



# THE NEW YORK CITY JAZZ RECORD

March 2011 | No. 107

Your FREE Guide to the NYC Jazz Scene

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

## BLUES IN THE BLOOD

J  
A  
M  
M  
E  
L  
S  
E  
L  
M  
E  
R  
B  
L  
O  
O  
D



Johnny Mandel • Elliott Sharp • CAP Records • Event Calendar

# Blue Note

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



**DONALD HARRISON  
RON CARTER  
BILLY COBHAM TRIO**  
MARCH 1 - 6



**AL DI MEOLA  
WORLD SINFONIA**  
MARCH 10 - 13



**KENNY WERNER QUINTET**  
WITH SPECIAL GUESTS  
**RANDY BRECKER  
& DAVID SANCHEZ**  
MARCH 15 - 20



**CHRISSETTE MICHELE**  
PRODUCED BY JILL NEWMAN PRODUCTIONS  
MARCH 22 - 24



**ODEAN POPE**  
SAXOPHONE CHOIR  
WITH SPECIAL GUEST  
**JAMES CARTER**  
MARCH 25 - 27

### SPONTANEOUS CONSTRUCTION

NASHEET WAITS / JOE MCPHEE + GUESTS! FRI, MAR 11

### LATE NIGHT GROOVE SERIES

SOUL UNDERSTATED SAT, MAR 5  
FEATURING MAVIS "SWAN" POOLE

SVETI SAT, MAR 12

ABDUL ZUHRI SAT, MAR 19

MARCUS JOHNSON SAT, MAR 26

### MONDAYS AT THE BLUE NOTE

ADA ROVATTI AND THE GREEN FACTOR MON, MAR 14  
WITH SPECIAL GUEST RANDY BRECKER

CHUCK LOEB & CARMEN CUESTA MON, MAR 21

CELEBRATION OF LOVE & LIFE MON, MAR 28  
IN HONOR OF JAMES MOODY  
FT. MC BILL COSBY

### SUNDAY JAZZ BRUNCH

AFRO-PERUVIAN JAZZ FUNK GROOVE SUN, MAR 6  
WITH CHILCANO  
SPECIAL GUESTS GABRIEL ALEGRÍA,  
JOHN BENITEZ AND TONO VILCHEZ

BEN MONDER TRIO SUN, MAR 13

JUILLIARD JAZZ BRUNCH: SUN, MAR 20  
"Q - THE MUSIC OF QUINCY JONES"

NIR FELDER SUN, MAR 27



## MARCH 2011

MAR 1 / 7:00PM  
**THE IT PROJECT**

MAR 1 / 9:00PM  
**JP JOFRE NEW  
TANGO QUARTET**

MAR 1 / 11:00PM  
**THE FOLLOW SPOT -  
WEEKLY BROADWAY  
OPEN MIC PARTY**

MAR 2 / 8:00PM  
**NYC HIT SQUAD**

MAR 2 / 10:30PM  
**JON & LYNN AND  
THE GIANT CICADA**

MAR 3 / 10:30PM  
**ALEX FOSTER QUINTET**

MAR 4 / MIDNIGHT  
**IT'S TIME**

MAR 5 / MIDNIGHT  
**JOE ALTERMAN TRIO**

MAR 7 / 8:00PM & 10PM  
**LES PAUL TRIO**  
W/SPECIAL GUEST  
**TOMMY JAMES**

MAR 8 / 7:00PM & 9PM  
**MERCEDES HALL**

MAR 9  
**CHAISE LOUNGE**

MAR 11-12  
**SHEMEKIA COPELAND**

MAR 11 / MIDNIGHT  
**DEVON ALLMAN'S HONEYTRIBE**

MAR 12 / MIDNIGHT  
**THE YONRICO SCOTT BAND  
FEATURING OTEIL  
AND KOFI BURBRIDGE**

MAR 15 / 7:00PM & 9PM  
**THE PHOEBE LEGERE QUARTET**

MAR 15 / 11:00PM  
**THE FOLLOW SPOT -  
WEEKLY BROADWAY  
OPEN MIC PARTY**

MAR 16  
**BOBBY ZANKEL'S WARRIORS  
OF THE WONDERFUL SOUND  
W/SPECIAL GUEST  
RUDRESH MAHANTHAPPA**

MAR 17  
**SPAMPINATO BROTHERS**

MAR 18 / MIDNIGHT  
**THE MAHAVISHNU  
PROJECT PLAYS THE  
MUSIC OF JEFF BECK**

MAR 19 / MIDNIGHT  
**JAIMOE'S JASSSZ BAND -  
LEGENDARY DRUMMER  
OF THE ALLMAN BROTHERS**

MAR 22 / 7:00PM & 9PM  
**TONY MIDDLETON & THE EX CAMINOS**

MAR 22 / 11:00PM  
**THE FOLLOW SPOT -  
WEEKLY BROADWAY  
OPEN MIC PARTY**

MAR 23-24  
**JEFF LORBER FUSION**

MAR 25  
**DOUBLE BILL: PETE LEVIN TRIO &  
STEVE SMITH VITAL INFORMATION NYC**

MAR 26 / 8:00PM  
**STEVE SMITH AND VITAL  
INFORMATION NYC EDITION**

MAR 26 / 10:00PM & MIDNIGHT  
**HUBERT SUMLIN**

MAR 26 / MIDNIGHT  
**JON HERINGTON BAND AND  
THE STEELY DAN VOCALISTS  
PERFORM THE MUSIC OF STEELY DAN**

MAR 27  
**HUBERT SUMLIN**

MAR 28 / 8:00PM & 10PM  
**LES PAUL TRIO**  
W/SPECIAL GUEST  
**DAVID LINDLEY**

MAR 29 / 7:00PM & 9PM  
**TERESE GENECCO &  
HER LITTLE BIG BAND  
WITH GUEST CARLY OZARD**

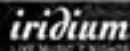
MAR 29 / 11:00PM  
**THE FOLLOW SPOT -  
WEEKLY BROADWAY  
OPEN MIC PARTY**

MAR 30 / 8:00PM  
**JULIAN YEO**

MAR 30 / 10:00PM  
**GEORGIA ROGERS FARMER**  
MAR 31  
**TIM REYNOLDS**

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

**MAR 7TH 8:00PM & 10PM TOMMY JAMES** **MAR 28TH 8:00PM & 10PM DAVID LINDLEY**



1650 Broadway (51st) New York, NY 10019 Reservations: (212) 582.2121 • www.iridiumjazzclub.com





# THE NEW YORK CITY JAZZ RECORD

- 4** **New York@Night**
- 6** **Interview: Johnny Mandel**  
by Marcia Hillman
- 7** **Artist Feature: Elliott Sharp**  
by Martin Longley
- 9** **On The Cover: James Blood Ulmer**  
by Kurt Gottschalk
- 10** **Encore: Helen Merrill**  
by Andrew Vélez
- 11** **Megaphone**  
by Fay Victor
- 12** **Label Spotlight: CAP Records**  
by Marcia Hillman
- 14** **CD Reviews:** Kurt Elling, Eddie Henderson, Matthew Shipp, Wes Montgomery, Kresten Osgood, Charlie Haden, Tarbaby and more
- 40** **Event Calendar**
- 44** **Club Directory**
- 47** **Miscellany:** In Memoriam • Birthdays • On This Day

- Lest We Forget: Thad Jones**  
by Donald Elfman
- VOXNews**  
by Suzanne Lorge
- Listen Up!:**  
Steven Lugerner  
& Ryan Meagher

In his play *Romeo and Juliet*, William Shakespeare wrote, "A rose by any other name would smell as sweet." It is a lovely sentiment but one with which we agree only partially. So with that introduction, we are pleased to announce that as of this issue, the gazette formerly known as *AllAboutJazz-New York* will now be called *The New York City Jazz Record*. It is a change that comes on the heels of our separation last summer from the AllAboutJazz.com website. To emphasize that split, we felt it was time to come out, as it were, with our own unique identity. So in that sense, a name is very important. But, echoing Shakespeare's idea, the change in name will have no impact whatsoever on our continuing mission to explore new worlds and new civilizations...oh wait, wrong mission...to support the New York City and international jazz communities. If anything, the new name will afford us new opportunities to accomplish that goal, whether it be in print or in a soon-to-be-expanded online presence. We are very excited for our next chapter and appreciate your continued interest and support.

But back to the business of jazz. We have another busy month ahead of us. Guitarist James Blood Ulmer (Cover) brings his Memphis Blood Blues Band to Jazz Standard; recent National Endowment for the Arts Jazz Master composer/arranger Johnny Mandel (Interview) will lead the DIVA Jazz Orchestra in an evening of his music at Dizzy's Club; guitarist Elliott Sharp (Artist Feature) celebrates his 60th birthday at Issue Project Room; vocalist Helen Merrill (Encore) performs at Saint Peter's as part of this year's Prez Fest and late bandleader Thad Jones (Lest We Forget) is fêted at Symphony Space. There is also a Label Profile on CAP (Consolidated Artists Productions), a Megaphone by vocalist Fay Victor and all the CD reviews and concert listings you've come to expect.

So you see, things really aren't any different. Keep picking us up at the clubs, read us online ([nycjazzrecord.com](http://nycjazzrecord.com)), follow us on Twitter (@nycjazzrecord) and look out for us on the town...

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

*On the cover: James Blood Ulmer (photo by Alan Nahigian)*

*On the cover: In last month's CD Reviews, the original label of Vince Guaraldi's Jazz Impressions of Black Orpheus was Fantasy, not Prestige.*

Submit Letters to the Editor by emailing [info@nycjazzrecord.com](mailto:info@nycjazzrecord.com)  
 US Subscription rates: 12 issues, \$30 (International: 12 issues, \$40)  
 For subscription assistance, send check, cash or money order to the address below or email [info@nycjazzrecord.com](mailto:info@nycjazzrecord.com).

## The New York City Jazz Record www.nycjazzrecord.com

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

**Staff Writers**

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

**Contributing Writers**

Rex Butters, George Kanzler, Sean O'Connell, Fay Victor, Seth Watter

**Contributing Photographers**

Jim Anness, Laurence Donohue Greene, Peter Gannushkin, Alan Nahigian, Jack Vartoogian

**To Contact:**

The New York City Jazz Record  
 116 Pinehurst Avenue, Ste. J41  
 New York, NY 10033  
 United States

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

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

**General Inquiries:** [info@nycjazzrecord.com](mailto:info@nycjazzrecord.com)

**Advertising:** [advertising@nycjazzrecord.com](mailto:advertising@nycjazzrecord.com)

**Editorial:** [editorial@nycjazzrecord.com](mailto:editorial@nycjazzrecord.com)

**Calendar:** [calendar@nycjazzrecord.com](mailto:calendar@nycjazzrecord.com)

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

JAZZ AT LINCOLN CENTER



8PM MARCH 3-5

THE MUSIC OF KURT WEILL  
Jazz at Lincoln Center Orchestra with Wynton Marsalis,  
vocalist Ute Lemper, and vibraphonist Warren Wolf

8PM MARCH 11-12

BIRD WITH STRINGS  
Saxophonists Charles McPherson, Wes Anderson,  
and music director / trombonist Vincent Gardner

1PM / 3PM MARCH 26

JAZZ FOR YOUNG PEOPLE FAMILY CONCERT  
WHAT IS THE BIG BAND ERA?  
Ted Nash with the Jazz at Lincoln Center Orchestra

8PM MARCH 31-APRIL 2

CenterCharge  
212-721-6500

Box Office / Entrance  
Broadway at 60th

jalc.org



Preferred Card of  
Jazz at Lincoln Center

Photo of Ute Lemper by Platon

jazz

When drummer **Neal Smith** took the stage at Miller Theatre (Feb. 5th), eyes and ears were focused on the band's pianist, Mulgrew Miller, who had recently suffered a stroke. Thankfully, Miller's playing was undiminished, as pliant and rhythmically confident as ever. The rest of the lineup wasn't strictly as advertised: altoist Andrew Beals stood in for Eric Alexander and Steve Nelson joined unexpectedly on vibraphone, supplementing Mark Whitfield on guitar and Nat Reeves on bass. Naturally, all played well, but the music was hobbled by poor sound - with too many microphones and too much volume came a loss of the timbral subtlety ideal for acoustic jazz. Miller Theatre is a choice room for classical and new music, but throw in a drumkit and electric guitar alongside horn and piano and it can be hit or miss. Reeves' bass sound was far too muddy to provide the vigorous anchor Smith needed. Hand it to the leader, though, for his song picks: "The Cup Bearers" and "With Malice Toward None" by the underrated Tom McIntosh; "The Holy Land", a cooker by Cedar Walton; "A Portrait of You", a lyrical bossa by Donald Walden and "Sophisticated Lady", Nelson's vibraphone feature. Still, even with Mulgrew Miller at the bench, it was questionable to begin nearly every tune with a rubato piano intro. Rotating the personnel as the set progressed was a wiser move and yet the prevailing feeling was one of claustrophobia, of too many instruments struggling for space.

- David R. Adler



Neal Smith Group @ Miller Theatre

Photo by Jim Anness

It's hard not to think of the guitar when looking at **Rhys Chatham** onstage. He has led orchestras of hundreds of them and, along with Glenn Branca, created a new form of electric composition that made the rock meltdown of such bands as Sonic Youth possible. But it's not just his reputation that sets the stage. Appearing as a trumpeter at Le Poisson Rouge Feb. 9th, there was still the guitarist in his playing. Putting his horn through a chain of effects pedals, he worked with overdrive and excess, multiple layers and multiple drones. He opened with the title track from his new solo trumpet record, *Outdoor Spell* (Northern-Spy), but here was joined by David Daniel on guitar. Together they built a slow, swelling crescendo, with Chatham adding trumpet flourishes as it seemed to peak but then folding the filigrees into more loops. They were joined by drummer Ryan Sawyer for a piece dedicated, very tellingly, to the late Bill Dixon, another purveyor of prolonged trumpet tones. (Daniel and Sawyer were both a part of Chatham's guitar orchestra at Lincoln Center in 2009 of which, full disclosure, I too was a small part.) Built over a steady count of spittily repetitions and ringing guitar with steady rolls and sudden punctuations from the drums, the piece begged the question if Chatham is really a trumpet player and answered that it doesn't really matter. The concert showed that he knows his way around the horn and, more importantly, knows how to fill space.

- Kurt Gottschalk



Rhys Chatham @ Le Poisson Rouge

Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET

Drummer **Joe Farnsworth** shares a birthday with the great Tadd Dameron and that's as good a reason as any to pay tribute to the late composer, arranger and bebop innovator, who died in 1965 at age 48. Taking up that task at Smoke (Feb. 11th), Farnsworth led a quartet featuring Danny Grissett on piano and Gerald Cannon on bass. Tenor saxophonist Stacy Dillard found himself in the supremely unenviable position of filling in for the legendary George Coleman, but the young Midwesterner brought energy and insights of his own, warming up the dinner crowd - and himself - with a briskly uptempo "Sonny Moon for Two". No, this was not an all-Dameron set and yet the shout-chorus idea during the drum spotlight in "Nica's Dream", by Horace Silver, seemed to underscore Dameron's influence, his way of importing big band aesthetics into small group contexts. Cannon took an assertive role as first soloist on Dameron's "Good Bait" and threw wily harmonic curves leading up to Farnsworth's climactic drum solo on "Super Jet". The latter is pure Dameronia - an uptempo burner of a refreshing sort, neither blues nor rhythm changes, a challenge that Grissett and Dillard took up with relish. For sheer wit and skill, however, it was hard to top Grissett's quotation of "52nd Street Theme" during the classic Dameron ballad "If You Could See Me Now". It was a move that captured the soul of bebop itself, enfolding the angular and complex in a framework of singing, melodic eloquence.

(DA)

Playing before **Charles Gayle** at Issue Project Room Feb. 5th, drummer Andrew Barker (whose Acid Birds group with harmoniumist Jaime Fennelly and multi-reedist Charles Waters played a phenomenal set) took the occasion to say how excited he was to open for the saxophonist, citing Gayle's 1992 album *Repent* as a "mind-blowing listen" when it came out. And true enough, for a half-decade before and ever since, Gayle has followed a blaze of intensity. There have been occasional detours, but for the most part he has been one of the few true torch-holders of the sax scream of the '60s. He's never managed to claim the stature he deserves (and indeed has often sabotaged it himself) and he's grafted an awful lot of dramatic tension onto his music over the years with the same forceful passion as is in his playing. Each time he plays, an urgency emerges; it's an emergency. With bassist Christopher Dean Sullivan and drummer Michael TA Thompson, he delivered in five-to-ten-minute chunks, opening with a tenor blowout and then an abstract, pulsating piece before referencing Coltrane in ballad. The first half of the concert was all tenor, but for the second half he turned to piano. His piano playing is as shocking in an opposite way: it might be stride, standards or coloration, but it's never predictable. On this night he was somber, harmonic and nearly conventional in his playing, building to a Monk-ish swing and a bit of forearm-pounding fury before ending, beautifully, fittingly, with a moaned "Amazing Grace".

(KG)

It is an oversimplification to say that 'straightahead' players are more respectful of jazz tradition than avant garders. The latter are usually just more subtle in their acknowledgments - writing new music versus playing standards, for example - than the former. But anyone needing direct evidence should have been at University of the Streets Feb. 5th for **Kirk Jones** - the Darius Jones/Kirk Knuffke Quintet. The leaders came together through a shared love of two players who, during their time, bridged the straightahead and avant garde divides pretty convincingly: Eric Dolphy and Woody Shaw. In fact, a piece by each was played during the set - the altoist's "Straight Up and Down" and the trumpeter's "Sweet Love of Mine". On the former, altoist Jones curbed his usual stridency for a venerable reading while Knuffke on cornet was about as far from Freddie Hubbard as one could get (to say nothing of how much more muscular bassist Sean Conly is than Richard Davis). For Shaw's piece, the vibe was equally authentic though Jones pushed his textural envelope a bit further. For the rest of the just-about-the-length-of-a-good-old-Blue-Note-album set, each co-leader presented a composition. Jones' "Oooooooh" was a lovely ballad with beautiful statements from the composer and pianist Angelica Sanchez. Knuffke's closing "Stephanie", written for a hungover friend, veered more towards modern harmony and exploratory playing. The 'tradition', transmogrified for today, is safe in this band's hands.   
 - *Andrey Henkin*

Even before a note was played, the singular nature of the **Wayne Shorter Quartet** was revealed as it took to the Town Hall stage (Feb 9th). With its leader nestled tightly in the curve of Danilo Pérez' piano, facing bassist John Patitucci, who stood closely at the far end of the instrument, with drummer Brian Blade set near to his side, it was obvious that this was not a typical horn-plus-rhythm-section jazz group. The music began with a single thunderous piano chord, followed by a slow bass ostinato and quietly erupting malleted tom toms, with Shorter listening intently before blowing a low legato note under the band on tenor. A tone of sophisticated subtle dynamics was set, which would continue throughout the nearly 90-minute uninterrupted set that followed. Rarely playing a line as long as eight bars, the saxophonist stated melodic miniatures from his engaging songbook, upon which the foursome would improvise in a grandly organic unfolding of variations on themes, one instrument coming to the fore often simply as the result of the quieting of another. The sound was suspenseful and full of wonder, with Shorter shifting the music's direction regularly as he inexorably switched between soprano and tenor, thus modulating the sound of the unit's explorations. There was a controlled intensity and unrelenting fluidity in the music as each member of the group contributed equally to the long creative flow that concluded as delicately as it began. The 20-minute encore was equally absorbing.   
 - *Russ Musto*

## WHAT'S NEWS

The **National Endowment for the Arts** has announced the recipients of the 2011 NEA Jazz Masters Live Grants. The program, totalling 15 organizations and \$250,000, seeks to "support performance and educational activities featuring NEA Jazz Masters." Local institutions receiving funding include the 92nd Street Y and the Charlie Parker Jazz Festival. But in related news, it has been announced that the 30-year Jazz Masters Program has been eliminated due to budget cuts. Instead, jazz musicians will be eligible for the more generic Artist of the Year Awards. This will come into effect after the announcement of the 2012 class of Jazz Masters. For more information, visit [neajazzmasters.org](http://neajazzmasters.org).

Winners of the **2010 Grammy Awards** have been announced. Esperanza Spalding became the first jazz artist to win Best New Artist. Other winners were: Stanley Clarke (Best Contemporary Jazz Album); Dee Dee Bridgewater (Best Jazz Vocal Album); Herbie Hancock (Best Improvised Jazz Solo); James Moody (Best Jazz Instrumental Album); Mingus Big Band (Best Large Jazz Ensemble Album); Chucho Valdés (Best Latin Jazz Album); Billy Childs (Best Instrumental Composition); Vince Mendoza (Best Instrumental Arrangement).

The winners of the **2011 Nightlife Awards** have been announced. The relevant winners in the ninth annual competition are John Pizzarelli/Jessica Molaskey (Outstanding Cabaret Duo or Group in a Major Engagement); Karen Oberlin (Outstanding Jazz Vocalist); Harry Allen (Outstanding Jazz Soloist); Microscopic Septet (Outstanding Jazz Combo or Big Band) and Aaron Weinstein (Special Award for Outstanding Debut). For more information, visit [SiegelPresents.com](http://SiegelPresents.com).

Los Angeles' **Jazz Bakery**, closed since 2009, hopes to reopen in 2012 thanks to a \$2 million seed grant and exclusive negotiation rights to a vacant property in Culver City. Fundraisers are now being planned to help with the club's new design. For more information, visit [jazzbakery.com](http://jazzbakery.com).

The **New York Jazz Workshop** has announced the dates of its 3rd Annual Summer Summit Series. Four four-day sessions, covering Improvisation (Marc Mommaas/Tim Horner), Guitar (Vic Juris), Vocals (Fay Victor) and Drums (Tony Moreno), will be held from July 28th-August 21st. For more information, visit [newyorkjazzworkshop.com](http://newyorkjazzworkshop.com).

As part of a recent State Dinner at the White House for Chinese President, Hu Jintao, **President Obama** invited Herbie Hancock, Chris Botti, Dee Dee Bridgewater and Dianne Reeves to perform with players from the Thelonious Monk Institute of Jazz. In related news, the Turkish Embassy will begin holding jazz concerts this month, in a nod to when Ahmet and Nesuhi Ertegun, of Atlantic Records fame and sons of the Turkish ambassador, presented mixed concerts in the '30s-40s to protest American segregation.

The **Newport Jazz Festival** as well as the Newport Folk Festivals, in ownership flux over the past few years, are now to be produced as non-profit events under the umbrella of Newport Festivals Foundation, Inc., a 501(c)(3) organization to be run by original festival founder George Wein. For more information, visit [newfestivalproductions.com](http://newfestivalproductions.com).

Submit news to [info@nycjazzrecord.com](mailto:info@nycjazzrecord.com)



Darius Jones & Kirk Knuffke @ University of the Streets



Wayne Shorter @ Town Hall

Less than 12 hours before hopping on a plane for a visit to his native Cuba, drummer **Francisco Mela** presented his Cuban Safari Quartet at The Kitano Feb. 3rd. It was an interesting mix of players from different spectra of the modern jazz scene: altoist Rudresh Mahanthappa, guitarist Ben Monder and bassist Peter Slavov. It was a mellow Thursday night feeling, almost like an off-night jam session, for players who list on their resumés work with figures like Jack DeJohnette, Maria Schneider and Joe Lovano. There were several Mela originals played during the 75-minute set, none of which, apart from a brief sung introduction to a song written for one of his sons, had overtly Latin tendencies, demonstrating that the leader had exceeded his heritage. What became evident very quickly is how melodic a drummer Mela in fact is. This is a hackneyed comment but one could hear different feels applied across chord changes rather than a strict swing, giving tunes internal diversity. Equally interesting were the set's two covers: "Take the Coltrane" and "In a Sentimental Mood". These days one would rarely hear such fare from Mahanthappa and, as is usually the case with him, the first few minutes he almost seems out of place. But then he'll unfurl a monumental solo or two, full of trigonometric lines and a Johnny Hodges-meets-Marshall Allen tone and the music morphs to him. His cadenza to the Ellington piece, which he called, was filled with quickfire passages that resolved into delicious long tones, to Mela's clear delight.   
 (AH)

In a belated celebration of his 70th birthday (Aug. 4th, 2010), **Roscoe Mitchell** made an all-too-rare New York appearance at Roulette (Feb. 17th) in which he clearly confirmed that age has in no way mitigated his intense dedication to a very distinctive approach to improvisation that is his own creation. Performing before a packed-to-the-walls audience that included luminary colleagues too numerous to name (with nearly as many disappointed followers spilled out onto Greene Street, unable to enter) Mitchell engaged in two sets that showed why his music is equally enthralling to modern jazz and contemporary classical listeners. Beginning the evening in a duo performance with computer music innovator David Wessel, the saxophonist explored subtle microtonal and timbral variations in an environment of laptop soundscapes. This set the stage for a second set of completely improvised music with an imposing quartet featuring Dave Burrell, Henry Grimes and Tani Tabal. That music unfolded naturally from the first notes of Mitchell's alto blending harmoniously with Grimes' bowed bass, with Tabal's brushes establishing a rhythmic context within which Burrell's piano roamed freely, alternately offering reinforcement and counterpoint. The music built in intensity with Mitchell's soprano mining minute tones (mirrored by Grimes' violin) while his alto filled the room with a robust sound that would climax with long amazing circular-breathed lines that pushed physical limits.   
 (RM)

# Johnny Mandel

by Marcia Hillman



Photo by Alan Nahigian

*Johnny Mandel is a composer, arranger, trumpeter, trombonist and the recipient of a 2011 National Endowment for the Arts Jazz Master award. The winner of five Grammys in the categories of Best Song, Movie Scoring and Arranging, he has played with or arranged for big bands and top singers including Frank Sinatra, Tony Bennett, Shirley Horn and Natalie Cole among others. He is famous for the songs "Emily", "The Shadow Of Your Smile" and "The Song From M\*A\*S\*H (Suicide Is Painless)". Mandel's score for the Susan Hayward movie I Want To Live is thought to be the first time that jazz was integrated successfully into a musical score. Mandel now lives in California where he currently records, writes and leads his own big band.*

**The New York City Jazz Record:** You are originally from New York City.

**Johnny Mandel:** Well yes, until I was nine. And my father, who manufactured clothing, he took a real beating in the Depression. And so in 1934 he said, "the hell with this, it doesn't make any sense." He loved Roosevelt. He was a lifelong Democrat, but was forced by NRA [National Recovery Administration] and others to hire a lot of people he had no use for any more. And he said, "I might as well pack it up and retire and try to get something going on the West Coast." And we went to California then. But they had a Depression too, at the same time.

**NYCJR:** Then you came back and studied here.

**JM:** My father passed on in 1937 and after that my mother didn't really like California that much. I fell in love with it, of course, and knew I was going to go back there. She moved us back to New York. By then, I knew I was going to be a musician and I wanted to be in big bands. And New York was the best place in the world for it. This was in 1938.

**NYCJR:** There were the bands in the movie theaters.

**JM:** Every theater. Oh, god, yes. Big bands everywhere. And that gave me the direction that I've always been in since.

**NYCJR:** Okay, so you wind up back in California because of what?

**JM:** I knew I was going to live in California. When the big bands were over. I worked quite a bit in New York for a while. I learned how to do radio drama at the MGM Theater of the Air. That was one of the last radio stations that had a band that played sustaining shows. It was like the old days. This was in 1949. Well, after that, I went on the *Your Show of Shows* for a couple of years - Sid Caesar. And all of a sudden I discovered it was the number one show in the country and I didn't even own a television set and couldn't care less. Boy, that was a whole other thing. And Irwin Kostal and I

were turning out a tremendous amount of music each week. And I got Billy Byers on there. And the three of us were just - you know you turned out 200 pages of music probably with all the stuff. And this was an experience you wouldn't believe because nobody knew we couldn't do it! Sid Caesar, Carl Reiner, Imogene Coca. We had an eight-voice chorus. Big band. Studio band. We did these long dance numbers where Bill Hayes and Judy Johnson would come out and sing. And then we'd have like a five-minute dance section and then back. We did it just like an old motion picture. You know, where the number closed up with a big eight-voice chorus.

**NYCJR:** You mean big production numbers?

**JM:** Yes. So everybody didn't realize we were committing suicide altogether. Because nobody told us, including the people involved, that you couldn't do a 90-minute show. And this was in the days before tape. But a 90-minute show and having no tape meant you had to do 39 of these a year. And you started over on Monday morning to write all the new material, to learn all the chorus numbers and write all the arrangements for these things. And we cut down an opera because we had Robert Merrill and Marguerite Piazza. All this stuff folded into 90 minutes. And by the time summer came around and we were done with the 39th show, everybody was ready for the funny farm. And they realized you just couldn't do it. But they were locked into the schedule and everything else. But, wow, what an experience!

**NYCJR:** That's called paying your dues the hard way.

**JM:** Oh yes. And never slept even. And then you had to start all over again. Do all new comedy sketches. Everything had to be new. We went in on Saturday. We'd start Monday morning to put the whole show together. Sunday, everybody just was comatose. And then Monday we were all back up in City Center where all those rehearsal rooms were. And we spent our week there up until Friday when we went over to the old International Theater where this [the Time Warner Building] all sits right now. It was a wedding cake theater on 58th and Columbus Circle, right there. And we did all the shows from there. And we'd block for the camera and then on Saturday we'd do a dress rehearsal. And then we'd do the first show and then we'd do the second show. We always did one for the East Coast and one for the West Coast. And in addition to that, everybody in the technical department, it was so new to them you'd have boom mics dropping into the picture all the time. And on the air, sets would fall over. And you wouldn't believe the bedlam.

**NYCJR:** That brings up an interesting question. These days, what they are doing in movies about scoring or non-scoring - using records that have been previously

done. How do you feel about that?

**JM:** Well, this varies with the picture and that's something that's never changed. I got out of movies when it stopped being fun, which was in 1989. And it's a little long-winded answer. When I first started in the movies, I had never done movies before but I had done a lot of things like working for the *Your Show of Shows* and writing for WMGM when I was used to doing MGM Theater of the Air, where you wrote music by the clock. And *Your Show of Shows* with Sid Caesar and all the comedy, I got used to writing for sight gags. But I was petrified when I got my first movie assignment,

(CONTINUED ON PAGE 46)

**Music Lessons**  
Workshops • Ensembles  
Adults • Teens • Kids

NYC's Fastest Growing Jazz School!  
Manhattan • Brooklyn • Long Island



**NYJA**  
NEW YORK JAZZ ACADEMY

Now Registering! 718-426-0633  
nyjazzacademy.com

**BIRDLAND**  
March 1-5  
"The Gate" CD Release Celebration:  
**KURT ELLING**

March 8-12  
**CEDAR WALTON**  
QUARTET

March 15-19  
**PAT MARTINO**  
ORGAN GROUP

March 22-26  
25th Anniversary & CD Release  
Celebration "Sophisticated Ladies"  
**CHARLIE HADEN**  
QUARTET WEST

March 29-April 2  
"Zen Food" CD Release Celebration:  
**KEVIN EUBANKS**

315 West 44th Street ~ (212) 581-3080  
www.birdlandjazz.com



# Elliott Sharp

by Martin Longley

Only a few days after his 60th birthday, the Issue Project Room (IPR) will be celebrating the work of guitarist and composer Elliott Sharp. It will be a megablow-out two-day event, staged at the old and new locations of this dynamic Brooklyn experimental music venue. Definitions of 'old' and 'new' are malleable. The current IPR manifestation lurks in the fetid Gowanus industrial swampland, whereas the 'new' building is opening soon (it was originally built in 1925), in the organization's impressive downtown Brooklyn surroundings. Already, though, concerts have been sporadically presented in its unfinished marble interior.

Sharp lives in the Lower East Side, but his long-established recording studio zOaR is situated in the East Village. This 7th Street building is co-operatively owned, mostly by musicians. Besides Sharp, current inhabitants include Charles Gayle, John Zorn and Anthony Coleman. I interviewed Sharp there the day after he'd returned from a European tour, injecting caffeine at his mixing console and surrounded by his usual impressive assemblage of guitars. Sharp's current activity was refining the 2002 score for an orchestral piece, "Calling", which is being performed this month by the Sarasota Symphony. He's 're-engraving' it, using superior software. "It's the most tedious work in the world," Sharp grumbles. "I hate it, but it gives me a chance to listen to [other people's] music while I'm working."

As if there isn't enough of his own extremely innovative music already littering the massively prolific Sharp's daytime (and night-time) hours. He's a certified omnivore, blessed with a complete understanding of and intuitive naturalness with both improvisation and composition. From string quartets to blistering blues combos. Solo guitar spontaneity to detailed computer shaping of electro-acoustic matter. Oh and Sharp can also switch, sometimes, to his saxophone and clarinet array. "Orchestral players are incredibly conservative," he says, considering his screen of notation. "These days, there's no money for rehearsals. You want to give them a score that's absolutely perfect. There can't be any discussion."

Sharp possesses a dual nature. He appears scientific, diligent, organized and precise, carefully controlling compositions for large ensembles. Conversely, he's eager to immerse himself in the turbulent flow of spontaneous musical interaction, improvising promiscuously with all manner of partners, from all musical genres. At his dirtiest, the guitarist will be spraying out scalding guitar solos in front of the Terraplane blues combo. The next day, he might be improvising fragile acoustic filigrees with a koto or pipa player. Or playing solo coruscations on his Godin eight-string guitar, as documented on the *Octal* albums for the Clean Feed label.

The first concert is a benefit to aid the opening of the new IPR premises and will be staged in this Livingston Road location. The second will happen at

the out-going Gowanus factory space and will head deep into the night.

Actor and IPR boardmember Steve Buscemi will be hosting the first show with his wife, the visual artist Jo Andres. The evening will feature premieres of two Sharp pieces, underlining that here is an artist who might enjoy looking back, but only when taking the occasional break from looking forward. "I've known Steve since the early '80s, on the Lower East Side performance art scene," says Sharp. "Jo is a filmmaker and choreographer who I began working with around 1984, composing music for a number of her productions." In January, Sharp was busy preparing the double string quartet piece, "Occam's Razor", to be premiered at IPR. The other new work, "Trinity", is written for the Godin electro-acoustic guitar, with narration by Buscemi and film by Andres. Sharp was drawn to the idea of a spatial quality, to take advantage of the new location's impressive interior. For "Occam's Razor", two string quartets (Jack and Sirius) will inhabit alcoves to each side of the audience.

In assembling the works to be presented in this retrospective, Sharp paid careful attention to which pieces would successfully inhabit the acoustic spaces in question. He also wanted to emphasize works that have been created during the last decade, although many of these spring from artistic relationships that have their roots in the '80s, or even the '70s. Initially, Sharp approached IPR's Zach Layton with the idea of a birthday celebration. "I like to observe certain milestones," smiles the 60-year-old who looks more like a 50-year-old. It turned out that Layton was already on the brink of calling Sharp with this very notion of a retrospective.

Sometimes, when a record company gives him a budget, Sharp will record elements in an outside studio, but much of his work is laid down in the more relaxed environs of zOaR. "So long as I have good, solid drum tracks, I can do anything. A lot of times, I'll redo vocals here, or I'll have horn players come in. I think the most I've ever had here is six people. I renovated this place in 2000, put in a sprung floor, a layer of insulation. It's actually more to keep other people's sound out. The worst thing is the drug dealers, two floors down."

Sharp enjoys his extensive music-tech firmament. "There's a famous Harry Partch quote about him being a composer being seduced into being a carpenter and I feel like I'm a composer seduced into being an engineer. I was always kind of a geek, anyway!"

The essential question is, how does Sharp feel at 60? Has he attained his goals? "I think I'm just getting started. Mentally, I'm still that 17-year-old with an electric guitar and a fuzzbox. I always try to find a sense of discovery in what I'm doing..." ❖

For more information, visit [elliottsharp.com](http://elliottsharp.com). Sharp is at Issue Project Room Mar. 4th-5th and The Stone Mar. 15th with Alvin Curran and solo Mar. 23rd. See Calendar.

## Recommended Listening:

- Elliott Sharp & I/S/M - *ARC ONE: I/S/M* (Atavistic, 1980-83)
- John Zorn - *Cobra* (hatOLOGY, 1985-86)
- Elliott Sharp - *Sharp? Monk? Sharp! Monk!*: *Plays the Music of Thelonious Monk* (Clean Feed, 2004)
- Elliott Sharp's Terraplane - *Secret Life* (featuring Hubert Sumlin) (Intuition, 2005)
- T.E.C.K. String Quartet (Tomas Ulrich/Elliott Sharp/Carlos Zingaro/Ken Filiano) - *String 4tet* (Clean Feed, 2006)
- Elliott Sharp - *Octal Book One & Two* (Clean Feed, 2007/2009)

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

Junior Mance Quintet  
first Sunday  
of each month

NO COVER, JUST AWARD WINNING JAZZ AND FOOD  
105 West 13th Street 212-255-4746  
[www.juniormance.com](http://www.juniormance.com)

## JAZZ STANDARD

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

TUE MAR 1  
**JOHN HOLLENBECK LARGE ENSEMBLE**

★ FRED HERSCH DUOS & TRIO+2+  
WED MAR 2 **FRED HERSCH & KATE MCGARRY**  
FRI-SAT MAR 4-5 **FRED HERSCH TRIO+2**  
NEAL PREMEER - RALPH ALBERTS  
JOHN HEARD - BILLY DRUMMOND

THU MAR 3 **FRED HERSCH & JULIAN LAGE**  
SUN MAR 6 **FRED HERSCH & JOSHUA REDMAN**

MON MAR 7 **MINGUS ORCHESTRA**

TUE-WED MAR 8-9  
**DAFNIS PRIETO SI O SI QUARTET**  
PETER APPELLBAUM - MANUEL WILSON - CHARLES FLORES

THU-SUN MAR 10-13 7:30PM & 9:30PM ONLY  
**MOSE ALLISON TRIO**

MON MAR 14 & MON MAR 28  
**MINGUS BIG BAND**

TUE MAR 15 **DOUG WAMBLE TRIO**  
BEN ALLISON - RALPH ALBERTS

WED MAR 16 **"CONVERGENCE" QUARTET**  
JOEL FROBER - SIMON NITEL - ANTHONY PROCTER

★ DUDUKA DA FONSECA 60TH BIRTHDAY CELEBRATION ★  
THU MAR 17 & SUN MAR 20  
**TRIO DA PAZ**  
KENNY BARRON - ANAT COHEN - MAURCHA ADNET MAR 17 ONLY  
KENNY BARRON - ANAT COHEN - MAURCHA ADNET MAR 20 ONLY  
FRI-SAT MAR 18-19  
**DUDUKA DA FONSECA QUARTET**  
WITH SPECIAL GUESTS CLAUDIO RODITI - KENNY BARRON

MON MAR 21 **MINGUS DYNASTY**

TUE MAR 22 **STEVEN BERNSTEIN'S M.T.O.**

WED MAR 23 **MYRON WALDEN COUNTRYFIED**

THU-SUN MAR 24-27  
**JAMES BLOOD ULMER** FEATURING VERNON REID  
WITH THE MEMPHIS BLOOD BLUES BAND

TUE-WED MAR 29-30  
**SOMI** LIBERTY ELLMAN - TONY SOO - KEITH MITTY - STEVE BELFUS

THU-SUN MAR 31-APR 3  
**SFJAZZ COLLECTIVE: THE MUSIC OF STEVIE WONDER**  
MARK TURNER - MICHAEL ZEKIN - AVIGAD COHEN - ROBIN ELSBARKS  
ETHELORN HARRIS - EDWARD SIMON - RALPH ALBERTS - ERIC HAYLAND

JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA EVERY SUNDAY AT 2PM EXCEPT MARCH 6 & MARCH 20. DIRECTED BY DAVID FROBER.

FEATURING **BLU DE SMOKE** BARBECUE "NEVER A MINIMUM" PAID BY  
SETS NIGHTLY AT 7:30 & 9:30 / FRIDAY & SATURDAY THIRD SET AT 11:30  
115 East 27 Street 212-516-2232 [www.jazzstandard.com](http://www.jazzstandard.com) ticketweb OPENBAR & SONG



# PREZFEST 2011 CELEBRATING GIL EVANS

NEA Jazz Master, Arranger, Composer and Pianist

Featuring Phil Woods, Andy Bey and Frank Kimbrough  
with The Eastman School of Music Chamber Jazz Ensemble  
conducted by Artistic Director Ryan Truesdell

and other festival participants:

**Maria Schneider, Steve Wilson, Helen Merrill,  
Howard Johnson and Stephanie Crease**

## MARCH 13

3:30PM: "Gil Evans: In and Out of the Cool - The Man and His Music" - FREE

The Legend Wall: an historical exhibit of the life of Gil Evans - FREE

5:00PM: Jazz Vespers - Freewill Offering

7:00PM: Concert - Newly discovered, Never before heard works  
and Rarely-performed music of Gil Evans

\$25 Suggested Ticket Donation at the Door, \$10 Student Suggested Donation with Student ID

\$20 Tickets in Advance at [www.saintpeters.org/jazz](http://www.saintpeters.org/jazz)

### Saint Peter's Church

619 Lexington Ave at 54th Street, New York City

(212) 935-2200

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

JAZZMINISTRY  
AT SAINT PETER'S

Lower  
Manhattan  
Cultural  
Council



MIDTOWN ARTS COMMON

Follow us on:



723 7th Ave. 3rd Floor, New York, NY. 10019

212-730-8138 Store Hours: 11-7 Monday-Friday & 11-6 Saturday

Owner: Steve Maxwell Manager: Jess Birch

Steve's cell: 630-865-6849 Email: [drummermax@aol.com](mailto:drummermax@aol.com)

Visit us on the web at: [www.maxwelldrums.com](http://www.maxwelldrums.com)

## NEW YORK'S ONLY TRUE VINTAGE AND CUSTOM DRUM SHOP

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

### Our shop includes:

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

Cymbals: We have Istanbul, Bosphorus, Zildjian, Old As, Old Ks, Spizzichino, Sabian, Paiste, Dream and more! New and vintage cymbals galore.

Stop in and see our museum section with original sets, snares and cymbals owned by Elvin, Buddy, Krupa, Mel Lewis, Kenny Clarke, Louie Bellson and many more!

### Recording Studio Support:

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

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

# JAMES BLOOD ULMER

## BLUES IN THE BLOOD

by Kurt Gottschalk

Photo by Alan Nahigian



It's easy to divide the work of James Blood Ulmer into sectors: jazz, blues and funk, melodics and harmolodics. Ornette Coleman vs. Wes Montgomery. To borrow a title from his 1980 album *Are You Glad To Be in America?*, jazz is the teacher and funk is the preacher. Different job titles, different ends of the spectrum.

Except it's not as easy as that. He was, he says, playing harmolodics before he'd ever heard the word. And no matter what he's playing, the blues is always in it. His recent albums (most notably 2009's *In and Out*) have been closing the supposed divide. If pressed, Ulmer says his playing is always one thing: what comes natural. "People say I play avant garde or outside, but that's not what it is. I play the outside guitar like it's inside," Ulmer said. "Harmolodics to me is the way to go for music. When they hear me playing they say, 'that's harmolodics.' I didn't come up with that, that's Coleman. He said that's my natural playing, I played harmolodics naturally so I didn't have to do anything. That's good enough for me."

Ulmer's association with Coleman is what made him a jazzhold name, but by the early '70s when they started working together, Ulmer had already played with organist Big John Patton and was booking time with Art Blakey, Joe Henderson, Paul Bley and Rashied Ali, among others. But since being an integral part of Coleman's first electric bands, Ulmer has continued to be one of the primary proponents of Coleman's 'harmolodics', an elusive structure for group improvisation that allows for simultaneous soloing based on harmonic intervals over melodic themes.

"I used to rehearse with Coleman intensely and he had me playing these chords for six hours," Ulmer said. "He was wearing me out! He was trying to figure out how to work with a guitar. He never played with a guitar before. He never had a piano. I was working! I didn't get paid, but I was working. And I went to bed and had this dream of this tuning. I didn't have no more chords. I couldn't play Major 6th or minor 7th anymore. So I went to Coleman and said 'check this out' and he said 'OK, play a Bb' and I said 'I ain't got no Bb' and he said 'OK, what you got?'"

Even with the associations with free jazz and classic and contemporary blues, Ulmer's origins weren't in popular music but in the church. He grew up in South Carolina and was performing in a youth gospel band called the Southern Sons by the time he was six.

"When I was a child we only had gospel music," he said. "The record player didn't play nothing else." Under the management of his father, Ulmer and the Southern Sons became a small sensation touring around churches in the Southeast, making early impressions about life on stage.

"Imagine seeing women jump up in the church and shout and you're a little kid," he remembered. "You realize that it's music that's not about yourself. When you're talking about yourself, that's a different kind of music. If you went to church talking about yourself, they'd put you out. And I still try to consider that about my music now. I try to not make music

that's always about me. I try to consider a situation or something in the past or something yet to come."

From South Carolina, Ulmer made his way north to Pittsburgh and landed in New York in 1971. He arrived looking to make a name for himself - quite literally. "My mamma called me Willie after herself, 'cause her name is Willie Mae. My daddy called me James," Ulmer said, laughing. "I couldn't take it anymore. When I arrived in Pittsburgh they wanted to know my name and I never told nobody my name. I didn't know whether to use my mother's name or my father's name. So they called me Youngblood and after the 'Young' wore off I was 'Blood'. My dad's name was James. My mamma always said I was the blood of James. So I started using that when I started playing music."

But naming James Blood Ulmer isn't as easy as all that. He was given the Muslim name Adamu Mustafa Abdul Musawwir by a former teacher, he said, pointing out that Adamu mean's 'first blood', literally referring to Adam's blood. "So it's still blood," he said. But he doesn't use the name on stage. "I don't use my Muslim name professionally because to me that's like God's name," he said. "You put that on the marquis, that's like saying God's playing there tonight. And my wife and my children don't call me James Blood 'cause if they call me James Blood I'm gonna go for my guitar. My brother and sister call me Blood. My children call me Abu. My wife calls me Adamu or Damu."

Ulmer makes himself laugh a lot. He has a way of speaking truth while making near-sense, laughing-sense. Talking in the Spring Street loft where he's lived since 1975, he espoused on desegregation and his support of the separate-but-equal era of his childhood: New schools and new water fountains for black and white children. OK, equal, but the question was put to him: Why was that better? He leaned forward as if about to whisper but then nearly yelled, wide-eyed, "You didn't have to talk to no white people!" Then, just as suddenly, his head fell into his balled fist on the table and a deep laugh rolled out.

With that same sense of wisdom beyond reason, Ulmer spoke about his relationship with the blues. Although he came from the Appalachian region, his music is often - and rightly - likened to the Mississippi Delta blues. But asked about the distinction, Ulmer pleaded ignorance.

"The blues messed me up because those stories could have happened to me," he said. "I could have written those songs. 'Little Red Rooster'? I had a rooster down south. But I don't even know the difference. How do you tell the difference between Delta blues and Appalachian blues? I'm still trying to pin it down." And yet the most satisfying blues records he made were an exploration of regional distinctions released by Hyena in the '90s. Produced by fellow guitarist Vernon Reid, those records took Ulmer on a recording tour of famed studios around the country. Out of that project came *Memphis Blood*, an album recorded at the legendary Sun Studios, and the Memphis Blood Blues Band, a six-piece with Reid on

second guitar and Charles Burnham on violin (also a member of Odyssey, one of Ulmer's jazziest outfits outside Ornette), who will be playing the Jazz Standard this month.

"Vernon produced it, he chose the songs, he chose the band and I just showed up and played guitar," he added, laughing. "And I liked that! I didn't know I like that."

Memphis Blood and Odyssey are just two of the bands Ulmer has fronted over the years. As a leader, co-leader or session player, he has appeared on more than 50 releases. Looking back on his career, Ulmer said he wants to go back and reclaim all of his own past efforts.

"My idea now is to record all my music live," he said. "I'm dealing with all the projects I've had over the years, rerecord all my albums live so I can make sure I'm the owner. I go online and I see all my music for sale and they're giving it away."

"But I'm trying to work it like I always do," he continued. "I got more gigs, I guess it's like how I was brought up is how I live. If I want a home, I have to build it. If I want a gig, I have to get it. I try to keep my bills paid and stick with what I know best and what I know best is what I make for myself."

From the harmolodics to the blues through funk and beyond, Ulmer's guitar has held steady. His strings seem to hang loose, vibrating and ringing, thickly permeating the air. He is, at core, the kind of instrumentalist who is more about redefining traditions than raising the bar for proficiency within the traditions. "I admire guys who change the structure of how an instrument is to be played and do that their whole lives," he said, giving praise to others which could just as easily be applied to himself. "Like Coleman, he took that alto and played it like a whistle!" He laughs. "When you play an instrument, you become the guard of the instrument. I turn this into my own private instrument and then I start from there. I always wanted to make more sounds with one finger than Segovia made with all five. I play drone, melody, rhythm all at the same time." Part of that distinctive sound comes from his tunings. Ulmer generally plays, in true blues fashion, in open tunings, often in an open A chord or even tuned to all A's and E's.

"The guitar's got two E strings on it," he pointed out, his black hollowbody Gibson cradled in his lap. "I leave one for the guitar and the other one's for me." ❖

For more information, visit [myspace.com/jamesbloodulmer](http://myspace.com/jamesbloodulmer). Ulmer is at Jazz Standard Mar. 24th-27th. See Calendar.

#### Recommended Listening:

- James Blood Ulmer - *Tales of Captain Black* (Artists House-DIW, 1978)
- James Blood Ulmer Odyssey Band - *Odyssey* (Columbia-CBS, 1983)
- David Murray - *David Murray* (DIW, 1986)
- Phalanx - *In Touch* (DIW, 1988)
- Music Revelation Ensemble - *After Dark* (DIW, 1991)
- James Blood Ulmer - *Birthright* (Hyena, 2005)

# Helen Merrill

by Andrew Vélez



'50s



'10s

Born in 1930 in New York City's Chelsea neighborhood when it was a working class area, Helen Merrill says, "I knew from the first moment that I was

going to be a singer. I didn't know how it would happen but I knew. ...My mother was a great singer, not professionally, but she sang everything from Croatian folk songs to Jerome Kern. ...My mother's [singing] came from a deep place, almost unbearably deep. I think she was lonely for her country."

Merrill's name has always been linked to the Bebop Era when she was "hanging around and listening to jazz all over the place" with her good friend Etta Jones. "...Billie Holiday, Ben Webster. ... Monk was one of my favorites down at The Five Spot. The connection was through their talent." And it was during that same time when she first met Charlie Parker in New York City. She remembers that later on she and Jones were working in California and went one evening to hear Bird. She chuckles at the memory of his spotting her in the audience and calling out, "Helen, come on up here and show 'em how we sing in New York. ...I think I sang 'I Cover the Waterfront.'"

Her first recording was with Earl Hines, with whom she was touring in the early '50s. Those sides are long lost, but the several albums that she did for Emarcy beginning in 1954 have become classics. One included her signature tune, "You'd Be So Nice to Come Home To", which was among some memorable sides she recorded with late trumpet great Clifford Brown. Later, that recording took on a new life when used as the basis for a commercial in Japan. It made her an enduring star there and she continues to be in great demand in Japan for club engagements.

As someone who prefers to eschew the limitations of labels, Merrill observes that as far as bop is concerned she saw it "as just a name for what was going on [then]." But a listen to her take on "It Don't Mean A Thing" on her *Just Friends* album with guest Stan Getz or "Summertime" on *Chasin' the Bird*, the fast tempos, improvisational quality and combined harmonic structure and melody are classic bop. Among her own favorites from her dozens of albums are those and *The Helen Merrill-Dick Katz Sessions* (Landmark-Mosaic). Master musicians Jim Hall and Ron Carter, both

veterans of those sessions, recall them with particular pleasure. Hall observes, "With Helen every note is in tune and with no extra affectations. She sets a perfect mood for the lyrics." Of the set itself Hall says, "It was an incredible lineup and I was honored to be included."

Carter chuckles as he recalls Katz' nervousness because the set was getting a late start although "it worked out fine." Which is a classic understatement. Of the 1988 album *Duets*, on which he and Merrill were paired, Carter recalls they "decided to give it a shot" at the urging of friend and producer Kiyoshi Koyama. "She is a wonderful singer. It took her a while to get comfortable. My job was to... for her to realize all she had to do was sing. We had a great time," and concludes with another masterful understatement of the extraordinary results: "It's a nice record."

Now in the seventh decade of her career, Merrill has always played with peerless musicians. Just a few among the dozens of the greats with whom she has recorded are Hank Jones, Joe Morello, Bill Evans, Oscar Pettiford, Elvin Jones, Ennio Morricone, Stephane Grappelli, John Lewis, Bucky Pizzarelli, Gil Evans and Gordon Beck. With almost a wondering tone she observes, "Wherever I go in the world good musicians were attracted to me and I to them. There was no plan. I have had the honor of working with truly great talent since the beginning of my delving into the world of music. ...My interest was always in the music. My singing does not have to do so much with being accompanied, but more of a conversation with the musicians and the music I am performing."

Legendary producer George Avakian, who managed Merrill professionally for a time, remembers being knocked out by her performances of "Dream of You" and "I'm A Fool To Want You". "No one else did those gorgeous performances. She impressed me on two levels. She did not depend on tricks or affectation or making faces. Her singing was very direct, the same as she is as a person...and she is very attractive." He also notes that career-wise "she was never pushy", which may account for this great artist never having achieved widespread public recognition that many feel is her due, even as she remains enduringly popular overseas.

Of that lack of great fame, Merrill says with philosophical good humor, "It's a great journey" and quotes a line from her songwriter son Alan Merrill's "Rock and Roll Soldiers": "Got the fame but missed the fortune." ❖

For more information, visit [helenmerrill.com](http://helenmerrill.com). Merrill is at Saint Peter's Prez Fest Mar. 13th as part of a Gil Evans Tribute. See Calendar.

## Recommended Listening:

- Helen Merrill - *Eponymous* (Emarcy-Verve, 1954)
- Helen Merrill - *You've Got A Date With The Blues* (Metrojazz-Verve, 1959)
- Helen Merrill/Dick Katz - *The Helen Merrill-Dick Katz Sessions* (Landmark-Mosaic, 1965/1968)
- Helen Merrill/Ron Carter - *Duets* (Emarcy, 1988)
- Helen Merrill - *Clear Out Of This World* (Gitanes Jazz-Antilles, 1991)
- Helen Merrill - *Brownie: Homage to Clifford Brown* (Gitanes Jazz-Verve, 1994)



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

**March 8**  
**Chip White Ensemble**

**March 15**  
**Ted Curson and Friends**

**March 22**  
**Mike Longo Trio**

**March 29**  
**Charli Persip and Super Sound Big Band**

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

## LEST WE FORGET

# Thad Jones (1923-86)

by Donald Elfman

Thad Jones, middle brother of one of the most celebrated of all jazz families, did it all. He was a trumpeter and cornet player in small groups during the '50s-60s, a noted part of the trumpet section for the Count Basie band and later a co-founder of and composer for the Thad Jones-Mel Lewis Orchestra.

Thaddeus Joseph Jones was born in Pontiac, MI on Mar. 28th, 1923. He and brother/pianist Hank played in a local semi-professional ensemble and Thad also played two years with the Connie Connell band and also in a band in the army. After World War II, he came back to his hometown and formed a quintet that included drummer/brother Elvin. During the early '50s he performed with other 'locals' including Barry Harris, Tommy Flanagan and Kenny Burrell.

In 1954, Count Basie was looking to replace Joe Wilder and Frank Wess recommended Jones. Jones became one of the band's stalwarts, still finding time to make small group recordings for Blue Note with his own bands. Jones played with the Basie band until 1963 but also worked as a great sideman with Thelonious Monk and others and wrote the arrangements for Sarah Vaughan and Gil Evans.

1965 marked the beginning of one of the most inventive big bands in jazz history. Mel Lewis, a former drummer with Stan Kenton and Gerry Mulligan, joined forces with Jones to form an 18-piece ensemble, the Thad Jones-Mel Lewis Orchestra. The players were all New York-based studio players while Jones performed mostly on flugelhorn and wrote many of the intricate but rooted arrangements. The band at one time or another included tenor saxophonists Frank Foster and Eddie Daniels, baritone saxophonist Pepper Adams, pianist Roland Hanna and bassist Richard Davis and it stayed together until 1978 when Jones was attacked by

a stranger in Yugoslavia and received an injury to his lip (the band is now known as the Vanguard Jazz Orchestra). Jones moved to Denmark where he taught, did some playing and made a few small group recordings. In 1985, he rejoined the Basie band - the Count had died in 1984 - but his health was failing and he returned to Denmark where he died Aug. 21st, 1986.

There are many recordings available to sample the playing, composing and arranging prowess of Thad Jones. There's a terrific Mosaic set of the big band's Solid State recordings. His Basie years are documented on albums for the Verve, Impulse and Roulette labels, to name a few. And his recordings as a leader for Blue Note, Prestige and more are readily available as are many of his recordings with the likes of Charles Mingus, Sonny Rollins, Ben Webster, McCoy Tyner, Jimmy Smith and a host of others. ❖

A Tribute to Thad Jones led by Alex Sipiagin is at Leonard Nimoy Thalia Mar. 25th-26th. See Calendar.

# The Listening Eye & Ear

by Fay Victor

About two years ago, I bought an inexpensive camera in Amsterdam and started taking shots around that beautiful city. The pictures were pretty bad at first yet something I saw kept me going. I saw a different perspective, of how a moment unfolded. When I looked at my photos I realized I noticed beautiful and interesting events, shades and objects I wasn't aware of when I shot the picture in the first place, reveling in the unexpected truth that I played an important part in. This had a liberating effect on me, as I discovered a new perception: a better way of seeing.

Music can be seen the same way. One of the most important questions I ask myself as a musician is how my music can be more in the moment: how I can be still aware of its power and yet wonderfully unsure of its purpose? How do I know that this 'note' is what *needs* to be said now? I've often asked this of the music I make and I realized that I never ask that of the photos I take. And snapping pics influences how I'm making music these days too, caring less about retaining control of the music. While I originally come from a place where structure is sacred, my vocal approach gradually has changed into a loose framework, fueled by a deepening of how I listen to everything around me. Seeing that coming into a moment feels best when I simply respond to what I'm hearing.

Take, for example, listening to musicians and teachers telling me the hard truth kindly. Some things I kept hearing in the beginning were: learn to read music and understand harmony, develop my ear and listen like there's no tomorrow, learn to play an instrument, figure out what I wanted to say and say it my way. Find my own voice. This was what I heard in all the musicians I admired anyway from Louis Armstrong to Ornette Coleman. NONE of them sounded like anyone else nor did they seem to want to. This is the jazz tradition to me.

Perhaps the voice or sound you develop is already there, hidden from sight and the practicing, playing, soul-searching, blood-sweat-and-tears journey to your own voice is it coming into view. Like viewing a childhood photo from long ago and NOW you see the bag hanging from the old oak tree, for example. Where it hits you and you know you've stumbled on your own truth. Honing in on what feels right to you and feeling good about letting go of what's not working.

Starting out, I got this when I listened to instrumental renditions of jazz standards such as

Sonny Rollins' "Softly as in a Morning Sunrise" or Miles Davis' version of "Autumn Leaves". How the choruses pile up but the ideas never run out. The playing had an arc to it like a good story. I wanted that same ability. At first, I'd sing along with these greats, using the lyrics as an improvising tool à la the great Carmen McRae. After some time my phrasing changed, starting in new places, landing in weird spaces, feeling dangerous and right! I'm still working with this idea, letting it guide my musical vision and the confidence to stand up for my own approach.

This led me to seek conversations with the musicians I played with. I hear you, you hear me, we listen to each other, we make music together. Encouraging musicians to treat me like one of their own. Not so easy to convey I found out. "But you're a singer! Just tell the story!" some musicians said in the past. Isn't it my story to tell in that moment? Have all the cut-ups, re-writes and abbreviations of *Romeo and Juliet* destroyed the message of that story? To me, the beauty lies in the command of the storyteller to get the story across and, thankfully, the choices are endless. As endless as stories themselves.

A liberating aspect of writing my own music and telling my own stories is I don't have to explain their existence. Either people like it or they don't and that's OK by me. Writing also gives me the freedom to set up the parameters (or not) for the other people that will play it. The music my husband (Jochem van Dijk) and I write for the Fay Victor Ensemble allow for everybody's personality to shine through, all of us contributing to the end result. It involves lots of trust because we are flying out of ourselves propelled by each other and when one lands, we've all got to be there, yielding an urgent result in the music that I hope comes over to whomever hears us. It really facilitates listening as we're grappling with form, free improvisation and lyrics simultaneously. Getting the lyrics across makes the playing incredibly dynamic plus we never know what'll happen even within the composed parts since that's elastic too. Working with this group makes me listen like never before. I become an integral part of something I create that I cannot claim 100% ownership of, like composing for a band where much of the music is improvised or taking a picture. I set up the shot but the final result takes on a life of its own, shedding new light on how magic has a way of swelling up and working its way out when I let it and when I listen. Perhaps seeing IS the ultimate listening experience after all. ❖

For more information, visit [fayvictor.com](http://fayvictor.com). Victor is at Barbès Mar. 2nd and University of the Streets Mar. 19th. See Calendar.

Vocalist, lyricist, composer and educator Fay Victor has been hailed by the New York Times as "artistically complete" for her unique vocal approach to the blues, jazz, free improvisation and her own original material. Starting from the jazz tradition, Victor has gone on to encompass a multi-genre approach to music, lyrics and song called "Freesong". She has released six recordings as a leader, toured extensively and worked with a veritable who's-who of musicians such as Anthony Braxton, Misha Mengelberg, William Parker, Lawrence "Butch" Morris, Gary Lucas and Tyshawn Sorey.



## BOB RODRIGUEZ TRIO

THE KITANO

THURSDAY, MARCH 10, 2011

WITH STEVE VARNER (BASS) & TOM SAYEK (DRUMS)

66 PARK AVENUE AT 38TH STREET, NY, NY

RESERVATIONS: 212.885.7119

NO COVER/\$15 MINIMUM

SETS 8PM & 10PM

"A REWARDING AND IDIOSYNCRATIC ADDITION TO THE PIANO TRIO LITERATURE...RODRIGUEZ HAS A LOVELY TOUCH..."  
- THE PENGUIN GUIDE TO JAZZ ON CD

\*\*\*\* "...THE END PRODUCT IS AN INTRIGUING TRIO SOUND THAT IS, LARGELY, UNLIKE ANYTHING ON THE SCENE."  
- DOWNBEAT MAGAZINE

"ENJOYABLE MUSIC WITH PERFORMANCES THAT REVEAL THEMSELVES TO BE MUCH DEEPER THAN AT FIRST BLUSH."  
- JAZZIZ

**BOBRDRIGUEZ.COM**

## VOXNEWS

by Suzanne Lorge

Jazz vocalists can learn a lot by listening to horn players - especially horn players who sing. They don't necessarily have the greatest tonal quality, but they're usually terrific interpreters and often come up with wonderfully free and inspired vocal lines. You can hear good examples of this horn-player-as-inspired-singer principle on *Jeepers Creepers: 1938-1941*, a compilation of various **Louis Armstrong** performances just released by Frémeaux & Associés. Frémeaux, a French company that packages legacy recordings for redistribution, has been releasing Louis Armstrong albums for several years now; *Jeepers Creepers: 1938-1941* is its ninth in a series.

This set alone contains three discs and several hours of performances from Armstrong's time as a new Decca recording artist. Joining Armstrong on vocals on various cuts are the big stars of the age: Maxine Sullivan and Dick Powell, trombonist Jack Teagarden

(himself a singing horn player), Fats Waller and the Mills Brothers; among the players are Fletcher Henderson (piano), Lionel Hampton (vibes), Benny Goodman (clarinet, leader), Sidney Bechet (soprano sax) - it's a perfect snapshot of jazz history. One curious thing, though. The original recordings were made in the US and during the years in question France was at war. How did Frémeaux acquire all of this tape? Curious, indeed. (Next thing you know, Germans will be buying the New York Stock Exchange.) Curious, but not complaining.

Music is by its nature cross-cultural and sometimes singers have stronger audiences abroad than at home. Korean jazz singer **Youn Sun Nah** moved to Europe more than a decade ago and quickly came to the attention of Blue Note in France, which offered her a contract. She turned it down to pursue her own musical ideas - ideas that led to several CDs and a thriving performance schedule. Her most recent release, *Same Girl* (ACT Music), demonstrates her skills as a bold

and imaginative singer; she uses emotion like a violin bow and moves in and out of moods like a storm cloud.

**Carolyn Nelson** has been singing professionally for awhile but only just this year released her first CD of standards, *Come a Little Closer* (s/r). It's a laudable debut that features Nelson's precise musicianship and bright sound.

March CD releases: First, **Kurt Elling** will launch *The Gate* (Concord) Mar. 1st-5th at Birdland while across town **Amy London** kicks off *Let's Fly* (Motéma) at The Kitano March 3rd-4th. From March 22nd-26th, Charlie Haden's Quartet West releases *Sophisticated Ladies* (Emarcy/Decca) at Birdland with guest vocalists.

Other cool shows: **Ute Lemper** will perform her career-making Kurt Weill songs at Jazz at Lincoln Center March 3rd-5th; **Kate McGarry** teams up with pianist Fred Hersch at Jazz Standard Mar. 2nd and **Amy Cervini** sets out to charm and educate with her kids' shows every other Sunday at 55Bar - this month on Mar. 6th and 20th. ❖

# CAP Records

by Marcia Hillman

CAP (Consolidated Artists Productions) Records was founded around 1979 by pianist/arranger Mike Longo. Coming from a musical background that included working with Dizzy Gillespie as pianist and musical director for more than nine years, Longo started the label based on his belief that artists should be allowed to record what they want their audiences to hear. As he recalls, "I was signed with three different labels but they were all rock and roll. I had played a solo concert which we recorded, but at that time nobody was putting out a solo jazz piano record ... I already had Consolidated Artists Publishing because Dizzy Gillespie recorded a lot of my tunes. So I started the label and the first release was my live solo recital."

The company today consists of Co-Presidents Mike Longo and Dorothy Davis; Leo Greene, Vice President-Label and Dave Usher, CEO. Producer Usher was also closely associated with Gillespie in the early '50s when the pair formed DG Records, an independent label way ahead of its time. Greene had been involved with jazz as a saxophonist, arranger and composer but also had experience in the recording industry while with Chesky Records, in charge of sales and marketing and artist relations with players such as Red Rodney, Paquito D'Rivera, Monty Alexander, Phil Woods and Clark Terry among others.

The label does not solicit any product. Any artist who has a project recorded but no way to release it (either independently or through an established record company) can approach CAP, which will listen to the tape and vote on whether to add it to their roster. If the decision is favorable, the artist is offered a contract. At all times, the artist has complete control of the music and packaging components. If an artist does not have any sources for the packaging (artwork, liner notes and production), CAP will direct them to companies and people who can provide these services. CAP will also direct the artist to people and firms who can provide PR and radio promotion services. At every juncture, the artist has complete creative control of everything that goes into the finished product.

Vocalist Hilary Gardner (featured on the Kurt Weill Project's *A Song About Forever*) comments, "I think what Mike [Longo] is doing is wonderful. With many major jazz record companies struggling, Mike has made it possible to continue to get CDs out and allowing artists to be creative."

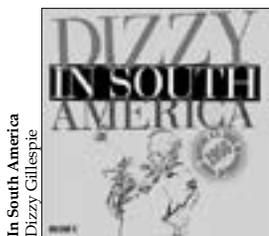
The label has a catalogue of over 100 pieces with an artist list that includes Gillespie (of course), Gary Morgan's Big Band, Michael Brecker, Clark Terry, Joe Lovano, JC Heard, Annie Ross, Toots Thielemans, Mike Longo, The New York Sax Quartet, John di Martino, Hilary Gardner, Tal Farlow, The New York Latin Jazz All Stars, Antoinette Montague, Lodi Carr and others. CD hard copies and downloads can be found on CDBaby, Amazon and directly from CAP's website.

The most recent acquisition for the label has been

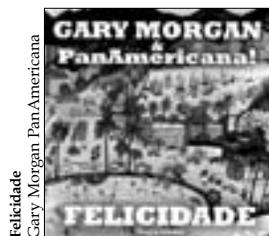
the discovery of 'lost', unreleased recordings of live performances by Dizzy Gillespie in 1973 at Ronnie Scott's in London. Longo recalls, "The group was on fire that week and the word got out. Ronnie Scott held us over and the third week, one of the best recording engineers in England set up a recording booth in the checkroom. They had a whole team of engineers. They looked like doctors with white coats on. They recorded the whole last week - every show." "Subsequently," he continues, "Ronnie Scott died. The guy that made the recordings died. But somebody discovered the tapes in the club's basement and gave them to the engineer's wife. She gave them to us to find a way to put them out." Usher has been producing this project and the first of the releases is available at the moment on download only. According to Longo, eventually there will be four CD sets. "Dave is working with the tapes. Then, we've got six hours of video on Dizzy." Future product on CAP will include these videos.

The label also has an educational thrust. Longo's reputation as a teacher is well known and currently there is a DVD release by him available entitled *The Rhythmic Nature of Jazz*. Much of the material on this DVD is a result of the lengthy musical relationship between Longo and Gillespie. This educational video is under the label's Master Class Series and there will be future product in this series as well. Also on the label's educational side, for the evolving musician CAP offers "the most concise and effective studies available for today's serious musicians." These are

(CONTINUED ON PAGE 46)



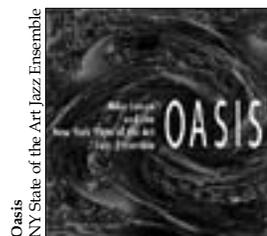
In South America  
Dizzy Gillespie



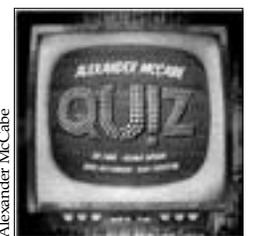
Felicidade  
Gary Morgan Pan Americana



Sting Like a Bee  
Mike Longo Trio



Oasis  
NY State of the Art Jazz Ensemble



Quiz  
Alexander McCabe

## LISTEN UP!

**STEVEN LUGERNER** is a woodwind doubler (saxophones, clarinets, flutes, oboe and English horn) currently residing in Bushwick, Brooklyn. His debut double-disc album - *Narratives/These Are The Words* - featuring both his septet and a bass-less quartet with two horns, will be released this month. A native of San Francisco, Lugerner maintains a busy performance schedule on both the East and West coasts.

**Teachers:** Jane Ira Bloom, Jamie Baum, Ralph Alessi, Fred Hersch, Chris Cheek, Miguel Zenon and Charles Pillow.

**Influences:** Saxophone - Lee Konitz, Paul Desmond, Art Pepper, Jackie McLean, Ornette Coleman and Henry Threadgill. Composition - Maria Schneider, Fred Hersch, John Hollenbeck, Myra Melford, Jamie Baum and Alan Ferber.

**Current Projects:** The Steven Lugerner Septet; *These Are The Words* with Myra Melford, Darren Johnston and Matt Wilson; *The Chives* - a collective trio with Matthew Wohl and Max Jaffe.

**By Day:** Trying to find time to practice all my instruments...

**I knew I wanted to be a musician when...** I first heard the Dave Holland Quintet during my freshman year of high school.

**Dream Band:** Fred Hersch, Drew Gress and Paul Motian.

**Did you know?** I live in Bushwick with 11 other New School graduate musicians. Since moving in we've been hosting bi-weekly performances at 1012 Willoughby.

For more information, visit [stevenlugerner.com](http://stevenlugerner.com). Lugerner is at *Cornelia Street Café Mar. 29th*. See Calendar.



Steven Lugerner



Ryan Meagher

**RYAN MEAGHER** is a guitarist and composer that released an album of all original music in 2009 on Fresh Sound-New Talent entitled *Atroefy*. Meagher proclaims his music is "modern jazz for the indie rocker." Meagher's music is full of guitar-driven rhythms coupled with elaborate, yet singable melodies. Though he has what *JazzTimes* called an "unclimbed, freewheeling approach to his solos", his music focuses intently on featuring threads of improvisation woven within a thick fabric of plush composition.

**Teachers:** Peter Bernstein, Ben Monder, Kurt Rosenwinkel, Steve Cardenas. Currently studying improvised composition with Peter Epstein.

**Influences:** Nirvana, Clifford Brown, Jim Hall, James Brown's guitarists, Jim Black's AlasNoAxis, Nels Cline, the Shins, Will Ferrell.

**Current Projects:** My second *Atroefy* album on Fresh Sound-New Talent will include saxist Matt Blostein, drummer Vinnie Sperrazza, bassist Geoff Kraly and trumpeter Ralph Alessi. I also have a pet boogaloo project I named *Oddibe Funky* that is available for adoption by a loving record label.

**By Day:** Planning my wedding in July, getting my Master's degree and playing *Call of Duty*.

**I knew I wanted to be a musician when...** I realized I wasn't going to be a professional baseball player.

**Dream Band:** I write my compositions for Geoff and Vinnie so I already have a dream band. But one of these days I am going to get Nels Cline and Jim Black into a studio and we're going to play some really loud improvised music.

**Did you know?** I have had weird day jobs. I was the cue card guy at *Conan O'Brien* and *Saturday Night Live*. Also, I was a JetBlue flight attendant. I'm good friends with Seattle Mariners' closer, David Aardsma. I think it's odd that I am a liberal-minded, urban-dwelling jazz musician but I love fly fishing, own guns and I'm a Christian.

For more information, visit [ryanmeagher.com](http://ryanmeagher.com). Meagher's *Atroefy* is at *Miles' Café Mar. 16th*. See Calendar.



*THANKS for being hip to what's happening around town and letting everyone know about it!*

*Music is the Dance of Life and we love having you as a partner!*

*We look forward to this new phase of your work!*

*Love and Music - Judi Silvano and Joe Lovano*

*[www.judisilvano.com](http://www.judisilvano.com)  
[www.joelovano.com](http://www.joelovano.com)*

Guitarist **Kevin Eubanks** marks the end of his 18 year tenure as the Tonight Show's bandleader with an insanely good new recording: **Zen Food**. Truly a burning affair proves no moss grew under his feet (or fingers) - watch for him on tour soon!

# KEVIN EUBANKS

## ZEN FOOD



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

 iTunes



[mackavenue.com](http://mackavenue.com)  
[kevineubanks.com](http://kevineubanks.com)



*The Gate*  
Kurt Elling (Concord)  
by Joel Roberts

Not one to rest on his laurels, singer Kurt Elling's new release heads in an entirely different direction from *Dedicated to You*, his 2009 Grammy-winning tribute to the classic John Coltrane-Johnny Hartman album. *The Gate* - produced by rock legend Don Was, who has called Elling "the greatest singer I ever heard in my life" - focuses mostly on pop and rock material, including tunes by the Beatles, Stevie Wonder and King Crimson, along with more traditional jazz fare by Miles Davis and Herbie Hancock.

Although Elling utilizes some electronics and vocal multilayering, jazz purists need not fear that this is some kind of watered-down attempt at pop crossover. With his rich baritone, four-octave range and remarkable improvisational skills, Elling and a first-rate band (including longtime collaborator Laurence Hobgood on piano, Bob Mintzer on saxophone, John McLean on electric guitar and John Patitucci on bass) makes every one of these songs completely his own, transforming even the most familiar tunes into something fresh. On "Norwegian Wood", he sticks pretty close to the original melody, but pulls and stretches the lyrics in unexpected ways. On a lively version of jazz-loving punk rocker Joe Jackson's "Steppin' Out", he skips a verse here, adds some new lyrics there, but always keeps things swinging. Wonder's "Golden Lady" gets a more upbeat treatment than the original, with just a tease of scatting. Even Earth, Wind and Fire's humdrum ballad "After the Love is Gone" is reborn as a passionate vehicle for Elling's strikingly beautiful voice while his shimmering take on the Miles Davis-Bill Evans classic "Blue in Green" showcases his amazing range, as he soars and soars into a ghostly falsetto.

Elling also adds his own vocalese lyrics to a couple of tracks with great success. "Samurai Cowboy", a tune by bassist Marc Johnson, is a spare, funky delight, with Elling singing playfully over Mintzer's spirited sax fills. The closer, which mixes haunting new lyrics to Don Grolnick's "Nighttime, Lady Bright" with a spoken word interlude of Elling reading a passage on the jazz life from Duke Ellington's memoir, is one probably no other singer besides Elling - and perhaps his role model Mark Murphy - could pull off. It's powerful, creative, daring and uniquely Kurt Elling.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). Elling is at Birdland Mar. 1st-5th. See Calendar.



*Nightwork: Live at the Sunset*  
Evan Parker/Barry Guy/Paul Lytton (Marge)  
by Stuart Broomer

The trio of saxophonist Evan Parker, bassist Barry Guy and drummer Paul Lytton has been together since 1980, making it one of the longest running bands in

jazz history. They've recorded often, as a trio and with guests, and the question inevitably arises with a new release, what does it add to the story? It's free improvisation, so there are no new tunes; they haven't radically altered the terms of their long conversation to opt for minimalism or electronica. The answer may lie conveniently in the titles of the two long pieces that make up this Paris set, "Cohobation" and "Cupellation". "Cohobation" is a term from alchemy and early chemistry: it's the process of repeatedly distilling the same matter, each time readding the liquid drawn from it. Alchemy is an apt source - that collision of art and near-science fuelled by the possibility of transformation. There's something akin to alchemy afoot here from the beginning, with Guy providing a four-minute introduction in which he mixes high bowed harmonics with an intense tremolo and sudden register shifts to create a convincing illusion of a string quartet (whose cellist possesses a particularly beautiful tone). For the next half-hour the trio test the music, one's own and one another's roles in its make-up, finding new refractions and collisions. Sax and bass harmonics can weave through one another, blurring identity, while Lytton can find new rhythmic combinations. There's a long stretch of gruff and bluesy tenor that sounds like Parker has plumbed the essential frequencies of Al Sears and Hal "Cornbread" Singer.

Notions of elements and purification are evident as well in "Cupellation", referring to the use of a cupel, a porous dish combined with high heat to separate impurities from gold and silver, a piece that finds an elastic swing. This brilliant tour through the group's resources achieves unlikely states, including a high-speed, turbulent brooding. This may be a typical performance by the trio, but it's also unique, brilliant in its own way.

For more information, visit [futuramarge.free.fr](http://futuramarge.free.fr). Paul Lytton is at The Stone Mar. 2nd and 18th, Issue Project Room Mar. 11th with Nate Wooley and Roulette Mar. 12th. See Calendar.



*Gasoline Rainbow*  
Landon Knoblock/Jason Furman (Fractamodi Music)  
by Terrell Holmes

Pianist Landon Knoblock and drummer Jason Furman are a kind of accidental jazz duo. They were at a recording session one day and it soon developed into what Knoblock describes as "a very interesting improvised music project." That moment resulted in their debut CD, *Uncarved Block*. Four years later they have reaffirmed their serendipity with an adventurous followup, *Gasoline Rainbow*.

The duo establishes its modus operandi on "Sensors Make Heroes" and the Monk-like "Decoy Trout". Knoblock plays deep, dense chords that heighten the tension while Furman is a pulsating, riveting dervish. "Snowball Earth" is as spare and desolate a plain as the titles suggests, with Knoblock's wide-spaced, stark single notes and Furman's brushing and cymbal taps. The song gains momentum with fascinating shifts in tone and texture up until Knoblock's arresting Keith Jarrett-like musing at the end. "Twinkle Twinkle Alien Ocean" and "Katie's Solar Explosion and Cosmic Aftermath" are pieces that build toward detonation, where Knoblock plays single notes like a manic telegraph transmitter and fractured piano crashes like a madman's symphonic flourishes.

Meanwhile, Furman hammers out thunderous polyrhythmic frenzies worthy of Elvin Jones.

Spirited snapshots comprise the seamless "Downbeasts" trilogy; the ballad "Love Goodnight" is an inspired change of pace and the highly diverse and ambitious "Tasty After Dinner Jazz Mint" is a glorious palette filled with bright colors and shifting textures. Knoblock and Furman might not know for sure where their excursions will take them once they start, but it's clear after listening to *Gasoline Rainbow* that, for the musicians and their listeners, the journey is the reward.

For more information, visit [landonknoblock.com](http://landonknoblock.com). This duo is at Cornelia Street Café Mar. 2nd. See Calendar.

THE  
DIFFERENT  
DRUMMER

...IS ON OUR LABEL

www.facebook.com/innovadotms

INNOVA

www.innovadotms.com

**RECOMMENDED  
NEW RELEASES**

- David Cook - *Pathway* (BJU)
- Carlo De Rosa's Cross-Fade - *Brain Dance* (Cuneiform)
- David Liebman Trio - *Lieb Plays the Blues A La Trane* (Daybreak-Challenge)
- Joe Lovano Us Five - *Bird Songs* (Blue Note)
- Daniel Peterson's Truth & Consequence - *October* (s/r)
- Eric Reed - *The Dancing Monk* (Savant)

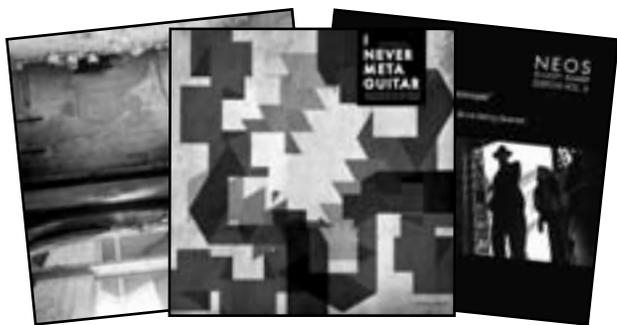
**David Adler**  
*New York@Night Columnist*

- Rui Faustino/Jan Roder/Silke Eberhard/Nikolaus Neuser - *50* (JACC)
- Billy Hart - *Sixty-Eight* (SteepleChase)
- Darius Jones/Matthew Shipp - *Cosmic Lieder* (AUM Fidelity)
- Odean Pope - *Universal Sounds* (Porter)
- Angelica Sanchez - *A Little House* (Clean Feed)
- Nicholas Urie - *My Garden* (Red Piano)

**Laurence Donohue-Greene**  
*Managing Editor, The New York City Jazz Record*

- Billy Bang/Bill Cole - *Eponymous* (Shadrack)
- Jim Hall & Joey Baron - *Conversations* (ArtistShare)
- Liudas Mockunas/Ryoji Hojito - *Vacation Music* (NoBusiness)
- Gianluca Petrella Cosmic Band - *Coming Tomorrow Part One* (Spacebone Records)
- John Surman - *Flashpoint: NDR Jazz Workshop - April '69* (Cuneiform)
- World Saxophone Quartet - *Yes We Can* (Jazzwerkstatt)

**Andrey Henkin**  
*Editorial Director, The New York City Jazz Record*



**Tectonics: Abstraction Distraction**  
**Elliott Sharp (D'Autres Cordes)**  
**Spectropia Suite Elliott Sharp (Neos Music)**  
**I Never Metaguitar: Solo Guitars for the XXI Century**  
**Various Artists (Clean Feed)**  
 by Kurt Gottschalk

There are many adjectives that could be put on the right hand side of the slash, just after "guitarist/" that precedes Elliott Sharp's name. He is a slash-composer, slash-inventor and something of a slash-ambassador. But despite his variety of projects, his reputation as a guitarist of remarkable precision and innovation will no doubt remain for what he's most known.

The 2008 home-studio recording *Tectonics: Abstraction Distraction*, recently released by the French label D'Autres Cordes, does much to advance his reputation as a slash-saxophonist and slash-electronicist, however. His playing on the soprano sax has never been as rounded as his guitar work, but here - multi-tracked and set against industrial rhythms created from analog and digital synthesizers - it's quite effective. There's no guitar on the album, just horn, dark electro-beats and processed drums (built from samples of Joseph Trump, Sim Cain and Tony Lewis). It's a moody record, anxious and foreboding, but Sharp the composer ensures that it doesn't get redundant. The seven 5-10 minute tracks share a common feel, but are varied enough to make for an interesting program.

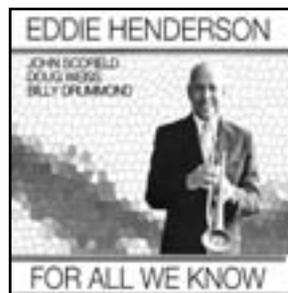
Although he plays bass clarinet, tenor saxophone, guitar and electronics on *Spectropia Suite*, the soundtrack to Toni Dove's film *Spectropia*, it's Sharp the composer who's at the fore here. He pulled together a remarkable tentet, including Anthony Coleman, Rudresh Mahanthappa and Steve Swell, for half of the project, with the other half given to the Sirius String Quartet, who have recorded Sharp's compositions in the past. The film itself is a time-travel tale divided between 1931 New York City and 2099 Britain and the music seems fittingly lost in time, only occasionally grounded by Deborah Harry's vocals. As soundtrack albums can be, it's a bit scattered, with short tracks intended for different purposes stacked against one another. But throughout the music is strong enough that the mood swings are only so distracting. In fact, many of the tracks are good enough (and unusual

enough in Sharp's catalogue) that the trip is worth it.

Sharp is also something of an advocate for musical experimentation, as seen through the four *State of the Union* records he compiled and produced in the '80s-90s. Those records began as a who's-who of Downtown music and expanded to a valuable international compendium. On *I Never Metaguitar*, Sharp curates a state of the union of adventurous guitarists of different nations and generations and in so doing programs a listenable and enjoyable collection. The disc opens with an excellent solo piece by Mary Halvorson, swelling from finger-pattern to overdrive and goes on to include Jeff Parker multi-tracking and filtering himself into an appealing glitchdom, Henry Kaiser apparently playing six guitars simultaneously and Mike Cooper covering Ornette Coleman, along with tracks by Noël Akchoté, Nels Cline, Kazuhisa Uchihashi and Mick Barr. (Apparently, as in Keith Rowe's guitar quartet, the guitarists don't necessarily need to play guitar: Raoul Björkenheim is heard on electric viol de gamba and Brandon Ross picks a six-string banjo.)

Sharp himself gets the last word, on his eight-string guitarbass with delay, which seems appropriate enough. Even with all his work here as composer, producer and saxophonist, he is in the end a guitarist's guitarist.

For more information, visit [dautrescordesrecords.com](http://dautrescordesrecords.com), [neos-music.com](http://neos-music.com) and [cleanfeed-records.com](http://cleanfeed-records.com). Sharp is at Issue Project Room Mar. 4th-5th and The Stone Mar. 15th with Alvin Curran and solo Mar. 23rd. See Calendar.



**For All We Know**  
**Eddie Henderson**  
**(Furthermore)**

by Ken Dryden



**The Good Life**  
**John Farnsworth Sextet**  
**(Smoke)**

Eddie Henderson is among a few active psychiatrists who have also made a major impact as jazz musicians, though he once considered competitive figure skating. He encountered both Louis Armstrong and Miles Davis in person as a young man, though the classically trained trumpeter made the mistake of telling Davis that his technique was wrong! Henderson immersed himself in fusion in the '70s, later switching to hardbop and regularly recording as a leader by the mid '90s.

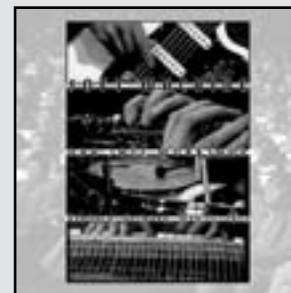
*For All We Know* is his latest release, featuring a piano-less quartet with guitarist John Scofield, bassist Doug Weiss and drummer Billy Drummond. This is an often sublime date, with the rhythm section buoying the leader's impeccable playing on both trumpet and flugelhorn. Opening with a playful take on Fats Waller's "Jitterbug Waltz", Henderson's lead line on muted trumpet is echoed just behind the beat by Scofield, with superb solos by both men. The leader's edgy, off-centered approach to Herbie Hancock's "Cantaloupe Island" updates this decades-old jazz favorite. Henderson's lyrical treatment of the standard "For All We Know" contrasts with his tense samba setting of the oldie "By Myself". Henderson's originals are just as potent, including the driving, unpredictable "Sand Storm" and the funky "Popo".

Henderson serves as a sideman on tenor saxophonist John Farnsworth's *The Good Life*, recorded live at Smoke, where the leader regularly appears. Also on the date are trombonist Steve Turre, pianist Mike LeDonne, bassist John Webber and the saxophonist's brother Joe on drums. Eight of the nine tracks are originals by the tenor player, the kind that would have

fit the repertoire of Art Blakey's bands of the '60s-70s. The sextet digs into Farnsworth's compositions, making it sound like they are a regularly working band, though it isn't clear in the brief liner notes if they have previously worked together as a full unit. Among the highlights is the explosive "Mozzin'", showcasing passionate solos by Farnsworth, Henderson and Turre; the richly textured, easygoing "Shorter Moments" and the upbeat swinger "Junior".

For more information, visit [furthermorerecordings.com](http://furthermorerecordings.com) and [smokejazz.com](http://smokejazz.com). Henderson is at Smoke Mar. 4th-5th with Curtis Fuller and Mar. 25th-26th with Orrin Evans. See Calendar.

## UNEARTHED GEM



**NDR Jazz Workshop: Hamburg, Germany 1973**  
**Soft Machine (Cuneiform)**  
 by Francis Lo Kee

Cuneiform Records has done a great job of documenting the musical history of the British band Soft Machine, releasing CDs (mostly from the early '70s) that treat the band as serious artistic musical explorers. They may have started as a unique pop or rock band but they also always incorporated elements of jazz, free improvisation, electronic music and other sub-genres of the avant garde. However, at the time of this concert (May 1973), gone are any traces of pop songs and the only original member remaining is pianist/organist Mike Ratledge. The "classic quartet" is maybe now the working quartet: Ratledge, John Marshall (drums), Roy Babbington (bass) and Karl Jenkins (reeds, electric piano); Art Themen (sax) and Gary Boyle (guitar) are added for the second half of the concert.

With this particular personnel change (a frequent happenstance) the sound of the band moved towards fusion or jazz-rock. Many of the compositions (mostly by Jenkins or Ratledge) utilize repetitive bass patterns and driving, busy drumming to launch sax, electric piano or organ solos that also provided shifting textures. Many of the rhythmic grooves are in odd time signatures: "Down The Road" in 5, "Gesolreut" in 6, "All White" in 7, "37 1/2" in 13, etc. Some listeners were disappointed that the Softs moved away from the avant garde pop song approach towards this fusion sound yet other fans were willing to follow them anywhere. For this latter group, this CD/DVD set will not disappoint. The entire package makes for a treasure trove for Soft Machine nerds: excellent video quality, superior audio CD (they are not exact duplicates of one another) and liner notes that fill in important details about the concert and recordings. One of the approaches that separated Soft Machine from other fusion groups at the time was that their sets were thought of as a whole and not a string of individual tunes. The band is tight, well rehearsed and energetic yet the links between the compositions are spontaneous and surprising. These guys were serious, maybe too serious for some, but over time Soft Machine has proven that serious art will always have a following.

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

"A deeply expressive style of coaxing sounds from keys and offering rich melodies and improvisations."  
 -PHILIP BOOTH/  
 DOWNBEAT MAGAZINE

"Hilton's originality is her strength."  
 -BRAD WALSETH  
 JAZZCHICAGO.NET

"Lisa Hilton has been compared to some of the best pianists in history..."  
 -THE NEW FACE OF JAZZ  
 BY OCLY JANUS

**LISA HILTON** COMPOSER  
 JAZZ PIANIST

View the new "Underground" video with Larry Grenadier, Nasheet Waits and J.D. Allen at [YouTube.com/LisaHiltonMusic](http://YouTube.com/LisaHiltonMusic) or [www.LisaHiltonMusic.com](http://www.LisaHiltonMusic.com)

## GLOBE UNITY: SOUTH KOREA



### *Chiri*

Scott Tinkler/Bae Il Dong/Simon Barker (Kimnara)  
Pulses Jin Hi Kim/Gerry Hemingway (Auricle)  
Same Girl Youn Sun Nah (ACT Music)

by Tom Greenland

Jazz in Korea grows from the twin influences of traditional folk musics, improvisational in character, and Western music. Institutions like the Seoul Jazz Academy along with a live scene have produced a vibrant generation of young jazzmakers.

*Chiri* is a collaboration between Australians Scott Tinkler (trumpet) and Simon Barker (drums) and Bae Il Dong, a vocalist whose style is based on pansori, a traditional Korean theatrical genre. The title derives from an isolated mountain area where Il Dong lived for seven years, practicing on waterfalls to develop his sound, resulting in a voice of mountainous proportions, hoarse-throated cries that defy the fragility of the vocal cords that produce them. The album is a continuous suite of improvisations loosely informed by folkloric rhythms and natural images. Tinkler's trumpet varies from a tight, pinched timbre, like a bumblebee trapped under glass, to a rough, burred growl. He and Il Dong trade 'solos' or improvise simultaneously like separate planets in vaguely parallel orbits while Barker speaks loudly with his silences, using a sparse but effective approach.

*Pulses* pairs percussionist Gerry Hemingway with komungo player Jin Hi Kim. Although her six-string zither has a tradition dating back to the Fourth Century, she has a decidedly contemporary sound that accommodates an eclectic array of influences. The pieces are modal in flavor, built around low open-string drones, building stepwise melodies that traverse laterally along the fretboard, ornamented with subtle shakes and bends, sometimes enhanced with electronic loops that create the effect of multiple players. Hemingway is highly simpatico throughout, often confining his palette to a few primary colors such as hand bells or brushed cymbals. Tracks like "Deimos & Phobos" and "Quick Step" reveal the duo's close cohesion.

Korean-born, Paris-based vocalist Youn Sun Nah has a decidedly pan-global approach, combining alternative rock and metal, French cabaret, jazz and Korean influences. On *Same Girl*, her rich, resonant contralto strikes a cosmopolitan accent: offering moody modal meditations on "My Favorite Things" (self-accompanied on African thumb-piano) and "Kangwondo Arirang"; nimbly scatting with the guitar on "Breakfast in Baghdad" (a Bhangra-esque dance track); wailing à la Heart's Ann Wilson on a cover of Metallica's "Enter Sandman"; evoking a bluesy hipster vibe on "Moondog" or giving "La Chanson d'Hélène" a sophisticated torchy ambiance.

For more information, visit [kinnara.com.au](http://kinnara.com.au), [gerryhemingway.com](http://gerryhemingway.com) and [actmusic.com](http://actmusic.com). Barker and Il Dong are at David Rubenstein Atrium Mar. 24th. Hi Kim is at Philoctetes Center Mar. 13th with Jane Ira Bloom. See Calendar.



*In a Lyrical Mood* Arrigo Cappelletti Trio (Philology)  
*Tivoli Trio* Frank Carlberg (Red Piano)  
*Enesco Re-Imagined*  
Lucian Ban/John Hébert (Sunnyside)  
*Crossing* Ben Kono (19/8)

by Tom Greenland

Although he has two albums as a leader, John Hébert is better known as the bassist-to-call for progressive music projects. Four new releases display his depth and agility as a consummate 'side'-man.

Italian pianist Arrigo Cappelletti embraces many genres, but with *In a Lyrical Mood*, his lush, free lyricism is highlighted in a largely original set with Hébert and drummer Jeff Hirshfield. On "Israel", "Darn That Dream" and the title cut, he parses melodies to their essence, minimizing ornaments or filigree to make unforced yet powerful statements. Interactivity is prevalent, especially on the coda of "Metaphors"; on "Dream", where Hirshfield creates counterpoint to Cappelletti's 'solo', and on "Free Improvisation", a musical fencing match where bass and drums ad-lib ripostes to piano thrusts. Hébert's tone, beautifully recorded, comes to the fore on "Etude for Trio" for an episodic solo of pulsing phrases and expanding range.

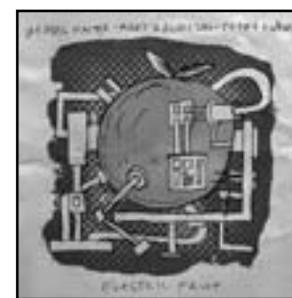
On *Tivoli Trio*, Finland-born pianist Frank Carlberg offers a suite of programmatic pieces reflecting childhood memories of a Helsinki carnival band. Joined by Hébert and drummer Gerald Cleaver, this adventurous set explores various tones and textures: splashy, declamatory chords on the opening "Fanfare"; snaky melodies and additive rhythms on "The Chase"; animal-like cries and odd sound effects on "One Moment, Please!"; sparse, water-drop pointillism on "Two For Tea" and hyperactive, tumbling lines on "Spit (The Game)". Cleaver's uncanny ability to play 'in-the-pocket' even as he's leaving 'holes' everywhere, matched with Hébert's mercurial imagination result in a highly creative combination.

*Enesco Re-Imagined*, organized by pianist Lucian Ban, honors the late Romanian composer George Enesco. After unearthing a trove of lesser-known works, Ban enlisted Hébert to help reorchestrate them for jazz combo with strings. Recorded live at the 2009 George Enesco International Festival in Bucharest, the date features Ralph Alessi (trumpet), Tony Malaby (tenor), Mat Maneri (viola), Albrecht Maurer (violin), Gerald Cleaver (drums) and Badal Roy (tablas). Built on the composer's moody, melancholic melodies, cloaked in dense but freely interpreted arrangements, there are many fine moments, including Maneri's soliloquy on "Octet", Alessi's and Malaby's solos over "Sonata" and much of the closer, "Symphony", which meanders through moods and modes.

Multi-instrumentalist Ben Kono, like Hébert, is a consummate sideman, known for his contributions to some of the hipper New York big bands and his dazzling dexterity on a host of wind instruments, but on *Crossing*, his debut as a leader, he stands on his own merits as a composer and stylist. Joined by Henry Hey (keyboards), Pete McCann (guitars) and John Hollenbeck (drums), with Heather Laws (voice, French horn), the date boasts hard-hitting tracks with impressive blowing. Standouts include the epic "Paradise in Manzanar" featuring Kono's compelling

English horn, the funky "Rice" with its dense but never cluttered textures and the striking tenor solo on the title track, which grows from a small, three-note cell into a monolithic edifice. Hébert plays a mostly supportive role, though his solo voice is loud and clear on "Common Ground" and "Celestial Birch".

For more information, visit [philologyjazz.it](http://philologyjazz.it), [redpianorecords.com](http://redpianorecords.com), [sunnysiderecords.com](http://sunnysiderecords.com) and [nineteeneight.com](http://nineteeneight.com). Hébert is at Jazz Standard Mar. 4th-5th with Fred Hersch, Littlefield Mar. 9th with WORKS Ensemble, Cornelia Street Café Mar. 10th with Ingrid Laubrock and 25th with Jon Irabagon, 55Bar Mar. 13th with Noah Preminger, The Local 269 Mar. 14th with Judi Silvano and Mar 21st, Barbès Mar. 16th with Terrence McManus and 18th with Mary Halvorson, Sycamore Mar. 20th solo and Douglass Street Music Collective Mar. 23rd with Frank Carlberg. See Calendar.



### *Electric Fruit*

Weasel Walter/Mary Halvorson/Peter Evans  
(Thirsty Ear)

by Ken Waxman

Probably one of the few instances in improvised music where a powerful drummer often has to play more assertively to be heard amid the virtuosic and fortissimo sounds from a guitarist and trumpeter, *Electric Fruit* is a new take on the jazz trio conception.

For a start the instrumentation is unusual. More distinctively the six tracks here aren't designed as chops displays but as a way for three talented free-form improvisers to investigate the tonal possibilities of their instruments while aiming for a tripartite blend. Progenitor of aggressive rock-inflected improv with everyone from bassist Damon Smith to saxophonist Marshall Allen, drummer Weasel Walter is more than a backbeat specialist. Guitarist Mary Halvorson flits from folksy duets with violist Jessica Pavone to sophisticated contributions to composer Anthony Braxton's ensembles. Known for his spectacular work with saxophonist Evan Parker and Mostly Other People Do the Killing, trumpeter Peter Evans can apparently play anything and frequently does.

As a result most tunes here feature some variant of Halvorson's intense, distorted fills, near-psychedelic thumping and horizontal twangs, matching Evans' top-of-range brassy trills or growly inner-horn tone evacuations, as Walter ruffs, rolls and drags. At the same time this mixture of the frenetic and the pointillist promotes unique linkages. "The Stench of Cyber-Durian", for instance, finds the guitarist's strumming so rococo that she could be playing a gavotte and is sympathetically backed by the drummer's clunks and rat-tat-tats. Meanwhile the trumpeter's heraldic crescendos provide contrapuntal commentary. Walter solos most extensively on the more-than-15-minute "Metallic Dragon Fruit", with hollow shell whacking, clave-like concussion, plus bell and snare popping. But his showcase is firmly in sync with Halvorson's simple flat-picking, which splinters and distorts as it climaxes, and Evans' stentorian snarls, bringing out multiphonic tone extensions and a texture virtually indistinguishable from guitar intonation.

Less frantic interludes would have been welcome. But for spectacle and musicianship, this CD is a stunning debut.

For more information, visit [thirstyear.com](http://thirstyear.com). This trio is at Le Poisson Rouge Mar. 7th. See Calendar.



**36 Minutes of Glory**  
Bonnie Kane/ Kevin Shea  
(W.O.O. Music)



**Silence**  
Mikko Innanen/  
Mika Kallio (Fiasko)

by Gordon Marshall

The sax/drums duo possesses the paradoxical characteristic of being a reduced ensemble format while at the same time being among the most abrasive of genres. Jumpstarted by John Coltrane and Rashied Ali on their epochal *Interstellar Space*, the combination has, as such, a template of noise as homeopathy. Still, possible permutations are myriad and we can experience them on two recent releases.

Bonnie Kane applies a compositional temperament to energy music on *36 Minutes of Glory*. As she starts out we ask if we can forgive her for appropriating this style, taken from '60s black radicalism. With our patience and suspension of judgment, she shows clearly she is indeed taking a new direction, rife with suggestion and possibility. In other words, she truly does renew this form and makes it relevant for new times. The jubilant ranting takes on shade and nuance. To be sure, it evolves at a glacial pace, but this is a beautiful paradox, given the ostensible here-and-now, breakneck enthusiasm of what she is adopting. In the long run, Kane maintains this effusive spontaneity while concurrently developing themes and motifs with the complexity of a dark red wine.

Kevin Shea likewise belies his sure control and command at the onset. As he starts it is as if he were simply banging pots and pans. As he progresses, so does his subtlety and he spins out percussive webs for Kane to fall into and entangle herself in, showing what she's made of by the way she escapes them and carries on, giving the word freedom an ever-new meaning.

Saxophonist Mikko Innanen starts *Silence*, his duet with drummer Mika Kallio, with some Bird-like flutters and runs as Kallio backs him with firm, speedy cymbal work. Neither sticks to his main instrument on this album though: among Innanen's others are whistles, bells, bird sounds and the kitchen sink. Kallio plays gongs, bells and sound plates among a host of other contraptions. Beat and tonality are often suspended, though not abandoned on this effort. They are implied. No set key or meter are evident, and, with the plethora of supplementary sound devices, balance must surely be difficult to sustain, but they succeed in doing so. Braxton-like cerebral syncopation segues into outright funk and Coltrane-like runs of modal fragments blossom into orchards of birdsong.

Whereas on *36 Minutes of Glory* drummer Shea clearly defers to Kane's sax blasts, *Silence* is much more a duet proper. Kallio's percussion is decidedly tonal and Innanen always weaves his partner's forays back into his own. In addition, the work is a smorgasbord of international stylings. Americanism is prominent, but European and even Japanese shadings come to the forefront often enough, again with a fine, balanced equipoise reflecting the balance of the artists' dialogue. Why "silence"? Well, the CD is voluble and packed to the gills with sound - noise, if you will. That said, the sounds are so finely rendered and the interplay so perfectly soldered, the final product becomes a never-ending process of inducing serenity into a world likewise packed with noise.

For more information, visit [bonniekane.com](http://bonniekane.com) and [fiaskorecords.com](http://fiaskorecords.com). Innanen is at The Stone Mar. 6th and The Local 269 Mar. 7th. See Calendar.

THE NATIONAL  
JAZZ MUSEUM  
IN HARLEM

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

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



THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

# Harlem Speaks

A SPECIAL SERIES HONORING HARLEM HEROES

**3/3: FARAH JASMINE GRIFFIN**  
Author

**3/24: RENEE ROSNES**  
Pianist

TIME: 6:30 - 8:30 pm PRICE: Free LOCATION: The NJMH Visitors Center, 104 E. 126th Street, #2C



## harlem in the himalayas

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

ALL-ACOUSTIC JAZZ COMBOS  
FRIDAYS AT 7 PM

BOX OFFICE 212.620.5000 X344  
ADMISSION \$18 ADVANCE \$20 AT DOOR

March 4: Patrick Cornelius Quartet

March 18: Alicia Hall Moran & Jason Moran

TICKETS: [www.rmanyc.org/harleminthehimalayas](http://www.rmanyc.org/harleminthehimalayas)



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



### JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem and its legacy

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

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

Attend any individual class.

### SING ME A SWING SONG: Great Jazz Vocalists

3/1: Billie Holiday

3/8: FILM NIGHT - Ethel Waters

Maysles Cinema - 343 Lenox Avenue between 127th & 128th

3/15: Ella Fitzgerald

3/22: Sarah Vaughan

3/29: Abbey Lincoln

## SATURDAY PANELS

12:00 PM - 4:00 PM • FREE  
FILMS, PANEL DISCUSSIONS & LIVE MUSIC

**3/26: My Harlem:**

NJMH celebrates its educators,  
featuring Ray Carman, Tajah Murdock  
and others

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

### Jazz for Curious Readers

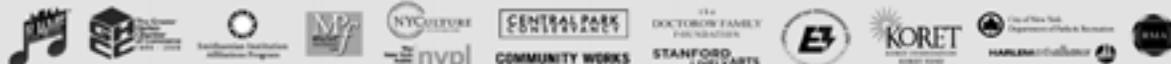
March 7:

**Ethel Waters**

His Eye Is On The Sparrow,  
a celebration

7:00 - 8:30 pm | FREE

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



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



*Travel Music*  
Michael Bisio (s/r)  
by John Sharpe

- Tue Mar 01 **CHRISTIAN COLEMAN QUARTET 8:30PM**  
Mike Dopazo, Peter Brendler, Josh Sinton  
**RANDY INGRAM QUARTET 10:00 PM**  
John Ellis, Matt Clohesy, Jochen Rueckert
- Wed Mar 02 **LONDON KNOBLOCK AND JASON FURMAN**  
CD RELEASE - "GASOLINE RAINBOW" 8:30PM
- Thu Mar 03 **CHRIS TARRY GROUP 8:30PM**  
Dan Weiss, Pete McCann, Henry Hey, Cay-lee Geoffarsin
- Fri Mar 04 **MARK HELIAS - OPEN LOOSE 9:00PM & 10:30PM**  
Elery Eskelin, Tom Rainey
- Sat Mar 05 **JULIE HARDY PRESENTS: SHEILA JORDAN 9:00PM & 10:30PM**  
Sheila Jordan, Cameron Brown
- Sun Mar 06 **SAM HARRIS 8:30PM**  
Kyle Wilson, Martin Nevin, Sean Mullins, Chris Dingman  
**KEEPING TOWARDS THE SKY 10PM**  
Tim Keiper, Chris Dingman, Skye Steele, Chris Tordini
- Mon Mar 07 **AMRAM & CO 8:30PM**  
David Amram, Kevin Twigg, John de Witt, Adam Amram
- Tue Mar 08 **AMANDA MONACO'S DEATHBLOW 8:30PM**  
Michael Atlas, Sean Conly, Jeff Davis  
**KOAN 10:00PM**  
Marc Mommaas, Sebastian Noelle, Thomson Kneeland, Tony Moreno
- Thu Mar 10 **INGRID LAUBROCK'S ANTI-HOUSE CD RELEASE PARTY 8:30PM**  
Mary Halvorson, John Hébert, Tom Rainey
- Fri Mar 11 **BEN WALTZER 9:00PM & 10:30PM**  
Rudy Royston, Gregg August
- Sat Mar 12 **KRIS DAVIS QUARTET 9:00PM & 10:30PM**  
Tony Malaby, Eivind Opsvik, Tom Rainey
- Sun Mar 13 **DAN TEPFER / BECCA STEVENS DUO 8:30PM**
- Tue Mar 15 **BLUE TUESDAYS: JO LAWRY 8:30PM**  
Julie Hardy, host  
James Shipp, Gilad Hekselman, Matt Clohesy, Jordan Perlson
- Wed Mar 16 **LUCIAN BAN - ANGELS OF REPOSE 8:30PM**  
Mat Maneri, Trevor Dunn, Gerald Cleaver
- Thu Mar 17 **PO'JAZZ 6:00PM**  
Joe and Gabriele Tranchina, Golda Solomon  
**TONY MORENO GROUP 8:30PM**  
Ron Horton, Marc Mommaas, Johannes Weidenmüller, Jean-Michel Pilc
- Fri Mar 18 **"TWO MILES A DAY" 9:00PM & 10:30PM**  
Jacob Sacks, Eivind Opsvik, Paul Motian, Mat Maneri
- Sat Mar 19 **SCOTT DUBOIS QUARTET 8:30PM**  
Jon Irabagon, Thomas Morgan, Kresten Osgood
- Tue Mar 22 **MICHAEL BLAKE 8:30PM**  
Tony Scherr, Rob Jost, Kresten Osgood  
**LIAM SILLERY 10:00PM**  
Matt Blostein, Jesse Stacken, Michael Bates, Vinnie Sperrazza
- Wed Mar 23 **"MIKE + RUTHY FOLK CITY":**  
**RY CAVANAUGH AND JEFFERSON HAMER 8:30PM**
- Thu Mar 24 **JACOB ANDERSKOV - AGNOSTIC REVELATIONS 8:30PM**  
Chris Speed, Michael Formanek, Gerald Cleaver
- Fri Mar 25 **JON IRABAGON 9:00PM & 10:30PM**  
John Hébert, Mike Pride
- Sat Mar 26 **DAN WEISS TRIO 9:00PM & 10:30PM**  
Jacob Sacks, Michael Formanek
- Sun Mar 27 **CARNATIC SUNDAYS 8:30PM**  
**ARUN RAMAMURTHY/AKSHAY ANANTAPADMANABHAN**
- Tue Mar 29 **STEVEN LUGERNER - CD RELEASE 8:30PM**  
Lucas Pino, Itamar Borochoy, Angelo Spagnolo, Glenn Zaleski, Ross Gallagher
- Wed Mar 30 **SAM TRAPCHAK - PUT TOGETHER FUNNY 8:30PM**  
Tom Chang, Greg Ward, Arthur Vint
- Thu Mar 31 **GREG WARD TRIO**  
Joe Sanders, Damion Reid

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

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

One of the greatest challenges for an improvising bassist is to maintain interest over the course of an entire album without backup. Even the best examples will never be more than a specialized taste. Yet a growing number choose to take this formidable test.

To showcase his talents, Michael Bisio has selected six originals, including three revisited from his own repertoire, alongside two covers in a 55-minute program. The close-up recording reveals the full intimacies of the higher tones as well as a rich bottom end and allows enhanced appreciation of the splendid physicality allied to lyricism that is a hallmark of Bisio's style. Variety is ensured by alternating pizzicato and arco approaches and the bassist excels at both. The opening title track passes in a flurry of melodic virtuosity while the splintered sawing of "Livin' Large" shrouds the tune in stop-start mystery.

Charlie Haden's "Human Being" is a highlight, delivered with appropriate gravitas before an exhibition of bent and precisely slurred notes. "Nitro, don't leave home without it", a multi-sectioned meditation on mortality penned following a minor heart attack, alternates nimble fingers with singing bowing replete with buzzing harmonics, its haunting theme followed at the close by a repeated thrum, like a heart beat fading away. A similar duality of approach to Coltrane's "Alabama" creates another peak, with a reverential reading of the almost spiritual refrain giving way to a lyrical involved improvisation.

While it may never top the radio playlists, this heartwarming solo recital is one that aficionados of either the bass or Bisio will want to hear.

For more information, visit [michaelbisio.com](http://michaelbisio.com). Bisio is at Le Poisson Rouge Mar. 7th with Matthew Shipp, 5C Café Mar. 12th with Tomas Ulrich and The Local 269 Mar. 28th with Thunk. See Calendar.



*The Art of the Improviser*  
Matthew Shipp (Thirsty Ear)  
by Rex Butters

Matthew Shipp celebrates his 50th birthday with the release of *The Art of the Improviser*, a live two-disc collection reexamining career-spanning compositions in solo and trio formats. The pianist displays his tempestuous imagination, startling originality and athletic technique on compositions dating back to his '90s indie records, which feel even more unbridled and assured than the groundbreaking originals.

As far as musical archeology, the trio disc digs the deepest. Joining Shipp, bassist Michael Bisio rubberizes the time, creates and dissolves form and playfully maintains the tension between piano and percussion while drummer Whit Dickey's decades-long association with Shipp has grown an enviable simpatico.

Recorded live at the Arts Center of the Capital Region in Troy, NY, 4/1/10, Disc One wastes no time getting down to business. The intriguingly minored themes of "The New Fact" glisten in the ear to open the set, with Dickey splashing cymbal accentuations. Past the thematic material, the trio opens to an improvisational clarity of balance and imagination. Bisio rolls with Shipp's punches and lands a few of his own as he playfully runs in and out of time.

Bisio slows things down a cappella, then suddenly Shipp returns with the cascading theme of "3 n 1". Dickey comes out thundering on the toms, then goes on an athletic whirlwind tour of his kit. Out of a quiet flurry of snare and cymbal, the questioning theme of "Circular Temple #1" arises, with Bisio bowing essential slices. A prepared piano moment puts the circular section in motion. A second use of the prepared piano introduces the blistering group improvisation that unleashes Shipp's lightning-born hands. Bisio brings in a fleet beat, creating a fence over which Dickey and Shipp talk of old times.

The prepared piano returns to make its own haunting statement, leading our intrepid musical voyagers to "Take the A Train". With the trio at the wheel, the train threatens to jump the tracks and takes air now and then, but Shipp's loving deconstruction bows to Duke's pianistics, coloring his own, all this with no loss of the great composition's primal joy. "Virgin Complex" slides in with Bisio's edgy bow work stitching around Shipp's measured reading.

Although formatted as six tunes, the second disc plays as a continuous stream that briefly references thematic material ultimately subsumed within the larger context. Recorded about two months later than the trio set, the solo set opens with the title song from 2010's unaccompanied *4D*. Shipp weaves seemingly disparate melodic strands into a whole familiar with both cohesion and chaos.

Bits of the standard "Fly Me to the Moon" emerge as familiar points within a churning exposition that flies farther than one expects from that old chestnut. "Wholetone" arrives with an open and insistent seesaw motif, creating a rigid balance that dissolves into the softer polarities of "Module", whose call-and-response theme undergoes unanticipated transformations that always find their way home. The ticklish improvisations of "Gamma Ray" give way to the shimmery effervescence of "Patmos".

Matthew Shipp has established himself as one of jazz' premier composers and performers, as a solo artist and group leader. In his prime and with powerful creative momentum behind him, Shipp should remain a crucial artist for years to come.

For more information, visit [thirstyear.com](http://thirstyear.com). Shipp's trio is at Le Poisson Rouge Mar. 7th. See Calendar.

**YVONNE SIMONE, JAZZ VOCALIST**

P.S. 76, Saturday, March 12th, 1:00pm  
Miles' Cafe, Thursday, March 24th, 7:30pm-9:30pm  
The Kitano, Thursday, May 5th, 8pm  
[www.facebook.com/jazzylilnumbah](http://www.facebook.com/jazzylilnumbah)  
[www.myspace.com/jazzylilnumbah](http://www.myspace.com/jazzylilnumbah)



**Cedar Chest: The Cedar Walton Songbook**  
Various (HighNote)  
by Marcia Hillman

*Cedar Chest* is a very well-chosen anthology of compositions by NEA Jazz Master and pianist Cedar Walton that have been previously recorded by various individual artists (with Walton himself on four of the tracks). Many of the compositions will be familiar to the listener as will the players. Included in the mix are groups led by Sammy Figueroa, David "Fathead" Newman, Larry Coryell, Vincent Herring, Houston Person, Mark Murphy and Mike LeDonne.

Walton's compositions are very melodic and from the 'less is more' school. Quoting pianist LeDonne from the liner notes, they "aren't easy though he makes them sound easy." And perhaps because he does write from the piano and leaves space, his fellow pianists on this CD are exceptionally inspired in their solos.

The selections are all uptempo with the exception of one, "I'll Let You Know", done as a lovely ballad in a rendition by saxist Houston Person. There are many performance highlights to be heard here. The opener "Firm Roots" - with Figueroa's fiery percussion throughout and fine work by trumpeter Alex Norris, pianist Mike Orta and his brother Nicky Orta on bass - is a smoking rendition of this familiar melody.



**BOB RODRIGUEZ TRIO**

MILES' CAFE

MARCH 23 AND APRIL 14

WITH STEVE VARNER (BASS) & TOM SAYEK (DRUMS)

212 E. 52ND STREET, 3RD FLOOR, NY, NY

RESERVATIONS: 212.371.7657

SETS 7:30PM & 8:45PM

\$19.99 INCLUDES FIRST DRINK & SNACKS

"A REWARDING AND IDIOSYNCRATIC ADDITION TO THE PIANO TRIO LITERATURE...RODRIGUEZ HAS A LOVELY TOUCH ..."  
- THE PENGUIN GUIDE TO JAZZ ON CD

\*\*\*\* "...THE END PRODUCT IS AN INTRIGUING TRIO SOUND THAT IS, LARGELY, UNLIKE ANYTHING ON THE SCENE."  
- DOWNBEAT MAGAZINE

"ENJOYABLE MUSIC WITH PERFORMANCES THAT REVEAL THEMSELVES TO BE MUCH DEEPER THAN AT FIRST BLUSH."  
- JAZZIZ

**BOBRODRIGUEZ.COM**

Murphy displays his usual fascinating vocal ability on "Life's Mosaic", featuring a driving chorus by bassist Sean Smith. "Bleeker Street Theme" (a funky blues item) was recorded live by a group led by LeDonne, who delivers some driving improvisation and includes some searing saxophone by Eric Alexander. Notable also is pianist Mulgrew Miller's work on "Simple Pleasures". The four tracks that feature Walton ("Black", "Fantasy In D", "Cedar's Blues" and "Newest Blues") show off his nimble fingers and sense of humor with quotes and the ease that comes when playing your own material.

Walton has been called "under appreciated" and "overlooked" both as a player and a composer. This tangible proof of his talents in both areas should go a long way to discourage the nay-sayers.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Walton is at Birdland Mar. 8th-12th. See Calendar.



**Something to Live For (with Ken Peplowski)**  
Barbara Carroll (Harbinger)  
by Andrew Vélez

As a jazz pianist and vocalist, Carroll's career stretches back to 1951. Although classically trained, there is no question that she is a jazz pianist to her tips. Her knowledge of music is encyclopedic and whether playing a composition of Harold Arlen, Cole Porter, Billy Strayhorn or Thelonious Monk, her inventive playing and occasional singing transform all the music and lyrics she touches into something personal.

She and master bassist Jay Leonhart have been playing together for over 35 years. Their ebullient simpatico is fully evident on the rollicking opener, "All I Need Is the Girl". Carroll begins as if doing a bit of delicate ballet, stepping over the keys before Leonhart joins in and then together they really take off. The energy builds further as Alvin Atkinson chimes in on drums. They find so many different satisfying directions to go with the ebullient Jule Styne tune that it seems as if they are actually playing several songs. But no, it's just the one song played with an amazing amount of inventive musical knowhow.

She then moves into a deeply felt solo meditation of Leonard Bernstein's "Lonely Town", into which she gracefully interpolates Gershwin's "New York Prelude". Carroll's singing is more of the hip talking variety and she has saucy fun with Cy Coleman-Carolyn Leigh's "I Wanna Be Yours" as well as classic "list song", "How About You?", into which she includes a nod to Derek Jeter. The bounty of Ellington and Strayhorn music on this set is all beautiful, but in company with Ken Peplowski on clarinet and with the lightest of touches, they make something very, very special as they delve deeply into the gorgeousness of "Lotus Blossom". Each pure-toned note of Peplowski's clarinet becomes an evocation in sound of the beautiful flower that is Billy Strayhorn's melody. On a saucier tune like Tyree Glenn-Allan Roberts' "How Could You Do A Thing Like That To Me?" Peplowski's humor comes through as he swings lightly off of Carroll's emphatic chords in a playful call-and-response mode.

For more information, visit [harbingerrecords.com](http://harbingerrecords.com). Carroll is at Algonquin Oak Room Sundays. Ken Peplowski is at Tribeca Performing Arts Center Mar. 10th as part of the Highlights in Jazz Salute and The Kitano Mar. 11th-12th in duo with Dick Hyman. See Calendar and Regular Engagements.

BROOKLYN CONSERVATORY OF MUSIC



PRESENTS:

Howard  
Johnson

WITH

GRAVITY

Saturday, March 26, 2011

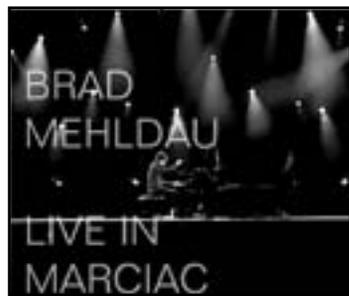
7:30 and 9:00 pm

TICKETS: \$25/\$15 students & seniors

Tickets can be purchased on our web site: [www.bqcm.org](http://www.bqcm.org) or by calling Zerve ticket services at 212.209.3370.

Jazz at the Conservatory  
Brooklyn Conservatory of Music  
58 Seventh Ave., Brooklyn 11217  
[www.bqcm.org](http://www.bqcm.org)





*Live in Marciac*  
**Brad Mehldau (Nonesuch)**  
 by David R. Adler

Brad Mehldau's 2010 release *Highway Rider*, a sweeping orchestral double-album, was muddled in some respects, but one thing was clear: it was hardly intended as a bravura piano showcase. That's why *Live in Marciac* seems so well timed (forget the fact that it was recorded in August 2006). Here we get all piano and plenty bravura - two discs of Mehldau unaccompanied in concert, along with a DVD of the same show. The camera work is engrossing, far better than a front-row seat if one wants to study Mehldau's lightning-quick polyphony and sharply honed improvisational logic.

Mehldau's solo playing on record dates back to *Elegiac Cycle* in 1999. One of the rewards of *Live in Marciac* is the chance to hear him revisit "Trailer Park Ghost", "Goodbye Storyteller" and "Resignation" from that first solo disc, pushing all of them beyond what they were. An optional DVD feature lets us view Philippe André's full transcription of "Resignation" as it scrolls horizontally in time with the audio. The density and flowing spontaneity of the counterpoint is beautiful not just to hear, but also to watch.

Winding down with "My Favorite Things" and Bobby Timmons' classic "Dat Dere" (the latter omitted from the DVD), Mehldau tips his hat to jazz of early '60s vintage. But he also finds inspiration in pop and rock, moving directly from Nick Drake's "Things Behind the Sun" into a playful, bouncy treatment of Nirvana's "Lithium". Among the ballads are "Secret Love", rendered almost as a Metheny-esque folk song, and "Lilac Wine", which departs for a surprising moment into "Dear Mr. Fantasy".

Mehldau has crafted a coherent, personal voice across a wide-ranging repertoire, often looking to classical as well as jazz tradition for aesthetic guidance. Even on jazz standards such as Cole Porter's "It's Alright With Me", Mehldau's playing is marked by virtuosic crossed-hands passages, High Romantic flourishes and other semi-classical devices, along with splashes of blues tonality, all in a spirit of open-ended invention. Though he's making waves now as a capital-c Composer (he's the first jazz musician to hold the Richard and Barbara Debs Composer's Chair at Carnegie Hall), Mehldau proves on *Live in Marciac* that sometimes the most epic orchestrations can happen alone and on the fly.

For more information, visit [nonesuch.com](http://nonesuch.com). Mehldau is at Zankel Hall Mar. 11th. See Calendar.



*Invitation*  
**Beat Kaestli (Chesky)**  
 by Donald Elfman

Beat (pronounced Bay-at) Kaestli is a most individual new sculptor of song style and here he's perfectly

paired with the sound wizards at Chesky. He has taken songs from the Great American Songbook and reinvented them, beautifully dashing our expectations - from years of listening to countless singers tackling them - by bringing them into a quiet and intimate place that is totally his own. His phrasing and articulation are speechlike and natural and his voice is just plain beautiful in a way that we're not used to hearing from popular singers.

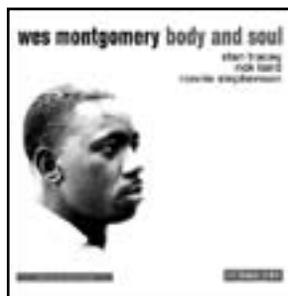
Let's start with a striking example of how differently Kaestli approaches these chestnuts. Cole Porter's "I've Got You Under My Skin" is strongly identified with the swinging swagger of Frank Sinatra. Kaestli sees it differently. "It's actually a very deep song," he says. "There's so much longing, almost a sense of desperation, in the lyrics." Kaestli's version, then, is achingly slow and intimate with the pulsing bass of Jay Leonhart, the quietly distant tom-tom of Billy Drummond and the exquisitely recorded accompaniment of guitarist Paul Meyers. And Kaestli is a revelation - this is not your father's Cole Porter. The vocal, almost anguished and confessional, finds the gorgeous harmony and melody in this classic.

The people at Chesky, notably producer David Chesky and his engineers, make it clear that since this is pretty much a ballad album, the real focus should be on the personal nature of the songs and, as importantly, on the individual sounds that Kaestli produces vocally. "Invitation" is another tune that seems to be a favorite of jazz instrumentalists but it takes a real vocalist to discover its magic and keep it from being routine. Chesky decided to give Leonhart and Drummond the delicate rhythmic beat out of which Kaestli strikes his prolonged yet subtle interpretation.

On several tracks, these lovely arrangements are complemented by the sensitive sounds of trumpeter Kenny Rampton and tenor saxist Joel Frahm. The former adds muted zest to the album's zippiest tune, Rodgers-Hart's "My Romance" while Frahm's misty but potent tenor colors three tunes, including the bossa opener, "Day In, Day Out" (on which Rampton also offers a nice turn).

Kaestli is a native of Bern, Switzerland and has previously made a recording, *Happy, Sad and Satisfied* (s/r, 2005), which celebrates European roots. But the singer studied and came to live in New York and this album finds him making a new home in American song.

For more information, visit [chesky.com](http://chesky.com). Kaestli is at BAMCafé Mar. 12th. See Calendar.



*Body and Soul*  
**Wes Montgomery (Candid)**  
 by George Kanzler

Wes Montgomery is remembered today as a giant of jazz guitar, revered for a stellar, pick-less technique (he used his thumb nail instead) and ability to create complexly chorded, long solo lines. Yet through the productions of Creed Taylor, Montgomery was also a harbinger of pop-jazz and smooth jazz, paving the way (and his early death in 1968 opening the door) for the success of George Benson as a pop-jazz star. Montgomery was the first to admit that the highly orchestrated recordings he made with Taylor were as much if not more pop than jazz. And like other musicians in Taylor's production orbit, he had a bipolar artistic life, his playing in clubs very different

from that on Taylor-produced records.

*Body and Soul* is a rare example of Montgomery stretching out in a club setting, accompanied by a house band. It was made during a month-long gig at Ronnie Scott's Club in London in the Spring of 1965 - not long before the other notable live club recordings of his Taylor years, *Live at the Half Note, Vols. 1 and 2*, were also recorded. At Scott's he was in superb company: pianist Stan Tracey is one of Britain's finest jazz musicians, with a distinctive harmonic sense and touch akin to Monk; bassist Rick Laird, best known later as an original member of John McLaughlin's Mahavishnu Orchestra, also toured with Stan Getz and Chick Corea; Ronnie Stephenson was Britain's top jazz drummer of the era and, with Tracey, played on the *Alfie* movie sessions with Sonny Rollins.

These are labeled "historical recordings from the Les Tomkins Archives" and are not for audiophiles. The fidelity isn't tops, crowd noises sometimes intrude and the balance is off, making some of Tracey's solos and comping hard to hear. But Montgomery comes through strong and clear for the most part, including on a rare a cappella four minutes titled "Solo Ballad in A Major". What is most impressive is not Montgomery's always awesome technical command, but his intense grooves. On tracks like "Wes' Easy Blues" and "Gone With the Wind" his momentum and soulfulness never falter, as he builds chorus after chorus drenched in ardent conviction. He was as much a groove-oriented soul-jazz musician as he was an influential guitarist and, as this album and his other live recordings illustrate, was able to stretch out in a way that ignited audiences.

For more information, visit [candidrecords.com](http://candidrecords.com). A Montgomery Tribute is at Smoke Mar. 18th-19th. See Calendar.

# 92Y JAZZ



**Luciana Souza Trio**  
 featuring Romero Lubambo  
 and Cyro Baptista

**SAT, MAR 26, 8 PM**

**GET TICKETS TODAY!**  
 Order online and save 50% on  
 service fees at [www.92Y.org/Jazz](http://www.92Y.org/Jazz)  
 or call **212.415.5500**

92ND STREET Y  
 Lexington Avenue at 92nd Street | An agency of UJA-Federation  
92Y Jazz is underwritten by Gilda and Henry Block, and Kenneth Kolker.  
 This series is partially endowed by Simona and Jerome A. Chazen.



*Brooklyn EP*  
Terrence McManus  
(s/r)



*Below the Surface Of*  
McManus/Hemingway  
(Auricle)

by Fred Bouchard

Guitarists have been making sounds more like things other than guitars (or even other instruments) for some years. Many ardent experimentalists keep a handle on traditional reference points while hewing to a notably sparse battery of tools and effects. Lately Terrence McManus, here in solo and duo settings, is exploring a sonic vocabulary that amalgamates the cool minimalism of a sonic cloud chamber with bursts of the impassioned poetry of a seasoned flamenco or blues practitioner and raw, fascinating sounds drawn from light industry and scientific inquiry or inspired by deep nature.

*Brooklyn EP* sets up as a sampler of rough-cut fieldwork - curious teasers, nothing terrifying - that pack unusual forms and textures into visceral, stimulating fabrics. Initial impressions and analogies are: "Hive" (plucked cello with buzzy feedback gives way to angular deep reed-like lines); "Ancient Dialects" (scratchy balloon rubbings, then above-the-bridge arpeggios and mewling 'e-bowing'); "Glitch Chorale" weaves increasingly urgent white noise gaps between deeply reverberant unstrung strums; "Sol" beats a fidgety tambour and caterwauls eerily into a tapping dissolve. In the poetic, flowing "Double River" a carillon of folksy open bell-beats melts in a downward spiral to looped drones that evolves as an overlaid quilt of strums. Before the wake-up coda of soft, blunt tappings, the reverie drifts toward Ives' "Housatonic at Stockbridge".

The intimate duos on *Below the Surface* with master of the wry and dry kit Gerry Hemingway - a mainstay in McManus' circle of collaborators, like Tim Berne, Herb Robertson, Mark Helias, Kermit Driscoll - evolve as busily rustling, micro-focused etudes that stimulate visual images 'beneath surfaces'. The two delve into shared interests in visual arts (like sculpture or gardening) and tastes in exploring surprising forms (from composers like Ligeti and Lutoslawski).

"The Glass Lake" crosses Satie melodic strands with Bartók 'night-music' effects, using single-notes, teased and bent into triads, over light sticks and cymbals. "The Rush To Get There" churns up avant-rock outbursts, then lays down twangy slack-string blues with muted trumpet 'lines' on top. Other effects that work nicely are slurs with brushes on "The Constants" and a sequence of rubber band/kalimba/chopstick/locust sounds on "The Dry Land".

Longer pieces achieve dramatic impetus. The slow-dance guitar/drum jam opening "The Night Ocean"; the full-minute slow-fade feedback sustain rivets one's attention on (say) eerie phosphorescence with the intensity of a Morton Feldman study. "Amber Field"'s pointillist intimations of swing - tiny bridge scratchings etched with cymbal ticks - eventually breaks into a cantankerous vinegary blues, capped by a hell-for-leather camel ride spurred by sere snare and toms. Stay tuned for a CD by Transcendental Numbers, McManus' trio with Hemingway and bassist Mark Helias to triangulate and elaborate on further possibilities.

For more information, visit [terrence-mcmanus.com](http://terrence-mcmanus.com) and [gerryhemingway.com](http://gerryhemingway.com). McManus is at I-Beam Mar. 12th with Yoni Kretzmer and Barbès Mar. 16th as a leader. See Calendar.

# INTERNATIONAL FESTIVAL MUSIQUE ACTUELLE VICTORIAVILLE

27<sup>TH</sup> EDITION - FROM 19 TO 22 MAY 2011



**THE EX & BRASS UNBOUND**

**KOICHI MAKIGAMI**  
« Tokyo Taiga »

**KID KOALA**  
« 12 Bit Blues Show »

**RICHARD PINHAS**  
**MERZBOW / WOLF EYES**

**PETER BRÖTZMANN @ 70**  
Solo + Trio

**ANTHONY BRAXTON**  
« Echo Echo Mirror House »

**IG HENNEMAN SEXTET**

**NELS CLINE**  
**NORTON WISDOM**  
« Stained Radiance »

**THE RACHET ORCHESTRA**

**COMICOPERANDO :**  
Music of **ROBERT WYATT**

+ 8 other concerts

+ a circuit of 5 sound art installations in public spaces

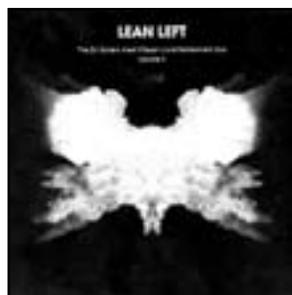
[WWW.FIMAV.QC.CA](http://WWW.FIMAV.QC.CA)

Visit our website regularly for news, info and latest scoops!  
You can also join our FIMAV Facebook group:  
Festival International de Musique Actuelle de Victoriaville





*Milwaukee / Chicago*  
Ken Vandermark/Paal Nilssen-Love  
(Smalltown Superjazz)



*Lean Left Vol. 1 & 2*  
Ex Guitars Meet Nilssen-Love/Vandermark Duo  
(Smalltown Superjazz)

by Jeff Stockton

Ken Vandermark's business plan for extending the reach of his personal brand is as follows: Play as much as he can. Record as much as he can. Release as much as he can. And Vandermark isn't the only one who has benefited from this model. Vandermark's bandmates have enjoyed wider exposure in addition to improving their own levels of artistry, perhaps none more so than Norwegian drummer Paal Nilssen-Love. The pair has been performing together for the last ten years, in School Days, the FME trio and Peter Brötzmann's Chicago Tentet, all separate and distinct from the duo's three other reeds/drums CDs issued since 2002.

Their on-going dialogue continues with *Milwaukee Volume* and *Chicago Volume*, two documents of consecutive concerts in cities that represent Vandermark's home base - the hardscrabble, cold-weather, rust-belt Midwestern towns that inform Vandermark's brawny style and explain his work ethic. Each disc is packaged with a booklet exhibiting Vandermark's own stark photography and the no-nonsense music is supported by the desolate

imagery. On *Milwaukee* the opener, "Clean Sweep", builds to a rousing climax at the 20-minute mark before the pair brings down the energy level for the textural explorations of "Cause of Action". The playing in the third and final section of the hour-long performance, "Cut and Thrust", slashes and slices before it settles into a state of relative calm and restful finality.

In *Chicago* the following night the performance structure is similar but not exact, indicating that while Vandermark and Nilssen-Love have a plan going in, it allows for variation, evolution, reconsideration and embellishment from one night to the next. Vandermark varies his approach depending on the instrument while Nilssen-Love responds with subtle shifts on his kit. On "New Paper", the tenor roars and the momentum is relentless, then the drums react to Vandermark's bass clarinet style with equal grace on "Text of Sound" before "Mort Subite" ramps things up again for a powerful conclusion. Occasionally, *Chicago* slips into a bit of a rut with the repetitive riffing that Vandermark is prone to fall back on, but whether taken individually or together, these volumes present a duo that is able to generate a maximum amount of music from minimal tools.

The toolkit expands with the addition of The Ex Guitars (Andy Moor and Terrie Ex) to the stage of Amsterdam's Bimhuis on *Lean Left, Volumes 1 & 2*. Based on Vandermark's sleeve note, the date was so loud and without a volume knob he was at such a disadvantage, that in order to keep up he almost coughed up a lung. Some of this raw power is lost through the speakers, but the guitars create multiphonic improvisations all their own and lead Vandermark and Nilssen-Love to alter their attacks. The disc opens with "Left Lung", just sax and drums, and the tension builds in anticipation of the guitars as much as for the teasing lines Vandermark unspools. When the guitars enter during the second cut, they insinuate themselves at first from the sides before finally engulfing the track in their unhinged jaws. Vandermark rises to the challenge, his joy apparent in quotes from Sun Ra and the Art Ensemble of Chicago in the midst of the nearly half-hour "Right Lung". The second volume offers more of the same - shredding, overblowing and maniacal drumming; shifting tempos, startling dynamics and modulated intensities - over the course of its two long sections. Wild, unpredictable, original and utterly contemporary, the Ex Guitars and the Nilssen-Love/Vandermark Duo meet on equally turbulent terms.

For more information, visit [smalltownsupersound.com](http://smalltownsupersound.com). Vandermark is at The Stone Mar. 18th-19th. See Calendar.



*Brain Dance*  
Carlo De Rosa's Cross-Fade (Cuneiform)  
by Sean Fitzell

Bursting open with a hyper-tight ensemble passage, bassist Carlo De Rosa immediately seizes attention on his leader debut *Brain Dance*. The muscular display of chops and comfortable hum of Fender Rhodes on "Circular Woes" rouse memories of Fusion's early days. But De Rosa is no retread offering only virtuosic feats. Varied ideas and emotional depth surge and recede through De Rosa's music, befitting the band's name, Cross-Fade.

Abetting the bassist's vision are similarly progressive-minded musicians: tenor saxophonist Mark Shim, keyboardist Vijay Iyer and drummer Justin

Brown. All are given ample opportunities for expression within the leader's compositions, which easily move between structure and openness. Shim darts over the pulsing rhythm of the opener, using flowing runs in his solo for effective contrast. He blows husky over quick-hitting drums on "For Otto" before spinning higher-register runs that lead back to its staccato head. This theme comes and goes, yielding to a freer section for Iyer's staggering piano ruminations underpinned by thickly thrumming bass.

With deft touch, Iyer's poignant tumbling of the keys imparts an appropriate tenderness on the romantic ballad "Maja" and its lolling feel allows for Brown's more subdued coloring. Brown generally plays with an eager urgency that bolsters and prods the soloists, like Shim's crescendo on "Headbanger's Bawl". It begins with a mid-tempo rockish beat peppered with spry drum fills, spacious enough for Iyer and Shim to add drama, eventually landing in a brisk unison ushered in by the pianist.

A generous leader and adept accompanist, De Rosa also reveals himself as an imaginative soloist. On "Circular Woes", fast fingers run the neck, reaching dynamic highs while he elicits guitar-like phrases on "Maja". On the episodic "Terrane/A Phrase", his fleet pizzicato ranges widely and, after the fluttering sax segue, his arco haunts among tenor wails and piano glides, playing off the declarative theme. Electric bass and Rhodes generate a funky vibe for the linear melody of "Route 17". As it breaks into double-time, Shim's fire-spitting dares the others, a challenge happily met by Brown, who unleashes a series of astounding breaks that lead to an abrupt finish.

For more information, visit [cuneiformrecords.com](http://cuneiformrecords.com). This group is at The Jazz Gallery Mar. 18th. See Calendar.

290 Hudson Street, New York, NY 10013 212.242.1063  
**THE JAZZ GALLERY**  
[www.jazzgallery.org](http://www.jazzgallery.org)

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

**MARCH 2011**  
Shows at 9 & 10:30 p.m.

Mondays, March 7th, 14th, 21st, & 28th 9:00 p.m. - Midnight  
**"Steve Coleman Presents"**

Thursday, March 3rd  
**O'Farrill Brothers Band CD Release Concert**

Friday, March 4th  
**Jonathan Finlayson & Sicilian Defense**

Saturday, March 5th  
**Dayna Stephens Quintet**

Thursday, March 10th  
**FIELDWORK**

Friday, March 11th  
**Gregoire Maret Quartet**

Saturday, March 12th  
**Andy Milne's DAPP THEORY**

Thursday, March 17th  
**Chris Morrissey Quartet**

Friday, March 18th  
**Carlo De Rosa Quartet CD Release Concert**

Saturday, March 19th  
**Rodriguez Brothers**

Thursday, March 24th  
**Amir ElSaffar with Hafez Modirzadeh**

Friday & Saturday, March 25th & 26th  
**Alexis Cuadrado Noneto Ibérico CD Release**

Thursday, March 31st  
**Snehasish Mozumder and Som**

The Jazz Gallery's performances are supported in part by a grant from the National Endowment for the Arts, by The New York State Council on the Arts, Presenting Partner, by The New York City Department of Cultural Affairs, with additional support provided by Wood The Company's Early New Music Performance Fund, the Broadway Foundation, the Jerome Foundation, the Horne Capital Fund for Music, and the Rockefeller Brothers Fund. The Jazz Gallery uses Campus Streets.

**NEW** **USED**

**Jazz**  
RECORD CENTER

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

Monday-Saturday, 10:00-6:00

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

Email: [jazzrecordcenter@verizon.net](mailto:jazzrecordcenter@verizon.net)  
Web: [jazzrecordcenter.com](http://jazzrecordcenter.com)

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

Buy, Sell, Trade

Collections bought  
and/or appraised

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



*Dulces*

**Billy Fox' Blackbirds and Bullets (Clean Feed)**  
by Elliott Simon

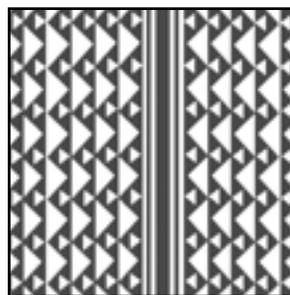
*Dulces* is a strong mix of culturally diverse influences. Billy Fox, a percussionist who composed six of these seven tunes, ostensibly sits out as a musician (he does add maracas on occasion) and allows a superb sextet to interpret his pieces. These tunes respectfully retain their worldliness, a credit to Fox' robust aesthetic and the band's keen perception of his intent. The results are both great party cuts along with spiritually contemplative pieces. A frontline of versatile trumpeter Miki Hirose and saxophonists Gary Pickard and Matt Parker engage in a manner that produces a worldly choir while individually conjuring up exotic lines. Keyboardist Evan Mazunik surprises with his funkiness and combines with bassist James Ilgenfritz and drummer Arei Sekiguchi to navigate what, at times, is a panoply of infectious rhythms.

The session begins with Hirose tentatively using his horn to explore the melodic curds and whey of "Girl Cheese Sandwich" before Sekiguchi signals a catchy tri-horn voicing that is put to bed by an evocative extended bassline. Pickard's snake-charming soprano sax then lays down a refrain that hypnotizes "Go Pocket Pickles!" into a semi-tumescent state. This

is perfect foreplay for the full blown excitement of "Deva Dasi", featuring Julianne Carney's erotically exotic violin as part of this extended paean to the ancient Indian 'temple girl' tradition. A quick funky visit to "Tatsin" is made courtesy of Mazunik's hip organ and Parker's tenor before "Elisha and the She Bears" powerfully retells its biblical story of prophetic vengeance. Things close out with an ethereally beautiful version of a selection from Bengali cultural pillar Rabindranath Tagore's large corpus of songs.

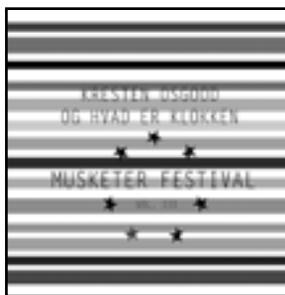
Worldly in every sense, *Dulces* is a sweet but by no means sugary mix of Mid-Eastern, South Asian and African musical ingredients, thoroughly blended into a jazz base.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Billy Fox is at Issue Project Room Mar. 19th solo and with this project. See Calendar.



**3 Of A Kind**  
Dane TS  
Hawk 3  
(ILK Music)

by Matthew Miller



**Musketer Festival,**  
Vol. III  
Kresten Osgood Og  
Hvald Er Klokken (s/r)

In our October 2010 edition, Martin Longley aptly described Danish drummer Kresten Osgood's "relatively undercover presence on the US jazz scene" despite his immense, multi-directional talent and associations with the likes of Sam Rivers, Paul Bley, Oliver Lake and Michael Blake. Contrast that with his nearly household-name status in his native Copenhagen and it's not surprising that after brief stints living in New York Osgood is back living in Denmark making vital contributions to its thriving music scene, as shown on two strong new releases.

As in the US, Osgood's singular sound has caught the ears of veteran Danish musicians. On *3 Of A Kind*, saxophonist TS Høeg, aka Dane TS Hawk, a stalwart of Copenhagen's genre-bending music scene, leads Osgood and bassist Nils Bosse Davidsen through a series of originals and standards. Høeg's nearly vibrato-less, articulate alto, establishes the mood of most of the brief tracks, but the leader also leaves room for Osgood and Davidsen's consistently inspired statements.

Høeg's "Birdbasket Hipster" opens the album with the sort of puckish line that is a hallmark of the saxophonist's writing and playing. Høeg runs down the staccato melody before Osgood and Davidsen rush out of the gate at full swing, leading the saxophonist into a series of long glisses and free-associative phrases that culminate in a blistering, impeccably timed multiphonic climax. At the other end of the spectrum is "Upper Hand/Lower Light", another Høeg original with a dirge-like bassline and drumbeat that underlies the slowly unfurling melodic narrative. Høeg's alto is transfixing throughout the piece, lighting a meandering path through the ominous bass and drum counterpoints without rising above a whisper. The altoist's approach is similar on the album's three standards, notably Monk's "Ask Me Now", which features an unadorned reading of the melody on alto, followed by a truly beautiful midsection of collective improvisation that floats ethereally in and out of time and harmony. This is perhaps the moment that best captures the trio's unwavering commitment to spontaneity and emotional clarity.

In addition to his busy performance schedule,

Osgood is also the founder and organizer of The Musketer Festival, a free-minded music festival in Copenhagen that features primarily native talent, as well as international performers. The drummer's longtime trio Og Hvald Er Klokken is a fixture at the festival and the group is at the center of the proceedings on the newly released album *Musketer Festival Vol. III*.

On his website, Osgood explains Og Hvald Er Klokken's raison d'être thusly: "To have a band where we do all the stuff that I don't get to do in all the other bands" and listening to *Musketer Festival, Vol. III* it's clear that the trio hasn't strayed from that mission in its 12 years of existence. Live recordings from 2005 and 2006, the album's seven tracks feature the trio and a cast of guest performers whose stylistic differences make for truly compelling listening. From the funk-inflected opener "The Zone", a showcase for Thomas Vang's Höfner electric bass slaps and the restless, burly tenor of Jesper Løvdal, to the ethereal "Sorte Sondag", a vehicle for the Danish pop singer Nanna Lüders Jensen, the album is stylistically diverse, but anchored by the contributions of Vang, Løvdal and Osgood. The band is at its best on the Oliver Lake original "Valley Sketch" as well as the Albert Ayler composition "Angels", where they're joined by percussionist Anders Mogensen. Over an unrelenting pulse from Mogensen, Løvdal's ebullient tenor melds with Osgood's keyboard effects and builds to a climax that draws shouts of approval from the audience. It's a gripping performance, another reminder of the great music that is coming out of Copenhagen these days.

For more information, visit [ilkmusic.com](http://ilkmusic.com) and [osgood.funky.dk](http://osgood.funky.dk). Osgood is at Cornelia Street Café Mar. 20th with Scott Dubois and 22nd with Michael Blake, The Local 269 Mar. 21st in duo with Herb Robertson and Smalls Mar. 23rd. See Calendar.

**THE UNIVERSITY OF THE STREETS**  
130 EAST 7TH STREET, NEW YORK, NEW YORK

**Curated Concert Series**

curated by:  
Ras Moshe – March  
Chris Stover – April  
Matt Lavelle - May

**Muhammad Salahuddeen Memorial Jazz Theatre**  
Second Floor  
130 East 7<sup>th</sup> Street  
New York, NY 10009  
(212) 254-9300

For complete listings/tickets visit our website:  
<http://www.universityofthestreets.org>

Join us every Friday and Saturday Night at 11:30pm For open Jam Sessions.  
Admission: \$5. All levels welcome!  
Since 1969

**LANDON KNOBLOCK piano**  
**JASON FURMAN drums**  
**GASOLINE RAINBOW**

THE NEW ALBUM ON FRACTAMODI MUSIC  
"a deep exploration of their respective instruments and a near-perfect musical understanding."  
-Luca Labrini, [JazzConvention.net](http://JazzConvention.net)

MARCH 2<sup>ND</sup> - CORNELIA ST. CAFE - NYC  
MARCH 5<sup>TH</sup> - THE LILY PAD - CAMBRIDGE, MA  
MARCH 19<sup>TH</sup> - BUTTWOOD TREE - MIDDLETOWN, CT

AVAILABLE AT  
[WWW.LANDONKNOBLOCK.COM](http://WWW.LANDONKNOBLOCK.COM)



**Zen Food**  
**Kevin Eubanks (Mack Avenue)**  
 by Alex Henderson

It came as a surprise when, in April 2010, Kevin Eubanks announced that he was leaving his high-profile position as Music Director for NBC's *The Tonight Show* after 18 years with that program. But if *Zen Food* is any indication, there is reason to be excited about Eubanks' future; this is easily the best album he has recorded since his Blue Note period of the early '90s. Eubanks didn't do a great deal of recording as a leader when he was on TV and it is great to see him offering an album of no-nonsense instrumental jazz.

*Zen Food* may not be ideal from the perspective of a jazz purist; Eubanks uses a combination of electric and acoustic instruments and sometimes incorporates rock elements on a CD that has one foot in fusion and the other in postbop. But thankfully, Eubanks never panders to 'smooth jazz'/NAC radio like he did on some of his GRP albums of the '80s. Eubanks is hell-bent for improvisation this time and the Philadelphia native shines as both a guitarist and a composer on originals that range from the bluesy "The Dirty Monk" and contemplative ballad "I Remember Loving You" to the somewhat Return to Forever-ish opener "The Dancing Sea". Equally memorable are the edgy "Los Angeles" and the intriguing "Spider Monkey Café". And Eubanks has a supportive team behind him that includes tenor/soprano saxophonist Bill Pierce, keyboardist Gerry Etkins, bassist Rene Camacho and drummer Marvin "Smitty" Smith.

Eubanks' various guitar influences assert themselves, ranging from Wes Montgomery and George Benson to Pat Metheny. But Eubanks is never overwhelmed by his influences; this is a seasoned musician who has long since developed his own sound on his instrument and one hopes that future albums will be as consistently strong as *Zen Food*.

For more information, visit [mackavenue.com](http://mackavenue.com). Eubanks is at Birdland Mar. 29th-Apr. 2nd. See Calendar.



**ICP (049) ICP Orchestra (ICP)**  
**Luftlucht Tobias Delius (ICP)**  
**Fingerprints**  
**Daniele D'Agaro/Alexander von Schlippenbach/**  
**Han Bennink (Artesuono)**  
**Han & Frode Han Bennink/Frode Gjerstad**  
**(Cadence Jazz)**  
 by Seth Watter

During a local 2008 performance of Han Bennink, Peter Brötzmann, Peter Evans and Tom Blancarte, Bennink shoved a drumstick in his mouth and began playing his teeth as a percussive instrument. This feat,

which would make a much younger man quail, seemed perfectly natural to the sexagenarian improviser, who added his trademark grunts and howls before launching back into another terrific solo. An incredibly prolific artist, he embodies a peculiarly European paradox, where tradition is respected while being pushed to its outermost limits by avant garde agitation.

Along with Misha Mengelberg (and the late Willem Breuker), Bennink co-founded the ICP Orchestra in 1967. Over four decades later the collective is still going strong; the 50th entry into their catalogue dropped just last year. The two veterans are joined on *ICP 049* by Tristan Honsinger (cello), Wolter Wierbos (trombone), Michael Moore (reeds) and Ab Baars (reeds), with whom they have performed since the '80s and (relatively) newer blood such as Ernst Glerum (bass), Thomas Heberer (trumpet), Mary Oliver (violin, viola) and Tobias Delius (tenor sax). Few other bands would open with "Niet Zus, Maar Zo", a melancholy folk theme, almost a slow waltz, with Mengelberg singing over the music like an old man at an Amsterdam dive bar, only to follow this with "Wake Up Call", which begins with furiously bowed strings and skittering drums before the horns enter to make this a classic free improv blowout, a lion's den of short honking phrases and shrill vocalic outpourings. Few other bands would punctuate their set with the dissonant swing of "Busy Beaver", one of Herbie Nichols' unpublished compositions (arranged by Baars) and end the program with "Sonnet in Search of a Moor", an obscure Ellington piece originally set to words by Shakespeare. Far from a novelty, the classics - admittedly the far end of classic - have always been an inspiration to the ICP and this eclectic mix has kept their music pliable and relevant throughout the decades. Bennink really takes a back seat on this recording, soloing very little and the only track he helped pen, "Hamami", is quite a delicate trio for drums, violin and piano. "Mitrab" derives its primary interest from the contrast between Mengelberg's introspective playing and Baars' throaty, squealing, bleating intensity, with Honsinger's cello acting as devil's advocate between the two. "Het Zoemen" rarely rises above a strange percussionless din, powered by the reed section's short, single-note ejaculations and Wierbos' alien waveforms. "The Lepaerd" is by far the catchiest work here, a Mengelberg piece with a highly addictive bassline, upbeat brushwork and gingerly plucked strings; even as the players take their turns soloing, the Orchestra reiterates the theme with big band gusto all the way through, seemingly indifferent to the highly atonal saxophone that seesaws at the instrument's highest registers.

*Luftlucht* is a Tobias Delius 4tet disc featuring Bennink and Honsinger as well as Joe Williamson's bass. The cover graphic, which was designed by the drummer, shows a ceiling fan at the center of a graphite whirlwind, arrows circling the image in all directions and a serene-looking cloud overhead. This is very much Bennink's place on *Luftlucht*, a two-armed, two-legged animal at the eye of an improvised storm. Delius and Honsinger, who composed all of the pieces on *Luftlucht*, are fond of medleys and the set begins with "Grey/Counter Meal/Mouse March/Bird Brain", which proceeds from confused beginnings to straight-up free music to manic lock-step rhythm to hammy jazz singalong. Of course, the progression is never quite as clean as all that, but one gets the impression of moving backwards through jazz history. Delius has a wonderful tenor, a big tone with a lot of timbral manipulation and Honsinger displays his customary tact and eloquence. "Kit" may refer to Bennink's trap set, which seems emphasized here by a wooden block in his sprightly rhythm; the first half of "Befana" finds him largely confined to the cymbals for atmosphere while the second half is complicated/clarified by his complex polyrhythms and marches, which sound lovely behind Delius' growling. Yet the barely audible

"Cistern" bears little trace of his presence aside from a few stray knocks on the toms and a well-placed ride. This kind of restraint should be surprising for anyone accustomed to the effusions of Bennink's solo work.

*Fingerprints* finds Bennink with a pianist he has been seen far less frequently than Mengelberg, the German bandleader Alexander von Schlippenbach. The session was organized as a reunion of sorts by sax/clarinet player Daniele D'Agaro and it does not disappoint. As a sparring partner, the Friulian reedman is akin to Delius, perhaps less given over to grotesquerie but no less fierce in his sonic explorations. On clarinet he is capable of the delicate pirouettes of a Jimmy Giuffre while his tenor reminds one of John Tchicai's knotty solos and harsh vocalisms. As per usual, the range of material is of the utmost importance. "Impro #11" is a furious, dense, high-speed performance that has Bennink working the snares and cymbals to breathtaking effect while the following "Impro #07" begins with a slow-moving clarinet full of tension and mystery, aided only by percussive rattles and clacks before Schlippenbach enters with spare chord changes that give the piece a somewhat AMM-ish feel. Bennink occasionally lapses (as on "Impro #18") into a rigid hi-hat pattern only to abandon it after several beats, preferring merely to hint at the timekeeping of which he is more than able. The closing "Impro #20" is a stunning piece that could provide the soundtrack to a Surrealist film, with a relentless line by Schlippenbach on prepared piano that makes the instrument clatter with every pounded note; D'Agaro flies and sputters on the clarinet, trying to keep up with his breakaway rhythm section, sometimes dipping down into the mire with a deep trill as Bennink smashes away at the cymbals. And, as is fitting for a group with an ICP luminary sitting in, the set is punctuated by Herbie Nichols' "Every Cloud", lovingly interpreted and only mildly deformed.

We end with a duo. *Han & Frode* is a 2008 meeting of Bennink and Norwegian reed player Frode Gjerstad. Gjerstad is known for three decades' work in a style similar to that of Brötzmann - indeed, on their *Invisible Touch* duet it can be hard to tell them apart. As Bennink has long played alongside Brötzmann in duos and trios, Gjerstad functions as a kind of surrogate Brötzmann and *Han & Frode* is not different in kind from parts of *Ein Halber Hund Kann Nicht Pinkeln* (FMP, 1977) or, more recently, *In Amherst* (BRÖ, 2006). It is, nonetheless, a fine recording of very spirited free improv and while it may lack the modernist wit of an ICP project, it may well exhibit Bennink in his purest form: rollicking, militant, carefree, sublime.

For more information, visit [icporchestra.com](http://icporchestra.com), [artesuono.it](http://artesuono.it) and [cadencejazzrecord.com](http://cadencejazzrecord.com). The ICP Orchestra is at Le Poisson Rouge Mar. 31st. See Calendar.

**CUNEIFORM RECORDS**



**LED BIB**

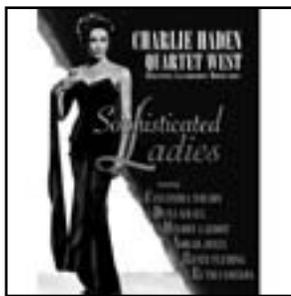
Bring Your Own

A huge presence on the UK modern jazz scene, their last album, *Sensible Shoes*, was a 2009 'Album of the Year' winner with the prestigious Mercury Prize. They regularly play large-scale festivals and concert halls in the UK as well as festivals and shows elsewhere in Europe.

"The 2009 Mercury Prize nominees have never sounded better than on the latest album, *Bring Your Own*." — *Metro (UK)*

"Rarely have two saxes, keyboard, bass and drums sounded so dangerous yet so compelling" — *Observer Music Monthly*

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



**Sophisticated Ladies**  
**Charlie Haden Quartet West (Emarcy-Decca)**  
 by Joel Roberts

While he earned his reputation on the cutting edge of jazz, holding down the bass chair in Ornette Coleman's trailblazing '60s quartet and leading the musically and politically radical Liberation Music Orchestra, Charlie Haden is a romantic at heart. And for the past 25 years, he's fueled his romantic urges, as well as his nostalgia for the legendary days of Hollywood, by revisiting classic love songs and ballads with his Quartet West.

For the quartet's ninth release, Haden has enlisted some of the top female singers in jazz (and some from outside the jazz world) along with a string orchestra, to augment his stellar core group of Alan Broadbent (piano), Ernie Watts (tenor sax) and Rodney Green (who succeeds the ailing LA veteran Larence Marable) on drums. The 12 tunes alternate between vocal numbers and instrumentals, opening strongly with Melody Gardot's breathlessly emotional reading of "If I'm Lucky". Some of the material is familiar, but much of it is obscure, including "My Love and I", a haunting tune from the 1962 movie *Apache*, which had previously only been recorded (by Coleman Hawkins) as an instrumental. Haden unearthed some never-before-recorded lyrics by Johnny Mercer, which get their

debut here in a rich, smoky rendition by Cassandra Wilson. All the vocals except for Norah Jones' sultry "Ill Wind" feature lush string arrangements by Broadbent while all the instrumentals, besides the gorgeous Ellington title tune, are delivered without strings. Jones, to her credit, shows more emotional range here than in her pleasant but rarely inspiring pop material while opera star Renee Fleming proves she has jazz chops to spare on "A Love Like This".

The instrumental numbers are all delights, performed with calm assuredness by the veteran band, especially "My Old Flame", including an extended opening solo from Haden, and the title track, featuring Watts' most spirited soloing. Of special note is a lovely treatment of Hank Jones' "Angel Face", a tune the pianist recorded with Abbey Lincoln, which serves as a touching tribute to the two recently deceased masters. The album closes with a hard-charging quartet take on the bebop gem "Wahoo", a refreshingly upbeat ending to this captivating exercise in elegance and restraint.

For more information, visit [deccarecords-us.com](http://deccarecords-us.com). Haden is at Birdland Mar. 22nd-26th. See Calendar.



**Mother Earth**  
**Mamiko Watanabe (s/r)**  
 by Terrell Holmes

In an era where "going green" has become one of our most prominent and important mottoes, jazz may have in *Mother Earth* a fine concept album that pays tribute to our planet. Comprised mainly of original songs, this paean to the planet's beauty is played with fire and sensitivity by this stellar pianist and her band.

Watanabe sprints off the blocks immediately with the Latin burner "A Little Piece for Dance—Mother Earth". She's a dynamo on the keys, whipping up dazzling runs with Ameen Saleem and Francisco Mela percolating on bass and drums alongside her. The band's bouncing rendition of "I Remember You" transforms into a ditty suggesting grinning recollections of good times instead of misty, watercolor memories. The ballad "Lake" contains whispers of "Blue in Green" and Watanabe's tender styling shimmers like ripples on its surface.

Watanabe takes a fabulously approach to "In a Mellow Tone". By aggressively changing the key, time signature and tempo she creates a fresh version of a standard - think of Ellington through the lens of Herbie Hancock. Kevin Louis' dreamy flugelhorn and Saleem's plucked solo with an ocean-deep tone lie at the center of the ruminative "The Moon Was Reflected on the Sea". Louis also plays on "Verdure", an uptempo piece, in a classic bop vein, on which Watanabe shows her impressive skills as a composer. And Watanabe puts some challenging wrinkles in "Just Making It"; Louis' cornet and Mela's drumming truly bring out this tune's funk-based character.

Watanabe is a pleasantly restless sojourner who explores every possibility a song has to offer, then exploits it wonderfully. She's as deft and light-fingered as a pickpocket as she plays flawless, concerto-quality piano. Throughout *Mother Earth* Watanabe displays talents as a pianist, composer and arranger that makes a listener smile and shake their head with the pleasure of it all. And on this disc, the pleasures are many.

For more information, visit [mamikowatanabe.com](http://mamikowatanabe.com). Watanabe is at The Kitano Tuesdays in March. See Calendar.



**JACQUES COURSIL**  
**TRAILS OF TEARS**

SSC 3085 / In Stores Now

Featuring:  
**Jacques Coursil** trumpet  
**Mark Whitecage** alto sax  
**Perry Robinson** clarinet  
**Jeff Baillard** keyboards  
**Bobby Few** piano  
**Alex Bernard** bass  
**Alan Silva** bass  
**José Zébina** drums  
**Sunny Murray** drums

Leaving the world of music for academia many years ago, trumpeter Jacques Coursil invested considerable time in the study of colonialism and its effect on distressed populations. Coursil has since resumed playing in earnest, with his studies as inspiration, and his new music is showcased well on *Trails of Tears*. The intent of this powerful recording is to express the emotion of displacement and loss on the Cherokee tribe that was forcibly removed from their native homeland in the 1830s (the trail of tears) and the response from those of African heritage who were enslaved in the territory that the Cherokees were driven from. The performance is enhanced by the presence of luminaries from the free jazz world, including drummer Sunny Murray, clarinetist Perry Robinson, saxophonist Mark Whitecage, bassist Alan Silva, and pianist Bobby Few. Coursil's lovely trumpet voice, along with inspired performances by all involved, makes *Trails of Tears* a moving musical experience.

JACQUES COURSIL TRAILS OF TEARS



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

**THE KATIE BULL GROUP PROJECT**

**KATIE BULL: VOCALS**  
**CONNIE CROTHERS: PIANO**  
**SHAYNA DULBERGER: BASS**  
**GEORGE SCHULLER: DRUMS**  
**JEFF LEDERER: REEDS**  
**AYELET ROSE GOTTLIEB: VOCALS**  
**RAS MOSHE: TENOR**

"... a consistently intriguing singer [she] has recorded four stimulating albums that are utterly unpredictable... never playing it safe... taking wild chances... stretching herself..."  
 —Scott Yanow, *The Jazz Singers*; Hal Leonard Publishing

**SATURDAY MARCH 19TH, 10PM**  
 The University of the Streets: 130 East 7th Street  
[www.universityofthestreets.org](http://www.universityofthestreets.org)

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



*Time To Do My Lions*  
Ab Baars  
(Wig)



*Windfall*  
Ab Baars/Meinrad Kneer  
(Evil Rabbit)

by Kurt Gottschalk

Ab Baars is no doubt best known as a member in good standing of the venerable Instant Composers Pool Orchestra, Misha Mengelberg's band of mischief makers who have managed both to prop up and undermine tradition for more than three decades (or stretching back to the late '60s, depending on how you care to count). Baars first appeared on record with the ensemble on one of the two 1986 releases entitled *Two Programs: The ICP Orchestra Performs Nichols - Monk* (two records with two lineups but sharing the same title – somehow terribly ICP). He also represents one of the things that makes the band so strong: many of the members are bandleaders themselves, but all with a total commitment to follow. There is, at all times, an intelligence as well as an obedience at play. Fronting his Trio and Quartet and working with violist Ig Hennemann in duo and in the trio Floating Worlds (with koto player Michiyo Yagi), Baars has shown himself to be a consistent craftsman as well. Two recent releases help to isolate his working methods while showing different angles on the saxophonist as a conceptualist.

*Time To Do My Lions* is an impressive solo session, recorded (on clarinet, tenor sax and shakuhachi) over two days in 2008. The set of 10 compositions carry the feeling of portraiture, a small gallery of still life pictures reinforced by the dedications to the pieces. Six of the pieces are for fellow musicians (Hennemann, Mengelberg, Sunny Murray, Paul Termos and shakuhachi players Watazumi Doso and Takeo Yamashiro) with others honoring visual artists Max Beckmann, Eli Content and Hokusai and poet Anne Carlson. The playing is assured and methodical throughout: these are distinct pieces conceived with intention and it's great to hear Baars in such a bare-boned setting.

*Windfall* is a duo with bassist Meinrad Kneer and if *Time To Do My Lions* is portraiture, the 11 tracks here are action shots. Also recorded in 2008 in Amsterdam, everything is (presumably) all improvised, moments in time that pass by with momentum but without excessive force and have an uncanny way of feeling as if they could continue on even after the players have stopped. Like Baars, Kneer takes inspiration from a breadth of sources (with a penchant, in other projects, for citing Russian writers). He has also played with Baars' quartet and Hennemann's string quartet, so he was well prepared for the duo meeting. He has a strong tone and is capable of digging in his heels while making quick turns, which suits the duo's solid-yet-abstract explorations well. Both men are also label owners. Baars and Hennemann are the forces behind Wig, the label behind *Time To Do My Lions*. Evil Rabbit, the imprint responsible for *Windfall*, was founded by Kneer and pianist Albert van Veenendaal. That label's elegant, dye-cut releases are worth watching for.

For more information, visit [stichtingwig.com](http://stichtingwig.com) and [evilrabbitrecords.eu](http://evilrabbitrecords.eu). Baars is at Le Poisson Rouge Mar. 31st with ICP Orchestra. See Calendar.

Rhodes. Olin isn't as well known as the Jensen sisters, though she again proves herself as talented composer due of wider recognition. Her enjoyable opener, "Travel Fever", induces images of a scenic road trip with its infectious motif, accented by Ingrid's deft use of electronics to complement her trumpet solo and Christine's gritty alto sax. Olin's brooding "M-oving" showcases her dramatic piano playing in contrast with Ingrid's powerful muted trumpet.

Christine Jensen has written extensively for small groups, but *Treelines* marks her debut leading a large ensemble record date. While in the McGill Jazz Orchestra, she absorbed a lot by performing works composed and arranged by greats like Thad Jones, Bob Brookmeyer, Rob McConnell and Bob Mintzer. She has built upon this experience, producing orchestral pieces with remarkable depth, not merely writing backdrops for soloists but taking the listener on a magical journey and keeping the sound of surprise present. One example is the swaggering, intimidating "Red Cedar", with Ingrid's hip trumpet accompanied by Fraser Hollins' delicious bassline and Ken Bibace's vibrant guitar. "Dark and Stormy Blues" is a sauntering affair showcasing Jean-Nicolas Trottier's humorous muted trombone, with a sudden tempo change as Ingrid explodes with her electronic-accented trumpet, driven by Bibace's rockish guitar. Joel Miller's radiant "Dropoff" primarily showcases the rich ensemble work of the brass and reeds, in addition to Ingrid's thoughtful flugelhorn feature. It would not be surprising to see Christine Jensen devoting more of her writing to large ensembles following *Treelines*.

For more information, visit [artistshare.com](http://artistshare.com) and [justin-time.com](http://justin-time.com). The Jensen Sisters are at Dizzy's Club Mar. 7th with Christine's Orchestra. See Calendar.



**5C CAFE**  
68 AVENUE C  
(At 5th Street)  
212-477-5993

In honor of Women's History month,  
5C Cafe & Cultural Center presents  
**Lady Got Chops Festival**  
(March 3-13)

featuring

- March 3: Bertha Hope 8pm
- March 4: Carol Sudhalter 7:30pm
- March 4: Rebecca Levinson 10pm
- March 6: Dotti Taylor 7pm
- March 9: Claire Daly 8pm
- March 10: V'danessa Monk 8pm
- March 11: Kim Clarke 7:30pm
- March 11: Brianne Ford 10pm
- March 13: Arlee Leonard 8pm

- March 12: Tomas Ulrich Trio 8pm
- March 17: Hear in Now 8pm
- March 18: Susan Kramer 8pm
- March 19: Burt Eckoff 8pm
- March 20: J. Bert 8pm
- March 23: Maryanne Deprophetis 8pm
- March 25: Mindy Matijasevic hosts poetry 8pm

go to [www.5cculturalcenter.org](http://www.5cculturalcenter.org) for updates



*Spirals*  
Nordic Connect  
(ArtistShare)



*Treelines*  
Christine Jensen Jazz  
Orchestra (Justin Time)

by Ken Dryden

Sisters Ingrid and Christine Jensen grew up in Canada and they have made their marks on jazz both individually and together. After completing her degree at Berklee in 1989, trumpeter/flugelhornist Ingrid played and recorded as part of the all-female big band DIVA, recorded five CDs of her own and made numerous appearances in a supporting role, including sessions with the Maria Schneider Orchestra, Geoffrey Keezer and Virginia Mayhew, among others. Christine, an alto and soprano saxophonist, has recorded several CDs as a leader in Canada in addition to appearing on recordings with her sister and other Canadian artists like Carole Therrien and Andrée Boudreau.

The sisters formed Nordic Connect with pianist/composer Maggi Olin, issuing *Flurry* in 2006. Their second CD, *Spiral*, utilizes the same lineup with bassist Mattias Welin and drummer Jon Wikan, featuring nine originals by the band's members. Ingrid's free-form "Earth Sighs" has a majestic air, sounding like it was improvised on the spot with minimal discussion. Christine's gorgeous ballad "Yew" features lush ensembles and potent solos from soprano saxophone and flugelhorn while her Latin-flavored "Castle Mountain" has a buoyant air, powered by Wikan's lively percussion and Olin's light touch on Fender

**THE VILLAGE VANGUARD**  
[www.villagevanguard.com](http://www.villagevanguard.com)

★ MARCH 1ST - MARCH 6TH ★  
**ETHAN IVERSON**  
**LARRY GRENAIER**  
**PAUL MOTIAN**

★ MARCH 8TH - MARCH 13TH ★  
**PAUL MOTIAN TRIO 2000+2**  
LOREN STILLMAN - MASABUMI KIKUCHI  
THOMAS MORGAN - BEN STREET

★ MARCH 15TH - MARCH 20TH ★  
**TERELL STAFFORD**  
**QUINTET**  
TIM WARFIELD - BRUCE BARTH  
PETER WASHINGTON - DANA HALL

★ MARCH 22ND - MARCH 27TH ★  
**DAVE DOUGLAS**  
**& BRASS ECSTASY**  
VINCENT CHANCEY - LUIS BONILLA  
MARCUS ROJAS - RUDY ROYSTON

★ MARCH 29TH - APRIL 3RD ★  
**ADAM ROGERS QUARTET**  
AARON PARKS - SCOTT COLLEY - ANTONIO SANCHEZ

★ COMING IN APRIL ★  
**THE FELLOWSHIP BAND - MARTIAL SOLAL**  
**BILL FRISELL'S BEAUTIFUL DREAMERS**  
**BILL FRISELL QUARTET**

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



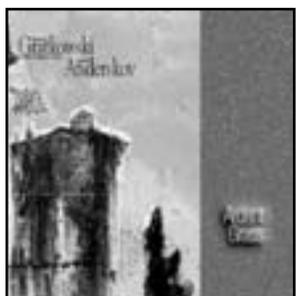
**Across The Way**  
**Brad Shepik (Songlines)**  
by Tom Greenland

With *Across The Way*, his eighth album as a leader, guitarist Brad Shepik seems to have mellowed with age: while still incorporating elements of Eastern and South Eastern European music cultures typical of earlier projects - many rendered with unusual instrumentation - this all-original quartet offering sounds 'mainstream' by comparison. Supported by vibraphonist Tom Beckham, bassist Jorge Roeder and drummer Mark Guiliana, Shepik's compositions feature odd time signatures, shifting key centers, unusual modes and lithe, loping melodies that gently cross the borders of conventional practices but without calling attention to the underlying techniques. Shepik's long, lyrical, eighth-note based improvisations seamlessly wend their way through the elaborate structures, creating an illusion of ease, much like the alpha-wave inducing music of a jam band.

A rhythmic push-and-pull is evident in the group, especially at their CD release concert last month at 55Bar, pitching the on-top timing of Roeder and Guiliana against the less tenacious accents of Shepik and Beckham. When Shepik digs into a solo, as he does on "Down the Hill", "German Taco", "Marburg" and "Mambo Termi" from the recording, or "Across the Way", "Xylo" and the outro blowing of "Blue Marble" from the live set, his sharply inflected lines lift the band with understated charisma. Elsewhere, the group's pulse is freer, less forced, buttressed by the washing tones of Beckham's vibraphone.

In contrast to the relatively restrained ambiance of the album, the quartet took more chances in concert, particularly Guiliana, who overflowed with ideas, unleashing ferocious, constantly evolving beats and finding interesting places to leave out the expected, provoking constant smiles from rhythm-mate Roeder. Shepik's guitar achieved a bell-like clarity in the intimate performance space while Beckham's lush, rippling phrases came to the fore on numbers like "Garden" and "Blue Marble".

For more information, visit [songlines.com](http://songlines.com). Shepik is at *Le Poisson Rouge* Mar. 15th with Skúli Sverrisson and *Jazz Gallery* Mar. 25th-26th with Alexis Cuadrado. See *Calendar*.



**Ardent Grass**  
**Frank Gratkowski/Jacob Anderskov (Red Toucan)**  
by Ken Waxman

Possibly the key to this memorable exercise in chamber improv by German reedist Frank Gratkowski and Danish pianist Jacob Anderskov is the final track, which was actually the disc's sound check. On it the two limber up by playing pastiches of jazz standards and neobop. That suggests that Gratkowski, usually known for spikier work with pianist Simon Nabatov or in the Bik Bent Braam band, and Anderskov, whose

more usual playing partners are sound-extenders such as bassist Michael Formanek or reedist Chris Speed, set out to make a conventionally modern record. Judging by their experience and talent that they accomplished their goal is no surprise; that the jazz climate is often so conservative that many would consider this collection of originals far out is shameful.

Gratkowski is at his most expressive playing clarinet on "Asteroids" and "Devotion". The former is a measured showcase that blends delicate, contralto reed warbling with methodical and legato piano harmonies through the use of subtle layers of translucent sound coloring. Even darker and lower-pitched, the latter tune contrasts Anderskov's tonic clusters and slippery note extensions with legato, though shrill, reed glissandi, bonding the duet with chromatic key fills and romantic reed obbligatos.

Never to be confused with mood jazz however, the improvising on *Ardent Grass* includes strained glossolalia and pressurized reed bites from Gratkowski's alto plus tremolo cadenzas and caustic metronomic chording from Anderskov. "Downstairs" is the paramount example of this, as the clarinetist's rough chalumeau tones evolve into downward-sliding polyphonic harmonies ranged alongside the pianist's staccato key-clipping and soundboard echoes.

This CD isn't just notable for inspired playing, but also as a definition of how a modern mainstream disc should sound.

For more information, visit [www3.sympatico.ca/cactus.red/toucan](http://www3.sympatico.ca/cactus.red/toucan). Anderskov is at *Cornelia Street Café* Mar. 24th. See *Calendar*.



**Tirtha**  
**Vijay Iyer/Prasanna/Nitin Mitta (ACT Music)**  
by Gordon Marshall

*Tirtha* is an album that celebrates the interdependency of multiplicity and unity. A polymath who studied science in addition to music, Vijay Iyer has a deft touch on piano that goes beyond simple technical proficiency into a grand command of the conceptual level of his trio's interplay. On the tracks herein, the three musicians go off each in his own rhythmic cycle but somehow establish a common landing ground - to relaunch their differing directions again. Stylistically, tablaist Nitin Mitta is the most ethnically Indian player of the unit, but he also gives it, paradoxically, a solid bedrock of a rock-type feel. Iyer and guitarist Prasanna move around Mitta, whose levelness and consistency allow them to shift rhythmic schemes, side-slipping the beat, or kicking it aside where it subsides like sand eroding at a beach but then is gathered again into a simple, steady swing beat.

Prasanna gives sitar inflections to the guitar by manipulating the lead string. Without the sympathetic strings of the sitar, though, the sound is cleaner than in, say, a raga, and even veers into a kind of Latin territory. Again, as in their rhythmic discipline, the trio also bond and blend their specific stylistic bents, so the numbers and the album itself, are all of a piece. Iyer himself is a pianist of harmony and such predecessors as Duke Ellington and Keith Jarrett come to mind - Ellington more in the intros, such as in the second number, "Tribal Wisdom", which starts out evoking his "C-Jam Blues" with its light, dashing repetition of a single voicing. It is the extended-voicing, exploratory harmonies of the solos that suggest Jarrett - and, in

tandem, a sometimes soft touch on guitar by Prasanna that suggests Jarrett's ECM-label mate, Pat Metheny.

*Tirtha* is a work that favors the midrange overall - of the tonal spectrum itself, but, in addition, the emotional and spatial and temporal. It is a fine listen for anyone, but particularly for those who want a taste for adventure without getting tangled in the undergrowth of the radical. It uses those elements, but only like spices in a mild curry. In the end, this is stuff that is true to itself and true to the genres from which it borrows, whether jazz, Indian or rock.

For more information, visit [actmusic.com](http://actmusic.com). Iyer is at *The Jazz Gallery* Mar. 10th and 18th with Carlo De Rosa. See *Calendar*.



**Thursday, March 17th - Dave Wilson Quartet**  
(Dave Wilson: tenor/soprano sax; Jim Ridl: piano;  
Tony Marino: bass; Butch Reed: drums  
Performing music from the critically-acclaimed  
Summit Records Release "Spiral".  
**Miles Café, 212 E. 52nd St. 3Fl. (b/2nd & 3rd Ave.)**  
**[www.milescafe.com](http://www.milescafe.com), (212) 371-7657.**  
**Cover: \$19.99 include cover charge, 1st drink and snacks. \$17.00 with student ID**

**DAVEWILSONMUSIC.ORG**

New from MAXJAZZ



**TERELL STAFFORD**  
**"THIS SIDE OF STRAYHORN"**

Featuring: Tim Warfield, Bruce Barth,  
Peter Washington & Dana Hall.  
Produced by John Clayton.

**CD Release event at the Village Vanguard March 15-20, 2011.**

"We are eager for the release of this CD. Terrell Stafford is certainly one of the greatest musicians of our day."  
- Billy Strayhorn Songs, Inc.

Visit us online at [www.maxjazz.com](http://www.maxjazz.com)

**MAXJAZZ**

Recording distinctive jazz for the listener and for the art itself.



**[Not So Big Band]  
Lou Caputo (JazzCat47)  
by Marcia Hillman**

This is the second outing for the "Not So Big Band" - led by its creator, Lou Caputo. The 12-piece unit has all the sound and arrangement quality of a much bigger ensemble, with a large helping of excitement and energy. What is more, in this day and age of venue downsizing, this is a working band with a steady gig in Greenwich Village and other engagements in and around the city - a fact that goes a long way in contributing to the tightness of the band.

The band includes some of NYC's sharpest players and Caputo is featured on every track playing alto or soprano, flute or bass clarinet, alongside tuba player Howard Johnson, bassists Chris White and Bill Crow (each on half the CD) and drummer Billy Hart. The selections are a collection of familiar jazz standards with one original by tenor saxist Virginia Mayhew (a smooth bossa titled "Live Your Life") and each track has something to offer due to the variety of arrangers, arrangements and musicians. Notable is Monk's "Well You Needn't", whose chart by Lynn Welchman features the melody chorus showing up halfway through the track (something that might have made Thelonious chuckle). Caputo renders a beautifully sensitive reading of "Alfie" on alto while Miles Davis' "All Blues" is done with a 6/8 feel and a vocal by Jann Parker, whose voice possesses a rich, bluesy texture. Wes Montgomery's "Angel" receives a Latin treatment with flute duties done by Caputo and a fiery trumpet improvisation by John Eckert. Ornette Coleman's "Una Muy Bonita" receives an interesting interpretation as both bassists are featured. Cannonball Adderley's closer "The Sticks" features some fireworks by Hart and Johnson's tuba work is solid throughout, adding tremendously to the fullness of the band's sound.

For more information, visit [loucaputo.com](http://loucaputo.com). Caputo is at The Garage Mar. 8th and 13th and Saint Peter's Mar. 23rd. See Calendar.



**Live at Giannelli Square  
Alan Broadbent Trio  
(Chilly Bin)**



**Second Chance  
Irene Kral  
(Jazzed Media)**

by Andrew Vélez

The late Artie Shaw once observed, "The trouble with Oscar [Peterson] is that he can do so many things so well." Well, if such a wealth of talents is indeed "trouble", Shaw might also admiringly have considered pianist, composer, arranger, accompanist and Grammy-award winner Alan Broadbent to be in beautiful difficulties. A New Zealand native, Broadbent studied at Berklee in the late '60s and privately with Lennie Tristano, who proved to be one of his great mentors.

The unique and rich harmonic language which distinguished Tristano's work is also evident in Broadbent's fresh exploration of "My Foolish Heart",

taken from *Live at Giannelli Square*. Here, as throughout this vibrant concert recording from 2010, Broadbent's attention to melody is meticulous. Among a trio of Broadbent's own songs included in the set, "Now and Then" is lilting and lyrical, the song and the playing recalling the limpid simplicity and unsentimental romanticism of Bill Evans.

Broadbent credits Charlie Parker as being his "abiding inspiration" and that influence seems particularly present in his lengthy consideration of Schwartz-Deitz' "Alone Together". Putter Smith's bass and Kendall Kay's drum work is firm and the dark beauty of the song seems to inspire a melodic inventiveness in them both, complex and uncluttered.

In his long career Broadbent's worked with a wide range of singers, from Mel Torme to Natalie Cole and more recently Jane Monheit. *Second Chance*, a previously unreleased 1975 live set, finds Broadbent accompanying the wonderful Irene Kral, who passed away three years after this performance. It can confidently be said of their too-few records together that they hold a righteous place in the pantheon of the great jazz duos, along with the likes of Bill Evans and Tony Bennett.

The album opens with a blazing "The Night Has a Thousand Eyes". As scrupulous as both are about honoring a melody, together they also demonstrate how capable they are of swinging hard. They do it again with that Big Band-Era gem, "Oh, You Crazy Moon". If you can listen to them without beaming, check your pulse.

Their familiarity and knowing ease with the best of the American songbook is evident throughout the set. Kral wraps her warm alto around "Never Let Me Go" as Broadbent shadows her ever so discreetly. She pauses and he roams the melody with her rhythm and mood until she slips back in to nestle together in the heart of the song. For serious fun they swing again with lesser-known gems like Wolf-Landesman's "It Isn't So Good It Couldn't Get Better" and Dorough-Landesman's "Unlit Room".

It's all good and I mean as in very, very good. Listen in vain for a hackneyed moment as two true greats give it their all. This one is not to be missed.

For more information, visit [myspace.com/alanbroadbentpiano](http://myspace.com/alanbroadbentpiano) and [jazzedmedia.com](http://jazzedmedia.com). Broadbent is at Birdland Mar. 22nd-26th with Charlie Haden. See Calendar.



**Spark of Being (Burst/Expand/Soundtrack)  
Dave Douglas & Keystone (Greenleaf Music)  
by David R. Adler**

Something about trumpeter Dave Douglas' electric band Keystone lends itself to film projects. The first two records, *Keystone* (2006) and *Moonshine* (2008), took silent film icon Roscoe "Fatty" Arbuckle as their point of departure. *Spark of Being*, the strongest Keystone effort to date, is also the band's first collaboration with a living filmmaker, Bill Morrison.

This time the subject matter is Mary Shelley's *Frankenstein*. In his album notes, Douglas explains the work as "a meditation on humanity and technology", a look into "human invention ... from the profound to the quirky, from the benign to the disastrous." Douglas also means to address the role of science in the arts, so it follows that these sounds were birthed in part from computer software, with ample sonic wizardry from DJ Olive on laptop and turntables and Adam Benjamin on processed Fender Rhodes.

But Benjamin, along with Douglas on trumpet and Marcus Strickland on tenor sax, also plays a pronounced melodic and single-note improvising role. He gets a fabulously rich tone and comps like a straight pianist when he's not offering up clouds of abstraction. Brad Jones, too, is rock-solid on Ampeg baby bass and Gene Lake brings endless pulsing energy and textural subtlety on drums. Amid all the ambient noise (wolf cries, monster growls and so forth), we hear the unmediated push and pull of a live band - hats off to engineer Geoff Countryman for capturing that balance and getting such a nuanced, resonant sound.

A skeptic might fault Douglas for redundancy with this boxed set: isn't it just the same album three times, with minor differences? But part of the trumpeter's goal was to create burgeoning possibilities from small amounts of material. Thus there are a number of ways to experience *Spark of Being* in its totality. You could listen to each disc by itself, in which case *Soundtrack* is the most head-turning and fulfilling, *Expand* is shorter and methodologically the closest to a jazz record and *Burst* is akin to a 'remix' with some tantalizing bonus cuts ("Leaving London", "Vitalism"). Or you could put the set on 'shuffle', so to speak, and dig around inside successive treatments of "Chroma", "Observer", "Travelogue" and "Creature Theme", among others. The differences can be vast - harmony stripped away, tempos and feels radically altered - or subtle, as with "Spark of Being" in its two versions (the first is dreamier, the second full of tight and scrappy rhythm, with muted and open trumpet respectively). And quite apart from the film, the music stands up and takes on a life of its own. That's Frankenstein for you.

For more information, visit [greenleafmusic.com](http://greenleafmusic.com). Douglas is at Village Vanguard Mar. 22nd-27th. See Calendar.

**Freeform-avantgarde-  
fusion-electroacoustic  
music or just Jazz**

**EXCURSIONS**  
Susanna Lindeborg  
Pianosolos  
Piano and soundwork  
LJCD5252

**COAST**  
Ove Johansson  
tenorsaxophone/ewi  
sounddesign  
LJCD5251

**LJ Duo**  
Thoughtful world  
Susanna Lindeborg  
piano/laptop  
Ove Johansson  
tenorsax/laptop  
LJCD5253

**LJ Records**  
[www.lj-records.se](http://www.lj-records.se)  
Distribution: North Country



**Afterlife Music Radio** Marika Hughes (DD)  
**Clear Horizons**  
 Tomas Ulrich TransAtlantic Quartet (Gligg)  
**Port Saïd Street**  
 Francis Coletta/Jonas Tauber (Origin)  
**Natural Disorder**  
 Rob Brown/Daniel Levin (Not Two)  
 by Donald Elfman

The cello has been called the instrument whose sound is as close to the human voice as is possible. Its role in improvisational music is alive and very well, to which these new recordings attest.

Marika Hughes has had a diverse career playing, improvising, singing and composing. *Afterlife Music Radio* is a stunning recital of new music written for the cello by a similarly adventure-minded group of composers. The music is not limited or restricted by categories - it simply provides Hughes with a beautiful forum to display her passion and understanding of both the pieces and her instrument. The set opens with a work by Charlie Burnham, a beautiful introductory showpiece with harmonic color and melodically

powerful leaps. Nasheet Waits then offers her the opportunity to bow and pluck in "Korean Bounce". In what might be the album's creed, Dina Maccabee has written "Today's the Day for Cello" and it swings, sighs and laughs in Hughes' joyous reading. That's what the whole disc does, right through the unlisted bonus cut, "Lemonade", where Hughes sings a funky original about playing music and...more.

Sonic explorations are at the forefront of cellist Tomas Ulrich's TransAtlantic Quartet. *Clear Horizons'* mix of instruments all work at finding the human cry. Christof Thewes (trombone), Martin Schmidt (mandolin) and Michael Griener (drums) come right at you on the opener "In These Times". It's music that scrapes and scratches but also cries and talks as it demands your attention. Lest one should be daunted by the former, what we get next is the jaunty, dancing romp "A New Day". Thewes opens with a happily bumptious solo and is followed by a virtuoso turn by Schmidt playing what sounds like nutty new 'bluegrass'. The cello is in the foreground for the beautiful "If You Should Go", as sad and as gorgeously expressive as its name suggests. For darker sounds, but also utilizing the varied colors of the instrument, there's also "The Last to Know", where all the players find a way to share the somber yet powerful emotion.

*Port Saïd Street* is perhaps more accessible but no less consequential as it offers a kind of jazz journey by two virtuoso string players. Jonas Tauber is the cellist - he is known primarily as a bassist but has realized a lifelong dream "to play cello in this way" - and he deftly plays rhythmic complement to guitar explorations and presents solo turns both bowed and plucked. The tunes are a mix of jazz standards and guitarist Francis Coletta's originals. The two lightly bounce through Horace Silver's "Nica's Dream" with

Tauber playing the theme pizzicato. It's a spritely performance that's aided by the intimacy of the recorded sound. There's also a heartfelt "Body and Soul", with Tauber bowing and running variations on the famous theme and then Coletta sweetly picking a lovely solo. Coletta's originals are rich in jazz vocabulary while they seem a kind of musical travelogue to let us know that he and Tauber share experience and vision. The title track, named for a street in Marseilles, is a musical thoroughfare for two simpatico musicians to begin a soulful and most engaging journey.

It's no easy feat to create order - or something akin to order - out of disorder, but that's the task that alto saxist Rob Brown and cellist Daniel Levin seem to set for themselves on *Natural Disorder*. The music is demanding but takes on its own logic even as it surprises with its question "what's next?" and answers, "Oh, yeah ...that". The nine tunes are all by Brown, but because of the communication between these players, each seems co-authored. "Dot-Dash", for example, begins with a brooding series of lines on alto, which, like some Ornette ballads, express a sadness that is somehow also yearning and hopeful in its own way. Levin soon joins the journey and his lines are grounding, complementary and individual in their own right. *Natural Disorder* is all about immediacy - the spontaneous improvisations of the artists and, in turn, the direct response of the listener.

For more information, visit [marikahughes.com](http://marikahughes.com), [gligg-records.com](http://gligg-records.com), [origin-records.com](http://origin-records.com) and [nottwo.com](http://nottwo.com). Ulrich is at 5C Café Mar. 12th and University of the Streets Mar. 15th. Levin is at I-Beam Mar. 12th with Yoni Kretzmer, Downtown Music Gallery Mar. 20th and University of the Streets Mar. 30th with Sabir Mateen. See Calendar.



**Lou Caputo "Not So Big Band"**  
 New CD. Featuring the "Not So Big Band"  
 With some of New York's Finest: Bill Crow, Geoffrey Burke, John Eckert, Leopoldo Fleming, Billy Hart, Jason Ingram, Howard Johnson, Virginia Mayhew, Rudy Petschasuer, Dave Smith, Don Stein, Chris White, Joel Perry plus vocalist Jann Parker.  
 A dynamic Cd from a small band with a big sound, featuring an eclectic repertoire with plenty of room for blowing and arrangements by some of New York's finest talents.



Check out the Band live at our home base  
 The Garage 7th Ave South NYC  
 March 8th, April 19th, May 17th, June 21st

Or at Saint Peters Mid-Town Jazz Series on March 23rd

Lou can also be heard with his Quartet at The Garage  
 Sunday Brunch Noon-4pm on March 13th, April 10th, May 8th, June 12th

CD available at CDbaby, Amazon And Itunes



**PARADISE OF ASHES**  
**ANDY HAAS - SAX & PREPARED BACKGROUNDS**  
 SONGS BY GEORGE JONES, DAVID MANN, MOHAMED ABDEL WAHAB, LUKASZ GOTTWALD, SAYED DARWISH, ASAKAWA MAKI, COLE PORTER, GEORGES AURIC, HAROLD ARLEN, & ANDY HAAS  
 CD AVAILABLE @ DOWNTOWN MUSIC GALLERY, KIM'S VIDEO & MUSIC, & OTHER MUSIC  
 LIVE AT C.O.M.A. - ABC NO R10 - 156 RIVINGTON STREET - SUNDAY MARCH 27 @ 7PM

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

**JAZZ BRUNCH EVERY SUNDAY**  
TONY MIDDLETON TRIO  
11 AM - 2 PM • IN GARDEN CAFE • GREAT BUFFET - \$28

**OPEN JAM SESSION MONDAY NIGHTS**  
8:00 PM - 11:30 PM

**EVERY TUES. IN MAR. • 8:00 PM - 11:00 PM**  
MAMIKO WATANABE - SOLO PIANO

**WED. MARCH 2**  
**JOHANNES ENDERS QUARTET**  
JOHANNES ENDERS, DON FRIEDMAN  
MARTIN WIND, SEBASTIAN WERK

**THURS. MARCH 3**  
**GEORGE PETIT QUARTET**  
GEORGE PETIT, MARK SMALL  
PHIL PALOMBI, ERIC HALVORSON

**FRI. & SAT. MARCH 4 & 5**  
**AMY LONDON GROUP**  
FEATURING RONI BEN-HUR  
CD RELEASE EVENT FOR "LET'S FLY"  
AMY LONDON, RONI BEN-HUR  
RICHARD WYANDS, SANTI DEBRIANO  
STEVE WILLIAMS, STEVE KROON  
\$25 COVER + \$15 MINIMUM

**WED. MARCH 9**  
**SANDY SASSO QUARTET**  
SANDY SASSO, STEVE ELMER  
DAN FABRICATORE, DESI NORMAN

**THURS. MARCH 10**  
**BOB RODRIGUEZ TRIO**  
BOB RODRIGUEZ, STEVE VARNER, TOM SAYEK

**FRI. & SAT. MARCH 11 & 12**  
**DICK HYMAN/  
KEN PELOWSKI DUO**  
DICK HYMAN, KEN PELOWSKI  
\$25 COVER + \$15 MINIMUM

**WED. MARCH 16**  
**GENE BERTONCINI/  
ED LAUB DUO**  
GENE BERTONCINI, ED LAUB

**THURS. MARCH 17**  
**GEORGE MEL QUARTET**  
CD RELEASE EVENT  
"STREAMS OF CONSCIOUSNESS"  
GEORGE MEL, MICHAEL EATON  
ENRIQUE HANEINE, APOSTOLOS SIDERIS

**FRI. & SAT MARCH 18 & 19**  
**WYCLIFFE GORDON QUARTET**  
WITH SPECIAL GUEST NANCY HARMS  
WYCLIFFE GORDON, AARON DIEHL  
YASUSHI NAKAMURA, ALVIN ATKINSON  
\$25 COVER + \$15 MINIMUM

**WED. MARCH 23**  
**KAREN OBERLIN**  
WITH THE JON WEBER TRIO  
KAREN OBERLIN, JON WEBER  
SEAN SMITH, RUSS MEISSNER

**THURS. MARCH 24**  
**JIM RIDL TRIO**  
JIM RIDL, JOHN BENITEZ, DONALD EDWARDS

**FRI. & SAT. MARCH 25 & 26**  
**VICTOR GOINES QUARTET**  
VICTOR GOINES, AARON DIEHL  
YASUSHI NAKAMURA, MARION FELDER  
\$25 COVER + \$15 MINIMUM

**WED. MARCH 30**  
**JOHN DIMARTINO QUARTET**  
FEATURING ALEX FOSTER  
JOHN DIMARTINO, ALEX FOSTER  
BORIS KOZLOV, ALVIN ATKINSON

**THURS. MARCH 31**  
**JANE STUART SEXTET**  
CD RELEASE EVENT "DON'T LOOK BACK"  
JANE STUART, RAVE TESAR  
FRANK ELMO, SUE WILLIAMS  
RICK DE KOVESSEY, EMINO RIVERA

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



*Man With The Hat*  
Grace Kelly/Phil Woods (PAZZ Prod.)  
by George Kanzler

Although she's only 18, Grace Kelly has been releasing CDs for half a decade, playing mainly alto sax as well as singing. So the Korean-American musician can no longer be assessed, or hailed, as a child prodigy, but more as a particularly well-seasoned, well-traveled young jazz player. And one, as Dan Morgenstern points out in his liner notes, who "does not ... reveal any obvious stylistic models." However, Phil Woods is definitely one of her alto sax heroes and the three tracks on which they play together reveal an ability to blend their individual sounds so that it is hard to differentiate them in tandem/harmony passages.

Kelly also sings, but does not play, on the fourth track featuring Woods, Benny Carter's "People Time", doing newly minted lyrics by Deborah Pearl with Woods providing his patented, lushly lyrical obbligati behind her as well as an opening solo. The rhythm section features drummer Bill Goodwin from Woods' band, bassist Evan Gregor from Kelly's and pianist Monty Alexander, an inspired choice who brings his festive spirit to the proceedings.

The title tune, by Kelly, opens the CD on a swinging note and reveals she has developed as much as a composer as a player - note especially the creatively developed, rather than usual throwaway, bridge. Kelly shares with Woods a keen sense of melody and attention to tone and timbre, shaping solos as much melodically as harmonically, so hearing them together weaving through the themes of Woods' "Love Song from Brazilian Suite" and Billy Strayhorn's "Ballad for Very Tired and Very Sad Lotus-Eaters" is a delight, as are their equally tuneful solos. The two trading exuberant fours on the title track is another highlight. Kelly sings lyrics she co-penned on a bossa inflected original, "Gone", featuring Alexander on melodica (behind the vocal) and Rhodes keyboard, comping and in a solo. Rounding out the CD are a languorous alto-bass duet on Cole Porter's "Every Time We Say Goodbye" and a jaunty Kelly arrangement (for acoustic quartet) of "The Way You Look Tonight", her alto negotiating the rapid changes with élan.

For more information, visit [pazzmusic.com](http://pazzmusic.com). Woods is at Saint Peter's Mar. 13th as part of Prez Fest. See Calendar.



*The End of Fear*  
Tarbaby (Posi-Tone)  
by Jeff Stockton

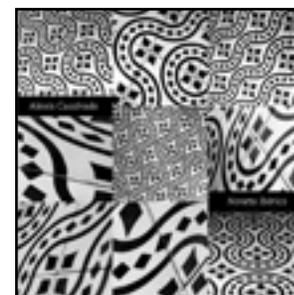
"I have no fear whatsoever of any body or any thing," comes the voice of Malcolm X on *The End of Fear*, the second release from Tarbaby, a band built around a core of Orrin Evans (piano), Eric Revis (bass) and Nasheet Waits (drums). Joined variously by trumpeter Nicholas Payton, altoist Oliver Lake and tenorman JD Allen, the group mixes originals and unconventional

covers, drawing on tunes that cut a bit closer to the American Black experience than, say, The Bad Plus, but coming at the listener from a similar starting point: this piano trio can take any song and make it their own.

As a trio Tarbaby is business-like and dead serious. Evans' "Jena 6" is characterized by the pianist's heavy left hand, Revis' muscular plucks and Waits' dark rumblings. Revis' "Brews" is a staggering blues, moved forward in concentrated sidwinding fashion by Evans' boozy perambulations up and down the keys. On the moody "Abacus", the trio drifts purposefully and gracefully. The guest horn players are also featured at their best: Payton exhibits masterful control on "Hesitation"; Lake brings his swinging authoritative tone to "November '80" and "Tough Love" and Allen is lush and seductively romantic on "Lonesome Me".

Peppered in between these full-length tracks are relative short bursts of improv like "Sailin' On", a raging Bad Brains cover, and "E-Math" a track that includes spoken word snippets of mathematics and Civil Rights truth. "Heads" (companion to "Tails") closes with the quotation above but opens with a line about jazz music being the sound of freedom. "That's all," the man says. It's this clarity of vision, creative earnestness and eye toward the basics that sets the music made by Tarbaby apart.

For more information, visit [posi-tone.com](http://posi-tone.com). Orrin Evans is at Smoke Mar. 25th-26th. Nasheet Waits is at Blue Note Mar. 11th. See Calendar.



*Noneto Ibérico*  
Alexis Cuadrado (Brooklyn Jazz Underground)  
by Elliott Simon

Commencing with Perico Sambeat's ethnically rich soprano sax lines and Alexis Cuadrado's soulful arco bass, *Noneto Ibérico* immediately pays direct homage to the 'Old World'. What follows however, is a mixture of 'old world' fire in the context of decidedly 'new world' attitude. Sambeat's intonation, flute playing and sax along with percussionist Marc Miralta's deft movements from one flamenco rhythm to the next provide both a Spanish stateliness and Roma fire that are the two key ingredients of flamenco.

Cuadrado, who himself hails from Spain but is now a Brooklyn resident, has chosen well with both these Spain-based musicians. Their familiarity with improvisatory jazz and flamenco alongside the cultural spice added by a trio of hand-clapping flamencoists gel these nine compositions into one of the most purposeful world/jazz fusions in recent memory.

Saxophonist Loren Stillman, trumpeter Avishai Cohen, trombonist Alan Ferber, guitarist Brad Shepik, pianist Dan Tepfer and drummer Mark Ferber are a formidable sextet in their own right with impressive stylistic breadth. Shepik and Stillman's downtown raucousness are wonderfully apparent in "Sólo El Sol Sale Siempre Solo"; Tepfer's mastery of both piano and Rhodes add just the right amounts of smoothness and funkiness and Cohen's own worldly melodic trumpet happily fits into the swinging "Tocar y Parar". "Por la Mínima" is an extended exposition on the uptempo flamenco Bulería rhythm, part of a panoramic Spanish symphony of original music that treats the listener to shifting folkloric forms within a modern jazz format.

For more information, visit [bjurecords.com](http://bjurecords.com). This group is at The Jazz Gallery Mar 25th-26th. See Calendar.



**The Talented Mr. Pelt**  
**Jeremy Pelt (HighNote)**  
 by Joel Roberts

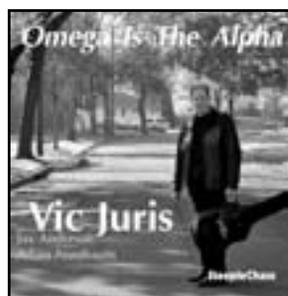
A perennial "rising star" in critics' polls over the past decade, Jeremy Pelt has by now established himself as one of the top trumpet players working in the jazz mainstream. A seasoned veteran at 34, Pelt is no longer simply a wunderkind with a virtuosic technique that evokes the ghosts of trumpet glory past like Morgan, Hubbard and Miles. He's an increasingly sophisticated composer, a nuanced and thoughtful instrumentalist and the leader of a power-packed sextet that returns for a followup to last year's acclaimed *Men of Honor* with a new release aptly titled *The Talented Mr. Pelt*.

The most important thing to know about Pelt and the rest of his 30-something cohorts is that, in the words of bassist Dwayne Burno (who penned the insightful liner notes), "This is a band, not a pickup group, not egotistical all-stars fighting for top marquee billing, but a band." And that sense of shared purpose, commitment, selflessness and intimacy that comes with years of playing together (the band has worked as a unit since 2007) is evident throughout the album. There's a strong mid '60s Miles Davis vibe here, both in the band's postbop, modal sensibility and in its remarkable group interplay. Though Pelt is clearly the leader here, contributing five original compositions, this is a group with five distinctive personalities (JD Allen on tenor saxophone, Danny Grissett on piano and Gerald Cleaver on drums, along with Burno and Pelt on trumpet and flugelhorn), all of whom are given ample opportunity to shine.

The set includes some relatively straightahead material, like the firebrand opener "Pandora's Box", as well as some that mines more harmonically sophisticated territory, like the melancholy waltz, "All My Thoughts Are of You". The incendiary "Paradise Lost" (penned by pianist Anthony Wonsey) features furious solos from Pelt, Allen and Grissett, as well as whirlwind drumming from the always-intense Cleaver. Pelt acquits himself particularly well on ballads, like the poignant "In Love Again", a little-known tune associated with singer Blossom Dearie, which features Pelt's finest, most sensitive flugelhorn playing. The album closes on a forceful note with "David and Goliath", a hard-charging postbop tune that showcases

this extraordinary band's communication and creativity.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Pelt is at Smalls Mar. 25th-26th with Billy Drummond. See Calendar.



**Omega Is The Alpha**  
**Vic Juris**  
 (SteepleChase)



**As You Like**  
**BANN**  
 (Jazzeyes)

by Terrell Holmes

Bassist Jay Anderson and drummer Adam Nussbaum have played on many fine recordings as sidemen and leaders and rank among the best on their instruments. Their work on a pair of new albums validates their talent and versatility further.

Anderson and Nussbaum join guitar maestro Vic Juris on his album *Omega Is The Alpha*, a set of originals and standards. Juris' lovely acoustic Latin-themed tunes "Subway" and the sensual tango "Rosario" flamenco sketches move at a relaxed, leisurely pace. Nussbaum strikes just the right chord with sticks on edge of snare and brushes on cymbals while Anderson plucks with a soft luminosity. They deftly navigate the melodic minefield Juris lays down on "Romulan Ale" and swing effortlessly on "Sweet Sixteen". Juris uses distortion and humback whale effects to underscore the theme of Bud Powell's "Hallucinations". Nussbaum thrashes, Anderson pulsates and Juris adds more synth on the Albert Ayler-composed title cut, which has an Irish folk song edge to it. Nussbaum's lush cymbals and Anderson's deep tissue plucking enhance an excellent version of Ornette Coleman's "Lonely Woman", which Juris imbues with a Middle Eastern feeling that gives it a fresh dynamic.

Anderson and Nussbaum are also members of the group BANN, along with guitarist Oz Noy and sax man Seamus Blake. Their album *As You Like*, though having different energy, relies on the same balance of originals and standards as *Omega Is The Alpha*. It begins with an uptempo, postmodern reading of "All the Things You Are", where Noy plays a blues-heavy, distorted electric guitar with organ effects. The band's various tempo switches give Monk's "Played Twice" a humorous touch, along with Anderson's bold pizzicato, Noy's guitar grunts and organ highlights and Blake's soaring sax. Anderson's down-in-the-soul plucking and Nussbaum's shimmering cymbal flourishes form a grand intro to the lush "Guinnevere", where Blake's tenor at times has the texture of an oboe. Noy's angry guitar, Anderson's funky pizzicato, Blake's blistering tenor and Nussbaum's polyrhythms all drive Joe Henderson's "Isotope". Anderson and Nussbaum are also excellent composers. Anderson's energetic "Will Call" has a raindrop-dodging melody and dynamite interplay between Noy and Blake. "At Sundown" is a rich Delta blues whose end-of-the-day languor is highlighted by Noy's steel guitar mimicry. Nussbaum, with an assist from his wife, Maia, contributes the soothing ballad "Days of Old".

Both albums are solid works that provide more proof of the impressive talents of Anderson and Nussbaum.

For more information, visit [steeplechase.dk](http://steeplechase.dk) and [myspace.com/jazzeyesrecords](http://myspace.com/jazzeyesrecords). Jay Anderson and Adam Nussbaum are at Smalls Mar. 4th with the Hayes Greenfield/Roger Rosenberg Quartet and 55Bar Mar. 6th with Vic Juris. See Calendar.

FEATURING  
 Christine Jensen  
 Maggi Olin  
 Jon Wikan &  
 Mattias Welin.

Now available at  
[www.Ingridjensen.com](http://www.Ingridjensen.com)

THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC

SPRING 2011

Jazz Presents  
**Rhythm  
 Crossroads**

WEDNESDAY, APRIL 6  
 8:00 P.M.-11:00 P.M.

**SCOTT KETTNER'S FORRÓ  
 BRASS BAND**

featuring special guests  
**Frank London and Anat Cohen**

Brian Drye, trombone  
 Petr Cancura, saxophone  
 Frank London, trumpet  
 Jordan Henry, tuba  
 Scott Kettner\*, Brazilian percussion,  
 drumset  
 Anat Cohen, clarinet

\*New School Jazz alum

**Jazz Performance Space**

55 West 13th Street, 5th floor  
 New York, NY 10011

General Admission: \$10

Students with valid ID and seniors: FREE

Tickets through the New School box office:

To purchase by phone: 212.229.5488

Hours: Monday-Friday, 1:00-7:00 p.m.

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

The New School for Jazz and Contemporary Music is part of The New School, a leading university in New York City offering some of the nation's most distinguished degree, certificate, and continuing education programs in art and design, liberal arts, management and policy, and the performing arts.



**Convergence**  
Lynne Arriale (Motéma Music)  
by Ken Dryden

Since winning the 1993 International Great American Jazz Piano Competition, Lynne Arriale has established herself with 11 rewarding CDs as a leader. Her new release, *Convergence*, alternates between her provocative originals and compelling interpretations of modern pop songs. She is well accompanied by bassist Omer Avital and drummer Anthony Pinciotti, with tenor saxophonist Bill McHenry appearing on selected tracks.

6 of the 11 songs are Arriale's compositions. "Elements" is a potent postbop opener for the trio. McHenry is added for the galloping "Here and Now", with Arriale delivering a high-energy solo. McHenry wails in the pianist's delightful title jig, which features another charging piano solo and explosive percussion, followed by the meditative piece "The Simple Things". Arriale's gorgeous melancholy ballad "For Peace" has a bittersweet, mournful air, with McHenry's emotional tenor sounding like a vocal.

The Beatles' music has long been explored by jazz musicians with mixed success, but Arriale's trio setting of "Here Comes the Sun" makes great use of space and builds upon the song's lyricism. Her deliberate take of

Sting's "Sister Moon" has a bluesy flavor, with her lush playing complemented by Pinciotti's effective use of cymbals. One doesn't think of the Rolling Stones' "Paint It Black" as being a viable jazz vehicle, but the dramatic introduction by Avital and Pinciotti sets up Arriale's enchanting Middle Eastern arrangement, where she gradually works her way into the piece without ever playing outright its well-known theme. The only misfire is Nine Inch Nails' "Something I Can Never Have", a tedious song that resists the quartet's best efforts to transform it into a workable jazz setting.

For more information, visit [motema.com](http://motema.com). This group is at *Jazz Standard* Mar. 16th. See *Calendar*.



**The Bird, The Girl & The Donkey...**  
Minasi/Moshe/Siwula/Rosen/Balgochian (rekonstrukt)  
by Ken Waxman

Members of New York's nearly permanent, always vibrant, underground free music scene, the improvisers here not only play in different configurations, but work avidly to promote the music. Saxophonists Ras Moshe and Blaise Siwula each organize regular improv sessions while all the players welcome free-form gigs here or overseas, whether with major stylists such as saxophonist Joe McPhee or interesting tyros.

The spectacular result of years of selfless music-making is on this CD. Recorded in guitarist Dom Minasi's flat, the players take post-*Ascension* advances as a benchmark and cram as many bent notes, extended timbres and alternate harmonies as necessary into these improvisations. Technical extensions aren't used as solipsistic showiness but as methods to interact with the ensemble itself or in duo or trio interludes.

Different players step forward at different times. Bassist Albey Balgochian's scrubbing and splintering stops are showcased on "Hey Cowboy" for instance; others have more space. Beating out rhythmic hooks throughout, drummer Jay Rosen lets loose with focused rim shots, cowbell slaps, cymbal pops plus rebounds on the same track while Minasi uses slurred fingering first to goose the tempo then, after staccato group variations, prods the others to harmonize.

Staccato and fortissimo exchanges interest both horn players. Moshe, for example, studs "Atmospheric Meeting" with irregular diaphragm vibratos, reed stutters and disassociated honks, contrasting with Siwula's lip-trembling contralto clusters. Nearly continuous in their blowing, the saxes are backed by Rosen's cowbell whacks and the guitarist's intricate fills. Meanwhile, on the title track, Moshe's tenor shards harden into a "Taps"-like theme, aptly accompanied by the drummer's martial rat-tat-tats. That intermezzo is followed by layered reed vamps, bass-wood creaks and guitar arpeggios, which produce a piece as linear as it is mercurial.

This CD is a first-class essay in the art of improvisation that could only be fashioned by musicians with years of similar experiences.

For more information, visit [rekonstrukt.com](http://rekonstrukt.com). This group is at *University of the Streets* Mar. 8th. See *Calendar*.

**FRESH SOUND NEW TALENT PRESENTS**

**GERALD CLEAVER** **UNCLE JUNE** **GERALD CLEAVER**  
Uncle June "Be It As I See It"

GERALD CLEAVER (d, percussion, vcl) with  
ANDREW BISHOP (fl, scl, bcl, ss, ts)  
TONY MALABY (ss, ts)  
CRAIG TABORN (p, keyboards)  
ANDY TAUB (barjo), RYAN MACKSTALLER (g)  
DREW GRESS (b), MAT MANERI (viola)  
JOHN CLEAVER (vcl)  
and JEAN CARLA RODEA (vcl)

*"Gerald Cleaver proves himself an imaginative composer/arranger on a program that illustrates the breadth of his experimental interests, the depth of his historical perspective, and the impact of his upbringing."*  
—Troy Collins, [pointofdeparture.org](http://pointofdeparture.org)

*"Be It As I See It is memorable; a lucid expression that is at times surreal and breathtakingly poignant."*  
—Mark F. Turner, *All About Jazz*

visit us at [www.freshsoundrecords.com](http://www.freshsoundrecords.com)

FRESH SOUND RECORDS  
Jazz  
FSNT375

**furthermore**  
RECORDINGS  
proudly presents two remarkable releases

**EDDIE HENDERSON - FOR ALL WE KNOW**

EDDIE HENDERSON  
JOHN SCOFFIELD  
DOUG WEISS  
BILLY DRUMMOND

*"Subversive elements are at work on this superb record."*  
—*Jazz Times*

*"From the first pearly notes, a hunch that the music will be first rate- and it is."*  
—*Downbeat*

**BENITO GONZALEZ - CIRCLES**

*"The band is capable of some tender and graceful playing, but they are their best when rolling along at full boil."*  
—*All About Jazz*

available at Amazon, iTunes, Cadence, Dusty Groove, Downtown Music Gallery or [www.furthermorerecordings.com](http://www.furthermorerecordings.com)

BENITO GONZALEZ  
RON BLAKE  
MYRON WALDON  
AZAR LAWRENCE  
CHRISTIAN McBRIDE  
JEFF "TAIN" WATTS

**CIRCLES**



*Live in London* Blaise Siwula (No Frills Music)  
*Cerberus Reigning* Jason Robinson (Accretions)  
*Coast* Ove Johansson (LJ)  
*Paradise of Ashes* Andy Haas (Resonantmusic)  
 by Gordon Marshall

Human beings spend their lives trying not to be alone. Once they find company, they begin the elusive search to rediscover their initial solitude. In music, the solo recording reflects this contradictory quest. In many ways it is the most intriguing form, both for fan and artist, and once finally attempted, it is charged with a discernible aspiration to retrieve the ensemble format.

First to come to mind on the first track of tenor saxophonist Blaise Siwula's *Live in London*, "Stutter's Waltz", is Peter Brötzmann in the stammering orgies of deep tones and harmonics. Siwula invokes Albert Ayler on the second track, "On the Plains of Brooklyn", with a simple, folk-like melody that slowly deconstructs into darker, earthier tones, closing, as Ayler often did, anthemically. "Transparent Dialogue" is a paradigm of what Siwula does all along: he attacks the problem inherent in a single-instrument excursus by engaging

in dialogue with himself. Often, as suggested, this involves the play of lighter and darker, of higher and lower tones; but also, as in this tune, short staccato bursts contrasted with longer, legato lopes. Siwula is a master duettist and he has no trouble transposing this knack to a self-on-self context. Again, melody and barrages of sound walls stack up against one another swimmingly, as Siwula always hints at harmony even in his noisiest squawks and his tunefulness is ever tempered by a robust, muscular delivery.

On *Cerberus Reigning* Jason Robinson chooses to augment his principal wind instruments with computer. On "Broken Seals" a snazzy, glittering bop line opens and proves to be a teaser to a deep electronic drone over which sax appears again but, this time, sinister and echoplexed. The drone winds and sneers, as sax wheels round, all coming to an abrupt end. What proves to be most striking on this album is the way a computer line will underscore sax, but imperceptibly the sax will get stranger, morphing into the computer effect itself, as the latter will get more and more natural until it is leading as the conventional sax - a phenomenon first noticeable on the second track, "The Betrayal of Charon (Synchronous Aether)". Overall, a seamless meld of hard-edged, postbop jazz and spacey, atonal electronics prevails.

Swedish saxophonist Ove Johansson complements his tenor playing with an EWI (electronic wind instrument). Like the winter seascape on the cover of his *Coast*, the sounds here are chilly at first, but the complexity of the weave between real and synthetic saxes lays out a beautiful soundscape to correlate with the seascape, leaving the mind aglow. In such numbers as "Blue Seashell" and "Microstones 1 & 2", smooth sonic surfaces betray brilliant, colorful patterns and contours that grow with both sweet and dissonant

tone. A mathematical quality characterizes much of this music, but it is the math of nature, the golden mean and axis of symmetry detectable in all that appeals to eye or ear. Above all, this is a work that evolves just as nature does, starting out quiet and simple, with wrinkles of difference and mutation, moving towards a sound environment that denotes havoc and imbalance often enough, but ultimately achieves a homeostasis in which even the turmoil is beautiful in contextual retrospect.

Andy Haas also accompanies his saxophone playing, with "prepared backgrounds", on his *Paradise of Ashes*. This is an album of inventive, jazz avant-pop. The melodies are bouncy, with a heavy percussive underscore. Overall the work has an African feel to it, despite the songs, which include everything from George Jones' "Cup of Loneliness" and the title track from the soundtrack to *Bonjour Tristesse* to "It's Only a Paper Moon". The African quality comes in the form sometimes of lilting, village folk melodies; other times in heavy, tribal polyrhythms. Mood of melody and meter are inevitably at variance, however this may be. As such, this leads to a question that may present its own answer: on the one hand, this is not literally a 'solo saxophone' record; but on the other, one artist produces all the sounds. What we are left with is the story of one human trying to stay afloat in a world of things bringing him down, often failing at the task but in the process becoming conscious of the dark beauty of the earth around him.

For more information, visit [nofrillsmusic.com](http://nofrillsmusic.com), [accretions.com](http://accretions.com), [lj-records.se](http://lj-records.se) and [downtownmusicgallery.com](http://downtownmusicgallery.com). Siwula is at ABC No Rio Mar. 6th with John McDonough and University of the Streets Mar. 8th with Dom Minasi. Haas is at ABC No Rio Mar. 27th. See Calendar.

**ALAN BROADBENT TRIO**  
**LIVE AT GIANELLI SQUARE: VOLUME 1**

2011 Grammy nomination for Best Improvised Jazz Solo on "Solar"

"Alan Broadbent...is one of the most original improvisors in the world of jazz" - Charlie Haden

"Deep and reflective; you can feel the notes resonate within your heart" - AllAboutJazz.com

**Robert HURST**

**CD: Bob Ya Head**  
 Robert Hurst, bass; Marcus Belgrave, trumpet; Scott Kinsey, keyboards; Darryl "Mamungu" Jackson, percussion; Sy Smith, vocals; Vincent Bowen, tenor sax; Karriem Riggins, drums

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

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

March 1-6  
 Nicholas Payton Big Band  
 Cuzzy's Club, NYC

March 11  
 Robert Hurst Group  
 Vigil Carr Center, Detroit, MI

May 7  
 Nicholas Payton  
 New Orleans Jazz Festival

May 9  
 Geoffrey Keezer  
 La Jolla, CA

July 17-30  
 University of Michigan MPULSE  
 Summer Performing Arts Camp

**WHO HE IS**

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

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



# INSTANT COMPOSERS POOL

## ON TOUR IN THE USA



★ **MISHA MENGELBERG** PIANO ★  
 ★ **AB BAARS** SAXOPHONE & CLARINET ★  
 ★ **TOBIAS DELIUS** SAXOPHONE & CLARINET ★  
 ★ **THOMAS WEBER** TRUMPET ★  
 ★ **WOLTER WIERBOS** TROMBONE ★  
 ★ **MICHAEL MOORE** SAXOPHONE & CLARINET ★  
 ★ **TRISTAN HONSIINGER** CELLO ★  
 ★ **MARY OLIVER** VIOLA & VIOLIN ★  
 ★ **ERNST GLERUM** BASS ★  
 ★ **HAN BENNIK** DRUMS ★

### MY MAIN THOUGHT ABOUT THE ICP IS: HOW DO THEY DO IT?

The show is always radically different. These are certainly all great improvisers in the most unfettered sense. But perhaps what amazes me most, beyond that, is the way they wander in and out of strictly composed material. With ten people all finding each other at exactly the same moment and abandoning each other at the next.  
 (...) These musicians can swing like mad when they want to, and can play the most sensitive cafe ballad at the drop of a hat. They also compose their own fantastic repertoire, and play a passel of Misha Mengelberg tunes, many dating back to the fifties. But the crux of what they do, as the name implies, is improvisation. And they do it as well as anyone out there.

— Dave Douglas

**MARCH 30 • BALTIMORE • WINDUP SPACE**  
 WWW.THEWINDUPSPACE.COM

**MARCH 31  
NEW YORK • LE POISSON ROUGE**  
 WWW.LEPOISSONROUGE.COM

**APRIL 1, 2 & 3 • PHILADELPHIA • ARS NOVA**  
 WWW.ARSNOVAWORKSHOP.ORG/EVENTS/INSTANT-COMPOSERS-POOL-ORCHESTRA-04-01-2011

**APRIL 5 • ROCHESTER • BOP SHOP**  
 WWW.BOPSHOP.COM

**APRIL 7 • AUSTIN • EPISTROPHY ARTS**  
 WWW.EPISTROPHYARTS.ORG

**APRIL 8 • HOUSTON • NAMELESS SOUND**  
 WWW.NAMELESSSOUND.ORG

**APRIL 9 • DES MOINES • CASPE TERRACE**  
 ABE@TRILIXGROUP.COM

**APRIL 10 • CHICAGO • HUNGRY BRAIN**  
 WWW.MYSPACE.COM/HUNGRYBRAINCHICAGO

**APRIL 11 • CHICAGO • CULTURAL CENTER**  
 WWW.CHICAGOCULTURALCENTER.ORG

**APRIL 12 • SEATTLE • EARSHOT JAZZ**  
 WWW.EARSHOT.ORG

**COME OUT AND HEAR! COME OUT AND HEAR!**  
**WWW.ICPORCHESTRA.COM**

PRINSENEILAND 97HS • 1013 LN AMSTERDAM • CANON@XS4ALL.NL



*Wingwalker*  
**Jane Ira Bloom (Outline)**  
 by David R. Adler

The breadth and allure of Jane Ira Bloom's music seems to grow with every release. *Wingwalker* is a fine showcase of her soprano saxophone mastery but also her compositional and bandleading wiles. Part of the secret is her pianist, Dawn Clement, who makes her second recorded appearance with Bloom since 2008's *Mental Weather*. She brings a tight but flexible swing to the date and functions like a small orchestra, reacting with highly attuned ears to bassist Mark Helias and drummer Bobby Previte (both longtime Bloom allies).

And yet Bloom is upfront, with a warm, balanced tone and usual electronic enhancements - harmonizers, echoes, etc. - lending yet more individuality to her sound. Her writing is fresh and involved: even on pieces lasting just six minutes or less, such as "Life on Cloud 8" and "Freud's Convertible", she creates multipart structures involving stark rhythmic shifts, pushing her quartet to the fullest.

"Airspace" and "Frontiers in Science" feature beautifully executed unison playing, wide-open harmony and driving, deeply felt rhythm (swing and straight-eighth, respectively). "Ending Red Songs" and "Adjusting to Midnight", both trio sketches without drums, share a dark and plaintive, Shorter-esque quality while the title track, a rubato piece for quartet, recalls the ethereal yet unsettled world of Paul Motian.

As much as Bloom thrives in mellower, pastoral settings, *Wingwalker* has its gritty blues and even rock-like elements. The magnificent "Rooftops Speak Dreams" finds Previte digging into a simple beat as Clement splashes dense chords at endless contrasting angles. "Live Sports" is funky and hi-hat-driven, with a looped bassline and hiccupping figures built into the form. His swing is unassailable on the medium-bright "Rookie", which reminds us that for all the countless hues in Bloom's tonal palette, we're listening to a jazz artist, pure and simple.

For more information, visit [janeirabloom.com](http://janeirabloom.com). Bloom is at *Philoctetes Center Mar. 13th*. See Calendar.



*The Music of Paul Motian*  
**Joel Harrison String Choir (Sunnyside)**  
 by Donald Elfman

Guitarist Joel Harrison has never been restricted by boundaries. He's most interested in sound and new ways to approach the improvisational music idiom. So it's both a sonic surprise and no surprise at all that he would take to the subtle, understated compositions of drummer/composer Paul Motian or that he would choose to utilize a string quartet to realize his ideas.

Harrison's music balances the notion of typical jazz recordings with the more structured sound of modern chamber music. Pairs seem to play an important role - two guitars, duets between stringed

instruments and the notion of the strings set off against the guitars. Contrast "Drum Music", angular and darkly jaunty, with its group improvisation and tight percussion. The strings suggest music on the edge of chaos but the playing is balanced and, finally, structured. At the CD release concert last month at Joe's Pub, there were some seemingly rough ensemble passages early on - this music needs the direction that togetherness provides to move clearly forward - but the passion and spirit brought new life. Second album guitarist Liberty Ellman was replaced by Brad Shepik, but the in-the-moment feeling of the last-minute replacement made for a healthy vitality.

Harrison said from the stage that he wanted to also include music that Motian included in his own playing, so the group tackled, as on the disc, Monk's "Misterioso". In both cases what was most evident is Harrison's powerful sense of dealing with the risks of the new. The familiar tune seemed to emerge out of the perpetual activity of all the players, making the most out of the sonic potential of these instruments. Viola player, Lev Zhurbin, was also a substitute and his passion and prowess seemed elemental in uniting the strings - the band played the beautiful "Etude", which had the drone feel of Indian music mixed with the somewhat somber outlook of some Western sacred music. Here, violinist Christian Howes came into his own and displayed a different sense of commitment.

Joel Harrison has risen to the challenge that this new setting has offered him. He has succeeded in maintaining his original sensibility while also demonstrating how Motian's music, with new colors and textures, can be a part of an important jazz canon.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Harrison is at *Banjo Jim's Mar. 20th*. See Calendar.



Tune in Sunday March 6 @ 6pm and  
 Wednesday March 9 @ 6:30pm for

**Gerri Allen, Dee Dee Bridgewater,  
Esperanza Spalding,  
Terri Lyne Carrington, Grace Kelly  
The Mary Lou Williams  
Women in Jazz Festival All-Star Quintet**  
 From the Kennedy Center  
 in Washington, DC, on

**JazzSet**

Congratulations Grammy® Winners  
 Dee Dee Bridgewater & Esperanza Spalding

**WBGO jazz 88.3 FM**  
 wbgo.org

On air, online, on your mobile device



**Live 2010 (7th Annual Concert Tour):  
The Works of Horace Silver  
SFJazz Collective (SFJazz)  
by George Kanzler**

The SFJazz Collective has forged a unique identity as a jazz ensemble, one that blends the historic retrospective stance of a repertory band with the adventurousness and modernity of a group featuring original new works. Each year the Collective takes on a different iconic jazz composer-musician, each member of the group contributing an arrangement of one of that icon's works. But each member also contributes an original composition nominally inspired by the year's featured artist. In 2010 the honoree was Horace Silver.

The approaches to Silver's music vary, but almost all the charts offer some new wrinkles to tunes that are more often than not quite familiar. Vibist Stefon Harris keeps and emphasizes the vivacity of the bright "Cape Verdean Blues", but adds brief tempo shifts and turnarounds that spark his and Avishai Cohen's trumpet solos. Pianist Edward Simon casts "Song for My Father" in 7/4 meter, follows Miguel Zenon's alto sax solo (not Mark Turner's tenor, as the notes suggest) and his own piano with some rousing shout choruses and ends it all with a long coda vamp spurring vibes and drums. Drummer Eric Harland brings "Señor

Blues" into the 21st Century by following the familiar theme, backed by his own kinetic polyrhythms, with hints of free jazz in collective and/or tandem improvising from the horns beginning out-of-tempo but gradually coalescing into riffs that lead to a swinging piano solo. Bassist Matt Penman floats "Sister Sadie" over suspended harmonies from vibes and rhythm section, repeats a break/riff almost long enough to qualify it as Steve Reich trance music and eventually arrives at a fervent version of Silver's tune. Trumpeter Cohen's chart of "Baghdad Blues" comes closest to a Silver hardbop ensemble version - after beginning with an Ellingtonian evocation of a train leaving a station - marked by adroit touches like overlapping horns in the theme and brisk turnarounds during vibes and trumpet solos.

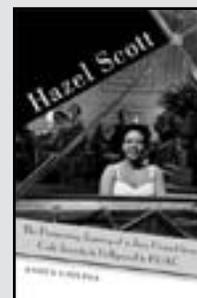
Zenon's alto sax dominates his take on "Lonely Woman", suggesting in its freer passages a kinship to the composer of another tune of the same title: Ornette Coleman. Turner doesn't solo on his choir-like chart of "Peace", leaving the improvisations to bass and piano and turning the theme into a rubato hymn for horns; but he is featured prominently, along with the arranger, on trombonist Robin Eubanks' captivating, energizing version of "The Lady from Johannesburg", the most recent (1996) Silver piece essayed on the album.

The original compositions are ambitious and engaging, many of them as multi-faceted as a suite or tune with multiple strains. Drummer Harland evokes Miles Davis/Gil Evans with his trumpet-with-bowed-bass opening on "Harlandia", which becomes a tour de force for his expansive percussion vocabulary and drive. Cohen's "Suite for Ward Martin Tavares" (Silver's middle names) combines a spacey prelude with hardbop and back beats as the heat rises. Zenon's "The Mystery of Water" impressionistically evokes

waves, whirlpools and eddies in a piece that is never still. Other originals are compelling frames for emphatic solo turns, like Eubanks' "More Than Meets the Air"; Turner's "Brothersister II", contrasting and then casting together tenor and alto saxes; Harris surging "The Devil in the Details" showcasing his vibes and Turner's tenor sax; Penman's "Triple Threat", with a double turn from Turner and Simon's "Collective Presence", melding Penman's bass and his piano in a pensive improvisation.

For more information, visit [sfjazz.org](http://sfjazz.org). SFJazz Collective is at Jazz Standard Mar. 31st-Apr. 3rd playing the music of Stevie Wonder. See Calendar.

## IN PRINT



**Hazel Scott: The Pioneering Journey of a Jazz Pianist from Café Society to Hollywood to HUAC**  
Karen Chilton (University of Michigan Press)  
by Sean O'Connell

In 1968 *Ebony* magazine succinctly stated, "Hazel Dorothy Scott Powell Bedin has, in the span of what might be considered a short lifetime, been many things: child prodigy, darling of café society, concert artist, civil rights pioneer, the wife of a famous and powerful man, mother, divorcee, expatriate." Karen Chilton's biography is a straightforward account of an extraordinary life that never wavered in the face of racism, political witch-hunts or financial hardships, providing ample reason for resurrecting her as both a social and musical pioneer.

Born in Trinidad in 1920, Scott emerged as a piano prodigy, guided by her musically-inclined mother towards classical repertoire. While still in her teens she became the toast of New York, putting a boogie-woogie spin on the ten-fingered puzzles of Liszt and Chopin. This success led to a handful of film appearances that ended when she chose her integrity over employment, displaying a stoicism that would lead to financial hardships as she outgrew her captivating looks. In her mid 20s she married political trailblazer Adam Clayton Powell Jr., forming one of the most powerful couples in New York and they lived accordingly, supplying plenty of ammunition for those looking to take them down. By the mid '50s her marriage had dissolved and she was facing charges from the House Un-American Activities Committee. She escaped the scrutiny by moving to France but eventually returned to New York to focus on her family before succumbing to pancreatic cancer in 1981.

Through Scott's unpublished memoirs and interviews with her son Adam Clayton Powell III, Chilton weaves the story of a woman who, due to her strong beliefs, often found herself with her artistic pride intact but her career in shambles. Scott was a complex and stubborn woman whose musical prowess was shaped equally by the classics and family friends like Billie Holiday, Lester Young and Art Tatum. Her glamorous lifestyle and unmatched musicality make for a moving story that Chilton has eloquently brought to light. A well-researched biography on an unnecessarily forgotten star.

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

## Michael Blake

### "Hellbent" (Label of Love)

Available at CD Baby

[www.cdbaby.com/cd/MichaelBlake1](http://www.cdbaby.com/cd/MichaelBlake1)



"Mr. Blake, on tenor especially, is an endlessly engaging improviser, and an inquisitive one."

- The New York Times

March 22

Cornelia Street Cafe 8:30pm

D.I.C.E

with Kresten Osgood,  
Tony Scherr, Rob Jost

[michaelblake.net](http://michaelblake.net)

[michaelblakemusic.blogspot.com](http://michaelblakemusic.blogspot.com)

KUPFERBERG CENTER PERFORMANCES & MICHELLE MARIE PRODUCTIONS PRESENT

# COOLBEATS

## JAZZ FESTIVAL

LEFRAK CONCERT HALL | QUEENS COLLEGE

FRIDAY, APRIL 1, 7:30 PM

JEB PATTON, PIANO ANTONIO SANCHEZ  
Tribute to Sir Roland Hanna QUARTET

SATURDAY, APRIL 2, 8:00 PM

MICHELLE CUONG VU DANILO PEREZ  
MARIE TRIO TRIO

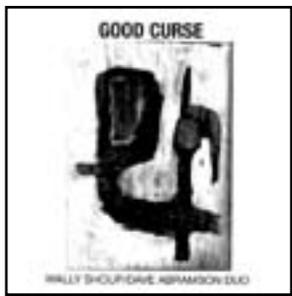
with Special Guest:  
Cuong Vu

FREE with ticket purchase!  
AFTERNOON WORKSHOPS WITH ARTISTS

visit [michellemarieproductions.com](http://michellemarieproductions.com) for information or call 718-544-2996 to reserve a spot.

ORDER TICKETS AT [KUPFERBERGCENTER.ORG](http://KUPFERBERGCENTER.ORG) OR CALL 718-791-8080

Two-night festival pass: \$40; \$20 students with ID.  
Single ticket prices: \$25; \$13 seniors/QC alumni; QC ID; \$15 students with ID.



**Good Curse**  
Wally Shoup/  
Dave Abramson (R&M)



**Lunar Roulette**  
SYCH  
(Strange Attractors)

by Jeff Stockton

In Seattle, alto saxist Wally Shoup is an elder statesman and local legend, whom, by temperament or circumstances, has practiced the majority of his art close to home. His preferred instrumental style has been unfettered, individualistic and anti-commercial. Put these together and you get a musician sorely underappreciated and criminally underdocumented.

*Good Curse*, recorded in 2008, was originally released in 2010 on cassette. Drummer Dave Abramson mixed it. Shoup is credited with painting the cover art. There's no bar code. One can only assume it's scarce. But the music is excellent. Abramson, himself a drummer on the fringe of the Pacific Northwest rock scene, plays airily and spaciouly and Shoup fills the gaps by issuing aching lines from his horn, his robust alto sound having gained in richness and sheer emotional depth over the past few years. This is less a skronkfest than an original, passionate take on the blues, made explicit by an instant-classic version of "St. James Infirmary". At roughly 27 minutes running time, this EP is less than half as long as most CDs these days but it delivers twice as much listenability.

There's an old joke about an immigrant who has recently arrived in America whose English is interrupted by all sorts of bleeps and bloop and such. "Where'd you learn to speak English?" he's asked. "Shortwave radio." When asked, "Where'd you learn to play jazz?" the same answer might come from SYCH (Shoup, violinist C. Spencer Yeh, drummer Chris Corsano and guitarist Bill Horist). This band is channeling the sounds of the cosmos, capturing them and letting them loose as they bounce off the ionosphere. Coded messages, deep space transmissions and primitive speech patterns make up the four cuts on *Lunar Roulette*. From time to time, the noise currents will merge and Shoup's alto will squeal in unison with the guitar, or the horn will find a violin shriek and link up with it, all in an attempt to send some of the communication back to its interplanetary source.

For more information, visit [myspace.com/daveabramson](http://myspace.com/daveabramson) and [strange-attractors.com](http://strange-attractors.com). Shoup is at *The Stone Mar*. 24th. See Calendar.



**Something Quiet**  
Bob Gluck (FMR)  
by Elliott Simon

*Something Quiet* at times deceptively lulls you into a

false sense of security in a similar way that the tranquil opening of a slasher movie is meant to contrast with the tension and carnage to follow. This is not to say, however, that pianist Bob Gluck is in any way using cheap theatrics to sell his music. Quite to the contrary, this drummer-less acoustic trio release is quite elegant in its presentation of compositions within a decidedly avant/jazz classical approach.

A departure from his synth work, Gluck here plays acoustic piano and includes soprano saxophonist Joe Giardullo and bassist Christopher Dean Sullivan, choices that both add to the chamber feel and provide jazzier foils for the leader's more classically-inspired playing. Gluck is a master of tension and dynamics and his openings on several of these pieces reflect tranquility with hints of pathos and foreboding. Through exquisite chordal choices and Sullivan's coloration, the pianist subtly increases these latter elements until Giardullo rips off a glissando or Gluck summons up jolting power chords to bring the tension to the breaking point. Somewhat of a curve ball is a version of Herbie Hancock's "Dolphin Dance", in which Gluck artfully leads Sullivan around the dance floor while the listener is left waiting for Giardullo to show up at the ball.

Giardullo is most clearly the keeper of the jazz spirit here though and he is a versatile player coaxing both beautifully rounded and high-pitched screeches from his instrument when the situation calls for them. As the session title implies though, the emphasis is on the former and his perceptive lines on the unhurried "Going Away" and closer "Lifeline" merit special mention.

For more information, visit [fmr-records.com](http://fmr-records.com). This trio is at *University of the Streets Mar*. 29th. See Calendar.

**Make Music Your Life!**

Attend a four-year college that takes music as seriously as you do. Whether your interest is...

**Music Performance  
Music Business  
Music Education  
or Audio Recording**

Five Towns College offers the specialized training you need. Contact an Admissions Representative right now and MAKE MUSIC YOUR LIFE!

**ATTEND ONE OF OUR OPEN HOUSES:  
April 9, May 14, June 11, July 16 (Audio Only)**

**FIVE TOWNS COLLEGE** [www.ftc.edu](http://www.ftc.edu)  
305 N. Service Road Dix Hills, New York 11746 email: [admissions@ftc.edu](mailto:admissions@ftc.edu)

**ENTERTAINMENT**

Dix Hills Performing Arts Center

**Jazz** dh PAC  
FIVE TOWNS COLLEGE  
305 North Service Road, Dix Hills, NY 11746

For a complete list of DHPAC Performances or to buy tickets call **631-656-2148** or visit [www.dhpac.org](http://www.dhpac.org)

The Exceptional Jazz Guitar of **BUCKY PIZZARELLI**  
Fri 4/29, 7:30 pm  
\$30, \$25, \$20

**AN EVENING OF JAZZ**  
FTC Jazz Orchestra & Vocal Jazz Ensemble  
Thurs 5/5, 7:30 pm • \$10

**Guitar Extravaganza**  
A Salute to The Great Guitar Makers of Yesteryear  
Fri 5/6, 7:30 pm • \$10

**FTC Jazz Ensembles**  
Mon 5/9, 4:00 pm • FREE



*Be It As I See It*

**Gerald Cleaver Uncle June (Fresh Sound-New Talent)**  
by David R. Adler

It's scarcely an exaggeration to say that drummer Gerald Cleaver can play everything: from the down-the-middle postbop of Jeremy Pelt to the free-blowing fury of Charles Gayle to the pellucid soundscapes of Miroslav Vitous and more. Cleaver is an artist belonging to no camp and this explains much about the stunning individuality of *Be It As I See It*.

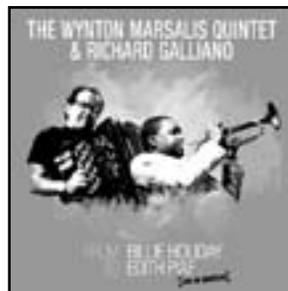
"To Love", with its pumping rock beat and anarchic tonal mishmash (Cleaver shouts the song title out loud at various points), sounds virtually nothing like the remainder of the album - quite a stark choice for an opener. Following this, "Charles Street Sunrise" is already a world away, with a dark, dissonant mood and slow-moving legato tones from Andrew Bishop's flute and Drew Gress' arco bass. Oddly, the piece slips into a clear tempo toward the end but then quickly fades out. Later in the program, "Charles Street Quotidian" picks up the thread, as the same motif from the fadeout blossoms into a full piece. The continuity is striking and Cleaver strengthens this narrative aspect of the music with an extended suite called "Fence & Post", which stretches to fill nearly half the album.

Craig Taborn's brilliant acoustic piano flights

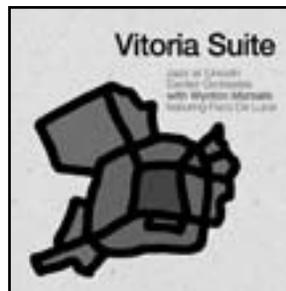
("Gremmy", "22 Minutes") and alien keyboard and organ murmurings ("The Lights", "Statues/Umbra") loom large. So do the individual solo voices and sectional counterpoint of Mat Maneri on viola, Tony Malaby on tenor and soprano and Andrew Bishop on multi-reeds. That trio appeared on the drummer's 2001 debut *Adjust*; Bishop returned for *Detroit* in 2008 and Cleaver's co-led trio projects with Lotte Anker or William Parker both feature Taborn in the piano chair.

Beyond this strongly unified core of a band, Cleaver tosses in wild-card elements like the noisy guitar of Ryan Mackstaller, spicy banjo from Andy Taub (who engineered and mixed the album) and the left-field vocals of Jean Carla Rodea and John Cleaver (the leader's father). The disparate streams feed into a surging river, a music full of nerve and murky beauty.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com). Cleaver is at *Cornelia Street Café* Mar. 16th with *Lucian Ban* and 24th with *Jacob Anderskov*. See Calendar.



*From Billie Holiday to Edith Piaf*  
**Wynton Marsalis Quintet (WME)**



*Vitoria Suite*  
**Jazz at Lincoln Center Orchestra (Emarcy)**

by Jeff Stockton

Ask anyone if they can name a jazz musician and Wynton Marsalis is likely the only one they'll come up with. In a time when major labels have all but abandoned jazz music, Marsalis still gets the full treatment (both discs under consideration here have DVDs attached). And Marsalis' music is invariably first rate, carefully conceived and meticulously executed by a steady stream of virtuosi bandmates. But it's this technical excellence that many hardcore jazz fans find off-putting. As an art form, jazz still has the reputation for giving natural talent and raw inspiration more credit than technical proficiency, not to mention self-promotion and ambition.

Marsalis' customary level of excellence is given full form on *From Billie Holiday to Edith Piaf*, a tribute to the two singers recorded live in concert at the Marciac Jazz Festival in 2008 by Marsalis' quintet and French accordionist Richard Galliano. The program kicks off with "La Foule", a jaunty waltz that has Galliano driving the melody, immediately establishing the Gallic atmosphere. "Them There Eyes" is taken at an equally joyous pace and this time it's saxist Walter Blanding who hijacks the song with chorus after chorus of beautifully apt improvisation. The concert bogs down a bit in the middle during Galliano's syrupy ballad "Billie" and an air of mandatory seriousness threatens to sink "Strange Fruit" as Marsalis goes heavy on the trumpet mute. But overall, this is a typical Marsalis small group performance: impressive and enjoyable and without a single note out of place.

Marsalis convenes the Jazz at Lincoln Center Orchestra for the *Vitoria Suite* and he is like a musical John Updike: highly competent and skilled in any medium, it's composing for an orchestra that he is at his most novelistic and enchanting. Structured in 12 movements to simulate a 12-bar blues, any Marsalis work that opens with hand-clapping immediately breaks some of the stuffy tension he carries around as baggage. The simple percussion grounds Marsalis to his roots and it links up with the flamenco and Basque rhythms that crop up later in the fantastic first half of the suite (the piece was commissioned for a Spanish

jazz festival). The music on the second disc seems to have less to do with Spain (aside from a few matador flourishes from the saxes) and it's consequently less thrilling although the rhythms and solo spots are consistently infectious. Any music this rich and compelling, and that offers superb playing from the likes of Joe Temperley, Victor Goines, Ted Nash and Marsalis himself, cannot be easily dismissed. It's jazz at its most complex and invigorating.

For more information, visit [wyntonmarsalis.org](http://wyntonmarsalis.org) and [emarcy.com](http://emarcy.com). Marsalis is at *Rose Theater* Mar. 3rd-5th playing the music of Kurt Weill and Mar. 31st-Apr. 2nd with his quintet. See Calendar.

**ON DVD**



*Unconditional Confidence*  
**Gunter Hampel European Quartet (Birth)**  
by John Sharpe

German multi-instrumentalist Gunter Hampel has taken the self-help approach to extremes, with over 150 LPs, CDs and DVDs documenting his work on his own Birth label. Although the free music veteran is now in his 70s, if anything the pace has accelerated over recent years. Quantity doesn't preclude quality either. Now we have a two-DVD set documenting a 100-minute performance by the same band from the Leipzig media campus in September 2010.

As customary, the quartet starts off playing from the back of the hall and gradually passes through the audience onto the stage. It is all captured by a single hand-held camera, which smoothly moves around the musicians as they play with many revealing closeups. Perhaps the only drawback of this method is that the sound image varies as the cameraman moves, making this a less-than-pristine listening experience. But the music is great, with Hampel's acolytes navigating the leader's charts and using them as launch pads in continuous freewheeling performance, moving from joyous freebop to spacey ballad, though always being savvy enough to know the way back home.

Hampel is in fine form, hoarse and throaty on bass clarinet, but alternating shimmer and shine on vibes. Though young, the band has already been together some ten years and it shows in their easy tightness and also in their relaxed ensemble colloquy. On tenor sax, Johannes Schleiermacher slips easily into spirited sparring with his elder while pushing the envelope more in his own features. Andreas Lang both anchors and illuminates, utilizing the full capability of his bass, whether sawing on the body or rubbing a finger down the back of his instrument. Bernd Oezsevim rightly gets a lot of solo space, excelling in asymmetric figures and motifs that burst from his drumkit, but meld into a convincing off-kilter whole.

At times Hampel can be seen cueing arrangements on the spot, as when he instigates a round of solo statements that gradually overlap, but elsewhere the communication appears near telepathic.

For more information, visit [gunterhampelmusic.de](http://gunterhampelmusic.de). Hampel is at *The Stone* Mar. 13th. See Calendar.

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

**JAZZMINISTRY**  
AT SAINT PETER'S

**JAZZ VESPERS IN MARCH 2011**  
Sundays at 5:00 P.M. — All Are Welcome! — Free

6  
**Ike Sturm Band + Voices with Uwe Steinmetz**

13  
**PREZ FEST 2011**  
**Celebrating Gil Evans**  
3:30 P.M. — Panel Discussion — Free  
5:00 P.M. — Jazz Vespers — Freewill Offering  
7:00 P.M. — Concert  
\$25 Suggested Donation at the Door, \$10 with Student ID

20  
**Webster Groves High School**  
featuring **Sharel Cassity** and **Michael Dease**

27  
**Aaron Diehl Trio**

---

**MIDTOWN JAZZ AT MIDDAY**  
*Sponsored by Midtown Arts Common*  
Wednesdays at 1:00 P.M. — Suggested Donation: \$10

2  
**Harlem Blues & Jazz Quartet**

16  
**Marcus Goldhaber**, singer

23  
**Lou Caputo's Not-So-Big Band**  
**Jann Parker & David Coss**, singers

30  
**Karin Krog**, singer; **Steve Kuhn**, piano

## BOXED SET

Trio X - live on Tour 2008



Live on Tour 2008  
Trio X (CIMPOL)  
by Clifford Allen

It would be a shame - or at least incomplete - if reedman/multi-instrumentalist Joe McPhee were pegged completely as an Albert Ayler-school musician. Certainly, McPhee has paid great homage to Ayler in his career and it's hard to play the tenor saxophone in free music without some debt to the late legend's work. This music has been predicated on the implications of an Ayler-ian epoch for many years.

The music of Trio X (McPhee, tenor/soprano saxophone and cornet; Dominic Duval, bass; Jay Rosen, drums) is extraordinarily versatile and it should be, considering they've been working together for over a decade. Their palette certainly includes references to the Ayler bag, but just as prevalent are areas of classicist delicacy, funky marches and interpretations of the feeling of bebop (if not holding completely to its forms). In these latter stretches, often using Monk as a template, the

music can be either oblique or direct and almost always invoked with a Sonny Rollins-esque wink. *Live on Tour 2008* is a comprehensive five-disc set covering a week-long stand at Midwestern and Eastern colleges for the group's tenth anniversary and it captures very well the seamlessness with which the band moves through a palette of emotions vis-à-vis theme and improvisation. McPhee can get an extraordinarily huge sound out of his tenor and he works through lines with cascades, splashes and drizzles that explode out of folk forms, often in tandem with Duval's pizzicato plenum and Rosen's airy, continuous crash.

In a 1999 interview with Robert Spencer (published in *Cadence Magazine*, Nov. 2000), McPhee notes how his trio with pianist Paul Plimley and bassist Lisle Ellis was received at the Nickelsdorf Konfrontationen: "We played the music that you heard on that recording, *Sweet Freedom - Now What?* (hatART, 1994). Some of them are ballads. Max Roach's material. And at first there were all these festival producers sitting in the front row, smiling and then they're not smiling so much. We played ballads! We had the audacity to play things that were melodic! No one spoke to us! It was very strange." Confronting people with music doesn't have to be full-bore and McPhee and his comrades clearly are aware of this and use it to great effect. Delicate, pathos-laden tenor breaths or wincing soprano demark space in a way that, albeit subtle, has to be dealt with. The ear can go inside these spaces and move around, or use them as a defining environmental sensibility, literal demarcation through wind, bass and percussion.

It's fair to assume that most of the pieces here -

segued as they are - are developed 'freely' though that word is necessarily baited, because each group composition/improvisation is developed over the course of weeks, months and years working together. Extemporizations of "Old Man River" crop up throughout the set, as do fragments of Monk and the chestnut "Brown Skin Girl" and McPhee acolytes might recognize "Take a Walk through the Woods" on Disc One as "Knox" from *Tenor* (hatHUT, 1977). And though the consistency of working on the bandstand and recording what one wants, when one wants, is something unavailable to most musicians in this music today, Trio X have persevered as much as any long-running band could. Most of their recordings are live though and there's a reason for that - the threesome primarily reconvene for tours and the seamless interaction in solo, duo and trio segments is best served by the energy of a concert.

It's hard to really place where the group is in its evolution - McPhee, Duval and Rosen are an extraordinarily empathetic unit and they always have been. At the same time, there is no reason to think that if you've heard one Trio X set you've heard them all. Each disc offers a new twist on the variety of experience and the same is true across this five-disc spread. They work through areas of freedom sweetly, accessibly and honestly and if one thinks of 'freedom' on a scale, Trio X are among the most 'free'. They use tradition, life, individuality and community to the highest potential.

For more information, visit [cimprecords.com](http://cimprecords.com). Joe McPhee is at The Stone Mar. 8th and 18th, Blue Note Mar. 11th and University of the Streets Mar. 16th solo. See Calendar.

Dizzy's Club *Coca-Cola*

## live jazz nightly

**MAR 1-6**  
NICHOLAS PAYTON  
BIG BAND  
After Hours: Ned Goold /  
Stephen Riley Quartet

**MAR 7**  
CHRISTINE JENSEN  
JAZZ ORCHESTRA  
WITH INGRID JENSEN  
CD Release: *Treelines*

**MAR 8-13**  
ANN HAMPTON CALLAWAY  
with Bill Mays, Peter Washington,  
& Tim Horner  
After Hours: Jennifer Leitham Trio with  
Sherrie Maricle & Tomoko Ohno

**MAR 14 UPSTARTS!**  
JUILLIARD JAZZ ENSEMBLE  
with Special Guest Brian Lynch

**MAR 15-20**  
THE HEATH BROTHERS  
with Jimmy Heath, Albert "Tootie" Heath,  
Jeb Patton, & Corcoran Holt  
After Hours: Carol Morgan Quartet  
with Joel Frahm

**MAR 21 UPSTARTS!**  
MANHATTAN SCHOOL  
OF MUSIC JAZZ ORCHESTRA  
& JAZZ ENSEMBLE

**MAR 22-27**  
BILL CHARLAP TRIO  
with Peter Washington & Kenny Washington  
After Hours: Yotam Silberstein Quartet

**MAR 28 MONDAY NIGHTS WITH WBGO**  
SING INTO SPRING FESTIVAL  
JOHNNY MANDEL  
CONDUCTS SHERRIE MARICLE  
& THE DIVA JAZZ ORCHESTRA  
CD Release: *Johnny Mandel: A Man  
& His Music*

**MAR 29-APR 3 SING INTO SPRING FESTIVAL**  
TWO SKIRTS & A SHIRT:  
RENE MARIE, CARLA COOK  
& ALLAN HARRIS WITH  
MARC CARY TRIO  
After Hours: Kurt Bacher Quintet with  
Jean Caze, Harold O'Neal, Ben Williams  
& Joe Saylor



[jalc.org/dccc](http://jalc.org/dccc)

RESERVATIONS  
212-258-9595 / 9795

ARTIST SETS  
7:30PM / 9:30PM, Fri-Sat 11:30PM

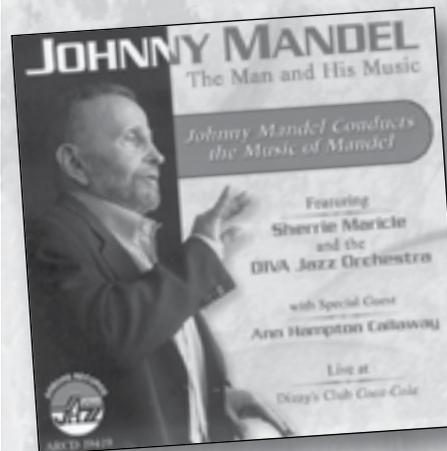
AFTER HOURS  
Tues-Sat after last artist

Photo courtesy of The Frank Driggs Collection



# ARBORS RECORDS

## Where Classic Jazz Lives On



**Johnny Mandel:  
The Man and His Music**  
Legendary American composer  
Johnny Mandel conducts an  
historic program of his original  
music, recorded live at  
Dizzy's Club *Coca-Cola* in  
New York City, featuring  
Sherrie Maricle and the  
DIVA Jazz Orchestra and special  
guest Ann Hampton Calloway.  
**ARCD 19419**

2189 Cleveland St., Suite 225, Clearwater, FL 33765

Phone: (800) 299-1930 Fax: (727) 466-0432

E-mail: [mrd@gate.net](mailto:mrd@gate.net)  
[www.arborsrecords.com](http://www.arborsrecords.com)

U.S. and Canada distribution by Allegro. **ALLEGRO**

## New Releases From *Palmetto Records*



Peter Eldridge  
Mad Heaven

Peter Eldridge ranks "in the celebrated tradition of melodic poets, most famously represented by such disparate voices as Stevie Wonder, Paul Simon, Joni Mitchell, Van Morrison and Steely Dan - singer/songwriters who create catchy, beautiful tunes with insightful lyrics that are both personal and universal".

(allmusicguide.com)

Appearing:  
March 21  
Rockwood Music Hall



Fred Hersch  
Alone At The Vanguard

Fred Hersch holds the unique distinction of being the first pianist to be asked to play solo at the renowned Village Vanguard in New York City. This recording documents his second and most recent week of performances at the club in 2010.

Appearing:  
March 2 - 6  
Jazz Standard



In Stores and on line April 12th  
Ben Allison  
Action-Refraction

Ben has turned his ear towards the music of some of his favorite artists, creating an inspired, atmospheric, and at times, art-rock mix tape featuring the music of PJ Harvey, Donny Hathaway, Thelonious Monk, Neil Young, Samuel Barber and Roger Nichols.

Appearing:  
April 12, 13  
Jazz Standard



[www.palmetto-records.com](http://www.palmetto-records.com)

## DANE TS HAWK 3

featuring

Nils Bosse Davidsen  
& Kresten Osgood

## 3 OF A KIND

new very exiting ILK release from legendary Danish improviser/composer/poet/outertainer Dane T.S. Hawk this time in a trio setting accompanied only by the bass of Nils Davidsen and the drums of Kresten Osgood limited release, buy now!

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

distributed by Stateside in the US



Tuesday, March 1

- Nik Bärtsch's Ronin with Sha, Thommy Jordii, Kaspar Rast, Andi Pupato  
Le Poisson Rouge 7:30 pm \$20
- Donald Harrison, Ron Carter, Billy Cobham  
Blue Note 8, 10:30 pm \$35
- Ethan Iverson, Larry Grenadier, Paul Motian  
Village Vanguard 9, 11 pm \$30  
Birdland 8:30, 11 pm \$30
- Kurt Elling Quartet
- Nicholas Payton Big Band with Erica Von Kleist, Anat Cohen, Sharel Cassity, Chelsea Baratz, Patience Higgins, Mike Dease, Corey King, Emily Asher, Max Siegel, Frank Green, Phillip Dizack, Omar Abdul Karim, Bria Skonberg, Freddie Hendryx, Mike Moreno, Lawrence Fields, Robert Hurst, Ulysses Owens, Roland Guerrero, Johnaye Kendrick  
Dizzy's Club 7:30, 9:30 pm \$30
- Ned Gould/Stephen Riley Quartet with Jamale Davis, Charles Goold  
Dizzy's Club 11 pm \$10
- John Hollenbeck Large Ensemble with James Sanford, Theo Bleckmann, Ben Kono, Bohdan Hilash, Dan Willis, Jeremy Viner, Tony Malaby, James De La Garza, Dave Ballou, Jon Owens, Laurie Frink, Jacob Garchik, Michael Christianson, Robert Hudson, Jeff Nelson, Matt Mitchell, Kermit Driscoll, Patricia Franceschy  
Jazz Standard 7:30, 9:30 pm \$20
- Jon Davis solo; Joel Frahm Quartet with Kurt Rosenwinkel, Joe Martin, Otis Brown III; Ken Fowser/Behn Gillece Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Christian Coleman Quartet with Mike Dopazo, Josh Sinton, Peter Brendler; Randy Ingram Quartet with John Ellis, Matt Clohesy, Jochen Rueckert  
Cornelia Street Café 8:30 pm \$10
- Jack Jeffers and the New York Classics  
Zinc Bar 9:30, 11 pm 1 am \$10
- MERCE: Shelley Burgon/Maria Chavez; Tom Carter  
The Stone 8, 10 pm \$5-10
- William Hooker Ensemble with Chris DiMeccio, Dave Rose, Adam Lane  
University of the Streets 8 pm \$10
- Ari Hoenig/Dan Weiss
- Ben Perowsky with Matt Munisteri, Danton Boller  
Doma 8 pm
- Greg Skaff Trio with Pat Bianchi, Ralph Peterson Jr.  
Miles' Café 9:30 pm \$19.99  
Bella Luna 8 pm  
Rue 57 8 pm
- Jack Wilkins, Harvie S, Akira Tana
- Tony Middleton Quartet
- Lady Got Chops Festival: Kim Clarke Duo  
Shrine 8 pm
- Margot Leverett & the Klezmer Mountain Boys  
Sixth Street Synagogue 8:30 pm \$15
- Mamiko Watanabe solo
- Mikki Yoshitake Trio
- Casimir Liberski Trio; Anton DeFade Quartet  
Puppet's Jazz Bar 8:30, 11 pm \$5  
Caffe Vivaldi 7 pm
- Daniel Bennett Group
- Valery Ponomarev Big Band; Justin Lees Trio  
The Garage 7, 10:30 pm

Wednesday, March 2

- Nate Wooley/Paul Lytton; Nate Wooley, Paul Lytton, Ikue Mori  
The Stone 8, 10 pm \$10
- Fred Hersch/Kate McGarry  
Jazz Standard 7:30, 9:30 pm \$25
- Brandon Ross Theoremia with Chris Eddleton, Rubin Kodheli; Music Now Ensemble: Ras Moshe, Matt Lavelle, James Keepnews, Chris Forbes, Michael Evans, Dave Miller  
University of the Streets 8, 10 pm \$10
- Marc Ribot's Really The Blues with Bill Ware, Brad Jones, EJ Rodriguez  
Rose Live Music 9 pm \$15
- Jonathan Lefcoski solo; Bruce Barth Trio with Vicente Archer, Rudy Royston; Greg Glassman Quartet with Stacy Dillard, Joe Lepore, Jason Brown  
Smalls 7:30, 9:30 pm 12:30 am \$20
- JD Walter; Music for Organ Sextet: Brian Charette, Seamus Blake, Mike DiRubbio, Jay Collins, John Ellis, Jochen Rueckert  
55Bar 7, 10 pm
- Exposed Blues Duo: Fay Victor/Anders Nilsson  
Barbès 8 pm \$10
- Landon Knoblock/Jason Furman  
Cornelia Street Café 8:30 pm \$10
- Gilad Hekselman Trio; Arturo O'Farrill's Risa Negra Sextet; Greg Glassman Jam  
Fat Cat 7, 9 pm 12:30 am  
Zinc Bar 9:30, 11 pm 1 am \$10  
Issue Project Room 8:30 pm \$12
- David Ouroukstra
- Rafael Toral/Ben Hall
- Johannes Enders Quartet with Don Friedman, Martin Wind, Sebastian Werk  
The Kitano 8, 10 pm
- Jane Stuart Quartet with Rave Tesar, MaryAnn McSweeney, Rick De Kovessey; The Jimmy Band: Andrew Gould, Jimmy O'Connell, Paul Jones, Tim Basom, Jeff Koch, Jake Robinson  
Miles' Café 7:30, 9:30 pm \$19.99
- Awakening Orchestra  
Brooklyn Lyceum 8, 9:30 pm \$10
- Lady Got Chops Festival: Lisa Parrott Fast Rat Trio  
5C Café 8 pm \$10
- Lady Got Chops Festival: Jan Leder/Janice Friedman  
Bowery Wine Company 7 pm  
Flute Bar Gramercy 8 pm  
Flute Bar 8 pm  
Tom's Jazz 9:30 pm \$10
- Peter Silver's Big Band with Carol Sudhalter  
The Bitter End 8 pm \$10
- Donald Harrison, Ron Carter, Billy Cobham  
Blue Note 8, 10:30 pm \$35
- Ethan Iverson, Larry Grenadier, Paul Motian  
Village Vanguard 9, 11 pm \$30  
Birdland 8:30, 11 pm \$30
- Kurt Elling Quartet

- Nicholas Payton Big Band with Erica Von Kleist, Anat Cohen, Sharel Cassity, Chelsea Baratz, Patience Higgins, Mike Dease, Corey King, Emily Asher, Max Siegel, Frank Green, Phillip Dizack, Omar Abdul Karim, Bria Skonberg, Freddie Hendryx, Mike Moreno, Lawrence Fields, Robert Hurst, Ulysses Owens, Roland Guerrero, Johnaye Kendrick  
Dizzy's Club 7:30, 9:30 pm \$30
- Ned Gould/Stephen Riley Quartet with Jamale Davis, Charles Goold  
Dizzy's Club 11 pm \$10
- The MF3; Bowery Jazz Collective  
Puppet's Jazz Bar 6, 8:30 pm \$5
- Kyoko Oyobe Trio; Andrew Atkinson Trio  
The Garage 6, 10:30 pm  
Shrine 6 pm  
Saint Peter's 1 pm \$7
- Guilhem Flouzat
- Harlem Blues & Jazz Quartet

Thursday, March 3

- The Music of Kurt Weill: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
Rose Theater 8 pm \$30-120
- Lisle Ellis; Ikue Mori, Sylvie Courvoisier, Ned Rothenberg  
The Stone 8, 10 pm \$10
- Lady Got Chops Festival: Bertha Hope Duo  
5C Café 8 pm \$10
- The Tiptons: Amy Denio, Jessica Lurie, Sue Orfield, Tina Richerson, Lee Frisari  
Brooklyn Public Library Central Branch 7 pm
- Chris Tarry Group with Pete McCann, Henry Hey, Cay-lee Geoffarsin, Dan Weiss  
Cornelia Street Café 8:30 pm \$10  
Experimental Intermedia 9 pm  
University of the Streets 10 pm \$10
- Alex Foster Quintet with Michael Wolff, Costas Baltazanis, James Genus, Jeff "Tain" Watts
- George Petit Quartet with Mark Small, Phil Palombi, Eric Halvorson  
The Kitano 8, 10 pm
- Adam and Zachary O'Farrill with Livio Almeida, Adam Kromelow, Michael Sacks  
The Jazz Gallery 9, 10:30 pm \$15  
Zinc Bar 9:30, 11 pm 1 am \$10
- Gregorio Uribe Big Band
- Samir Zarif Trio with Zack Lober, Greg Ritchie  
Bar Next Door 8:30, 10:30 pm \$12
- Christian Finger Band with Rich Perry, Vadim Neselovskyi, Adam Armstrong  
Tea Lounge 9, 10:30 pm
- Bajram Istrefi Jr. Trio with Lathan Hardy, Ryan Snow  
University of the Streets 8 pm \$10
- Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, McClenty Hunter  
55Bar 7 pm
- Aidan Carroll Trio +1; Saul Rubin Quintet; Stacy Dillard Jam  
Fat Cat 7, 10 pm 1:30 am
- The JT Project: Todd Schefflin, Chris Pattishal, Jacob Webb, Nathan Webb; Teriver Cheung Group  
Miles' Café 7:30, 9:30 pm \$19.99
- Anna Webber, Jay Rattman, Martin Nevin, Martin Krueemling  
Tutuma Social Club 10:30 pm
- Aki Ishiguro Trio with Steve Whipple, Kenneth Salters  
Solo Kitchen Bar 9 pm  
Cleopatra's Needle 7 pm  
Caffe Vivaldi 9:30 pm  
Tom's Jazz 9:30 pm \$10  
Shrine 7 pm  
Jazz Standard 7:30, 9:30 pm \$25
- Fred Barth Trio with Vicente Archer, Rudy Royston; Carlos Abadie Quintet with Joe Sucasato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello  
Smalls 9:30 pm 12:30 am \$20
- Donald Harrison, Ron Carter, Billy Cobham  
Blue Note 8, 10:30 pm \$35
- Ethan Iverson, Larry Grenadier, Paul Motian  
Village Vanguard 9, 11 pm \$30  
Birdland 8:30, 11 pm \$30
- Kurt Elling Quartet
- Nicholas Payton Big Band with Erica Von Kleist, Anat Cohen, Sharel Cassity, Chelsea Baratz, Patience Higgins, Mike Dease, Corey King, Emily Asher, Max Siegel, Frank Green, Phillip Dizack, Omar Abdul Karim, Bria Skonberg, Freddie Hendryx, Mike Moreno, Lawrence Fields, Robert Hurst, Ulysses Owens, Roland Guerrero, Johnaye Kendrick  
Dizzy's Club 7:30, 9:30 pm \$30
- Ned Gould/Stephen Riley Quartet with Jamale Davis, Charles Goold  
Dizzy's Club 11 pm \$10
- Harlem Speaks: Farah Jasmine Griffin  
Jazz Museum in Harlem 6:30 pm  
The Garage 6, 10:30 pm
- Dylan Meek; Mayu Saiki

Friday, March 4

- E#/@60: A Benefit Concert Honoring Elliott Sharp's 60th Birthday with JACK Quartet, Sirius Quartet, Jack Wornack, Tracie Morris  
Issue Project Room New Location 7, 8 pm \$50-250
- Curtis Fuller Sextet with Eddie Henderson, Eric Alexander, Mike LeDonne, Nat Reeves, Joe Farnsworth  
Smoke 8, 10 pm \$30
- Dr. John and The Lower 911 with Marco Benevento Trio, High & Mighty Brass Band  
Sullivan Hall 8:30 pm \$45
- Larry Coryell Power Trio with Victor Bailey, Lenny White  
Idium 8, 10 pm \$30
- It's Time: Brian Jackson, Diallo House, Ismail Lawal  
Idium 12 am \$20
- Mark Helias Open Loose with Ellery Eskelin, Tom Rainey  
Cornelia Street Café 9, 10:30 pm \$15
- Hayes Greenfield/Roger Rosenberg Quartet with Jay Anderson, Adam Nussbaum; Aaron Diehl Quartet with Wes "Warmdaddy" Anderson, Paul Sikivie, Lawrence Leathers; Spike Wilner Trio  
Smalls 7:30, 10 pm 1 am \$20
- Amy London with Roni Ben-Hur, Richard Wyands, Santi Debriano, Steve Williams, Steve Kroon  
The Kitano 8, 10 pm \$25
- Marc Cary Indigenous People with Borahm Lee, Burniss Earl Travis, Sameer Gupta; Sameer Gupta's Namaskar with Marc Cary, Neel Murgai, Arun Ramamurthy, Rashaan Carter  
Le Poisson Rouge 7:30 pm \$15
- Jonathan Finlayson and Sicilian Defense with Shane Endsley, Miles Okazaki, Keith Witty, Damian Reid  
The Jazz Gallery 9, 10:30 pm \$20
- Patrick Cornelius Quartet with Mark Small, Taylor Eigsti, Reuben Rogers, Johnathan Blake  
Rubin Museum 7 pm \$20
- Sam Bardfield's Up Jumped the Devil with Curtis Fowlkes, Anthony Coleman, Drew Gress; Red Baraat!  
Barbès 8, 10 pm \$10
- Jake Hertzog Trio with Harvie S, Victor Jones; Deborah Latz Quartet with Daniela Schaechter, Oleg Osenkov, Carmen Intorre  
Miles' Café 7:30, 9:30 pm \$19.99
- Jesse Stacken Trio with Eivind Opsvik, Jeff Davis  
Bloomington School of Music 7 pm
- Joris Roelofs Trio with Aidan Carroll, Gregory Hutchinson  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- The Music of Dom Minasi: Nora McCarthy with Ken Filiano, Jay Rosen  
Metropolitan Room 7 pm \$20  
Experimental Intermedia 9 pm
- Rafael Toral
- Lady Got Chops Festival: Carol Sudhalter Group with Simona Premazzi  
5C Café 7:30 pm \$10
- Lady Got Chops Festival: Rebecca Levinson  
5C Café 10 pm \$10
- Music of Miles Davis: Ray Appleton, Rick Germanson, Phil Palombi, Ian Hendrickson-Smith  
Creole 7:30 pm
- Source with Abdoulaye Diabate  
Zinc Bar 10, 11:30 pm 1 am \$10
- Sean Moran's Small Elephant with Mike McGinnis, Reuben Radding, Chris Dingman, Harris Eisenstadt  
I-Beam 8:30 pm \$10
- Jared Gold/Dave Gibson Group; Fabio Morgera Jam  
Fat Cat 10:30 pm 1 am
- Max Haymer Group with Michael O'Brien, Jordan Perlson; Brooklyn Boogaloo Blowout: Leah Siegel, Myron Walden, Steve Walsh, Andrew Sherman, Tim Luntzel, Tony Mason  
55Bar 6, 10 pm  
Greenwich Village Bistro 9 pm
- Nobuki Takamen

- Sarah Hayes Quartet
- Elsa Nilsson Quartet
- Don Slatoff Quartet
- Ahmad Hassan Muhammad
- Mika
- The Music of Kurt Weill: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
Rose Theater 8 pm \$30-120
- Fred Hersch Trio +2 with Noah Preminger, Ralph Alessi, John Hébert, Billy Drummond  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Donald Harrison, Ron Carter, Billy Cobham  
Blue Note 8, 10:30 pm \$35
- Ethan Iverson, Larry Grenadier, Paul Motian  
Village Vanguard 9, 11 pm \$35  
Birdland 8:30, 11 pm \$30
- Kurt Elling Quartet
- Nicholas Payton Big Band with Erica Von Kleist, Anat Cohen, Sharel Cassity, Chelsea Baratz, Patience Higgins, Mike Dease, Corey King, Emily Asher, Max Siegel, Frank Green, Phillip Dizack, Omar Abdul Karim, Bria Skonberg, Freddie Hendryx, Mike Moreno, Lawrence Fields, Robert Hurst, Ulysses Owens, Roland Guerrero, Johnaye Kendrick  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Ned Gould/Stephen Riley Quartet with Jamale Davis, Charles Goold  
Dizzy's Club 12:45 am \$20  
Whole Foods Upper West Side 5 pm  
The Garage 6, 10:30 pm
- Zeke Mullins
- Dylan Meek; Mayu Saiki

Saturday, March 5

- E#/@60: Elliott Sharp with Friends: Orchestra Carbon conducted by Butch Morris; Elliott Sharp solo: Flexagons: Curtis Fowlkes, Chris McIntire, Jenny Lin, Danny Tunick, Kevin Ray, Reuben Radding, Judith Insell, Rachel Golub, Ha-Yang Kim, Briggan Krauss, Oscar Noriega, Elliott Sharp; Jenny Lin solo; Bootstrappers: JG Thirwell, Anthony Coleman, Melvin Gibbs, Don McKenzie, Carl Stone; Marco Cappelli solo; All-Guitar Syndicate: Ben Tyree, Marco Cappelli, Angela Babin, Marc Sloan, Ron Anderson, Zach Layton, Dave Scanlon, Debra DeSalvo, James Ilgenfritz, Anders Nilsson  
Issue Project Room 5 pm \$35  
York College Performing Arts Center 7 pm \$20  
Cornelia Street Café 9, 10:30 pm \$15
- Dave Burrell solo and with Leena Conquest  
The Stone 8, 10 pm \$10  
Barbès 8 pm \$10
- Gato Loco
- Lage Lund Trio with Orlando Le Fleming, Ari Hoenig  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
The Jazz Gallery 9, 10:30 pm \$15
- Dayna Stephens
- Joao Guimaraes Group with Andre Matos, Iago Vasquez, Sam Anning, Allan Mednard; Sebastien Ammann Group with Ohad Talmor, Dave Ambrosio, Vinnie Sperrazza  
I-Beam 8:30 pm \$10
- Lady Got Chops Festival: Dinah Vero, Lacey Benjamin, Luciana Padmore, Kim Clarke  
Fashion Rock High 8 pm  
Creole 8 pm \$5
- Lou Volpe Group
- Yutaka Uchida Quartet with Sean Nowell, George Dulin, Dan Fabricatore; Tori Gee and Jazz Expressions with TK Blue, Alex Minasian, Hilliard Greene, Dwayne "Cook" Broadnax; Amir Rubinshtein Quartet with Gian Tomatore, Eddy Khaimovich, Ronen Itzik; Emily Wolf with Jason Yeager, Kai Ando, Matthew Rousseau  
Miles' Café 3:30, 5:30, 7:30, 9:30 pm \$19.99
- Carlo Costa/Yukari Duo; Ben Gerstein; Nico Soffiato  
Cafe Orwell 8 pm
- Makaya McCraven; Lawrence Clark; Todd Herbert Jam  
Fat Cat 7, 10:30 pm 1 am  
Piano Due 8:30 pm  
Cleopatra's Needle 8 pm  
Tom's Jazz 9:30 pm \$10
- Danny Walsh Quartet
- Alan Rosenthal Quartet
- Trachy Lacy Collective
- Curtis Fuller Sextet with Eddie Henderson, Eric Alexander, Mike LeDonne, Nat Reeves, Joe Farnsworth  
Smoke 8, 10 pm \$30
- Larry Coryell Power Trio with Victor Bailey, Lenny White  
Idium 8, 10 pm \$30
- Joe Alterman Trio with James Carmack, Alex Raderman  
Idium 12 am \$20
- Don Friedman Group; Aaron Diehl Quartet with Wes "Warmdaddy" Anderson, Paul Sikivie, Lawrence Leathers; Ian Hendrickson-Smith Group  
Smalls 7:30, 10 pm 1 am \$20
- Amy London with Roni Ben-Hur, Richard Wyands, Santi Debriano, Steve Williams, Steve Kroon  
The Kitano 8, 10 pm \$25
- The Music of Kurt Weill: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
Rose Theater 8 pm \$30-120
- Fred Hersch Trio +2 with Noah Preminger, Ralph Alessi, John Hébert, Billy Drummond  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Donald Harrison, Ron Carter, Billy Cobham  
Blue Note 8, 10:30 pm \$35
- Ethan Iverson, Larry Grenadier, Paul Motian  
Village Vanguard 9, 11 pm \$35  
Birdland 8:30, 11 pm \$30
- Kurt Elling Quartet
- Nicholas Payton Big Band with Erica Von Kleist, Anat Cohen, Sharel Cassity, Chelsea Baratz, Patience Higgins, Mike Dease, Corey King, Emily Asher, Max Siegel, Frank Green, Phillip Dizack, Omar Abdul Karim, Bria Skonberg, Freddie Hendryx, Mike Moreno, Lawrence Fields, Robert Hurst, Ulysses Owens, Roland Guerrero, Johnaye Kendrick  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Ned Gould/Stephen Riley Quartet with Jamale Davis, Charles Goold  
Dizzy's Club 12:45 am \$20
- Ayana Lowe with Alex Stein, Matthew Brown, Patrizia Scascitelli, Paul Sikivie, Shawn Baltazor
- Roberto Poveda Trio  
Puppet's Jazz Bar 6 pm \$8
- Dylan Meek; Mayu Saiki  
The Garage 6, 10:30 pm
- Synergy for the Arts Fundraiser: The Group (Redone) Marion Brown Tribute with Ahmed Abdullah, Charlie Burnham, Andrew Cyrille, Bob Stewart, DD Jackson; Misnomer(s)  
PS 3 4 pm \$20

Deborah Latz

MILES' CAFE  
Friday, March 4 / 2 Sets / 9:30pm  
Friday, April 1

212 E. 52nd Street, 3rd floor  
Reservations (212) 371-7657

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

"Latz knows how to deliver the songs with a different slant... jazz vocal fans have a new star to celebrate."  
— Chris Spector, *Midwest Record*

www.deborahlatz.com  
www.myspace.com/deborahlatz



AMANDA MONACO'S DEATHBLOW  
with Michael Attias (saxes), Sean Conly (bass), Jeff Davis (drums)  
Cornelia Street Cafe  
March 8th, 2011  
One set at 8:30 pm  
29 Cornelia Street  
212-989-9319  
amandamonaco.com

## Sunday, March 6

- ★ Class Reunion: Dave Liebman/Steve Dalachinsky; Mikko Innanen Trio with Joe Fonda, Lou Grassi  
The Stone 8, 10 pm \$10
- ★ Gato Loco  
Bowery Poetry Club 8 pm \$10
- ★ Shane Endsley Group with Ohad Talmor, Carlo De Rosa  
Sycamore 8 pm
- ★ Sam Harris Group with Kyle Wilson, Martin Nevin, Sean Mullins, Chris Dingman; Keeping Towards the Sky: Tim Keiper, Chris Dingman, Skye Steele, Chris Tordini  
Cornelia Street Café 8:30, 10 pm \$10  
Experimental Intermedia 9 pm
- ★ Chris Kubick
- ★ John McDonough Duos with Travis Sullivan, Blaise Siwula; Bonnie Barnett, Ken Filiano, Anders Nilsson  
ABC No Rio 7 pm \$5
- ★ Lady Got Chops Festival: Dotti Taylor  
5C Café 10 pm \$10
- ★ Brianna Thomas Quartet with Elias Bailey; Give It One - A Musical Tribute to Maynard Ferguson: Chris Donahue, Dan Voss, Sam Dillon, Matt Townsend, Gary Pickard, Ryan Resky, Mike Rubenstein, Max Darche, John Briery, Joe Boardman, Damien Pacheco, Mike Fahn, Brent Chiarello, Ed Leone, Justin Comito, Gregg Rai, Dan Policar, Lou Dura, Manuel Weyand; Project K-Paz: Alvaro Kapaz, Adam Ahuja, Karim Georges, Reuben Gainer, Pablo Eluchans  
Miles Café 5:30, 7:30, 9:30 pm \$19.99  
Brooklyn Lyceum 9, 10:30 pm \$10  
Walker's 8 pm
- ★ Mike Webster
- ★ Peter Leitch/Ugonna Okegwo
- ★ Terry Waldo's Gotham City Band; Fat Cat Big Band; Brandon Lewis/Renée Cruz Jam  
Fat Cat 6, 9 pm 12:30 am  
The Blue Owl 7 pm \$5  
Swing 46 9:30 pm
- ★ Aki Yamamoto
- ★ Swingadelic
- ★ Petr Cancura's Down Home; Matt Darriau's Paradox Trio  
Sanctuary @ Temple Beth Emeth 7 pm \$10
- ★ Old Time Musketry: Adam Schneit, JP Schlegelmilch, Phil Rowan, Max Goldman  
Caffe Vivaldi 7 pm  
Puppet's Jazz Bar 7 pm \$5
- ★ Alexander Clough Group
- ★ Andy Arnold; Rajdulari Jazz Project; Sarah Elizabeth Charles Quartet  
Shrine 8, 9, 10 pm
- ★ Larry Coryell Power Trio with Victor Bailey, Lenny White  
Idium 8, 10 pm \$30
- ★ Fred Hersch/Joshua Redman  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Donald Harrison, Ron Carter; Billy Cobham  
Blue Note 8, 10:30 pm \$35
- ★ Ethan Iverson, Larry Grenadier, Paul Motian  
Village Vanguard 9, 11 pm \$30
- ★ Nicholas Payton Big Band with Erica Von Kleist, Anat Cohen, Sharel Cassity, Chelsea Baratz, Patience Higgins, Mike Dease, Corey King, Emily Asher, Max Siegel, Frank Green, Phillip Dizack, Omar Abdul Karim, Bria Skonberg, Freddie Hendryx, Mike Moreno, Lawrence Fields, Robert Hurst, Ulysses Owens, Roland Guerrero, Johnaye Kendrick  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Martin Philadelph/Jeremy Carlstedt; Marco Cappelli and The Improvisatore Involontario Festival  
Downtown Music Gallery 6 pm
- ★ Jazz For Kids with Amy Cervini and Friends  
55Bar 2 pm \$5
- ★ Vic Juris Trio with Jay Anderson, Adam Nussbaum  
55Bar 6 pm
- ★ Ike Sturm Band + Voices with guest Uwe Steinmetz  
Saint Peter's 5 pm
- ★ Gabriel Alegria NYU Afro-Peruvian Ensemble  
Blue Note 12:30, 2:30 pm \$24.50
- ★ Sebastian Cruz  
Douglass Street Music Collective 2 pm
- ★ Cyrille Aimee Trio with Michael Valeanu, Paul Sikivie  
North Square Lounge 12:30, 2 pm
- ★ John Colianni Quintet; David Coss and Trio; Masami Ishikawa Trio  
The Garage 12, 7, 11:30 pm

## Monday, March 7

- ★ Matthew Shipp Trio with Michael Bisio, Whit Dickey; Weasel Walter, Mary Halvorson, Peter Evans  
Le Poisson Rouge 10:30 pm \$12  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Mingus Orchestra
- ★ Christine Jensen Jazz Orchestra with Ingrid Jensen, Steve Wilson, Erica Von Kleist, Joel Miller, Scott Robinson, Carl Maraghi, Mike Fahie, Chris Stover, James Hirschfield, Jennifer Wharton, Frank Greene, Adam Rapa, Rone Horton, Philip Dizack, Lage Lund, Frank Kimbrough, Fraser Hollins, Jon Wilan  
Dizzy's Club 7:30, 9:30 pm \$20
- ★ Bonnie Barnett Group with Anders Nilsson, Ken Filiano; Skinshout; Gaia Matteuzi, Francesco Cusa; Mikko Innanen Trio with Joe Fonda, Lou Grassi; Tom Chess and Bandit Hat with Will McEvoy, Jake Wise, Kenny Warren, Ryan Snow, Shane Shanahan  
The Local 269 7 pm \$10
- ★ Gene Bertoncini solo; Ari Hoenig Trio with Jean-Michel Pilc, Francois Moutin; Spencer Murphy Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ David Amram and Co. with Kevin Twig; John de Wit, Adam Amram  
Cornelia Street Café 8:30 pm \$10
- ★ Super Seaweed Sex Scandal: Nonoko Yoshida, John Stanesco, Paul Wheeler, Borey Shin, Justin Veloso; Nick Gianni's Evolution with On Davis, Rick Bottari, Dmitry Ishenko, Dalius Naujo  
University of the Streets 8 pm \$10
- ★ Sian Pottok with Adam Stoler, Ricky Rodriguez, Chris Potter  
55Bar 7, 10 pm
- ★ Magic Trio: Chris McNulty, Paul Bollenback, Ugonna Okegwo  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Russ Flynn Large Ensemble  
Tea Lounge 9, 10:30 pm
- ★ Charenee Wade  
Zinc Bar 7 pm \$8
- ★ Shawn Baltazor Quartet  
Tomi Jazz 9:30 pm \$10
- ★ Howard Williams Jazz Orchestra; Michael O'Brien Trio  
The Garage 7, 10:30 pm  
Shrine 6 pm
- ★ Ryan Oliver Quartet

## Tuesday, March 8

- ★ Paul Motian Trio 2000 +2 with Loren Stillman, Masabumi Kikuchi, Thomas Morgan, Ben Street  
Village Vanguard 9, 11 pm \$30
- ★ Cedar Walton Quartet  
Birdland 8:30, 11 pm \$30
- ★ Ann Hampton Callaway and Trio with Bill Mays, Peter Washington, Tim Horner  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno  
Dizzy's Club 11 pm \$10
- ★ Dafnis Prieto Si o Si Quartet with Peter Apfelbaum, Manuel Valera, Charles Flores  
Jazz Standard 7:30, 9:30 pm \$20
- ★ Joe McPhee/Chris Corsano Duo; Chris Corsano, Tom Sural, William Winant  
The Stone 8, 10 pm \$10
- ★ Chip White Ensemble  
NYC Bahai Center 8, 9:30 pm \$15
- ★ Amanda Monaco's Deathblow with Michael Altias, Sean Conly, Jeff Davis; Koan: Marc Mommaas, Sebastian Noelle, Thomson Kneeland, Tony Moreno  
Cornelia Street Café 8:30 pm \$10
- ★ Dom Minasi Quintet with Ras Moshe, Blaise Siwula, Albey Balgochian, Jay Rosen; Sadhana: Will Connell, Vincent Chancey, Max Johnson, Jeremy Carlstedt  
University of the Streets 8, 10 pm \$10
- ★ Mike Fahn with John Hart, Mike McGuirk, Jeff Hirschfield; David Binney, Jacob Sacks, Thomas Morgan, Dan Weiss  
55Bar 7, 10 pm
- ★ Jen Shyu solo  
Korzo 9 pm \$5
- ★ Ralph Peterson's Unity Project  
Rue 57 8 pm
- ★ Sachal Vasandani; Roberta Piket Trio with Cameron Brown, Billy Mintz; Josh Evans Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Ben Perowsky with Doug Wamble  
Doma 8 pm
- ★ Clemens Zecha Trio with Gregg August, Helen Sung; Mika Pohjola Assembly with Dan Loomis, Kyle Struve  
Miles Café 7:30, 9:30 pm \$19.99
- ★ SHTREIML with Jason Rosenblatt  
Sixth Street Synagogue 8:30 pm \$15
- ★ Mamiko Watanabe solo  
The Kitano 8, 10 pm
- ★ Jack Wilkins/Bucky Pizzarelli  
Bella Luna 8 pm
- ★ Saul Rubin Trio; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam  
Fat Cat 7, 9 pm 12:30 am  
Tomi Jazz 9:30 pm \$10  
Puppet's Jazz Bar 8:30 pm \$5
- ★ Yuko Okamoto
- ★ Dan Rufolo Trio
- ★ Lou Caputo's Not So Big Band; Paul Francis Trio  
The Garage 7, 10:30 pm  
Shrine 6 pm
- ★ Federico Ughi Trio

## Wednesday, March 9

- ★ WORKS: Michel Gentile, Daniel Kelly, Rob Garcia and guests Dave Liebman, John Hébert  
Littlefield 8, 9:30 pm \$14
- ★ Ches Smith and These Arches with Tony Malaby, Mary Halvorson, Zeena Parkins  
Roulette 8:30 pm \$15
- ★ Tada Unno solo; Grant Stewart Quartet with David Hazeltine, Joel Forbes, Phil Stewart; Craig Wuepper Trio  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Lady Got Chops Festival: Claire Daly Trio with MaryAnn McSweeney  
5C Café 8 pm \$10
- ★ Jozef Van Wissem/Loren Mazzacane Connors; Jozef Van Wissem solo  
The Stone 8, 10 pm \$10
- ★ Ben Perowsky with Chris Speed, Noah Garabedian  
Barbes 8 pm \$10
- ★ Lisa Sokolov/Cameron Brown: The Black Butterflies: Mercedes Figueras, Tony Larokko, Nick Gianni, Levi Barcourt, Fred Berry Hill, Bopa King Carre, Kenny Wollesen  
University of the Streets 8, 10 pm \$10
- ★ Sandy Sasso Quartet with Steve Elmer, Dan Fabricatore, Desi Norman  
The Kitano 8, 10 pm
- ★ Simon Whetham  
Experimental Intermedia 9 pm
- ★ Oran Etkin's Kelenia  
Le Poisson Rouge 8 pm \$20
- ★ Charles Pillow Quartet  
Brooklyn Lyceum 8, 9:30 pm \$10
- ★ Roz Corral Quartet with Dave Stryker, Boris Kozlov, Lawrence Leathers; Mike Stern with Tom Kennedy, Kim Thompson  
55Bar 7, 10 pm
- ★ Maria Christina with Patricia Francesca, Matt Davis, Jon Wert; John Mettam's Double Rainbow with Sean Wayland, Pete McCann, Chris Tarry  
Miles Café 7:30, 9:30 pm \$19.99
- ★ Rafi D'lugoff Trio with Corin Stiggall, Phil Stewart; Tal Ronen; Ned Goold Jam  
Fat Cat 7, 9 pm 12:30 am  
Zinc Bar 7 pm
- ★ David Coss
- ★ Mika Hary Group with Nir Felder, Shai Maestro, Sam Minaia, Nate Wood; Melissa Aldana  
Caffe Vivaldi 8, 9:30 pm  
Tomi Jazz 9:30 pm \$10  
Flute Bar Gramercy 8 pm  
Flute Bar 8 pm
- ★ Scot Alberson/Dr. Joe Utterback
- ★ Richard Padron Trio
- ★ Robert Mwamba Trio
- ★ Erik Deutsch/Jefferson Hamer; Beyondo  
Rockwood Music Hall 11 pm 1 am  
Greenwich Village Bistro 9 pm  
Shrine 7 pm
- ★ Paul Motian Trio 2000 +2 with Loren Stillman, Masabumi Kikuchi, Thomas Morgan, Ben Street  
Village Vanguard 9, 11 pm \$30
- ★ Cedar Walton Quartet  
Birdland 8:30, 11 pm \$30
- ★ Ann Hampton Callaway and Trio with Bill Mays, Peter Washington, Tim Horner  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno  
Dizzy's Club 11 pm \$10
- ★ Dafnis Prieto Si o Si Quartet with Peter Apfelbaum, Manuel Valera, Charles Flores  
Jazz Standard 7:30, 9:30 pm \$20
- ★ Jim Seeley Group; Very Burton; Roberto Poveda  
Puppet's Jazz Bar 6, 8:30, 11 pm \$5-10
- ★ Bernal/Eckroth/Ennis; Vitaly Golovnev Quartet  
The Garage 6, 10:30 pm

## Thursday, March 10

- ★ Highlights in Jazz Salute to Derek Smith: Dick Hyman, Ken Peplowski, Warren Vache, Houston Person, Aaron Weinstein, Nicki Parrott, Jackie Williams  
Tribeca Performing Arts Center 8 pm \$35
- ★ Al Di Meola World Sinfonia with Fausto Beccalossi, Kevin Seddiki, Gumbi Ortiz, Peter Kaszas, Victor Miranda  
Blue Note 8, 10:30 pm \$40
- ★ Mose Allison Trio with Ratzo Harris, Tom Whaley  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Spike Winer solo; Seamus Blake Quintet with Dave Kikoski, Lage Lund, Matt Clohesy, Bill Stewart; Bruce Harris Quartet with Jack Glottman, Yasushi Nakamura, Aaron Kimmel  
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Thomas Buckner with Petr Kotik, William Winant and Orchestra of the SEM Ensemble, Joseph Kubera, Fred Ho  
Roulette 8 pm \$15
- ★ The Ex: Terrie Hessels, Arnold de Boer, Katherina Bornefeld, Andy Moor  
Le Poisson Rouge 8 pm \$12
- ★ Fieldwork: Vijay Iyer, Steve Lehman, Tyshawn Sorey  
The Jazz Gallery 9, 10:30 pm \$20
- ★ Ingrid Laubrock Anti-House with Mary Halvorson, John Hébert, Tom Rainey  
Cornelia Street Café 8:30 pm \$10
- ★ Yard Byard - The Jaki Byard Project: Jamie Baum, Adam Kolker, Jerome Harris, Ugonna Okegwo, George Schuller Tea Lounge 9, 10:30 pm
- ★ Ches Smith/Tom Sural  
The Stone 8 pm \$10
- ★ Bob Rodriguez Trio with Steve Varner, Tom Sayek  
The Kitano 8, 10 pm
- ★ TranceFormation: Andrea Wolper, Connie Crothers, Ken Filiano  
University of the Streets 8 pm \$10
- ★ JC Hopkins Biggish Band  
Idium 8, 10 pm \$25
- ★ Anne Drummond, Lew Soloff, Brandi Disterheft, Kassa Overall; Christian Howes  
55Bar 7, 10 pm
- ★ Ricardo Arias  
Experimental Intermedia 9 pm
- ★ Benjamin Wendel Trio with Harish Raghavan, Nate Wood  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Lady Got Chops Festival: Pam Fleming Quartet with Lily White, Janice Friedman, Jennifer Vincent  
Bowery Wine Company 7 pm

- ★ Lady Got Chops Festival: V Daneesa Monk Duo  
5C Café 8 pm \$10
- ★ Tom Thormdike Trio with Nathan Peck, Brian Wolfe; Victor Prieto Trio with Jorge Roeder, Eric Doob  
Miles Café 7:30, 9:30 pm \$19.99
- ★ Eric Wyatt; Greg Glassman/Stacy Dillard Quintet; Stacy Dillard Jam  
Fat Cat 7, 10 pm 1:30 am  
Rockwood Music Hall 10 pm  
Cleopatra's Needle 7 pm  
Tomi Jazz 9:30 pm \$10  
Puppet's Jazz Bar 9 pm \$5
- ★ East West Quintet
- ★ Marcus Persiani Trio
- ★ Yvonnick Prene Group
- ★ John Raymond Project
- ★ Aki Ishiguro Group with Aki Nishiguchi, Dan Loomis, Ronen Itzik  
Solo Kitchen Bar 9 pm
- ★ Shauli Einav with Jonathan Riklis, Cameron Kayne, Jonathan Oleisky  
Caffe Vivaldi 8:15 pm
- ★ Chris Flory Trio with Lee Hudson, Chuck Riggs; Seamus Blake Quintet with Dave Kikoski, Lage Lund, Matt Clohesy, Bill Stewart; Lawrence Leathers Jam  
Smalls 7:30, 10 pm 1 am \$20
- ★ Paul Motian Trio 2000 +2 with Loren Stillman, Masabumi Kikuchi, Thomas Morgan, Ben Street  
Village Vanguard 9, 11 pm \$30
- ★ Cedar Walton Quartet  
Birdland 8:30, 11 pm \$30
- ★ Ann Hampton Callaway and Trio with Bill Mays, Peter Washington, Tim Horner  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno  
Dizzy's Club 11 pm \$10
- ★ Ryan Anselmi Quartet; Mauricio DeSouza Trio with Noah Haidu, Debbie Kennedy  
The Garage 6, 10:30 pm

## Friday, March 11

- ★ Harold Mabern 75th Birthday Celebration with John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30
- ★ Piano Power: Brad Mehldau with Chris Potter, Joshua Redman, Joris Roelofs, Sam Sadigursky  
Zankel Hall 7:30 pm \$46-54
- ★ Dick Hyman/Ken Peplowski Duo  
The Kitano 8, 10 pm \$25
- ★ Bird with Strings: Vless "Warmduddy" Anderson and Charles McPherson with Vincent Gardner, Ryan Kisor, Ehud Asherie, Ben Wolfe, Victor Lewis  
Rose Theater 8 pm \$30-120
- ★ Nate Wooley's The Seven Storey Mountain with Paul Lytton, Chris Corsano, David Grubbs, C. Spencer Yeh, Matt Moran, Chris Dingman  
Issue Project Room 8 pm  
BB King's Blues Bar 8 pm \$30
- ★ Poncho Sanchez
- ★ Victor Jones Group
- ★ JD Parran solo
- ★ Gregoire Maret Quartet with Federico Gonzalez Pena, James Genus, Clarence Penn  
The Jazz Gallery 9, 10:30 pm \$20
- ★ Marcus Strickland Quartet and The Tap Messengers of NY  
The Gatehouse 7:30 pm \$15
- ★ Ben Waltzer Trio with Gregg August, Rudy Royston  
Cornelia Street Café 9, 10:30 pm \$15
- ★ John Zorn Improv Night with Ned Rothenberg, Lin Culbertson, Ches Smith, Tom Sural, Ikué Mori, Sylvie Courvoisier, Jim Staley and guests  
The Stone 8, 10 pm \$20
- ★ Shemekia Copeland
- ★ Stephan Crump's Rosetta Trio  
Rockwood Music Hall 7 pm
- ★ Chemobo Corniel Trio
- ★ Matt Slocum Trio with Dayna Stephens, Linda Oh  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Jocelyn Medina Quintet with Rodrigo Ursaia, Nir Felder, Chris Tarry, Ben Wittman  
Tea Lounge 9, 10:30 pm
- ★ Andrea Belfi/Attila Faravelli  
Experimental Intermedia 9 pm
- ★ Lady Got Chops Festival: Kim Clark Duo; Brianne Ford  
5C Café 7:30, 10 pm \$10
- ★ Lady Got Chops Festival: Christelle Durandy Cing Tetes  
Zinc Bar 7:30, 9:30 pm \$10
- ★ Tom Swafford with Sally Wall, Mike McGinnis, Jen Baker, Nathan Koci, Cory Bracken, Leanne Darling, Brian Sanders, Reuben Radding  
I-Beam 8:30 pm \$10
- ★ Benny Sharoni Quartet with Chris Taylor, Sean Farias, Steve Langone; Oscar Penas Trio with Moto Fukushima, Franco Pinna  
Miles Café 7:30, 9:30 pm \$19.99
- ★ Tobias Gebb; Jordan Young Jam  
Fat Cat 10:30 pm 1 am
- ★ Will Terrill Quartet  
Cleopatra's Needle 8 pm
- ★ Paula Jaakkola  
Tomi Jazz 9:30 pm \$15
- ★ Joe and the Meanderthals  
Shrine 7 pm
- ★ Al Di Meola World Sinfonia with Fausto Beccalossi, Kevin Seddiki, Gumbi Ortiz, Peter Kaszas, Victor Miranda  
Blue Note 8, 10:30 pm \$40
- ★ Nasheet Waits/Joe McPhee and guests  
Blue Note 12:30 am \$10
- ★ Mose Allison Trio with Ratzo Harris, Tom Whaley  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Chris Flory Trio with Lee Hudson, Chuck Riggs; Seamus Blake Quintet with Dave Kikoski, Lage Lund, Matt Clohesy, Bill Stewart; Lawrence Leathers Jam  
Smalls 7:30, 10 pm 1 am \$20
- ★ Paul Motian Trio 2000 +2 with Loren Stillman, Masabumi Kikuchi, Thomas Morgan, Ben Street  
Village Vanguard 9, 11 pm \$35
- ★ Cedar Walton Quartet  
Birdland 8:30, 11 pm \$30
- ★ Ann Hampton Callaway and Trio with Bill Mays, Peter Washington, Tim Horner  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno  
Dizzy's Club 11 pm \$20
- ★ Tessa Souter/John Hart  
55Bar 6 pm
- ★ David Colding  
Whole Foods Upper West Side 5 pm
- ★ Brooks Hartell Trio; Tim Price/Ryan Anselmi's Tenor Madness  
The Garage 6, 10:30 pm

**THE 76 HOUSE** ★

## March Jazz Series

*"Like the old Augies - upstate!"*

15 minutes north of the GWB on the Palisades Pkwy.  
Every Wed. 8-11 P.M., No Cover, Open jam on 3rd set

3/2	Kevin Bryan - Trumpet, Andy Farber - Reeds, Roberta Piket - Piano, Mark Hagan - Bass, Jeff Hirschfield - Drums
3/9	Mark Patterson - Trombone, Andy Farber - Tenor sax, Kate Cosco - Piano, Mark Hagan - Bass, Alvester Garnett - Drums
3/16	Ralph LaLama - Reeds, Andy Farber - Tenor sax, Steve Ash - Piano, Mark Hagan - Bass, Elliot Zigmund - Drums
3/23	Chris Pasin - Trumpet, Andy Farber - Tenor sax, Sheryl Bailey - Guitar, Mark Hagan - Bass, Steve Johns - Drums
3/30	Alexander McCabe - Reeds, Andy Farber - Tenor sax, Jason Teberek - Piano, Mark Hagan - Bass, Scott Neumann - Drums

110 Main Street, Tappan, NY 10983 www.76house.com 845-359-5476

# MIKKO INNANEN SAX

WITH

# JOE FONDA BASS

+

# LOU GRASSI DRUMS

MAR 5, 8pm, BUTTONWOODTREE, MIDDLETOWN, CT  
MAR 6, 10pm, THE STONE, NEW YORK, NY  
MAR 7, 9pm, LOCAL 269, NEW YORK, NY

www.miktoinnanen.com - www.joefonda.com - www.lougrassi.com

## Saturday, March 12

- ★ Phat Chance: Vincent Chancey, Steve Bloom, Jeremy Carstedt, Jim Pugliese/Christine Bard; Nate Wooley, Paul Lytton, C. Spencer Yeh, Okkyung Lee  
Roulette 8:30 pm \$15  
The Stone 8, 10 pm \$10
- No Neck Blues Band  
The Stone 8, 10 pm \$10
- Justin Kauffin Trio with Billy Williams, Phil Kuehn; Napua Davoy with Gaku Takanashi, Kirk Driscoll; Steve Wilson/Frank Fontaine 4Tet with Kerong Chok, Winard Harper  
Miles Café 5:30, 7:30, 9:30 pm \$19.99
- ★ Kris Davis Quartet with Tony Malaby, Eivind Opsvik, Tom Rainey  
Cornelia Street Café 9, 10:30 pm \$15
- Andy Milne and Dapp Theory with Aaron Kruziki, John Moon, Chris Tordini, Kenny Grohowski  
The Jazz Gallery 9, 10:30 pm \$20
- Beat Kaestli with Will Holshouser, Jesse Lewis, Matt Wigton, Fred Kennedy  
BAMCafé 9:30 pm
- Golda Solomon and EJ Antonio with Joe Giardullo, Christopher Dean Sullivan, Michael TA Thompson  
University of the Streets 8, 10 pm \$10
- ★ Yoni Kretzmer Quartet with Terrence McManus, Daniel Levin, Andrew Drury; Ben Syverson, Reuben Radding, Jen Baker  
I-Beam 9, 10:15 pm \$10
- ★ Tomas Ulrich's Cargo Cult with Michael Bisio  
5C Café 8 pm \$10
- Nick Moran Trio with Brad Whitely, Andy Watson  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Lady Got Chops Festival: Kelly Powers Trio with Sharel Cassidy, Linda Oh  
Zinc Bar 7:30, 9:30 pm \$10
- Dan Peck Trio: Tom Blancarte, Brian Osborne, Mofodishu: Max Ross, Mike Noordzy, Bradley Karl  
Prospect Series 9, 10 pm \$10
- Yaala Ballin Quintet; Fabio Morgera Quintet  
Fat Cat 7, 10:30 pm
- Bossa Brasil: Mauricia de Souza, Noah Haidu, John Lenis  
Tomi Jazz 9:30 pm \$15  
Greenwich Village Bistro 9 pm  
Cleopatra's Needle 8 pm  
Garden Café 8 pm
- Brad Gunson  
• Will Terrill Quartet  
• Tomas Janzon Duo
- ★ Harold Mabern 75th Birthday Celebration with John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30  
The Kitano 8, 10 pm \$25
- ★ Dick Hyman/Ken Peplowski Duo  
• Bird with Strings: Wess "Warmdaddy" Anderson and Charles McPherson with Vincent Gardner, Ryan Kisor, Ehud Asherie, Ben Wolfe, Victor Lewis  
Rose Theater 8 pm \$30-120  
Creole 7:30, 9:30 pm \$15  
Iridium 8:30, 10:30 pm \$35
- Victor Jones Group  
• Shemekia Copeland  
• Al Di Meola World Sinfonia with Fausto Beccalossi, Kevin Seddiki, Gumbi Ortiz, Peter Kaszas, Victor Miranda  
Blue Note 8, 10:30 pm \$40
- Mose Allison Trio with Rizzo Harris, Tom Whaley  
Jazz Standard 7:30, 9:30 pm \$30
- Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Womworth; Seamus Blake Quintet with Dave Kikoski, Lage Lund, Matt Clohesy, Bill Stewart; Stacy Dillard Trio with Diallo House, Ismail Lawal  
Smalls 7:30, 10 pm 1 am \$20
- ★ Paul Motian Trio 2000 +2 with Loren Stillman, Masabumi Kikuchi, Thomas Morgan, Ben Street  
• Cedar Walton Quartet  
• Ann Hampton Callaway and Trio with Bill Mays, Peter Washington, Tim Horner  
Dizzy's Club 7:30, 9:30 pm \$35
- Jennifer Leitham Trio with Sherrie Maricle, Tomoko Ohno  
Dizzy's Club 11 pm \$20  
Roulette 2 pm \$15  
PS 76 1 pm
- Alicia Rau  
• Yvonne Simon  
• Austin Walker Trio; Champion Fulton Trio  
The Garage 12, 6 pm

## Sunday, March 13

- ★ The Music of Gil Evans: Helen Merrill, Steve Wilson, Frank Kimbrough  
Saint Peter's 5 pm
- ★ Prez Fest celebrating Gil Evans: Phil Woods, Andy Bey, Frank Kimbrough with the Eastman School of Music Chamber Jazz Ensemble  
Saint Peter's 7 pm \$25
- ★ Gunter Hampel solo and New York Quartet  
The Stone 8, 10 pm \$10
- Adam Levy/Jim Campilongo; Noah Preminger Group with Ben Monder, John Hébert, Matt Wilson  
55Bar 6, 9:30 pm  
Cornelia Street Café 8:30 pm \$10
- Michel Gentile Trio with Dan Loomis, Billy Mintz  
Sycamore 8 pm
- Lady Got Chops Festival: Arlee Leonard  
5C Café 8 pm \$10
- If By Yes: Petra Haden, Yuka Honda, Yuko Araki, Hirotaka Shimmy Shimizu and guest Trevor Dunn  
Littlefield 8:30 pm \$12  
Brooklyn Lyceum 9, 10:30 pm \$10
- Nikolaus Gerszewski/Gustavo Aguilar  
Experimental Intermedia 9 pm
- Jesse Dulman solo; Peter Knolls/Andy McNeil  
ABC No Rio 7 pm \$5  
Walker's 8 pm
- Peter Leitch/Sean Smith  
• Aki Nishiguchi Group with Uri Gurvich; Paul Jones Quartet; Pablo Masis  
Miles Café 5:30, 7:30, 9:30 pm \$19.99  
The Blue Owl 7 pm \$10
- Ron Duguay  
• Kat Calvosa/Travis Sullivan Project with Paul Orbell, Yoshi Waki, Brian Fishler  
Caffe Vivaldi 7 pm
- Al Di Meola World Sinfonia with Fausto Beccalossi, Kevin Seddiki, Gumbi Ortiz, Peter Kaszas, Victor Miranda  
Blue Note 8, 10:30 pm \$40
- Mose Allison Trio with Rizzo Harris, Tom Whaley  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Paul Motian Trio 2000 +2 with Loren Stillman, Masabumi Kikuchi, Thomas Morgan, Ben Street  
• Ann Hampton Callaway and Trio with Bill Mays, Peter Washington, Tim Horner  
Dizzy's Club 7:30, 9:30 pm \$30  
Blue Note 12:30, 2:30 pm \$24.50
- Ben Monder Trio  
• Louie Belogenis/Shanir Blumenkranz; Dee Pop 55th Birthday Celebration  
Downtown Music Gallery 6 pm
- ★ Jane Ira Bloom with Min Xiao Fen, Jin Hi Kim, Samir Chatterjee  
Philoctetes Center 2:30 pm
- ★ Regina Carter Reverse Thread with Yacouba Sissoko, Will Holshouser, Jesse Murphy, Alvester Garnett  
Brooklyn Museum of Art 3 pm
- Roz Corral Trio with Dave Stryker, Orlando Le Fleming  
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio; Brent Carter Trio  
The Garage 12, 7, 11:30 pm

## Monday, March 14

- ★ Mingus Big Band  
• Juilliard Jazz Ensemble with guest Brian Lynch  
Dizzy's Club 7:30, 9:30 pm \$20
- Screen Compositions 7: Dawn/Michael Haleta; Chika/Fabrizio Nocchi; Pierre Hébert/Bob Ostertag; Katherine Liberovskaya/AI Margolis; Ursula Scherrer/Kato Hideki; MC Schmidt/John Berndt; Shimppei Takeda/Melissa Clarke; Beth Warshafsky/Gerry Hemingway; Hana Zelezná/Lenka Kozderkova  
Experimental Intermedia 9 pm
- Ada Rovatti and The Green Factor with guest Randy Brecker  
Blue Note 8, 10:30 pm \$15
- ★ Lola Danza, Steve Dalachinsky, Ben Gerstein, Garth Stevenson; Judi Silvano Cleome Quartet with Adam Kolker, John Hébert, Sasha Mogilavich; Michael Attias, Christopher Hoffman, Harris Eisenstadt; Marco Cappelli Trio with Luca Lo Bianco, Francesco Cusa  
The Local 269 7 pm \$10
- Danielle Freeman/Matt Wigton; Nora McCarthy, Jorge Sylvester, Pablo Vergara, Kenny Grohowski  
University of the Streets 8, 10 pm \$10

- ★ Peter Bernstein solo; Avi Rothbard Organ Quartet with Wayne Escoffery, Pat Bianchi, Jason Brown; Spencer Murphy  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Alison Wedding; Chris Potter  
55Bar 7, 10 pm
- Spelman Jazz Ensemble Ella Fitzgerald Tribute  
The Schomburg Center 7 pm \$25
- Javier Arau Jazz Orchestra  
Tea Lounge 9, 10:30 pm
- Joe Giglio Trio with Rizzo Harris, Rob Thomas  
Bar Next Door 8:30, 10:30 pm \$12  
Zinc Bar 7 pm \$8  
Tomi Jazz 9:30 pm \$15
- Camila Meza  
• Yuko Yamamura Trio  
• Howard Williams Jazz Orchestra; Lucy Blanco and Trio  
The Garage 7, 10:30 pm

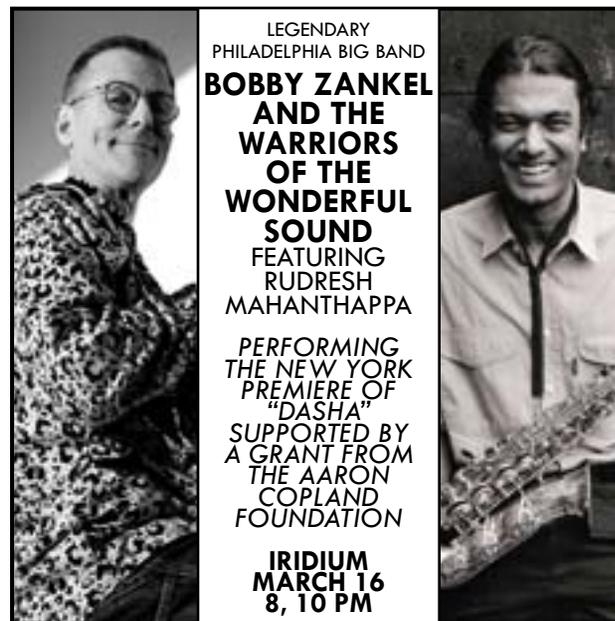
## Tuesday, March 15

- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt  
Dizzy's Club 7:30, 9:30 pm \$30
- Carol Morgan Quartet with Joel Frahm, Alan Hampton, Bill Campbell  
Dizzy's Club 11 pm \$10  
Birdland 8:30, 11 pm \$30
- ★ Pat Martino Organ Quartet  
• Kenny Werner Quintet with Randy Brecker, David Sanchez, John Patitucci, Antonio Sanchez  
Blue Note 8, 10:30 pm \$30
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Dana Hall  
Village Vanguard 9, 11 pm \$30
- Doug Wamble Trio with Ben Allison, Matt Wilson  
Jazz Standard 7:30, 9:30 pm \$20
- ★ Alvin Curran solo and with Elliott Sharp  
The Stone 8, 10 pm \$10
- Ted Curson and Friends  
• Skuli Sverrisson with Anthony Burr, Brad Shepik, Eivind Opsvik, Caleb Burhans, Brandon Seabrook and guests  
Le Poisson Rouge 10 pm \$12
- Raz Mesina  
Roulette 8:30 pm \$15
- Duos: Kirk Knuffke/Brian Drye; Sean Moran/Dan Fabricatore; Josh Sinton/Mike McGinnis  
• Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30 pm
- ★ George Schuller Trio with Dan Tepfer, Jeremy Stratton  
Korzo 9 pm \$5
- Phoebe Legere Ooh La Quintet with Eric Michael Gillett, John Burr, George Leonard, and guest Jonathan Russel  
Iridium 7, 9 pm \$25
- ★ Twisted Standard Trio: Judith Insell, Reut Regev, Tomas Ulrich; Jason Kao Hwang solo  
University of the Streets 8, 10 pm \$10
- Marianne Solivan; Theo Hill Trio with Joe Sanders; Ken Fowser/Behn Gillice Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Jo Lawry with James Shipp, Gilad Hekselman, Matt Clohesy, Jordan Perlson  
Cornelia Street Café 8:30 pm \$10
- Ben Perowsky with Sasha Dobson, Trevor Dunn  
Doma 8 pm
- Dave Kain Group with Matt Garrison, Daniel Foose, Paul Francis, Roy Assaf; Banda Magda; Magda Giannikou, Mika Mimura, Petros Klampanis, Marcelo Woloski, Ignacio Hernandez  
Miles Café 7:30, 9:30 pm \$19.99
- Maryanne de Prophetis/Steve Bloom Duo  
Puppet's Jazz Bar 8:30 pm \$5
- Lady Got Chops Festival: Mireya Ramos & 809 Ladies  
Shine 8 pm
- Matt Temkin's Yiddish Jam Band; Deborah Strauss' Fidl Kapelye  
Sixth Street Synagogue 8:30 pm \$15  
The Kitano 8, 10 pm
- Mamiko Watanabe solo  
• Sean Smith Quartet with John Ellis, John Hart, Russell Meissner; Leni Stern with Koffo, Brahim Fribgane, Yacouba Sissoko, Mamadou Ba, Harvey Wirtz  
55Bar 7, 10 pm  
Bella Luna 8 pm  
Caffe Vivaldi 9:30 pm  
Tomi Jazz 9:30 pm \$15
- Jack Wilkins/Freddie Bryant  
• Melissa Aldana  
• Yukari's Spicepot  
• Jazz Band Classic; Michika Fukumori Trio  
The Garage 7, 10:30 pm

## Wednesday, March 16

- ★ Joe McPhee solo; Ras Moshe Quartet with Dafna Naphtali, Shayna Dulberger, Andrew Drury  
University of the Streets 8, 10 pm \$10
  - ★ Bobby Zankel's Warriors of the Wonderful Sound with guest Rudresh Mahanthappa  
Iridium 8, 10 pm \$25
  - ★ Adam Rudolph's Moving Pictures with Graham Haynes, Brahim Fribgane, Kenny Wessel, Ralph Jones, Shanir Blumenkranz, Matt Kilmer  
Roulette 8:30 pm \$15
  - Lynne Arriale Convergence Quartet with Joel Frahm, Omar Avital, Anthony Pinciotti  
Jazz Standard 7:30, 9:30 pm \$20
  - Lucian Ban's Angels of Repose with Mat Maneri, Trevor Dunn, Gerald Cleaver  
Cornelia Street Café 8:30 pm \$10  
The Kitano 8, 10 pm
  - Gene Bertoncini/Ed Laub  
• David Berkman solo; Joris Teepe Quintet with Don Braden, Alex Norris, Jon Davis, Gerry Gibbs; Jeremy Manasia Trio with Jason Brown, Joe Lepore  
Smalls 7:30, 9:30 pm 12:30 am \$20
  - Terrence McManus Trio with John Hébert, Randy Peterson  
Barbes 8 pm \$10
  - Compared to That Big Band: Tom Olin, Charley Gerard, Lily White, Chris Bacas, Lisa Parrott, Dave Smith, Andy Gravish, Pam Fleming, Mike Fahie, James Hall, Mike Christianson, Mike Bagetta, John Loehrke, Brian Woodruff, Ryan Meagher's Atrofy with Peter Epstein, Matt Blostein, Geoff Kraly, Vinnie Sperrazza  
Miles Café 7:30, 9:30 pm \$19.99
  - Anna Webber Quartet with Matt Holman, Owen Stewart-Robertson, Martin Krueemling  
Brooklyn Lyceum 8, 9:30 pm \$10
  - Melissa Stylianou with Pete McCann, Gary Wang, Rodney Green; Mike Stern with Tom Kennedy, Kim Thompson  
55Bar 7, 10 pm  
Zinc Bar 7 pm \$8  
Flute Bar Gramercy 8 pm  
Flute Bar 8 pm
  - Stacy Dillard Trio  
• LaRe Trio  
• Shoko Amano Trio  
• Jim Seelye Group; Lena Bloch Quartet; Roberto Poveda  
Puppet's Jazz Bar 6, 8:30, 11 pm \$5  
Shine 7 pm
  - Trevor Long Group  
• The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt  
Dizzy's Club 7:30, 9:30 pm \$30
  - Carol Morgan Quartet with Joel Frahm, Alan Hampton, Bill Campbell  
Dizzy's Club 11 pm \$10  
Birdland 8:30, 11 pm \$30
  - ★ Pat Martino Organ Quartet  
• Kenny Werner Quintet with Randy Brecker, David Sanchez, John Patitucci, Antonio Sanchez  
Blue Note 8, 10:30 pm \$30
  - Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Dana Hall  
Village Vanguard 9, 11 pm \$30
  - Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30 pm
  - Jean Caze Trio; Nueva Encarnacion  
The Garage 6, 10:30 pm  
Saint Peter's 1 pm \$7
  - Marcus Goldhaber
- ## Thursday, March 17
- Duduka da Fonseca 60th Birthday Celebration: Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka da Fonseca and guests Anat Cohen, Kenny Barron  
Jazz Standard 7:30, 9:30 pm \$25
  - Ehud Asherie solo; Gregg August Quartet with Sam Newsome, Luis Perdomo, EJ Strickland; Carlos Abadie Quintet with Joe Susato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello  
Smalls 7:30, 9:30 pm 12:30 am \$20
  - Po Jazz: Joe and Gabriele Tranchina, Golda Solomon  
Cornelia Street Café 6 pm \$15
  - Tony Moreno Group with Ron Horton, Marc Mommaas, Jean-Michel Pilc, Johannes Weidenmeuller  
Cornelia Street Café 8:30 pm \$10
  - Steve Lehman/Stephan Crump; Liberty Ellman Trio with Matt Brewer, Damion Reid  
Littlefield 8 pm \$10
  - George Mel Quartet with Michael Eaton, Enrique Haneine, Apostolos Sideris  
The Kitano 8, 10 pm

- Chris Morrissey Quartet with Jason Rigby, Aaron Parks  
The Jazz Gallery 9, 10:30 pm \$15
- Brandon Lee Trio with Yasushi Nakamura, Marion Felder  
Bar Next Door 8:30, 10:30 pm \$12
- Dave Wilson Quartet with Jim Ridi, Tony Marino, Butch Reed; Mark Tonelli Quartet with Xavier Perez, Michael Goetz, Colby Inzer  
Miles Café 7:30, 9:30 pm \$19.99
- Malika Zarra with Francis Jacob, Mamadou Ba, Brahim Fribgane, Harvey Wirtz  
55Bar 7 pm
- Champion Fulton Trio  
• Mika Trio  
• Joe Albano Trio with Ariel de la Portilla, Andrew Atkinson  
Solo Kitchen Bar 9 pm
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt  
Dizzy's Club 7:30, 9:30 pm \$30
- Carol Morgan Quartet with Joel Frahm, Alan Hampton, Bill Campbell  
Dizzy's Club 11 pm \$10  
Birdland 8:30, 11 pm \$30
- ★ Pat Martino Organ Quartet  
• Kenny Werner Quintet with Randy Brecker, David Sanchez, John Patitucci, Antonio Sanchez  
• Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Dana Hall  
Village Vanguard 9, 11 pm \$30
- Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30 pm
- Rick Stone Trio; Alex Stein/Matt Brown  
The Garage 6, 10:30 pm



LEGENDARY  
PHILADELPHIA BIG BAND  
**BOBBY ZANKEL  
AND THE  
WARRIORS  
OF THE  
WONDERFUL  
SOUND**  
FEATURING  
RUDRESH  
MAHANTHAPPA

PERFORMING  
THE NEW YORK  
PREMIERE OF  
"DASHA"  
SUPPORTED BY  
A GRANT FROM  
THE AARON  
COPLAND  
FOUNDATION

**IRIDIUM  
MARCH 16  
8, 10 PM**

# JACOB ANDERSKOV

## AGNOSTIC REVELATIONS

CHRIS SPEED JACOB ANDERSKOV  
MICHAEL FORMANEK GERALD CLEAVER

### LIVE @ Cornelia Street Café

#### Thursday March 24th

“For those who still didn't know, there is by now no way around realizing that Jacob Anderskov belongs to the most extraordinary artists of contemporary music... A high point in improvised Music... Rarely has one in recent times encountered a conceptually free and simultaneously beautiful as well as exciting project.”  
*Hans-Jürgen von Osterhausen, Jazz Podium, DE, May 2010.*

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

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

JacobAnderskov.dk  
US Distribution: Stateside



PLK I.L.K163CD  
I.L.Kmusic.com

## Friday, March 18

- ★ Joe McPhee/Ken Vandermark Duo; Paul Lytton, Nate Wooley, Ken Vandermark  
The Stone 8, 10 pm \$10
- ★ Two Miles a Day: Jacob Sacks, Eivind Opsvik, Paul Motian, Mat Maneri  
Cornelia Street Café 9, 10:30 pm \$15
- ★ Wes Montgomery Celebration with Peter Bernstein, Kenny Washington  
Smoke 8, 10, 11:30 pm \$30
- ★ Wycliffe Gordon Quartet with Aaron Diehl, Yasushi Nakamura, Alvin Atkinson  
and guest Nancy Harms  
The Kitano 8, 10 pm \$25
- ★ Mary Halvorson Quintet with Kirk Knuffke, Jon Irabagon, John Hébert, Ches Smith  
Barbès 8 pm \$10
- Carlo De Rosa Group with Mark Shim, Vijay Iyer, Justin Brown  
The Jazz Gallery 9, 10:30 pm \$20
- Vanessa Rubin Billie Holiday Tribute  
Joe's Pub 7 pm \$20
- ★ Mr. Ho's Orchestroica  
Le Poisson Rouge 8 pm \$25
- ★ The Mahavishnu Project: Gregg Bendian, Glenn Alexander, Neil Alexander,  
Peter Brendler  
Idrium 8, 10 pm \$25
- Jason and Alicia Hall Moran with Thomas Flippin, Kauru Watanabe  
Rubin Museum 7 pm \$20
- Neal Kirkwood Trio with Lindsey Homer, Allison Miller  
Third Street Music School Settlement 7:30 pm
- ★ Vince Giordano and the Nighthawks  
Metropolitan Museum of Art 7 pm \$45
- Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Michael Weiss Quartet with  
Steve Wilson; Spike Wilner Trio  
Smalls 7:30, 9:30, 11 am \$20
- Chris Forsyth; Suzanne Langille/Neel Murgai  
Issue Project Room 8 pm \$10
- Tyler Blanton Trio with Matt Clohesy, Matt Wilson  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jon DeLucia, Leo Genovese, Greg Ruggiero, Aidan Carroll, Jeff Davis  
I-Beam 8:30 pm \$10
- Diana Wayburn Ensemble with Will Martina, Michael Paolucci; Nora McCarthy  
Sycamore 9:30 pm \$8
- Mademoiselle Fleur with Bob Rodriguez, Lee Marvin, Jim Toscano; Shimrit Shoshan  
Quartet with Logan Richardson, Eric McPherson  
Miles Café 7:30, 9:30 pm \$19.99
- Lady Got Chops Festival: Whitney Marchelle Uptown Jazz with Helen Sung, Kim Clarke,  
Sylvia Cuenca  
Zinc Bar 7:30, 9:30 pm \$10
- Daniela Schaefer  
Tomi Jazz 9:30 pm \$15
- Music of Miles Davis: Ray Appleton, Rick Germanson, Phil Palombi,  
Ian Hendrickson-Smith  
Creole 6 pm \$10
- Susan Kramer  
5C Café 8 pm \$10
- Art Lillard Quartet  
Cleopatra's Needle 8 pm
- Duduka da Fonseca 60th Birthday Celebration: Duduka Da Fonseca Quintet with  
Anat Cohen, Guilherme Montiero, Nilson Matta and guests Claudio Roditi,  
Kenny Barron  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt  
Dizzy's Club 7:30, 9:30 pm \$35
- Carol Morgan Quartet with Joel Frahm, Alan Hampton, Bill Campbell  
Dizzy's Club 11 pm \$20
- ★ Pat Martino Organ Quartet  
Birdland 8:30, 11 pm \$30
- Kenny Werner Quintet with Randy Brecker, David Sanchez, John Patitucci,  
Antonio Sanchez  
Blue Note 8, 10:30 pm \$30
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Dana Hall  
Village Vanguard 9, 11 pm \$35
- Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30, 11 pm
- Mike Camoia Quartet  
Whole Foods Upper West Side 5 pm
- Enoch Smith Jr.; Kevin Dorn and the BIG 72  
The Garage 6, 10:30 pm

## Saturday, March 19

- ★ Joe Morris/Ken Vandermark Duo; Joe Morris, Nate Wooley, Ken Vandermark  
The Stone 8, 10 pm \$10
- ★ James Igenfritz solo and Chamber Ensemble with Leah Paul, Kirk Knuffke,  
Julianne Carney, Chris Dingman, Taylor Levine, Sara Schoenbeck and guests; Billy Fox  
solo and Blackbirds & Bullets with Gary Pickard, Miki Hirose, Matt Parker,  
Evan Mazunik, James Igenfritz, John O'Brien and guest Julianne Carney  
Issue Project Room 8 pm
- ★ Fay Victor Ensemble with Ken Filiano, Michael TA Thompson, Anders Nilsson;  
Katie Bull Ensemble with Connie Crothers, George Schuller, Jeff Lederer,  
Shayna Dulberger and guests Ayelet Rose Gottlieb, Ras Moshe  
University of the Streets 8, 10 pm \$10
- Rodriguez Brothers  
The Jazz Gallery 9, 10:30 pm \$20
- Dan Aran Trio with Dayna Stephens, Yoshi Waki  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Carlo Costa's Acustica  
I-Beam 8:30 pm \$10
- Bryan and the Aardvarks: Fabian Almazan, Bryan Copeland, Joe Nero  
Tea Lounge 9, 10:30 pm
- Lady Got Chops Festival: Katie Cosco with Laura Dreyer, Debbie Kennedy,  
Barbara Merjan  
Zinc Bar 7:30, 9:30 pm \$10
- RLQ#1: Natalie Cressman, Ivan Rosenberg, Chad Lefkowitz-Brown, Sam Harris,  
Martin Nevin, Jason Burger; Le Zhang Quintet; Erin & David; Uri Gurvich  
Miles Café 3:30, 5:30, 7:30, 9:30 pm \$19.99
- Aziza Miller  
Sistas Place 9, 10:30 pm \$20
- Burt Eckoff  
5C Café 8 pm \$10
- Tony Middleton Quartet  
Piano Due 8:30 pm
- Champion Fulton Trio  
Tomi Jazz 9:30 pm \$15
- Nico Soffiato  
Goodbye Blue Monday 8 pm
- Martin Kelley Quartet  
Cleopatra's Needle 8 pm
- ★ Two Miles a Day: Jacob Sacks, Eivind Opsvik, Paul Motian, Mat Maneri  
Cornelia Street Café 9, 10:30 pm \$15
- ★ Wes Montgomery Celebration with Peter Bernstein, Kenny Washington  
Smoke 8, 10, 11:30 pm \$30
- ★ Wycliffe Gordon Quartet with Aaron Diehl, Yasushi Nakamura, Alvin Atkinson  
and guest Nancy Harms  
The Kitano 8, 10 pm \$25
- Vanessa Rubin Billie Holiday Tribute  
Joe's Pub 7 pm \$20
- Ralph Lalama Trio with David Wong, Clifford Barbaro; Michael Weiss Quartet with  
Steve Wilson; Stacy Dillard Trio  
Smalls 7:30, 10 pm 1 am \$20
- Swingadelic  
Swing 46 9:30 pm
- Duduka da Fonseca 60th Birthday Celebration: Duduka Da Fonseca Quintet with  
Anat Cohen, Guilherme Montiero, Nilson Matta and guests Claudio Roditi,  
Kenny Barron  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt  
Dizzy's Club 7:30, 9:30 pm \$35
- Carol Morgan Quartet with Joel Frahm, Alan Hampton, Bill Campbell  
Dizzy's Club 11 pm \$20
- ★ Pat Martino Organ Quartet  
Birdland 8:30, 11 pm \$30
- Kenny Werner Quintet with Randy Brecker, David Sanchez, John Patitucci,  
Antonio Sanchez  
Blue Note 8, 10:30 pm \$30
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Dana Hall  
Village Vanguard 9, 11 pm \$30
- Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30 pm
- Tito Gomez, Mike Freeman, Frank Valdes, Joey Ortiz, Carlos Curvas, Eric Lefeif  
Creole 6 pm \$5
- Adam Lane  
Roulette 2 pm \$15
- Chris Washburne SYOTOS Band  
El Museo del Barrio 4 pm
- David Bennett Cohen Blues; Mark Marino Trio; Virginia Mayhew Quartet  
The Garage 12, 6, 10:30 pm

## Sunday, March 20

- John Hébert solo  
Sycamore 8 pm
- ★ Scott DuBois Quartet with Jon Irabagon, Thomas Morgan, Kresten Osgood  
Cornelia Street Café 8:30 pm \$10
- ★ Ras Moshe, Matt Lavelle, Jeremy Danneman, Nick Gianni, Sarah Bernstein,  
Maryanne DeProphetis, Tom Zibarger, Larry Roland, Francois Grillot, Joel Freedman,  
James Keepnews, Tor Snyder  
Brecht Forum 7, 8 pm \$11
- Joel Harrison Group  
Banjo Jim's 9 pm

- Jonathan Moritz Trio with Peter Bitenc, Mike Pride: Socialized Improvisation Trio:  
Anthony Ware, Mike Noordzy, Jerome Jennings; Chris Welcome; Dave Ross,  
Mike Noordzy Jon Francis  
Goodbye Blue Monday 9 pm
- Joe Alterman Trio with James Carmack, Alex Raderman; 52nd Street Themes:  
Chris Bakriges, Beldon Bullock, Dwayne "Cook" Broadnax; Lyric Fury: Cynthia Hiltz,  
Jack Walrath, Lily White, Stafford Hunter, Leigh Stuart, Ratzo Harris, Poggles  
Miles Café 5:30, 7:30, 9:30 pm \$19.99
- Ben Holmes  
Brooklyn Lyceum 9, 10:30 pm \$10
- Peter Leitch/Dwayne Burno  
Walker's 8 pm
- Aki Yamamoto  
The Blue Owl 7 pm \$5
- Russ Spiegel's Uncommon Knowledge with Tim Armacost  
Puppets Jazz Bar 7 pm \$5
- J. Bert  
5C Café 8 pm \$10
- Roxy Coss; Nick Singer; Alex Hoffman Group; Stan Killian Quartet  
Shrine 8, 9, 10, 11 pm
- Duduka da Fonseca 60th Birthday Celebration: Trio Da Paz: Romero Lubambo,  
Nilson Matta, Duduka da Fonseca and guests Anat Cohen, Kenny Barron,  
Maucha Adnet  
Jazz Standard 7:30, 9:30 pm \$25
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, Corcoran Holt  
Dizzy's Club 7:30, 9:30 pm \$30
- Kenny Werner Quintet with Randy Brecker, David Sanchez, John Patitucci,  
Antonio Sanchez  
Blue Note 8, 10:30 pm \$30
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Dana Hall  
Village Vanguard 9, 11 pm \$30
- ★ Music for Merce: Christian Wolff, David Behman, John King, Gordon Mumma,  
Takehisa Kosugi, Jon Gibson, Pauline Oliveros, Stuart Dempster, Joan La Barbara,  
Stephan Moore, Jesse Stiles, George Lewis, Fast Forward, Marina Rosenfeld, Ikue Mori,  
Alvin Curran, Matana Roberts, Shelley Burgon, Miguel Frasconi  
Roulette 5 pm \$25
- Michael Attias, Daniel Levin, Juan Pablo Carletti  
Downtown Music Gallery 6 pm
- Webster Groves High School Band with Sharel Cassidy, Michael Dease  
Saint Peter's 5 pm
- Jazz For Kids with Amy Cervini and Friends  
55Bar 2 pm \$5
- Juilliard Jazz Brunch - The Music of Quincy Jones: William Reardon-Anderson,  
Adison Evans, Kyle Athayde, Javier Nero, David Lantz, David Baron, Bryan Carter  
Blue Note 12:30, 2:30 pm \$24.50
- Jana Herzen/Charnett Moffett  
North Square Lounge 12:30, 2 pm
- Ben Healy Trio; David Coss and Trio; Dylan Meek  
The Garage 12, 7, 11:30 pm

## Monday, March 21

- ★ Mingus Dynasty  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Twice Kitten: Chris Dimeglio/Cory Smythe; Mary Halvorson, Jen Shyu, John Hébert;  
Kresten Osgood/Herb Roberson Duo; Brad Farberman Group  
The Local 269 7 pm \$10
- Chuck Loeb/Carmen Cuesta  
Blue Note 8, 10:30 pm \$20
- Mike Stern with Tom Kennedy, Lionel Cordew  
55Bar 10 pm
- Hans Glawischnig Duo; Ari Hoening Trio with Gilad Hekselman, Johannes Weidenmuller;  
Spencer Murphy Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Manhattan School of Music Jazz Orchestra and Jazz Ensemble  
Dizzy's Club 7:30, 9:30 pm \$20
- York College Big Band; Joe Chonto, Robin Miller, Dave Tamura  
University of the Streets 8, 10 pm \$10
- ★ Abbey Lincoln Tribute  
The Schomburg Center 7 pm \$25
- Peter Eldridge with Keith Ganz, Tim Lefebvre, Ben Wittman, James Shipp and guests  
Rockwood Music Hall 7:30 pm \$5
- ★ Joseph C. Phillips and Numinous  
Tea Lounge 9, 10:30 pm
- Deanna Witkowski Trio with Dave Ambrosio, Scott Latsky  
Bar Next Door 8:30, 10:30 pm \$12
- Mariel Sol  
Zinc Bar 7 pm \$8
- Jon DeLucia Trio with Pete Rende, Gary Wang  
Tomi Jazz 9:30 pm \$15
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet  
The Garage 12, 7, 11:30 pm

## Tuesday, March 22

- ★ Charlie Haden Quartet West with Ernie Watts, Alan Broadbent  
Birdland 8:30, 11 pm \$30
- ★ Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas,  
Rudy Royston  
Village Vanguard 9, 11 pm \$30
- ★ Steven Bernstein's Millennial Territory Orchestra with Charlie Burnham,  
Doug Wieselmann, Peter Apfelbaum, Erik Lawrence, Art Baron, Matt Munisteri,  
Ben Allison, Kenny Wollesen  
Jazz Standard 7:30, 9:30 pm \$20
- ★ Michael Blake Group with Tony Scherr, Rob Jost, Kresten Osgood; Liam Sillery Group  
with Matt Blostein, Jesse Stacken, Michael Bates, Vinnie Sperrazza  
Cornelia Street Café 8:30 pm \$10
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30 pm \$30
- Yotam Silberstein Quartet  
Dizzy's Club 11 pm \$10
- Mike Longo Trio  
NYC Bahai Center 8, 9:30 pm \$15
- ★ Roy Campbell Akhenaten Ensemble with Bryan Carrott, Hill Greene, Michael Wimberly;  
Music Now Band: Ras Moshe, Matt Lavelle, Larry Roland, Tor Snyder, Rashid Bakr  
University of the Streets 8, 10 pm \$10
- Yaala Ballin; Noah Haidu Trio with Corcoran Holt, McClenty Hunter; Eric Wyatt Group  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Bop on Pop: Frank and Ben Perowsky with Gary Versace  
Doma 8 pm
- ★ Amanda Monaco 3 with Peter Brendler, Ben Clineas  
M-Bar 7 pm
- ★ Dan Tepfer; Nadav Snir with Ted Rosenthal, Todd Coolman  
Miles Café 8, 9:30 pm \$19.99
- Leni Stern; On Ka'a Davis with the Famous Original Duke Music Players  
Shrine 9, 10 pm
- Mamiko Watanabe solo  
The Kitano 8, 10 pm
- Michael Feinberg with Sam Harris, Elliot Mason, Brad Mason, Jeff Fajardo;  
David Binney, Jacob Sacks, Thomas Morgan, Dan Weiss  
55Bar 7, 10 pm
- Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30 pm
- ★ Jack Wilkins/Peter Bernstein  
Bella Luna 8 pm
- Lena Bloch Trio  
Tomi Jazz 9:30 pm \$15
- Field Vision: Anna Webber, Can Olgun, Desmond White, Martin Kruemmling  
Puppets Jazz Bar 8:30 pm \$5
- Cecilia Coleman Big Band; Alan Chaubert Trio  
The Garage 7, 10:30 pm

## Wednesday, March 23

- ★ Elliott Sharp Plays Monk  
The Stone 8 pm \$10
- ★ Frank Carberg's Big Enigma with Christine Correa, John Carlson, Jeremy Udden,  
Matt Moran, John Hébert, Kenny Wollesen  
Douglass Street Music Collective 8 pm \$10
- Charles Davis Quartet  
Rue 57 8 pm
- ★ Angelica Sanchez  
Barbès 8 pm \$10
- Connie Crothers Quartet with Richard Tabnik, Ken Filiano, Roger Mancuso;  
Trudy Silver solo  
University of the Streets 8, 10 pm \$10
- Myron Walden Countryfied with Oz Noy, Ron Oswanski, Kenneth Salters  
Jazz Standard 7:30, 9:30 pm \$20
- Kyoko Oyobe Trio with Michael O'Brien, Clifford Barbaro; Cory Weeds Quartet with  
David Hazeltine, John Webber, Joe Strasser; Kresten Osgood Trio with Sam Yahel,  
Johannes Weidenmuller  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Karen Oberlin and Jon Weber Trio with Sean Smith, Russ Meissner  
The Kitano 8, 10 pm
- Bob Rodriguez Trio with Steve Varner, Tom Sayek; Mark Miller Septet with Cliff Lyons,  
Anton Deriner, Nicki Denner, Sean Harkness, Gary Wang, William Beaver Bausch  
Miles Café 7:30, 9:30 pm \$19.99
- Jeff Lorber Fusion  
Idrium 8:30, 10:30 pm \$30

- ★ Greg Lewis Organ Monk Trio with Ron Jackson, Jeremy Clemens; Donny McCaslin  
55Bar 7, 10 pm
- Threads Oboe Trio  
Brooklyn Lyceum 8, 9:30 pm \$10
- Fat Cat Big Band  
Zinc Bar 7 pm \$8
- Maryanne DeProphetis  
5C Café 8 pm \$10
- Eric Paulin  
Greenwich Village Bistro 9 pm
- Gianfranco Tomatore Trio  
Flute Bar Gramercy 8 pm
- Brian Villegas Trio  
Flute Bar 8 pm
- Evegny Lebedev  
Caffe Vivaldi 9:30 pm
- Ari DLP Trio  
Tomi Jazz 9:30 pm \$15
- Isamu McGregor; Arie Thompson  
Shrine 7, 8 pm
- ★ Charlie Haden Quartet West with Ernie Watts, Alan Broadbent  
Birdland 8:30, 11 pm \$30
- ★ Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas,  
Rudy Royston  
Village Vanguard 9, 11 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30 pm \$30
- Yotam Silberstein Quartet  
Dizzy's Club 11 pm \$10
- Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30 pm
- Jim Seeley Group; Ayako Shirasaki Trio  
Puppets Jazz Bar 6, 8:30 pm \$10
- Marc Devine Trio; The Anderson Brothers  
The Garage 6, 10:30 pm
- Lou Caputo's Not-So-Big Band with Jann Parker, David Coss  
Saint Peter's 1 pm \$7

## Thursday, March 24

- ★ James Blood Ulmer Memphis Blood Blues Band with Vernon Reid, Charles Burnham,  
David Barnes, Leon Gruenbaum, Mark Peterson, Aubrey Dale  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Wally Shoup Trio with Ben Hall, C. Spencer Yeh; Wally Shoup Quartet with  
Paul Flaherty, Reuben Radding, Andrew Drury  
The Stone 8, 10 pm \$10
- ★ Jacob Anderskov's Agnostic Revelations with Chris Speed, Michael Formanek,  
Gerald Cleaver  
Cornelia Street Café 8:30 pm \$10
- Ehud Asherie solo; Mike DiRubbo Group with Brian Charette, Darell Green;  
Alex Hoffman Jam  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Amir ElSaffar with Hafez Modirzadeh  
The Jazz Gallery 9, 10:30 pm \$15
- ★ Daorum: Bae Il Dong, Simon Barker, Carl Dewhurst, Kim Dong Won, Matt McMahon,  
David Rubenstein Atrium 8:30 pm
- Jim Riell Trio with John Benitez, Donald Edwards  
The Kitano 8, 10 pm
- ★ Mike Baggetta Quartet with Jason Rigby, Eivind Opsvik, George Schuller  
Tea Lounge 9, 10:30 pm
- Amy Cervini Jazz Country with Anat Cohen, Jesse Lewis, Matt Aronoff; Wayne Krantz  
55Bar 7, 10 pm
- Victor Prieto Trio with Jorge Roeder, Eric Doob  
Bar Next Door 8:30, 10:30 pm \$12
- Yvonne Simone; Sean Sullivan Trio with Paul Meyers, Cafe DaSilva  
Miles Café 7:30, 9:30 pm \$19.99
- Julian Waterfall Pollack Trio  
Caffe Vivaldi 8:15 pm
- Dan Furman Trio  
Cleopatra's Needle 7 pm
- Alex Hoffman Trio  
Tomi Jazz 9:30 pm \$15
- Rotem Sivan Trio  
Puppets Jazz Bar 9 pm \$5
- Carlo Costa/Yukari Duo  
Gershwin Hotel 8 pm \$10
- Aki Ishiguro Trio with Craig Akin, Joe Hertenstein  
Solo Kitchen Bar 9 pm
- Jeff Lorber Fusion  
Idrium 8:30, 10:30 pm \$30
- ★ Charlie Haden Quartet West with Ernie Watts, Alan Broadbent  
Birdland 8:30, 11 pm \$30
- ★ Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas,  
Rudy Royston  
Village Vanguard 9, 11 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30 pm \$30
- Yotam Silberstein Quartet  
Dizzy's Club 11 pm \$10
- Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30 pm
- Harlem Speaks: Renee Rosnes  
Jazz Museum in Harlem 6:30 pm
- Champion Fulton Trio; Andrew Haddo  
The Garage 6, 10:30 pm

## Friday, March 25

- ★ Randy Weston Trio with Alex Blake, Neal Clarke  
Puppets Jazz Bar 9, 10:30 pm \$30
- ★ Odean Pope Saxophone Choir with guest James Carter  
Blue Note 8, 10:30 pm \$35
- Michael Feinberg Group with Noah Premeringer, Alex Wintz, Julian Shore,  
Daniel Platzman; Billy Drummond's Freedom of Ideas with Jeremy Pelt, Danny Grissett,  
Joe Martin; Lawrence Leathers  
Smalls 7:30, 10 pm 1 am \$20
- ★ Orrin Evans Quintet with Eddie Henderson, Joel Frahm, Ben Wolfe, Donald Edwards  
Smoke 8, 10, 11:30 pm \$30
- Alexis Cuadrado Noneto Ibérico with Jon Gordon, Loren Stillman, Taylor Haskins,  
Mike Fahie, Brad Shepik, Dan Tepfer, Marc Miralta, Marc Ferber  
The Jazz Gallery 9, 10:30 pm \$20
- Victor Goines Quartet with Aaron Diehl, Yasushi Nakamura, Marion Felder  
The Kitano 8, 10 pm \$25
- ★ Jazz Band Classics - Thad Jones Legacy with Alex Sipiagin  
Leonard Nimoy Thalia 7:30 pm \$15
- White Out: Tom Surgal/Lin Culbertson and guest Thurston Moore  
The Stone 8 pm \$10
- ★ Jon Irabagon Group with John Hébert, Mike Pride  
Cornelia Street Café 9, 10:30 pm \$15
- Pete Levin Trio with Dave Stryker, Lenny White; Steve Smith and Vital Information  
Network with Andy Fusco, Mark Soskin, Vinny Valentino, Baron Browne  
Idrium 8, 10 pm \$30
- Music of Miles Davis: Ray Appleton, Rick Germanson, Phil Palombi,  
Ian Hendrickson-Smith  
Creole 7:30 pm
- Charles Rauh/Sam Kulik Duo  
I-Beam 8:30 pm \$10
- Gilad Hekselman Trio with Joe Martin, Marcus Gilmore  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Pyeng Threadgill  
Rockwood Music Hall 9 pm
- Nicky Schrire; Arielle Feinman Band with Joshua Kwassman, Michael Valeanu,  
Adam Kromelow, Raviv Markovitz, Rick Cragin  
Miles Café 7:30, 9:30 pm \$19.99
- Brilliant Coroners  
Fontana's 8 pm
- Lady Got Chops Festival: Annette Aguilar and String Beans  
Zinc Bar 7:30, 9:30 pm \$10
- Joel Forrester Quartet  
Cleopatra's Needle 8 pm
- Michika Fukumori Duo  
Tomi Jazz 9:30 pm \$15
- ★ James Blood Ulmer Memphis Blood Blues Band with Vernon Reid, Charles Burnham,  
David Barnes, Leon Gruenbaum, Mark Peterson, Aubrey Dale  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Charlie Haden Quartet West with Ernie Watts, Alan Broadbent  
Birdland 8:30, 11 pm \$30
- ★ Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas,  
Rudy Royston  
Village Vanguard 9, 11 pm \$35
- Bill Charlap Trio with Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Yotam Silberstein Quartet  
Dizzy's Club 12:45 am \$20
- Jessica Molaskey/Dave Frishberg  
Algonquin Oak Room 8:30, 11 pm
- Kendra Shank Group with Ben Mondor, Dean Johnson, Tony Moreno; Jay Collins  
55Bar 6, 10 pm
- Fred Staton  
Whole Foods Upper West Side 5 pm
- Evan Schwam Quartet; Dre Barnes Project  
The Garage 6, 10:30 pm

## Saturday, March 26

- ★Howard Johnson's Gravity Brooklyn Conservatory of Music 7:30, 9 pm \$25
- ★Bill Cole Untempered Ensemble with Althea Sully Cole, Atticus Cole, Warren Smith, Joe Daley, Shayna Dulberger, Ras Moshe; Salim Washington with Josh Evans, Aaron James, Malik Washington University of the Streets 8, 10 pm \$10
- ★Luciana Souza Trio with Romero Lubambo, Cyro Baptista 92nd Street Y 8 pm \$25-70
- ★Eugene Chadbourne solo The Stone 8 pm \$10
- ★Dan Weiss Trio with Jacob Sacks, Michael Formanek Cornelia Street Café 9, 10:30 pm \$15
- ★The Afro-Cuban All Stars The Concert Hall 8 pm \$45-65
- ★Warren Chiasson Quartet Piano Due 8:30 pm
- ★Paul Bollenback Trio with Joseph Lepore, McClenty Hunter Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Brama Sukarma's Frontier Explorations with Glenn Zaleski, Martin Nevin, Ian Chang I-Beam 8:30 pm \$10
- ★Where to Now?: Josh Sinton, Jacob Wick, Owen Stewart-Robertson; Mike Khoury/Leyya Tawil; Liz Kosack; James Igenfritz/Douglas Detrick Douglass Street Music Collective 8 pm \$10
- ★Lil Phillips Sistas Place 9, 10:30 pm \$20
- ★Joonsam Lee Quartet with Alex Collins, Miki Hirose, John Davis; Julian Waterfall Pollack Trio with Noah Garabedian, Evan Hughes; Adam Larson 5 Miles Café 5:30, 7:30, 9:30 pm \$19.99
- ★Larry Banks Quartet Cleopatra's Needle 8 pm
- ★Daniel Bennett Group Tomi Jazz 9:30 pm \$15
- ★Tomas Janzon Duo Garden Café 8 pm
- ★Randy Weston Trio with Alex Blake, Neal Clarke Puppets Jazz Bar 9, 10:30 pm \$30
- ★Odean Pope Saxophone Choir with guest James Carter Blue Note 8, 10:30 pm \$35
- ★Ned Gould Group; Billy Drummond's Freedom of Ideas with Jeremy Pelt, Danny Grissett, Joe Martin; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 10 pm 1 am \$20
- ★Orin Evans Quintet with Eddie Henderson, Joel Frahm, Ben Wolfe, Donald Edwards Smoke 8, 10, 11:30 pm \$30
- ★Alexis Cuadrado Noneto Ibérico with Jon Gordon, Loren Stillman, Taylor Haskins, Mike Fahie, Brad Shepik, Dan Tepfer, Marc Miralta, Mark Ferber The Jazz Gallery 9, 10:30 pm \$20
- ★Victor Goines Quartet with Aaron Diehl, Yasushi Nakamura, Marion Felder The Kilano 8, 10 pm \$25
- ★Jazz Band Classics - Thad Jones Legacy with Alex Sipiagin Leonard Nimoy Thalia 7:30 pm \$15
- ★Steve Smith and Vital Information NYC Edition with Andy Fusco, Mark Soskin, Vinny Valentino, Baron Browne Iridium 8, 10 pm \$30
- ★James Blood Ulmer Memphis Blood Blues Band with Vernon Reid, Charles Burnham, David Barnes, Leon Gruenbaum, Mark Peterson, Aubrey Dale Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Charlie Haden Quartet West with Ernie Watts, Alan Broadbent Birdland 8:30, 11 pm \$30
- ★Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas, Rudy Royston Village Vanguard 9, 11 pm \$30
- ★Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Yotam Silberstein Quartet Dizzy's Club 12:45 am \$20
- ★Jessica Molaskey/Dave Frishberg Algonquin Oak Room 8:30, 11 pm
- ★Bob Stewart Brooklyn Conservatory of Music 1 pm
- ★Marsha Heydt Quartet; Eve Silber Trio; Akiko Tsuruga Trio The Garage 12, 6, 10:30 pm

## Sunday, March 27

- ★White Out: Tom Surgal/Lin Culbertson and guest Nels Cline The Stone 8 pm \$10
- ★Margret Grebowicz; Jazz Guitars Meet Hendrix: Sheryl Bailey, Vic Juris, Lincoln Goines, Anthony Pinciotti 55Bar 6, 10 pm
- ★Andy Haas/Dave Grollman; Daniel Reyes Lina's A Glass Buffalo ABC No Rio 7 pm \$5
- ★Peter Leitch/Charles Davis Walker's 8 pm
- ★Michel Gentile/Tony Romano Sycamore 8 pm
- ★Chris Massey's Nue Jazz Project Puppets Jazz Bar 7 pm \$5
- ★Chris Bakriges, David Bakriges, Rich Molin, Gary Smith; Alexander Clough Trio with Daniel Fooses, Ross Pederson; Faiz Lamour Group Miles Café 5:30, 7:30, 9:30 pm \$19.99
- ★Tyler Kaneshiro The Blue Owl 7 pm \$5
- ★Melissa Aldana Caffe Vivaldi 8:15 pm
- ★Odean Pope Saxophone Choir with guest James Carter Blue Note 8, 10:30 pm \$35
- ★James Blood Ulmer Memphis Blood Blues Band with Vernon Reid, Charles Burnham, David Barnes, Leon Gruenbaum, Mark Peterson, Aubrey Dale Jazz Standard 7:30, 9:30 pm \$25
- ★Dave Douglas and Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas, Rudy Royston Village Vanguard 9, 11 pm \$30
- ★Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$30
- ★Kyoko Kitamura/Jen Baker Downtown Music Gallery 6 pm
- ★Aaron Diehl Trio Saint Peter's 5 pm
- ★Kenny Dorfman Tribute: Willie Williams, Keyon Harold, Benito Gonzalez, Kenny Davis, Victor Jones Creole 5 pm \$20
- ★John Starts Here - Tribute to Hank Jones, Art Tatum, Billy Taylor and George Shearing: Lee Musiker, Frank Kimbrough, Johnny O'Neal, Ted Rosenthal Dicapo Opera Theatre 4 pm \$25
- ★Howard Johnson/Scott Robinson Brooklyn Conservatory of Music 1 pm
- ★Nir Felder Group with Franc Loccasto, Massimo Biolcati, Mark Guiliana Blue Note 12:30, 2:30 pm \$24.50
- ★Roz Corral Trio with Jon Davis, Paul Gill North Square Lounge 12:30, 2 pm
- ★Iris Ormig Quartet; David Coss and Trio; Ryan Anselmi Quartet The Garage 12, 7, 11:30 pm

## Monday, March 28

- ★Johnny Mandel Conducts Sherrie Maricle DIVA Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$20
- ★Celebration of Love & Life in honor of James Moody: Bill Cosby, Kenny Barron, Cyrus Chestnut, Todd Coolman, Paquito D'Rivera, Roberta Gambarini, David Sanborn, Adam Nussbaum, Greg Hutchinson, Greg Gisbert, Roy Hargrove, Antonio Hart, Jimmy Heath, John Lee, Lewis Nash, Justyn Robinson, Yotam Silberstein, Gary Smulyan, Frank Wess, Najee Blue Note 8, 10:30 pm \$65-100
- ★New Sounds Live: So Percussion and Bobby Previte with John Medeski, Zeena Parkins, DJ Olive, Jen Shyu Merkin Hall 7:30 pm \$25
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Vocal Improv Session 11: Nicole Peyrafitte, Andrea Wolper, Ayelet Rose Gottlieb, Francois Grillot; Pangeae: Ayelet Rose Gottlieb, Amanda Monaco, Carmen Staaf, Sean Conly, Satoshi Takeishi; Thunk: Stephen Gauci, Kenny Wessel, Michael Bisio, Jeremy Carlstedt The Local 269 7 pm \$10
- ★Libor Smoldas Group; Ari Hoenig Trio with Gilad Hekselman, Orlando Le Fleming; Spencer Murphy Jam Smalls 7:30, 9:30 pm \$20
- ★Matt Lavelle/Silvia Bolognesi; The Anagram Sextet: James Igenfritz, Josh Sinton, Ryan Blotnik, Jonathan Moritz, Chris Welcome University of the Streets 8, 10 pm \$10
- ★Odetta Tribute: Bernice Johnson Reagon, Lizz Wright, Toshi Reagon The Schomburg Center 7 pm \$25
- ★Ryan Keberle Quartet with John Ellis, Matt Brewer, Jon Wikan Lang Recital Hall 8 pm
- ★Lady Got Chops Festival: Andrea Brachfeld and Friends with Chiemi Nakai, Kim Garey, Annette Aguilar, Kim Clarke East Elmhurst Library 7:30 pm
- ★JC Sanford Orchestra Tea Lounge 9, 10:30 pm
- ★Latin Colors Trio: Eleonora Bianchini, Eric Kurimski, Marcelo Woloski Bar Next Door 8:30, 10:30 pm \$12

- ★George Petit 3 Tomi Jazz 9:30 pm \$15
- ★Howard Williams Jazz Orchestra; Stan Killian Quartet The Garage 7, 10:30 pm

## Tuesday, March 29

- ★Kevin Eubanks Trio Birdland 8:30, 11 pm \$30
- ★Adam Rogers Quartet with Aaron Parks, Scott Colley, Antonio Sanchez Village Vanguard 9, 11 pm \$30
- ★Rene Marie, Carla Cook, Allan Harris and Marc Cary Trio with Earl Travis, Alvester Garnett Dizzy's Club 7:30, 9:30 pm \$30
- ★Kurt Bacher Quintet with Jean Caze, Harold O'Neal, Ben Williams, Joe Saylor Dizzy's Club 11 pm \$10
- ★Somi with Liberty Ellman, Toru Dodo, Keith Witty, Steve Belvilus Jazz Standard 7:30, 9:30 pm \$20
- ★DJ Olive The Stone 8 pm \$10
- ★Charli Persip and Super Sound NYC Bahai Center 8, 9:30 pm \$15
- ★Andrew D'Angelo Big Band Littlefield 8 pm \$10
- ★Bob Gluck, Joe Giardullo, Christopher Dean Sullivan; Ingrid Laubrock/Kris Davis University of the Streets 8, 10 pm \$10
- ★Steven Lugerner Group with Lucas Pino, Itamar Borochov, Angelo Spagnolo, Glenn Zaleski, Ross Gallagher Cornelia Street Café 8:30 pm \$30
- ★Mark Taylor Quartet with James Carney, Ken Filiano, Harris Eisenstadt Korzo 9 pm \$5
- ★Marty Elkins/Ehud Asherie; David Berkman Trio; Ken Fowser/Behn Gillece Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Bob Mover Quartet with Bob Cranshaw Rue 57 8 pm
- ★Leni Stern with Koffo, Brahim Fribogane, Yacouba Sissoko, Mamadou Ba, Harvey Wirtz 55Bar 10 pm
- ★Ben Perowsky with Charlie Burnham Doma 8 pm
- ★Craig Yaremkov Quartet with Nathan Eklund, Bill Moring, Tim Horner; Daryl Johnson Miles Café 7:30, 9:30 pm \$19.99
- ★Stephen Schwab's Kol Dodi Sixth Street Synagogue 8:30 pm \$15
- ★Mamiko Watanabe solo The Kitano 8, 10 pm
- ★Jessica Molaskey/Dave Frishberg Algonquin Oak Room 8:30 pm
- ★Jack Wilkins/Howard Alden Bella Luna 8 pm
- ★Oscar Perez Trio Tomi Jazz 9:30 pm \$15
- ★Nick Stefanacci Band Alene's Grocery 8 pm
- ★Eyal Viner Big Band The Garage 7 pm

## Wednesday, March 30

- ★Masada Marathon: Masada Quartet; Sylvie Courvoisier/Mark Feldman; Cyro Baptista's Banquet of the Spirits; Mycale; Medeski, Martin and Dunn; Bar Kokhba; Secret Chiefs 3; Erik Friedlander; The Dreamers; Uri Caine; Masada String Trio; Electric Masada David H. Koch Theater 8 pm \$12-65
- ★Victor Wooten; Stanley Clarke BB King's Blues Bar 8 pm \$37
- ★Music Now Ensemble: Ras Moshe, Joel Freedman, Larry Roland, Tom Zlabinger, Dave Ross; Sabir Mateen Ensemble with Raymond A King, Jane Wang, Daniel Levin, Jason Kao Hwang, Michael Wimberley University of the Streets 8, 10 pm \$10
- ★Sam Trapchak's Put Together Funny with Tom Chang, Greg Ward, Arthur Vint Cornelia Street Café 8:30 pm \$10
- ★John diMartino Quartet with Alex Foster, Boris Kozlov, Alvin Atkinson The Kitano 8, 10 pm
- ★JP Schlegelmilch Barbès 8 pm \$10
- ★Joseph Wiggan; Dred Scott Trio with Ben Rubin, Tony Mason; Josh Davis Trio Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Roger Davidson, Raul Jaurena, Pablo Aslan Caffe Vivaldi 9 pm
- ★John Yao Quartet Brooklyn Lyceum 8, 9:30 pm \$10
- ★Kelsey Jillette Group 55Bar 7 pm
- ★Max ZT and House of Waters Zinc Bar 7 pm \$8
- ★Justin Rothberg Trio Flute Bar Gramercy 8 pm
- ★Dorian Devins Trio Flute Bar 8 pm
- ★Mala Waldron Group; Clem Orth Trio Miles Café 7:30, 9:30 pm \$19.99
- ★Senri Oe Tomi Jazz 9:30 pm \$15
- ★Tony Bracco/Vince Surrey Greenwich Village Bistro 9 pm
- ★Amanda Ruzza Group Shrine 7 pm
- ★Kevin Eubanks Trio Birdland 8:30, 11 pm \$30
- ★Adam Rogers Quartet with Aaron Parks, Scott Colley, Antonio Sanchez Village Vanguard 9, 11 pm \$30
- ★Rene Marie, Carla Cook, Allan Harris and Marc Cary Trio with Earl Travis, Alvester Garnett Dizzy's Club 7:30, 9:30 pm \$30
- ★Kurt Bacher Quintet with Jean Caze, Harold O'Neal, Ben Williams, Joe Saylor Dizzy's Club 11 pm \$10
- ★Somi with Liberty Ellman, Toru Dodo, Keith Witty, Steve Belvilus Jazz Standard 7:30, 9:30 pm \$20
- ★Jessica Molaskey/Dave Frishberg Algonquin Oak Room 8:30 pm
- ★Jim Seeley Group; Sinistrio Puppets Jazz Bar 6, 8:15 pm \$5-10
- ★Nancy Reed and Trio; John David Simon Trio The Garage 6, 10:30 pm
- ★Karin Krog/Steve Kuhn Saint Peter's 1 pm \$7

## Thursday, March 31

- ★ICP Orchestra: Misha Mengelberg, Han Bennink, Ab Baars, Tobias Delius, Ernst Glerum, Thomas Heberer, Tristan Honsinger, Michael Moore, Mary Oliver, Wolter Wierbos and guest Le Poisson Rouge 8 pm \$18
- ★SFJAZZ Collective - The Music of Stevie Wonder: Mark Turner, Miguel Zenon, Avishai Cohen, Robin Eubanks, Stefan Harris, Edward Simon, Matt Penman, Eric Harland Jazz Standard 7:30, 9:30 pm \$30
- ★Wynton Marsalis Group Rose Theater 8 pm \$30-120
- ★Claudia Quintet: John Hollenbeck, Drew Gress, Matt Moran, Ted Reichman, Chris Speed and guest Matt Mitchell; Theo Bleckman; Hakon Kornstad Littlefield 8 pm \$10
- ★Greg Ward Trio with Joe Sanders, Damion Reid Cornelia Street Café 8:30 pm \$10
- ★John Pizzarelli Quartet with Larry Fuller, Martin Pizzarelli, Tony Tedesco Metropolitan Museum of Art 7 pm \$45
- ★Jason and Alicia Hall Moran Neue Galerie 9 pm \$110
- ★Mike Kanan solo; Matt Jorgensen Quintet with Thomas Marriott, Wayne Escoffery, Orrin Evans, Joe Martin; Carlos Abadie Quintet with Jonathan Lefcoski, Joe Suckato, Jason Stewart, Luca Santaniello Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Karel Ruzicka; Joe Fiedler Trio with Boris Kozlov, Michael Sarin Miles Café 7:30, 9:30 pm \$19.99
- ★Howard Alden/Anat Cohen Bar Next Door 8:30, 10:30 pm \$12
- ★Snehasish Mozumder and Som with Nick Gianni, Lars Potteiger, Francois Moutin, Vin Scialla The Jazz Gallery 9, 10:30 pm \$15
- ★Jane Stuart Sextet with Rave Tesar, Frank Elmo, Sue Williams, Rick De Kovessey, Emedin Rivera The Kitano 8, 10 pm
- ★Nate Birkey Quartet with Jim Ridl, Bill Moring, Marko Marcinko 55Bar 7 pm
- ★Brad Linde Quartet Tomi Jazz 9:30 pm \$15
- ★Stan Killian Group Puppets Jazz Bar 11:30 pm \$5
- ★Aki Ishiguro Trio with Nick Anderson Solo Kitchen Bar 9 pm
- ★Kevin Eubanks Trio Birdland 8:30, 11 pm \$30
- ★Adam Rogers Quartet with Aaron Parks, Scott Colley, Antonio Sanchez Village Vanguard 9, 11 pm \$30
- ★Rene Marie, Carla Cook, Allan Harris and Marc Cary Trio with Earl Travis, Alvester Garnett Dizzy's Club 7:30, 9:30 pm \$30
- ★Kurt Bacher Quintet with Jean Caze, Harold O'Neal, Ben Williams, Joe Saylor Dizzy's Club 11 pm \$10
- ★Jessica Molaskey/Dave Frishberg Algonquin Oak Room 8:30 pm
- ★Nick Moran Trio; Dave Kain Group The Garage 6, 10:30 pm

## REGULAR ENGAGEMENTS

### MONDAYS

- ★Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- ★Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
- ★teve Coleman Presents Jazz Gallery 9 pm \$15
- ★Sedric Choukroun and The Brasilieros Chez Lola 7:30 pm
- ★Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
- ★Eddy Davis New Orleans Jazz Band The Carlyle 8:45 pm \$75-100
- ★George Gee Swing Orchestra Gospel Uptown 8 pm
- ★Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- ★Patience Higgins Sugar Hill Quartet Lenox Lounge 9:30 pm \$10
- ★JFA Jazz Jam Local 802 7 pm
- ★Long Island City Jazz Alliance Jam Session Domaine 8 pm
- ★Roger Lent Trio Jam Cleopatra's Needle 8 pm \$10
- ★John McNeil Jam Session Puppets Jazz Bar 9 pm
- ★Iris Ormig 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
- ★Emilio Solla y la Inestable de Brooklyn Miles' Café 9:30 pm \$10
- ★Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- ★Melvin Vines Kortet with Kay Mori St. Nick's Pub 10 pm

### TUESDAYS

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

### WEDNESDAYS

- ★Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- ★Bill Cantrall Trio 718 Restaurant 8:30 pm
- ★Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
- ★Eve Cornelious; Sam Raderman Quartet Smoke 7, 9, 10:30, 11:30 pm
- ★Walther Fischbacher Trio Water Street Restaurant 8 pm
- ★Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- ★Frank Lacy St. Nick's Pub 10 pm
- ★Jake K. Leckie Trio Kif Bistro 8 pm
- ★Les Kurz Trio Cleopatra's Needle 7 pm \$10
- ★Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- ★Guillaume Laurent Trio Bar Tabac 7 pm
- ★Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- ★Nat Lucas Organ Trio Lenox Lounge 8 pm \$3
- ★Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- ★Arturo O'Farrill solo Puppets Jazz Bar 7 pm \$10
- ★Alex Obert's Hollow Bones Via Della Pace 10 pm
- ★David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
- ★Sta44n Rubin Big Band Swing 46 8:30 pm
- ★Bobby Sanabria Big Band FB Lounge 7:30, 9:30 pm \$10
- ★Alex Terrier Trio Antibes Bistro 7:30 pm
- ★Vocal Wednesdays Benoit 7 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
- ★Sedric Choukroun Brasserie Julien 7:30 pm (ALSO FRI, SAT)
- ★Curtis Brothers B. Smith's 9 pm
- ★Claude Diallo Domaine Wine Bar 9 pm
- ★Aki Ishiguro Jam Session Solo Kitchen Bar 9 pm
- ★Jazz Vocal Workshop University of the Streets 8:30 pm \$5
- ★Edward Perez Afro-Peruvian Collective Tutuma Social Club 8:30 pm
- ★Gregory Porter Smoke 7, 9, 10 pm \$12
- ★Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

### FRIDAYS

- ★Gabriel Alegria Sextet Tutuma Social Club 8, 10:30 pm (ALSO SAT-SUN)
- ★Steve Blanco Trio Domaine Wine Bar 9 pm (ALSO SAT)
- ★Deep Pedestrian Sintir 8 pm
- ★Charles Downs' Centipede The Complete Music Studio 7 pm
- ★Ken Fowser Quintet Smoke 11:30 pm
- ★George Gee Swing Orchestra Swing 46 9:30 pm
- ★Greg Lewis Organ Trio Night of the Cookers 10 pm
- ★Kengo Nakamura Trio Club A Steakhouse 11 pm
- ★Open Jazz Jam Session University of the Streets 11:30 pm \$5 (ALSO SAT)
- ★Albert Rivera Organ Trio B. Smith's 8:30 pm (ALSO SAT)
- ★Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
- ★Bill Saxton and Friends Bill's Place 10 pm 12 am \$15
- ★Donald Smith St. Nick's Pub 10 pm

### SATURDAYS

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

### SUNDAYS

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

# CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993) Subway: F to Second Avenue [5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [55bar.com](#)
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars [718restaurant.com](#)
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street [92y.org](#)
- **ABC No Rio** 156 Rivington Street (212-254-3697) Subway: J.M.Z to Delancey Street [abcnoorio.org](#)
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, Q, N, R, S, 1, 2, 3, 7 to 42nd Street
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street [folkartmuseum.org](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street [antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019) Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412) Subway: F to Second Avenue
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [ardesia-ny.com](#)
- **Arlene's Grocery** 95 Stanton Street (212-358-1633) Subway: F, V to Second Avenue
- **ArtsEcho Galleria** 455 West 43rd Street (646-692-6277) Subway: A, C, E, to 42nd Street [artsechogalleria.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [arthurtavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **B. Smith's** 320 West 46th Street (212-315-1100) Subway: A, C, E, to 42nd Street [bsmith.com](#)
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square [bbkingblues.com](#)
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [bam.org](#)
- **Blat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Banjo Jim's** 9th Street and Avenue C Subway: L to 1st Avenue; 6 to Astor Place [banjojims.com](#)
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800) Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue [bar4brooklyn.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, C, E, F to W. 4th Street [lalanternacaffe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [barbesbrooklyn.com](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [birdlandjazz.com](#)
- **The Bitter End** 147 Bleeker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Blackbird's** 41-19 30th Avenue (718-943-6898) Subway: R to Steinway Street [blackbirdsbar.com](#)
- **Bloomingdale School of Music** 323 West 108th Street (212-663-6021) Subway: 1 to Cathedral Parkway [bsmny.org](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street [bluenotejazz.com](#)
- **The Blue Owl** 196 Second Avenue (at 12th Street) (212-505-2583) Subway: L to First Avenue
- **Bocca** 39 East 19th Street (212-387-1200) Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bowery Poetry Club** 308 Bowery (212-614-0505) Subway: 6 to Bleeker Street [bowerypoetry.com](#)
- **Bowery Wine Company** 13 East 1st Street (212-614-0800) Subway: F, V to Second Avenue [bowerywineco.com](#)
- **Brecht Forum** 451 West Street (212-242-4201) Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [brechtforum.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816) Subway: R to Union Street [brooklynlyceum.com](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [bgcm.org](#)
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway [brooklynmuseum.org](#)
- **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 [thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue
- **Caffe Vivaldi** 32 Jones Street between Bleeker and W. 4th Streets Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [casavillennyc.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues [bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [chezoskar.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [cleopatrasneedlenyc.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190) Subway: 4, 5, 6 to 59th Street [clubsteak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [completemusic.com](#)
- **The Concert Hall** 2 W. 64th Street Subway: A, C, E, 1, 2, 3, 9 to 59th Street-Columbus Circle
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F to W. 4th Street [corneliastreetcafe.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Créscent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street [thecrookedknife.com](#)
- **David H Koch Theater** 20 Lincoln Center Plaza (212-870-5500) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [lincolncenter.org](#)
- **Dicapo Opera Theatre** 184 East 76th Street at Lexington Avenue Subway: 6 to 77th Street
- **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 [jalco.org](#)
- **Doma** 17 Perry Street (212-929-4339) Subway: 1, 2, 3 to 14th Street [domanyc.com](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Dougllass Street Music Collective** 295 Douglass Street Subway: R to Union Street [myspace.com/295dougllass](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street
- **East Elmhurst Library** 9506 Astoria Boulevard (718-424-2619) Subway: 7 to Junction Boulevard [queenslibrary.org](#)
- **El Museo Del Barrio** 1230 Fifth Avenue at 104th Street (212-831-7272) Subway: 6 to 103rd Street [elmuseo.org](#)
- **Experimental Intermedia** 224 Centre Street at Grand, Third Floor (212-431-5127) Subway: 6 to Canal Street [experimentalintermedia.org](#)
- **FB Lounge** 172 E. 106th Street (212-348-3929) Subway: 6 to 103rd Street [fondaboricua.com](#)
- **Fashion Rock High** 1489 Fulton Street Subway: A, C to Kingston Throop [myspace.com/ladygotchops](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [fatcatmusic.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095) Subway: 6 to 77th Street [feinsteinsattheragency.com](#)
- **The Fifth Estate** 506 5th Avenue (718-840-0089) Subway: F to 4th Avenue [fifthestatebar.com](#)
- **Flute Bar** 205 W. 54th St. between 7th Avenue and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Flute Bar Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **Fontana's Bar** 105 Eldridge Street (212-334-6740) Subway: B, D to Grand Street [fontanasnyc.com](#)
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [garagerest.com](#)
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **The Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [harlemstage.org](#)
- **Gershwin Hotel** 7 East 27th Street (212-545-8000) Subway: 6 to 28th Street
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343) Subway: J, M train to Myrtle Avenue [goodbye-blue-monday.com](#)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [gospeluptown.com](#)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street
- **Greenwich Village Bistro** 13 Carmine Street (212-206-9777) Subway: A, C, E, F, V to W. 4th Street
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **I-Beam** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [ibeambrooklyn.com](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [iridiumjazzclub.com](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue) Subway: M to Union Street [issueprojectroom.org](#)
- **Issue Project Room New Location** 110 Livingston Street Subway: 2, 3, 4, 5 to Borough Hall [issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [illbrew.com/Jazz966.htm](#)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063) Subway: C, E, to Spring Street [jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E. 126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [joespub.com](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central [kitano.com](#)
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU [knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425) Subway: R to Prospect Avenue [eurotripbrooklyn.com/info.html](#)
- **Kush** 191 Chrystie Street (212-677-7328) Subway: F to Second Avenue [thekushnyc.com](#)
- **Lang Recital Hall** 695 Park Avenue Subway: 6 to 68th Street
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854) Subway: A, B, C, D, E, F to W. 4th Street [lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [lenoxlounge.com](#)
- **Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [symphonyspace.org](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [littlefieldnyc.com](#)
- **The Local** 269 East Houston Street at Suffolk Street Subway: F to Second Avenue [rucma.org](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114) Subway: 1 to 145th Street [londelrestaurant.com](#)
- **M Bar at the Mansfield Hotel** 12 West 44 Street (212-277-8700) Subway: B, D, F, V, 7 to 42nd Street/Bryant Park [mansfieldhotel.com/mbar.asp](#)
- **Manhattan School of Music** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street [msmny.com](#)
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center [kaufman-center.org](#)
- **Metropolitan Museum of Art** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street [metmuseum.org](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440) Subway: N, R to 23rd Street [metropolitanroom.com](#)
- **Miles' Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street [MilesCafe.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [bahainyc.org](#)
- **New School** 55 W. 13th Street (212-229-5488) Subway: F, V to 14th Street [jazz.news.school.edu](#)
- **Neue Galerie** 1048 5th Avenue (212-628-6200) Subway: 4, 5, 6 to 86th Street [neuegalerie.org](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F to West 4th Street [northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400) Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F to Second Avenue [nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [nuyorican.org](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **PS 3** 50 Jefferson Avenue (718-715-0319) Subway: A, C, S to Franklin Avenue
- **PS 76** 220 West 121st Street (212-678-2865) Subway: A, B, C to 116th Street
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [parlorentertainment.com](#)
- **Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [julliard.edu](#)
- **Philoctetes Center** 247 E. 82nd Street (212-678-2865) Subway: A, B, C to 116th Street [philoctetes.org](#)
- **Piano Due** 151 West 51st Street (212-399-9400) Subway: 1 to 50th Street [pianoduenyc.net](#)
- **The Players** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [theplayersnyc.org](#)
- **Port 41** 355 W. 41st Street (212-947-1188) Subway: A, C, E, to 42nd Street [port41bar.com](#)
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Puppet's Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622) Subway: F to 7th Avenue [puppetsjazz.com](#)
- **Rhythm Splash** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F to Second Avenue [rockwoodmusic.com](#)
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street [liveatrose.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [jalco.org](#)
- **Roulette** 20 Greene Street (between Canal and Grand Streets) (212-219-8242) Subway: 1 to Franklin Street [roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [rmany.org](#)
- **Rue 57** 60 West 57th Street (212-307-5656) Subway: F to 57th Street [rue57.com](#)
- **St. Nick's Pub** 773 St. Nicholas Avenue at 149th Street (212-283-9728) Subway: A, C, B, D to 145th Street
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [saintpeters.org](#)
- **Sanctuary @ Temple Beth Emeth** 83 Marlborough Road (718-282-1596) Subway: Q to Church Avenue
- **The Schomburg Center** 515 Malcolm X Boulevard (212-491-2200) Subway: 2, 3 to 135th Street [nypl.org/research/sc/sc.html](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941) Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [shrinenyc.com](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [sistasplace.org](#)
- **Sixth Street Synagogue** 6th Street between First and Second Avenues (212-473-3665) Subway: 6 to Astor Place [eastvillageshul.com](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1, 2, 3, 9 to 14th Street [smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [soralennyc.com](#)
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [thestonenyc.com](#)
- **Sullivan Hall** 214 Sullivan Street (212-634-0427) Subway: A, B, C, D, E, F, V to W. 4th Street [sullivanhallnyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850) Subway: B, Q to Cortelyou Road [sycamorebrooklyn.com](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [tealoungeNY.com](#)
- **Third Street Music School Settlement** 235 East 11th Street (212-777-3240) Subway: 6 to Astor Place [thirdstreetmusic.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [tomijazz.com](#)
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 1, 2, 3, 7 to 42nd Street-Times Square [the-townhall-nyc.org](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street [tribecapac.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305 Subway: 4, 5, 6 to 59th Street [TutumaSocialClub.com](#)
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place [universityofthestreets.org](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011) Subway: A, B, C, D, E, F to W. 4th Street [thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [york.cuny.edu](#)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [carnegiehall.org](#)
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934) Subway: L to Bedford Avenue [zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [zincbar.com](#)

# CHRISTINE JENSEN

## JAZZ ORCHESTRA

With special guest Ingrid Jensen

"Jensen writes in three dimensions, with a quiet kind of authority that makes the many elements cohere. Wayne Shorter, Maria Schneider and Kenny Wheeler come to mind."

— DOWNBEAT MAGAZINE

### 2 Shows At:

Dizzy's Club *Coca-Cola*

Monday, March 7th

7:30 pm & 9:30 pm

Reservations: [jalc.org/dccc](http://jalc.org/dccc) or 212-258-9595/9795

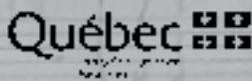


*treelines* available at:



Canada Council  
for the Arts

Conseil des Arts  
du Canada



distribution by:

**allegro**  
A DIVISION OF ALLEGRO MEDIA GROUP



(INTERVIEW CONTINUED FROM PAGE 6)

which was *I Want To Live* with Susan Hayward. And it was a marvelous experience. When I started I was scared and then I realized that everything I had done previously sort of fed in. You combined them and then that's what makes movie writing. Plus I had a marvelous director, Robert Wise, and just a great crew. And I loved the whole experience. And that was 1958 and back then everybody would call me "kid" and then pretty soon I was working with guys that were my own age. Bob Wise, of course, never called me "kid". But usually it was always "sonny" or "kid". And then for a long time I was able to work with directors who were contemporaries. And they called me "Johnny" or "hey you" or whatever. And later on in the '70s and in the '80s, they started calling me "Mr. Mandel". That's when I knew I was in deep trouble.

NYCJR: And that was the last movie?

JM: And then I started to do TV films like *Kaleidoscope*. I did some good TV films where you could do comedy. But these guys were "Mr. Mandelling" me to death and then giving me how much they loved all the things I'd ever done. And finally, after all that, the CEO or whoever the guy was saying, "Would you mind giving me a list of your credits?" And I said, "No, not at all. But, sonny, why don't you go first." And that's when I walked out and never turned back. Since then, I've just wanted to make records and do what I've been doing.

NYCJR: Like having your own band?

JM: That was later. I didn't have my own band until about 2005. I never wanted to have a band - all those years I was writing. And I had a gig with Jack Sheldon and we were supposed to co-lead or co-do this thing and Jack never showed up. He pulled one of his 'never show up' acts. We were very old friends from way back. But I thought what the hell am I gonna do. And I realized I had enough music to cover the two hours or something and also discovered when I started this thing that I really liked it.

You want to know how I got back to California?

NYCJR: Yes, tell me.

JM: Well, I always had a spot in my heart for California. As a matter of fact, in 1949 I quit Buddy Rich's third band because I wanted to stay in California and get my card. And that was a real endeavor because - it was the Musician's Union but it was a very protectionist union because the studios all still had bands and everything and people were coming in from out of town and trying to get into the Union so they could get those gigs. So the musicians were up in arms and what they did is when you came in and put in your transfer and came back in six months and said, "Hey, where's my card?" and so what happened from then on they were sending hoods around to make sure that you were doing what you said you were doing and where you were living and all that. You couldn't play for three months. And the second three months of that you could do a casual but you couldn't take a steady job. That was okay because they couldn't stop me from writing. I wrote for Woody Herman then and learned what it was like to write for Latin bands and play in them. And it was great. But as soon as rock and roll came in, everybody rolled over. It was really the end of the studio system and nobody had to go through that. But up until then, they really made it rough for somebody to come into the Local there. Same here with Local 802. I'm a hero there now. I've been traveling back and forth so much. ❖

Mandel is at Dizzy's Club Mar. 28th leading the DIVA Jazz Orchestra. See Calendar.

### Recommended Listening:

- Johnny Mandel Orchestra - *I Want to Live (Soundtrack)* (United Artists-Rykodisc, 1958)
- Mel Torme - *I Dig The Duke/I Dig The Count* (Verve, 1960)
- Johnny Mandel - *The Sandpiper (Soundtrack)* (Verve, 1965)
- Tony Bennett - *The Movie Song Album* (RPM/Columbia - Legacy, 1965-66)
- Shirley Horn - *Here's To Life* (Verve, 1991-92)
- Johnny Mandel - *The Man and His Music* (Arbors, 2010)

(LABEL CONTINUED FROM PAGE 12)

books by Longo covering topics such as reharmonization, theory, voicing and voice leads for the jazz piano, developing the left hand for jazz piano and how to sight-read among others. Some of these courses are available in audio cassette form as well. Guitar study books by Adam Rafferty can be secured from the label. And you can also order a download or a hard copy of *Mama Longo's Italian Recipes!* With all of this material and new artists always coming into the fold, CAP hopes to continue its mission to give jazz artists creative control over their product, discover unreleased gems and bring the traditions of jazz to as wide an audience as possible. ❖

For more information, visit [jazzbeat.com](http://jazzbeat.com). Artists performing this month include Lou Volpe at Creole Mar. 5th; Rob Garcia at Littlefield Mar. 9th; Chembo Corniel at Piano Due Mar. 11th; Nick Moran at Bar Next Door Mar. 12th and The Garage Mar. 31st; Mike Longo at NYC Baha'i Center Mar. 22nd; John di Martino at The Kitano Mar. 30th and Kelsey Jillette at 55Bar Mar. 30th. See Calendar.

### New Release from Random Chance Records and Liffoff Records

Vin Scialla, Nick Gianni, Jason Hogue, Boppa King Carre, Jason Lindner, Sameer Gupta

## SNEHASHISH MOZUMDER & SOM

> Jazz and North Indian Styles <



Featuring Vin Scialla/Nick Gianni  
Jason Hogue/Boppa King Carre/  
Jason Lindner/Sameer Gupta

Available in stores, on line and by  
digital download from iTunes,  
emusic and other portals

[www.randomchancerecords.com](http://www.randomchancerecords.com)  
[www.liffoffrecords.com](http://www.liffoffrecords.com)

## IN MEMORIAM

By Andrey Henkin

**EUGENIO "TOTICO" ARANGO** - The percussionist was born in Havana, Cuba and was featured on Max Roach's 1963 album *Percussion Bitter Sweet*. Totico helped popularize the rumba through the 1968 album *Patato and Totico* (with Carlos "Patato" Valdés). Eventually becoming a High Priest of the Afro-Cuban Santería religion, Arango died Jan. 21st at 76.

**CARLTON "KING" COLEMAN** - The vocalist did the "Mashed Potatoes" with James Brown in 1959 and appeared in film and television but did record a traditional big-band-plus-singer album in 1952 with saxophonist Hal "Cornbread" Singer: *Hal Singer & His Orchestra with Carlton Coleman* (Savoy). Coleman died Sep. 11th at 79.

**VINNIE DEAN** - Though the reedman, one of the few jazz musicians to play the piccolo, was only active for a little over a decade, debuting with Charlie Barnet in 1948, he packed much activity into that time, appearing in a number of important big bands, including those of Stan Kenton and Charlie Spivak. Dean died Sep. 14th at 81.

**TONY DIPARDO** - A Swing Era veteran, the trumpeter ran numerous big bands in his adopted home of Kansas City, MS but is best known as the Musical Director for the Kansas City Chiefs football team from 1963-83. DiPardo died Jan. 27th at 98.

**DONALD GARDNER** - The trombonist started playing jazz in the DC area with several big bands including that of Charlie Spivak before entering the Army during World War II (once playing with Django Reinhardt in Paris). After the war he became a civilian transportation specialist with the US Navy before coming back to music as a 25-year member of the Maryland-based Rockville Brass Band. Gardner died Dec. 22nd at 90.

**BARRY LEE HALL JR.** - The trumpeter is distinguished by being the only musician in the Duke Ellington Orchestra to play under all three of its leaders - Duke, Mercer and Paul - while also occasionally conducting the band himself. Hall also took over the reins of the Conrad Johnson Big Blue Sound after its founder, Basie Veteran and Hall's mentor, passed in 2008. Hall died Jan. 24th at 61.

**LENNY HAMBRO** - The multi-instrumentalist (alto and tenor saxophone, clarinet and flute) got his first major job in the late '40s group of drummer Gene Krupa. During the '50s he released a couple of albums as a leader and also worked with the Glenn Miller and Chico O'Farrill Orchestras in the '50s (the latter with whom he would make his final recording in the '90s). Hambro died Sep. 26th at 77.

**MARY CLEERE HARAN** - The singer, whose clear influence was '40s big band singers like Ella Fitzgerald, worked most of the city's cabaret-circuit venues, accompanied by such players as Fred Hersch and Bill Charlap. Haran died Feb. 3rd at 58 after being hit by a car on her bike.

**TONY LEVIN** - Getting his start at the end of the British trad scene with saxist Tubby Hayes, the drummer was part of the new British jazz wave of the mid '60s, working in numerous bands, including those led by Alan Skidmore and Elton Dean. Since 1988, Levin was part of the Mujician Trio or Quartet with Keith Tippett, Paul Dunmall and Paul Rogers, releasing a number of albums on Cuneiform. Levin died Feb. 3rd, a few days after his 71st birthday.

**BRIAN RUST** - Anyone who ever perused or created a jazz discography owes a debt to the British music scholar. His *Jazz Records* was the first definitive guide to thousands of early jazz recordings. A widely-used computer database application created to generate discographies was named Brian in his honor. Rust died Jan. 5th at 88.

**TONY SCHILDER** - The South African pianist was one of several musicians in his family but gained the most fame, releasing albums like 2008's *Solo Piano* (Mountain) and running the house band at Club Montreal in Western South Africa. Schilder died Dec. 9th at 73.

**GEORGE SHEARING** - Though British and blind, the pianist became one of America's beloved jazzers after arriving here post-World War II. He worked early on with Oscar Pettiford and Buddy DeFranco and then spent much of the '50s accompanying singers like Peggy Lee and Nancy Wilson, then Mel Torme in the '70s-80s. He had a long-standing quintet and is best known for his 1952 composition "Lullabye of Birdland". Shearing died Feb. 14th at 91.

## BIRTHDAYS

**March 1**  
 †Glenn Miller 1904-44  
 †Benny Powell 1930-2010  
 Gene Perla b.1940  
 Ralph Towner b.1940  
 Vinny Golia b.1946  
 Norman Connors b.1947  
 Elliott Sharp b.1951  
 Josh Deutsch b.1982

**March 2**  
 †Eddie "Lockjaw" Davis 1921-86  
 †Doug Watkins 1934-62  
 Buell Neidlinger b.1936  
 Wolfgang Muthspiel b.1965

**March 3**  
 †Barney Bigard 1906-80  
 Cliff Smalls b.1918  
 †Jimmy Garrison 1934-76  
 Luis Gasca b.1940

**March 4**  
 Don Rendell b.1926  
 †Cy Touff 1927-2003  
 †Barney Wilen 1937-96  
 David Darling b.1941  
 Jan Garbarek b.1947  
 Kermit Driscoll b.1956  
 Albert Pinton b.1962  
 Dana Leong b.1980

**March 5**  
 †Gene Rodgers 1910-87  
 †Bill Pemberton 1918-84  
 †Dave Burns 1924-2009  
 †Lou Levy 1928-2001  
 †Wilbur Little 1928-87  
 †Pee Wee Moore 1928-2009  
 David Ficzynski b.1964

**March 6**  
 †Red Callender 1916-92  
 †Howard McGhee 1918-87  
 †Wes Montgomery 1925-68  
 †Ronnie Boykins 1935-80  
 Charles Tolliver b.1940  
 Peter Brötzmann b.1941  
 †Robin Kenyatta 1942-2004  
 Flora Purim b.1942  
 Dom Minasi b.1943  
 Ayelet Rose Gottlieb b.1979

**March 7**  
 †Nat Gonella 1908-98  
 †Lee Young 1917-2008  
 Roy Williams b.1937  
 Herb Bushler b.1939

**March 8**  
 Dick Hyman b.1927  
 George Coleman b.1935  
 †Gabor Szabo 1936-82  
 Franco D'Andrea b.1941  
 †James Williams 1951-2004  
 Biggi Vinkeloe b.1956  
 Anat Fort b.1970

**March 9**  
 Ornette Coleman b.1930  
 Keely Smith b.1932  
 Kali Z. Fasteau b.1947  
 Zakir Hussain b.1951  
 †Thomas Chapin 1957-1998  
 Erica von Kleist b.1982

**March 10**  
 †Bix Beiderbecke 1903-31  
 Louis Moholo b.1940  
 Mino Cinelu b.1957  
 Bill Gerhardt b.1962  
 Ofer Assaf b.1976

**March 11**  
 †Miff Mole 1898-1961  
 †Mercer Ellington 1919-96  
 Ike Carpenter b.1920  
 †Billy Mitchell 1926-2001  
 †Leroy Jenkins 1932-2007  
 Vince Giordano b.1952  
 Judy Niemack b.1954

**March 12**  
 Sir Charles Thompson b.1918  
 Ned Gould b.1959  
 Vinson Valera b.1965  
 †Hugh Lawson 1935-97

**March 13**  
 †Dick Katz 1924-2009  
 Roy Haynes b.1926  
 †Blue Mitchell 1930-79  
 Michael Jeffry Stevens b.1951  
 Akira Tana b.1952  
 Terence Blanchard b.1962  
 Shoko Nagai b.1971

**March 14**  
 †Joe Mooney 1911-75  
 †Les Brown 1912-2001  
 †Sonny Cohn 1925-2006  
 Mark Murphy b.1932  
 †Shirley Scott 1934-2002  
 Dred Scott b.1964

**March 15**  
 †Jimmy McPartland 1907-91  
 †Spencer Clark 1908-1998  
 †Harry James 1916-83  
 Bob Wilber b.1928  
 Cecil Taylor b.1929  
 Charles Lloyd b.1938  
 Marty Sheller b.1940  
 Joachim Kühn b.1944

**March 16**  
 †Ruby Braff 1927-2003  
 †Tommy Flanagan 1930-2001  
 Keith Rowe b.1940  
 John Lindberg b.1959  
 Woody Witt b.1969

**March 17**  
 †Grover Mitchell 1930-2003  
 Karel Velebny b.1931  
 Jessica Williams b.1948  
 Abraham Burton b.1971  
 Daniel Levin b.1974

**March 18**  
 †Sam Donahue 1918-74  
 Bill Frisell b.1951  
 Joe Locke b.1959

**March 19**  
 †Curly Russell 1917-86  
 †Lennie Tristano 1919-78  
 †Gene Taylor 1929-2001  
 Bill Henderson b.1930  
 Mike Longo b.1939  
 David Schmitter b.1948  
 Chris Brubeck b.1952  
 Michele Rosewoman b.1953  
 Eliane Elias b.1960

**March 20**  
 Marian McPartland b.1920  
 Sonny Russo b.1929  
 Harold Mabern b.1936  
 Jon Christensen b.1943

**March 21**  
 †Hank D'Amico 1915-65  
 Mike Westbrook b.1936  
 Herbert Joos b.1940  
 Amina Claudine Myers b.1942

**March 22**  
 †Fred Anderson 1929-2010  
 John Houston b.1933  
 †Masahiko Togashi 1940-2007  
 George Benson b.1943

**March 23**  
 Dave Frishberg b.1933  
 Dave Pike b.1938  
 Masabumi Kikuchi b.1940  
 Gerry Hemingway b.1950  
 Stefon Harris b.1973

**March 24**  
 †June Clark 1900-63  
 †King Pleasure 1922-81  
 Dave MacKay b.1932  
 Kalaparusha Maurice McIntyre b.1936

Steve Kuhn b.1938  
 Paul McCandless b.1947  
 Steve LaSpina b.1954  
 Renee Rosnes b.1962  
 Dave Douglas b.1963  
 Joe Fiedler b.1965

**March 25**  
 †Linton Garner 1915-2003  
 Paul Motian b.1931  
 †Larry Gales 1936-95  
 †Lonnie Hillyer 1940-85  
 Makoto Ozone b.1961

**March 26**  
 Abe Bolar b.1908  
 †Flip Phillips 1915-2001  
 Andy Hamilton b.1918  
 †Brew Moore 1924-73  
 †James Moody 1925-2010  
 Maurice Simon b.1929  
 Lew Tabackin b.1940

**March 27**  
 †Pee Wee Russell 1906-69  
 †Ben Webster 1909-73  
 †Sarah Vaughan 1924-90  
 †Harold Ashby 1925-2003  
 †Bill Barron 1927-89  
 †Burt Collins 1931-2007  
 Stacey Kent b.1968

**March 28**  
 †Paul Whiteman 1890-1967  
 †Ike Isaacs 1923-81  
 †Thad Jones 1923-86  
 †Tete Montoliu 1933-97  
 Barry Miles b.1947  
 Donald Brown b.1954  
 Orrin Evans b.1975  
 Jen Shyu b.1978

**March 29**  
 †Sidney Arodin 1901-48  
 †Abe Lincoln 1907-2000  
 †George Chisholm 1915-97  
 †Pearl Bailey 1918-90  
 Allen Botschinsky b.1940  
 †Michael Brecker 1949-2007

**March 30**  
 †Ted Heath 1900-69  
 Lanny Morgan b.1934  
 Karl Berger b.1935  
 Marilyn Crispell b.1947  
 Dave Stryker b.1957  
 Frank Gratkowski b.1963

**March 31**  
 †Santo "Mr. Tailgate" Pecora 1902-84  
 †Red Norvo 1908-99  
 †Freddie Green 1911-87  
 †Jimmy Vass 1937-2006



**HAROLD MABERN**  
**March 20th, 1936**

Pianist Harold Mabern celebrates his 75th birthday this month with a weekend at Smoke. The Memphis-born player, whose hands are so large and strong he was purportedly not allowed to play at Bradley's for fear of detuning the piano, has lots to be happy for: work with Lionel Hampton, Donald Byrd, Miles Davis, Lee Morgan, Wes Montgomery, Sonny Rollins and Stanley Cowell's Piano Choir. He got his start playing with Walter Perkins' MJT +3 in '50s Chicago and has several albums as a leader since 1968. A longtime faculty member at William Paterson University in New Jersey, Mabern is a regular in the bands of contemporary George Coleman and young lion Eric Alexander. *-AH*

## ON THIS DAY

by Andrey Henkin



*The Pepper-Knepper Quintet*  
 Adams/Knepper (Metro)  
 March 25th, 1958

Baritone saxophonist Pepper Adams and trombonist Jimmy Knepper didn't just have rhyming names in common: they were both underrated players on their respective instruments and got their starts working for strong leaders like Stan Kenton and Charles Mingus (though at different times). This shared session features the pair alongside the somewhat uncommon rhythm section of Wynton Kelly (piano/organ), Doug Watkins (bass) and Elvin Jones (drums) for some originals and tunes by Ellington and Jon Hendricks.



*Eastern Exposure*  
 Fred Kaz (Atlantic)  
 March 25th, 1960

Pianist Fred Kaz, hailing from Chicago and Musical Director of that city's Second City theater, is the most obscure player on this, his only album as a leader, if at all. The rhythm section is bassist Victor Sproles and drummer Roger Wanderscheid and the ten tunes are all Kaz originals. As befits the album name, the short pieces are all Eastern-influenced, with titles like "Salaam", "Turkish Blues", "Fez" and "Muezzin". Missing two fingers on his left hand, Kaz explores the then-en-vogue Eastern musical realm with mixed results.



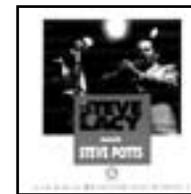
*Live in Wuppertal 1973*  
 Globe Unity Orchestra (FMP)  
 March 25th, 1973

The European large ensemble Globe Unity Orchestra, founded by pianist Alexander von Schlippenbach in 1966, set the template for all free improvising big bands to follow. But the group, which included many of Europe's finest players like saxists Gerd Dudek, Peter Brötzmann and Evan Parker, also could play tunes, whether written by Schlippenbach, trumpeter Manfred Schoof, reedman Willem Breuker, bassist Peter Kowald (he and Brötzmann hail from this German city) or even Jelly Roll Morton's "Jelly Roll Blues".



*The Storming of the Winter Palace*  
 Various Artists (Intakt)  
 March 25th, 1988

This collaborative session, the third album released by the Swiss Intakt label, was taken from a concert at the Moers Festival. The name of the album/group is political of course but so too is the makeup, five musicians from five different countries, some with history together, others not. Irène Schweizer (piano, Switzerland), George Lewis (trombone, US), Maggie Nicols (vocals, Britain), Joëlle Léandre (bass, France) and Günter Sommer (drums, Germany) brought their diverse experiences into a seminal document of free music.



*Steve Lacy Meets Steve Potts*  
 Steve Lacy/Steve Potts (DAM)  
 March 25th, 1994

The name of this album, released in a limited edition of 500, is misleading. Soprano saxophonist Steve Lacy had met alto/soprano saxophonist Steve Potts decades before, the latter having first recorded on the former's *Estilhocos* in 1972. This album was recorded live at the Paris Virgin Megastore (can you imagine that here?) and only includes two short Lacy compositions: "Art" and "Gospel", totalling less than 15 minutes. A rare and intimate document of a long-term musical partnership.

# MUSIC ON THE RISE

NEW RELEASES FROM MOTEMA



## RENÉ MARIE VOICE OF MY BEAUTIFUL COUNTRY

With searing honesty, impeccable artistry, and bold musical risk taking, René Marie applies her substantial improvisational chops to an intriguing set of jazz, rock and national anthems to re-define the very cloth from which America is cut. Not to be missed!

"One of the great high-wire acts in jazz today" — ALLABOUTJAZZ.COM

PERFORMING LIVE MARCH 29<sup>th</sup> - APRIL 3<sup>rd</sup> AT DIZZY'S CLUB COCA-COLA JALC.ORG / 212.258.9595  
IN "TWO SKIRTS AND A SHIRT" WITH ALLAN HARRIS AND CARLA COOK, ACCOMPANIED BY THE MARC CARY TRIO

## LYNNE ARRIALE CONVERGENCE

Arriale's eleventh recording once again breaks new ground for this powerful pianist, as she teams up to great effect with Omer Avital (bass and oud), Anthony Pinciotti (drums) and Bill McHenry (sax). CONVERGENCE hits home with five Arriale originals plus outstanding arrangements of hits by the Beatles, The Rolling Stones, Nine Inch Nails and Sting.

"One of the best recordings ever released by Lynne Arriale... it should definitely be in your jazz collection." — SOUNDS OF TIMELESS JAZZ

PERFORMING LIVE MARCH 16<sup>th</sup> / 7:30 AND 9:30 AT THE JAZZ STANDARD  
116 E. 27<sup>th</sup> ST., NYC / BETWEEN PARK - UEX / JAZZSTANDARD.COM / 212.576.2232



## AMY LONDON LET'S FLY

London's second Motéma release, is a swinging and sensual affair, replete with Brazilian standards, tasty re-imaginings of Janis Mitchell and Laura Nyro hits and rare jazz gems by Charles Mingus and Elmo Hope. The title track, penned by NEA Jazz Master Annie Ross is heard here for the first time since Johnny Mercer recorded it in 1945.

"An immense talent." — JAZZ TIMES "A Smashing Date!" — MIDWEST RECORD

PERFORMING LIVE MARCH 4<sup>th</sup> AND 5<sup>th</sup> AT KITANO IN NYC PARK AVE. + 38<sup>th</sup> ST. / KITANO.COM / 212.885.7119  
WITH RONI BEN-HUR, SANTI DEBRIAND, STEVE WILLIAMS, STEVE KROON AND RICHARD WYANDS

## T.K. BLUE LATIN BIRD

On LATIN BIRD, his ninth outing as a leader, T.K. Blue, long acclaimed for collaborations with Abdullah Ibrahim and Randy Weston, leads a powerful ensemble through an imaginative set of Latin jazz interpretations of songs by, and inspired by, the great Charlie "Bird" Parker. Special guests: Steve Turre (trumpet and shells), Lewis Nash (drums).

"Blue's voice on alto is highly distinctive... he inflects everything he plays with ebullience." — DOWNBEAT

PERFORMING LIVE APRIL 13<sup>th</sup> / 8:00 AND 10:00 AT IRIDIUM  
1650 BROADWAY AT 51<sup>st</sup> STREET / IRIDIUMJAZZCLUB.COM / 212.582.2121



## ALSO ON MOTEMA AND PERFORMING LIVE IN MARCH



MARCH 4<sup>th</sup> AT LE POISSON ROUGE  
SAMEER GUPTA'S NAMASKAR  
WITH MARC CARY'S INDIGINOUS PEOPLE  
LPRNYC.COM / DOORS AT 6:30 / SHOW AT 7:30PM

MARCH 9<sup>th</sup> AT LE POISSON ROUGE  
ORAN ETKIN'S KELENIA WITH YEMEN BLUES  
LPRNYC.COM / DOORS AT 7:00 / SHOW AT 8:00PM



MAKE THE MOTEMA CONNECTION JOIN THE EMAIL LIST AT MOTEMA.COM GET FREE MUSIC MONTHLY!