and Festival to take place in New York, May 4th-6th. Sadly, no local schools were selected. For more information, visit jalc.org/essentiallyellington.

Winner of the **2012 NAACP Image Award** in the category of "Outstanding Jazz Album" is *Guitar Man* - George Benson (Concord). For more information, visit naacpimageawards.net.

Iridium Jazz Club has launched a record label, IridiumLive, to be populated by concert recordings from the club. The inaugural release is *Les Paul Trio And Friends: A Jazz Tribute to Les*, taken from the long-running Monday night series and featuring such guests as Jane Monheit, Stanley Jordan, Bucky Pizzarelli and Nels Cline. For more information, visit iridiumlive.net. In related news, **Smalls Jazz Club** has created the smallsLIVE membership program. Proceeds will go towards increased wages for artists, club expenses and donations to the The Harry Whitaker Foundation, which provides emergency financial relief for jazz musicians in need. For more information, visit smallslive.com.

Violinist and Cryptogramophone label founder **Jeff Gauthier** has been named the Executive Director of The Jazz Bakery in Los Angeles, with duties including development and fundraising and support of the Board's planning and capital campaign for construction of the new center. For more information, visit jazzbakery.com.

Winners of the 2012 **Charles Mingus High School Competition** have been announced. The most local school to be named was Jazz House Kids from Montclair, New Jersey but individual soloist awardees included trumpeter Adam O'Farrill (son of Arturo) of the LaGuardia High School Jazz Sextet. For more information, visit mingusmingusmingus.com.

Submit news to info@nycjazzrecord.com

Andrea Centazzo

by Ken Waxman



Photo by Linda Yukaj

Founder in the late '70s of Ictus (which means downbeat in Latin), one of the first European artist-run labels that recorded free music, Italian-American percussionist, composer and multi-media artist Andrea Centazzo is celebrating the label's 35th anniversary at The Stone this month. The festival showcases the many genres of experimental music the Udine, Italy-born Centazzo, 64, has been involved with over the years. Centazzo's musical scope is so large that some of his other musical ventures, such as composing for film, theatre and large non-jazz ensembles, could barely be mentioned in the conversation below.

The New York City Jazz Record: Since Ictus was based for many years in Italy, then relocated to California when you moved there in 2006, why celebrate its 35th anniversary in New York?

Andrea Centazzo: In 2010 I had a successful duo reunion concert with John Zorn at The Stone and he invited me to bring the Ictus celebration to New York. Besides the Stone concerts, the festival will also take place this year in Italy and LA but with different programs and at a smaller scale. From 1978 to 1980 I had a 'love affair' with Zorn, playing and recording with him as part of the rising Downtown music scene. He was also featured in my first composition for ensemble, *Environment for Sextet* [1978, reissued as *The New York Tapes*]. We didn't see each for over 30 years due to my change of direction. But in 2009 I was invited to conduct a John Cage Concerto for piano and orchestra in New York, the same night John was performing with his group. We met and we decided to revive the collaboration. As a matter of fact on Apr. 15th we'll play again together [as part of The Stone's Marathon Improv Benefit] and more is to come.

TNYCJR: You've said you preferred to be described as "a composer who plays percussion...but it could be a filmmaker composing, or as a percussionist conducting an orchestra." Have you since settled on a definition?

AC: Professionally I was born as percussionist, actually a drummer, but I always considered myself a composer playing percussion more than a drummer/percussionist. Probably this started with my fascination for solo percussion, presenting a complete musical expression, but I had to carefully plan, structure and compose the program. Now 35 years later I still love to perform but mostly my own compositions and improvisations. Except for collective improvisation I'm not interested in playing somebody else's music.

I have to say that the experience that changed my life was the summer jazz clinic in Wengen [Switzerland] in 1970. It's not that I learned much in 10 days, but drummers Pierre Favre, Peter Giger and Stu Martin 'discovered' me and pushed me to turn professional. I was attending The University of Trieste and had been playing for five years but straightahead jazz with combos and big bands or in rock bands. In Wengen I

had the chance to listen live to some of the most prominent jazz players of that time, I even jammed with Johnny Griffin - I was just shaking - and make friends. It was there I understood that I was born not to be an attorney like my father and grandfather but a musician. Later I studied with Pierre, who I still adore for his immense talent and originality.

When I started to compose I could barely read orchestral music but I had the urge to express myself in an organized form so I started to seriously study composition by myself. Later a couple of great Italian composers, Silvano Bussotti and Armando Gentilucci, taught me fundamentals, but I always composed as if I was in a trance. I remember in 1982 when I got the commission for my Andrea Centazzo Mitteleuropa Orchestra for a concert celebrating 1,000 years of Udine. I started to write and I finished it without any problem, with the music flooding the pages. Composing is what I like the best along with filming. I think that everything in my life depends on Karma. I didn't plan anything, but just followed the flow of the life events.

...Wengen was the beginning of the discovery. But that was still kind of a traditional jazz environment. In 1972 I started listening to more advanced jazz and improvised music recordings and quickly made the transition. At the same time I was avidly listening to Balinese and contemporary classic music. That formed my peculiar musical personality. Transitions for me were easy, but unfortunately critics and audience didn't follow and didn't understand, so it has been really hard making a living being an improviser one day and the next day a composer, especially when I composed operas; or one day being a video maker and the next a multi-media artist.

TNYCJR: During the Ictus Records festival there are going to be three tribute nights, to Derek Bailey, Colin McPhee and Steve Lacy. Can you describe what influence each had on you?

AC: In 1976, after having spent three years playing leftist political concerts in factories, in psychiatric hospitals, in public squares with pianist Giorgio Gaslini's quartet, I went to Paris and met Steve Lacy. I consider that encounter the beginning of my second life. We did a duo tour immediately after and the year later another with the addition of bassist Kent Carter. I remember vividly the first time we had an afternoon rehearsal. Working with Gaslini, I was used to following rigidly the rules of the sideman and read a score. So to start, since we had no scores, or know what we were going to play, I timidly asked, "Steve, what you want me to do?" He looked at me and placidly said: "Play what you feel." I'll never forget that moment in all my career. There was when the improvising percussionist was born.

Derek Bailey was also very important but the collaboration was much shorter, resulting in the *Drops* CD. The tribute to Derek is geared toward the fact that

after him I played and recorded with the best guitar players of improvised music such as Henry Kaiser, Eugene Chadbourne, Elliott Sharp, Fred Frith, Davey Williams, you name it, and the idea to have some of them at The Stone was appealing since improvised guitar music wouldn't be possible today without Derek's work.

[Canadian composer and musicologist] Colin McPhee [(1900-64)] was the man who brought Balinese music to the West and wrote compositions inspired by it. He was also the first to transcribe complex Balinese music. Since the beginning I have been attracted by Balinese minimalism and the sound of gongs and

(CONTINUED ON PAGE 42)

CUNEIFORM RECORDS



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THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

Wayne Escoffery

by Ken Dryden



Photo by Philippe Levy-Stab

Wayne Escoffery is a commanding presence on stage with his big-toned tenor sax, tall, muscular frame and a striking face that spawned a sideline career as a model. Born in London, Escoffery came to the US at the age of eight with his mother, settling in New Haven, Connecticut.

"I went to the Educational Center For the Arts in New Haven with a friend of mine, Noah Baerman, a great pianist," said Escoffery. "We used to play together a lot. He introduced me to a great tenor player, Jimmy Greene... I was really taken with his playing. He said, 'Jackie McLean is up in Hartford, that's who I studied with. You should come up here and come to the Artist Collective,' which Jackie McLean founded and ran with his wife Dolly. ...I went to the collective, met J-Mac and Steve Davis, Alan Palmer and Eric McPherson, all the people in his camp. That's where Jackie first heard me, in his big band. From that moment J-Mac really dug what I was doing and where I was coming from. He took me under his tutelage; Jimmy Greene and I were his main focus at that time; he dubbed us the twin towers, because of our height. He put a band together featuring us and really honed what we did. He gave me a scholarship to the Hartt School of Music, where I studied for four years."

McLean provided the young saxophonist with plenty of historical background. "Jackie was a firm believer in this African-American art form. He made a point to always introduce us to different aspects of the music and to make sure we realized that everything had a context, that there was a social and political aspect to the music," recalled Escoffery. "He was really adamant about us understanding the history of the music and the saxophone and how this improvisational art developed. I didn't grow up with my father, so Jackie McLean was a very strong father figure for me. He was the first famous professional jazz musician whom I ever met. He really epitomized 'hip'. When he walked into a room, even in a casual environment, he was always ultra-hip, with some slick threads on. He always presented himself in a respectful, prideful way. He demanded a certain amount of respect. From the moment I met him, I knew what hip and having respect for elder musicians was about."

Another valuable lesson from the master was the value of exposure to all aspects of jazz history on record. "Jackie taught me that the more modern or hip that I think that I want to be, every time I listen to something older, I end up getting inspired to be a more modern and present artist. If I listen to Don Byas, it inspires me in the same way that Mark Turner or others might. Because of the way the industry and media are in this music, there are a lot of hidden gems that haven't really been explored. Everyone's going to pick up *Giant Steps* and *A Love Supreme*, but there is going to be a lot of other great artists like Bill Barron who made some serious music but didn't get the push from the media." Among the overlooked works that Escoffery has recorded on recent CDs are John Coltrane's

"Chronic Blues", Barron's "Dedication to Wanda" and two pieces by trumpeter Booker Little, "Bee Vamp" and "Looking Ahead".

After completing his undergraduate degree at Hartt, he was invited to the Thelonious Monk Institute's graduate program, then at The New England Conservatory. "Ron Carter is a huge influence and was one of the directors when I was there. He would come up weekly and we'd spend all Friday and Saturday with him in ensemble settings. While I considered Jackie McLean a father figure, Ron Carter was like an uncle, in the same way serving as the quintessential jazz master."

Escoffery sought out numerous teachers to broaden his musical palette. "I took it upon myself to try to meet and study with other musicians, because I didn't want to get just one point of view. I would drive to New York to study with George Coleman. I sought Don Braden's advice and took lessons from him and Ralph Bowen. At the Monk Institute, I had lessons with George Coleman, Mark Turner, Jimmy Heath. All of these artists came for a week to the Institute. When Barry Harris came, he turned my head inside out. He thinks about playing through changes and bebop as a whole in a very specific way. Once I realized how valuable he was, I ingested as much as I could. All these things are a big part of my playing, but what Barry Harris teaches is a big part."

After completing his Master's at the Monk Institute, Escoffery moved to New York City to test his skills in its competitive atmosphere. "I knew [drummer] Johnathan Blake when I was in college and he was a regular in the Mingus Big Band for quite some time. Around 2000, just after I moved to the city, he invited me to the Time Café to check out the band. Sue Mingus asked me to sit in and didn't say much. I was nervous. At Thanksgiving 2000, most of the regular musicians couldn't make the regular Thursday night gig because they were going home, so I got a call to sub. I was a first-call sub for a year and a regular after that."

Escoffery is very excited about his forthcoming release *The Only Son of One* (Sunnyside). "It's my first one with all original music. Working with [trumpeter] Tom Harrell for the last six years makes him a big influence and inspiration musically for a lot of the music I've written. The music is inspired by my childhood in London; my mother and I left when I was eight to get us out of a difficult situation she was in with my father. She brought me to the States to start a new life here. The music is inspired by that journey and pivotal events during my life from when I was a toddler through my teens. Each composition highlights important events of people who had a profound impact. The other thing I'm excited about is that over the years I've become friends with the writer James McBride, who wrote *The Color of Water*. He's a bestselling author and really knows how to tell a story, which makes these liner notes very special for me. I think he was taken with my story and my music." ❖

For more information, visit escofferymusic.com. Escoffery is at Village Vanguard Apr. 10th-15th with Tom Harrell, Smoke Apr. 20th-21st with his quintet and Jazz Standard Apr. 23rd with the Mingus Big Band. See Calendar.

Recommended Listening:

- Wayne Escoffery - *Times Change* (Nagel Heyer, 2001)
- Ben Riley/Monk Legacy Septet - *Memories of T* (Concord, 2003/2005)
- Wayne Escoffery - *Veneration (Live at Smoke)* (Savant, 2006)
- Wayne Escoffery - *Uptown* (Posi-Tone, 2008)
- Tom Harrell - *The Time of the Sun* (HighNote, 2010)
- Wayne Escoffery - *The Only Son of One* (Sunnyside, 2011)

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WED APR 18
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QUARTET
KEITH DUNK - DARY VERGARA - CLARENCE PENN

THU-SUN APR 19-22
REGINA CARTER
WILL MIL CHAMBERLAIN - FREDRICK BROWN - CHRIS LINDSEY - AL BOSTON BARNETT

TUE APR 24
GEORGE COLLIGAN
QUARTET
LONNIE PLAZIO - CLARENCE PENN - STEVE DEAN PLUS SPECIAL GUEST JALEEL SHAW

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TRIO
LOUIS COFFEE - NATI WOOD

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"Young Cuban pianist Alfredo Rodríguez sounds the way Monk might have sounded if he had been born in Chick Corea's body and raised on a diet of Bach, Chopin and Stravinsky in a Havana conservatory." - Richard Scheinin, *San Jose Mercury News*

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JIM HALL

Guitar Explorer

by Andrew Vélez



Photograph © 2009 Jack Vartanian/FrontRowPhotos

His manner is modest and unprepossessing, yet James Stanley Hall (born Dec. 4th, 1930) has been described by eminent jazz critic Whitney Balliett as possessed of “a grace and inventiveness and lyricism that make him preeminent among contemporary guitarists and put him within touching distance of the two grand masters - Charlie Christian and Django Reinhardt.” Guitarist, composer, teacher, author of the classic *Exploring the Jazz Guitar* and a veteran of nearly seven decades in jazz, Hall continues a still active career. Soft spoken and quick to laugh, he and his psychoanalyst wife Jane live in the West Village with their scruffily appealing dog Django.

Raised in Ohio, Hall’s early guitar inspiration was an uncle who played and sang country music. Given a guitar by his mother, soon he was taking lessons and by 13 he was in little groups that “played weddings and stuff like that.” A turning point came when he and a buddy went to a record store. “[My friend] wanted to get a Benny Goodman record. I heard one track of the Benny Goodman Sextet with Charlie Christian playing the guitar. He played two choruses of blues and I still remember thinking: ‘Boy, whatever it is I wish I could do that.’ That was the thing that really turned me around. And so I just kept working towards that.”

Eventually Hall was accepted to the Institute of Music in Cleveland, Ohio, where he spent about five years. “It was a fantastic school. ...I really didn’t know anything about classical music until [then]... I think I probably like Hindemith because it made me think of Stan Kenton’s band.”

Next in Hall’s career, he and a friend drove to Los Angeles to deliver a purple Cadillac. “I got a job in a music store kinda sorting music. I was taking classical guitar lessons from Vincente Gomez.” A friend had a big band that met at the union to play charts once a week and it was there that Hall met Chico Hamilton. It was another of the still-continuing pattern of friendships in his life leading to great experiences.

“We had Fred Katz who played cello and piano. And he had a classical background too. Buddy Collette played different saxophones. Carson Smith was the bass player. All really good musicians. We worked in a club in Long Beach for about six months, started traveling and came to New York.” Their first gig in New York was at Basin Street East opposite Max Roach’s group, which included Sonny Rollins and Clifford Brown. “That’s where I met Sonny. ...But I don’t know, things just seemed to fall in line really well for me,” is Hall’s characteristically modest comment.

Among Hall’s many recordings is Rollins’ classic *The Bridge*. “That was really a turning point for me. I had sublet Dick Katz’ apartment on West 12th Street and I wasn’t really doing very much. I don’t know if my phone was disconnected or what, but I started getting these notes in my mailbox. ...One of them was, ‘I’d like to speak to you about music’ and it was from Sonny. ...Sonny had been on that two-year thing where he had been getting himself together and practicing on the bridge. That’s where the title comes from.”

Hall still sounds impressed as he recalls the

beginning of their work together. “He stopped by one afternoon and we were sitting and facing one another at a little table. [Sonny] starts talking about his plan, which was to have a quartet and instead of piano it was going to be me, Bobby Cranshaw playing bass and a drummer. He had a little plastic bag he put on the table and it started to wiggle. I said, ‘Sonny, what’s in the bag?’ And he is so concentrated he said, ‘Oh, we’ll talk about that in a little while.’ [Afterwards] he opened it and he has a little chameleon in the bag and he said, ‘Look at that.’ He’s so focused. That’s kinda the way he is,” Hall says with a chuckle.

This past December, Hall was among those who played at the Kennedy Center when Rollins was one of its honorees. Asked about Hall, Rollins observes succinctly, “He’s great. It’s always great playing with Jim because of his concentration zone. I always look forward to it.”

The new Rollins group began rehearsing, appearing at clubs in New York and eventually traveling. For Hall it was yet another life-changing experience. “It got me practicing like mad. ...Sonny was very specific about what he liked. For instance lots of times when I played with people, even Art Farmer when I worked with him, I had the feeling Art liked me to play a chord and then he would play over it. But I sensed pretty fast that Sonny liked me to wait and see where he was going and then play something he dictated. Not dictated, but he was leading the way.”

After some time spent working with Jimmy Giuffre, Hall had a lengthy turn with Ella Fitzgerald. Giuffre’s management had been taken over by promoter Norman Granz and that became Hall’s connection to what he calls “the honor of working with Ella. ...I got to South America with her and all over Europe. I was on that record she did, *Ella in Berlin*. His voice warms as he speaks of her and enthuses, “Well, she just... I said to Tommy Flanagan, if it was a choice between tuning up to the piano or to Ella, I would choose Ella because the piano was a little dicey. Her pitch was just so marvelous. She just was an incredible singer and a great spirit. She would sing on the bus sometimes when we were traveling and I would accompany her.” He pauses before adding, “Just guitar and voice. And that was a great thrill too.”

Any conversation with Hall would be incomplete without mentioning Bill Evans. Reacting to some enthusiastic remarks about their 1962 duo classic, *Undercurrent*, Hall responds, “Oh, thanks. I’ll admit I get that out once in a while too. ...It’s nice. I was working with Jimmy Giuffre and Bob Brookmeyer down in the Village at the Café Bohemia. ...Bill came by with Sonny and asked ‘Would you like to make a duet record?’ We did it with very little rehearsing. He was such a great talent and such a great listener. ...And paying attention to the overall texture. For instance, Bill liked me to play rhythm guitar for the duet. He was so tuned into the texture that as soon as I began playing rhythm he would automatically stop using his left hand. ...He sensed that area of the texture was covered.”

Among more recent Hall recordings is *Magic Meeting* (ArtistShare), a live set at the Vanguard with bassist Scott Colley and drummer Lewis Nash. “I usually wince when I hear my own records. But I like that one myself,” opines Hall. “...The way that we listen to one another. It sounded pretty inspired.” The special quality of Hall’s listening is affirmed by longtime colleague Colley. “The primary thing that I feel from Jim’s playing...is that I am always aware he is listening to every note that the musicians around him are playing and he is able to incorporate those ideas into what he plays. ...I think his personality is similar to his playing in many ways. Complex and simple at the same time.”

One of the many whom Hall has mentored is guitarist Peter Bernstein, eventually recommending him to Rollins. Of studying with Hall at The New School, Bernstein recalls, “[Jim] was really open-minded and curious about what the students were into and what he could learn from them. ...His humanity and the support when he accompanies somebody, that’s what comes through. ...He was definitely able to combine a lot of influences and really make his own sound and his own voice on the instrument. ...To me that’s what influenced me the most.”

Another former student and now recording colleague (*Hemispheres*) is Bill Frisell, who thought of Hall as “a god” when he met him and found him to be so “approachable ...The most profound thing about Jim is the context he puts himself in and the effect he has on everyone that’s around him. ...The first album I heard was that second duet record with Bill Evans [*Intermodulation*, 1966]. Just the sort of listening level and the interaction and the sense of orchestration, I don’t think there had been anything like that with the guitar. ...With Art Farmer and Sonny Rollins...the way he was functioning within those groups... The guitar became the orchestrator. ...He is sort of like liquid that affects everyone else. ...He just embraces everyone around him and lifts up the whole situation.”

Hall says simply, “I like the idea of being able to fit into whatever situation I’m involved in. ...That’s the part of my musicality that I care about the most.” As for what he wants others to get out of his music, he says, “Well, I hope maybe something fresh...something that has an attitude of looking forward rather than back.” ❖

For more information, visit jimhallmusic.com. Hall is at Blue Note Apr. 17th-22nd. See Calendar.

Recommended Listening:

- Jimmy Giuffre - *The Jimmy Giuffre 3* (Atlantic, 1956)
- Sonny Rollins - *The Bridge* (RCA Bluebird, 1962)
- Jim Hall/Ron Carter - *Alone Together* (Milestone, 1972)
- Jim Hall - *Live at Town Hall* (Vol. One & Two) (Musicmasters, 1990)
- Jim Hall - *Grand Slam: Live at the Regattabar* (Telarc, 2000)
- Jim Hall/Joey Baron - *Conversations* (ArtistShare, 2010)

Mundell Lowe

by Marcia Hillman



Mundell Lowe and the guitar met each other at an early age and have been together ever since. Born 90 years ago (Apr. 21st) in Laurel, Mississippi, Lowe grew up in rural surroundings where most every family had a guitar. "My older sister had one and I started on the tenor guitar at eight or nine years old. By 12 or 13 years old, my hands were big enough to play a six-string guitar," he recalls. And, at the age of 13, Lowe left home to start on his lengthy career.

Brought up in the country, Lowe's musical education has been self-taught and his initial genre was country music, which led him to Nashville at first - even working a six-month stint with Pee Wee King on the Grand Ole Opry radio show. But in the '30s, his jazz career began when he found his way to New Orleans and started playing Dixieland. As it did with the careers of many of the musicians of the time, WWII interfered but while in the Army, Lowe met John Hammond, who was a factor in getting Lowe a job with the Ray McKinley band after 1945.

Settling in New York City after a year with McKinley, Lowe embarked on a very busy performing and recording schedule. In clubs at night, he worked with Billie Holiday, Lester Young, Charlie Parker and Charles Mingus, to name a few, and spent his daytime hours playing on NBC TV shows with Cy Coleman and later on *The Kate Smith Hour* with Stan Getz, Doc Severinsen and Kai Winding. "It was during those years that I learned a lot about accompanying," he comments. This was invaluable education, since Lowe went on to record with such vocal greats as Holiday, Ella Fitzgerald, Dinah Washington and Peggy Lee - along with R&B, rock and pop dates with singers such as Jackie Wilson, Big Joe Turner, the Everly Brothers and Barry Manilow. It was during those years that he developed his distinctive jazz guitar style - clear melodic lines and subtly voiced chords. Lowe has been known to credit his playing to his early love of the tenor saxophone and its single-line approach. "I always wanted to emulate that approach rather than all fingers and too many notes. People like to hear the melody and the tunes they know played well."

The early '50s to the mid '60s saw Lowe as a regular player (with bassist George Duvivier and drummer Ed

Shaughnessy) on Dave Garroway's *Today Show* on NBC as well as playing with the legendary pianist Hank Jones in the NBC and CBS studio orchestras. Lowe's affiliation with NBC as guitarist, arranger and later as composer continued for 17 years. "It was such a wonderful time to live; all the people you admired, we were all growing up together," he adds.

By 1965, Lowe relocated to Los Angeles where he began the second phase of his musical career - composing music for television and film. His list of credits includes the films *Sidewinder*, *Billy Jack* and *In Name Only* among others and television shows such as *Andersonville Trial*, *The Courtship of Eddie's Father*, *Hawaii 5-0* and *Starsky and Hutch*. He did not neglect performing and managed to make albums with both Sarah Vaughan (*After Hours*) and Carmen McRae (*Bittersweet*) as well as show up at various LA jazz clubs. He also was a regular performer at the Monterey Jazz Festival. The next two decades found him teaching both guitar and film scoring at Dick Grove Music Workshop (later the Grove School of Music) in Studio City. But after about 15 years, Lowe was ready to return full-time to jazz and his guitar.

Since then have come decades of touring the US, Japan and Europe with various people. "I toured with Toots Thielemans for six or seven years. We were roommates and did a lot of writing and arranging as well. I also toured with Andre Previn and the late Ray Brown as the Andre Previn Trio," he remembers. It was with this trio that Lowe got to record an album of standards with the opera singer Kiri Te Kanawa. "Andre helped her with the songs and it was fun." There have also been other trips to the studio to record with his own group as well as with others as sideman. His most recent is a 2007 duo album with bassist Jim Ferguson titled *Haunted Heart*.

He continues to have an audience who appreciates the quality of his playing and is much lauded by fellow guitarists such as Johnny Smith, Howard Alden, Russell Malone and Bucky Pizzarelli. Pizzarelli performed with Lowe recently in San Diego (where Lowe now resides) and reports that "Mundell is still at the top of his game and we had a great time playing together."

Lowe has recently returned from a tour in Germany and Austria and looks forward to more of the same. But he laments the paucity of jazz venues in the US, claiming, "everywhere in Europe, jazz is music that is viewed as art and respected as such." At any rate, entering his 90th year, Mundell Lowe's love affair with the guitar is still as strong as ever. ❖

For more information, visit mundelllowe.com

Recommended Listening:

- Benny Goodman - *Sextet* (Columbia, 1952)
- Mundell Lowe - *The Mundell Lowe Quartet* (Riverside-OJC, 1955)
- Mundell Lowe - *Guitar Moods by Mundell Lowe* (Riverside-OJC, 1956)
- Ben Webster - *The Soul of Ben Webster* (Verve, 1958)
- Richard Kamuca Quartet - *1976* (Jazzz-Concord, 1976)
- Andre Previn/Mundell Lowe/Ray Brown - *Uptown* (Telarc, 1990)



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LEST WE FORGET

Derek Bailey (1930-2005)

by Clifford Allen

Sometimes difficult, complex work that has less of a basis in surface representation can seem random, indulgent and like meaningless play. It's probably quite likely that most people, upon hearing the music of guitarist/improviser Derek Bailey, would think that it was untrained and nonsensical. Rhythmically and harmonically unique, utilizing non-musical sounds and a purely atonal language that hadn't been part of the guitar lexicon, Bailey completely changed the instrumental landscape in Europe and abroad. His body of work is tough to grapple with but it's entirely singular and honest and in a number of ways totally set apart from the jazz/free jazz world. That said, he could really swing and his playing was far less rarefied than one might first perceive, filled with a dry and

self-effacing wit.

Bailey was born in Sheffield, England on Jan. 29th, 1930 and studied guitar with John Duarte and George Wing. Throughout the '50s, he played in dance bands and studio groups for radio and television. In the early '60s, he formed the trio Joseph Holbrooke with bassist/composer Gavin Bryars and percussionist Tony Oxley to play standards, though each musician became interested in stretching the music's boundaries. Moving to London, Bailey began working with the Spontaneous Music Ensemble of John Stevens, Paul Rutherford and Trevor Watts in 1967 and various outfits with Oxley and saxophonist Evan Parker. He formed the legendary Incus label with both musicians in 1970. These groups were integral in forming a network with the broader European improvised music community and Bailey soon began playing with Dutch musicians like Han Bennink and Misha Mengelberg as well as Germans Peter Brötzmann and Peter Kowald.

From 1976-94, he hosted the roving free

improvisation environment Company, which brought together musicians from Europe, the US and elsewhere. Company would convene for a week in London (later in New York and Hakushu, Japan), with the process often recorded and released on Incus. Though much of Bailey's most significant work was as a solo performer - developing language rather than creating collectively - his partnerships with figures like Parker, Bennink, Steve Lacy and Anthony Braxton are essential essays in the art of improvisation. Indeed, his tome *Improvisation: Its Nature and Practice in Music* (Da Capo, 1993) is a necessary read. Bailey's later years found him playing in increasingly surprising contexts, such as with Jungle music/drum and bass (electronic) accompaniment or returning to the standard songbook. Suffering from long-undiagnosed ALS, Bailey died from complications of the disease on Dec. 25th, 2005. ❖

A Derek Bailey Tribute is at The Stone Apr. 6th. See *Calendar*.

Jazz is doing fine, thanks for asking.....

by David Weiss

I have the greatest of admiration for my colleagues who do not read any jazz criticism whatsoever. They do not read any jazz magazines, visit any jazz web sites or even read any reviews in any newspapers. They are completely oblivious to this aspect of the jazz world and are just focused on making music. If they did read these things they might be shocked to find that apparently jazz is in trouble. There are numerous articles being published saying that jazz is dead or dying, that it needs to be more accessible or needs to be played better, that it needs a new name or even that Americans don't like it and outlines the reasons why. Because of the age we live in, all these pieces go viral and everyone is reading about these things and they are given more weight than they perhaps deserve.

Most of these articles or proclamations put some sort of negative spin on the state of jazz and that is troubling to me. Perhaps part of the problem is that some people are too busy writing these sorts of articles instead of going out to hear some jazz music. Maybe if they went to a sold-out concert or club and sat with some enthusiastic fans watching some great music, they might reevaluate their thinking. My main project these days, *The Cookers*, tours throughout the world and plays to enthusiastic sold-out audiences everywhere. When I play with this band I certainly never get the feeling that jazz is dead or dying as I never felt more alive playing with these amazing musicians and to our enthusiastic audiences. The numbers might show that the audience for jazz might be dwindling but as we tour the world we get to see that if things are done right, there is still a great audience for this music. A lot of this has to do with venues and promoters who know how to present this music and program a series or festival that keeps the fans interested and coming out or a club that combines great music with great sound and a comfortable atmosphere. Places that achieve this seem to have no problem filling their venues even in this climate.

But that audience is supposedly getting older and dwindling and many are wondering what to do about that. While jazz is still a vital, exciting music, perhaps it's not in its heyday or peak period at the moment. However, there are still many musicians who were part of that great era that are still out here making great music and performing at their peak level or close to it.

While these giants still walk the earth, this music is in great shape as any fan can see what this music can be like at its highest level and performed with the energy and passion that was the norm when this music was in its greatest period. Does this make the fans of this music too enamored with the past and to some extent make them stuck in it? I don't think so. I think the older fans of this music who saw this music performed at its highest level still seek out music that is tied to that period and comes as close to the thrill of hearing the music that drew them in in the first place. In other words, they just want to hear great music and shouldn't that be what it's all about at this point? I mean innovation is great and all and so is moving the music forward but at this point is it really more important than just making great music? That means creating fresh and exciting music played with passion, intensity and some sort of groove. Do you think an audience prefers to say wow this is really innovative or wow this is really great? Shouldn't writing about this music at least reflect that a little bit?

Any jazz musician of any genre should try to approach this music in a fresh way every time they touch their instrument. They should always be searching for new ways to do what they do and say what they say. All forms of jazz have musicians who try new things and experiment. Some just don't wear it on their sleeves as much as others.

I just wish things were a little more balanced. For people new to jazz to be truly exposed to this music, they need to be exposed to all of it, not the just the flavors of the month. I think people just want to hear good music, something that moves them and excites them and perhaps if they were exposed to some of the unsung guys out here still carrying the torch and playing music of great beauty with passion and intensity and at its highest level like Billy Harper, Charles Tolliver, James Spaulding and the like they might find a true, deep love for this music and venture on from there. It might also be good for them to hear some of the acknowledged masters of this music in all genres who are still performing like Sonny Rollins, Wayne Shorter and Herbie Hancock or Cecil Taylor (who is one of the first to bring me to jazz), Ornette Coleman and Henry Threadgill.

In other words, jazz is fine. If you are a fan, you just have to look past the hype to find untold riches. They are out there (and the hyped stuff is not bad either) and for the folks perpetuating the hype, perhaps a little more balance please. It will do us all a lot of good in the long run. ❖

For more information, visit davidweissmusic.com. Weiss is

at *Dizzy's Club* Apr. 25th-29th with his *Endangered Species - The Music of Wayne Shorter* project. See Calendar.

David Weiss has formed the collective groups *The Cookers* and *The New Jazz Composers Octet* and also leads his own sextet and his most recent band *Point of Departure*. He has won numerous grants and commissions for his compositions and has performed with a wide range of musicians including Freddie Hubbard, Bobby Hutcherson, James Moody, Charles Tolliver, Muhal Richard Abrams, Stevie Wonder and Ray Charles.

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25 — Barry Harris, pianist

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23 — Fundraiser for Clark Terry at 7:00

VOXNEWS

by Katie Bull

Fine singers commune with highly attuned instrumentalists towards unity, through 'being' in collaboration. Vocal music is most engaging in jazz when, on a singer's album, the band is more than just a frame in a vocal portrait. This month every singer highlighted is holistic in this true jazz ensemble sense. The music these singers make is not about singing; in fact, their instrumentalists play central roles. In some cases, singers' regular musicians are the impetus for vocal album concepts. So while the singers are the focus of this column, note that the singer's bands are their focus.

Legendary singer/composer **Dr. John**, will celebrate a three-week residency at Brooklyn Academy of Music (Mar. 29th-Apr. 15th) with numerous instrumentalists; joined by Dan Auerbach, his CD release for the raw and raucous *Locked Down* (Nonesuch), is the centerpiece (Apr. 5th-7th).

Kate McGarry sings with ease, purity of tone and compositional wit. Her free flowing yet sculpted quartet, including her husband Keith Ganz (guitar), Gary Versace (piano) and Clarence Penn (drums), will celebrate the release of *Girl Talk* (Palmetto) at Jazz Standard (Apr. 18th).

The sensual and earthy **Tessa Souter** will appear in a group with guitarist Gene Bertoncini as part of the Highlights in Jazz Salute to Sonny Fortune at Tribeca Performing Arts Center (Apr. 12th).

In a textured kaleidoscope of melodic, spoken, animal and ethereal sounds, irreverent and experimental singer **Kyoko Kitamura**, a favorite of instrumentalists such as Anthony Braxton and William Hooker, can be heard in the Mark Lamb Dance Salon Series at Metro Baptist Church (Apr. 7th) with her favorite pianists Russ Lossing and Yayoi Ikawa. The night doubles as a mini-CD release for Kitamura's self-released *Armadillo In Sunset Park*.

Other CD releases carrying forth our premise

include *Little Red Big Bang* (ILK Music), the beautifully arranged, humorous, wild, sonic 'pop art' of **Little Red Suitcase**, a Danish duo comprised of the ghost-like, child-like, haunting Elena Setien (voice) and her cohort, Johanna Borchert (piano), in an expanded big band project; a gem recorded in '70s California and NYC - master **Tony Bennett's** *Isn't It Romantic* (Concord), featuring appearances with Bill Evans and various other combos; Korean pansori vocalist **Bae Il Dong's** *The Return of Spring*, a metaphorical jazz conch of primal, chant-like tonality, features his exquisite invocation rants in dialogue with Chiri - Scott Tinkler (trumpet) and Simon Barker (drums); **Irene Aebi**, in collaboration with saxophonist Steve Lacy, her late husband, on *The Sun* (Emanem) offers a wealth of quotes from Buckminster Fuller to Lao Tzu. Aebi and Lacy entwine their soul's centers. April showers us with the warm embrace of vocalists cheek to cheek with their players; Doing while Being. "The way to do is to be." - Lao Tzu. ❖

Meta Records

by Sharon Mizrahi

After spending decades spearheading the world music scene behind djembe and ashiko drums, avant garde percussionist Adam Rudolph emerged from the tide wearing a new title around his shoulders: founder and producer of Meta Records. Over the past 17 years, Meta stood out from the billowing record label sea both in approach and aesthetic, a strident pioneer clad in humble, hand-drawn packaging. But behind the tribal prints, self-taken photographs and homemade cover illustrations on the 17 albums released since 1995, there lies more than just a CD and flip-book of liner notes. Behind the uncanny appearance stands the Chicago-raised instrumentalist with one poignant vision: to bring artistic exploration to unbounded creative heights. And since the inaugural release *The Dreamer* to the Organic Orchestra album slated for this month, Rudolph and Meta have done just that. The dynamic duo has journeyed to the deepest crannies of the heart, mind and soul, all from the down-home comfort of a recording studio in Maplewood, New Jersey.

The intricate path began in the decades prior to Meta's founding, as a younger Rudolph grew increasingly disillusioned by the red-tape technicalities of commercial production. "I knew musicians who had ideas for a record and were waiting three, four, even five years for a record label to subsidize their project... and I don't believe in that," Rudolph reflects. "I always

liked the idea of when I have a concept, I don't rush it or push it to fit somebody else's schedule. I wanted the rhythm of my pieces to be completely dictated by the rhythm of my creative ideas."

So Rudolph took the reins, gracing his fresh project with a minimalist oval logo and the name Meta. Of his curious choice in name, he elaborates, "Meta has implications of universality and that's what I was thinking about when forming the label." The Greek prefix also signifies going beyond norms and boundaries, into uncharted abstract territory. After planting the free-spirited moniker on his bold venture, Rudolph did indeed go beyond, setting sail from the constraints of corporate- and privately-run record companies. The wind behind his sails is fierce yet simple: "I feel that there is a real dignity that an artist has in controlling the means of production and not having a channel to another entity that doesn't necessarily have artist's interests at heart."

A brief listen through Meta's album list reveals an interesting convergence of creative rhythm, universality and artistic independence in preciously unique form, akin to a family photo album or an old set of journals. An in-depth listen reveals just how soulful that convergence really is: for Rudolph, Meta has become an interactive scrapbook not only to bridge the gap between his musical craft and its production, but most profoundly, between himself and his listeners. Echoing the same thoughtful intensity in concert and on CD, Rudolph explains, "Music itself, in a broader sense, has to do with any person who's involved with the creative act." Each album released on Meta, from packaging to typeface and color scheme, right down to

the music inscribed on the tangible disc, is a sensory experience all its own - a fresh creative act waiting to be extended by the hands of the listener.

But what exactly do the listener's hands settle upon? The answer is a glorious kaleidoscope spanning all nooks of the aural realm. While *The Dreamer* explores Nietzsche philosophy through opera-style composition and a book of prose (illustrated by Rudolph's wife, Nancy Jackson), the long-form improvisational album *Yèyí* resonates with deep African rhythms. *Both/And* falls somewhere between sparse tribal ornamentation and heavy-handed majestic cascades. *Contemplations* seeps a classical-tinged, introspective vibe, sharply countered by the stormier mood in *Pictures of Soul*. And don't get Rudolph started about the intricate method behind *The Sound of a Dream's* gripping convolution. Each album further features its own unique set of Rudolph collaborators, including Harris Eisenstadt and the late Sam Rivers on *Vista*, Hamid Drake and Pharoah Sanders on *Spirits* and a hearty helping of guests such as Wadada Leo Smith and Yusef Lateef on various albums in the Meta catalogue.

Yet there is no single overarching theme or concrete style that reveals itself between the lines - and that ambiguous place is precisely where Meta's beauty lies: in sheer unpredictability, spun at the virtuosic will of Rudolph's self-determination. "When I have an idea or concept for a record or recording, I do it," he says. "And I finish it and move on to the next thing. By the time the record comes out, I'm already immersed in another project. I feel like there's a lot of freedom that goes along with that self-determination."

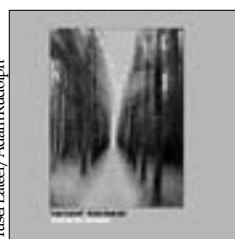
(CONTINUED ON PAGE 42)



Dream Garden
Moving Pictures



Yeyi
Adam Rudolph/Ralph Jones



Towards the Unknown
Yusef Lateef/Adam Rudolph



Both/And
Moving Pictures/Organic..



Can You Imagine... The Sound...
Go: Organic Orchestra

LISTEN UP!

Pianist **ALBERTO PIBIRI** began his musical career at age seven. An only child raised in a simple Sardinian household, he was able to travel around Italy to perform in concerts. After he finished his studies, he moved to Paris for eight years, where he taught jazz and performed in clubs such as Sunset and Duc des Lombards.

Teachers: Luca Mannutza was my first jazz teacher. I learned classical music at the Conservatory of Cagliari. Oscar Peterson and his records also formed part of my education.

Influences: My biggest influence would be Oscar Peterson. I like Swing, therefore I am also influenced by Art Tatum, Fats Waller, Erroll Garner, Nat King Cole, Sonny Clark, Bill Evans, Monty Alexander and others.

Current Projects: My main project is my trio, characterized by the Oscar Peterson Trio influence. I have also recorded a quartet album with guitarist Dave Stryker, with pieces written by both of us. Additionally, I also have a New Orleans style project called Epistrophy Orchestra with whom I perform regularly in New York.

By Day: I practice everyday the piano at Church Street School where sometimes I substitute for the teachers! I go every night to the jam sessions at Fat Cat, Smalls and Smoke. I like to walk in the city a lot, enjoy the sunshine and listen to music and read in the park.

I knew I wanted to be a musician when... I started to

play the piano. Music has given me support, giving me confidence in myself and everything else.

Dream Band: My biggest dream has always been to play in New York, so having fulfilled that dream feels amazing.

Did you know? Since I was little I was a terrible baby: running like crazy, eating sand on the beach, saying words that don't exist. Everybody remembers me as this terrible baby but when I started music I calmed down immediately and started to be the person that I am today.

For more information, visit albertopibiri.com. Pibiri is at The Bar on Fifth Apr. 1st and 3rd-8th. See Calendar.



Alberto Pibiri



Devin Gray

An artist interested in multiple musical directions and one who strives for quality and sincerity in his work, **DEVIN GRAY** has been fortunate to perform in many

places around the globe. He is a top-call young drummer in different musical directions and many modern jazz circles in New York City as well as multiple cities on the East Coast of America. He is currently living, playing and composing in Brooklyn.

Teachers: Gary Thomas, Greg Osby, Jason Moran, Gerald Cleaver, Howard Curtis, John Riley.

Influences: Nature and Cities.

Current Projects: A quartet recording (*Dirigo Rataplan*, Skirl Records) and tour of compositions written for saxophonist Ellery Eskelin, trumpeter Dave Ballou and bassist Michael Formanek. Also Fashionable Pop Music and Daniel Guggenheim Quartet.

By Day: Run, email, practice, email, session, email, teach, email, teach, gig, hang.

I knew I wanted to be a musician when... I turned seven and also when I first heard Elvin Jones play.

Dream Band: Anything with Miles Davis.

Did you know? I'm left handed, but ambidextrous with drums and I was close to becoming a neurologist.

For more information, visit myspace.com/devingraymusic. *Dirigo Rataplan* is at Cornelia Street Café Apr. 12th. See Calendar.

ECM



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Permutation
Enrico Pieranunzi (CAMJazz)
by Stuart Broomer

Enrico Pieranunzi is a pianist with few peers. His initial stylistic impulses can be traced to Bill Evans, but he long ago transmuted that influence into an idiom distinctly his own. He possesses rhythmic drive and technique to spare and they're tied to an intensely personal lyricism. Pieranunzi has that rarest quality in a pianist: his own sound. His articulation is second to none and that clarion brilliance surmounts his subtle mastery of shifting chord voicings.

While he has maintained working trios in Europe, he has also worked regularly with some of the very best American rhythm players, among them Charlie Haden and Paul Motian and has recorded a series of CDs with Marc Johnson and Joey Baron. *Permutation* unveils a new configuration with bassist Scott Colley and drummer Antonio Sanchez. The trio has a quality all its own, an aggressive rhythmic energy that connects effectively with Pieranunzi's compositions. He often employs repeating phrases in his melodies - almost ostinatos - and Colley and Sanchez join the pianist in creating tense, swirling, three-way debates of great complexity, whether emphasizing a knotty tension or welling passion. The rhythmic dynamism combines brilliantly with the almost ceremonial formalism of some of Pieranunzi's melodies, like "Horizontes Finales". The pieces here may be emotionally direct or alive with nuanced sub-text and somber undercurrents, but they're all worth hearing, from the sunny "Every Smile of Yours" to the moodily reflective "Within the House of the Night". Like every piano trio of the very first rank, Pieranunzi, Colley and Sanchez find their own levels of interaction and exchange.

For more information, visit camjazz.com. This trio is at Village Vanguard through Apr. 1st. See Calendar.



Cosmic Rift
Lisa Mezzacappa & Nightshade (Leo)
by Ken Waxman

A profound sense of balance characterizes *Cosmic Rift* by Lisa Mezzacappa's Nightshade quintet. The Staten Island-raised bassist, a key instigator in the percolating Bay Area scene for the last decade, has produced a CD that's richly textured and almost visual in its timbre stretching. That's not surprising, considering Mezzacappa's interest in musically interpreting paintings and film, often as they're being created.

"Alvamel's Dream" is the most obvious instance of this, since the piece is the evocative soundtrack for Alfonso Alvarez' film. Unforced but powerful, Mezzacappa stops and slides her strings beneath the moderato melody, elaborated by clarinetist Cory Wright, with layered sequences of intermittent echoes from Kjell Nordeson's vibraphone, slurred fingering from guitarist John Finkbeiner plus sudden corkscrew

flanges from Tim Perkis' electronics coming into play.

Balance is paramount as well among the musicians' contributions. The reed stylings of Wright, who has worked with Anthony Braxton, range from surging to split tones while percussionist Nordeson, who is in bands like Exploding Customer and Swedish Azz, concentrates mostly on vibes, analytically measuring out his strokes. Finkbeiner, when not supportively comping, creates spots for kinetic and staccato finger patterns, but in the context of one of Nightshade's few covers, Frank Zappa's "The Eric Dolphy Memorial Barbecue". As for Perkins, who has recorded with European and American sound explorers, his waveforms are rarely in the foreground, but more frequently underscore the others' contributions. Then again it's his interjected flanges and jitters that confirm that the chromatically harmonized bass thumps, vibe slides and guitar plucks on "Delphinus" add up to a lot more than a pleasant George Shearing Quintet-styled mood music.

Mezzacappa's skill as a composer (four out of seven tunes) and arranger (all) bring cohesion to the entire disc, which is bookended by a prelude and extended version of the stop-time title track, eventually replete with gentling clarinet riffs, twanging theme elaborations from the guitarist and twittering electronic oscillations. A further tribute to her talents is that Nightshade's version of Olivier Messiaen's "Regard de L'étoile", with its surging bass clarinet solo, aligns seamlessly with the rest of the original material. At 46 minutes *Cosmic Rift* is one of the few CDs that leaves the listener wanting more.

For more information, visit leorecords.com. Mezzacappa is at The Firehouse Space Apr. 1st. See Calendar.



Looking Out Looking In
Dom Minasi (re:KonstruKt)
by Kurt Gottschalk

Over three dozen years after his recording debut (*When Joanna Loved Me*, Blue Note), Dom Minasi has released his first solo album, a lovely set of improvised tunes which may be more revealing than Minasi himself even knows.

At the age of 69, the guitarist has had a long and diverse career and not just as a performer. In fact, he stepped away from the stage from 1976-93, focusing instead on teaching, writing music instruction books and doing session work. Since his return to performance, he has been heard often in the free-improv wing of New York's jazz school, playing with the likes of Ken Filiano, Blaise Siwula and Tomas Ulrich. But he has also kept a foot in tradition and in 2001 made waves with a set of inventive Ellington readings under the title *Takin' the Duke Out*.

Now Minasi bridges the assumed divide again with *Looking Out Looking In*, a collection of seven solo improvisations alternating (hence the title) between "out" and "in". But what Minasi doesn't seem to know and shouldn't concern himself with, is that the tunes, all tidily labeled with "in" or "out" in the title, aren't in such opposition. Sure, one tune may have more melodic runs while another employs more muting of strings, but what he's really made is a personal and introspective record, touching (it would seem) not on the two sides of his personality but the whole of his being.

Minasi recorded one or two pieces a day over

three consecutive days in July 2011, keeping the sessions short he says in order to keep the ideas fresh. He plays a hollowbody Carlo Greco through an amp with no effects other than reverb, making for a willfully more chromatic sound than electric guitarists generally employ. The instrument here has a faint ring and a soft treble, giving it a sound almost like an electric piano at times. Without affectation, the music takes on a meditative purity. The momentum is all in the playing, which is sweet and melancholy, inside and out.

For more information, visit domminasi.com. Minasi is at The Stone Apr. 1st as part of *The Italian Invasion One*. See Calendar.

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- Ben Wendel - *Frame* (Sunnyside)

David Adler, *New York@Night Columnist*

- Dr. John - *Locked Down* (Nonesuch)
 - Scott Dubois - *Landscape Scripture* (Sunnyside)
 - Billy Hart Quartet - *All Our Reasons* (ECM)
 - Little Red Big Bang - *Eponymous* (ILK Music)
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Managing Editor, The New York City Jazz Record

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 - Project Trio - *Random Roads Collection* (Tummy Touch)
 - Akira Sakata - *The Tale of the Heike* (Doubt Music)
 - Kris Wanders-Mani Neumeier Quintet - *Taken by Surprise* (Not Two)
- Andrey Henkin
Editorial Director, The New York City Jazz Record



Fuego
Joe Cohn (Criss Cross)
 by Tom Greenland

Fuego, guitarist Joe Cohn's fourth date as a leader and his second for Criss Cross with pianist Peter Beets, is a continuation of his standard modus operandi: a concise, impeccably delivered set of straight-ahead jazz fare featuring under-covered but nonetheless choice standards by Thad Jones, Cedar Walton, George Shearing, Jackie McLean and even one from his father, Al Cohn of "Four Brothers" fame. If nature trumps nurture in the classic biological debate, then Cohn père must have passed his jazz genes to Cohn fils, who is gifted with fluent technique, a fertile imagination and the lyric intuition to tie it all together in seamless phrases that roll off the tip of his pick. Cohn can't be considered a frontrunner or mold-breaker - his music is much too steeped in traditions established by Wes Montgomery, Jimmy Raney and George Benson for that - but his facile, logical and imaginative playing transcends any implied limitations.

Cohn and Beets voraciously devour the chord changes with subtly timed, prolonged runs that sustain great tensile strength and lucid directionality, laced with casually dazzling embellishments. Indeed, Cohn often seems on the brink of painting himself into a harmonic corner in his mad dash for the final cadence when, with seemingly effortless legerdemain, he leaps from danger with a brilliant flourish. His burning outro over "She", the double-time passages on "Bluish Grey" and "Call It Whachawana" and the tasteful chime-tones on the final head of "The Underdog" all reveal a state-of-the-art craftsman in his prime. Beets proves an ebullient foil for Cohn's verve while bassist John Webber and drummer Kenny Washington make mighty, if less lime-lit, contributions.

For more information, visit crisscrossjazz.com. Cohn is at *Feinstein's* Apr. 2nd. See Calendar.



Ibsen's Ghosts
**Joe McPhee/Jeb Bishop/Ingebrigt Håker Flaten/
 Michael Zerang (Not Two)**
 by Jeff Stockton

There's no explanation on the digipak of *Ibsen's Ghosts* why the CD is called that. These five improvisations were recorded live at the Victoria Theater in Oslo, Norway in 2009 (although sadly without crowd noise). But only one of the four musicians is Norwegian. And while Henrik Ibsen did write a play called *Ghosts* and is regarded as a giant among playwrights, his subject matter was scandalous for its day and frequently hinged on the realities that existed behind facades. Does this band, comprised of saxist Joe McPhee, trombonist Jeb Bishop, bassist Ingebrigt Håker Flaten and drummer Michael Zerang do anything to shock its audience? Are they not what they seem? Not really. This is typical improvised free jazz made by musicians

whose paths have crossed and overlapped for many years, where the individual performances are numbered and the players react and respond to each other using mutual familiarity as their foundation.

McPhee, Bishop and Zerang have all been major contributors to the myriad bands that have sprung up around Ken Vandermark in Chicago while Håker Flaten entered their orbit a few years later as Vandermark helped establish a kinship between musicians in the Windy City and like-minded jazzers in Scandinavia. For reasons unknown, McPhee leaves his alto and trumpet behind and concentrates on tenor, achieving an Ayler-esque emotional wail in "Improvisation 1" before shredding the tune at the end and throwing in a very brief quote from "Naima". Bishop opens "1" with a mournful tone, begins "2" by burbling along with McPhee's squirrely sax and chirps back and forth with McPhee before taking a solo on "4". Zerang roils on "1", duets with Håker Flaten on "3" and pounds it out like "In the Air Tonight" on "4". Through it all, Håker Flaten's thick pizzicato and pretty arco hold things together.

By "5", it sounds like four people are standing around in a circle, muttering to their shoes, until the last couple of minutes when the bass locks in, McPhee gets soulful and trombone and drums accent their way to the conclusion. Perhaps the title refers to an alternate translation of "ghosts": revenants, literally, "ones who return". *Ibsen's Ghosts* is a sort of homecoming and a return to what these players do best.

For more information, visit nottwo.com. McPhee is at *Clemente Soto Velez Cultural Center* Apr. 2nd and *The Stone* Apr. 13th. See Calendar.



All Our Reasons
Billy Hart Quartet (ECM)
 by Tom Conrad

This all-star ensemble, led by drummer Billy Hart with Mark Turner (tenor), Ethan Iverson (piano) and Ben Street (bass), has played together intermittently since 2003. The personnel creates high expectations. *All Our Reasons* fulfills them, but in unexpected ways. The major firepower in this band is never fully unleashed. Most of this music is understated. There is a sense of open vistas to distant horizons, within which four voices form relationships based on rarefied harmonies. Rhythms stir and evaporate and coalesce again.

Turner plays with rapt, free-floating, pensive intensity, often in the tenor's keening upper register. On Hart's 13-minute "Song for Balkis", his ideas patiently, hypnotically, spiral and climb, with transitions to vehemence so gradual you do not notice until the waves hit you. On Iverson's six-minute "Nostalgia for the Impossible", Turner is necessarily more concise, quickly marking out a domain of emotion. Iverson shadows him in dark chords and then takes the lead for a short solo, fragile as hope.

If Iverson's patterns sometimes sound fragile his creativity sounds fearless. On "Song for Balkis" he solos in scattered, widely spaced clusters, spontaneous responses to the feelings Turner has awakened. As an accompanist, he has unique ideas about how to nurture or provoke. Sometimes his chords are spikes of confrontational harmony, like on "Toli's Dance". On "Nigeria", where Turner hurtles over changes cued by Street, Iverson only throws down an occasional

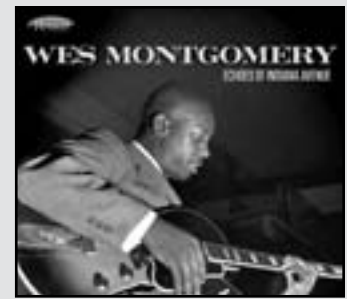
fragmentary counterline.

Hart is surprising too. He is usually an unpredictably explosive drummer. Here he provides a continuous subtle undercurrent of significant information. His solo on "Nigeria" and his interludes on "Wasteland" are classic Hart in their cryptic gestural suggestiveness, but quieter than usual.

All Our Reasons was produced by Manfred Eicher, whose gift is to bring varied voices into focus in a recording studio, to make a diverse album sound like the manifestation of a single aesthetic impulse.

For more information, visit ecmrecords.com. This group is at *Birdland* Apr. 3rd-7th. See Calendar.

UNEARTHED GEM



Echoes of Indiana Avenue
Wes Montgomery (Resonance)
 by Matthew Kassel

These nine tracks, the earliest known recordings of Wes Montgomery as a leader, don't tell you much that you didn't already know about the guitarist. It's not surprising that Montgomery, who died in 1968, was about as well-formed as a soloist, accompanist and interpreter of melody as he was on recording dates that took place several years after these.

We're told in the liner notes to *Echoes of Indiana Avenue* that the tracks are from 1957 and 1958, though that can't be verified; it's not known who made the recordings. Producer Michael Cuscuna acquired them in 2008 from guitarist Jim Greeninger, who had them digitized in 1990 and that's as far back as the lineage goes. But educated guesses reveal that most of the recordings took place in clubs in Indianapolis, Montgomery's home turf. We've never heard him in this environment before.

Some highlights: Montgomery plays gracefully on "Misty", accompanied (again, these are guesses) by bassist Mingo Jones, pianist Earl Van Riper and drummer Sonny Johnson. With his brothers, bassist Monk and pianist Buddy, we get a taste of the guitarist's signature octave-apart solo style. On "Round Midnight", a studio recording, you'll hear him playing in the same trio - Melvin Rhyne on organ and Paul Parker on drums - that's featured on his Riverside debut, released in 1959.

There's plenty of good solos to hear on this record. And from Montgomery, that's what you want, plus his sweet, round tone, which is on full display. For the jazz guitar students who have reached the end of Montgomery's discography, probably uninspired by his later, commercial stuff, these recordings should satisfy; there are plenty of new phrases to memorize.

But there's only one revelatory track and it's the last one: a slow blues. Montgomery was surely a bluesman, but not like this, you thought. Here his tone cuts deep; he sounds like an early rock and roll guitarist and you can hear him laughing in the background. How is he getting that tone without a pick? It'll have more than just the guitar students scratching their heads.

For more information, visit resonancerecords.org

GLOBE UNITY: BELGIUM



Pourquoi pas un scampi?
Rêve d'éléphant Orchestra (W.E.R.F.)
As Real As Thinking **Machine Mass Trio (Moonjune)**
Fast Easy Sick **Too Noisy Fish (Rat)**
 by Tom Greenland

What goes well with Brussels waffles, Trappist ales or Guylian pralines? That's right, Belgian jazz, especially when your repast is served in Antwerp, Brussels, Ghent or one of several villages hosting music festivals. Three recent releases reflect the refined flavors of Franco-Flemish improvisation.

The Rêve d'éléphant Orchestra's *Pourquoi pas un Scampi?* is a journey into West European exotica fronted by trumpet, trombone/tuba and flute, thickened with electric guitar, bolstered by bass, drumset and tablas. The sound is highly accessible, with catchy beats and a creative vibe - fresh, unusual, weird without trying too hard to be so. Surrealistic moments abound: on "Reste, reste dans mon bateau" during a three-way conversation among the winds, followed by call-and-response with rumbling rustling percussion and on the Latin-tinged title track when it breaks into a passage of nonmetered sound-painting - everything from dogs barking, babies crying and roosters crowing. Flutist Pierre Bernard plays jig-y on "Loxodonde" then blows furious bansuri flurries on Dave Burrell's "Tradewinds".

Machine Mass Trio regroups American expat drummer Tony Bianco and Dutch guitarist Michel Delville (both of douBt), adding multireedist Jordi Grogard for a flamboyant fusion affair fired by Delville's hyper Jimi Hendrix-isms and Bianco's turbocharged propulsion, tempered somewhat by the more mystical musings of Grogard. *As Real As Thinking's* music is self-indulgent, prone to extended jamming à la '60s power trios like Cream, especially on the 18-minute guitar-drum duo "Falling Up". The tandem blowing is not always simpatico, but there are poignant passages too, notably Grogard's tenor solo over the King Crimson-esque drive of "Let Go" and Delville's gently whammied, theremin-like tones, which provide a perfect complement to Grogard's bass clarinet on "Hero".

Pianist/composer Peter Vandenberghe leads Too Noisy Fish through *Fast Easy Sick*, a diverse original set that evinces robust chops, tricky twists and turns and, above all, a rampant sense of humor. From the onset, when the leader's graceful intro is interrupted with brash, abrasive drumstrokes, the listener knows they're in for a rowdy ride, one redeemed for its many creative and intelligent moments that serve to smooth the rougher bumps. The trio's mercurial musical moodswings range from placid to frenetic, manic to methodical. Vandenberghe, a consummate virtuoso, never lets his 'fingerisms' overwhelm his ideas and the group interplay is excellent. Standout cuts include "Curly Wurly, Napoleon", "Bread? Shade! She? Me...", "Fish That Sing Can't Swim" and "Sick Jazz".

For more information, visit dewerf.be, moonjune.com and toonaisyfish.be



Kafka in Flight **The Resonance Ensemble (Not Two)**
Breathing Steam **Inner Ear (Kilogram)**
Dark Forces **Alon Nechushtan (Creative Sources)**
 by Gordon Marshall

Steve Swell's career has been a swift series of challenges that he has transformed into challenging ideals. His work with Buddy Rich in the '80s gave him the power to compress the energy of a big band into a small unit. His work with Queens schoolchildren, where he teaches them to improvise collectively on recorder is another outstanding achievement. His name on the personnel list of any new CD is a buyer's promise of merit. However, it is also a promise that he will challenge that very wine-guide approach to evaluating jazz in the first place. Swell is an engineer with the heart of a teenage mechanic. He'll put together odds and ends of jazz history, from Slide Hampton to Grachan Moncur, into a powerful machine. This is never done for fashion's sake. He may love the idea of energy and power but he never just puts together a muscle car. In three recent works he contributed to as a collaborator we can see some common threads, but if we follow those threads they take us to an entirely different place.

Kafka in Flight, by Ken Vandermark's Resonance Ensemble, is at war with itself, with good riffs and rhythms but a compositional logic that seems to lack resolution. This is an album that continually approaches a steady energy but always somehow shoots itself in the foot by not taking care to choose the right threads to develop. There is much intensity here and many good things going on, but the whole is not greater than the sum of its parts, which seem to get eclipsed by the former. A long hardbop vamp with a trombone solo will be followed with a slow section involving strings and then birdlike harmonies among horns. There is much vibrancy and vitality here but it just doesn't seem to add up to a balanced musical ecosystem.

Breathing Steam, by The Inner Ear Quartet, includes Mikolaj Trzaska (reeds), Per-Åke Holmlander (tuba) and Tim Daisy (drums) alongside Swell. There is an enjambment of textures here, dark dirges giving in to dry abstract dialogues. It's all about tapping into an organic energy together. Swell's playing sports the romantic niceties of the masters alloyed with a strong sense of the avant garde. *Breathing Steam* has logic but is never predictable. It is a difficult album and it can get dry, but in an eloquent way that raises the question of how much effort a work of art can expect us to put into understanding it. The music itself provides, if not an answer, then another lyrical series of reflections that can again get difficult, but always resolve themselves like music. Indeed, the work can get very dark as well, pointing to the question of how much we want a work of art to challenge us emotionally. Here the group comes through too, always leading us somewhere beautiful and exciting.

Dark Forces is an electro-acoustic mix by composer Alon Nechushtan with a cast of downtown allstars, including Swell, Elliott Sharp and Briggan Krauss. It sounds like the traffic of heavenly bodies, or spacecraft - but spacecraft with teak and mahogany details. The composition works like fractals, with each instrumentalist recapitulating the spacey theme in their own parts, which are also remarkable for their restraint and episodes of silence. This is another

quality of Swell's own playing; he knows when to lay out and then come in gently for an aggressive, passionate team energy. Here that energy is mellow and trippy and as soon as take us into the solar system may bring us into a drum ring of an aboriginal village. Swell's own contributions here are often in the peripheries, but crucial, adding bolts of energy in key places sometimes with as little as a raspberry through the mouthpiece. Swell is not about technical exhibition, but whatever works in the musical moment.

For more information, visit nottwo.com, kilogram.pl and creativesourcesrec.com. Swell is at The Stone Apr. 3rd. See Calendar.

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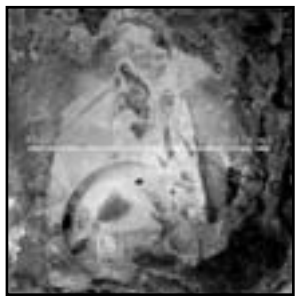
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Uncivilized Ruminations
Frank Carlberg
(Red Piano)



Federico On Broadway
Clazz Ensemble/
Frank Carlberg
(Red Piano)

by Elliott Simon

Pianist Frank Carlberg blends quirky poetry with equally quirky jazz. His verse selection favors politically tinged commentary that relies on the Beats, the decidedly offbeat and the outright weird. His jazz, a unique mix of Mingus and Monk playfulness, classical precision and rhythmical inventiveness, is hard to pigeonhole. Key elements are Carlberg's nouveau-classique style, his double sax quintet and creative vocalist Christine Correa.

Uncivilized Ruminations is the latest offering in this vein, accessing acerbic couplets from Carlberg's native Finland, archaic medical musings on mental illness and "Perfect" prose from Detroit's Jim Gustafson for a collection of surprisingly cultured musings. Carlberg is a fan of wackiness and "Lunatics", based on a mid 18th century treatise on the causes of such, is a fitting entrée into his world. Correa's faux psychotic reading of etiologies that include old age, drunkenness, political events and religious enthusiasm is reminiscent of 200 *Motels*-era Frank Zappa and early Pink Floyd. However, once past that, lunacy as portrayed by Carlberg's fleet runs, saxophonists John O'Gallagher and Chris Cheek's boppy solos and the rhythm section's infectious pulse is cooler than it is strange. Finnish poet Anselm Hollo's three pieces: "It was All About...", "Prairie Dogs" and "Pygmy Hut" are ominously laid-back. They are notable for bassist John Hébert and drummer Michael Sarin's textures and colors. Kai Nieminen's four short biting commentaries - eg, enjoy your "Posthumous Success" now, it won't be much fun later - launch the band to free and easy moments, allowing for loose exploration.

Federico On Broadway provides a larger setting for Carlberg's compositional and arranging skills. Transforming his usually sarcastic wit into genuine fun, Carlberg conducts the first four pieces himself and replaces pianist Kris Goessens on the final three using the brass heavy 12-piece Clazz Ensemble to create a three-ring circus. The title cut is a mood setter that uses the ensemble's four saxes, three trumpets and especially its two somewhat drunken trombones a bit to excess but the point is made: this is a circus so anything can happen. "March" reveals a racetrack, as whinnying, neighing and calls to the post appear in Spike Jones fashion. Delightfully childish fun is paramount and in striking counterpoint to Carlberg's more serious releases. The Amsterdam-based Clazz Ensemble are charming in their hokiness and ballsy in their grandiosity. "Green Room" artfully uses sedateness but suffers an inebriated trombone while "Rat Race" finally lives up to its name after drummer Joost Kesselaar ingeniously marshals the rodents and then stops midway for a pastoral respite. Carlberg's piano adds its familiar apprehension and tension to the obligatory "Chase" scene before a hard-swinging "Tricks" pays homage to clowns, magicians and the tension-filled anticipation of the juggling aerialist's misstep...which never happens. "Johnny Carlson's Big Band" serves as a fittingly festive finale.

For more information, visit redpianorecords.com. Carlberg is at *Smalls* Apr. 4th with Owen Howard and Douglass Street Music Collective Apr. 21st. See Calendar.

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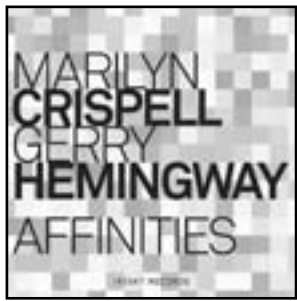
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Affinities
Marilyn Crispell/Gerry Hemingway (Intakt)
 by John Sharpe

With so much shared history it should be no surprise that pianist Marilyn Crispell and percussionist Gerry Hemingway prove so well attuned to each other's moves. Both came of age as key parts of Anthony Braxton's legendary late '80s/early '90s quartet and have since confirmed themselves as masters of their craft. Over the nearly two decades since they left Braxton, reunions have happened sparingly.

Assembly from two live dates has enabled creation of a program that coheres in satisfying fashion, comprising six unscripted collaborations and one cover. Crispell unites opposing facets of her expression: the Cecil Taylor-inspired piano-as-tuned-drums mode and the airy romanticism revealed on her late '90s ECM sides. While both get an airing it is the former which predominates, as the pianist at times evokes multiple voices, such is the independence she bestows upon her separate hands. Hemingway, while an equal partner, proves thoughtful and supportive, driving and commentating, not keeping to set patterns, always probing and varying textures as he expands and contracts the pulse.

At times they manifest as sides of the same coin, thrilling in their hand-in-glove syncopation, as on the powerful opener "Shear Shift", where Crispell's sparse hammered phrases find an answer in Hemingway's insistent tumbling muscularity. They explore a similar neighborhood on "Starlings", but arrive there after an opening that displays their sensitivity to texture and sound through a convocation of dampened piano strings and vibes. "Axial Flows" further accentuates the percussive aspect of the duet through the entwined chiming of the vibes and piano. Frank Kimbrough's "Air", a sobering pastel ballad, contrasts starkly with the preceding spiky "Threadings", where Crispell weaves darting piano figures around the drummer's asymmetric groove. Ultimately the pair transcend their instruments in a superb twinning where preternatural communication is allied to unfettered imagination.

For more information, intaktrec.ch. Crispell is at The Stone Apr. 4th. See Calendar.



Echoes Illuminating The Dark
Anders Holst (Blackout Music)
 by Sharon Mizrahi

Anders Holst trades his smoothly impactful vocals for impact of a different sort in *Echoes Illuminating The Dark*, donning a moody guitar that broods, ponders and wanders like divine musical dust. Bassist Eske Nørrelykke and drummer Kresten Osgood seep in through the cracks of the introspective terrain, infusing Holst's chords with a darkly meditative thickness.

On its own, the word "defiant" (also the title of Holst's opening tune) hoists the weight of charged

rebellion on its shoulders. But when channeled through Holst's guitar pick, defiance turns sparse and ghostly - a jarring product of delicate romanticism and spooky unrest. Osgood's cymbal rolls edge into the uncertain climate, intertwining with the hum of Nørrelykke's reflective bass. It takes a few moments for the three musicians to shift into methodical place, but when they do, the piece defies the ears at long last, twisting into bone-chilling, full-moon unease.

The trio soon ignite the eerie air left behind, carrying "Village Riot" to agitated fruition. Over assertive cymbal taps and urgent bass chords, Holst thickens his sound to the consistency of a bellowing saxophone. The result is grippingly unstable, akin to an aural bridge upon outspoken waters. Before the bridge flips and sends the group into turbulent abandon, Holst takes matters into his own hands, clinching the brewing affair with a succinct set of muted notes.

Much of the album sparks from that same realm of ambivalent convolution, notably in the closing track "Face Yourself on a Somewhat Dimly Lit Day". After taking brief electric flight, the trio convenes into a hypnotic sequence that ominously echoes in the mind long after the album ends.

For more information, visit blackoutmusic.dk. Holst is at Somethin' Jazz Club Apr. 4th. See Calendar.



Flamenco Sketches
Chano Dominguez (Blue Note)
 by Sean O'Connell

All jazz fans have their own idea of sacred recordings. Regardless of age or era, most would agree that Miles Davis' *Kind of Blue* is an untouchable. Recorded in 1959, every musician and tune on that album has been debated and dissected a thousand times over. Nonetheless Spanish pianist Chano Dominguez has not only tackled that modal bible but has brought a new and, most importantly, entertaining angle to the material with his most recent album, recorded live at Jazz Standard.

The album opens with "Flamenco Sketches". After a two-minute solo piano intro (aside from the clattering of silverware) bassist Mario Rossy and percussionist Israel Suarez enter with a gentle roll. Dominguez winds through a string of uninterrupted lines before vocalist Blas Cordoba enters with strained melismas. Dominguez takes a two-fisted solo that manages to incorporate Sonny Rollins' "St. Thomas", eventually building into a funky vamp aided by handclaps from Cordoba and Tomas Moreno. Straightforward blues "Freddie Freeloader" gets a 6/8 feel; on the melody, Dominguez' winding left hand lines are indebted to piano great Ray Bryant before he launches into a shimmering solo loaded with octaves and a driving cowbell calling from somewhere deep in the mix. Naturally "So What" is a bit of a bass feature with the percussive handclappers carrying the bulk of the rhythmic work. Rossy thumps hard over Dominguez' choppy accompaniment. The constant blur of handclaps drives the tune, summoning a fleet-fingered solo from Dominguez. "All Blues" finds its groove early with Dominguez taking a swinging solo. As on other tracks the sound of dancing is clearly audible with the clacking of shoes taking a couple of choruses towards the end. The album is rounded off with two Davis compositions that do not appear on *Kind of Blue*.

"Nardis" finds Dominguez dipping into a more forceful Bill Evans bag before muffling the piano strings to get a beautiful guitar-like quality while "Serpent's Tooth" shows off Dominguez' chops with a fast-paced romp.

Ultimately the Davis material is a loose reference point for the incorporation of flamenco into a swinging setting. These two disparate genres blend well in Dominguez' hands and based on the audience reaction there was a lot to love in the room beyond just the band's musical homage.

For more information, visit bluenote.com. This project is at Jazz Standard Apr. 4th-8th. See Calendar.





Orvieto
Chick Corea/Stefano Bollani (ECM)
 by Alex Henderson

Chick Corea has not been shy about participating in acoustic two-piano duets during his career; over the years, he has performed with Herbie Hancock, Gonzalo Rubalcaba and Hiromi Uehara. Italian pianist Stefano Bollani is Corea's latest duo partner on this live date from the 2010 Umbria Jazz Winter Festival in Italy.

Those familiar with Bollani's work know that he has eclectic tastes, putting a postbop spin on everything from Italian pop and Scandinavian folk songs to the George Gershwin songbook. Bollani has also paid tribute to Bill Evans and as Evans was among Corea's early influences, it isn't surprising that Corea and Bollani enjoy a strong rapport, whether they are turning their attention to Fats Waller's "Jitterbug Waltz", Jimmy Van Heusen's "Darn That Dream" or Ralph Ranger-Leo Robin's "If I Should Lose You".

Another thing Corea and Bollani have in common is a healthy appreciation of Brazilian music; they both sound inspired on two Antonio Carlos Jobim songs ("Retrato em Branco e Preto" and "Este Seu Olhar") and Dorival Caymii's "Doralice". Corea's long history of incorporating AfroCuban salsa and Spanish flamenco into modern jazz serve the pair well on performances of "Tirititran" and Corea's "Armando's Rhumba".

Orvieto isn't quite as essential as some of Corea's two-piano duets of the past but is a pleasing document of Corea's initial encounter with Bollani.

For more information, visit ecmrecords.com. Corea plays solo at Highline Ballroom Apr. 5th. See Calendar.



Turnaround
John di Martino (Kilamanjaro)
 by Ken Dryden

Pianist John di Martino has been very active as a leader and sideman, appearing on numerous CDs since his arrival on the jazz scene. The Philadelphia native studied with Lennie Tristano and Don Sebesky while he began making his mark on recordings in the mid '90s in the Latin bands of Ray Barretto, Bobby Sanabria and others. He has also worked with a number of singers, including Freddy Cole, Grady Tate, Giacomo Gates, Gloria Lynne and Pamela Luss. Mr. di Martino has also appeared on several CDs with Houston Person and performed with Kenny Burrell, James Moody and David "Fathead" Newman. Most of his recordings as a leader have been under the Romantic Jazz Trio name for the Venus label, often focusing on single composers, styles or individual groups, ranging from classical composers to Broadway to classic rock.

This session features the pianist with bassist Boris Kozlov and drummer Alvin Atkinson. Since di Martino has had such a versatile working background in music, it's great to have him leading his own date where he

can better showcase the depth of his playing and arranging. He gives Ornette Coleman's title track blues an infectious AfroCuban setting for a few choruses before detouring into bop. He recasts Billy Strayhorn's "A Flower is a Lovesome Thing" as a breezy Brazilian affair, with plenty of humor in his playing and superb work by Atkinson while the take of Strayhorn's "Passion Flower" blends elegance with a brooding air.

There are several standards as well, including a hip bop treatment of the '30s standard "Brother, Can You Spare a Dime?" and a glistening rendition of the lovely "Moon and Sand" made for romance. Elegant arco bass shares the spotlight with dreamy piano in the trio's lush interpretation of "If I Loved You". The pianist's playful touch is evident in his approach to the oft-recorded "Black Orpheus" as well. This is easily di Martino's best recording to date.

For more information, visit johndimartino.com. di Martino is at *The Kitano* Apr. 5th with this trio, *The Players Club* Apr. 11th, *Knickerbocker Bar and Grill* Apr. 13th-14th and *North Square Lounge* Apr. 15th with Deanna Kirk. See Calendar.



Friendly Fire (Live at Smoke)
Eric Alexander/Vincent Herring (HighNote)
 by Marcia Hillman

This CD by saxophonists Eric Alexander and Vincent Herring is less a "battle of the saxes" than, as the title implies, an amiable conversation between two musical minds. Recorded live at New York City's Smoke, adrenalin pulses throughout - from the two reedmen to a solid rhythm section of pianist Mike LeDonne, bassist John Webber and drummer Carl Allen. The selections range from jazz standards to the Great American Songbook, with one Herring original ("Timothy").

Starting off uptempo with the first of two Hank Mobley tunes, "Pat 'N' Chat", Alexander's full-bodied sound weaves around the notes, answered by Herring's fiery performance. The high energy level continues with McCoy Tyner's "Inception", which features some attention-getting fours by Allen and Webber's rhythmic bass. The other Mobley tune, "Dig Dis", comes later in the CD and is a funky blues with a very conversational dialogue between the leaders. On this tune, LeDonne's mastery of the entire keyboard is quite evident.

Although most of the CD is high energy, there is room for a couple of ballads that display the saxophonists' abilities at a slower pace. Herring takes center stage on "You've Changed" and plays the lyrics in a heartfelt rendition. Alexander chooses to tell the story of "Mona Lisa" in a straightforward and warm manner. Long closer "Timothy" is also slower-paced, with different tempi behind the sax solos and ample room for everyone, including a well-built solo by LeDonne. The surprise here is the performance of the Kyu Sakamoto composition "Sukiyaki", the only Japanese song ever to make the top of the US Billboard chart. Everyone swings on this one: Alexander's work is neat and clear; Herring sounds soulful and bluesy; LeDonne unleashes more impressive piano runs and Webber and Allen lend punctuation.

This pairing of two skilled players and the equally skilled rhythm section provides exciting listening. If you can't get to the club where this group is playing, try this CD.

For more information, visit jazzdepot.com. Alexander is at *An Beal Bocht Café* Apr. 4th and *Smoke* Apr. 6th-7th. See Calendar.

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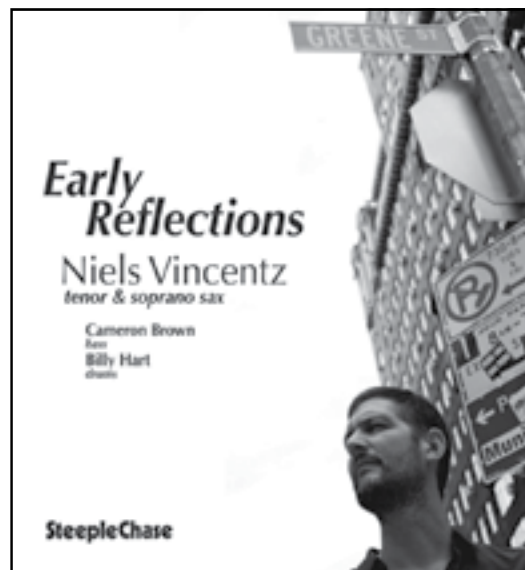
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The Next Page

Eri Yamamoto Trio (AUM Fidelity)

by Terrell Holmes

Over the past decade jazz lovers have enjoyed the subtle ruminations of pianist Eri Yamamoto. During that time she has maintained a consistent working trio with bassist David Ambrosio and drummer Ikuo Takeuchi. *The Next Page* exemplifies the communication, interplay and trust such a long association engenders.

Yamamoto sets the tone on "Sparkle Song" with stark single notes that coalesce into a repeated figure she departs from but never abandons. Ambrosio and Takeuchi build on this quickly and they all work together beautifully to provide suitable creative space and balance. Takeuchi's multifaceted drumming highlights the workman-like "Whiskey River". Ambrosio's vigorous pizzicato is an appropriate opening for "Just Walking", where Yamamoto's initially spare playing gathers deft momentum within the fringes of the rush-hour tempo, spurred on by Takeuchi's pulsating drums. Counterpoint follows immediately with "Night Shadows", a measured nocturnal creep through city streets. Takeuchi's brushes here complement Ambrosio's plucked solo, which is robust and rhythmic, as it is on the optimistic "Green Grows" and the solemn "Dark Blue Sky". "Waver" and "Swimming Song" are both high-energy tunes while the gospel-inflected "Catch the Clouds" has a mellow end-of-the-day attitude. The only song on the album not penned by Yamamoto is "Up and Down" by Takeuchi, a song with mischievous shifts in tempo and mood along with a thunderous drum solo.

Yamamoto plays with a simplicity and elegance that underscores her keyboard mastery. Her modus operandi is to take a figure of a few notes and use it as the foundation for a song, like a writer using a single sentence to create an engrossing short story. And as this excellent album proves, the simpatico in this trio is so strong that if Yamamoto simply sat at the piano and played nothing, Ambrosio and Takeuchi could create some dynamic, beautiful music off her unspoken cues.

For more information, visit aumfidelity.com. This trio is at Cornelia Street Café Apr. 10th. See Calendar.



Book of Mae'bul (Another Kind of Sunrise)

Darius Jones Quartet (AUM Fidelity)

by Clifford Allen

'Spiritual' is a tough term to approach within jazz and improvised music, though it's also often used to describe various heady approaches to playing. From the modal, chant-like music and entranced glossolalia that grew out of the music of saxophonists John Coltrane and Albert Ayler to the sparse reflections of trumpeter Wadada Leo Smith, the idea of music as an expression of existential search and a consciousness-transportation device has been well documented. Odes to and reflections of the spirit nevertheless stand

outside mechanics at the most basic level, challenging one's capacity as an 'experimenter' to make sense of how playing feels or what it does within the context of musical development. Does the work transport one's psyche as much as it serves to build upon the innovations of Charlie Parker or Bud Powell? Furthermore, are those concepts able to stand separately or do they intertwine in a dual- or tripartite philosophical structure? Improvisation is at once viewable as polyhedral and singular action, bound to tradition while remaining subversive and reflective.

A treatise such as this is made both present and highly accessible in the music of alto saxophonist Darius Jones, whose work has traversed a number of areas, from the free rock of Little Women and full-bore free jazz ensembles led by drummer Weasel Walter to his own trios with Cooper-Moore and Rakalam Bob Moses or Adam Lane and Jason Nazary. His latest document is *Book of Mae'bul (Another Kind of Sunrise)* and features Jones in a quartet with pianist Matt Mitchell, bassist Trevor Dunn and percussionist Ches Smith on eight originals. Jones' playing is both searing and drenched in the gospel church, achingly delicate and bubbling with joy. His tone and phrasing recall Robin Kenyatta and Byard Lancaster, drawing from a lineage that starts with Johnny Hodges and goes up through Trevor Watts. On the ballad "Be Patient With Me", Jones gets into areas that are almost impossible to describe, though the feeling is of a gentle roundness and liquid caress both incredibly pure and powerful. He also realizes that in order to put forth a huge amount of emotion, one doesn't necessarily have to make phrasing complex or play with a lot of volume.

That's not to say that weight isn't a factor and Jones is well aided in the presentation of 'heft' by his mates here, who (minus Dunn) have added time-spanning meat to Tim Berne's Snakeoil. "My Baby" richly presents both the seeker's clamber and definitive resolution in its curious theme, the altoist's phrasing alternately saccharine and tart as the rhythm section toys with accent and tempo through block chords and flitting taps. "You Have Me Seeing Red" is a jaunty pirouette that spreads out into Dunn's fine, muscular pizzicato before the leader reenters along with gauzy piano outlines and Smith's brushes and clangs. Calling to mind the sheen of a Bobby Hutcherson-Harold Land ballad, the foursome presents some of the most airy and spacious music on offer here. *Book of Mae'bul (Another Kind of Sunrise)* is an excellently portrayed third chapter - after *Man'ish Boy (A Raw and Beautiful Thing)* and *Big Gurl (Smell My Dream)*, both on AUM Fidelity - in the odyssey of self-exploration (and beyond) that is Darius Jones' music.

For more information, visit aumfidelity.com. This project is at Jazz Standard Apr. 17th. See Calendar.





Girl Talk
Kate McGarry
(Palmetto)



Prisoner of Love
Marianne Solivan
(Hipnotic)

by George Kanzler

In his notes for Marianne Solivan's debut album, bassist Christian McBride recalls a "time in history when vocalists and instrumentalists were on the same page. In addition to knowing lyrics, vocalists knew what keys they sang in, what the correct chords were, terminologies such as 'bridge', 'tag', 'turnaround', '8-bar phrase' and so forth." After lamenting the demise of those times, when he notes that instrumentalists as well as vocalists knew the words and even the verses of thousands of songs, he hails a "new crop of vocalists and instrumentalists" reviving those standards. He's talking about Solivan, but the description of a vocalist who is musically hip applies equally to Kate McGarry. Both are among the most promising distaff jazz singers to emerge in the new millennium. And both display not only their musicianship on these new CDs, but also a rare ability to pick repertoire so as to avoid the overdone to cliché standards that keep reappearing on every new album by aspiring jazz singers.

Girl Talk is McGarry's album devoted to the standards (classic American pop and jazz) songbook, a tribute to the iconic jazz singers she's been listening to for years. The title song references Betty Carter's wry version of the Neal Hefti-Bobby Troup song, delivered over a slinky rhythm percolated by Gary Versace's organ, McGarry's emery-fine vibrato taking on a sexy-soulful edge on the last chorus. There's a zest and verve in her approach to mid- and uptempo tunes, like the spirited, perky "I Found Out About Love", or easy swing, with scat moments, on "It's A Wonderful World", recalling Jo Stafford's original version. The high spirits culminate on "I Know That You Know", taken at a furious, double-time clip rendered more adventurous by the interplay with drummer Clarence Penn's brushes in a take reminiscent of both Carter and Anita O'Day. McGarry can also be emotionally involved on ballads. That ultimate torch song, "The Man I Love", becomes an earnest paean to hope, as McGarry emphasizes and repeats the word "waiting" in a slow, harmonically simplified, hypnotic version. "We Kiss In A Shadow" is recast as a memorial to a gay suicide victim and anthem to gay love, McGarry overdubbing a second, haunting voice. "Looking Back", a nostalgic reverie about returning home by Jimmy Rowles and lyricist Cheryl Ernst, is delivered with open sincerity and the minimal accompaniment of Keith Ganz' guitar. "Charade", undulating on a tango beat, evokes Sarah Vaughan and Julie London. And Kurt Elling is on board in a surprisingly empathetic duet on "O Cantador", sung in Portuguese.

Solivan's *Prisoner of Love* leans more heavily to the sensually and hopelessly romantic and torchy side of the standards spectrum. Although she names Ella Fitzgerald as a main influence, her chamois vibrato and sultry tone also suggest shades of London and Vaughan. Solivan is confident enough to sing as part of a duo or trio on much of the album, carrying melodies with a sure and easy sense of narrative line enhanced by a supple legato phrasing. "Bliss", a new (2009) song by Tony Haywood and Darryl Harper, opens the album, fitting seamlessly into the romantic mode, Solivan accompanied by guitarist Peter Bernstein and McBride. The bassist is a duet partner on "All Or

Nothing At All", a Frank Sinatra standard tamped down to a smoldering glow, and the Ellington-Strayhorn "Day Dream", exquisitely diaphanous, verse included. Solivan wrote her own verse to the title song, a hit for Perry Como (1946) and James Brown (1963), giving it a newly melancholy, torchy spin, one also given the old Nat Cole hit "The Lonely One". But for the quiet desperation of the flickering flame torch song, Solivan nails it with Cole Porter's "After You", a duet with pianist Michael Kanan, her mix of sincerity and anxiety encapsulated in her furtive phrasing of the "who" after the title phrase. Solivan also swings with crisp élan on faster tempos, including two relative rarities: Artie Shaw's "Moon Ray" and Carter's "I Can't Help It".

For more information, visit palmetto-records.com and hipnotic.com. McGarry is at *Jazz Standard* Apr. 18th with this group. Solivan is at *The Kitano* Apr. 11th and *Smalls* Apr. 19th. See Calendar.



Hear in Now
Mazz Swift/Tomeka Reid/Silvia Bolognesi (Rudi)
by Sean Fitzell

Although the classical music canon teems with string trio music, it's still relatively uncommon for jazz. Seizing this prospect on *Hear in Now* are violinist Mazz Swift of New York, cellist Tomeka Reid of Chicago and bassist Silvia Bolognesi of Siena, Italy. An Italian concert promoter first matched them for the WomaJazz festival in 2009 and the musicians instantly connected and have strived to maintain the trio despite their geographic dispersion.

At just over two minutes, "Cakewalk" serves as a microcosm of the group's approach. The opening incendiary ensemble fanfare melts to a free section, from which a bluesy walking bass emerges to buoy melodic statements before whirling improv circles back to the head. A repeating bass figure supports a romantic lilting unison on "Spiderwoman", with Bolognesi's scrapes and percussive knocks coloring the soloists. Her languid line begins "Ova" and Reid's pulsing response creates a cross-rhythm under Swift's soaring melody. The cellist's plucked strings imbue a blues feel contrasting the theme's formal structure. Their use of improvisation and broad inclusiveness ensures that classical allusions are subsumed.

The musicians deftly shift between the music's supportive and featured roles. Plucked violin and cello create a tense start to "Bassolo", which is cut by droning bowed bass. Later, pizzicato bass supports a gliding arco cello and lush violin denouement. Bolognesi's ambitious three-part "Far East Suite" elicits a variety of moods: from spare minimalism to pulsing bass supporting sawed violin and haunting cello to a bouncy groove dashed by frenetic improv.

The trio's debut is impressive and still leaves room for further exploration. Several pieces move from composed to free and back; differing patterns would add variety. The improvised "Impro 1" brims with intense interaction and reaches surprising consonances while Swift's harmonic vocals on the pastoral "Malitalian Lullaby" add an emotive ingredient, both offering fertile possibilities.

For more information, visit rudirecords.com. Swift is at *Brooklyn Conservatory of Music* Apr. 21st as part of *ChamberWORKS*. See Calendar.

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Wo!Man
Archie Shepp/Joachim Kühn (Archieball)
It Won't Be Called Broken Chair
Misha Mengelberg/Evan Parker (psi)
Blue Hawk
Alexander von Schlippenbach/Manfred Schoof
(Jazzwerkstatt)
Two for Two
Aki Takase/Han Bennink (Intakt)
 by Andrey Henkin

By now, European jazz is an established art form, with rich history, generations of proponents, cultural signifiers and, most importantly, legends of its own. Coming from a necessarily smaller scene, many of these players have long associations with each other. Four recent duet albums with some of the best are distillations of decades of innovation.

Technically Archie Shepp is not European but his outsized tenor and political awareness was a direct influence on such players as Peter Brötzmann. And anyway, he was among the first American avant garders to move to Europe in the '60s. On *Wo!Man* his

partner is a major figure of European jazz, German pianist Joachim Kühn. First it should be said that both players sound fantastic, especially a nicely throaty Shepp. But this album of originals and a few jazz standards is a far cry from Shepp's *Fire Music* or Kühn's *Monday Morning*. It is an older, more reflective pair of musicians working within a shared Romantic tradition, present even in a slightly caustic take on Ornette Coleman's "Lonely Woman" or the co-credited "Segue". This is a pastoral album, moving in small gestures rather than destructive swathes.

Though longtime peers, pianist Misha Mengelberg and saxophonist Evan Parker only recorded together once prior to *It Won't Be Called Broken Chair*, 1970's *Groupcomposing*. Mengelberg is a far different kind of pianist than most of Parker's association so the appeal of this session is whether the former's mischievousness would win over the latter's cerebrality. The result is something in the middle, the two distinct approaches to European improvising dancing around each other, catharsis implied rather than brazen, Mengelberg's spritely touch softening Parker's acidic tone. Recorded on Mengelberg's turf in Amsterdam, Parker sounds happily deferential and the two long improvised tracks are some of the loveliest in either man's discography, retwining separate threads of European jazz first joined in pianist Alexander von Schlippenbach's Globe Unity Orchestra.

The oldest association here, and in European jazz alongside Mengelberg and drummer Han Bennink, is that of Schlippenbach and trumpeter Manfred Schoof. This German pair spearheaded the continental jazz movement with the former's Globe Unity Orchestra and the latter's Quintet. But while Schlippenbach's reputation has grown over the decades, Schoof has been less active so his name on *Blue Hawk* is an exciting

prospect, especially in duo with his longtime partner. Listeners expecting Sturm und Drang should look elsewhere. Schoof has always been a player of concise line and this is not the Schlippenbach of the trio with Evan Parker and Paul Lovens. There are 15 pieces, compositions by either man or shared, with a tune by Schlippenbach's wife Aki Takase and the Monk-penned title track. There is a gentle quality here that is surprising, light brush strokes of sound, a bit of wistfulness that is at its peak on an unexpected cover of "Autumn in New York".

Like Shepp, pianist Aki Takase is not European but she is closely associated with that world through her husband and his coterie of players (especially wonderful duo albums with bass clarinetist Rudi Mahall). She has a certain subversion to her playing so a duet with Bennink is, on paper, a natural and overdue pairing. It's not just on paper either. Whatever their puckish natures, both are in complete command of their instruments so things just seem to be spiraling out of control only to resolve expertly. Much of the music on *Two for Two* are Takase originals that take advantage of Bennink's astonishing rhythmic sense - he's a better drummer than most with just a pair of brushes and a snare - something often overlooked in lieu of his visual spectacle. But Monk tunes like "Locomotive" and "Raise Four" or Eric Dolphy's "Hat and Beard" seem written for the duo and are markers for the various aesthetic characteristics that make up years of European jazz as practiced by these players and the many they've inspired.

For more information, visit archieball.com, emanemdisc.com/psi.html, jazzwerkstatt.eu and intaktrec.ch. Bennink is at Dixon Place Apr. 18th and The Italian Academy at Columbia University Apr. 21st. See Calendar.

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Ring-A-Ding-Ding!
Frank Sinatra
(Reprise-Concord)
by Andy Vélez

In 1961 the release of *Ring-A-Ding-Ding!* marked a new era for Frank Sinatra with the launch of his own Reprise Records. Taking gems from the American Songbook along with an ebullient new title tune by his longtime buddies Sammy Cahn and Jimmy Van Heusen, the album swings with a verve and drive not always evident in Sinatra's earlier or later recordings.

Undoubtedly that's a reflection of the orchestrating and conducting of maestro Johnny Mandel, along with the many first-rank jazz players in the orchestra. The title tune opens the session with Irv Cutler's drumming energizing the whole band. On Arlen-Koehler's "Let's Fall in Love", an effective unscheduled two-bar rest is taken before Sinatra jumpstarts the chorus with the word "let's" followed by a burst of brass. Perhaps the best-known side from the album is Cole Porter's "In the Still of the Night", a song which Sinatra had never previously recorded. Solos by trumpeter Don Fagerquist and trombonist Frank Rosolino lend a distinctive jazzy kick after Sinatra enters with woodwinds flowing over strings. 50 years on these now-classic recordings retain their sizzle and freshness.

The Concert Sinatra was recorded in 1963, reuniting Sinatra with Nelson Riddle, who orchestrated and conducted many of Sinatra's greatest Capitol Records sessions. Here the mood is worlds away from the ebullience of the above album. Yet Riddle's expansive arrangements, as delicate as they are strong, are always in support of Sinatra's voice.

There are gems such as Rodgers-Hart's "My Heart Stood Still", which opens with a flow of strings and a relaxed intro by Sinatra. He reaches "...one look at you and then...my heart stood still" and it is punctuated with a burst of startling strings that accentuate the depth of his subject. With Kurt Weill's "Lost in the Stars", Riddle's orchestration begins with a leisurely whirl through the heavens before Sinatra sings. The lyrical reference to a falling star becomes visceral through a tumbling flute sound as does the piquant flute following each "bewitched" in "Bewitched, Bothered and Bewildered". It's a masterful display of teamwork between musicians and Sinatra. He's in great voice throughout, affirming his indisputable primacy among male singers in popular music.

For more information, visit concordmusicgroup.com. A Sinatra tribute is at 92nd Street Y Apr. 25th. See Calendar.



Seeds From the Underground
Kenny Garrett (Mack Avenue)
by David R. Adler

Alto saxophonist Kenny Garrett took an electric turn on his 2008 Mack Avenue debut *Sketches of MD*, a live album that harked back to his '80s apprenticeship with

Miles Davis. He ventured further into 'fusion' through 2009, touring with Chick Corea and John McLaughlin in the Five Peace Band. With *Seeds From the Underground*, Garrett returns to the acoustic idiom of earlier outings such as *Beyond the Wall* (2006), *Standard of Language* (2003) and his revered '90s titles *Triology* and *Pursuance*.

Pianist Benito Gonzalez from *Sketches of MD* stays on board, leaving the Rhodes and synthesizer behind and contributing some of the finest solos of the date. Nedelka Prescod (aka Echols), the vocalist from *Beyond the Wall*, returns to sing on three tracks (though her persistent doubling of the vamp melody on "Haynes Here" grows excessive). On bass is Nat Reeves, whose first appearance with the leader dates back to 1984's *Introducing Kenny Garrett*. On drums, from Garrett's hometown of Detroit, is the young Ronald Bruner, a powerhouse who seizes the spotlight on the title track. Percussionist Rudy Bird gives the rhythm section a fuller, more involved sound, starting with the bright Latin-tinged opener "Boogety Boogety".

Garrett is one of the few mainstream players who can bring the alto sax into ecstatic "Chasin' the Train" territory. It's readily apparent on "J. Mac", a burner with echoes of "AfroBlue", and "Du-Wo-Mo", a midtempo tribute to Ellington, Monk and Woody Shaw (most tracks are dedications). "Lavisio, i Bon?", though inspired by the Gwo ka tradition of Guadeloupe, is a modal 6/8 blues that closes the date with Gonzalez in brilliant form.

These compositions, firmly rooted in the harmonic language and tempestuous rhythm of the '60s Coltrane, have their value as blowing vehicles. But Garrett sustains greater interest with the limping asymmetric meter of "Wiggins" or the slow and mournful minor blues of "Detroit", which relies on sumptuous vocal harmonies and a hypnotic background of crackling vinyl, with no drums and no solos.

For more information, visit mackavenue.com. Garrett is at Iridium Apr. 26th-29th. See Calendar.



The Air is Different
Tomas Fujiwara (482 Music)
by Donald Elfman

Drummer Tomas Fujiwara's new recording celebrates the joy of group playing. Composition and improvisation blend seamlessly in six tracks dedicated to the leader's grandparents and an ensemble that's worked together to become its own kind of family.

The music is deftly composed and inspired by a variety of musical sources. "Cosmopolitan (Rediscovery)", for example, draws its influences from Björk, Henry Threadgill and Michael Formanek. It opens with a burst of electric energy from Mary Halvorson's guitar under which the other players pour out dirge-like lines. Tenor saxophonist Brian Settles takes a darkly chirpy solo that underscores the bittersweet nature of the writing. Trumpeter Jonathan Finlayson joins in briefly and the two improvise together to round out the solo. This leads to a short, simple resolution, the whole a beautiful excursion. The opening tune, "Lineage", says Fujiwara, is the only composition he's "written beginning with measure one and ending with the final measure." From out of a kind of in-the-pocket groove (influenced by overtones Fujiwara heard from a Buddhist bell-bowl in his grandfather's temple in Japan), a haunting line emerges voiced by the horn players. It's jaunty and

mysterious, with a steady rhythm that sometimes threatens to break down even as Finlayson's trumpet solo develops confidently and then 'comes apart' in delicate yet free motion. Settles starts out strewing notes hither and thither but these blasts, over drum punctuations, work their way into a simple line that the whole band uses to end the tune brilliantly.

This is adventurous new music that indeed takes listeners to where "the air is different", making use of the powerful talents of its players and composition versed in form but stretching out the notion.

For more information, visit 482music.com. This group is at Cornelia Street Café Apr. 27th. See Calendar.

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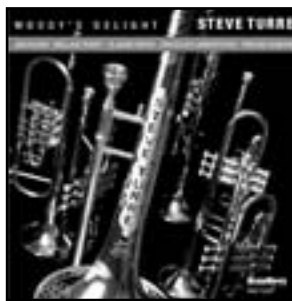
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Woody's Delight
Steve Turre (HighNote)
by Joel Roberts

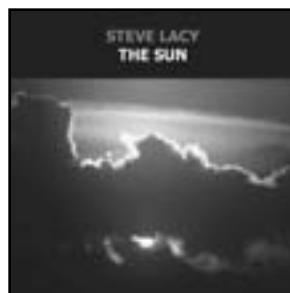
First-call trombonist and longtime *Saturday Night Live* bandmember Steve Turre started working with the likes of Rahsaan Roland Kirk, Ray Charles, Art Blakey and Chico Hamilton as far back as his teenage years in the late '60s. But he says it was his decade-long stint with the great trumpeter Woody Shaw in the '70s-80s that shaped his musical mind and gave him the confidence to grow as an artist.

Turre's latest album, *Woody's Delight*, is an intensely felt tribute to his late mentor, who died tragically at the age of 44 in 1989. Turre doesn't cover any of Shaw's compositions here but the spirit of Shaw's innovative postbop is reflected in the eight originals Turre wrote for the occasion. The heavily Latin-flavored program features five different trumpeters (Jon Faddis, Wallace Roney, Claudio Roditi, Freddie Hendrix and Alfredo "Chocolate" Armenteros) as well as a revolving lineup of three pianists, four bass players (including Buster Williams and Andy Gonzalez), two drummers and three percussionists.

All the trumpeters make strong and distinct impressions. Faddis' famed pyrotechnics are highlighted on the title track while Roney is heard to fine effect on the ethereal Miles Davis-inspired ballad "In Retrospect". The 83-year-old Armenteros turns in a high-energy performance on "Manny's Mambo" while young gun Hendrix stars on the searching modal number "3 for Woody". Roditi penned the only non-Turre tune (the lovely "Annette's for Sure") and contributes one of the album's most memorable moments with a stunningly beautiful solo on "Adios Mi Amigo", which Turre wrote for the late pianist Hilton Ruiz. Throughout, Turre proves himself a stirring force on trombone, as well as on his trademark conch shells.

After a long period of neglect, Woody Shaw's reputation has begun to grow in recent years and Turre's tribute should only add to Shaw's (Blackstone) legacy as well as Turre's own. *Woody's Delight* would no doubt have delighted his former boss and should bring joy to a wide variety of jazz listeners.

For more information, visit jazzdepot.com. Turre is at *Smoke* Apr. 27th-28th with this project. See Calendar.



The Sun
Steve Lacy (Emanem)

by Stuart Broomer



Avignon and After
Steve Lacy (Emanem)

Steve Lacy possessed a combination of talents and interests so diverse that it made it hard to see him whole. The best kind of conservative, he restored the soprano saxophone to jazz when it had been missing for several evolutionary stages; he appreciated the collective spirit and sense of voice in early jazz and

was likely the most complete exponent and interpreter of Thelonious Monk's compositions. On the other hand, he was a fairly early practitioner of free improvisation and solo saxophone performance and he used his gift for setting text to both composed and improvised music to expand the expressive range of the art song. It's the radical side of Lacy's work that's to the fore on these two CDs, each of which reissues valuable work and substantially expands it.

The Sun focuses around works in protest against the Vietnam War, with text-settings and instrumentals from four different sessions recorded between 1967 and 1973. The earliest piece is the previously unreleased "Chinese Food (Cantata Polemica)" from 1967, a setting of texts from Lao Tzu's *The Way of Life* sung by Irene Aebi to the accompaniment of Lacy's chirping, splintering soprano sounds and an electronic battleground provided by Richard Teitelbaum's synthesizer. The other unreleased material is a quintet/sextet session from 1968 that includes a performance of the title track, with Aebi intoning Buckminster Fuller's "The Historical Attempt by Man to Convert his Evolution from a Subjective to an Objective Process" against an alternately pecking and carpeting field of sound, Enrico Rava's trumpet and Karl Berger's vibraphone hinting at the textures of Pierre Boulez' chamber works. The group's improvising power is more evident on "The Gap", a graphic score propelled by drummer Aldo Romano. The trio with Aebi and Teitelbaum also convenes in 1968 in Rome to provide two versions of "The Way" - another setting of Lao Tzu - as well as two duos by Lacy and Teitelbaum that mark an early highpoint in the use of electronic instruments in improvised music. Teitelbaum finds sounds that complement Lacy's soprano while creating lines that have uncannily vocal inflections. The CD is completed by a 1973 performance of "The Woe", the four-part suite that the Lacy quintet with Aebi (voice and cello), alto saxophonist Steve Potts, bassist Kent Carter and drummer Oliver Johnson had continuously played during the last two years of the Vietnam War, the incendiary improvisation further fuelled by tapes of warfare. Lacy credited inspiration of the individual components to Anthony Braxton, Buster Bailey, Alban Berg and Lawrence Brown, demonstrating the breadth of his sources, but they all fuse into a dramatic work both abrasive and powerful.

The complex textures of words, groups and electronics that characterize *The Sun* give way to an almost private world on *Avignon and After: Volume 1*, a reissue of Lacy's first solo concerts from 1972, now supplemented by other material from the same Avignon performances and an unreleased performance of the five-part "Clangs" recorded in Berlin in 1974. Lacy was a fully-matured talent when he turned to solo performance and there's an engaging combination of freshness and mastery here. Employing various strategies, Lacy turns his solo pieces into kinds of dialogues, whether it's a literal second voice (a radio or a metronome), an homage to a musician or writer (Charlie Parker, Ben Webster and Elias Canetti are included) or an extended quotation from "I Feel Pretty" from *West Side Story*. His resourcefulness and quicksilver creativity are evident throughout. The opening "The Breath" moves from piquant reflection to rapidly shifting lines of multiphonics while the newly unveiled "The Rush" includes a passage of monotone improvisation. "Clangs", almost 28 minutes in length, is a tour de force, touching on birdsong and minimalism before arriving at "The New Moon", a varied piece rich with blues, spirituals, call-and-response between registers, sustained highs and a lyricism wistful and sunny by turn. It's a valuable addition to the Lacy solo discography.

For more information, visit emanemdisc.com. A Lacy tribute is at *The Stone* Apr. 13th with Joe McPhee, Joe Giardullo and others. See Calendar.



Coarse Day
Fred Lonberg-Holm/
Piotr Melech
(Multikulti Project)



Attic Antics
Fred Lonberg-Holm/
Nick Stephens
(Loose Torque)

by Ken Waxman

Chicago's, or is it improvised music's, busiest cellist, Fred Lonberg-Holm travels overseas with these CDs for timbre intermingling with a Polish clarinetist and a British bass player, respectively. Yet it's a tribute to his mercurial versatility that while each disc pushes the limits of the instruments' expected qualities, neither wanders into the realm of unidentifiable textures.

Geographic separation melts away along with bar lines, compositional motifs and predetermined arrangements on *Coarse Day*, a first-time meeting with Polish clarinetist Piotr Melech. Sequences are staccato or legato, with a few even extruding a bluesy overlay. Most common are those tracks such as "Tangle of Loops", which, rather than dealing with repetitive runs, work up to agitated counterpoint. As Melech's tongue stutters express extensions and partials as well as initial reed tones, Lonberg-Holm uses electronics to make jittery contrapuntal responses. When the clarinetist propels a pedal-point rhythm the cellist responds with scrubbed, higher-pitched crackles. In contrast, when, for instance, Melech creates midrange echoes on "Slit in Slot", Lonberg-Holm's arpeggiated twangs roughen the interface, forcing the reedist to augment his sound to irregular vibrations. Perhaps the most descriptive track is "Layer Seven". This sequence unites contrapuntal cries and intense, foreshortened squeaks with powerful string clutches and skittering turns, which encompass electronically processed reverb and flanges. By its climax Melech's multiphonic blows create percussive rhythms while Lonberg-Holm colors the proceedings with electronics-based motions and clipped runs.

On *Attic Antics* with London-based bassist Nick Stephens, however, electronics are eschewed and it's always clear that stringed instruments are playing. Secondly, while both men stretch and vibrate many strings, the bassist usually plays pizzicato and the cellist arco. What ends up transpiring, as in the sonorous pulsations that define "Tantric Ants", is that Lonberg-Holm's lines are sharper and more spiccato while Stevens' sweeps are more magisterial and

relaxed. Also his double stopping frequently works in tandem with the cellist's col legno bounces. On the nearly 19-minute title track the bassist's tremolo pops and rubs contrast markedly with Lonberg-Holm's narrowed and abrasive lines. The piece moves along in sequences as timbres from each player migrate to and from foreground to background as both try out different phrasing. Other times the sonic differences are lessened as subtle string stretches turn to harmonic convergence and suggestions of lyricism. The contrast remains comprehensive, however, since the duet is contrapuntal not bonding.

For more information, visit multikulti.com and loosetorque.com. Lonberg-Holm is at Zebulon Apr. 5th with Ballister and Apr. 21st with Christoph Erb. See Calendar.



Montreal Parade
Rempis Percussion Quartet (482 Music)
by Jeff Stockton

Dave Rempis expresses a clear sense of purpose in his articulate liner notes to *Montreal Parade*, a recording that marks a new chapter for his Percussion Quartet. The leader needed to change things up, so Oslovia-cum-Chicagoan-cum Austinite Ingebrigt Håker Flaten is the new bassist in the band and this is the first time in years the band has improvised in a studio rather than recording live in front of an audience.

The sax/bass/double drum format remains an exciting twist on the traditional trio setup: drummers Tim Daisy and Frank Rosaly, both mainstays of the Chicago scene spearheaded by Ken Vandermark, have audible chemistry. Without them, the concept would be dead in the water.

Rempis also makes an explicit commitment to long-form improvisation as a viable approach to performing. And, true to his word, the hour-long session presented here (the best chunk of two days of recording) is comprised of two tracks. The first, called "This Is Not a Tango", runs 20 minutes and features a continuously rollicking torrent of rhythms from Daisy and Rosaly, tethered by Håker Flaten, with Rempis improvising on top. He's listed as playing alto, tenor and baritone saxes, but since his tone on alto is exceptionally brawny, yet not particularly so on tenor, their distinctiveness tends to blend. Like trying to distinguish the gender of an androgynous voice over the phone, it can be a tricky task. Not that it matters much. "Tango" is remarkably well paced, succinct and shows that Rempis' musical ideas are as strong as his theories.

The second cut, "If You Were a Waffle and I Were a Bee", starts as if an extension of the first: rhythmic, naturally, but occasionally melodic and swinging. Then the band brings the tempo - as well as the volume - down for an extended section and Rempis uses his bari as a seasoning rather than a driving force. On first listen, it feels like it takes a while for the band to regain their forward motion, but then, admittedly, the track seems almost as periodically correct as the first when you know what to expect from it. The long form seems to be an essential example of Rempis' uncompromising artistic approach. He makes strong demands of his audience but he and his bandmates well repay the effort.

For more information, visit 482music.com. Rempis is at Zebulon Apr. 5th with Ballister. See Calendar.



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Calling Signals 09: A Winter's Tour
 Frode Gjerstad/Jon Corbett/Nick Stephens/
 Paal Nilssen-Love (Loose Torque)
 by John Sharpe

Sometimes size of audience is a poor indicator of quality. In the further reaches of jazz at least, world-class delivery can fly woefully below the radar. Such was the case on a winter's evening in the English market town of Colchester where, if the song titles are to be believed, an international quartet attracted nine for the first set, reduced to just five, not counting the barman, for the second. But the low numbers in no way affected the caliber of the music played.

Certainly none of the participants could be called household names, though the Norwegian pairing of reedman Frode Gjerstad and drummer Paal Nilssen-Love has amassed sufficient credits in their resumes to merit attention. Joining them in two long-form improvisations totaling over 60 minutes are bassist/Loose Torque label boss Nick Stephens and trumpeter Jon Corbett. All four prove accomplished improvisers, able to navigate nimbly in cohort and readily sustain interest with their quick-witted responsiveness and top-notch instrumental prowess. Indeed the high level of open yet spirited interaction stands as one of the main plus points of this performance.

Complementary phrasing creates a whole much greater than the sum of its parts, full of light and shade, borne of mastery of dynamics. Gjerstad deploys his sinuous alto sax and chirruping and whistling clarinets in easy colloquy with Corbett's incisive trumpet. Nilssen-Love emphasizes his delight in timbral manipulation and subtle detail, rather than the power and articulation at speed he brings to collaborations with the likes of Peter Brötzmann and Mats Gustafsson. Stephens' earthy suppleness provides the golden thread that binds the separate contributions.

The conversational interplay contains many highlights, such as the lovely passage for skittering muted trumpet and slashing arco bass early in "Nine Souls". Perhaps documentation on disc will ensure exposure more commensurate with the talents on display than can be relied upon at the door.

For more information, visit loosetorque.com. Nilssen-Love is at Zebulon Apr. 5th with Ballister. See Calendar.



Changes
 Carmen Lundy (Afrasia Productions)
 by Sharon Mizrahi

If you walked into the Jazz Standard during Carmen Lundy's residency last month, you might have seen the

vocalist immersed in the lively refrain of "Love Thy Neighbor", handing the microphone to her 10-year-old niece for an impromptu duo, encouraging the audience to sing the chorus to "Dance the Dance" or playfully crooning a tune to her instrumentalists. Whether on her newest CD *Changes* or on stage in her vivacious glory, Lundy is a charismatic force, bringing the magic back into music with every lyric and scat.

Lundy's soulful sound stirred into harmony with the Caribbean-tinged vibe in "Dance the Dance". Pianist Anthony Wonsey's casual jazz ambience sailed the breezy piece forward, tossing into Jamison Ross' delectably airy cymbal tides. Lundy and bassist Kenny Davis together rose from the effortless sea, galloping vocal streams flaring and dipping beside supple rhythm. Some vocal accompaniment from concertgoers infused the mood with a divine ethereal lightness.


And with one swift change in tune, Lundy flipped the calm evening upside down, uncapping the soaring momentum in "Love Thy Neighbor". Though trumpeter Nolan Shaheed, guitarist Oscar Castro-Neves and trombonist George Bohanon didn't appear on stage, their regal inspiration on the album permeated the air, notably through Wonsey's ultra-smooth piano accents. While Lundy jolted into effervescent action, the band rumbled into an earthquake fusion of rock and jazz. Davis, this time on electric bass, ingrained the virtuosic message alongside electric guitarist Lage Lund, rattling tables and pounding the floorboards with every resonant chord.

An uncanny charm emerged from the musical midst, enveloping the heart and soul with homey warmth - even in the most polished moments. As Lundy said to the audience: "I feel your history."

For more information, visit afrasiaproductions.com

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The Guest House
Trio M (Enja)
by Sean O'Connell

Trio M is the best kind of leaderless trio. Each member composes, each member solos and when they play live even the stage patter is shared. For their second album pianist Myra Melford, bassist Mark Dresser and drummer Matt Wilson have combined for a cohesive collaboration that shows their ease of interaction.

The album opens with the cinematic title track. Wilson's drums shuffle behind Melford's montuno before making way for a plunking solo by Dresser. His bass pops and slides with funky confidence before Melford provides a spiraling solo of her own. Wilson's playful homage to Don Knotts leaves a lot of space for his drums to fill in around Melford's high-low phrases. Her two-handed solo becomes an intense conversation with stuttering snare. Wilson's chamber ballad "Hope (for the Cause)" puts Dresser and Melford on the same path, interacting sweetly and slowly over subdued brushes. Melford's "The Promised Land" turns up the heat with a strong backbeat. Melford employs her whole forearm to play a frenetic solo that assaults the piano from top to bottom.

The 12-minute Dresser composition "Tele Mojo" incorporates a treated piano that knocks like a

woodpecker on a vibraphone. Melford's extended solo builds into an almost bluesy cadence, her subtle left-hand comping drawing the most from her higher-register soloing. Dresser offers a quiet solo before Melford makes a hectic return, playing cat and mouse across the keyboard. "Even Birds Have Homes (to Return to)" is Melford's homage to Iraqi poet Muhammad Mahdi Al-Jawahiri. Wilson's tuned bells ring over Dresser's cascading bowed strings while Melford provides an introspective solo. The album closes with Dresser's "Ekoneki", the trio at their most upbeat, bouncing through a near calypso that draws percussive sounds from everybody's instruments.

With the three bandmembers immensely busy and scattered across the US, it is a rare treat for them to meet, hence the five-year gap between albums. Here's hoping the next one comes in less time than that.

For more information, visit enjarecords.com. This group is at *The Kitano Apr. 7th*. See Calendar.



Early Reflections
Niels Vincentz (SteepleChase)
by Ken Dryden

Born to Danish parents temporarily in the US, Niels Vincentz lived in his birth country for a few years but

returned to Denmark in 2003, where he has been working with small groups and big bands. Now in his 40s, Vincentz' just-released debut recording is a trio date (recorded in 1999) with two veterans: bassist Cameron Brown and drummer Billy Hart (who utilizes brushes throughout much of the session).

Vincentz' big-toned tenor is buoyed by his seasoned rhythm section, especially in the bluesy, strolling setting of the Victor Schertzinger-Johnny Mercer standard ballad "I Remember You", which also includes an intricate bass solo. Vincentz switches to soprano sax for a playful setting of the Jule Styne-Sammy Cahn gem "It's You Or No One", in which he never runs out of steam in his creative solo. He's back on tenor for Coltrane's infrequently recorded "26-2", where the composer's influence is palpable.

The saxophonist penned the rest of the material for this session. The infectious postbop vehicle "Scandicci" is dedicated to the late soprano sax great Steve Lacy, though the composer plays it on tenor, with Brown's sterling work prominent throughout the track. "Boy's Birthday" is introduced by Brown and Hart, setting up a perky calypso rhythm as Vincentz plays a vocal-like melody before launching into his adventurous improvisation on soprano. Returning to tenor, Vincentz has the rhythm section set up "Little Sister", a loping waltz with plenty of twists, all navigated with ease by the trio. The joyful "Happy Medium" sounds like it could have been written in the early '60s, though there's nothing old-fashioned about this performance. "Reaching" is another loping tune, with Vincentz playing a spacious, wistful soprano over the hip, funky rhythm section.

For more information, visit steeplechase.dk. Vincentz is at *Zeb's Apr. 13th*. See Calendar.

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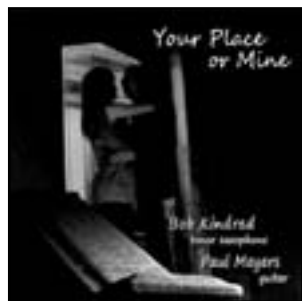
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Your Place or Mine
Bob Kindred/Paul Meyers (Conawago)
 by Marcia Hillman

Years ago, an offering with such a provocative title would have been designated as “mood music”. Well, the designation still fits. Tastefully choosing a group of appropriate standards with the addition of three originals, tenor saxophonist Bob Kindred and guitarist Paul Meyers create an intimate and romantic environment. Kindred’s playing has a full-bodied sound, full of depth and reminiscent of Ben Webster. His experience includes accompanying a wide array of singers and he explores the lyrics as well as the melody of a song while Meyers has a warm tone on his nylon-string guitar.

Some of the tracks feature Kindred, such as his melodic original ballad “Perdu Dans L’amour (Lost In Love)” while Meyers shows off his Brazilian influences with bossa treatments on songs such as “The Touch Of Your Lips”, “My Foolish Heart” and his original “Two Dances”. Most of the tracks are simply elegant conversations between the two instrumentalists, as on “Love Is Just Around The Corner” or the call-and-response of the slow and bluesy “Teach Me Tonight”. The final original and the album’s sole vocal is “Hey, Look Where I Am”, with music, words and performance by Kindred’s wife Anne Phillips. Mention should also be made of a loving rendition of “My Funny Valentine” and tender treatment of “Tenderly”.

This is a set of relaxed, low-key performances. Get your significant other, light the candles, pour the wine and then turn on this album.

For more information, visit annephillips.com. Kindred is at Café Loup Sundays. See Regular Engagements.



Dirigo Rataplan
Devin Gray (Skirl)
 by Terrell Holmes

The phrase *Dirigo Rataplan* is a Latin-French hybrid meaning, roughly, “leading from the beat”. On this exciting new album, drummer Devin Gray leads a stellar quartet with music that, like the Roman god Janus, looks back and forward simultaneously.

The band dives right in with the atavistic free jazz overture “Quadrophonically”. Trumpeter Dave Ballou and tenor man Ellery Eskelin engage in an open-spaced, high pitched dialogue over the foundation laid by Gray’s variegated percussion and bassist Michael Formanek’s growling arco. Gray’s high-energy drumming drives the pulsating over-hill-and-dale melody of “Cancel the Cancel”. Formanek’s bodacious plucking takes this song out and is a virtual segue into the soulful “Down Time”, featuring Ballou’s passionate blowing and Eskelin’s blue mood tenor, which is capped off with an inspired praise shout. “Prospect Park in the Dark”, dedicated to Charles Ives, is an elegiac, brooding tune, with fine horn dialogue, sotto

voce bass and a lush cymbal solo. One gets the feeling that something is lurking just outside the entrance to the F train. Eskelin and Ballou are so fierce on the funky “Talking with Hands” that Gray and Formanek sound like they are playing for their lives. The collective effort on “Otaku”, from the shrieking horns and Gray’s thrashing and rumbling to Formanek’s big-hearted plucking, is outstanding. Formanek’s brilliant arco, Eskelin’s testifying and a dynamite duet between Gray’s cymbals and Ballou’s avian trumpet drive the Middle Eastern vibe of “Thickets”, a tune written for drummer Gerald Cleaver. Ballou and Eskelin blow more high-octane solos on the funky “Katahdin”; Gray drums as though he’s trying to kick down a door and Formanek plucks like a man possessed.

The sounds and angles of *Dirigo Rataplan* are unconventional yet entirely familiar. The music that Gray has created is well-rendered and rooted deeply in the artistic tradition it follows, one that dares you not to listen then challenges once you do.

For more information, visit skirlrecords.com. This group is at Cornelia Street Café Apr. 12th. See Calendar.



Eponymous
Christoph Erb/Jim Baker/Michael Zerang (Veto)
Erb Alone Christoph Erb (Veto)
Sack Erb/Lonberg-Holm/Roebke/Rosalý (Veto)
 by Clifford Allen

It’s fair to assume that one reason Swiss reedman Christoph Erb’s website gives no pertinent biographical details - other than the fact that he has a fascination with sheep - is because the music he makes should speak for itself. Who he studied with, or how long he’s been playing, shouldn’t validate or get in the way of what’s being played or how. What is clear from his discography is that he’s been on the recording scene since about 2004 and much of his output can be found on the Lucerne-based label Veto. Three new discs feature Erb solo or with the accompaniment of two or three other musicians, all of them Chicago heavyweights, and the CDs themselves are packaged in elegant, silkscreened cardstock folders.

Erb/Baker/Zerang joins Erb’s tenor and bass clarinet with keyboardist Jim Baker and percussionist Michael Zerang on a program of seven improvisations. Setting the tone, the opening “Silur” presents sounds divorced from their instrumental visual attachments. Analog electronics generate whirl and chop, as breathy flutters and bowed, rubbed surfaces fall quite far from even the ‘free jazz’ tree. Hurling, scraping and twittering gestures are weird and bright while obviously intercommunicative. There is, after all, nothing wrong with a little whimsy alongside rarified exploration, so saliva-filled curls and clattering metal objects and Baker’s impulsive and detailed piano chords seem at Dutch odds on “Opisthoproctidae”. When he’s not engaging harmonics apart from phrasal implications, Erb can put forth a soft, cool tenor tone and attendant facility and on the aforementioned piece he and Baker are hand in hand very engaging improvisers.

Erb Alone presents just what it says - Erb’s tenor and bass clarinet as well as various objects, water and so forth in a series of ten vignettes both overdubbed and unadorned. Harmonic whine, guttural noises and

bubble blowing all commingle to create a surprisingly tense environment on the opening “Soup”, in which Erb seems almost without pitch à la Nate Wooley’s amplified breath solos. “Kasimir” presents fluttering tenor circularity with a decidedly physical and stomping energy while “Tenor” takes Joe McPhee-like heel digging and winnows it to an almost mechanistic tautness. Balancing the traditionally out with sound pieces made from percussive pops and slap-tonguing (“Räuber”) or electro-acoustic harshness (“Horny Goats”), *Erb Alone* presents an interesting window into methods that are both wry and cerebrally active.

Sack is aided by the participation of drummer Frank Rosaly, cellist Fred Lonberg-Holm (who curiously also employs guitar) and bassist Jason Roebke on four collective pieces of hardscrabble improvisation. It takes a few minutes for the first salvo, “Karung”, to take hold, the bassist moving from bullish harmonics to a throaty pluck as Rosaly switches between soft clatter and half-erased beats. Erb’s chuffs and knobby declamations hang back in the field of action as the Chicago threesome saw and shift, underpinned by Roebke’s balladic free-time craft. The final few minutes are rooted in deep, rumbling rhythms and the earth-toned shouts of tenor and cello. “Kadhananlo” is the lengthiest improvisation here, a rugged and dry pulse firmly set in relation to the devilishly metallic Lonberg-Holm and Erb’s wailing mouthfuls. While Erb has chosen his sparring partners well, it may take some time for his work to coalesce - nevertheless, with more Veto titles on the way, he is someone to keep a close ear on.

For more information, visit veto-records.ch. Erb is at Prospect Series Apr. 21st with Fred Lonberg-Holm and Josh Berman. See Calendar.

The Firehouse Space	
246 Frost St. Brooklyn, NY, 11211	
http://www.thefirehousespace.org \$10 cover	
Sun. April 1, 8 PM	Meld Quartet Ingrid Laubrock:Saxophone, Kris Davis:Keyboard, Lisa Mezzacappa:Bass, Harris Eisenstadt:Drums
9 PM	Adam Lane-Lisa Mezzacappa Bass Duo
9:30 PM	Adam Lane Sextet Avram Fefer:Reeds, David Bindman:Reeds, Matt Bauder:Reeds, Reut Regev:Trombone, Adam Lane:Bass, Igal Foni:Drums
Thurs. April 5, 8:00 PM	Michael Atlas:Sax, Brahim Fribgane:Oud and Percussion, Mat Maneri:Wola, Satoshi Takeishi:Drums
Fri. April 6, 8:00 and 9:30 PM	The Trio That Never Was Scott Robinson:Woodwinds, Joe Fonda:Bass, Lou Grassi:Drums
Sat. April 7, 8:00 and 9:00 PM	Stephen Gaucl:Tenor Sax, Art Bailey:Piano, Mike Bisio:Bass, Whit Dickey:Drums
Thurs. April 12, 8:00 PM	Michael Atlas:Saxophones, Ricardo Gallo:Piano, Sean Conly:Bass, TBA:Drums
Fri. April 13, 8:00 and 9:30 PM	Mikko Innanen:Woodwinds, Joe Fonda:Bass, Lou Grassi:Drums
Sat. April 14, 8:00 and 9:30 PM	Michael Blake:Tenor Sax, Nate Radley:Guitar, Arthur Kell:Bass, Mark Ferber:Drums
Sun. April 15, 8:00 PM	Background Noise Matt DiGiovanna:Sax, Adam Kromelow:Piano, Jason Burger:Drums
Thurs. April 19, 8:00 PM	Marie Berger:Prepared Piano, Nathaniel Morgan:Alto Sax, Adam Hopkins:Bass, Owen Stewart Robertson:Guitar
Fri. April 20, 8:00 PM	Rema Hasumi Trio Rema Hasumi:Piano, Darius Jones:Alto Sax, Tyshawn Sorey:Drums
9:30 PM	Todd Neufeld Group
Sat. April 21, 8:00 PM	Zach Layton:Guitar and Electronics
9:15 PM	Zach Layton with Bradford Reed:Drums
Sun. April 22, 8:00 and 9:30 PM	Matt Lavelle and the 12 Houses Laura Ortman:Violin and Vocal, Ryan Sawyer:Drums and Perc., Chris Forbes:Piano, Francois Grillot:Bass, Claire de Brunner:Bassoon, Ras Moshe:Tenor Sax, Charles Waters:Alto Sax and Clarinet, Jon Natchez:Trombone, Mary Cherney:Alto Flute, Anders Nilsson:Guitar, Powan Benjamin:Flutes and Soprano Sax, Tim Stocker:Bari Sax, Catherine Sikora:Tenor and Soprano Sax, Telaina Odum:Clarinet, Flute, and Soprano Sax, Matt Lavelle:Trumpet, Alto Sax, Clarinet, Flugelhorn, Cornet
Thurs. April 26, 8:00 PM	Shoko Nagai Shoko Nagai, Piano and processing Cello:TBA, Voice:TBA
Fri. April 27, 8:00 and 9:30 PM	Louie Belogenis:Tenor and Soprano Sax, Russ Lossing:Piano
Sat. April 28, 8:00 PM	Justin Wood:Saxophones and Flute, Dan Loomis:Bass and Friends



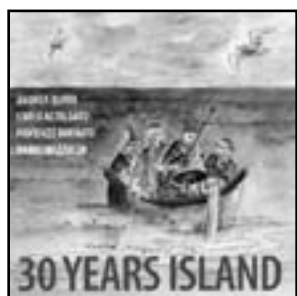
**At Rick's Café Americain
Mary Lou Williams (Storyville)**
by George Kanzler

A decade ago Storyville released a single CD with this title and marketed it as the only album by the pianist consisting entirely of standards (including her own "What's Your Story Morning Glory"). This double CD album adds 14 tracks (including 7 originals) to the 13 from that earlier CD and presents them in the order of the three sets Mary Lou Williams played that night at the Chicago club; her traditional set closer, fellow pianist Billy Taylor's "A Grand Night for Swingin'", appears three times. The first disc begins with five unaccompanied solo tracks - all Williams originals - before she is joined by bassist Milton Suggs and drummer Drashear Khalid for the rest of that Nov. 14th night in 1979.

If Williams had enjoyed the patronage of a major producer like Norman Granz, à la Oscar Peterson, or even been associated over decades with a prestigious label like Blue Note or Columbia, her fame and popularity would be as great as her critical reputation. For she was one of the foremost pianists and arranger-composers of the Swing Era and beyond and one of the very few musicians from that time period - she was born in 1910 and died in 1981 - who befriended beboppers and embraced their musical innovations. She even recorded a duo concert with Cecil Taylor, fittingly titled *Embraced*.

But her recorded output in the postbop years is thin for such a major jazz figure, so this snapshot of one night late in her career is, despite some balance and volume problems, invaluable. Williams once said "The best jazz leads from your mind to your heart and out through your fingertips. The best solos tell a story." She tells many stories here, beginning with a brace of solos ranging from spirituals to stride to deep blues to boogie-woogie. Her swing is indefatigable with the trio and she revels in finding new ways to explore familiar standards, displaying the full range of her artistry.

For more information, visit storyvillerecords.com. A Mary Lou Williams Tribute by the Manhattan School of Music Chamber Jazz Ensemble is at Ades Performance Space Apr. 26th. See Calendar.



**30 Years Island
Andrea Buffa/Carlo Actis Dato/
Fiorenzo Bodrato/Dario Mazzucco (Leo)**
by Ken Waxman

A sonic topographical map of an imaginary locale, *30 Years Island* offers up 10 location profiles that mix jazz and ethnic sounds as played by a top-flight Italian quartet. Each geographical site, displayed on a fanciful map included in the package, is worth a visit.

All the tunes are composed by tenor and alto saxophonist/clarinetist Andrea Buffa. But his mapping

of the territory is helped immeasurably by the assured and ebullient playing of Carlo Actis Dato on bass clarinet plus baritone and tenor saxophones. One of the major figures in Italian jazz, Actis Dato is a charter member of the Italian Instabile Orchestra and was one of Buffa's instructors in Turin. Except for one showcase, where he strums guitar-like on the smaller instrument, bassist/cellist Fiorenzo Bodrato sticks pretty much to time-keeping. Meanwhile drummer Dario Mazzucco uses his kit sparingly in a clean, articulated fashion.

A piece such as "Teimoso (Tanga City)" is typical. As Mazzucco's beat rebounds and Bodrato walks, the antiphony between Actis Dato's baritone and Buffa's tenor is palpable. Before the two reach a climax of distinctive reed bites, the baritonist vamps behind him as Buffa expels a series of bravura variations that distend the theme but don't interrupt its linear flow. Frequently throughout Actis Dato sticks to pedal point accompaniment on bari or bass clarinet, leaving the straightahead, slurping or split-tone expositions to the other saxophonist. An exception is "Don Charlotte (Manzè)", where the bouncing, hornpipe-like melody expressed in low-pitched snorts and contrapuntal growls fancifully showcase a band of Eastern European dancers who could dwell on the isle. In his solo, Mazzucco expertly spins stick patterns, bounces, drags, rebounds and timed paradiddles into an effective mix. Before that the drummer defines the title on "S.P. Shuffle" while the two reedists are involved in moderato call-and-response, sounding like a modern Zoot Sims and Gerry Mulligan.

Exploratory enough to demonstrate the band members' talents, the musical panorama presented here suggests that many sound travellers would benefit by making *30 Years Island* a favored stopover.

For more information, visit leorecords.com. Actis Dato is at The Stone Apr. 7th, 8th and 11th. See Calendar.



**Songs and Portraits
Third World Love (Anzic)**
by Jeff Stockton

Third World Love is a jazz quartet based in New York City yet heavily influenced by the musicians' ancestry and the immigrant experience for which they feel a strong affinity. Trumpeter Avishai Cohen, pianist Yonatan Avishai and bassist Omer Avital are Israeli by birth (drummer Daniel Freedman is American) and their music draws on the clashing cosmopolitan influences of a place where Arab, European and Jewish culture commingle. When Cohen's trumpet is its main identifiable voice, an obvious antecedent is *Sketches of Spain* or, because Avital contributes a good chunk of the compositions, the folk forms of Charlie Haden's Liberation Music Orchestra come to mind (if both had been arranged for a quartet). Third World Love packs big emotions into an economical format.

Avital's "Sefarad" features Flamenco flourishes, as does "The Abutbuls", which is spiced with Cohen's otherwise-absent electronic effects. Cohen is a smooth player with a crystal clear tone almost completely devoid of grease and well suited to the melancholy arc that hangs over these *Songs and Portraits*. "The Immigrant's Anthem" is subtitled "Sad Song". Another is called "Song for a Dying Country". Nomadism, displacement, wistfulness and longing for home are the threads that tie the performances together.

But from within the minor keys a great deal of

beauty shines through. On Freedman's "Alona" Avishai's piano is lush and romantic. "Im Ninalu" presents Cohen's muted trumpet and a lovely piano melody tastefully supported by bass and drums while on "Dying Country", Cohen's playing begins in reflection but quickly travels to spirited and defiant. Frequently, the band will synchronize around repetition. Avishai will solo and Avital will provide a supporting motif on bass. Or Cohen will find a melodic line and work it to emphasize the haunted spirituality and mystery inherent in Third World Love's aesthetic.

For more information, visit anzicrecords.com. This group is at 92Y Tribeca Apr. 26th. See Calendar.

IN PRINT



**Blue Notes in Black and White:
Photography & Jazz
Benjamin Cawthra (University of Chicago Press)**
by Ken Waxman

Fats Navarro, face frozen in concentration as his upwards tilted trumpet appears to push through billowing cigarette smoke; regal Ella Fitzgerald caught in mid-note as a puckish Dizzy Gillespie casts an enamored look; decked out in 10-gallon hat and holster Sonny Rollins stands defiantly in the desert. These are just three of many famous photos of jazz musicians, taken respectively by Herman Leonard, William Gottlieb and William Claxton, that created the images that defined jazz and its practitioners. This study by Benjamin Cawthra analyzes how the photos in magazines, publicity and artistic shots and album covers reflected its status and the role(s) its largely African-American innovators played in public consciousness.

Relying on academic research and interviews with many photographers active from the '30s-60s, Cawthra's book is concerned with sociology, not art appreciation. While he discusses the components of many photos, they're literally visible manifestations of the music. For instance he shows how *Life Magazine* managed to alter its coverage from photographing white "Kings of Swing" to acknowledging African-American innovation. But photo placement and accompanying text was still condescending, a posture redoubled when the magazine dealt with beret-wearing Dizzy Gillespie. Music publications were more enlightened. But column width meant that many evocative photos were only on display in clubs or as album covers.

Cawthra's chapters on the creation of Miles Davis' identity through his LP art and another on independent jazz labels' use of album cover photos note other avenues for image-definition. Starting with 'Round About Midnight, Davis became the epitome of cool, soon able to demand Black imagery as album art. The analysis of how Sonny Rollins' bare-shouldered portrait on *Freedom Suite* reflected growing Black militancy is illuminating, but Cawthra forgets that no matter how sensitive the lensmen, most pictures merely sold records.

For more information, visit press.uchicago.edu. A book signing event will be held at Columbia University Apr. 5th. Visit jazz.columbia.edu/events/index.html.

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Trip The Light Fantastic
Hal Galper Trio (Origin)
by Sharon Mizrahi

"Here's how it's gonna work," said pianist Hal Galper. Appearing with bassist Jeff Johnson and drummer John Bishop last month, Galper jumpstarted the New School release concert for *Trip The Light Fantastic* with a frank rundown of the evening to come. And once the group delved into "Alice in Wonderland", it became clear just how the evening would work: as an eclectic stretch of harmonic and melodic boundaries, propelled by the force of *Forward Motion* (Galper's improvisational jazz guide published in 2005).

As Johnson noted in the post-concert discussion, no two song renditions are ever the same in the trio's inventive hands. So it comes as no surprise that the album's "Alice in Wonderland" took on an edge-of-your-seat spontaneity in concert, echoing the album's instantaneous vivacity with a live dose of crackling energy. The fairytale-named tune rushed forward with pristine power, exuding a tenacious bass bounce and classic-tinged percussive flourish all at once.

The band's exquisite balance took a ferocious turn in "Get Up and Go". As Bishop knocked his cymbals and drums to thunderbolt heights, Galper's piano erupted fierce aural lava at hypnotic velocity. The dust settled abruptly after the peak, as the trio broke into a sparse, experimental swing melody - only to return to fiery homeostasis a few minutes later. On CD, "Get Up and Go" assumes a different air: the piece whittles from thunderstorm to cloudy drizzle, still getting up and going, though at a more reflective speed.

A single listen to *Trip The Light Fantastic* is enough to grip, challenge and inspire the ears simultaneously. But the trio's expertise shines most in the curious divide between recording and live performance. One album and concert at a time, Galper, Johnson and Bishop unravel the layers beneath each piece, exploring both tried-and-true standards and their original compositions under vastly different lenses.

For more information, visit origin-records.com



Ella and Oscar (OJC)
Ella Fitzgerald/Oscar Peterson (Pablo-Concord)
by George Kanzler

In the last decade plus there has been a plethora of albums from mostly mediocre female jazz singers. Many of them profess admiration for and/or acknowledge the influence of Ella Fitzgerald (born 95 years ago this month). Few, if any, do anything significant to prove it, like actually reflecting a knowledge of Fitzgerald's approach to a particular song. Not that hard a task, since Fitzgerald's vast discography includes myriad songs, both standard and obscure. This album, from 1975, could serve those singers as a post-graduate course in what, and how good, her jazz approach to songs could be.

The original LP came out at a time when the mature (then 58) Fitzgerald's career revolved largely around concert appearances, often with large bands and symphony orchestras. But this is an intimate album, more akin to her live work like the *Twelve Nights in Hollywood* boxed set of nightclub dates from 1961 released to great acclaim a couple of years ago. It's just her and pianist Oscar Peterson here, with bassist Ray Brown joining in on four of the nine songs; four alternate takes, two with Brown, are bonus tracks on this CD reissue. It is all Fitzgerald at her finest: flawless diction and an unerring sense of melodic and verbal meaning. Then there's that buoyancy, not just the effervescent swing, but the exuberance equally evident in her embrace of ballads and torch songs.

The hidden gem of this album is the little-known "There's A Lull in My Life", by Mack Gordon and Harry Revel, introduced in a 1937 movie by Alice Faye. Fitzgerald enters, after two minutes of Peterson's piano, including a complete melody statement, with a long, sighing "Oooh" gliding into the title/opening line as she limns the melody with a sumptuous legato ease. Her approach to "Mean to Me" is the opposite, a staccato, sometimes stuttering approach, matching Peterson's bouncy stride with extra syllables and spry octave leaps. The singer's highly musical intuition of lyrics results in such delights as lowering the pitch of "chills" in "How Long Has This Been Going On?" in order to soar above the written note on "thrills", conveying the meaning musically as well as in words. The ballads here are all exquisite, but so are the faster tempos, whether the svelte "Street of Dreams" or the down-home shades of Basie on "April in Paris". The bonus tracks are also illuminating and instructive for those singers mentioned earlier, ie., the first take of "Midnight Sun" (bonus track) is too deliberately paced compared to the more debonair LP track.

For more information, visit concordmusicgroup.com



The Flower and the Bear
Daniel Levin/Tim Daisy (Relay)
by Ken Waxman

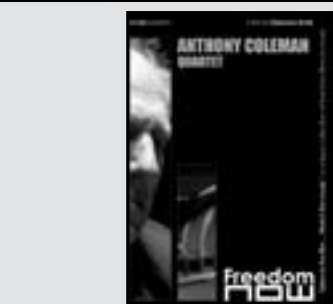
Challenging themselves with one of jazz' most unusual duo structures, Brooklyn cellist Daniel Levin and Chicago drummer Tim Daisy improvise here with no electronic processing or studio overdubbing. The results, while by definition sparse, successfully expose a program of unparalleled rhythmic smarts and descriptive textures. A skillful cellist like Levin uses his instrument's spectrum both for soloing and backup - often within seconds of one another - while the magnitude of Daisy's percussion collection includes different sorts of noise makers and rhythmic amenders.

Levin's own guitar-like facility comes in handy on pieces such as "Paseo Boricua" and the title track. The former is completed by spectacular glissandi, which run upwards until narrowing into bottleneck-like twangs. Earlier Levin's jagged, sul ponticello stops suggest the sounds of two cellos, as Daisy ripostes with bell pealing, snare rolls and hollow wood block reverberations. The title track mates jagged, stick-driven strokes, which at times resemble Gamelan tones, with Levin's sul ponticello lines splintering into higher-pitched slices until both instruments are perfectly positioned. Probably the most spectacular display occurs in the concluding "Fairfield", however, as polyrhythms from Daisy are introduced by wooden

and metallic-sounding slaps and pumps. The cellist's alternating of juddering spiccato and lyrical glissandi incline the drummer's hoof-beat-like rhythms towards a more restrained display until Levin's walking bassline completes the piece with decisive sound confluence.

Bass-drum teams ranging from Charles Mingus and Dannie Richmond to Dominic Duval and Jay Rosen have demonstrated the viability of string-percussion duos. Levin and Daisy here add profound subtlety in a similarly notable meeting.

For more information, visit timdaisy.wordpress.com. Levin is at *Cornelia Street Café* Apr. 18th and *Clemente Soto Velez Cultural Center* Apr. 23rd with *Sabir Mateen*. See *Calendar*.



Freedom Now: Damaged By Sunlight
Anthony Coleman Quartet (La Huit)
by Kurt Gottschalk

The people behind the French production company La Huit have built a reputation for making engaging and personal documentaries on major figures in improvised music. Past DVD releases in their *Freedom Now* series have included profiles of Sainkho Namtchylak, Marc Ribot and Otomo Yoshihide, among many others. Their new piece on pianist and composer Anthony Coleman is equally noteworthy, even if seemingly a bit inside out.

The main feature of the 90-minute program is a concert by Coleman and his quartet. Over the years, Coleman has grown from all-purpose and in-demand sideman into exemplary composer and bandleader and this session proves his hand at assembling an ensemble. The almost invasively close-shot footage gives a more than working knowledge of the band, all of whom - saxophonist Ashley Paul, bassist Brad Jones and drummer Satoshi Takeishi - do a particularly nice job of realizing Coleman's sonic desires. And the camerawork matches the music: the set is full of small gestures and subtle interplay. Director Stéphane's Sinde folds in quick shots of deserts and dervishes to add to the delicateness.

All of that said, however, the slightly shorter "bonus feature" may be, if not better, at least more in line with the fine documentarian work that makes La Huit titles worth obtaining. The second half finds Coleman alone at the piano and without an audience, playing the songs of Jelly Roll Morton. Coleman's lovingly faithful interpretations of Morton's rags have been another absolute highlight of his last decade (see his fine 2009 CD *Freakish*) and are presented here again under tight focus. Between tunes, Coleman is caught extemporizing about discovering Morton (his first jazz purchase) and comparing his subsequent basis in 'jazz composition' to the free improv foundation of the crowd he later fell in with in New York's burgeoning Downtown scene. He also discusses the piano tradition through and beyond Monk, drawing allusions to Samuel Beckett and Jorge Borges. Hearing him talk about jazz is almost as fun as hearing him play it and here we get both.

For more information, visit lahuit.com. Coleman is at *The Stone* Apr. 3rd. See *Calendar*.



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The Soul in the Mist: Perry Robinson (p) Riccardo Massari (piano) Andrea Centazzo (percussion) Lisle Ellis (bass)

April 3rd
New Borders #1 Giancarlo Schiaffini (tr) Steve Swell (tr) Anthony Coleman (piano) Andrea Centazzo (percussion)
New Borders #2 Sylvie Courvoisier (piano) Lisle Ellis (bass) Brian Groder (tr) Achille Succi (reeds)

April 4th
String Music: Jessica Pavone (vi) Concetta Abbate (vi) Liz Meredith (viola) Janet Leppin (cello)
Stolen Moments: Marilyn Crispell (piano) Andrea Centazzo (percussion)

April 5th
Percussion Night One: Gino Robair, Rich O'Donnell, Andrea Centazzo (percussion)
Musica Acustica: Elisabeth Panzer (harp) LaDonna Smith (vi) R. Massari (piano) Achille Succi (p)

April 8th
Tribute to Derek Bailey: All guitarists will play 2 sets of short duets with unreleased Derek solo improvisations
2 sets featuring: Henry Kaiser, Davey Williams, Elliot Sharp, Marco Cappelli, Chris Cochrane, Anders Nilsson

April 7th
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Gorgio Vendola (bass) Andrea Centazzo (perc., conductor) Gino Robair (perc.)

April 9th
Protocol @ Infinity Squared: Henry Kaiser (guit.) Andrea Centazzo (perc.) Carlo Acis Dato (reeds)
The sound to come: Riccardo Massari (keyb elec.) Matt Davignon (drum machine)

April 10th
Tribute to Colin McPhee One - Balinese Ceremonial Music and other compositions: Yicky Chow (piano) Evan Ziporyn (arrangements, c) Christine Southworth (gamelan)
Tribute to Colin McPhee Two - WANDALA solo multimedia concert: Andrea Centazzo - (perc., keyb., visuals)

April 11th
Velocities: Davey Williams (guit.) LaDonna Smith (vi) Andrea Centazzo (percussion)
Italian Invasion Two: Boris Savdovski (voice) Marco Cappelli (guit.) Carlo Acis Dato (bass cl.) Matt Davignon (drum machine)

April 12th
Italian Invasion Three: Barry Altschul (drums) Guido Mazzoni (tr) Umberto Pettin (piano)
Italian Invasion Four: Roberto Ottaviano (sop sax) Janet Leppin (cello) Andrea Centazzo (perc.) Gorgio Vendola (bass)

April 13th
Tribute to Steve Lacy: 2 sets presenting great soprano players performing Steve Lacy music and improvising in different combinations. Featuring Joe McPhee, Roberto Ottaviano, Joe Giardullo, Andrew Raffo Dewar, Gilles Laheurte

April 14th
Italian Invasion Five: Roberto Ottaviano (sax) Sylvie Courvoisier (piano) Gorgio Vendola (bass) Dave Ballou (tr)
Percussion Night Two: Barry Altschul, Andrew Cyrille, Andrea Centazzo (drums, percussion)

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Sunday, April 1

- ★The Italian Invasion One: Harvey Sorgen, Achille Succi, Joe Giardullo, Dom Minasi; The Soul in the Mist: Perry Robinson, Riccardo Massari, Andrea Centazzo, Lisle Ellis The Stone 8, 10 pm \$20
- ★Enrico Pieranunzi Trio with Scott Colley, Antonio Sanchez Village Vanguard 9, 11 pm \$25
- ★Patricia Barber with John Kregor, Sam Anning, Ross Pederson Jazz Standard 7:30, 9:30 pm \$30
- ★Generations in Vocal Jazz: Sachal Vasandani, Jon Hendricks, Dayna Stephens, Jeb Patton, David Wong, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- ★Brussels Jazz Orchestra with Kenny Werner, Chris Potter Blue Note 8, 10:30 pm \$35
- ★MELD Quartet: Ingrid Laubrock, Kris Davis, Lisa Mezzacappa, Harris Eisenstadt; Adam Lane-Lisa Mezzacappa Duo; Adam Lane Sextet with David Bindman, Matt Bauder, Reut Regev, Igal Foni The Firehouse Space 8 pm \$10
- ★Freedomland: Dee Pop, William Parker, Dave Sewelson, Daniel Carter, David Hofstra; Bob Meyer Project with Steven Frieder, Luke Franco ABC No-Rio 7pm \$5
- ★Vic Juris Trio with Jay Anderson, Adam Nussbaum; Christian Howes with Pete McCann, Evan Gregor, Joel Rosenblatt 55Bar 6, 10 pm
- ★Taylor Ho Bynum/Tomas Fujiwara Jalopy 7:30 pm \$10
- ★Sara Serpa 5tet with André Matos, Jacob Sacks, Aryeh Kobrinski, Ted Poor; André Matos 4tet with Jacob Sacks, Eivind Opsvik, Billy Mintz Comelia Street Café 8:30, 10 pm \$10
- ★Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Jimmy Wormworth Smalls 11 pm \$20
- ★Travis Sullivan Quartet with Mike Eckroth, Sam Minaie, Brian Fishler Sycamore 8:30 pm \$10
- ★Adam Hopkins' Out of Your Head Collective; Ben Syversen, Mike Gamble, Carlo Costa The Backroom 9:30 pm
- ★Peter Leitch/Sean Smith Walker's 8 pm
- ★Alberto Pibiri The Bar on Fifth 8 pm
- ★Trevor Long Group with Jacob Teichroew, Syberen Van Munster, Sebastian Ammann, Trifon Dimitrov, Jens Ellerhold; Joe Alterman with James Cammack, Alex Raderman Somethin' Jazz Club 7, 9 pm \$10
- ★The Shrine Big Band Shrine 8 pm
- ★Han-earl Park solo Downtown Music Gallery 6 pm
- ★Melissa Stylianou Group Saint Peter's 5 pm
- ★Swing into Spring: Ken Peplowski, Warren Vache, Ted Rosenthal, Nicki Parrott, Alvester Garnett Dicap Opera Theatre 4 pm \$25
- ★Lenny Pickett NYU Block Party Band Blue Note 12:30, 2:30 pm \$24.50
- ★Linda Ciofalo Trio with Ron Affif, Dave Jackson North Square Lounge 12, 2 pm
- ★Evan Schwam Quartet; David Coss Quartet; Masami Ishikawa Trio The Garage 11:30 am 7, 11:30 pm

Monday, April 2

- ★Adam Rudolph - Go: Organic Orchestra Roulette 8 pm \$15
- ★Steven Bernstein's Millennial Territory Orchestra The Stone 9 pm \$10
- ★Marcus and Riza Printup Quartet with Corcoran Holt, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$20-25
- ★In the Spirit of Peter Kowald: William Parker, John Hébert, Amir ElSaffar, Vincent Chancey, Masahiko Kono, Tony Malaby, Joe McPhee, Miya Masaoka, Tor Snyder, Jean Cook, Fay Victor; Patricia Nicholson, Andrew Cyrille, Gerald Cleaver Clemente Soto Velez Cultural Center 7:30 pm \$25
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Rutgers Faculty Jazz Septet and University Jazz Ensemble with Stanley Cowell, Ralph Bowen, Conrad Herwig, Joe Magnarelli, Vic Juris, Victor Lewis, Kenny Davis Blue Note 8, 10:30 pm \$15
- ★The Sound of Music: Harry Allen, Rebecca Kilgore, Eddie Erickson, Joe Cohn Feinstein's 7 pm \$25
- ★David Amram and Company with Kevin Twigg, John de Witt, Adam Amram Comelia Street Café 8:30 pm \$10
- ★Grant Stewart Quartet Fat Cat 9 pm
- ★Randy Ingram Quartet with Mike Moreno, Massimo Biolcati, Jochen Rueckert 55Bar 7 pm
- ★Carol Morgan Quartet with Joel Frahm, Martin Wind, Matt Wilson; Ari Hoening Group with Joel Frahm, Orrin Evans, Johannes Weidenmuller; Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20
- ★Amanda Monaco 3 with Mark Wade, Brian Woodruff Domaine Wine Bar 8 pm
- ★Central Brooklyn Jazz Festival: Sankofa Soutz with King Tut For My Sweet Restaurant 7:15, 9:15 pm \$10
- ★Antonio Ciacca The Bar on Fifth 8 pm
- ★Kenny Warren's Laila and Smitty with Jeremiah Lockwood, Myk Freedman, Josh Meyers, Carlo Costa Bar 4 8:30 pm
- ★Nancy Harms Trio with Peter Mazza, Rogerio Boccato Bar Next Door 8:30, 10:30 pm \$12
- ★Sarah Charles Zinc Bar 7 pm \$8
- ★Elizabeth! with Jarrett Cherner, Rob Jost Rockwood Music Hall 7 pm
- ★Duke Bantu X; David Greer; Jared Dubin; Canvas Roussel Shrine 7 pm
- ★Howard Williams Jazz Orchestra; Ben Citness Trio The Garage 7, 10:30 pm

Tuesday, April 3

- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Birdland 8:30, 11 pm \$30-40
- ★Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos Blue Note 8, 10:30 pm \$35
- ★Craig Taborn Trio with Thomas Morgan, Gerald Cleaver Village Vanguard 9, 11 pm \$25
- ★Joe Locke Quintet with Dado Moroni, George Mraz, Clarence Penn, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$30
- ★Christos Rafalides' Manhattan Vibes Dizzy's Club 11 pm \$10
- ★Melissa Stylianou Quintet with Pete McCann, Jamie Reynolds, Gary Wang, Mark Ferber and guests Anat Cohen, Gene Bertoncini Jazz Standard 7:30, 9:30 pm \$20
- ★New Borders #1: Giancarlo Schiaffini, Steve Swell, Anthony Coleman, Andrea Centazzo; New Borders #2: Sylvie Courvoisier, Lisle Ellis, Brian Groder, Achille Succi The Stone 8, 10 pm \$20
- ★Eivind Opsvik's Overseas with Tony Malaby, Jacob Sacks, Brandon Seabrook, Kenny Wollesen; Dawn of Midi Le Poisson Rouge 7 pm \$13
- ★Keith Carlock solo; David Binney with Jacob Sacks, Dan Weiss 55Bar 7, 10 pm
- ★Kat Gang/Nate Mayland Wishbone Project with Adam Platt, Dick Sarpola, Ray Marchica Iridium 10 pm \$25
- ★Jack Jeffers and the New York Classics with Antoinette Montague Zinc Bar 8, 10 pm \$15
- ★Golda Solomon NYC Bahai Center 8, 9:30 pm \$15
- ★Karl Berger Workshop Orchestra The Jazz Gallery 9 pm \$15

- ★Matt Renzi Trio with Dave Ambrosio, Russ Meissner; Angelica Sanchez/Phillip Greenleaf Korzo 9, 10:30 pm \$5
- ★Geoff Vidal Quartet with Nir Felder, Linda Oh, Gene Jackson; Alon Nechustan with John Ellis, Chris Lightcap, Adam Cruz Comelia Street Café 8:30, 10 pm \$10
- ★Torben Waldorff Group with Gary Versace, Matt Clohesy, Jon Wikan Smalls 8:30 pm \$20
- ★Kyoko Oyobe Quartet; Cocomama Quintet Fat Cat 7, 9 pm
- ★Loop 2.4.3 with guest Aviva Jaye The Players Theatre 7 pm
- ★Art Bailey's Rare As Radium with Catherine Sikora, Sara Schoenbeck, Sam Bardfeld The Center for Jewish Arts and Literacy 9 pm \$15
- ★Jack Wilkins/Carl Barry Bella Luna 8 pm
- ★Florian Hoefner solo The Kitano 8 pm
- ★Alberto Pibiri The Bar on Fifth 8 pm
- ★Kyle Athayde Big Band with Will Reardon-Anderson, Eddie Barbash, Tommy Gardner, Pete Reardon-Anderson, Paul Nedzela, Chris Jaudes, Mat Jodrell, Joe Boga, Caleb Hudson, Mark Gould, Andy Clausen, Rob Edwards, Eric Miller, Frank Cohen, Alex Wintz, Sullivan Fortner, Josh Crumbly, Jimmy Macbride; Jane Irving Quartet with Kevin Halley, Cameron Reid Somethin' Jazz Club 7, 9 pm \$10
- ★Michael Dease Big Band; Fukushi Tainaka Trio The Garage 7, 10:30 pm

Wednesday, April 4

- ★Chano Dominguez' Flamenco Sketches with Omer Avital, Blas Cordoba, Dafnis Prieto Jazz Standard 7:30, 9:30 pm \$30
- ★Central Brooklyn Jazz Festival: Pucho and his Latin Soul Brothers Brooklyn Public Library Central Branch 7 pm
- ★Valery Ponomarev Big Band Zinc Bar 8, 10, 11:30 pm
- ★String Music: Janet Leppin, Jessica Pavone, Concetta Abbate, Liz Meredith; Stolen Moment: Marilyn Crispell/Andrea Centazzo The Stone 8, 10 pm \$20
- ★Liberty Ellman Quartet Trio with Stephan Crump, Damion Reid Comelia Street Café 8:30 pm \$10
- ★Owen Howard's Drum Lore with John O'Gallagher, Frank Carlberg, Johannes Weidenmuller; Melissa Aldana Group with Gordon Au, Joseph Lepore, Ross Pederson Smalls 8:30, 11:30 pm \$20
- ★Irene Moon; Peter Evans solo; Dan Peck Trio with guest Nate Wooley Death By Audio 8 pm
- ★Linda Ciafalo Quartet with Tedd Firth, Deatron Douglas, Matt Wilson The Kitano 8, 10 pm
- ★Denman Maroney's Claudius Smith with Megan Schubert, Lisa Karrer, Ratzo Harris, David Simons Dixon Place 7:30 pm \$15
- ★Eric Alexander, Gerald Cannon, Joe Farnsworth An Beal Bocht Café 8, 9:30 pm
- ★Ricardo Gallo/Martin Loyato; Ben Gerstein, Dian Luigi Diana, Mike Pride Seeds 8:30, 10 pm \$10
- ★Raphael D'Lugoff Trio; The Groover Trio Fat Cat 7, 9 pm
- ★Anne Sila with Lew Soloff, Francois Moutin 55Bar 7 pm
- ★Bryan Reeder Trio Feinstein's 10:30 pm \$25
- ★Anders Holst with Bennett Paster, Sean Harkness; Lukas Gabric with Manuel Weyand, Chris Nolte, Angelo DiLoretto Somethin' Jazz Club 7, 9 pm \$10
- ★Kyle Athayde Big Band; Anderson Brothers The Garage 7, 10:30 pm
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Birdland 8:30, 11 pm \$30-40
- ★Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos Blue Note 8, 10:30 pm \$35
- ★Craig Taborn Trio with Thomas Morgan, Gerald Cleaver Village Vanguard 9, 11 pm \$25
- ★Joe Locke Quintet with Dado Moroni, George Mraz, Clarence Penn, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$30
- ★Christos Rafalides' Manhattan Vibes Dizzy's Club 11 pm \$10
- ★Alberto Pibiri The Bar on Fifth 8 pm

Thursday, April 5

- ★Chick Corea solo Highline Ballroom 8, 10:30 pm \$52
- ★The Collective: Mike Stern, Javon Jackson, Buster Williams, Jimmy Cobb Iridium 8, 10 pm \$30
- ★Percussion Night One: Gino Robair, Rich O'Donnell, Andrea Centazzo; Musica Acustica: Elisabeth Panzer, LaDonna Smith, Riccardo Massari, Achille Succi The Stone 8, 10 pm \$20
- ★Central Brooklyn Jazz Festival: Tribute to Kenny Dorham and Cecil Payne Kumble Theater 7 pm
- ★John di Martino Trio with Boris Kozlov, Tim Horner and guest Warren Vache The Kitano 8, 10 pm
- ★Howard Alden/Anat Cohen Duo Bar Next Door 8:30, 10:30 pm \$12
- ★Ehud Asherie Trio; Mike Rodriguez Quartet with Adam Larson, Manuel Valera, Rodney Green Smalls 7:30, 10:30 pm \$20
- ★Imani Uzuri The Jazz Gallery 9 pm \$20
- ★Peter Evans solo; Little Women: Darius Jones, Travis LaPlante, Andrew Smiley, Jason Nazary; Ballister: Dave Rempis, Fred Lonberg-Holm, Paul Nilssen-Love Zebulon 9 pm
- ★Michael Attias, Brahim Frigane, Mat Maneri, Satoshi Takeishi The Firehouse Space 8 pm \$10
- ★40Twenty: Jacob Garchik, Jacob Sacks, Dave Ambrosio, Vinnie Sperrazza; Jesse Stacken, Tony Malaby, Ben Gerstein, Tom Rainey I-Beam 8:30 pm \$10
- ★Amy Cervini and Jazz Country with Jesse Lewis, Matt Aronoff 55Bar 7 pm
- ★Corin Stiggall/Chris Byars/John Mosca Quintet; Saul Rubin ZEBTET Fat Cat 7, 10 pm
- ★Natura Morta: Frantz Loriot, Sean Ali, Carlo Costa with Laurie Amat Vaudeville Park 8 pm
- ★Timo Vollbrecht Trio with Sam Anning, Jason Burger Williamsburg Music Center 11 pm
- ★Darshan The Center for Jewish Arts and Literacy 8:30 pm \$10
- ★Zach Lane and the Ztrain with Ned Gould, Kyle Wilson, RJ Miller Sycamore 9 pm
- ★Danny Sher with Travis Reuter, Evan Gregor Tea Lounge 9, 10:30 pm
- ★Rudi Mwongozi Trio Cleopatra's Needle 7 pm
- ★Wrestle Jazz Tomi Jazz 9 pm \$10
- ★Mark Sundermeyer; Eric Divito Tutuma Social Club 6:30, 8:30 pm
- ★Rick Stone Trio; Dylan Meek Trio The Garage 6, 10:30 pm
- ★Chano Dominguez' Flamenco Sketches with Omer Avital, Blas Cordoba, Dafnis Prieto Jazz Standard 7:30, 9:30 pm \$30
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Birdland 8:30, 11 pm \$30-40
- ★Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos Blue Note 8, 10:30 pm \$35
- ★Craig Taborn Trio with Thomas Morgan, Gerald Cleaver Village Vanguard 9, 11 pm \$25
- ★Joe Locke Quintet with Dado Moroni, George Mraz, Clarence Penn, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$30
- ★Christos Rafalides' Manhattan Vibes Dizzy's Club 11 pm \$10
- ★Alberto Pibiri The Bar on Fifth 8 pm

Friday, April 6

- ★ Tribute to Derek Bailey: Henry Kaiser, Davey Williams, Elliott Sharp, Marco Cappelli, Chris Cochrane, Anders Nilsson and guests
The Stone 8, 10 pm \$20
- ★ Central Brooklyn Jazz Festival: Houston Person Quartet
Jazz 966 8 pm \$20
- ★ Smoke's 13-Year Anniversary Celebration: One For All Sextet: Eric Alexander, Jim Rotondi, Steve Davis, David Hazeltine, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$35
- ★ Orrin Evans Captain Black Big Band with Tatum Greenblatt, Phillip Dizack, Freddie Hendrix, Brent White, Conrad Herwig, David Gibson, Stafford Hunter, Stacy Dillard, Marcus Strickland, Tim Green, Scott Robinson, Luques Curtis, Anwar Marshall
The Jazz Gallery 9, 10:30 pm \$20
- ★ Ralph Alessi and Modular Theatre with Loren Stillman, Drew Gress, Mark Ferber and guest Will Jennings
Comelia Street Café 9, 10:30 pm \$15
- ★ The Trio That Never Was: Scott Robinson, Joe Fonda, Lou Grassi
The Firehouse Space 8, 9:30 pm \$10
- ★ Mike Fahn Quartet with Nitzan Gravieli, Jeff Brillinger; Grant Stewart Quartet with Tardo Hammer, David Wong, Phil Stewart; Spike Wilner Jam
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Joel Fass Trio; Jared Gold/Dave Gibson Quintet
Fat Cat 6, 10:30 pm
- ★ Oleg Osenkov Trio with Vic Juris, Donald Edwards
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Akiko Pavolka and House Of Illusion with Loren Stillman, Nate Radley, Matt Pavolka, Bill Campbell
Barbes 8 pm \$10
- ★ Howard Alden
Thalia Café 9:30 pm
- ★ Rob Duguay's Songevity with Abraham Burton, Justin Kaufin, Nadav Snir-Zelniker
The Kitano 8, 10 pm \$25
- ★ Central Brooklyn Jazz Festival: Rudi Mwongozi with Eric Lemon Band
Sankofa Aboan Bed & Breakfast 8 pm \$20
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Victor Lin
- ★ Natura Morta: Frantz Loriot, Sean Ali, Carlo Costa
Gallery One Twenty Eight 8 pm
Silver Lining 10 pm
Cleopatra's Needle 8 pm
- ★ Jon-Erik Kellso Trio
- ★ Lonnie Gasperini Trio
- ★ Compared to That Big Band: Charley Gerard, Lisa Parrott, Chris Bacas, Tom Olin, Jacob Teichroew, Sam Hoyt, Nadje Noordhuis, Dave Smith, Jared Dubin, James Hall, Ric Becker, Syberen van Munster, Petros Klampanis, Danny Wolf, Nicole Federici, Caroline Hagood; Alexei Tsiganov with Maxim Lubarsky, Alexei Tsiganov, Yulia Musayelyan, Fernando Huergo, Pablo Bencid
Somethin' Jazz Club 7, 9 pm \$10
Tomi Jazz 9 pm \$10
- ★ Marc Devine Duo
- ★ Camila Meza; Bichiló
- ★ Hide Tanaka Trio; Hot House
- ★ The Collective: Mike Stern, Javon Jackson, Buster Williams, Jimmy Cobb
Idium 8, 10 pm \$30
- ★ Chano Dominguez' Flamenco Sketches with Omer Avital, Blas Cordoba, Dafnis Prieto
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street
Birdland 8:30, 11 pm \$30-40
- ★ Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos
Blue Note 8, 10:30 pm \$35
- ★ Craig Taborn Trio with Thomas Morgan, Gerald Cleaver
Village Vanguard 9, 11 pm \$25
- ★ Joe Locke Quintet with Dado Moroni, George Mraz, Clarence Penn, Kenny Washington
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Christos Rafalides' Manhattan Vibes
Dizzy's Club 12:45 am \$20

• Alberto Pibiri

The Bar on Fifth 8 pm

Saturday, April 7

- ★ Italian Invasion Orchestra: Guido Mazzon, Dave Ballou, Brian Groder, Giancarlo Schiaffini, Carlo Actis Dato, Roberto Ottaviano, Achille Succi, Umberto Petrin, Riccardo Massari, Giorgio Vendola, Andrea Centazzo, Gino Robair and guests
The Stone 8, 10 pm \$20
- ★ Trio M: Myra Melford, Mark Dresser, Matt Wilson
The Kitano 8, 10 pm \$25
- ★ Ellery Eskelin Trio New York with Gary Versace, Rudy Royston
Comelia Street Café 9, 10:30 pm \$15
- ★ Michaël Attias' Spun Tree with Ralph Alessi, Matt Mitchell, Sean Conly, Tom Rainey
I-Beam 8:30 pm \$10
- ★ Central Brooklyn Jazz Festival: Kenyatta Beasley Quintet Tribute to Frank Foster
Sistas' Place 9, 10:30 pm \$25
- ★ Billy Martin solo
- ★ Gilad Hekselman Trio with Joe Martin, Marcus Gilmore
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Stephen Gauci, Art Bailey, Mike Bisio, Whit Dickey
The Firehouse Space 8, 9 pm \$10
- ★ Vitaly Golovnev Quintet; Anthony Nelson Quintet
Fat Cat 7, 10 pm
- ★ Eugene Marlow's Heritage Ensemble with Michael Hashim, Bobby Sanabria, Cristian Rivera, Frank Wagner
BAM/Café 9 pm
- ★ Sunshine Soldier: Brad Henkel/Booker Stardrum; Weston Minissali solo; Luke Westbrook, Miles Wick, Elliot Humberto Kavee
Douglass Street Music Collective 8 pm \$10
- ★ Rome Neal with Lafayette Harris Jr, Paul Beaudry, George Gray Jr.
Nuyorican Poets Café 9 pm \$15
Cleopatra's Needle 8 pm
- ★ Sharon Fisher Quartet
- ★ MUSOH: Yutaka Uchida, Matt Panayides, George Dulin, Trifon Dimitrov; Kevin Valentine and Velvet Swing Trio with Anthony Wonsey, Stanley Banks, Byron Landham; Christian Artmann with Johannes Weidenmueller, Gregg Kallor, Jeff Hirshfield; Derek Lucci with Jonathan Stein, Jonathan Ragonese
Somethin' Jazz Club 5, 7, 9, 11 pm \$10
Tomi Jazz 8 pm \$10
- ★ Hiro Momoi Quartet
- ★ Yuri Juarez; Gabriel Alegria Afro-Peruvian Sextet
Tutuma Social Club 6:30, 8:30 pm
- ★ Smoke's 13-Year Anniversary Celebration: One For All Sextet: Eric Alexander, Jim Rotondi, Steve Davis, David Hazeltine, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$35
- ★ Orrin Evans Captain Black Big Band with Tatum Greenblatt, Phillip Dizack, Freddie Hendrix, Brent White, Conrad Herwig, David Gibson, Stafford Hunter, Stacy Dillard, Marcus Strickland, Tim Green, Jason Marshall, Luques Curtis, Anwar Marshall
The Jazz Gallery 9, 10:30 pm \$20
- ★ Aidan Carroll Trio with David Bryant, Jochen Ruecker; Neal Kirkwood Octet with Jed Levy, Vincent Chancey, Curtis Fowlkes, Jimmy Cozier, Ron Horton, Lindsey Homer, Jeff Brillinger; Grant Stewart Quartet with Tardo Hammer, David Wong, Phil Stewart; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 4, 7:30, 10:30 pm 1 am \$20
Thalia Café 9:30 pm
- ★ Howard Alden
- ★ Victor Lin
- ★ The Collective: Mike Stern, Javon Jackson, Buster Williams, Jimmy Cobb
Idium 8, 10 pm \$30
- ★ Chano Dominguez' Flamenco Sketches with Omer Avital, Blas Cordoba, Dafnis Prieto
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street
Birdland 8:30, 11 pm \$30-40

• Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos
Blue Note 8, 10:30 pm \$35

★ Craig Taborn Trio with Thomas Morgan, Gerald Cleaver
Village Vanguard 9, 11 pm \$25

★ Joe Locke Quintet with Dado Moroni, George Mraz, Clarence Penn, Kenny Washington
Dizzy's Club 7:30, 9:30, 11:30 pm \$35

• Christos Rafalides' Manhattan Vibes

Dizzy's Club 12:45 am \$20

• Alberto Pibiri

• Larry Newcomb Quartet; Eddie Khaimovich; Akiko Tsuruga Trio
The Garage 12, 6, 10:30 pm

Sunday, April 8

- ★ Randy Weston African Rhythms Orchestra
Skirball Center 7 pm \$15
- ★ Protocol in Infinity Squared: Henry Kaiser, Andrea Centazzo, Carlo Actis Dato; Riccardo Massari/Matt Davignon
The Stone 8, 10 pm \$20
- ★ Frank Wess; Ehud Asherie Trio
Fat Cat 6:30, 9:30 pm
- ★ Distinguished Concerts International New York Vocal Jazz Festival with Phil Mattson and guest Michele Weir
Town Hall 7 pm \$25
- ★ Ryan Keberle's Catharsis with Mike Rodriguez, Jorge Roeder, Eric Doob
Sycamore 8:30 pm \$10
- ★ Gowanus Company: Josh Sinton, Michael Bates, Vinnie Sperrazza, Matt Bauder, Jesse Stacken, Ingrid Laubrock
Douglass Street Music Collective 8 pm \$10
- ★ Kingdom of Jones: Cristian Arnigo, Izz Ramkissoon, Jerrold Kavanagh; Trio Thermal: Daniel Carter, Brad Farberman, Lewis Porter; Ca Caw: Loren Stillman, Landon Knoblock, Jeff Davis
The Local 269 8 pm \$10
- ★ Cheryl Pyle/Nicolas-Letman Burtinovic; Frederika Krier; Blaise Siwula/John Murchison
ABC No-Rio 7 pm \$5
Walker's 8 pm
- ★ Peter Leitch/Charles Davis
- ★ Jade Synsteliën with Max Seigel, Alexi David, Charles Gould
Smalls 11 pm \$20
- ★ Fankhauser Hannes with Lukas Roos, Maurus Thurneysen, Lukas Weber; Dave Kain with Sean Novell, Shawn Lovato, Chris Carrol; Charly Roussel with Wenzl McGowen, Jom Swart, James Muschler
Somethin' Jazz Club 5, 7, 9 pm \$10
- ★ Dekassegwi: Wataru Uchida, David Acker, Eduardo Belo, Luiz Ebert
Shrine 8 pm
- ★ The Collective: Mike Stern, Javon Jackson, Buster Williams, Jimmy Cobb
Idium 8, 10 pm \$30
- ★ Chano Dominguez' Flamenco Sketches with Omer Avital, Blas Cordoba, Dafnis Prieto
Jazz Standard 7:30, 9:30 pm \$30
- ★ Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos
Blue Note 8, 10:30 pm \$35
- ★ Craig Taborn Trio with Thomas Morgan, Gerald Cleaver
Village Vanguard 9, 11 pm \$25
- ★ Joe Locke Quintet with Dado Moroni, George Mraz, Clarence Penn, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$30
The Bar on Fifth 8 pm
- Alberto Pibiri
- Dian Luigi Diana, Ben Gerstein, Mike Pride
Downtown Music Gallery 6 pm
Saint Peter's 5 pm
- Ike Sturm Ensemble
- Shoko Amano with Frank Wess, Norman Simmons, Paul West, Sheila Earley
Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Gilad Hekselman
North Square Lounge 12, 2 pm
- Lou Caputo Quartet; David Coss Quartet; Joel Perry Trio
The Garage 11:30 am 7, 11:30 pm

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25
YEARS

THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC

25TH ANNIVERSARY CELEBRATION

JOIN US FOR SPECIAL PROGRAMS AND PERFORMANCES THROUGH SPRING 2012.

Wednesday, April 11, 8:00 p.m.

**Jazz Presents:
New School Jazz Faculty Collective**

**Jazz and Contemporary Music
Performance Space, Arnhold Hall,
55 West 13th Street, 5th floor**

**\$10; free to all students and New School
faculty, staff, and alumni with ID.
Reservations and inquiries can be made
by emailing boxoffice@newschool.edu or
calling 212.229.5488.**

Wednesday, April 25, 7:30 p.m.

**New School Jazz 25th Anniversary
Legacy Concert**

**Featuring a Tribute to Frank Foster /
Benny Powell led by Kenyatta Beasley;
Trumpet Battle led by NEA Jazz Master
Jimmy Owens; and New School, New
Traditions featuring the Eyal Vilner
Big Band with special guest NEA Jazz
Master Frank Wess**

Tishman Auditorium, 66 West 12th Street

**\$30 General Admission. Reservations
and inquiries can be made by emailing
boxoffice@newschool.edu or calling
212.229.5488.**

www.newschool.edu/jazzevents

THE NEW SCHOOL

An Affirmative Action/Equal Opportunity Institution

Monday, April 9

- ★ Adam Rudolph - Go: Organic Orchestra
Roulette 8 pm \$15
- ★ Steven Bernstein's Millennial Territory Orchestra
The Stone 9 pm \$10
- ★ Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- ★ Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen, Shareef Clayton, Pete Drungel, Tony Lewis
Dwyer Cultural Center 8:30, 10 pm \$10
- ★ Juilliard Jazz Orchestra
Blue Note 8, 10:30 pm \$15
- ★ Manhattan School of Music Jazz Orchestra and Concert Jazz Band
Dizzy's Club 7:30, 9:30 pm \$20-25
- ★ Welf Dorr Unit with Dave Ross, Dmitry Ishenko, Joe Hertenstein; Rob Brown Quartet with Kenny Warren, Peter Bitenc, Juan Pablo Carletti; John Tchical Ascension Unending with Alex Weiss, Rosie Hertlein, Garrison Fewell, Dmitry Ishenko, Reggie Nicholson
Clemente Soto Velez Cultural Center 7:30 pm \$11-22
- ★ Greg Murphy Trio with Joris Teepe, Shimnosuke Takahashi; Ari Hoenig Group with Seamus Blake, Gilad Hekselman; Spencer Murphy Jam
Smalls 7:30, 10 pm 1 am \$20
- ★ Ned Goold Quartet
Fat Cat 9 pm
- ★ Sam Blais, Nicolas Letman, Aki Ishiguro Collective with guest Nick Anderson
Sycamore 9 pm \$5
- ★ Central Brooklyn Jazz Festival: Bilal Sunni Ali and Ras Chemash Lamed's Song of Life Ensemble
For My Sweet Restaurant 7:15, 9:15 pm \$10
- ★ Orrin Evans
The Bar on Fifth 8 pm
- ★ Maria Neckham with Lars Dietrich, Samir Zarif, Glen Zaleski, Zack Lober, Colin Stranahan
55Bar 7 pm
- ★ Emily Braden Trio with Misha Piataogorsky, Danton Boller
Bar Next Door 8:30, 10:30 pm \$12
- ★ Charles Turner
Zinc Bar 7 pm \$8
- ★ Lumahama
Shrine 7 pm
- ★ Howard Williams Jazz Orchestra; Mayu Saeki Quartet
The Garage 7, 10:30 pm

Tuesday, April 10

- ★ Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Vijay Iyer Trio
Birdland 8:30, 11 pm \$30-40
- ★ Herlin Riley Quartet with Peter Martin, Reginald Veal, Todd Williams and guest Wycliffe Gordon
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ray Gallon/Bobby Porcelli Quartet
Dizzy's Club 11 pm \$10
- ★ Yosvany Terry Quintet with Michael Rodriguez, Osmany Paredes, Yunior Terry, Obed Calvaire and guest Pedro Martinez
Jazz Standard 7:30, 9:30 pm \$20
- ★ Bill Evans Soulgrass Special Edition with Ryan Cavanaugh, Josh Dion, Etienne Mbappe, Mitch Stein and guest Mike Mainieri
Blue Note 8, 10:30 pm \$35
- ★ Jabbo Ware and the Me, We and Them Orchestra
NYC Baha'i Center 8, 9:30 pm \$15
- ★ Davey Williams solo
Roulette 8 pm \$10
- ★ Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi
Comelia Street Café 8:30 pm \$10
- ★ Tribute to Colin McPhee: Vicky Chow/Evan Ziporyn; Andrea Centazzo solo
The Stone 8, 10 pm \$20
- ★ Michaël Attias' Spun Tree with Ralph Alessi, Matt Mitchell, Sean Conly, Tom Rainey; Jesse Stacken, Eivind Opsvik, Jeff Davis
Korzo 9, 10:30 pm \$5
- ★ Aruán Ortiz Quartet with JD Allen, Rashaan Carter, Eric McPherson
Smalls 8:30 pm \$20
- ★ Saul Rubin ZEBTET; Peter Brainin Latin Jazz Workshop
Fat Cat 7, 9 pm
- ★ The 3-Bass Band: Mike Richmond, Ron McClure, Ross Kratter, Joe Alterman, Steve Picataggio; Chiko and The Rolls: Sean Wayland, Sam Anning, Ben Van Der Wild, Ronnie Cootie
Somethin' Jazz Club 7, 9 pm \$10
- ★ Aimee Allen; Sam Blais, Nicolas Letman, Aki Ishiguro Collective with guest Nate Smith
Idium 8, 10 pm \$25
- ★ Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, Darrell Green
55Bar 7 pm
- ★ Ayn Sof Arkestra and Bigger Band
The Center for Jewish Arts and Literacy 8:30 pm \$10
- ★ Jack Wilkins/Ethan Mann
Bella Luna 8 pm
- ★ Florian Hoefner solo
The Kitano 8 pm
- ★ Orrin Evans
The Bar on Fifth 8 pm
- ★ Eyal Vilner Big Band; Justin Lees Trio
The Garage 7, 10:30 pm

Wednesday, April 11

- ★ Velocities: Davey Williams, LaDonna Smith, Andrea Centazzo; Italian Invasion Two: Boris Savoldelli, Marco Cappelli, Carlo Actis Dato, Matt Davignon
The Stone 8, 10 pm \$20
- ★ Kneebody: Adam Benjamin, Ben Wendel, Kaveh Rastegar, Nate Wood, Shane Endsley with guests
Littlefield 7:30 pm \$12-15
- ★ New School Jazz Faculty Collective
New School Arnhold Hall 8 pm \$10
- ★ Marianne Solivan Quartet with Mike LeDonne, Boris Kozlov, Darrell Green
The Kitano 8, 10 pm
- ★ Glenn White Quartet/Daniel Bennett Group; Gary Morgan's PanAmericana
Zinc Bar 7, 9 pm
- ★ Frank Basile Sextet with Fabien Mary, Alex Hoffman, Ehud Asherie, David Wong, Peter Van Nostrand; Josh Davis Manner Effect with Caleb Curtis, Logan Thomas, Sarah Elizabeth Charles
Smalls 8:30, 11:30 pm \$20
- ★ Nicolas Masson 4tet with Russ Lossing, Eivind Opsvik, Jeff Davis
Seeds 8:30 pm \$10
- ★ Kyle Athayde Vibraphone Quartet; Tal Ronen Quartet
Fat Cat 7, 9 pm
- ★ Sean Smith Trio with John Hart, Russell Meissner
55Bar 7 pm
- ★ Janis Siegel/John di Martino
The Players Club 7 pm \$20
- ★ Michael Winograd
The Center for Jewish Arts and Literacy 8:30 pm \$10
- ★ John Malino Band
Feinstein's 10:30 pm \$25
- ★ Gerard Ederly
Comelia Street Café 8:30 pm \$10
- ★ Mauricio de Souza Quartet with Nancy Harris, Ben Winkelman, Iris Ormig
The Lambs Club 7:30 pm
- ★ Zach Zadek Big Band with Ross Kratter; Audrey Silver with Art Hirahara, Paul Beaudry
Somethin' Jazz Club 7, 9 pm \$15
- ★ Natalia Bernal Trio; David Baron Quartet
The Garage 6, 10:30 pm
- ★ Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Vijay Iyer Trio
Birdland 8:30, 11 pm \$30-40
- ★ Herlin Riley Quartet with Peter Martin, Reginald Veal, Todd Williams and guest Wycliffe Gordon
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ray Gallon/Bobby Porcelli Quartet
Dizzy's Club 11 pm \$10
- ★ Yosvany Terry Quintet with Michael Rodriguez, Osmany Paredes, Yunior Terry, Obed Calvaire and guest Pedro Martinez
Jazz Standard 7:30, 9:30 pm \$20
- ★ Bill Evans Soulgrass Special Edition with Ryan Cavanaugh, Josh Dion, Etienne Mbappe, Mitch Stein and guest Mike Mainieri
Blue Note 8, 10:30 pm \$35
- ★ Orrin Evans
The Bar on Fifth 8 pm
- ★ Joyce Breach, Warren Vaché, Frank Owens, Lisle Atkinson,
Saint Peter's 1 pm \$10

★ Bob Brookmeyer Memorial Saint Peter's 6:30 pm

Thursday, April 12

- ★ Italian Invasion Three: Barry Altschul, Guido Mazzon, Umberto Petrin; Italian Invasion Four: Roberto Ottaviano, Janel Leppin, Andrea Centazzo, Giorgio Vendola
The Stone 8, 10 pm \$20
- ★ Highlights in Jazz - Salute to Sonny Fortune: George Cables, Buster Williams, Billy Hart, Jeremy Peit; Tessa Souter, Gene Bertoncini, Willard Dyson, Sean Smith
Tribeca Performing Arts Center 8 pm \$37.50-40
- ★ Steve Wilson Super Band with Patrice Rushen, James Genus, Billy Kilson
Jazz Standard 7:30, 9:30 pm \$25
- ★ Wayne Krantz Band with Chris Potter, Anthony Tidd, Cliff Almond
Idium 8, 10 pm \$35
- ★ Richard Sussman Quartet Hank Jones Tribute with Dick Oatts, Jay Anderson, Steve Johns
The Kitano 8, 10 pm
- ★ Devin Gray with Mike Formanek, Ellery Eskelin, Dave Ballou
Comelia Street Café 8:30 pm \$10
- ★ Harry Allen/Rossano Sportiello; Michael Blake Trio with Ben Allison, Rudy Royston
Smalls 7:30, 10:30 pm \$20
- ★ Frank Basile Sextet; Greg Glassman Quintet
Fat Cat 7, 10 pm
- ★ Ben Monder Trio with Joe Martin, Jochen Rueckert
Bar Next Door 8:30, 10:30 pm \$12
- ★ Midnight in Paris: Stephane Wrembel with Roy Williams, Nick Anderson, Dave Speranza, David Langlois
Symphony Space Leonard Nimoy Thalia 7:30 pm \$15-30
- ★ Michael Attias, Ricardo Gallo, Sean Conly, Jeff Davis
The Firehouse Space 8 pm \$10
- ★ Natalie Cressman and Secret Garden with Chad Lefkowitz-Brown, Ivan Rosenberg, Pascal LeBoeuf, Ruben Samama, Jake Goldbas
The Jazz Gallery 9, 10:30 pm \$15
- ★ Egypt 2000: Stefan Zeniuk, Joel Noyes, Clifton Hyde, Jesse Selengut, Kevin Garcia
Culture Fix 8 pm \$10
- ★ Michika Fukumori Trio
Cleopatra's Needle 7 pm
- ★ Dekasseguy: Wataru Uchida, David Acker, Eduardo Belo, Luiz Ebert
Inkwell Café 8 pm
- ★ Jon-Erik Kellso Trio
Little Branch 10:30 pm
- ★ Melissa Hamilton Quartet with Alan Eicher, Ratzoo Harris, Peter Runnells; GrinderBones Quartet/Nick Grinder Quintet with Alan Ferber, Darius T. Jones, Ray Mason, Jamie Eblen, Adam Kromelow, Jeff Koch, Cam Collins, Jamie Eblen, Adam Kromelow; Sarah Slonim with Camilla Meza, George DeLancey
Somethin' Jazz Club 7, 9, 11 pm \$10
- ★ Mamiko Taira Trio
Tomi Jazz 9 pm \$10
- ★ Edward Perez; Rachael Brotman
Tutuma Social Club 7, 8:30 pm
- ★ David Ecker
Shrine 7 pm
- ★ Dre Barnes Project; New Tricks
The Garage 6, 10:30 pm
- ★ Kneebody: Adam Benjamin, Ben Wendel, Kaveh Rastegar, Nate Wood, Shane Endsley with guests
Littlefield 7:30 pm \$12-15
- ★ Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Vijay Iyer Trio
Birdland 8:30, 11 pm \$30-40
- ★ Herlin Riley Quartet with Peter Martin, Reginald Veal, Todd Williams
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ray Gallon/Bobby Porcelli Quartet
Dizzy's Club 11 pm \$10
- ★ Bill Evans Soulgrass Special Edition with Ryan Cavanaugh, Josh Dion, Etienne Mbappe, Mitch Stein and guest Mike Mainieri
Blue Note 8, 10:30 pm \$35
- ★ Orrin Evans
The Bar on Fifth 8 pm
- ★ Harlem Speaks: Ed Neumeister
Jazz Museum in Harlem 6:30 pm

Friday, April 13

- ★ Toshiko Akiyoshi Orchestra; Vince Giordano's Nighthawks
Rose Theatre 8 pm \$30-120
- ★ Frank Wess Quintet with Greg Ginsberg, Michael Weiss, Noriko Ueda, Winard Harper
Smoke 8, 10, 11:30 pm \$35
- ★ Tribute to Steve Lacy: Joe McPhee, Roberto Ottaviano, Joe Giardullo, Gilles Laheurte, Andrew Raffo Dewar
The Stone 8, 10 pm \$20
- ★ Central Brooklyn Jazz Festival: Bob Cunningham Quartet
Jazz 966 8 pm \$20
- ★ Tin Hat: Carla Kihlstedt, Mark Orton, Ben Goldberg, Rob Reich
Symphony Space Leonard Nimoy Thalia 7, 9:30 pm \$15-30
- ★ Tony Malaby Tuba Trio with Dan Peck, John Hollenbeck
Comelia Street Café 9, 10:30 pm \$15
- ★ Cory Weeds Quintet with Ian Hendrickson-Smith, Spike Wilner, Sean Cronin, Brian Floody; Jonny King Quartet with Ralph Bowen, Ed Howard, Nasheet Waits; Lawrence Leathers Group
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Shimrit Shoshan Trio; Leron Thomas Quintet
Fat Cat 6, 10:30 pm
- ★ Mikko Innanen, Joe Fonda, Lou Grassi
The Firehouse Space 8, 9:30 pm \$10
- ★ The Billie Holiday Project: Queen Esther with Matt Ray, Francesca Harper, Charles Wallace
Apollo Music Café 10 pm
- ★ Antoinette Montague Quartet with Samuel Parker, Alex Tremblay, Jesse Engle
The Kitano 8, 10 pm \$25
- ★ Adam Larson Quintet with Nils Weinhönd, Can Olgun, Sam Anning, Jason Burger and guest Jaleel Shaw
The Jazz Gallery 9, 10:30 pm \$20
- ★ John di Martino/Sean Smith
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ World on a String Trio: Paul Meyers, Leo Traversa, Vanderlei Pereira
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Central Brooklyn Jazz Festival: Pucci Amanda Jhones with Eric Lemon Band
Sankofa Aban Bed & Breakfast 8 pm \$20
- ★ Alejandro Florez/Ricardo Gallo
Douglass Street Music Collective 8 pm \$10
- ★ Niels Vincenz with Cameron Brown, Anthony Pinciotti
Zeb's 8 pm
- ★ Ken Simon Quartet
Cleopatra's Needle 8 pm
- ★ Vanessa Perea; Joey Berkley with Bill Nelson, Gene Torres, Mike Campenni; Stevie Swaggz
Somethin' Jazz Club 7, 9, 11 pm \$10
- ★ Gary Negbaur
Tomi Jazz 9 pm \$10
- ★ Camilla Meza; Bichiló
Tutuma Social Club 7, 8:30 pm
- ★ Austin Walker Trio; Kevin Dom and the BIG 72
The Garage 6, 10:30 pm
- ★ Gian-Carla Tisera
Alor Café 8 pm
- ★ Steve Wilson Super Band with Patrice Rushen, James Genus, Billy Kilson
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Wayne Krantz Band with Chris Potter, Anthony Tidd, Cliff Almond
Idium 8, 10 pm \$35
- ★ Kneebody: Adam Benjamin, Ben Wendel, Kaveh Rastegar, Nate Wood, Shane Endsley with guests
Littlefield 7:30 pm \$12-15
- ★ Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Vijay Iyer Trio
Birdland 8:30, 11 pm \$30-40
- ★ Herlin Riley Quartet with Peter Martin, Reginald Veal, Todd Williams
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Ray Gallon/Bobby Porcelli Quartet
Dizzy's Club 12:45 am \$20
- ★ Bill Evans Soulgrass Special Edition with Ryan Cavanaugh, Josh Dion, Etienne Mbappe, Mitch Stein and guest Mike Mainieri
Blue Note 8, 10:30 pm \$35
- ★ Orrin Evans
The Bar on Fifth 8 pm
- ★ Lonnie Gasperini Organ Trio; Yvonnick Prene Group
Shrine 6 pm
- ★ Jazz at Noon: Rossano Sportiello
The Players Club 12 pm

Saturday, April 14

- ★ **Central Brooklyn Jazz Festival: James Spaulding Expressions**
Sistas Place 9, 10:30 pm \$25
- ★ **Italian Invasion Five: Roberto Ottaviano, Sylvie Courvoisier, Giorgio Vendola, Dave Ballou; Percussion Night Two: Barry Altschul, Andrew Cyrille, Andrea Centazzo**
The Stone 8, 10 pm \$20
- ★ **Angelica Sanchez Trio with Tony Malaby, Tom Rainey**
The Jazz Gallery 9, 10:30 pm \$20
- ★ **Kermit Driscoll Quartet with Ben Monder, Kris Davis, John Hollenbeck**
Cornelia Street Café 9, 10:30 pm \$15
- ★ **Jason Kao Hwang's Spontaneous River**
Brecht Forum 8 pm \$15
- ★ **Steven Feifke Septet: Colony: Angelo Di Loreto, Daniel Wilkins, Benny Benack III, Jeff Koch, Joe Peri; Adam Kromelow Trio with Raviv Markovitz, Jason Burger**
92Y Tribeca 8 pm \$12
- ★ **Michael Blake, Nate Radley, Arthur Kell, Mark Ferber**
The Firehouse Space 8, 9:30 pm \$10
- ★ **Valerie Capers Trio with John Robinson, Earl Williams**
The Kitano 8, 10 pm \$25
- ★ **Dave Moreno Quartet with Arturo O'Farrill; Raphael D'Lugoff Quintet**
Fat Cat 7, 10 pm
- ★ **Shayna Dulberger Quartet with Yoni Kretzmer, Chris Welcome, Carlo Costa**
Café Vivaldi 8:30 pm
- ★ **Tom Guarna Trio with Orlando Le Fleming, Aaron Kimmel**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ **David Freeman Runs the Voodoo Down with Adrian Morgan, Oren Neiman, Tyler Sussman, Chris Macintyre**
Branded Saloon 9 pm
- ★ **Kuni Mikami Trio**
Cleopatra's Needle 8 pm
- ★ **Yuri Juarez; Gabriel Alegria Afro-Peruvian Sextet**
Tutuma Social Club 6:30, 8:30 pm
- ★ **Scot Albertson; Shoko Amano Trio**
Tom's Jazz 8 pm \$10
- ★ **Toshiko Akiyoshi Orchestra; Vince Giordano's Nighthawks**
Rose Theatre 8 pm \$30-120
- ★ **Frank Wess Quintet with Greg Ginsberg, Michael Weiss, Noriko Ueda, Winard Harper**
Smoke 8, 10, 11:30 pm \$35
- ★ **Bajram Istrefi Jr. Quartet with David Liebman, Josh Evans, Diallo House; Cory Weeds Quintet with Ian Hendrickson-Smith, Spike Wilner, Sean Cronin, Brian Floody; Jonny King Quartet with Ralph Bowen, Ed Howard, Nasheet Waits**
Smalls 4, 7:30, 10:30 pm \$20
- ★ **The Billie Holiday Project: Queen Esther with Matt Ray, Francesca Harper, Charles Wallace**
Apollo Music Café 10 pm
- ★ **John di Martino/Sean Smith**
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ **Tomas Janzon Duo**
Garden Café 7:30 pm
- ★ **Lua Hadar with Jason Martineau, Tom Hubbard, Vince Cherico, Mark Vinci**
Somethin' Jazz Club 7 pm \$10
- ★ **Steve Wilson Super Band with Patrice Rushen, Kenny Davis, Billy Kilson**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Wayne Krantz Band with Chris Potter, Anthony Tidd, Cliff Almond**
Iridium 8, 10 pm \$35
- ★ **Kneebody: Adam Benjamin, Ben Wendel, Kaveh Rastegar, Nate Wood, Shane Endsley with guests**
Littlefield 7:30 pm \$12-15
- ★ **Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake**
Village Vanguard 9, 11 pm \$25
- ★ **Vijay Iyer Trio**
Birdland 8:30, 11 pm \$30-40
- ★ **Herlin Riley Quartet with Peter Martin, Reginald Veal, Todd Williams**
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ **Ray Gallon/Bobby Porcelli Quartet**
Dizzy's Club 12:45 am \$20
- ★ **Bill Evans Soulgrass Special Edition with Ryan Cavanaugh, Josh Dion, Etienne Mbappe, Mitch Stein and guest Mike Mainieri**
Blue Note 8, 10:30 pm \$35
- ★ **Orrin Evans**
The Bar on Fifth 8 pm
- ★ **Women in Jazz Festival**
Saint Peter's 5 pm
- ★ **Roulette for Kids: Andrew Drury**
Roulette 1 pm
- ★ **Daniela Schaechter Trio; Michika Fukumori Trio; Virginia Mayhew Quartet**
The Garage 12, 6, 10:30 pm

Sunday, April 15

- ★ **John Zorn Marathon Improv Night with Andrea Centazzo, Les Rhinocéros, Pet Bottle Ningen and guests**
The Stone 8, 10 pm \$25
- ★ **Chico Hamilton with Paul Ramsey, Nick Demopoulos, Evan Schwam, Mayu Saeki, Jeremy Carlstedt**
Drom 7:15 pm \$15
- ★ **Les McCann with Javon Jackson Band**
Blue Note 8, 10:30 pm \$35
- ★ **Mephisto: Sylvie Courvoisier, Ikue Mori, Susie Ibarra**
Roulette 8 pm \$10
- ★ **Ruidos del Corazón: Ray Anderson, Martin Loyato, Ricardo Gallo; Nate Wooley Quintet Omega with Josh Sinton**
Douglass Street Music Collective 8, 9:30 pm \$10
- ★ **Tyler Mitchell Group with Josh Evans, Abraham Burton, Spike Wilner, Eric McPherson**
Smalls 11 pm \$20
- ★ **Max Johnson Ensemble with Salim Washington, Jeff Davis; Ras Moshe/Tiffany Chang; Kevin Ray Trio with Frank Lacy, Andrew Drury**
Brecht Forum 7 pm \$10
- ★ **Samuel Blais/Jamie Baum Quintet with Roy Assaf, Aryeh Koblinsky, Jeff Hirshfield**
Somethin' Jazz Club 9 pm \$10
- ★ **Background Noise: Matt DiGiovanna, Adam Kromelow, Jason Burger**
The Firehouse Space 8 pm \$10
- ★ **Michael Blanco Quintet with John Ellis, Alan Ferber, David Cook, Mark Ferber**
Sycamore 8:30 pm \$10

- ★ **Mozik: Gilson Schachnik, Mauricio Zottarelli, Fernando Huergo, Yulia Musayelyan, Gustavo assis Brasil**
Cornelia Street Café 8:30 pm \$10
- ★ **Mike Noordzy Quartet with Anthony Ware, Herb Robertson**
Goodbye Blue Monday 11 pm
- ★ **Richard Bonnet; Alex Nathanson/Dylan Neely**
ABC No-Rio 7 pm \$5
- ★ **Peter Leitch/Ray Drummond**
Walker's 8 pm
- ★ **Adam Hopkins' Out of Your Head Collective**
The Backroom 9:30 pm
- ★ **Van Esch**
Shrine 8 pm
- ★ **Steve Wilson Super Band with Patrice Rushen, James Genus, Billy Kilson**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Wayne Krantz Band with Chris Potter, Anthony Tidd, Cliff Almond**
Iridium 8, 10 pm \$35
- ★ **Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake**
Village Vanguard 9, 11 pm \$25
- ★ **Herlin Riley Quartet with Peter Martin, Reginald Veal, Todd Williams and guest Wess Anderson**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Orrin Evans**
The Bar on Fifth 8 pm
- ★ **Lathan Hardy, Sean Ali, Flin van Hemmen**
Downtown Music Gallery 6 pm
- ★ **Josh Rutner Band**
Saint Peter's 5 pm
- ★ **Juilliard Jazz Brunch**
Blue Note 12:30, 2:30 pm \$24.50
- ★ **Deanna Kirk Trio with John di Martino, Boris Kozlov**
North Square Lounge 12, 2 pm
- ★ **Ben Healy Trio; David Coss Quartet; Afro Mantra**
The Garage 11:30 am 7, 11:30 pm

Monday, April 16

- ★ **Celebrating the J.LCO: Walter Blanding Sextet with Marcus Printup, Vincent Gardner, Dan Nimmer, Carlos Henriquez, Ali Jackson**
Dizzy's Club 7:30, 9:30 pm \$30-40
- ★ **Adam Rudolph - Go: Organic Orchestra**
Roulette 8 pm \$15
- ★ **Steven Bernstein's Millennial Territory Orchestra**
The Stone 9 pm \$10
- ★ **Mingus Orchestra**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Barbara Lea Memorial**
Saint Peter's 7 pm
- ★ **Jason Kao Hwang EDGE with Taylor Ho Bynum, Ken Filiano, Andrew Drury; Jeremy Carlstedt Trio with Vincent Chancey, Tim Motzer; Marco Cappelli Acoustic Trio with Ken Filiano, Satoshi Takeishi**
Clemente Soto Velez Cultural Center 7:30 pm \$11-22
- ★ **Berklee Global Jazz Institute: Sofia Rubino, Clay Lyons, Edmar Colon, Sharik Hasan, Joseph Manzoli, Zach Brown, Roberto Giacinto and guest Joe Lovano**
Blue Note 8, 10:30 pm \$15
- ★ **Max Haymer Trio with Martin Nevin, Jordan Perston; Ari Hoenig Group with Uri Caine, Orlando Le Fleming; Spencer Murphy Jam**
Smalls 7:30, 10 pm 1 am \$20
- ★ **Sam Blais, Nicolas Letman, Aki Ishiguro Collective with guest Tommy Crane**
55Bar 7 pm
- ★ **Two of Anything: JP Schlegelmilch, Jeremy Viner, Eivind Opsvik, Jason Nazary**
Sycamore 9:30 pm
- ★ **Central Brooklyn Jazz Festival: The Last Poets**
For My Sweet Restaurant 7:15, 9:15 pm \$10
- ★ **Antonio Ciacca**
The Bar on Fifth 8 pm
- ★ **Chris McNulty Trio with Paul Bollenback, Ugonna Okegwo**
Bar Next Door 8:30, 10:30 pm \$12
- ★ **Natalia Bernal**
Zinc Bar 7 pm \$8
- ★ **Jon De Lucia/Ryan Ferreira**
The Castello Plan 8 pm
- ★ **Howard Williams Jazz Orchestra; Kenny Shanker Quartet**
The Garage 7, 10:30 pm

Tuesday, April 17

- ★ **Jim Hall Quartet with Julian Lage, Scott Colley, Joey Baron**
Blue Note 8, 10:30 pm \$35
- ★ **Joshua Redman Trio with Reuben Rogers, Greg Hutchinson**
Village Vanguard 9, 11 pm \$25
- ★ **Wess "Wamdaddy" Anderson Sextet with Aaron Diehl, Alphonso Home, Wess Anderson IV, Kengo Nakamura, Marion Felder and guest Herlin Riley**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Johnny O'Neal and Friends**
Dizzy's Club 11 pm \$10
- ★ **Darius Jones Quartet with Matt Mitchell, Trevor Dunn, Chad Taylor**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Cyrille Aimee**
Birdland 8:30, 11 pm \$30-40
- ★ **Antoinette Montague Group**
NYC Baha'i Center 8, 9:30 pm \$15
- ★ **Karl Berger Workshop Orchestra**
The Jazz Gallery 9 pm \$15
- ★ **Terese Genecco Little Big Band**
Iridium 8, 10 pm \$25
- ★ **Lainie Cooke with Joel Frahm, Tedd Firth, Martin Wind, Matt Wilson**
Cornelia Street Café 8:30 pm \$10
- ★ **Jay Collins/Ed Cherry Trio with Jeff Hanley**
Smalls 8:30 pm \$20
- ★ **Jack Wilkins/Bucky Pizzarelli**
Bella Luna 8 pm
- ★ **Florian Hoefner solo**
The Kitano 8 pm
- ★ **Robert Locke with Tom Landman, Tim Ferguson, Robert Weiss; Darrell Smith Trio with Santiago Vasquez, Peter Yuskas**
Somethin' Jazz Club 7, 9 pm \$10
- ★ **Antonio Ciacca**
The Bar on Fifth 8 pm
- ★ **Mark Caputo Trio**
Antibes Bistro 7:30 pm
- ★ **Lou Caputo Not So Big Band; Joonsam Lee Trio**
The Garage 7, 10:30 pm
- ★ **Sam Blais, Nicolas Letman, Aki Ishiguro Collective with guest Tommy Crane**
Shrine 6 pm



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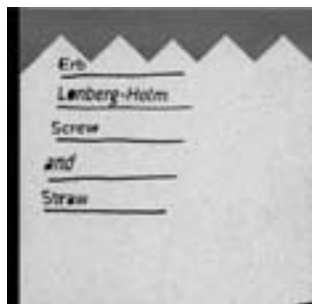
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Wednesday, April 18

- HBM Trio: Han Bennink, Will Holshouser, Michael Moore
Dixon Place 7:30 pm
- Kate McGarry Quartet with Keith Ganz, Gary Versace, Clarence Penn
Jazz Standard 7:30, 9:30 pm \$20
- Pete Levin Quartet with Alex Foster, Dave Stryker, Adam Nussbaum
Iridium 8, 10 pm \$25
- Dmitry Baevski Quintet with Peter Bernstein, David Hazeltine, John Webber,
Jason Brown
Smoke 7, 9, 10:30 pm
- Daniel Levin Quartet with Nate Wooley, Matt Moran, Peter Bitenc
Comelia Street Café 8:30 pm \$10
- The Le Boeuf Brothers: Remy and Pascal Le Boeuf, Mike Ruby, Linda Oh, Henry Cole;
Fabien Mary Quartet with Steve Ash, David Wong, Peter Van Nostrand
Smalls 8:30, 11:30 pm \$20
- David Chamberlain's Band of Bones with Sam Burtis, Charley Gordon, Matt Haviland,
Nate Mayland, Matt McDonald, Bob Suttman, Max Seigel, Dale Turk, Kenny Ascher,
Dick Sarpola, Mike Campenni, Chemo Corniel, Kat Gang; Gino Sitson's VoiStrings
Zinc Bar 7, 9 pm \$10
- Mercedes Hall Quartet with Glafkos Kontemeriotis, Gaku Takashi, George Mel
The Kitano 8, 10 pm
- Terrence McManus Quartet with Ellery Eskelin, Mat Maneri, Billy Mintz
Brooklyn Conservatory of Music 8 pm \$10
- Ben Hall/C. Spencer Yeh; Jeff Amal Silver Ash Trio with Aaron Dugan, Casey Block;
Grasshooper
285 Kent 8 pm
- Youngjoo Song Trio with Scott Colberg, Kenneth Salters; Mac Gollehon Odessey of
Nostalgia
Somethin' Jazz Club 7, 9 pm \$10
- Kyoko Oyobe Trio; Alan Chaubert Trio
The Garage 6, 10:30 pm
- Jim Hall Quartet with Julian Lage, Scott Colley, Joey Baron
Blue Note 8, 10:30 pm \$35
- Joshua Redman Trio with Reuben Rogers, Greg Hutchinson
Village Vanguard 9, 11 pm \$25
- Wess "Warmdaddy" Anderson Sextet with Aaron Diehl, Alphonso Home,
Wess Anderson IV, Kengo Nakamura, Marion Felder
Dizzy's Club 7:30, 9:30 pm \$30
- Johnny O'Neal and Friends
Dizzy's Club 11 pm \$10
- Cyrille Aimee
Birdland 8:30, 11 pm \$30-40
- Antonio Ciacca
The Bar on Fifth 8 pm
- Lou Caputo's Not-So-Big-Band
Saint Peter's 1 pm \$10

Thursday, April 19

- Central Brooklyn Jazz Festival: Arturo O'Farrill and the Afro Latin Jazz Orchestra with
Seneca Black, Peter Brainin, Vince Cherico, David DeJesus, Joe Gonzalez,
Roland Guerrero, Reynaldo Jorge, Tokunori Kajiwara, Rafi Malkiel, Jason Marshall,
Earl McIntyre, Bobby Porcelli, Ivan Renta, Michael Rodriguez, Ricardo Rodriguez,
Jim Seeley, John A. Walsh; Brooklyn College Jazz Ensemble with Salim Washington
Brooklyn College 7 pm
- Regina Carter with Will Holshouser, Yacouba Sissoko, Chris Lightcap, Alvester Garnett
Jazz Standard 7:30, 9:30 pm \$30
- Carlo DeRosa with Mark Shim, James Hurt, Justin Brown
Comelia Street Café 8:30 pm \$10
- Mike Hashim/Spike Wilner Duo; Marianne Solivan with Michael Kanan, Marco Panascia,
Jerome Jennings
Smalls 7:30, 10:30 pm \$20
- Dan Cray Band with Noah Preminger, Clark Sommers, Mark Ferber
The Kitano 8, 10 pm
- Samuel Blais/Jamie Baum Quintet with Roy Assaf, Aryeh Kobrinsky, Jeff Hirshfield
Douglass Street Music Collective 9 pm \$10
- Mariel Berger, Nathaniel Morgan, Adam Hopkins, Owen Stewart-Robertson
The Firehouse Space 8 pm \$10
- Paul Bollenback Trio with Joseph Lepore, Rogerio Boccato
Bar Next Door 8:30, 10:30 pm \$12
- Brian Girley Group with Gilad Hekselman, Julian Shore, Linda Oh, Ross Pederson
The Jazz Gallery 9, 10:30 pm \$15
- Joel Forrester Trio
Cleopatra's Needle 7 pm
- Ben Winkelman Trio with Sam Anning; Richard Boulger
Somethin' Jazz Club 5, 7 pm \$10
- Senri Oe
Tomi Jazz 9 pm \$10
- Mark Sundermeyer; O'Farrill Brothers
Tutuma Social Club 6:30, 8:30 pm
- Champion Fulton Trio; Randy Johnston Trio
The Garage 6, 10:30 pm
- Vlad Barsky
Alor Café 8 pm
- Jim Hall Quartet with Julian Lage, Scott Colley, Joey Baron
Blue Note 8, 10:30 pm \$35
- Joshua Redman Trio with Reuben Rogers, Greg Hutchinson
Village Vanguard 9, 11 pm \$25
- Wess "Warmdaddy" Anderson Sextet with Aaron Diehl, Alphonso Home,
Wess Anderson IV, Kengo Nakamura, Marion Felder and guest Wycliffe Gordon
Dizzy's Club 7:30, 9:30 pm \$30
- Johnny O'Neal and Friends
Dizzy's Club 11 pm \$10
- Cyrille Aimee
Birdland 8:30, 11 pm \$30-40
- Antonio Ciacca
The Bar on Fifth 8 pm
- David Kardas
Shrine 6 pm

Friday, April 20

- Wayne Escoffery Quintet with Orrin Evans, Deron Johnson, Ricky Rodriguez,
Darell Green
Smoke 8, 10, 11:30 pm \$30
- To Duke With Love: Barry Harris Group
Symphony Space Leonard Nimoy Thalia 8 pm \$35-40
- Dick Hyman/Ken Peplowski Duo
The Kitano 8, 10 pm \$25
- Frank Sinatra School of the Arts Jazz Ensemble with guest Joe Lovano
Tony Bennett Concert Hall 7 pm \$15
- David Schnitter Quartet with Ugonna Okegwo, Spike Wilner, Jerome Jennings;
Tim Green Group with Nir Felder, Lawrence Fields, Ben Williams, Rodney Green
Smalls 7:30, 10:30 pm 1 am \$20
- Rez Abassi Quintet with David Binney, Matt Mitchell, Johannes Weidenmueller,
Dan Weiss
Comelia Street Café 9, 10:30 pm \$15
- Linda Oh
The Jazz Gallery 9, 10:30 pm \$20
- Andrew D'Angelo's Clarinet Party
Brooklyn Conservatory of Music 8 pm
- Jon Irabagon Trio with Sean Wayland, Rudy Royston
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jon Lundbom and Big Five Chord with Justin Wood, Bryan Murray, Moppa Elliott,
Dan Monaghan
The Backroom 8 pm
- Rema Hasumi Trio with Darius Jones, Tyshawn Sorey; Todd Neufeld/Tyshawn Sorey
The Firehouse Space 8, 9:30 pm \$10
- Mujó 4-tet: Michael Attias, Johnny B. Goode, Pascal Niggenkemper, Carlo Costa
Goodbye Blue Monday 9 pm
- Welf Dorr's Underground Horns
Nublu 11:30 pm
- Central Brooklyn Jazz Festival: Frank Senior with Eric Lemon Band
Sankofa Aban Bed & Breakfast 8 pm \$20
- Mike Lattimore Quartet
Cleopatra's Needle 8 pm

- Nelson Riveros Ensemble with Adriano Santos, Ariel de la Portilla; Marcus Miller
Somethin' Jazz Club 7, 11 pm \$10
- Daniela Schachter
Tomi Jazz 9 pm \$10
- Camila Meza; Bichiló
Tutuma Social Club 7, 8:30 pm
- Enoch Smith Jr. Trio; Joey Morant Trio
The Garage 6, 10:30 pm
- Dohn Han/Jason Wexler
Alor Café 8 pm
- Regina Carter with Will Holshouser, Yacouba Sissoko, Chris Lightcap, Alvester Garnett
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Jim Hall Quartet with Julian Lage, Scott Colley, Joey Baron
Blue Note 8, 10:30 pm \$35
- Joshua Redman Trio with Reuben Rogers, Greg Hutchinson
Village Vanguard 9, 11 pm \$25
- Wess "Warmdaddy" Anderson Sextet with Aaron Diehl, Alphonso Home,
Wess Anderson IV, Kengo Nakamura, Marion Felder
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Johnny O'Neal and Friends
Dizzy's Club 12:45 am \$20
- Cyrille Aimee
Birdland 8:30, 11 pm \$30-40
- Antonio Ciacca
The Bar on Fifth 8 pm
- Jazz at Noon: Dmitry Baevsky
The Players Club 12 pm

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Saturday, April 21

- Han Bennick 70th Birthday Celebration with Richard Teitelbaum, Mark Dresser, Uri Caine, Ray Anderson, Thomas Heberer, Mary Oliver, Michael Moore
The Italian Academy at Columbia University 7:30 pm
- Rudresh Mahanthappa's Samdhi with David Gilmore, Rich Brown, Gene Lake, Anand Ananthakrishnan
Zankel Hall 10 pm \$39-50
- Esperanza Spalding's Radio Music Society with Leo Genovese, Chris Turner, Tia Fuller, Lyndon Rochelle, Jef Lee Johnson, Jeff Galindo, Corey King, Igmar Thomas, Leala Cyr, Dan Blake, Aaron Burnett
Webster Hall 8 pm \$45
- Central Brooklyn Jazz Festival: Lou Donaldson
Jazz 966 8 pm \$20
- Central Brooklyn Jazz Festival: Reggie Nicholson Concept
Sistas' Place 9, 10:30 pm \$25
- Tivoli Trio: Frank Carlberg, John Hébert, Matt Wilson
Douglass Street Music Collective 8 pm
Church for All Nations 8 pm
- Noah Preminger group
- ChamberWORKS: Michel Gentile, Daniel Kelly, Rob Garcia, Michael McGinnis, Sara Schoenbeck, David Smith, Mark Taylor, Mazz Swift, Tanya Kalmanovitch, Marika Hughes
Brooklyn Conservatory of Music 8 pm \$10
- Rick Stone Trio with Marco Panascia, Tom Pollard
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Luis Inanes Silva, Daniel Reyes; Josh Berman, Christoph Erb, Fred Lonberg-Holm; Simon Jermyn Group with Mikko Innanen, Mat Maneri, Joe Hertenstein
Prospect Series 8 pm
- Carol Sudhalter's Astoria Jazz Band with David Amram
Sunnyside Reformed Church 7 pm
- Zach Layton solo and with Bradford Reed
The Firehouse Space 8, 9:15 pm \$10
Cleopatra's Needle 8 pm
- Kayo Hiraki Quartet
- Linda Presgrave Quartet with Stan Chovnick, Fred Weidenhammer, Seiji Ochiai; Gary Fogel Quintet with Lex Samu, Alex Violette, Harry Miller, Tom Kirchner; Alex Sugerman Quartet
Somethin' Jazz Club 5, 7, 9 pm \$10
- Miki Yoshitake Trio
- Yuri Juarez; Gabriel Alegria Afro-Peruvian Sextet
Tutuma Social Club 6:30, 8:30 pm
- Wayne Escoffery Quintet with Orrin Evans, Deron Johnson, Ricky Rodriguez, Darrell Green
Smoke 8, 10, 11:30 pm \$30
- Dick Hyman/Ken Peplowski Duo
The Kitano 8, 10 pm \$25
- Larry Gelb with Cameron Brown, Michael Stephens, Laura Jordan, David Perlman, Elizabeth Urbanczyk; Ralph LaLama Bop-Juice with Mike Karn, Clifford Barbaro; Tim Green Group with Nir Felder, Lawrence Fields, Ben Williams, Rodney Green; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 4, 7:30, 10:30 pm 1 am \$20
- Rez Abassi Quintet with David Binney, Matt Mitchell, Johannes Weidenmueller, Dan Weiss
Cornelia Street Café 9, 10:30 pm \$15
- Linda Oh
The Jazz Gallery 9, 10:30 pm \$20
- Regina Carter with Will Holshouser, Yacouba Sissoko, Chris Lightcap, Alvester Garnett
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Jim Hall Quartet with Julian Lage, Scott Colley, Joey Baron
Blue Note 8, 10:30 pm \$35
- Joshua Redman Trio with Reuben Rogers, Greg Hutchinson
Village Vanguard 9, 11 pm \$25
- Wess "Warmdaddy" Anderson Sextet with Aaron Diehl, Alphonso Home, Wess Anderson IV, Kengo Nakamura, Marion Felder
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Johnny O'Neal and Friends
Dizzy's Club 12:45 am \$20
- Cyrille Aimee
Birdland 8:30, 11 pm \$30-40
- Antonio Ciacca
The Bar on Fifth 8 pm
- Larry Newcomb Quartet; Mark Marino Trio
The Garage 12, 6 pm

Sunday, April 22

- Pete Drungle Trio with Jay Rodriguez, Federico Ughi; Just Ornette Quartet: Al Mac Dowell, Pete Drungle, Tony Falanga, Tony Lewis; Daniel Carter, Pete Drungle, Dom Richards, Ryan Sawyer
The Stone 8, 9:30, 11 pm \$10
- Matt Lavelle and the 12 Houses with Laura Ortman, Ryan Sawyer, Chris Forbes, Francois Grillot, Claire de Brunner, Ras Moshe, Charles Waters, Jon Natchez, Mary Cherney, Anders Nilsson, Povan Benjamin, Tim Stocker, Catherine Sikora, Telaina Odum
The Firehouse Space 8, 9:30 pm \$10
- Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser
Smalls 11 pm \$20
- David Cook Trio with Francois Moutin, Ross Pederson
Sycamore 8:30 pm \$10
- Isles of Klezboz: Debra Kreisberg, Pam Fleming, Melissa Fogarty, Shoko Nagai, Saskia Lane, Eve Sicular
Cornelia Street Café 8:30 pm \$10
- Quiet City: Luke Schwartz, Steven Cohen, Meaghan Burke, Bernd Klug, Sarah Mullins; Mujó 4tet: Michael Attias, Johnny B. Goode, Pascal Niggenkemper, Carlo Costa
ABC No-Rio 7 pm \$5
- Peter Leitch/Dwayne Burno
Walker's 8 pm
- Midori Ichikawa; Shoko Arano; Mario Castro with David Neves, KyuMin Shim, Jonathan Pinson, Tamir Shmerling
Somethin' Jazz Club 5, 7, 9 pm \$10
- Regina Carter with Will Holshouser, Yacouba Sissoko, Chris Lightcap, Alvester Garnett
Jazz Standard 7:30, 9:30 pm \$30
- Jim Hall Quartet with Julian Lage, Scott Colley, Joey Baron
Blue Note 8, 10:30 pm \$35
- Joshua Redman Trio with Reuben Rogers, Greg Hutchinson
Village Vanguard 9, 11 pm \$25
- Wess "Warmdaddy" Anderson Sextet with Aaron Diehl, Alphonso Home, Wess Anderson IV, Kengo Nakamura, Marion Felder
Dizzy's Club 7:30, 9:30 pm \$30

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- Mujó 4tet: Michael Attias, Johnny B. Goode, Pascal Niggenkemper, Carlo Costa
Downtown Music Gallery 6 pm
- Marcus and Riza Printup Duo
Saint Peter's 5 pm
- Clifton Anderson Quintet with Frank Fontaine, Donald Vega, Essiet Essiet, Dave Gibson
Dwyer Cultural Center 2 pm \$20
- Masami Ishikawa Trio with Akiko Tsuruga, Rudy Petchuer
Blue Note 12:30, 2:30 pm \$24-50
- Roz Corral Trio with Dave Stryker, Orlando Le Fleming
North Square Lounge 12, 2 pm
- Iris Omig Quartet; David Coss Quartet; Nobuki Takamen Trio
The Garage 11:30 am 7, 10:30 pm

Monday, April 23

- Clark Terry Fundraiser
Saint Peter's 7 pm \$25
- Steven Bernstein's Millennium Territory Orchestra
The Stone 9 pm \$10
- Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Whitney Ashe Trio; Captain Black Big Band led by Orrin Evans with Duane Eubanks, Tatum Greenblatt, Todd Bashore, Marcus Strickland, Stacy Dillard, Stafford Hunter, Luques Curtis, Anwar Marshall; Spencer Murphy Jam
Smalls 7:30, 10 pm 1 am \$20
- Manhattan School of Music Afro-Cuban Jazz Orchestra directed by Bobby Sanabria
Dizzy's Club 7:30, 9:30 pm \$20-25
- Purchase Jazz Orchestra directed by Todd Coolman with Dan Glaude, Kevin Jacobi, Drew Vandewinckel, Eric Pierce, Andrew Cowie, Shannon Barnett, Chris Krasnow, Nat Ranson, Shawn Rhoades, Tristen Napoli, Ron Harter, Jerome Burns, John Cummings, Miller Lulow, Andrew Lecoche, Miho Song, Kyle Rowland and guest Jon Faddis
Blue Note 8, 10:30 pm \$15
- Nicole Peyrafitte's Bl-Valve; Ras Moshe Band; Sabir Mateen Group with Raymond A. King, Jason Kao Hwang, Daniel Levin, Jane Wang, Michael Wimberly
Clemente Soto Velez Cultural Center 7:30 pm \$11-22
- Central Brooklyn Jazz Festival: LA Blacksmith and Band
For My Sweet Restaurant 7:15, 9:15 pm \$10
- Magos Herrera Trio with Nir Felder, Hans Glawischning
Bar Next Door 8:30, 10:30 pm \$12
- Beat Kaestli with Ben Stivers, Matt Wigton, Fred Kennedy
Zinc Bar 7 pm \$8
- NYU Mingus Ensemble
Somethin' Jazz Club 10 pm \$5
- Howard Williams Jazz Orchestra; Joe Saylor and Friends
The Garage 7, 10:30 pm
- Antonio Ciacca
The Bar on Fifth 8 pm

Tuesday, April 24

- Playing Our Parts - A Benefit for the Jazz Foundation of America (In Memory of Dennis Irwin): John Scofield, Joe Lovano, Ambrose Akinmusire, Ravi Coltrane, Fleurine, Brad Mehldau, Lewis Nash, John Patitucci
Dizzy's Club 7:30 pm
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Blue Note 8, 10:30 pm \$25
- Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips
Village Vanguard 9, 11 pm \$25
- George Colligan Quartet with Lonnie Plaxico, Clarence Penn, Debbie Deane and guest Jaleel Shaw
Jazz Standard 7:30, 9:30 pm \$20
- BossaBrasil Festival: Marcos Valle and Paula Morelenbaum with Patricia Alvi, Sergio Brandao, Renato "Massa" Calmon, Jesse Sadoc, Jorge Continentino, Paul Meyers
Birdland 8:30, 11 pm \$30-40
- Bria Skonberg
Indium 8, 10 pm \$25
- Mike Longo Funk Band
NYC Baha'i Center 8, 9:30 pm \$15
- Ryuichi Sakamoto solo
The Stone 8, 10 pm \$30
- Peter Evans/Ron Stabinsky
Cornelia Street Café 8:30 pm \$10
- Xavier Davis Trio
Smalls 8:30 pm \$20
- ETHEL: Dorothy Lawson, Ralph Farris, Mary Rowell, Cornelius Dufallo
Joe's Pub 9:30 pm \$20
- Mike Pride's Bacteria to Boys with Jon Irabagon, Alexis Marcelo, Eivind Opsvik
Korzo 10:30 pm \$5
- Mujó 4tet: Michael Attias, Johnny B. Goode, Pascal Niggenkemper, Carlo Costa
Vaudeville Park 8 pm
- Andy Milne NYU Jazz Ensembles
- The Gate: Dan Peck, Tom Blancarte, Brian Osborne; Star Systems: Stuart Popejoy, Anders Nilsson, Vinnie Sperrazza
The Backroom 8:30, 10 pm \$10
- Jack Wilkins/Joe Giglio
Bella Luna 8 pm
- Florian Hoefner solo
The Kitano 8 pm
- Justin Echols
The Bar on Fifth 8 pm
- Darrell Smith Trio with Santiago Vasquez, Peter Yuskauskas; Francesco Guaiana with Moto Fukushima, Nick Falck
Somethin' Jazz Club 7, 9 pm \$10
- Adam Larson Quintet; Chieko Honda
Shrine 7 pm
- Cecilia Coleman Big Band; Andrew Atkinson and Friends
The Garage 7, 10:30 pm

Wednesday, April 25

- New School Jazz 25th Anniversary Legacy Concert - Tribute to Frank Foster: Kenyatta Beasley, Jimmy Owens, Eyal Viner Big Band with guest Frank Wess
New School Tishman Auditorium 7:30 pm \$30
- Endangered Species - The Music of Wayne Shorter: David Weiss, Ravi Coltrane, Marcus Strickland, Tim Green, Norbert Stachel, Michael Dease, Joe Fiedler, Jeremy Pelt, Taylor Haskins, Geri Allen, Dwayne Burno, EJ Strickland
Dizzy's Club 7:30, 9:30 pm \$30
- Cyrille Aimee and The Surreal Band
Dizzy's Club 11 pm \$10
- Kurt Elling Swings Sinatra
92nd Street Y 8 pm \$25-70
- Ryuichi Sakamoto/John Zorn; Ryuichi Sakamoto/Mayo Yamaguchi
The Stone 8, 10 pm \$20
- Johnny Colon and His Orchestra
Le Poisson Rouge 7 pm \$20
- Romain Collin Trio with Luques Curtis, Nate Wood
Jazz Standard 7:30, 9:30 pm \$20
- Ben Van Gelder Group with Aaron Parks, Peter Schlamb, Craig Weinrib, Ross Gallagher; Roxy Coss Group with Roy Assaf, Yasushi Nakamura, John Davis
Smalls 8:30, 11:30 pm \$20
- John Yao Quintet with Jon Irabagon, Randy Ingram, Leon Boykins, Will Clark
Cornelia Street Café 8:30 pm \$10
- Nancy Harms Quartet with Jeremy Siskind, Harish Raghavan, Otis Brown III
The Kitano 8, 10 pm
- Andrea Wolper Quintet with Kris Davis, Michael Howell, Ken Filiano, Michael TA Thompson; Oz Noy Trio With John Patitucci, Jeff "Tain" Watts
55Bar 7, 10 pm
- Riza Printup/Rose Rutledge Quartet
Drom 7:15 pm \$10
- Charenee Wade
Zinc Bar 7 pm
- Allegra Levy and Zaftig Jazz Quintet
Somethin' Jazz Club 9 pm \$10
- Antonio Ciacca
The Bar on Fifth 8 pm
- Nick Moran Trio; Paul Francis Trio
The Garage 6, 10:30 pm
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Blue Note 8, 10:30 pm \$25
- Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips
Village Vanguard 9, 11 pm \$25
- BossaBrasil Festival: Marcos Valle and Paula Morelenbaum with Patricia Alvi, Sergio Brandao, Renato "Massa" Calmon, Jesse Sadoc, Jorge Continentino, Paul Meyers
Birdland 8:30, 11 pm \$30-40
- Central Brooklyn Jazz Festival: Brooklyn Jazz Hall of Fame Induction Ceremony
Sugar Hill Supper Club 5 pm \$20
- Barry Harris solo
Saint Peter's 1 pm \$10

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THURS. APRIL 5
JOHN DI MARTINO TRIO
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FRI. APRIL 6
ROB DUGUAY'S SONGEVITY"
ROB DUGUAY, ABRAHAM BURTON
JUSTIN KAUFMAN, NADAV SNIR-ZELNIKER
\$25 COVER + \$15 MINIMUM

SAT. APRIL 7
TRIO M
MYRA MELFORD, MARK DRESSER
MATT WILSON
\$25 COVER + \$15 MINIMUM

WED. APRIL 11
MARIANNE SOLIVAN QUARTET
MARIANNE SOLIVAN, MICHAEL KANAN
BORIS KOZLOV, DARRELL GREEN

THURS. APRIL 12
RICHARD SUSSMAN QUARTET
HANK JONES TRIBUTE
RICHARD SUSSMAN, DICK OATTS
JAY ANDERSON, STEVE JOHNS

FRI. APRIL 13
ANTOINETTE MONTAGUE
QUARTET
ANTOINETTE MONTAGUE, SAMUEL PARKER
ALEX TREMBLAY, JESSE ENGLE
\$25 COVER + \$15 MINIMUM

SAT. APRIL 14
VALERIE CAPERS TRIO
VALERIE CAPERS, JOHN ROBINSON
EARL WILLIAMS
\$25 COVER + \$15 MINIMUM

WED. APRIL 18
MERCEDES HALL QUARTET
MERCEDES HALL, GLAFKOS KONTEMENIOTIS
GAKU TAKANASHI, GEORGE MEL

THURS. APRIL 19
DAN CRAY QUARTET
DAN CRAY, NOAH PREMINGER
JOHN TATE, MATT WILSON

FRI. & SAT. APRIL 20 & 21
DICK HYMAN/
KEN PELOWSKI DUO
DICK HYMAN, KEN PELOWSKI
\$25 COVER + \$15 MINIMUM

WED. APRIL 25
NANCY HARMS QUARTET
NANCY HARMS, JEREMY SISKIND
HARISH RAGHAVAN, OTIS BROWN III

THURS. APRIL 26
DAVID BERKMAN TRIO
DAVID BERKMAN, ED HOWARD
COLIN STRANAHAN

FRI. & SAT. APRIL 27 & 28
GREG ABATE QUARTET
GREG ABATE, DON FRIEDMAN
HARVIE S, STEVE WILLIAMS
\$25 COVER + \$15 MINIMUM

RESERVATIONS - 212-885-7118
VISIT OUR TWEETS AT: <http://twitter.com/kitanonewyork>
www.kitano.com • email: jazz@kitano.com
66 Park Avenue @ 38th St.

Thursday, April 26

- ★Kenny Garrett Quintet Iridium 8, 10 pm \$35
- ★Ambrose Akinmusire Quintet with Walter Smith III, Sam Harris, Harish Raghavan, Justin Brown Jazz Standard 7:30, 9:30 pm \$25
- ★Peter Bernstein Duo; Matt Wilson Quartet 15th Anniversary Sonic Lovefest with Jeff Lederer, Kirk Knuffke, Joel Frahm, Andrew D'Angelo, Chris Lightcap Smalls 7:30, 10:30 pm \$20
- Now vs. Now: Jason Lindner, Panagiotis Andreou, Mark Guiliana; Third World Love: Avishai Cohen, Yonatan Avishai, Omer Avital, Daniel Freedman 92YTribeca 8 pm \$12
- Manhattan School of Music Chamber Jazz Ensemble with guests Garry Dial, Dick Oatts Ades Performance Space 7:30 pm
- Ryuichi Sakamoto/Aya Nishina The Stone 8, 10 pm \$20
- Eli Degibri/Kevin Hays Duo The Jazz Gallery 9, 10:30 pm \$15
- David Berkman Trio with Ed Howard, Colin Stranahan The Kitano 8, 10 pm
- Matt Pavolka Band with Ben Mondor, Pete Rendle, Ted Poor Comelia Street Café 8:30 pm \$10
- Vincent Chancey, Angelica Sanchez, Max Johnson; David Schnug Quartet with Daniel Carter, Will McEvoy, Max Goldman I-Beam 9, 10 pm \$10
- Shoko Nagai The Firehouse Space 8 pm \$10
- Javier Moreno Sanchez Trio with George Dulin, Tony Moreno Bar Next Door 8:30, 10:30 pm \$12
- Gregory Generet Thalia Café 9:30 pm
- Renaud Penant Trio Cleopatra's Needle 7 pm
- The Oulipians Plus: Jason Rigby, Dave Allen, Matt Aronoff, Gemot Bernroider; Dave Wilson Quartet Somethin' Jazz Club 7, 9 pm \$10
- Scot Albertson Trio with Sedic Choukroun, Ron Jackson Tomi Jazz 9 pm
- Eric Karimski; Karikatura Tutuma Social Club 6:30, 8:30 pm
- Ryan Anselmi Quintet; Mauricio DeSouza Trio with Angelo Di Loreto, Joonsam Lee The Garage 6, 10:30 pm
- ★Endangered Species - The Music of Wayne Shorter: David Weiss, Ravi Coltrane, Marcus Strickland, Tim Green, Norbert Stachel, Michael Dease, Joe Fiedler, Jeremy Pelt, Taylor Haskins, Geri Allen, Dwayne Burno, EJ Strickland Dizzy's Club 7:30, 9:30 pm \$30
- Cyrille Aimee and The Surreal Band Dizzy's Club 11 pm \$10
- Antonio Ciacca The Bar on Fifth 8 pm
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Blue Note 8, 10:30 pm \$25
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Village Vanguard 9, 11 pm \$25
- BossaBrasil Festival: Marcos Valle and Paula Morelenbaum with Patricia Alvi, Sergio Brandao, Renato "Massa" Calmon, Jesse Sadoc, Jorge Continentino, Paul Meyers Birdland 8:30, 11 pm \$30-40
- Harlem Speaks: Vince Giordano Jazz Museum in Harlem 6:30 pm

Friday, April 27

- ★Wayne Shorter Quartet with Danilo Perez, John Patitucci, Brian Blade Rose Theatre 8 pm \$30-120
- ★Central Brooklyn Jazz Festival: Harlem Renaissance Big Band Jazz 966 8 pm \$20
- ★SIM Faculty Concert Benefit for the Brooklyn Conservatory of Music: Kris Davis, Chris Lightcap, Andrew D'Angelo, Kim Patterson Brooklyn Conservatory Of Music 8 pm \$15
- Donald Harrison's The Big Chief with Christian Scott Symphony Space Peter Jay Sharp Theatre 7:30 pm \$30-50
- ★Tomas Fujiwara's The Hook Up with Brian Settles, Jonathan Finlayson, Mary Halvorson, Michael Formanek Comelia Street Café 9, 10:30 pm \$15
- ★Dedicated to Woody Shaw: Steve Turre Quintet with Freddie Hendrix, Larry Willis, Buster Williams, Victor Lewis Smoke 8, 10, 11:30 pm \$35
- Central Brooklyn Jazz Festival: Bob Cunningham Tribute Williamsburg Music Center 10 pm \$10
- Sofia Rei with Eric Kurimski, Jorge Roeder, Yayo Serka The Jazz Gallery 9, 10:30 pm \$20
- Marion Cowings Quartet; Jay Collins and The Kings County Band with Scott Sharrard, Dred Scott, Jeff Hanley, Diego Voglino, Moses Patrou Smalls 7:30, 10:30 pm 1 am \$20
- Ryuichi Sakamoto/Taylor Deupree The Stone 8, 10 pm \$20
- ★Louie Belogenis/Russ Lossing The Firehouse Space 8, 9:30 pm \$10
- Greg Abate Quartet with Don Friedman, Harvie S, Steve Williams The Kitano 8, 10 pm \$25
- Adam Schneit Band with Sean Moran, David Ambrosio; Terrence McManus solo; Tanya Kalmanovitch solo; Travis Reuter Quintet with Jeremy Viner, Alan Bjorkland, Carlo DeRosa, Danny Sher Douglass Street Music Collective 8 pm \$10
- Bryan and The Haggards: Bryan Murray, Jon Irabagon, Jon Lundbom, Moppa Elliott Bat & Tackle 9 pm
- Fester: Sean Ali/David Grollman Goodbye Blue Monday 9 pm
- Bryan Beninghove's Hangmen with Dane Johnson, Eyal Maoz, Kellen Harrison, Shawn Baltazor, Rick Parker Tea Lounge 9, 10:30 pm
- Central Brooklyn Jazz Festival: Elijah Shiffer with Eric Lemon Band Sankofa Aban Bed & Breakfast 8 pm \$20
- George Stella Quartet Cleopatra's Needle 8 pm
- Jon Di Fiore; Robert Edwards Band with Vanessa Perez; Foster Meets Brooks Big Band Somethin' Jazz Club 7, 9, 11 pm \$10
- Kayo Hiraki Tomi Jazz 9 pm \$10
- Camila Meza; Bichiló Tutuma Social Club 7, 8:30 pm
- Nueva Encarnacion; Kevin Dorn and the BIG 72 The Garage 6, 10:30 pm
- Tom Dempsey Trio with Ron Oswanski, Alvin Atkinson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Ray Scro Alor Café 8 pm
- ★Kenny Garrett Quintet Iridium 8, 10 pm \$35
- ★Ambrose Akinmusire Quintet with Walter Smith III, Sam Harris, Harish Raghavan, Justin Brown Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Gregory Generet Thalia Café 9:30 pm
- ★Endangered Species - The Music of Wayne Shorter: David Weiss, Ravi Coltrane, Marcus Strickland, Tim Green, Norbert Stachel, Michael Dease, Joe Fiedler, Jeremy Pelt, Taylor Haskins, Geri Allen, Dwayne Burno, EJ Strickland Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Cyrille Aimee and The Surreal Band Dizzy's Club 12:45 am \$20
- Antonio Ciacca The Bar on Fifth 8 pm
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Blue Note 8, 10:30 pm \$25
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Village Vanguard 9, 11 pm \$25
- BossaBrasil Festival: Marcos Valle and Paula Morelenbaum with Patricia Alvi, Sergio Brandao, Renato "Massa" Calmon, Jesse Sadoc, Jorge Continentino, Paul Meyers Birdland 8:30, 11 pm \$30-40
- Jazz at Noon: Junior Mance The Players Club 12 pm

Saturday, April 28

- Ben Allison Band with Steve Cardenas, Brandon Seabrook, Mark Guiliana Flushing Town Hall 7:30 pm
- Clifton Anderson Quintet with Frank Fontaine, Donald Vega, Essiet Essiet, Dave Gibson York College Performing Arts Center 7 pm \$20
- Otomo Yoshihide The Stone 8, 10 pm \$10
- Central Brooklyn Jazz Festival: Winard Harper Group Tribute to Bob Colley Sistas Place 9, 10:30 pm \$25

- Mat Maneri Quintet with Kris Davis, Garth Stevenson, Oscar Noriega, Randy Peterson Comelia Street Café 9, 10:30 pm \$15
- ★John Escreet Trio with John Hébert, Tyshawn Sorey The Jazz Gallery 9, 10:30 pm \$20
- ★Lage Lund Trio with Orlando Le Fleming, Johnathan Blake Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Daniel Ori Quintet Drom 9:30 pm \$10
- Justin Wood, Dan Loomis and Friends The Firehouse Space 8 pm \$10
- Carlo Costa/Ryan Ferreira; Two of Anything: JP Schlegelmilch, Jeremy Viner, Eivind Opsvik, Jason Nazary I-Beam 8:30, 9:30 pm
- Jazz Dispatch: Paul Austerlitz, Ryan Stones, Julie Blum, Kevin Psolka-Green, Ian Smith, Robert Whipple, Thomas Neufeld The Bar on Fifth 8 pm
- Justin Echols Garden Café 7:30 pm
- Tomas Janzon Duo Cleopatra's Needle 8 pm
- Richard Benetar Quartet
- NYU Wayne Shorter Ensemble: Dave Pietro, Jared LaCasce, Casey Berman, Brendan Thomas, Chris Perkins, Steven Feifke, Elliot Berman, Noel Brennan; Fredrick Lovore with Lou Rainone, Paul Beaudry, Steve Johns; In The Moment: Mike Armando, Andy Golba, Gene Linesky Somethin' Jazz Club 5, 7, 9 pm \$10

- Allegra Levy Trio; Tomoyasu Ikuta Trio Tomi Jazz 8 pm \$10
- Yuri Juarez; Gabriel Alegria Afro-Peruvian Sextet Tutuma Social Club 6:30, 8:30 pm
- ★Wayne Shorter Quartet with Danilo Perez, John Patitucci, Brian Blade Rose Theatre 8 pm \$30-120
- ★Dedicated to Woody Shaw: Steve Turre Quintet with Freddie Hendrix, Larry Willis, Buster Williams, Victor Lewis Smoke 8, 10, 11:30 pm \$35
- John Raymond Project with M. Javier Santiago, Gilad Hekselman, Joe Martin, Kenneth Salters; Pete Malinverni Trio with Todd Coolman, Eliot Zigmund; Jay Collins and The Kings County Band with Scott Sharrard, Dred Scott, Jeff Hanley, Diego Voglino, Moses Patrou Smalls 4, 7:30, 10:30 pm 1 am \$20
- Greg Abate Quartet with Don Friedman, Harvie S, Steve Williams The Kitano 8, 10 pm \$25
- ★Kenny Garrett Quintet Iridium 8, 10 pm \$35
- ★Ambrose Akinmusire Quintet with Walter Smith III, Sam Harris, Harish Raghavan, Justin Brown Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Gregory Generet Thalia Café 9:30 pm
- ★Endangered Species - The Music of Wayne Shorter: David Weiss, Ravi Coltrane, Marcus Strickland, Tim Green, Norbert Stachel, Michael Dease, Joe Fiedler, Jeremy Pelt, Taylor Haskins, Geri Allen, Dwayne Burno, EJ Strickland Dizzy's Club 7:30, 9:30, 11:30 pm \$35

- Cyrille Aimee and The Surreal Band Dizzy's Club 12:45 am \$20
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Blue Note 8, 10:30 pm \$25
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Village Vanguard 9, 11 pm \$25
- BossaBrasil Festival: Marcos Valle and Paula Morelenbaum with Patricia Alvi, Sergio Brandao, Renato "Massa" Calmon, Jesse Sadoc, Jorge Continentino, Paul Meyers Birdland 8:30, 11 pm \$30-40
- Marsha Heydt Quartet; Brooks Hartell Trio; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm
- Central Brooklyn Jazz Festival: Youth Jazz Jamboree Bedford Stuyvesant Restoration Plaza 9:30 am

Sunday, April 29

- ★Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara Sycamore 8:30 pm \$10
- Ehud Asherie Group Smalls 11 pm \$20
- Stephen Vitiello solo and with Ryuichi Sakamoto The Stone 8, 10 pm \$10
- Youngjoo Song Quartet with Jaleel Shaw, Ugonna Okegwo; Joonsam Lee Trio with Mike Eckroth, John Davis Comelia Street Café 8:30, 10 pm \$10
- Nick Gianni's Evolution; Stone Arabia: Robyn Siwula, Mike Irwin, Dmitry Ishenko, Brian Adler, Blaise Siwula ABC No-Rio 7 pm \$5
- Peter Leitch/Harvie S Walker's 8 pm
- Devin Bing; Lena Bloch Quartet with Cameron Brown, David Miller, Billy Mintz Somethin' Jazz Club 7, 9 pm \$10
- Harrison Young Quintet Shrine 8 pm
- ★Kenny Garrett Quintet Iridium 8, 10 pm \$35
- ★Ambrose Akinmusire Quintet with Walter Smith III, Sam Harris, Harish Raghavan, Justin Brown Jazz Standard 7:30, 9:30 pm \$25
- ★Endangered Species - The Music of Wayne Shorter: David Weiss, Ravi Coltrane, Marcus Strickland, Tim Green, Norbert Stachel, Michael Dease, Joe Fiedler, Jeremy Pelt, Taylor Haskins, Geri Allen, Dwayne Burno, EJ Strickland Dizzy's Club 7:30, 9:30 pm \$30
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Blue Note 8, 10:30 pm \$25
- ★Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Quincy Phillips Village Vanguard 9, 11 pm \$25
- Birds in the Moon: Darius Jones/Marty McCavitt Downtown Music Gallery 6 pm
- Greg Abate Quartet with Don Friedman, Harvie S, Steve Williams Saint Peter's 5 pm
- Jazz Kids! with Amy Cervini 55Bar 2 pm \$5
- West Point Band's Jazz Knights Brooklyn Center for the Performing Arts 2 pm
- Central Brooklyn Jazz Festival: Brandon Sanders Quintet with Warren Wolf Emmanuel Baptist Church 3 pm \$20
- Kyoko Oyobe Group with Michael O'Brien, Clifford Barabro Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with James Shipp, Matt Clohesy North Square Lounge 12, 2 pm
- Dave Kain Group; David Coss Quartet The Garage 11:30 am 5:30 pm

Monday, April 30

- Temple University Jazz Band with guests John Clayton, Dick Oatts, Terrell Stafford Dizzy's Club 7:30, 9:30 pm \$20-25
- ★Adam Rudolph - Go: Organic Orchestra Roulette 8 pm \$15
- ★Steven Bernstein's Millennial Territory Orchestra The Stone 9 pm \$10
- Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- NYU Jazz Orchestra Blue Note 8, 10:30 pm \$15
- Chariï Persip Tribute Saint Peter's 7:30 pm
- ★Charles Down Centipede with Ras Moshe, Matt Lavelle, David Ross, Francois Grillot; Roy Campbell Trio with William Parker, Michael Wimberly; Fay Victor Ensemble Reconfigured with Anders Nilsson, Ken Filiano Clemente Soto Velez Cultural Center 7:30 pm \$11-22
- Central Brooklyn Jazz Festival: Dee Alexander and Friends For My Sweet Restaurant 7:15, 9:15 pm \$10
- Jonathan Lefcoski Trio with Matt Clohesy, Will Terrill; Ari Hoenig Group with Gilad Hekselman, Shai Maestro, Orlando Le Fleming; Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20
- Peter Eldridge/Matt Aronoff Bar Next Door 8:30, 10:30 pm \$12
- Kelley Sutterfield Zinc Bar 7 pm \$8
- Florian Hoefner Group with Mike Ruby, Sam Anning, Peter Kronreif Comelia Street Café 8:30 pm \$10
- Antonio Ciacca The Bar on Fifth 8 pm
- Howard Williams Jazz Orchestra; Rob Edwards Quartet The Garage 7, 10:30 pm

REGULAR ENGAGEMENTS

- MONDAYS**
 - Tom Abbott Big Bang Big Band Swing 46 8:30 pm
 - Ron Affif Trio Zinc Bar 9, 11 pm, 12:30, 2 am
 - Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$125
 - Quentin Angus Duo Tomi Jazz 8 pm
 - Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
 - Sedic Choukroun and The Brasileros Chez Lola 7:30 pm
 - Steve Coleman Presents The Jazz Gallery 9 pm \$15
 - Colin Cook Trio or PJ Rasmussen Trio Bar Next Door 6:30 pm
 - Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
 - Joel Forrester solo Brandy Library 8 pm
 - George Gee Swing Orchestra Gospel Uptown 8 pm
 - Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
 - Grove Street Stompers Arthur's Tavern 7 pm
 - JFA Jazz Jam Local 802 7 pm
 - Amanda Monaco 3 Domaine 8 pm
 - Roger Lent Trio Jam Cleopatra's Needle 8 pm
 - Iris Orniq Jam Session The Kitano 8 pm
 - Les Paul Trio with guests Iridium 8, 10 pm \$35
 - Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
 - Stan Rubin All-Stars Charley O's 8:30 pm
 - Smoke Big Band; John Farnsworth Quartet Smoke 7, 9, 10:30 pm
 - Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- TUESDAYS**
 - Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
 - Kyle Athahyde Trio or Lucas Pino Trio Bar Next Door 6:30 pm
 - Bill Campbell and Friends Bar Next Door 8 pm \$12
 - Evolution Series Jam Session Zinc Bar 11 pm
 - Irving Fields Nino's Tuscan 7 pm (ALSO WED-SUN)
 - George Gee Swing Orchestra Swing 46 8:30 pm
 - Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
 - Art Hirahara Trio Arturo's 8 pm
 - Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
 - Sandy Jordan and Larry Luger Trio Notaro 8 pm
 - Mike LeDonne Quartet; Jason Marshall Quartet Smoke 7, 9, 10:30, 11:30 pm
 - Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
 - Iris Orniq Quartet Crooked Knife 7 pm
 - Annie Ross The Metropolitan Room 9:30 pm \$25
 - Robert Rucker Trio Jam Cleopatra's Needle 8 pm
 - Slavic Soul Party Barbès 9 pm \$10
 - Kenji Yoshitake Duo Tomi Jazz 8 pm
- WEDNESDAYS**
 - Melissa Aldana Trio Caffe Vivaldi 9:30 pm
 - Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
 - Benny Benack III Trio Bar Next Door 6:30 pm
 - Sedic Choukroun and the Eccentrics Chez Oskar 7 pm
 - Sam Raderman Quartet Smoke 11:30 pm
 - Walter Fischbacher Trio Water Street Restaurant 8 pm
 - Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
 - Les Kurtz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm
 - Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
 - Guillaume Laurent Trio Bar Tabac 7 pm
 - Jake K. Leckie Trio Kif Bistrot 8 pm
 - Jed Levy and Friends Vino di Vito Wine Bar 7:30 pm (ALSO FRI)
 - Ron McClure solo piano McDonald's 12 pm (ALSO SAT)
 - John McNeil/Mike Fahie Tea and Jam Tea Lounge 9 pm
 - Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
 - Alex Obert's Hollow Bones Via Della Pace 10 pm
 - David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
 - Stan Rubin Big Band Swing 46 8:30 pm
 - Saul Rubin's Vocal Wednesdays Zeb's 8 pm \$10
 - David Schnug Papa's Gino's Restaurant 8:30 pm
 - Alex Terrier Trio Antibes Bistro 7:30 pm
 - Charles Turner III Duo Tomi Jazz 8 pm
 - Justin Wert/Corcoran Holt Benoit 7 pm
 - Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm
 - Jordan Young Group Bflat 8:30 pm
- THURSDAYS**
 - Jason Campbell Trio Perk's 8 pm
 - Sedic Choukroun Brasserie Julien 7:30 pm (ALSO FRI, SAT)
 - Mark Cocheo Trio Bar Next Door 6:30 pm
 - JaRon & Emme One Fish Two Fish 7:30 pm
 - Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
 - Latin Jazz Jam Nuyorican Poets Café 9 pm
 - Gregory Porter; Jazz Meets HipHop Smoke 7, 9, 10:30, 11:30 pm
 - Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS**
 - The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
 - Deep Pedestrian Sintir 8 pm
 - Charles Downs' Centipede The Complete Music Studio 7 pm
 - Gerry Eastman's Quartet Williamsburg Music Center 10 pm
 - Ken Fowser Quintet Smoke 12:30 am
 - Greg Lewis Organ Trio Night of the Cookers 10 pm
 - Kengo Nakamura Trio Club A Steakhouse 11 pm
 - Brian Newman Quartet Duane Park 10:30 pm
 - Frank Owens Open Mic Studio 353 6 pm
 - Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
 - Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
 - Bill Saxton and Friends Bill's Place 9, 11 pm \$15
- SATURDAYS**
 - Candy Shop Boys Duane Park 8, 10:30 pm
 - Jesse Elder/Greg Ruggiero Rothmann's 6 pm
 - Joel Forrester solo Indian Road Café 11 am
 - Guillaume Laurent/Luke Franco Casaville 1 pm
 - Johnny O'Neal Smoke 12:30 am
 - Skye Jazz Trio Jack 8:30 pm
 - Michelle Walker/Nick Russo Anyway Café 9 pm
 - Bill Wurtzel Duo Henry's 12 pm
- SUNDAYS**
 - Bill Cantrall Trio Crescent and Vine 8 pm
 - Marc Devine Trio TGIFriday's 6 pm
 - Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
 - Marjorie Eliot/Rudell Drears/Sedic Choukroun Parlor Entertainment 4 pm
 - Sean Fitzpatrick and Friends Ra Café 1 pm
 - Joel Forrester solo Grace Gospel Church 11 am
 - Nancy Goudinaki's Trio Kellari Taverna 12 pm
 - Enrico Granafei solo Sora Lella 7 pm
 - Annette St. John; Allan Harris; Jason Teborek Smoke 11:30 am, 7, 11:30 pm
 - Stan Killian Trio Ocean's 8 8:30 pm
 - Bob Kindred Group Café Loup 12:30 pm
 - Alexander McCabe Trio C/J Cullens Tavern 5 pm
 - Junior Mance Trio Café Loup 6:30 pm
 - Peter Mazza Bar Next Door 8 pm \$12
 - Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
 - Lu Reid Jam Session Shrine 4 pm
 - Vocal Open Mic; Ruth Brisbane; Johnny O'Neal solo Smalls 4, 7:30, 9:30 pm
 - Rose Rusciani Ardesia Wine Bar 6:30 pm
 - Annette St. John and Trio Smoke 11:30 am, 1, 2:30 pm
 - Secret Architecture Caffe Vivaldi 9:45 pm
 - Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
 - Cidinho Teixeira Zinc Bar 10, 11:30 1 am
 - Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
 - Brian Woodruff Jam Blackbird's 9 pm

CLUB DIRECTORY

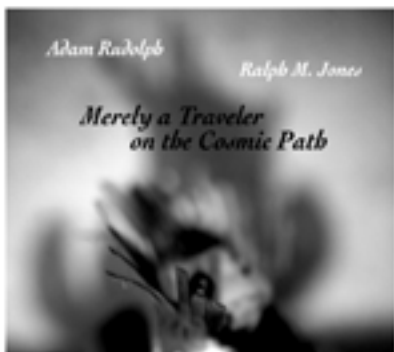
- **285 Kent** Subway: L to Bedford Avenue
- **5C Café** 68 Avenue C (212-477-5993)
Subway: F to Second Avenue [www.5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street [www.55bar.com](#)
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street [www.92y.org](#)
- **92YTribea** 200 Hudson Street (212-601-1000) Subway: 1, A, C, E to Canal Street [www.92y.org](#)
- **ABC No-Rio** 156 Rivington Street (212-254-3697)
Subway: J.M.Z to Delancey Street [www.abcnorio.org](#)
- **Ades Performance Space** 120 Claremont Avenue (212-749-2802, ext. 4428)
Subway: 1 to 116th Street [www.msmnyc.edu](#)
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101)
[www.alorcafe.com](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street [www.folkartmuseum.org](#)
- **An Beal Bocht Café** 445 W. 238th Street
Subway: 1 to 238th Street [www.anbealbochtcafe.com](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088)
Subway: J. Z to Essex Street [www.antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019)
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305)
Subway: A, B, C, D, 2, 3 to 125th Street [www.apollotheater.org](#)
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [www.ardesia-ny.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)
- **Bflat** 277 Church Street (between Franklin and White Streets)
Subway: 1, 2 to Franklin Streets
- **The Backroom** 627 5th Avenue (718-768-0131)
Subway: D, N, R to Prospect Avenue [www.freddysbar.com](#)
- **Bait & Tackle** 320 Van Brunt Street #A (718-451-4665) Bus: F to Smith Street [www.redhookbaitandtackle.com](#)
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800) Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue [www.bar4brooklyn.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, C, E, F to W. 4th Street [www.lalanternacaffe.com](#)
- **The Bar on Fifth** 400 Fifth Avenue (212-695-4005) Subway: 6 to 33rd Street [www.jazzbaronfifth.com](#)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Bedford Stuyvesant Restoration Plaza** 1358 Fulton Street
Subway: A to Nostrand Avenue
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)
- **Blackbird's** 41-19 30th Avenue (718-943-6898)
Subway: R to Steinway Street [www.blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F to W. 4th Street [www.bluenotejazz.com](#)
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street [www.brandedsaloon.com](#)
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Brecht Forum** 451 West Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [www.brechtforum.org](#)
- **Brooklyn Center for the Performing Arts and College** 2900 Campus Road
Subway: 2, 5 to Flatbush Avenue - Brooklyn College
- **Brooklyn Conservatory of Music** 58 Seventh Avenue
Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)
Subway: R to Union Street [www.brooklynlyceum.com](#)
- **Brooklyn Public Library Central Branch**
Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **Buona Sera** 12th Street and University Place
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)
Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q to W. 4th Street [www.caffevivaldi.com](#)
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [www.casavillenyc.com](#)
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000) Subway: B, D, F, 7 to Fifth Avenue [www.cassahotelny.com](#)
- **The Castello Plan** 1213 Cortelyou Road (718-856-8888) Subway: Q to Cortelyou Road [www.thecastelloplan.com](#)
- **The Center for Jewish Arts and Literacy** 325 E. 6th Street (212-473-3665)
Subway: 6 to Astor Place [www.eastvillageshul.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Church For All Nations** 417 West 57th Street between 9th & 10th Avenues
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street
Subway: F, J, M, Z to Delancey Street [www.visionfestival.org](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedle.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street [www.clubasteak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F to W. 4th Street [www.corneliastreetcafe.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860)
Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [www.creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th Street (212-696-2593)
Subway: 6 to 33rd Street [www.thecrookedknife.com](#)
- **Culture Fix** 9 Clinton Street (646-863-7171) Subway: F to Second Avenue [www.culturefixnyc.com](#)
- **Death By Audio** 49 S. 2nd St btwn Wythe and Kent Subway: L to Bedford
- **Dicapo Opera Theatre** 184 East 76th Street at Lexington Avenue
Subway: 6 to 77th Street
- **Dixon Place** 161 Chrystie Street (212-219-0736) Subway: F, V to Second Avenue [www.dixonplace.org](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350)
Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street [www.295douglass.org](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue [www.dromnyc.com](#)
- **Duane Park** 157 Duane Street (212-732-5555)
Subway: 1, 2, 3 to Chambers Street [www.duaneparknyc.com](#)
- **Dwyer Cultural Center** 259 St. Nicholas Avenue (212-222-3060) Subway: D to 125th Street [www.dwyercc.org](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street [www.earinn.com](#)
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue [www.ebccconnects.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095)
Subway: 4, 5, 6 to 59th Street [www.feinsteinsattheregency.com](#)
- **The Firehouse Space** 246 Frost Street
Subway: L to Graham Avenue [www.thefirehousespace.org](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtowhall.org](#)
- **For My Sweet Restaurant** 1103 Fulton Street at Claver Place (718-857-1427) Subway: C to Franklin Avenue
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Galapagos** 16 Main Street, Brooklyn (718-782-5188) Subway: F to York Street [www.galapagosartspace.com](#)
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)
Subway: J, M train to Myrtle Avenue [www.goodbye-blue-monday.com](#)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [www.gospeluptown.com](#)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Henry's** 2745 Broadway (212-866-0601) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994)
Subway: A, C, E to 14th Street [www.highlineballroom.com](#)
- **I-Beam** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](#)
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling
Subway: 5 to Sterling Street [www.plgarts.org](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1, 2 to 50th Street [www.theiridium.com](#)
- **Issue Project Room** 110 Livingston Street
Subway: 4, 5 to Borough Hall [www.issueprojectroom.org](#)
- **The Italian Academy at Columbia University** 1161 Amsterdam Avenue (212-854-1623) Subway: 1 to 116th Street [www.columbia.edu](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street [www.jalopy.biz](#)
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063)
Subway: C, E, to Spring Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E. 126th Street (212-348-8300)
Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Kellari Taverna** 19 West 44th Street (212-221-0144)
Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central [www.kitano.com](#)
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [www.thekitchen.org](#)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490)
Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425)
Subway: R to Prospect Avenue [www.korzorestaurant.com](#)
- **Kumble Theater** 1 University Plaza (718-488-1051)
Subway: B, M, Q, R to Dekalb Avenue [www.brooklyn.liu.edu/kumbletheater](#)
- **The Lambs Club** 132 W. 44th Street (212-997-5262) Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F to W. 4th Street [www.lepoissonrouge.com](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **Little Branch** 22 7th Avenue South (212-929-4360) Subway: 1 to Houston Street [www.littlebranch.net](#)
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F to Second Avenue [www.thelocal269.com](#)
- **Londel's** 2620 Frederick Douglass Boulevard (212-234-6114)
Subway: 1 to 145th Street [www.londelsrestaurant.com](#)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org/nyc-bahai-center/jazz-night](#)
- **New School Armhold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschooledu](#)
- **New School Tishman Auditorium** 66 W. 12th Street (212-229-5488)
Subway: 4, 5, 6, L, N, Q, R to Union Square [www.newschooledu](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place (212-254-1200)
Subway: A, B, C, E, F to West 4th Street [www.northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **One Fish Two Fish** 1399 Madison Avenue (212-369-5677) Subway: 4, 5, 6 to 96th Street [www.onefishtwofish.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [www.theplayersnyc.org](#)
- **The Players Theatre** 115 MacDougal Street
Subway: A, B, C, D, E, F, V to W. 4th Street
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Rhythm Splash** 673 Flatbush Avenue
Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-258-9800)
Subway: F to Second Avenue [www.rockwoodmusicall.com](#)
- **Rose Theatre** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **Sankofa Aban Bed & Breakfast** 107 Macon Street (917-704-9237) Subway: A, C to Nostrand Avenue [www.sankofaaban.com](#)
- **The Schomburg Center** 515 Malcolm X Boulevard (212-491-2200)
Subway: 2, 3 to 135th Street [www.nypul.org/research/sc/sc.html](#)
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941)
Subway: A, B, C, D to 125th Street [www.showmansjazz.webs.com](#)
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](#)
- **Silver Lining** 75 Murray Street (between Broadway and Greenwich Streets) (212-513-1234) Subway: 1, 2, 3 to Chambers Street
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Skirball Center** 566 LaGuardia Place at Washington Square (212-992-8484) Subway: B, D, F, V, A, C, E to West 4th Street [www.nyu.edu](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3, 9 to 14th Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)
Subway: 6 to 51st Street; E to 53rd Street [www.somethinjazz.com/ny](#)
- **Sora Lella** 300 Spring Street (212-366-4749)
Subway: C, E to Spring Street [www.soralellanyc.com](#)
- **The Stone Avenue C and 2nd Street**
Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Studio 353** 353 W. 48 Street Subway: C, E to 50th Street
- **Sugar Hill Supper Club** 615 DeKalb Avenue (718-237-1246) Subway: G to Bedford-Nostrand Avenues
- **Sunnyside Reformed Church** 48-03 Skillman Avenue (718-426-5997)
Subway: 7 to 52nd Street [www.sunnysidenyc.rcachurches.org](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850)
Subway: B, Q to Cortelyou Road [www.sycamorebrooklyn.com](#)
- **Symphony Space Leonard Nimoy Thalia and Peter Jay Sharp Theatre** 2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Thalia Café** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tom Jazz** 239 E. 53rd Street (646-497-1254)
Subway: 6 to 51st Street [www.tomjazz.com](#)
- **Tony Bennett Concert Hall** at Frank Sinatra School of the Arts 30-20 Thomson Avenue, Queens Subway: 7 to 45 Road-Courthouse Square
- **Town Hall** 123 W. 43rd Street (212-997-1003)
Subway: 1, 2, 3, 7 to 42nd Street-Times Square [www.the-townhall-nyc.org](#)
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921)
Subway: B, C to 72nd Street [www.triadnyc.com](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) (Subway: A, 1, 2, 3, 9 to Chambers Street [www.tribecapac.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street [www.TutumaSocialClub.com](#)
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **Vaudeville Park** 26 Bushwick Avenue Subway: L to Graham Avenue
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)
Subway: A, B, C, D, E, F to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **Webster Hall** 125 E. 11th Street (212-353-1600) Subway: 6 to 14th Street-Union Square
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens
Subway: E to Jamaica Center [www.york.cuny.edu](#)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](#)
- **Zeb's** 223 W. 28th Street (212-695-8081) Subway: 1 to 28th Street [www.zebulonsoundandlight.com](#)
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue [www.zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [www.zincbar.com](#)



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(INTERVIEW CONTINUED FROM PAGE 6)

metallophones. Of course I was not the only one; Glass, Riley, Reich and all the so-called minimal music school came from that music. When in 2002 I had the chance to do my *Sacred Shadows* [a multimedia project for gamelan ensemble and video images] with Balinese musicians I was in heaven. Finally I had the opportunity to write music for the originators of my artistic musical experience. I still consider that experience one of the best of my life.

TNYCJR: How and why did you found Ictus?

AC: In 1976 my then-wife Carla Lugli and I started the label to free my music from the major labels that at that time were the only ones making records. It was a crazy but exciting experience. ...With Ictus I had the chance, and especially the freedom, to record with the best musicians of that genre and experiment with all kind of crazy combinations from solo to orchestra. Due to financial reasons and also to the divorce from Carla, who ran the administrative side of the label, Ictus collapsed in 1984. Then in 2006, thanks to Cezary Lerski of Polishjazz.com, who was interested in a partnership, I had the chance to get the operation running again. The new catalogue is quite impressive since I have incorporated all my recording in it in the hope of having a logical archive of all my work. Cezary left two years ago and now I'm the only one doing everything.

TNYCJR: You will be presenting the 12-piece Italian Invasion Orchestra made up of top American and Italian players. Is this ad-hoc group an homage to your Mitteleuropa Orchestra, which existed from 1980-84?

AC: The Italian Invasion Orchestra is evidently an homage to my Andrea Centazzo Mitteleuropa Orchestra, but I doubt that we'll have time to rehearse many of my compositions due to The Stone's structure and program. But I'll certainly pull out some easy pieces I played with the first band and we'll improvise around them. I founded the orchestra in 1980 when the 15-piece ensemble was commissioned by the Cultural Affairs department of the city of Bologna to give a series of concerts. It lived four years, playing all over Italy and Austria. It was the first Italian ensemble of that kind and, together with the Globe Unity Orchestra, the only ones in Europe playing that kind of music.

TNYCJR: What about your experiments with so-called ethnic and especially so-called New Age music?

AC: I never asked for that label. But I still don't know how to classify my music. I've made so many changes over the years, but I think that I still retain my own personality in all my experiments. I suspect that the *Cetacea Project* in 1990, a concert for ensemble and video images designed to sensitize people about the potential extinction of marine mammals in the Mediterranean, may be the origin for that New Age label. But the music is certainly not 'incense New Age' background music.

TNYCJR: Finally, as someone with a PhD in Ancient Music from the University of Bologna, who has done educational work over the years, have you ever yearned to do more teaching?

AC: Actually at one point I was looking for an academic position. But it seems that in the US nobody really cares for me doing that, even with a PhD. I never had a fixed teaching job, but I always did it randomly in seminars, workshops and lectures. I still do so when somebody asks. Recently though the University of Bologna, which is the oldest in the world, instituted a Fondo Centazzo as a section of the performing arts

library dedicated to me, where all my works, books, articles, media and my consistent collection of musical books are organically preserved for student studies. ❖

For more information, visit andreacentazzo.com. Centazzo curates a fortnight at *The Stone* this month and is there Apr. 1st, 3rd-5th, 7th-8th, 10th-12th and 14th-15th. See Calendar.

Recommended Listening:

- Various Artists - *Ictus Records' 30th Anniversary Collection* (Ictus, 1976-2005)
- Alvin Curran/ Andrea Centazzo/ Evan Parker - *Real Time* (Ictus, 1977)
- John Carter/ Andrea Centazzo/ Vinny Golia/ Gregg Goodman - *USA Concerts West* (Robi Droli-Ictus, 1978)
- Steve Lacy/ Andrea Centazzo - *Tao* (Ictus, 1976/1984)
- Perry Robinson/ Andrea Centazzo/ Nobu Stowe - *The Soul in the Mist* (Ictus, 2006)
- The Way (Joe Giardullo/ Andrea Centazzo) - *Live in Woodstock One & Two* (Ictus, 2009)

(LABEL CONTINUED FROM PAGE 12)

Though Rudolph has kept true to his cozy, small-scale self-production, his devotion to keeping the music soulful and unbridled brings Meta to the forefront of truly experimental jazz. The label's nearly two-decade history reads as a memoir of eclectic sights and international sounds, fluidly told chapter-by-chapter and inspiration-by-inspiration, penned on the heart-reaching paper we call albums and CDs.

The result is a fertile landscape that surpasses its limitations, stretches its intentions and vibrantly breaks into the core of music in its purest, most creative form. Today, he stands behind that same philosophy, as he anticipates crafting more albums with frequent collaborators Smith, Lateef, Sanders and Omar Sosa, as well as distributing dual-label releases with fellow musicians: "The motivation [behind Meta] comes from my love for the creative act. I'm open to all situations...I often do exchanges with musicians, where they perform on my record and I play on their record in return. We help each other that way."

While Rudolph paves Meta onward to new horizons and unwritten territory, some things just never change. For its followers and listeners, Meta Records remains the innately fulfilling union between craft and creator. And for Adam Rudolph, Meta is still more than a record label - it's a lifestyle. ❖

For more information, visit metarecords.com. Rudolph's *Go: Organic Orchestra* is at *Roulette* Apr. 2nd, 9th, 16th and 30th. See Calendar.

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IN MEMORIAM

By Andrey Henkin

KAY DAVIS - A classically trained singer from Northwestern University's school of music, a young Davis was heard by Duke Ellington during a visit to Illinois and invited to join his ensemble, which she did from 1944-50. Alongside fellow female vocalists Joya Sherrill and Maria Ellington, Davis' signature was her wordless singing on the reprised "Creole Love Call". Davis died Jan. 27th at 91.

JOKI FREUND - A contemporary of the Mangelsdorff Brothers, the German multi-instrumentalist (mostly saxophones) got his start in the early '50s band of pianist Jutta Hipp. He released one notable album as a leader, 1964's *Yogi Jazz*, spending most of his musical life as a composer/arranger for the Frankfurt Radio Symphony Orchestra. Freund died Feb. 15th at 85.

RED HOLLOWAY - The tenor saxophonist was active in the jazz, blues and R&B scenes, working with Jack McDuff, Gene Ammons, James Moody, John Mayall, BB King, Etta James, Ruth Brown and others. He battled with Sonny Stitt on 1977's *Just Friends* and released a number of albums as a leader. Holloway died Feb. 25th at 84.

GERRYCK KING - The Chicago native was the original drummer in the trio of vocalist Joe Williams and also worked with Ray Brown, Teddy Edwards, Jimmy Smith, Spanky Wilson, Jack McDuff and others. King's birth and death dates are unavailable.

HAZY OSTERWALD - One of the first post-WWII Swiss bandleaders coming out of the big bands of Teddy Stauffer and Fred Boehler, the trumpeter/singer had several groups during the late '40s-'70s such as his Orchestra, Sextette and Jet Set, the latter acting as the official band of the 1972 and 1976 Olympics, and appeared often European television. Osterwald died Feb. 26th at 90.

LOUIS REYES RIVERA - The poet received many awards during his life, including special recognition from Congress in 1988, and published several acclaimed collections of his work though jazz listeners may know him better from his appearances with The Sun Ra All-Stars Project, Ahmed Abdullah's Diaspora and his own Jazzoets as well as leading a bi-monthly jazz poetry open mic at Brooklyn's Sistas' Place since 1996. Rivera died Mar. 2nd at 66.

JOSEF SKVORECKY - The Czech author, who had lived in Canada since the Soviet invasion of his country in 1968, was a champion of dissident literature from his countrymen. But his own writing, when not about totalitarianism or sad detectives, explored the power of jazz, most notably 1967's *The Bass Saxophone* and several essays. Skvorecky died Jan. 3rd at 87.

KENO SPELLER - The percussionist/flutist/sometimes-vocalist is not well known outside of a few albums, like saxist Byard Lancaster's 1968 debut *It's Not Up To Us* (Vortex), or as a member of the '70s Parisian funk band Lafayette Afro Rock Band or Philadelphia-based group Interplay. Speller died Jan. 8th at an unspecified age.

ZBIGNIEW WEGEHAUPT - One of the pillars of the Polish jazz scene, the bassist worked with countrymen like Tomasz Stanko, Zbigniew Namysłowski and Zbigniew Seifert since his professional debut in 1976. Last decade saw the release of his first three albums as a leader. Wegehaupt died Jan. 13th at 57.

BIRTHDAYS

April 1
†John LaPorta 1902-2004
†Harry Carney 1910-74
†Duke Jordan 1922-2006
Frank Tusa b.1947
†Gil Scott-Heron 1949-2011
Antoine Roney b.1963

April 2
Max Greger b.1926
†Booker Little 1938-61
†Sal Nistico 1940-91
Larry Coryell b.1943
Rahsaan and Roland Barber b.1980

April 3
†Bill Potts 1928-2005
†Scott LaFaro 1936-61
†Jimmy McGriff 1936-2008
†Harold Vick 1936-87
Eric Kloss b.1949
Tessa Souter b.1956
Ali Jackson b.1976

April 4
†Gene Ramey 1913-84
Buster Cooper b.1929
†Jake Hanna 1931-2010
Hugh Masekela b.1939
Ole Kock Hansen b.1945
Ray Russell b.1947
Michel Camilo b.1954
Gary Smulyan b.1956
Benny Green b.1963

April 5
†Stan Levey 1925-2005
†Stanley Turrentine 1934-2000
Evan Parker b.1944
Jerome Harris b.1953
Håkon Kornstad b.1977

April 6
†Charlie Rouse 1924-88
Randy Weston b.1926
†Gerry Mulligan 1927-96
Andre Previn b.1929
†Art Taylor 1929-95
†Bill Hardman 1933-90
†Horace Tapscott 1934-99
Manfred Schoof b.1936
Gene Bertocini b.1937
†Noah Howard 1943-2010
John Pizzarelli b.1960

April 7
†Billie Holiday 1915-59
†Mingo Santamaria 1922-2003
†Victor Feldman 1934-87
†Freddie Hubbard 1938-2008
Pete La Roca Sims b.1938
Alex von Schlippenbach b.1938
†Bob Berg 1951-2002
Fredrik Lundin b.1964

April 8
†George Dixon 1909-94
†Carmen McRae 1922-94
Paul Jeffrey b.1933

April 9
†Teddy Roy 1905-66
†Julian Dash 1916-74
Steve Gadd b.1945
Dave Allen b.1970

April 10
†Fess Williams 1894-1975
†Morty Corb 1917-96
†Fraser MacPherson 1928-93
Claude Bolling b.1930
†Lea Barbara 1929-2011
Omar Sosa b.1965
Roy Assaf b.1982

April 11
†John Levy 1912-2012
Jimmy Lewis b.1918
Emil Mangelsdorff b.1925
Matt Lavelle b.1970
Jakob Bro b.1978

April 12
†Johnny Dodds 1892-1940
†Russ Garcia 1916-2011
Herbie Hancock b.1940
Ryan Kisor b.1973

April 13
†Bud Freeman 1906-91
Teddy Charles b.1928
Rusty Jones b.1932
Eddie Marshall b.1938
Simon Spang-Hanssen b.1955
John Ellis b.1974

April 14
†Shorty Rogers 1924-94
†Gene Ammons 1925-74
†Monty Waters 1938-2008
Steve Davis b.1967
Rafi Malkiel b.1972

April 15
†Bessie Smith 1894-1937
Richard Davis b.1930
Sy Johnson b.1930
†Herb Pomeroy 1930-2007
†Gene Chericco 1935-94

April 16
†Herbie Mann 1930-2003
Sabir Mateen b.1951
Jukka Tolonen b.1952
†Esbjorn Svensson 1964-2008
Junko Onishi b.1967
Landon Knoblock b.1982

April 17
Chris Barber b.1930
Sam Noto b.1930
Warren Chiasson b.1934
Han Bennink b.1942
Buster Williams b.1942
Jan Hammer b.1948
Mark Sherman b.1957
Sam Sadigursky b.1979

April 18
†Tony Mottola 1918-2004
†Leo Parker 1925-62
†Ken Colyer 1928-88
Freddy Hill b.1932
Hal Galper b.1938
Susanna Lindeborg b.1952

April 19
†Tommy Benford 1905-94
†Alex Hill 1906-37
Randy Ingram b.1978

April 20
†Lionel Hampton 1909-2002
Ran Blake b.1935
"Sonny" Brown b.1936
†Beaver Harris 1936-91
†Billy James 1936-2009
Joe Bonner b.1948
Avishai Cohen b.1971
Matt Brewer b.1983

April 21
†Johnny Blowers 1911-2006
†Joe Dixon 1917-98
Mundell Lowe b.1922
Slide Hampton b.1932
†Ian Carr 1933-2009
Alan Skidmore b.1942
†Peter Kowald 1944-2002
Mike Holober b.1957

April 22
†Buzzy Drootin 1910-2000
Candido Camero b.1921
†Charles Mingus 1922-79
†Tommy Turrentine 1928-97
†Paul Chambers 1935-69
Barry Guy b.1947

April 23
†Jimmie Noone 1895-1944
†Little Benny Harris 1919-75
†Tito Puente 1920-2000
†Bobby Rosengarden 1924-2007
Bunky Green b.1935
Pierre Courbois b.1940
Alan Broadbent b.1947
Narada Michael Walden b.1952
Kendra Shank b.1958
Bryan Carratt b.1959
Chris Lightcap b.1971
Petr Cancura b.1977

April 24
†Rube Bloom 1902-76
†Aaron Bell 1922-2003
†Fatty George 1927-82
†Johnny Griffin 1928-2008
Frank Strazzeri b.1930
†Spanky DeBrest 1937-73
†Joe Henderson 1937-2001
†Colin Walcott 1945-84
Stafford James b.1946
Trudy Silver b.1953

April 25
†Earl Bostic 1913-65
George Johnson b.1913
†Ella Fitzgerald 1918-96
†Rick Henderson 1928-2004
†Willis "Gator" Jackson 1932-87
†Harry Miller 1941-83
Carl Allen b.1961

April 26
†Dave Tough 1907-48
†Jimmy Giuffre 1921-2008
†Teddy Edwards 1924-2003
†Herman Foster 1928-99
Bill Byrne b.1942
Axel Dörner b.1964

April 27
†Connie Kay 1927-94
†Sal Mosca 1927-2007
Calvin Newborn b.1933
Ruth Price b.1938
†Freddie Waits 1943-89
Scott Robinson b.1959
Martin Wind b.1968

April 28
†Russ Morgan 1904-69
†Blossom Dearie 1926-2009
†Oliver Jackson 1933-94
John Tchicai b.1936
Mickey Tucker b.1941
Willie Colon b.1950

April 29
†Duke Ellington 1899-1974
†Philippe Brun 1908-94
Toots Thielemans b.1922
Big Jay McNeely b.1927
†Ray Barretto 1929-2006
†Andy Simpkins 1932-99
†George Adams 1940-92
†Hugh Hopper 1945-2009
Julius Tolerino b.1975

April 30
†Sid Weiss 1914-94
†Percy Heath 1923-2005
†Dick Twardzik 1931-55
Abdul Wadud b.1947
Russ Nolan b.1968



CHRIS BARBER
April 7th, 1930

One of the responsible parties for the rise of trad jazz/New Orleans revivalism in '50s Britain, trombonist Chris Barber started his first band in 1949 at age 19 but rose to prominence after taking over trumpeter Ken Colyer's Jazzmen in 1954. Since then, Barber and various iterations of his Big Band have recorded and performed regularly throughout England and Europe. But Barber's real fame, somewhat obliquely, is sparking the British rhythm and blues movement by arranging tours for visiting American bluesmen like Muddy Waters, Champion Jack Dupree, Big Bill Broonzy and Brownie McGhee, thus inspiring the early careers of British blues and rock artists like Eric Clapton and the Rolling Stones. -AH

ON THIS DAY

by Andrey Henkin



Hawk Eyes!
Coleman Hawkins (Prestige)
April 3rd, 1959

Tenor saxophonist Coleman Hawkins had already established himself by this point as jazz' first major tenor saxophonist with albums on Brunswick, Savoy, Riverside and Verve. As with earlier encounters with frontline partners like Roy Eldridge or Ben Webster, Hawkins is elevated by the presence here of trumpeter Charlie Shavers; the rhythm section of Ray Bryant, Tiny Grimes, George Duvivier and Osie Johnson is no slouch either. All six pieces, including two Hawkins originals, are rather obscure fare.



Dialogue
Bobby Hutcherson (Blue Note)
April 3rd, 1965

Despite the length of vibraphonist Bobby Hutcherson's career, his best album may be this, his debut as a leader after previous Blue Note appearances with Grachan Moncur III, Jackie McLean, Andrew Hill and Tony Williams. Hill is here as is fellow recent labelmate Sam Rivers, with Freddie Hubbard, Richard Davis and Joe Chambers filling out what is now a certifiable allstar date. Hutcherson contributes no material - Hill and Chambers split writing duties - but the vibe is clearly influenced by Hutcherson's stint with Eric Dolphy.



Nolilanga
Léon Francioli (Evasion)
April 3rd, 1970

The Swiss bassist may not have the international reputation of some his compatriots like Pierre Favre but Francioli has participated in some important avant Euro-jazz albums with the likes of Michel Portal and the aforementioned Favre. For this, Francioli's leader debut, Favre shares drumming duties with Alain Petitmermet and Pierre Cullaz plays guitar. The odd man out, at least nationally, is saxophonist Alan Skidmore in probably his most obscure discographical entry, a rare but excellent freeish session.



Haunt of the Unresolved
John Lindberg (Nat)
April 3rd, 1983

Bassist John Lindberg came to prominence as one-third of the String Trio of New York and in the late '70s-early '80s groups of Anthony Braxton. Remarkably, this was Lindberg's seventh album as a leader since a 1979 solo debut for Leo. His goey bass supports the fascinating frontline of clarinetist Marty Ehrlich and trumpeter Hugh Ragin - a stripped-down version of the band from Lindberg's 1981 disc *Dimension Five* - for the two-part title track, recorded live at Columbia University's Wollman Auditorium.



Know It Today, Know It Tomorrow
Victor Lewis (Red)
April 3rd, 1992

Drummer Victor Lewis' major association in the beginning of his career was as part of the 1974-79 bands of trumpeter Woody Shaw. Since then he has been a ubiquitous drummer with numerous major figures, from Stan Getz and Kenny Barron to JJ Johnson and David Murray. But all that work has cut into his time as a leader and this is one of only a handful of dates under his own name. It features the strong lineup of Seamus Blake, Eddie Henderson, Edward Simon and Christian McBride for a program of mostly originals.

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JEAN RENÉ « Le Blastographe »; MILES PERKIN QUARTET
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BILL LASWELL / RAOUL BJÖRKENHEIM / MORGAN ÅGREN « Blixt »
COPERNICUS; ESMERINE; MATANA ROBERTS « Gens de couleur libre »
SYLVAIN POHU / PIERRE ALEXANDRE TREMBLAY « de type inconnu »
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