



# THE NEW YORK CITY JAZZ RECORD

March 2012 | No. 119

Your FREE Guide to the NYC Jazz Scene

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To describe the contents of this issue, we quote the immortal words of MC Rakim: "You ask me how I did 'em / I let the rhythm 'em". Our first issue of spring focuses on those crucial engines of jazz, the drummers. Some might argue that jazz as a style evolved primarily from its rhythmic elements and so we celebrate the contributions recent and past of the timekeepers that make this music swing (or maybe not). We invite them all to step out from behind their kits and take a much-deserved bow in this, our special Drummer Issue.

Cindy Blackman-Santana (On The Cover) is carrying on the traditions of her early mentor Tony Williams and is increasingly visible inside and outside of the jazz world. She brings her Explorations band into Jazz Standard for two nights this month. Pierre Favre (Interview) is a legend in European jazz but has also worked with a who's who of international jazz stars as well as being an innovator in the realm of solo percussion. He makes a rare trip to the States as part of the Intakt Records-curated fortnight at The Stone, performing in various configurations. Tomas Fujiwara (Artist Feature) is among the crop of exciting young drummers working in the city and beyond as both compelling leaders and propulsive sidemen. He performs this month as part of the new collective group Thumbscrew and with the Bhangra funk band Red Baraat. Michael Carvin is a veteran of the bands of Pharoah Sanders, Billy Bang and others and has released many albums as a leader, including last year's *Lost and Found Project 2065*. He appears this month at Lenox Lounge. We also have a Lest We Forget on famed prebop drummer Big Sid Catlett, a Megaphone from Swiss drummer Dieter Ulrich, who is also at The Stone several times this month, a feature on drummer Weasel Walter's ugEXPLODE label and an opening section of CD reviews (pgs. 14-19) devoted to drummers in the forefront and in the 'background'.

We hope that this special Drummer Issue puts a 5/4 spring in your step (double pun!) as it has for us.

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

*On the cover: Cindy Blackman-Santana (photo by Jimmy Bruch)*

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BEN RILEY / WAYNE ESCOFFERY / AVI ROTHBARD  
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Whenever I have the opportunity of playing with Ben Riley, I am reminded why I fell in love with this music we call Jazz in the first place...the groove. After four years of working in Ben's Monk Legacy Septet, I decided to ask a few clubs to present Ben in a more intimate quartet setting joined by one of his regular co-conspirators of groove, Ray Drummond. Smoke Jazz & Supper Club was the first to jump at the chance to book the group. On the car ride home after the quartet's first performance, guitarist Avi Rothbard and I relished the depth of what we had just experienced and concluded that that night, we had played solely "Grown Folks Music" - An unsurpassed maturity and sophistication with a laid back groove that was relentlessly elegant and never ostentatious. This is all to be expected from a master musician born of the music of Charlie Parker, Thelonious Monk, Johnny Griffin, John Coltrane and the like. After this and a few other unforgettable quartet performances with Ben, I became determined to get the group recorded. I think that this CD captures Ben at his best and I hope you enjoy listening to him here as much as I've enjoyed playing with him on the bandstand. Drummer Ben Riley is truly one of a kind.

-Wayne Escoffery



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When bassist **Ben Allison** dedicated his Zankel Hall concert (Feb. 3rd) to New York City as a whole, he was glancing back at all the chameleonic work he's done in town: music that has involved top jazz improvisers as well as figures like Joey Arias, the performance artist and drag queen. Arias joined Allison's sextet onstage, in fact, and seemed less out of place than you'd think next to guitarists Steve Cardenas and Brandon Seabrook, saxophonist Michael Blake, drummer Rudy Royston and percussionist Rogerio Boccato. Spicing up the evening with costume changes and an outrageous flair, Arias was relegated to eye candy at times, adding a bit of interpretive dance to Allison's crushing jazz-rock encore "Man Size Safe". But he sang with panache on Allison's eerie new composition "DAVE" ("digital awareness vector emulator") and joined forces with Seabrook to create wild sonic effects on "Broken". Blake switched between tenor, soprano and clarinet and often functioned as a unit with Cardenas, doubling or harmonizing melodies while Seabrook conjured fuzztone roars (on the bright 7/8 "Platypus") and unexpected timbres on the banjo ("Fred"). On "Roll Credits", the funky 5/4 opener, Allison paired the guitars for big, unison-voiced arpeggios that rang through the hall. But even when the volume was high, the orchestrations were endlessly subtle. And "Green Al", which people went away humming, emphasized another of Allison's best qualities: the spirit of song.

- David R. Adler



Photo by Jim Anness

Rogerio Boccato, Joey Arias, Ben Allison @ Zankel Hall

There may have been a pronounced emphasis on the notes between the notes at Douglass Street Music Collective Feb. 9th, or it may have been a business-as-usual evening of improv, only with the audience mindful of the microtonal techniques championed by **Joe Maneri**, who died in 2009. It would have been the saxophonist/composer's 85th birthday and the legacy he left was evident not only in the quartertones but also in the hosts, bedecked in jacket and tie. Son/violist Mat Maneri acted as emcee and played with a number of the rotating ensembles - including Michael Attias, Kris Davis, Matt Moran, Roy Campbell and others - while other son/poet Abraham Maneri was equally engaging telling stories and playing piano. And it may have been another bit of business-as-usual happenstance, but the evening seemed to focus on trios, a setting in which the elder Maneri seemed to thrive, notably in groups with Mat and Barre Phillips or Randy Peterson. But it was a duo that ended the night, the two brothers not just playing together but playing out familial roles, laughingly sparring about who should start the piece and continuing to spar as they played. Earlier in the evening, Abraham touchingly recalled his father - who hadn't always been a stellar student when he was young - being awarded a degree from the New England Conservatory. "I wanted the end of the story to be 'then he got the doctorate degree'," he said, "but the end of the story is always 'but then he died.'"

- Kurt Gottschalk



Photo by Scott Friedlander

Abraham and Mat Maneri @ Douglass Street Music Collective

Having placed second in the 2011 Thelonious Monk Competition, pianist **Joshua White** was also the second to appear in the Tribeca Performing Arts Center's annual "Monk In Motion" finalists' showcase (Feb. 11th). Kris Bowers, the winner, had appeared two weeks prior with a sextet including guest vocalists and a strong R&B element and Emmet Cohen would follow with a quartet (featuring Brian Lynch) a week later. White, from San Diego, assembled a top-tier New York band for the occasion: saxophonist Marcus Strickland, bassist Doug Weiss and drummer Adam Cruz. Opening with a trio rendition of "Yesterdays", he combined dense 'energy' playing with fast, in-the-pocket swing of a McCoy Tyner-esque stripe. Strickland joined on tenor for the lyrical original "A Million Days", but White again gave reign to avant garde impulses with a solo piano reading of "Skylark" - even if his harsh clustered chords led to a tranquil melody statement in the end. There were two large-canvas medleys as well: Wayne Shorter's "Someplace Called 'Where'", originally an overproduced feature for Dianne Reeves on *Joy Ryder*, became a scaled-down duet for piano and soprano sax, easing into a heavily reworked "Tutu". Later, the Beatles' "And I Love Her" segued into Coltrane's "Mr. Syms", with similar liberties taken. The band nailed it all. And White harnessed a wide range of sounds into something his own. He'll integrate his influences even more effectively as he gains seasoning. (DA)

**Anthony Coleman** took full advantage of having a full evening at Issue Project Room's new space in downtown Brooklyn and also made full use of his New England Conservatory employment Feb. 10th, playing solo and with a pair of trios before bringing a 17-piece student orchestra to the stage. The opening set was a suite written for Coleman's teacher, the great pianist Jaki Byard, performed with bassist Scott Colley and drummer Satoshi Takeishi. While on the surface it seemed like easygoing riffing, the composer's hand was proven in the tight changes. Following a fittingly jazzy tribute, Coleman brought out saxophonist Ashley Paul and drummer Eli Keszler for a hauntingly out exploration incorporating muted horn lines, half-buried vocals and dramatically inventive use of piano preparations and a Farfisa organ. A brief solo piece introduced a new series of études, which will be inspired, Coleman explained, by various uses of eggs. The grand finale was "Matter of Operation", an expansive piece for large ensemble including vibraphone, accordion, bassoon, euphonium and two double basses. The quarter-hour composition was full of romantic Stravinsky-esque flourishes, disparate pulses and lyric passages. The high ceilinged marble room was a bit difficult for the mix of horns and strings during the more bombastic sections, but at other points Coleman seemed to use the room's natural reverberation as an equalizer, strings and clarinet melding as the horns pushed through. (KG)



It is amazing how jazz has proliferated throughout the world over the past century or so. There are musicians in every country absorbing the lessons of what is jingoistically referred to as "America's Classical Music". The influence of John Coltrane traveled over 5,500 miles to alight on Israeli saxophonist **Yoni Kretzmer**, who led his Two-Bass Quartet at Brooklyn Lyceum (Feb. 1st). Perhaps not Coltrane directly but instead his acolytes were evident in Kretzmer's burnished tone and emotive swells. Shades of Archie Shepp were audible as was a debt owed to Pharoah Sanders. In fact, Kretzmer may have taken inspiration for his band's format from such double-double bass albums as Coltrane's *Om* or Sanders' *Izipo Zam*. Looking eerily similar in knit caps, glasses and facial hair, bassists Sean Conly and Reuben Radding laid down dense pillows of sound over which Kretzmer could bounce, all buoyed by drummer Mike Pride, mostly restraining himself to pliant swing and only the occasional eruption. The pieces, all Kretzmer originals except for an unnamed Keith Jarrett encore from his American Quartet, were light on complexity, bluesy melodic lines that easily transmogrified into blowing vehicles. But Kretzmer often soloed as if he were playing a ballad, with long, unfurling lines accompanied by a little shuffle dance. The two basses - one half of the Gowanus Bass Quartet - didn't often separate sonically, instead braiding together into one thick and appealing rumble.   
 - *Andrey Henkin*

"We're taking the opportunity to experiment this week," **David Sanchez** announced at Jazz Standard (Feb. 1st), alluding to the fact that the absence of regular bandmate, injured guitarist Lage Lund, would lead the group to explore uncharted territory. Indeed the presence of pianist Luis Perdomo did alter the generally airy sound of the saxophonist's quartet, but if the change was to be classified as an experiment, it had to be deemed a successful one. Perdomo's fluid virtuoso pianistics flawlessly complemented Sanchez' robust tenor on the suite-like medley of the leader's "City Sunrise" and "The Forgotten Ones". Dramatically united by Matt Brewer's bass solo, the two compositions traversed a broad dynamic range, encompassing exciting rhythmic and tonal variations. The tenor saxist explored the full range of his horn as the mood moved from heated to downhearted while drummer Henry Cole displayed a gripping mastery of his kit, utilizing sticks, mallets, brushes and hands in navigating the songs' shifting meters. Sanchez augmented the rhythmic lure of the music by playing chekeré at the onset of a new composition, "Morning Mist". The soft fluttering of his sax recalled the engaging sound of Charles Lloyd's "Forest Flower" before Sanchez launched into an impassioned solo, combining sophisticated harmonics with soul-stirring funk. On the closing "Cultural Survival", the quartet exuded a cohesiveness that belied the piece's complexity and the band's impermanence.   
 - *Russ Musto*

## WHAT'S NEWS

Winners of 2012 **Grammy Awards** have been announced. In the relevant categories, the recipients are: Best Traditional Pop Vocal Album: *Duets II* - Tony Bennett (Columbia Records); Best New Age Album: *What's It All About* - Pat Metheny (Nonesuch); Best Improvised Jazz Solo: "500 Miles High" - Chick Corea; Best Jazz Vocal Album: *The Mosaic Project* - Terri Lyne Carrington (Concord Jazz); Best Jazz Instrumental Album: *Forever* - Corea, Clarke & White (Concord Records); Best Large Jazz Ensemble Album: *The Good Feeling* - Christian McBride Big Band (Mack Avenue Records); Best Regional Roots Music Album: *Rebirth Of New Orleans* - Rebirth Brass Band (Basin Street Records); Best Instrumental Arrangement: "Rhapsody In Blue" - Gordon Goodwin. For more information, visit [grammy.com](http://grammy.com).

The new **Paul McCartney** album *Kisses on the Bottom* (Hear Music) includes a number of jazz musicians: Chuck Berghofer, Alan Broadbent, John Clayton, Vinnie Colaiuta, Jeff Hamilton, Tamir Hendelman, Robert Hurst, Diana Krall, Mike Mainieri, Johnny Mandel, Christian McBride, Ira Nepus, Bucky and John Pizzarelli and Karriem Riggins.

Nominees for the 2012 **NAACP Image Award** in the category of "Outstanding Jazz Album" have been announced: *Chano y Dizzy* - Terence Blanchard and Poncho Sanchez (Concord Picante); *Friends* - Stanley Jordan (Mack Avenue); *Guitar Man* - George Benson (Concord); *Legacy* - Gerald Wilson (Mack Avenue); *Road Show Vol. 2* - Sonny Rollins (Doxy). For more information, visit [naacpimageawards.net](http://naacpimageawards.net).

The **Collective School** has relaunched its guitar division with visiting faculty members including Mike Stern, Wayne Krantz and Julian Lage. For more information, visit [thecollective.edu](http://thecollective.edu).

Iconic trumpeter **Miles Davis** is being honored with a stamp from the United States Postal Service (as well as the French La Poste). Davis is represented by his classic bent pose taken from the cover of *A Tribute to Jack Johnson* (Columbia, 1971). For more information, visit [usps.com](http://usps.com).

The **National Jazz Museum in Harlem** has announced a new leadership team. Christopher L. Perry has been named the new Executive Director while former Executive Director Loren Schoenberg will continue with the organization as Artistic Director. For more information, visit [jmih.org](http://jmih.org).

Cabaret/vocal jazz venue **The Oak Room** will be closing after 32 years, not included as part of an extensive renovation of the Algonquin Hotel. Pianist Barbara Carroll had a regular Sunday brunch series and many popular jazz vocalists appeared there over the decades. A little further away, the Montclair, NJ venue **Cecil's** (established by drummer Cecil Brooks III) closed last month after 10 years of operation. And even further away, the new **Jazz Bakery** in Culver City, CA will be designed, pro bono, by famous architect Frank Gehry (who also designed the nearby classical venue Walt Disney Concert Hall).

A bill has passed in Congress (no kidding) that finally establishes uniform national policy regarding musical **instruments on airplanes**. Any instrument that fits in overhead compartments or beneath seats is now considered carry-on luggage. The bill also sets standard weight and size requirements for checked instruments and allows musicians to purchase a seat for oversized instruments. For more information, visit [faa.gov](http://faa.gov).

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

Peter Gannushkin/DOWNTOWNMUSIC.NET



Yoni Kretzmer Two-Bass Quartet



David Sanchez Quartet @ Jazz Standard

Few can argue that the two American cities most important to the development of so-called avant garde jazz have been New York and Chicago; the innovations wafting up from both continue to the present day. So it makes a lot of sense for there to be collaboration between musicians from each metropolis. While alto saxist **Darius Jones** and bass clarinetist **Jason Stein** are from elsewhere (Virginia and Long Island, respectively), each moved to their new homes in 2005, where they quickly established their progressive credentials and working associations. The pair 'co-led' a quintet - including trombonist Ben Gerstein, German ex-pat bassist Pascal Niggenkemper and drummer Chad Taylor, a man with sticks in both New York and Chicago - for two nights at the end of January into February, the second show at Barbès (Feb. 1st). The group only played two pieces, "Baron TX Opus 13 No. 1" by Jones and "Connectives" by Stein, for their close-to-80-minute set. The frontline horns were expectedly brash, cavorting around each other in wicked counterpoint or blending for fanfarish long tones. The through-composed pieces became simultaneously grand epics and suites of miniatures. No one should have been surprised by the collective force of Jones, Gerstein and Stein but what was unexpected was how important Niggenkemper and Taylor, juxtaposing European extended bass techniques with heavy feel drumming, were in keeping the proceedings at an almost constant boil.   
 (AH)

The frenzied excitement on the streets of New York generated by the Giants' Super Bowl victory barely exceeded the powerful energy of the music being played beneath Seventh Avenue South at the Village Vanguard by the **Jeff "Tain" Watts** Quartet that same night (Feb. 5th). Watts, arguably the most important drummer-leader of his generation, is as compelling and idiosyncratic a composer as he is a player, with a freewheeling style that successfully defies categorization, eschewing as it does conventional structures and strictures. His uninhibited drumming propelled the music with a whirlwind driving force, the turbulence of which recalled the groundbreaking work of Elvin Jones, but was also fueled by the earthy rhythms of Latin jazz and funk on a set of originals alluring in their distinctive melodicism and absorbing in their intriguing narrative. Watts' unrelenting swing blended with his characteristic good humor for the opening "Devil's Ringtones" and then unabashed romanticism on the beautiful "Laura Elizabeth". Young British bassist Orlando Le Fleming anchored the band stalwartly while saxophonist Marcus Strickland moved from tenor to soprano to alto, the latter the latest addition to his reed arsenal, giving the program a broad sonic panorama. Master pianist David Kikoski matched Watts in both energy and creativity throughout the set, which had listeners alternately sitting on the edge of their seats in eager anticipation and jumping up in wild approval.   
 (RM)

# Pierre Favre

by Ken Waxman

Photo by Andreas Zihler



During a career of more than 55 years, drummer Pierre Favre, who turns 75 in June, has been a constantly innovating musician. One of the first Swiss players to embrace free music in the late '60s, since then he's explored a variety of musical concepts: from giving solo percussion concerts to composing notated works and collaborating with folkloric-influenced improvisers. He makes a rare New York appearance this month, playing in different configurations during Intakt Records' two-week curation of *The Stone*.

**The New York City Jazz Record:** You're a self-taught drummer. Why were you attracted to the drums?

**Pierre Favre:** The first drummer I heard was Max Roach on the *Jazz at Massey Hall* LP. It was rare at the time, but a friend of mine had the record and he played it over and over for me. Immediately I fell in love with the drums and spent all my time playing everything I heard and also listening to radio and records. Fortunately I had a good memory and could memorize almost anything very easily.

I only had two LPs, both with Big Sid Catlett, who was my biggest influence. He was like a sorcerer. He was precise and fluent when he played time and when he played the melody his unexpected rim shots shaped it and made it swing. ...I was talking to Tony Williams and he told me: "Big Sid Catlett was my biggest influence too." Later on I liked Kenny Clarke and Philly Joe Jones and of course Elvin Jones, Pete La Roca, Billy Higgins... Besides I was always trying things out. I could play simple rhythms for hours, just trying to swing.

By then I was living in Neuchâtel with my parents and I regularly jumped out of the window to go to the bars and try to sit in with dance bands coming through town. Finally, in 1955, one bandleader came to talk to my parents and they let me go to work full time in his dance band. At 17 I wasn't allowed to play in bars yet, but that bandleader told my parents he'd watch out for me. In 1957 I auditioned for the radio orchestra in Basel. I couldn't read a note but they liked me. I got the job, but I had to promise to learn how to read music.

In 1960 I left the orchestra and went to Paris for one year and then to Rome where I worked with the American Jazz Ensemble led by clarinetist Bill Smith and pianist Johnny Eaton. In 1961 I went back to Switzerland to work with my own trio. In 1962 I went to Munich playing in the TV orchestra, freelancing in the studios and appearing frequently with people like Benny Bailey, Don Menza and Booker Ervin.

In 1966 I came back to the Paiste & Sohn factory in Nottwil, Switzerland as adviser to the Paiste brothers Robert and Toomas. My job was testing of cymbals and organizing drum clinics all around the world. It was a hard but very rewarding job and I could finally devote myself to playing the way I wanted to. I stayed there until 1971 when I moved to Zurich, where I still live.

**TNYCJR:** Wasn't pianist Irène Schweizer employed at

Paiste & Sohn, as your secretary?

**PF:** I met Irène Schweizer in Zurich during a concert. She told me she was looking for a job, and I asked her to work for me as I needed a secretary. At first we would play together occasionally after work and after some time we were playing together every day.

**TNYCJR:** You were also one of the first European drummers to turn from American-influenced modern jazz to European-centered free jazz. What change in musical thinking did that involve?

**PF:** This is a quite complex story. Since I began to play I was following the path of American jazz. This was OK, but I guess that I had enough of the idea people had, which was "you're a pretty good drummer and musician, but any American showing up will be able to play you off the wall" - and it's still that way for many people in Europe. But the '60s was a period of change and we young people needed a deep breath. For me the free jazz idea allowed me to let everything out, who I am, where I come from, etc. It opened new horizons, my musical breathing. I lived silence, which I had not noticed before, dynamics, phrasing and a different sense of time. And all this could be experienced in front of an audience that gave you the chance to feel what is musically true and what isn't.

**TNYCJR:** You and Schweizer recorded *Santana*, one of the early European free jazz discs, with German bassist Peter Kowald. How did you get involved with him and later other experimental players?

**PF:** Irène and I were playing a lot throughout Europe and so we met other musicians looking for the same type of sounds. At first our bass player was Jiri [George] Mraz. Jiri wanted to immigrate to the US, so Peter took his place. *Santana* was our own production. We had only one and a half hours in the studio so we had to get it out. Through Kowald's influence we became more loud and busy. I played mostly loud and very busy. But I enjoyed it; it felt like a young dog that you take out to let it run.

**TNYCJR:** Since then you've recorded solo percussion discs and ones with all-percussion ensembles. How do percussion performances differ from those in which you work with other instrumentalists?

**PF:** I actually started to play solo concerts during the time with Irène and Peter. I was including more cymbals and sounds in my drum set, but the day I brought a gong I figured that it was better for me to just play my drums. Then, boom, I thought: OK, I'll try all that stuff alone. A few years later [1984] came *Singing Drums* for ECM [with Fredy Studer, Paul Motian and Nana Vasconcelos playing a variety of percussion instruments]. It was a challenge to compose

a whole program for such great musicians. In a solo concert you carry the whole evening on your shoulders, the space belongs to you. When you play with more musicians you share that space; in a way you take a step back, you just play what has to be played. As a drummer you're there to give pulse, dynamics, fire and color to the band.

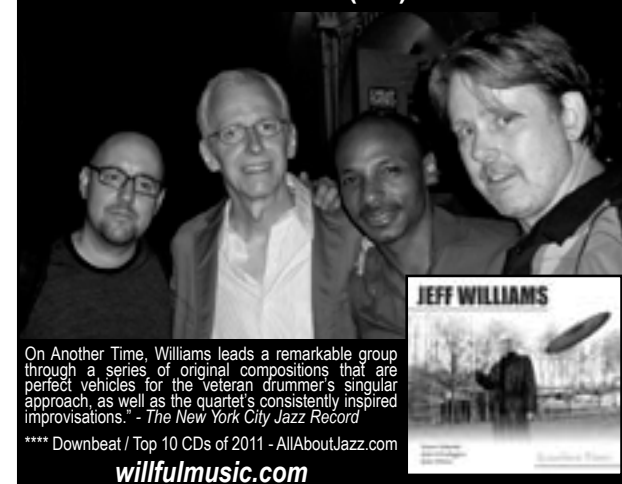
**TNYCJR:** You also at one time played a very extensive kit. Do you still use that set-up?

**PF:** Yes, there were times where I tried to play full melodies on the drums and I came on stage with all

(CONTINUED ON PAGE 36)

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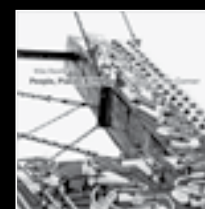
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# Tomas Fujiwara

by Sean Fitzell



Peter Gannushkin/DOWNTOWNMUSIC.NET

With subtle assurance, drummer Tomas Fujiwara led his group The Hook Up in a performance at Cornelia Street Cafe early last month. His energy prodded the momentum, allowing space for the musicians to explore rather than relying on him to conduct. During the episodic "Postcards" from his forthcoming CD (*The Air is Different*, 482 Music), the group smoothly navigated its tight unison passage, from which his solo emanated. He laid down elegantly controlled breaks between the drums and hi-hat while maintaining the feel with an insistent ride, until his building intensity ushered the band's return for a rousing finish.

Though this is the first group he's led and been the sole composer for, Fujiwara was poised and confident. The band has forged a sonic cohesion over the last three and a half years after initially being drawn from disparate scenes. Fujiwara chose musicians that were familiar to him, but not to each other: guitarist Mary Halvorson, trumpeter Jonathan Finlayson, saxophonist Brian Settles and bassist Trevor Dunn (who replaced Danton Boller). "That wasn't a conscious strategy, but I am interested in unique combinations of musicians."

Fujiwara has quietly emerged as an engaging improviser in the next wave of creative musicians. He comes from a jazz background and frequently incorporates other influences, from AfroCuban and Brazilian to rock and hip-hop, not for iconoclastic shock, but to deepen his reservoir of ideas. In addition to his group, he's part of the collective The Thirteenth Assembly with Halvorson, cornetist Taylor Ho Bynum and violist Jessica Pavone and has a longstanding duo with Bynum. Fujiwara also plays North Indian/New Orleans grooves in percussionist Sunny Jain's rollicking Red Baraat brass and percussion outfit and the music of Steve Lacy in reedist Josh Sinton's *Ideal Bread*.

"It's a lot of fun to interpret people's music and be a part of a group," says Fujiwara. Primarily known for his playing within his cohort, he also maintains an association with saxophonist Matana Roberts and has more recently been playing with other veterans, including composer Anthony Braxton and saxophonist Tim Berne. In January, a new collective trio with Halvorson and reedist Marty Ehrlich debuted, with all three contributing original music. Similarly, this month will see the premiere of *Thumbscrew*, with bassist Michael Formanek and Halvorson once again. "He chooses to build energy and shape music through nuance and through subtle and complex shifts," says Halvorson of Fujiwara. "With each new project, he'll make an effort to really get inside the music, understand the intention and find a unique approach."

Fujiwara grew up in Boston and mainly discovered jazz on his own. His first glimpse was a chance hearing of a classic Buddy Rich vs. Max Roach battle; later, he recalls a public school music teacher demonstrating a buzz roll. He cites Roach as his inspiration to play drums and his passion for Roach's music remains. After early drum lessons, Fujiwara studied with the legendary Alan Dawson for almost ten years. "The best

teacher in music and possibly in anything, I've ever had - someone with a real method," he says. Not just concerned with drum technique, Dawson stressed a complete view of how to serve the music, lessons that still inform Fujiwara. "For me, even if I'm playing a complete improvisation or I'm playing something that's more fully orchestrated without solos, I'm always thinking about it as a song," he says. "And to me, the range of what you can do in a song is infinite."

After relocating to New York, Fujiwara performed in the Off-Broadway hit *Stomp* for about five years, touring and locally. He also immersed himself in the creative music scene. "It's nice to be in situations where you have to stay on top of what you're trying to do creatively, because you're surrounded by that energy," he says of NYC.

He frequently works with Bynum, with whom he's played for more than 20 years. The trumpeter's ambitious *Apparent Distance* (Firehouse 12) was released at the end of 2011, with the drummer's contributions paramount to the music's success. But their duo is the most direct reflection of their connection. It's not a free improvisation project; instead, they compose together and separately and recently recorded their third CD for release later this year. The Thirteenth Assembly also provides Fujiwara with a compositional outlet, particularly as the group has grown together and developed their sound. The first release, *(un)sentimental* (Important), showed their potential while *Station Direct* (Important) illustrates their development. "All of the pieces were written specifically for the group and specifically at a time when we all had a sense of what the sound was," Fujiwara says.

He composes with musicians' personalities in mind and will write from piano, computer, drumset or away from instruments. "I would like to throw a little more volatility in there and a potential to get out of your comfort zone," he says. "Talented and creative musicians really make something beautiful out of that." For his new CD, he tried to challenge the players, leaving ambiguity for the band to decipher together. Citing a diversity of influences - family, numerology, saxophonist Henry Threadgill, rapper Talib Kweli and Björk - the music's sophistication signals his maturation as a composer. It will be released May 1st, after a celebratory concert at Cornelia Street Cafe Apr. 27th.

Touring with Red Baraat and Roberts, as well as work with Bynum and The Hook Up, has made 2012 a busy year for Fujiwara thus far. Besides the new group *Thumbscrew*, he'll also record his first completely improvised project with cellist Tomeka Reid and electronic artist Nick Butcher later this spring. "I always feel like I'm just getting started," he says, "in a great way." ❖

For more information, visit [tomasfujiwara.com](http://tomasfujiwara.com). Fujiwara is at *Le Poisson Rouge* Mar. 10th with Red Baraat, *Cornelia*

*Street Café Mar. 11th* as part of *Thumbscrew* and *Clemente Soto Velez Cultural Center Mar. 26th*. See Calendar.

#### Recommended Listening:

- Taylor Ho Bynum/Tomas Fujiwara - *True Events* (482 Music, 2006)
- Tomas Fujiwara & Hook Up - *Actionspeak* (482 Music, 2009)
- Ideal Bread - *Transmit: Vol. 2 of the Music of Steve Lacy* (Cuneiform, 2009)
- Red Baraat - *Chaal Baby* (Sinj, 2010)
- The Thirteenth Assembly - *Station Direct* (Important, 2010)
- Taylor Ho Bynum - *Apparent Distance* (Firehouse 12, 2011)



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# CINDY BLACKMAN-SANTANA THE DRUMSTRESS

by Martin Longley



Photo by Jimmy Bruch

Cindy Blackman is one of the finest drummers in the land. She plays with an abstract sense of shimmering tone, welded to a ferocious funk momentum. A highly syncopated powerhouse, kind of like a marriage between Paul Motian and John Bonham. Speaking of marriage, Blackman recently tied the bandana with Carlos Santana, becoming Cindy Blackman-Santana. In the name of ink conservation, the rest of this feature will simply employ her prior surname.

Right back in the beginning, Blackman used to pick up her cousin's saxophone occasionally but she never really felt the desire to learn it properly. She's very fond of the piano as a writing tool, but she was playing drums even before she was hearing records, at home or on the radio. "My love of drumming, I don't know where it came from: certainly it was innate."

A few years later, she began to ramble through her father's and older sister's record collections. Blackman was soon separating out the drums, homing in on their sound. "My older sister, thank goodness for me, she had an incredible collection. She had everything from Jimi Hendrix to Sly Stone to Miles, Coltrane, Tony Williams and The Beatles. My dad had a small jazz collection and the most memorable record was by Ahmad Jamal."

Blackman's chief drumming sources are probably Max Roach, Art Blakey and, of course, Tony Williams, who is the most visibly acknowledged influence on her style. She has dual interests in hardcore postbop and funky fusion, sometimes accessible and bright, at others roilingly spiritual, in an uncompromising manner.

Most folks will probably have first experienced the Ohio-born Blackman as the very visible drummer behind Lenny Kravitz, working with the post-Hendrix funk-rock showman for the best part of 15 years. Nevertheless, Blackman was also busy running her own band, an activity that has taken prime position during the last five years.

Blackman is set to play for two nights at Jazz Standard this month. She's bringing back her Explorations unit, who made their debut at the club in 2009. The club's acoustic piano will remain shrouded, as Zaccai Curtis plays Fender Rhodes while Marc Cary attends to a spread of Nord, laptop and Moog-ey spaghetti. Antoine Roney (tenor saxophone) and Rashaan Carter (bass) will complete the lineup, making this a somewhat stable assemblage, allowing scope for deep development. The Explorations crew concentrates mostly on Blackman's own tunes, but there will also be some Herbie Hancock selections and some regular standards. Roney has also promised a new piece.

Blackman took time out to discuss Explorations while filming in NYC. For most of her career she's been a local denizen, but since her marriage she's been living in Las Vegas. "The two keyboards are really cool," she enthuses. "They work together in a really nice way. The band evolved into having two keyboards. Initially, it was a quartet, with tenor saxophone, bass and acoustic piano. Then I started hearing some other things. I wanted to add more electricity, but still keep

the acoustic flavor. Another keyboard adds other colors, thickens things up. I was deliberately looking for that, because of what I was hearing."

Even though this multi-keyboard setup might suggest a strong enthusiasm for the *In A Silent Way* period of Miles Davis, it's actually the trumpeter's classic mid '60s quartet that is ascendant in her mind. "That's my absolute favorite band of all time, any genre, any era, any anything. It had all the beauty of the acoustic instrumentation, because they were all sound innovators, but it was also very electric."

This concept of acoustic music possessing the power of electric sounds is central to Blackman's philosophy. Conversely, she's interested in the potential for amplified music being capable of subtle acoustic-style dynamics. Blackman also adores the classic John Coltrane '60s quartet. "Because it's acoustic, it doesn't mean it's got to be soft and quiet, or not energetic. It's the textures and colors I'm hearing."

Blackman also stresses the importance of Weather Report, Herbie Hancock during the '70s and Lifetime, the ferocious free jazz-rock band led by Williams. "I wanted to put all of that into the group in some way. I wanted to have a separate group with guitar, so that's where Another Lifetime comes in. I wanted to do that kind of thing as another texture, another dimension." Another Lifetime is directly paying homage to the original Williams outfit and includes Aurelien Budynek (guitar), Felix Pastorius (bass) and Marc Cary (keyboards). Their recent set at Winter Jazzfest revealed a different form of seething intensity, when placed beside that of the more overtly jazzy Explorations band.

Despite the looming presence of Williams in Blackman's life, the old whirlwind bandleader Blakey was just as significant to her early development. "Art was like my dad," Blackman smiles in remembrance. "I used to babysit his kids. I was always in awe of him and we got to be really close."

Although she isn't the leader, Blackman is also a member of another group who are dedicated to the legacy of Lifetime. Guitarist Vernon Reid assembled the Spectrum Road quartet, but it's since become a more democratic operation, the other two players being John Medeski (keyboards) and Jack Bruce (bass). "We talked about that project for a couple of years before it actually happened," recalls Blackman. Spectrum Road haven't played many dates, just selected gigs around the US and Japan, but there are plans for another tour in the summer.

Pulsing at the center of an already vibrant kaleidoscope of band permutations, Blackman is presently brewing up another performance concept. "I want people on board that can help me project something that has the energy of Lifetime and Weather Report, but that is also accessible, to a degree, for radio play, so we can reach more people, touch more people." Blackman is writing new music and she plans on featuring a singer/guitarist frontman (or woman). "I'm seeing almost a jam band thing, in a way, because when you see a jam band, you don't expect to see the

concert that you saw last night tonight."

She's heading towards a rock/soul/funk core, but with the malleable improvising attitude of jazz. Despite marriage to Santana, it's Dennis Chambers who inhabits the guitarist's regular drumstool, although Blackman has sat in with the band on several occasions. The necessary question is whether Cindy and Carlos are planning a musical collaboration.

"We want to do something, as a smaller band," Blackman confirms. "For us, as a husband and wife, some things, you need to keep separate. He needs to keep his band and I need to keep my band. If you're constantly touring together in the same band and you're married, it's difficult to have any moments of reflection for yourself. We hear things in a different way and some other things we hear exactly the same. So for those things we're going to bring them together for creating a project at some point and the things that are different, we're going to bring those together too and add them to a collage." Carlos is going to assist with Cindy's next project and will surely contribute some guitar parts.

In a way, the coming-soon new Blackman band sounds like a partial recapturing of elements springing from her time with Lenny Kravitz. Their last gig together was in 2007. "We had a really great run. The band was really tight. We logged in a lot of playing hours together, thousands of hours. We got a lot accomplished with that band. We'd tour for one or two years, depending on the success of the record and then he'd take a year off and during that time I'd certainly have the chance to explore and record. What I miss about that situation is the camaraderie and the chemistry that we had in that band. I like making people feel good, making them dance. I was very happy that I was working in that situation, but I want to play music that doesn't just stop there. That's why I like creative music: it encompasses all of that. There might be a fat, funky groove, but you're exploring, being creative over the top of that. The pulse is still there, but you're playing over it, adding intelligence and creativity to the rhythmic structure, the feel that you're working on. You're melding the two concepts. For me, that's really rewarding. I want to play in situations where I can do any of those things whenever I feel like it. I don't have to and I don't not have to. I can do it because I feel like it, or I can not do it, because I don't feel like it!" ❖

For more information, visit [cindyblackmansantana.com](http://cindyblackmansantana.com). Blackman is at Jazz Standard Mar. 27th-28th. See Calendar.

#### Recommended Listening:

- Wallace Roney - *Intuition* (Muse, 1988)
- Cindy Blackman - *Works on Canvases* (HighNote, 1999)
- Cindy Blackman - *Someday* (HighNote, 2000)
- Cindy Blackman - *Music for the New Millennium* (Sacred Sound, 2005)
- Cindy Blackman - *Another Lifetime* (Four Quarters Entertainment, 2008)
- Greg Lewis - *Organ Monk* (s/r, 2010)

# Michael Carvin

by Anders Griffen



'70s



'00s

Michael Carvin is excited. The drummer just turned 67 and he says, "I actually feel like playing again. I haven't really felt like performing in the last

10 years." Over the last decade, he has spent a lot of time on the golf course, explaining, "I had to air myself out after being in clubs since I was 14." He's remained engaged as an educator all of this time. "I love the drums so much that my goal is to [teach] as many great drummers on the face of this Earth as possible because that will ensure me that the music will always be played on the highest level."

Carvin was born in Houston, Texas on Dec. 12th, 1944. His father, drummer Henry Carvin, had been on the road with Louis Armstrong. Michael naturally gravitated toward music and the drums, but he was in a house full of drums that he wasn't allowed to play. "There were two reasons he didn't let me play the drums. First of all, if I sat on the throne, my little feet wouldn't have reached the pedals, so I would have been frustrated. Secondly, I probably wouldn't be playing today at 67 because I would have been a banger. I wouldn't have studied the drums. How can a kid be allowed to play a whole set of drums, unsupervised, and then say, ok, now I'm gonna teach you how to play the drums, here's a practice pad and a book. 'No! What are you nuts?! You play that! I'm gonna play the drums!'" But he would picture himself playing the drum set. "I would sit on the floor in front of my father's bass drum and I would dream." When the young Carvin won the first of five rudimentary competitions he realized that his father had been teaching him how to focus, practice and be successful.

At the age of 14, Carvin got his first gig, playing at a private club, working six nights a week with Carl Campbell in a trio that performed the Nat King Cole book. He worked that job all through high school, saved his money and upon graduation moved to California. "I ended up staying out there from 1963 to '73, with two years at Motown in Detroit and two years in Vietnam." By the mid to late '60s, Carvin had a group called "The Tool Company" with Eddie Khan on bass and Charles Mallory on guitar. Their first gig was opening for Richard Pryor at The Troubadour and around 1967 they opened for Bill Cosby when he had

his "Fat Albert" routine. The group then went to Detroit to audition for Harvey Fuqua, who had sung with the doo-wop group the Moonglows before eventually becoming head of Artist Development for Motown Records. They ended up working there, living in a rhythm section house, from 1968-69. "We worked 9 to 5 just laying' grooves. 'Ok guys, this is the tempo, this is the kind of feeling, these are the changes', until that pocket lay, then they would record it. We might play one groove all day, take a lunch break, come back and play that groove, or we might work on the bridge. Every now and then Smokey [Robinson] would come in and lay something down." When Eddie Khan got the call to contract the ensemble for *The Barbara McNair Show*, they went back to Los Angeles.

Hampton Hawes had a tour in the summer of 1971 and Donald Bailey recommended Carvin to take his place behind the drums. With Henry Franklin on bass, they were in Europe that summer. "When we came back to LA, I saw it completely differently. I needed to think. I needed to practice." He sold his car and moved to San Francisco. His new residence just happened to be right around the corner from The Both/And Club, or the "B.A." as they called it. That's where Carvin first met Jackie McLean, among others, and they ended up kindling an inspired musical relationship, part of which is captured on albums like *Antiquity* and *New York Calling*. But it was Freddie Hubbard that first brought Carvin to New York. Hubbard had just done *Red Clay* and he was huge. They did a week at the Village Vanguard before embarking on Europe. The recent *Jazz Icons* series 5 video release includes Freddie Hubbard live in France from 1973 and features this band with Carvin, Kent Brinkley (bass), George Cables (piano) and Junior Cook (saxophone).

"Dreams come true," Carvin says. "One of my dreams when I was older in life, was to have a gig that paid a lot of money, traveled the entire world and that worked all the time. When that dream came true with Dizzy Gillespie, I would have never thought, first of all, that it would happen and second, that I would walk away from it." In the early '80s, after three years, Carvin left to spend more time with his daughter.

Carvin has always followed his instincts when he has recognized the time for change. He took his time in San Francisco to prepare for New York; he left the road to be with his family and having "aired out" on the golf course, he is prepared for the fertile period that lies ahead. "Now I have a good band and we're gonna start moving around." ❖

For more information, visit [michaelcarvin.com](http://michaelcarvin.com). Carvin is at Lenox Lounge Mar. 30th. See Calendar.

## Recommended Listening:

- Hampton Hawes - *At Café Montmartre* (Arista-Black Lion, 1971)
- Jackie McLean/Michael Carvin - *Antiquity* (SteepleChase, 1974)
- Michael Carvin - *The Camel* (SteepleChase, 1975)
- Michael Carvin - *Between Me and You* (Muse, 1989)
- Michael Carvin - *Drum Concerto at Dawn* (Mapleshade, 1995)
- Michael Carvin - *Lost and Found Project 2065* (Mr. Buddy, 2010)



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## LEST WE FORGET

# Big Sid Catlett (1910-51)

by Clifford Allen

Listening to drummer and bandleader Sidney "Big Sid" Catlett and his quartet on the 1944 recording of "Just a Riff" with the quartet of saxophonist Ben Webster, pianist Marlowe Morris and bassist John Simmons, what's striking is the directness and no-frills nature of their playing, especially in Webster and Catlett. There's dynamism in Catlett's swing, his brushwork weighty yet particulate, deft and muscular pushed up against the velvety wail of Webster's tenor. Catlett was a very open minded drummer whose approach worked within a variety of settings, enough that he found himself working and recording with Dizzy Gillespie and Charlie Parker by the latter half of the '40s, lending bombs and a rugged push to their quintet's earliest recordings.

Born in Evansville, Indiana on Jan. 17th, 1910, Catlett started his studies on piano and switched to drums while a youngster in Chicago. A studied admirer of Zutty Singleton and Baby Dodds, Catlett was just 18 years old when he started working with clarinetist Darnell Howard, followed by a stint with pianist Sammy Stewart. In 1930, Catlett moved to New York and quickly became an in-demand sideman, working with Benny Carter, Elmer Snowden, Don Redman, Fletcher Henderson and McKinney's Cotton Pickers, though perhaps his most notable stint at the time was with Louis Armstrong (he worked with the trumpeter in an all-star orchestra from 1938-42). Perhaps the definitive version of "Salt Peanuts" (May 11, 1945) was the result of Catlett's insistent energy, allowing Al Haig, Curley Russell, Parker and Gillespie to dot and crackle across the tune's three minutes and change.

Catlett's pared-down, seemingly effortless swing was a far cry from drummer-showman contemporaries and helped knit together the rhythm section - one can

hear quite easily how locked in he and John Simmons are on the aforementioned "Just a Riff". His work with Roy Eldridge, Chu Berry, Lester Young, Don Byas and Carter may have, in some sense, paved the way for what would become a penchant for transitional and early bebop sides, since most of the named musicians played with one foot in the "new thing".

The drummer's busy schedule rarely seemed to let up - by the latter half of the decade he was recording as a small-group leader and backed up singers Billie Holiday and Sarah Vaughan, even joining the Ellington band for a short period. A bout with pneumonia forced Catlett to quit touring and he returned to Chicago, working as the house drummer for the Jazz Ltd. club. Sadly, his health never really recovered and Catlett died of a heart attack on Mar. 25th, 1951 while performing at Chicago's Opera House. Very few drummers traversed the eras of ragtime/Dixieland, Swing and bebop, but Catlett is one who was broad-minded and creative enough to do so. ❖



# Switzerland - A Drummer's Country

by Dieter Ulrich

Where to start? - Maybe with the surprising fact that elderly people who still know well our regional Swiss-German dialect call a trap set "a jazz"! - This simply means that this alien instrument, bringing all those dangerous sounding grooves into their everyday dance music, immediately became a synonym for the entire idiom. It took the drums to make it jazzy for the Swiss.

Looking back at the history of Swiss jazz, we were probably not more open-minded towards that new ecstatic sound (mostly presented by African-Americans) than in the countries surrounding us. But I would consider it typically Swiss that you could find in Switzerland an impressive amount of jazz concerts already in the '20s and '30s, with stars as famous as Louis Armstrong and Coleman Hawkins playing with their bands up in the smallest mountain villages - Hawkins even recorded a couple of shellacs in Zurich in 1936. Back in the late '20s Zurich had three dance halls with regular jazz bands.

With the Fred Böhler Orchestra and especially Teddy Stauffer's Original Teddies, Switzerland already had two internationally renowned jazz orchestras years before World War II had started. But, if you think this helped jazz find wider recognition, you are wrong! Jazz was not liked more in Switzerland, only accepted more easily, more self-evidently than in the rest of Europe. And considering the fact that the drumset - "the jazz" - was the only instrument that did not even exist before that musical style was coming up, this little country in the middle of a fascist continent, was at least ten years ahead when it came to mastering this new instrument!

There was almost no remarkable European drummer born before 1930, the Swiss Stuff Combe an important exception (besides Brit Phil Seaman). But, of the five leading European drummers born between 1930-40, four were Swiss: Charly Antolini (1937), Pierre Favre (1937), Daniel Humair (1938) and Hans Peter Giger (1939). The fifth, Tony Oxley, was born in Great Britain, the other non-fascist country.

In central Europe these four artists soon represented four different stylistic schools in jazz, like cardinal points almost: Antolini, a technically brilliant and traditionally-trained 'drum-player', whose main inspiration was Louie Bellson, set the ground work. In contrast to him, Daniel Humair always was more into

experimental handling of groove, rhythm and interplay. Shortly after 1960 his style was already very personal and modern (there was not a shadow of "trying to play like..." any more). Pierre Favre, whom you can hear at The Stone this month, always was a very different personality. More than his two compatriots, he progressed through different styles, times and conceptions, starting as an exceptionally talented and already well-trained youngster. He played with Chet Baker and many other greats - with Louis Armstrong even (!) - at an early age. But, his elegance in style and outstanding sound culture soon made him detect and develop the more percussive, even ethnological sides of his instrument. Experimenting with musicians like Peter Kowald and Irène Schweizer, Favre soon reached a different and clearly 'European' level of piano trio, then later on in duo playing. That in the '70s he got more and more known as a solo performer was only logical. Hans Peter Giger in many ways was something like a king-sized version of the others. Starting his international career mainly in the oldtime jazz field, he was soon recording with Ellington and Strayhorn. Returning to Switzerland, he was co-founder of the then first professional jazz school in Bern, leading the Family Of Percussion and playing and recording with everyone, up to Archie Shepp in 1980. An incomparable early master of polyrhythms and odd meters he, as a player and teacher, gave Switzerland's drummer community much more than we tend to remember!

With these four outstanding stylists on drums, Switzerland was already well equipped in earlier days, when jazz was starting to establish itself in Europe as a new international art. But there are at least three other reasons why the drums were easier to learn and easier to be played in Switzerland in the first half of the last century. As in America, a vivid brass band tradition produced a constant need for young drummers. Every village, every association had and still has its own band, playing old corny marches right up to the Duke Ellington repertoire. Due to a very decentralized political and cultural structure, almost every Swiss town at that time built up its own almost independent little scene, had its own bands, festivals, clubs and little coffee shops and nowadays jazz schools. Only for illustration: the National Amateur Jazz Festival was founded in Zurich in 1951 and Switzerland, with its only 6.5 million inhabitants, has seven jazz schools and in five of them you can get a professional diploma! And finally, Switzerland was not destroyed after the big war; there was money, safety and a future and although most of the jazz players were not professionals at that time, they were able to develop and, if really talented, they could start an international career.

For the following generation, Switzerland's lead had already finished, but the seed was growing. Among well-educated youngsters of wealthy backgrounds, it became hip to play jazz. Many of the best players - and there were some very good ones - did not need to make a living with their music and when the big late '60s jazz crisis also hit our country, they returned to family businesses and turned into semi-professionals or started something new on their own.

But the local scenes all over the country, supported by a growing cultural state system, made it evident how creative these little entities could get. In Zurich the Africana club played the main role in the late '60s and beginning of the '70s. Being the first station of the South African musicians community, later fully moving to London, the Africana was the place where they left their distinctive musical traces. Dollar Brand (Abdullah Ibrahim), Dudu Pukwana, Johnny Dyani and many other South African musicians impressed the locals in Zurich as much as they did later on in London. Drummer Makaya Ntshoko (mainly known for his fabulous work with Hugh Masekela) even settled there, becoming a respected 'European' drummer and a member of the Basel scene.

But if you started to play jazz at that time and were interested in its roots and did not have a teacher who had all the old records, you had better be good in paleontology! Of Charlie Parker you would only find some obscure bootlegs of even more obscure club dates, sometimes containing not more than his naked solos and many a record salesman would get a puzzled look trying to understand why you saw Miles Davis belonging to the jazz instead of pop-rock department in his shop. When I started to get into drumming in the mid '70s Heinz Lieb and Fredy Studer, both into a more rocky vein, were coming up and soon were the most successful younger jazz drummers around. But it was the four older guys who had already made Switzerland a 'drummer's country' for the rest of Europe. ❖

*Ulrich is at The Stone Mar. 4th as part of Objets Trouvée, Mar. 6th with Oliver Lake and Christian Weber and Mar. 9th with Jan Schlegel and Ray Anderson. See Calendar.*

*Dieter Ulrich, born 1958, began his musical education with classical piano training from age 6 to 20, starting on drums (and other instruments like bugle) at age 12. He was the drummer in two of Switzerland's top avant garde bands in the '80s (with Urs Blöchliger and Werner Lüdi) and since has performed with many musicians all over the world, co-authored eight experimental contemporary opera productions and appeared on over 40 albums.*

## VOXNEWS

by Katie Bull

Let's span the inter-generational vocal panorama in our olde and ever-young New York City. In the same way an instrumentalist's sound can mature into deeper dimensionality, the sound of a fine elder jazz singer carries richness of nuance in phrasing, ease of invention, an 'it-goes-without-saying' level of entrainment and total solidity of expression. You can't buy that. You can't auto-tune that either. But you can often notice a foreshadowing of wise elder-energy in younger singers. One of the many great things about jazz vocal listeners in this town is your age-blind listening. By supporting music first, you are enacting defiance towards our culture's ageism.

At Dizzy's Club (Mar. 27th-Apr. 1st), "Generations of Jazz Vocals" will feature the sonorously unadorned Sachal Vasandani holding his own alongside the seasoned fountain-of-youth Jon Hendricks. I just witnessed 90-year-old Hendricks tear it up for Scott

Seigel's classy Nightlife Awards in Town Hall with stunning energy! The Grande Dame of interdisciplinary jazz wildness, Shelley Hirsch, will blow you away with her in-the-moment free association inventions at Roulette (Mar. 29th and 31st). Another boldly idiosyncratic veteran singer/composer up this month is an artist cut of jazz cabaret cloth, Nora York. She will lead her Amazing Band in "Power/Play" at the BAMCafé (Mar. 9th), featuring the bluesy fusion sounds of Sherryl Marshall in an original socio-politically themed jazz-theater event. More classic jazz cabaret - where the singer is an improvising instrumentalist - will be on display with legendary pianist/singer Barbara Carroll appearing at Highlights in Jazz (Mar. 8th). For those who respect the lineage of the classic genre, you will need a dose of Carroll to absorb this news: the famed Oak Room at the Algonquin is closed for good. Amy Cervini offers an ode to Blossom Dearie, stepping back in time on *Digging Me Digging You* (Anzic). Cervini has a pristine ebullience;

she never guilds the lily, every note counts and her band is boss, appearing at 55Bar (Mar. 6th-7th). Weaving lightning scat, lyrics from life and bluesy grit, the Grammy-nominated singer/composer Gregory Porter will celebrate *Be Good* (Motéma) at the Highline Ballroom (Mar. 16th). Major news for Sheila Jordan fans; a previously unreleased recording made 12 years ago brings the perfect ease and simpatico between her and bassist Harvey S to our ears again on *Yesterdays* (HighNote). And if you love the combination of bass and voice, Sandy Patton's deep alto range matches Thomas Durst's strings as they swing, slink and groove in conjoined impulse on *Painting Jazz* (Unit). In contrast, genre-busting saxophonist/singer Jessica Lurie blasts away at your expectations with *Megaphone Heart* (Zipa). Last but not least, Steve Colson & The Unity Group features the totally free Iqua Colson on *Triumph* (Universal Sound). Although a series of individual pieces, the sum feels like an inter-woven extended free-form improvisation. Sorta like...life. ❖

# ugEXPLODE

by Clifford Allen

With artist-run labels, it's often difficult if not impossible to separate the musician from the imprint. Survival Records was as much about Rashied Ali's aesthetic as it was about documenting uncompromising free jazz and underground postbop that major and even well known independent labels wouldn't touch. Berlin's Free Music Production (FMP), which celebrated its 40th anniversary in 2010, was started in much the same context albeit on the other side of the Atlantic. Peter Brötzmann, Alexander von Schlippenbach, Detlef Schöenberg and engineer Jost Gebers may have united to give German (and European) improvised music a fairly well distributed and excellently manufactured home, but divorcing FMP from full-bore European energy music, at least at first, is to deny what FMP and its stable of artists represented. New York-based drummer/percussionist/multi-instrumentalist, composer and bandleader Weasel Walter and his ugEXPLODE label certainly belong in this company of artist-run imprint luminaries.

Similarly uncompromising alongside Survival and FMP, ugEXPLODE fits in right alongside Walter's approach to detailed, brutal and high octane improvised music and punk/metal-derived left-field rock. There's certainly a visual angle to how Walter's releases are presented, from the titles of compositions ("Continual Rage," "The Shrieking Wind," "Murder

Hole") to the bold typeface, garish colors and generally apocalyptic imagery that visually defines the ugEXPLODE catalog. Walter's label is a committed parallel to his own art, which is, as he put it in a 2009 interview with this writer, "I've always been attracted to extremity in music. I started listening to free jazz at the same time I was listening to punk and no wave in the '80s. I put them on a somewhat even keel and although they were different idioms, I felt they were saying similar things. That's really the core of my aesthetic - I want music to be wet with bodily fluids, a certain bloody-mindedness that's part of my music and attitude. I want to see sweat and blood, a little pain and struggle." Walter started the ugEXPLODE concept and its attendant toothy grin and "Hi." logo in the mid '80s purely as a graphic design element, to be followed by the first ugEXPLODE release, a 1991 solo disc titled *The Final Solution*. There was also a short-lived zine with the label's name, which started in 1996 as both a print catalog and a manifesto/call-to-action.

The next entry in the catalog was *Live at WNUR 2-6-92*, the first Flying Luttenbachers album (a no wave/free jazz group he initially co-led with multi-instrumentalist Hal Russell and tenorman Chad Organ), which was split with Chicago punk/noise label Coat-Tail (White, Xerobot). Though a fair amount of his early output was on labels like Skin Graft and Gaffer, Walter puts it this way: "I always believed that my body of work was primarily MINE. I never really believed that artists should give away the rights to their work, so I was always very adamant about having the ugEX label on many of my releases, even if they

were manufactured by other labels. Since I really started in earnest with the label in 2006, I have collaborated and pooled resources with other labels as well as funding my own pressings."

Speaking of the place of ugEXPLODE at the cusp of its third decade, Walter puts forth that "with more than 50 releases spanning 20 years, I think the label exists to document a specific aesthetic thread that I've followed in music both as a fan and a musician. Essentially, I guess I'm trying to document what I consider iconoclastic music in an era marked by more and more complacency and apathy. The stuff I put out is weird, violent and subversive on many levels. I don't release easy listening music and I never cater to any trends. My favorite music never seemed to be at home in its own era, so I'm not bothered if lots of people don't readily respond to what I do. That's the exact reason I run the label - to document the work of what I see as a cultural minority."

Whether from Charles K. Noyes' Toy Killers or the music of drummer Marc Edwards and saxophonists Mario Rechtern and Paul Flaherty, the ugEXPLODE aesthetic is about as concentrated as one can get. "Right now, the kind of dissonant, intelligent, ugly rock stuff I'm into seems completely out of vogue, so I've been supporting bands like White Suns, Normal Love, Burmese, Microwaves, etc. with releases and promotion. By the same token, I don't hear a lot of truly hardcore free jazz or improvised music coming out right now, so I put out my own releases featuring a cross-section of heavy musicians pushing beyond what might be their normal comfort zones."

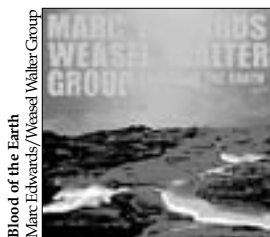
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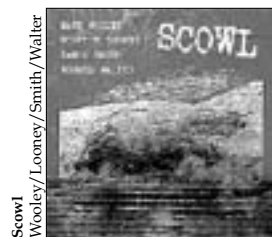
Oculus Ex Abyssus  
Peter Evans/Weasel Walter Group



Opulence  
Mary Halvorson/Weasel Walter



Blood of the Earth  
Marc Edwards/Weasel Walter Group



Scowl  
Wooley/Looney/Smith/Walter



Ominous Telepathic Mayhem  
Weasel Walter Duets

## LISTEN UP!

**FLIN VAN HEMMEN** began his life of music at a young age growing up in the Netherlands. After moving to Amsterdam, he established himself as a versatile drummer with a keen ear. To develop his musicianship, Flin came to NYC and plays with Tony Malaby, Todd Neufeld, Kris Davis, Mark Helias and tours Europe with Harmen Fraanje and Robin Verheyen.

**Teachers:** Makkie van Engelen, Marcel Serierse, Viktor Oskam and, more than anything, all the badasses I've had the honor to share the stage with.

**Influences:** Paul Motian, Kenny Clarke, Joey Baron, The Beatles, Elvin Jones.

**Current Projects:** Flin van Hemmen's Undercurrent (Kris Davis, Todd Neufeld, Eivind Opsvik); LathanFlinAli (Lathan Hardy, Sean Ali); Kenny Warren/Patrick Breiner/Will McEvoy/Flin van Hemmen; Jon De Lucia/Flin van Hemmen's Gestures with Eliot Cardinaux; Harmen Fraanje Trio plus Tony Malaby and Narcissus (Robin Verheyen, Jozef Dumoulin, Clemens van der Feen, Flin van Hemmen).

**By Day:** Composer, student (of life), wannabe hustler.

**I knew I wanted to be a musician when...** not long after I first experienced boundless inner joy through music, my middle school teacher asked me what I wanted to be when I grow up.

**Dream Band:** Charlie Haden (bass), Olivier Messiaen

(organ) and Allan Holdsworth (Synthax).

**Did you know?** My dad is a jazz-rock loving organic farmer. Thanks Paps!

For more information, visit [myspace.com/flinvanhemmenband](http://myspace.com/flinvanhemmenband). *Van Hemmen is at The Backroom Mar. 4th, The Jazz Gallery Mar. 9th with Tony Malaby, The Launch Pad Mar. 10th and Ze Couch Series Mar. 11th. See Calendar.*



Flin van Hemmen



Oliver Steidle

**OLIVER STEIDLE** began studying drums at age 11. In addition to jazz and big bands, Steidle worked in punk groups in his youth. He has played with Louis Sclavis, Mats Gustafsson, Tomasz Stanko, Alexander von Schlippenbach, Ab Baars, Simon Nabatov, Ulrich Gumpert and others and has received several German jazz prizes.

**Teachers:** HG Brodmann at the Conservatory of Nuremberg, Ralph Peterson, Wolfgang Haffner.

**Influences:** John Bonham, Stewart Copeland, Elvin Jones, Jack DeJohnette, Joey Baron, Jim Black, Zach Hill, Max Roach, Jon Christensen, Paul Lovens, Mick Harris (Napalm Death). I love them all.

**Current Projects:** SoKo Steidle, Der Rote Bereich, Klima Kalima, ddAa (Hardcore Noise Duo), Tama Trio (with Aki Takase), Philm, Uli Kempendorff 4tet, Lenina, Die dicken Finger, other projects with Tristan Honsinger, Axel Dörner, Michael Wertmüller, etc.

**By Day:** I'm not a dogmatic musician so I love to be in different musical situations. Sometimes I'm very busy in the studio or I'm working strictly on one project for two months (like a concert with Neue Musik Ensemble Courage - pages of heavy written music). I also play a lot in the improvising scene in Berlin.

**I knew I wanted to be a musician when...** I first heard The Neue Deutsche Welle. I was eight years old and I thought it would be nice to make music my whole life.

**Dream Band:** A trio with Mick Barr and Trevor Dunn.

**Did you know?** My band's name, SoKo Steidle, is because my parents used to be policemen and the long-running German TV cop show.

For more information, visit [myspace.com/oliversteidle](http://myspace.com/oliversteidle). *Steidle is at The Stone Mar. 3rd-4th with Der Rote Bereich. See Calendar.*



# Winterjazz Köln

by Laurence Donohue-Greene



Angelika Niescier Quartet

Inspired by New York's Winter Jazzfest, saxophonist-turned-festival organizer Angelika Niescier produced the first annual Winterjazz Köln, what she affectionately called "the little sister of the New York Winter Jazzfest". And who wouldn't want a little sister like that, given its auspicious debut last month. The one-night musical marathon (Jan. 13th - one week after New York's, which Niescier attended) attracted hoards of people who simply overwhelmed the well-known Stadtgarten venue, which - like the old Leonard Street Knitting Factory - houses numerous performance spaces of various sizes under the same roof. Concertgoers tried their best squeezing into and between the three rooms of music and soon after the first of 13 bands took to the stage, the venue actually had to go into lockdown mode, not allowing any more people inside. The festival was a success almost before it started!

Created to represent the city's strong jazz scene, arguably at one time the center for German jazz but more recently competing with Berlin for the title, Winterjazz Köln offered a strong argument that the country's westerly city of Köln (Cologne) has an impressive enough array of diverse musicians and groups to pull off a memorable festival. For the Poland-born Niescier (Köln-based since the early '80s), organizing such an ambitious festival must have seemed like climbing the endless winding steps to and above the bell tower of the city's historic Kölner Dom. And though many performances were by new names to these ears, one refreshing surprise after another resulted in numerous revelations, starting with piano trios.

The close camaraderie of Laia Genc's Liason Tonique went well beyond the single year they've worked together. From a pastoral Bill Evans touch to more aggressive playing à la Andrew Hill, Genc's mature compositional and melodic sense added a pleasing structure to her exciting improvisations. The trio's intriguing approach, including Genc's interior piano playing coordinated with Markus Braun's basslines, was adventurous but well-disciplined, never straying too far from any one theme, as heard on "If I Was To" (which appears on her impressive CD/DVD set *Australia & Beyond*). Drummer Etienne Nillesen's complementary cymbal work was subtle though effective: his long stretches of tapping and lightly screeching cymbals with stick tips had listeners leaning in. Another memorable trio was that of pianist Clemens Orth. His studies with John Taylor, the late Sir Roland Hanna and Kenny Werner revealed themselves in technical virtuosity but more substantially in how he sunk his teeth into simple melodies (like Genc he never lost track of a good melody during his improvisations).

(CONTINUED ON PAGE 46)

# "Might I Suggest"

by Ken Waxman



John Russell & Paul Lovens

With characteristic British understatement, saxophonist Evan Parker's curated "Might I Suggest" (MIS) festival celebrated its second birthday Jan. 24th-29th, uniting German and British improvisers at the second-floor Vortex club, located in London's moderately gentrified Dalston district. Quality of the performances during the six evenings testified not only to the worth of Parker's recommendations but also to their scope. With funding from the Goethe Institute, the performances ranged from Kurt Weill songs performed by vocalist Norma Winstone's trio to the electronic processing utilized by bassist Adam Linson's Systems Quartet and from the intense expression of guitarist John Russell's expanded British-German unit to the balanced arrangements Bavarian-born, London-residing Hans Koller crafted for his Fun House Living (FHL) nonet.

Koller was a triple-threat. His quartet, filled out by Canadian saxophonist François Theberge, bassist Percy Pursglove and veteran drummer Jeff Williams, ran through a series of standards and Koller originals one evening; with steady Oli Hayhurst on bass and flashy Gene Calderazzo on drums, he backed German avant pioneer saxophonist Gerd Dudek, 73, two nights later and during the second set of his first gig premiered the seven-horn FHL with Pursglove this time on trumpet and himself on valve trombone. Enlivened by expressive work from contemporary UK heavy-hitters like saxophonist Julian Siegel and French hornist Jim Rattigan, FHL specialized in slowly building, steady-tempo themes played with conscientiously stacked horn timbres, featuring sharp interjections from Siegel's tenor or soprano sax plus stirring capillary momentum from Pursglove and fellow trumpeter Robbie Robson.

Besides Koller, the most active MIS participants were German: drummer Paul Lovens and bass clarinetist Rudi Mahall. Lovens' unique percussion set encompassing miniature hand-held gongs, wood blocks, a Chinese-motif decorated, cunningly wired snare plus a mini-pancake tom, was not only heard to its best advantage in pianist Alexander von Schlippenbach's trio with Parker but also created ingenious beats to frame the chromatic tonal experimentation of Russell's below-the-bridge plucks alongside juddering growls from Ute Voelker's accordion, the narrowed split tones of Stefan Keune's soprano or alto saxophones, plus resonate sweeps and measured pizzicato from Phil Wachsmann's violin. Together for four decades, the Schlippenbach three's variant of classic free jazz is now almost a mode onto itself, with Lovens' clip-clops, cross-handed rim shots and hand-slapped cymbals plus the pianist's high frequency pulses, Monk-ish asides and dynamic

(CONTINUED ON PAGE 46)

On the drum shelf:

**Pierre Favre**

Deux  
AS101

Pierre Favre: drums and percussions  
Michel Godard: Tuba

**Béatrice Graf**

Transhumance  
AS304

Béatrice Graf: drums & concept  
John Menoud: guitar  
Nicolas Maret: vibraphone  
Reto Suhner: saxophone  
Peter Scharli: trumpet  
Lucien Dubuis: bass clarinet  
Samuel Blaser: trombone  
Hilaria Kramer: trumpet  
Bruno Amstad: vocals

**Pius Baschnagel**

Son Song  
AS305

Pius Baschnagel: drums & perc, compositions, bandleader  
Mananne Racine: vocals  
Bernhard Bamert: trombone  
Marcel Thomi: piano  
Patrick Sommer: bass  
Georgios Mikirozis: percussions

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





**Ominous Telepathic Mayhem**  
Weasel Walter (ugEXPLODE)  
**Speed Date** Deric Dickens (s/r)

**La Paloma**  
Ulrich Gumpert/Günter "Baby" Sommer (Intakt)  
**The Age of Energy**  
Chicago Underground Duo (Northern Spy)  
by Gordon Marshall

Duets with drums are like rubbing two sticks together. You have to be really good to start a fire. Coltrane was the one who stole this fire from Zeus, in 1967 with Rashied Ali on *Interstellar Space*, and however far in one direction it's taken, whether to warm and light up the past, or to blaze new trails for future growth, Coltrane and Ali, however cryptically, will be found on the ground beneath, like braided roots in the dirt. The temples built on this soil are grand at their best, as four recent releases prove emphatically.

On *Ominous Telepathic Mayhem* Weasel Walter's drumming is rapid and ferocious. It never overpowers the horns or guitars, though; Walter knows when to subdue the approach at the appropriate times - as in "Showering with Beer", the opening track, where trumpeter Peter Evans starts out in freebop mode but, as the improvisation progresses, distorts his flow through some kind of rough, intense feedback that makes his trumpet almost sound like a guitar. This segues aptly into Mary Halvorson's own guitar foray. Echoes and atonality augment the sparse space and she and Walter move forward almost as if independently, their themes crossing but not coinciding. The wild, Sonny Sharrock-like climax echoes Evans' prior feedback-laden trumpet and then things calm down as in a slow blues. Alto saxophonist Darius Jones enters his game in full blast mode, stuffing the spirit of Coltrane down his bell. Alex Ward alternates between clarinet and guitar, his sound bursting like oil out of a well.

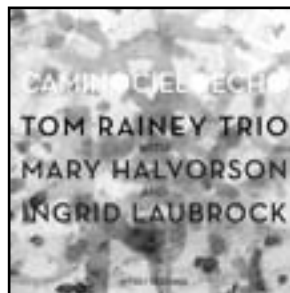
Deric Dickens is a drummer with a classic bop feel. On *Speed Date* he circles the explorations of his collaborators neatly and safely like a picket fence, opening the proceedings with cornetist Kirk Knuffke, who also comes up with some buoyant bop notes. Ben Cohen plays alto sax on a slow ballad, with the depth of a tenor that lands him on the surf somewhere between Lester Young and Coleman Hawkins, later striding forth in full Hawkins mode on his own tenor sax proper and finally taking his alto up a decade or two, again suggesting tenor, with the holy hails of Albert Ayler tightly under his belt, switching back and forth to C melody saxophone. Trumpeter John Crowley squeaks and spits to meandering beats on the tom. These represent only half of the collaborators (others are Matt Wilson, Jeff Lederer and Jeremy Udden). The record is remarkable for the stylistic consistency belied by its crazy-quilt constituencies.

On *La Paloma*, Günter "Baby" Sommer works with pianist Ulrich Gumpert. Known for their free jazz work, the two here spade into everything, from gospel to honky tonk, for a relaxed and stimulating ride into the past that is never too far from current times, or those beginning with the European avant garde, from which they develop their rigorous sense of structure. Sommer, often a gloriously histrionic drummer, is

subdued here, giving the shier Gumpert all the space he needs to unfold his ideas. That said, this is a true dialogue in the best sense and there is a glorious give and take between the two that gives us a timeless cross-section of music history.

Drummer Chad Taylor and trumpeter Rob Mazurek's *The Age of Energy* is copiously suggestive, even in its title, where it could represent either mental or natural energy. The two point to the latter with the opening "Winds Sweeping Pines". It almost has an ecological feel to it, as electronics wrap themselves around the drums like a windmill spinning air into power. The whole album has this feel of hearing the sounds of the environment, being inspired by them, but never forgetting to respect the lay of the land. The music keeps reinvesting itself in this element, a healthy give and take between the two musicians extrapolated into a healthy rapport between them and the sounds of their environment. Coming out of Chicago, this is as hopeful a prospect as we can get about a music that keeps evolving in the direction of the synthetic.

For more information, visit [nowave.pair.com/ugexplode](http://nowave.pair.com/ugexplode), [dericdickens.com](http://dericdickens.com), [intaktrec.ch](http://intaktrec.ch) and [northern-spy.com](http://northern-spy.com). Weasel Walter is at ABC No-Rio Mar. 11th. Chad Taylor/Rob Mazurek are at Union Pool Mar. 15th. See Calendar.



**Camino Cielo Echo**  
Tom Rainey Trio (Intakt)  
by John Sharpe

If one of the prime goals of a leader is to explore new territories while inspiring excellent performance, then drummer Tom Rainey has hit the jackpot. Even though the 13 tracks on his sophomore leadership effort are attributed between the cast, they retain the freshness of improvisations due to their wild unpredictability. That same adventurous ethos also pervaded the trio's justly lauded debut *Pool School* (Clean Feed, 2010).

While a running time of over 70 minutes may be thought generous, in fact the time is well spent as the sheer variety and boldness of approaches adopted almost overwhelms. Lightning fast changes of direction betoken near telepathic understanding and lead to multi-sectioned cuts: rarely does a piece finish in the same zip code as where it started out.

Rainey demonstrates a highly attuned sense of dynamics as he co-opts unusual timbres, textures and rhythms to create a cohesive narrative. On tenor and soprano saxophones, Ingrid Laubrock incorporates novel textures into her unexpected switchbacks, most notably on "Mental Stencil", where she wields a distorted bassoon-like buzzing to good effect. Guitarist Mary Halvorson has melded a unique style by deconstructing and reconfiguring familiar elements into something audaciously new, helped by judicious use of effects pedals (love those aural shooting stars on "Two Words").

What persists in the mind is the sense of purpose, even at the most unfettered, with instrumental prowess casually deployed to conjure kaleidoscopic mood shifts. "Expectation of Exception" opens with purposeful restraint, before congealing around a driving groove, only to dissipate into pointillist starbursts while "Arroyo Burrow" forms from an accumulation of small gestures: a smear of soprano saxophone here, a percussive rustle or a spiky arpeggio there. "Mullet Toss" begins in a burst of agitated frenzy, featuring slashing guitar, overblown tenor and

a rambunctious boogaloo, before its brow is mopped by a spacey coda. On the languid title track, you can almost feel the Californian heat radiating from the tarmac. But this outstanding album ends on its most lyrical note, as "June" belays a wistful melodicism and tender distortion in a lovely ballad.

For more information, visit [intaktrec.ch](http://intaktrec.ch). Rainey is at The Stone Mar. 7th with Ingrid Laubrock, Mar. 10th with this trio and Mar. 14th as a co-leader and with Sylvie Courvoisier; Cornelia Street Café Mar. 9th with Ingrid Laubrock, Mar. 17th with Kris Davis and Mar. 23rd with Mark Helias; Barbès Mar. 13th with Kevin Tkacz; Korzo Mar. 20th with Kris Davis and The Kitchen Mar. 24th with Mary Halvorson. See Calendar.



"...Sperrazza's orchestration of rhythmic and melodic concepts across the drumkit proudly bears the mark of a master who has at his grasp the most nuanced inflections of color and touch on both cymbal and skin."

-Wilbur MacKenzie,  
The NYC Jazz Record,  
May 2011

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

## RECOMMENDED NEW RELEASES

- Juhani Aaltonen/Heikki Sarmanto - *Conversations* (TUM)
- David Berkman - *Self-Portrait* (Red Piano)
- Tim Berne - *Snakeoil* (ECM)
- Hans Glawischnig - *Jahira* (Sunnyside)
- Luis Perdomo - *Universal Mind* (RKM)
- Tom Warrington Trio - *Nelson* (Jazz Compass)
- David Adler, *New York@Night Columnist*
- David Bindman Ensemble - *Sunset Park Polyphony* (s/r)
- Chick Corea/Eddie Gomez/Paul Motian - *Further Explorations* (Concord)
- Ulrich Gumpert/Günter "Baby" Sommer - *La Paloma* (Intakt)
- Tania Maria - *Tempo* (featuring Eddie Gomez) (Naïve)
- Wes Montgomery - *Echoes of Indiana Avenue* (Resonance)
- Angelika Niescier - *Quite Simply* (Enja)
- Laurence Donohue-Greene  
Managing Editor, *The New York City Jazz Record*
- Kevin Brow - *Dolls & Guns* (Blackout)
- Scott DuBois - *Landscape Scripture* (Sunnyside)
- Steve Horowitz - *New Monsters* (Posi-Tone)
- Gianni Lenoci/Kent Carter/Marcello Magliocchi - *FreeFall* (Setolo Di Maiale)
- Irène Schweizer - *To Whom It May Concern* (*Piano Solo Tonhalle Zürich*) (Intakt)
- The Spokes - *Not So Fast* (Strudelmedia)
- Andrey Henkin  
Editorial Director, *The New York City Jazz Record*





*Psycho Predictions*

Ches Smith's Congs for Brums (88 Records)

by Kurt Gottschalk

Some records get called 'intimate'. Or 'personal'. Some records - especially solo sessions - are almost seen as a shared experience between artist and listener, even a one-on-one connection. This is not one of them.

Drummer Ches Smith is well accustomed to folding noisy elements into musical situations. While he would hardly be called a noise artist, his work with rock acts Secret Chiefs 3 and Xiu Xiu and more improv-oriented groups with Mary Halvorson, Marc Ribot and others has often incorporated noisy and jarring turns. More to the point, Good for Cows, his wonderfully perplexing duo with bassist Devin Hoff, or the mystifying solo discs he has released under the name Congs for Brums have both found rewarding means of using sounds that aren't strictly musical in musical ways.

*Psycho Predictions*, Smith's newest solo recording, follows closely in the mold of his Congs for Brums project. Behind a rig of drum kit, percussion and vibraphone, it's clearly the work of a single player. The three longish tracks are, of course, heavy on rhythm. But it's far from a 36-minute drum solo. The sometimes-harsh meditations move through a surprising number

of textures, from simple repeated figures to glitchy electro-patterns to, yes, some nicely musical passages.

But what is perhaps most affective about the disc is its straightforwardness. Electronics are used at times to augment the sound, but never to overfill or mask it. It was played and recorded as a continuous piece without overdubs and, while an unusual document, it's never hard to tell just what Smith is doing. It's a very real recording, very honest and perhaps that's wherein lies its intimacy.

There is a seeming overarching theme to the record, with track titles citing death, birth, then life. Much could be made of the capital "c" Concept behind the album, but the processes behind the process at play here are far too obscure to pin the artist down like that. Instead, *Psycho Predictions* serves as a demonstration record, a thoroughly enjoyable display of the methodologies of an always-inventive player.

For more information, visit [chessmith.com](http://chessmith.com). Smith is at Cornelia Street Café Mar. 7th in duo with Matt Mitchell. See Calendar.



*Circular*  
Laura Kahle  
(Dark Key Music)



*Family*  
Jeff "Tain" Watts  
(Dark Key Music)

by Jeff Stockton

Thanks to his association with Wynton Marsalis in the trumpeter's small group days and then as drummer in brother Branford's current quartet, Jeff "Tain" Watts has been at the forefront of jazz for the last 30 years. Watts merges the muscular physicality of Elvin Jones with the slipstream timekeeping of Tony Williams into his own identifiable sound. As a leader his compositions haven't veered too far from the Marsalis recipe: a couple of strong horns in front of a tightly swinging rhythm section with a melodic, comping piano prominently featured. It's postbop with a sharp leading edge.

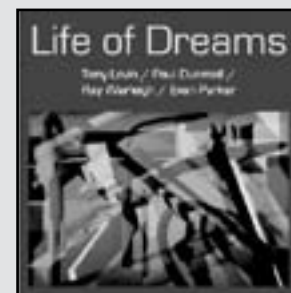
Watts is such a fixture in jazz it's hard to recall a time when he wasn't around, but having just passed his 50th birthday, he's still a relatively young man of the music. So, he met a nice girl, married her, released a disc titled *Family* and played on and released his new wife's solo debut. But Laura Kahle's *Circular* isn't a mere vanity project. She's worked as an arranger for both Marsalises and acts as producer, composer and *Circular's* primary soloist. She plays pocket trumpet (best known as Don Cherry's instrument) with a smooth, unhurried, naturally voiced tone. A pair of tracks feature Kahle in front of Watts and bassist Orlando Le Fleming, one cut features guest vocalist Claudia Acuña and the rest benefit from alto saxist Yosvany Terry and burgeoning tenor giant JD Allen. Watts sounds energized by the setting and circumstances and pushes these tunes without ever threatening to take them over. The album ends with "Touch & Go", a spirited cut that harkens back to the piano-less Ornette Coleman quartet before leading into the unlisted "Chance Encounter II". It begins with a roaring solo by Watts, before Kahle and Le Fleming come back to rebalance this impressive debut.

*Watts*, the leader's previous Dark Key release, hit hard thanks to the sinewy strength of its band (Terence Blanchard, Branford Marsalis and Christian McBride) and the burning friction they generated on the hoof. *Family* is more sedate, with its instrumentation reflecting Watts' newly found domesticity. Here it's

pianist David Kikoski who makes the deepest impression with his mellifluous soloing while Steve Wilson, on alto and soprano, flirts with aggression but, more often than not, arrives at sweetness. Watts lays down a midtempo groove on the title track and propels "Goldaze" in his own customary style while "Jonesin' (for Elvin)", "Little Michael" (for Jackson) and "Edwardian Overture" (for Blackwell) all pay tribute in keeping with Watts' sense of contentment and the spiritual generosity that infuse the music of *Family*.

For more information, visit [darkkeymusic.com](http://darkkeymusic.com). Watts is at Dizzy's Club Mar. 13th-18th with the Rodriguez Brothers Band. See Calendar.

UNEARTHED GEM



*Life of Dreams*

Tony Levin/Paul Dunmall/  
Ray Warleigh/Evan Parker (Rare Music)

by Clifford Allen

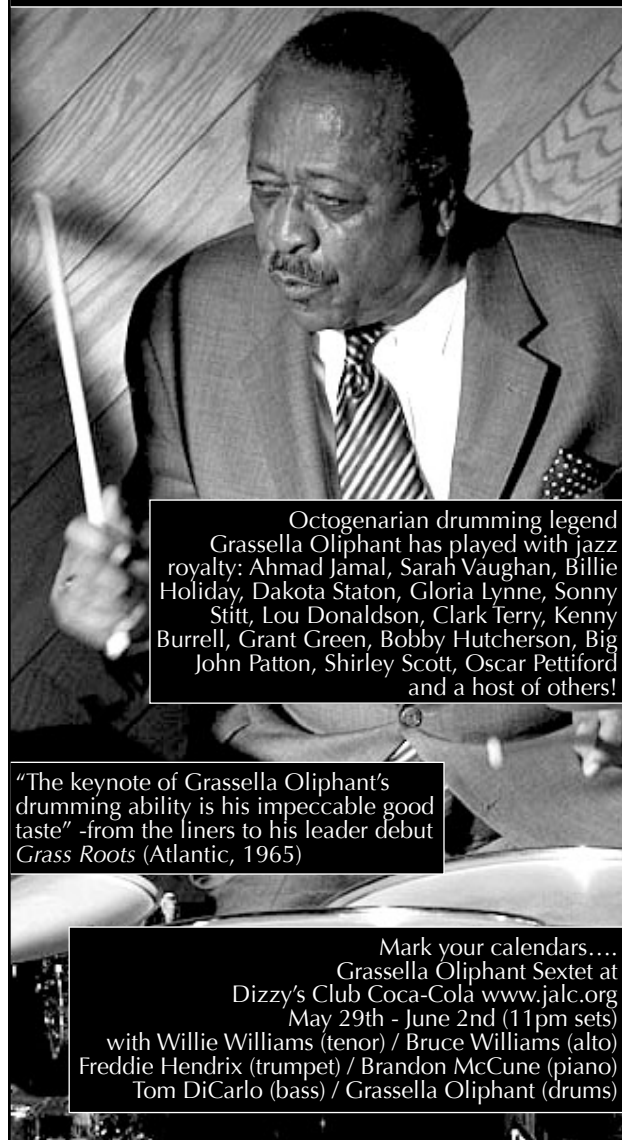
English drummer Tony Levin, who passed away in 2011 at age 71, was certainly a rare breed of musician, able to work within the divergent contexts of modern postbop and free improvisation, providing equal reams of fire and imagination to the bands of saxophonists Tubby Hayes and Joe Harriott or reedman Paul Dunmall and pianist Keith Tippett. A variety of Levin's projects have recently been documented on his Rare Music label, which will continue into the foreseeable future - Mujician, his saxophone-choir quartets, trios with Dunmall and archival recordings from the '60s-70s.

*Life of Dreams* captures a 2006 date with a three-saxophone frontline, featuring regular confrere Dunmall as well as Evan Parker (tenor and soprano) and Ray Warleigh (alto and flute) on a program of seven improvisations. Despite the potential top-heaviness and a drummer who draws from aesthetic resources like Elvin Jones, Max Roach and Roy Haynes, the quartet's music is somewhat spare and quite evenly-paced, often delicately insistent and in a state of continual growth and reflection.

This is clear from the opening "One Sooner", tenors and alto in a state of lacy commentary spurred by Levin's dry, chatty inversions and sweeping bebop gestures. When the horns excitedly commingle, it's certainly more conversational than fracas-like and the piece retains a buoyant lightness. "Been Here Before" is mostly a series of saxophone-percussion duets, starting with Parker's crisp, sputtering dips offset by pointillist accents. While abstract, the pair is fluidly melodic with telepathic, reflexive coloring. Levin switches to a meatier push and the other saxophonists enter before falling away as Warleigh sets off with soft Parker-ian effervescence. Dunmall moves from robust invention to burred, choppy pirouettes as Levin rolls and stokes the fires. The title piece finds Warleigh on flute, his measured flits supported by gorgeously complex brushwork and tart, dissonant tenor chords. *Life of Dreams* is an excellent document of one of Europe's great drummers at his peak, captured in a series of joyous collective statements.

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

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



Octogenarian drumming legend Grassella Oliphant has played with jazz royalty: Ahmad Jamal, Sarah Vaughan, Billie Holiday, Dakota Staton, Gloria Lynne, Sonny Stitt, Lou Donaldson, Clark Terry, Kenny Burrell, Grant Green, Bobby Hutcherson, Big John Patton, Shirley Scott, Oscar Pettiford and a host of others!

"The keynote of Grassella Oliphant's drumming ability is his impeccable good taste" -from the liners to his leader debut *Grass Roots* (Atlantic, 1965)

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## GLOBE UNITY: SWITZERLAND



**Untitled Yet** Dominic Egli's Plurism (Unit)  
*Transhumance* Béatrice Graf (Altrisuoni)  
*Polisation* Lucas Niggli Big Zoom (Intakt)  
 by Tom Greenland

Like jazz, Switzerland embraces a mix of cultural identities, including French, German and Italian. This month's recordings, all drummer-led, attest to the musical variety and creativity to be found in the high- and lowlands, from the Danube to the Rhine.

Dominic Egli's *Plurism*, an adventurous but accessible trio effort with Donat Fisch (tenor/alto sax) and Raffaele Bossard (bass), features the leader's originals, mostly long-form modal melodies underpinned by rock beats, fleshed out with ardent esprit de corps. Fisch's sax, casually urgent, has a sleeper effect: initially understated, it gently weaves in and out of tonality, building subtle tension to arrive at vital musical moments, evident in his outro blowing over "Flames" and fine work on the final four cuts. Egli sets up two tracks with toy piano ostinatos, later plying a kalimba (thumb piano) and delivers a short but dynamic solo on "AFAP", demonstrating throughout his empathetic and highly supportive commitment to group playing.

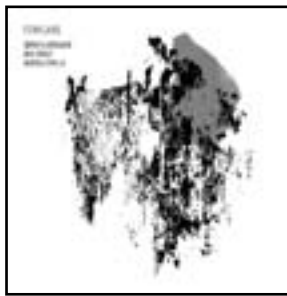
Béatrice Graf's *Transhumance* is a two-disc anthology of free duets with John Menoud (guitar), Nicolas Maret (vibes), Reto Suhner (alto sax), Peter Schärli and Hilaria Kramer (trumpet), Lucien Dubuis (bass clarinet), Samuel Blaser (trombone) and Bruno Amstad (vocals), all recorded live and "on location" - in a field; a forest; by the waves of a beach or the waters of a fountain; in a Greek pavilion; an elegant manor; even on a mountainside. Separate sessions segue seamlessly together, 'glued' by a common ambient track; ironically, the hi-fi unidirectional mic-ing often minimizes environmental elements, which are mixed in separately. Graf's playing is patently imaginative, at times tastefully reserved, at others fully extroverted, drawing on an array of found percussion implements. Her eclectic cast of musical character actors renders a satisfying pastiche of soundscapes and styles that holds up well over two discs.

On *Polisation* Lucas Niggli propels his Big Zoom quintet through a powerful set of lightly scaffolded improvisations. Joined by longtime collaborators Nils Wogram (trombone) and Philipp Schaufelberger (guitar), enhanced by the more recent addition of veteran avant improvisers Anne La Berge (flute/electronics) and Barry Guy (bass), the group's sound falls somewhere between a Grateful Dead-esque space jam and the pointillist timbral experimentation of Edgard Varèse. A sonic seismologist, Niggli shifts musical textures like tectonic plates, creating murmurs, tremors, even full-magnitude 'ear(th) quakes', particularly on the epic closing track, where mercurial musical moodswings create an unsettling outworldly effect reminiscent of a *Twilight Zone* score.

For more information, visit [unitrecords.com](http://unitrecords.com), [altrisuoni.com](http://altrisuoni.com) and [intaktrec.ch](http://intaktrec.ch). Niggli is at The Stone Mar. 1st, 2nd and 6th. See Calendar.



**Route de Frères**  
 Andrew Cyrille &  
 Haitian Fascination  
 (TUM)



**Femklang**  
 Søren Kjærgaard/Ben  
 Street/Andrew Cyrille  
 (ILK Music)

by Anders Griffen

Haitian Fascination is the apt name for the unified group on *Route de Frères*. Indeed drummer Andrew Cyrille is "fascinated" with sincere exploration of his family's cultural memory. While his parents had come from Haiti, Cyrille was born in Brooklyn, first visiting the island at age seven. Likewise, the title, *Route de Frères*, or "Road of Brothers", is perfect. Even while Cyrille initiates the direction, there is a mutual feeling, a kinship among the players and the music sounds joyful. Cyrille is joined by Haitian musicians Frisner Augustin on percussion and vocals and Alix Pascal on guitar along with fellow Americans Lisle Atkinson on bass and Hamiet Bluiett on baritone saxophone and their rapport is great. The traditional song "Marinèt" opens the album and Augustin's percussion and vocals are evocative of Haitian tradition. The emphasis is on the drums rather than the cymbals, Cyrille playing *cáscara clavés*, patterns sounded on the drum shells, to carry the time. Pascal's acoustic guitar is beautiful, particularly on his own "Deblozay" and Cyrille's "Hope Springs Eternal". Atkinson personifies balance as he both leads and follows and has a nice arco solo on "Isaura" by Bluiett. The title track, composed in three parts, is a highlight.

*Femklang* presents a wide-open atmosphere. Pianist Søren Kjærgaard has a nice touch on the piano and a keen interest in harmony. He allows a lot of space for his notes to speak. Cyrille's melodic accompaniment adds dimension to the compositions and his performance initiates exchange. There is more of an exploratory feeling here than one of celebration. All of the compositions are attributed to Kjærgaard except "Pedestre Pantonale", which credits authorship to all three musicians (bassist Ben Street completes the trio) and also plays like one of the most collective performances on this disc. "Row No. 18", accompanied by Street's walking bassline, inspires a lively interaction as well. "The Loop, variation one" and "variation two" open and close the album. Each employs a modification on a drum pattern reminiscent of a rhythm associated with Rara Festival music from Haiti, an element that

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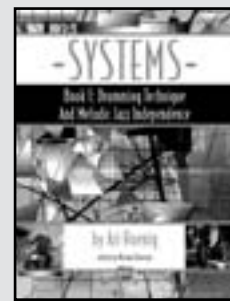
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no doubt comes from Cyrille. But the trio does not always seem to embark on common purpose. The bass is innocuous at times and the piano, in service to the compositions first, is almost superimposed over the drums. The piano rings out and the melody takes its time to unravel. Sometimes this is to great effect; "Formindskede Smuler" unfolds like a developing story. *Femklang* is the kind of album that can surprise you. On subsequent listens the tunes will reveal themselves in new ways.

For more information, visit [tumrecords.com](http://tumrecords.com) and [ilkmusic.com](http://ilkmusic.com). Cyrille is at The Stone Mar. 11th and Village Vanguard Mar. 20th-25th with Bill McHenry. See Calendar.

## IN PRINT



**Systems, Book 1: Drumming Technique and Melodic Jazz Independence**  
 Ari Hoenig (s/r)  
 by Francis Lo Kee

Since the '70s there has been an explosion of instrumental instructional books. In drumming alone, books like Gary Chaffee's *Patterns* series, Jack DeJohnette & Charlie Perry's *The Art of Modern Jazz Drumming*, Ed Thigpen's *The Sound of Brushes*, Gary Chester's *The New Breed* and John Riley's *The Art of Bop Drumming* have become important pedagogical components to a drummer's study. However, because we are talking about a relatively new instrument, there is still room for evolution, maybe even revolution.

In Ari Hoenig's *Systems, Book 1*, there's a little bit of both. Perhaps the aforementioned *The New Breed* inspired Hoenig as the subtitle of Chester's book is "systems for the development of your own creativity". There are other similarities, but where the books drastically diverge is in style of music: Chester's book is geared to drummers playing rock and R&B (duple subdivision music) while Hoenig's book is addressed to jazz drummers, digging deep into the concept of "four-way coordination". Since its invention, in the USA in the early 20th century, the drumset is one of the few instruments that utilize all four limbs. Hoenig methodically lays out how a drummer can build control of the four limbs through the triplet subdivision of the beat (in 4/4 swing time).

In the introduction to the book, Hoenig states that he is aware that "many students are overwhelmed with the realization of what they cannot do.". However practicing the exercises in this book will have a musical benefit: "...an enhanced ability to improvise fluidly around a theme, which will add much greater melodic depth to your playing." Though this is a technical book for practicing drummers, the rhythmic concepts may be interesting to any instrumentalist or composer wanting a deeper understanding of polyrhythms and drumset possibilities. This is destined to be one of the essential drum instructional books.

For more information, visit [arihoenig.com](http://arihoenig.com). Hoenig is at Cornelia Street Café Mar. 3rd and 25th with Petros Klampanis and Smalls Mar. 5th, 19th and 26th. See Calendar.





**The Eleventh Hour**  
Johnathan Blake (Sunnyside)  
by David R. Adler

It's always worth noting when a respected sideman ventures out as a leader. But debuts are sink-or-swim affairs, so what of Johnathan Blake's *The Eleventh Hour*? It swims and thanks primarily to a sideman's intimate knowledge that the right players, the right chemistry, means everything. The core band features Mark Turner on tenor and Jaleel Shaw on alto, a gripping frontline. The rhythm section, with pianist Kevin Hays and bassist Ben Street, couldn't be more seasoned. The guests, making every moment count, are Tom Harrell, Robert Glasper, Grégoire Maret and Tim Warfield.

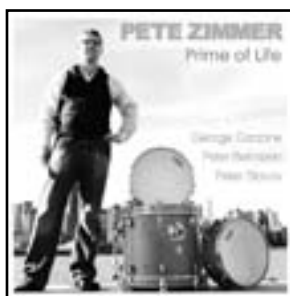
As the prodigious drummer in bands led by Harrell, Kenny Barron and many others, Blake has developed sharp leadership instincts. 7 of the 10 tracks are originals, with a remarkable expressive range. "Rio's Dream" and "Time to Kill" are infectiously melodic while "Of Things to Come" is a fierce piano-less burner. "No Left Turn" alternates slow-churning swing with a flowing, enigmatic 5/4 section, pitting Turner against Warfield's second tenor. "Clues", a fast and funky variant of Monk's "Evidence", includes cage-match trading between Shaw and Turner and a brilliant acoustic-electric turn by Hays. The leadoff

title track is built on Glasper's swirling Rhodes and the timbral blend of saxes against Maret's harmonica.

There's no mistaking Harrell's warm, assertive sound from the first seconds of his own "Blue News". Or Turner's spiraling, upward-reaching lines on the intro cadenza of "Dexter's Tune", a Randy Newman piece from the film *Awakenings*. Maret and Glasper return for the closer, the latter's "Canvas", which has both a melancholy air and the feel of a perfect pop hook. Turner played on the original from Glasper's 2005 Blue Note debut, but here it is Maret, battling the pianist in a round of trades, who stands out.

Blake's rhythmic footprint is everywhere in this music. His playing is furious but never overpowering, always alive with inner detail, galvanizing the players in his midst. But in a set spilling over with virtuoso performances, what's most compelling is the musical storyline and clarity of purpose.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Blake is at *Smalls Mar. 9th-10th* with Jimmy Greene. See *Calendar*.



**Prime of Life**  
Pete Zimmer (Tippin')  
by Terrell Holmes

Since his arrival in New York a decade ago drummer

Pete Zimmer, as both sideman and leader, has had a hand in some of the most invigorating jazz being played. *Prime of Life* keeps his winning streak going.

The songs, written by Zimmer and tenor player George Garzone, touch various genres. Zimmer's cymbal-driven line sets the pace on the calypso-inflected title cut. Guitarist Peter Bernstein's solo is understated but eloquent and Zimmer solos with sophistication and strength without being overwhelming. The quick-stepping "One for G.G.", which sounds like it has "Giant Steps" wedged somewhere in its subconscious, underscores this quartet's cohesion. Garzone skillfully builds intricate, complex ideas on tenor while balancing coherence and passion, all at double-time. "Carefree" is as spirited a song as its title suggests, with Garzone playing his most bold tenor and Bernstein adding a deeper voiced but no less articulate octave-loaded guitar. At the ballad end of the spectrum, "Night Vision" is a slow, skulking blues that the band plays right on point and the soothing "Almost Home" is a haunting bossa nova. The timbre and tempo of Slavov's soulful plucking on the beautiful "Tranquility" immediately brings to mind Paul Chambers' work on "Naima".

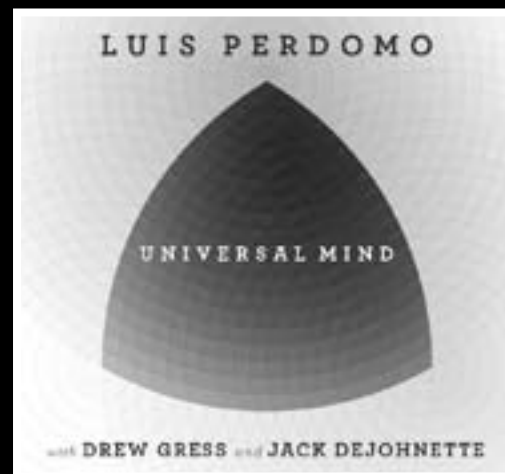
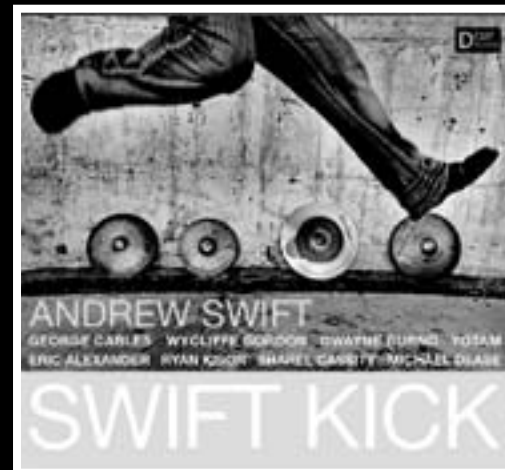
Garzone's tunes are all uptempo. The band is solid on the effervescent "Strollin' Down Bourbon Street" and works out furiously on the fiery bop tune "T.T.T.". "The Three Petes" is a midtempo groove with more of the strong, challenging playing that defines this excellent quartet. Thanks to Zimmer's indomitable leadership *Prime of Life* is as lively and cohesive as a record can be, right down to the final fade out.

For more information, visit [tippinrecords.com](http://tippinrecords.com). Zimmer is at *The Garage Mar. 10th and 22nd* with Champion Fulton. See *Calendar*.

## NEW RELEASES



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**Red Sparkle**  
**Jeff Hamilton Trio (Capri)**  
 by Ken Dryden

Arriving on the jazz scene in the mid '70s, Jeff Hamilton has built an extensive resumé that stacks up against most drummers. He worked as a sideman on recordings by Monty Alexander, Benny Carter, Milt Jackson, Ray Brown, Woody Herman, the LA Four, George Shearing and Mel Tormé, in addition to being a co-leader in the Clayton-Hamilton Jazz Orchestra and a member of the Clayton Brothers Quartet. *Red Sparkle* is Hamilton's tenth album as a leader and second with up-and-coming pianist Tamir Hendelman and bassist Christoph Luty.

Always a masterful percussionist, Hamilton's sensitivity keeps his young sidemen on edge, especially with fine brushwork in his samba-flavored arrangement of Thelonious Monk's "Bye Ya". He salutes Ray Brown by interpreting the late bassist's little known ballad "I Know You So Well", a showcase for Hendelman's spacious, touching piano and Luty's warm arco, with the leader providing soft accents with brushes. There are also several fresh looks at standards: the spry arrangement of "Too Marvelous For Words" incorporates a number of delicious bop detours and terrific interplay; a gorgeous, dreamy setting of "Laura" focuses on Hendelman's shimmering piano while the bass and brushes introduction to "A Sleepin' Bee" captures the whimsical nature of this old chestnut. Not many jazz artists have explored the music of singer-songwriter Stephen Bishop, yet the trio's interpretation of his 1977 hit single "On and On", particularly Hamilton's adept switching between mallets and brushes, reveals a hidden gem.

Each member of the trio contributes originals. Hamilton's title track is an uptempo bop vehicle while his "Ain't That a Peach" has the soulful swagger of the late pianist Gene Harris. Hamilton and Hendelman collaborated on the punchy "Hat's Dance" while Luty's jaunty blues "In An Ellington" suggests the music of Ellington's trio dates of the early '60s.

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



**Illumination!/Dear John C.**  
**Elvin Jones (Impulse-Verve)**  
 by Tom Conrad

First the bad news. This CD is a perfect example of how *not* to produce a jazz reissue. There are no new liner notes and no bonus tracks. The original (goofy) liner notes are printed, but in tiny type requiring a magnifying glass. Only some of the original liner photos are reproduced, poorly. Virtually no supporting documentation is provided. This is a package thrown together on the cheap.

Now the good news. The music is mostly powerful, fascinating, unique and important and you get two nearly complete Elvin Jones albums for the price of

one. (Impulse calls it the "2-on-1" series.)

*Illumination!*, recorded in 1963, was originally credited to the "Elvin Jones/Jimmy Garrison Sextet". It was Garrison's only recording as a (co)leader. The rhythm section is John Coltrane's (McCoy Tyner is here) and the frontline is hellacious: Sonny Simmons, Prince Lasha, Charles Davis. The genre is postbop in the early stages of exploding into free jazz. On "Nuttin' Out Jones", Simmons takes perhaps the wildest, most exhaustive English horn solo in the history of jazz in the left channel while Jones detonates bombs in the right. Simmons is also maniacally melodic on alto saxophone on Garrison's "Gettin' on Way". Davis is guttural and eloquent on his own tunes "Half and Half" and "Just Us Blues". Simmons' odd "Aborigine Dance in Scotland" contains a Jones solo like a Ph.D. dissertation on the cultural ramifications of rhythm.

Other than the presence of Jones, *Dear John C.* has nothing to do with *Illumination!*. It is a quartet date from 1965, with Charlie Mariano on alto saxophone, Richard Davis on bass and either Hank Jones or Roland Hanna on piano. After the imaginative daring of *Illumination!*, it sounds almost quaint. Yet Mariano, in his early 40s and on top of his game, plays with exceptional creativity and finesse, in a sound penetrating and pure. He kills Mingus' "Love Bird" and this "Everything Happens to Me" may be the second-best alto saxophone version of that song (the best was by Art Pepper, who turned it into halting existential autobiography), surprisingly bright and fast over a monumental bass walk by Davis, who also takes a quintessential Davis deadpan solo, full of shuddering double stops. Jones is much more restrained on this album, but even a restrained Elvin Jones sounds dangerous.

For more information, visit [impulse50.com](http://impulse50.com)



**Collected Works, Vol. Two**  
**(Fifty Years of New Orleans Jazz)**  
**Allan Browne (Newmarket Music)**  
 by Alex Henderson

Allan Browne is one of Australia's jazz survivors. The Melbourne-based Dixieland/Swing drummer and vocalist has battled alcoholism, survived emphysema and had a lung transplant, yet, at 67, remains quite active in Australia's jazz scene. This 50-minute retrospective CD, which spans 1964-2008, looks back on Browne's long career with enjoyable results.

The selections are generally solid and range from early material with the Red Onion Jazz Band (including studio recordings of Duke Ellington's "East St. Louis Toodle-oo" and King Oliver's "Snake Rag" and rare live performances of Slim & Slam's "Flat Foot Floogie" and Jelly Roll Morton's "Billy Goat Stomp") to "William St. Ramble" and "Fat Wallaby Rag" (both Dixieland originals by Browne) from the 2000s. Although most of *Collected Works, Vol. Two* is devoted to Dixieland and Swing, there are some exceptions. The funky "Souled Out" (with Browne's wife Margie Lou Dyer on vocals) is soul jazz and on "Ford Dealer's Son from Deni", Browne gets into some country-style rapping along the lines of Commander Cody's "Hot Rod Lincoln" (albeit with an Australian accent). Meanwhile, the goofy "Buzzin' Wasp" starts out as a blend of free jazz and spoken word before it segues into Dixieland.

Browne clearly admires the humor that Fats Waller, Louis Armstrong and many others favored

during jazz' pre-bebop era and doesn't hesitate to let his wackier side prevail on "Buzzin' Wasp" as well as "Fat Wallaby Rag" and "He's Not Much, But He's All He Thinks About" (which has some laughs at the expense of a man who is as self-absorbed as he is unimpressive).

Because it contains as many rarities as it does (including some previously unreleased material), *Collected Works, Vol. Two* may not be appropriate for someone who is checking out Browne for the first time. But it's a pleasing and often fun listen if one has more than a casual interest in the Aussie's long career.

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

ON DVD

**Live At Blues Alley**  
**Max Roach (MVD Visual)**  
 by George Kanzler

This video, shot with exquisite simplicity during a set at DC's Blues Alley in 1981, captures drummer Max Roach's Quartet - a band he led off and on for decades - at its best, displaying a diverse set ranging from bebop to New Orleans to jazz waltz and including two of his famous set-piece solo works. The quartet features trumpeter Cecil Bridgewater and tenor saxophonist Odean Pope, along with bassist Calvin Hill.

The set begins with "Big Sid", Roach's homage to Big Sid Catlett, the great Swing Era drummer. Based on a repetition and elaboration of a basic rhythmic pattern/riff, the piece demonstrates the logic and precision that Roach brought to his solos and drum kit, contrasting and balancing individual elements (drum heads, cymbals) to create melodic and harmonic as well as tonal/timbral effects. The set closes, an hour later, with another homage to a Swing Era drummer, Papa Jo Jones, Roach playing "Mr. Hi-Hat" exclusively on the hi-hat cymbal with sticks, often at whirlwind speed.

Introducing the first band number, Roach recalls how Charlie Parker would call the fastest bebop tune as the opener of his first set, insuring that "we'd all be struggling." The band then plays Roach's quicksilver "It's Time", Bridgewater's fleet solo shadowed by wailing, honking obbligati from Pope's tenor. "St. James Infirmary", from the pre-Swing New Orleans jazz era follows, Bridgewater using his cupped hand on the bell to create wah-wah effects, Roach creating a shuffling second line beat with snare against cymbals. The band also plays a jazz waltz, "Effie", and the virtuosic "Nommo", a piece with contrapuntal rhythms and precisely modulated dynamics dropping to sotto voce whispers and rising to trap set crescendos.

With the focus squarely on the bandstand, often on Roach in the center, this video is a good closeup of the drummer in action. Roach is a calm, secure presence, like the eye of a hurricane in the middle of his trap set, which he keeps close to him and fairly low, so he rarely has to raise his hands above his elbows, which stay close to his body. He's all efficiency, economy in motion.

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



## BOXED SET



### Father of Origin

**Juma Sultan's Aboriginal Music Society (Eremite)**  
by Laurence Donohue-Greene

This early '70s time capsule of unearthed sessions by percussionist, bassist, multi-instrumentalist and ethnomusicologist Juma Sultan's Aboriginal Music Society (AMS) takes us back to the beginning of the so-called Loft Era (foreshadowing by almost half a dozen years *the* Loft Era document: the five-volume *Wildflowers*). This exquisitely packaged set comes with two LPs, a CD and an informative 28-page book with high-quality photo reproductions, archival newspaper clippings, concert fliers, even a handwritten CV of the now nearly 70-year old Sultan.

Sultan studied music from around the globe, particularly African rhythms, and fused what he learned into the jazz idiom. Perhaps best known for working with rock icon and close friend Jimi Hendrix (yes, that was Sultan playing with Hendrix at Woodstock), he also founded the AMS, which played in Woodstock and in New York at clubs like Ali's Alley and Studio We. In its ten years, the AMS,

however, went undocumented. A treasure trove of material - this, the group's first commercial release, now helps fully recognize AMS as "one of the great lost ensembles of the early loft years," as aptly described by liner notes writer Michael Heller.

Sultan and primary collaborator, fellow multi-instrumentalist Ali Abuwi (who studied with drummer Sunny Murray), officially co-founded the AMS in Woodstock in 1968 as both an artists presenting organization and performance ensemble. With varying personnel, the two, sharing a fond interest in percussion, made sure that rhythms were at the heart of AMS, as these recordings reveal.

The first record's side A and nearly four minutes of side B consist of a three-part "Fan Dance" (recorded 1970). "Part I" boasts a rare extended solo by fiery, under-documented AACM tenor Gene Dinwiddie who plays most of the 16+ minutes. His solo serves as both a microcosm for all these jams and an anomaly: it wasn't common for an AMS musician to be given (or to take) such solo space; however everyone continues to improvise around him, subsiding and resurfacing as the rhythmic intensity dictated. Being part of a larger collective improvisation, it's not really a 'solo' per se in the typical jazz sense. Even with Sultan's bass groove pointing compass-like to Dinwiddie, we hear equal parts Earl Cross (trumpet), Ralph Walsh (guitar), Philip Wilson (drums) and Abuwi. "Part II", with Cross on the French horn-like E-flat mellophone, and "Part III", with Abuwi and Sultan conga- and percussion-heavy (Dinwiddie on soprano; Cross at the piano), are succinct jams. The 13-minute "Ode to a Gypsy Son", Sultan's Hendrix tribute recorded a week before the guitarist's death, has syncopations

as if from six hands (evidently overdubbed); he also plays bamboo flute, bass and homemade ahoudt (a wood cylinder with sax mouthpiece and carved tone holes), buzzing bass clarinet-like. This hypnotic gem features haunting wordless vocals under flutes and Cross' mellophone, who with these sessions bulks up a slender yet significant discography.

The second LP (1971) includes a nearly 18-minute untitled AMS collective improv and the 8-minute Sultan-composed "Sundance", introducing '70s tenor giant Frank Lowe (predating by months his previous official recording debut - Alice Coltrane's *World Galaxy*). Lowe rides the waves of rhythms like a third percussionist - stuttered rhythmic phrases, playing counterpoint to the beats while jutting in and out of swirling rhythms. His more soulful, melodic side is heard on "Sundance"; Abuwi on percussion, Sultan provides the guiding calypso bass groove. For Lowe fans, this is a must-hear.

The CD has two 20+ minute collective jams, returning to the "Fan Dance" concept of relentless rhythmic figures. Abdul Wadud (who proves he was jazz' master cellist at the time with deep pizzicato and high arco playing), Julius Hemphill (alto saxophone), Charles "Bobo" Shaw (hand drums, percussion), Wilson (drums), Abuwi (percussion, oboe), Dinwiddie (flute), Rod Hicks (bass) and Sultan (percussion, bass) create an engaging AMS-meets-St. Louis crossroads.

As the Juma Archive Project's initial release (it aims to digitize over 400 performances), it seems that more timeless music will be filling in the void left by the '70s Loft Era.

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



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*Capsule*  
The Landrus Kaleidoscope (Blueland)  
by Sharon Mizrahi

On the inside cover of *Capsule*, leader Brian Landrus writes in part, "I dedicate this record to all the animals in our world." A unique introduction to an equally inventive album, which, despite the succinct title, extends its reaches far and wide into the electronic, smooth and cool realms of jazz. The Landrus Kaleidoscope both blurs and strengthens the bounds between these musical forms in the blink of an eye, much to the ear's delight.

Though Rudy Royston's half-rhythmic, half-tangential drum style on the opening "Striped Phase" hints at a scattered avant garde approach, guitarist Nir Felder quickly tightens around the airy vibe. When Landrus jumps in with his bass clarinet, the enigmatic ambience takes flight. The piece, however, abruptly breaks into a free landscape of woodwind and percussion fireworks, recalling the experimentalism permeating the tune's first few seconds. Landrus ties up the loose ends in a brilliant switch to baritone sax, returning to his original stride once again.

Michael Cain grasps Landrus' riveting reins with his Rhodes piano in "Like the Wind", channeling the acidic mood of classic rock over a funk backlight. Royston's shrugging reggae rhythm tempers the electric piano's acerbic power, further subdued by bassist Matthew Parish's acoustic bellows. Though laced with subtle instrumental intricacies and bolder aural layers, the resulting dynamic is nothing short of articulate. But the icing on this seven-minute slice of sound is Landrus' bass flute, dripping like a dollop of molasses - thickly complex yet never cloyingly sweet.

Amid the crackling metamorphism, the album's most poignant track is surprisingly its sparsest one. "I Promise", tinged with just the right amount of deep soul and electronic cool, slowly grows in the hands of Royston's old school R&B beats and Landrus' balmy bass clarinet. The simmering union heats to a rolling boil as Cain's zappy chords seep their way in, magnetizing the piece with a dense luxuriousness that beckons rather than overwhelms.

For more information, visit [bluelandrecords.com](http://bluelandrecords.com). This band is at Cornelia Street Café Mar. 1st. See Calendar.



*What Is There What Is Not*  
Luciano Biondini/Michel Godard/Lucas Niggli  
(Intakt)  
by Ken Waxman

A pleasant CD that draws equally on jazz, folkloric and so-called classical influences, *What Is There What Is Not* features a trio of highly proficient European players and while the melding of the characteristic properties of Michel Godard's tuba, Luciano Biondini's accordion and Lucas Niggli's drums are satisfying enough, one wishes the latter had a more upfront role.

Likely Switzerland's most versatile contemporary drummer - heir to Pierre Favre, with whom he also performs - here, however, Niggli's rhythmic smarts and percussive profundity are not as prominent as timbres from France's Godard, who also plays bass and the tuba's ancestor, the serpent, and Italy's Biondini.

Biondini's "Powerplay" and Niggli's "Schluss", the first and final tracks, outline the trio's strategy. A happy mazurka, the former melds Godard's pedal-point slurs, the accordionist's tremolo shuddering and the drummer's paradiddles into melodic counterpoint intensified with rough beats from Niggli. Meanwhile "Schluss" descends tonally as vibrating drones from Biondini evolve in tandem with measured bops from Niggli and alphorn-like reverb from Godard, which is transformed into slurred blue notes by the climax.

Godard's double-bass strokes are prominent on John Coltrane's "Naima" along with Niggli's hand-slapped, conga-like patterns. However Biondini's elaboration of the theme on pulsing bellows makes it a bit too polite and simple. Godard's arrangement of JS Bach's "Adagio in F" features the familiar theme played delicately on accordion keys, presaging slippery tonguing from the tubaist. Although the drummer's entry two-thirds of the way through, coupled with a walking bassline, confirms the swinging pulse, Biondini's interpretation may be too refined. Oddly enough it's Biondini's bouncy "Prima del Cuore" that allows Niggli the most freedom. Ruffs, flams and hearty rim shots create a staccato interface alongside Godard's flutter tonguing ostinato, adding needed oomph.

For more information, visit [intaktrec.ch](http://intaktrec.ch). Niggli is at The Stone Mar. 1st, 2nd and 6th. See Calendar.



*Clearing Customs*  
Fred Frith (Intakt)  
by Marc Medwin

In the late '80s, Fred Frith was involved in a Heiner Goebels project for ECM called *The Man in the Elevator*, where Brazilian music alternated in rapid juxtaposition with free jazz and bursts of skuzzy downtown New York distortion. *Clearing Customs* is another seamless combination of disparate musical 'types', a 67-minute work conjuring shades of Frith's more stereotypically 'classical' compositions and an excellent survey of his stylistic development to date.

The various shades and colors of Frith's guitar work were apparent to anyone listening since 1974's groundbreaking album of guitar solos, which in turn followed hot on the heels of Henry Cow's first album. As Frith's career developed, he refined the multifarious soundworlds from those seminal records and all of that diversity is here, updated and even more dangerous. Listen to the sudden outbursts that pervade even the first three minutes of music and, yet, Frith has gone even further than that. He incorporates bygone eras of music history, as with Tilman Müller's *Bitches Brew*-era trumpet blasts. The quick rhythmic bursts, in pairs, are immediately recognizable, but their context has become international, thanks to Wu Fei's guzheng.

If the piece consisted entirely of well-executed mélange, replete with samples, that would probably be interesting enough, but then there are the more minimalist passages, reminiscent of Frith's string quartets. The first of these carries a beautiful guitar melody, peppered with tabla and muted trumpet, hanging somewhere around the 15-minute mark. Of course, it disappears as quickly as it began, in a hailstorm of traps, full-on trumpet assault and electronics. Despite numerous layers, there is never a sense of clutter, as there is with so many pieces where samples and live instruments coexist.

The album's title is apt. As similarly diatonic music returns to end the work, there is a sense of circularity, but the road traveled has also been winding; there is a feeling that the slate has been wiped clean, all customs cleared and a new music created.

For more information, visit [intaktrec.ch](http://intaktrec.ch). Frith is at The Stone Mar. 1st-2nd. See Calendar.

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*Going Nowhere*  
Dred Scott  
(s/r)



*Prepared Piano*  
Dred Scott  
(Robertson Music)

by Gordon Marshall

Dred Scott is a pianist to be found somewhere in the intersection between Dave Brubeck and Thelonious Monk - or maybe more like a bartender who serves you up a long string of strange but tasty cocktails of his own invention. He's fun, funky, even goofy. At the same time his work is completely serious and, for all its whimsy, highly structured.

It is possible to analyze his work from a technical point of view - for example, the opening track of his trio recording *Going Nowhere*, "66 6ths", an adventure in myriad 6ths intervals - but what matters is the fun of the ride. He takes us to new places, not for geographical study, but for vacation. The one difficulty in listening to his music is not to get bogged down in its complexity but rather enjoy it for its ultimate sublime simplicity.

Like Brubeck he uses odd time signatures and gives them popular appeal; like Monk he takes these popular themes and bends them back into idiosyncrasy. It is an exercise for the mind, but a fun one like skiing or swimming.

*Going Nowhere* includes bassist Ben Rubin and drummer Tony Mason and rather than do a laundry list of all the tracks on the record, self-composed except for the final Miles number "Seven Steps to Heaven", let's look at "Press Play", a representative but at the same time diverging central track. The theme rolls like green hills in Vermont, with the drums roiling like the wind and the bass barely audible. Or the next track, "Schneidlewiess", another very Miles-like track with cool lyricism and hot pauses, where the rhythm is recapitulated under bass stops. Scott wanders in his solo with Rubin sympathetically holding his hand before the pianist embarks alone on some romantic scale runs before ending in a way akin to Davis' "Miles Runs the Voodoo Down" from *Bitches Brew*. Scott is a witch, too, but more like the Good Witch of the North. There's no place like nowhere...

*Prepared Piano* involves the John Cage-ian approach (the second track is even called "Cagey") of putting all manner of odd objects - nuts, bolts, tin foil - on top of the piano strings for a strange but, in this case, fun effect, as opposed to Cage's austere cerebralism.

On one level, Scott never knows what effect he is going to get but on another this is all carefully calibrated, with the stuff on the strings modified tightly according to each progressive tune. Here he is dramatic, here he is funky, creating an ensemble effect, even a one-man band, the kind you see on street corners or parks in the city. That is what's great about Scott, how he brings the street and the circus into the studio while at the same time being a disciplined and magisterial master of the art. The titles tell it all: "Power Chords", "Sleepy", "Bendy", "Slinky" - Scott is in touch with the comedy and tragedy of the human condition on its most inconsequential level. He shows on *Prepared Piano* how even the slightest reverberation of an object on the strings of the piano can send ripples down the spines of all under its spell.

For more information, visit [dredscott.com](http://dredscott.com). Scott is at Blue Note Mar. 2nd with Marilyn Carino, Smalls Mar. 6th with his trio and Somethin' Jazz Club Mar. 21st with Todd Clouser. See Calendar.

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*In Circles*

**Co Streiff-Russ Johnson Quartet (Intakt)**  
by John Sharpe

Almost the first reference point that springs to mind upon hearing *In Circles* is the classic Ornette Coleman quartet from the early Atlantic sides. There is the same loose conversational jousting between alto sax and trumpet, the same folk jazz melodic bent and above all the same sense of playful fun. In fact, alluring interplay promoted by thoughtful arrangements characterizes this first album from the quartet of Swiss saxophonist Co Streiff and Brooklyn-based trumpeter Russ Johnson.

Johnson wields a bulging resume Stateside but he has also forged strong links in Switzerland with Streiff's sextet and saxophonist Tommy Meier's Root Down, also documented on the Intakt label. Streiff herself has covered similar ground, her most notable appearance being in duet with pianist Irène Schweizer. Together on this expansive live date, they play largely inside, but with outside sensibilities, thoroughly cognizant of the last 50 years of jazz history. Bassist Christian Weber propels energetically while drummer Julian Sartorius is responsive and stokes the fires. They mesh well, especially on Johnson's "The Loper", where his not-quite-random clatter stalks the stop-time bass. This funky growler also inspires its author to an anthemic solo, full of suspenseful repetition.

One of the standouts, Streiff's title track boasts an engaging theme, which provides ample meat for the soloists to chew upon in its insistent riffs and a cappella horn breaks, as evidenced by Weber's ghostly arco murmuring behind a theme restatement that expands into a vigorous bowed feature to take the tune out. "Farks Lark" finds the band at their most Ornettish; Sartorius unleashes his inner Ed Blackwell as his tuned drums form an integral part of the angular head of this crowd-pleasing set closer. Added from a studio session, the final "Confession" switches the mood for Johnson's blues-tinged sermonizing following a soulful bass intro. It's a solid debut, a great memento of a live encounter with this accomplished unit.

For more information, visit [intaktrec.ch](http://intaktrec.ch). This group is at The Stone Mar. 3rd. See Calendar.



*Soul*

**Jeremy Pelt (HighNote)**  
by David R. Adler

If working bands are a rarity in jazz today, trumpeter Jeremy Pelt seems not to have gotten the memo. *Soul* is his fourth album to feature the same steady quintet lineup: JD Allen (tenor sax), Danny Grissett (piano), Dwayne Burno (bass) and Gerald Cleaver (drums).

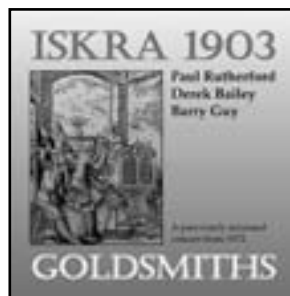
Rooted in an expansive, fiercely swinging, darkly hued sound reminiscent of Miles Davis' mid '60s quintet, Pelt's group still has its own identity and how could it not? These are leading players of our day, genuine personalities with bands of their own and as a

unit they have a way of reaching beyond themselves. *Soul* is their first collection devoted mainly (but not wholly) to ballads. One could say that it burns at a lower temperature than Pelt's previous efforts, but it burns nonetheless. The program, once again, is mostly originals, although the quintet reworks George Cables' "Sweet Rita Suite", a waltz with an alluring piano/bass intro and a fine muted-trumpet turn. "Moondrift", a lesser-known Sammy Cahn tune with a shining guest vocal by Philadelphia's Joanna Pascale, is concise and perfectly placed, a gratifying departure.

The six remaining titles are Pelt's and beautifully done. "Second Love", the opener, is deeply meditative, a model of harmonic subtlety. The closing "Tonight...", featuring Pelt in quartet mode without Allen, has a gentle but persistent rolling tempo anchored by Cleaver on mallets. While the music is horn-driven to a large extent, Grissett dominates "The Ballad of Ichabod Crane" and solos first on both "The Story" and "The Tempest", putting the frontline on notice. He's the band's not-so-secret weapon.

With "The Tempest" and "What's Wrong Is Right", Pelt stirs it up and brings *Soul* out of the ballad realm. The former slips between agitated 6/8 and 4/4, recalling a type of heightened rhythmic ambiguity once heard from Tony Williams. The latter is a strutting midtempo blues with no chords - Grissett doesn't comp at all behind Pelt or Allen and then solos with his right hand exclusively. It's an open-ended concept that harks back to *Miles Smiles* and moves the album deeper into uncharted waters.

For more information, visit [jazzdepot.com](http://jazzdepot.com). This group is at Jazz Standard Mar. 6th-7th. See Calendar.



*Goldsmiths*

**Iskra 1903 (Emanem)**  
by Stuart Broomer

The early years of British free improvisation gave rise to a series of paradigm-shifting ensembles, among them AMM, John Stevens' ever-changing Spontaneous Music Ensemble and the duo of Evan Parker and Paul Lytton. *Iskra 1903* - trombonist Paul Rutherford, guitarist Derek Bailey and bassist Barry Guy - belongs on that list. Named for a newspaper edited by Lenin in Zurich in 1903 ("Iskra" means "spark"), the group embodied a libertarian, collectivist music that dispensed with past structural references with the descriptive term "non-idiomatic".

Apart from live performances, the group's reputation long depended on one brilliant 1972 recording on Incus, since reissued and supplemented on a three-CD set called *Chapter 1*. *Goldsmiths* presents a previously unreleased performance by the group recorded at the London college of the same name. 40 years later the music may be less surprising than it was in March 1972, but it's still fresh and brilliant. This is genuinely free collective improvisation: lead voices may emerge at times, but it's rare that you'll want to follow a single part for an extended period. Instead it's the constant weaving of parts, the way one line will complement or even finish another, the sense of microtonal shifts and adjustments as lines fuse and disperse and one nuance inflects another. There's an uncanny collective wisdom around matters of dynamics and density, a split-second responsiveness to one another's impulses and disconnections.

The opening half-hour dialogue, titled "Cohesion

1A", is the most expansive work here, setting a pattern for detailed interaction and shifting sonics that will give rise to later textural interludes. While Bailey and Guy are both amplified, it's not simply a matter of making them louder; instead, there's an acute sense of bringing near-silent sonic events into the foreground of the band's on-going patterns of response, contradiction and reconciliation. This is a masterwork of early English free improvisation and an excellent introduction to a great band.

For more information, visit [emanemdisc.com](http://emanemdisc.com). Derek Bailey tributes are at Clemente Soto Velez Cultural Center Mar. 5th and Downtown Music Gallery Mar. 18th. See Calendar.

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**Def Trance Beat (Modalities of Rhythm)**  
**Steve Coleman and Five Elements (BMG-Ghost Note)**  
 by Tom Greenland

For some, the inclusion of Steve Coleman's "The Glide Was in the Ride" in the Smithsonian's recently revamped anthology of "classic" jazz is a long-overdue imprimatur of the iconoclastic saxophonist/composer's work. For most, it won't even register. For those paying attention, Coleman is and has been an important explorer/trendsetter seeking to celebrate the intellectual and spiritual rigor of jazz without sacrificing its ability to speak in the vernacular of the street, as evidenced on a rerelease of his 1995 project *Def Trance Beat (Modalities of Rhythm)*, an explosion of futuristic funk that takes off where Miles Davis' *On the Corner* left off.

Arguably, Coleman's greatest contribution to the 'new' jazz is liberating the groove from the tyranny of meter, eschewing the toe-tapping regularity of conventional (and not-so-conventional) beat-groupings for a more through-composed approach to time. While tracks like "Flint", "Dogon", "Multiplicity of Approaches", "The Khu", "Jeannine's Sizzling" or "The Mantra" can be parsed into 6-, 9-, 5-, 7-, 9- and 18-beat structures, respectively, the reality of the music is far more complex: a forward-flowing succession of long and short pulses that resists arithmetic division. The beauty of this concept is that, once internalized, it creates in-the-pocket propulsion that defies gravity.

Witness the hard-hitting but free-floating backbeats of Gene Lake's drumming married to the slap-pop funk of Reggie Washington's treble-toned electric bass, together forming a rhythmic bedrock for Coleman's cool alto to overlay complex intervallic structures, outwardly bound yet lyrically accessible, complemented by Ravi Coltrane's shy tenor romanticism or, in a dynamic cameo, Craig Handy's full-throated tenor onslaught. Andy Milne's unpredictable piano reinforces connections throughout, here exhorting a churchy Amen, elsewhere launching into cosmic orbits. Whether or not you care for such experiments, you can't help but appreciate the spirit of adventure embodied in Coleman's oeuvre.

For more information, visit [ghostnoterecords.com](http://ghostnoterecords.com). Coleman is at *Symphony Space Leonard Nimoy Thalia* Mar. 8th and *The Jazz Gallery Mondays*. See *Calendar and Regular Engagements*.



**Digging Me Digging You**  
**Amy Cervini (Anzic)**  
 by Marcia Hillman

Billed as a tribute to the late legendary Blossom Dearie, vocalist Amy Cervini delivers a CD just as hip and swinging as her inspiration. Singing a combination of Dearie originals and other songs with which she was associated, Cervini has surrounded herself with some choice musicians including pianist Bruce Barth, bassist

Matt Aronoff, drummer Matt Wilson, clarinetist Anat Cohen and trumpeter Avishai Cohen, among others. The session was "recorded mostly live in the studio with everyone together, without rehearsals and in a single eight-hour day."

Although Cervini does not have Dearie's 'little girl' vocal quality, she does possess a clear, pure voice, great diction, innovative phrasing and a love and understanding of the lyrics she sings, giving her the capacity to interpret each song properly. She can be sassy when called for ("Everything I've Got" and "Down With Love"); humorous and hip ("My Attorney Bernie"); swinging ("Rhode Island"); tender ("Once Upon A Summertime") and simply straightforward ("Tea For Two").

Producer Oded Lev-Ari did the arrangements beforehand but left enough room for the accompanying musicians to be creative. Because of that, there are memorable moments: Barth's accompaniment on "I Like You, You're Nice" and his flying fingers on "Down With Love" are notable and there is the amusing musical conversation between the Cohens' clarinet and trumpet on "I'm Shadowing You". The opening track "Everything I've Got" has a big band sound with the addition of Josh Sinton (baritone sax) and Jennifer Wharton (bass trombone). And just for laughs, the musicians all get to sing along in the chorus of "Doodlin' Song".

And above all it is Cervini's talent and personality, which sparks this delightful and entertaining offering. Just like Blossom Dearie, Amy Cervini is a very special singer and this listener looks forward to digging her more.

For more information, visit [anzicrecords.com](http://anzicrecords.com). Cervini is at *55Bar* Mar. 6th-7th with this project. See *Calendar*.



**How Long Has This Been Going On?**  
**Barbara Carroll (Harbinger)**  
 by Andy Vélez

Along with the Empire State Building, Junior's Cheesecake and other iconic New York pleasures there is the ever-elegant octogenarian pianist Barbara Carroll. For decades she has been a cultivated fixture in posh watering holes such as the Carlyle and the now-shuttered Oak Room at the Algonquin. She's joined here by longtime compatriots Jay Leonhart (bass) and Alvin Atkinson (drums) plus Ken Peplowski (tenor saxophone, clarinet). It's a scintillating mix of pros reveling in having fresh fun with some of the greatest songs ever from the American Songbook.

Carroll and Peplowski's partnering is never more exuberant than with Gershwin's "I Got Rhythm". In this bouncing, up-uptempo rendition Peplowski chases her on clarinet with a swinging precision reminiscent of Benny Goodman. Mixing call and response with solos, they kick the party up higher and higher. Carroll even interpolates a brief, stirring snippet of Gershwin's "Concerto in F". She uses a bit of the "Concerto" again to lead into her only vocal, the set's title track. Hers is a talk-sing style, which adds to the wistfulness of the lyrics, followed by a beautiful chorus from Peplowski on saxophone.

Although the bevy of Gershwin gems dominate the set there are also two fine blues numbers penned by Carroll, including "Todd's Blues". It's an opportunity for some down and dirty improvising on Carroll's part. Her other tune, "Too Soon", is a tribute

to Bill Evans and Peplowski's lyrical clarinet gives wings to this jazz waltz. They close the set with a rollicking rendition of Rodgers-Hart's "Have You Met Miss Jones?", which includes various playing styles and amazingly exuberant finger and scale dexterity.

It's wonderfully evident their profound knowledge of the music is expressed by continuously rediscovering it. Kudos to producer Todd Barkan for a masterfully produced set in which this coven of greats are captured working their magic to the max.

For more information, visit [harbingerrecords.com](http://harbingerrecords.com). Carroll is at *Tribeca Performing Arts Center* Mar. 8th as part of *Highlights in Jazz*. See *Calendar*.

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JOE LOVANO Photo by Platon



*Goldberg Variations/Variations*  
**Dan Tepfer (Sunnyside)**  
*Marvelous Fantasy* **Harold O'Neal (Smalls)**  
*Variations* **Kevin Hays (Pirouet)**  
by Donald Elfman

Improvisation was once a given part of every composer's skills. Bach, Mozart and most of the important classical composers were instrumentalists as well and could improvise on their own melodies and the music of others. Towards the end of the 19th century, as orchestral music and a virtuoso approach to an instrument became more focal, improvising on an instrument began to be less a way for a composer to proceed. And, of course, in the 20th century, improvising came to be more in the purview of the jazz musician.

All that said, the three solo piano discs under consideration here have all managed to blend organically the colors of jazz and classical music and so composition and improvisation come simply to seem, as Ellington said, "just music...just what we do." There is improvisational takes on a set of very famous variations; music that the composer/player thinks of as fantasy (freeform compositional interpretations that call to mind some noted composers of jazz and classical music) and modern jazz-like treatments of some typical classical forms and styles.

Dan Tepfer, who has gained acclaim for his work with Lee Konitz, has approached that most revered of pieces, Bach's *Goldberg Variations*. The original work consisted of a melody or aria and then 30 variations. Tepfer goes another step beyond and composes/improvises variations on those variations. As Tepfer has suggested, this is what jazz musicians do all the time - they take a set of chord changes and make variations on it. Tepfer knows the classical forms but is also in full command of the jazz vocabulary. Every one of his variations is a miniature of jazz improvisation that works on both the original melody and Bach's creative variations. There are 62 tracks in all and one can hear the blues, adventurous uptempo excursions, quiet jazz ballads, waltzes, dances and, of course, the sense of both masters throughout. Improvisation 30 on variation 28 more than suggests Cole Porter's "Every Time We Say Goodbye"; that's the kind of connection that Tepfer hears and utilizes to play new creations based on several old pieces of music. It's a daring, thoughtful and brilliantly realized invention (true creation as distinguished from the baroque piano exercises of the same name).

Harold O'Neal presents another kind of invention. His *Marvelous Fantasy* offers nine new compositions that reflect a lifetime of listening and a world of influences. Each piece is a kind of picture unto itself with elements of classical harmony, melody and form but what is also revealed is a new 'invention' colored by O'Neal's full palette of sensibilities. These are extended works that demand a powerful virtuosic approach as well as a beautifully executed awareness of structure and direction. The opening "Atanos" (sonata spelled backwards?) begins as a rolling, minimalist structure of almost non-stop motion with what feels like a brief slower 'bridge' segment that keeps returning to that undulating motion. The piece manages to remind us of Ravel and Chick Corea simultaneously! "Miya" is a stunningly gorgeous

ballad that is named for the artist's sister, who died before this project came into existence. It could be a Debussy prelude so shimmering and lush are its harmonies and spaces. Ellington appears to be smiling on the composer in "The Lovers", a rich, sensual ballad that speaks volumes about romance and love.

Kevin Hays explores areas of form and substance on his new disc *Variations*. There seem to be three sections in this recording, each of which has eight explorations. The titles, for the most part, repeat since the composer is reworking, reframing works that have come earlier. There's a classical notion of variation here but the colors and harmonic sensibilities are complemented by those of the seasoned jazz musician. Hays opens by taking on no less a personage than Robert Schumann, a sublime romantic poet of piano music. These are variations on variations and over the course of the three performances, the piece changes, if ever so slightly, its shape and density without ever losing its emotional resonance. "Bluetude" suggests the etude exercise but here enriched by the harmonies and colors of, perhaps, the sea as painted by Debussy or Ravel or even Gershwin. These are rich, thoughtful interpretations, which work their way slowly and inexorably into the listener's consciousness and reveal a startling and fertile imagination.

Kudos to the sound engineers on each of these three discs for their work in revealing the expressive capabilities of both the music and the artists.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com), [smallsrecords.com](http://smallsrecords.com) and [pirouet.com](http://pirouet.com). Tepfer is at Smalls Mar. 13th, Cornelia Street Café Mar. 14th with Rob Garcia and Mar. 15th with Anne Mette Iversen and 92Y Tribeca Mar. 28th with Alexis Cuadrado. O'Neal plays solo at Joe's Pub. Mar. 9th. See Calendar.

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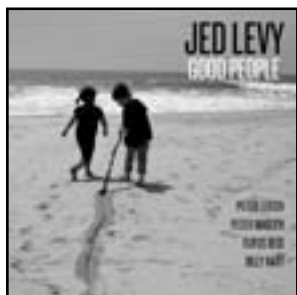
*Maiden Voyage Suite*  
Westchester Jazz Orchestra (WJO Prod.)  
by George Kanzler

For the last decade or so, an affluent suburban county north of the Big Apple, Westchester, has been featuring its own Jazz Orchestra (WJO), featuring musicians with ample experience in some of New York's best jazz big bands. Leading the WJO is pianist Mike Holoher. *Maiden Voyage Suite*, their second album, puts the WJO's spin on a concept favored among such other bands as the Jazz at Lincoln Center Orchestra: music written for small group/combo, reinterpreted for an orchestral setting. Here the template is Herbie Hancock's 1965 classic *Maiden Voyage*.

All five tunes from the original Hancock album are included, plus a "Prologue", "Interlude" and "Epilogue" penned by Holoher, who also arranged "Eye of the Hurricane" and "Survival of the Fittest, Parts 1 & 2". The Hancock album contains some of his most indelible work, including two of his most memorable pieces, the title track (arranged by Pete McGuinness) and "Dolphin Dance" (Tony Kadleck).

"Prologue" foreshadows what's to come, hinting at familiar melodies while intimating heavy and stormy seas. The title track begins with Hancock voicings but adds heft and tonal colors in deep waves under the familiar surface theme. Low reeds and high brass foment a squall resolving in brass-versus-reeds shout choruses that flow back to the evocative theme. Shimmering drums segue into "Eye of the Hurricane", the swirls enveloping ensemble/drummer dialogue until Jason Rigby's tenor sax solo emerges over a fast 4/4 followed by Marvin Stamm's trumpet darting in and out of the ensemble passages in a musical hide-and-seek. Arranger Jay Brandford's alto and Larry Farrell's trombone take the lead on "Little One", which also features a Harvie S bass solo. Both parts of "Survival of the Fittest" gallop along with quicksilver juxtapositions of ensemble passages with nimble, jousting soloists (Rigby, trumpeter Jim Rotondi and pianist Ted Rosenthal). Kadleck creates a tonal rainbow on the theme of "Dolphin Dance", hints at the title tune and frames compelling solos from Ralph Lalama's tenor and Rotondi's flugelhorn. "Epilogue" weaves fragmentary, tandem solos by Rigby and Rotondi with ensemble passages over spun rhythms to close.

For more information, visit [westjazzorch.org](http://westjazzorch.org). Herbie Hancock is at Rose Theatre Mar. 9th-10th. See Calendar.



*Good People*  
Jed Levy (Reservoir)  
by Ken Dryden

Tenor saxophonist Jed Levy arrived on the New York jazz scene in 1982 after completing his studies at the New England Conservatory of Music. In addition to touring with organist Brother Jack McDuff, Levy appeared on recordings by Jaki Byard, Peter Leitch,

Steve Davis, Ron McClure, Don Friedman and Hendrik Meurkens, among others.

*Good People* was Levy's first recording as a leader, originally issued as a six track LP; this CD reissue adds two unreleased tracks from the 1987 sessions. The band includes guitarist Leitch (with whom he had worked in McDuff's band), pianist Peter Madsen, plus bassist Rufus Reid and drummer Billy Hart. The session focuses mostly on Levy's originals with the feeling that this is a working band that played the songs live over an extended period before entering the studio.

In the breezy setting of the standard "Just In Time", Levy glides over Reid's fluid bassline in the introduction, with Madsen, Leitch and Hart adding fuel to the fire as the performance unfolds. Levy's mastery of ballads is apparent in his lush treatment of Billy Strayhorn's "Daydream", the rhythm section providing a shimmering, understated backdrop. Leitch switches to acoustic guitar for Levy's intricate, alluring ballad "Red Lipstick", which conveys a woman's mystery. Leitch contributed the driving "Second Avenue Blues", a piece that would be at home in any hardbop band's repertoire, Levy's blues-infused tenor powered by the cooking rhythm section. This expanded rerelease is well worth investigating.

For more information, visit [reservoirmusic.com](http://reservoirmusic.com). Levy is at Dizzy's Club Mar. 10th and Walker's Mar. 25th with Peter Leitch. See Calendar.



*Danny Boy*  
Edward Simon/Stephen Keogh/Philip Donkin (s/r)  
by Matthew Kassel

Venezuelan pianist Edward Simon writes on the inside flap of *Danny Boy* that he had never played Irish music before this recording. He explains that the "simplicity and beauty" of the music "resonated deep within" him. With that in mind, it is a shame that only the first and last pieces - the title track and "She Moved Through The Fair" - are Irish songs, because they are some of the loveliest on the album.

Simon opens the title track playing, slowly and pensively, with bassist Philip Donkin. Until drummer Stephen Keogh enters eight or so bars in and this becomes a straight-up piano trio album, the song brings to mind Hank Jones and Charlie Haden's wonderful duo recording of hymns and folk songs, *Steal Away*. Based on that opening snippet, you get the sense that this could have been a different album - a more focused one. Ditto for the trio's mysterious rubato rendition of "She Moved Through The Fair", which contrasts with the smattering of medium swing and ballad standards - "How Deep Is The Ocean", "I Fall In Love Too Easily", "Monk's Dream" - that dominate the tracks. The album seems to misrepresent itself; the watercolor painting on its cover looks like a field in Dublin. Where are the other Irish songs?

Simon is still a pleasure to listen to throughout. In ballads he plays dark chords that sound almost runic. And on more swinging numbers he solos rapturously, rounding off his runs with soulful phrases. He's a sensitive and broad-minded improviser and it would have been interesting to see how he applied himself to Irish folk music in a deeper way than he does here.

For more information, visit [cdbaby.com/cd/edwardsimon4](http://cdbaby.com/cd/edwardsimon4). Simon is at Allen Room Mar. 10th with SFJazz Collective. See Calendar.

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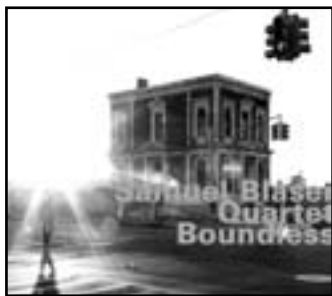
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**Boundless**  
**Samuel Blaser Quartet (hatOLOGY)**  
 by Robert Iannapolo

2011 was a great year for Swiss-born, Transatlantically-based trombonist Samuel Blaser. He released the stellar *Consort In Motion* session (with the late Paul Motian on drums), a setting of themes of Renaissance composers, achieving a rare European classical-jazz merger that works. Blaser was also a featured soloist with Pierre Favre's Big Band on *Le Voyage* (Intakt). And he finished out the year with his first release for hatOLOGY, *Boundless*, a live session with his quartet.

Compared to *Consort In Motion*, *Boundless* is a far more aggressive date. That is not to say that the improvisations are any less thoughtful. It's a freewheeling 60-minute piece that wends its way through various themes with lengthy improvisations. The higher energy level is in part due to the makeup of the group. Guitarist Marc Ducret can always be expected to come up with the unexpected and he functions beautifully as a foil for Blaser's trenchant horn. In the second part of the suite, when they come out of Blaser's a cappella solo, Ducret enters with some bending lower string action that blends perfectly with the leader. Gerald Cleaver is a drummer for all

seasons if there ever was one. Here he provides a variety of rhythmic backdrops, which effortlessly shift in kaleidoscopic fashion from free-flowing pulses and subtle textural commentary to a rousing backbeat conclusion. Bassist Baenz Oester holds down the bottom end quite well and he and Blaser share the lower register, blurring each other's role and giving the music added depth.

Throughout the suite, Blaser's slippery horn sings with smooth legato phrasing, growls with menacing moans or buzzes with eerie multiphonics, showing that he is a complete modern master of his instrument. The trick is he does so without hitting the listener over the head with empty demonstrations of technique. *Boundless* is good, solid modern music and a great place to check out Blaser's art.

For more information, visit [hathut.com](http://hathut.com). Blaser is at The Stone Mar. 13th with Pierre Favre and Philipp Schaufelberger. See Calendar.



**Undeniable**  
**Pat Martino (HighNote)**  
 by Terrell Holmes

It's fitting that Pat Martino's newest album, *Undeniable*, is a live album recorded in 2009 at a club named Blues

Alley. The esteemed guitarist leads his band through a vivacious set of mostly his own originals, all steeped deeply in the blues.

Martino and his excellent quartet of Eric Alexander (tenor), Tony Monaco (organ) and Jeff "Tain" Watts (drums) jump right in with "Lean Years". Martino's blistering solo is rich with block chords, color and tonal variations and he quotes "Flight of the Bumblebee" for good measure, Alexander echoing the reference amidst his deep-voiced sax flurry. The pair are right on point on "Inside Out", a cool swinging blues where Martino builds his sparkling statement in cyclonic exploration. Based on the way Alexander emulates Martino's frenetic method, it's clear how much the latter's guitar influenced him. "Goin' To A Meeting" shows how Martino likes to operate at the bluesy end of the spectrum, the audience's rhythmic clapping and exclamations fueling Monaco's dynamite solo, during which he, too, references "Bumblebee".

"Double Play" is more of a hardbop tune with a brief, lovely dialogue between Martino and Alexander. Tain thrashes, then ups the ante by switching up the tempo on the melody, giving a slightly funkier feeling. Monaco takes Blues Alley into the Mississippi Delta on the gritty "Midnight Special" - a Martino original, not the prison-based classic - by growling and barking on the organ. Led by Martino's tenderness on the theme and exclamatory chord bursts, Monaco's haunting organ and Watts' soup-stirring brushes make for a memorable version of "Round Midnight", with the placement of the famous five-note bridge at the end instead of the middle, giving the song a sudden, stark conclusion.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Martino is at Birdland Mar. 13th-17th. See Calendar.

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**Con Clave, Vol. 2**

**Brian Lynch and Spheres of Influence (Criss Cross)**  
**Completion of Proof**  
**Curtis Brothers (Truth Revelation)**  
**This is Jazz (Live at the Blue Note)**  
**Donald Harrison (Half Note)**  
 by Fred Bouchard

Churning montunos, sturdy, steadily focused comping on firm foundations, carillon-like descending runs – these all build and color brightly the fortress of Eddie Palmieri’s piano music. Boldly leading Latin jazz ensembles into his sixth decade, Palmieri exercises blatant and subtle influence on his gatos, past and present, with solid work ethic, devotion to tradition and nurturing musical extended family. This review tracks recent recorded excursions by prominent Palmieri sidemen: trumpeter Brian Lynch, bassist Luques Curtis and saxophonist Donald Harrison.

Lynch has worked in Palmieri’s bands for 20 years and now collaborates with him in co-led bands, like their Grammy-winning 2007 *¡Simpatico!* or the one that stoked proceedings at Newport Jazz Festival last summer. When approached for a comment on Palmieri’s reach, Lynch – a veteran of bands led by Horace Silver, Phil Woods and Art Blakey – initially

exclaimed, “There’ve been so many gifts Maestro Palmieri has bestowed on me!” but summed up: “His musical generosity on the bandstand and in the recording studio, his belief and trust in my contributions and intentions and his friendship, have shaped my life in an unmatched trajectory.”

An arc of that rainbow is Lynch’s second *Con Clave* outing with his Spheres of Influence. The date features three Cubans – Yosvany Terry (alto sax), Pedro Martinez (congas, percussion) and Manuel Valera (piano) – with bassist Luques Curtis and drummer Justin Brown. Penning five sharply crafted pieces in son montuno and salsa modes, Lynch unearthed some of his own classics; for example, reimagining his 1991 “Dance The Way U Want 2” with two or two-and-a-half mincing stutter-steps and tempos, from easy cha-cha to double-time. Then he dips deep into bebop’s vaults for trumpet classics by Charles Tolliver (sweet “Truth” as bolero meditation for Lynch), Kenny Dorham (saucy “Blue Friday” with a watch-out solo by Terry) and Miles Davis (snappy “Solar”) and brilliantly cooks them up with Latin spices. Valera has absorbed New York vernacular via the Herbie Hancock School in his bop chops, but flips into bone-shaking octaves with Martinez at the drop of a fedora. “Solar” is especially juicy, with all sorts of nifty turnarounds and surprises.

Pianist Zaccai Curtis (New England Conservatory, 2005) played in bands with Ralph Peterson (here on drums), Brian Lynch, Ray Vega, brothers Antoine and Wallace Roney, Jerry Gonzalez and the Fort Apache Band, Papo Vasquez and yes, Donald Harrison. On *Completion of Proof* he composes and arranges densely-packed politically conscious pieces for a quintet (mid-set expanding to sextet and septet) co-led with brother Luques, whose bass, firmly rooted in Andy Gonzalez’ school, anchors both Lynch’s Spheres and his frequent

collaborations with Eddie Palmieri himself. Zaccai is a pianist in the Palmieri mold, if more fluid chops-wise; you hear that Palmieri pull tugging in many spots: his brisk staccato pattern that opens “Mass Manipulation” gives way to fluid comping behind Lynch’s lyric trumpet in a B section reminiscent of “Everytime We Say Goodbye”. Zaccai also often spurs the band’s hyper-jacked, forward motion with Hancock-esque polyrhythmic jumbles, goading the horns with his rumbling rollercoaster solo on “Manifest Destiny” and exclamation-marked montunos on “Jazz Conspiracy”. Throughout Luques steps up with sturdy lines that pin tricky ostinatos on “The Onge” and “Sol Within” and grab a nifty split solo on “Mass Manipulation”.

Donald Harrison, whose alto takes charge in the five tracks he’s on from the Curtis Brothers album, especially stands out in a triumvirate of stars in his third trio outing, *This is Jazz*, which crafts a scalene triangle with veterans Ron Carter (bass) and Billy Cobham (drums). Recorded live at the Blue Note, it’s a smashing tribute to the abiding musicality and excellence of the three players. Like Carter and Cobham, Harrison is blessed with soul, great ears, muscle memory in his sinews and melody memory in his bones. It seems easy as pie for him to excel at timeless swing with these giants – hear this son of The Crescent City dissect “Seven Steps To Heaven” and strut first-line on his “Treme Swagger” – as it is for him, with the Curtis Brothers on “The Onge” and “Sol Within”, to plunk down pungent solos with the premier Nuyorican jazz salseros.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com), [curtisbrothersmusic.com](http://curtisbrothersmusic.com) and [halfnote.net](http://halfnote.net). Lynch, Curtis and Harrison are at Blue Note Mar. 13th-18th with Eddie Palmieri. See Calendar.

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<p><b>MAR 12</b>  <b>TATUM GREENBLATT SEXTET</b>        with Geoff Vidal, Adam Birnbaum, Simon Kafka, Sam Minaie, and Donald Edwards</p>	<p><b>MAR 27-APR 1</b>  <b>GENERATIONS IN VOCAL JAZZ</b>        with Sachal Vasandani, Jon Hendricks, Jeb Patton, David Wong, and Clarence Penn  <i>After Hours: Adison Evans Quintet</i></p>

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**Brooklyn Bazaar**  
**Scott Tixier (Sunnyside)**  
 by Elliott Simon

As anyone who follows worldly jazz goings-on in this city is aware, Kings County has been a hotbed of activity for almost a decade. The formula seems to be fairly simple: a critical mass of diverse young musicians who can't afford Manhattan settle in close proximity to each other and cutting edge new music happens. Violinist Scott Tixier arrived in Brooklyn about four years ago from France and this debut is the result of his inculcation into what he aptly calls the *Brooklyn Bazaar*.

Tixier is a fiery young player and the remaining members of this quintet are up to the task of keeping pace with him. The session's best moments are when Tixier and guitarist Douglas Bradford engage in repartée or precise in-tandem playing, splendid platforms for the latter to showcase his inventive approach while more sedate moments reveal his lovely touch. Unfortunately the two don't stretch out enough together, limited by the structure of the tunes. The intent here is, of course, to showcase Tixier and while that mission is accomplished a great group dynamic is sacrificed. The rhythm section of pianist Jesse Elder, drummer Arthur Vint and especially bassist Massimo Biolcati does however prove to be quite resourceful in

this variable milieu.

That said, there is no lack of creative moments worth revisiting: a free-formish Eastern European excursion inspired by violinist Mark Feldman entitled "Shopping with Mark F"; the Native American-influenced "Arawaks" featuring a sacred vocal from Emilie Weibel; the cool vibe of "Elephant Rose"; reflections on what was apparently one heck of a "Bushwick Party" and the hyperkinetic "Miss Katsu", the last two burners with some superb jamming opportunities. Like any good marketplace there are treasures to be found in Tixier's *Brooklyn Bazaar*.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Tixier is at *Cornelia Street Café Mar. 13th and Alliance Francaise Mar. 19th*. See Calendar.



**Be Good**  
**Gregory Porter (Motéma Music)**  
 by Alex Henderson

Some of the jazz purists who heard Gregory Porter's previous album *Water* admired his vocal chops but wished that he would drop the R&B element and concentrate on straightahead jazz. The problem with that perspective is that R&B is as vital to Porter's creative identity as jazz and on his excellent followup

*Be Good*, the expressive vocalist reaffirms the fact that he is a compelling singer of both.

This CD has one foot in jazz and the other in old-school soul of the '60s-70s variety, demonstrating that Porter's musical outlook owes as much to Stevie Wonder, Gil Scott-Heron, Donny Hathaway and Bill Withers as it does to Joe Williams, Jon Hendricks and Nat King Cole. Porter is at his most jazz-minded on gritty interpretations of Nat Adderley's "Work Song" (he embraces Oscar Brown, Jr.'s lyrics) and Billie Holiday's "God Bless the Child" (which he performs a cappella) as well as his own "Bling Bling" (an angular tune that isn't an ode to hiphop materialism but rather says that true romantic love is as valuable as "bling").

Meanwhile, Porter's soul instincts are alive and well on originals that include "Be Good (Lion's Song)", "Painted on Canvas" and the earnest "Real Good Hands", which probably could have been a major R&B hit 40 years ago. And when Porter celebrates Harlem's contributions to African-American culture with "On My Way to Harlem" (another original), the fact that he sends a shout out to Duke Ellington and Marvin Gaye makes it clear that he holds jazz and R&B in equally high regard.

*Be Good* doesn't contain anything as overtly sociopolitical as "1960 What?" from *Water* and, for that reason, this sophomore outing might inspire fewer Scott-Heron comparisons. But the late poet/vocalist is still having an effect on Porter's vocal phrasing even though the young vocalist isn't spending as much time decrying social injustice as before. But beside that lack of protest songs, *Be Good* picks up where its predecessor left off and does so with consistently engaging results.

For more information, visit [motema.com](http://motema.com). Porter is at *Highline Ballroom Mar. 16th*. See Calendar.

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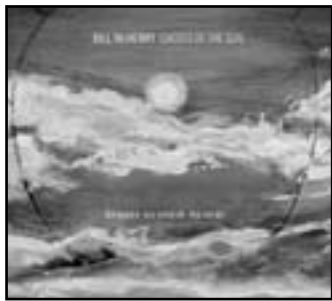
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**Ghosts of the Sun**  
**Bill McHenry (Sunnyside)**  
 by Matthew Miller

Bill McHenry has spent a career quietly distinguishing himself as a warm and inventive saxist, a composer of carefully crafted, yet intuitive sounding originals and a democratic bandleader. *Ghosts of the Sun* captures his celebrated quartet, with guitarist Ben Monder, bassist Reid Anderson and the late, great drummer Paul Motian in 2006 - blurring the lines where composition and improvisation meet with an unassuming and effortless intensity that few groups achieve.

McHenry's vibrato-less tenor introduces the plaintive theme to "Ms. Polley", the album's ethereally beautiful opener, with unadorned simplicity. Motian is right there with him, delivering light ride cymbal taps while marking a fluxing time feel with a swishing hi-hat and a quietly accented snare commentary that bobs and weaves around Anderson's earthy bass tones and Monder's dreamy chord colors. The performance transitions almost imperceptibly from one composed or improvised idea to another with a stop-and-start feel that manages to enhance the uninterrupted fluid motion for which the band strives. During the opening and closing melody statements, McHenry, Monder and Anderson pause frequently in mid-flight - letting a sustained note decay - before Motian restlessly sets the ball in motion with a quietly propulsive phrase.

McHenry has the estimable distinction of being known as much for what he doesn't play as for what he does and the nine originals on *Ghosts of the Sun* reveal him at his restrained best. A focus on tonal purity and emotional precision mark his work on the delicate title track, along with the atmospherically melancholic "Lost Song", standing in, seemingly, for the superfluous runs and technical displays that would be all too easy for McHenry to employ. Even on tour de force pieces like "La Fuerza" and "Roses II", which feature athletic runs and fiery growls, it's hard not to get the sense that McHenry is parceling out his doses of guttural catharsis - parsing and editing his improvised phrases and waiting for just the right moment to unleash a torrent.

His partners share his quick wits and knack for episodic invention, along with a devotion to unadorned melody. On "Little One", McHenry delivers the straight eighth note melody in a deliberately rigid manner,

contrasting with Monder, whose initial unison line grows into a series of sweeping arcs as the leader continues playing variations on the melodic theme underneath. Even at its most free-associative, this emphasis on melodic invention is ever present. A little more than a minute into "William III", McHenry banishes all semblance of traditional harmony and static rhythm with a blistering pentatonic line that is followed by a probing, emotive solo that owes more than a little debt to harmolodics and sets the stage for Monder's blistering, distorted guitar.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). McHenry is at Village Vanguard Mar. 20th-25th. See Calendar.



**Slow Traffic To The Right/Moonscapes**  
**Bennie Maupin (Vocalion)**  
 by Sean J. O'Connell

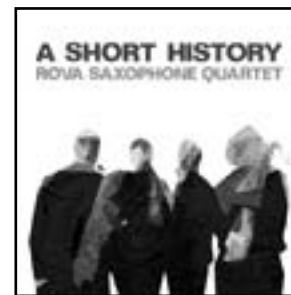
Undersung woodwind master Bennie Maupin has released surprisingly few records under his own name. After a stint in New York playing saxophone with everyone from Roy Haynes to Horace Silver in the '60s, Maupin found himself a part of the Miles Davis *Bitches Brew* sessions, honking on bass clarinet. That low, reedy sound helped set Maupin apart amid the cast of allstars. From that success Maupin eventually landed himself on another defining album: Herbie Hancock's *Head Hunters*. It was that album that secured Maupin's place as a funk legend.

*Slower Traffic To The Right*, Maupin's second album as a leader, is clearly a post-Headhunters release but with friendlier running times and a definite bid for a crossover appeal. The album is filled with driving funk and the kind of glittery keyboards one might expect from 1977. The guitars wah and the bass plunks and over all of it Maupin maintains his leadership presence, knocking out confident solos left and right. Pianist Patrice Rushen, only in her early 20s here and less than a year from dominating the R&B charts, gives a powerful solo over the ambient opener "It Remains to be Seen". "Water Torture", which first appeared on Herbie Hancock's *Crossings* album, gets a frenetic rerecording, featuring James Levi's furious hi-hat while guitarist Blackbird McKnight tears it up on the strutting "You Know the Deal".

*Moonscapes*, Maupin's 1978 follow-up, is not surprisingly, a more subdued affair. "Farewell to Rahsaan", Maupin's tribute to Rahsaan Roland Kirk, features a multi-tracked Maupin soaring over tingling keyboards and harp. "Anua" turns up the funk with Abe Laboriel's repeated bass figure providing grounding for Maupin's wailing soprano and Bobby Lyle's scattered piano. "Just Give It Some Time" is a radio-friendly, midtempo groove that makes plenty of room for Maupin's soprano while "Sansho Shima" kicks it up a bit. Harvey Mason pummels his drumkit behind the band's collective repetition until Maupin sets off on a blistering solo that finds the band at their most passionate.

Both of these albums have their charms and it is unfortunate that it took so long for them to find a rerelease. Maupin is in top form, awash in '70s jazz/funk production yet authentic and heartfelt. This twofor only emphasizes the regret that Maupin didn't record more at the time.

For more information, visit [duttonvocalion.co.uk](http://duttonvocalion.co.uk). Maupin is at Allen Room Mar. 23rd-24th. See Calendar.



**A Short History**  
**ROVA Saxophone Quartet (Jazzwerkstatt)**



**The Sybil's Whisper**  
**Kihnoua (Metalanguage)**

by Kurt Gottschalk

The ROVA saxophone quartet has a long history, looking down the barrel at its 35th anniversary and has a discography of more than 30 releases. The new *A Short History* isn't a best-of, unless their besties are Morton Feldman, Giacinto Scelsi and Cecil Taylor, all of whom get dedications on the new CD.

Those dedications - which are all a part of Larry Ochs' 30-minute suite "Certain Space" - may be instructive to those previously unfamiliar with the band. Name-checking two major figures of 20th Century classical music shows their hand at being a band that plays compositions while Taylor's inclusion shows a passion for complexly interwoven improvisation. Both sides of the equation are present not just on Ochs' piece but throughout the disc.

The album opens with a fairly brief bit of counterpointillism from new guy Steve Adams (he's only been a member for 23 years). Jon Raskin's "To the Right of the Blue Wall" follows, a lovely multilinear meditation. Together those two pieces are about half the length of the Ochs piece, which dominates the album. It's a broad and ambitious work, expansive both in scope and execution. The four voices meld together with a rewarding cohesion, speaking at once of the composer, the dedicatees and the performers.

The quartet Kihnoua is a looser and more surprising affair. Open and airy (it seems there's rarely a moment when all four are playing), the group is marked by Dohee Lee's soprano vocalese and the electronic effects that supplement Scott Amendola's percussion. Lee has a strong range both in pitch and emotive force and Ochs often seems to be sharing her space, supplementing the wails and interjections. Amendola is fantastically all over the place and bassist Wilbert de Joode is ever deep and solid. *The Sybil's Whisper* is fairly mad with no shortage of excitement, free-for-all and shared discovery. Maybe that's the release Ochs needs to keep his ROVA focus so tight. Or maybe it's just we listeners who need the release.

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu) and [ochs.cc](http://ochs.cc). Kihnoua is at Roulette Mar. 26th. See Calendar.

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*Strictly Romancin'*  
**Catherine Russell (World Village)**  
 by Joel Roberts

Catherine Russell can sing just about anything: jazz, blues, pop, R&B, probably country if she had to. Along with her solo recordings, she's worked as a backup singer for everyone from Paul Simon to Steely Dan to Madonna. But her real comfort zone is Swing Era jazz of the '30s-40s, which is fitting, since her parents are Swing royalty: dad Luis Russell was a well-known bandleader and the musical director for Louis Armstrong and mom Carline Ray is a respected singer and bassist who performed with Mary Lou Williams and the International Sweethearts of Rhythm.

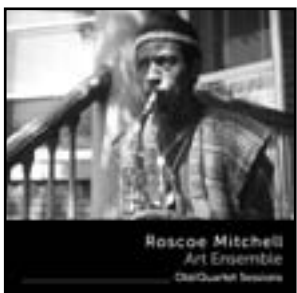
Russell's new album, as the title suggests, is a collection of vintage love songs, though just as many evoke the flipside of romance (ie, the blues) as its moments of bliss. The 14 tunes are well chosen, mostly Swing standards (but not overly familiar ones) from the songbooks of Duke Ellington, Chick Webb and Ella Fitzgerald, Cab Calloway, Henry "Red" Allen, Louis Armstrong, her father and others.

Russell has a rich, expressive voice, plenty of range and a theatrical flair that makes the lyrics she sings believable. She has a rare ease about her and a brightness to her voice that's hard to resist. She's helped immeasurably here by a hard-swinging band: arranger/guitarist/banjoist Matt Munisteri, pianist Mark Shane, bassist Lee Hudson, drummer Mark McClean, trumpeter Jon-Erik Kellso, trombonist John Allred, saxophonists Dan Block and Andy Farber, accordionist Joe Barbato and violinist Aaron Weinstein.

Russell's style is decidedly upbeat, but she sure knows her way around the blues, as evidenced by tasty treatments of Lil Green's "In the Dark" and Ivory Joe Hunter's "Don't Leave Me". Just about every track is a gem, from the pure romance of "I'm in the Mood for Love", with lush gypsy guitar and accordion backing, to a spirited reading of Mary Lou Williams' "Satchel Mouth Baby". Ellington's "I'm Checkin' Out Goom'bye", meanwhile, is two minutes of deliriously bouncing swing, with coy interplay between Russell and ace trombonist Allred. Of special note is Russell's moving vocal duet with her 86-year-old mom on Sister Rosetta Tharpe's gospel number "He's All I Need".

There's nothing phony or simply nostalgic about Russell's foray into the music of an earlier age. This is her music by birthright and she claims it with performances that are vibrant, authentic and engaging.

For more information, visit [worldvillagemusic.com](http://worldvillagemusic.com). Russell is at Allen Room Mar. 30th-31st. See Calendar.



*Complete Old/Quartet Sessions*  
**Roscoe Mitchell (Nessa)**  
 by Jeff Stockton

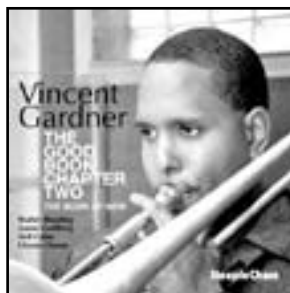
Would anyone deny the impact and influence of the Art Ensemble of Chicago on jazz in general and creative

improvised music in particular, since springing from the Association for the Advancement of Creative Musicians (AACM) in the mid '60s? In a free-jazz world of roaring saxophones and pounding pianos the Art Ensemble turned to the quiet, reducing the volume and physicality of Ayler, Coltrane and Taylor, et al in favor of "little instruments", which they used to detail their performances with the precision of calligraphers. Centered not too far from the University of Chicago, they also carried an air of intelligence about them, philosopher kings prone to intense thinking and profound reflectiveness. But as with any artist that works in the abstract, credibility is easier to establish when it's understood that the fundamentals are in place. It's OK to break the rules, as long as you already know them.

The *Complete Old/Quartet Sessions* reissues an original release (recorded in 1967, issued in 1975) on one disc, with another disc of supplemental material (both previously available on CD only as part of Nessa's Art Ensemble 1967/68 boxed set). While not strictly an Art Ensemble effort, the sessions gather, under Roscoe Mitchell's leadership, Lester Bowie on trumpet, Malachi Favors on bass and Phillip Wilson on drums. "Old" shows you what they could do. It swings ferociously. The band is casual and relaxed, joyful and joking (both musically and verbally). And Bowie steals the show, growling, smearing and syncopating his trumpet right in rhythm. It demonstrates just how much the band had invested in the tradition, before they exploded the music with irony, parody and other lofty concepts. "Quartet" is an example of that and charts the course that Mitchell, Favors and Bowie would take with Joseph Jarman and Don Moye. Unfortunately, although the artists take a natural break after 19-or-so minutes of an improvisational dialogue of whispers, interjections, calls and responses, the CD joins the second half of this journey into a single 36 minute-long track: an endurance test of attention for even the most ardent Art Ensemble fan. "Solo" closes the original program with Mitchell breaking it down even further, using voice, harmonica, chimes, cymbal and gong to punctuate his own periodic sentence, with his alto supplying the nouns and verbs.

In spite of the freshness of these performances, as well as their purely historical import, what strikes you immediately is how long ago 1967 seems, with three-quarters of the band having gone to their reward and over 40 years of improvising on little instruments having come in their wake. Nobody, however, did it like these guys.

For more information, email [nessarecords@charter.net](mailto:nessarecords@charter.net)



*The Good Book Chapter Two: The Book of Now*  
**Vincent Gardner (SteepleChase)**  
 by Laurel Gross

A tip of the hat goes to Vincent Gardner for his well-balanced, highly enjoyable approach to music-making. The title might seem a bit unwieldy at first but nothing is overwrought about this new CD, which scoots along breezily from start to finish, just as good conversation among friends. Uber-professional lead trombonist of the Jazz at Lincoln Center Orchestra (JLCO) and now Phil Schaap's replacement for his Jazz 101 course, Gardner lets his gleamy horn sparkle with vibrant individualism and invention while enabling his top-notch bandmates: Walter Blanding (tenor and soprano

saxophones), Aaron Goldberg (piano), Neil Caine (bass) and Ulysses Owens (drums). His considerable experience as a player in big bands and as an arranger and composer (he's produced commissioned work in both arenas for the JLCO) manifests itself in his vigilance towards the overall sound of the band.

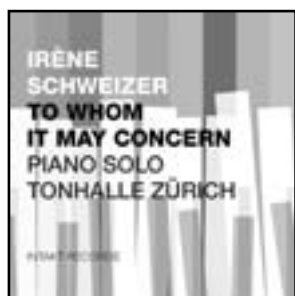
The selection of engaging repertoire from gifted composers - not a roundup of the usual suspects - is fortuitous, giving listeners a chance to hear some pleasing and perhaps unfamiliar originals and these collegial musicians the opportunity to explore their chops in fresh ways. Gardner's flexible and often exuberant trombone, with its assured, warm tone dances expertly atop Goldberg's musings and drum and bass support in Jimmy Heath's splendidly singing "Like a Son" while the pianist gets to show some quick moves along with Blanding's racing tenor in Anthony Wonsey's "The Paper Chase". Pianist Marcus Roberts' "A Servant of the People" (neat Gardner solo, picked up by Blanding's soprano), key master Kenny Barron's fun "Calypso" and trumpeter Jeremy Pelt's dramatic "466-64 (Freedom Fighters)", starting off with evocative machine-gun drumming, all get winning ensemble and solo treatment here. Blanding and Gardner's back-and-forth rapport in many instances is immaculate and even offers a spot of humor. Pulling out the evergreen "Speak Low" switches gears to slower but swinging pace, airing a more relaxed aspect of Gardner's musical personality with impressive results. The leisurely 1945 Victor Young staple "Love Letters" is born again.

Gardner continues to prove his worth in the big band format but this outing shows there can be qualitative benefit in stepping out of the horn section from time to time.

For more information, visit [steeplechase.dk](http://steeplechase.dk)

 <a href="http://www.thefirehousespace.org">http://www.thefirehousespace.org</a>	<b>The Firehouse Space</b> 246 Frost St Brooklyn, NY, 11211 \$10 cover
<b>Fri. March 2, 8 PM Big Five Chord</b> Jon Lundbom, Jon Irabagon, Bryan Murray, Moppa Elliot, Danny Fischer	
<b>9:30 PM Peter Knoll Trio</b> Peter Knoll, Mark Peterson, Andy O'Neill	
<b>Sat. March 3, 8:30 PM Denver General</b> Kirk Knuffke, Jonathan Goldberger, Jeff Davis	
<b>10 PM David Schnug Quartet</b> David Schnug, Daniel Carter, Max Goldman, Will McEvoy	
<b>Sun. March 4, 8 and 9:30 PM Alt Timers</b> Denman Maroney, Ratzo Harris, Bob Myers	
<b>Fri. March 9, 8 and 9:30 PM</b> Louie Belogenis, Roberta Piket, Billy Mintz	
<b>Sat. March 10, 8 PM Satoshi Takeishi, Shoko Nagai</b> <b>10 PM BasseyJane, Jane Grenier B, Albey Balgochian</b>	
<b>Sun. March 11, 7 PM Cleve Pozar</b> <b>Fri. March 16, 8:30 PM Russ Lossing, Satoshi Takeishi,</b> Cécile Broché	
<b>Sat. March 17, 8:30 and 10:00 PM Will Connell Quartet</b> William Connell, Vincent Chancey, Max Johnson, Jeremy Carlstedt	
<b>Sun. March 18, 3:00 PM Gargi Shinde, Lewis Porter</b> <b>8:00 PM Art Bailey Trio</b> Art Bailey, Michael Bates, Owen Howard	
<b>Sat. March 24, 8:30 and 10:00 PM Yoni Kretzmer</b> <b>Two-Bass Quartet - Sean Conly, Reuben Radding,</b> Mike Pride, Yoni Kretzmer	
<b>Sun. March 25, 8 and 9:30 PM Honey Ear Trio</b> Erik Lawrence, Rene Hart, Allison Miller	
<b>Sat. March 31, 8 PM Gilad Barkin Band</b> Gilad Barkin, John Benitez, Karina Colis	





**To Whom It May Concern**  
(Piano Solo)  
Tonhalle Zurich  
Irène Schweizer (Intakt)



**JUMP!**  
(featuring Irène Schweizer)  
Jürg Wickihalder  
European Quartet (Intakt)

by Ken Waxman

Born in 1941, Swiss pianist Irène Schweizer - part of the generation of Europeans who first mastered modern jazz - was imbued with African music played by expatriates such as Dollar Brand (Abdullah Ibrahim) and quickly plunged into energy music alongside pioneers like German saxophonist Peter Brötzmann and countryman drummer Pierre Favre. Since then her playing partners have ranged from drummer Hamid Drake and bassist Joëlle Léandre to up-and-coming Swiss improvisers including saxist Jürg Wickihalder.

One of those rare celebratory concerts that lives up to expectations, *To Whom It May Concern*, Schweizer's solo recital celebrating her 70th birthday, convincingly exposes every facet of her talents. The 10 tunes recorded in Zurich's Tonehalle demonstrate the iconoclastic pianist's command of her chosen idiom.

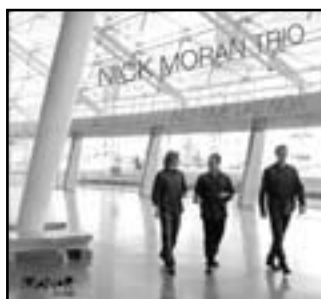
"Jungle Beat III/The Train and the River" is a new version of her vibrating composition matched with Jimmy Giuffre's folksy classic, with its theme slowed down to emphasize drama. Her strong left-hand accents on "Homage to Don Cherry" owe as much to such honky-tonk specialists as Meade Lux Lewis as the late trumpeter's World music. Note the key pressure she brings to Monk's "Four In One", pinpointing the composer's child-like innocence that translates into sardonic jocularity. Schweizer's own compositions, often played staccato, tremolo and with contrasting dynamics, logically mate techniques, tradition and transcendence.

Bonding over a mutual appreciation for the music of Monk and Steve Lacy, Schweizer and Wickihalder have played together regularly over the past decade. The fine quartet session *JUMP!* is the result of their mutual respect and accommodation. Seconded by steadfast Swiss bassist Fabian Gisler and subtle and inventive German drummer Michael Griener, the group cycles through originals by the saxophonist. The frontline players' musical rapport conclusively dissolves their approximately 40-year age difference. Schweizer's experience means she knew Lacy as a peer while Wickihalder studied with him. That familiarity

on Wickihalder's part may be the disc's shortcoming however. There are points at which the sound of his soprano is not individual enough. Griener's cymbal slaps, triangle pings and rim shots lighten those junctures when Schweizer's tremolo keyboard command threatens to overpower the others while his clinks, rolls and ruffs provide a steady foundation over which Wickihalder's vibrated whistles and multiphonics can soar without profoundly altering the themes isolated in the pianist's intricate licks.

Key tracks are the brief "6243D (armstand back double somersault 1,5 twists free position)" and the extended and appropriately titled "High Wire Dancer". As properly timed as a gymnast's routine, the former gives Schweizer space to interpolate a couple of Monk quotes alongside her pounding and key clipping while Wickihalder finally transcends Lacy's influence. Symbolically describing an improviser's skill, "High Wire Dancer" has a safety net in the pianist's continuous, percussive cascades. Meanwhile the reedist melds double tonguing and reed bites into a horn-shaking, almost-Oriental-sounding ending with a series of discursive squeals and quacks.

For more information, visit [intaktrec.ch](http://intaktrec.ch). Schweizer is at The Stone Mar. 9th with Jürg Wickihalder, Mar. 10th in duo with Pierre Favre and 11th in duo with Andrew Cyrille. See Calendar.



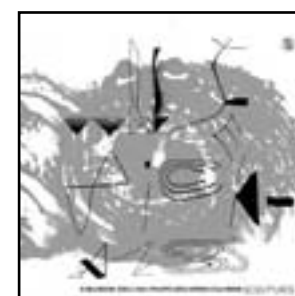
**No Time Like Now**  
Nick Moran Trio (Manor Sound)  
by Sharon Mizrahi

*No Time Like Now* paves a road of beautifully unusual melodies that take the senses for a spin. Guitarist Nick Moran, organist Brad Whiteley and drummer Chris Benham mix, mingle and argue with the lively ease of casual conversation, dancing between the worlds of assertion and laissez-faire.

"Strange Brew", the first of nine tracks composed entirely by Moran, makes no haste as it breezes forth on Benham's funky sails. Crisp rhythm sends electrifying waves of pure groove down to the crannies of the soul and tips of the toes. When Whiteley blares his acid-tinged organ chords alongside Moran's billowing guitar streams, a quick jig or shake of the shoulders is inevitable. The trio's gregarious vibe softens to ethereal reflection in the title track. Moran takes a turn for the pensive, assuming the aural consistency of lace. His gentle melody floats with a nostalgic lilt amid misty cymbal clouds. The divine air lands its feet upon Whiteley's deeper sound, absorbing the organ's density on its way to solid ground. "Natalya" uncovers the darker side of Moran's melancholy, echoing the title track's thoughtful mood with brooding, nearly elegiac undertones.

Peppering the band's spectrum of hearty jams and pondering tunes is a slice of experimental adventure in "The Physicist Transformed". The piece nestles in the palms of both free improvisation and reasoned structure. While Benham retreats as a subtly rhythmic force, Moran and Whiteley exchange refrains with hypnotic regularity. All three musicians opt for implicit harmony rather than headstrong fireworks in the indirectly complex work, perhaps illustrating virtuosity in rarest form: as a peaceful passion that burns with innovative balance and artful restraint.

For more information, visit [manorsound.com](http://manorsound.com). Moran is at Bar Next Door Mar. 9th and The Garage Mar. 29th. See Calendar.



**White Sickness**  
Scoolptures (Leo)  
by Stuart Broomer

Scoolptures is an Italian improvising quartet that mixes traditional instrumentation with a good deal of live signal processing. Bassist (and group founder) Nicola Nigrini and drummer Philippe Garcia use live electronics while Antonio Della Marini plays sine waves and live electronics. Alto saxophonist and bass clarinetist Achille Succi, the central voice in the ensemble's work, isn't processing his signal, but others certainly are: at times he appears in multiple.

The moods of the music can be gauged by the title phrase. It's taken from the late Portuguese novelist Jose Saramago's *Blindness*, a dystopian fantasy in which all but one member of a nameless society become suddenly and unaccountably blind. Scoolptures matches the grim intensity of the novel with a kind of elemental minimalism, an eerie soundscape suddenly broken by unexpected blasts. Succi's lines are sometimes almost evanescent, at other times reduced to sustained, machine-like multiphonics. The group provides a theatrical backdrop to that central focus, whether it's with drum punctuations or electronic squiggles, arriving at points like "Dodicidue", where the assembling field of sound around Succi's alto suggests both labyrinth and Minotaur.

Succi and Nigrini possess striking timbres. Succi's alto is capable of a painful lyricism and his warmly liquid bass clarinet can take sudden flight into buzzing overtones. Nigrini makes a fine lead voice as well, whether it's the reassuring fullness of his subtle pizzicato lines or the brilliance of his upper register bowing, marked by a cello-like vibrato. When the music emphasizes the acoustic duo of Succi and Nigrini, as on "Undicidue" and "Seidue", the sense of responsive close listening and free jazz is strong. Making maximum use of its live electronics, though, as on "Tredicidue", the group can turn Succi into a sax quartet that combines energy music blowout with the icy electronics of the band's methodology. It's thoughtful work, simultaneously achieving psychodrama and a coolly abstract perspective.

For more information, visit [leorecords.com](http://leorecords.com). Achille Succi is at The Stone Mar. 13th with Jürg Wickihalder. See Calendar.



Long Island City Jazz Alliance Jam Session  
Mondays, 8-11 p.m.  
Hosted by The Amanda Monaco Trio  
Domaine Wine Bar  
50-04 Vernon Blvd, Long Island City NY 11101  
[www.facebook.com/licja](http://www.facebook.com/licja)  
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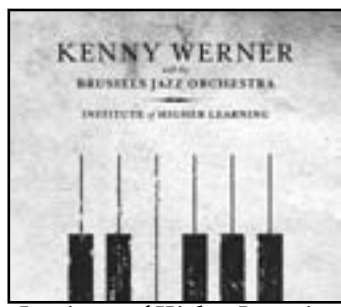
**Music of Stevie Wonder and New Compositions**  
(Live in New York 2011)  
**SFJazz Collective (SFJazz)**  
by George Kanzler

This album chronicles music from the 8th season of the SFJazz Collective. Ambitious yet goal-oriented, structured but also freely creative and expansive while project-oriented, it follows in the template of Jazz at Lincoln Center (JALC), reimagining the music of jazz giants, one per season in its case. Last season, for the first time, a non-jazz musician was the focus: Stevie Wonder. Each member of the Collective not only tackles a piece by the featured musician-composer, but also contributes an original work.

Comparisons to JALC do not end with programming. SFJazz Collective members also reflect what can be called The Wynton Effect, evident in the approach to not only their own compositions but also their complex reworkings of Wonder's tunes, many having the extensive feel of mini-suites. The opening track, trumpeter Avishai Cohen's 14+-minute take on "Sir Duke", is illustrative. Opening fanfares lead to short bass and drum solos followed by ensemble passages and solos from vibes and overlapping horns before Wonder's theme peeks through at 4:30, followed by more solos until a long final vamp coda and theme take it out with electrified wah-wah trumpet in the mix. Cohen's original "Family" is a more measured affair, featuring Edward Simon's solo piano and rich ensemble harmonies.

While some of the tracks here are too much of a good thing, as composer-arrangers let tunes, especially vamps and codas, run too long, the music is often compelling and impressive, especially for its seasoned integration of composed and improvised elements, as on saxist Mark Turner's original "Orpheus". The Wonder tunes are all served well enough to be at least intriguing: alto saxist Miguel Zenón's "Superstition", with teasing breaks in the melody to shifting ensembles driving momentum behind Stefon Harris' vibes; drummer Eric Harland's "Do I Do" in a real good-time mood with electronic wah-wahs from Cohen; trombonist Robin Eubanks' "Race Babbling" in two tempos, slow with Harmon-muted trumpet and Latin-y fast for vibes and trombone solos and pianist Edward Simon's "My Cherie Amor", beginning appropriately lush and rhapsodic, with a romantic piano solo, but giving way to a faster tempo and exuberant solo rounds, culminating in a tropical vibes finale.

For more information, visit [sfjazz.org](http://sfjazz.org). This group is at Allen Room Mar. 10th. See Calendar.



**Institute of Higher Learning**  
**Kenny Werner/Brussels Jazz Orchestra (Half Note)**  
by Ken Dryden

A native of Brooklyn who grew up on Long Island, Kenny Werner was drawn to the piano in his youth,

initially studying classical piano at Manhattan School of Music before his interest in improvising led him to Berklee College of Music in 1970. Back in New York City within a few years, Werner served as a sideman with Archie Shepp, Joe Lovano, Lee Konitz and others while his writing for the Mel Lewis Orchestra and work with Broadway singer Betty Buckley demonstrated the breadth of his skills. Forming his first trio in 1981, Werner has excelled as a solo pianist and leader of small groups and large ensembles (where he might also play synthesizers and electric keyboards), making over two dozen albums under his own name. He was awarded a 2010 Guggenheim Fellowship for his moving *No Beginning No End* (Half Note), dedicated to his late daughter.

*Institute of Higher Learning* features Werner performing his stunning originals and arrangements with the Brussels Jazz Orchestra. His three-movement "Cantabile" is a multi-faceted work. The first movement combines postbop with Peter Hertmans' edgy guitar. Next is a spacious ballad that focuses primarily on Werner's glistening piano and Pierre Drevet's expressive trumpet, with the composer's subdued orchestrations fading in and out of the background. The upbeat conclusion is modern jazz at its best, with driving solos by Werner and trumpeter Nico Schepers.

Werner's moving ballad "Second Love Song" is dedicated to trombonist Bob Brookmeyer (an important mentor), showcasing a rich solo by trombonist Marc Godfroid. Perhaps the biggest surprise is Werner's pulsating reworking of "The House of the Rising Sun", which incorporates both drama and humor. "Compensation", written for the Lewis Orchestra, features playful solo piano and the robust, swinging orchestra. The title track wraps up the sessions with a flourish, providing more than ample proof that Werner is among the top tier of today's jazz composers and arrangers.

For more information, visit [halfnote.net](http://halfnote.net). Werner and the Brussels Jazz Orchestra are at Blue Note Mar. 27th-Apr. 1st. See Calendar.



**The One Constant**  
**Danny Fox Trio (Songlines)**  
by Elliott Simon

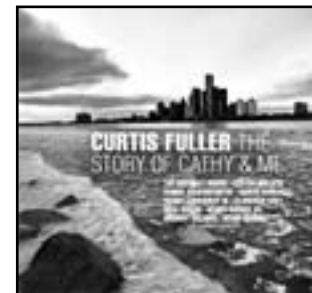
A rap on classically trained jazz pianists - and there is certainly no dearth of them of in today's modern jazz world - is that they accentuate melody and harmony at the expense of rhythm. Pianist Danny Fox is however refreshingly in tune with rhythm and his trio reflects that sensibility. In fact, *The One Constant* throughout this debut release is an overtly palpable rhythmic cohesion that infiltrates the arrangements, compositions and group dynamic. Bassist Chris Van Voorst Van Beest and drummer Max Goldman are uniquely interconnected with Fox, a genuine third member of what becomes a very engaging and agile rhythm section. Together, the three explore a dozen demanding compositions.

To paraphrase his bio, both Vladimir Ashkenazy playing a Scriabin Sonata as well as Monk playing Monk inform Fox' aesthetic. Intense, albeit sometimes gloomy, piano chords combine with rich basslines to create an ornate and up-in-the-mix bottom. This conveys a blending of depth and tension, which gracefully straddles the line between ominous and

quirky. The sullen march of "Trudge" and classically-inspired title cut reflect the former while haltingly unpredictable "The Icebox" and peculiarly regal "Drama King" reflect the latter.

Ensemble playing is a core strength for this trio and is abundantly present. "Room 120" is filled with surprises including arco bass and shifting dynamics while the cleverly constructed "Easily Distracted" is a study in melodic and rhythmic attention deficit disorder. Fox has a powerful left hand that is well connected to his bassist while his witty right is perfectly in tune with his drummer. This is in part due to Goldman himself, whose snare and cymbal work is beautifully melodic, even pianistic. These joint explorations merge analytical and improvisational approaches and make *The One Constant* a captivating session.

For more information, visit [songlines.com](http://songlines.com). This trio is at Barbès Mar. 14th. See Calendar.



**The Story of Cathy & Me**  
**Curtis Fuller (Challenge)**  
by Alex Henderson

The term 'concept album' is usually used in connection with thematic rock efforts such as Pink Floyd's *The Wall*, the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and Queensrÿche's *Operation: Mindcrime*. But jazz has had its share of great concept albums as well and the approach works well for Curtis Fuller on *The Story of Cathy & Me*.

This album was recorded in memory of the veteran trombonist's wife, who died of lung cancer in early 2010. Fuller pays homage to her with a variety of songs, ranging from two originals ("Sweetness" and "Little Dreams") to Betty Carter's "Look What I Got" to the Roberta Flack-associated "The First Time Ever I Saw Your Face". In addition to remembering their many years together, Fuller expresses the grief and sorrow that came with losing her. So while some parts of *The Story of Cathy & Me* look back on happier times, other parts are downright melancholy (including interpretations of Frank Loesser's "Spring Will Be a Little Late This Year" and Lerner-Lane's "Too Late Now"). The expressive Fuller, who was 76 when this album was recorded in 2010, gets in his share of memorable solos but also gives plenty of solo space to his sidemen (who include trumpeter Lester Walker, tenor saxophonist Akeem Marable and pianist Nick Rosen). *The Story of Cathy & Me* was produced by Jacey Falk, a fine singer who contributes some songs to the project (including the exuberant "I Asked and She Said Yes" and the sorrowful "Life Was Good, What Went Wrong"). Although Falk doesn't do any singing on this release, he clearly does his part to make it a creative success.

The best concept albums can be enjoyed as a cohesive whole but also have tracks that are meaningful by themselves. Ideally, this CD should be listened to uninterrupted from start to finish, but "Little Dreams", "Spring Will Be a Little Late This Year" and other selections can stand on their own. Fuller demonstrates that rock musicians don't have the market cornered on thoughtful concept albums.

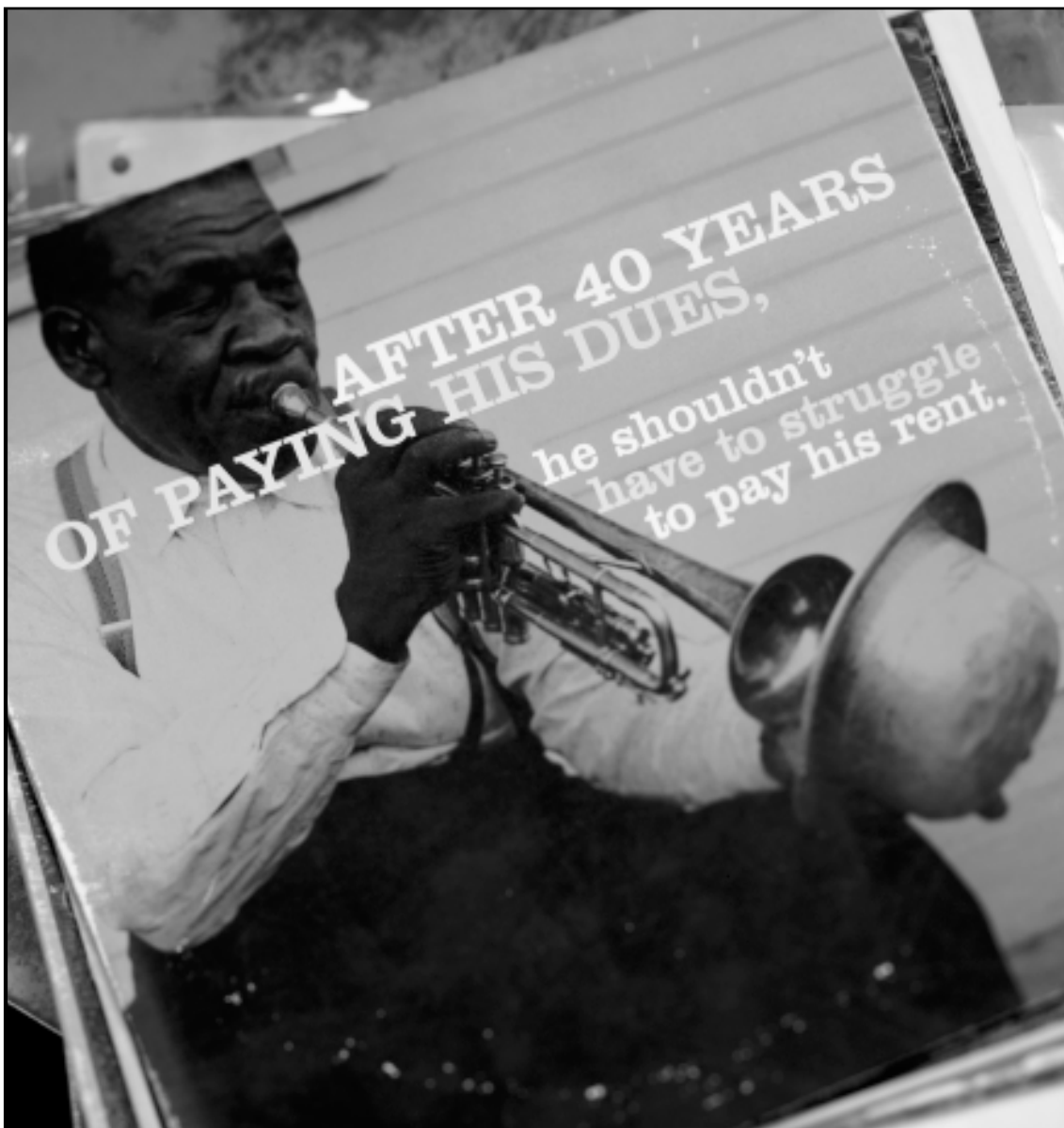
For more information, visit [challengerecords.com](http://challengerecords.com). Fuller is at Blue Note Mar. 26th as part of a James Moody Tribute. See Calendar.



# Masabumi Kikuchi Trio Sunrise

ECM

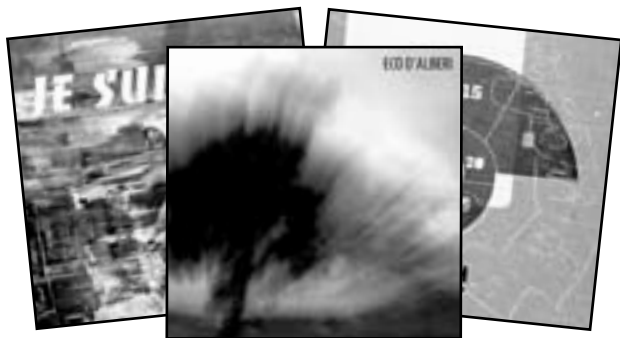
Masabumi Kikuchi piano  
Thomas Morgan double-bass  
Paul Motian drums



Years ago, they pioneered the art of jazz /  
But many signed unfair contracts and got taken  
for everything they were worth / They are our  
elderly jazz musicians / Today, many of them live  
in shelters or are homeless because they can't afford  
to pay rent / We help these talented people find  
affordable housing, and work to help pay for it /  
But we need you to help us do it / After all they've  
given us, it's time to give them something back:  
their dignity / To learn more or to make a donation,  
call 1-800-JFA-JAMS or visit [www.jazzfoundation.org](http://www.jazzfoundation.org)

 The Jazz Musicians' Emergency Fund

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**Mistluren Je Suis! (Umlaut)**  
**Eponymous Hopscotch (ILK Music)**  
**Eponymous Eco D'Alberi (Porter)**  
 by Matthew Miller

These three recent debuts attest to the exciting and continually evolving nature of jazz scenes in European cities like Copenhagen, Stockholm and Rome.

Je Suis!, a Stockholm-based sextet of improvisers, is led by Niklas Barno, known both for his hard-driving, melodic trumpet playing and formidable skills as a composer. On *Mistluren*, Barno's burnished trumpet leads a talented young band through a series of mercurial originals, but also leaves ample room for ambitious and often untethered improvisations. The leader's M.O. is in sharp relief on "Geniet", a 13-minute composition that begins with a sparkling, unaccompanied solo by pianist Alexander Zethson. As the solo rises to a frenetic climax, drummer Magnus Vikberg and bassist Joel Grip make a whispered entrance moments before Barno, saxophonist Marcelo Gabard Pazos and trombonist Mats Aleklint enter with a snaking minor melody over a brooding chord progression that owes an obvious debt to Mingus. The juxtaposition of thoughtful and vigorous composed

passages, with moments of unfettered improvisational freedom, lies at the heart of *Mistluren's* success. On "Det Maste Vara Doping" - recorded live at Glenn Miller Café in Stockholm - the group once again pays homage to the jazz tradition tonally while embracing the intrepidly iconoclastic ethos that has long been a hallmark of European improvisers. Aleklint delivers a pair of ecstatic solos as the band builds to a momentous and extended release that features galvanic alto over a driving bass ostinato, pointillistic piano and a scrum of horn counterpoints.

The trio Hopscotch - saxophonist Francesco Bigoni, guitarist Mark Solborg and drummer Kevin Brow - shares with groups like Je Suis! a love of genre-blurring improvisation. Based in Copenhagen, but hailing from Italy, Argentina and Canada respectively, its members bring a cosmopolitan approach to music that is - not surprisingly - devoid of stylistic and cultural borders. Over ten tracks that nicely balance moments of jarring abandon with meditative studies on tonal and textural variation, the trio shows not only the depth of its individual voices, but the extent to which group interplay, composition and improvisation can blend into a singular and compelling collective statement. Solborg's original "Almost" is a case study in the group's approach. Beginning with breathy saxophone overtones, brushed snare and plaintive, twangy guitar tones, the group deftly segues to a darkly beautiful and unpredictable composed line. Tenor mirrors guitar before emerging with an unaccompanied series of trills that are quickly joined by the full group in a rousing and extemporaneous buildup to a carefully composed conclusion. From the blistering tour-de-force "Brainwashing" to the album's whispered conclusion, "E", the focus never wavers from exploring the endless sonic possibilities.

Equally focused on harmonic and rhythmic freedom, but with an emphasis on free-blowing catharsis is Eco D'Alberi, an all-Italian quartet of saxist Edoardo Marraffa, pianist Alberto Braidà, bassist Antonio Borghini and drummer Fabrizio Spera. The group's name, which translates to Echo Tree and comes from a short story by American writer Henry Dumas, belies the sturm und drang of the quartet's onstage performances taken from The Vision Festival in New York, An Insolent Noise Festival in Pisa and the Taktlos Festival in Zurich. Two minutes into "Tutto Cielo", the album's volcanic opener, Marraffa's tenor marks the end of the piece's contemplative introduction with a cascade of shrieks and smears that herald a series of improvised movements toggling between hushed solo statements and furious collective wailing. Braidà joins Marraffa with horn-like lines and an array of chord clusters until the two instruments seem to blend together over Spera's rippling percussion and Borghini's alternating bowed and plucked lines. The centerpiece is the 32-minute tour-de-force "Calls". The piece finds the quartet at its explosive best, largely led by Marraffa's expressive saxophones, but developing the sort of unrelenting, collective momentum that is the sign of a successful free improvising ensemble. After a series of cacophonous highs and meditative lows, Marraffa switches to soprano and embarks on a journey to the piece's ultimate conclusion. Over constantly evolving rhythmic counterpoints, Marraffa's brittle and emotive soprano twirls, cavorts and honks with abandon over the tidal power of Braidà's piano. It is one of many high points in this memorable, but exhausting album.

For more information, visit [umlautrecords.com](http://umlautrecords.com), [ilkmusic.com](http://ilkmusic.com) and [porterrecords.com](http://porterrecords.com)



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# RobertHURST

Bassist, Composer, Producer, Educator



**M** Associate Professor of Music, University of Michigan

**2012 NEWS:**

**February:** Featured on 12 tracks from 'Kisses on the Bottom' by Paul McCartney  
*"The instrumental focus more often falls on the velvety bass of Robert Hurst..."*  
 - Jim Farber, NYDailyNews.com, 2/7/12

**Spring:** Featured on 'Impressions' by Chris Botti


**Summer:** My next release 'B9B a palindrome'



**June-September:** Diana Krall USA Tour


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**Best Jazz CDs of 2011:**  
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*Downbeat Annual Critic's Poll:*  
 Top Bassists of 2011



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**Outdoor Spell**  
Rhys Chatham (Northern Spy)  
by Ken Waxman



**Search**  
Joel Harrison 7 (Sunnyside)  
by George Kanzler

Categorically consecrated to using electronics and extended techniques to process ritualistic and meditative textures from the trumpet, *Outdoor Spell* is both a departure and continuation for Rhys Chatham. (In)famous for his 100-strong guitar orchestra compositions, the New Yorker-turned-Parisian is in a more contemplative mood here, playing solo trumpet on two tracks and partnered on two others. It's a confirmation of his trumpet prowess following a few years of neglecting the instrument for the guitar.

Using his own vocal drones as counterpoint to his brass tones, Chatham's lines appear to float suspended in the air, as overdubbed melismatic chants vibrate alongside tremolo brass samples, gradually liquefying into one another. A track such as "Crossing the Sword Bridge of the Abyss" takes technique even further, as blurred and doubled brass tones ranging from pedal-point farts to aviary shrills occasionally pierce the primordial sonic goo constructed from stacked and melded electronic static, hurdy-gurdy-like swells and granular wave forms. As staccato shrills move to the foreground, the mass choir-like drone makes room to highlight the trumpet's horks and hockets.

Although he cites Jon Hassell and Don Cherry as influences, the latter's bluesy subtlety and quicksilver improvisational strategies aren't evident, even when Chatham's guffawing horn is matched with Native-Indian-like thumps from Beatriz Rojas' cajón or chiming strums from Jean-Marc Montera's guitar and stentorian press rolls from drummer Kevin Shea. "The Magician" provides the best context for Chatham's swift flutter tonguing and rubato slurs; as Shea's ruffs and cymbal shakes vibrate sympathetically, smacked guitar strings and distorted amp buzzes evolve in tandem with chromatic trumpet tones. Never intersecting, the individual brass and string output become nearly indistinguishable by the finale.

Improvised music, although likely not jazz - whatever that is - this CD showcases first-class, mesmerizing brass and other sounds.

For more information, visit [northern-spy.com](http://northern-spy.com). Chatham is at Merkin Hall Mar. 17th. See Calendar.

Guitarist Joel Harrison isn't easy to categorize, what with his off-beat album projects such as *Harrison Plays [George] Harrison*, *The Music of Paul Motian* by his drum-less String Choir and Free Country, his alt-country project. Then there's his statement prompted by questions about this album: "At heart I may be more a blues than a jazz player." Yet this is a project where his guitar playing takes a back seat to his composing and arranging for a rather unique septet featuring four string players: his guitar; Christian Howes, violin; Dana Leong, cello; Stephan Crump, bass, plus Donny McCaslin, tenor sax; Gary Versace, piano and B3 organ and Clarence Penn, drums.

Harrison uses the instrumentation to create a rich palette of tonal colors and interwoven, multi-textured lines, a sometimes dense labyrinth where skittering string lines pulse under deliberate, forceful tenor sax statements, ie "Grass Valley and Beyond". He's also into mixing up times and tempos in a quirky, humorously clever way, as on "All the Previous Pages Are Gone", where a melody led by violin and cello shifts from 4/4 to a 2/4 shuffle and back, as the strings also move from arco to pizzicato, violin finally giving solo way to tenor sax. The ensemble's potential for sumptuous beauty culminates in "The Beauty of Failure", a slow theme first carried by violin and cello, then cello and tenor sax as it achieves a choral fullness. It's the shortest and most indelible ensemble track (the title track is much shorter but wholly a piano solo).

"A Magnificent Death", the long centerpiece of the CD, is a disquieting, harrowing existential reaction to a friend's untimely death (probably suicidal, judging from the spoken lines), as much requiem as jazz piece. Two contrasting pieces, the Allman Brothers' "Whipping Post" and Olivier Messiaen's "O Sacrum Convivium", display the sonic versatility of the septet; the former featuring B3 organ, swirling strings and rocking out guitar and tenor sax, the latter a lovely, modulated ensemble convergence with barely amplified guitar in homage to the original vocal motet.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This group is at Drom Mar. 31st. See Calendar.



- Thu Mar 01** **THE LANDRUS KALEIDOSCOPE 8:30PM**  
Brian Landrus, Ben Monder, Frank Carlberg, Lonnie Plaxico, Rudy Royston
- Fri Mar 02** **ETHAN IVERSON / SAM NEWSOME DUO 9:00PM & 10:30PM**
- Sat Mar 03** **ARI HOENIG TRIO 9:00PM & 10:30PM**  
Shai Maestro, Orlando Le Fleming
- Tue Mar 06** **BLUE TUESDAYS: NEW SINGERS SHOWCASE 8:30PM**  
Julie Hardy, curator  
Nicky Schrire, Taylor Eigsti, Sam Anning, Jake Goldbas, Paul Jones
- Wed Mar 07** **MATT MITCHEL DUOS WITH CHES SMITH, DAN WEISS 8:30PM**
- Thu Mar 08** **JEAN ROHE 8:30PM**  
Ilusha Tsinadze, Liam Robinson, Chris Tordini, James Shipp
- Fri Mar 09** **SARAH BERNSTEIN: UNEARTHISH 6:00PM**  
Satoshi Takeishi  
**INGRID LAUBROCK'S ANTI-HOUSE 9:00PM & 10:30PM**  
Mary Halvorson, Kris Davis, John Hébert, Tom Rainey
- Sat Mar 10** **STEPHAN CRUMP'S ROSETTA TRIO 9:00PM & 10:30PM**  
Liberty Ellman, Jamie Fox
- Sun Mar 11** **THUMBSCREW 8:30PM**  
Mary Halvorson, Michael Formanek, Tomas Fujiwara
- Tue Mar 13** **SCOTT TIXIER - CD RELEASE: BROOKLYN BAZAAR 8:30PM**  
Douglas Bradford, Jesse Elder, Lonnie Plaxico, Arthur Vint, Emilie Weibel
- Wed Mar 14** **ROB GARCIA 4 8:30PM**  
Noah Preminger, Dan Tepfer, John Hébert
- Thu Mar 15** **ANNE METTE IVERSON - CD RELEASE: POETRY OF EARTH 8:30PM**  
Maria Neckam, Christine Skou, Dan Tepfer, John Ellis
- Fri Mar 16** **MATTHEW BREWER QUARTET 9:00PM & 10:30PM**  
Steve Lehman, Kyle Wilson, Tommy Crane
- Sat Mar 17** **KRIS DAVIS QUINTET 9:00PM & 10:30PM**  
Mat Maneri, Ingrid Laubrock, Eivind Opsvik, Tom Rainey
- Sun Mar 18** **GLOBAL LIVING ROOM: GAIDA 8:30PM**  
Jean Rohe, host  
Amir ElSaffar, Zafer Tawil, Jennifer Vincent, George Dulin
- Tue Mar 20** **NOW SWINGIN' AT 91! CELEBRATE STEPHANIE STONE'S 91ST B'DAY! 6:00PM**  
**BLUE TUESDAYS: JD WALTER 8:30PM**  
Julie Hardy, curator  
Misha Tsiganov, Boris Kozlov, Alex Sipiagin, Donald Edwards
- Wed Mar 21** **'BRIGHT NOISE' EP RELEASE CONCERT 6:00PM**  
Ben Bryden, Ben Wendel, Tim Basom, Chris Lightcap, Dustin Kaufman  
**NEW BRAZILIAN PERSPECTIVES: PAUL LIEBERMAN 8:30PM**  
Duduk Da Fonseca, Nilson Matta, Joel Martin
- Thu Mar 22** **SPOTLIGHT ON NEW TALENT: JOHN RAYMOND, CD RELEASE 8:30PM**  
Gilad Hekselman, Javier Santiago, Joe Martin, Otis Brown III
- Fri Mar 23** **BIRD AMONGST THE BLOSSOM - A TRIBUTE TO THE BLOSSOM DEARIE SONGBOOK 6:00PM**  
Jaye Maynard, Jon Delfin, Leon Lee Dorsey  
**MARK HELIAS - OPEN LOOSE**  
Tony Malaby, Tom Rainey
- Sat Mar 24** **RICARDO GALLO'S "TIERRA DE NADIE" 9:00PM & 10:30PM**  
Dan Blake, Reut Regev, Mark Helias, Satoshi Takeishi
- Sun Mar 25** **PETROS KLAMPANIS' CONTEXTUAL 8:30PM**  
Gilad Hekselman, Ari Hoenig
- Tue Mar 27** **DAVE ALLEN QUARTET 8:30PM**  
Jaleel Shaw, Drew Gress, EJ Strickland
- Wed Mar 28** **DAVE MOONEY - CD RELEASE: PERRIER ST. 8:30PM**  
Jon Cowherd, John Ellis, Matt Clohesy, Greg Ritchie
- Thu Mar 29** **TOM CHANG QUARTET 8:30PM**  
Loren Stillman, Matt Pavolka, Jeff Davis
- Fri Mar 30** **JEFF WILLIAMS QUARTET 9:00PM & 10:30PM**  
Duane Eubanks, John O'Gallagher, John Hébert
- Sat Mar 31** **BEN ALLISON BAND 9:00PM & 10:30PM**  
Steve Cardenas, Brandon Seabrook, Rudy Royston

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One of jazz's most versatile collaborators, Dutch bassist Joris Teepe leads his ensemble in performances of original works.



**ANTONIO CIACCA**  
- MAR. 3, 5-10, 13-17, 26-31

The Setai Hotel's Artist in Residence, Antonio Ciacca leads his ensembles in performances of gospel-infused originals and time-honored standards.



**SIMONA PREMAZZI**  
- MAR. 4

Melodic and graceful pianist Simona Premazzi returns for a night of solo piano.



**ALBERTO PIBRI**  
- MAR. 11, 18, 25

A rising star in the Italian jazz scene, Alberto Pibri returns to the Bar on Fifth for three nights of solo piano standards.



**JAIMEO BROWN**  
- MAR. 19-24

A leading exponent of World Jazz, drummer Jaimeo Brown brings his trio to the Setai to present an exciting blend of African rhythms, straight-ahead jazz and R&B.

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(INTERVIEW CONTINUED FROM PAGE 6)

kinds of instruments, chromatic tuned gongs, a set of two octaves of tuned small drums...so many things. Just a few days ago I was remixing my first solo albums and I was surprised how many sounds I could produce then. Since then my set has become simplified. It's more concentrated, enough for what I have to say.

**TNYCJR:** Over the years you've been involved with musicians in other areas besides what we call jazz.

**PF:** I've been so lucky that musicians have asked me to play with them at all times. Being curious to learn, I could hardly refuse. This is especially true for the classical music side. I was asked to play John Cage, Maurizio Kagel, Ernst Krenek, Arvo Pärt and others and I never turned down any of these propositions.

It's the same with the folkloric players. I met pipa player Yang Jing in Beijing. She wanted to learn how to improvise, so she came to Switzerland and we improvised. I also played many concerts with the great mridangam player from Madras, T.V. Gopalakrishnan. I met bandoneonist Dino Saluzzi through the ECM record *Once Upon A Time-Far Away In The South* [1985], with [bassist] Charlie Haden and [trumpeter] Palle Mikkelborg. Dino and I also gave a magic concert in duo at the 2001 Willisau Jazz Festival. French vocalist Tamia and I spent many years together playing, writing, rehearsing.

With [Czech violinist/vocalist] Iva Bittova it was only a week but beautiful. I've always loved the voice, probably because it's so near to the drums and also because I have a melodic nature. I always try to find some music where it's hidden. But during all these years I also played jazz, worked with Albert Mangelsdorff and toured with Jimmy Giuffre, John Surman, John Tchicai and many more. I must add something very important. After having flown over all these different musical countries since 1966 I come back to jazz as what it is, great music, and with great respect and admiration for giants like Duke Ellington, Thelonious Monk, Charlie Mingus, the great drummers and so many others. You see, the jazz water tastes completely different to me now.

**TNYCJR:** Your most recent Intakt CD, *Le Voyage*, involves a 10-piece ensemble, whereas most of your other work is with duos or trios. Are larger bands organized because of specific music you want to play or hear? Do you prefer to play in smaller groups?

**PF:** Some years ago I wrote the music for the group Window Steps, with bassist Steve Swallow, cellist David Darling, trumpeter Kenny Wheeler and soprano saxophonist Roberto Ottaviano for ECM and later *Fleuve* also for ECM with saxophonist/clarinetist Frank Kroll, tubaist Michel Godard, harpist Hélène Breschand, guitarist Philipp Schauffelberger, bassist Baenz Oester and electric bassist Wolfgang Zwiauer. These groups allowed me to hear music I hear but can't play on the drums. Playing in duo is, of course, very interesting because it's a dialogue; you listen and answer to one single voice. It's perfect if you want to know somebody better. And don't forget that bigger groups need much more work and more money.

**TNYCJR:** Today it appears that you mostly work with younger Swiss musicians. Is this strategy planned? How do you feel about younger generations of Swiss improvisers?

**PF:** Yes, in general it's a planned strategy. I like to rehearse or, of course, improvise and it's difficult to get musicians to come to Switzerland to rehearse for a few days; they usually come just for the job. But Switzerland is a small country and Swiss musicians can come to my house regularly.

Younger players are very enthusiastic. In general they're hard workers and are very skilled. We improvise, I write the music and they love to rehearse. I show them how to phrase dynamics, how to build a solo. I don't ignore suggestions coming from any of them, but I work out with them how to make something out of their ideas. Of course talents are talents, the younger players are themselves; they're not more or not less than the older musicians. The other point is that many of my older friends don't play anymore - some have gone away. ❖

For more information, visit [pierrefavre.ch](http://pierrefavre.ch). Favre is at The Stone Mar. 8th in duo with Mark Feldman, 10th in duo with Irène Schweizer and 13th with Samuel Blaser and Philipp Schauffelberger. See Calendar.

### Recommended Listening:

- Irène Schweizer/Peter Kowald/Pierre Favre - *Santana* (PIP-FMP, 1968)
- Eje Thelin/Jouck Minor/Pierre Favre - *Candles of Vision* (Calig, 1972)
- Michel Portal - *Arrivederci le Chouartse* (hatHUT-hatOLOGY, 1980)
- Irène Schweizer/Pierre Favre - *Eponymous* (Intakt, 1990)
- Pierre Favre/Michel Godard - *Duex* (Altrisuoni, 2001)
- Pierre Favre Ensemble - *Le Voyage* (Intakt, 2010)

(LABEL CONTINUED FROM PAGE 12)

Of course, ugEXPLODE - despite (or maybe because of) its outlier position - has garnered the respect of musicians who grace Walter's ensembles and catalogue. Longtime confrere, bassist Damon Smith, who also runs his own Balance Point Acoustics imprint, says this: "First of all, Weasel keeps track of books and all the funds for his label, which means not only do you get paid, but projects seem to move quicker. While the modernist aesthetic of my label is very clear, the ugEX design is something Weasel takes care of and puts a lot of effort into, so I really don't mind if he wants to put a flaming skull on the cover of an album! Weasel's aesthetic is also modernist but it's filtered through no wave and metal. The new disc with guitarist Sandy Ewen is designed almost exactly as I envisioned it, but he did it all on his own. So you could say we complement each other."

Percussionist-composer and No More Musik/TLASILA2 collaborator Nondor Nevai has a more essentialist take on the importance of ugEXPLODE and its aesthetic: "Weasel's imprint is storied and loyal and is the sort of outsider hardcore REAL jazz cultural aegis that deserves its day in court. ugEX is a salient node in the bigger picture of this northern Midwest no-wave and hardest-core free jazz current which seems irrepressible... XEROBOT, Kent Kessler, Azita Youseffi, COUCH, even ROMEO VOID are all germane. These people and their performances and recordings prove that PUNK JAZZ, whether the punk is the canvas as in No-Wave or, with the punk as a qualifier, as in hardcore/aktionist free jazz, is an actual, vital, distinct idiom."

Whether it's Weasel Walter's music or bands for whom he has the utmost respect, the ugEXPLODE ethos is not about desire and instead all about what's required. ❖

For more information, visit [nowave.pair.com/ugexplode](http://nowave.pair.com/ugexplode). Artists performing this month include Marc Edwards/Weasel Walter Group at ABC No-Rio Mar. 11th and Mary Halvorson at Clemente Soto Velez Cultural Center Mar. 5th, The Stone Mar. 7th and Cornelia Street Café Mar. 9th, both with Ingrid Laubrock, The Stone Mar. 10th with Tom Rainey, Cornelia Street Café Mar. 11th with Thumbscrew and The Kitchen Mar. 24th. See Calendar.



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Thursday, March 1

- ★ Fred Frith, Shahzad Ismaily, Matthias Bossi; Fred Frith/Lucas Niggli Duo  
The Stone 8, 10 pm \$10
- ★ Matt Wilson Arts & Crafts Quartet with Terrell Stafford, Gary Versace, Martin Wind  
Dizzy's Club 7:30, 9:30 pm \$30
- Juilliard Jazz Ensemble  
Dizzy's Club 11 pm \$10
- Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner  
Village Vanguard 9, 11 pm \$25
- Monty Alexander meets Sly Dunbar, Robbie Shakespeare with guest Shaggy  
Blue Note 8, 10:30 pm \$45
- Pedrito Martinez Trio with Axel Tosca Laugart, John Benitez and guests Steve Turre, Michael Rodriguez  
Jazz Standard 7:30, 9:30 pm \$25
- John Pizzarelli Quartet  
Birdland 8:30, 11 pm \$30-40
- Gary Lucas and Friends  
Iridium 8, 10 pm \$25
- Marco Cappelli's IDR with Doug Wieselman, Jose Davila, Ken Filiano, Jim Pugliese, and guest DJ Logic  
Roulette 8 pm \$10
- Camila Meza with Pablo Menares, John Davis; Mike DiRubbo Group with Mike LeDonne, Ugonna Okegwo, Darrell Green; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart, Luca Santaniello  
Smalls 7:30, 10 pm 1 am \$20
- Nils Weinhold Quintet with Adam Larson, Fabian Almazan, Sam Anning, Bastian Weinhold  
The Kitano 8, 10 pm
- Brian Landrus Kaleidoscope with Ben Monder, Frank Carlberg, Lonnie Plaxico, Rudy Royston  
Cornelia Street Café 8:30 pm \$10
- ★ Jeff Davis Band with Kirk Knuffke, Jon Goldberger, Jesse Stacken, Eivind Opsvik; Devin Gray's Dirigo Rataplan with Elery Eskelin, Dave Ballou, Michael Formanek  
I-Beam 8:30, 9:30 pm \$10
- Leslie Pintchik Trio with Scott Hardy, Michael Sarin  
Bar Next Door 8:30, 10:30 pm \$12
- Burnt Sugar The Arkestra plays Steely Dan with Vernon Reid  
David Rubenstein Atrium 8:30 pm
- Alex Brown Quintet with Yosvany Terry, Zach Brown, Ludwig Afonso, Paulo Stagnaro  
The Jazz Gallery 9, 10:30 pm \$15
- Gregorio Uribe Big Band  
Zinc Bar 10, 11:30 pm 1 am
- Noah Garabedian Quartet; Curtis Macdonald Quartet with Bobby Avey, Tommy Crane, Aryeh Kobrinsky  
Bar 4 7, 9 pm
- Darshan  
The Center for Jewish Arts and Literacy 8:30 pm \$10
- Timothy Hayward/Peter Mazza Quartet with Thomson Kneeland, Bruce Cox; Troika: Derek Lucci, Rohme Giuliano, Jonathan Stein  
Somethin' Jazz Club 7, 9 pm \$10
- Dan Lipsitz Group; Eric Divito  
Tutuma Social Club 7, 8:30 pm
- Kate Casco Trio  
Cleopatra's Needle 7 pm
- Rick Stone Trio; Bossa Brasil: Mauricio de Souza, Ben Winkelman, Joonsam Lee  
The Garage 6, 10:30 pm
- Rodrigo Bonelli Group  
Shrine 7 pm

Friday, March 2

- ★ Elliott Sharp, Melvin Gibbs, Lucas Niggli; Fred Frith/Co Streiff Duo  
The Stone 8, 10 pm \$10
- Anderson Twins Octet with William and Peter Anderson, Richie Vitale, Frank Basile, Joe McDonough, Nial Djularso, Clovis Nicolas, Peter Van Nostrand; Ben Wolfe Quartet with JD Allen, Orrin Evans, Donald Edwards; Lawrence Leathers  
Smalls 7:30, 10 pm 1 am \$20
- ★ Ethan Iverson/Sam Newsome  
Cornelia Street Café 9, 10:30 pm \$15
- ★ Linda Oh Trio with Ambrose Akinmusire, Tommy Crane  
Rubin Museum 7 pm \$20
- ★ Helen Sung  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Joe Sanders  
The Jazz Gallery 9, 10:30 pm \$20
- Russell Malone Quartet with Rick Germanson, Gerald Cannon, Willie Jones III  
Smoke 8, 10, 11:30 pm \$30
- Bernie Williams-Gil Parris Quartet  
The Kitano 8, 10 pm \$25
- ★ Big Five Chord: Jon Lundborn, Jon Irabagon, Bryan Murray, Moppa Elliott, Danny Fischer; Peter Knoll Trio with Mark Peterson, Andy O'Neill  
The Firehouse Space 8, 9:30 pm \$10
- ★ Stan Kenton Centennial Concert: Manhattan School of Music Jazz Orchestra  
Borden Auditorium 7:30 pm \$10
- Blood Money Trio: Terrence McManus, John Hébert, Randy Peterson  
Brooklyn Conservatory of Music 8 pm
- Patrick Cornelius Trio with Sean Conly, Kendrick Scott  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Susie Meissner Quintet  
Metropolitan Room 9:30 pm \$20
- Madame Pat Tandy's Nu Taste Ensemble  
Jazz 966 8 pm \$15
- ★ Ross Kratter Jazz Orchestra with Graham Smith, Keith Curbow, Brendan Thomas, Robby Mack, Lauren Wood, Enrique Sanchez, Dan Filstrup, Kurt Marcum, Miles Roberto, Carly Knitzer, Spencer Randle, Ryan Owens, Tom Lynaugh, Chris Perkins, Zach Zadek, Ross Kratter, Eli Rojas; Mitch Marcus Quintet with Sylvain Carton, Perry Smith, Leon Boykins  
Somethin' Jazz Club 7, 9 pm \$10
- Noah Hyams; Camila Meza  
Tutuma Social Club 7, 8:30 pm
- Evan Schwam Quartet  
Cleopatra's Needle 8 pm
- Hot House  
The Garage 10:30 pm
- Jerry Botte Quartet  
Alor Café 8 pm
- Olli Hirvonen  
Shrine 7 pm
- ★ Matt Wilson Arts & Crafts Quartet with Terrell Stafford, Gary Versace, Martin Wind  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner  
Village Vanguard 9, 11 pm \$25
- Monty Alexander meets Sly Dunbar, Robbie Shakespeare with guest  
Blue Note 8, 10:30 pm \$45
- Marilyn Carino and Dred Scott Trio with Ben Rubin, Graham Hawthorne, Dave Smith  
Blue Note 12:30 am \$12
- Pedrito Martinez Trio with Axel Tosca Laugart, John Benitez and guests Steve Turre, Michael Rodriguez  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- John Pizzarelli Quartet  
Birdland 8:30, 11 pm \$30-40

Saturday, March 3

- ★ Der Rote Bereich: Frank Moebus, Christian Weidner, Oliver Steidle; Co Streiff/Russ Johnson Quartet with Christian Weber, Julian Sartorius  
The Stone 8, 10 pm \$10
- Monty Alexander Harlem-Kingston Express with Hassan Shakur, Obed Calvaire, Karl Wright, Joshua Thomas, Courtney Pantton, Earl Appleton, Andy Bassford, Robert Thomas Jr. and guests  
Blue Note 8, 10:30 pm \$35

- ★ Max Raabe and Palast Orchester with Cecilia Crisafulli, Thomas Huder, Michael Enders, Jörn Ranke, Bernd Frank, Johannes Ernst, Sven Bährens, Rainer Fox, Vincent Riewe, Bernd Hugo Dieterich, Ulrich Hoffmeier, Ian Wekwerth  
Grace R. Rogers Auditorium 7 pm \$45
- ★ Ted Daniel Tribute to King Oliver  
Sistas' Place 9, 10:30 pm \$25
- Pedrito Martinez Group with Jhair Sala, Alvaro Benavides, Araicne Trujillo and guests  
Ravi Coltrane, Michael Rodriguez  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Ari Hoenig Trio with Shai Maestro, Orlando Le Fleming  
Cornelia Street Café 9, 10:30 pm \$15
- Pamela Luss/Houston Person  
Metropolitan Room 7 pm \$20
- ★ Kirk Knuffke's Denver General with Jonathan Goldberger, Jeff Davis; David Schnug Quartet with Daniel Carter, Will McEvoy, Max Goldman  
The Firehouse Space 8:30, 10 pm \$10
- Sara Serpa 5tet with Andre Matos, Kris Davis, Matt Brewer, Tommy Crane  
BAMCafé 9 pm
- Sandra Weiss Band; Carlo Costa / Ryan Ferreira  
Sycamore 9, 10 pm
- Dan Ori Trio with Jean Caze, Ziv Ravitz  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Antonio Ciacca  
The Bar on Fifth 8 pm
- Jacqueline Hopkins Band with Hilliard "Hill" Greene, Elise Wood, Christine Bard, Shanelle Jenkins, Naika Alfred  
University of the Streets 8 pm \$10
- Nick Di Maria Quartet with Kosiba, Andrew Zwart, Michael Dick; Alexander Collins  
Somethin' Jazz Club 7, 9 pm \$10
- Darius C. Jones; Bichiló  
Tutuma Social Club 7, 8:30 pm
- Masami Ishikawa Trio  
Cleopatra's Needle 8 pm
- Carl Bartlett Jr. Quartet with Sharp Radway, Eric Lemon, Shirazette Tinnin; Nick Hempton Quartet with Art Hirahara, Marco Panascia, Dan Aran; Ben Wolfe Quartet with JD Allen, Orrin Evans, Donald Edwards; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal  
Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Helen Sung  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Joe Sanders  
The Jazz Gallery 9, 10:30 pm \$20
- Russell Malone Quartet with Rick Germanson, Gerald Cannon, Willie Jones III  
Smoke 8, 10, 11:30 pm \$30
- Bernie Williams-Gil Parris Quartet  
The Kitano 8, 10 pm \$25
- ★ Matt Wilson Arts & Crafts Quartet with Terrell Stafford, Gary Versace, Martin Wind  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Juilliard Jazz Ensemble  
Dizzy's Club 12:45 am \$20
- Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner  
Village Vanguard 9, 11 pm \$25
- John Pizzarelli Quartet  
Birdland 8:30, 11 pm \$30-40
- Kadri Voorand Trio with Virgo Sillamaa  
Estonian House 6 pm
- Ekah Kim Quartet  
Shrine 6 pm
- Larry Newcomb Trio; Evgeny Lebedev; Akiko Tsuruga Trio  
The Garage 12, 6, 10:30 pm

Sunday, March 4

- ★ Prez Fest 2012 - Celebrating Dizzy Gillespie: David Sanchez Quartet; Arturo O'Farrill and the Afro Latin Jazz Orchestra; New York University Jazz Orchestra with guest  
Saint Peter's 7:30 pm \$10-25
- ★ Objets Trouvée: Gabriela Friedli, Co Streiff, Jan Schlegel, Dieter Ulrich; Der Rote Bereich: Frank Moebus, Christian Weidner, Oliver Steidle and guest  
The Stone 8, 10 pm \$10
- ★ Alt.Timers: Denman Maroney, Rizzo Harris, Bob Myers  
The Firehouse Space 8, 9:30 pm \$10
- Sabrina Lastman Quartet  
Joe's Pub 7:30 pm \$14
- Frank Senior with Saul Rubin, Jon Roche, Clifford Barbaro; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Jimmy Wormworth  
Smalls 7:30, 11 pm \$20
- Peter Leitch/Charles Davis  
Walker's 8 pm
- ★ Mike Noordzy/David Freeman Imaginary Quartet; Juan Pablo Carletti's Alef  
ABC No-Rio 7 pm \$5
- Simona Premazzi  
The Bar on Fifth 8 pm
- Ed Rosenberg, Patrick Breiner, Eivind Opsvik, Flin van Hemmen  
The Backroom 9:30, 11 pm
- Joe Alterman with James Cammack, Alex Raderman  
Somethin' Jazz Club 7 pm \$10
- Michel Reis, Marc Demuth, Paul Wiltgen  
Caffe Vivaldi 7:15 pm
- Monty Alexander Harlem-Kingston Express with Hassan Shakur, Obed Calvaire, Karl Wright, Joshua Thomas, Courtney Pantton, Earl Appleton, Andy Bassford, Robert Thomas Jr. and guests  
Blue Note 8, 10:30 pm \$35
- Pedrito Martinez Group with Jhair Sala, Alvaro Benavides, Araicne Trujillo and guests  
Ravi Coltrane, Michael Rodriguez  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Matt Wilson Arts & Crafts Quartet with Terrell Stafford, Gary Versace, Martin Wind  
Dizzy's Club 7:30, 9:30 pm \$30
- Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner  
Village Vanguard 9, 11 pm \$25
- Natura Morta: Franz Lioriot, Sean Ali, Carlo Costa; Sarah Bernstein/Elis Sorbsel  
Downtown Music Gallery 6 pm
- David Sanchez Quartet  
Saint Peter's 5 pm
- Combo Nuvo: David Schroeder, Rich Shemaria, Lenny Pickett, Brad Shepik, Mike Richmond, John Hafield  
Blue Note 12:30, 2:30 pm \$24.50
- Jenny Arrigo Trio with Saul Rubin, Chris Haney  
North Square Lounge 12:30, 2 pm
- Stan Killian/Randy Ingram Duo  
Sidewalk Café 12 pm
- Ben Healy Trio; David Coss and Trio; Masami Ishikawa Trio  
The Garage 11:30 am 7, 11:30 pm

Monday, March 5

- ★ Remembering Derek Bailey: Elliott Sharp/Mary Halvorson; Sound Band: Elliott Sharp, Tor Snyder, Asim Barnes, Nicole Federici, Matt Lavelle, Kirk Knuffke, Pete Dragotta, Ras Moshe, Zak Sherzad, Mike Bjella, Yoni Kretzmer, David Moss, Max Johnson, Bernard Myers, Tiffany Chang  
Clemente Soto Velez Cultural Center 7:30 pm \$20
- The Works of Nina Simone: Meshell Ndegeocello  
The Schomburg Center 7 pm \$25
- ★ Mingus Orchestra  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Butch Morris  
The Stone 9 pm \$10
- Florida State University Jazz Ensemble Conducted by Leon Anderson  
Dizzy's Club 7:30, 9:30 pm \$20
- Bryn Roberts Trio with Orlando Le Fleming, Jochen Rueckert; Ari Hoenig Trio with Jean-Michel Pilc, Francois Moutin; Spencer Murphy Jam  
Smalls 7:30, 10 pm 1 am \$20

- Scott Reeves Jazz Orchestra with Jon Gordon, Vito Chivavuzzo, Rob Middleton, Terry Goss, Seneca Black, Dave Smith, Chris Pano, Andy Gravish, Tim Sessions, Matt McDonald, Matt Haviland, Max Seigel, Jim Ridi, Aidan O'Donnell  
Tea Lounge 9, 10:30 pm
- Josh Deutsch's Pannonia with Brian Drye, Zach Brock, Gary Wang, Ronen Itzik  
Sycamore 8 pm
- Madame Pat Tandy's Nu Taste Ensemble with Dan Kostelmik, Carol Sudhalter, Lucianna Padmore, Rene Carsol  
Creole 8 pm \$10
- Speaking Tube: Emilie Lesbros, Frantz Lioriot, Pascal Niggenkemper  
Goodbye Blue Monday 8 pm
- Laura Brunner Trio with Richard Padron, Jimmy Lopez  
Bar Next Door 8:30, 10:30 pm \$12
- Emily Braden  
Zinc Bar 7 pm \$8
- Antonio Ciacca  
The Bar on Fifth 8 pm
- Howard Williams Jazz Orchestra; Ben Cline's Trio  
The Garage 7, 10:30 pm
- Jom Swart Quartet  
Shrine 9 pm

Tuesday, March 6

- ★ Oliver Lake, Christian Weber, Dieter Ulrich; Lucas Niggli, Tim Berne, Angelica Sanchez  
The Stone 8, 10 pm \$10
- ★ Al Foster Quartet with JD Allen, Adam Bimbaum, Dezron Douglas  
Village Vanguard 9, 11 pm \$25
- ★ Hal Galper Trio  
New School Arnhold Hall 8 pm \$10
- ★ Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Birdland 8:30, 11 pm \$30-40
- ★ Freddy Cole Sextet with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd  
Dizzy's Club 7:30, 9:30 pm \$30
- Marianne Solivan Quartet with Xavier Davis, Boris Kozlov, Darrell Green  
Dizzy's Club 11 pm \$10
- ★ Jeremy Pelt Quintet with Stacy Dillard, Danny Grissett, Dwayne Burno, Jonathan Barber  
Jazz Standard 7:30, 9:30 pm \$20
- ★ Edmar Castaneda with Gonzalo Rubalcaba, Miguel Zenón  
Blue Note 8, 10:30 pm \$25
- Ted Curson and Friends  
NYC Bahai Center 8, 9:30 pm \$15
- Spike Wilner solo; Dred Scott Trio with Ben Rubin, Tony Mason and guest  
Noah Preminger; Ken Fowser/Behn Gilcee Jam  
Smalls 6:30, 8:30, 11:30 pm \$20
- Jack Jeffers and the New York Classics with Antoinette Montague  
Zinc Bar 8, 10 pm \$15
- ★ Amy Cervini with Anat Cohen, Joe Magnarelli, Jesse Lewis, Matt Aronoff, Matt Wilson  
55Bar 7 pm
- ★ John Fischer/Perry Robinson  
Caffe Vivaldi 9:45 pm
- James Carney  
Korzo 9 pm \$5
- ★ Jack Wilkins/Bucky Pizzarelli  
Bella Luna 7:30 pm
- Nicky Schrire 4 with Taylor Eigsti, Sam Anning, Jake Goldbas, Paul Jones  
Cornelia Street Café 8:30 pm \$10
- SoSaLa: Sohrab Saadat Ladjevardi, Damon Banks, Michael Wimberly, Sinan Gundogdu; Al-Amar Ensemble: Timba Harris, April Centrone, Gyan Riley, John Vergara  
Nubli 9 pm \$10
- Billy Test solo  
The Kitano 8 pm
- Catherine Dupuis with Russ Kasso, Jay Anderson; Briana Nicole Band  
Somethin' Jazz Club 7, 9 pm \$10
- Jazz Band Classic; Mayu Sieki Quartet  
The Garage 7, 10:30 pm
- Rafal Samecki Sextet  
Shrine 9 pm
- Antonio Ciacca  
The Bar on Fifth 8 pm

Wednesday, March 7

- ★ David Murray Big Band with James Blood Ulmer, Lakecia Benjamin, Antonio Zamora, Jay Rodriguez, Luis Manuel Fafe, Alex Harding, Mark Williams, Terry Greene II, Andre Murchinson, Shareef Clayton, Dennis Hernandez, Ravi Best, Steve Colson, Jaribu Shahid, Chris Beck, Mingus Murray  
Iridium 8, 10 pm \$30
- ★ Ingrid Laubrock Orchestra with Mary Halvorson, Shane Endsley, Kris Davis, Ted Reichman, Chris Hoffman, Drew Gress, Tom Rainey  
The Stone 8, 10 pm \$10
- ★ Valery Ponomarev Big Band  
Zinc Bar 8, 10, 11:30 pm
- ★ Matt Mitchell Duos with Ches Smith, Dan Weiss  
Cornelia Street Café 8:30 pm \$10
- Joe Farnsworth, Mike DiRubbo, John Webber  
An Beal Bocht Café 8, 9:30 pm \$15
- New American Quartet: Mitch Schechter, Greg Wall, Takashi Otsuka, Jonathon Peretz  
The Center for Jewish Arts and Literacy 8:30 pm \$10
- Johnny O'Neal Trio with George Delancey, Sharif Zaben and guest Daralyn Jay  
The Kitano 8, 10 pm
- Jeremy "Bean" Clemons Group; Jeremy Manasia Trio with Barak Mori, Jason Brown  
Smalls 8:30, 11:30 pm \$20
- Elena Camerin D'uke Trio with Khabu Doug Young, Brian Drye; Jon De Lucia Trio with Chris Tordini, Ryan Ferreira  
Seeds 8:30, 10 pm \$10
- Arrigo Cappelletti Trio with Alvise Seggi, Jeff Hirshfield  
Somethin' Jazz Club 9 pm \$10
- Equilibrium: Brad Baker, Pam Belluck, Frederic Gilde, Rich Russo, Terry Schwadron, Dan Silverstone  
Caffe Vivaldi 8:30 pm
- Marc Devine Trio; Nobuki Takamen Trio  
The Garage 6, 10:30 pm
- ★ Al Foster Quartet with JD Allen, Adam Bimbaum, Dezron Douglas  
Village Vanguard 9, 11 pm \$25
- ★ Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Birdland 8:30, 11 pm \$30-40
- ★ Freddy Cole Sextet with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd  
Dizzy's Club 7:30, 9:30 pm \$30
- Marianne Solivan Quartet with Xavier Davis, Boris Kozlov, Darrell Green  
Dizzy's Club 11 pm \$10
- ★ Jeremy Pelt Quintet with Stacy Dillard, Danny Grissett, Dwayne Burno, Jonathan Barber  
Jazz Standard 7:30, 9:30 pm \$20
- ★ Edmar Castaneda with Gonzalo Rubalcaba, Miguel Zenón  
Blue Note 8, 10:30 pm \$25
- ★ Amy Cervini with Anat Cohen, Joe Magnarelli, Jesse Lewis, Matt Aronoff, Matt Wilson  
55Bar 7 pm
- Antonio Ciacca  
The Bar on Fifth 8 pm
- Russ Kasso Big Band with Catherine DuPuis  
Saint Peter's 1 pm \$10



## PREZ FEST 2012

### Celebrating Dizzy Gillespie

Trumpeter, Composer, Arranger, Bandleader and NEA Jazz Master

March 4

3:30 PM:

#### Panel Discussion

"The Life and Continuing Legacy of Dizzy Gillespie" *FREE*

Moderator Donald L. Maggin with Stanley Crouch, Gary Giddins, Jimmy Heath and Mike Longo

The Dizzy Gillespie Legend Wall – an exhibit about Dizzy *FREE*

5:00 PM:

Jazz Vespers with the music of Dizzy Gillespie – Freewill Offering

David Sanchez Quartet

7:30 PM:

Concert "From Big Band to Bebop to Afro Cuban – The Music of Dizzy Gillespie"

Arturo O'Farrill and the Afro Latin Jazz Orchestra

David Sanchez Quartet

Special Guest Trumpeter with the New York University Jazz Orchestra

\$25 Suggested Ticket Donation at the Door

\$10 Student Suggested Donation with Student ID

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



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#### Saint Peter's Church

619 Lexington Avenue at 54<sup>th</sup> Street, New York, NY

(212) 935-2200

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Lower Manhattan Cultural Council



## JEFF HAMILTON TRIO - RED SPARKLE

Jeff Hamilton - drums  
Tamir Hendelman, piano  
Christoph Luty, bass

*This is an exemplary disc from a highly disciplined yet communicative trio.*

*- Pierre Giroux – Audiophile Audition*

*Listening to Hamilton is akin to hearing a prudent drummer who has mastered the complexities of drumming to such an extent that confidence is the foundation on which material action (drumming) stands, and is expressed here, never loud, with marble smoothness on Jeff Hamilton Trio*

*- C. J. Bond – JazMuzic.co*

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## Thursday, March 8

- ★ Gabriela Friedli, Tony Malaby, Michael Griener; Mark Feldman/Pierre Favre Duo  
The Stone 8, 10 pm \$10
- ★ The Jazz Gallery Uptown: Steve Coleman  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$15
- Highlights in Jazz - Cabaret Jazz: Barbara Carroll with Jay Leonhart; Paula West with George Mesterhazy Quartet; Aaron Weinstein  
Tribeca Performing Arts Center 8 pm \$40
- Carmen Lundy with Anthony Wonsey, Kenny Davis, Jamison Ross  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Greg Ward's Phonic Juggernaut with Joe Sanders, Damion Reid  
The Jazz Gallery 9, 10:30 pm \$15
- ★ Kate McGarry  
David Rubenstein Atrium 8:30 pm
- ★ Chuck Loeb's Plain 'n' Simple with Andy Snitzer, Pat Bianchi, Lionel Cordew and guests  
Carmen Cuesta, Lizzy Loeb  
Blue Note 8, 10:30 pm \$25
- ★ Phil Palombi Quartet with Don Friedman, Tim Armacost, Shinnosuke Takahashi  
The Kitano 8, 10 pm
- ★ Mike Hashim/Spike Wilner Duo; Noah Preminger Group with Drew Sayers, Frank Kimbrough, Luques Curtis, Matt Wilson; Josh Evans Group  
Smalls 7:30, 10 pm 1 am \$20  
Zinc Bar 9, 10:30 pm 12 am
- Felipe Lamoglia  
Jean Rohe with Ilusha Tsinadze, Liam Robinson, Chris Tordini, James Shipp  
Comelia Street Café 8:30 pm \$10
- Sebastian Noelle Trio with Matt Clohesy, Jochen Rueckert  
Bar Next Door 8:30, 10:30 pm \$12  
Silver Lining 9 pm
- Jon-Erik Kellso Trio  
• Diana Wayburn, Ken Silverman, John Murchison, Andy O'Neill  
Way Station 9, 10 pm
- Scot Albertson Trio with Ron Jackson, Sedic Choukroun  
Tomi Jazz 9 pm \$10
- Jatziri Gallegos; Rachel Brotman  
Tutuma Social Club 7, 8:30 pm
- Rudi Mwonzozi Trio  
Cleopatra's Needle 7 pm
- Joe Saylor and Friends; Dylan Meek Trio  
The Garage 6, 10:30 pm
- ★ David Murray Big Band with James Blood Ulmer, Lakacia Benjamin, Antonio Zamora, Jay Rodriguez, Luis Manuel Faiße, Alex Harding, Mark Williams, Terry Greene II, Andre Murchinson, Shareef Clayton, Dennis Hernandez, Ravi Best, Steve Colson, Jaribu Shahid, Chris Beck, Mingus Murray  
Iridium 8, 10 pm \$30
- Justin Rothberg; Arrigo Cappelletti Trio with Alvis Seggi, Jeff Hirshfield  
Somethin' Jazz Club 7, 9 pm \$10
- ★ Al Foster Quartet with JD Allen, Adam Birnbaum, Dezron Douglas  
Village Vanguard 9, 11 pm \$25
- ★ Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Birdland 8:30, 11 pm \$30-40
- ★ Freddy Cole Sextet with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd  
Dizzy's Club 7:30, 9:30 pm \$30
- Marianne Solivan Quartet with Xavier Davis, Boris Kozlov, Darrell Green  
Dizzy's Club 11 pm \$10  
The Bar on Fifth 8 pm
- Antonio Ciacca

## Friday, March 9

- ★ Herbie Hancock Trio with James Genus, Trevor Lawrence  
Rose Theatre 8 pm \$30-120
- ★ Jürg Wickihalder European Quartet with Irène Schweizer, Fabian Gisler, Michael Griener; Dieter Ulrich, Jan Schlegel, Ray Anderson  
The Stone 8, 10 pm
- ★ Gene Bertocini Trio with Michael Moore, Joe Corsello  
The Kitano 8, 10 pm \$25
- Gretchen Parlato/Lionel Loueke with Becca Stevens  
Zankel Hall 10 pm \$39-50
- ★ Tenor Giants from the Windy City: Remembering DuSable High's Johnny Griffin, John Gilmore and Clifford Jordan: Seamus Blake, David Kikoski, Nat Reeves, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30
- ★ Tony Malaby Quartet with Clemens non Papa, Joachim Herman, Flin van Hemmen  
The Jazz Gallery 9, 10:30 pm \$10
- ★ Don Friedman Trio with Harvie S, Tony Jefferson; Jimmy Greene Quartet with Xavier Davis, Ugonna Okegwo, Johnathan Blake; Spike Wilner  
Smalls 7:30, 10 pm 1 am \$20
- Darcy James Argue's Secret Society; Anti-Social Music  
Galapagos 7 pm \$20  
Joe's Pub 7 pm \$15
- ★ Harold O'Neal solo
- ★ Superhuman Happiness; Cyro Baptista's Banquet of The Leprechauns; EMEFE  
Littlefield 9 pm \$15
- Sarah Bernstein Unearthish with Satoshi Takeishi  
Comelia Street Café 6 pm \$10
- ★ Ingrid Laubrock's Anti-House with Mary Halvorson, Kris Davis, John Hébert, Tom Rainey  
Comelia Street Café 9, 10:30 pm \$15
- ★ Louie Belogenis, Roberta Piket, Billy Mintz  
The Firehouse Space 8, 9:30 pm \$10
- Nora York's Power/Play with Jamie Lawrence, Steve Tarshis, Dave Hofstra, Peter Grant, Sherry Marshall  
BAMCafé 9 pm
- ★ Carlo Costa, Rema Hasumi, Darius Jones  
I-Beam 8:30 pm \$10  
Jazz 966 8 pm \$15  
Bloomington School of Music 7 pm
- Vinnie Knight Quintet
- Nate Radley
- Nick Moran Trio with Brad Whiteley, Chris Benham  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Knickerbocker Bar and Grill 9:45 pm \$5
- Cynthia Sayer
- Matthew Vacanti; Greg Diamond; Jared Dubin  
Somethin' Jazz Club 7, 9, 11 pm \$10  
Tutuma Social Club 7, 8:30 pm
- Larry Newcomb Quartet  
Cleopatra's Needle 8 pm
- Austin Walker Trio; Kevin Dorn and the BIG 72  
The Garage 6, 10:30 pm  
Alor Café 8 pm
- Bob Kaiser and Friends
- Carmen Lundy with Anthony Wonsey, Kenny Davis, Jamison Ross  
Jazz Standard 7:30, 9:30 pm \$30
- Chuck Loeb's Plain 'n' Simple with Andy Snitzer, Pat Bianchi, Lionel Cordew and guests  
Carmen Cuesta, Lizzy Loeb  
Blue Note 8, 10:30 pm \$25
- ★ Al Foster Quartet with JD Allen, Adam Birnbaum, Dezron Douglas  
Village Vanguard 9, 11 pm \$25
- ★ Freddy Cole Sextet with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd
- Marianne Solivan Quartet  
Dizzy's Club 11 pm \$10
- Jeremiah Cymerman solo  
Downtown Music Gallery 6 pm
- John Ellis Band  
Saint Peter's 5 pm
- Elie Sorbsel/Patrice Tilesol; Jürg Wickihalder/Fabian Gisler; Flin van Hemmen  
Ze Couch Series 4 pm
- Spellman College Jazz Ensemble  
Jazz 966 4 pm \$10
- Yoshiaki Masuo Trio with Ron Oswanski, Marko Marcinko  
Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Gene Bertocini, Harvie S  
North Square Lounge 12:30, 2 pm  
Sidewalk Café 12 pm
- Stan Killian/Randy Ingram Duo
- Lou Caputo Quartet; David Coss and Trio; Masami Ishikawa Trio  
The Garage 11:30 am 7, 11:30 pm

- Marianne Solivan Quartet with Yotam Silberstein, Boris Kozlov, Darrell Green  
Dizzy's Club 11 pm \$20  
The Bar on Fifth 8 pm  
Shrine 6 pm

## Saturday, March 10

- ★ Irène Schweizer/Pierre Favre; Tom Rainey Trio with Mary Halvorson, Ingrid Laubrock  
The Stone 8, 10 pm \$10
  - ★ SFJAZZ Collective: Antonio Hart, Mark Turner, Miguel Zenón, Edward Simon, Stefan Harris, Avishai Cohen, Matt Penman, Robin Eubanks, Eric Harland  
Allen Room 7:30, 9:30 pm \$55-65
  - ★ Joanne Brackeen Trio with Adam Cruz  
The Kitano 8, 10 pm \$25  
Le Poisson Rouge 7 pm \$22
  - ★ Red Baraat's Festival of Colors
  - ★ Satoshi Takeishi/Shoko Nagai; Bassey Jane: Jane Grenier B/Albey Balgochian  
The Firehouse Space 8, 10 pm \$10
  - Stephan Crump's Rosetta Trio with Liberty Ellum, Jamie Fox  
Comelia Street Café 9, 10:30 pm \$15
  - Harriet Tubman Tribute with Akua Dixon, Betty Neal  
Sistas' Place 9, 10:30 pm \$25
  - Kaleidoscope Trio: Freddie Bryant, Patrice Blanchard, Willard Dyson  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
  - ★ Flin van Hemmen's Transatlantic Large Ensemble  
The Launch Pad 9 pm  
Triad 7:30 pm \$20
  - John Ambrosini's Nine Stories
  - Helen Mandlin with Ross Patterson, Tom Hubbard and guests Bob and Nancy Montgomery; Luiz Simas; Pyotr Gazarov and Sam Mortellaro Trio with Peter Yuskas, Dan Kleffmann  
Somethin' Jazz Club 5, 7, 9 pm \$10
  - Elsa Nilsson; Bichiló  
Tutuma Social Club 7, 8:30 pm
  - Allan Rosenthal Quartet  
Cleopatra's Needle 8 pm
  - ★ Herbie Hancock Quartet with Lionel Loueke, James Genus, Trevor Lawrence  
Rose Theatre 8 pm \$30-120
  - ★ Tenor Giants from the Windy City: Remembering DuSable High's Johnny Griffin, John Gilmore and Clifford Jordan: Seamus Blake, David Kikoski, Nat Reeves, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30
  - ★ Falkner Evans Quintet with Marc Mommas, Ron Horton, Belden Bullock, Matt Wilson; David Schnitter Quartet; Jimmy Greene Quartet with Xavier Davis, Ugonna Okegwo, Johnathan Blake  
Smalls 4, 7:30, 10 pm \$20
  - Cynthia Sayer  
Knickerbocker Bar and Grill 9:45 pm \$5
  - Carmen Lundy with Anthony Wonsey, Kenny Davis, Jamison Ross  
Jazz Standard 7:30, 9:30 pm \$30
  - Chuck Loeb's Plain 'n' Simple with Andy Snitzer, Pat Bianchi, Lionel Cordew and guests  
Carmen Cuesta, Lizzy Loeb  
Blue Note 8, 10:30 pm \$25
  - Dara Tucker  
Blue Note 12:30 am \$12
  - ★ Al Foster Quartet with JD Allen, Adam Birnbaum, Dezron Douglas  
Village Vanguard 9, 11 pm \$25
  - ★ Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Birdland 8:30, 11 pm \$30-40
  - ★ Freddy Cole Sextet with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd  
Dizzy's Club 7:30, 9:30 pm \$35
  - Marianne Solivan Quartet with Yotam Silberstein, Boris Kozlov, Darrell Green  
Dizzy's Club 11 pm \$20  
The Bar on Fifth 8 pm
  - Antonio Ciacca
  - Jed Levy Quartet with Misha Tsiganov, Thomson Kneeland, Alvester Garnett  
Dizzy's Club 12:30 pm
  - Daniela Schaechter Trio; Champian Fulton Trio with Pete Zimmer; Virginia Mayhew Quartet  
The Garage 12, 6, 10:30 pm
- ## Sunday, March 11
- ★ Oliver Lake/Andrew Cyrille Duo; Irène Schweizer/Andrew Cyrille Duo  
The Stone 8, 10 pm \$10
  - ★ Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara  
Comelia Street Café 8:30 pm \$10  
The Firehouse Space 7 pm \$10
  - ★ Cleve Pozar solo
  - ★ Noah Preminger Quartet with Frank Kimbrough, Cecil McBee, Billy Hart  
Brooklyn Conservatory of Music 8 pm \$10
  - Marc Perrenoud Trio with Marco Muller, Cyril Regamey  
Allen Room 7 pm
  - Bucky Pizzarelli/Ed Laub Duo; Charles Owens Quartet with Jeremy Manasia, Hans Glawischnig, Joe Strasser  
Smalls 7:30, 11 pm \$20
  - Peter Leitch/Dwayne Burno  
Walker's 8 pm
  - ★ Cristian Amigo/Daniel Carter; Alternate Universe: Marc Edwards, Weasel Walter, Elliott Levin, Denis Beuret  
ABC No-Rio 7 pm \$5
  - Alberto Pibri  
The Bar on Fifth 8 pm
  - Household Tales: William Lea, David Redbranch, Amos Fisher, Lathan Hardy, Tim Shortle  
The Trash Bar 9 pm
  - Diana Wayburn, Chem Hwei Fung, Andy O'Neill; Kaoru Watanabe; Kaleidaphonic: John Ragusa, Kevin Nathaniel, Salieu Susso, Tripp Dudley  
Vaudeville Park 7 pm
  - Amir Rubinshtein with Gian Tornatore, Eddy Khaimovich, Ronen Itzik; Phil Yoon Group with Donny McCaslin, George Colligan, Johannes Weidenmuller  
Somethin' Jazz Club 7, 9 pm \$10
  - Swingadelic  
Swing 46 8:30 pm
  - Carmen Lundy with Anthony Wonsey, Kenny Davis, Jamison Ross  
Jazz Standard 7:30, 9:30 pm \$25
  - Chuck Loeb's Plain 'n' Simple with Andy Snitzer, Pat Bianchi, Lionel Cordew and guests  
Carmen Cuesta, Lizzy Loeb  
Blue Note 8, 10:30 pm \$25
  - ★ Al Foster Quartet with JD Allen, Adam Birnbaum, Dezron Douglas  
Village Vanguard 9, 11 pm \$25
  - ★ Freddy Cole Sextet with Harry Allen, John di Martino, Randy Napoleon, Elias Bailey, Curtis Boyd
  - Marianne Solivan Quartet  
Dizzy's Club 7:30, 9:30 pm \$30
  - Jeremiah Cymerman solo  
Downtown Music Gallery 6 pm
  - John Ellis Band  
Saint Peter's 5 pm
  - Elie Sorbsel/Patrice Tilesol; Jürg Wickihalder/Fabian Gisler; Flin van Hemmen  
Ze Couch Series 4 pm
  - Spellman College Jazz Ensemble  
Jazz 966 4 pm \$10
  - Yoshiaki Masuo Trio with Ron Oswanski, Marko Marcinko  
Blue Note 12:30, 2:30 pm \$24.50
  - Roz Corral Trio with Gene Bertocini, Harvie S  
North Square Lounge 12:30, 2 pm  
Sidewalk Café 12 pm
  - Stan Killian/Randy Ingram Duo
  - Lou Caputo Quartet; David Coss and Trio; Masami Ishikawa Trio  
The Garage 11:30 am 7, 11:30 pm

## Monday, March 12

- Stanley Jordan  
Iridium 8, 10 pm \$35
- Tatum Greenblatt Sextet with Geoff Vidal, Adam Birnbaum, Simon Kafka, Sam Minaia, Donald Edwards  
Dizzy's Club 7:30, 9:30 pm \$20
- ★ Mingus Dynasty  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Butch Morris  
The Stone 9 pm \$10
- Spellman College Jazz Ensemble  
The Schomburg Center 7 pm \$25
- Tada Unno Trio with JJ Shakur; Winard Harper; Joel Frahm Quartet with Doug Weiss, Matt Wilson; Spencer Murphy JamSmalls 7:30, 10 pm 1 am \$20
- Battle of the Brass; Gino Sitson's VoCello with Jody Redhage, Charenee Wade; Speaking Tube: Elie Sorbsel, Sabir Mateen, Frantz Loriot, Pascal Niggenkemper  
Clemente Soto Velez Cultural Center 7:30 pm \$20
- Mike Fahie Jazz Orchestra  
Tea Lounge 9, 10:30 pm
- Antonio Ciacca  
The Bar on Fifth 8 pm
- Marvin Parks  
Zinc Bar 7 pm \$8
- Natalia Bernal Trio  
Bar Next Door 8:30, 10:30 pm \$12
- Camille Thurman Quartet  
Creole 8 pm \$10
- Howard Williams Jazz Orchestra; Fukushi Tainaka Trio  
The Garage 7, 10:30 pm
- Steven Golub; Scott Colberg  
Shrine 7, 8 pm

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## KARL BERGER'S IMPROVISERS ORCHESTRA

### TUESDAYS MARCH 20 and APRIL 3 at THE JAZZ GALLERY

Karl Berger's Improvisers Orchestra debuts at the Jazz Gallery on March 20, starting a bi-weekly series till May 15.

Conducted in Karl's inimitable style, developed at the legendary Creative Music Studio, this orchestra of extraordinary improvisers explores original themes, melodies from the world's folk traditions and compositions written by the likes of Don Cherry or Ornette Coleman, as well as musical ideas that arise spontaneously. One of the orchestra's trademarks is Ingrid Sertso's uncanny vocalization and poetry.

An amazing eight-month run in 2011 at the Stone established a rotating cast of outstanding string, horn, and percussion soloists, among them Hilliard Greene, Steven Bernstein, Peter Apfelbaum, Sylvain Leroux, Herb Robertson, Kenny Wessel, Ken Filiano, Lou Grassi. Daniel Carter, Warren Smith and surprise guests will participate.

For reservations call the Jazz Gallery (212) 242-1063

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*All net proceeds support the Creative Music Studio's Archive Project*



## Tuesday, March 13

- ★ Pierre Favre, Samuel Blaser, Philipp Schaufelberger, Jürg Wickihalder Overseas Quartet with Achille Succi, Fabian Gisler, Kevin Zubeck  
The Stone 8, 10 pm \$10
- ★ Eddie Palmieri 75th Birthday Celebration with Brian Lynch, Donald Harrison, Conrad Herwig, Jose Clausell, Vicente "Little Johnny" Rivero, Luques Curtis, Orlando Vega  
Blue Note 8, 10:30 pm \$45
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong  
Village Vanguard 9, 11 pm \$25
- ★ Houston Person Quartet with John di Martino, Ray Drummond, Lewis Nash  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Pat Martino Organ Trio with Pat Bianchi, Carmen Intorre  
Birdland 8:30, 11 pm \$30-40
- ★ Michael and Rob Rodriguez Band with John Patitucci, Jeff "Tain" Watts, Pedrito Martinez  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ John Benitez Group  
Dizzy's Club 11 pm \$10
- ★ Russ Kasso Orchestra with Catherine DuPuis  
NYC Baha'i Center 8, 9:30 pm \$15
- ★ Spike Wilner solo; Dan Tepfer Trio with Ted Poor; Bruce Harris/Alex Hoffman Quintet with Jack Grotman, David Wong, Aaron Kimmel  
Smalls 6:30, 8:30, 11:30 pm \$20
- ★ Andy Milne and Dapp Theory  
The Jazz Gallery 9 pm
- ★ Scott Tixier with Jesse Elder, Lonnie Plaxico, Arthur Vint, Douglas Bradford and guest Emilie Weibel  
Cornelia Street Café 8:30 pm \$10
- ★ Stan Killian Quartet with Danny Grissett, Bryan Copeland, Darrell Green  
55Bar 7 pm
- ★ Kevin Tkacz' Weather Permitting with Angelica Sanchez, Billy Drewes, Tom Rainey  
Barbès 7 pm \$10
- ★ Luke Polipnick, Chris Morrissey, Mike Pride, Diederik Rijpstra, Liz Kosack, Devin Gray  
Korzo 9, 10:30 pm \$5
- ★ Dave Sewelson Group; Brad Farberman Group; Charles Downs' Centipede  
The Local 269 8 pm \$10
- ★ Jack Wilkins/Howard Alden  
Bella Luna 7:30 pm
- ★ Billy Test solo  
The Kitano 8 pm
- ★ Jisun Choi; Akemi Yamada Quartet with Brian Woodruff  
Somethin' Jazz Club 7, 9 pm \$10
- ★ Eyal Vilner Big Band; Justin Lees Trio  
The Garage 7, 10:30 pm
- ★ Matt Heath Quartet; Gabriel Richards Quartet  
Shrine 6, 8 pm
- ★ Antonio Ciacca  
The Bar on Fifth 8 pm

## Wednesday, March 14

- ★ Michael Jaeger, Philipp Schaufelberger, Tom Rainey and guest; Sylvie Courvoisier Trio with Mark Helias, Tom Rainey  
The Stone 8, 10 pm \$10
- ★ Rob Garcia 4 with Noah Preminger, Dan Tepfer, John Hébert  
Cornelia Street Café 8:30 pm \$10
- ★ The Mahavishnu Project: Gregg Bendian, Jesse Gress, Neil Alexander, Doug Lunn  
Iridium 8, 10 pm \$27.50
- ★ Lew Soloff/Anne Drummond Quintet with Oz Noy, Mark Egan, Ross Pederson  
Zinc Bar 9, 10:30 pm 12 am
- ★ Ed Cherry Trio with Jared Gold, Alvester Garnett; Tivon Pennicott Group  
Smalls 8:30, 11:30 pm \$20
- ★ Shauli Einav's Generation Quartet with Don Friedman, Or Bareket, Eliot Zigmund  
The Kitano 8, 10 pm
- ★ Russ Johnson Group; Michael Bates 4tet with JD Allen, Russ Lossing, Jeff Davis  
Seeds 8:30, 10 pm \$10
- ★ Sean Smith Trio with John Hart, Russell Meissner  
55Bar 7 pm
- ★ Danny Fox Trio with Chris van Voorst, Max Goldman  
Barbès 8 pm \$10
- ★ Terrence McManus solo  
Brooklyn Lyceum 8 pm \$10
- ★ Darrell Smith Trio with Santiago Vasquez, Peter Yuskaskas; The Edrigo Project: Jostein Gulbrandsen, Rodrigo Villanueva, Eddy Khaimovich  
Somethin' Jazz Club 7, 9 pm \$10
- ★ Natalia Bernal; Anderson Brothers  
The Garage 6, 10:30 pm
- ★ Eddie Palmieri 75th Birthday Celebration with Brian Lynch, Donald Harrison, Conrad Herwig, Jose Clausell, Vicente "Little Johnny" Rivero, Luques Curtis, Orlando Vega  
Blue Note 8, 10:30 pm \$45
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong  
Village Vanguard 9, 11 pm \$25
- ★ Houston Person Quartet with John di Martino, Ray Drummond, Lewis Nash  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Pat Martino Organ Trio with Pat Bianchi, Carmen Intorre  
Birdland 8:30, 11 pm \$30-40
- ★ Michael and Rob Rodriguez Band with John Patitucci, Jeff "Tain" Watts, Pedrito Martinez  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ John Benitez Group  
Dizzy's Club 11 pm \$10
- ★ Antonio Ciacca  
The Bar on Fifth 8 pm
- ★ Cynthia Sayer/Mike Weatherly  
Saint Peter's 1 pm \$10

## Thursday, March 15

- ★ Jürg Wickihalder, Franz Loriot and guest; Sylvie Courvoisier/Mark Feldman Quartet with Kermit Driscoll, Billy Mintz  
The Stone 8, 10 pm \$10
- ★ Allan Holdsworth Band with Jimmy Haslip, Virgil Donati  
Iridium 8, 10 pm \$35
- ★ Chicago Underground Duo: Rob Mazurek/Chad Taylor  
Union Pool 9 pm
- ★ Ehud Asherie/Bob Wilber; Scott Robinson Group with Jim Ridd, Pat O'Leary, Tim Horner; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart, Luca Santaniello  
Smalls 7:30, 10 pm 1 am \$20
- ★ Noah Haidu Quartet with Jeremy Pelt, Ariel de la Portilla, McClenty Hunter  
The Kitano 8, 10 pm
- ★ Anne Mette Iversen's Poetry of Earth with Maria Neckam, Christine Skou, Dan Tepfer, John Ellis  
Cornelia Street Café 8:30 pm \$10
- ★ Bjorn Solli Trio with Matt Brewer, Kendrick Scott  
Bar Next Door 8:30, 10:30 pm \$12
- ★ SpokFrevo Orquestra  
David Rubenstein Atrium 8:30 pm
- ★ Jill McManus/Ratzo Harris  
Sofia's 7 pm
- ★ Melissa Aldana Quartet with Joseph Lepore, Gordon Au  
The Jazz Gallery 9, 10:30 pm \$15
- ★ Liam Sillery Quintet with Matt Blostein, Jesse Stacken, Peter Brendler, Vinnie Sperrazza; Alex Collins Quartet; Francesco Alessi  
Somethin' Jazz Club 7, 9, 11 pm \$10
- ★ Zamba 2 Samba; Son de Brooklyn Tutuma Social Club 7, 8:30 pm
- ★ Kadu Trio  
Cleopatra's Needle 7 pm

- ★ Ryan Anselmi Quintet; Randy Johnston Trio  
The Garage 6, 10:30 pm
- ★ Vlad Barsky  
Alor Café 8 pm
- ★ Eddie Palmieri 75th Birthday Celebration with Brian Lynch, Donald Harrison, Conrad Herwig, Jose Clausell, Vicente "Little Johnny" Rivero, Luques Curtis, Orlando Vega  
Blue Note 8, 10:30 pm \$45
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong  
Village Vanguard 9, 11 pm \$25
- ★ Houston Person Quartet with John di Martino, Ray Drummond, Lewis Nash  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Pat Martino Organ Trio with Pat Bianchi, Carmen Intorre  
Birdland 8:30, 11 pm \$30-40
- ★ Michael and Rob Rodriguez Band with John Patitucci, Jeff "Tain" Watts, Pedrito Martinez  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ John Benitez Group  
Dizzy's Club 11 pm \$10
- ★ Antonio Ciacca  
The Bar on Fifth 8 pm
- ★ Harlem Speaks: Matthew Shipp  
Jazz Museum in Harlem 6:30 pm
- ★ Glenn White Quartet  
Shrine 6 pm

## Friday, March 16

- ★ Junior Mance Trio with Hide Tanaka, Michi Fuji  
The Kitano 8, 10 pm \$25
- ★ Henry Threadgill's ZOOID with Jose Davila, Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Elliot Humberto Kavee  
The Jazz Gallery 9, 10:30 pm \$25
- ★ Jay Hoggard Quartet  
Sistas' Place 9, 10:30 pm \$25
- ★ Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Jerry Weldon Quartet with Steve Ash, Paul Gill, Jason Brown; John Merrill  
Smalls 7:30, 10 pm 1 am \$20
- ★ Russ Lossing, Satoshi Takeishi, Cécile Broché  
The Firehouse Space 8 pm \$10
- ★ Gregory Porter  
Highline Ballroom 7:30 pm \$15
- ★ Eric Reed Trio with Joshua Crumby, Willie Jones III  
Smoke 8, 10, 11:30 pm \$30
- ★ Michael Wolff Trio with Ben Allison, Damion Reid  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Matthew Brewer Quartet with Steve Lehman, Kyle Wilson, Tommy Crane  
Cornelia Street Café 9, 10:30 pm \$15
- ★ Allan Holdsworth Band with Jimmy Haslip, Virgil Donati  
Iridium 8, 10 pm \$35
- ★ Tony Jones Trio with Charlie Burnham; Miss Kelley's Departure: Mark Taylor, Jessica Jones, Charlie Burnham, Tony Jones  
Brooklyn Friends School 7 pm
- ★ Cynthia Holiday Quintet  
Jazz 966 8 pm \$15
- ★ Jazz meets The East: Jazz Band Classic  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$20
- ★ Bria Skonberg  
Metropolitan Room 9:30 pm \$15
- ★ Magos Herrera  
BAMCafé 9 pm
- ★ Dead Cat Bounce  
Cantina Royal/La Sala 8 pm \$10
- ★ Karel Ruzicka; Mala Waldron with Steve Salerno, Bill McCrossen, Michael TA Thompson; Stevie Swaggz  
Somethin' Jazz Club 7, 9, 11 pm \$10
- ★ Petros Klampanis  
Tutuma Social Club 8:30 pm
- ★ James Zeller Quartet  
Cleopatra's Needle 8 pm
- ★ Billy White Quartet; Joey Morant Trio  
The Garage 6, 10:30 pm
- ★ Tom Butts  
Alor Café 8 pm
- ★ Eddie Palmieri 75th Birthday Celebration with Brian Lynch, Donald Harrison, Conrad Herwig, Jose Clausell, Vicente "Little Johnny" Rivero, Luques Curtis, Orlando Vega  
Blue Note 8, 10:30 pm \$45
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong  
Village Vanguard 9, 11 pm \$25
- ★ Houston Person Quartet with John di Martino, Ray Drummond, Lewis Nash  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Pat Martino Organ Trio with Pat Bianchi, Carmen Intorre  
Birdland 8:30, 11 pm \$30-40
- ★ Michael and Rob Rodriguez Band with John Patitucci, Jeff "Tain" Watts, Pedrito Martinez  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ John Benitez Group  
Dizzy's Club 12:45 am \$20
- ★ Antonio Ciacca  
The Bar on Fifth 8 pm

## Saturday, March 17

- ★ Dafnis Prieto Si Si Quartet with Peter Apfelbaum, Manuel Valera, Yunior Terry  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Bernie Worrell Orchestra; Marco Benevento  
Le Poisson Rouge 7:30 pm \$15
- ★ Oneida and Rhys Chatham  
Merkin Hall 7:30 pm \$25
- ★ Will Connell Quartet with Vincent Chancey, Max Johnson, Jeremy Carlstedt  
The Firehouse Space 8:30, 10 pm \$10
- ★ Kris Davis Quintet with Mat Maneri, Ingrid Laubrock, Eivind Opsvik, Tom Rainey  
Cornelia Street Café 9, 10:30 pm \$15
- ★ Michael Hashim Quintet with Michael Howell, Kelly Friesen, Willard Dyson  
Creole 7:30, 9 pm \$15
- ★ Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers  
The Kitano 8, 10 pm \$25
- ★ Cat Toren Band with Ryan Ferreira, Pat Red, Tommy Crane; Q: Skye Steele, Will Martina, Steve Smith, Harris Eisenstadt  
I-Beam 8:30, 10 pm \$10
- ★ Juan Pablo Carletti/Daniel Levin  
Prospect Series 9 pm
- ★ Marko Djordjevic Trio with Bobby Avey, Desmond White  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Francesco Alessi; David Aaron's Short Memory with Spencer Katzman, Jon Frederick, Danny Borg; Michael Dease Big Band with Michael Thomas, Sharel Cassity, Lucas Pino, Tony Lustig, Freddie Hendrix, Tatum Greenblatt, Mat Jodrell, Bruce Harris, Eric Miller, Roy Assaf; UMOJA: Yunie Mojica, Raynel Frazier, Camille Thurman, Shenel Johns, Jen Allen, Jonathan Barber, Stephen Porter  
Somethin' Jazz Club 5, 7, 9, 11 pm \$10
- ★ Bichiló  
Tutuma Social Club 8:30 pm
- ★ Vitaly Golovnev Quartet  
Cleopatra's Needle 8 pm
- ★ Henry Threadgill's ZOOID with Jose Davila, Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Elliot Humberto Kavee  
The Jazz Gallery 9, 10:30 pm \$25
- ★ Jay Hoggard Quartet  
Sistas' Place 9, 10:30 pm \$25
- ★ Matt Clifford Group; Ralph LaLama's Bop-Juice with Mike Kam, Clifford Barbaro; Jerry Weldon Quartet with Steve Ash, Paul Gill, Jason Brown; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal  
Smalls 4, 7:30, 10 pm 1 am \$20

- ★ Eric Reed Trio with Joshua Crumby, Willie Jones III  
Smoke 8, 10, 11:30 pm \$30
- ★ Michael Wolff Trio with Ben Allison, Damion Reid  
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Allan Holdsworth Band with Jimmy Haslip, Virgil Donati  
Iridium 8, 10 pm \$35
- ★ Jazz meets The East: Jazz Band Classic  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$20
- ★ Eddie Palmieri 75th Birthday Celebration with Brian Lynch, Donald Harrison, Conrad Herwig, Jose Clausell, Vicente "Little Johnny" Rivero, Luques Curtis, Orlando Vega  
Blue Note 8, 10:30 pm \$45
- ★ The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong  
Village Vanguard 9, 11 pm \$25
- ★ Pat Martino Organ Trio with Pat Bianchi, Carmen Intorre  
Birdland 8:30, 11 pm \$30-40
- ★ Michael and Rob Rodriguez Band with John Patitucci, Jeff "Tain" Watts, Pedrito Martinez  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ John Benitez Group  
Dizzy's Club 12:45 am \$20
- ★ Antonio Ciacca  
The Bar on Fifth 8 pm
- ★ Kyoko Oyobe Trio; Mark Marino Trio  
The Garage 12, 6 pm

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## Sunday, March 18

- ★Chico Hamilton with Paul Ramsey, Nick Demopoulos, Evan Schwam, Mayu Saeki, Jeremy Carlstedt Drom 7:15 pm \$15
- ★Fred Hersch solo Jazz Standard 7:30, 9:30 pm \$30
- ★Adam Rudolph/Joseph Bowie Alain Kirilii 7 pm
- Alex Skolnick Trio Iridium 8, 10 pm \$27.50
- Art Bailey Trio with Michael Bates, Owen Howard The Firehouse Space 8 pm \$10
- Frank Senior with Saul Rubin, Jon Roche, Clifford Barbaro; Joe Magnarelli Quartet Smalls 7:30, 11 pm \$20
- ★Katie Bull Group Project with Jeff Lederer, Landon Knoblock, Hilliard Greene, George Schuller Nublu 9 pm
- Peter Leitch/Harvie S Walker's 8 pm
- Charlie Rauh/Concetta Abbate; Omar Tamez/Ratzo Harris ABC No-Rio 7 pm \$5
- Alberto Pibri The Bar on Fifth 8 pm
- Gaida with Amir ElSaffar, Zafer Tawil, Jennifer Vincent, George Dulin Comelia Street Café 8:30 pm \$10
- ★Henry Threadgill's ZOOID with Jose Davila, Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Elliot Humberto Kavee The Jazz Gallery 9, 10:30 pm \$25
- ★Eddie Palmieri 75th Birthday Celebration with Brian Lynch, Donald Harrison, Conrad Herwig, Jose Clausell, Vicente "Little Johnny" Rivero, Luques Curtis, Orlando Vega Blue Note 8, 10:30 pm \$45
- ★The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong Village Vanguard 9, 11 pm \$25
- Michael and Rob Rodriguez Band with John Patitucci, Jeff "Tain" Watts, Pedrito Martinez Dizzy's Club 7:30, 9:30 pm \$30
- Pascal Niggenkemper solo; Omar Tamez Derek Bailey Tribute Downtown Music Gallery 6 pm
- Steve Cardenas Trio with Ben Allison, Rudy Royston Saint Peter's 5 pm
- Gargi Shinde/Lewis Porter The Firehouse Space 3 pm \$10
- Juilliard Jazz Brunch: Tribute to Cannonball Adderley Blue Note 12:30, 2:30 pm \$24.50
- Akua Dixon with Ron Jackson, Calvin Jones, Darrell Green St. Philip's Church 3 pm
- Frank Senior Trio North Square Lounge 12:30, 2 pm
- Evan Schwam Quartet; David Coss and Trio; Afro Mantra The Garage 11:30 am 7, 11:30 pm

## Monday, March 19

- ★George Braith Band with Pete La Roca Sims Fat Cat 9 pm
- ★Clif Jackson Secret Music Society; Thurman Barker, Alex Hood, Michael Foster, Eric Silberberg; Nonoko Yoshida's Pet Ningen Clemente Soto Velez Cultural Center 7:30 pm \$20
- Brian Culbertson/David Benoit Blue Note 8, 10:30 pm \$35
- ★Akiko Tsuruga Quintet with Jerry Weldon, Joe Magnarelli, Bob Devos, Rudy Petschauer Dizzy's Club 7:30, 9:30 pm \$20
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Butch Morris The Stone 9 pm \$10
- Antoinette Montague/Winard Harper Creole 8 pm \$10
- Hans Glawischng Trio with Samir Zarif, Eric Doob; Ari Hoenig Group with Gilad Hekselman, Sam Minaie, Shai Maestro; Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20
- Jaimeo Brown Ensemble The Bar on Fifth 8 pm
- ★Deborah Weisz Jazz Orchestra with Erica von Kleist, Lily White, Dimitri Moderbacher, Virginia Mayhew, Claire Daly, Darryl Shaw, Eddie Allen, Barry Bryson, David Smith, Mike Boscarino, Jack Davis, Mike Fahn, Dale Turk, Bruce Arnold, Ratzo Harris, Rob Garcia Tea Lounge 9, 10:30 pm
- Juilliard Jazz Ensembles Paul Hall 8 pm
- Scott Tixier with Justin Brown, Bumiss Earl Travis II Alliance Francaise 8 pm
- Andrea Wolper Trio with Michael Howell, Ken Filiano Bar Next Door 8:30, 10:30 pm \$12
- Mavis Swan Poole Zinc Bar 7 pm \$8
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm

## Tuesday, March 20

- ★Stanley Clarke Trio with Beka Gochiashvili, Lenny White; Larry Coryell Trio Blue Note 8, 10:30 pm \$35
- ★Pharoah Sanders Quartet Birdland 8:30, 11 pm \$30-40
- ★Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille Village Vanguard 9, 11 pm \$25
- Carl Allen/Rodney Whitaker Band with Eric Reed, Tim Green, Rodney Jones Dizzy's Club 7:30, 9:30 pm \$30
- Juilliard Jazz Ensemble Dizzy's Club 11 pm \$10
- Osmany Paredes Quartet with Yunior Terry, Ludwig Alfonso, Mauricio Herrera Jazz Standard 7:30, 9:30 pm \$20
- Terese Genecco Little Big Band Iridium 8, 10 pm \$25
- ★Jeremiah Cymerman; Anthony Coleman The Center for Jewish Arts and Literacy 9 pm \$15
- Stephanie Stone 91st Birthday Celebration with Eve Packer Comelia Street Café 6 pm \$12
- JD Walter with Alex Sipiagin, Misha Tsiganov, Boris Kozlov, Donald Edwards Comelia Street Café 8:30 pm \$10
- ★Karl Berger Workshop Orchestra The Jazz Gallery 9 pm \$20
- ★Kris Davis with Ralph Alessi, Ingrid Laubrock, Tom Rainey; Jerome Sabbagh, Ben Monder, Joe Martin, Ted Poor Korzo 9, 10:30 pm \$5
- ★Linda Oh Quartet with Dayna Stephens, Fabian Almazan, Rudy Royston 55Bar 7 pm
- Spike Wilner solo; Gilad Hekselman Trio with Ben Street, Marcus Gilmore; Ken Fowser/Behn Gillece Jam Smalls 6:30, 8:30, 11:30 pm \$20
- ★Greg Lewis Organ Monk Zinc Bar 8, 10 pm
- Jack Wilkins/Paul Bollenback Bella Luna 7:30 pm
- Sonic Smith with Cornelius Duffalo Roulette 7 pm
- Billy Test solo The Kitano 8 pm
- Mark Capon Trio Antibes Bistro 7:30 pm
- Robert Locke with Tom Landman, Tim Ferguson, Robert Weiss; Jom Swart Quartet with Chad Lefkowitz-Brown, Scott Colberg, Dan Pugach Somethin' Jazz Club 7, 9 pm \$10
- Lou Caputo Not So Big Band; Joonsam Lee Trio The Garage 7, 10:30 pm
- Eric Pierce Shrine 7 pm
- Jaimeo Brown Ensemble The Bar on Fifth 8 pm

## Wednesday, March 21

- Bill Frisell/Sam Amidon Le Poisson Rouge 7:30, 10:30 pm \$25
- Chihiro Yamanaka Trio with Yoshi Waki, John Davis Iridium 8, 10 pm \$25
- Jerry Costanzo and Band with Andy Farber, Mike Carubia, Tedd Firth, Joe Cohn, Mark Sherman, Ben Wolfe, Jimmy Madison Feinstein's 10:30 pm \$20
- Nir Felder Group with Seamus Blake, Lawrence Fields, Ben Wolfe, Marcus Baylor; Matt Geraghty Group with Misha Tsiganov, Juancho Herrera, Adriano Santos Smalls 8:30, 11:30 pm \$20
- Ben Bryden's Bright Noise with Ben Wendel, Tim Basom, Chris Lightcap, Dustin Kaufman Comelia Street Café 6 pm \$12
- Paul Lieberman, Duduka Da Fonseca, Nilson Matta, Joel Martin Comelia Street Café 8:30 pm \$10
- Maria Grand Trio; Jerome Sabbagh 4tet with Ben Monder, Joe Martin, Ted Poor Seeds 8:30, 10 pm \$10
- ZigZag Quartet: Francisco Roldán, Alexander Wu, Hilliard Greene, Danny Mallon Mannes College of Music 8 pm
- Katt Hernandez The Stone 8 pm \$10
- John Yao Brooklyn Lyceum 8 pm \$10
- Sy Kushner Jewish Music Ensemble with Aaron Kushner, Jeremy Brown, Marty Confurius The Center for Jewish Arts and Literacy 9 pm \$15
- Jane Stuart Quintet with Rave Tesar, Frank Elmo, Sue Williams, Rick De Kovessey The Kitano 8, 10 pm
- David Ullmann with Chris Dingman, Karel Ruzicka Jr., Gary Wang, Vinnie Sperrazza; Todd Clouser's A Love Electric with Rick Parker, Dred Scott, Ben Rubin, Diego Vogliani Somethin' Jazz Club 7, 9 pm \$10
- Brianna Thomas Quartet; Paul Francis Trio The Garage 6, 10:30 pm
- Anna Kendrick Shrine 8 pm
- ★Stanley Clarke Trio with Beka Gochiashvili, Lenny White; Larry Coryell Trio Blue Note 8, 10:30 pm \$35
- ★Pharoah Sanders Quartet Birdland 8:30, 11 pm \$30-40
- ★Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille Village Vanguard 9, 11 pm \$25
- Carl Allen/Rodney Whitaker Band with Eric Reed, Tim Green, Rodney Jones Dizzy's Club 7:30, 9:30 pm \$30
- Juilliard Jazz Ensemble Dizzy's Club 11 pm \$10
- Jaimeo Brown Ensemble The Bar on Fifth 8 pm
- Stephanie Nakasian/Hod O'Brien Saint Peter's 1 pm \$10

## Thursday, March 22

- Ehud Asherie Trio; Sharel Cassity Group with Xavier Davis, Ben Wolfe, Andrew Swift; Josh Evans Group Smalls 7:30, 10 pm 1 am \$20
- Steve Kroon Sextet with Igor Atalita, Ruben Rodriguez, Bryan Carrott, Craig Rivers, Diego Lopez Jazz Standard 7:30, 9:30 pm \$20
- The Horns Band: Matt Pavolka, Shane Endsley, Loren Stillman, Jacob Garchik, Mark Ferber Barbès 8 pm \$10
- Rafiq Bhatia Quartet with Jeremy Viner, Jackson Hill, Alex Ritz The Jazz Gallery 9, 10:30 pm \$15
- Yaron Gershovsky Trio with David Finck, Buddy Williams and guest Janis Siegel The Kitano 8, 10 pm
- John Raymond with Gilad Hekselman, Javier Santiago, Joe Martin, Otis Brown III Comelia Street Café 8:30 pm \$10
- TAUOM: Daniel Blake, Satoshi Takeishi, Ricardo Gallo Douglass Street Music Collective 8 pm \$10
- Jacam Manricks Trio with Sean Conly, John Davis Bar Next Door 8:30, 10:30 pm \$12
- Josh Paris Group with Nadje Noordhuis, Sam Ryder, Will Clark; Olli Hirvonen Somethin' Jazz Club 7, 9 pm \$10
- Scot Albertson/Daryl Kojak Tomi Jazz 9 pm \$10
- Alex Sugerman; Florencia Gonzalez Tutuma Social Club 7, 8:30 pm
- Keith Ingham Trio Cleopatra's Needle 7 pm
- Champion Fulton Trio with Pete Zimmer; Dmitry Baevsky Quartet The Garage 6, 10:30 pm
- ★Stanley Clarke Trio with Beka Gochiashvili, Lenny White; Larry Coryell Trio Blue Note 8, 10:30 pm \$35
- ★Pharoah Sanders Quartet Birdland 8:30, 11 pm \$30-40
- ★Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille Village Vanguard 9, 11 pm \$25
- Carl Allen/Rodney Whitaker Band with Eric Reed, Tim Green, Rodney Jones Dizzy's Club 7:30, 9:30 pm \$30
- Juilliard Jazz Ensemble Dizzy's Club 11 pm \$10
- Jaimeo Brown Ensemble The Bar on Fifth 8 pm
- Rahn Kooby Shrine 6 pm

## Friday, March 23

- ★The Music of the Tenor Masters: Joe Lovano, Benny Golson, Bennie Maupin, Kenny Barron, George Mraz, Lewis Nash Allen Room 7:30, 9:30 pm \$55-65
- ★Harold Mabern Birthday Celebration with John Webber, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Gerald Clayton Trio with Joe Sanders Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Mark Soskin Group with Ted Nash, Jay Anderson, Adam Nussbaum The Kitano 8, 10 pm \$25
- Tribute to Blossom Dearie: Jaye Maynard, Jon Delfin, Leon Lee Dorsey Comelia Street Café 6 pm \$12
- ★Mark Helias' Open Loose with Tony Malaby, Tom Rainey Comelia Street Café 9, 10:30 pm \$15
- Mike Moreno Quartet with Ted Poor The Jazz Gallery 9, 10:30 pm \$20
- Sean Lyons Quintet with Steve Davis, Mike LeDonne, Nat Reeves, Joe Strasser; DeZron Douglas Quintet with Josh Evans, Stacy Dillard, David Bryant, Willie Jones III; Lawrence Leathers Smalls 7:30, 10 pm 1 am \$20
- ★Kirk Knuffke, Curtis Hasselbring, Simon Jermyn, Vinnie Sperrazza; Jason Nazary solo; Matthew Silberman's Press Play with Greg Ruggiero, Ryan Ferreira, Simon Jermyn, Tommy Crane; Devin Gray's Fashionable Pop Music with Jonathan Goldberger, Ryan Ferreira, Garth Stevenson Douglass Street Music Collective 8 pm \$10
- ★Brian Drye Trio with Matt Pavolka, Jeff Davis; Vinnie Sperrazza Group with Loren Stillman, Jacob Sacks, Eivind Opsvik I-Beam 8:30, 10 pm \$10
- Jack Wilkins, Jon Burr, Akira Tana Bar Next Door 7:30, 9:30, 11:30 pm \$12
- York College Big Band Tribute to Stevie Wonder with TK Blue York College Performing Arts Center 7 pm

- ★Michael Wolff Trio with Ugonna Okegwo, Mike Campenni Knickerbocker Bar and Grill 9:45 pm \$5
- David White Jazz Orchestra; Rodrigo Bonelli with Alex Goumas, Andy Bianco, Nash Guillermo, Leah Gough Cooper and guest Erin Blatti Somethin' Jazz Club 7, 9 pm \$10
- Livio Almeida; Laura Andrea Sax Criollo Tutuma Social Club 7, 8:30 pm
- Jazz on the Wing Cleopatra's Needle 8 pm
- Enoch Smith Jr. Quartet with Sarah Elizabeth Charles, Noah Jackson, Sangmin Lee; Kevin Dorn and the BIG 72 The Garage 6, 10:30 pm
- Ray Scro Alor Café 8 pm
- ★Stanley Clarke Trio with Beka Gochiashvili, Lenny White; Larry Coryell Trio Blue Note 8, 10:30 pm \$35
- ★Pharoah Sanders Quartet Birdland 8:30, 11 pm \$30-40
- ★Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille Village Vanguard 9, 11 pm \$25
- Carl Allen/Rodney Whitaker Band with Eric Reed, Tim Green, Rodney Jones Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Juilliard Jazz Ensemble Dizzy's Club 12:45 am \$20
- Jaimeo Brown Ensemble The Bar on Fifth 8 pm



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**SUNDAY MARCH 18<sup>TH</sup>/EARLY SET 9 P.M.**  
**Katie Bull Group Project**  
Katie Bull – vocals/compositions  
Landon Knoblock – fender/electronics  
George Schuller – drums  
Jeff Lederer – tenor  
Hilliard Greene – bass  
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Best New Releases of 2011 - Honorable Mention, TNYCJR  
Best New Releases Featured Artist 2011 – AIM Radio

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



## Saturday, March 24

- ★ Arthur Russell's Instrumentals with Peter Gordon, Ernie Brooks, Peter Gordon, Katie Porter, Bill Ruyle, Elio Villafranca, Alex Waterman, Peter Zummo; Mary Halvorson Septet with Kirk Knuffke, Greg Ward, Ingrid Laubrock, Jacob Garchik, John Hébert, Tom Rainey The Kitchen 8 pm \$15
- ★ Ricardo Gallo's Tierra de Nadie with Dan Blake, Reut Regev, Mark Helias, Satoshi Takeishi Cornelia Street Café 9, 10:30 pm \$15
- ★ Lage Lund 4 The Jazz Gallery 9, 10:30 pm \$20
- ★ Yoon Sun Choi and the E-String Band with Jacob Sacks, Vinnie Sperrazza, Khabu Doug Young, Thomas Morgan; Vinnie Sperrazza Group with Loren Stillman, Jacob Sacks, Eivind Opsvik I-Beam 8:30, 10 pm \$10
- ★ Yoni Kretzmer Two-Bass Quartet with Sean Conly, Pascal Niggenkemper, Mike Pride The Firehouse Space 8:30, 10 pm \$10
- ★ Lisa Mezzacappa/Vinny Golia Duo; Dafna Naphtali, Shayna Dulberger, Ras Moshe; Katie Bull/Joe Fonda Duo Brecht Forum 7 pm \$10
- ★ Frank Fontaine Trio with John Benitez, Francisco Mela Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Marianne Solivan/Michael Kanan Duo with guests The Drawing Room 7 pm \$10
- ★ Jazz Horn Quartet with Martha Kato, Joanna Sternberg, Kyle Poole University of the Streets 8 pm \$10
- ★ Jake Hertzog Trio with Harvie S, Victor Jones Somethin' Jazz Club 9 pm \$10
- ★ Chris Davidson Quartet; Bichiló Tutuma Social Club 7, 8:30 pm
- ★ Satchamo Mannan Quartet Cleopatra's Needle 8 pm
- ★ The Music of the Tenor Masters: Joe Lovano, Benny Golson, Bennie Maupin, Kenny Barron, George Miraz, Lewis Nash Allen Room 7:30, 9:30 pm \$55-65
- ★ Harold Mabern Birthday Celebration with John Webber, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★ Gerald Clayton Trio with Joe Sanders Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Mark Soskin Group with Ted Nash, Jay Anderson, Adam Nussbaum The Kitano 8, 10 pm \$25
- ★ Javier Nero Septet with Billy Buss, Godwin Louis, Lucas Pino, Joshua Richman, Raviv Markovitz, Aaron Kimmel; Armen Donelian Trio with David Clark, George Schuller; Dezron Douglas Quintet with Josh Evans, Stacy Dillard, David Bryant, Willie Jones III; Eric Wyatt Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Michael Wolff Trio with Ugonna Okegwo, Mike Campenni Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Stanley Clarke Trio with Beka Gochiashvili, Lenny White; Larry Coryell Trio Blue Note 8, 10:30 pm \$35
- ★ Pharoah Sanders Quartet Birdland 8:30, 11 pm \$30-40
- ★ Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille Village Vanguard 9, 11 pm \$25
- ★ Carl Allen/Rodney Whitaker Band with Eric Reed, Tim Green, Rodney Jones Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Jazz Ensemble Dizzy's Club 12:45 am \$20
- ★ Jaimeo Brown Ensemble The Bar on Fifth 8 pm
- ★ Marsha Heydt Quartet; Brooks Hartell Trio; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm
- ★ Rephidim Shrine 6 pm

## Sunday, March 25

- ★ Peter Evans Trio with John Hébert, Kassa Overall Zebulon 8 pm
- ★ Honey Ear Trio: Erik Lawrence, Rene Hart, Allison Miller The Firehouse Space 8, 9:30 pm \$10
- ★ Petros Klampanis Contextual with Gilad Hekselman, Ari Hoenig Cornelia Street Café 8:30 pm \$10
- ★ Tyler Mitchell Group with Josh Evans, Eric Wyatt, Spike Wilner, Jason Brown Smalls 11 pm \$20
- ★ Peter Leitch/Jed Levy Walker's 8 pm
- ★ Joint Raker: Chris Cretella/Nigel Taylor; Matt Sullivan/Sean Reed ABC No-Rio 7 pm \$5
- ★ Alberto Pibri The Bar on Fifth 8 pm
- ★ Andrae Murchison's No Limit Souljahs Somethin' Jazz Club 7 pm \$10
- ★ Swingadelic Swing 46 8:30 pm
- ★ Tyler Kaneshiro; Shayna Dulberger Quartet Caffe Vivaldi 7:15, 8:30 pm
- ★ Gerald Clayton Trio with Joe Sanders Jazz Standard 7:30, 9:30 pm \$25
- ★ Stanley Clarke Trio with Beka Gochiashvili, Lenny White; Larry Coryell Trio Blue Note 8, 10:30 pm \$35
- ★ Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille Village Vanguard 9, 11 pm \$25
- ★ Carl Allen/Rodney Whitaker Band with Eric Reed, Tim Green, Rodney Jones Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ross Hammond, Vinny Golia, Adam Lane Downtown Music Gallery 6 pm
- ★ Chanda Rule Saint Peter's 5 pm
- ★ Jazz Kids! with Amy Cervini 55Bar 2 pm \$5
- ★ Takuya Kuroda Sextet with Corey King, Jamaal Sawyer, Rashaan Carter, Adam Jackson Blue Note 12:30, 2:30 pm \$24.50
- ★ Roz Corral Trio with Nir Felder, Boris Kozlov North Square Lounge 12:30, 2 pm
- ★ Iris Ormig Quartet; David Coss and Trio; Nueva Encarnacion The Garage 11:30 am 7, 11:30 pm

## Monday, March 26

- ★ 2nd Annual James Moody Scholarship Benefit Concert with Randy Brecker, Todd Coolman, Paquito D'Rivera, Jon Faddis, Curtis Fuller, Holly Hofmann, John Lee, Mike Longo, Adam Nussbaum, Chris Potter, Janis Siegel, Yotam Silberstein, Akira Tana, Frank Wess, Mike Wofford, Linda Moody Blue Note 8, 10:30 pm \$65
- ★ Clark Terry Fundraiser Saint Peter's 7 pm
- ★ Larry Ochs' Kihnoua with Scott Amendola, Trevor Dunn, Dohee Lee Roulette 8 pm \$15
- ★ Helen Sung Quintet with Steve Wilson, Seamus Blake, Hans Glawischnig, Obed Calvaire Dizzy's Club 7:30, 9:30 pm \$20
- ★ Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- ★ Butch Morris The Stone 9 pm \$10
- ★ Peter Bernstein solo; Ari Hoenig Group with Gilad Hekselman, Johannes Weidenmuller, Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20

- ★ Bernice Johnson Reagon The Schomburg Center 7 pm \$25
- ★ Peter Evans Trio with John Hébert, Kassa Overall Zebulon 8 pm
- ★ The Prisoner: Max Johnson, Ingrid Laubrock, Tomas Fujiwara; Francois Grillot, Matt Lavelle Clemente Soto Velez Cultural Center 7:30 pm \$20
- ★ Asuka Kakitani Jazz Orchestra Tea Lounge 9, 10:30 pm
- ★ Antonio Ciacca The Bar on Fifth 8 pm
- ★ Elisabeth Lohninger Zinc Bar 7 pm \$8
- ★ Camila Meza Trio with Pablo Menares Bar Next Door 8:30, 10:30 pm \$12
- ★ Lady Cantrese Quartet Creole 8 pm \$10
- ★ Howard Williams Jazz Orchestra; Carl Bartlett Jr. Trio The Garage 7, 10:30 pm

## Tuesday, March 27

- ★ Cindy Blackman's Explorations with Antoine Roney, Marc Cary, Zaccai Curtis, Rashaan Carter Jazz Standard 7:30, 9:30 pm \$20
- ★ Sir Ron Carter at 75: A Celebration of His Life with Juilliard Jazz Orchestra and guests Carl Allen, Benny Golson, Hubert Laws, Russell Malone, Wulgrew Miller, Lewis Nash, Buster Williams Alice Tully Hall 8 pm
- ★ Christian McBride Quintet with Steve Wilson, Warren Wolf, Christian Sands, Ullyses Owens Birdland 8:30, 11 pm \$30-40
- ★ Enrico Pieranunzi Trio with Scott Colley, Antonio Sanchez Village Vanguard 9, 11 pm \$25
- ★ Generations in Vocal Jazz: Sachal Vasandani, Jon Hendricks, Jeb Patton, David Wong, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- ★ Adison Evans Quintet Dizzy's Club 11 pm \$10
- ★ Brussels Jazz Orchestra with Kenny Werner, Chris Potter Blue Note 8, 10:30 pm \$35
- ★ Mike Longo NY State of the Art Jazz Ensemble with Ira Hawkins NYC Baha'i Center 8, 9:30 pm \$15
- ★ Spike Wilner solo; Jon Burr/Andy Laverne Trio with Jimmy Madison; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel Smalls 6:30, 8:30, 11:30 pm \$20
- ★ Aries Collective: Tia Fuller, Orrin Evans, Gianluca Renzi, Kim Thompson Zinc Bar 8, 10 pm
- ★ Manhattan School of Music Afro-Cuban Jazz Orchestra led by Bobby Sanabria Borden Auditorium 7:30 pm \$10
- ★ Jeff Davis Trio with Russ Lossing, Eivind Opsvik Korzo 9 pm \$5
- ★ Dave Allen with Jaleel Shaw, Drew Gress, EJ Strickland Cornelia Street Café 8:30 pm \$10
- ★ Yoshie Fruchter Guitar Quartet The Center for Jewish Arts and Literacy 9 pm \$15
- ★ Aaron Dugan; Andrew Lafkas, Bryan Eubanks, Todd Capp The Backroom 8 pm \$10
- ★ Billy Test solo The Kitano 8 pm
- ★ Gene Ess Trio with Thomson Kneeland, Gene Jackson and guest Nancy Harms; Marla Sampson Quintet with Matt Baker Somethin' Jazz Club 7, 9 pm \$10
- ★ Cecilia Coleman Big Band; Josh Lawrence Quartet The Garage 7, 10:30 pm
- ★ Antonio Ciacca The Bar on Fifth 8 pm
- ★ Alexander Kuhn Shrine 6 pm

## Wednesday, March 28

- ★ Alexis Cuadrado Group with Claudia Acuña, Miguel Zenón, Dan Tepfer, Mark Ferber; Manuel Valera's The New Cuban Express with Yosvany Terry, Eric Doob, John Benitez, Tom Guarna, Mauricio Herrera 92Y/Tribeca 9 pm \$15
- ★ Mark Whitfield Quartet Zinc Bar 9, 10:30 pm 12 am
- ★ Curtis Hasselbring Decoupage with Mary Halvorson, Matt Moran, Satoshi Takeishi; David Virelles Trio Seeds 8:30, 10 pm \$10
- ★ Lisa Mezzacappa's Wild West Quartet with Matt Nelson, Jonathan Goldberger, Jeff Davis Barbès 8 pm \$10
- ★ Mimi Jones Band Birthday Bash with Miki Hayama, Shirazette Tinnin; Craig Wuepper's Earsight Smalls 8:30, 11:30 pm \$20
- ★ Davy Mooney with Jon Cowherd, John Ellis, Matt Clohesy, Greg Ritchie Cornelia Street Café 8:30 pm \$10
- ★ Lisa Gary Quartet with Matt Baker, Nathan Peck, Jerome Jennings The Kitano 8, 10 pm
- ★ Lisa Lindsley with George Mesterhazy, Brian Glassman, John Mele Metropolitan Room 9:30 pm \$15
- ★ Stan Killian Jam The Backroom 11 pm
- ★ Marianne Solivan Trio Antibes Bistro 7:30 pm
- ★ Natura Morta: Franz Loriot, Sean Ali, Carlo Costa The Grotto 9 pm
- ★ Alejandro Flores/Ricardo Gallo Terraza 7 9 pm
- ★ Arthur Sadowsky and The Troubadours with David Comidi, Arthur Sadowsky Somethin' Jazz Club 9 pm \$10
- ★ Bobby Porcelli Quartet; Eric Person Groove Trio The Garage 6, 10:30 pm
- ★ Cindy Blackman's Explorations with Antoine Roney, Marc Cary, Zaccai Curtis, Rashaan Carter Jazz Standard 7:30, 9:30 pm \$20
- ★ Christian McBride Quintet with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen Birdland 8:30, 11 pm \$30-40
- ★ Enrico Pieranunzi Trio with Scott Colley, Antonio Sanchez Village Vanguard 9, 11 pm \$25
- ★ Generations in Vocal Jazz: Sachal Vasandani, Jon Hendricks, Jeb Patton, David Wong, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- ★ Adison Evans Quintet Dizzy's Club 11 pm \$10
- ★ Brussels Jazz Orchestra with Kenny Werner, Chris Potter Blue Note 8, 10:30 pm \$35
- ★ Antonio Ciacca The Bar on Fifth 8 pm
- ★ Nancy Marano, Jack Wilkins, John Mosca Saint Peter's 1 pm \$10

## Thursday, March 29

- ★ Patricia Barber with John Kregor, Sam Anning, Ross Pederson Jazz Standard 7:30, 9:30 pm \$25
- ★ Big Band Hits: Jazz at Lincoln Center Orchestra with guest Cécile McLorin Salvant Rose Theatre 8 pm \$30-120
- ★ Adam Cruz The Jazz Gallery 9, 10:30 pm \$20
- ★ Kyoko Oyobe Trio with Michael O'Brien, Clifford Barbaro; Francisco Mela Trio with Ben Monder, Ben Williams; Carlos Abadie Quintet with Joe Suscato, Peter Zak, Jason Stewart, Luca Santaniello Smalls 7:30, 10 pm 1 am \$20
- ★ Jeb Patton Trio The Kitano 8, 10 pm

- ★ Shelley Hirsch/Simon Ho Large Ensemble Roulette 8 pm \$15
- ★ Deborah Latz/Joel Frahm Cornelia Street Café 6 pm
- ★ Lisa Mezzacappa's Soft Pitch with Chris Welcome, Mike Pride; The Inbetweens: Mike Gamble, Noah Jarrett, Conor Elmes Bar 4 9 pm
- ★ Tom Chang Quartet with Loren Stillman, Matt Pavolka, Jeff Davis Cornelia Street Café 8:30 pm \$10
- ★ Nate Radley Trio with Jesse Murphy, Diego Voglino Bar Next Door 8:30, 10:30 pm \$12
- ★ Ayn Sof Arkestra and Bigger Band The Center for Jewish Arts and Literacy 8:30 pm \$10
- ★ Dan Swartz and Matt Baker Trio with Dylan Shamat, Sharif Zaben; Matt Garrison Projection with Bruce Harris, Nick Consul, Ryan Berg, Andrew Swift Somethin' Jazz Club 7, 9 pm \$10
- ★ Karikatura Tutuma Social Club 8:30 pm
- ★ Justin Lees Trio Cleopatra's Needle 7 pm
- ★ Nick Moran Trio; Alan Chaubert Trio The Garage 6, 10:30 pm
- ★ Christian McBride Quintet with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen Birdland 8:30, 11 pm \$30-40
- ★ Enrico Pieranunzi Trio with Scott Colley, Antonio Sanchez Village Vanguard 9, 11 pm \$25
- ★ Generations in Vocal Jazz: Sachal Vasandani, Jon Hendricks, Jeb Patton, David Wong, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- ★ Adison Evans Quintet Dizzy's Club 11 pm \$10
- ★ Brussels Jazz Orchestra with Kenny Werner, Chris Potter Blue Note 8, 10:30 pm \$35
- ★ Antonio Ciacca The Bar on Fifth 8 pm
- ★ Harlem Speaks: Ben Williams Jazz Museum in Harlem 6:30 pm

## Friday, March 30

- ★ Catherine Russell with Matt Munisteri, Mark Shane, Jon Erik-Kello, John Allred, Dan Block, Andy Farber, Lee Hudson, Mark McLean Allen Room 7:30, 9:30 pm \$55-65
- ★ Chris Flory Trio with Lee Hudson, Chuck Riggs; Ben Riley Quintet with Wayne Escoffery, Avi Rothbard, Freddie Bryant, Kiyoshi Kitagawa; Spike Wilner Smalls 7:30, 10 pm 1 am \$20
- ★ George Cables Trio with Essiet Okon Essiet, Victor Lewis The Kitano 8, 10 pm \$25
- ★ Michael Carvin Experience Lenox Lounge 8, 10 pm
- ★ Orrin Evans Quintet with Eddie Henderson, Tim Warfield, Ben Wolfe, Donald Edwards Smoke 8, 10, 11:30 pm \$30
- ★ Jeff Williams Quartet with Duane Eubanks, John O'Gallagher, John Hébert Cornelia Street Café 9, 10:30 pm \$15
- ★ EJ Strickland Quintet with Godwin Louis, Dayna Stephens, David Bryant, Joe Sanders The Jazz Gallery 9, 10:30 pm \$20
- ★ The New Cookers BAMCafé 9 pm
- ★ Sharon Ahnee Freeman Trio Jazz 966 8 pm \$15
- ★ C. Spencer Yeh/Lasse Marhaug The Stone 10 pm \$10
- ★ Michael Wolff Trio with Ugonna Okegwo, Mike Clark Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Russ Spiegel Trio with Gary Wang, Scott Neumann Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Ekah Kim Quartet Drom 9:30 pm \$15
- ★ Romain Collin; Christiana Drapkin/Charles Sibirsky Somethin' Jazz Club 7, 9 pm \$10
- ★ Edward Perez Tutuma Social Club 8:30 pm
- ★ David Levine Quartet Cleopatra's Needle 8 pm
- ★ Andrew Atkinson and Friends; Dre Barnes Project The Garage 6, 10:30 pm
- ★ DODO Orchestra Alor Café 8 pm
- ★ Patricia Barber with John Kregor, Sam Anning, Ross Pederson Jazz Standard 7:30, 9:30 pm \$30
- ★ Big Band Hits: Jazz at Lincoln Center Orchestra with guest Cécile McLorin Salvant Rose Theatre 8 pm \$30-120
- ★ Christian McBride Quintet with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen Birdland 8:30, 11 pm \$30-40
- ★ Enrico Pieranunzi Trio with Scott Colley, Antonio Sanchez Village Vanguard 9, 11 pm \$25
- ★ Generations in Vocal Jazz: Sachal Vasandani, Jon Hendricks, Jeb Patton, David Wong, Clarence Penn Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Adison Evans Quintet Dizzy's Club 12:45 am \$20
- ★ Brussels Jazz Orchestra with Kenny Werner, Chris Potter Blue Note 8, 10:30 pm \$35
- ★ Michael Feinberg 25th Birthday Show with Chad Lefkowitz-Brown, Sam Yulsman, Michael Mitchell, Zubin Hensler, Victor Gould, Billy Buss, Godwin Louis, Jeff Fajardo Blue Note 12:30 am \$12
- ★ Antonio Ciacca The Bar on Fifth 8 pm

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**Saturday, March 31**

- \*Hamiet Bluiett Quintet with Benito Gonzalez, William Parker  
Creole 8, 10 pm \$20
- \*Ben Allison Band with Steve Cardenas, Brandon Seabrook, Rudy Royston  
Cornelia Street Café 9, 10:30 pm \$15
- \*Sonelius Smith Quartet  
• Joel Harrison 7  
• Matana Roberts  
• Lil Phillips  
• Eric Wyatt  
• Shelley Hirsch/Simon Ho Large Ensemble  
Roulette 8 pm \$15
- Oscar Penas Trio with Moto Fukushima, Franco Pinna  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Gilad Barkan Band with John Benitez, Karina Colis  
The Firehouse Space 8 pm \$10
- Pamela Luss/Houston Person  
• York College Big Band  
• Hiroshi Yamazaki with Scott Fragala, Zach Marks, Kyle Carnean; Rubens Salles Quartet  
with Conor Meehan, Jon De Lucia, Ben Gallina and guests Loop B, Pedro Silva;  
Naked Women: Raymond Todd, Steve Golub, Yoshiki Miura, Tom Blatt, Andy O'Neil  
Somethin' Jazz Club 7, 9, 11 pm \$10
- Swingadelic  
• Zamba 2 Samba; Bichiló  
• Dave Kain Group; Michika Fukumori Trio  
The Garage 12, 6 pm
- \*Catherine Russell with Matt Munisteri, Mark Shane, Jon Erik-Kellso, John Allred,  
Dan Block, Andy Farber, Lee Hudson, Mark McLean  
Allen Room 7:30, 9:30 pm \$55-65
- Jason Yeager Trio with Danny Weller, Matt Rousseau; Ned Gould Trio;  
Ben Riley Quintet with Wayne Escoffery, Avi Rothbard, Freddie Bryant,  
Kiyoshi Kitagawa  
Smalls 4, 7:30, 10 pm 1 am \$20
- \*George Cables Trio with Essiet Okon Essiet, Victor Lewis  
The Kitano 8, 10 pm \$25
- \*Orin Evans Quintet with Eddie Henderson, Tim Warfield, Ben Wolfe, Donald Edwards  
Smoke 8, 10, 11:30 pm \$30
- \*Michael Wolff Trio with Ugonna Okegwo, Mike Clark  
Knickerbocker Bar and Grill 9:45 pm \$5
- Patricia Barber with John Kregor, Sam Anning, Ross Pederson  
Jazz Standard 7:30, 9:30 pm \$30
- \*Big Band Hits: Jazz at Lincoln Center Orchestra with guest Cécile McLorin Salvant  
Rose Theatre 8 pm \$30-120
- \*Christian McBride Quintet with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen  
Birdland 8:30, 11 pm \$30-40
- \*Enrico Pieranunzi Trio with Scott Colley, Antonio Sanchez  
Village Vanguard 9, 11 pm \$25
- Generations in Vocal Jazz: Sachal Vasandani, Jon Hendricks, Jeb Patton, David Wong,  
Clarence Penn  
• Adison Evans Quintet  
• Brussels Jazz Orchestra with Kenny Werner, Chris Potter  
Blue Note 8, 10:30 pm \$35  
The Bar on Fifth 8 pm  
Shrine 6 pm
- Antonio Ciacca  
• Thomas Belin Quartet

**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
  - Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$125
  - Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
  - Sedic Choukroun and The Brasilieros Chez Lola 7:30 pm
  - Steve Coleman Presents The Jazz Gallery 9 pm \$15
  - Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
  - Joel Forrester solo Brandy Library 8 pm
  - George Gee Swing Orchestra Gospel Uptown 8 pm
  - Vincè Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
  - Grove Street Stompers Arthur's Tavern 7 pm
  - 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
  - Iris Ornig 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
  - Sugar Hill Quartet or Eric Wyatt Lenox Lounge 9:30 pm \$10
  - Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- TUESDAYS**
- Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
  - Bill Campbell and Friends Bar Next Door 8 pm \$12
  - Evolution Series Jam Session Zinc Bar 11 pm
  - Irving Fields Nino's Tuscany 7 pm (ALSO WED-SUN)
  - George Gee Swing Orchestra Swing 46 8:30 pm
  - Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
  - Art Hirahara Trio Arturo's 8 pm
  - Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
  - Sandy Jordan and Larry Luger Trio Notaro 8 pm
  - Mike LeDonne Quartet; Jason Marshall Quartet Smoke 7, 9, 10:30, 11:30 pm
  - Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
  - Iris Ornig Quartet Crooked Knife 7 pm
  - Annie Ross The Metropolitan Room 9:30 pm \$25
  - Robert Rucker Trio Jam Cleopatra's Needle 8 pm \$10
  - Slavic Soul Party Barbès 9 pm \$10
- WEDNESDAYS**
- Melissa Aldana Trio Caffè Vivaldi 9:30 pm
  - Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
  - Bill Cantrall Trio 718 Restaurant 8:30 pm
  - Sedic Choukroun and the Eccentrics Chez Oskar 7 pm
  - Mosaic; Sam Raderman Quartet Smoke 7, 9, 10:30, 11:30 pm
  - Walter Fischbacher Trio Water Street Restaurant 8 pm
  - Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
  - Jake K. Leckie Trio Kif Bistro 8 pm
  - Les Kurz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 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
  - Ron McClure solo piano McDonald's 12 pm (ALSO SAT)
  - Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
  - Alex Ober's Hollow Bones Via Della Pace 10 pm
  - David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
  - Stan Rubin Big Band Swing 46 8:30 pm
  - David Schnug Papa's Gino's Restaurant 8:30 pm
  - Alex Terrier Trio Antibes Bistro 7:30 pm
  - Saul Rubin's Vocal Wednesdays Zeb's 8 pm \$10
  - Justin Wert/Corcoran Holt Benoit 7 pm
  - Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm
  - Jordan Young Group Bflat 8:30 pm
- THURSDAYS**
- Jason Campbell Trio Perk's 8 pm
  - Sedic Choukroun Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
  - JaRon & Emme One Fish Two Fish 7:30 pm
  - Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
  - Latin Jazz Jam Nuyorican Poets Café 9 pm
  - Gregory Generet; Jazz Meets HipHop Smoke 7, 9, 10:30, 11:30 pm
  - Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS**
- Greg Bandy and The Unsung Heroes Lenox Lounge 12 am
  - The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
  - Deep Pedestrian Sintir 8 pm
  - Charles Downs' Centipede The Complete Music Studio 7 pm
  - Gerry Eastman's Quartet Williamsburg Music Center 10 pm
  - Ken Fowser Quintet Smoke 12:30 am
  - Greg Lewis Organ Trio Night of the Cookers 10 pm
  - Kengo Nakamura Trio Club A Steakhouse 11 pm
  - Brian Newman Quartet Duane Park 10:30 pm
  - Frank Owens Open Mic Local 802 6 pm
  - Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
  - Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
  - Bill Saxton and Friends Bill's Place 9, 11 pm \$15
- SATURDAYS**
- Candy Shop Boys Duane Park 8, 10:30 pm
  - Jesse Elder/Greg Ruggiero Rothmann's 6 pm
  - Joel Forrester solo Indian Road Café 11 am
  - Guillaume Laurent/Luke Franco Casaville 1 pm
  - Johnny O'Neal Smoke 12:30 am
  - Skye Jazz Trio Jack 8:30 pm
  - Michelle Walker/Nick Russo Anyway Café 9 pm
  - Bill Wurtzel Duo Henry's 12 pm
- SUNDAYS**
- Bill Cantrall Trio Crescent and Vine 8 pm
  - Marc Devine Trio TGIFriday's 6 pm
  - Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
  - Marjorie Eliot/Rudell Drears/Sedic Choukroun Parlor Entertainment 4 pm
  - Sean Fitzpatrick and Friends Ra Café 1 pm
  - Joel Forrester solo Grace Gospel Church 11 am
  - Nancy Goudinaki's Trio Kellari Taverna 12 pm
  - Enrico Granafel solo Sora Lella 7 pm
  - Noah Haidu Jam Cleopatra's Needle 8 pm \$19
  - Annette St. John; Carolyn; Jason Teborek Smoke 11:30 am, 7, 11:30 pm
  - Lafayette Harris Lenox Lounge 7 pm \$10
  - Stan Killian Trio Ocean's 8 8:30 pm
  - Bob Kindred Group Café Loup 12:30 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
  - Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
  - Lu Reid Jam Session Shrine 4 pm
  - Vocal Open Mic; Ruth Brisbane; Johnny O'Neal solo Smalls 4, 7:30, 9:30 pm
  - Rose Rusciani Alor 11 am
  - Rose Rutledge Trio Ardesia Wine Bar 6:30 pm
  - Annette St. John and Trio Smoke 11:30 am, 1, 2:30 pm
  - Secret Architecture Caffè Vivaldi 9:45 pm
  - Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
  - Cidinho Teixeira Zinc Bar 10, 11:30 1 am
  - Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
  - Brian Woodruff Jam Blackbird's 9 pm

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JOHNNY O'NEAL, DARALYN JAY  
GEORGE DELANCEY, SHARIF ZABEN

**THURS. MARCH 8  
PHIL PALOMBI QUARTET**  
PHIL PALOMBI, DON FRIEDMAN  
TIM ARMACOST, SHINNOSUKE TAKAHASHI

**FRI. MARCH 9  
GENE BERTONCINI TRIO**  
GENE BERTONCINI, MICHAEL MOORE, JOE CORSELLO  
\$25 COVER + \$15 MINIMUM

**SAT. MARCH 10  
JOANNE BRACKEEN TRIO**  
JOANNE BRACKEEN, TBA - BASS, ADAM CRUZ  
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SHAULI EINAV'S  
GENERATION QUARTET**  
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SHAULI EINAV, DON FRIEDMAN  
OR BAREKET, ELIOT ZIGMUND

**THURS. MARCH 15  
NOAH HAIDU QUARTET**  
FEATURING JEREMY PELT  
NOAH HAIDU, JEREMY PELT  
ARIEL DE LA PORTILLA, MCCLENTY HUNTER

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AARON DIEHL TRIO**  
AARON DIEHL, PAUL SIKIVIE, LAWRENCE LEATHERS  
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JANE STUART QUINTET**  
JANE STUART, RAVE TESAR  
FRANK ELMO, SUE WILLIAMS, RICK DE KOVESSEY

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YARON GERSHOVSKY TRIO**  
WITH SPECIAL GUEST JANIS SIEGEL  
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NATHAN PECK, JEROME JENNINGS

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JEB PATTON, DAVID WONG, PETE VAN NOSTRAND

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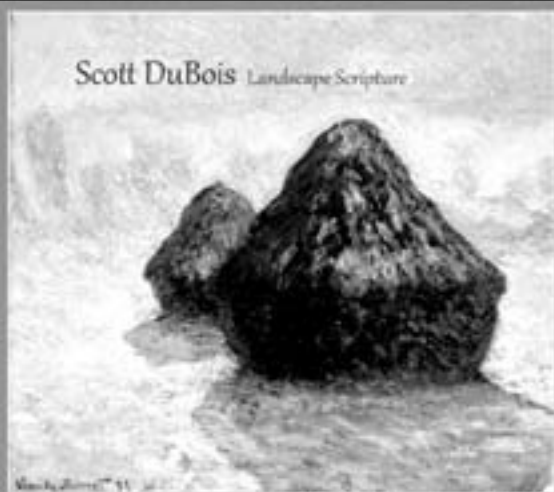
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- **Alliance Francaise** 22 E. 60th Street (212-355-6100)  
Subway: 4, 5, 6, N, R to 59th Street/Lexington Avenue [www.fiaf.org](#)
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) [www.alorcafe.com](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)  
Subway: E to 53rd Street [www.folkartmuseum.org](#)
- **An Beal Bocht Café** 445 W. 238th Street  
Subway: 1 to 238th Street [www.anbealbochtcafe.com](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088)  
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- **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 [www.ardesia-ny.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879)  
Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **BAMCafé** 30 Lafayette Ave at Ashland Pl. Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)
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- **Birdland** 315 W. 44th Street (212-581-3080)  
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- **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 [www.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 [www.bluenotejazz.com](#)
- **Borden Auditorium** Broadway and 122nd Street (212-749-2802 ext. 4428)  
Subway: 1 to 116th Street [www.msmny.edu](#)
- **Bowery Poetry Club** 308 Bowery (between 1st and Bleeker Streets) (212-614-0505) Subway: F to Second Avenue; 6 to Bleeker Street [www.bowerypoetry.com](#)
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Brecht Forum** 451 West Street (212-242-4201)  
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [www.brechtforum.org](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue  
Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](#)
- **Brooklyn Friends School** 375 Pearl Street (718-852-1029) Subway: A, C, F to Jay Street [www.brooklynfriends.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)  
Subway: R to Union Street [www.brooklynlyceum.com](#)
- **Buona Sera** 12th Street and University Place  
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx  
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)  
Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
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Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)  
Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street  
Subway: F, J, M, Z to Delancey Street [www.visionfestival.org](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)  
Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleny.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)  
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Subway: A, B, C, D, E, F to W. 4th Street [www.corneliastreetcafe.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860)  
Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [www.creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th Street (212-696-2593)  
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- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350)  
Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Douglass Street Music Collective** 295 Douglass Street  
Subway: R to Union Street [www.295douglass.org](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)  
Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **The Drawing Room** 70 Willoughby Street Subway: A, C to High Street
- **Drom** 85 Avenue A (212-777-1157)  
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- **Duane Park** 157 Duane Street (212-732-5555)  
Subway: 1, 2, 3 to Chambers Street [www.duaneparknyc.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)  
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- **Estonian House** 243 East 34th Street at Second Avenue (212-684-0336) Subway: 6 to 34th Street
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- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)  
Subway: J, M train to Myrtle Avenue [www.goodbye-blue-monday.com](#)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [www.gospeluptown.com](#)
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Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)  
Subway: 1, 2 to 50th Street [www.theiridium.com](#)
- **Issue Project Room** 110 Livingston Street  
Subway: 4, 5 to Borough Hall [www.issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jamaica Performing Arts Center** 153-10 Jamaica Avenue (718-618-6170)  
Subway: E to Jamaica Center [www.jamaica-performingartscenter.org](#)
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063)  
Subway: C, E, to Spring Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E. 126th Street (212-348-8300)  
Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)  
Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Kellari Taverna** 19 West 44th Street (212-221-0144)  
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- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [www.thekitchen.org](#)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490)  
Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425)  
Subway: R to Prospect Avenue [www.korzorestaurant.com](#)
- **The Launch Pad** 721 Franklin Avenue, Brooklyn (718-928-7112) Subway: S to Park Place [www.brooklynlaunchpad.org](#)
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854)  
Subway: A, B, C, D, E, F to W. 4th Street [www.lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [www.lenoxlounge.com](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street  
Subway: F to Second Avenue [www.thelocal269.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)  
Subway: 1 to 145th Street [www.londelsrestaurant.com](#)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)
- **Mannes College of Music** 150 West 85th Street (800-292-3040) Subway: 1 to 86th Street [www.newschool.edu](#)
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center [www.kaufman-center.org](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)  
Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)  
Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org/nyc-bahai-center/jazz-night](#)
- **New School Arnold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschool.edu](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)  
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place (212-254-1200)  
Subway: A, B, C, E, F to West 4th Street [www.northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)  
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **One Fish Two Fish** 1399 Madison Avenue (212-369-5677) Subway: 4, 5, 6 to 96th [www.onefishtwofish.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)
- **Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Rhythm Splash** 673 Flatbush Avenue  
Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)  
Subway: F to Second Avenue [www.rockwoodmusichall.com](#)
- **Rose Theatre** Broadway at 60th Street, 5th floor (212-258-9800)  
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)  
Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **St. Philip's Church** 204 West 134th Street (between Adam Clayton Powell & Frederick Douglass Blvds.) (212-862-4940) Subway: 2 to 135th Street
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **The Schomburg Center** 515 Malcolm X Boulevard (212-491-2200)  
Subway: 2, 3 to 135th Street [www.nypl.org/research/sc/sc.html](#)
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941)  
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)  
Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](#)
- **Sidewalk Café** 94 Avenue A at E. 6th Street Subway: 6 to Astor Place
- **Silver Lining** 75 Murray Street (between Broadway and Greenwich Streets) (212-513-1234) Subway: 1, 2, 3 to Chambers Street
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)  
Subway: 1, 2, 3, 9 to 14th Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)  
Subway: 6 to 51st Street; E to 53rd Street [www.somethinjazz.com/ny](#)
- **Sora Lella** 300 Spring Street (212-366-4749)  
Subway: C, E to Spring Street [www.soralellanyc.com](#)
- **The Stone Avenue C** and 2nd Street  
Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)  
Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850)  
Subway: B, Q to Cortelyou Road [www.sycamorebrooklyn.com](#)
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)  
Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Terraza** 7 40-19 Gleane Street, Queens (718-803-9602)  
Subway: 7 to 82 Street-Jackson Heights [www.terrazcafe.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)  
Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Trash Bar** 256 Grand Sreet. between Driggs and Roebling (718-599-1000) Subway: L to Bedford Avenue [www.thrashbar.com](#)
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921)  
Subway: B, C to 72nd Street [www.triadnyc.com](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460)  
Subway: A, 1, 2, 3, 9 to Chambers Street [www.tribecapac.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305  
Subway: 4, 5, 6 to 59th Street [www.TutumaSocialClub.com](#)
- **Union Pool** 484 Union Avenue at Meeker (718-609-0484) Subway: L to Lorimer Street
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **Vaudeville Park** 26 Bushwick Avenue Subway: L to Graham Avenue
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)  
Subway: A, B, C, D, E, F to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)  
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)  
Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352)  
Subway: F to York Street, A, C to High Street
- **Way Station** 683 Washington Avenue (917-279-5412)  
Subway: A to Clinton-Washington Avenues; 2, 3, 4 to Brooklyn Museum; Q to Seventh Avenue [www.waystationbk.blogspot.com](#)
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens  
Subway: E to Jamaica Center [www.york.cuny.edu](#)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](#)
- **Ze Couch Series** 533 Ocean Avenue Subway: B, Q to Church Avenue
- **Zeb's** 223 W. 28th Street (212-695-8081) Subway: 1 to 28th Street [www.zebulonsondandlight.com](#)
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)  
Subway: L to Bedford Avenue [www.zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [www.zincbar.com](#)





Scott DuBois Landscape Scripture

SSC 1309 IN STORES 3/13

**SCOTT DuBOIS  
LANDSCAPE SCRIPTURE**

SCOTT DuBOIS / GERHARD ULLMANN / THOMAS MORGAN  
KESTEN OSCOOD



SCOTT TIXIER — BROOKLYN BAZAAR

SSC 1311 IN STORES 3/13

**SCOTT TIXIER  
BROOKLYN BAZAAR**

SCOTT TIXIER / DOUGLAS BRADFORD / JESSE ELDER  
MASSIMO BIOCCHI / ARTHUR VINT / EMILIE WEBEL  
APPEARING @ CORNELIA STREET CAFE, MARCH 13



SSC 1303 IN STORES MARCH 27

**DAVY MOONEY  
PERRIER STREET**

JON COWERD / MATT CLOHESY / JOHN ELLIS / GORDON AU  
BRIAN BLADE / JOHNAYE KENDRICK  
APPEARING @ CORNELIA STREET CAFE, MARCH 28



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

**(KÖLN CONTINUED FROM PAGE 13)**

Transforming "All or Nothing At All" and "Night and Day" much in the same way Brad Mehldau would do to Radiohead or a jazz standard, he also performed the latter's "2+2=5", further revealing Mehldau's influence.

Hot off the heels of her impressive 2011 Enja release *Quite Simply*, Niescier made sure she got some stage time at the festival as well. She presented her cohesive Sublim band with Florian Weber (piano), Sebastian Rather (bass) and Christoph Hillmann (drums), the lineup from her previous Enja record (*Sublim III*), which received the ECHO JAZZ prize, Germany's most prestigious jazz award. Much in the New York quartet tradition of Tim Berne or David Binney (palpable influences both), you could close your eyes during her sublime set and imagine being downtown at The Stone or 55Bar. Niescier abstracted themes with a cutting tone, lyrical one moment, rhythmically intense the next. She also performed (on alto and soprano) with bassist Ulla Oster's Chimäre, electric guitarist Norbert Scholly and Eva Pöpplein's laptop and electronics providing a backwash of beats (Kraftwerk-ish at moments). In contrast to her own band, Niescier's role was performing precise, written-out lines that synched with and shadowed the leader and vice versa. The opener ("13th Floor") and set closer ("Joytick") were succinct, catchy performances, the former a feature for the saxophonist and bassist.

Oster also lent solid support to Christina Fuchs' quartet NoTango, the leader's various reeds (curved soprano, tenor, bass clarinet) complemented by Florian Stadler (accordion) and Hillmann (drums), who busily shifted tempos and suitable rolls as if manufacturing waves over which his bandmates could happily surf. Hillmann also appeared with bassist André Nendza's Quintett. The bandleader, a thoughtful and original player and composer in the swinging, modern bop tradition, has a knack for restructuring and reharmonizing familiar melodies, creating strong, immediately catchy compositions uniquely his own.

The most adventurous sets came from Dus-Ti, a duo much greater than the sum of its parts. Mirek Pyschny (drums and effects) and Pablo Giw (trumpet and effects), perhaps influenced by Bill Dixon/Tony Oxley, incorporated electronic effects and created a potpourri of sounds recognizable (experimental electric guitar) to not so familiar. Their fully spontaneous approach was both chaotic and impressionistic. Drummer Peter Kahlenborn's Vesica Pisces trio featured two electric guitarists, each with a tendency to finish the other's lines. The leader's unobtrusive style was one of understatement, lending itself well to the intricate yet spacious compositions. And pianist Philip Zoubek's quartet with reedman Leo Huhn and Nillesen was a crossroads of Lennie Tristano, Anthony Braxton and Jimmy Giuffre in one of the festival's many revealing sets. ❖

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

**(MIS CONTINUED FROM PAGE 13)**

cadences framing Parker's magisterial split tones and herculean displays of circular breathing.

Mahall and percussionist Paul Lytton were the acoustic components of the Systems Quartet, which otherwise featured Axel Dörner sourcing microtones from his slide trumpet while processing sounds through his laptop and Linson percussively thumping or atonally bowing his bass in addition to using real-time electronics to process multiple variants of each of the quartet members' timbres. While Lytton's unmatched cymbal sizzles and shell side scraps plus Mahall's staccato reed bites were most obvious,

Linson's electronic work multiplied the number of textures in a restrained fashion, so it was never certain whether Dörner's singular Theremin-like pitches were self-created or synthesized or whether the spacey crackles that suddenly emanated from Mahall's horn were aided by Linson's manipulations.

There was no doubt about the source of Mahall's stand-out playing a couple of nights later, when his acoustic horn prowess and offbeat humor were put to good use in a duo with pianist Aki Takase. With fare encompassing '40s film ditties, Duke Ellington's "Mood Indigo", Thelonious Monk's "Pannonica" and originals from both players - including "Trumpet for Beginners", a hesitant, huffing-and-puffing line the reedist composed as an affectionate dig at the style of Dörner, his long-time associate - the pianist's characteristic mixture of pounding Fats Waller-emulating stride plus angular Monk-like digressions came in handy when meeting the reedist's idiomatic command of the curved instrument.

Monk's repertoire was also celebrated on MIS' concluding night by the Dudek/Koller quartet, playing appropriately related themes by John Coltrane, Tadd Dameron and other 20th Century heavy hitters. By conviction a Trane devotee, the German saxophonist was most effective when the quartet tackled less familiar material like Herbie Nichols' "Step Tempest" and Ornette Coleman's "Congeniality". On the former, Dudek's spherical lines and stentorian flutter-tonguing reconfirmed the melody while the pianist's slurred fingering and chromatic note exposure created these variants. On "Congeniality" Dudek subtly changed the tempo once the head was stated while Hayhurst and Calderazzo maintained the original line. Further on, the saxman's lower-case, altissimo slurs evolved in stark contrast to Koller's decorative note clusters and novel voicing atop the bassist and drummer's rhythmic pull.

Similar reconfigurations were the stock-in-trade of vocalist Winstone's emotive second set one night previous, accompanied by pianist Nikki Iles and reedist Mark Lockheart. Concentrating on Weill's American-period songs, except for the inevitable "Mack the Knife", the singer brought an adult wistfulness to melodies like "September Song", "My Ship" and "The Bilbao Song" - in the middle of which she cleverly interpolated the street-smart verse of "The Alabama Song". Her renditions were helped immeasurably by outstanding lyrics provided by, among others, Maxwell Anderson and Ira Gershwin.

Those glorious German-American musical collaborations could be heard as a precursor to similar first-class German-British teamwork presented at the Vortex that week. ❖

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

**THE BRIAN LANDRUS  
KALEIDOSCOPE**  
@  
**CORNELIA ST CAFE**  
**THURSDAY MARCH 1st**

8:30-11pm  
29 Cornelia St. NY, NY 10014  
212-989-9319  
\$20 (includes 1 drink)  
Reservations Recommended

Brian Landrus-Bar Sax, Bass Clarinet, Bass Sax, Bass Flute  
Frank Corbary-Piano, Ben Munder-Cello  
Lionel Puccio-Bass, Nate Royland-Drums

RICO



# IN MEMORIAM

By Andrey Henkin

**GORDON BECK** - The pianist may have been one of the most versatile musicians to come out of the '60s British jazz scene, working with Georgie Fame, Tubby Hayes, Phil Woods, Allan Holdsworth, Helen Merrill and many others in a long career that included over 20 albums as a leader. Beck died Nov. 6th at 75.

**JODIE CHRISTIAN** - The pianist helped found the Association for the Advancement of Creative Musicians in his native Chicago. He worked early on with Ira Sullivan and Stan Getz, had a long connection with Eddie Harris and released several albums as a leader, mostly for the Windy City Delmark label. Christian died Feb. 13th at 80.

**JOSEPH A. COCCIA** - Though most of his life was spent in education, as Principal of Cranston High School West in New Jersey, in the '40s Coccia contributed compositions and arrangements to Stan Kenton's Orchestra, including "Jump for Joe". Coccia died Nov. 14th at 91.

**YVONNE "DIXIE" FASNACHT** - The clarinetist founded an all-girl group, The Harmony Maids, in the '20s but returned to her native New Orleans when her father died and opened Dixie's Bar of Music with her sister Irma, which operated until 1964. Fasnacht died Nov. 13th at 101.

**BRAD FELT** - A rare breed as a jazz tuba/euphonium player, Felt was a Detroit mainstay, worked with Howard Johnson's Gravity and released one album as a leader in 2010 with his Nu Quartet Plus. Felt died Oct. 6th at 55.

**CLARE FISCHER** - The composer/arranger's influence was felt far outside of the jazz world in collaborations with pop and R&B artists but his early career found him working with Dizzy Gillespie, Cal Tjader, Bud Shank and others as well as writing the jazz standard "Pensativa". Fischer died Jan. 26th at 83.

**JEF GILSON** - The French pianist, who in the '60s-70s was among the first in France to incorporate free and African contexts, may not be as well known as the many musicians that came out of his various small and large ensembles, players like Jean-Luc Ponty, Michel Portal, Bernard Lubat and Francois Jeanneau, all of whom went on to have international jazz careers. Gilson died Feb. 5th at 85.

**JIMMY HARRISON, SR.** - As a big band teacher in Houston, one of the trombonist's students was *The Cosby Show's* Phylicia Rashad. But as a young man in Connecticut, he founded a bebop group with local friend Horace Silver and later played with Arnett Cobb and Mildred Jones. Harrison died Jan. 17th at 83.

**MAX HARTSTEIN** - A contemporary of the Montgomery Brothers in Indiana, the bassist moved to San Francisco after the Korean War and worked with Brew Moore and later relocated to Paris, playing with Kenny Clarke. Hartstein died Aug. 8th at 81.

**JIMMY "JUNEBUG" JACKSON** - The drummer's longest association was over 20 years with organist Jimmy Smith. Last decade he moved to Washington DC and became a mentor within that city's jazz community. Jackson died Jan. 28th at 55.

**DINAH KAYE** - The Scottish vocalist was one of the most popular singers in '50s-60s England, working with big bands of the period, later appearing with Louis Armstrong and pursuing her career in America and then internationally. Kaye died Sep. 12th at 87.

**FRANK KÖLLGES** - A percussionist, composer and performance artist, Köllges worked with fellow Germans like Frederic Rabold, Michael Sell and Gunter Hampel and in 2000 founded the Modern Percussion Quintet. Köllges died Jan. 1st at 59.

**JOHN LEVY** - Named a National Endowment for the Arts Jazz Master in 2006, Levy started his career as a bassist but after managing, alongside playing in, George Shearing's group, he opened his artists representation company in 1951, the first of its kind in jazz run by an African-American, with clients including Cannonball Adderley, Betty Carter, Herbie Hancock, Freddie Hubbard, Ahmad Jamal, Abbey Lincoln, Wes Montgomery, Stanley Turrentine and Nancy Wilson. Levy died Jan. 20th at 99.

**LUCY ANN POLK** - The vocalist worked with Les Brown as well as bands led by Tommy Dorsey and Dave Pell, won the *DownBeat* "Best Girl-Singer with Band" award from 1951-54 and released three albums in the '50s. Polk died Oct. 10th at 84.

# BIRTHDAYS

**March 1**  
 †Glenn Miller 1904-44  
 †Teddy Powell 1906-1993  
 †Benny Powell 1930-2010  
 Gene Perla b.1940  
 Ralph Towner b.1940  
 Vinny Golia b.1946  
 Norman Connors b.1947  
 Elliott Sharp b.1951

**March 2**  
 †Eddie "Lockjaw" Davis 1921-86  
 †Doug Watkins 1934-62  
 Buell Neidlinger b.1936  
 Bob Neloms b.1942  
 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 Fuczynski 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**  
 Alexander von Schlippenbach b.1938  
 Herb Bushler b.1939

**March 8**  
 †George Mitchell 1899-1972  
 Dick Hyman b.1927  
 George Coleman b.1935  
 †Gabor Szabo 1936-82  
 †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  
 †Pete Clarke 1911-75  
 †Don Abney 1923-2000  
 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  
 †Hugh Lawson 1935-97  
 Ned Goold b.1959  
 Peter Knight b.1965  
 Vinson Valega b.1965

**March 13**  
 †Dick Katz 1924-2009  
 Roy Haynes b.1926  
 †Blue Mitchell 1930-79  
 Michael Jefry 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  
 Charles Lloyd b.1938  
 Marty Sheller b.1940  
 Joachim Kühn b.1944  
 Anne Mette Iversen b.1972

**March 16**  
 †Ruby Braff 1927-2003  
 †Tommy Flanagan 1930-2001  
 Keith Rowe b.1940  
 John Lindberg b.1959  
 Woody Witt b.1969

**March 17**  
 Paul Horn b.1930  
 †Grover Mitchell 1930-2003  
 Karel Velebny b.1931  
 Jessica Williams b.1948  
 Abraham Burton b.1971  
 Daniel Levin b.1974

**March 18**  
 †Al Hall 1915-88  
 †Sam Donahue 1918-74  
 Bill Frisell b.1951  
 Joe Locke b.1959

**March 19**  
 †Curley Russell 1917-86  
 †Lennie Tristano 1919-78  
 Bill Henderson b.1930  
 Mike Longo b.1939  
 David Schnitter 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**  
 †Johnny Guarnieri 1917-85  
 Dave Frishberg b.1933  
 Dave Pike b.1938  
 Masabumi Kikuchi b.1940  
 Gerry Hemingway b.1950  
 Stefan Harris b.1973

**March 24**  
 †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**  
 Cecil Taylor b.1929  
 †Paul Motian 1931-2011  
 †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  
 Hiromi b.1979

**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  
 †Herb Hall 1907-96  
 †Thad Jones 1923-86  
 Bill Anthony b.1930  
 †Tete Montoliu 1933-97  
 Barry Miles b.1947  
 Donald Brown b.1954  
 Orrin Evans b.1975  
 Jen Shyu b.1978

**March 29**  
 †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  
 Dan Peck b.1983

**March 31**  
 †Santo "Mr. Tailgate" Pecora 1902-84  
 †Red Norvo 1908-99  
 †Freddie Green 1911-87  
 †Jimmy Vass 1937-2006  
 Christian Scott b.1983



**JON CHRISTENSEN**  
 March 20th, 1943

The drummer got his start, as did most Norwegian jazzers, in the mid '60s group of vocalist Karin Krog. He would later work with Steve Kuhn and then be part of the group of Norwegians (along with Jan Garbarek, Terje Rypdal and Arild Andersen) 'discovered' by American composer George Russell. This foursome would go on to work as Esoteric Circle and then in each other's groups. From the '70s on, Christensen was one of the house drummers for the ECM label, working with Ralph Towner, Enrico Rava, Bobo Stenson, Keith Jarrett's European Quartet, Charles Lloyd and many others. Christensen has recently played alongside younger Norwegian musicians Ingebrigt Håker Flaten and Håkon Kornstad. -AH

# ON THIS DAY

by Andrey Henkin



*Back On The Scene*  
 Bennie Green (Blue Note)  
 March 23rd, 1958

The title of this album is misleading; by the time of this session trombonist Bennie Green was fully ensconced in the jazz scene through work with Miles Davis, Charlie Ventura, Earl Hines, fellow trombonists like JJ Johnson and Kai Winding and as a leader. He had made a handful of discs for Prestige before this, his first of four dates for Blue Note. Charlie Rouse (tenor saxophone), Joe Knight (piano), George Tucker (bass) and Louis Hayes (drums) join the leader for one original and standards by Cole Porter, Melba Liston and others.



*Sings*  
 Honi Gordon (Prestige)  
 March 23rd, 1962

The vocalist's debut is her only album as a leader and her total discography includes only a small number of sidewoman dates as a backup singer for Charles Mingus, Eddie Jefferson and Mary Lou Williams. This album, an ample demonstration of her talent, may be most interesting though for its supporting cast: Makanda Ken McIntyre (flute, alto sax), Wally Richardson (guitar), Jaki Byard (piano), George Duvivier (bass) and Ed Shaughnessy (drums). Gordon sings Williams, Mingus and pieces with lyrics by her father George.



*Never Let It End*  
 Albert Mangelsdorff (MPS)  
 March 23rd, 1970

A high-water mark in the canon of European jazz, this was the final studio recording from the mighty trombonist's group with Heinz Sauer (tenor and alto sax), Günter Lenz (bass) and Ralf Hübner (drums) before Mangelsdorff moved into more avant garde fare with a wide pool of European musicians. Previously a quintet with alto/baritone Günther Kronberg, by the time of this album the foursome were tight yet expansive, with rich individual voices, especially the vocalic Mangelsdorff, particularly on the Flamenco-esque title track.



*Brikama*  
 Pierre Dørge (SteepleChase)  
 March 23rd, 1984

Danish guitarist Pierre Dørge's main leadership vehicle has been his New Jungle Orchestra, founded in 1982 and releasing over 20 albums since. A heady mix of American jazz styles and African-influenced township jive, this second offering from the group includes longtime members John Tchicai (on whose *Afrodisiaca* Dørge debuted in 1969), Johnny Dyani, Irene Becker, Jesper Zeuthen and Bent Clausen among its 14 participants. Dørge wrote all the music except "St. Louis Blues", "Nuages" and Tchicai's "På Tirsdag".



*Random Thoughts*  
 Don Pullen (Blue Note)  
 March 23rd, 1990

After work with Giuseppe Logan, Charles Williams, Charles Mingus and a duo with Milford Graves, pianist Don Pullen debuted as a leader in 1975 with a solo album. Later he would co-lead a longstanding group with saxist George Adams. By the mid '80s he brought his earthy avant gardism to Blue Note for eight albums until his death in 1995. This album's title doesn't do the music justice, as Pullen's trio of James Genus (bass) and Lewis Nash (drums) deliberately and ably combine aggressiveness with tunefulness.

# ZÜRICH - NEW YORK

## ZÜRICH - NEW YORK INTAKT RECORDS AT THE STONE, NYC · MARCH 1 - 15, 2012 · 8 + 10 PM

**THUR. 1** FRED Frith - SHAHZAD Ismaily - MATTHIAS Bossi.  
FRED Frith - LUCAS Niggli.

**FRI. 2** ELLIOTT Sharp - MELVIN Gibbs - LUCAS Niggli.  
FRED Frith - CO Streiff.

**SAT. 3** Der Rote Bereich WITH FRANK Möbus,  
CHRISTIAN Weidner, OLIVER Steidle.  
CO Streiff - RUSS Johnson Quartet WITH CHRISTIAN Weber,  
JULIAN Sartorius.

**SUN. 4** GABRIELA Friedli Objets Trouvés WITH CO Streiff,  
JAN Schlegel, DIETER Ulrich.

Der Rote Bereich WITH FRANK Möbus,  
CHRISTIAN Weidner, OLIVER Steidle.

**TUE. 6** OLIVER Lake - CHRISTIAN Weber - DIETER Ulrich.  
LUCAS Niggli - TIM Berne - ANGELICA Sanchez.

**WED. 7** INGRID Laubrock Orchestra WITH MARY Halvorson,  
SHANE Endsley, KRIS Davis, TED Reichman,  
CHRIS Hoffman, DREW Gress, TOM Rainey.  
INGRID Laubrock Orchestra.

**THUR. 8** GABRIELA Friedli - TONY Malaby - MICHAEL Griener.  
PIERRE FAVTE - MARK Feldman.

**FRI. 9** JÜRIG Wickihalder European Quartet WITH  
IRÈNE Schweizer, FABIAN Gisler, MICHAEL Griener.  
RAY Anderson - JAN Schlegel - DIETER Ulrich.

**SAT. 10** IRÈNE Schweizer - PIERRE Favre.  
TOM Rainey Trio WITH MARY Halvorson, INGRID Laubrock.

**SUN. 11** OLIVER Lake - ANDREW Cyrille.  
IRÈNE Schweizer - ANDREW Cyrille.

**TUE. 13** PIERRE Favre - SAMUEL Blaser - PHILIPP Schaufelberger.  
JÜRIG Wickihalder Overseas Quartet WITH  
ACHILLE Succi, FABIAN Gisler, KEVIN Zubek.

**WED. 14** MICHAEL Jaeger - TOM Rainey - PHILIPP Schaufelberger.  
SYLVIE Courvoisier - MARK Helias - TOM Rainey.

**THUR. 15** JÜRIG Wickihalder - FRANZ Loriot.  
SYLVIE Courvoisier - MARK Feldman Quartet WITH  
KERMIT Driscoll, BILLY Mintz

Supported by Pro Helvetia, Zürich, City of Uster,  
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# INTAKT RECORDS

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Intakt CD 199 / 2012  
**TOM RAINEY TRIO WITH MARY HALVORSON  
AND INGRID LAUBROCK** Camino Cielo Echo  
Tom Rainey: Drums | Ingrid Laubrock: Saxophone  
Mary Halvorson: Guitar  
CD launch Concert: Saturday, March 10, 10pm, THE STONE



Intakt CD 195 / 2012  
**CO STREIFF - RUSS JOHNSON QUARTET**  
In Circles  
Co Streiff: Saxophone | Russ Johnson: Trumpet  
Christian Weber: Bass | Julian Sartorius: Drums  
CD launch Concert: Saturday, March 3, 10pm, THE STONE



Intakt CD 090 / 2004  
**ELLIOTT SHARP - MELVIN GIBBS - LANCE CARTER**  
Raw Meet  
Elliott Sharp: Guitars | Melvin Gibbs: Bass | Lance Carter: Drums  
In Concert - Elliott Sharp, Melvin Gibbs, Lucas Niggli:  
Friday, March 2, 8pm, THE STONE



Intakt CD 194 / 2012  
**JÜRIG WICKIHALDER EUROPEAN QUARTET WITH  
IRÈNE SCHWEIZER** Jump!  
Jürg Wickihalder: Saxophone | Irène Schweizer: Piano  
Fabian Gisler: Bass | Michael Griener: Drums  
In Concert: Friday, March 9, 8pm, THE STONE



Intakt CD 161 / 2010  
**FRED FRITH COSA BRAVA** Ragged Atlas  
Fred Frith | Carla Kihlstedt | Zeena Parkins | Matthias Bossi  
The Norman Conquest | Anantha Krishnan  
In Concert - Fred Frith with Ismaily Shahzad,  
Matthias Bossi: Thursday, March 1, 8pm, THE STONE



Intakt CD 182 / 2010  
**FRANK MÖBUS DER ROTE BEREICH**  
Der Rote Bereich 7  
Frank Möbus: Guitar | Rudi Mahall: Bass Blarinet  
Oliver Steidle: Drums In Concert: Saturday, March 3, 8pm  
+ Sunday, March 4, 10pm, THE STONE



Intakt CD 159 / 2009  
**GABRIELA FRIEDLI OBJETS TROUVÉS**  
This Side Up  
Gabriela Friedli: Piano | Co Streiff: Saxophone  
Jan Schlegel: E-Bass | Dieter Ulrich: Drums  
In Concert: Sunday, March 4, 8pm, THE STONE



Intakt CD 172 / 2011  
**OLIVER LAKE - CHRISTIAN WEBER - DIETER  
ULRICH** For A Little Dancin'  
Oliver Lake: Alto Saxophone | Christian Weber: Bass  
Dieter Ulrich: Drums  
In Concert: Tuesday, March 6, 8pm, THE STONE



Intakt CD 008 / 1989  
**IRÈNE SCHWEIZER - ANDREW CYRILLE**  
Irène Schweizer: Piano  
Andrew Cyrille: Drums  
In Concert: Sunday, March 11, 10pm, THE STONE



Intakt CD 178 + Intakt CD 179 / 2011  
**PIERRE FAVRE - PHILIPP SCHAUFELBERGER -  
SAMUEL BLASER** Vol À Voile + Albatros  
Pierre Favre: Drums | Samuel Blaser: Trombone  
Philipp Schaufelberger: Guitar  
In Concert: Tuesday, March 13, 8pm, THE STONE



Intakt CD 192 / 2011  
**SYLVIE COURVOISIER - MARK FELDMAN  
QUARTET** Hôtel du Nord  
Sylvie Courvoisier: Piano | Mark Feldman: Violin  
Thomas Morgan: Bass | Gerry Hemingway: Drums  
In Concert: Thursday, March 15, 10pm, THE STONE

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