



THE NEW YORK CITY JAZZ RECORD

May 2011 | No. 109

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MAY 3 / 9:00PM
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DANNY AIELLO

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MAY 7 / 8:00PM
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MAY 7 / MIDNIGHT
WILLIAM ARMSTRONG GROUP

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OZ NOY & DAVE WECKL

MAY 10-11 / 8:00PM & 10PM
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MAY 12 / 8:00PM & 10PM
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**THE MAHAVISHNU PROJECT
PLAYS THE MUSIC OF JEFF BECK**

MAY 14 / 7:30PM
LEON REDBONE

MAY 14 / 9:00PM & 10:30PM
THE COOKERS

MAY 15 / 7:30PM
LEON REDBONE

MAY 15 / 9:00PM
THE COOKERS

MAY 16 / 8:00 & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST
Les Paul

TED NUGENT

MAY 17 / 7:00PM & 9PM
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MAY 18 / 8:00PM & 10PM
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BY BILL WARFIELD

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BY BILL WARFIELD

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Listen Up!

Rob Duguay
& Bryan Carter

They say 40 is the new 20. So what does that mean about 60? Rather than being close to retirement (if anyone even does that anymore), it means a jazz musician right in the middle of their prime. This month's selection of sexagenarians proves just that. Bassist Stanley Clarke (*On The Cover*), veteran fusioner and virtuoso funkster, isn't technically 60 yet (born Jun. 30th, 1951) but he celebrates his diamond birthday a little early with a week at Blue Note. Cornetist Warren Vaché (*Interview*), keeper of the mainstream flame, passed the milestone this winter (born Feb. 21, 1951) and carries on marvelously with a weekend at The Kitano. And saxist/vocalist/poet Roy Nathanson (*Artist Feature*) will usher in a new decade on his actual birthday (born May 17, 1951) at Jazz Standard.

Flutist Sam Most (*Encore*) is quite a bit older than 60 but is still excelling on the instrument he is widely credited as bringing to the frontline of jazz. And while saxophonist Clifford Jordan died almost two decades ago in his early 60s - a tragic loss for jazz - his music is remembered with an allstar band at Dizzy's Club this month.

In chronologically-unrelated coverage, we feature the indie avant garde label Engine Records (*Label Spotlight*), two young musicians in our Listen Up! column we wish life and success long past 60 and a Megaphone from trombonist Wycliffe Gordon, extolling the rich jazz history of Harlem, just in time for this month's inaugural Harlem Jazz Shrines Festival, a cooperative effort of the Apollo Theater, Harlem Stage and Jazzmobile, bringing a week of concerts, discussions and exhibitions to various locations uptown (May 9th-15th).

And there's sure to be lots of sexagenarians, as well as many vicenarians, tricenarians, quadragenarians, quinquagenarians, septuagenarians, octogenarians and maybe even nonagenarians among our usual cavalcade of CD Reviews and packing the clubs in our Event Calendar.

6, 60 or 600...get out and see some jazz. We'll see you out there.

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

On the cover: Stanley Clarke (photos by Steven Parke)

In Correction: In last month's CD reviews, the album/concert review of Nik Bärtsch's *Llyria* had a personnel error: disc bass player Björn Meyer was replaced by Thomy Jordi at the concert. In the Claude Diallo review, a song mistakenly co-credited to Charlie Banacos is actually only dedicated to him.

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Justin DiCioccio, Assistant Dean, Chair, Jazz Arts Program
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Ascend to the bandstand with pianist **Martial Solal**, relentless as ever at 83 years old, and you're going to have a challenging time of it. But 49-year-old bassist **François Moutin** faced the unusually daunting task of playing duo with Solal for a week at the Village Vanguard. At the outset of their Thursday late set (Apr. 14th), Moutin stayed out the way while Solal got into Rodgers-Hart's "There's a Small Hotel", but their swinging chemistry ignited soon enough. For all of Solal's lightning runs and flurries, he pinned his ideas to the main melody to a remarkable extent. At full steam, however, Solal will change keys at will in the middle of a section, or quote whimsically at length, then return to the tune he left behind and have it all make sense. "All the Things You Are" and "Tea for Two" found themselves commingled. "I'm Getting Sentimental Over You" somehow became "Stardust" and then ended, abruptly. Ditto "Caravan" and "Prelude to a Kiss". Moutin's reaction time through all this was swifter than anyone could rightly expect and his solos were often as captivating as Solal's. The two have a similar sort of wild proficiency and the duo format gave them a unique space to roam - although Solal's recent trio discs *NY1* and *Longitude* (both with Moutin) show the focusing effect a drummer can have. Here tempos were taken up and cast aside, whether on ballads like "Lover Man" and "I Can't Get Started" or romps like "I Got Rhythm" and the jubilant encore "The Last Time I Saw Paris".

- David R. Adler



Martial Solal @ Village Vanguard

John Rogers/wbgo

Sculptor Alain Kirili and photographer Ariane Lopez-Huici open their Tribeca loft every few months for gallery-styled jazz shows but the concert they presented Apr. 10th broke the mold of their usual audio and visual meetings. The music was presented not against Kirili's totem-like sculptures but the works of Jene Highstein, who invited saxophonist **Jon Gibson** - more associated with New York minimalism than Downtown jazz - to perform alongside the two works on display. Gibson mostly improvised, responding to the sculptures, one suggesting a tangerine yurt, the other a forest green tulip waiting to blossom, both rendered in metal, bamboo and fabric. He placed quick lines across a sparse field until finding a note he liked, which might then be sounded a dozen times or more in succession. Gibson played three pieces of roughly 10 minutes each, judiciously facing one then the other of the structures, humbly waving off applause and asking if he should play more before a final flute piece. It was only then that he turned to the scores set up on a stand at the edge of the stage area. This final piece was, perhaps unsurprisingly, more structured, carrying something of the feeling of a native American flute song, with slow meditative lines reaching toward prolonged, wavering tones and occasional deep growls through the instrument. It's always an interesting puzzle to watch the translation of visual into sound and even if the process wasn't clear here, the performance was striking.

- Kurt Gottschalk



Jon Gibson @ Alain Kirili Loft

Photo: Lena Adashva

Pianist **Dan Tepfer** has absorbed untold wisdom through his many duo engagements with alto great Lee Konitz, but at Cornelia Street Café (Apr. 9th) it was time for the young Tepfer to face another giant, bassist **Gary Peacock** (Konitz was on hand to hear it). "I'll Remember April" made for an exploratory warmup, with a strong but loosely felt tempo and streams of harmonic depth and fullness, qualities that spilled into the original material that followed. Inspired by long conversations at Peacock's rural home, Tepfer wrote several new pieces with titles drawn from the bassist's actual words. "If You Fail" was a hovering waltz with dark melodies and freeform episodes, rich in dialogue. "He Just Takes the Sticks and Plays", a reference to Paul Motian, had a saucy midtempo swing bounce, harking back to the interplay of the opening standard. "The Gratitude That I Can Still Play", an oddly configured ballad, gave Peacock one of many opportunities to show that, yes, he most certainly can; his commanding solo spots and pithy responses to Tepfer held the room in rapt silence. The duo also tackled two of Peacock's compositions. "Moor", recorded as far back as 1963 with pianist Paul Bley, began with weighty solo bass and grew from spacious lyricism to some of the night's freest, most unsettled playing. "Lullabye" was the high point, however: a slow-crawling web of arpeggios and unisons and orchestrated give-and-take, ominous yet somehow delicate, proof that this pairing can do magic. (DA)

Nobody challenges trumpeter **Peter Evans** quite as much as he does himself. There's plenty that could be said about him, but it's hard not first to say that his level of craft is just phenomenal. Adding to that, his musical interests run not just deep but wide. He launched a label this year, More is More Records, in order to release a variety of projects without worrying about marketing niches, but at Littlefield (Apr. 7th) it seemed as if he had also constructed his bands so as not to fit under any one banner. Evans writes circuitous and idiosyncratic themes for both his Quartet and Quintet (each of which was on the bill) and remarkably has managed to complement the groups with personnel able to realize his unusual constructions of fragmented wholes. The Quintet, in fact, is the same membership as the Quartet (drummer Jim Black, bassist Tom Blancarte and pianist Carlos Homs) with the addition of Sam Pluta's live electronic processing. But Evans pointedly writes different material for the two groups. Oddly, however, the quartet compositions seemed to leave more space for sampled interpretation than the tighter, boppier quintet pieces, which perhaps is part of Evans' master plan. The quintet played a busy set with Pluta sometimes having to shoehorn his laptop in, seeming lost sometimes, willfully submerged and almost subversive at others but usually providing grist for Black's quick-witted responses. It was, in any event, a common 'experimental' tool used effectively and unexpectedly in a jazz setting. (KG)

One can approximate the beginnings of real Indo-Jazz Fusion to the mid '60s, with the work of John Mayer and Joe Harriott, followed by Miles Davis' inclusion of Indian instruments and, later, bands like Shakti. Some have been successful, others not, but what they all share is non-Indians representing the jazz side of the equation. **Tirtha**, the trio of pianist Vijay Iyer, guitarist Prasanna and tablaist Nitin Mitta, finally corrects that and, as such, creates music that on the surface might seem part of the same lineage but in actuality is not nearly as frankensteined. The group's eponymous debut (ACT Music, 2011) is a dynamic recording but seeing the group at Asia Society (Apr. 2nd), just before they left for a European tour, illuminated their concept better. There are actually several fusions going on: jazz and Indian music; acoustic and electric instruments; different Indian musical traditions. Prasanna and Mitta both wore traditional garb while Iyer was in a natty suit. The latter was also not the overly cerebral player found on his trio and solo discs. Prasanna was the focal point for the sold-out audience (heady from India's championship at the Cricket World Cup) - how he imitated sitar-like techniques or slid easily between genre tropes, often within the same song. In 2011, the sound of tabla is no longer unusual but Nitta has an untraditional approach to a very tradition-heavy instrument. The Billy Joel-meets-Iron Maiden encore showed that Tirtha is definitely not a one-trick elephant.

- *Andrey Henkin*



Tirtha's Prasanna @ Asia Society

As part of the celebration of its 40th Anniversary, The Kitchen invited former director George Lewis to recreate his electroacoustic anthem *Homage To Charles Parker* (Apr. 16th). The piece, which had its New York premiere at the Kitchen in 1979, sought not to emulate the bebop lexicon of Parker, but instead to pay tribute to the great innovator within an original sonic environment. The suite, which featured Lewis' trombone and electronics, with AACM colleagues Matana Roberts (alto sax), Amina Claudine Myers (piano and Hammond organ) and Reggie Nicholson (percussion) and Richard Teitelbaum (a member of the 1979 ensemble) on synthesizers, was divided into two discreet sections, the first of which - "Blues" - sought to depict Parker's "short, turbulent life". Opening with ethereal electronics and percussion, Myers' organ, alternately churchy, circus-like, scifi-ish and swinging, set the various moods with Roberts' squawking, blurring horn referencing Parker's power and frailty. The second section, from which the work takes its title, contemplated "a Parkerian afterlife", beginning with Roberts' alto sounding spiritually reminiscent of Coltrane's "Dear Lord" and Myers' piano moving from barrel house Chicago to sanctified South Africa, as Lewis electronically manipulated Nicholson's sprawling rhythmic accents before briefly switching to laptop-modulated trombone. Then, with Roberts' thick toned wail recalling Bird, Myers' funereal organ fittingly ended the tribute.

- *Russ Musto*



George Lewis & Matana Roberts @ The Kitchen

Perhaps the most interesting part of jazz is the opportunity to watch young artists develop. This progress is often subtle but when it happens to a musician from overseas whose local appearances are infrequent, the transformations can be almost shocking. So it is with Norwegian saxophonist **Håkon Kornstad**, who played at Korzo (Apr. 5th) with a trio of countryman bassist **Eivind Opsvik** and avant linchpin drummer **Jim Black**. In the past couple of years Kornstad has amazed us with his duo project with bassist Ingebrigt Håker Flaten and his solo saxophone recital. Nothing so conceptual was presented at Korzo but still Kornstad showed that he may be one of the most compelling musicians working today, able to mix virtuosic technique with remarkable control and laudable restraint. He also is a genre-hopper in the best possible sense, not stymied by conventional expectations of scene or role. Opsvik, he of heavy pulse, was interestingly matched against the wide-ranging Black, both contrasting nicely with Kornstad's blues-inflected tone. The nine tunes were each five minutes long; this was not a coincidence as Kornstad is always remarkably deliberate in all he does. But for the brevity, there was full development on his or Opsvik's originals, just a paring away of the unnecessary. This year's wrinkle? Apparently, Kornstad has realized he is a budding opera singer and gave moving renditions of "Dear Old Stockholm" (sung in Swedish) and Tosti's "Ideale" (in Italian).

(AH)

In the mid '70s saxist **Carlos Garnett** was an important voice in an emerging Afrocentric sound that merged jazz, R&B and world musics. Favored by the black community, particularly in the politically conscious neighborhoods of Bed-Stuy and Harlem, the music spoke uniquely to people celebrating their heritage while seeking social justice. Largely absent from the jazz scene in the '80s, the former Freddie Hubbard-Art Blakey-Miles Davis sideman reemerged the following decade, his virile John Coltrane-Pharoah Sanders-influenced tone honed into his own personal style. Currently residing in his native Panama, Garnett made a rare return to the environs in which he developed his art, performing with his New York working band of pianist Carlton Holmes, bassist Brad Jones and drummer Taru Alexander, as part of the Central Brooklyn Jazz Festival at Boys And Girls High and the Lenox Lounge. At the landmark Harlem club (Apr. 8th) he proved that despite a prolonged absence, his music still speaks to the city's audiences. The second set opened with a briskly swinging original, "Morning Softly Rising", a new melody plumbed from the changes of the standard to which its title refers. His "Enchanted Oasis" hearkened to earlier days, melding Eastern-tinged and funky rhythms while on his ballad "Shakina's Smile" he displayed a classic romanticism that clearly spoke of his traditionalist roots. Closing with a fiercely burning "Flintstones Theme", Garnett confirmed that he still has the fire of his past.

(RM)

WHAT'S NEWS

A major controversy has erupted over the National Academy of Recording Arts and Sciences' decision to eliminate the **Latin Jazz** category from future Grammy Awards. Latin music in general has had its own Grammy Awards since 2000, perhaps contributing to this very unpopular move, at least among possible nominees. It should be noted that this part of a larger restructuring of the awards. Other changes include removal of most of the popular instrumental categories and awards for individual songs. For more information, visit grammy.com.

The Society for the Preservation of Long Island Antiquities has placed the former Dix Hills home of **John Coltrane** on its 2011 list of endangered historic places. Plans to turn the structure, where the saxophonist lived in the '60s and wrote "A Love Supreme", into a museum have come to naught and the house is empty and deteriorating. For more information, visit spla.org.

At the end of last month, trumpeter **Wynton Marsalis** inaugurated a two-year lecture series at Harvard University with a talk/performance entitled "Music as Metaphor", part of the university's efforts to bring "prominent artists to campus who can engage students and the wider community." For more information, visit harvard.edu.

After reporting last month that *Cadence Magazine* was ceasing publication at the end of the year, the avant garde quarterly **Signal to Noise** is planning to go on hiatus for a year, hopefully (yet sadly) to return as a once-a-year journal. For more information, visit signaltonoisemagazine.org.

In addition to performances taking place as part of **Harlem Jazz Shrines Festival** (May 9th-15th), panel discussions are scheduled: "Visual Representations of Jazz" and "Jazz and the Spirit: The Arts of Harlem in the American Religious Imagination", both taking place at Miller Theatre May 14th. During the festival, the Miller Theatre will also host "Envisioning Jazz", a photography exhibition by Kwame Brathwaite. For more information, visit harlemjazzshrines.org.

Pianist **Herbie Hancock** is among four individuals to receive an Honorary Doctorate for The Juilliard School as part of its commencement ceremony May 20th. For more information, visit juilliard.edu.

It has been announced that a dramatization of the later life of pianist **Joe Albany**, *Low Down* will begin production at the end of this year, starring Joe Ruffalo.

A sponsor has been found for the **Newport Jazz and Folk Festivals**. Local jewelry maker Alex and Ani will support both events and offer limited-edition charms to be available exclusively at the festival. For more information, visit newportfestivalsfoundation.org.

The newly-released **Jazz: The Smithsonian Anthology** (Folkways) has launched an interactive educational website to complement the 6-CD, 111-track compilation, including features like a History of Jazz Timeline and Interactive Map. For more information, visit folkways.si.edu/jazz.

Local pianist **Aaron Diehl** was named the winner of the 2011 Cole Porter Fellowship in Jazz competition. For more information, visit americanpianists.org.

Submit news to info@nycjazzrecord.com

Warren Vaché

by George Kanzler



Photo by Alan Nahigian

Born in Rahway, New Jersey, Feb. 21st, 1951, Warren Vaché Jr. (he dropped the "Jr." a while ago) came of age and became a full-time musician at the height of the rock and jazz fusion '70s, yet his earliest high-profile gigs were with the New York Jazz Repertory Company recreating Bix Beiderbecke and Louis Armstrong solos, playing with Benny Goodman's traveling combo and holding down the trumpet chair in the house band at the trad jazz Condon's on 54th Street in Manhattan. Usually identified as a trad and neo-swing trumpeter, Vaché isn't so sure himself, as you'll discover here.

The New York City Jazz Record: You're often called a trumpet player, but you actually play a member of the trumpet family that was more prevalent in early jazz, the cornet. Why do you prefer and continue to play the cornet?

Warren Vaché: It's the sound the instrument makes; it's more of what I hear in my head, it's become my voice. I'm also lazy. Most trumpet players have to carry a flugelhorn if they want to get another sound, but the cornet is right in between the trumpet and the flugelhorn so with minor differences, minor adjustments to my breathing, my embouchure, my concept, I can make the cornet sound like a flugelhorn. For me the cornet has a broader range of timbre than a trumpet or a flugelhorn so I tend to stick with it right in the middle. And luckily I don't have to play in a trumpet section - I'm a soloist - so I don't have to match my sound to a lead trumpet player's. And I find as a soloist I get a broader breadth of expression out of a cornet than I do out of any other instrument. I'm told you can recognize me and for good or bad I'm going to live with it.

TNYCJR: That's the ultimate compliment for jazz musicians, being recognized by their sound.

WV: That's old school but it's how I was taught. If you know who it is in a couple of notes, that's what you were supposed to do. Duke Ellington was the classic example of a guy who put together musicians who were unique. Anybody who played in Ellington's band, you could listen to a couple of notes and you knew who it was. And he was so bright and so skillful he could write for each of those talents.

TNYCJR: Music from Elvis, The Beach Boys, The Beatles and other rock bands was all around you when you were a teenager and college student. How did you manage to hone in on jazz, especially earlier styles of jazz?

WV: I was never a fan of The Beach Boys or rock. That stuff just didn't intrigue me. I was probably the only kid of my generation who heard all that jazz; you have to go find jazz, it just doesn't wash over you. But my old man [Warren Vaché Sr.] had a big record collection,

including a lot of old 78s. He was also a bass player in trad jazz bands and a founding member of the New Jersey Jazz Society [and editor for years of *Jersey Jazz*, the society's newsletter]. So I consider myself very fortunate - between my father's record collection and the people I got to meet and hear [the Society presented the annual Pee Wee Russell Memorial Stomp, an early model for trad jazz society events] I got a lot of listening done. I still find holes in what I know and don't know, but I have a lot of grounding in what came before me, a lot of historical perspective that a lot of kids these days just don't get.

TNYCJR: If your father was a big influence and a bass player, how did you end up as a trumpeter - excuse me - cornetist?

WV: When I was in the fourth grade I asked my father if he would give me bass lessons, but he said don't play the bass, play the trumpet, you'll get more work. And the next day he came home with a cornet and I began taking lessons from a Mr. James Fitzpatrick from Plainfield [NJ]. At that time I was growing up hearing Louis Armstrong around the house all the time and was dopey enough to think I could play that way. That was what I wanted to do, be a trumpet player, so all through high school and college I played club dates with my father. And back then you could do weddings; I did two or three every weekend. Then and after college I played anything I bloody could [as a job] because the thing about being a musician back then was that you could actually make money doing what you wanted to do - not like an actor who had to wait on tables between acting jobs. And ever since I've been able to make a living playing the horn.

TNYCJR: How did you get beyond doing club dates?

WV: My brother [Allan Vaché, a clarinetist two years younger than Warren who later spent decades in the Jim Cullum Jazz Band in San Antonio] and I auditioned for an onstage band in a Broadway show, *Mr. Jazz*, and got the job. The show only lasted about a week but afterward Bucky Pizzarelli recommended me to Benny Goodman and Benny must have liked what he heard because he hired me. Working with Benny [intermittently, when Goodman toured, for a decade] was a unique learning experience; he was extremely helpful. One night he sat me down in his room and gave me breathing lessons, which have stayed with me to this day. And you gotta remember I was only 24-25 and didn't know a lot of tunes but you had to learn them very quickly when you were in the same company as Zoot Sims, Slam Stewart, Urbie Green, Connie Kay and Hank Jones. But those guys were all so helpful and Hank was an absolute joy. If you showed any interest they encouraged you.

TNYCJR: Besides those early Louis Armstrong records,

who influenced you along the way?

WV: I stole from everybody I possibly could. I took Buck Clayton's advice to young players: he said steal, you'll never play it exactly like the other guy did and it becomes part of your vocabulary. So I took from anybody I could. I stole from Pee Wee Erwin, who was also my private teacher when I was in college; Bobby Hackett and Billy Butterfield, both of whom I was lucky to know, and even the studio guys like Bernie Glow. And even though my dad was a staunch traditionalist, somewhere during my school years I discovered bebop, which made me a big disappointment

(CONTINUED ON PAGE 46)

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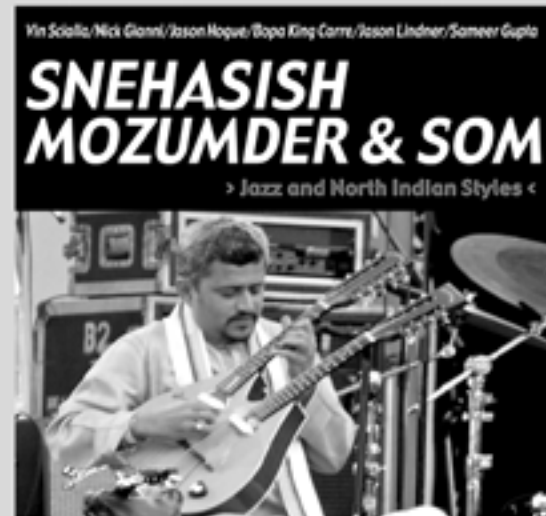


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Roy Nathanson

by Martin Longley

Words are paramount in the beatnik existence of Roy Nathanson. Spiritually of the East Village, this eminently poetic saxophonist has come to roost in Ditmas Park, Brooklyn, only five blocks from where he grew up. Poems, stories, songs with narratives and narratives that spring into song: these are the forms whose ratios Nathanson juggles. Text and soloing are extensions of his individuality. Whether the tales grow out of the music, with The Jazz Passengers, or whether the band acts as a musical conduit for verse, as with *Sotto Voce*, there is invariably a deep cross-connection between the words and the tunes.

To celebrate his 60 years on the jazz planet, Nathanson will be playing gigs with both bands this month, fêting these twin outlets for his craft. The combos adopt different tactics, yet can't avoid enjoying a complementary status, given their leader's all-pervading personality. I met up with Nathanson at De Robertis Pasticceria, part of the old-time East Village that he once inhabited. It's close to where Nathanson now teaches the kids that he sometimes inducts into his more ambitious performances. "I was very much part of that East Village avant garde theatre," Nathanson recalls. "I had tons of gay friends and so many people died of AIDS. It was a crazy time. I was also in the jazz world and there were very few people who were part of both those scenes."

The return to Flatbush wasn't premeditated. "It was kinda by accident, really," he muses. "I really was an East Village guy. In the '90s, all these trust fund kids moved into the [East Village] neighborhood and people complained because we constantly had musicians coming in, so they bitched about me practicing and basically they got a court order." This was back in 2002.

Nathanson's move back to a Brooklyn abode has had a pivotal effect on his work. "It's right above the subway, the Q and the B." Hence, the inspiration for *Subway Moon*, the album, the book of poetry and the enlarged performance piece, which has managed to combine the lineups of The Jazz Passengers, *Sotto Voce* and a large gathering of Nathanson's students. "I had these tragedies, where a lot of my family died, my mother and brother, when I was young, right after I moved out. I'm not that close with my family now, except my sister and I can still see remains from 50 years ago, so my only relationship with the past is from seeing the architecture of that neighborhood." These old landmarks might be decaying, covered in grime, but parts of them still peek out, jolting memories and transporting Nathanson back to his childhood. His narrative constructions are teeming with reminiscences of these not-so-golden years.

In the '70s, Nathanson lived around California, touring with a circus. Coming back to NYC, he hung out on the loft scene, then studied with Jimmy Heath. Still embroiled in free music, he was also dwelling on swing and old-fashioned melodies, combining the two spheres. Before discovering the saxophone, classical clarinet recitals were Nathanson's prime outlet. Things

began to move, as he became half of Shirelles lead singer Shirley Alston's horn section, then began gigging with rock bands at CBGB's. "When my brother died, when I was 21, I messed my arm up, I was so spaced out. So, I was doing a lot of acting. It looked like I wasn't going to be able to play any more. But just as my arm got a little better, in 1977, I got my first really good jazz gig with [organist] Charles Earland, touring with him for three years. That was amazing!"

Nathanson had started playing regularly with Marc Ribot and had joined the Big Apple Circus. In the early '80s, his profile was raised significantly by entering the longest-running lineup of The Lounge Lizards. This lasted throughout most of that decade and towards the end of his time with John Lurie's band (1987), Nathanson had already formed The Jazz Passengers with two of his closest musical (and otherwise) friends, Ribot and trombonist Curtis Fowlkes. "I wanted to start a band that was less cool than John's band, that was more about vaudeville comedy, but also more compositional, as a jazz thing. We ended up using a vibes player and that was the sound: vibes, violin and guitar."

At one stage, it seemed as though the band was on the brink of signing a massive record contract, but in the end that didn't quite happen. "It looked like the Passengers was gonna be a really big deal, we had a whole bunch of incredible press. It didn't become that big a deal, but it became a deal, y'know. When things didn't work out perfectly, I didn't get the kind of fame that looked like was going to happen, but what I did get was a full life and I feel pretty good about that and I'm able to report on that life in the work that I do now. I got more and more into words and I started writing more songs. So much of my poetry is nostalgic, considering things."

Nathanson also began playing in a duo situation with the keyboardist Anthony Coleman. This was the foundation for combining sampled environmental sounds with the spoken word. The end result of this is that *Sotto Voce* has become Nathanson's primary outlet during the last three years, an outfit where every member vocalizes, whether singing, reading, rapping or beatboxing. This is a particularly fruitful time, though, as The Jazz Passengers have also been enjoying a resurgence.

"*Sotto Voce* has a quality almost like a barbershop quartet. It works better with the poetry, but for my birthday I wanted both sides. I really like improvisation in the context of narrative theatre. We tell our stories. I like things to be connected on some level to words. Talking is a kind of singing." As the hardcore coffee is downed, I ask the inevitable question, the have-you-achieved-all-that-you'd-expected question: "Well, I'm almost dead now, y'know," Nathanson responds with a casual dryness. "It wasn't until I met my wife and I had a kid who's now 13 years old and I moved back to my old nabe, but things are more tranquil now than I ever expected. This is a wonderful time in my life." ❖

For more information, visit roynathanson.com. Nathanson's 60th Birthday Celebration is at Jazz Standard May 17th and he is also at City Winery May 27th with *Sotto Voce*. See Calendar.

Recommended Listening:

- Lounge Lizards - *Voice of Chunk* (Strange & Beautiful Music, 1988)
- The Jazz Passengers - *Implement Yourself* (New World, 1990)
- Roy Nathanson/Anthony Coleman - *Lobster and Friend* (Knitting Factory, 1992)
- The Jazz Passengers - *Live in Spain* (32 Jazz, 1997)
- Roy Nathanson - *Subway Moon* (Yellowbird, 2009)
- The Jazz Passengers - *Reunited* (Justin Time, 2009-10)

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STANLEY CLARKE

Forever to Return

by Alex Henderson



Photo by Steven Parke

June 30, 2011 marks the 60th birthday of Stanley Clarke, who is also celebrating another milestone this year: the 40th anniversary of Chick Corea's fusion powerhouse Return to Forever (RTF). For those who remember Clarke as the 20-something electric bass virtuoso who rose to prominence in the jazz world as an RTF member, it might be hard to believe that Clarke is getting ready to turn 60. But time flies when you're having fun and, true to form, Clarke is still having fun by hurling himself into a wide range of musical activities - some fusion, some straightahead acoustic jazz, some not jazz at all. Indeed, Clarke has a lot on his plate in 2011. In addition to recording with his current group, The Stanley Clarke Band, Clarke has a classical album in the works and is planning an extensive tour with a new five-member RTF lineup that will boast Clarke on electric and upright basses, founder Corea on acoustic piano and electric keyboards, Frank Gambale on guitar, Jean-Luc Ponty on violin and Lenny White on drums.

These days, Clarke is widely regarded as a major innovator on the electric bass; ask just about any fusion bassist who their main influences are and Clarke's name comes right up along with the late Jaco Pastorius. Although Clarke wasn't the first person to play jazz on the electric bass (Monk Montgomery, one of Wes Montgomery's brothers, brought the electric bass to bop in the '50s), the way he combined the language of jazz with the influence of Sly & The Family Stone's Larry Graham was certainly groundbreaking in the '70s. But as Clarke points out, being recognized as an innovator was the last thing he had on his mind back then - and he wasn't thinking about how he would be perceived when he was close to 60 either. In those days, Clarke recalls, his goal was simply to play music that excited him.

"The whole concept of innovation is such a retrospective concept," Clarke explains. "Somebody has to copy something you've done or be affected by it before people will say, 'Oh, yeah, he's really innovative.' In the '70s, I wasn't thinking, 'Oh, gosh, by the time I'm 60, I want to have a billion albums done, score a thousand films and play with everybody.' It isn't something I thought about. I just kind of woke up every day and kept trekking along and kept playing with as many people as I could. I was fortunate enough to be in quite a few different bands, including Return to Forever, which was a groundbreaking kind of group and spearheaded the jazz-rock fusion movement or whatever you want to call it. But at the time, I never really thought of Return to Forever that way."

Born and raised in Philadelphia, Clarke moved to New York City in 1971 (the year Corea formed RTF) and was employed as a sideman by Joe Farrell, Joe Henderson, Pharoah Sanders, Gato Barbieri, Horace Silver, Stan Getz and other jazz heavyweights. Clarke played the acoustic bass before he became famous on electric and landed plenty of straightahead jazz gigs after his arrival. But even though Clarke grew up listening to straightahead jazz, he also grew up with rock and R&B. So when the fusion revolution took

place, combining jazz with elements of rock and funk made perfect sense to Clarke. He never gave up straightahead jazz and never gave up the acoustic bass (which he plays exclusively on his 2009 release *Jazz in the Garden*), but fusion and the electric bass became an important part of his diverse contributions to jazz. And it was RTF, which broke up in 1977 and reunited in 2008, that did the most to make him a major name in jazz - that and his early albums as a leader. But Clarke hasn't been one to play jazz exclusively; Clarke, who now lives in Los Angeles, has appeared on many R&B albums along the way and has done plenty of film scoring. He even recorded a hip-hop version of rocker Bruce Springsteen's "Born in the U.S.A." in 1985. And Clarke has a very different outlook from the jazz snobs who tend to see music in overly technical terms.

"To be quite frank, there are some musicians who call themselves jazz musicians but don't have a clue about emotion and playing from that point of view," Clarke asserts. "Some of those guys can talk about scales and chords until you're blue in the face, but if you don't have the emotion, you don't have it. It's like someone putting BB King down and saying, 'Every solo he takes, he plays probably no more than six notes.' But it ain't about the notes. That's the problem with the jazz musicians who think that way: they're too focused on the notes and the technique. What hit me with John Coltrane wasn't how many notes he was playing; it was the emotion of what he was doing."

Clarke adds that for many years, his career has been a reflection of someone who loves rock, soul, funk and the blues as much as he loves jazz - and that perspective has been evident with RTF, both in the '70s and in the 21st Century.

"The jazz establishment put Return to Forever down in the '70s," Clarke recalls. "But I think that we were just being honest. I listened to Jimi Hendrix with as much passion as I listened to John Coltrane. I was really into John Coltrane, James Brown and Jimi Hendrix and when you're really into those three artists, it's going to come out in your music. Return to Forever had the string that goes through all jazz music, which is improvisation. But it was laced and framed with sounds that people outside of jazz were used to hearing, such as electric bass and loud drums. We used to get a lot of people who were into Yes and Emerson, Lake & Palmer; we used to get a lot of their fans. For some reason, they thought we were like Yes without a vocalist."

Clarke has always had eclectic tastes and he likes to encourage the same quality in his children - including a hip-hop-minded son who enjoys telling his friends about Clarke's interpretation of "Born in the U.S.A." "My kids are all into music," Clarke notes. "My son is a hip-hop producer, my daughter is a jazz singer and my other son is an avant garde drummer - extremely avant garde. My son who's into hip-hop likes to pull that 'Born in the U.S.A.' record out and show it to some of his buddies and tell them, 'My pop was into hip-hop back in the early days.' I actually have a really soft heart for hip-hop."

If keeping an open mind is the most valuable thing that Clarke has learned along the way, the second most significant concept may be the importance of mentoring. Clarke was guided by Corea and other jazz greats during his youth and bordering on 60, he is doing the same thing with his Stanley Clarke Band (which has included Ukrainian keyboardist/pianist Ruslan Sirota and drummer Ronald Bruner, Jr.; pianist/keyboardist Hiromi has sometimes played with the group as a guest).

"Leadership is really important," Clarke stresses. "You're essentially molding musicians. I had the luck of arriving in New York when that old romantic jazz scene was still there; Miles was still there, I saw Thelonious Monk, Mingus was alive. Everybody was there and they treated me nice. I try to lead like that with my groups."

Clarke adds that when he is playing with Sirota, Bruner or Hiromi, he wants to hear their thoughts and opinions just as Corea wanted to hear his thoughts and opinions back in the '70s. "Chick, who is exactly ten years older than me, is a very gracious musician," Clarke says. "In the early '70s, Chick wanted me to write something for one of Return to Forever's albums and he said, 'Whatever you call the tune, I'll call the album.' What I did was come up with this tune called 'Light As A Feather' and Chick kept his word and called the album that. Chick gave me the spark to become a more serious composer. It's very important what you say to young musicians and I want to give the guys in my band an opportunity to write songs and to participate in the records instead of just coming in and taking orders."

Clarke continues: "There is a tradition in jazz music to pass something down. It's a very African concept: passing knowledge down. It's kind of unspoken, but it's there. Everyone I ever played with in the old days cared about me; I could feel that something was being passed down as knowledge and so, I'm doing it now myself. I tell younger musicians stories the way that people were telling me stories. There's this jazz lore. It's a beautiful thing." ❖

For more information, visit stanleyclarke.com. Clarke's 60th Birthday Celebration is at Blue Note May 24th-29th. See Calendar.

Recommended Listening:

- Chick Corea and Return to Forever - *Light As A Feather* (Polydor-Verve, 1972)
- Joe Farrell - *Moon Germs* (CTI, 1972)
- Stanley Clarke - *Stanley Clarke* (Nemperor-Atlantic, 1974)
- Wayne Shorter/Michel Petrucciani/Gil Goldstein/Pete Levin/Stanley Clarke/Lenny White - *The Manhattan Project* (Blue Note, 1989)
- McCoy Tyner - *With Stanley Clarke and Al Foster* (Telarc, 1999)
- Chick Corea/Stanley Clarke/Lenny White - *Forever* (Concord, 2009)

Sam Most

by Andrew Vélez



'50s



'00s

Noted jazz historian Leonard Feather once opined of Sam Most that "Justice should demand that the history books document Most's role as the first truly

creative jazz flutist." Born in Atlantic City, New Jersey in 1930, his professional career began as a teenager in the late '40s (along with his older brother Abe who played clarinet) when he played mostly tenor saxophone and clarinet with the big band orchestras of Tommy Dorsey, Boyd Raeburn and Don Redman. In the '50s as a leader, Most played with such luminaries as Paul Quinichette, Teddy Wilson, Red Norvo, Buddy Rich and Louie Bellson. At age 23 his first recording, a blues single entitled "Undercurrent", established him as the first bop flutist. The following year he was named "Critic's New Star of the Year" by *DownBeat* magazine. He quickly became a busy part of the New York cool jazz scene.

Among his first recorded sessions as a leader were sides in 1953 and 1956 with Bob Dorough on piano. At the time Most was almost alone as a musician seriously playing the flute as a jazz instrument. Prior to then, the history of the jazz flute was confined to a very few recordings, which began with Alberto Socarras in 1927 playing with Clarence Williams. But until Most came on the scene the flute was strictly secondary among wind instruments, if it was played in jazz at all. As Dorough observes with a chuckle, "He was the first guy to buzz on the flute." Though Frank Wess with Count Basie's Orchestra, James Moody, Buddy Collette and Herbie Mann all came along, Most was first and he set the standard.

Dorough's fond recollections of their 1953, 1956 and 1957 sessions offer a glimpse into another era in jazz. "I used to run a session at my third floor cold water flat on East 75th street. All kinds of people came to jam... We had to play from 7 to 10 because it was an ordinary apartment house and people would start banging on the walls. But it was a lot of fun and Sam became one of my pals. He was the only guy who ever hired me as a sideman... He gave me the opportunity to do a lot of arranging. He let me have my way on things I had written and I let him have his on the general way and spirit and conducting of the session. And he'd blow his head off!"

Most's pioneering way of singing through the flute was born out of a necessity to keep the noise level down in his own Bronx apartment. "I couldn't make much noise. So I would like hum a little bit and have a little tone on the flute... At the same time I was playing the flute I would be like huddle huddle du duddle duddle deedle deedle and that became my humming technique. I do it occasionally now but not as much. Most of the time I just play the notes but I have a kind of breathy quality because of that."

In the early '60s Most relocated permanently to Los Angeles where he played in orchestras behind Sarah Vaughan, Carmen McRae, Peggy Lee and many others. He appeared on dozens of sessions as a studio musician and for many years only rarely recorded under his own name. While playing at The Sands in Las Vegas with Norvo he laughs as he remembers Sinatra passing him and shouting, "Sam, you're blowing your ass off!" Another time, "Frank invited me and the band to the house. He pulled out this thing, this Rudall Carte flute. 'Sam, I know you would appreciate this. It's yours.' It's wood, handmade in London. I was using it for a while but the metal one projects a little bit more. But I still have it here."

A conversation with Most is sprinkled with such recollections, like of a night in New York when "I worked with Stan Getz, Lee Konitz and I think, Horace Silver and JJ Johnson and Art Blakey on drums. It was just one night. And another time I did a tour with Zoot Sims... I sat in with Lester Young at Birdland. He let me play a couple of choruses. Growing up I was influenced on flute mostly by saxophone players, people like Coleman Hawkins, Stan Getz, John Coltrane and Ben Webster, who is still one of my favorites. Probably everybody who sounds good influenced me."

Most's more recent recordings reveal him to be as melodically inventive an artist as ever and in perfect command of his instrument, although he has lately been enjoying playing baritone saxophone. "I still practice on the flute to keep my chops up." A virtuoso improviser, he is a heartfelt original who remains a musician's musician, one who retains awe in his voice remembering working in Toronto and being introduced by a friend to pianist Oscar Peterson. "Oscar said, 'Oh Sam, I've been a fan of yours for years.'" He is the unprepossessing man whom bassist Charles Mingus called "the world's greatest jazz flute player."

Still swinging today he enthuses, "I want to put in a plug for my scat singing. I have been doing it a lot lately and I usually get good reviews from the musicians for my singing." ❖

For more information, visit bebopflute.com

Recommended Listening:

- Sam Most - *Musically Yours* (Bethlehem, 1956)
- Buddy Rich Sextet - *Blues Caravan* (Verve, 1961)
- Sam Most - *Mostly Flute* (Xanadu, 1976)
- Ray Brown/Monty Alexander/Sam Most - *A Ray Brown 3* (Concord Jazz, 1982)
- Hank Jones - *Great Jazz Quartet: Live in Japan* (All Art, 1985)
- Mort Weiss - *Meets Sam Most* (SMS Jazz, 2006)



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LEST WE FORGET

Clifford Jordan (1931-1993)

by Ken Waxman

Two of the milestone discs featuring tenor saxophonist Clifford Jordan can serve as a summation of his musical life. The first, *Blowing In From Chicago* (Blue Note, 1957), split with tenor man John Gilmore, played up his home town legacy. The second, *These Are My Roots: Clifford Jordan Plays Leadbelly* (Atlantic, 1965), featured Jordan's highly personal rearrangement of some of the Texas songster's uncompromising hollers, chaingang laments and folk songs for sextet augmented by a vocalist and a guitarist. Notwithstanding Jordan's presence in ground-breaking ensembles such as bassist Charles Mingus' sextet and pianist Randy Weston's African-oriented band, his talents were most comfortably expressed through the mainstream bop and blues that characterized his Windy City youth.

A graduate of the legendary music program of the South Side's DuSable High School, along with other tenor titans like Gene Ammons and Johnny Griffin, Jordan established himself in Chicago before moving on to New York, where within a short time he was working in the bands of established combo leaders such as drummer Max Roach and trombonist JJ Johnson. After his experience with Mingus and Weston, Jordan's activities expanded; from a base in Belgium, he toured Africa and Europe as a single for a time. In New York, Jordan helped found Frontier Records, producing LPs for underappreciated musicians like drummer Ed Blackwell and bassist Wilbur Ware. A faculty member at Henry Street Settlement House, he became a music consultant for Bed-Stuy Youth in Action and the Pratt Institute; taught reed instruments and flute; conducted bands for the Jazzmobile School and in 1975 participated in public schools lecture-concert series for Jazz Interactions. He even played Lester Young - an early saxophone

influence - in *Lady Day: A Musical Tragedy* at the Brooklyn Academy of Music in 1972.

In demand as a soloist with large ensembles such as Germany's Hamburg Radio Big Band and the Metropole Orchestra of the Netherlands, Jordan never stopped recording - he's featured on more than 100 discs - until his death from cancer. Among his long-term associations: pianist Cedar Walton's Eastern Rebellion and with trumpeters Art Farmer and Dizzy Reece, pianist Barry Harris and bassist Richard Davis. Insistent that he would helm a big band before he died, Jordan attained his dream with a 16-piece, allstar unit whose most representative disc is on Mapleshade. Fittingly the title of that band's 1990 release reflected Jordan's long-time musical philosophy: *Play What You Feel*. Recently his widow Sandy reissued his 1973 classic *Glass Bead Games* (Strata-East-Harvest Song). ❖

A Clifford Jordan tribute is at Dizzy's Club May 17th-22nd. See Calendar.

No Place Like Harlem

by Wycliffe Gordon

I am going to tell you right now that I am biased when it comes to talking about Harlem. When I first moved to New York in the late '80s, I rented a room in Hell's Kitchen. It was nice, but I needed something larger, something that felt like me. Then I moved to Harlem and found my home away from home. I can walk around the corner to the Lenox Lounge, the Apollo or Showman's Café and feel the spirit of the jazz that was created and performed at these historic locations.

It is for this reason that I am proud to have been asked to be the Musical Director of one of the concerts during the inaugural Harlem Jazz Shrines Festival, which takes place all over Harlem May 9th-15th. I am charged with putting a 21st Century stamp on the popular variety show *Jazz a la Carte*, which was the very first show at the Apollo, debuting on Jan. 26th, 1934, with the Benny Carter Orchestra, Ralph Cooper and Aida Ward.

The Harlem Jazz Shrines Festival is presented by the Apollo Theater, Harlem Stage and Jazzmobile. Isn't it wonderful that three competing arts organizations have united to sponsor a festival? In today's economy, budgets are being cut, patrons are not always able to pay high ticket prices and arts organizations are losing money. Yet, these three institutions are not fighting against each other to woo concert-goers to their venue alone. Instead, they created a festival together. The partners have secured buses to take people from venue to venue. Like Harlem of yesterday, people can go from place to place to hear jazz all night long. And to only pay \$10 for each concert is a great concept. It would be great to see this happen several times a year or every month or even every night of the year.

I was a teenager when I came to New York for the first time - to perform in the Macy's Day Parade as part of the McDonald's Jazz and Marching Bands. We went on a tour to Harlem and I was in awe experiencing things that I had only heard about or seen in pictures. My first gig in Harlem was at the Apollo with Wynton Marsalis and the Lincoln Center Jazz Orchestra. A special feeling came over me just to know that I was on the same stage that James Brown, Benny Carter, Pigeat Markham, Ella Fitzgerald, Michael Jackson and so many others had performed on before me. I've played the Apollo several times now, but I still feel the magic and the spirit of the hall.

Harlem tells the story and history of jazz and life at any given time and period, both musically and

socially. During the Harlem Renaissance, there was so much going on in the lives of people here and what better way to tell the story than through jazz. It was the look, the feel, the style. It was like our own city - everything we needed was here. Yet, anything that came out of Harlem spoke to America, not just African-Americans. I was asked once, "What if there were no Harlem?" It would be sad and a loss for sure, but I don't think jazz would have totally suffered. The music was born out of the experience of African-Americans. It speaks to an experience. If it didn't happen in Harlem, it would have happened wherever Black folks got together and thrived. Wherever we were able to perform is where the story would be told. But, thank goodness, Harlem lives.

One of the greatest things for me is to have the opportunity to listen to jazz masters like Frank Wes, Jimmy Heath, Joe Wilder, Jon Hendricks and others tell stories about Harlem and the places they played. The privilege of sitting next to someone like these great musicians, or the late Arvell Shaw or Norris Turney, who actually lived the life is amazing. Hearing them say, "One night Duke did this or Count Basie said that" or recount something that happened on a bus trip in 1953 is like attending advanced classes in jazz. I can still hear Milt Grayson talking about when he first got his call from Duke Ellington. Years ago, Lincoln Center did an event that brought together all of the living musicians who had performed with Ellington. I was so touched when Harold Land read a letter from Ben Webster congratulating him on "graduating into the University of Duke Ellington." Just to hear someone in his 70s who still had the same reverence for someone that he had when he was a young man was magical.

But, that's what jazz and what jazz in Harlem does to you. And, that's what the Harlem Jazz Shrines Festival is all about. The Apollo Theater, Harlem Stage and Jazzmobile got together to create a resurgence of jazz opportunities in Harlem and to present jazz in all its diverse forms and formats. The festival will feature 35 events at eight venues over seven days and will include panel discussions, conversations with musicians, educational events, dance parties, jam sessions, cutting sessions, big bands, groove bands, jazz art and even the spiritual side of jazz. I hope that New Yorkers from all five boroughs and visitors to the City will take the A train or whatever they can to come to Harlem to enjoy and experience the Jazz Shrines. ❖

For more information, visit wycliffegordon.com. Gordon is at *Dizzy's Club May 2nd with the Temple University Big Band* and at *Apollo Theater May 13th-14th as part of Harlem Jazz Shrines*. See Calendar.

Trombonist Wycliffe Gordon has accomplished a great deal since being exposed to the jazz world at large through membership in the Wynton Marsalis Septet and Lincoln Center Jazz Orchestra. He is a regular award winner for Best Trombonist from the Jazz Journalists Association, has undertaken several commissions and is a committed educator at the Manhattan School of Music and giving master classes nation-wide. Gordon has worked with a wide array of jazz luminaries like Dizzy Gillespie, Lionel Hampton, Tommy Flanagan, Shirley Horn, Joe Henderson, Eric Reed, Randy Sandke and Branford Marsalis and his discography as leader includes over 20 albums since 1996.

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VOXNEWS

by Suzanne Lorge

The Great American Songbook has no greater champion than **Michael Feinstein**, whose new program at Jazz at Lincoln Center (JALC), *Jazz and Popular Song*, uses the Songbook to explore the shared provenance of jazz and American popular music. Feinstein's program intends to do more than entertain, though; it also looks at music as a force for social change. A hat tip for making the discussion so public and so thoughtful.

Feinstein begins with Duke Ellington, arguably the most influential composer for jazz vocalists. On May 3rd- 4th, singers Montego Glover, Sam Harris and Lillias White headline in *I Got It Bad: A New Duke Ellington Revue*, showcasing some of Ellington's major contributions to the singers' lexicon - "Satin Doll", "Do Nothing 'Til You Hear From Me" and "Don't Get Around Much Anymore", to name a few. Feinstein's second program, *More Than a Song: The Music That Integrated America*, follows on May 17th-18th and

features the music of Irving Berlin and George Gershwin, two composers who introduced African-American music to mainstream America via Broadway. Among the standards on offer that evening are "Ol' Man River" and "The Birth of the Blues", with stage stars Quentin Earl Darrington, Allan Harris and Karen Ziemba at the microphone.

It's been almost 10 years since **Etta Jones**, another Songbook champion, passed on. A little more than a year before her death, Jones and her longtime collaborator, saxophonist Houston Person, played the Tri-C Jazz Festival in Cleveland and the recording of this concert today gives us the 12-tune disc, *The Way We Were: Live In Concert* (HighNote). Jones sings on eight of the tunes, sometimes lightheartedly, sometimes knee-deep in the blues, but always connected and sure of the message she wants to convey. So immediate is her performance on this CD that it's easy to speak of her in the present tense - as if she were still with us.

A big head's up: **Karrin Allyson** will release her

next CD, *'Round Midnight*, on May 3rd. It's her 13th disc for Concord and on this one she plays all the keyboard parts herself - a first. She'll pass through New York in late May/early June to promote its launch with shows at Birdland.

May's truly amazing gigs: George Duke Trio backs two stunning vocalists at Blue Note - **Al Jarreau** May 10th-11th and 14th-15th and **Brenda Russell** May 12th-13th. Also on May 13th, bandleader/composer Maria Schneider joins forces with powerhouse soprano **Dawn Upshaw** and the Saint Paul Chamber Orchestra at the Isaac Stern Auditorium at Carnegie Hall in *Drummond de Andrade Stories*, the musical interpretation of Brazilian poet Carlos Drummond de Andrade's work. And don't miss **Fay Victor** at University of the Streets May 3rd and Cornelia Street Café May 23rd.

Also playing: **Emma Larsson** at Zinc Bar May 2nd; **Marlene VerPlanck** May 4th (CD release) and **Jay Clayton** May 25th, both at The Kitano, and **Deborah Latz** at Miles Café May 7th. ❖

Engine Records

by Clifford Allen

Back in the '90s (and earlier), records on the Dischord punk label always had the "\$7 postage paid" printed on the back. They had an estimable ethos, since this was the era before consistently downloads became de rigueur and there was a desire to keep the music affordable to fans. Now, the average CD is \$14-\$18. Jazz labels are, for the most part, in a tough boat, finding it difficult to make profits on a genre that consistently sees sales numbers in single-digit percentages. Engine Studios is one small label that is, if not single-handedly able to move the music industry Titanic in the right direction, at least trying to instill ethics in the process.

Engine Studios was begun in 2002 by music enthusiast, engineer and former punk musician Steven Walcott to present modern jazz, improvised/creative music and left-field rock that he enjoyed within a no-frills, environmentally-conscious setting as both a product and an experience. Walcott studied at Wesleyan in Middletown, CT and got firsthand experience with veteran instrumentalists and composers like saxophonist Bill Barron, trombonist Bill Lowe and drummer Ed Blackwell. Later on, his band shared a rehearsal space in Chinatown with African musicians and he frequently crossed paths with improvisers. Among the early entries in Engine's jazz catalogue were sessions by Chicago bassist-composer Paul Steinbeck and New York-based percussionist

Warren Smith. He's since recorded trumpeter-composer Stephen Haynes, tenorman Fred Anderson (1929-2010), free-rock duo Matta Gawa, and is shortly releasing the debut by bassist Harrison Bankhead, a longtime associate of Anderson's. "When I was recording Fred, I started talking to Harrison Bankhead about Jimi Hendrix and it led me to want to do a record with him. Well, that and the fact that he's a badass bass player."

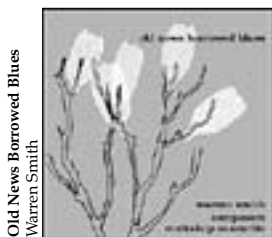
For Walcott, a key performance that demands recorded attention would include "debuts by talented players not considered leaders and who defines who is qualified to lead a session is a bit of an absurd idea anyway. Stephen Haynes and Harrison Bankhead, for example, are guys with a lot of experience who haven't had a shot. Other situations might present a more visible player teaming up with an older musician to get him more visibility, or debuts by younger players who are entering into a deeper productive phase, older players who have been under-recorded or recorded poorly and of course any sessions where the players have an emotional connection or an emotional motivation." Haynes puts it this way - "I first met Walcott when he wanted to record the double trio [brass multi-instrumentalist] Taylor Ho Bynum and I had. After that record came out, he asked me if I wanted to do a project. I named a couple of ideas and for various reasons, we settled on the trio work that became *Parrhesia* (2010). Steven may do things differently, but he's always been honest and fair with me, and I've been able to do the same with him and suggest things I felt should be done, perhaps even differently than he had done them. I see Engine Studios as a collaborative relationship - as a family - and you

can tell that because he forms relationships with artists who come back to work with him, that is an important aspect of how he works." Haynes and Walcott are planning another date, and Smith has also come back to work with him repeatedly.

One of Engine's standout recordings was a trio led by veteran AACM tenorman Anderson with Bankhead and drummer Tim Daisy, released as *Staying in the Game*. Walcott relates that "I drove from Brooklyn to Chicago in one day, stayed at a Motel 6 out by the airport and recorded Anderson on a 60 degree day three days before Obama was elected. So I got lucky with the weather and the first African-American heading into the big chair, but Fred was surprised at the lengths I had gone to record him and he responded by blowing the roof off the studio."

One immediately notices something different about most of the Engine Studios releases - they're housed in simple, tasteful and recyclable chipboard fold-out cards and letter-pressed (done in-house in Brooklyn), frequently using the understated designs of Seattle architect and visual artist Anjali Grant. Rather than paying for externally-recorded sessions, Walcott records the Engine releases himself, which has led to challenges but a deeper understanding of the process - what it takes to make "all the stars line up" towards a positive vibe that results in good to great music. "Some problems with newer records can be a very accurate but dry picture of musicians playing. Accuracy is great but it can be boring to listen to. My goal is to have separation and togetherness of instruments in the mix, to have driving bass and drums depicted in

(CONTINUED ON PAGE 46)



Old News Borrowed Blues
Warren Smith



Eponymous
The Other Tet



Staying in the Game
Fred Anderson



Lost + Found
Tom Abbas



Parrhesia
Stephen Haynes

LISTEN UP!

ROB DUGUAY is a bassist, composer and bandleader. Duguay evacuated after hurricane Katrina and landed in the heart of NY's jazz scene. Since, he's had the opportunity to perform with greats like Harold Mabern, George Coleman, Jeff "Tain" Watts, Abraham Burton, Mulgrew Miller, Steve Wilson, Mark Gross, Wycliffe Gordon and Chip White.

Teachers: John Rivers, Marcus McLaurine.

Influences: Duke, Bird, Art Tatum, Mingus, Tristano, Babatunde Olatunji, Coltrane, Chopin, Trent Reznor, Bob Marley, Led Zeppelin, Oscar Peterson, Sonny Rollins, Beethoven, Mobb Deep, Ravi Shankar, Madlib, Metallica, Billie, Snoop Dogg, Björk, Tony Bennett, Tchaikovsky.

Current Projects: I run several groups including Songevity Quartet (a classic sax-piano-bass-drums formation tribute); Low Key Trio (explorations into South American and West African styles always featuring a percussionist) and Rob Duguay Trios and Quartets. Aside from performance, I'm composing and hope to record a list of unrecorded works.

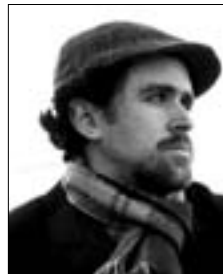
By Day: Instrumental practice, rehearsals, composition, musical booking for About The Swing and Flute Bar, meditation, tennis anyone?

I Knew I wanted to be a musician when... I realized that music heals and brings joy.

Dream Band: Living? Mulgrew Miller, Jeff "Tain" Watts, Terence Blanchard, James Carter. Deceased? Coleman Hawkins, John Coltrane and Duke Ellington... no drums!

Did you know? I have a twin brother, Philip, who recently finished a law degree and has resided in seven countries!

For more information, visit robduguay.com. Duguay is at *The Kitano* May 5th. See Calendar.



Rob Duguay



Bryan Carter

BRYAN CARTER has begun an incredible career with regular performances at jazz venues in New York and in his native cities of Chicago and St. Louis. The drummer has also played and/or recorded with artists such as Clark Terry, McCoy Tyner, Ted Nash, Terrell Stafford, Bobby Watson and Kenny Barron.

Teachers: Louie Bellson, Ed Thigpen, Rodrigo

Villanueva, Carl Allen and Kenny Washington.

Influences: Art Blakey, Philly Joe Jones, Roy Haynes, Art Taylor, Max Roach, Duke Ellington, Thelonious Monk, Miles Davis, Benny Golson, Puccini, Stravinsky, Stevie Wonder, Michael Jackson.

Current Projects: I am currently preparing for upcoming CD release performances of my debut album *Enchantment* this month.

By Day: I attend The Juilliard School where I am completing my Junior year. I am very busy practicing, listening and composing new music.

I knew I wanted to be a musician when... I was three years old. I come from a family of musicians and I remember seeing how much fun my dad had performing on stage. Music has always been a major part of my life and there has never been a time when I considered another occupation.

Dream Band: Living: Christian McBride, Herbie Hancock and Wayne Shorter. Deceased: Red Garland, Paul Chambers, Joe Henderson and Woody Shaw.

Did you know? In my free time I love cooking and trying to imitate the dishes I see on Food Network.

For more information, visit bryancartermusic.com. Carter is at *David Rubenstein Atrium* May 26th. See Calendar.

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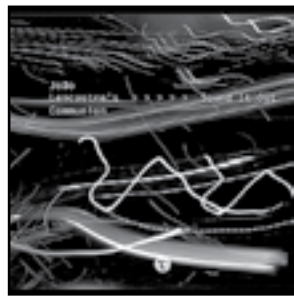


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Barcelona Holiday
Vinnie Sperrazza
(Fresh Sound-
New Talent)



Sound It Out
João Lencastre's
Communion
(ToapMusic)

by Wilbur MacKenzie

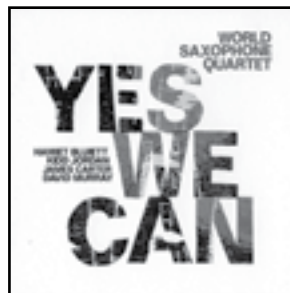
Pianist Jacob Sacks has made quite a mark on New York's most forward-thinking jazz communities. Acknowledged for his skills early in his career by the Thelonious Monk Institute of Jazz Piano Competition, he has continually sought new directions, always maintaining a look towards the future while effortlessly carrying along with him the weight of having assimilated disparate threads in the development of jazz. Oddly, two gigs that have brought Sacks much attention are in drummer-led bands: those of Dan Weiss and Paul Motian - two innovators in jazz rhythm and color. These two discs are also drummer-led dates and both also revel in Sacks' nuanced approach.

Sacks shines on *Barcelona Holiday*, a set of standards with the trio of drummer Vinnie Sperrazza and Barcelona-based bass player Masa Kamaguchi. The second of Sperrazza's trio discs for Fresh Sound (the first disc also featuring Sacks), the plan this time was to make a standards record, with all tracks done in one take. The resulting sense of freedom, imagination and enthusiasm is at once infectious and thoroughly exemplary of the spirit, fun and seriousness Sperrazza brings to all his projects. Thad Jones' "Three In One" starts things off, Sacks' interpretation of the melody gradually fragmenting into loose, floating bits of hard-swung shapes. "Yardbird Suite" barrels along, something of a jazz equivalent to the Tasmanian devil, with Sperrazza's energy and velocity driving things forward. On "I Loves You Porgy" Kamaguchi gives a colorful solo statement, full of exuberant rushes and pregnant pauses. Ever the generous, supportive agent, Sperrazza's fluid swing sets up some playful interactions for Sacks and Kamaguchi on "Night and Day", which also features some great traded fours, as 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. Sacks' debt to Monk comes across often in his occasionally quite-jagged rhythmic vocabulary and this is evidenced (no pun intended) on his statement of the melody and his comping for Kamaguchi and Sperrazza on "Sweet and Lovely". The glacial pacing of Monk's "Ugly Beauty" is something of a meditation on breath, with Sacks' phrasing placed carefully amongst Kamaguchi's downbeats, Sperrazza perpetually providing a graceful foundation of brushwork.

In contrast to the open forms and interactions on Sperrazza's no-second-takes disc, drummer João Lencastre's *Sound It Out* focuses on intricately arranged architecture. With more musicians (in addition to Sacks and bassist Thomas Morgan, various tracks include guitarist André Matos, trumpeter Phil Grenadier and saxophonists Dave Binney and Ben Van Gelder), the set of mostly original compositions focuses on creative expression within the structural constraints of Lencastre's tunes. The core of longtime associates Sacks and Morgan, along with Lencastre, form the fluid expression that brings the depth and life that make the forms so effective. Grenadier in particular shines as a soloist and distinguishing characteristic of the frontline. His work on "Oaxaca", Ornette's "Happy

House" and "The Glass Effect" stand out. Sacks' solo on "What A Sunday" reaches an ecstatic high point, Lencastre's irregular patterns pushing the dynamic higher, as things gradually recede, leaving only Sacks and Morgan, with the latter offering a virtuosic yet understated exploration of the extreme high register of the bass. Often, the playing is really what makes this record, though there are compositional standouts (which tend to feature Grenadier prominently, as on "O Perto" and "Oaxaca"). Sacks again shines profoundly on "O Perto", his angular lines bringing new colors to an already colorful composition. Lencastre's drumming is exquisite throughout and it is his playing that really brings the depth to this record more than the tunes.

For more information, visit freshsoundrecords.com and toapmusic.com. Jacob Sacks is at Puppet's Jazz Bar May 1st, 55Bar May 3rd with Dave Binney, Littlefield May 4th with Dan Weiss and 17th with Eivind Opsvik, Cornelia Street Café May 12th with Jon Irabagon, Douglass Street Music Collective May 14th with Michael Formanek, The Stone May 18th with Jon Irabagon, Zebulon May 24th with Eivind Opsvik and I-Beam May 29th. See Calendar.



Yes We Can
World Saxophone
Quartet (Jazzwerkstatt)



For Now
De Nazaten &
James Carter (Strotbrock)

by Joel Roberts

The World Saxophone Quartet (WSQ) has never really gotten over the loss of founding member Julius Hemphill, who died in 1995. Although some estimable players have filled Hemphill's chair, including Arthur Blythe, Eric Person and John Purcell, the post-Hemphill WSQ has seldom reached the heights that made it, in its '80s heyday, the premier jazz group on the planet. However, the band's newest album, *Yes We Can*, a live date from Berlin in 2009, is its finest in years, mixing improvisational fire and compositional brilliance in an invigorating and uplifting performance.

The lineup here includes founding members David Murray on tenor sax and bass clarinet and Hamiet Bluiett on baritone sax and clarinet, along with new member James Carter on tenor and soprano and New Orleans legend Kidd Jordan (subbing for Oliver Lake) on alto. The group's traditional opening (and closing) number, Bluiett's energetic "Hattie Wall", has rarely sounded so spirited, with the baritone master laying down an infectious groove over which the rest of the band improvises deliriously. The title cut, penned by Murray, is a buoyant, soulful, already somewhat nostalgic tribute to the then-newly elected Barack Obama, featuring stirring work from Carter on soprano and even a hint of "Hail to the Chief". Murray also composed the moving ballad "The God of Pain", which highlights his amazing circular breathing and the powerful "Long March to Freedom", with Carter again blowing up a storm, this time on tenor. Jordan's "The River Niger" sounds closest to the WSQ's avant garde roots, as it devolves into a joyous cacophony of shrieks and squawks.

Yes We Can serves notice that after more than 30 years, the World Saxophone Quartet remains one of the most daring, creative and exhilarating groups in jazz.

James Carter can also be heard to fine effect playing baritone sax on *For Now*, his second collaboration with the terrific Dutch band De Nazaten. The eight-piece group (four horns, three drummers

and guitar) plays a novel, vibrant and wining blend of jazz and Surinamese music, which itself is a unique cultural mix of African, Caribbean, East Indian and European sources.

The result sometimes sounds like calypso, other times like a forward-thinking New Orleans brass band and others like nothing you've heard before. Even if it's hard to categorize, it's accessible, danceable and utterly enjoyable music with irrepressible beats, tight horn parts and fine solos from Carter and his talented colleagues.

For more information, visit jazzwerkstatt.eu and nazaten.nl. James Carter is at Blue Note May 1st. See Calendar.



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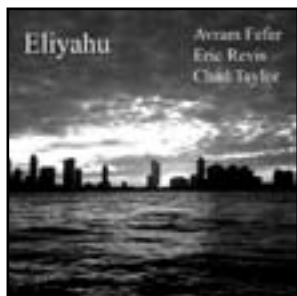
The Great Fine Line
Ricardo Gallo's Tierra de Nadie (Clean Feed)
 by Stuart Broomer

Colombian pianist and composer Ricardo Gallo here launches his New York-based "Tierra de Nadie," or No Man's Land, a terrain in which "genres, or national and/or racial identities keep becoming wider and blurrier." It's an apt description of his compositions, which freely draw on Latin and jazz traditions, mixing melodies, rhythms and ostinatos from his South American background with boppish chord changes, counterpoint and loose improvisatory forms from jazz. It might also suggest the special fluidity of the band that Gallo has put together, with a frontline made up of saxophonist Dan Blake and trombonist Ray Anderson.

While Blake plays forceful tenor on a couple of tracks, he's usually on soprano, improvising with quicksilver runs and providing a high-spirited, piquant and chirping contrast to Anderson's brilliant bluster. The latter is genuinely spectacular, leaping around the nooks and crannies of his horn's range, with subtly shifting vocal mannerisms on every note. His extended solo on "Three Versions of a Lie" is a kind of masterclass in the trombone's expressive possibilities.

While bassist Mark Helias provides a fluid continuous anchor, there are two drummers here, shifting duties. Satoshi Takeishi is alone for roughly the first half, then switches to assorted percussion for the last, ceding the drum chair to Pheeroan akLaff. The combination of the two creates tremendous rhythmic verve on the Latin-esque "Hermetismo" and "South American Idyll". The CD is also a feature for Gallo the pianist, who comps with the forceful inventiveness of Andrew Hill and possesses a chameleonic lyricism that can be freely rhapsodic (his introduction to the traditional jazz-flavored "Stomp at No Man's Land"), move loosely through rhythmic knots ("The Intervention") or create the glassy, abstract soundscape of "Improbability". Gallo has assembled a first-rate band and given it plenty with which to work.

For more information, visit cleanfeed-records.com. This group is at *Cornelia Street Caf * May 1st. See Calendar.



Eliyahu
Avram Fefer/Eric Revis/Chad Taylor (Not Two)
 by Lyn Horton

On October 3, 2010, Dr. Alex Fefer, renowned cancer researcher and father of saxist Avram Fefer, passed away. The son has dedicated *Eliyahu* to him, a recording made with a trio of bassist Eric Revis and drummer Chad Taylor. Fefer composed seven of the pieces while Taylor wrote "Song for Dyani" and "Trued Right".

The tune "Essaouvira", a town in Morocco whose music has influenced Fefer, is so memorable that humming it comes naturally after the piece is over. The two takes on the title cut register its thematic content in similar ways. Taylor's compositional contributions

unsurprisingly spotlight the rhythm section, especially the piece dedicated to late South African bassist Johnny Dyani. His drumming is colorful and extends the dimensions of the trap set exceedingly well. His technique on cymbals and toms automatically widens their sonic impact. Revis does not miss the necessary pizzicatos to maintain the pulse; his solo in "City Life" magnifies the heftiness of his precision.

The character of the music is upbeat, sorrowless and healthily rhythmic. Repetition and chorus play a large part in the structure of the songs, especially audible in "Appropriated Lands". More noticeable is the sincerity of Fefer's expression; his performance of "Taste for Love" demonstrates a depth of tone, talent for arpeggiated vagaries and articulation of phrases. The clarity of the sax line reveals its beauty and directness. Fefer is not one to dwell on a lot of complexity. Even though he may slide through series of split tones, he succeeds singing the major themes of his melodies with grace and agility.

For more information, visit nottwo.com. This trio is at *Connie's Loft* May 1st, *Clemente Soto Velez* May 9th and *6th & B Garden* May 21st. See Calendar.



Natura Naturans
Architeuthis Walks on Land (Carrier)
 by Seth Watter

Architeuthis is Latin for 'giant squid'. One thinks not only of the colossal size of this animal but its many tentacles as well, famously seen grasping a sperm whale in a display at the Museum of Natural History. Though the architeuthis is gifted with eyes over one foot in diameter, it finds much of its orientation and balance through sac-like structures called statocysts, which contain bundles of sensory hairs not unlike those found in the human organ of Corti.

On the other hand, *Architeuthis Walks on Land* is the appellation chosen by Amy Cimini (viola) and Katherine Young (bassoon), a duo formerly based in Chicago but now settled in Brooklyn. While their debut (*Set Projects*, 2007) sported a silhouette of the aforementioned cephalopod on the cover, *Natura Naturans* features mountains of tangled pipe-cleaners, some taking the shape of masts and sails. We are indeed prepared for a voyage to the bedrock of the sonic ocean, to a world hidden in darkness yet alive with sound.

While the bassoon-viola combination could easily slip into the preciousness of chamber pop, Young and Cimini play in a raw, improvisatory style that betrays their interest in the historic innovations of Ayler and Ornette as well as the contemporary experiments of an Arrington de Dionysio. Particular emphasis is placed on timbre, on the kind of drawn-out tones that render either the breath or the body most palpable and often produce uncomfortable soundscapes akin to Tony Conrad's *Four Violins* or Ellen Fullman's escapades on the Long String Instrument.

"Inside/Outside I", for example, is composed of breathy percolations on the bassoon and string scrapings that approximate a raspy whisper. Indeed, many of the pieces on *Natura Naturans* dramatize this perceived tension between the interiority of the voice and the extroversion of the hand, each instrument straining itself to its physical limits in an effort to approximate the qualities of the other. On the other hand, "Two Foxes" presents the rhythmic impetus in

full force, bassoon and viola running parallel in a continuous, jittery fashion whose pulsations are produced as much by vibrato as by chord changes; a bleated, angular woodwind theme eventually emerges against the sharp ejaculations of the strings. The duo's love of contrasts emerges once again on "The Field", whose dense tapestry begins to merge into a new space of fragile bassoon lines and lovingly plucked viola - a reminder that this terrifying monster of the sea is not without its own peculiar brand of grace and whimsy.

For more information, visit carrierrecords.com. Katherine Young is at *The Stone* May 1st and *I-Beam* May 27th with this duo. See Calendar.

UNEARTHED GEM



Swiss Radio Days: Jazz Live Trio Concert Series Vol. 22
Albert Mangelsdorff/Francois Jeanneau (TCB)
 by Andrey Henkin

Listening to jazz is not that much different than being an archeologist. Studio albums are usually only blips in the career arcs of musicians, who more regularly ply their trade onstage. There are so many concerts, from almost every era of jazz history, waiting to be released, no one need ever enter a studio again. One label committed to proliferating such important documents, which fill in crucial gaps in the assessment of a player's development, is the Swiss imprint TCB and its most intriguing series is *Swiss Radio Days*, 23 CDs of performances by legendary American artists like Art Blakey, Count Basie and Cannonball Adderley. What it has lacked thus far is acknowledgment of the seminal musicians in the label's own backyard, finally rectified by *Vol. 22*, a split disc between German trombonist Albert Mangelsdorff and French saxist Francois Jeanneau.

The late Mangelsdorff can be argued as Europe's most famous jazz export, a title buttressed by a 50-year career and work on both sides of the Atlantic and both sides of the inside-outside divide. For this 1972 Zurich concert, he is featured alongside the Jazz Live Trio (pianist Klaus Koenig, bassist Peter Frei and drummer Peter Schmidlin) for a pair of 18-minute tracks simply titled "Part 1" and "Part 2". This music is notable because it is another entry into the period shortly after the dissolution of Mangelsdorff's classic quartet/quintet, when he was working with everybody in Europe and his playing was at its most adventurous. These two 'parts' are actually medleys of various tunes from Mangelsdorff's canon and pushes the straight-ahead rhythm section into rather progressive territory.

Jeanneau came out of the Jef Gilson school of mid '60s French jazz and, like Mangelsdorff, has avoided strict allegiance to any one jazz camp. The Jazz Live Trio, oddly with Pierre Favre in the drum chair, backs up the tenor/soprano saxophonist for his "Le Lynx" and "Suite Eolienne", recorded in 1979. This is solid postbop material, with shadings of the French Romantic take on the avant garde, propelled by Jeanneau's Steve Lacy-like approach to soprano and Favre forgetting that he is supposed to be merely a compliant sideman.

For more information, visit tcb.ch

GLOBE UNITY: CZECH REPUBLIC



Live in Vienna Emil Viklický Trio (Cube Metier)
What's Outside
 Ondrej Štveráček Quartet (Cube Metier)
It's About Time Najponk Trio (Animal Music)
 by Tom Greenland

Jazz musicians in the Czech Republic often draw on a strong classical heritage, represented by prominent composers such as Dvorák, Leos Janáček and Bedrich Smetana, as well as Bohemian and Moravian folk musics. Prague, the country's capital, supports a thriving scene that includes saxophonists Jakub Dolezal, Radek Zapadio and the three groups reviewed here.

The Emil Viklický trio's *Live in Vienna*, recorded just over the Danube River from the pianist/leader's childhood vineyard home, finds Viklický and drummer Laco Tropp just back from a brief sojourn in Birmingham, Alabama, exhausted by their arduous return-trip, but gaining a second wind that night to deliver, along with bassist František Uhlir, a vigorous, inspired set. Although the group draws heavily on the hardbop tradition, their Czech 'accent' is apparent in the folksy melody of "A Bird Flew Over" and the dance rhythms in "Highlands, Lowlands". "Wine, Oh Wine" conquers its initial classical reserve to become a raucous Vaudevillian romp featuring fiery piano/drum interchanges. "Longing", a hymn-like ballad with conversational exchanges and soulful solos, showcases Uhlir's agility and imagination. The two encores swing hard over Tropp's rollicking drums.

Ondrej Štveráček's thunderous tenor sax recalls 'new breed' reedmen like Steve Grossman and Dave Liebman who honed their sound in the billowing wake of John Coltrane's legacy. It is impossible not to hear echoes of the icon in this young Czech lion - a whole-horn, sound-for-its-own-sake approach with chops to support any idea that occurs - but he is clearly on his way to a more original concept with *What's Outside*. On "Out-Sight" and Coltrane's "Africa" Štveráček nearly melts the remaining varnish from his faded sax, taxing his reed with overblown immediacy while "Weaver of Dreams" reveals a gentler side; unlike his idol, he eschews 'shaggy-dog' storytelling in favor of succinct, song-serving narratives. Pianist Ondrej Krajnak provides a subtle, supple foil for Štveráček's sonic blitz.

The (Natocil) Najponk trio's *It's About Time* puns twice, referring to the pianist's long-standing dream of making a soul-jazz tribute and to its heavy beat. Najponk's Fender Rhodes electric piano subs for the guitar of a classic organ trio, with Ondrej Pivek handling Hammond B3 chores and Brooklyn drummer Gregory Hutchinson keeping it deeply in the pocket. The unusual but effective two-keyboard format pairs Najponk's tasteful turns of phrase, especially poignant on "The Things We Did Last Summer", with Pivek's more emotive outbursts that, on tracks like "I've Never Been in Love Before" and "Blues for Peter", practically steal the show.

For more information, visit cube-metier.com and animalmusic.cz



Live in London
 Matana Roberts
 (Central Control)



Coin Coin Chapter One
 Matana Roberts
 (Constellation)

by John Sharpe

Although domiciled in New York since 2001, Chicago-native saxophonist Matana Roberts has only recently begun to garner due recognition at home. However, as is so often the case, her talent has already been noticed further afield with two new recordings documenting concerts outside the US, both on small independent labels. Roberts persuades as a storyteller, whether through her fluent improvisational skills on full-toned keening alto or her distinctive compositional and theatrical constructs. Both facets of Roberts' artistry are explored on these two discs.

Live in London comes courtesy of Barry Adamson and his Central Control imprint, which also released Roberts' best-distributed recording to date, *The Chicago Project*, in 2008, leading to regular appearances in the UK. As a result the Chicagoan hooked up with the empathetic group of British musicians who feature in this triumphant show from London's Vortex back on April Fool's Day 2009. Together they broach a 73-minute program with a tightness that bespeaks familiarity and a shared conception. Although the opener, an epic cover of Frankie Sparo's "My Sistr", is not from Roberts' pen it gives a clear sense of her ability to conjure long forms from more limited parts, evolving through varied sections without abrupt changes: complex but avoiding atonality. Roberts' alto saxophone clarion call progresses via vivacious lines, leaping intervals, sliding pitches and multiphonic shading, first with the support of Chris Vatalaro's imaginative percussion, then pianist Robert Mitchell's sparkling runs. Nothing else on the disc quite compares with this 23-minute tour de force, though there is still much to enjoy. "Pieces of We" boasts a torrential freeform alto and piano introduction, before hitting on a lilting vamp while Mitchell also takes a joyous solo on Monk's bluesy "Oska T".

By contrast, *Coin Coin Chapter One - Gens de Couleur Libres*, captured in a Montreal studio in front of a handpicked audience, is a more dramatic performance packing overt emotional heft, thanks to Roberts' songs and narrative settings. In this first chapter (of 12), Roberts uses family stories of a distant relative known as "Coin Coin" to portray aurally a strong black female archetype around which she constructs her own myths and truths. Performed by a 16-piece ensemble, each track contains multiple sections and is cinematic in scope. Roberts' arrangements, some written and some cued on the spot, cut between the two extremes of atmospheric orchestral collages and a cappella chants, by way of soaring ensembles and cathartic tumult where one fears for Roberts' vocal chords. Individual expression is largely subsumed in the impressionistic music tale of survival and ultimate thriving. At times the catchiness of the delivery makes for an unsettling juxtaposition with the barbarous nature of the lyrics, as on "Libation for Mr. Brown: Bid Em In...", which recounts the auction of a young woman slave. Roberts dedicates the hymnal finale of "How much would you cost?" to her mother, making a tender close-out for a powerful and deeply heartfelt project.

For more information, visit centralcontrol.co.uk and cstrecords.com. Roberts is at Le Poisson Rouge May 2nd and Zebulon May 27th. See Calendar.



This Side of Strayhorn
 Terell Stafford
 (MAXJAZZ)



A Sentimental Journey
 Tim Warfield
 (Criss Cross)

by George Kanzler

Common to these albums is a repertoire approach and trumpeter Terell Stafford and saxophonist Tim Warfield. Stafford's tenure in big bands has made him conversant with early and swing trumpet styles as well as hardbop giants like early influence Clifford Brown. Warfield's long stint with the late organist Shirley Scott and continuing work with vocalists has widened his early Trane-Wayne perspective to include what he calls the romantic tenor tradition of Lester Young, Ben Webster, Gene Ammons and Stanley Turrentine.

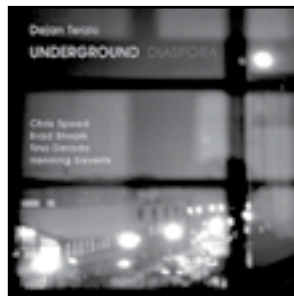
This Side of Strayhorn was born of the Stafford Quintet's participation in a "Celebrating Billy Strayhorn" week in Dayton, Ohio, the composer's birthplace. Delving beyond the more obvious Strayhorn catalogue, they came up with nine titles, only two collaborations with Duke Ellington, all arranged by the stellar pianist Bruce Barth, who is joined in the rhythm section by bassist Peter Washington and drummer Dana Hall. Brisk two-bar trades by the horns serve as intro to "Raincheck", the swing melody delivered in call and responses punctuated by drum breaks. "Smada" is outfitted with a gentle samba beat while "My Little Brown Book" finds Stafford emotively expressing through other than the usual-these-days Harmon mute. Two rarely heard Strayhorn pieces are highpoints: "Multicolored Blue", a deep groove blues, showcases Stafford's alluring plunger-muted style in growling, cajoling phrases of which Cootie Williams would be proud and "Lana Turner", a curvy ballad where Stafford's solo begins over stop-times with heraldic statements echoing Louis Armstrong's trademark cadenzas. The leader switches to flugelhorn for a quartet version of "Lush Life" and an intimate duet with Barth on "Day Dream". The album closes out with a bop-fast "Johnny Come Lately" full of unexpected, high-wire stops, twists and turns.

Joining Warfield and Stafford on *A Sentimental Journey* are B3 organist Pat Bianchi and drummer Byron Landham in a program of early and mid-20th Century standards, refreshed with creative arranging turns. The title tune organ grooves in 6/4 but alternates between even and odd meters during the solos. A light, springing beat gives "I'll Be Seeing You" a mid-century hardbop vibe, with Warfield's solo telling a story rather than ringing changes while on "My Man" the mood is Crescent City, Warfield's soprano sax thick with vibrato over a funeral march beat. Stafford nails Brownie-like staccato runs on "Crazy Rhythm", taken at a furious bebop clip that Warfield also navigates with all pistons pumping. "Speak Low" has a silky Latin beat and organ washes cushioning Harmon muted trumpet and breathy, romantic tenor solos. Warfield makes further claims to the macho-yet-tender romantic tenor tradition on two trio ballads - "In A Sentimental Mood" and "Golden Earrings" - and the quartet ends with a rather sprightly, Latin-tinged "Here's That Rainy Day", Warfield alternating soprano and tenor saxes, favoring the soprano on his solo and closing polyphonic improvised coda with Stafford.

For more information, visit maxjazz.com and crisscrossjazz.com. Stafford is at Dizzy's Club May 2nd with the Temple University Jazz Band and Village Vanguard Mondays with the Vanguard Jazz Orchestra. See Calendar and Regular Engagements.



Eponymous
Endangered Blood
(Skirl)



Diaspora
Dejan Terzic
Underground (Enja)

by Gordon Marshall

Two recent releases both feature the splendid tenor saxophonist Chris Speed, who at times spins solos with such control and gentleness, favoring higher registers, it is as if he were playing alto. He never forgets the Coltrane school, however, and can intimate a growl or work overblowing with sense and subtlety. *Endangered Blood* and drummer Dejan Terzic's *Diaspora* give Speed two opportunities to deploy his mastery in divergent settings that ultimately bear his own stamp of firm, mild balance spiked with an edge.

Endangered Blood is bold, peppy and precise, a nice mix of free, funk and cool. Balance occurs in two dimensions: the vertical, where Trevor Dunn might be plucking a funky bass line while Speed and alto saxophonist Oscar Noriega harmonize gently or engage in a counterpoint alternately jazzy and swinging, formal and baroque. Then there is the balance in the horizontal dimension, where the mix and match of styles and beats and tempos is always satisfying: they never play too fast for too long, or dip into dark emotions without coming up for breath.

Drummer Jim Black often favors a hip-hop beat, as on the first number, "Plunge". Noriega enters here bright and bouncy but with dark undertones. Double stops on bass bolt out, then bold melody that supports the others effectively, almost dominating the low tones on the sax. Hot harmonies and counterpoints crop up throughout. Another key piece is "Tacos at Oscars", with its spicy Latin percussion to open, but with Elvin Jones-like heavy complexity. There's an electronica feel to the woven sax lines that follow, with hints of free discordance. The theme proper is cool baroque, almost something out of Dave Brubeck. A harmolodic solo from Noriega follows, reconstructing and rarefying the theme in freeform context; this is introduced again, verbatim - but now, recontextualized, it has an entirely different feel. Speed then waxes in energy mode, chasing his own tail, with harsh harmonics.

Diaspora has a dark, Balkan romantic feel, secured by the tactful and tasteful bass or cello of Henning Sieverts. The music itself seems to disseminate, meander sadly and then resituate in combined, happier harmonies in other places, just like the phenomena to which the title refers. Speed's clarinet on the title track is piercing and liquid. Terzic controls his ensemble magically with only spare bombs, rolls and taps but they are the right ones, serving to lead and redirect the group in just the right way. Tino Derado's accordion in fact sounds more like the melodica - of a master, say, Augustus Pablo. Throughout it is mellow, smooth and liquid as the clarinet. *Diaspora* can rock out, too, as on "Hopeful-A-Day", the second number, with the shimmering, edgy and mysterious guitar work of Brad Shepik. Speed deploys himself in full Joe-Henderson mode, dark and rich like sap or syrup. As the album progresses, so does Speed's comfort at coming out of his shell and we hear more and more of his confident, dark and edgy side. And the rest of the band take his cue to heart, making this a great album in the international, or any other, jazz category.

For more information, visit skirlrecords.com and enjarecords.com. *Endangered Blood* is at Littlefield May 4th. See Calendar.

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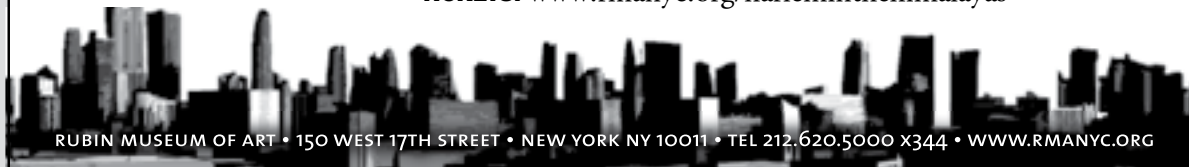
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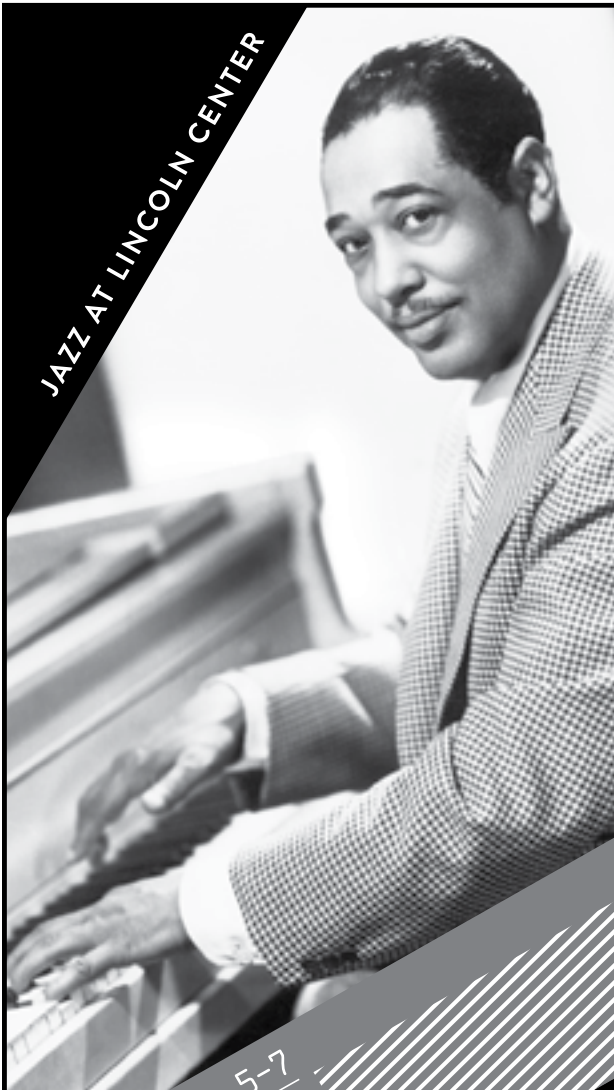
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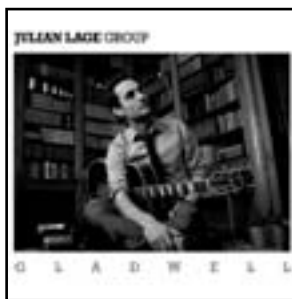
Crossing Points
William Hooker/Thomas Chapin (NoBusiness)
by Kurt Gottschalk

Saxist Thomas Chapin was a singular figure in the Downtown jazz of the '80s-90s. A strong free player, he also wrote wonderfully intricate lines for the brass and string sections with which he augmented his trio; a child of the '60s with shoulder-length hair held back with a headband, he nevertheless went by the nickname "Rage". And while he lost a battle to leukemia in 1998 at the age of 40, he left a considerable and varied recorded legacy.

But with all the different groupings and contexts he explored during a recording career of less than 15 years, he never issued a recording of duets with drums. That hole in his discography is now filled in the form of a pairing with William Hooker, one of the heaviest drummers in town, then or now.

The three long pieces (totaling over an hour) were culled from two sets played at percussionist Jerome Cooper's 9th Street Gallery in 1992. The recording is less than pristine; it sounds like an audience recording in a boomy room, which is more than likely what it is. That said, however, it's well above acceptable. It's unsurprisingly explosive, but it's not only that. There's a lot of responsiveness at play, which allows the pair to move into some more rhythmic explorations and subtler dynamics, along with the firestorm such a duo would be expected to produce. Had this session been released in the '90s, it wouldn't stand out in either man's discography. But as a simple opportunity to hear Chapin's horn again, it's more than welcome.

For more information, visit nobusinessrecords.com. Hooker is at *University of the Streets* May 2nd and *Rhythm in the Kitchen Festival* May 28th. See Calendar.



Gladwell
Julian Lage (Emarcy-Decca)
by Ken Dryden

Guitarist Julian Lage attracted the attention of veteran musicians before he was in his early teens, appearing on mandolinist David Grisman's *Dawg Duos* at 11 and soon regularly appearing as a guest with vibes master Gary Burton, with whom he recorded two CDs while still in his teens. Lage has continued to work with Burton and also with violinist Mark O'Connor's Hot Swing Trio, in addition to leading his own band.

After the success of *Sounding Point* (his 2009 debut as a leader), Lage continues on a similar path with the wide-ranging *Gladwell*, which blends many of the guitarist's stylistic interests, including jazz, chamber music, folk, string bands and bluegrass. His band includes tenor saxophonist Dan Blake, cellist Aristides Rivas, bassist Jorge Roeder and percussionist Tupac Mantilla.

The songs make up a suite about a fictional town. The infectious "233 Butler" is a chameleon-like

introduction, blending a Latin rhythm with the flavor of progressive bluegrass (à la Grisman), rock and jazz. "Margaret" begins as a sensuous ballad feature for Blake, before taking a dramatic turn. The sole standard is "Autumn Leaves", taken solo by Lage, where he shows off his virtuoso chops while avoiding the predictable path through this chestnut. Lage's solo exploration of the folk tune "Freight Train" is sublime while his "Cathedral", "Point the Way" and "Listen Darkly" blend multi-tracked lines on his vintage Martin acoustic guitars in shimmering performance. The guitarist's "Iowa Taken" features Roeder and Mantilla, another progressive work blurring stylistic lines while showcasing all three musicians to good effect. Lage's fast-paced "Telegram" is a terrific finale, with the leader and Blake sharing the spotlight as Roeder and Mantilla (mostly on brushes) fuel their fire. Julian Lage is clearly one of the most promising guitarists of his generation.

For more information, visit emarcy.com. Lage is at *Jazz Standard* May 4th. See Calendar.



One Dream At A Time
Marlene VerPlanck (Audiophile)
by Marcia Hillman

Vocalist Marlene VerPlanck's new CD should delight her fans and garner new ones. With an impressive background as a studio and advertising commercials singer and concert and club tours in the US and UK, VerPlanck is one of the most welcome interpreters of the popular songbook. Blessed with precise diction and the love of a good lyric, VerPlanck's voice is clear, pure, young and remarkably rangy. And once again, she is treating her listeners to a fine collection of not-overdone material as well as some lovely originals by her late husband - composer and arranger Billy VerPlanck. Working in a trio setting, VerPlanck uses various combinations of personnel: pianists Tedd Firth, Tomoko Ohno and Ed Vodicka (also on organ), bassists Steve LaSpina and Jennifer Leitham and drummers Sherrie Maricle and Ron Vincent.

The surprise addition of Hammond B3 organ comes at you on the first track - Kenny Rankin's "Haven't We Met" - and Vodicka's work on this and a bluesy "I'm Falling For You" is notable. Several items are outstanding on this offering: Billy VerPlanck's medley arrangement of "Flying Down To Rio" combined with "The Carioca" (from the Fred and Ginger movie), a combination VerPlanck does quite often live, swung here with Firth, LaSpina and Vincent; an original by Billy entitled "Quietly" that has the feel of the '50s; a wistful rendition of Lerner-Loewe's "The Heather On the Hill" from *Brigadoon* featuring Firth's pretty fills and some fine bowing by LaSpina and a finger-snapping "What A Difference A Day Made" that gives Ohno some nice exposure and includes a lively dialogue between Maricle and Leitham.

Most of the collection is material from the '30s, '40s and '50s when there were verses to songs, lyrics that could be understood and storytelling to be done. This is VerPlanck's bailiwick, an area she knows and loves and continues to call her own. It is a piece of nostalgia that needs to be kept alive and VerPlanck is surely one of the best vocalists to keep it going.

For more information, visit marleneverplanck.com. VerPlanck is at *The Kitano* May 4th. See Calendar.



Trio with Mads Vinding & Al Foster
Hank Jones
(Storyville)



One for Three - The Jones Suite
Jazz Baltica Ensemble
(Enja)

by Graham Flanagan

2010 saw the passing of one of the most legendary names to emerge from the 20th century hardbop movement: Hank Jones. The supremely talented pianist made a huge impact on jazz history via many recordings as a leader, as well as those made as a sideman for such jazz luminaries as Charlie Parker, John Coltrane and Ella Fitzgerald, among many others. Two recent releases honor Jones' unforgettable legacy.

Recorded in Copenhagen in 1991, Jones' session with Danish bassist Mads Vinding and American jazz drumming mainstay Al Foster showcases the pianist in top-notch form. Jones found himself in Denmark upon being invited by tenor saxophonist Jesper Thilo to perform in concert with his quintet. A few days after the concert, Jones found time to bang out this lovable set. The program consists of nine tunes by members of the jazz elite like Thelonious Monk, Quincy Jones, Miles Davis and more.

Highlights include the album-opening rendition of Sonny Rollins' classic "Pent-Up House", as well as the group's playful take on Lionel Hampton-Sonny Burke's "Midnight Sun". The fantastic sound quality also deserves special recognition. Engineer Hans Nielsen pays special attention to each instrument and combines all three into a singular sonic whole.

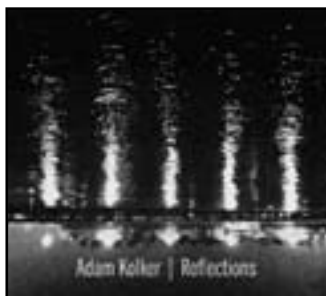
One for Three, Johannes Enders' large-scale love-letter to Jones and the legacy of his famous brothers exists as a polar opposite to the minimalism of the 1991 Jones Trio set. With the support of the eight-piece Jazz Baltica Ensemble, Enders honors the Joneses with a three-part opus called "The Jones Suite". Recorded live in 2008 in Salgau, Germany (and with Hank Jones in attendance), Enders and Company perform a large-scale work that is powerful, complex and - at times - a little far-out. Enders appears on flute as well as tenor and soprano sax and his small orchestra provides excellent support, especially trumpeter Axel Schlosser, whose predominantly straightahead sensibilities echo Hank's trumpet-playing brother Thad.

Enders, while proving himself as a highly talented composer and bandleader, strays somewhat from the

feeling typically associated with the man he's honoring. His solos tend to venture sharply from the stated melodies in a manner that's often explorative and, in some cases, borderline aggressive. Rarely are these traits associated with Hank Jones' style of playing. However, one cannot and should not fault Enders for deciding to express his affection for the Joneses in such a manner. Just don't pick this one up expecting to hear your typical Jones-ian outing. Things do, though, return to the straightahead realm when Jones sits in with the band for his own lighthearted composition "We Are All Together".

These two releases offer distinct portraits of the late, great Hank Jones: the man himself in his ideal setting, leading a trio in a laid-back showcase of standards; the other a unique tribute to the power of his music. Both are must-listens for Jones aficionados.

For more information, visit storyville-records.com and enjarecords.com. A Hank Jones tribute is at Tribeca Performing Arts Center May 5th as part of Highlights in Jazz. See Calendar.



Reflections
Adam Kolker (Sunnyside)
by Jeff Stockton

Tenor saxist Adam Kolker believes that the most important information is delivered quietly; that what is most worthwhile must be told in confidence. His tone is breathy and restrained, informed by the classic sound of Ben Webster but not as brawny, closer perhaps to Joe Henderson in terms of its introspectiveness and dark subtext. His tunes are taken at a deliberate pace, emphasizing the care and thought that goes into the choosing of each note. His previous release, 2008's *Flag Day*, was comprised of allstars: John Hébert (bass), Paul Motian (drums) and John Abercrombie (guitar). The music snuck up on you with an unanticipated seductiveness that encouraged you to lean in just a little bit, so as not to miss anything.

Hébert is again at the center of *Reflections*, Billy Mintz assumes the drum chair and Abercrombie is back on two cuts, but overall this CD presents a more varied and farther-ranging selection of material. Kolker, who also plays flutes and clarinets, spreads the compositional credits around, with Hébert, Mintz and Russ Lossing (who sits in on piano for a few tunes) each making a contribution, along with one from guest vocalist Judi Silvano (Kay Matsukawa also gives voice to a version of "Nature Boy"). Silvano's "Boscarob" is the one track that features a relatively hyper tempo, with her scat singing setting a pace for the band to follow and Lossing to pick up for his piano solo. A cover of Monk's "Let's Call This" demonstrates the loose, easy-going swinging effortlessness of the sax-bass-drum trio while on "Fez" the trio is economical as they struggle and strive to move their story forward.

Arguably, Kolker's most sympathetic partner is Abercrombie and it's their complementary sounds that bracket the CD: first on the opener, "Soon It's Gonna Rain" and then on the closer, Kolker's own "Kevin's Birthday Blues", an evocative and atmospheric piece that gives Abercrombie the chance to get just a little bit bendy and distorted with his licks. Kolker digs into the blues rhythms methodically, in no hurry at all.

For more information, visit sunnysiderecords.com. Kolker is at Cornelia Street Café May 6th and Sycamore May 8th, 15th and 22nd. See Calendar.



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The New Song And Dance
Clayton Brothers (ArtistShare)
by Sean O'Connell

Los Angeles-based brothers John and Jeff Clayton formed the powerhouse Clayton-Hamilton Jazz Orchestra in 1985 - only a year after the birth of John's son, Gerald - while also maintaining sturdy reputations in the academic scene and both of their careers are still thriving. This quintet album continues the family tradition with all three Claytons contributing well-crafted tunes and tasteful, hard-swinging solos.

Despite its title, opening track "Cha Cha Charleston" is about as far from James P. Johnson as one can get. Soft-focus cymbals offer an ethereal mood before John Clayton kicks in with a driving bassline that underscores the bright horn lines from Jeff Clayton on alto and Terell Stafford on trumpet. Drummer Obed Calvaire closes the tune with a precise yet opposing solo over a herky-jerky horn line. "Battle Circle", pianist Gerald Clayton's contribution to the album, is anchored by John's Morse code-like thump. Stafford takes a measured but passionate approach over the busy rhythm section while Gerald's solo, which starts out on the actual strings of the piano, is equally controlled amid the turbulence. "Smarty Pants Dance" is a quick-fire tune whose melody veers seamlessly through starts and stops. Gerald takes off first with each briskly articulated note flying by while Stafford playfully jumps through the changes.

The sole cover of the set, Stevie Wonder's "They Won't Go When I Go", starts with John's aching bowed melody backed by Stafford and Jeff on flute, turning Wonder's song into a chamber piece only lightly accented by a pair of brushes; except for a brief bout of swing, the band keeps it cool throughout. The group closes with the second-line-infused "Street Dance", Gerald's bouncy block chords and Calvaire's propulsive drumming anchoring the tune. The band finishes in style, strutting hard with a little cowbell thrown in for good measure.

The theme of the artwork and titles is all about dancing but few moments on the recording actually summon the desire to cut a rug. Instead the quintet has created an album that highlights the composing talents of two generations of Claytons, further solidifying John and Jeff's status while also showcasing Gerald as the recipient of all those enviably hard-swinging genes.

For more information, visit artistshare.com. Gerald Clayton is at The Jazz Gallery May 6th-7th and Apollo Theater May 13th-14th as part of Harlem Jazz Shrines. See Calendar.



At The Cabin
Reptet (ARC)
by Elliott Simon

Marching band, exotica, lounge, funk, Eastern European brass band, ska, Zappa and even some Ellingtonia all provide inspiration for Reptet's *At The*

Cabin. More importantly, however, this sextet is also in possession of a killer bottom courtesy of bassist Tim Carey, drummer John Ewing and Nelson Bell's low brass. This provides infectious glue that holds all these eclectic influences together, allowing trumpeter Samantha Boshnack and sax/wind players Chris Credit and Izaak Mills to come together and create voicings that can be as beautiful as they are contorted.

Boshnack is in possession of an acerbic wit and an encyclopedic knowledge of all sorts of music from bargain-bin to top shelf. She uses the sextet's expansive sonic palette to showcase her approach in 5 of these 11 tunes. "Milky Shakes" references tacos and curly fries in the context of hot funk, clever arrangements and off-center musical posturing done up as tribal dance music with a sharp bite. Her "Agendacide" is a postmodern commentary that blasts all into outer space, à la Sun Ra, in a possible allusion to the space suits the band sometimes dons during performances.

Credit's "Something Like What" is overtly early Zappa-esqe with its vocal harmonies but then gloriously mutates through a classical-cum-folksy interlude into a worldly stew while Carey's "Songitty Song" introduces cheesy Latin rhythms to a wonderfully tuneful melody. Guitarist Mark Oi sits in on three tunes, adding to the cacophony of Mills' somewhat cartoonish "Trash Can Race", which zigs and zags across a landscape of fast-paced rhythms before his "Pills" parades home to close out the session.

A panoply of genres run through *At The Cabin*. The band's uniquely infectious rhythms and irreverent attitude makes this mélange a delectable treat.

For more information, visit artistsrecordingcollective.info. This group is at Café Orwell May 7th and The Stone May 8th. See Calendar.

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Pianoworks/Pianoworks'n't
Rawfishboys (Spocus)
Flæchten Taro (s/r)
Í stillunni hljómar Mogil (s/r)
 by Robert Iannapollito

The reascendance of the clarinet to a more prominent place in the jazz hierarchy has been one of the more unexpected and gratifying developments in recent jazz history. With the instrument's renaissance has brought an impressive new crop of players. Add to this list Belgian Joachim Badenhorst. He's a player who's clearly developing an individual, modernist's voice on the instrument, one with a sense of adventure and a disregard for musical borders.

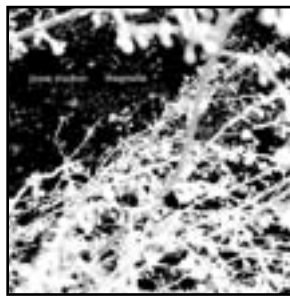
Rawfishboys is the name of the duo Badenhorst has with French bassist Brice Soniano. The title *Pianoworks/Pianoworks'n't* refers to the fact that the songs on the disc spring from pianist/composers (Monk, Enrico Pieranunzi, Michel Legrand) while the remainder of the tracks are improvisations. Perhaps the most 'traditional' of the three discs featured here, it's also the best to bring Badenhorst's clarinet to the fore. This is a mostly quiet, pensive set, even when the music is free. "Rustle", which finds both players eliciting harmonics from their instruments, hovers in an eerie stasis. Two versions of Pieranunzi's "Lighea" find Badenhorst dissecting the haunting melody on bass clarinet initially and clarinet for the second version, which is twice as long. Soniano's bass is deep and sonorous and accompanies Badenhorst with a mixture of contrapuntal lines and rich dark textures. Although the music tends to reside at the quieter end of the spectrum, it never bores. It's the type of quiet that makes one want to listen more intently.

Even though the music is all improvised, Taro's second release *Flæchten* seems to be coming from a European classical perspective. The group is a quartet: Badenhorst plus three Austrians: Matthias Erian (electroacoustics, sampling), Ingrid Schmoliner (prepared piano, voice) and Martin Schönlieb (prepared banjo, guitar). The proceedings start straightforward enough, solo piano playing dense knotty lines joined first by Badenhorst's clarinet, then Schönlieb's strings. Soon, things take a further left-field turn and the sounds begin to be processed by Erian. He is the wild card that keeps the music fresh and, one assumes, the musicians on their toes. Phrases are sampled, instrumental timbres are distorted and the music is unpredictable. It is by turns delicate and filigreed yet can take on a harsh and angular cast at the drop of a hat. The group interplay tends to be spacious but it is finely tuned. And at 38 minutes, the program doesn't outstay its welcome.

The disc by Mogil is the most unusual. Guitarist Hilmar Jensson may be known to US listeners through his work with Jim Black and Chris Speed and the group is rounded out by Ananta Roosens on violin and trumpet and the remarkable vocals of Helga Arnadottir. *Í stillunni hljómar* is their second release. Here Badenhorst is a member of a group and he functions quite nicely in this format. The music floats in a gauzy haze with the vocals delivered in a rich, soprano that has a folk-based earthiness, contrasting with the very contemporary accompaniment. This not only gives the music a healthy tension but also a timeless feel. The music straddles the line between folk melodies with accompaniment and free improv that tends toward the

atmospheric. But there is a subtle edge with an undercurrent of crackling electronics, harmonic reeds and Arnadottir's spectral voice. While Badenhorst's clarinet is subsumed into the group sound, his subtle reed work is a major part of the group fabric.

For more information, visit spocus.be, kunstharzlack.net/taro and mogil.wordpress.com. Badenhorst is at Café Orwell May 7th, Shrine May 8th, Goodbye Blue Monday May 9th, Douglass Street Music Collective May 12th, I-Beam May 13th, PapaCookie May 14th, Cornelia Street Café May 21st with Ryan Blotnick, Brooklyn Fireproof May 21st and Korzo May 24th with Gordon Beeferman. See Calendar.



Magnolia
Jesse Stacken
 (Fresh Sound-New Talent)



Orange was the color
Kirk Knuffke/Jesse Stacken
 (SteepleChase)

by Clifford Allen

Pianist Jesse Stacken, raised in Minneapolis and a New York resident for the better part of a decade, is making a strong name for himself through a diverse range of projects and associations. As a pianist, one can be quite easily associated with certain schools of playing - the avant garde or traditional mainstream two obvious directions. Luckily, improvised song-based piano music has considerably more wherewithal than a couple historical strains could signal and Stacken shows that categories exist to be mincemeat.

Magnolia, a trio with bassist Eivind Opsvik and drummer Jeff Davis, presents seven original compositions. Alternating between textured minimalism, spry postbop and resonantly sculpted poise, Stacken's playing owes few clear stylistic debts. South African jazz of the Abdullah Ibrahim variety peppers "The Whip", a bouncy and ringing rush through the townships via Ellington and Hampton Hawes, Stacken continually returning to the folksy melody as Opsvik and Davis maintain a taut, thick groove. The trio rarely moves with such lickety-split energy, rather generating tense and sometimes suspended interplay that coalesces into form, as in the martial "Crow Leaf Frog", where the pianist gestures with lean arrows through the tune's choppy rhythm. The opening "Solstice" is like Mal Waldron's "The Seagulls of Kristiansund" slowed down to a crawl, repeating and elaborating on cells in glacial embellishment towards a sly anthem. Too much cannot be made of Stacken's partners here, with Davis' dry punch teetering on the edge of bombast while Opsvik provides stoic, woody muscle and harmonic shade. In a landscape chock full of piano trios, there is definitely room for this threesome's brilliant interplay.

Another side of Stacken's playing is heard in duo with the cornetist Kirk Knuffke; they first appeared on record covering Ellington and Monk on *Mockingbird* (SteepleChase, 2009) and have returned to tackle 11 selections from the Mingus songbook on *Orange was the color*. There's a crucial difference between composers like Ellington, Monk and Strayhorn and the work of Charles Mingus. The latter often evoked other musician-composers, making direct reference part of a fuller understanding of, say, Bird or Duke. Mingus was clearly not always successful and therein lies part of his charm and complexity. Starting off with such a delicate piece as "Duke Ellington's Sound of Love" is a programmatic volley in the right direction - it follows from the previous disc and it's written to allow orchestration with a small number of instruments.

"East Coasting" also moves along at a buoyant clip, Stacken a bright foil to the fat, gauzy and deft lines of Knuffke's cornet. But pieces like "Moanin'" and "So Long Eric" don't really lend themselves to a duo setting, their meaning instead derived from the combative environment of Mingus' Jazz Workshop. Whereas the pieces of Monk and, to a degree, some of Ellington's tunes, can survive as gems and puzzles, much of the music on *Orange was the color* needs the process of failure to breathe.

For more information, visit freshsoundrecords.com and steeplechase.dk. Stacken's Trio is at I-Beam May 29th. The Duo is at Cornelia Street Café May 8th. See Calendar.

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Big Beat
Underground Horns (s/r)
 by Ken Waxman

An unapologetic party band with brains, Underground Horns is a melting-pot aggregation only possible in a big city: its chief composer, reedist Welf Dorr, is a Munich transplant who participates in Butch Morris conductions; one of its trumpeters is Japanese-born Satoru Ohashi, who moved to New York from New Orleans while the rest are veterans of local jazz, Latin and reggae bands. The 10 selections pop with relentless rhythms and with four brass players, a saxophonist/clarinetist and three percussionists, tonal inflections from the Big Easy, central Africa, the Maghreb and the Baltic states make their way into the mix.

Tubaist Nate Rawls multi-rhythmically pumps out an ostinato underneath nearly every track, although any similarity to marching bands is scotched when the soloists appear. Dorr's obviously-titled "Arabian Flavor", for instance, features snake-charmer-like alto saxophone trills mixed with a stentorian brass crescendo, plus interjections from a disco whistle and resonating Berimbau-styled scratches. In contrast, trombonist Kevin Moehringer's usual tailgate slurs are put aside on a tune like Dorr's "La Luciernaga" for a solo that's half-Willie Colón salsa and half-Rico Rodríguez ska. Eventually the vamping theme gives way to stop-time breaks involving the drummers.

If there are drawbacks to this game plan, it's that the constant beat is omnipresent during every tune's exposition, turn around and finale, no matter how many half-valve trumpet solos or altissimo reed trills break it up. Perhaps the band realizes this. Although brassier and more percussive than usually played, "Lift Every Voice and Sing" and Dorr's "Tranquility" are taken midtempo and moderato. The latter is defined by bass clarinet growls, smears and reed bites while the former melds tuba burbles, hand-slapped drumming and one trumpeter's descriptive grace notes.

Big Beat isn't the sort of CD to be intently listened to in one sitting. But heard a few pieces at a time, or used as a festive soundtrack, it's sure to impress.

For more information, visit myspace.com/undergroundhorns. This band is at Barbès May 14th and Nublu May 28th. See Calendar.



Viva la Tradicion
Spanish Harlem Orchestra (Concord Picante)
 by Russ Musto

The latest release from the Spanish Harlem Orchestra, 2011 Grammy Award winner for Best Tropical Latin Album, lives up to its title's mandate of keeping the AfroCuban musical tradition alive, not by dwelling upon its opulent past, but instead reveling in the vivacious present. The powerful tentet plus vocal trio, led by veteran pianist Oscar Hernandez, presents a program of 12 predominantly new compositions and

original arrangements that extends the classic sound of the Tito Puente/Eddie Palmieri continuum into the 21st Century.

Consolidating the lessons learned playing with a host of bandleaders - from percussionists Manny Oquendo and Ray Barretto to singers Celia Cruz and Rubén Blades - Hernandez has produced an outstanding album equally satisfying for its hard-hitting instrumental sound and authoritative vocals, as evidenced in the opening "La Salsa Dura". The tour de force arrangement by Hernandez, with a dynamic two trumpet-two trombone-tenor sax frontline propelled by the leader's commanding piano, Gerardo Madera's bass and the well-oiled rhythm machine of timbalero Luisito Quintero, conguero George Delgado and bongocero Jorge Gonzalez, driving the call-and-response vocals of Ray De La Paz, Marco Bermudez and Willie Torres, is sure to achieve classic status.

The date's other tracks follow suit. "Mi Herencia Latina" sings the praises of many of the music's greats in the context of a swinging guaguancó. The rhythms of rumba, son, mambo and cha-cha-cha fill out the program, which also includes the classic bolero "Nuestra Cancion" (buoyed by Mitch Frohman's flute) and a guest appearance by sonero Isaac Delgado on the exciting set closer, "El Negro Tiene Tumbao", which lets loose the blaring brass section of trumpeters Hector Colón and John Walsh and trombonists Jimmy Bosch and Dan Reagan.

For more information, visit concordmusicgroup.com. This group is at The Gate House May 15th as part of Harlem Jazz Shrines. See Calendar.



Unsung Heroes
Brian Lynch (Hollistic MusicWorks)
 by Alex Henderson

Jazz has a rich history not only because of its icons, but also because of all the talented artists who didn't receive as much exposure. Big-toned trumpeter Brian Lynch is clearly aware of this fact. This postbop effort is a thoughtful tribute to gifted trumpeters who didn't enjoy as much exposure as Miles Davis, Clifford Brown, Dizzy Gillespie, Lee Morgan or Chet Baker and, for the most part, the musicians Lynch salutes are people one probably hasn't heard of unless possessing a more-than-casual interest in jazz.

One of the trumpeters Lynch lists on the CD's back cover, Donald Byrd, is a suspect choice. Given how well known Byrd is in both straightahead jazz and soul/funk, does he really fall into the underexposed trumpeter category? The band that Byrd founded, the Blackbyrds, even enjoyed some major R&B hits in the '70s. But most of the trumpeters Lynch pays tribute to fit the album's theme perfectly, including Tommy Turrentine (brother of Stanley Turrentine and the musician saluted on "Big Red" and the ballad "I Could Never Forget You"), Joe Gordon (who is acknowledged on the exuberant "Terra Firma Irma") and Idrees Sulieman (who is remembered on Sulieman's "Saturday Afternoon at Four"). "RoditiSamba" is a Brazil-flavored piece dedicated to Claudio Roditi while Charles Tolliver is acknowledged on a hard-swinging performance of his own "Household of Saud".

Lynch leads a cohesive acoustic lineup of alto saxophonist Vincent Herring, tenor saxophonist Alex Hoffman, pianist Rob Schneiderman, bassist David Wong, drummer Pete Van Nostrand and conguero

Vicente "Little Johnny" Rivero (who is heard on two tracks). All of them play with much enthusiasm, indicating that they really appreciate what Lynch is going for on this 68-minute CD.

Tributes to Davis, Gillespie or Armstrong aren't hard to find in the jazz world, but it isn't every day that a player goes out of his way to pay homage to those less celebrated. Lynch's insights on jazz history make *Unsung Heroes* a valuable addition to his catalogue.

For more information, visit hollisticmusicworks.com. Lynch is at Blue Note May 16th with Rigas Ritmi Festival All-Stars. See Calendar.

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Universal Sounds **Odean Pope (Porter)**
Parrhesia **Stephen Haynes (Engine)**
 by Francis Lo Kee

Though it's a cliché, Warren Smith really is in a class by himself. There are only a few percussionists who have equal mastery on drumset as well as vibraphone. Smith also plays instruments rarely heard in jazz, like timpani, glockenspiel and xylophone. And how many players can say they've contributed to the music of Miles Davis, Aretha Franklin, Sam Rivers, Van Morrison and Janis Joplin? These CDs feature Smith at the height of his creativity. Though 'only' a sideman, his contributions are unmistakably prominent.

On *Bones & Tones*, Smith is on vibraphone in tandem with marimba player, and ostensible leader, Lloyd Haber. The sound of this frontline is an attractive one and while Smith provides the jazz chops on vibes, Haber provides focus by composing and arranging for the band. The ensemble is rounded out by vocalist/percussionist Abdou Mboup and stalwart bassist Jaribu Shahid, making for a conceptually powerful but flexible and sensitive group. This CD grooves from start to finish thanks to Mboup and Shahid, who provide launching pads for the marimba and vibraphone solos. The tunes have a strong African flavor especially when Mboup sings on "Breathing Water" and "In the Valley of Dreams". Smith's solos are a stream of notes that fly up and down the keyboard, reminding us that the vibraphone is sometimes referred to as the vibraharp. His solo on his own composition "228" not only demonstrates his knowledge of vibraphone language (Lionel Hampton, Red Norvo, Milt Jackson, Gary Burton, Bobby Hutcherson, etc.) but his own unique voice.

The raw fire of Odean Pope is a wonder. Yet *Universal Sounds* is also structured by a master composer/arranger. Though there are two other great drummers on this CD (Craig McIver and Jim Hamilton) astute listeners know it's Smith when a marimba, timpani or glockenspiel is heard. Those exotic colors are particularly welcome on "The Track", a duet between Marshall Allen on EWI (Electronic Wind Instrument) and percussion. "The Binder" is where Pope knocks every wannabe free jazz saxophonist out of the ring. For 13 minutes, he gives three strong percussionists a lesson in how to push the boundaries of energy. Yet, not a monochromatic performance, the sax and percussion get out of the way for an excellent bass solo by Lee Smith. Even with the ferocity in the bass solo these players know the volume and register of an acoustic bass benefits from space - thoughtful orchestration over ego gratification. On "Custody of the American Spirit" a spiraling fusillade of notes from Pope is countered by Allen's stoic EWI, giving way to a soft, mournful arco double bass statement. Soon after, a slowly mounting crescendo of percussion builds to tremendous volume and density. Pope and Allen (now on alto) state a slow and tearful melody over the percussive tornado until the entire ensemble ends abruptly, in stark contrast to the diffuse beginning.

Trumpeter Stephen Haynes' *Parrhesia* is perhaps the most freely improvised of the three recordings. This CD is different in that Smith is the only percussionist, affording a listener a clear picture of his musical gifts. All three musicians (the trio is rounded

out by guitarist Joe Morris) have a compositional approach to improvisation, possessing an intuitive understanding of foreground and background, counterpoint and storytelling. Indeed, each track is like a soundtrack for a film where the listener supplies the image. What is an audience to make of "Invocation" - the grumbling of brass that might suggest some kind of animal, followed by a guitar with its lowest strings tuned so low they are flopping over each other and then Smith's slowly-paced single hits on low drums, gongs and other sounds, difficult to recognize? A piece like this may be impossible to document in standard notation, but it flows like a masterpiece of contemporary music. The following track, "Flowers For Ida", changes the scenery: a gong note, marimba chords and long trumpet tones give way to faster, searching guitar lines. The recurring gong notes provide a motif of mysticism. The guitar fades out on a touching refrain, providing an excellent ending.

For more information, visit freedomartrecords.com, porterrecords.com and espdisk.com. Warren Smith is at *University of the Streets* May 4th with Sabir Mateen and 21st as a leader, *NYC Baha'i Center* May 17th and *Rhythm in the Kitchen Festival* May 28th in duo with Dick Griffin. See Calendar.



Bellwether
Seamus Blake (Criss Cross)
 by Tom Greenland

Seamus Blake is an established jazz journeyman who has been active on the New York scene for two decades, first making his mark with innovative young lion groups, later with the Mingus Big Band, Victor Lewis, John Scofield and other prominent artists. Meanwhile, his own dates as a leader have sustained a consistently high standard of composition, performance and personality within the neobop tradition.

Bellwether, his seventh for Criss Cross, includes frequent collaborators guitarist Lage Lund, pianist David Kikoski, bassist Matt Clohesy and drummer Bill Stewart (who appeared on Blake's very first release), a cohesive team which features a seamless frontline blend of guitar and tenor backed by a powerful but grounded percussive pulse. The mostly original set is bookended by Scofield's "Dance Me Home" and Debussy's "String Quartet in G minor, Opus 10", the latter showcasing lyrical soprano sax work and highly effective piano textures. Blake stretches out on "Subterfuge", "The Song That Lives Inside" and "Minor Celebrity", producing a cogent tone across the wide ambitus of his improvisations, embellishing his phrases with tasteful ornamentation, maintaining a cool composure even as his musical thought intensifies. Lund is similarly cool, favoring a dark, woody tone that well matches Blake's, engaging the tenor in a tandem blow over the outro of "A Beleza que Vem", setting up "The Song that Lives Inside" with gentle chord voicings and on "Minor Celebrity", taking an extended melodic excursion peppered with muscular chromaticism.

Although he can't be considered a revolutionary, Blake nevertheless embodies the vibrancy and immediacy of 'mainstream' jazz and this album represents him at the peak of his art and craft.

For more information, visit crisscrossjazz.com. Blake is at *Dizzy's Club* May 17th-22nd. See Calendar.



Sun May 1	SERIAL UNDERGROUND 6PM Jody Redhage, Steve Hudson Chamber Ensemble, Jed Distler, host RICARDO GALLO'S "TIERRA DE NADIE" 8:30PM Ray Anderson, Dan Blake, Mark Helias, Pheeroan akLaff
Mon May 2	AMRAM & CO 8:30PM David Amram, Kevin Twigg, John de Witt, Adam Amram
Tue May 3	THE WHITE SWALLOW READING SERIES 6PM Angelo Nikolopoulos, host BLUE TUESDAYS: AMY LONDON 8:30PM Kevin Smith, Steve Williams, Hollie Ross, Jeanne O'Connor, Julie Hardy, host
Wed May 4	Aaron Morishita, Ricky Ritzel 6PM SHANE ENDSLEY AND THE MUSIC BAND 8:30PM Craig Taborn, Matt Brewer, Nate Wood
Thurs May 5	ERIK LAWRENCE, RENE HART, ZIV RAVITZ 8:30PM
Fri May 6	ADAM KOLKER QUARTET WITH SPECIAL GUEST TIM HAGANS: CD RELEASE 9PM & 10:30PM Russ Lossing, John Hébert, Billy Mintz
Sat May 7	ROB GARCIA QUARTET FEATURING DAVE LIEBMAN 9PM & 10:30PM Dan Tepfer, Drew Gress
Sun May 8	JESSE STACKEN/KIRK KNUFFKE: ORANGE WAS THE COLOR CD RELEASE 8:30PM
Mon May 9	CLASSICAL AT THE CORNELIA! 8:30PM Simon Mulligan, host and musical director
Tues May 10	WRITERS READ 6PM Gene Albertelli, host MOTHER DAUGHTER STRING BAND 8:30PM Lyn Hardy, Abby Newton, Ruthy Merenda, Rosie Newton
Wed May 11	POST FOLK: TALIA BILLIG 8:30PM Talia Billig, Franky Rousseau, Dan Parra, Marc Beland Curated by Becca Stevens, host
Thu May 12	JON IRABAGON QUINTET 8:30PM Ralph Alessi, Jacob Sacks, John Hébert, Mike Pride
Fri May 13	BEN WALTZER 9PM & 10:30PM Tony Malaby, Dwayne Burno, Daniel Freedman
Sat May 14	MARTY EHRlich/RAY ANDERSON QUARTET 9PM & 10:30PM Brad Jones, Matt Wilson
Sun May 15	THE MOM EGG SPRING READING 6PM Marjorie Tesser, editor, host TAYLOR HO BYNUM SEXTET 8:30PM Jim Hobbs, Bill Lowe, Mary Halvorson, Ken Filiano, Tomas Fujiwara
Tue May 17	MINERVA: CD RELEASE "SATURNISMO" 8:30PM JP Schlegelmilch, Pascal Niggenekemper, Carlo Costa TRAVIS REUTER QUINTET 10PM Jeremy Viner, Bobby Avey, Chris Tordini, Jason Nazary
Wed May 18	BEN MONDER/KRISTJAN RANDALU DUO 8:30PM
Thur May 19	PO'JAZZ 6PM Hosted by Golda Solomon DAN TEPFER WITH NOAH PREMINGER 8:30PM
Fri May 20	TRAVIS SULLIVAN QUARTET: "NEW DIRECTIONS" CD RELEASE 9PM & 10:30PM Mike Eckroth, Marco Panascia, Brian Fishler
Sat May 21	MIKE BAGGETTA QUARTET 9PM Jason Rigby, Eivind Opsvik, George Schuller RYAN BLOTNICK'S DAY OF RAPTURE 10:30PM Michael Blake, Ned Fern, Joachim Badenhorst, Eivind Opsvik, Randy Peterson
Sun May 22	JANE IRA BLOOM QUARTET 8:30PM Dawn Clement, Mark Helias, Bobby Previte
Mon May 23	21ST CENTURY SCHIZOID MUSIC PRESENTS: FAY VICTOR 8:30PM Michael Attias, Anders Nilsson, Jose Davila, Ken Filiano, Michael TA Thompson Frank J. Oteri, host
Tue May 24	AUGMENTED REALITY: CD RELEASE PARTY 8:30PM Roy Assaf, Jorge Roeder, Ronen Itzik
Wed May 25	JEROME SABBAGH TRIO: CD RELEASE 8:30PM
Thur May 26	JEFF DAVIS BAND 8:30PM Tony Malaby, Kirk Knuffke, Jon Goldberger, Matt Pavolka 8:30PM
Fri May 27	MICHAEL ATTIAS QUINTET: TWINES OF COLESION 9PM & 10:30PM Tony Malaby, John Hébert, Satoshi Takeishi
Sat May 28	CHRIS LIGHTCAP'S BIGMOUTH 9PM & 10:30PM Tony Malaby, Andrew Bishop, Andy Milne, Gerald Cleaver
Sun May 29	MARK TAYLOR QUARTET CD RELEASE: "AT WHAT AGE" 8:30PM Chris Dingman, Keith Witty, Tomas Fujiwara
Mon May 30	JEN SHYU: JADE TONGUE 8:30PM David Binney, Thomas Morgan, Dan Weiss
Tues May 31	AN EVENING OF CRIMINALLY GOOD VERSE 6PM Jeanne Dickey, Caitlin Elizabeth Thomson, Reed Farrel Coleman and Richie Narvaez, hosts EMIL BIZGA QUARTET W/SPECIAL GUEST SANDA WEIGL 8:30PM Jon Davis, Joe Fitzgerald, Lieven Venken, Sanda Weigl

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Pattern Time
Lukas Ligeti (Innova)
by Sean Fitzell

Polyrhythmic pursuits and the absorption of African sounds are recurrent elements of percussionist Lukas Ligeti's music. Melodic minimalism and multi-metered layers typify his contemporary classical writing while he exercises overt Afropop inspirations with his band Burkina Electric. Ligeti synthesizes these strands for his ambitious *Pattern Time*.

"Without Prior Warning" bursts open with a hyper electric bass ostinato from Michael Manring, a specialty of his. The leader's drums and cowbell counter it, as Aly Keita's balafon and Benoit Delbecq's prepared-piano add percussive and rhythmic intrigue for saxophonist Gianni Gebbia's puncturing bleats. Like many of the pieces, it has a respiratory quality as the various rhythmic phrases converge and diverge. Chatter between prepared piano and balafon begins the episodic "On Patterned Time" until Ligeti's steady bass drum elicits floating sax slurs and responding articulated notes from Delbecq. Developing from a swirling sax and balafon exchange, Manring and Ligeti build an insistent groove that spurs Gebbia's improv.

The music is not all esoteric technicality. A winsome melody emerges from the music box-like exactness of "Timelessnesses" and after a dramatic sax and percussion crescendo, it recedes to tinkling keys. "From the Ground Up" boasts a funky vibe between bass and shuffling drums, from which the leader unveils a dynamic solo. Chasing single-note runs are passed between the instruments, creating a revolving feel for "Translucent Dusk". From amorphous beginnings, the instruments lurch forward on the lengthy closer "Tunnels Aight". Keita's part is reminiscent of the haunting theme from the original *Halloween* and as Ligeti and Manring spar, Delbecq retorts. The three come closest to 'jazz' in another section before the piece morphs, intensifying with the returning sax and balafon.

The quintet generates a daunting statistical density. But with time and attentive listening, the patterns are discernible. Ligeti is forging advanced rhythmic possibilities for adventurous composers and improvisers alike.

For more information, visit innova.mu. Ligeti is at Issue Project Room May 18th. See Calendar.



Augmented Reality
Roy Assaf/Ronen Itzik/Jorge Roeder
(Daywood Drive)
by Terrell Holmes

Augmented Reality, a trio comprised of pianist Roy Assaf, drummer Ronen Itzik and bassist Jorge Roeder, has released a debut defined by sophistication, cohesiveness and a thoroughly engaging musicality.

Most of the songs are written by Assaf and Itzik

and even though the group is proficient at any tempo it's clear that they prefer songs at the slower end of the spectrum. Throughout this recording Assaf's playing is deft, clever and light-fingered; his flowing piano and Jarrett-like vocalizing leading the way on the mellow "Tabacon". Roeder's melancholy yet robust pizzicato and Itzik's multifaceted stick work highlight the moody but effective ballad "Alfonsina Y El Mar". On "Sphere", Assaf supplements his lovely piano playing with a surprising and splendid turn on the recorder. Roeder's plucking is excellent on the aforementioned "Sphere" and at the core of the elegiac "Morning of Sorrow". "Stone and Sun" is another shimmering ballad driven by Assaf's symphonic piano styling and composer Itzik's masterful cymbal play.

Roeder does his best bass singing on Benny Carter's "Only Trust Your Heart", which is also the song the trio plays the most straight, so to speak. Roeder's sensibilities and inventions are right on point and are an absolute pleasure to hear. With Assaf adding more of his great piano to this bright, uptempo tune, as well as Itzik's solid drumming, this is the disc's shining moment. Assaf's "Ohel Israel" is a crisp and impassioned tune. The band adds a bop waltz to the mix with "Dry Tear", where Itzik impresses with his drumming. The CD concludes with a wonderful version of pianist Richie Beirach's ballad "Leaving" and the quick-tempered, scampering "Budva".

The diversity of the songs and crispness of their interpretations is impressive. It sounds like these guys have been recording together for years instead of just starting out of the gate. Their collective talent makes this a maiden voyage worthy of celebration.

For more information, visit daywooddrive.com. This group is at Cornelia Street Café May 24th. See Calendar.

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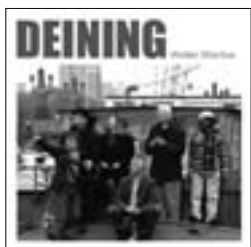


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Nightlife (Live at Dizzy's Club Coca-Cola) Ernestine Anderson (HighNote)

by Andrew Vélez

Drawn from live performances in 2008, 2009 and 2010, *Nightlife* captures smoky-voiced dynamo Ernestine Anderson doing what she does best: rockin', sockin' and swingin' the blues. Her particular companion of choice on these sets is the very reliable Houston Person, a tenor saxophone star in his own right. In Anderson he has found his most felicitous vocal partner since the years he spent with the late, great Etta Jones. As one who certainly knows what swinging singing is about, of Anderson Person has remarked, "She can really get a song across. Even a song you have heard a thousand times, you've never heard it like Ernestine sings it."

As fine as Peggy Lee was with her sultry approach to her own tune, "I Love Being Here With You", Anderson takes this gem and shakes it up with a compelling and rollicking R&B delivery. Together with Person's saxophone and Lafayette Harris, Jr.'s knocking it out on the piano, it's a having good times trio that together are about what Anderson calls her "party thing".

On "Since I Fell For You", she stretches out her shouting "youuuuuuuuuuuuuuu" as Harris provides her with infectious barrelhouse accompaniment. Hers are triumphant blues and never more so than on Count Basie and Jimmy Rushing's "Goin' to Chicago Blues". She slyly tosses off, "There ain't nothin' in Chicago a sweet little boy like you can do" and scats up a storm before Person blows in, making these blues even happier.

Now in her 80s, Anderson has been at it since big band nights in the '40s. Together with these synergistic companions, the music is all about a savvy way with improvising melodic and harmonic structures while having lots and lots of fun.

For more information, visit jazzdepot.com. Anderson is at Dizzy's Club May 24th-29th with Houston Person. See Calendar.



No Need For Words Sean Jones (Mack Avenue)

by Donald Elfman

Sean Jones plays from both the heart and the head. He could not have conceived this intriguing take on the colors of love were he not a thoughtful, sensitive thinker and player. At the center of the conception is his bold and brilliant trumpet playing but that's there at the service of the emotional resonance that this music evokes. And this music and Jones himself are fortunate to have a band that can so beautifully realize the vision.

"Look and See" begins the exploration with a jaunty fanfare that Jones and alto saxophonist Brian Hogans use to express a notion of universal love. In its own way it's a theme of the unity that comes from

love. The rhythm section - pianist Orrin Evans, bassist Luques Curtis and drummer Obed Calvaire - punch this concept along with a drive that gets the message.

Jones can also write a beautiful, soulful melody, as is evidenced by "Momma", a bouquet of loving flowers to his mother. It's a gentle waltz, with the horns stating the heartfelt theme, which we can tell bears the fruit of a mother's love. Evans plays a quietly affecting solo that manages to have rhythmic verve and display the harmonic richness of the song.

Perhaps the most celebratory tune is the Latin-ish "Olive Juice", the title of which is inspired by an episode of *Friends*. With the percussion of Kahlil Kwame Brown and the bright melody, it takes joy in a friend's newfound love.

And there's anger, too. "Love's Fury" features guitarist Matt Stevens providing animal-like howls to complement the primal passion down in the trenches of love. The combination of the horns playing a thematic line and the visceral power of the rhythm section and guitar gives the tune a churning angst that has the density of a storm.

If you're looking for more from the darker side, album closer "Forgiveness (Release)", is another view of a parent-child relationship that ultimately reflects the loving nature of its title and provides that much needed letting-go.

This is not just another album of love songs. It's about LOVE and it reflects both the chemistry of players who have worked together and care for each other as well as a pensive approach to what that four-letter word means to human beings who happen to be playing music at this point in time.

For more information, visit mackavenue.com. Jones is at Jazz Standard starting May 31st. See Calendar.

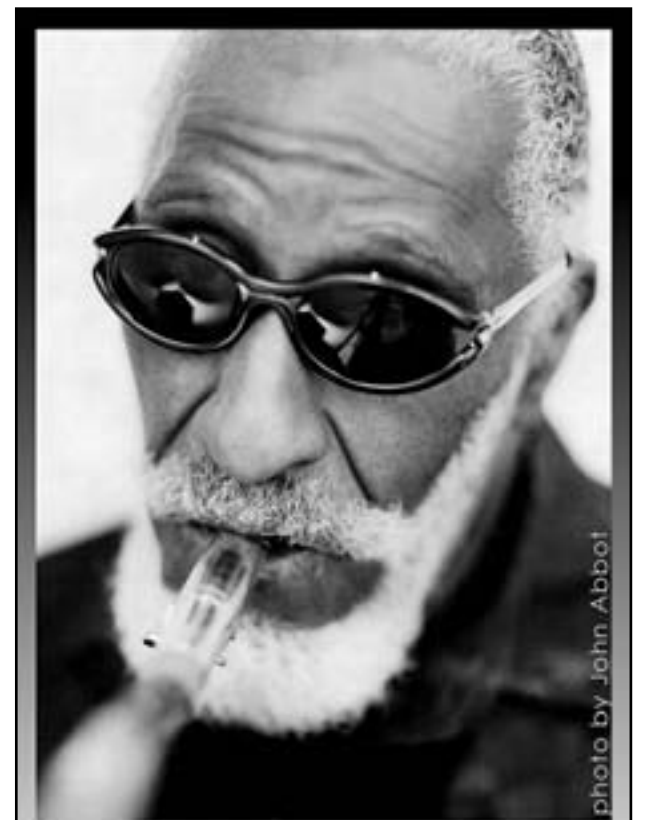


photo by John Abbot

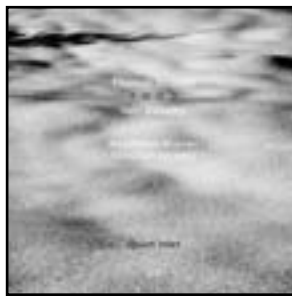
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Blissful Ignorance
Meadow
(Edition)



Quiet Inlet
Food
(ECM)

by Thomas Conrad

These are two excellent and dissimilar trio records with drummer Thomas Strønen. Meadow has pianist John Taylor and tenor/soprano saxophonist Tore Brunborg. Food has tenor/soprano saxophonist Iain Ballamy and either trumpeter Nils Petter Molvæ or guitarist Christian Fennesz. *Blissful Ignorance* is on Edition, a small independent British label, but it has more of the 'ECM sound' than *Quiet Inlet*, itself an ECM release. The former was recorded and mixed by Jan Erik Kongshaug, who has engineered hundreds of ECM albums while the latter comes from live recordings at the Blå club in Oslo and the Molde Festival.

There is nowhere to hide on *Blissful Ignorance*. In the bare spaces of this trio, Taylor's aslant lyricism and Brunborg's terse austerity are starkly juxtaposed. Strønen necessarily functions in the frontline, spattering commentary all around the other two instruments in a continuous percussive flowing. Moment-to-moment free improvisation never fully disconnects from threads of preconceived song woven throughout. Seven of the nine pieces are by Brunborg, incantatory calls like "Badger" and rapt, solemn contemplations like "Kirstis Tårer", "Reven" and "Tunn Is". On "Kirstis Tårer", Brunborg and then Taylor set out the dark assumptions, but it is Strønen who most deeply explores them, rustling and shimmering across the breadth of the sound stage. On "Tunn Is", Strønen goes first and last and quietly conjures a specific ominous atmosphere. Brunborg and Taylor offer only spare, cryptic markings. Kongshaug gets every nuance of Brunborg's expelled breath and Taylor's touch and Strønen's brush strokes and surrounds them all with air.

Food operates in sound environments of electronic tides and sonic washes and reverberating samples, manipulated by Strønen, Molvæ and Fennesz. Strønen here is more likely to drive a groove, however loose. If *Quiet Inlet* is denser and more turbulent than *Blissful Ignorance*, it still frequently clarifies into vivid epiphanies and etches them on the background of electronic clouds and sky. Ballamy is a more emotionally exposed player than Brunborg. Even his minimal

gestures imply passion, such as his suggestive inexplicit fragments on "Fathom" and his melodies in drawn-out whispers on "Cirrina". Ballamy's potent co-conspirator is Molvæ. "Becalmed" begins with Ballamy's tenor saxophone oscillations and synthesized sound carpets and Strønen's flickering rituals and it is a stunning moment when Molvæ's trumpet intrudes on the atmosphere, a cry in the wilderness. On pieces like "Dweller" and "Chimaera", Ballamy and Molvæ echo one another's thoughts like two people caught in the same dream.

For more information, visit editionrecords.com and ecmrecords.com



Sin Asunto
Jason Kahn (Creative Sources)
by Wilbur MacKenzie

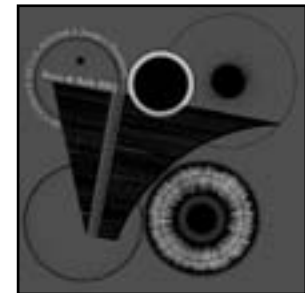
The development of Jason Kahn's work says quite a lot about the trajectory of experimental music since the mid '80s. A member of the SST band Universal Congress Of, his early work signified the move towards freedom that took place in forward-thinking punk circles in the late '80s. Following Kahn's move to Germany, his interests went both towards the work of improvisers and composers like Conrad Bauer and Arnold Dreyblatt and also towards the rapidly evolving experimental music scene in Japan, in collaborations with Taku Sugimoto and Toshimaru Nakamura (whose move from playing guitar to no-input mixing board took place during the first years of their collaborations). By the late '90s Kahn's own work had moved from that of a drummer to that of a sound artist who works with percussion, samplers and modular synthesizers.

In recent years Kahn has been experimenting with graphical notation and *Sin Asunto* documents a performance of a graphic score written for Christian Weber (bass), Bo Wiget (cello) and Vincent Milliod (violin). The precisely-timed 60-minute performance brings to the listener an alien sound world of exquisitely placed microscopic sound objects. Kahn directly calls attention to the precedent of Albert Ayler's work with strings (the *Impulse Live at the Village Vanguard* release comes to mind) and this highlights the significance of Kahn's genesis towards his current methodologies. Drawn initially from punk rock towards the work of improvisers like Ayler, Kahn's work underscores the relationship between '60s innovators and the more subtle approach to generating intensity that has become so ubiquitous in recent years.

Appearing at Issue Project Room last month as part of the Unsound Festival, Kahn emphatically forwards a much less subtle image of his sound experiments. In the trio MKM with Günter Müller and Norbert Möslang, sounds swirled and grinded and tumbled around the expansive room, reverberating off the high ceilings. Having previously toured Japan, Europe and the Americas, MKM has a profound synergy to their methods of interaction. What was a nice treat for the night, then, was to hear each member in a more extemporaneous duo with another guest. One could hardly imagine three more diverse sets of electronic improvised music than Müller's restrained duo with Taylor Deupree, Kahn's intense but focused duo with Richard Kammerman and Möslang's caterwauling duo with Gang Gang Dance vocalist Lizzi Bougatsos. Unsound and Issue Project Room ran

with the opportunity to present MKM and turned it into an evening-length thesis on the art of collaboration.

For more information, visit creativesourcesrec.com



Brain & Balls BBQ
Buttercup Metal Polish & Jacques Demierre
(Creative Sources)
by Stuart Broomer

Buttercup Metal Polish is the Swiss duo of drummers Nicolas Field and Alexandre Babel. Playing together since 2002, the pair represent an unusual combination of traditional jazz drumming and contemporary percussion music. Part of their appeal consists in the way conventional and unpredictable timbres line up, drum rolls matched against patterns of clicks, whirrs and scrapes. They're matched here with countryman pianist Jacques Demierre in a series of free improvisations recorded in Japan.

While they're capable of considerable subtlety - in the sustained pointillism of "He's likable guts", for example - this is a far cry from minimalist improvisation. Field and Babel are just as likely to attack with the ancient enthusiasm of Gene Krupa and they often do, hitting everything in the kit. Demierre has a mercurial touch at the keyboard, evident in the brilliantly spiky phrases set against the drummers' random flurries of percussion on "Lettre du gouverneur". Often, though, he behaves less like a conventional pianist than another percussionist, damping strings and exploring the whole of his instrument: on the concluding "L'empire du nez" he repeatedly finds new and isolated sounds in the piano's interior, each one triggering a response from the drums.

The longer pieces here reveal continuous evolution, densities and sound developing rapidly and organically, as in the energized "How to choose plus size dresses that flatter (in a mushroom)", with its rolling waves of piano sound fluttering through a minefield of snares and cymbals. Throughout the CD, Buttercup Metal Polish and Demierre manage the unlikely task of creating music that's every bit as witty and disconnecting as their titles.

For more information, visit creativesourcesrec.com. Demierre is at *Downtown Music Gallery* May 1st. See *Calendar*.

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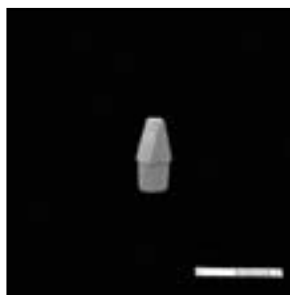


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Eponymous Dollshot
(Underwolf)



Just Add Water
Nico Soffiato Quartet
(nBn Music)

by Seth Watter

For those who are only familiar with electric bassist Giacomo Merega through his 2007 debut as a leader, *The Light and Other Things* (Creative Nation), these two releases may come as something of a surprise: one an avant-pop interpretation of the music of Schoenberg, Poulenc and Ives, the other a highly accessible release that lies somewhere between postbop and smooth jazz.

Merega, a native of Genoa who completed his studies at The New England Conservatory before moving to Brooklyn several years ago, is found playing in the group Dollshot with Rosalie Kaplan (vocals), Noah Kaplan (saxophone) and Wes Matthews (piano). The music's high sense of drama, combined with Kaplan's sweetly sonorous voice, may recall, in an odd way, the Canterbury sound of groups like Slapp Happy or Art Bears. Phrases like "the trees, the trees, the trees are falling" or "the breeze, the breeze, the breeze is choking" is mirrored on the instrumental level by the breathy oscillations of the saxophone. "Der Genügsame Liebhaber" is a relatively orthodox interpretation of one of Schoenberg's cabaret pieces. Orthodox, that is, until the music is interrupted by mini-passages of free improvisation replete with atonal piano and wailing saxophone. The alternating segments of cabaret and free music give the impression of two parallel conversations, using a popular genre to convey more avant garde intentions. "The Cage, Maple Leaves, Evening" is an Ives medley that follows a similar trajectory, with some especially interesting passages of timbral manipulation by Kaplan's sax and Merega's prepared bass, which, however briefly, leaves the land of Joe Morris for the percussive world of Glenn Branca.

Just Add Water is the first release by the Nico Soffiato Quartet. Soffiato (guitar), another Italian transplant living in Brooklyn, is joined by Merega, Nick Videen (alto sax) and Zach Mangan (drums). The Soffiato Quartet is best characterized in terms of homogeneity. Indeed while all musicians show themselves to be highly competent, far too many of these compositions are tuned to the same wavelength, with many a driving rhythm lost to the perils of perfect pitch and melodic union. Everything feels strangely muted, even when logically one knows that the performance has reached a climax; in particular, the balladic pieces all bleed together, despite some very interesting solos while more upbeat tracks often have captivating heads that are superseded by what can only be called 'noodling'. "The Giant", whose separate intro segment uses some very nice extended techniques to create the chiming quality of a vintage music box, is distinguished not only by the intricacy of its theme but also by the added percussive emphasis, which makes its fellow players' blood finally rise from a simmer to a boil. It is a tribute to Merega that his lone composition, "Alexander", is certainly the most successful of the ten on *Just Add Water*, beginning with a moody, Radiohead-ish guitar riff nicely complemented by his own insistent bass, a rollicking drum line and Videen's winding saxophone. It is stimulating music full of peaks and valleys and one only wishes there were more of it on this promising release.

For more information, visit dollshot.com and nbnmusic.com. Merega is at Tea Lounge May 12th with Nico Soffiato. See Calendar.



For A Little Dancin'
Oliver Lake/Christian Weber/Dieter Ulrich (Intakt)
by John Sharpe

As a young man, Swiss drummer Dieter Ulrich witnessed St. Louis altoist Oliver Lake's classic trio with Michael Gregory Jackson and Pheeroan akLaff at the Willisau Festival, immortalized as *Zaki* (hatHUT, 1980) and was electrified by the display. Now some 30 years on, having closely followed the American's progress, Ulrich now finds himself part of a similarly vital threesome with Lake.

Their initial collaboration proved so fertile that a recording date was proposed and accepted almost immediately. Even though Lake composed nine of the pieces heard here expressly for what he terms his "Z" Trio (for Zurich), with one other coming from the pen of Ulrich, their realization far exceeds what might be expected from a touring leader and local sidemen. Together they forge a coherent group identity in which the drummer and compatriot bassist Christian Weber push and pull the saxophonist, inspiring him to a high level of artistic expression.

Though adept at conventional swinging rhythms, the Swiss pairing typically tend towards more fragmented structures, as on the knotty opener "Marion Theme" where they leave asymmetric pockets of space for Lake's bittersweet alto saxophone to veer between melodic invention and bracing atonality, spiced by bursts of juddering overtones. Paradoxically Ulrich's title track is one of the most straightforward numbers, with a lyrical theme framing three-way improvisation before a gradual return to the opening gambit.

The aptly named "Rolling Vamp" begets a tumbling lopsided rhythm over which Lake expostulates gleefully, with falsetto asides and multiphonic flutters, before a solo full of timbral wit from the drummer. Similarly the driving "Spring-Ing Trio" inspires Lake to one of his best outings: his undulating lines flowing easily, punctuated by leaping intervals and dissonant bluster. Such simpatico playing forcefully makes the case that this band merits future incarnations.

For more information, visit intaktrec.ch. Lake is at Jazz Gallery May 14th. See Calendar.

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An Imperfect Storm

Bill Lowe/Andy Jaffe Repertory Big Band (Big Round)
by George Kanzler

A leading jazz academic, as well as composer-arranger, Andy Jaffe's eclecticism and breadth as a writer is on display here, from swinging big band charts to a suite reminiscent of the mid-20th Century Third Stream movement. Six of the big band tracks are from the Bill Lowe/Andy Jaffe Repertory Big Band, which is celebrating its 25th anniversary this year and three feature The Slovak Radio Orchestra. *Portaculture*, the suite, augments the latter with a string section and American guest musicians.

The repertory pieces from the Lowe/Jaffe band abound in complex harmonies, stacked voicings often mixing sections and a modern but palpable sense of big band tradition. Bud Powell's "Un Poco Loco", with layered ostinato and backgrounds to the soloists Jaffe orchestrated from Max Roach's drums and cymbals from the original Blue Note recording, is reinvented tradition at its swinging best. "Old Folks", with echoes of "A Nightingale Sang in Berkeley Square", provides Gil Evans-like sonorous orchestral backgrounds for Rob Faulkner's flugelhorn. Singer Kitty Kathryn is provided with rollicking big band frames with R&B fringes on Fats Domino's "I'm Walkin'" and Nat Cole's

"Straighten Up and Fly Right". Jaffe puts a Coltrane spin on "Woody'n You" with the Slovak orchestra, also heard doing two of his originals.

"My idea was to juxtapose musical and cultural ideas in close and sudden proximity," says Jaffe of the five-part *Portaculture*. "It's an arch form: movements I and V share material, so do II and IV and III combines everything." Richard Stoltzman, best known as a classical clarinetist, is one of the main soloists, along with reedman Bruce Williamson, another jazz educator-musician. Juxtapositions range from slow and fast to light (shades of Raymond Scott) and heavy, with more than a suggestion of dancing revels in the sprightly mixing of 3/4, 6/8, 5/4 and 4/4 meters. For a putatively serious, ambitious work, it is delightfully adroit, truly fun for the listener.

For more information, visit bigroundrecords.com. Bill Lowe is at Cornelia Street Café May 15th with Taylor Ho Bynum. See Calendar.



Steampunk Serenade
Honey Ear Trio (Foxhaven)
by Gordon Marshall

Cut-and-paste has become a creation of its own - one that begs the very question of how a genre can be

constituted by a process that is characterized precisely by the dissolution of music styles such as we know them. However that may be, the bands that practice it are out there and they come expecting us to recognize their justification and, perhaps, their uniqueness.

Steampunk Serenade is a mash of mellow swing with a taste of precision-strike energy music, jabs of cyber-funk, robo-punk and such stuff that, however raucous it gets, always rolls out the carpet for us at the right times to a place of calm and reflection. One of the trio's more remarkable traits is the way the musicians never get in each other's way. Erik Lawrence's saxes are mellifluous, even when they burn with freedom, such that the bass colorings from Rene Hart enter into the mix, when they come, with touching inflection. Allison Miller has a nice bop base as a drummer but knows just how and when to lose the beat, circling the band like a spider circles her web.

A nice compositional logic is at work here as well, one that extends from the individual songs themselves to the interrelation among them. Thus, what comes across is not simply a trendy postmodernism, but rather something with the niceties of composed concert music. The energy often runs high, but no in-your-face throat grabs. If the fact that "Over the Rainbow" is the midpoint track means anything, this is a trio who do not seek to bowl over an audience even collectively. That song, amid a dozen other fine (mostly) originals, stands as an anti-signature piece. In the long run there is something entirely inviting about this effort, like that of a wedding band a true jazz fan would want to play at his or her wedding. Which is to say it's not for beginners, but it is genuinely delightful and romantic.

For more information, visit foxhavenrecords.com. This group is at Cornelia Street Café May 5th. See Calendar.

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Bare
The Exposed Blues Duo
(Greene Avenue Music)



Kaiso Stories
Other Dimensions in Music
(Silkheart)

by Kurt Gottschalk

Anders Nilsson and Fay Victor open up their first duo record with Duke Ellington's "Mood Indigo" and they do it in a way that makes you half feel like you've never heard it before and whole feel that you want to hear more. Victor's voice and Nilsson's guitar aren't beholden to Ellington. They're beholden only to the song - enveloping it, possessing it and freeing it again. Which, time was, what made the blues the blues, back when it was a cry, before it was just a beat.

This is what seems to be The Exposed Blues Duo modus operandi: it's not the blues that's exposed on *Bare*, it's the duo. Nilsson and Victor are heartfelt and volatile. They pull some other standards from the jazz book - "Blue Monk", "Rocking Chair" - and pull out some great gospel blues as well: "Joshua Fit the Battle of Jericho", "Mother Earth" and "If I Had My Way" (aka "Samson and Delilah"). They both play loose and easy with the material and don't always play together in the traditional sense, but they are always deeply playing the songs. It's not so much, in other words, that The Exposed Blues Duo is 'updating' or 'modernizing' the material; in fact it's the opposite: they're resonating with its history.

Victor takes a very similar approach for a very different record with *Kaiso Stories*, bringing calypso and her own Trinidad and Tobago background into a setting with four stalwarts of New York free jazz. The notion of 'playing the song' without necessarily 'playing together' in a traditional sense is key to understanding the meeting between Victor and Other Dimensions in Music. The power quartet (Roy Campbell and Daniel Carter on a variety of horns and percussion, William Parker on double bass, gembri, bass duduk and trombonium and Charles Downs on drums and percussion) have always been more musical than some of their freeblowing contemporaries and it serves this session well. They provide an open and easy setting over which Victor lays lyrics from classic calypso cuts of the '30s and '50s (the two pinnacles of the calypso movement). While the record is steeped in Victor's heritage, even the accents and inflections she grew up hearing, it'd be a mistake to call *Kaiso Stories* a calypso record. It's free jazz with source material and as such is an unusual and wonderful album.

For more information, visit greenavemusic.com and silkheart.se. Fay Victor is at University of the Streets May 3rd and Cornelia Street Café May 23rd. See Calendar.



Outer Reaches
Ralph Peterson's Unity Project (Onyx Music)
by Ken Dryden

Veteran drummer/bandleader Ralph Peterson's 15th CD as a leader is the first for his new label, Onyx

Music. His Unity Project band was inspired by the late organist Larry Young's landmark *Unity* album, featuring a trio of talented, young, up-and-coming musicians: trumpeter Josh Evans, tenor saxophonist Jovan Alexandre and organist Pat Bianchi. 4 of the release's 12 tracks appeared on *Unity*, starting with Woody Shaw's "The Moontrane", an explosive opener fueled by the leader's driving percussion. Peterson kicks off Shaw's "Zoltan" by suggesting that he's leading a parade, with Evans and Alexander playing tight unison lines over Peterson's surging polyrhythms, supported by Bianchi's pulsing organ, guitarist David Fiuczynski adding an edgy solo in the midst of the fireworks. The intense workout of Shaw's "Beyond All Limits" tests the younger players, who pass with flying colors with the guidance of Peterson. Bianchi is center stage for the hip treatment of Thelonious Monk's "Monk's Dream", with Peterson providing his only backing, an energetic performance that also has a bit of sly humor.

"We Three Kings" is typically found on Christmas albums (though Rahsaan Roland Kirk long ago made it fair game any time of year). Alexandre and Evans sit this one out as Bianchi and Peterson share the spotlight, though it is the leader who is heard on trumpet, courtesy of the magic of overdubbing. Fiuczynski returns for the hard-edged, funky "Spectrum", a sizzling finale to an inspired record date. Peterson's composer skills are also on display. His breezy "Beyond My Wildest Dream" is a hip melody dedicated to his wife Diane while "On My Side" is a lush ballad with a rich horn unison over mellow organ and effective brushwork.

For more information, visit ralphpetersonmusic.com. Peterson is at Miles' Café May 20th-21st. See Calendar.

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At The Cotton Club Duke Ellington (Storyville)
Duke! (Three Portraits of Ellington)
Graham Reynolds/Golden Arm Trio (Innova)
From His World To Mine Dan Block (Miles High)
Alone With Duke David Morgenroth (Eskie)
 by Graham Flanagan

April 29, 2011 marked the 112th anniversary of Edward Kennedy "Duke" Ellington's birth. Fans of the legendary jazz pioneer have four new ways to celebrate via a diverse group of newly released recordings.

There's no better way to appreciate Duke Ellington's storied legacy than by starting with the man himself. The double-CD *At The Cotton Club* provides a formidable, 47-song glimpse at a unique era of his career: that which preceded his long association with Billy Strayhorn. These recordings span 1937-38, along with three tracks from a live 1939 broadcast from Stockholm, Sweden. The bulk of the selections come from radio broadcasts transmitted during Ellington's famous engagement at the Cotton Club, one that lasted, on and off, for the better part of a decade. As expected, this study in pre-Strayhorn Ellingtonia offers

a cornucopia of rarities, many of which would soon disappear from the bandleader's permanent repertoire. Highlights include the boisterous exercise in syncopation "Birmingham Breakdown", as well as "Alabama Home", a possible precursor to "Caravan", which features Ellington's standby vocalist from this period: Ivie Anderson. We also get early renditions of career-long standards like "Mood Indigo", "Solitude" and "In a Sentimental Mood". A must for serious Ellington collectors, *At The Cotton Club* holds a special interest to audiophiles; many of the original recordings were made by Joseph Schillinger, hailed by many as a pioneer in the fields of recording and arrangement.

On the ambitious new release *Duke! (Three Portraits of Ellington)*, composer, bandleader and pianist Graham Reynolds, along with his "Golden Arm Trio", creates a three-part salute to Ellington, beginning with seven unique arrangements of Ellington classics like "Caravan", "It Don't Mean a Thing (If It Ain't Got That Swing)" and "Cotton Tail". Brimming with aggressively bombastic percussion, this lively set features inspired playing from Reynolds' ensemble, especially from saxophonists John Mills, Paul Klemperer and Thad Scott. The horn section notably shines on Arabian-tinged versions of "Echoes of Harlem" and "Blue Pepper". The album's middle section shows off Reynolds' talent as an arranger unafraid to let his imagination take the music to places most might not otherwise expect. Here he charges a large string-ensemble to interpret the same tunes previously heard in a traditional jazz setting. Reynolds closes the disc with seven fascinating remixes of the songs featured in the first set. Guest mixologists include DJ Spooky, Butcher Bear and Reynolds himself.

For a slightly more straightforward tribute, look no further than *From His World To Mine* by Dan Block,

who here works overtime on tenor sax, alto sax, clarinet and bass clarinet. This release already qualifies as one of the most solid straightahead efforts of the year thus far. This quickly becomes apparent on the album-opening swinger "Kissing Bug", where Block's muscular tenor-work clearly recalls Dexter Gordon's Blue Note era. Along with that gem, Block sprinkles myriad rarely-referenced Ellington nuggets throughout the album, such as the unique mood piece "The Beautiful Indians" as well as a samba-infused take on "Mt. Harrissa". Block gets strong support from bassist Lee Hudson and drummer Brian Grice, along with five terrific selections featuring Mark Sherman on vibes. While this excellent music stands out as the most accessible of the featured Ellington tributes, its unique song selection will no doubt pique the interest of seasoned Ellingtonians.

Pianist David Morgenroth's outstanding solo release *Alone With Duke* celebrates the spirit of the master with 13 interpretations of some of the most beloved Ellington compositions. Morgenroth plays with an overall laid-back, relaxing style that always stays fresh and surprising. He sets the proper mood with a playful, album-opening rendition of "Just Squeeze Me". He recreates the same joyful feeling on midtempo readings of classics like "Cotton Tail", "I'm Just a Lucky So-And-So" and "C Jam Blues". Morgenroth also honors Duke with a series of ballads, exhibiting an especially beautiful feeling on "Come Sunday", "Melancholia" and the album-closing "Single Petal of a Rose".

For more information, visit storyville-records.com, innova.mu, milesighrecords.com and davidmorgenroth.com. An Ellington tribute is at Allen Room May 3rd-4th. The *Essentially Ellington Concert* is at Avery Fisher Hall May 14th. See Calendar.



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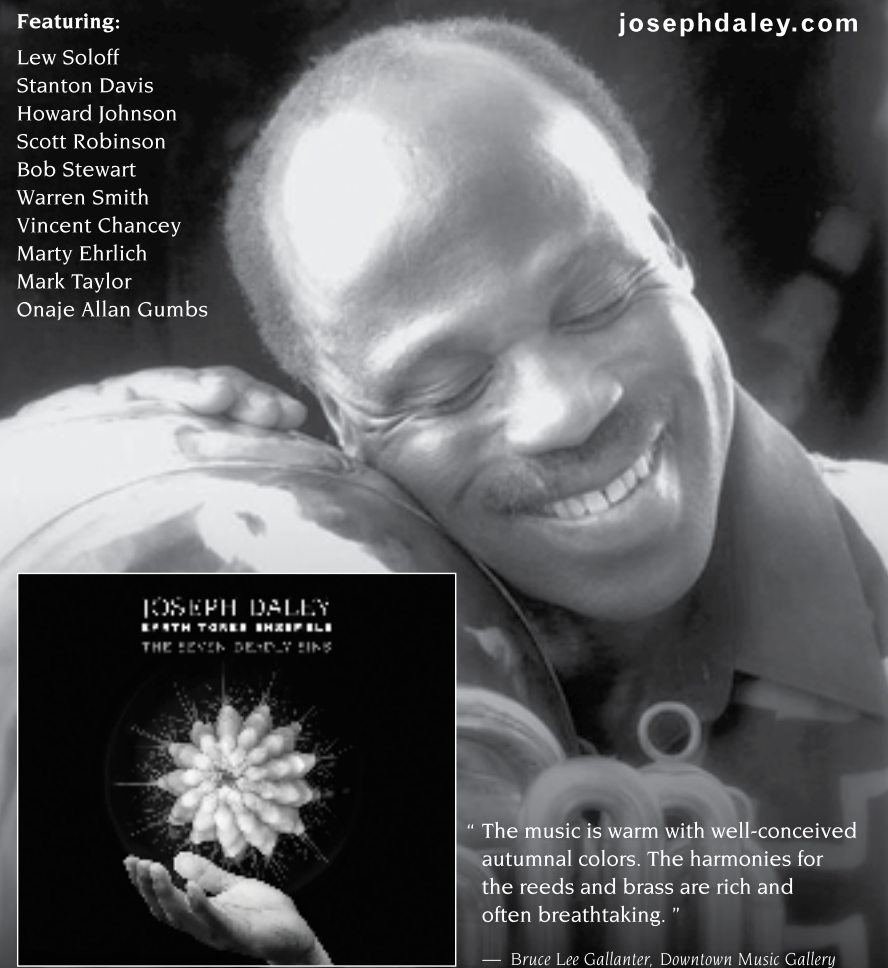
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For YES!
Michael Marcus (Not Two)
 by Jeff Stockton

If you approach *For YES!* as a Michael Marcus CD, you're quickly struck by how easily it could have been credited to the trumpeter, who might just happen to be playing Marcus' songs. Then as you go along, you start to think that maybe it's the bass player who's the featured artist, then maybe it's the guy on Fender Rhodes. Such is the egalitarian ethos of Marcus, one of jazz' most consistently excellent reedists. Fluent on tenor, alto and soprano saxes, as well as the Rahsaan Roland Kirk-associated stritch and manzello, recently Marcus has focused on the Bb clarinet on CD in small group settings and in Duology, a fruitful pairing with trumpeter Ted Daniel.

Here it's the hotshot up-and-comer Lenwood "Woody" Turner on trumpet and his easy lines and fluid improvisations threaten to steal the show, particularly across the nine minutes of "Mojo Breakfast". Anchored by coproducer Rashaan Carter's bass and accented with sprinkles of electric piano from John Austria, a handful of drummers (Clifford Barbaro, Darrell Green, Emanuel Harrold, Jay Rosen or Russell Carter) round out this quintet that plays straightahead music (all compositions by Marcus), bookending the solos with melodic statements, as on the opener "Bird Comes Home" and the dreamy ballad, "Night Eyes in Spring". The bouncy tunefulness of "Theme Dream" could be plucked from a Golden Era Blue Note or Atlantic Jazz album while Marcus, Turner and Austria navigate the smooth grooves of "Dragon Concerto" like Billy Dee Williams moving through a crowd of stewardesses.

One of Marcus' most rewarding partnerships has been with one of the elders of fire music, altoist Sonny Simmons in the Cosmosamatics, where the masterful horns come together and apart in a hypnotic intertwining of sounds. In this band, however, it's Marcus who takes Turner along on the sinuous journey through "Riff-Be-In", their dialogue marked by Marcus' snake-charming and Turner's untroubled glide, their empathic communication audible in every note.

For more information, visit nottwo.com. Marcus is at Rhythm in the Kitchen Festival May 27th with Jay Rosen and 28th in duo with Charlie Taylor. See Calendar.



For All Those Living
Sheryl Bailey 4 (PureMusic)
 by Elliott Simon

Guitarist Sheryl Bailey is a chameleon of sorts who is equally at home interpreting Jimi Hendrix, oozing juice with her hot B3 trio, playing klezmer or fronting a big band. *For All Those Living*, however, showcases a more evolved Bailey who has put together a straightahead quartet of pianist Jim Ridl, bassist Gary

Wang and drummer Shingo Okudaira to serve as a vehicle for these eight highly personal original compositions.

There is a definite positive vibe to this session that can swing hard but never loses track of the tunes. Even the title cut, with its subtle hint of the Irving Berlin chestnut "Blue Skies", a paean to those of us left after losing a loved one, is celebratory in nature. Much of that faith is due to Bailey's instrumental command, always-elegant tone and comfort level with the material. Yet that has always been the case with Bailey and this is somehow different, more expansive yet more in the pocket.

Whatever the reason, this is a great setting for Bailey to showcase her strengths and they are much in evidence. In the absence of the overpowering B3, her chordal mastery, pure tone and leadership all shine, leaving no doubt who is in charge. Even when Ridl takes center stage for a solo, as on CD opener "An Unexpected Turn", he picks up from Bailey's lead and sets the stage for her reentry.

Other tunes recognize friends and influences: superbly fluid lines on "A Muse Sings" toast late guitarist Jimmy Wyble; the hard swing of "Masa's Bag" pays tribute to guitarist Masa Sasaki; an exquisite arrangement, "Wilksburg", doubly defers to both Bailey's western Pennsylvania roots and the immaculate style of guitarist Jack Wilkins and soulful swing salutes famed saxophonist Hank Mobley on "Moblin". *For All Those Living* signals yet another new direction for Sheryl Bailey, one that is borne out of experience with a positive eye toward the future.

For more information, visit sherylbailey.com. Bailey is at Ronald McDonald House May 8th and 55Bar May 20th. See Calendar.

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**Warriors
The Cookers**
(Jazz Legacy Productions)



**Cast The First Stone
The Cookers**
(Plus Loin Music)

by Clifford Allen

Trumpeter David Weiss, whose work occupies a curious space between reflecting on repertory and pushing forward with devil-may-care aplomb, is a founding member of the New Jazz Composers Octet and former collaborator with Freddie Hubbard and Horace Silver among others. Weiss' recent projects include the septet The Cookers, a paean to Hubbard's 1964 *Night of the Cookers* discs on Blue Note, which was initially a vehicle to explore the late trumpeter's music and that of musicians associated with his circle.

Warriors brings Weiss together with trumpeter Eddie Henderson, saxophonists Billy Harper and Craig Handy, pianist George Cables, bassist Cecil McBee and drummer Billy Hart on a program of seven member originals and Hubbard's "The Core". The latter, an explosive number from the Jazz Messengers' *Free for All* (Blue Note, 1964), starts the disc, reminding one that Blakey's unit wasn't just hardbop, but a vehicle for young composers with a hell of a lot of fire. Henderson is the first soloist and, while a player mostly associated with fusion, brings a deftly-applied weight to the music and lays the groundwork for a hard-charging Harper and Weiss' toothy straight-arrow improvisation. Cables' "Spookarella" features Weiss' lush arrangements and a surprising orchestral lilt that encircles Handy's metallic pierce-and-flutter and the pianist's spiky filigree. "Priestess" and "Capra Black" represent the catalog of Harper compositions, Cables giving the former a deep, churchy refrain beneath flinty and lush interwoven texture. The latter is Harper's signature tune, an elastic and knotty theme somewhere out of Duke Pearson-land, predicated by a sanctified bottom and elegantly rolling rhythm.

Cast The First Stone expands The Cookers' lineup slightly, bringing tenor and soprano firebrand Azar Lawrence into the picture on four of the disc's seven tracks - originals by Harper, McBee, Cables and Harold Mabern. The title opener is Harper's tune and merges cascading fluidity with big blocks of sound. For example, at its most lilting, uptempo moments, there remains a gooey sense of time that McBee and Hart toy around with, making a stew of blurry accent. The piece moves from punchy forward motion to languid chorus and fleet dialogue, with Harper cutting through as the preacher's voice. Weiss is thin and crackling in his bursts, pushing forth atop an alternately restive and churning chordal-rhythmic background and Cables emerges to spin a call and response between spiritual rejoinder and glassy detail true to the composer's vision of factional emotion. Restless rhythm pervades even the stately warmth of McBee's "Peacemaker", giving a rustling energy behind Henderson's pensive, muted statements. Ambiguity surrounds Handy's burbling keen before his florid improvisation is set up against blocky movement.

While music like what's offered by The Cookers has been around in some form or another for decades, the vitality in how these musician-composers engage the material is a reminder that there are few laurels to be rested on.

For more information, visit jazzlegacyproductions.com and plusloin.net. This group is at Iridium May 14th-15th. See Calendar.

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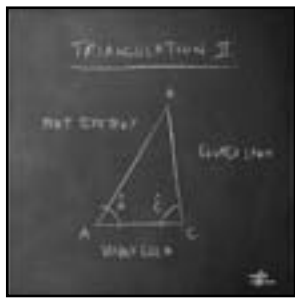
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Triangulation II
Bert Turetzky/George Lewis/Vinny Golia
(Kadima Collective)
 by Ken Waxman

As unruffled as any musical conversation among veteran players, the free improv of *Triangulation II* evolve with certainty and sophistication. Nonetheless, with each player an old hand at pushing instrumental timbres to their limits, the results are anything but comfy. Multi-reedman Vinny Golia, trombonist George Lewis and bassist Bert Turetzky are so experienced at sonically depicting the seemingly impossible that they can do so at medium tempos and moderate volume. Plus these unorthodox techniques don't stop them from creating harmonious musical relationships.

With Turetzky's stentorian bowing or flashing spiccato, he sets up the other's improvisations then provides string-slapping continuum. Lewis' contributions range from earth-shaking capillary growls and plunger cries to vocalized tremolo tones. Association with Anthony Braxton serves him when dealing contrapuntally or in harmony with Golia, who outlines breathy flute patterns, guttural contrabass clarinet roars and shrill, yet legato clarinet lines.

Although lacking the bassist's col legno bow work or slide-whistle like squeals from Golia, which enliven a track like "Diversion a Tre", two other tracks pinpoint the trio's intuitive cooperation. "A Low Frequency Colloquy" is just that; Golia's glissandi and Lewis' brays sink to such a subterranean low that Turetzky's pedal point soon prods them to alternate guttural tones with higher-pitched shrills. However "Another Heated Conversation", with its mirrored triple-counterpoint, is heated in execution not anger. By the finale it's nearly impossible to distinguish one instrument's texture from another, with the trombonist trumpeting elephant-like, the bassist slapping his lowest tones and the reedman overblowing pressurized licks from two horns simultaneously.

As perfectly balanced as a triangle's three sides, the performances are emotionally fulfilling as well.

For more information, visit kadimacollective.com. Lewis is at *The Stone* May 20th. See Calendar.



Lieb Plays The Blues a la Trane
David Liebman Trio (Daybreak)
 by Terrell Holmes

The global influence John Coltrane continues to have more than 40 years after his death is well documented and indisputable. Saxophonist Dave Liebman knows the irresistible power of Coltrane's gravitational force and willfully succumbs to it. Liebman, bassist Marius Beets and drummer Eric Ineke take a simple approach to the songs on *Lieb Plays The Blues a la Trane*, a live set recorded in Belgium in 2008. They state the themes briefly and then improvise with the kind of vigorous woodshedding that Trane personified. The spirit of the

playing drives this homage as much as the music does.

The trio opening with Miles Davis' "All Blues" is clearly a mission statement. Liebman goes on a lengthy, impassioned discourse on soprano while Beets and Ineke keep a strong groove percolating under him. Liebman's tenor on "Up Against the Wall" vividly invokes Trane's upper register wailing, deep elephantine honks and his "sheets of sound" technique. It seemed at the outset that all Ineke and Beets would do was keep the motor running for Liebman's blowing, but the arrangement of "Mr. P.C." quells that concern by creating space for their excellent bass and drum solos (although Beets' solo would have been even more satisfying if it could be heard more clearly. He's not quite on mic, so it sounds muffled). Furthermore, the cool "Village Blues" is probably the most balanced song of the set because it involves all of the band members with the greatest equity. The disc ends with "Take the Coltrane", Liebman's fusillade of tenor madness that recalls the Joyce-ian stream of consciousness that was "Chasin' the Trane".

Throughout Liebman blows in the style and spirit of Coltrane but without the burden of mimicry. Liebman, after all, long ago passed the stage of mere copycatting and has developed his own unique style - indeed, there are probably many young saxophonists out there today who are going through Liebman phases. *Lieb Plays The Blues a la Trane* is destined to become a classic because it's a blueprint of emotion and invention, which captures the essence of what Coltrane and jazz are about.

For more information, visit challengerecords.com. Liebman is at *Cornelia Street Café* May 7th with Rob Garcia and *Iridium* May 19th. See Calendar.



Ghosts
Peter Evans Quintet (More Is More)
 by Stuart Broomer

Peter Evans has established a reputation as a trumpeter of extraordinary technical skills, a mastery of traditional jazz approaches and an ability to innovate both as an improviser and as a trumpeter. Perhaps it's his ability to exploit conventional chord changes and the mercurial possibilities of free improvisation and more complex structures simultaneously that are most striking. That particular tightrope act has never been more explicit than it is with his new quintet, where he's joined by pianist Carlos Homs, bassist Tom Blancarte, drummer Jim Black and, most significantly, Sam Pluta on live processing and laptop.

The transformation of traditional materials is apparent immediately here in the opening "...One to Ninety Two", based on the chords of Mel Tormé's "The Christmas Song". Evans constructs a fantasia of great complexity, the brassy precision of his trumpet matched against Pluta's transformation of the instrument. The group manages to create dense rhythmic activity with individual instruments and parts of the harmony moving at different rates. Homs matches Evans in his ability to combine hardbop concentration amidst its own electronic disintegration and there are moments of sound in here that might be directly attributable to Blancarte's bowed bass or Pluta's machinations. "323", named for its rhythmic cells, develops as a feature for the combined rhythmic invention of Black and Pluta.

The program includes both long explorations (eg,

Evans' own "Articulation") as well brief and trenchant episodes, like a luminous reworking of Hoagy Carmichael's "Stardust". While the CD title *Ghosts* might suggest Albert Ayler's energy-music anthem, Evans appears interested in the transformative power of all the ghosts of the jazz past: a piece called "Ghost" eerily reworks material from Victor Young's "I Don't Stand a Ghost of a Chance with You", a song now almost too obscure to be thought of as a standard. This is exciting and very distinctive music, a fresh look at the integration of acoustic and electronic elements.

For more information, visit moreismorerecords.com. Evans is at *Bowery Poetry Club* May 29th. See Calendar.



Shifting Moods
In Transit (Konnex)
Icicles

Eastern Boundary Quartet (Konnex)
Six
Michael Jefry Stevens/Jeff "Siege" Siegel/
Tim Ferguson Trio (Konnex)
by John Sharpe

Can you have over 60 CDs under your belt and still not be a name that readily trips off the lips of most jazz lovers? Well it would seem so in the case of pianist Michael Jefry Stevens. Although best known for his co-leadership of a long-lived group with bassist Joe Fonda and the transatlantic Conference Call with German reedman Gebhard Ullmann, Stevens is active across so many jazz genres in so many countries that it can be hard to keep track. Add to that a move several years ago to the less-than-fashionable jazz center of Memphis and perhaps there is an explanation for the understated profile. But for those in the know, Stevens' adventurous but always lyrical pianisms are a surefire marker that close attention is required and those traits are well in evidence on the three wide-ranging (stylistically and geographically), small-group discs under consideration here.

Under the In Transit moniker, Stevens hooks up with three Swiss musicians for *Shifting Moods*, a live date documented from Zurich in 2007, their second offering following 2004's well-received *Moving Stills* (Unit Records). As on its predecessor, the foursome generates a roster of spontaneous compositions that manifest an inherent sense of structure but still have enough space to showcase their ample talents. Not everyone plays at once; voices are added and subtracted, but together they forge an exceptionally strong ensemble identity based around deep listening and interaction between four equals. It helps that saxophonist Jürg Solothurnmann shares Stevens' predilection for melody amongst the atonality, so that there is a tunefulness in even their most fiery moments. Drummer Dieter Ulrich proves adept at laying a timbrally inventive arrhythmic pulse and meshes well with bassist Daniel Studer, whose slash-and-burn arco is one of the strengths of this band.

Fine sequences abound, like the duet for skittering bow work and yelping alto saxophone on "Spices & Devices, Part 2" or the off-kilter piano and drums lead-in to "Open End", presaging a passage of calmly seething collective activity. Stevens shows his breadth of expression throughout, as when he embarks on a luminously spacious excursion at the start of the restrained "Color Deep", only to morph into insistent percussive accents on dampened piano keys to support Solothurnmann's breathy alto. There is a fizzing vitality that surges through this set making it one not to miss.

Two years later and some 500 miles to the south, Stevens appears in another international aggregation, this time in the company of Fonda. In combination with two Hungarian jazz masters they form the Eastern Boundary Quartet, whose *Icicles* was recorded in concert in Budapest. Over the course of a 50-minute program of six originals from within the band and a cover of guitarist Attila Zoller's "Hungarian Jazz Rhapsody", the four attain a seamless merging of jazz with Balkan folk melodies.

Buoyed by Fonda's swinging bounce, both Stevens and saxophonist Mihály Borbély achieve poetic flight, as on the bassist's sprightly opener "Fish Soup" where Borbély's pure-toned soprano slides between pitches, abetted by the pianist's edgy comping. The two Americans sit out "Soft Balkan Wind", which passes in a whirl of serpentine soprano and rambunctious drumming. But even on an album full of lovely airs like Fonda's "China" or Borbély's closing "Transylvania Blues", Steven's title track stands out, building on a downbeat bluesy solo piano intro to launch a gorgeous ballad.

Stevens partakes of a similarly inside set on *Six*, marking the half dozen for his standards trio with bassist Tim Ferguson and drummer Jeff Siegel. Alongside some familiar tunes are five numbers stemming from the pens of each band member. To say the threesome is simpatico would be an understatement: they've been together over 20 years and it shows in their smooth transitions and relaxed interplay.

Their playful take on the tradition convinces, recasting the ballad "It Never Entered My Mind" as a loping groove over which Stevens ruminates on the show tune while "My Baby Don't Care For Me" begins as a restless rubato with churning drum rolls before hitting an energetic stride. Even some of the originals, like Ferguson's nagging "Green Room" and Siegel's blues-drenched homage to Shirley Horn, "Remembering Shirley", develop the feel of standards. Stevens is in his pomp on the latter but elsewhere demonstrates a light touch on a tripping rendition of "It's Only A Paper Moon" and a poignant "Tennessee Waltz".

For more information, visit konnex-records.de. Stevens is at Miles' Café May 25th, I-Beam May 26th and Saint Peter's May 29th, all with the Generations Trio. See Calendar.

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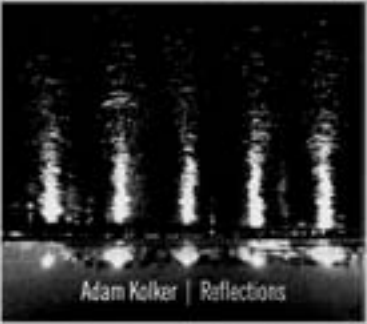
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**Gerry Gibbs And The Electric Thrasher Orchestra
 (Whaling City Sound)**
Asiento Animation (RareNoise)
 by Gordon Marshall

Miles Davis was an avatar of excess, from the cauldron of his mental cravings to the exorbitant appetites of his tongue. A critic is correlatively daunted, feeling it incumbent to exercise a rigor in word choice that Davis did in note choice. Obviously, there is vast territory in the world of Miles beyond the phenomenon of the cosmically perfect solo. He was jazz' greatest talent scout and this segues into another whole area of his importance, involving nurture of that talent indelibly soldered to the evolution of his own gestalt of improvisation, communication and composition. This has left a legacy in which alumni, recording history and song are all interconnected in a mesh that will last forever - as will the desire to pay tribute to the master.

Lew Soloff's remake of Davis and Gil Evans' *Sketches of Spain* is a labor of love - a phenomenal privilege for us in itself, like a print made from the original block. Soloff leads with inflections of Davis, but his tone is more soberly paced and even tauter than Miles (if that is possible). On the original, Davis was as if chomping at the bit, proceeding slowly but ever ready to take a dive down all the new rows to be seeded, a heady recipe for a harvest leaving interminable unfinished business that makes the reworking necessary. And, indeed, Soloff slows things down on the arrangement level as well, making everything gentler without inducing any lack of intensity. A sheer pleasure to listen to, the effort does justice to its source and more - something only a handful of musicians in the world are in a position to do and of which even fewer are capable.

Gerry Gibbs and the Electric Thrasher Orchestra's *Play The Music of Miles Davis 1967-1975* is a Herculean effort at containing the entirety of Davis' vast fusion output into a two-CD set. What keeps it working is the fleet simplicity of Gibbs' own drumming. Gibbs is more restrained than, say, Tony Williams or Jack DeJohnette and, as a result, hidden new complexities implied by the works are given the chance to breathe. It never gets claustrophobic in here. Silences and caesuras also grace this effort in intense, unexpected and provocative ways. New tone and patina are achieved, particularly by multi-reediest Doug Webb. In fact, everyone shines. Heavy business and play, difficult dark funk and light, finger-popping stuff alternate with all the cultural, sensual, sexual import of the source material and adopt its bedrock principle: sharing good, damn fun.

The ensemble Animation has released the Davis fusion tribute *Asiento*, apparently drawing the term from a historical usage that designates the act of the Spanish opening their slave market to other sovereign sellers. The legacy of slavery is, in so many words, the legacy of jazz and it follows that there is vast work of interpretation to be applied to a major jazz opus like Davis' body of fusion work relating to its context in the evolution of post-colonial culture. The work is a song-by-song replay of *Bitches Brew*, but *Asiento* for some reason withholds acknowledgement of that on the sleeve. Evidently, an aim to position this effort as a

primary artistic source is at work. This may be part of a politics of irony - although, in all truth, the approach to the source is sincerely original and inventive. It remains that to the passing consumer, this looks like a new title by a new group, with no connection to Miles. True to its packaging, though, the music does indeed play with identity politics, disguising songs with almost-disco beats and getting light and footloose, then turning the jive on its back and getting on with the dark business of serious music.

For more information, visit sheffieldlab.com, whalingcitysound.com and rarenoiserecords.com. Tributes to various eras of Miles Davis are at Sullivan Hall May 17th, Iridium May 19th-22nd and Smoke May 27th-28th. See Calendar.



Jazz Brasil
**Mark Weinstein
 (Jazzheads)**

by Ken Dryden

NEA Jazz Master Kenny Barron needs little introduction, having recorded extensively as a sideman since the early '60s in addition to his numerous albums as a leader. The pianist has developed a personal sound that is readily identifiable, adding value to any session in which he takes part.

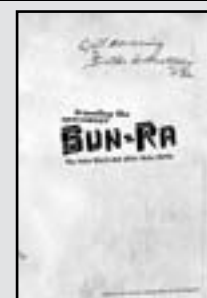
Mark Weinstein began his career as a Latin jazz trombonist, before leaving music to teach philosophy for a time, picking up the flute as a hobby. While retaining his love of Latin music upon his return to playing professionally on his new instrument, Weinstein also widened his scope to include Brazilian music. *Jazz Brasil* includes Barron, bassist Nilson Matta and drummer Marcello Pelleri and explores Brazilian and jazz favorites. The former works are well suited to flute, especially the upbeat "Triste" and the subdued, bittersweet "If You Never Come To Me", the latter with the leader playing alto flute and showcasing Matta's intricate solo. Two fine originals, Matta's invigorating "Sambosco" and the flutist's "Dawn's Early Light", also merit praise. Weinstein plays concert flute in his breezy setting of Monk's "I Mean You", switching to bass flute for a deliberate, mellow treatment of the pianist's "Ruby, My Dear". The leader uses alto flute on Wayne Shorter's "Nefertiti", with Barron's shimmering solo as its centerpiece. This is easily Mark Weinstein's finest recording to date.

The Art of Three is an allstar trio with Billy Cobham, Barron and bassist Ron Carter, an occasional working group that has had success touring Europe and Japan. This CD compiles live performances from a European tour in 2001, recorded in various halls. In his liner notes the drummer explains that using a different drum kit every night and the nuances of each venue challenged him to discover his ideal volume level. Although the three men have played together briefly at times, this tour marked one of their earliest extensive tours as a working band. But they gelled as a working unit, mostly sticking to familiar standards and jazz compositions that they likely had played hundreds of times during their respective careers. "Stella By Starlight" focuses the spotlight initially on Barron, followed by Carter's trading fours with Cobham. The trio retains the drama and dissonance of Monk's "Round Midnight" while also adding a playful touch, with glistening piano complemented by spacious bass and subtle brushwork. Carter's "New Waltz" and

Barron's "And Then Again" have long been staples of each composer's repertoire and they prove to be excellent vehicles for the trio, even if they were new to the other musicians prior to the tour. The unison clapping at the start of "Someday My Prince Will Come" suggests that this was an encore from one of the shows. Though this standard has long been a favorite of jazz groups, the trio puts its own stamp on it, revealing many new facets in their exploration of this familiar waltz.

For more information, visit jazzheads.com and inandout-records.com. Barron is at Caspary Auditorium May 4th and Birdland May 24th-28th. See Calendar.

IN PRINT



*Traveling the Spaceways: Sun Ra, the
 Astro Black and other Solar Myths*
 Edited by John Corbett, Anthony Elms and Terri
 Kapsalis (White Walls/University of Chicago Press)
 by Ken Waxman

Traveling the Spaceways is a well-researched compendium of information about jazz' only bandleader to have his origin on the planet Saturn. The 14 chapters, gathered from a two-day Chicago symposium on Ra (1914-1993), aka Herman Poole Blount of Birmingham, AL, deal with the music, art and long-lasting influence of the enigmatic bandleader. Profusely illustrated with vintage Ra photos, album art, ephemera from the collection of Ra and his associates, plus visual artists' often full-color representations of the man and other mid-century Black trends, the book does a masterful job of outlining the pianist/bandleader's importance.

Among the highlights is a detailed investigation of the Arkestra's formative late '50s years in its Chicago hometown by scholar/discographer Robert L. Campbell. Another provocative essay by critic Kevin Whitehead examines many of Ra's earliest recordings to prove that, rather than being divorced from prevailing musical currents, Ra's compositions had similarities to advanced tunes and arrangements by such then-mainstream figures as Shorty Rogers, Neal Hefti and Tadd Dameron. Author Graham Lock provides what is arguably the most insightful essay, convincingly linking the composer's outer-space fascination with earlier African-American spirituals and sermons.

Also included are textural analyses of Ra's poetic, polemical and aphoristic writings, although some suppositions lean more towards scholastic criticism than proper interpretations of the work of a musician. Using the art of early Sun Ra LP covers as a starting point, Victor Margolin contributes a perceptive piece on Black graphic artists and designers in Chicago of mid 20th century. Including essays, poetry, visual art and prose influenced by the Sun Ra persona, other chapters are more problematic, some confusing enthusiasm for insight. Still, those wanting to understand the provocative career of Sun Ra will revel in the thoughtful scholarship that makes up most of this book.

For more information, visit press.uchicago.edu. The Sun Ra Arkestra is at Sullivan Hall May 25th. See Calendar.



Snuck In
David Weiss and
Point of Departure (Sunnyside)
by Clifford Allen

Trumpeter and arranger David Weiss, while not particularly as well known as he should be, has nevertheless steadily convened a number of interesting ensembles that point to both a respect and an advancement of the postbop tradition - such groups as the New Jazz Composers Octet and The Cookers would alone cement him as someone to watch in contemporary straightahead jazz.

While certainly an important catalyst for larger-scale projects, the realities of performing, working and recording this music as well as the immediate structural inventiveness offered by a small group have focused some of his attention towards co-leading a quintet. As Weiss told this writer in an interview in November 2010 for *Burning Ambulance Magazine*, "I got tired of the up-and-down movement of my career as a trumpeter and with Point of Departure I was able to stop composing and arranging, instead focusing on playing the trumpet in a small ensemble... [Once] I started talking to [tenor saxophonist] JD Allen, who has a compelling tenor sound, and put together a band to work every Thursday night starting in 2006, by the end of the year it was solid."

Point of Departure joins Weiss with Allen, guitarist Nir Felder, bassist Mat Clohesy and drummer Jamire Williams and *Snuck In* features music from Herbie Hancock, Tony Williams, Andrew Hill and Charles Moore, most of which was recorded live at New York's Jazz Standard in 2008. On *Snuck In*, there is certainly something of the crack ensembles that emerged in the late '60s, in the wake of Miles' third quintet.

Weiss and company have chosen an excellent and semi-obscure book to work from - important and distinct, tunes from Hancock's *The Prisoner* (Blue Note, 1969) and Hill's *One for One/Pax* session (Blue Note, 1963) are rendered with guitar instead of piano as Felder's tough and open phrasing adds a curious wander behind cutting trumpet and tenor. The insistent six-string distance is part of what makes the title tune so compelling, an oddly-moving barnstormer by the obscure Detroit Moore that appeared on the Contemporary Jazz Quintet's *Multidirection* LP (Blue

Note, 1969). Weiss' tone is fat and his phrasing incisive, a questing brashness perfectly suiting the music and paving the way for Allen's Wayne Shorter-like bubbling turns and Felder's soft, left-field spirals. Hancock's "I Have a Dream" opens the disc and almost pulls apart at the seams, collective rhythmic tension swirling around Weiss' controlled choppiness and Allen's husky-yet-quixotic keen. Felder's guitar solo extends into blues-rock and progressive territory and pulls the group into a parallel setting.

Point of Departure, in addition to breathing life into marginalized aspects of tradition, is a rare instance of contemporary postbop that's unafraid to take risks.

For more information, visit sunnysiderecords.com. This group is at Jazz Standard May 24th. See Calendar.



Fields of Moons
Chris Washburne and
the SYOTOS Band (Jazzheads)
by Elliott Simon

Trombonist Chris Washburne and his SYOTOS band are one of the hottest contemporary Latin jazz septets performing in NYC. Compared to their prior release, the fiery sociologically aware *Land of Nod* (2006), *Fields of Moons* puts the politics on hold and turns down the heat. Here, the band's lovely three-horn voicings are highlighted in the context of superb ensemble playing divided equally between polished originals and stately interpretations of Latin and jazz standards.

Washburne's self-penned title cut induces a mood reminiscent of a bygone ballroom era when jazz was meant for dancing and band harmony ruled over stand-up solos. Likewise on the calm "Seas of Slumber" that follows, he artfully plays over a lilting Latin beat courtesy of two new band members, drummer Diego Lopez and percussionist Cristian Rivera. The elegantly constructed "Obsesión", written by Latin big band icon Pedro Flores, is a lovely vehicle for trumpeter John Walsh to lock horns with Washburne.

Saxophonist Ole Mathisen rounds out the frontline and, in addition to contributing two of the more distinctive tracks - the mysteriously exotic "Non Spoken" and sensuously erotic "Evening Rites" - he manages to adapt to the overall laidback vibe without sacrificing a bit of the passion in his emotive horn.

Barry Olsen's "Long Time Coming" has the pianist front and center with some clever solo work within the cut's sashaying milieu while Mingus' "Duke Ellington's Sound of Love" is a well-chosen addition to the program as bassist Leo Traversa finds more of the Duke's lush ballad style than did Mingus on his somewhat looser original. Things close with Mathisen's clarinet adding a touch of authenticity to a softly Latinized version of "Do You Know What It Means To Miss New Orleans". *Fields of Moons* is a relaxing change of pace, the 'quieter side' of SYOTOS.

For more information, visit jazzheads.com. Washburne is at The Stone May 13th. See Calendar.

ON DVD



Masters of American Music: Swingin' The Blues
Count Basie (EuroArts)
by Ken Dryden

This nearly hour-long documentary was first issued in the early '90s as a BMG VHS tape. The pianist, who spent around a half-century leading a band, is portrayed as a friendly boss, who worked hard with his musicians to find the perfect arrangement for each song. The documentary incorporates excerpts of performance footage from film, soundies and television alongside a number of Basie alumni discussing their experiences, including Buck Clayton, Harry 'Sweets' Edison, Illinois Jacquet, Al Grey, Earl Warren, Joe Williams and Claude 'Fiddler' Williams, along with fellow bandleader Jay McShann, though it is surprising that band alum Clark Terry was overlooked (or maybe unavailable).

Edison has some of the highest praise for Basie, explaining, "He put the right note in the right place at the right time" while Grey insisted, "He could make one note swing." Basie discusses his methods in interviews from various points in his career. While he is generally reserved at the piano with his big band, Basie proved that he still had plenty of stride piano chops, demonstrating them by playing some Fats Waller on *Ralph Gleason's Jazz Casual* in the early '60s. The Old Testament band is discussed in detail, including the featuring of two tenor saxophone soloists, Lester Young and Herschel Evans, while the contributions of Edison, Clayton, Freddie Green, Walter Page and Jo Jones are praised as well.

When the big band era came to an end following World War II, Basie broke up his orchestra in 1950, only quickly to form a sextet. This evolved into the New Testament band, with the contributions of saxophonists Franks Foster and Wess, along with saxophonist/arranger Ernie Wilkins. Although the work of composer/arranger Neal Hefti is briefly discussed, no mention is made of "Li'l Darlin'" (which became a signature tune for Basie) or the famous story about how Basie slowed down the tempo of Hefti's initial arrangement, which no doubt helped it become a staple of the band's repertoire for the remainder of the pianist's career.

For more information, visit www2.euroarts.com. Basie tributes are at Dizzy's Club May 10th-15th and Nectar Wine Bar May 14th as part of Harlem Jazz Shrines. See Calendar.

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Perpetual Motion
Donny McCaslin (Greenleaf Music)
by Jeff Stockton

Donny McCaslin represents a generation of tenor saxophonists for whom no style of jazz seems to be out of bounds. Whether it's playing straightahead on standards and ballads, walking the bar on honking R&B or blowing free, McCaslin is fluent, proficient and comfortable in any style. Those three aesthetics are touched upon on *Perpetual Motion*, but in a departure from the trio workouts on *Recommended Tools* and the brassy compositions on *Declaration*, it's mostly fusion - of the Weather Report, electric Miles, Brecker Brothers sort - that carries the day.

McCaslin and his band, however, are utterly contemporary in their approach. The title track features McCaslin's titanic soloing in creative tension with the relative calm of Adam Benjamin's Fender Rhodes and producer David Binney's wash of electronics. On "Five Hands" Antonio Sanchez whips up a firestorm on drums and Benjamin's Fender twinkles before McCaslin unleashes a torrent of musical information. "Claire" starts with McCaslin and Sanchez crashing off one another in a way that makes you look forward to a McCaslin-drummer duet recording. When the band comes in the tune turns melodic, with McCaslin and Benjamin soloing joyfully. McCaslin is forceful but disciplined, never repetitious and always in control.

The funk gets explicit when electric bassist Tim Lefebvre asserts himself on "L.Z.C.M.", with its Bootsy Collins-inspired effects on the solo. "Firefly" gives Sanchez another opportunity to let his sticks fly and Binney to let his electronics float, but this time it's Uri Caine on electric piano who establishes the atmospherics. After the incendiary electric fusion of the second half of the CD, Caine closes things out with a delicate solo piano piece called "For Someone". It's an unexpected ending to such a high-energy album, but perhaps fitting, as it demonstrates McCaslin's commitment to providing a full complement of jazz moods and colors with every new offering.

For more information, visit greenleafmusic.com. McCaslin is at Smalls May 5th with Alex Sipiagin, Littlefield May 11th with Joel Harrison and The Jazz Gallery May 19th-20th with Antonio Sanchez. See Calendar.



(Put Your) Hands Together
Nate Wooley Quintet (Clean Feed)
by John Sharpe

Trumpeter Nate Wooley has won critical acclaim for his timbral adventurousness but none of that prepares the listener for the debut of his new band, which is a much more accessible and jazzy affair. To be fair, Wooley has regularly shown this side of himself in sideman dates with the likes of drummer Harris Eisenstadt but now he shows he can do it in his own style. One point of reference might be Eisenstadt's Canada Day ensemble, which shares a rhythm section with the trumpeter's quintet, in addition to Chris Dingman's vibes as the chordal support for two horns.

Wooley's ten compositions, while conventional in shape, tend to be diverse in content, fully informed by his interest in strange timbres. Wooley bookends the set with two solo renditions of "Shanda Lea", with a third duo version mid-program. The first is played fairly straight, setting out the Americana-tinged air plainly and with feeling, repeated like a mantra, but gradually becomes fractured and dissipated until only the occasional hints of the tune surface among the entropy. In the final reading, Wooley barely plays the tune at all, instead collating a series of susurrations, distortions and wah-wah tones until culminating in a squeaky whistle and a breathy downward sigh.

In between, the brassman demonstrates that he has an ear for a well-turned melody. One of the pleasures of this disc is how the seemingly traditional forms get deconstructed and then finally pieced together again. "Hands Together" provides a case in point, starting with a bluesy refrain and loping rhythm that dissipates into a static hiss before the lurching screech of Josh Sinton's keening bass clarinet resurrects the poised theme. Eisenstadt and bassist Eivind Opsvik mesh elegantly, adroitly switching in and out of tempo and purveying unsettling rhythmic contrasts, as on the insistent "Ethyl". But lest everything is viewed from a postmodern perspective, the mournful elegiac "Hazel" is rendered simply and affectingly, another delightful surprise among many on this fine album.

For more information, visit cleanfeed-records.com. Wooley is at The Stone May 6th and University of the Streets May 11th with Charles Waters. See Calendar.



Double Standard (Solo Bass)
Boris Kozlov (s/r)
by Ken Dryden

A native of Russia, Boris Kozlov has spent the past two decades based in New York City. Best known for his work as bassist, arranger and musical director for the Mingus Big Band, Mingus Dynasty and Orchestra, Kozlov has worked with numerous artists, including James Moody, Clark Terry, McCoy Tyner, Lew Tabackin, Benny Golson, Bobby Watson, Jimmy Smith and Toots Thielemans, among others.

Kozlov's choice of playing unaccompanied bass for an entire CD is a bit unusual, as it is challenging to maintain a listener's interest for over 50 minutes without the presence of other instruments or focus one's attention exclusively on the lower range. He is at his best in tackling well-known jazz standards at brisk tempos, like Joe Henderson's "Inner Urge", which comes alive in his brilliant interpretation, showcasing a formidable technique.

But Kozlov is no one trick pony. He creates a fresh improvised introduction to Scott LaFaro's "Gloria's Step", strumming his bass like a guitar at the end of each phrase before revealing its famous theme; his intricate improvisation is simply breathtaking. Likewise, his inspired journey through "Isfahan" keeps one's interest. Kozlov's originals, though not familiar to most listeners, also prove compelling. The title "Kowloon Bass Check" makes one think it was composed in Hong Kong, though the piece blends a sophisticated blue line with just a touch of funk. The most unusual track combines his haunting "RGB" with Charles Mingus' "Self-Portrait in Three Colors", the latter in which Kozlov overdubs multiple arco lines over his pizzicato playing.

While some may find an entire CD of unaccompanied bass to be too much of a good thing, Kozlov's masterful project is best appreciated in a quiet setting with a good stereo and no distractions.

For more information, visit borisbass.com. Kozlov is at Jazz Standard May 2nd with Mingus Big Band, 9th with Mingus Dynasty and 16th with Mingus Orchestra, Smalls May 5th with Alex Sipiagin, Blue Note May 8th with Tessa Souter and North Square Lounge May 22nd with Linda Ciafalo. See Calendar.

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BOXED SET



The Complete 1932-1940 Brunswick, Columbia and Master Recordings
Duke Ellington's Famous Orchestra (Mosaic)
 by George Kanzler

Duke Ellington's popularity and earning power was never greater than in the decade from 1932 through 1941, although reductionist critical views often skip over much of the '30s to concentrate on the early "jungle sounds" of the 1927-1931 Cotton Club band and the 1939-41 "Webster-Blanton" band. That tendency has been reinforced by the fact that the only comprehensive boxed set of the CD era released in this country is the 24-disc *The Duke Ellington Centennial Edition (1927-1973)* on RCA Victor, which lightly covers 1933-34 and then skips to 1940, because during the missing years the Ellington orchestra recorded exclusively for the Columbia-associated labels represented on this Mosaic set. Together with another Mosaic box, the seven-CD *Duke Ellington: The Complete 1936-1940 Variety, Vocalion and Okeh Small Group Sessions* released five years ago, we get a comprehensive look

at what was Ellington's most prolific and active studio-recording decade.

Billy Strayhorn, Ellington's collaborator and musical alter ego, whose arranging work begins to show up on the last CD of this collection, once summed up the Duke this way: "Ellington plays the piano, but his real instrument is the band. Each member of the band is to him a distinctive tone color and set of emotions, which he mixes with others equally distinctive to produce a third thing, which I like to call the Ellington Effect." That Ellington Effect can be heard growing and developing, taking on more tonal colors and emotions as the Famous Orchestra, as it was billed, acquired new, additional musicians and Ellington learned to exploit the burgeoning possibilities of the recording studio as well as of his own genius for composing and arranging. For if one thing is clear from the 252 tracks - including many alternate takes - in this collection, it is that Ellington made sure his orchestra was recorded to maximum sonic effect. And thanks to the brilliant digital mastering/editing of Steven Lasker, often taken from original metal masters, '30s recordings have never sounded so good.

No better example of the sonic care Ellington took in the studio, as well as his remarkable prescience about the direction of the music, can be found than his use of the string bass in the decade. Wellman Braud, the bassist from 1927-35, was an originator of the walking bass line and is profoundly clear on the early tracks on this set. And although Jimmy Blanton is, rightly, credited as the first modern bass player who soloed, Braud can be heard taking a brief solo on "Blue Harlem" in 1932. And from 1935-38 Ellington often employed and recorded

with two bassists: Billy Taylor and Hayes Alvis.

There are an abundance of Ellington compositions throughout this set, including many now-forgotten gems, from swingers like "Weely" and "Riding on a Blue Note" to rarely heard ballads such as trombonist Lawrence Brown's 'concerto' "Yearning for Love". This was another Ellington innovation - compositions and arrangements tailored around the talents of one band member, whether trumpeter Cootie Williams ("Echoes of Harlem", "Concerto for Cootie"), clarinetist Barney Bigard ("Clarinet Lament") or cornetist Rex Stewart ("Boy Meets Horn"). The latter, who joined the band in 1934, brought a Puck-ish humor to Duke's palette. This box also offers some of Ellington's first forays into extended composition, from the moody tone poem and elegy for his recently deceased mother, "Reminiscing in Tempo", which stretches across four 78 sides, and the two-part "Creole Rhapsody" and "Diminuendo and Crescendo in Blue".

But Ellington was also a purveyor of popular music fare and included here are many of the Tin Pan Alley songs delivered by his featured singer, Ivie Anderson, who sounds more impressive the more she is heard. And Duke's involvement in Broadway and Hollywood yield two of the great one-offs in this set: Bing Crosby singing "St. Louis Blues" and Ethel Waters doing "I Can't Give You Anything But Love", with a second chorus impersonating Louis Armstrong.

For more information, visit mosaicrecords.com. An Ellington tribute is at Allen Room May 3rd-4th. The *Essentially Ellington Concert* is at Avery Fisher Hall May 14th. See Calendar.

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Photo courtesy of The Funky Dragon Collective

Sunday, May 1

- ★ Pee Wee Ellis, Larry Willis, Christian McBride, Lewis Nash
Idium 8, 10 pm \$30
- ★ Charlie Hunter/Shawn Pelton
Jazz Standard 7:30, 9:30 pm \$25
- ★ Bill Frisell Quartet with Ron Miles, Tony Scherr, Kenny Wollesen
Village Vanguard 9, 11 pm \$30
- ★ James Carter Organ Trio with guests Nicholas Payton, James "Blood" Ulmer
Blue Note 8, 10:30 pm \$35
- ★ Duduka Da Fonseca/Helio Alves with Claudio Roditi, Maucha Adnet, George Mraz and guest Toninho Horta
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Matt Marble, Alex Waterman, Katherine Young, Tucker Dulin; Steve Barsotti
The Stone 8, 10 pm \$10
- ★ Steve Hudson Chamber Ensemble with Zach Brock, Jody Redhage, Martin Urbach; Ricardo Gallo's Tierra de Nadie with Ray Anderson, Dan Blake, Mark Helias, Pheeroan akLaff
Cornelia Street Café 6, 8:30 pm \$10
- ★ Tony Moreno Quintet with Marc Mommaas, Ron Horton, Andy Milne, Dean Johnson
55Bar 10 pm
- ★ 40Twenty Band: Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio, Jacob Garchik
Puppet's Jazz Bar 7 pm \$5
- ★ Marco Cappelli Acoustic Trio with Ken Filiano, Satoshi Takeishi; The Respect Sextet: Eli Asher, James Hirschfeld, Red Wierenga, Malcolm Kirby, Ted Poor
Drom 7:30 pm \$20
Bowery Poetry Club 8 pm \$10
- ★ Gato Loco
- ★ Dave Smith Quintet with Dan Pratt, Nate Radley, Gary Wang, Greg Ritchie
Sycamore 8 pm \$10
- ★ David Stent/Dominic Lash; Patrick Brennan; Blaise Siwula/Andy O'Neill; Raquel Dutra/Vin Scialla
ABC No Rio 7 pm \$5
Walker's 8 pm
- ★ Peter Leitch/Sean Smith
- ★ Ehud Asherie Trio; Fat Cat Big Band; Brandon Lewis/Renée Cruz Jam
Fat Cat 6, 8:30 pm 1 am
Caffe Vivaldi 8:30 pm
Shrine 9 pm
- ★ Florian Hoefner Quartet
- ★ Melissa Gardiner Quintet
- ★ Jacques Demierre/Vincent Barras; Seungmin Cha
Downtown Music Gallery 6 pm
Saint Peter's 5 pm
- ★ Jonathan Batiste Trio
- ★ Avram Fefer Trio with Michael Bisio, Chad Taylor
Connie's Loft 4 pm
- ★ Lenny Pickett NYU Block Party Band
Blue Note 12:30, 2:30 pm \$24.50
- ★ Lyric Fury: Cynthia Hilts, Jack Walrath, Lily White, Marika Hughes, Deborah Weisz, Lisa Parriott, Ratzo Harris, Scott Neumann; Daniel Glaude Quintet with Tristen Napoli, Noah Kellman, Cam Kayne, Pat Morrison; Casimir Liberski Trio with Evan Marien, Jeffery Fajardo; Kai Kurosawa Trio with Ian Rapien, Jordan Perison; Eleni Starnelou/Phytos Stratis
Miles Café 4, 5:30, 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
- ★ Ian Duerr Trio
- ★ Jazz For Kids with Amy Cervini
- ★ Roz Corral Trio
- ★ John Colianni Quartet; David Coss and Trio; Joe Sailor Trio
The Garage 11:30 am 7, 11:30 pm

Monday, May 2

- ★ Marty Napoleon 90th Birthday Celebration with Byron Stripling, Marcus Printup, Dave Bennett, Aaron Diehl, Yasushi Nakamura, Marion Felder
Peter Jay Sharp Theater 7:15 pm \$35
- ★ Matana Roberts Coin Coin Listening Party
Le Poisson Rouge 7 pm
- ★ Frank Wess, Joe Wilder, Norman Simmons, Harry Allen, Joel Forbes, Ed Metz
Feinstein's 8 pm \$20
- ★ Mingus Big Band: Jason Marshall, Abraham Burton, Mark Gross, Lauren Sevian, Ku-umba Frank Lacy, Clark Gayton, Earl McIntyre, Alex Sipiagin, Greg Gisbert, Alex Norris, Orin Evans, Boris Kozlov, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$25
- ★ NYU Jazz Orchestra with guests Rich Shemaria, Lenny Pickett, Billy Drewes, Don Friedman, Bruce Arnold, Ralph Lalama, Combo Nuvo
Blue Note 8, 10:30 pm \$15
- ★ Temple University Jazz Band with Wycliffe Gordon, Terrell Stafford
Dizzy's Club 7:30, 9:30 pm \$20
- ★ William Hooker Quartet with guests: TEST, Sabir Mateen, Daniel Carter, Matt Heyner, Tom Bruno
University of the Streets 8, 10 pm \$10
- ★ Jessica Jones' Horns With Strings with Tony Jones, Mark Taylor, Charlie Burnham; Seth Meicht Trio with Matt Mitchell, Mike Pride; Brian Settles and Central Union with Neil Podgurski, Corcoran Holt, Jeremy Carstedt; The Caught Between Moments Quintet: Darius Jones, Seungmin Cha, Eunsun Jung, Woonjung Sim, Sean Conly
Clemente Soto Velez 7 pm \$10
- ★ Josh Roseman's Water Surgeons with Curtis Hasselbring, Jacob Garchik, Barney McAll
Barbes 7 pm \$10
- ★ Joel Fass solo; Ari Hoenic with Gilad Hekselman, Orlando Le Fleming, Tigran Hamasyan; Spencer Murphy Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ David Anram and Co. with Kevin Twigg, John de Witt, Adam Anram
Cornelia Street Café 8:30 pm \$10
- ★ Pitom: Yoshie Fruchter, Jeremy Brown, Shani Blumenkranz, Kevin Zubek; Gutbucket; Leah Koenig
The Rock Shop 7:30 pm \$8
- ★ Gary Morgan and PanAmericana! Tea Lounge 9, 10:30 pm
- ★ Max Cudworth Quintet with Peter Schlamb, Glen Zaleski, Ryland Kelly, Rick Cragin
Miles Café 10 pm \$19.99
- ★ New School Presents: Tom Csatar's Ecotone with Ari Karason, Collin DeJoseph, Dan Parra, Coleman Bartels; Martin Seiler Quartet with Chad Lefkowitz-Brown, Mike Pratt, Martin Seiler, Chris Davidson; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
Illinois Jacquet Performance Space 7 pm
Zinc Bar 7 pm \$8
- ★ Korea 21
- ★ Emma Larsson
- ★ Howard Williams Jazz Orchestra; Ben Cline Trio
The Garage 7, 10:30 pm

Tuesday, May 3

- ★ Juilliard Jazz Quintet: Ron Carter, Rodney Jones, Frank Kimbrough, Carl Allen, Ron Blake
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Juilliard All Star Sextet
Dizzy's Club 11 pm \$10
- ★ Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant
Village Vanguard 9, 11 pm \$30
- ★ Omar Sosa Afri-Lectric Quintet with Marque Gilmore, Childo Tomas, Peter Apfelbaum, Joo Kraus and guest Lionel Loueke
Blue Note 8, 10:30 pm \$35
- ★ Liz Callaway and Ann Hampton Callaway
Birdland 8:30, 11 pm \$30
- ★ Aimee Allen Quartet with guest Victor Prieto
Idium 8, 10 pm \$25
- ★ I Got It Bad: A New Duke Ellington Review with Michael Feinstein, Montego Glover, Sam Harris, Lillias White
Allen Room 7:30, 9:30 pm \$75-120
- ★ Alfredo Rodriguez Trio with Peter Slavov, Francisco Mela
Jazz Standard 7:30, 9:30 pm \$20
- ★ Eddie Allen and The Aggregation with Bob Milikan, Duane Eubanks, Stanton Davis, Cecil Bridgewater, Clifton Anderson, Sam Burtis, Joe McDonough, Jack Jeffers, Joe Ford, Andrew Malay, Tom Olin, Max Schweiger, Lauren Sevian, Ray Gallon, Debron Douglas, Jerome Jennings NYC Baha'i Center 8, 9:30 pm \$15
- ★ Barbara Rosene/Conal Fowkes; Lage Lund Group with Pete Rende, Ben Street, Marcus Gilmore; Ken Fowser/Behn Gillice Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ The Caudron Trio: Fay Victor, Oscar Noriega, Satoshi Takeshi; Andrea Wolper Quartet with Kris Davis, Ken Filiano, Michael TA Thompson
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- ★ Michaël Attias, Mat Maneri, Ben Gerstein, Garth Stevenson
Alain Kiri! Loft 7 pm
- ★ Stan Killian Quintet with Alex Sipiagin, Benito Gonzalez, Corcoran Holt, McCleary Hunter; Dave Binney's Balance with Jacob Sacks
55Bar 7, 10 pm
- ★ Ras Moshe, Andrew Drury, Shayna Dulberger, Anders Nilsson; Dave Ross' Dove Joy Quartet; Cristian Amigo/Hans Tammen
Intar 7:30 pm
- ★ Jack Jeffers and the New York Classics
Zinc Bar 8, 10, 11:30 pm
- ★ Dave Allen Trio; Alan Jay Palmer Trio; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
- ★ Jack Wilkins/Richard Boukas
Bella Luna 8 pm
- ★ Ivy Adrian solo
The Kitano 8 pm
- ★ Nancy Goudinaki; Jonas Ganzemuller with Nick Paul, Jeff Koch, Bastian Weinhold; Jonathan Parker Group
Miles Café 7, 8:30, 10 pm \$19.99
- ★ Valery Ponomarev Big Band; Justin Lees Trio
The Garage 7, 10:30 pm
Puppet's Jazz Bar 8:30 pm \$5
- ★ Aman Raz Quartet
- ★ Revolution V; Darren Lyons Group
Shrine 6, 7 pm

Wednesday, May 4

- ★ Endangered Blood: Chris Speed, Oscar Noriega, Trevor Dunn, Jim Black; Dan Weiss Trio with Jacob Sacks, Eivind Opsvik
Littlefield 8 pm \$10
- ★ Kenny Barron Trio
Caspary Auditorium 8 pm
- ★ Julian Lage Group with Dan Blake, Jorge Roeder, Aristides Rivas, Tupac Mantilla
Jazz Standard 7:30, 9:30 pm \$20
- ★ Renku: Michaël Attias, John Hébert, Satoshi Takeishi
Barbes 8 pm \$10
- ★ Shane Endsley and the Music Band with Craig Taborn, Matt Brewer, Nate Wood
Cornelia Street Café 8:30 pm \$10
- ★ Mike Pride's From Bacteria to Boys with Darius Jones, Alexis Marcelo, Peter Bitenc
Knitting Factory 7:30 pm \$10
- ★ Marlene VerPlanck Quartet with Tomoko Ohno, Jennifer Leitham, Sherrie Maricle
The Kitano 8, 10 pm
- ★ Sabir Mateen's Omni-Sound with Matt Lavelle, Hilliard Greene, Warren Smith and guest Alex Harding; Dave Sewelson/Stephanie Stone
University of the Streets 8, 10 pm \$10
- ★ Steve Gorn/Ralph Samuelson; Jeph Jerman
The Stone 8, 10 pm \$10
- ★ Theo Hill Trio; Charles Telerant 4 with Pat Bianchi, Vincent Herring; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am
- ★ Kompost 3: Martin Eberle, Benny Omerzell, Lukas König, Manu Mayr
Austrian Cultural Forum 7:30 pm
Feinstein's 10:45 pm \$28
- ★ Chihiro Yamanaka Trio
- ★ Jon Gordon Nonet
- ★ Joe Alterman Trio with James Carmack, Alex Raderman; Paul Carlton's La Rumba Is A Lovesome Thing with Anton Denner, Dave Smith, Mike Fahie, Mark Miller, Nicki Denner, Edward Perez, William "Beaver" Bausch, Christelle Durandy; Dahi Divine S.O.W Quartet with James Tillman
Miles Café 7, 8:30, 10 pm \$19.99
- ★ Lionelle Hamanaka/Vince Christmas Tomi Jazz 9 pm \$10
- ★ Brian Villegas Trio
Flute Bar Gramercy 8 pm
- ★ Gemma Gezazano
Flute Bar 8 pm
- ★ Greg Ward, Scott Colberg, Arthur Vint
Puppet's Jazz Bar 8:30 pm \$5
- ★ Juilliard Jazz Quintet: Ron Carter, Rodney Jones, Frank Kimbrough, Carl Allen, Ron Blake
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Juilliard All Star Sextet
Dizzy's Club 11 pm \$10
- ★ Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant
Village Vanguard 9, 11 pm \$30
- ★ Omar Sosa Afri-Lectric Quintet with Marque Gilmore, Childo Tomas, Peter Apfelbaum, Joo Kraus and guest Lionel Loueke
Blue Note 8, 10:30 pm \$35
- ★ Liz Callaway and Ann Hampton Callaway
Birdland 8:30, 11 pm \$30
- ★ David Berkman solo; Lage Lund Group with Pete Rende, Ben Street, Marcus Gilmore; Jeremy Manasia Trio with Joe Lepore, Jason Brown
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ I Got It Bad: A New Duke Ellington Review with Michael Feinstein, Montego Glover, Sam Harris, Lillias White
Allen Room 7:30, 9:30 pm \$75-120
- ★ NY Youth Orchestra; The ORourkestra
Zinc Bar 6:30, 8, 10, 11:30 pm
Caffe Vivaldi 6 pm
The Garage 6, 10:30 pm
Saint Peter's 1 pm \$7

Thursday, May 5

- ★ Highlights in Jazz - Remembering Hank Jones: Joe Lovano, Jon Faddis, Junior Mance, Steve Turre, George Mraz, Winard Harper and guest Frank Wess
Tribeca Performing Arts Center 8 pm \$37.50-40
- ★ Azar Lawrence Quintet with Jeremy Pelt, Benito Gonzalez, Essiet Essiet, Billy Hart
Jazz Standard 7:30, 9:30 pm \$25
- ★ Grady Tate with Rick Germanson, Paul Beaudry, Chuck McPherson
Creole 8:30 pm \$30
- ★ Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson
The Jazz Gallery 9, 10:30 pm \$15
- ★ Honey Ear Trio: Erik Lawrence, Rene Hart, Ziv Ravitz
Cornelia Street Café 8:30 pm \$10
- ★ Kenny Millions; Starlicker: Rob Mazurek, John Herndon, Jason Adasiewicz
Issue Project Room 8 pm \$10
- ★ Ken Burns' Prohibition and the Jazz Age with Jazz at Lincoln Center Orchestra and guests Vince Giordano, Doug Wamble
Rose Theater 8 pm \$30-120
- ★ Oz Noy, Will Lee, Dave Weckl
Idium 8, 10 pm \$30
- ★ Ehud Asherie solo; Alex Sipiagin with Donny McCaslin, Adam Rogers, Boris Kozlov, Nate Smith; Josh Evans Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Lyn Goeringer; Matthew Ostrowski, Jen Baker, Reuben Radding
The Stone 8, 10 pm \$10
- ★ Brahim Fribgane/Ibrahim Maalouf
David Rubenstein Atrium 8:30 pm
- ★ Mike McGinnis/Vinnie Sperrazza
I-Beam 8:30 pm \$10

- ★ Rob Duguay's Songevity with Noah Preminger, Justin Kauffin, Nadav Snir-Zelniker and guest Yvonne Simone
The Kitano 8, 10 pm
- ★ Geoff Vidal Quartet with David Berkman, Aiden O'Donnell, Owen Howard; Saul Rubin Quintet; Stacy Dillard Jam
Fat Cat 7, 10 pm 1:30 am
- ★ Joseph Deninson Trio with Nat Janoff, Nathan Peck
Bar Next Door 8:30, 10:30 pm \$12
- ★ Subtone: Magnus Schriefel, Jay Rattman, Florian Hoefner, Ruben Samama, Peter Gall
University of the Streets 8 pm \$10
- ★ Eyal Maoz' Edom with Brian Marsella, Shani Blumenkranz, Yuval Lion
Tea Lounge 9, 10:30 pm
Zinc Bar 9:30, 11 pm 1 am
- ★ Gregorio Uribe Big Band
- ★ Maria Christina with Patricia Francesca, Matt Davis, Leon Boykins, Jon Wert; Dee Cassella Quartet with Ruth Ahlers, Keith Ingham, Bill Moring, Francise DiNoto; Brian Girley with Gilad Hekselman, Julian Shore, Linda Oh, Ross Pederson
Miles Café 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
- ★ Yukari's Spicepot
- ★ Jonghun Song Quartet with Jiyong Park, Yunchul Kim, Ray Kim; Daniel Susnjär Quartet with Paul Bollenback, Alex Norris, Joseph Lepore
Tutuma Social Club 7, 10:30 pm
Cleopatra's Needle 7 pm
Puppet's Jazz Bar 9 pm \$5
- ★ Juilliard Jazz Quintet: Ron Carter, Rodney Jones, Frank Kimbrough, Carl Allen, Ron Blake
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Juilliard All Star Sextet
Dizzy's Club 11 pm \$10
- ★ Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant
Village Vanguard 9, 11 pm \$30
- ★ Omar Sosa Afri-Lectric Quintet with Marque Gilmore, Childo Tomas, Peter Apfelbaum, Joo Kraus and guest Lionel Loueke
Blue Note 8, 10:30 pm \$35
- ★ Liz Callaway and Ann Hampton Callaway
Birdland 8:30, 11 pm \$30
Jazz Museum in Harlem 6:30 pm
- ★ Harlem Speaks: Gene Bertoncini
Jazz Museum in Harlem 6:30 pm
- ★ Dylan Meek Trio; Andrew Hadro Quintet
The Garage 6, 10:30 pm

Friday, May 6

- ★ Songs of the Jazz Age: Bill Charlap, Jeremy Pelt, Harry Allen, Steve Wilson, Ken Peplowski, Randy Napoleon, Peter Washington, Kenny Washington, Claire Martin
Allen Room 7:30, 9:30 pm \$55-65
- ★ Gretchen Parlato with Taylor Eigsti, Derrick Hodge, Kendrick Scott and guests Alan Hampton, Dayna Stephens
Jazz Standard 7:30, 9:30, 11:30 pm \$30
The Jazz Gallery 9, 10:30 pm \$20
- ★ Gerald Clayton
- ★ Winard Harper
Lenox Lounge 8:30, 10:30 pm \$20
- ★ Paul Flaherty Quartet with Steve Swell, C. Spencer Yeh, Weasel Walter
Issue Project Room 8 pm \$10
- ★ Adam Kolker Quartet with Russ Lossing, John Hébert, Billy Mintz and guest Tim Hagans
Cornelia Street Café 9, 10:30 pm \$15
- ★ Snahashish Mozumder and SOM
Rubin Museum 7 pm \$20
- ★ Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Mark Soskin Quartet with Joel Frahm, Jay Anderson, Matt Wilson; Lawrence Leathers Jam
Smalls 7:30, 10 pm 1 am \$20
- ★ Myron Walden Momentum with Darren Barrett, Misha Tsiganov, Yasushi Nakamura, John Davis
Smoke 8, 10, 11:30 pm \$10
- ★ Francois and Louis Moutin with Jean-Michel Pilc, Rick Margitza
55Bar 10 pm
- ★ Ronny Whyte Trio with Boots Maleson, David Silliman
The Kitano 8, 10 pm \$25
- ★ Tiffany Lin/Ranjit Bhatnagar; Paul Kikuchi, Reuben Radding, Jason Stein, Nate Wooley
The Stone 8, 10 pm \$10
- ★ Starlicker: Rob Mazurek, John Herndon, Jason Adasiewicz
Nublu 10 pm
- ★ Trio Elf with guest Beat Kaestli
Zinc Bar 9 pm
- ★ Paul Bollenback Trio with Joseph Lepore, Daniel Susnjär
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Mr. Ho's Orchestrotica: Brian O'Neill, Geni Skendo, Noriko Terada, Jason Davis; Enoch Smith Jr. with Sarah Elizabeth Charles, Noah Jackson, Sangmin Lee, Alex Lopez with Sam Harris, Linda Oh, Norman Edwards
Miles Café 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
- ★ Champion Fulton Duo
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Cynthia Sayer
Jazz 966 8 pm \$15
- ★ Taeko
- ★ Mamiko Watanabe Quartet
- ★ Carte Blanche Group
Alor Café 8 pm
- ★ Aisha Mosley
Piano Due 8:30 pm
- ★ Grady Tate with Rick Germanson, Paul Beaudry, Chuck McPherson
Creole 8:30 pm \$30
- ★ Ken Burns' Prohibition and the Jazz Age with Jazz at Lincoln Center Orchestra and guests Vince Giordano, Doug Wamble
Rose Theater 8 pm \$30-120
- ★ Oz Noy, Will Lee, Dave Weckl
Idium 8, 10 pm \$30
- ★ Juilliard Jazz Quintet: Ron Carter, Rodney Jones, Frank Kimbrough, Carl Allen, Ron Blake
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Juilliard All Star Sextet
Dizzy's Club 11:30 pm \$20
- ★ Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant
Village Vanguard 9, 11 pm \$35
- ★ Omar Sosa Afri-Lectric Quintet with Marque Gilmore, Childo Tomas, Peter Apfelbaum, Joo Kraus and guest Lionel Loueke
Blue Note 8, 10:30 pm \$35
- ★ Liz Callaway and Ann Hampton Callaway
Birdland 8:30, 11 pm \$30
- ★ Hide Tanaka Trio; Kevin Dom and the Big 72
The Garage 6:15, 10:45 pm
Shine 6 pm
- ★ Sten Hostfalt 3

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SATURDAY MAY 14
8:30 THEO BLECKMANN/BEN MONDER DUO
10:00 MICHAEL FORMANEK QUARTET

SATURDAY MAY 21
8:30 TIVOLI TRIO
10:00 JOE MORRIS

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Saturday, May 7

- ★ Gowanus Jazz Fest: Frank Carlberg Quintet with Christine Correa, John O'Gallagher, Johannes Weidenmüller, Mark Ferber; Tony Malaby solo
Douglass Street Music Collective 8:30, 10 pm \$15
Puppets Jazz Bar 9 pm \$20
- ★ Alex Blake Quartet
★ Rob Garcia Quartet with Dave Liebman, Dan Tepfer, Drew Gress
Cornelia Street Café 9, 10:30 pm \$15
Sistas' Place 9, 10:30 pm \$20
- ★ Keisha Saint Joan/Bertha Hope
★ Jon Irabagon Trio with Yashushi Nakamura, Rudy Royston
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Sanda Weigl with Shoko Nagai, Stomu Takeishi, Satoshi Takeishi
Barbès 8 pm \$10
- ★ Gregorio Uribe Big Band; Piero Odorici Quartet; Tal Ronen Jam
Fat Cat 7, 10 pm 1:30 am
- ★ Dominic Lash, Harris Eisenstadt, David Stent
I-Beam 8:30 pm \$10
- ★ Jazz - The Japanese Connection: Marniko Watanabe, Kojuin Sato, Michi Fuji, Mana Hashimoto
Nuyorican Poets Café 9 pm \$15
- ★ Crosstalk: Jesse Canterbury, Tiffany Lin, Brian Cobb, Paul Kikuchi; Triplet: Tom Baker, Michael Monhart, Greg Campbell
The Stone 8, 10 pm \$10
- ★ Replet: Samantha Boshnack, Chris Credit, Izaak Mills, Nelson Bell, Tim Carey, John Ewing; Gowk: Joachim Badenhorst, Teun Verbruggen, Yannick Peeters, Christian Mendoza
Café Orwell 8, 9 pm
- ★ Chieko Honda Trio; German Gonzalez Trio
Tomi Jazz 8, 11 pm \$10
Piano Due 8:30 pm
Tutuma Social Club 7 pm
Cleopatra's Needle 8 pm
- ★ Tony Middleton
★ Mike Rood
★ Satchmo Mannan Quartet
★ Songs of the Jazz Age: Bill Charlap, Jeremy Pelt, Harry Allen, Steve Wilson, Ken Peplowski, Randy Napoleon, Peter Washington, Kenny Washington, Claire Martin
Allen Room 7:30, 9:30 pm \$55-65
- ★ Gretchen Parlato with Taylor Eigsti, Derrick Hodge, Jamire Williams and guests
Alan Hampton, Dayna Stephens
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Gerald Clayton
★ Winard Harper
★ Bill Saxton Quartet; Mark Soskin Quartet with Joel Frahm, Jay Anderson, Matt Wilson; Stacy Dillard Trio with Diallo House, Ismail Lawal
Smalls 7:30, 10 pm 1 am \$20
- ★ Myron Walden Momentum with Darren Barrett, Misha Tsiganov, Yasushi Nakamura, John Davis
Smoke 8, 10, 11:30 pm \$35
- ★ Ronny Whyte Trio with Boots Maleson, David Silliman
The Kitano 8, 10 pm \$25
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Cynthia Sayer
★ Ken Burns' Prohibition and the Jazz Age with Jazz at Lincoln Center Orchestra and guests
Vince Giordano, Doug Wamble
Rose Theater 8 pm \$30-120
- ★ Juilliard Jazz Quintet: Ron Carter, Rodney Jones, Frank Kimbrough, Carl Allen, Ron Blake
★ Juilliard All Star Sextet
★ Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant
Village Vanguard 9, 11 pm \$35
- ★ Omar Sosa Afri-Lectric Quintet with Marque Gilmore, Childo Tomas, Peter Apfelbaum, Joo Kraus and guest Lionel Loueke
Blue Note 8, 10:30 pm \$35
- ★ Liz Callaway and Ann Hampton Callaway
Birdland 8:30, 11 pm \$30
Shrine 6 pm
- ★ Sinan Bakir
★ Jazz at Lincoln Center's Middle School Jazz Academy
Dizzy's Club 12, 1:30 pm
- ★ Dan Wilkins Quintet with Adam Larson, Robert Langsted, Raviv Markovitz, Jason Burger, Noriko Tomikawa; Yutaka Uchida; Kenny Wessel Quartet with Lisa Parrott, Matt Pavolka, Russ Meissner; Deborah Latz Quartet with Daniela Schaechter, Oleg Osenkov, Marcelo Pelletieri
Miles Café 4, 5:30, 7, 8:30, 10 pm \$19.99
- ★ Larry Newcomb Trio; Justin Wood; Virginia Mayhew Quartet
The Garage 12, 6:15, 10:45 pm

Sunday, May 8

- ★ Jesse Stacken/Kirk Knuffke
★ Grant Stewart Quartet with David Hazeltine, Joel Forbes, Phil Stewart
Smalls 10 pm \$20
- ★ Perry Robinson with Mark Whitecage, Anders Nilsson, Ed Schuller, George Schuller
Williamsburg Music Center 8 pm \$10
- ★ Tom Swafford and Friends with Leanne Darling, Brian Sanders, Reuben Radding, Sally Wall, Michael McGinnis, Jen Baker, Nathan Koci, Cory Bracken; Replet: Samantha Boshnack, Chris Credit, Izaak Mills, Nelson Bell, Tim Carey, John Ewing
The Stone 8, 10 pm \$10
- ★ Brooklyn Jazz Underground: Adam Kolker, Dave Smith, Dan Pratt, Anne Mette Iversen, Alexis Cuadrado, Rob Garcia
Sycamore 8 pm \$10
- ★ Archer Spade: Dan Blackberg/Nick Milevoi; Todd Neufeld Group with Mike LaValle, Tyshawn Sorey
Sanctuary @ Temple Beth Emeth 7 pm \$10
- ★ Ehud Asherie; Jon Davis Trio; Brandon Lewis/Renée Cruz Jam
Fat Cat 6, 9 pm 12:30 am
Brooklyn Lyceum 9, 10:30 pm \$10
ABC No Rio 7 pm \$5
Walker's 8 pm
- ★ Peter Leitch/Harvie S
★ Tom Tallitsch; Tobias Meinhardt; Gowk: Joachim Badenhorst, Teun Verbruggen, Yannick Peeters, Christian Mendoza; Jazzmeia Horn
Shrine 8, 9, 10, 11 pm
- ★ Gretchen Parlato with Taylor Eigsti, Derrick Hodge, Kendrick Scott and guests
Alan Hampton, Dayna Stephens
Jazz Standard 7:30, 9:30 pm \$25
- ★ Oz Noy, Will Lee, Dave Weckl
Iridium 8, 10 pm \$30

- ★ Juilliard Jazz Quintet: Ron Carter, Rodney Jones, Frank Kimbrough, Carl Allen, Ron Blake
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Guillermo Klein Y Los Guachos with Diego Urcola, Taylor Haskins, Sandro Tomasi, Chris Cheek, Bill McHenry, Miguel Zenon, Ben Monder, Fernando Huergo, Jeff Ballard, Richard Nant
Village Vanguard 9, 11 pm \$30
- ★ Omar Sosa Afri-Lectric Quintet with Marque Gilmore, Childo Tomas, Peter Apfelbaum, Joo Kraus and guest Lionel Loueke
Blue Note 8, 10:30 pm \$35
- ★ Jean-Michel Pilc/Perry Smith; Melissa Aldana with Pablo Menares, Ross Pederson
Caffe Vivaldi 6, 8:30 pm
- ★ Teun Verbruggen solo; Andy Haas, Will McEvoy, David Gould
Downtown Music Gallery 6 pm
- ★ Blue Moon Ensemble: Gordon Au, Beavin Lawrence, Vasko Dukovski, Frederika Krier, Richard Vaudrey, Harry Miller, Tom Halpenney, Debbie Kennedy, Bernhard Haaks
Drom 6 pm \$15
- ★ Solveig Anderson Quartet
★ Sheryl Bailey 4
★ Ziv Ravitz
★ Lyric Fury: Cynthia Hiits, Jack Walrath, Lily White, Marika Hughes, Deborah Weisz, Lisa Parrott, Ratzon Harris, Scott Neumann; Yuko Kimura Trio with Roberta Piket, Cameron Brown; Janet Grice with Deanna Witkowski, Noriko Ueda, Vanderlei Pereira; Vadim Neselevskiy with Matvey Sigalov, Davy Mooney, Victor Prieto, Dan Loomis, Ronen Itzik; Sandi Kuhn
Miles Café 4, 5:30, 7, 8:30, 10 pm \$19.99
- ★ Tessa Souter with Helen Sung, Boris Kozlov
Blue Note 12:30, 2:30 pm \$24.50
- ★ Brianna Thomas with Yotam Silberstein, Elias Bailey
North Square Lounge 12:30, 2 pm
- ★ Lou Caputo Quartet; David Coss and Trio; Joonsam Lee Trio
The Garage 11:30 am 7, 11:30 pm

Monday, May 9

- ★ Japan Earth Quake Relief Benefit: Soren Moller, Joanne Brackeen, Ted Rosenthal, Kevin Hays, Kyoko Oyobe, Barry Harris; Toshiko Akiyoshi, Lew Tabackin, Don Friedman, Frank Kimbrough, Hironi Fukuda, Gerald Clayton, Helen Sung, Hello Alves, Ehud Asherie
The Kitano 7, 9:30 pm \$50
- ★ Catherine Russell and Friends
Dizzy's Club 7:30, 9:30 pm \$20
- ★ Mingus Dynasty: Alex Foster, Avishai Cohen, Ku-umba Frank Lacy, Boris Kozlov, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$25
- ★ Harlem Jazz Shrines: Monk at Minton's AllStar Jam Session
Minton's Playhouse 9 pm \$10
- ★ Adam Caine Group with Ken Filiano, Jeremy Carlstedt, Allen Lowe and The Blue Moaners with Steven Bernstein, Chris Kelsey, Ray Sushy, Lewis Porter, Chris Day, Jake Millet; Avram Fefer Trio with Michael Bisio, Chad Taylor; Dori Levine/David Amer
Clemente Soto Velez 7 pm \$10
- ★ Scott Hamilton Quintet with Chris Flory, Larry Ham, Pat O'Leary, Chuck Riggs; Spencer Murphy Jam
Smalls 8, 10 pm 12 am \$20
- ★ Yuko Fujiyama, Clifton Jackson, David Gould; Billy Stein Trio with Reuben Radding, Kevin Norton
University of the Streets 8, 10 pm \$10
- ★ Josh Roseman's Water Surgeons with Curtis Hasselbring, Jacob Garchik, Barney McAll
Barbès 7 pm \$10
- ★ Francois and Louis Moutin with Jean-Michel Pilc, Rick Margitza
55Bar 10 pm
- ★ Ned Goold Quartet; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
- ★ Gowk: Joachim Badenhorst, Teun Verbruggen, Yannick Peeters, Christian Mendoza
Goodbye Blue Monday 9 pm
Tea Lounge 9, 10:30 pm
- ★ Anita Brown Jazz Orchestra
★ Beat Kaestli Trio with Hendrik Meurkens, Peter Mazza
Bar Next Door 8:30, 10:30 pm \$12
- ★ Carl Fischer Organic Groove Ensemble
Miles Café 10 pm \$19.99
Tomi Jazz 9 pm \$10
Zinc Bar 7 pm \$8
- ★ Howard Williams Jazz Orchestra; Candace DeBartolo Quartet
The Garage 7, 10:30 pm
- ★ John Raymond/Adam Larson Group
Puppets Jazz Bar 6 pm \$5
Shrine 6 pm
- ★ Antoine Dowdell

Tuesday, May 10

- ★ Pharoah Sanders Quartet
★ Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
★ Nnenna Freelon
★ Al Jarreau and the George Duke Trio
Blue Note 8, 10:30 pm \$65
- ★ The Music of Count Basie: Juilliard Jazz Orchestra with guest Frank Wess
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Essentially Ellington All Stars
★ ERI(MA): Jamire Williams, Jason Moran, Corey King, Chris Turner, Matt Stevens, John Ellis, Vicente Archer
Jazz Standard 7:30, 9:30 pm \$20
- ★ Mike Longo Funk Band
★ Carolyn Leonhart Duo; Go Trio: Paul Wells, Sean Gough, Gene Perla; Alex Hoffman Jam
NYC Baha'i Center 8, 9:30 pm \$15
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Pascal Niggenkemper Trio with Chris DiMaggio, Satoshi Takeshi; Gowanus Co: Dominic Lash, Josh Sinton, Jacob Wick, Katherine Young, Jon Irabagon, Frantz Loriot, Owen Stewart-Robertson, Jonathan Goldberger, David Stent; Josh Sinton, Dominic Lash, David Stent
Douglass Street Music Collective 8 pm \$10
- ★ Jure Pukl Quartet with Vijay Iyer, Matt Brewer, Damien Reid
The Jazz Gallery 9, 10:30 pm \$15
The Stone 8, 10 pm \$10
- ★ Lori Goldston; Robert Millis
★ Harlem Jazz Shrines: Blazing Tongues with Queen Esther
Lenox Lounge 7 pm
- ★ Harlem Jazz Shrines: Akiko Tsuruga Trio
Showman's 8:30, 10, 11:30 pm
- ★ Ben Monder solo; Kermit Driscoll's Reveille with Terry McManus, Kris Davis, Ben Witman and guest Don Byron; Taylor Haskins' Recombination with Henry Hey, Ben Monder, Nate Smith
Littlefield 8:30 pm \$10
- ★ Jason Kao Hwang solo; Giuseppe Logan Trio with Matt Lavelle, Francois Grillot
University of the Streets 8, 10 pm \$10
- ★ Matthias Bublath with Ann Drummond; Chris Dingman's Waking Dreams
Zinc Bar 7, 9, 10:30 pm 12 am
Bella Luna 8 pm
- ★ Jack Wilkins/Bucky Pizzarelli
★ Saul Rubin Quartet; Peter Brainin
Latin Jazz Workshop; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
Doma 8 pm
The Kitano 8 pm
- ★ Adrian Mira Group; Jordan Piper Quintet with Caleb Curtis, Eric Burns, Arthur Vint; Tim Campanella, Shai Maestro, Cameron Kayne
Miles Café 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
- ★ GP3
★ Jazz Band Classic; Paul Francis Trio
The Garage 7, 10:30 pm
Shrine 7 pm
- ★ Adam Larson Quintet

Wednesday, May 11

- ★ Joel Harrison Large Ensemble with Marty Ehrlich, Donny McCaslin, Ben Kono, Rob Scheps, Andy Laster, Michel Gentile, Shane Endsley, Jeff Hermanson, Taylor Haskins, Justin Mullens, Jacob Garchik, Alan Ferber, Jose Davila, Daniel Kelly, Kermit Driscoll, James Shipp, Rob Garcia; WORKS: Rob Garcia, Michel Gentile, Daniel Kelly and guests
Littlefield 8, 9:30 pm \$20
- ★ Wicked Knees: Billy Martin, Steven Bernstein, Curtis Fowlkes, Marcus Rojas and guests
Grimace Federation
Sullivan Hall 8:30 pm \$15
- ★ Miguel Zenón Quartet with Luis Perdomo, Hans Glawischning, Henry Cole
The Jazz Gallery 9, 10:30 pm \$20
- ★ Dominick Farinacci Band with Dan Kaufman, Yashushi Nakamura, Lawrence Leathers, Keita Ogawa
Jazz Standard 7:30, 9:30 pm \$20
- ★ Charles Waters Horn Quartet with Nate Wooley, Matt Bauder, Chris McIntyre; 3rd Street: Sabir Mateen, Matt Lavelle, Cliff Jackson, David Gould
University of the Streets 8, 10 pm \$10

- ★ Lafayette Harris Duo; Geoff Vidal with David Berkman, Aidan O'Donnell, Owen Howard; Craig Wuepper Trio
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Elisabeth Lohninger Quartet with Bruce Barth, Evan Gregor, Jordan Perlon and guest Joel Frahm
The Kitano 8, 10 pm
- ★ Iris Ormig Quartet; Freddie Bryant and Kaleidoscope
Zinc Bar 7, 9, 10:30 pm 12 am
- ★ Steven Lugerner Septet with Jeremy Viner, Ben Syversen, Angelo Spagnolo, Glenn Zaleski, Ross Gallagher, Max Jaffe
Barbès 8 pm \$10
- ★ Raphael D'Lugoff Trio; Mike LeDonne Trio; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
- ★ Jazz Patrol: Roy Suter, Nick Stefanacci, Gene Torres, Eric Braverman; Dan Berg and the Gestalt; Jonathan Lindhorst/Sebastian Ammann Quartet with Pat Reid, Vinnie Sperrazza
Miles Café 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
- ★ Akemi Yamada Group
★ Marianne Solivan Trio
★ Justin Rothberg
★ Martin Sella
★ Pharoah Sanders Quartet
★ Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
★ Nnenna Freelon
★ Sara Caswell Quartet
★ Al Jarreau and the George Duke Trio
Blue Note 8, 10:30 pm \$65
- ★ The Music of Count Basie: Juilliard Jazz Orchestra with guest Frank Wess
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Essentially Ellington All Stars
★ Harlem Jazz Shrines: Battle of the Bands with George Gee Big Band and Harlem Renaissance Orchestra
The Alhambra Ballroom 7 pm \$10
- ★ Harlem Jazz Shrines: Blazing Tongues with Marcelle Davie-Lashley, Carl Hancock Rux
Lenox Lounge 7 pm
- ★ Harlem Jazz Shrines: Jerry Weldon Trio
Showman's 8:30, 10, 11:30 pm
- ★ Champion Fulton Trio; Michael O'Brien Trio
The Garage 6, 10:30 pm
- ★ Ronny Whyte Trio with Boots Maleson, David Silliman
Saint Peter's 1 pm \$7

Thursday, May 12

- ★ Harlem Jazz Shrines: Stanley Crouch and Sonny Rollins; Jonathan Batiste Sextet with Joe Saylor, Phil Keune, Eddie Barbash, Chris Kapich
Lenox Lounge 7, 9 pm \$10
- ★ Harlem Jazz Shrines: Derrick James Trio
Showman's 8:30, 10, 11:30 pm
- ★ New York Voices: Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge, Andy Ezrin, Paul Nowinski, Marcello Pellitteri
Jazz Standard 7:30, 9:30 pm \$30
- ★ Jon Irabagon Quintet with Ralph Alessi, Jacob Sacks, John Hébert, Mike Pride
Cornelia Street Café 8:30 pm \$10
- ★ Hafez Modirzadeh's Post-Chromodality with Amir ElSaffar, Vijay Iyer, Ken Filiano, Royal Hartigan
The Jazz Gallery 9, 10:30 pm \$15
- ★ David Berkman Trio with Ed Howard, Colin Stranahan
The Kitano 8, 10 pm
- ★ Ehud Asherie solo; Waldron Ricks Quartet with Peter Bernstein, Joris Teepe, Steve Hall; Carlos Abadie Quintet with Joe Sucato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Ellen Band; Stephen Vitiello/Taylor Dupree
The Stone 8, 10 pm \$10
- ★ Jamie Fox Trio with Stephan Crump, Dan Reiser
Bar Next Door 8:30, 10:30 pm \$12
- ★ Russ Spiegel's Uncommon Knowledge with Tim Armacost, Mike Eckroth, Gary Wang, Scott Neumann
Tutuma Social Club 7 pm
- ★ This Sporting Life: Owen Stewart-Robertson, Jacob Wick, Josh Sinton, Myk Freedman; BaLoNi: Joachim Badenhorst, Frantz Loriot, Pascal Niggenkemper
Douglass Street Music Collective 8, 9 pm \$10
- ★ Quentin Angus Septet with Youngjoo Song, Martin Sather, Brandon Lewis, Dan Glaude, Bamburg, Kyle Rowland
University of the Streets 8 pm \$10
- ★ Eivind Opsvik solo; Carlo Costa/Ryan Ferreira Duo
Sycamore 9 pm
- ★ Nico Soffiato Quartet with Nick Videen, Giacomo Meregá, Zach Mangan
Tea Lounge 9, 10:30 pm
The Local 269 7 pm
- ★ Teun Verbruggen/Trevor Dunn
★ Brandi Disterheft Sextet; Greg Glassman/Stacy Dillard Quintet; Stacy Dillard Jam
Fat Cat 7, 10 pm 1:30 am
Piano Due 8:30 pm
- ★ Anastasia Rene
★ Anna Elizabeth Kendrick and Jeevan D'Souza Trio with Miguel Mateus, Keith Dorgan; Kat Calvosa; Sofia Rubina with Evgeny Lebedev, Lim Jung
Miles Café 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
Cleopatra's Needle 7 pm
Birdland 8:30, 11 pm \$30
- ★ Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$30
Feinstein's 8:30 pm \$50-70
- ★ Nnenna Freelon
★ Brenda Russell and the George Duke Trio
Blue Note 8, 10:30 pm \$65
- ★ The Music of Count Basie: Juilliard Jazz Orchestra with guest Frank Wess
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Essentially Ellington All Stars
★ Ryan Anselmi Quintet; Andrew Atkinson
The Garage 6, 10:30 pm
Shrine 6 pm
- ★ MLS Coalition



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Friday, May 13

- Harlem Jazz Shrines: Geri Allen Jam Session with Kenny Davis, Kassa Overall, Maurice Chestnut, JD Allen, Chris Sholar and guests Don Byron, Jaimeo Brown
Apollo Music Cafe 10 pm \$10
- Harlem Jazz Shrines: Jazz a la Carte with Wycliffe Gordon, Carla Cook, Nikki Yanofsky, Savion Glover, Grace Kelly, Gerald Clayton
Apollo Theater 8 pm \$10
- Harlem Jazz Shrines: The Fats Waller Dance Party with Jason Moran and Meshell Ndegeocello
The Gate House 9, 11 pm \$10
- Harlem Jazz Shrines: Greg Osby Revive Da Live
Minton's Playhouse 10 pm \$10
- Harlem Jazz Shrines: Seleno Clarke Harlem Groove Band
Showman's 8:30, 10, 11:30 pm
- Harlem Jazz Shrines: Harlem Renaissance Orchestra
The Alhambra Ballroom 7 pm \$10
- Jazz Incorporated: Louis Hayes, Jeremy Pelt, Anthony Wonsey, Dezron Douglas
Smoke 8, 10, 11:30 pm \$30
- Mike Longo Trio with Santi Debriano, Ray Mosca
The Kitano 8, 10 pm \$25
- Michael Kanar Quartet with Joel Press, Pat O'Leary, Joe Hunt; Steve Davis Quintet with Larry Willis, Mike DiRubbo, Gerald Cannon, Willie Jones III; Spike Wilner Trio with Paul Gill, Brian Floody
Smalls 7:30, 10 pm 1 am \$20
- Mahavishnu Project
Idium 8, 10 pm \$30
- Rhys Chatham's Guitar Trio; Text of Light; Peg Simone
Issue Project Room 8 pm \$20
Lenox Lounge 8:30, 10:30 pm \$20
- Lenox Lounge All-Stars
Ben Walzer Trio with Dwayne Burno, Daniel Freedman
Comelia Street Cafe 9, 10:30 pm \$15
- Garrett Fisher Ensemble with Margaret Lancaster, Dean Moore, Byron Schenkman; Chris Stover, Steve Swell, Alan Ferber, Chris Washburne
The Stone 8, 10 pm \$10
- Maria Guida Quartet with Mark Soskin, Dean Johnson, Jeff Hirshfield
Metropolitan Room 7 pm \$15
Jazz 966 8 pm \$15
- Gregory Porter
• Fabian Almazan Trio with Linda Oh
The Jazz Gallery 9, 10:30 pm \$15
- Jack Wilkins, Harvie S, Akira Tana
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Gowk: Joachim Badenhorst, Teun Verbruggen, Yannick Peeters, Christian Mendoza
I-Beam 8:30 pm \$10
Fat Cat 10:30 pm 1:30 am
- Joris Teepe; Jared Gold Jam
• Ras Moshe, Shayna Dulberger, Tor Yochai Snyder
Cafe Orwell 9 pm \$5
- Sean Sullivan with Paul Meyers, Jose Ramon Rosario; Rick Parker, Ted Chubb, Kellen Harrison, Shawn Baltazor
Miles Cafe 7, 8:30, 10 pm \$19.99
- Mika
• Marc Devine Quartet
• Cyrille Aimee Trio
• Rodrigo Bonelli
• New York Voices: Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge, Andy Ezrin, Paul Nowinski, Marcello Pellitteri
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Birdland 8:30, 11 pm \$30
- Pharoah Sanders Quartet
• Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$35
- Nnenna Freelon
• Brenda Russell and the George Duke Trio
Blue Note 8, 10:30 pm \$65
- The Music of Count Basie: Juilliard Jazz Orchestra with guest Frank Wess
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$20
- Essentially Ellington All Stars
• Brooks Hartell Trio; Tim Price/Ryan Anselmi's Tenor Madness
The Garage 6:15, 10:45 pm

Saturday, May 14

- Harlem Jazz Shrines: Geri Allen Jam Session with Kenny Davis, Kassa Overall, Maurice Chestnut, JD Allen, Chris Sholar and guests Don Byron, Jaimeo Brown
Apollo Music Cafe 10 pm \$10
- Harlem Jazz Shrines: Jazz a la Carte with Wycliffe Gordon, Carla Cook, Nikki Yanofsky, Savion Glover, Grace Kelly, Gerald Clayton
Apollo Theater 5, 8 pm \$10
- Harlem Jazz Shrines: The Fats Waller Dance Party with Jason Moran and Meshell Ndegeocello
The Gate House 9, 11 pm \$10
- Harlem Jazz Shrines: Cynthia Scott Showman's 8:30, 10, 11:30 pm
- Harlem Jazz Shrines: Count Basie's Lounge with Cynthia Holiday, Lynette Washington, Brianna Thomas, Ty Stephens
Nectar Wine Bar 7 pm \$10
- The Cookers: Billy Harper, Eddie Henderson, David Weiss, Craig Handy, George Cables, Cecil McBee, Billy Hart
Idium 9, 10:30 pm \$30
- Oliver Lake Big Band
The Jazz Gallery 9, 10:30 pm \$20
- Essentially Ellington Concert with Jazz at Lincoln Center Orchestra
Avery Fisher Hall 7:30 pm \$20-25
- Ray Anderson/Marty Ehrlich Quartet with Brad Jones, Matt Wilson
Comelia Street Cafe 9, 10:30 pm \$15
- Gowanus Jazz Fest: Theo Bleckmann/Ben Monder Duo; Michael Formanek Quartet with Tim Berne, Jacob Sacks, Gerald Cleaver
Douglass Street Music Collective 8:30, 10 pm \$15
- Leslie Pintchik Trio with Scott Hardy, Michael Sarin
The Kitano 8, 10 pm \$25
- Sabir Mateen Ensemble with Raymond A. King, Jane Wang, Michael Wimberly
University of the Streets 8, 10 pm \$10
- East Meets West Guitar Trio: Paul Meyers, John Stowell, Gene Bertoncini
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Wolf Dorr's Underground Horns
• Carl Bartlett
• Park Avenue Chamber Symphony's Jazzy Classics with guest Ted Rosenthal
All Saints Church 8 pm \$20
- Period: Mike Pride, Charlie Looker, Chuck Bettis; Z's
Freedom Garden 9 pm
- Sandra Weiss solo; Yukari, Akiko Sasaki, Sean Ali, Carlo Costa; BaLoNi: Joachim Badenhorst, Pascal Niggenkemper, Frantz Loriot
PapaCookie 8 pm
Fat Cat 7, 10 pm
Piano Due 8:30 pm
Creole 7:30, 9:30 pm \$5
- Daniel Bennett Group; Brad Linde Quartet
Tomi Jazz 8, 11 pm \$10
Cleopatra's Needle 8 pm
Garden Cafe 7 pm
Shrine 7, 8 pm
- Champion Fulton Quartet
• Tomas Janzon Duo
• Colin Cannon; Jennifer Vazquez
• Jazz Incorporated: Louis Hayes, Jeremy Pelt, Anthony Wonsey, Dezron Douglas
Smoke 8, 10, 11:30 pm \$30
Lenox Lounge 8:30, 10:30 pm \$20
- Lenox Lounge All-Stars
• Melissa Gardiner Group with Matt Jodrell, Lucas Pino, Joshua Richman, Tomek Miermowski, Joshua Crumby, Malik Washington; Dwayne Clements Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Steve Davis Quintet with Larry Willis, Mike DiRubbo, Gerald Cannon, Willie Jones III; John Webber Trio
Smalls 5, 7:30, 10 pm 1 am \$20
- New York Voices: Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge, Andy Ezrin, Paul Nowinski, Marcello Pellitteri
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Birdland 8:30, 11 pm \$30
- Pharoah Sanders Quartet
• Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$35
- Nnenna Freelon
• Al Jarreau and the George Duke Trio
Blue Note 8, 10:30 pm \$65
- The Music of Count Basie: Juilliard Jazz Orchestra with guest Frank Wess
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$20
- Essentially Ellington All Stars
• Red Baraat

- From Paris with Love: Mademoiselle Fleur, Bob Rodriguez, Lee Marvin, Jim Toscano; Danielle Mendez with Kenneth Moore, Teddy Royal, Ty Turner, Micah Johnson; Adia Leobetier Quartet; Martin Loyato with Eriko Nagai, Ben Brewer, Jim Mansfield; Koran Agan
Miles Cafe 4, 5:30, 7, 8:30, 10 pm \$19.99
- Jason Yeager Trio; Michel Reis Trio
Puppet's Jazz Bar 6 pm \$5
- Marsha Heydt Quartet; Akiko Tsuruga Trio
The Garage 12, 10:45 pm

Sunday, May 15

- Harlem Jazz Shrines: Oscar Hernandez and The Spanish Harlem Orchestra
The Gate House 5, 7 pm \$10
- Taylor Ho Bynum Sextet with Jim Hobbs, Bill Lowe, Mary Halvorson, Ken Filiano, Tomas Fujiwara
Comelia Street Cafe 8:30 pm \$10
- Brooklyn Jazz Underground: Adam Kolkter, Dave Smith, Dan Pratt, Anne Mette Iversen, Alexis Cuadrado, Rob Garcia
Sycamore 8 pm \$10
Brooklyn Lyceum 9, 10:30 pm \$10
- Jon Irabagon
• David Boykin Trio; Teenage Burnout: Josh Sinton, Owen Stewart-Robertson, Tony Falco
Douglass Street Music Collective 8 pm \$10
- Evan Gallagher Group; Yoni Kretzmer Trio with Reuben Radding, Mike Pride
ABC No Rio 7 pm \$5
Walker's 8 pm
- Peter Leitch/Dwayne Burno
• Alan Leatherman Trio; Score!; Emily Braden; Left Ear Trio
Shrine 8, 9, 10, 11 pm
Puppet's Jazz Bar 7 pm \$5
- Billy Newman
• The Cookers: Billy Harper, Eddie Henderson, David Weiss, Craig Handy, George Cables, Cecil McBee, Billy Hart
Idium 9, 10:30 pm \$30
- New York Voices: Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge, Andy Ezrin, Paul Nowinski, Marcello Pellitteri
Jazz Standard 7:30, 9:30 pm \$30
- Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
• Al Jarreau and the George Duke Trio
Blue Note 8, 10:30 pm \$65
- The Music of Count Basie: Juilliard Jazz Orchestra with guest Frank Wess
Dizzy's Club 7:30, 9:30 pm \$30
- Trio Caveat: Steve Swell, James Ilgenfritz, Jay Rosen; Pinkbrown: Xander Naylor, Johan Andersson, Max Jaffe
Downtown Music Gallery 6 pm
Saint Peter's 5 pm
- Loren Stillman Quartet
• TrioKinesis: Joe Lepore, Eric Person, Shinnosuke Takahashi
Smalls 5 pm \$10
55Bar 2 pm \$5
- Jazz For Kids with Amy Cervini
• Charlie Porter Quartet
• Park Avenue Chamber Symphony's Jazzy Classics with guest Ted Rosenthal
All Saints Church 3 pm \$20
- Lyric Fury: Cynthia Hils, Jack Walrath, Lily White, Marika Hughes, Deborah Weisz, Lisa Parrott, Ratzko Harris, Scott Neumann; Stephanie McBee Ensemble with Billy Test, Parker McAllister, Charles Burchell; Jamie Baum Septet with Taylor Haskins, Sam Sadjigorsky, Brad Shepiak, John Escreet, Linda Oh, Jeff Hirshfield; Ku II Oh Trio + One with Dave Pollack, Anthony Pocetti, John Bishop; Danjam Orchestra: Daniel Jamieson, Jihye Kim, Andrew Gould, Alex LoRe, Anna Webber, Mike Ruby, Sam Dillon, Dan Umess, Matt Holman, Mat Jodrell, Philip Dizack, Sara Jacovino, Eric Miller, Heather Segger, Max Seige, Nils Weinhold, Sam Harris, Justin Gray, John Riley
Miles Cafe 4, 5:30, 7, 8:30, 10 pm \$19.99
- Roz Corral Trio with Peter Bernstein, Neal Miner
North Square Lounge 12:30, 2 pm
- Ben Healy Trio; David Coss and Trio; Joe Sailor
The Garage 11:30 am 7, 11:30 pm

Monday, May 16

- Juilliard Jazz Ensemble with Benny Golson
Dizzy's Club 7:30, 9:30 pm \$20
- Mingus Orchestra: Wayne Escoffery, Mark Gross, Ku-umba Frank Lacy, Avishai Cohen, Michael Rabinowitz, John Clark, Boris Kozlov, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$25
- The Rigas Ritmi Festival All-Stars: Maris Briezkalns, Intars Busulis, Viktors Ritovs, Gints Paberzs, Andris Grunte and guests Brian Lynch, Chris Potter
Blue Note 8, 10:30 pm \$20
- Soul Factory Senses: Daniel Carter, Brad Barberman, Gerald Cleaver; Satoshi Takeishi Trio with Chris DiMaggio, Pascal Niggenkemper; Didier Petit/Andrea Parkins; Objects in Mirror: Andrea Wolper, Ken Yamazaki, Fung Chern Hwei, Adam Caine
Clemente Soto Velez 7 pm \$10
- Avi Rothbard solo; Ari Hoening with Gilad Hekselman, Kristian Randalu, Orlando Le Fleming; Spencer Murphy Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Ras Moshe Trio with Tom Zlabinger, Lou Grassi
University of the Streets 8, 10 pm \$10
- Josh Roseman's Water Surgeons with Curtis Hasselbring, Jacob Garchik, Barney McAll
Barbes 7 pm \$10
- Michael Webster's Leading Lines with Jesse Stacken
Tea Lounge 9, 10:30 pm
- Sofia Rei Koutsovitis Trio with Eric Kurimsky, Yayo Serka
Bar Next Door 8:30, 10:30 pm \$12
- Taylor Haskins Quartet with Ben Monder, Ben Street, Jeff Hirshfield
Miles Cafe 10 pm \$19.99
Tomi Jazz 9 pm \$10
- Scot Albertson
• Jocelyn Medina Quintet with Rodrigo Urzaia, Kristian Randalu, Chris Tarry, Ziv Ravitz
Zinc Bar 7 pm \$8
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- Terry Waldo

Tuesday, May 17

- Roy Nathanson 60th Birthday Celebration with Curtis Fowlkes, Sam Bardfeld, Bill Ware, Brad Jones, EJ Rodriguez and guests Marc Ribot, Marty Ehrlich
Jazz Standard 7:30, 9:30 pm \$25
- Warren Smith and the Composer's Workshop Orchestra with Craig Rivers, James Stewart, Salim Washington, Douglas Yates, Cecil Bridgewater, Jon Carton, Joe Daley, Jack Jeffers, Mark Taylor, Hilliard Greene, Lloyd Haber, Malik Washington
NYC Bahai Center 8, 9:30 pm \$15
- Glass Bead Games - The Music of Clifford Jordan: Eric Reed, Billy Drummond, Seamus Blake, Dezron Douglas
Dizzy's Club 7:30, 9:30 pm \$30
- Brianna Thomas and Friends
Dizzy's Club 11 pm \$10
- Paul Motian Quartet Tribute to the MJQ with Steve Nelson, Craig Taborn, Thomas Morgan
Village Vanguard 9, 11 pm \$30
- Dizzy Gillespie All-Star Big Band: Jimmy Heath, Eric Alexander, Antonio Hart, Mark Gross, Gary Smulyan, Claudio Roditi, Roy Hargrove, Diego Urcoila, Greg Gisbert, Frank Greene, Jason Jackson, Steve Davis, Michael Dease, Douglas Purviance, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- BossaBrasil: Marcos Valle with Wanda Sa, Patricia Alvi, Jesse Sadoc, Sergio Brandau, Renato "Massa" Calmon
Birdland 8:30, 11 pm \$30
- Electric Dark - Early 70's Miles Davis: Ralph Alessi, Sam Newsome, Gerald Cleaver, Carlo De Rosa, David Berkman, Anders Nilsson, Aaron Dugan, Chris Tunkel
Sullivan Hall 7:30 pm \$15
- Kermit Ruffins and the Barbecue Swingers; Henry Butler
Highline Ballroom 8 pm \$40
- Abigail Riccards/Spike Wilner; Randy Ingram Trio with Matt Clohesy, Obed Calvaire; Ken Fowser/Behn Gillette Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Phoebe Legere Quintet with Jon Burr, Sir George Leonard, Ray Marchiko, Jonathan Russell
Idium 7, 9 pm \$25
- Marika Hughes solo; Bizingas: Brian Drye, Kirk Knuffke, Jonathan Goldberger, Ches Smith; Eivind Opsvik's Overseas with Tony Malaby, Brandon Seabrook, Jacob Sacks, Kenny Wollesen
Littlefield 8 pm \$10
- Charles Downs' Centipede with Ras Moshe, Matt Lavelle, David Ross, Francois Grillot; Triangle: William Connell, Tomas Ulrich, Anders Nilsson
University of the Streets 8, 10 pm \$10
- Ben Gallina's SALO with Red Wierenga, Alex Wyatt, Josh Rutner, Andrew Smiley, Ed Rosenberg, Alex Hamlin; Katie Bull with Landon Knoblock, Joe Fonda, George Schuller, Jeff Lederer
The Stone 8, 10 pm \$10

- Frank and Ben Perowsky
Doma 8 pm
- Minerva: JP Schlegelmilch, Pascal Niggenkemper, Carlo Costa; Travis Reuter Quintet with Jeremy Viner, Bobby Avey, Chris Tordini, Jason Nazary
Comelia Street Cafe 8:30, 10 pm \$10
Puppet's Jazz Bar 8:30 pm \$5
Joe's Pub 7:30 pm \$17
The Kitano 8 pm
- Marcos Varela Group
• Marta Gomez
• Ivy Adrian solo
• Mamiko Watanabe with Kevin Louis, Ameen Saleem, Francisco Mela; Tobias Meinhardt with Jorm Swart, Raffaele Bossard, Andreas Klein; Soren Moller Global - Local with Luques Curtis, Henry Cole
Miles Cafe 7, 8:30, 10 pm \$19.99
- Senri Oe
• Lou Caputo Not So Big Band; Daniel Jamieson Quintet
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- Terry Waldo

Wednesday, May 18

- Roy Haynes Fountain Of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong
Jazz Standard 7:30, 9:30 pm \$35
- Andrew Sterman Group with Todd Reynolds, Mick Rossi, Kermit Driscoll, Tim Horner; Jon Irabagon's Outright! with Ralph Alessi, Jacob Sacks, John Hébert, Tom Rainey
The Stone 8, 10 pm \$10
- Lukas Ligeti; Arrington De Dionyso's Malaikat dan Singa
Issue Project Room 8 pm \$10
- JD Allen Trio with Gregg August, Rudy Royston
Le Poisson Rouge 7:30 pm \$15
- Todd Sickafoose's Tiny Resistor; Mary Halvorson Trio with John Hébert, Ches Smith
Le Poisson Rouge 10 pm \$15
- Kris Davis Group with Ingrid Laubrock, Mat Maneri, Trevor Dunn, Tom Rainey
Barbes 8 pm \$10
The Jazz Gallery 9, 10:30 pm \$20
- Steve Lehman Trio
• Gene Bertoncini solo; David Allen Group with John O'Gallagher, Drew Gress, Ted Poor; Bruce Harris Quartet with Jack Gtoltman, Yasushi Nakamura, Aaron Kimmel
Smalls 7:30, 9:30 pm 12:30 am \$20
Zinc Bar 9, 10:30 pm 12 am
- Nilson Matta
• Nadav Snir-Zelniker Trio with Ted Rosenthal, Todd Coolman
The Kitano 8, 10 pm
- Lola Danza/Sean Conly; Earth People: Andre Martinez, Doug Principato, Jason Candler, Francois Grillot, Mark Hennen, Elliot Levin
University of the Streets 8, 10 pm \$10
- Terry Silverlight Band with Barry Miles, David Mann, Will Lee and guest Tabitha Fair
The Bitter End 8 pm
Comelia Street Cafe 8:30, 10 pm \$10
- Ben Monder/Kristian Randalu
• Lea Delaria
• Rob Schwimmer
• York College Big Band
• Melissa Stylianou with Pete McCann, Gary Wang, Rodney Green
55Bar 7 pm
Puppet's Jazz Bar 8:30 pm \$5
- Mitch Marcus Quartet
• Aline Almeida; Luiz Simas with Itaipuara, Adriano Santos; Napua Davoy
Miles Cafe 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
Flute Bar Gramercy 8 pm
Flute Bar 8 pm
- Glass Bead Games - The Music of Clifford Jordan: Eric Reed, Billy Drummond, Seamus Blake, Dezron Douglas
Dizzy's Club 7:30, 9:30 pm \$30
- Brianna Thomas and Friends
Dizzy's Club 11 pm \$10
- Paul Motian Quartet Tribute to the MJQ with Steve Nelson, Craig Taborn, Thomas Morgan
Village Vanguard 9, 11 pm \$30
- Dizzy Gillespie All-Star Big Band: Jimmy Heath, Eric Alexander, Antonio Hart, Mark Gross, Gary Smulyan, Claudio Roditi, Roy Hargrove, Diego Urcoila, Greg Gisbert, Frank Greene, Jason Jackson, Steve Davis, Michael Dease, Douglas Purviance, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- Kermit Ruffins and the Barbecue Swingers
Highline Ballroom 7:30 pm \$40
- BossaBrasil: Marcos Valle with Wanda Sa, Patricia Alvi, Jesse Sadoc, Sergio Brandau, Renato "Massa" Calmon
Birdland 8:30, 11 pm \$30
Cafe Vivaldi 6 pm
- Bernal/Eckroth/Ennis; Neuva Encarnacion
The Garage 6, 10:30 pm
Shrine 6 pm
- Flow Trio
• Iris Ormig Quartet with Alex Nguyen, Dave Mooney, Chris Benham
Saint Peter's 1 pm \$7
Bryant Park 12:30 pm
- Terry Waldo

Thursday, May 19

- 10th Annual A Great Night in Harlem Benefit for the Jazz Foundation of America
Apollo Theater 7 pm \$65-1500
- Miles Davis From Birth Of The Cool To Bitches Brew: Tom Harrell, Jeremy Pelt, Dave Liebman, George Cables, Lonnie Plaxico, Billy Drummond
Idium 8, 10 pm \$35
- Antonio Sanchez and Migration with David Binney, Donny McCaslin, Aaron Goldberg, Scott Colley
The Jazz Gallery 9, 10:30 pm \$20
- blood drum spirit: David Bindman, Wes Brown, Art Hirahara, Royal Hartigan; Sean Noonan's Boxing Dreams String Quartet with Tom Swofford, Patti Kilroy, Leanne Darling, David West
The Stone 8, 10 pm \$10
Puppet's Jazz Bar 9 pm \$6
- Po' Jazz: Manhattan Nocturne: Dan Lipsitz, Nick Catino, Mark Cocheo, Dov Manski, Nathaniel Schroeder, Matt Rousseau; Jazz and Poetry Choir Collective: Michael TA Thompson, Dan Lipsitz, Nick Catino, Nathaniel Schroeder, Golda Solomon, Gabriele Tranchina
Comelia Street Cafe 6 pm \$15
- Dan Tepfer/Noah Preminger Duo
Comelia Street Cafe 8:30 pm \$10
- Daniela Schaechter Quartet with Joel Frahm, Oleg Osenkov, Greg Hutchinson
The Kitano 8, 10 pm
- Spike Wilner solo; Gilad Hekselman Group with Jo Martin, Marcus Gilmore; Josh Evans Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Flat Earth Society
• Patrick Cornelius Trio with Matt Brewer, Henry Cole
Bar Next Door 8:30, 10:30 pm \$12
- Audrey Silver; Brianna Thomas Quartet; Liam Sillery with Matt Blostein, Jesse Stacken, Michael Bates, Vinnie Sperrazza
Miles Cafe 7, 8:30, 10 pm \$19.99
- Nat Janoff Trio
• Roz Corral Trio with Rick Germanson, Paul Gill
Marriott Residence Inn 7 pm
- 3D Jazz: Kerong Chok, Desmond White, Mark Feldman
Tea Lounge 9, 10:30 pm
- Eric DiVito Trio with Daniel Foose, Nadav Snir-Zelniker; Victor Sawyer's Revolution V with Paul Jones, Sean Richey, Leon Boykins, Michael Mitchell
Tutuma Social Club 7, 10:30 pm
Cleopatra's Needle 7 pm
- Dan Furman Trio
• Roy Haynes Fountain Of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong
Jazz Standard 7:30, 9:30 pm \$35
- Glass Bead Games - The Music of Clifford Jordan: Eric Reed, Billy Drummond, Seamus Blake, Dezron Douglas
Dizzy's Club 7:30, 9:30 pm \$30
- Brianna Thomas and Friends
Dizzy's Club 11 pm \$10
- Paul Motian Quartet Tribute to the MJQ with Steve Nelson, Craig Taborn, Thomas Morgan
Village Vanguard 9, 11 pm \$30
- Dizzy Gillespie All-Star Big Band: Jimmy Heath, Eric Alexander, Antonio Hart, Mark Gross, Gary Smulyan, Claudio Roditi, Roy Hargrove, Diego Urcoila, Greg Gisbert, Frank Greene, Jason Jackson, Steve Davis, Michael Dease, Douglas Purviance, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash, Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- BossaBrasil: Marcos Valle with Wanda Sa, Patricia Alvi, Jesse Sadoc, Sergio Brandau, Renato "Massa" Calmon
Birdland 8:30, 11 pm \$30
- Rick Stone Trio; Bossa Brasil: Mauricio de Souza, Bob Rodriguez, Debbie Kennedy
The Garage 6, 10:30 pm
Jazz Museum in Harlem 6:30 pm
Bryant Park 12:30 pm
- Harlem Speaks: Bennie Wallace
• Terry Waldo

Friday, May 20

- ★ Bill Mays/Warren Vaché The Kitano 8, 10 pm \$25
- ★ Houston Person Lenox Lounge 8:30, 10:30 pm \$25
- ★ Lost Jazz Shrines - Multimomk: Matt Wilson, Scott Robinson, Frank Kimbrough, Ray Drummond Tribeca Performing Arts Center 8:30 pm \$25
- ★ The Good Life Sextet: John Farnsworth, Freddie Hendrix, Steve Davis, Dwayne Burno, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★ George Lewis/Marina Rosenfeld; Psychoangelo: Glen Whitehead/Michael Theodore The Stone 8, 10 pm \$10
- ★ Colin Vallon Trio Rubin Museum 7 pm \$20
- ★ Adam O'Farrill Quartet with Arturo O'Farrill, Jaime Afip Puppets Jazz Bar 9 pm \$15
- ★ Lapis Luna: Shawn Clark, Dan Blankinship, Tom Beckham, John Merrill, Neal Miner, Brian Floody; Ben Wolfe Quartet with Marcus Strickland, Orrin Evans, Marion Felder; Lawrence Leathers Jam Smalls 7:30, 10 pm 1 am \$20
- ★ Kirk Knuffke/Mike Pride Duo; Robin Verheyen, Ziv Ravitz, Jesse Stacken; Minerva: Carlo Costa, JP Schlegelmilch, Pascal Niggenkemper Douglass Street Music Collective 8 pm \$10
- ★ Travis Sullivan Quartet with Mike Eckroth, Marco Panascia, Brian Fishler Cornelia Street Café 9, 10:30 pm \$10
- ★ Ken Field's Revolutionary Snake Ensemble with Alex Smith, Blake Newman, Joey Lefitz, Kenny Wollesen, Alex Asher, Josh Roseman, Daniel Heath, Jerry Sabatini Barbès 8 pm \$10
- ★ Who Knows?: Richie Nagan, Perry Robinson, Mark Whitecage Yippie Café 8 pm \$10
- ★ Jessica Lurie Ensemble BAM Café 9 pm
- ★ James Weidman/Harvie S Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Jacam Manricks Trio with Joe Martin, Eric McPherson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Tulivu Donna Cumberbatch Trio Jazz 966 8 pm \$15
- ★ Marya Lawrence Hart with Kid Lucky, Art Hirahara, Rene Hart, Allison Miller Tea Lounge 9, 10:30 pm
- ★ Alec Spiegelman's Bebop Trio; Carmen Staaf Trio I-Beam 8:30 pm \$10
- ★ Valerie Joyce Piano Due 8:30 pm
- ★ Alexander McCabe Quartet with Paul Odeh, Ugonna Okegwo, Rudy Royston; Dan White; Ralph Peterson Trio with Zaccai and Luques Curtis Miles' Café 7, 8:30, 10 pm \$19.99
- ★ Michika Fukumori Duo Tomi Jazz 9 pm \$10
- ★ Art Lillard Quartet Cleopatra's Needle 8 pm
- ★ Lou Volpe Group Alor Café 8 pm
- ★ Radjulari Barnes Band Tutuma Social Club 7 pm
- ★ Miles Davis From Birth Of The Cool To Bitches Brew: Randy Brecker, Tom Harrell, Jeremy Pelt, George Cables, Lonnie Plaxico, Billy Drummond Iridium 8, 10 pm \$35
- ★ Antonio Sanchez and Migration with David Binney, Donny McCaslin, Aaron Goldberg, Scott Colley The Jazz Gallery 9, 10:30 pm \$20
- ★ Roy Haynes Fountain Of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★ Glass Bead Games - The Music of Clifford Jordan: Eric Reed, Billy Drummond, Seamus Blake, Dezron Douglas Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Brianna Thomas and Friends Dizzy's Club 12:45 am \$10
- ★ Paul Motian Quartet Tribute to the MJQ with Steve Nelson, Craig Taborn, Thomas Morgan Village Vanguard 9, 11 pm \$35
- ★ Dizzy Gillespie All-Star Big Band: Jimmy Heath, Eric Alexander, Antonio Hart, Mark Gross, Gary Smulyan, Claudio Roditi, Roy Hargrove, Diego Urcola, Greg Gisbert, Frank Greene, Jason Jackson, Steve Davis, Michael Dease, Douglas Purviance, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash, Roberta Gambarini Blue Note 8, 10:30 pm \$35
- ★ BossaBrasil: Marcos Valle with Wanda Sa, Patricia Alvi, Jesse Sadoc, Sergio Brandau, Renato "Massa" Calmon Birdland 8:30, 11 pm \$30
- ★ Sheryl Bailey Trio with Ron Oswonski 55Bar 6 pm
- ★ Enoch Smith Jr. Trio; Kevin Dom and the Big 72 The Garage 6:15, 10:45 pm
- ★ Terry Waldo Bryant Park 12:30 pm

Saturday, May 21

- ★ Warren Smith Quartet with Andrew Lamb, Mark Taylor, Tom Abbs University of the Streets 8, 10 pm \$10
- ★ John Tchicai's Six Points with Dmitry Ishenko, Rosi Hertein, Garrison Fewell, Alex Weiss, Ches Smith Brecht Forum 8 pm \$15
- ★ Garage A Trois: Skerik, Marco Benevento, Mike Dillon, Stanton Moore Brooklyn Bowl 8 pm \$12
- ★ John Zorn Improv Night The Stone 8, 10 pm \$20
- ★ Esperanza Spalding Chamber Music Society Town Hall 8 pm \$39-54
- ★ Ronnie Burrage with Frank Lacy, Lonnie Plaxico Sistas' Place 9, 10:30 pm \$20
- ★ Amanda and the Michaels: Amanda Monaco, Michael Bates, Michael Pride; Lisa Mezzacappa's Bait & Switch with Chris Welcome, Mike Pride Sycamore 8 pm
- ★ Gowanus Jazz Fest: Tivoli Trio: Frank Carberg, John Hébert, Gerald Cleaver; Joe Morris Douglass Street Music Collective 8:30, 10 pm \$15
- ★ Mike Baggetta Quartet with Jason Rigby, Eivind Opsvik, George Schuller; Ryan Blotnick's Day of Rapture with Michael Blake, Ned Fern, Joachim Badenhorst, Eivind Opsvik, Randy Peterson Cornelia Street Café 9, 10:30 pm \$15
- ★ Alan Ferber Big Band The Jazz Gallery 9, 10:30 pm \$20
- ★ Leonardo Cioglia Trio with Duduka Da Fonseca, Mike Moreno Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Todd Neufeld, Joachim Badenhorst, Carlo Costa Brooklyn Fireproof 8 pm
- ★ York College Big Band York College Performing Arts Center 8 pm
- ★ Margret Grebowicz with Ryan Ferreira, Ben Mondor, Rogério Boccato Tea Lounge 9, 10:30 pm
- ★ Tito Gomez Creole 7:30, 9:30 pm \$10
- ★ Abe Ovadia Trio; Yuko Yamamura Trio Tomi Jazz 8, 11 pm \$10
- ★ Tony Middleton Piano Due 8:30 pm
- ★ Martin Kelly Quartet Cleopatra's Needle 8 pm
- ★ Bill Mays/Warren Vaché The Kitano 8, 10 pm \$25
- ★ Houston Person Lenox Lounge 8:30, 10:30 pm \$25
- ★ The Good Life Sextet: John Farnsworth, Freddie Hendrix, Steve Davis, Dwayne Burno, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★ Piero Odorici Quartet with David Hazeltine, Joe Farnsworth; Ben Wolfe Quartet with Marcus Strickland, Orrin Evans, Marion Felder; Stacy Dillard Trio with Diallo House, Ismail Lwal Smalls 7:30, 10 pm 1 am \$20
- ★ James Weidman/Harvie S Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Miles Davis From Birth Of The Cool To Bitches Brew: Randy Brecker, Tom Harrell, Jeremy Pelt, George Cables, Lonnie Plaxico, Billy Drummond Iridium 8, 10 pm \$35
- ★ Roy Haynes Fountain Of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★ Glass Bead Games - The Music of Clifford Jordan: Eric Reed, Billy Drummond, Seamus Blake, Dezron Douglas Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Brianna Thomas and Friends Dizzy's Club 12:45 am \$20
- ★ Paul Motian Quartet Tribute to the MJQ with Steve Nelson, Craig Taborn, Thomas Morgan Village Vanguard 9, 11 pm \$35
- ★ Dizzy Gillespie All-Star Big Band: Jimmy Heath, Eric Alexander, Antonio Hart, Mark Gross, Gary Smulyan, Claudio Roditi, Roy Hargrove, Diego Urcola, Greg Gisbert, Frank Greene, Jason Jackson, Steve Davis, Michael Dease, Douglas Purviance, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash, Roberta Gambarini Blue Note 8, 10:30 pm \$35

- ★ BossaBrasil: Marcos Valle with Wanda Sa, Patricia Alvi, Jesse Sadoc, Sergio Brandau, Renato "Massa" Calmon Birdland 8:30, 11 pm \$30
- ★ Avram Fefer Trio with Michael Bisio, Chad Taylor 6th & B Garden 5 pm
- ★ Project K-Paz: Alvaro Kapaz, Adam Ahuja, Sara Pena, Pablo Eluchans; Robin Aleman Quartet; Max Haymer; Dan White; Ralph Peterson Trio with Zaccai and Luques Curtis Miles' Café 4, 5:30, 7, 8:30, 10 pm \$19.99
- ★ Daniel Kelly and Friends Flushing Town Hall 2 pm \$12
- ★ Kyoko Oyobe Trio; Mark Marino Trio; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm

Sunday, May 22

- ★ David Schnitter Quartet with Spike Wilner, Ugonna Okegwo, Anthony Pinciotti Smalls 10 pm \$20
- ★ Ken Field's Revolutionary Snake Ensemble with Alex Smith, Blake Newman, Joey Lefitz, Kenny Wollesen, Alex Asher, Josh Roseman, Daniel Heath, Jerry Sabatini; Joel Harrison's String Choir Project—Music of Paul Motian with Chris Howes, Sam Bardfield, Mat Maneri, Dana Leong, Liberty Ellman The Stone 8, 10 pm \$10
- ★ Adam Kolker, Sam Newsome, Owen Howard Sycamore 8 pm \$10
- ★ Jane Ira Bloom Quartet with Dawn Clement, Mark Helias, Bobby Previte Cornelia Street Café 8:30 pm \$10
- ★ Minerva: JP Schlegelmilch, Pascal Niggenkemper, Carlos Costa Caffè Vivaldi 7:30 pm
- ★ Ted Chubb Brooklyn Lyceum 9, 10:30 pm \$10
- ★ Jason Anastasoff's Full Body Ensemble; Eric Arabia: Robyn Siwula, Mike Irwin, Dalius Naujokaitis ABC No Rio 7 pm \$5
- ★ Peter Leitch/Sean Smith Walker's 8 pm
- ★ Alex Lopez Quartet Puppets Jazz Bar 7 pm \$5
- ★ Miles Davis From Birth Of The Cool To Bitches Brew: Tom Harrell, Jeremy Pelt, Eric Alexander, George Cables, Lonnie Plaxico, Billy Drummond Iridium 8, 10 pm \$35
- ★ Roy Haynes Fountain Of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong Jazz Standard 7:30, 9:30 pm \$35
- ★ Glass Bead Games - The Music of Clifford Jordan: Eric Reed, Billy Drummond, Seamus Blake, Dezron Douglas Dizzy's Club 7:30, 9:30 pm \$30
- ★ Paul Motian Quartet Tribute to the MJQ with Steve Nelson, Craig Taborn, Thomas Morgan Village Vanguard 9, 11 pm \$30
- ★ Dizzy Gillespie All-Star Big Band: Jimmy Heath, Eric Alexander, Antonio Hart, Mark Gross, Gary Smulyan, Claudio Roditi, Roy Hargrove, Diego Urcola, Greg Gisbert, Frank Greene, Jason Jackson, Steve Davis, Michael Dease, Douglas Purviance, Cyrus Chestnut, Yotam Silberstein, John Lee, Lewis Nash, Roberta Gambarini Blue Note 8, 10:30 pm \$35
- ★ Erica von Kleist Group Saint Peter's 5 pm
- ★ Remembering Sonny Stitt: Joe Ford, Vincent Herring, Steve Berrios, Elio Villafranca, Luques Curtis Creole 5 pm \$25
- ★ Lyric Fury: Cynthia Hilts, Jack Walrath, Lily White, Marika Hughes, Deborah Weisz, Lisa Parrott, Rizzo Harris, Scott Neumann; Ayako Shirasaki Trio; Claude Diallo Trio with Luques Curtis, Louis Cato; Thana Alexa Quintet Miles' Café 4, 5:30, 7, 8:30, 10 pm \$19.99
- ★ Juilliard Jazz Brunch: The Music of Jackie McLean Blue Note 12:30, 2:30 pm \$24.50
- ★ Linda Ciofalo Trio with Dave Stryker, Boris Kozlov North Square Lounge 12:30, 2 pm
- ★ Iris Ormig Quartet; David Coss and Trio; Ryan Anselmi Quintet The Garage 11:30 am 7, 11:30 pm

Monday, May 23

- ★ Mingus Big Band: Scott Robinson, Mark Gross, Ku-umba Frank Lacy, Earl McIntyre, Kenny Rampton, Greg Gisbert, Orrin Evans, Luques Curtis, Donald Edwards Jazz Standard 7:30, 9:30 pm \$25
- ★ Florida State University Jazz Combo Dizzy's Club 7:30, 9:30 pm \$20
- ★ Peter Bernstein solo; Ari Hoenig Quartet with Gilad Hekselman, Kristjan Randalu, Orlando Le Fleming; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Catherine Sikora Quintet with Jeremy Bacon, Matt Lavelle, Francois Grillot, Bob Hubbard; Chris Forbes Trio with Hill Greene, Bob Hubbard University of the Streets 8, 10 pm \$10
- ★ The Jazz Vault Project: Fay Victor, Michael Attias, Anders Nilsson, Jose Davila, Ken Filiano, Michael TA Thompson; Fay Victor Ensemble with Anders Nilsson, Ken Filiano, Michael TA Thompson Cornelia Street Café 8:30 pm \$10
- ★ Surreal Estate - Paris/NY: Alexandre Pierrepoint, Steve Dalachinsky, Daniel Levin, Didier Petit; Simon Jermyn Quartet with Ingrid Laubrock, Mat Maneri, Tom Rainey; MELD Quartet: Ingrid Laubrock, Kris Davis, Lisa Mezzacappa, Harris Eisenstadt; Federico Ughi Quartet with Darius Jones, Eri Yamamoto, Ed Schuller Clemente Soto Velez 7 pm \$10
- ★ Josh Roseman's Water Surgeons with Curtis Hasselbring, Jacob Garchik, Barney McAll Barbès 7 pm \$10
- ★ Joshua Shneider Easy-Bake Orchestra Tea Lounge 9, 10:30 pm
- ★ Eliane Amherd Trio with Bill Ware, Gustavo Amarante Bar Next Door 8:30, 10:30 pm \$12
- ★ Lindsay Mendez and Marco Paguia Trio with Pete Donovan Miles' Café 10 pm \$19.99
- ★ Mika Samba Jazz Trio Tomi Jazz 9 pm \$10
- ★ Chanda Rule Zinc Bar 7 pm \$8
- ★ Howard Williams Jazz Orchestra; Ben Cline Trio The Garage 7, 10:30 pm
- ★ Mary Cleere Haran Memorial Saint Peter's 6:30 pm
- ★ Deanna Witkowski Bryant Park 12:30 pm

Tuesday, May 24

- ★ Stanley Clarke 60th Birthday Celebration Blue Note 8, 10:30 pm \$45
- ★ Kenny Barron Quartet Birdland 8:30, 11 pm \$30
- ★ Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- ★ Pedrito Martinez Trio with John Benitez Dizzy's Club 11 pm \$10
- ★ Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman Village Vanguard 9, 11 pm \$30
- ★ David Weiss and Point Of Departure with JD Allen, Nir Felder, Matt Clohesy Jazz Standard 7:30, 9:30 pm \$20
- ★ Fat Cat Big Band; Eyal Viner Big Band with Yaala Ballin, Cameron Johnson, Andrew Gould, Matt Jodrell, Tom Abbott, Matt Musselman, Asaf Yuria, Alvin Walker, Lucas Pino, Jonah Parzen-Johnson, Jonathan Riklis, Tal Ronen, Joe Strasser and guest Jimmy Owens Iridium 7, 9 pm \$25
- ★ Daoud David Williams and the Spirit of Life Ensemble NYC Bahá'í Center 8, 9:30 pm \$15
- ★ Eddie Allen and The Aggregation with Bob Millikan, Duane Eubanks, Stanton Davis, Cecil Bridgewater, Clifton Anderson, Sam Burtis, Joe McDonough, Jack Jeffers, Joe Ford, Andrew Malay, Tom Olin, Max Schweiger, Howard Johnson, Ray Gallon, Dezron Douglas, Jerome Jennings Zinc Bar 8:30, 10:30 pm 12 am \$15
- ★ Prester John: Shawn Persinger/David Miller; Shadow Trio: Gene Segal, Steve Laspina, Jeff Davis, Jon Irabagon The Stone 8, 10 pm \$10
- ★ Matt Lavelle and The Blessing with Ras Moshe, Francois Grillot, Bob Hubbard; Matt Lavelle/Ryan Sawyer University of the Streets 8, 10 pm \$10
- ★ Noah Preminger Group with Frank Kimbrough, John Hébert, Matt Wilson 55Bar 10 pm \$10
- ★ Augmented Reality: Roy Assaf, Jorge Roeder, Ronen Itzik Cornelia Street Café 8:30 pm \$10

- ★ Eivind Opsvik's Overseas with Tony Malaby, Brandon Seabrook, Jacob Sacks, Kenny Wollesen Zebulun 8 pm
- ★ Michael Blake/Marcus Rojas Doma 8 pm
- ★ Ablaye Cissoko/Volker Goetze Drom 7:30 pm \$15
- ★ Gordon Beeferman's Imaginary Band with Rich Johnson, Joachim Badenhorst, Pete Robbins, Ken Thompson, James Ilgenritz, Ches Smith Korzo 9 pm \$5
- ★ Marianne Sullivan Duo; Alex Hoffman Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Aaron Siegel's Science Is Only Sometimes A Friend Glockenspiel Octet St. Marks Church 8 pm
- ★ Breslov Bar Band; Aaron Alexander's Meron Mish Mosh; Joey Weisenberg Sixth Street Synagogue 8:30 pm \$15
- ★ Jack Wilkins/Howard Alden Bella Luna 8 pm
- ★ Ivy Adrian solo The Kitano 8 pm
- ★ Jacob Melchior Trio with Tadataka Unno, Hassan Shakur; Cynthia Hilts Trio; Mike Fahn Quintet with Chris Rogers, John Hart, Alexis Cuadrado, Tim Horner Miles' Café 7, 8:30, 10 pm \$19.99
- ★ GP3 Tomi Jazz 9 pm \$10
- ★ Cecilia Coleman Big Band; Alan Chaubert Trio The Garage 7, 10:30 pm
- ★ Carol's Swinging Sisters 345 Park Avenue 12:30 pm
- ★ Deanna Witkowski Bryant Park 12:30 pm

Wednesday, May 25

- ★ Sun Ra Arkestra celebrates Marshall Allen's 87th Birthday Sullivan Hall 7:30 pm \$20
- ★ Jay Clayton Trio with George Cables, Jay Anderson The Kitano 8, 10 pm
- ★ Bill Warfield Stevie Wonder and Weather Report Tributes Iridium 8, 10 pm \$20
- ★ Emilio Solla Y La Inestable De Brooklyn with John Ellis, Tim Armacost, Alex Norris, Alan Ferber, Sara Caswell, Victor Prieto, Jorge Roeder, Eric Doob Jazz Standard 7:30, 9:30 pm \$20
- ★ Larry Roland/Daniel Carter; Dom Minasi Trio with Ken Filiano, Jay Rosen University of the Streets 8, 10 pm \$10
- ★ Cecilia Coleman Big Band Zinc Bar 7:30 pm
- ★ Jerome Sabbagh Trio with Ben Mondor, Paul Motian Cornelia Street Café 8:30 pm \$10
- ★ Ana Milosavljevic; Todd Reynolds The Stone 8, 10 pm \$10
- ★ Helen Sung's Wired 55Bar 7 pm
- ★ Greg Murphy/Josh Evans Duo; Omer Avital Group; Eric Wyatt Group Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Feinstein's 10:45 pm \$28
- ★ Maucha Adnet Tomi Jazz 9 pm \$10
- ★ Amanda Monaco Three with Michael Attias, Sean Conly Tomi Jazz 9 pm \$10
- ★ Seth Meicht Quartet with Matt Bauder, Adam Lane, Mike Pride Barbès 8 pm \$10
- ★ Dillion Baiocchi Quintet Brooklyn Lyceum 8, 9:30 pm \$30
- ★ Trio Generations: Michael Jefry Stevens, Joe Fonda, Emil Gross and guests Lily White, Zach Layton; Yvonnick Prensé Organ Quartet; Perry Smith Miles' Café 7, 8:30, 10 pm \$19.99
- ★ Flute Bar Gramercy 8 pm
- ★ Flute Bar 8 pm
- ★ Stanley Clarke 60th Birthday Celebration Blue Note 8, 10:30 pm \$45
- ★ Birdland 8:30, 11 pm \$30
- ★ Dizzy's Club 7:30, 9:30 pm \$30
- ★ Kenny Barron Quartet
- ★ Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III
- ★ Dizzy's Club 7:30, 9:30 pm \$30
- ★ Pedrito Martinez Trio with John Benitez Dizzy's Club 11 pm \$10
- ★ Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman Village Vanguard 9, 11 pm \$30
- ★ Marc Devine Trio; The Anderson Brothers The Garage 6, 10:30 pm
- ★ Shine 6 pm
- ★ Saint Peter's 1 pm \$7
- ★ Bryant Park 12:30 pm

Thursday, May 26

- ★ Ben Allison Band; Darcy James Argue's Secret Society Littlefield 8, 9:30 pm \$16
- ★ Cedar Walton, Javon Jackson, Peter Washington, Lewis Nash Iridium 8, 10 pm \$35
- ★ Paula West and George Mesterhazy Quartet with Ed Cherry, Barak Mori, Jerome Jennings Jazz Standard 7:30, 9:30 pm \$30
- ★ Denman Maroney/Theo Bleckmann; Adam Niewoud and his Rabble Rousers with Jesse Lewis, Kristjan Randalu, Chris Higgins, Matt Brewer, Rohin Khemani The Stone 8, 10 pm \$10
- ★ Rebecca Martin with Larry Grenadier, Bill McNerry The Jazz Gallery 9, 10:30 pm \$20
- ★ Jooklo Duo: Virginia Genta/David Zanzan Issue Project Room 8 pm \$10
- ★ Trio Generations: Michael Jefry Stevens, Joe Fonda, Emil Gross and guests Lily White, Zach Layton; Andrew Bishop, Ryan Mackstaller, James Ilgenritz, Vinnie Sperrazza I-Beam 8:30 pm \$10
- ★ Zinc Bar 7, 9, 10:30 pm 12 am
- ★ Kirk Knuffke, Jon Goldberg, Matt Pavolka Cornelia Street Café 8:30 pm \$10
- ★ Mikki Hayama Trio with Essiet Essiet, Victor Lewis The Kitano 8, 10 pm
- ★ Rondi Charleston with James Genus, Lynne Ariale, Dave Stryker, Brandon McCune, Ed Howard, Anthony Pinciotti, Mayra Casales Joe's Pub 7:30 pm \$20
- ★ Bryan Carter Quintet with Mat Jodrell, Jeremy Viner, Donald Vega, Philip Kuehn David Rubenstein Atrium 8:30 pm
- ★ University of the Streets 8, 10 pm \$10
- ★ Tea Lounge 9, 10:30 pm
- ★ LaRe/Bertha Hope; Yoko Miwa Trio with Greg Loughman, Scott Goulding Miles' Café 7, 9:30 pm \$19.99
- ★ Tomi Jazz 9 pm \$10
- ★ Jo-Yu Chen Trio
- ★ Carlos Redman Quintet with Exenia Rocco, Vlad Borkovsky, Andy Weintraub, Erskine Hawkins; Makane Kouyate's Denbaya Tutuma Social Club 7, 10:30 pm
- ★ Cleopatra's Needle 7 pm
- ★ Puppets Jazz Bar 12 am \$5
- ★ Spike Wilner solo; Omer Avital Group; Carlos Abadie Quintet with Joe Sucato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Stanley Clarke 60th Birthday Celebration Blue Note 8, 10:30 pm \$45
- ★ Birdland 8:30, 11 pm \$30
- ★ Kenny Barron Quartet
- ★ Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- ★ Pedrito Martinez Trio with John Benitez Dizzy's Club 11 pm \$10
- ★ Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman Village Vanguard 9, 11 pm \$30
- ★ David Birdman Ensemble with Wes Brown, Royal Hartigan, Art Hirahara, Frank London, Reut Regev Sunset Park Library 6 pm
- ★ Nick Moran Trio; Dave Kain Group The Garage 6, 10:30 pm
- ★ Bryant Park 12:30 pm
- ★ Deanna Witkowski

Friday, May 27

- ★ **Sotto Voce:** Napoleon Maddox, Curtis Fowlkes, Roy Nathanson, Tim Kiah, Sam Barfield and guests Yusef Kurniyaka, Bob Holman, Lee Renaldo, Judy Sheehan, Anne Waldman, Jeff Friedman, Romy Ashby, Debbie Harry
City Winery 8 pm
- ★ **Lost Jazz Shrines - Topsy Turvi-A Bebop Redux:** Matt Wilson, Jeff Lederer, Tia Fuller, Kirk Knuffke, Curtis Fowlkes, Vijay Iyer, Mary Halvorson, Chris Lightcap
Tribeca Performing Arts Center 8:30 pm \$25
- ★ **Rhythm in the Kitchen Festival:** Neal Kirkwood Trio with Lindsey Horner, Sunny Jain; Francois Grillot's Contraband with Catherine Sikora, Roy Campbell, Anders Nilsson, Daniel Levin, Jay Rosen; Elise Wood-Hicks Trio with Tony Hewitt, Marvin Home; Jay Rosen Trio with Michael Marcus, Francois Grillot; Ellery Eskelin Trio with Drew Gress, Gerald Cleaver
Church for All Nations 7 pm \$15
- ★ **Miles Davis Birthday Celebration:** Jimmy Cobb Quintet
Smoke 8, 10, 11:30 pm \$30
- ★ **Joe Locke Quartet with Robert Rodriguez**
The Kitano 8, 10 pm \$25
- ★ **Marcus Gilmore Trio with Steve Coleman, David Virelles**
The Jazz Gallery 9, 10:30 pm \$20
- ★ **Fabio Morgera Group with Piero Odorici, Spike Wilner, Gregg August, Peppe Merolla; Dezron Douglas Power Trio with Louis Hayes, David Bryant; Spike Wilner Trio with Paul Gill, Brian Floody**
Small's 7:30, 10 pm 1 am \$20
- ★ **Greg Lewis Organ Monk**
Lenox Lounge 8:30, 10:30 pm \$20
- ★ **Daryl Sherman/Joe Temperley**
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ **Michael Attias' Twines of Colesion with Tony Malaby, Russ Lossing, John Hébert, Satoshi Takeishi**
Cornelia Street Café 9, 10:30 pm \$15
- ★ **Matana Roberts/Ryan Sawyer**
Zebulon 8 pm
- ★ **Broadcloth Trio: Anne Rhodes, Nathan Bontrager, Adam Matlock; Architeuthis Walks on Land: Amy Cimini/Katherine Young**
I-Beam 8:30 pm \$10
Puppet's Jazz Bar 9 pm \$12
- ★ **Bill Ware's Vibes Trio**
Puppet's Jazz Bar 9 pm \$12
- ★ **Lage Lund Trio with Ben Street, Craig Weinrib**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ **Neil Rolnick and MAYA: Sato Moughalian, Bridget Kibbey, John Hadfield, Robert Osborne, Bob Gluck; Alexander Berne**
The Stone 8, 10 pm \$10
- ★ **David White Jazz Orchestra with Andrew Gould, Omar Daniels, Sam Taylor, Sam Dillon, Stephen Plekan, Miki Hirose, Volker Goetze, Alicia Rau, Michael Irwin, Melissa Gardiner, Rick Parker, Barry Cooper, Robert Statel, Nick Consol, Doug Drewes, Ryan Cavan**
Leonard Nimoy Thalia 8:30 pm \$30
Dwyer Cultural Center 7 pm \$15
- ★ **Mike Dease's Harlem Five**
Miles Café 7, 8:30, 10 pm \$19.99
- ★ **Yvonne Simone; Liam Silley with Matt Blostein, Jesse Stacken, Michael Bates, Vinnie Sperrazza; Trio Shalva: Assaf Gleizner, Koby Hayon, Nadav Snir-Zelniker**
Toni Jazz 9 pm \$10
Jazz 966 8 pm \$15
Cleopatra's Needle 8 pm
Piano Due 8:30 pm
Alor Café 8 pm
- ★ **Cedar Walton, Javon Jackson, Peter Washington, Lewis Nash**
Iridium 8, 10 pm \$35
- ★ **Paula West and George Mesterhazy Quartet with Ed Cherry, Barak Mori, Jerome Jennings**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Stanley Clarke 60th Birthday Celebration**
Blue Note 8, 10:30 pm \$45
Birdland 8:30, 11 pm \$30
- ★ **Kenny Barron Quartet**
- ★ **Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III**
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Pedrito Martinez Trio with John Benitez**
Dizzy's Club 11:30 pm \$20
- ★ **Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman**
Village Vanguard 9, 11 pm \$35
- ★ **Champion Fulton Trio; Dre Barnes Project**
The Garage 6:15, 10:45 pm
Bryant Park 12:30 pm
- ★ **Deanna Witkowski**

Saturday, May 28

- ★ **Rhythm in the Kitchen Festival:** Chris Chalfant Tree-Oh! with Joe Giardullo, Ken Yamazaki; Tom Hamilton "Off-Hour Wait State" with Bruce Arnold, Brian Groder, Ras Moshe, Al Margolis, Ralph Samuelson; Dick Griffin/Warren Smith Duo; William Hooker/JD Parran Duo; Michael Marcus/Charlie Taylor Duet
Church for All Nations 7 pm \$15
- ★ **Chris Lightcap's Bigmouth with Tony Malaby, Andrew Bishop, Andy Milne, Gerald Cleaver**
Cornelia Street Café 9, 10:30 pm \$15
- ★ **Alex Blake Quartet**
Puppet's Jazz Bar 9 pm \$20
- ★ **Oscar Penas Trio with Moto Fukushima, Franco Pinna**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ **Glass Farm Ensemble: Gregor Kitzis, Matt Goeke, Yvonne Troxler; Jamie Begian's Lost and Found with Jon Blanck, Chris DeAngelis, Tim Walsh**
The Stone 8, 10 pm \$10
- ★ **Francois Grillot Contraband with Anders Nilsson, Catherine Sikora, Michael Evans; Matt Lavelle's Morcilla with Chris Forbes, Francois Grillot, Andre Martinez**
University of the Streets 8, 10 pm \$10
- ★ **Yoni Kretzmer Two Bass Quartet with Sean Conly, Reuben Radding, Mike Pride**
Café Orwell 10 pm
- ★ **Robert Rutledge Freddie Hubbard Tribute**
Sistas' Place 9, 10:30 pm \$20
- ★ **Welf Dorr's Underground Horns**
Nubli 9 pm
- ★ **Sarah Hayes**
Piano Due 8:30 pm
- ★ **Bryan and the Aardvarks**
Caffe Vivaldi 7:15 pm
- ★ **John McNeal Quartet; Rodrigo Dominguez Trio**
Toni Jazz 8, 11 pm \$10
Cleopatra's Needle 8 pm
Garden Café 7 pm
- ★ **Miles Davis Birthday Celebration: Jimmy Cobb Quintet**
Smoke 8, 10, 11:30 pm \$30
- ★ **Joe Locke Quartet with Robert Rodriguez**
The Kitano 8, 10 pm \$25
- ★ **Marcus Gilmore Trio with Steve Coleman, David Virelles**
The Jazz Gallery 9, 10:30 pm \$20
- ★ **The Johns' Jazz Group: Steve Johns, Daryl Johns, Debbie Johns, Michael Cochrane; Ralph Lalama Trio with David Wong, Clifford Barbaro; Dezron Douglas Power Trio with Louis Hayes, David Bryant; Ian Hendrickson-Smith Group**
Small's 5, 7:30, 10 pm 1 am \$20
Lenox Lounge 8:30, 10:30 pm \$20
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ **Greg Lewis Organ Monk**
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ **Daryl Sherman/Joe Temperley**
- ★ **Cedar Walton, Javon Jackson, Peter Washington, Lewis Nash**
Iridium 8, 10 pm \$35
- ★ **Paula West and George Mesterhazy Quartet with Ed Cherry, Barak Mori, Jerome Jennings**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Stanley Clarke 60th Birthday Celebration**
Blue Note 8, 10:30 pm \$45
Birdland 8:30, 11 pm \$30
- ★ **Kenny Barron Quartet**
- ★ **Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III**
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Pedrito Martinez Trio with John Benitez**
Dizzy's Club 11:30 pm \$20

- ★ **Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman**
Village Vanguard 9, 11 pm \$30
- ★ **Carol Sudhalter Quartet with Rick Stone; Chris Bakriges with Rich Mollin, Brian Kornfeld, Hiroshi Yamazaki Trio with Bill Crow, John Cutrone; Abe Ovadia Quintet**
Miles Café 4, 5:30, 7, 10 pm \$19.99
- ★ **Hilliard Greene solo**
The Coffee Foundry 3 pm
- ★ **Marsha Heydt Quartet; Eve Silber Trio**
The Garage 12, 6:15 pm

Sunday, May 29

- ★ **Downtown Music Gallery 20th Anniversary Celebration: Louis Belogenis, Shanir Blumenkranz, Weasel Walter, Peter Evans, Sam Pluta, Burnt Sugar and guests**
Bowery Poetry Club 9 pm
- ★ **Jason Kao Hwang's EDGE with Taylor Ho Bynum, Ken Filiano, Andrew Drury; Paul Austerlitz Group with Eric Wheeler, Babatunde Lea**
The Stone 8, 10 pm \$10
- ★ **Mark Taylor Quartet with Chris Dingman, Keith Witty, Tomas Fujiwara**
Cornelia Street Café 8:30 pm \$10
- ★ **Jesse Stacken Trio with Eivind Opsvik, Jeff Davis; Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio, Jacob Garchik**
I-Beam 8 pm \$10
- ★ **Anne Mette Iversen's Poetry of Earth with Maria Neckham, Dan Tepfer, Ben Wendel**
Sycamore 8 pm \$10
- ★ **Herb Robertson, Chris Lough, Ratzko B Harris, Jay Rosen; Electric Wood: Matt Lavelle, Mike Noortzy, Chris Welcome, Dave Ross; Mothguts**
The Local 269 9 pm \$10
Brooklyn Lyceum 9, 10:30 pm \$10
Walker's 8 pm
- ★ **Seth Trachy**
- ★ **Peter Leitch/Charles Davis**
- ★ **Michael Serrano/Stephen C. Josephs Band**
University of the Streets 8 pm \$20
- ★ **Hey Rim Jeon and Friends**
Shrine 11 pm
- ★ **Cedar Walton, Javon Jackson, Peter Washington, Lewis Nash**
Iridium 8, 10 pm \$35
- ★ **Paula West and George Mesterhazy Quartet with Ed Cherry, Barak Mori, Jerome Jennings**
Jazz Standard 7:30, 9:30 pm \$30
- ★ **Stanley Clarke 60th Birthday Celebration**
Blue Note 8, 10:30 pm \$45
- ★ **Ernestine Anderson and Houston Person with Lafayette Harris Jr., Lonnie Plaxico, Willie Jones III**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman**
Village Vanguard 9, 11 pm \$30
- ★ **Jason Moran solo**
Tribes Gallery 5 pm \$15
- ★ **Generations Trio: Michael Jefry Stevens, Joe Fonda, Emil Gross**
Saint Peter's 5 pm
55Bar 2 pm \$5
- ★ **Jazz For Kids with Amy Cervini**
- ★ **Lyric Fury: Cynthia Hiltz, Jack Walrath, Lily White, Marika Hughes, Deborah Weisz, Lisa Parrott, Ratzko Harris, Scott Neumann; Revolution V; Nick Finzer Quintet; Daryl Johnson**
Miles Café 4, 5:30, 7, 8:30, 10 pm \$19.99
- ★ **Roz Corral Trio with Gene Bertocini, Sean Smith**
North Square Lounge 12:30, 2 pm
University of the Streets 11:30 am \$15
Puppet's Jazz Bar 12 pm \$10
- ★ **Evan Schwam Quartet; David Coss and Trio; Dylan Meek Trio**
The Garage 11:30 am 7, 11:30 pm

Monday, May 30

- ★ **Mary Halvorson Quintet with Jonathan Finlayson, Jon Irabagon, John Hébert, Ches Smith**
Joe's Pub 9:30 pm \$15
- ★ **Magos Herrera Quintet**
Dizzy's Club 7:30, 9:30 pm \$20
- ★ **Jen Shyu's Jade Tongue with David Binney, Thomas Morgan, Dan Weiss**
Cornelia Street Café 8:30 pm \$10
- ★ **Josh Roseman's Water Surgeons with Curtis Hasselbring, Jacob Garchik, Barney McAll**
Barbès 7 pm \$10
- ★ **John Merrill solo; Kim Thompson Group with Philip Dizack, Asaf Yuria, Eden Ladin, Ben Meigners; Spencer Murphy Jam**
Small's 7:30, 9:30 pm 12:30 am \$20
- ★ **Stalker: James Keepnews, Tom Zlabinger, Mike Golub; Angelo Branford/JD Parran**
University of the Streets 8, 10 pm \$10
- ★ **Sara Serpa Group with André Matos, Thomas Morgan, Colin Stranahan; Other Life Forms: Gordon Beeferman, Stephanie Griffin, Evan Lipson, Andrew Drury; Max Johnson Quartet with Mark Whitecage, Tyshawn Sorey**
Clemente Soto Velez 7:30 pm \$10
Tea Lounge 9, 10:30 pm
- ★ **Volker Goetze Orchestra**
Tea Lounge 9, 10:30 pm
- ★ **Melissa Stylianou with Steve Cardenas, James Shipp**
Bar Next Door 8:30 pm \$12
- ★ **Carl Fischer Organic Groove Ensemble**
Miles Café 10 pm \$19.99
Toni Jazz 9 pm \$10
- ★ **Daniela Schaechter Trio**
- ★ **Howard Williams Jazz Orchestra; John Eckert Jazz Group**
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- ★ **Todd Robbins**

Tuesday, May 31

- ★ **Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron; Francisco Mela Quintet with Chris Potter, Ben Monder, Uri Gurvich, Ben Street**
Blue Note 8, 10:30 pm \$35
Birdland 8:30, 11 pm \$30
- ★ **Karrin Allyson**
- ★ **Eliane Elias Quartet with Marc Johnson, Rafael Barata, Rubens de la Corte**
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ **Cyrylle Aimee/Diego Figueiredo**
- ★ **Sean Jones Group with Brian Hogans, Orrin Evans, Luques Curtis, John Davis**
Jazz Standard 7:30, 9:30 pm \$20
- ★ **Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman**
Village Vanguard 9, 11 pm \$30
- ★ **Zeitgeist: Heather Barringer, Patti Cudd, Pat O'Keefe, Shannon Wettstein; Prism Quartet: Matthew Levy, Timothy McAllister, Zach Shemon, Taimur Sullivan**
The Stone 8, 10 pm \$10
- ★ **Dave Binney's Balance**
55Bar 10 pm
- ★ **Robin Verheyen NY Quartet with Ralph Alessi, Eivind Opsvik, Jeff Davis**
Korzo 9 pm \$15
- ★ **Yaala Ballin Duo; Joe Magnarelli Quartet with Jeremy Manasia, Mike Kam, Donald Edwards; Ken Fowser/Behn Gillece Jam**
Small's 7:30, 9:30 pm 12:30 am \$20
- ★ **Dave Ross; Anders Nilsson Quartet with Daniel Kelly, Dave Ambrosio, Brahim Fribgane**
University of the Streets 8, 10 pm \$10
Sixth Street Synagogue 8:30 pm \$15
- ★ **Matt Darriau Trio**
- ★ **Emil Bizga Quartet with Jon Davis, Joe Fitzgerald, Lieven Venken and guest Sanda Weigl**
Cornelia Street Café 8:30 pm \$10
- ★ **Octavio Brunetti/Juan Pablo Navarro**
The Kitano 8, 10 pm
- ★ **Jack Wilkins, Paul Hefner, Jon Burr**
Bella Luna 8 pm
- ★ **Chase Baird; Chieko Honda with Toru Yamauchi, Steve Millhouse, David Martinez; Pablo Masis**
Miles Café 7, 8:30, 10 pm \$19.99
- ★ **Miki Yoshitake Trio**
Toni Jazz 9 pm \$10
- ★ **Frank Basile Quartet**
The Garage 10:30 pm
Shrine 6 pm
- ★ **Eiko Rikuhashi**
Bryant Park 12:30 pm
- ★ **Todd Robbins**

REGULAR ENGAGEMENTS

MONDAYS

- ★ **Tom Abbott Big Bang Big Band** Swing 46 8:30 pm
- ★ **Ron Affii Trio** Zinc Bar 9, 11 pm, 12:30, 2 am
- ★ **Steve Coleman Presents** The Jazz Gallery 9 pm \$15
- ★ **Sedric Choukroun and The Brasileros** Chez Lola 7:30 pm
- ★ **Pete Davenport/Ed Schuller Jam Session** Frank's Cocktail Lounge 9 pm
- ★ **Eddy Davis New Orleans Jazz Band** The Carlyle 8:45 pm \$75-100
- ★ **George Gee Swing Orchestra** Gospel Uptown 8 pm
- ★ **Vince Giordano's Nighthawks** Sofia's 8 pm (ALSO TUE)
- ★ **Grove Street Stompers** Arthur's Tavern 7 pm
- ★ **Patience Higgins Sugar Hill Quartet** Lenox Lounge 9:30 pm \$10
- ★ **JFA Jazz Jam** Local 802 7 pm
- ★ **Piers Lawrence** Sprig 6:30 pm (ALSO FRI)
- ★ **Long Island City Jazz Alliance** Jam Session Domaine 8 pm
- ★ **Roger Lent Trio Jam** Cleopatra's Needle 8 pm \$10
- ★ **John McNeil/Mike Fahie Jam Session** Puppet's Jazz Bar 9 pm
- ★ **Iris Ormig Jam Session** The Kitano 8 pm
- ★ **Les Paul Trio with guests** Iridium 8, 10 pm \$35
- ★ **Ian Rapien's Spectral Awakenings Jazz Groove Session** Rhythm Splash 9 pm
- ★ **Stan Rubin All-Stars** Charley O's 8:30 pm
- ★ **Smoke Big Band; John Farnsworth Quartet** Smoke 7, 9, 10:30 pm
- ★ **Vanguard Jazz Orchestra** Village Vanguard 9, 11 pm \$30

TUESDAYS

- ★ **Ben Allison Trio** Kush 8 pm \$10
- ★ **Evolution Series Jam Session** Creole 9 pm
- ★ **Irving Fields** Nino's Tuscani 7 pm (ALSO WED-SUN)
- ★ **Joel Frahm** Bar Next Door 8 pm \$12
- ★ **George Gee Swing Orchestra** Swing 46 8:30 pm
- ★ **Loston Harris** Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- ★ **Broc Hempel, Sam Trapchak, Christian Coleman** Cask 7:30 pm
- ★ **Art Hirahara Trio** Arturo's 8 pm
- ★ **Yuichi Hirakawa Trio** Arthur's Tavern 7, 8:30 pm
- ★ **Sandy Jordan and Larry Luger Trio** Notaro 8 pm
- ★ **Mike LeDonne Quartet; Dan Christensen Trio** Smoke 7, 9, 10:30, 11:30 pm
- ★ **Iris Ormig Quartet** Crooked Knife 7 pm
- ★ **Annie Ross** The Metropolitan Room 9:30 pm \$25
- ★ **Robert Rucker Trio Jam** Cleopatra's Needle 8 pm \$10
- ★ **Dred Scott Trio** Rockwood Music Hall 12 am
- ★ **Slavic Soul Party** Barbès 9 pm \$10

WEDNESDAYS

- ★ **Astoria Jazz Composers Workshop** Waltz-Astoria 6 pm
- ★ **Bill Cantrall Trio** 718 Restaurant 8:30 pm
- ★ **Sedric Choukroun and the Eccentrics** Chez Oskar 7 pm
- ★ **Eve Cornelious; Sam Raderman Quartet** Smoke 7, 9, 10:30, 11:30 pm
- ★ **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** Cleopatra's Needle 7 pm \$10
- ★ **Jonathan Kreisberg Trio** Bar Next Door 8:30, 10:30 pm \$12
- ★ **Guillaume Laurent Trio** Bar Tabac 7 pm
- ★ **Jed Levy and Friends** Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- ★ **Nat Lucas Organ Trio** Lenox Lounge 8 pm \$3
- ★ **Jacob Melchior** Philip Marie 7 pm (ALSO SUN 12 PM)
- ★ **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
- ★ **Bobby Sanabria Big Band** FB Lounge 7:30, 9:30 pm \$10
- ★ **Alex Terrier Trio** Antibes Bistro 7:30 pm
- ★ **Vocal Wednesdays** Zeb's 8 pm
- ★ **Justin Wert/Corcoran Holt** Benoit 7 pm
- ★ **Bill Wurtzel/Tony Decaprio** American Folk Art Museum Lincoln Square 2 pm
- ★ **Jordan Young Group** Bflat 8:30 pm

THURSDAYS

- ★ **Jason Campbell Trio** Perk's 8 pm
- ★ **Sedric Choukroun** Brasserie Julien 7:30 pm (ALSO FRI, SAT)
- ★ **Curtis Brothers** B. Smith's 9 pm
- ★ **Claude Diallo** Domaine Wine Bar 9 pm
- ★ **Aki Ishiguro Jam Session** Solo Kitchen Bar 9 pm
- ★ **Jazz Vocal Workshop** University of the Streets 8:30 pm \$5
- ★ **Edward Perez Afro-Peruvian Collective** Tutuma Social Club 8:30 pm
- ★ **Gregory Porter; Jazz Meets HipHop** Smoke 7, 9, 10:30, 11:30 pm
- ★ **Eri Yamamoto Trio** Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

- ★ **Gabriel Alegria Sextet** Tutuma Social Club 8, 10:30 pm (ALSO SAT-SUN)
- ★ **Steve Bianco Trio** Domaine Wine Bar 9 pm (ALSO SAT)
- ★ **Deep Pedestrian** Sintir 8 pm
- ★ **Charles Downs' Centipede** The Complete Music Studio 7 pm
- ★ **Ken Fowser Quintet** Smoke 12:30 am
- ★ **George Gee Swing Orchestra** Swing 46 9:30 pm
- ★ **Greg Lewis Organ Trio** Night of the Cookers 10 pm
- ★ **Kengo Nakamura Trio** Club A Steakhouse 11 pm
- ★ **Open Jazz Jam Session** University of the Streets 11:30 pm \$5 (ALSO SAT)
- ★ **Albert Rivera Organ Trio** B Smith's 8:30 pm (ALSO SAT)
- ★ **Brandon Sanders Trio** Londe's 8, 9, 10 pm (ALSO SAT)
- ★ **Bill Saxton and Friends** Bill's Place 10 pm 12 am \$15

SATURDAYS

- ★ **Jesse Elder/Greg Ruggiero**Rothmann's 6 pm
- ★ **Guillaume Laurent/Luke Franco** Casaville 1 pm
- ★ **Johnny O'Neal** Smoke 12:30 am
- ★ **Wayne Roberts Duo** City Crab 12 pm (ALSO SUN)
- ★ **Freddie Bryant Brazilian Trio** Smoke 11:30 am, 1, 2:30 pm
- ★ **Skye Jazz Trio** Jack 8:30 pm
- ★ **Michelle Walker/Nick Russo** Anyway Café 9 pm
- ★ **Bill Wurtzel Duo** Henry's 12 pm

SUNDAYS

- ★ **Bill Cantrall Trio** Crescent and Vine 6:30 pm
- ★ **Barbara Carroll/Jay Leonhart** Algonquin Oak Room 1 pm
- ★ **Marc Devine Trio** TGIFridays 6 pm
- ★ **Noah Haidu Jam** Cleopatra's Needle 8 pm \$19
- ★ **Ear Regulars with Jon-Erik Kelloso** The Ear Inn 8 pm
- ★ **Marjorie Eliot/Rudell Dreads/Sedric Choukroun** Parlor Entertainment 4 pm
- ★ **Sean Fitzpatrick and Friends** Ra Café 1 pm
- ★ **Enrico Granafei solo** Sora Lella 7 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
- ★ **LICJA Family Jazz Concert** Series Breadbox Café 3 pm
- ★ **Lapis Luna Trio** Bocca 7 pm
- ★ **Alexander McCabe Trio** CJ Cullens Tavern 5 pm
- ★ **Junior Mance/Hide Tanaka** Café Loup 6:30 pm
- ★ **Peter Mazza** Bar Next Door 8 pm \$12
- ★ **Tony Middleton Trio** The Kitano 11 am
- ★ **Prime Directive; Jason Teborek Quartet** Smoke 7, 9, 10:30, 11:30 pm
- ★ **Lu Reid Jam Session** Shrine 4 pm
- ★ **Rose Rusiani** 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** Caffe Vivaldi 9:30 pm
- ★ **Gabrielle Stravelli Trio** The Village Trattoria 12:30 pm
- ★ **Cidinho Teixeira** Zinc Bar 10, 11:30 1 am
- ★ **Jazz Jam hosted by Michael Vitali** Comix Lounge 8 pm
- ★ **Brian Woodruff Jam** Blackbird's 9 pm

CLUB DIRECTORY

- **345 Park Avenue** Subway: 6 to 51st Street; E to Lexington Avenue
- **5C Café** 68 Avenue C (212-477-5993)
Subway: F to Second Avenue **5ccc.com**
- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street **55bar.com**
- **6th & B Garden** 6th Street and Avenue B
Subway: F to Second Avenue **6bgarden.org**
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars **718restaurant.com**
- **ABC No Rio** 156 Rivington Street (212-254-3697)
Subway: J, M, Z to Delancey Street **abcnorio.org**
- **Abrons Arts Center** 466 Grand Street (212-598-0400) Subway: F to Grand Street **henrystreet.org/arts**
- **Alain Kirili Loft** 17 White Street (212-226-0343)
Subway: 1 to Franklin
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, M, 7 to 42nd Street
- **The Alhambra Ballroom** 2116 Adam Clayton Powell Boulevard (212-222-6940) Subway: 2, 3 to 125th Street **alhambraballroom.net**
- **All Saints Church** 230 East 60th Street (212-868-4444) Subway: 4, 5, 6 to 59th Street
- **Allen Room** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle **jalc.org**
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) **alorcafe.com**
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street **folkartmuseum.org**
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street **antibesbistro.com**
- **Antique Garage** 41 Mercer Street (212-219-1019)
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305)
Subway: A, B, C, D, 2, 3 to 125th Street **apollotheater.com**
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street **ardesia-ny.com**
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street **arthurstavernnyc.com**
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **Austrian Cultural Forum** 11 East 52nd Street at Madison Avenue (212-319-5300) Subway: 6 to 51st Street **acfn.org**
- **Avery Fisher Hall** (at Lincoln Center) 1941 Broadway at 65th Street (212-875-5030) Subway: 1 to 66th Street **lincolncenter.org**
- **B. Smith's** 320 West 46th Street (212-315-1100) Subway: A, C, E, to 42nd Street **bsmith.com**
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue **bam.org**
- **Bflat** 277 Church Street (between Franklin and White Streets)
Subway: 1, 2 to Franklin Streets
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800)
Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue **bar4brooklyn.com**
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, C, E, F to W. 4th Street **lalanternacaffe.com**
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue **barbesbrooklyn.com**
- **Bargemusik** Fulton Ferry Landing (718-624-4061)
Subway: F to York Street, A, C to High Street **bargemusik.org**
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, to 42nd Street **birdlandjazz.com**
- **The Bitter End** 147 Bleecker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Blackbird's** 41-19 30th Avenue (718-943-6898)
Subway: R to Steinway Street **blackbirdsbar.com**
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F to W. 4th Street **bluenotejazz.com**
- **Bocca** 39 East 19th Street (212-387-1200)
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bowery Poetry Club** 308 Bowery (212-614-0505)
Subway: 6 to Bleecker Street **bowerypoetry.com**
- **Breadbox Café** 47-11 11 Street (718-389-9700)
Subway: 7 to Vernon Boulevard-Jackson Avenue **breadboxcafe.com**
- **Brecht Forum** 451 West Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street **brechtforum.org**
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue **brooklynbowl.com**
- **Brooklyn Fireproof** 119 Ingraham Street (718-456-7570)
Subway: L to Morgan Avenue **brooklynfireproof.com**
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)
Subway: R to Union Street **brooklynlyceum.com**
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street
- **Buona Sera** 12th Street and University Place
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)
Subway: 6 to 77th Street **thecarlyle.com**
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets
Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street **casavillenyc.com**
- **Cask** 167 East 33rd Street (212-300-4924)
Subway: 6 to 33rd Street **casknyc.com**
- **Caspary Auditorium** 1230 York Avenue (212-327-8405)
Subway: F to Lexington-63rd **rockefeller.edu**
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues **bistolola.com**
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue **chezoskar.com**
- **Church For All Nations** 417 West 57th Street between 9th & 10th Avenues Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street **citywinery.com**
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street
Subway: F, J, M, Z to Delancey Street **cscenter.com**
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street **cleopatrasneedle.com**
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street **clubsteak.com**
- **The Coffee Foundry** 186 West 4th Street (212-254-9300)
Subway: A, B, C, D, E, F to W. 4th Street **coffeeandfoundry.com**
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue **completemusic.com**
- **Connie's Loft** 475 Kent Avenue, #410 (between Division Avenue and S. 11th Street), Brooklyn (718 302-4377)
Subway: L to Bedford Avenue; M, J to Marcy Avenue
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F to W. 4th Street **corneliastreetcafe.com**
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 th 116th Street **creolenyc.com**
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street **thecrookedknife.com**
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jalc.org**
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jalc.org**
- **Doma** 17 Perry Street (212-929-4339) Subway: 1, 2, 3 to 14th Street **domanyc.com**
- **Domaine Wine Bar** 50-04 Vernon Boulevard
Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street **mynspace.com/295douglass**
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway **downtownmusicgallery.com**
- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue **dromnyc.com**
- **Dwyer Cultural Center** 259 St. Nicholas Avenue (212-222-3060)
Subway: D to 125th Street **dwyercc.org**
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street
- **FB Lounge** 172 E 106th Street (212-348-3929)
Subway: 6 to 103rd Street **fondaboricu.com**
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square **fatcatmusic.org**
- **Feinstein's** 540 Park Avenue (212-339-4095)
Subway: 6 to 77th Street **feinsteinsatthergency.com**
- **Flushing Town Hall** 137-35 Northern Boulevard (718-463-7700) Subway: 7 to Main Street **flushingtowntownhall.org**
- **Flute Bar** 205 W. 54th St. between 7th Avenue and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Flute Bar Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Freedom Garden** 294 Troutman Street Subway: L to Jefferson
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street **garagerest.com**
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **The Gate House** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street **harlemstage.org**
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)
Subway: J, M train to Myrtle Avenue **goodbye-blue-monday.com**
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street **gospeluptown.com**
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994)
Subway: A, C, E to 14th Street **highlineballroom.com**
- **I-Beam** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue **ibeambrooklyn.com**
- **Illinois Jacquet Performance Space** 94-20 Guy R. Brewer Blvd.,
Subway: E to Jamaica Center **york.cuny.edu**
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling
Subway: 5 to Sterling Street **plgrats.org**
- **Intar** 500 W 52nd Street (212-695-6134)
Subway: C, E to 50th Street **intartheatre.org**
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1, 2 to 50th Street **iridiumjazzclub.com**
- **Issue Project Room** 232 Third Street (at the corner Third Avenue)
Subway: M to Union Street **issueprojectroom.org**
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910)
Subway: C to Clinton Street **illbrew.com/Jazz966.htm**
- **The Jazz Gallery** 290 Hudson Street (212-242-1063)
Subway: C, E, to Spring Street **jazzgallery.org**
- **Jazz Museum in Harlem** 104 E. 126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street **jazzmuseuminharlem.org**
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street **jazzstandard.net**
- **Joe G's** 244 West 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place **joespub.com**
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central **kitano.com**
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490)
Subway: N, R to 8th Street-NYU **knickerbockerbarandgrill.com**
- **Knitting Factory** 361 Metropolitan Avenue (347-529-6696) Subway: L to Lorimer Street **knittingfactory.com**
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425)
Subway: R to Prospect Avenue **eurotripbrooklyn.com/info.html**
- **Kush** 191 Chrystie Street (212-677-7328) Subway: F to Second Avenue **thekushnyc.com**
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F to W. 4th Street **lepoissonrouge.com**
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street **lenoxlounge.com**
- **Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3, 9 to 96th Street **symphonyspace.org**
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street **littlefieldnyc.com**
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F to Second Avenue **rucma.org**
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street **jazzfoundation.org**
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)
Subway: 1 to 145th Street **londelsrestaurant.com**
- **Marriott Residence Inn** 1033 Sixth Avenue (212-768-0007)
Subway: B, D, F, N, Q, R, W to 34th Street **marriott.com**
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street **metropolitanroom.com**
- **Miles Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street **milescafe.com**
- **Minton's Playhouse** 208 West 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-864-8346)
Subway: B, C to 116th Street
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square **bahainyc.org**
- **Nectar Wine Bar** 2235 Frederick Douglass Boulevard (212-961-9623) Subway: B, C to 116th Street
- **New School** 55 W. 13th Street (212-229-5488) Subway: F, V to 14th Street **jazz.news.school.edu**
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **ninostuscany.com**
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F to West 4th Street **northsquarejazz.com**
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925)
Subway: F to Second Avenue **nublu.net**
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue **nuyorican.org**
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-357-5555) Subway: B, Q to Seventh Avenue
- **PapaCookie** 201 W. 86th St #806 Subway: 1 to 86th Street
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street **parlorentertainment.com**
- **Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street **julliard.edu**
- **Piano Due** 151 West 51st Street (212-399-9400)
Subway: 1 to 50th Street **pianoduenyc.net**
- **The Players** 16 Gramercy Park South (212-475-6116)
Subway: 6 to 23rd Street **theplayersnyc.org**
- **Puppet's Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622)
Subway: F to 7th Avenue **puppetsjazz.com**
- **Rhythm Splash** 673 Flatbush Avenue
Subway: B, Q to Parkside Avenue
- **The Rock Shop** 249 4th Avenue (718-230-5740)
Subway: D, N, R to Union Street **therockshopnyc.com**
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F to Second Avenue **rockwoodmusic hall.com**
- **Ronald McDonald House** 405 East 73rd Street (212-639-0100) Subway: 6 to 77th Street
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street **liveatrose.com**
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle **jalc.org**
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street **rmanyc.org**
- **Rue 57** 60 West 57th Street (212-307-5656) Subway: F to 57th Street **rue57.com**
- **St. Marks Church** 2nd Avenue and 10th Street (212- 674-6377)
Subway: 6 to Astor Place
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street **saintpeters.org**
- **Sanctuary @ Temple Beth Emeth** 83 Marlborough Road (718-282-1536) Subway: Q to Church Avenue
- **Settepani** 196 Lenox Avenue at 120th Street (917-492-4806) Subway: 2, 3 to 116th Street **settepani.com**
- **Schomburg Center** 515 Macolm X Boulevard (212-491-2200)
Subway: 2, 3 to 135th Street **nypu.org/research/sc/sc.html**
- **Showman's** 375 West 125th Street (at Morningside) (212-864-8941)
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street **shrienyc.com**
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue **sistasplace.org**
- **Sixth Street Synagogue** 6th Street between First and Second Avenues (212-473-3665) Subway: 6 to Astor Place **eastvillageshul.com**
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3, 9 to 14th Street **smallsjazzclub.com**
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street **smokejazz.com**
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street **soralellanyc.com**
- **Spikehill** 184 Bedford Avenue, Brooklyn
Subway: L to Bedford **spikehill.com**
- **Spring** 885 3rd Avenue Subway: E, M to 53rd Street
- **The Stone** Avenue C and 2nd Street
Subway: F to Second Avenue **thestonenyc.com**
- **Sullivan Hall** 214 Sullivan Street (212-634-0427)
Subway: A, B, C, D, E, F, V to W. 4th Street **sullivanhallnyc.com**
- **Sunset Park Library** 5108 4th Avenue, Brooklyn (718-567-2806) Subway: R to 53rd Street
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street **swing46.com**
- **Sycamore** 1118 Cortelyou Road (347-240-5850)
Subway: B, Q to Cortelyou Road **sycamorebrooklyn.com**
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street **tealoungeNY.com**
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)
Subway: 6 to 51st Street **tomijazz.com**
- **Town Hall** 123 W. 43rd Street (212-997-1003)
Subway: 1, 2, 3, 7 to 42nd Street-Times Square
- **the-townhall-nyc.org**
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street **tribecapac.org**
- **Tribes Gallery** 285 E. 3rd Street (212-674-8262) Subway: F, V to Second Avenue **tribes.org**
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street **TutumaSocialClub.com**
- **University of the Streets** 130 East 7th Street (212-254-9300)
Subway: 6 to Astor Place **universityofthestreets.org**
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)
Subway: A, B, C, D, E, F to W. 4th Street **thevillageattrattoria.com**
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street **villagevanguard.com**
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria **Waltz-Astoria.com**
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Yippie Café** 9 Bleecker Street between Elisabeth and Bowery
Subway: 6 to Bleecker Street
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd.,
Queens Subway: E to Jamaica Center **york.cuny.edu**
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue **zebuloncafeconcert.com**
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F,
Grand Street Shuttle to W. 4th Street **zincbar.com**

(INTERVIEW CONTINUED FROM PAGE 6)

around the old homestead but has given me an awful lot of things to think about. Anybody who tells you he didn't steal from Miles, Blue Mitchell, Chet Baker, Clifford Brown, Kenny Dorham or others from that era is being dishonest. The only difference with me is I go back a little farther. I know there were people aside from Satchmo, as wonderful as he was - for instance there's a lot to learn from Muggsy Spanier.

TNYCJR: You've often played smaller rooms - and even recorded - with just guitar and bass, no drummer. Was that your choice or just economics?

WV: No, I like it. First of all a guitar has open voicings so you get space between each of the chordal notes and that frees me up a little - a pianist can play close voiced chords and I find the open voicing of the guitar easier for me to free up and hear the harmonies. And don't get me wrong, I like working with drummers, but without a drummer, first you don't have the din of the cymbal coloring everything, riding on top of the harmonics, so there's that feeling of openness I like. And you're forced to play time yourself - everybody has to work a little harder and listen to each other more because everybody has more responsibility, in terms of time, without a drummer. And that listening part is what tends to be forgotten nowadays.

TNYCJR: You've done lots of recordings, including many as a leader. What is your favorite?

WV: I was very lucky, a couple of years ago Matt Domber [of Arbors Records] paid for a session I did with a string ensemble in Scotland [*Don't Look Back*]. I

got [late arranger] Bill Finegan to write three of the last charts he ever did. [Guitarist-arranger] James Chirillo did a great job too and we found a Johnny Carisi arrangement of his "Spring" that was written for the Bird with strings album but never recorded. I've got to put that album on the top of my list. ❖

For more information, visit warrenvache.com. *Vaché plays duo with Bill Mays at The Kitano May 20th-21st. See Calendar.*

Recommended Listening:

- John Bunch - *John's Other Bunch* (Famous Door-Progressive, 1977)
- Warren Vaché Trio - *Live at the Vineyard* (Challenge, 1984)
- Newport Jazz Festival Allstars - *European Tour* (Concord, 1987)
- Warren Vaché - *Horn of Plenty* (Muse, 1993)
- Warren Vaché/Allan Vaché - *Mrs. Vaché's Boys [Remember]* (Nagel Heyer, 1998)
- Warren Vaché - *Dream Dancing* (Arbors, 2003)

(LABEL CONTINUED FROM PAGE 12)

detail, to have details and dynamics and to have a great balance across all frequencies."

Of course, Walcott is not only trying to keep his costs low, but also passing some of this on to the record-buying public - initially, the discs were selling at \$6.49, though that has more recently gone up. "I've thought for a while that music business should migrate to a model where a streaming store is tied to discount CDs. I have a collection in the thousands and I don't purchase any records where I haven't heard the entire

work beforehand. I find out about records via reviews, but it's not a genre where I would buy based on a reviewer's opinion. How are listeners supposed to get involved over an extended period of time with great players at \$15 a pop? And how do you get new voices to listeners when most people want to listen to players who have been in the game 30 years, not to mention the historical jazz that a listener will want to have as a foundation?" It's far from easy in the seemingly continual economic and cultural downturn/paradigmatic shift we're encountering at the outset of the new century.

But in spite of all that, Engine Studios trucks along just under the surface. As Warren Smith puts it, "I have done several projects with Engine, including a couple of my own. I like working with him because he seems to be able to get out of the way and let the artist get their point across. A lot of labels have a preconceived notion of what they want you to do. As a result Engine has a wider range of musical perspectives to present. Steve Walcott is wide open to innovation. I feel free to express myself without having to prove a point to another personality." That directness is something that fits both great art and respected imprints. ❖

For more information, visit engine-studios.com. Artists performing this month include William Hooker at University of the Streets May 2nd and Rhythm in the Kitchen Festival May 28th; Warren Smith at University of the Streets May 4th with Sabir Mateen and 21st as a leader, NYC Baha'i Center May 17th and Rhythm in the Kitchen Festival May 28th in duo with Dick Griffin; Taylor Ho Bynum at Cornelia Street Café May 15th and The Stone May 29th with Jason Kao Hwang and Tom Abbs and Andrew Lamb at University of the Streets May 21st with Warren Smith. See Calendar.

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IN MEMORIAM

By Andrey Henkin

BILLY BANG - The violinist may be best remembered, apart from an almost 40-year career playing in the local and international avant garde jazz scenes and founding the original 'chamber jazz' ensemble String Trio of New York in the late '70s, for his '00s two-part musical remembrance of serving during the Vietnam War: *The Aftermath* and *Reflections* (both on Justin Time), some of the most cathartic jazz in recent memory.

FRANS ELSÉN - Considered Holland's first bebop pianist, Elsen worked with every visiting American musician starting in 1952, just as he was entering Royal Conservatory in The Hague. A longtime arranger for Dutch National Radio, Elsen also published several musical instruction books. Elsen died Feb. 23rd at 76.

NIEL PARKER - Though trumpeter Isadore Nathaniel (Niel) Parker was better known for his contributions to radio orchestras and Hollywood studios, he got his start in the early '20s working for bands led by Bix Beiderbecke, The Dorsey Brothers, Glenn Miller, Benny Goodman and Paul Whiteman. Two of his pieces were recorded for Edison Records, overseen by Thomas Alva himself. Parker died Feb. 4th at 103 years old.

CURTIS MITCHELL - Mitchell got his start as a pianist in the rhythm and blues scene of the '50s before switching to bass. An official New Orleans Jazz All-Star, Mitchell was a constant presence in many bands in his native NOLA as well as during the annual Jazz and Heritage Festival. Mitchell died Jan. 6th at 84.

ALAN QUINN - Coming from a family of jazz musicians, the trombonist was a large part of the burgeoning trad scene in '60s Edinburgh. After that style fell out of favor at the end of the decade, Quinn played bass guitar for dance bands before returning to the once-again popular trad-jazz scene in the '80s. Quinn died Feb. 4th at 67.

BILL SCARLETT - Seeing Benny Goodman at the 1939 World's Fair made Scarlett take up the clarinet. Later he added the tenor sax to his arsenal, working early on with Art Pepper. In the late '50s he moved to Knoxville, Tennessee, where he spent the remainder of his life teaching music and playing in local groups, particularly as a mainstay in the Knoxville Jazz Orchestra. Scarlett died Mar. 28th at 82.

ROGER VANHAVERBEKE - The Belgian bassist accompanied many of his famous countrymen like Fats Sadi and Toots Thielemans as well as backing up visiting Americans like Art Farmer, Johnny Griffin and Pepper Adams with his New Look trio, a group he maintained since 1965 with varying personnel. Vanhaverbeke died Mar. 5th at 80.

BIRTHDAYS

May 1
Ira Sullivan b.1931
†Shirley Horn 1934-2005
Carlos Ward b.1940
James Newton b.1953
Kevin Hays b.1968
Ambrose Akinmusire b.1982

May 2
†Teddy Stauffer 1902-41
†Pat Smyth 1923-83
†Richard "Groove" Holmes 1931-91
Eddy Louiss b.1941
Mickey Bass b.1943

May 3
†John Lewis 1920-2001
†Jimmy Cleveland 1926-2008
Jymie Merritt b.1926
Johnny Fischer b.1930
John Alexander b.1948
Larry Ochs b.1949
Guillermo E. Brown b.1974
Matt Bauder b.1976
Alexander Hawkins b.1981

May 4
†Sonny Payne 1926-79
†Maynard Ferguson 1928-2006
Warren Smith b.1932
Don Friedman b.1935
Ron Carter b.1937
Chuck Folds b.1938
Rudresh Mahanthappa b.1971
Jeremiah Cymerman b.1980

May 5
Kidd Jordan b.1935
Stanley Cowell b.1941
Jack Walrath b.1946
Pablo Aslan b.1962

May 6
†Freddie Randall 1921-99
†Denny Wright 1924-92
Isla Eckinger b.1939
Paul Dunmall b.1953

May 7
†Yank Porter 1895-1944
†Pete Jacobs 1899-1952
†Leon Abbey 1900-75
†Edward Inge 1906-88
Herbie Steward b.1926
Arthur Blythe b.1940
Michael Formanek b.1958

May 8
†Red Nichols 1905-65
†Mary Lou Williams 1910-81
†Jerry Rusch 1943-2003
Keith Jarrett b.1945
Jon-Erik Kellso b.1964
Meinrad Kneer b.1970

May 9
†George Simon 1912-2001
†Dick Morrissey 1940-2000
Dennis Chambers b.1959
Ricardo Gallo b.1978

May 10
†Pee Wee Hunt 1907-79
†Al Hendrickson 1920-2007
†Mel Lewis 1929-90
George Golla b.1935
†Julius Wechter 1935-99
Mike Melvoin b.1937
Jimmy Ponder b.1946
Ahmed Abdullah b.1947
Hans Reichel b.1949
Alex Foster b.1953
Philip Harper b.1965
Jasper Hoiby b.1977

May 11
†King Oliver 1885-1938
†J.C. Higginbotham 1906-73
†Oscar Valdambrini 1924-97
John Coppola b.1929
Dick Garcia b.1931
†Freddie Roach 1931-80
Carla Bley b.1938
Ralph Humphrey b.1944
Mikkel Ploug b.1978

May 12
†Marshall Royal 1912-95
†Don DeMichael 1928-82
Gary Peacock b.1935
Klaus Doldinger b.1936
Trevor Tompkins b.1941

May 13
†Maxine Sullivan 1911-87
†Gil Evans 1912-88
†Reed Garland 1923-84
Creed Taylor b.1929
Erick Moseholm b.1930
John Engels b.1935
Gregoire Maret b.1975

May 14
†Sidney Bechet 1897-1959
†Zutty Singleton 1898-1975
†Skip Martin 1916-76
Al Porcino b.1925
Jack Bruce b.1943
Virginia Mayhew b.1959
Frank Basile b.1978

May 15
†Ellis Larkins 1923-2002
Karin Krog b.1937
Oscar Castro-Neves b.1940
Omer Klein b.1982
Grace Kelly b.1992

May 16
†Woody Herman 1913-87
Eddie Bert b.1922
†Betty Carter 1930-98
†Friedrich Gulda 1930-2007
Billy Cobham b.1944

May 17
†Paul Quinichette 1916-83
†Dewey Redman 1931-2006
†David Izenzon 1932-79
†Jackie McLean 1932-2006
†Peter Trunk 1936-1973

May 18
†Joe Turner 1911-85
†Kai Winding 1922-83
Jim McNeely b.1949
Weasel Walter b.1972

May 19
Cecil McBee b.1935
Sonny Fortune b.1939
Richard Teitelbaum b.1939
Michael Blake b.1964

May 20
Tommy Gumina b.1931
Louis Smith b.1931
†Bob Florence 1932-2008
Charles Davis b.1933
†Rufus Harley 1936-2006
Victor Lewis b.1950
Ralph Peterson b.1962
Sheryl Bailey b.1966
Benjamin Duboc b.1969

May 21
†Fats Waller 1904-43
†Bill Barber 1920-2007
†Tommy Bryant 1930-82
Lewis "Flip" Barnes b.1955

May 22
†Sun Ra 1914-93
†Elek Bacsik 1926-1993
Giuseppe Logan b.1935
Dick Berk b.1939

May 23
†Fred Guy 1897-1971
†Artie Shaw 1910-2004
†Rosemary Clooney 1928-2002
†Les Spann 1932-89
Daniel Humair b.1938
Marvin Stamm b.1939
Don Moye b.1946
Richie Beirach b.1947
Ken Peplowski b.1959

May 24
†Frank Signorelli 1901-75
†Herbie Fields 1919-58
Max Bennett b.1928
†Gianni Basso 1931-2009
Michael White b.1933
Archie Shepp b.1937
†Charles Earland 1941-99
Francesco Cafiso b.1989

May 25
Marshall Allen b.1924
†Miles Davis 1926-91
Piet Noordijk b.1932
Gary Foster b.1936
Christof Lauer b.1953
Wallace Roney b.1960

May 26
†Ady Rosner 1910-76
†Shorty Baker 1914-66
†Ziggy Elman 1914-68
†Calvin Jackson 1919-85
†Neil Ardley 1937-2004
David Torn b.1953

May 27
†Albert Nicholas 1900-73
†Jock Carruthers 1910-71
†Bud Shank 1926-2009
Ramsey Lewis b.1935
†Rufus Jones 1936-90
†Niels-Henning Orsted-Pedersen 1946-2005
Gonzalo Rubalcaba b.1963

May 28
†Andy Kirk 1898-1992
†Al Tinney 1921-2002
†Russ Freeman 1926-2002
Alfred Patterson b.1937
Claudio Roditi b.1946

May 29
Freddie Redd b.1927
†Hilton Ruiz 1952-2006
Jim Snidero b.1958
Lafayette Harris, Jr. b.1963
Wycliffe Gordon b.1967
Sean Jones b.1978

May 30
†Sidney DeParis 1905-67
†Benny Goodman 1909-86
†Pee Wee Erwin 1913-81
†Shake Keane 1927-97
†Harry Beckett 1935-2010
Ann Hampton Callaway b.1959
Juan Pablo Carletti b.1973
Frank Rosaly b.1974

May 31
Red Holloway b.1927
Albert "Tootie" Heath b.1935
Louis Hayes b.1937
Marty Ehrlich b.1955
Eric Revis b.1967
Christian McBride b.1972

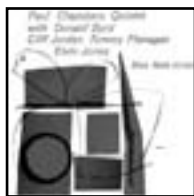


ARCHIE SHEPP
May 24th, 1937

The tenor saxophonist was involved in many of the important groups creating the New Thing in the '60s, including that of pianist Cecil Taylor and The New York Contemporary Five. He was a participant on John Coltrane's 1965 *Ascension* but is more notable for an eight-year stretch on Impulse Records that produced some of the '60s finest, and often most incendiary (both musically and politically), albums, discs like *Fire Music*, *The Way Ahead* and *Attica Blues*. His discography is extensive, often for European labels, and while he may have moved away from the strident avant garde jazz he helped pioneer, interest in his African heritage and emotive saxophone playing has not diminished. -AH

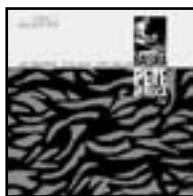
ON THIS DAY

by Andrey Henkin



Eponymous
Paul Chambers Quintet (Blue Note)
May 19th, 1957

Paul Chambers, who died far too early (before his 35th birthday), may have been the preeminent bassist from 1955-65 and one of the few to record as leader with some regularity. For this, his third album, he only wrote two of the pieces, the others a pair from Benny Golson and the standards "Softly, as in a Morning Sunrise" and "What's New". The material though is secondary to the interesting group playing it: trumpeter Donald Byrd, saxist Clifford Jordan, pianist Tommy Flanagan and drummer Elvin Jones.



Basra
Pete La Roca (Blue Note)
May 19th, 1965

After playing on landmark albums by Sonny Rollins, Jackie McLean, Jaki Byard, Joe Henderson and Freddie Hubbard, drummer Pete La Roca released a pair of albums as a leader, this and 1967's *Turkish Women at the Bath*, both wonderful documents of an era. This session features the one-time-only lineup of Henderson (tenor sax), Steve Swallow (acoustic bass) and Steve Kuhn (piano) playing mostly La Roca originals and Swallow's "Eiderdown". La Roca left music for the legal profession in the late '60s, resurfacing occasionally.



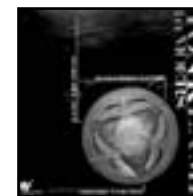
Eponymous Vol. 1 & 2
Creative Construction Company (Muse)
May 19th, 1970

If ever there was an avant garde supergroup, the Creative Construction Company was it. Its sole output was this pair of records taken from the same Washington Square Church concert and only released five years after the fact. Perhaps at the time the players were still somewhat unknown but by the time these LPs came out and certainly now, it was a collection of future legends: Leo Smith (trumpet), Anthony Braxton (reeds), Leroy Jenkins (violin), Muhal Richard Abrams (piano), Richard Davis (bass) and Steve McCall (drums).



California Concert
Shank/Rogers (Contemporary)
May 19th, 1985

After a busy period as a leader in the late '50s-60s, saxist Bud Shank cooled off for much of the '70s-80s, releasing only a handful of albums. Contemporary Shorty Rogers had a similar career arc. Here they co-lead a quintet with pianist George Cables, bassist Monty Budwig and drummer Sherman Ferguson for a concert in Costa Mesa, playing a trio of Rogers originals and a quartet of standards. Though far from their heyday of decades earlier, both men are still in fine form and would go on to be more productive in the years going forward.



In Moers
Ton-Klami (Ninety-One)
May 19th, 1991

Pianist Masahiko Satoh is not a name well-known in American listening circles, a shame since he is one of Japan's finest musicians and father of its now-heralded avant garde movement. But he still plays regularly, making appearances that bring him notice to Stateside aficionados. This particular album is a live document of a concert from the Moers Festival in Germany and features Satoh alongside countryman Midori Takade (drums) and Korean free jazz saxist Kang Tae Hwan, playing "Link 1" through "Link 6".

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MIA ZABELKA SOLO

ANTHONY PATERAS / MAX KOHANE
« Pivixki »

7K OAKS

JAAP BLONK SOLO

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