



THE NEW YORK CITY JAZZ RECORD

January 2013 | No. 129

Your FREE Guide to the NYC Jazz Scene

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SMOKE



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If you are reading this, we've been spared the apocalyptic prediction of the Mayans. We can only assume that whatever entity(ies) are responsible for such things simply could not let the world end and thus rob us of the opportunity to present our Best Of 2012 selections from the wide realm of jazz. So for that we thank him/her/them. Please flip to our centerfold spread and peruse our selections for the year's best in Albums, Concerts, Musicians, Clubs, Record Labels, Boxed Sets, Reissues, Tributes, Unearthed Gems, Large Ensembles, Latin and Vocal releases, Debuts, books and, if that were not enough, 100 New Release Honorable Mentions. We hope that some of your favorites made our lists and also that you'll discover some new treasures. Of course, we won't have that much time to enjoy them: new releases are en route and there is an Incan legend foretelling the end of the world in 2013.

In the meantime, winter in the city is hardly a time to stay indoors. One of the highlights of the cold months is the annual Winter Jazzfest, which this year includes a performance by legendary trio The Fringe (On The Cover), who just celebrated their 40th anniversary. Newish The Firehouse Space will present a weekly curated series by drummer/percussionist Satoshi Takeishi (Interview), in addition to his numerous performances around town with a multitude of groups. And The Stone's programming this month will feature Catalan pianist Agustí Fernández, including solo (his new solo disc made it into our Honorable Mentions list...that's what they call synergy). We also have features on saxist Gary Foster (Encore), who makes a couple of rare appearances; harpist Dorothy Ashby (Lest We Forget), fêted at Winter Jazzfest; Jazzhus Disk (Label Spotlight), one of our imprints of the year; festival reports from Poland and Scotland; a Megaphone by saxophonist/artist Patrick Brennan and our usual bounty of CD Reviews and concerts in our Event Calendar.

Happy New Year!

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

On the cover: The Fringe (photo by Scott Friedlander)

Corrections: In last month's NY@Night, the accordionist with Kyoko Kitamura and Anne Rhodes was Adam Matlock. In the CD Reviews, the label for Karl Berger/Dom Minasi's *Synchronicity* is Nacht and the guitarist for Pretty Monsters is Owen Stewart-Robertson. In the Birthdays, Herbie Nichols was actually born Jan. 3rd.

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Though it entailed gathering musicians from various parts of the globe, Canadian clarinet master **François Houle** did the right thing by playing ShapeShifter Lab (Dec. 2nd) with the exact lineup from his brilliant Songlines release *Genera*. The frontline of Houle, Swiss trombonist Samuel Blaser and American cornetist/flugelhornist Taylor Ho Bynum allowed for endless color mutations and finely rendered written parts. Frenchman Benoît Delbecq kept a fairly low profile on piano and prepared piano, but he endowed the music with a wealth of harmonic and percussive twists. Bassist Michael Bates and drummer Harris Eisenstadt (Canadian ex-pats both) pointed the way from the airiest rubato abstraction to driving, meticulously placed rhythms. The set began slow, with the dark lyricism of "Le concombre de Chicoutimi", but Houle was thinking in terms of a long medley: Bates soon segued to the uptempo line of "Essay No. 7" then joined Eisenstadt for an interlude that brought the band into the emphatic, slow-grooving "Guanara". Houle was blowing two clarinets at once by the time the medley was finished. On the swing-based "Albatros" he played through half a clarinet, connecting his mouthpiece directly to the lower joint. That is the essence of Houle's approach: wildly unstable, expressionistic elements vie with straightforward and undeniable virtuosity. The dueling plunger shouts of Bynum and Blaser on "Mu-Turn Revisited" offered another vivid example.

- David R. Adler



François Houle 5 + 1 @ ShapeShifter Lab

As a student of Lennie Tristano and a noted colleague of Lee Konitz and Warne Marsh, tenor saxophonist **Ted Brown** provides a living link to the Tristano school - an intriguing area in jazz history, somewhere in the interstices between bop and "cool". Brown turned 85 the day before his gig at The Drawing Room (Dec. 2nd) and arrived ready to celebrate in his calm and imperturbable way. His co-leader for the first set was Brad Linde, a young DC-based tenorist and Brown disciple, who played with distinction on Brown's "Smog Eyes" and Tristano's "317 East 32nd Street", not to mention the standards "Broadway" and "My Melancholy Baby". Pianist Michael Kanan, who runs The Drawing Room as a rehearsal space and concert venue, joined the band and juiced up the harmony, adding his own inventive spark. After a break, attention turned to Brown with cornetist Kirk Knuffke, bassist Chris Lightcap and drummer Matt Wilson. Harmony was king in this quartet, even with no piano: Knuffke and Brown snaked their way through the changes of "Featherbed" (based on "You'd Be So Nice to Come Home To") and applied the Tristano logic in minor keys ("Jazz of Two Cities") and waltz time ("Dig-It"), all from their new SteepleChase disc *Pound Cake*. Knuffke had a way of dancing into his melodies, as if striving to embody each phrase physically. Brown played his trickiest heads without a flaw and his solos, while not as agile as way back in the day, were stamped with pure individuality.

(DA)

There isn't really room for a third person in **Jon Irabagon** and **Mike Pride's** duo I Don't Hear Nothin' But the Blues. The Sonny Rollins/John Coltrane styled sax-and-drum meeting already fills every inch of the sound space it creates, so adding anything - much less a guitarist schooled in heavy metal - seems something like caulking an anvil. But the over-the-topness of making the extraordinary **Mick Barr** a third member is what made it work when they played Cornelia Street Café (Dec. 6th). The strategy at play was essentially to stand on top of each other, playing endless arpeggios like a ladder extending off a fire engine. By virtue of sheer momentum it was unimportant if the notes matched up, which they didn't really, but the players synched in velocity and showed, well, "restraint" is a funny word, but they showed exemplary control. Not all was bluster, however. After some pace-setting laps, Irabagon started playing one note to Barr's four and providing a grounding. He fell in and out of that while Pride matched and sometimes quartered the maelstrom. About 20 minutes in they dialed it back just enough to reveal the harmonic complexities underpinning the momentum, then accelerated again, holding tight to the tempo but letting amplitude ebb and flow. The slurring of the reed, the wavering of guitar distortion, melded into a whole, punctuated and perforated by the force of Pride's drumming. And true to their name, they even skirted on a blues theme before the end.

- Kurt Gottschalk



Jon Irabagon-Mike Pride-Mick Barr Trio @ Cornelia Street Café

Phantom Orchard, the remarkable duo of Ikue Mori and Zeena Parkins, seems to appear about every four years - not often enough but always a welcome sight. This time around saw the release of the wonderful *Trouble in Paradise* (Tzadik), with the group expanded to include Parkins' sisters Maggie and Sara on strings, the Norwegian duo Fe-Mail (Maja Solveig Kjelstrup Ratkje and Hild Sofie Tafjord) supplying vocals, electronics and French horn and the frighteningly precise percussionist Shayna Dunkelman. Parkins and Mori set a ridiculously ambitious goal for themselves at Roulette (Dec. 11th) by playing their new set of septet compositions on their own. It was, of course, radically different than the record, but with Parkins playing synthesizer, acoustic and electric harps, hand percussion and celeste and Mori armed with two laptops, one for her percussive audio textures and the other for her haunting live video manipulations, they did a laudable job. The music came off as more episodic, more like a series of short scenes than the expansiveness of the CD, but that worked well with the projections, which were the big surprise of the night. Mori has been working with video for a number of years, but previously it's seemed secondary to her music. Here she employed small, creepy dolls she's been making, creating little scenes - unnerving, occasionally funny - that were intercut with more abstract visuals. The set ended with a prolonged decrescendo and then, perfectly, a feather falling from Parkins' hand.

(KG)

Last month pianist James Carney presented the 250th edition of his *Konceptions* series. Neither changes in venue nor the broader musical landscape stays this courier from the swift completion of his appointed rounds. It really is an impressive accomplishment and to celebrate the milestone, Carney presented his own group to a packed house of well-wishers, followed by what was supposed to be a reconvening of the mighty **Tim Berne/Baikida Carroll** collaboration that began last decade and continues intermittently. But it was not to be extended on this particular evening (Dec. 4th) as the trumpeter was unavailable due to illness. That left alto saxophonist Berne, guitarist Ryan Ferreira and drummer Ches Smith hopefully to be “entertaining enough”, to quote Berne. They succeeded admirably on three pieces of decreasing length (before the final improvisation, Berne was heard to mutter “It’s almost not worth stopping...it’s so hard to start.”), which brought together the skills of three players equally comfortable with gauzy soundscapes and spiky musical razors. Density was passed around judiciously, with no one interested in bulldozing into cracks but instead gently (or occasionally not so gently) stepping into the spaces left behind. Smith’s percussive elements - gongs, springs - were often echoed by Ferreira’s heavily-effected comping and the trio seemed to want to get quieter rather than louder, contrary to common improvisatory practice, except for the nine-minute free jazz fanfare to close the party.

- **Andrey Henkin**

For many years New York’s finest pianists and bassists paired off nightly at Bradley’s on University Place to engage in profound musical conversations showcasing the art of duo improvisation in an intimate setting. Since the demise of the legendary room, the form has all but disappeared at its highest level, but the sound of the **Kenny Barron-Dave Holland** Duo at Jazz Standard (Dec. 13th) recalled those glorious days. While Barron was a regular at Bradley’s, Holland, an occasional visitor, was more frequently playing free improvised duets with Sam Rivers further downtown at the saxophonist’s Studio RivBea loft space. The merging of the two masters’ divergent backgrounds resulted in music of subtle sophistication both inspired in its intelligence and breathtaking in its beauty. Barron opened the evening’s second set with a spare introduction to his “Lullaby”, Holland joining him on the second chorus to expand the sonic atmosphere with rich harmonics and engaging counter melodies. On the pianist’s “Calypso” the bassist combined an authentic Caribbean beat with bluesy inflections to drive the piece as Barron soloed soulfully. Opening his own “Ario” with a virtuoso bass solo, Holland displayed the full supple tone that marks him as one of his instrument’s best proponents. The sound of Bradley’s came alive on a swinging “I Hear A Rhapsody” and alluring “Daydream” before the pair closed, wildly running the gamut on Barron’s inside/outside tour de force “What If?”.

- **Russ Musto**



Photo by Scott Friedlander

Tim Berne, Ches Smith, Ryan Ferreira @ Korzo



john rogers/johnrogersnyc.com

Kenny Barron & Dave Holland @ Jazz Standard

Think about the love of your life. How did you meet? Was it a chance encounter? An introduction through coworkers? A friendship blossoming into something more? Now think what you would have missed if you hadn’t been brought together. The new group **Grass Roots** - baritone saxophonist Alex Harding, alto saxophonist Darius Jones, bassist Sean Conly and drummer Chad Taylor - is a collective of hard-working New York musicians who finally found each other. They may have worked together on occasion in various groups but it is as a quartet that they’ve become soulmates. And soul is an apt adjective; you’ll be hard-pressed to find deeper blues than in the cry of Harding and Jones, seemingly destined to be together so ideal is their complement, whether they are purring, shrieking, slurring or popping. At Barbès (Dec. 13th), the quartet celebrated their AUM Fidelity debut (named among the Albums and Debuts of the Year by this gazette) with two sets that demonstrated the full range of their abilities. Jones might wail while Harding bleated at him like a congregation called to testify. And underneath it bubbled and toiled what should be the new hot “rhythm section”. Conly has pizzicato so thick you could climb it and Taylor is the rare drummer that exults in building a rhythm and then not letting it go, a staccato approach that lets the horns bounce, rather than flow, over the groove. For some reason The Bad Brains came to mind, which might just be an unexpected but perfect antecedent.

(AH)

A day before his 76th birthday and one month prior to his official inauguration as a 2013 NEA Jazz Master, the appearance of **Eddie Palmieri** at Rose Hall (Dec. 14th) was a much-deserved celebration of Latin music’s greatest living American icon. Billed as “A Career Retrospective”, the almost three hour concert could hardly touch upon the highlights of Palmieri’s seven-decade-spanning history and so the evening’s music focused on his more recent work merging Latin rhythms and jazz sensibilities. Opening with “Iraida”, a concerto-like exposition of his unique pianistic style, replete with trademark percussive dissonant clusters, he demonstrated his standing as a distinctive solo performer. Yet it was Palmieri the bandleader that was truly the evening’s standout. Leaping into his “Palmas”, propelled by his longtime percussion section of José Clausell, Little Johnny Rivero and Orlando Vega, on timbales, congas and bongo or bell respectively, the pianist drove the music relentlessly both as a soloist and with authoritative comping behind bassist Luques Curtis, trumpeter Brian Lynch, alto saxophonist Louis Fouché and trombonist Conrad Herwig through a set of rhythmic Latin jazz. Adding singer Herman Olivera, tres master Nelson Gonzalez, trombonist Jimmy Bosch and others for the second half, Palmieri kept his word to deliver music that would lift the audience from its seats with the fiery dance classics “Muneca”, “Lindo Yambu”, “Oyelo Que Te Conviene” and “Palo Pa’ Rumba”.

(RM)

WHAT’S NEWS

We, along with the entire jazz community, would like to pass along our sincerest condolences to the family of saxophonist **Jimmy Greene**, whose six-year-old daughter Ana Grace Márquez-Greene was among the victims of the unthinkable tragedy at Sandy Hook Elementary School last month. A music scholarship fund at Western Connecticut State University, where Mr. Greene teaches, has been established in Ana Grace’s memory. For more information, visit wcsu.edu/ia/greene-scholarship.asp.

We are saddened to report that the end of 2012 saw the closure of two important venues for jazz: Harlem’s **Lenox Lounge** and Williamsburg’s **Zebulon**.

The 2012 nominees for **Grammy Awards** have been announced. Best Improvised Jazz Solo: Ravi Coltrane; Gary Burton and Chick Corea; Chick Corea; Kenny Garrett; Brad Mehldau. Best Jazz Vocal Album: *Soul Shadows* - Denise Donatelli (Savant Records); *1619 Broadway: The Brill Building Project* - Kurt Elling (Concord Jazz); *Live - Al Jarreau* (And The Metropole Orkest) (Concord); *The Book Of Chet* - Luciana Souza (Sunnyside Records); *Radio Music Society* - Esperanza Spalding (Heads Up International). Best Jazz Instrumental Album: *Further Explorations* - Chick Corea, Eddie Gomez & Paul Motian (Concord Jazz); *Hot House* - Chick Corea & Gary Burton (Concord Jazz); *Seeds From The Underground* - Kenny Garrett (Mack Avenue Records); *Blue Moon* - Ahmad Jamal (Jazz Village); *Unity Band* - Pat Metheny Unity Band (Nonesuch). Best Large Jazz Ensemble Album: *Centennial: Newly Discovered Works Of Gil Evans* - Gil Evans Project (ArtistShare); *For The Moment* - Bob Mintzer Big Band (MCG Jazz); *Dear Diz (Every Day I Think Of You)* - Arturo Sandoval (Concord Jazz). Best Latin Jazz Album: *Flamenco Sketches* - Chano Domínguez (Blue Note); *¡Ritmo!* - The Clare Fischer Latin Jazz Big Band (Clare Fischer Productions/Clavo Records); *Multiverse* - Bobby Sanabria Big Band (Jazzheads); *Duos III* - Luciana Souza (Sunnyside); *New Cuban Express* - Manuel Valera New Cuban Express (Mavo Records). Best Traditional R&B Performance: Gregory Porter. Best R&B Album: *Black Radio* - Robert Glasper Experiment (Blue Note). For more information, visit grammy.com.

Drummer **Jack DeJohnette** has received a \$50,000 fellowship from USA Artists, an organization recognizing “cutting-edge thinkers and traditional practitioners from the fields of architecture and design, crafts and traditional arts, dance, literature, media, music, theater arts, and visual arts.” For more information, visit usafellows.org.

A benefit concert for **Warren Smith**, who lost his priceless percussion collection in the aftermath of Hurricane Sandy, is being held at Brecht Forum Jan. 20th. For more information, visit DissidentArts.com

Bassist/vocalist **Esperanza Spalding** is a winner in the inaugural Smithsonian Magazine American Ingenuity Award. Spalding won in the category of performing arts. For more information, visit smithsonianmag.com.

Veteran producer/promoter/booker **Todd Barkan** - of Keystone Korner fame and more recently Dizzy’s Club Coca-Cola - has entered into a partnership with The Iridium (formerly Iridium Jazz Club) to present 100 nights of jazz programming at the venue, primarily on Wednesday and Sunday evenings, through 2013. The series, “Todd Barkan Presents Keystone Korner Nights at The Iridium”, will premiere Jan. 2nd with a tribute to Wes Montgomery. For more information, visit theiridium.com.

Submit news to info@nycjazzrecord.com



Satoshi Takeishi

by Brad Farberman

Originally from Mito, Japan, drummer Satoshi Takeishi has followed two very different sonic routes: Latin music and avant garde jazz. Joining the New York music community in 1991, Takeishi made his initial mark trap-kitting for congueros like Ray Barretto and Carlos "Patato" Valdes, but soon crept downtown, hooking up with exploratory players like Erik Friedlander and Michaël Attias. Music for Takeishi is also a family affair: he plays in a duo with his wife, pianist Shoko Nagai, and has performed and recorded in various situations with his brother, longtime Henry Threadgill electric bassist Stomu Takeishi.

The New York City Jazz Record: You first got interested in Latin music at Berklee College of Music.

Satoshi Takeishi: At the time, there were many musicians from South America and Central America. I just found what they were doing more interesting than the jazz lessons I was taking from some teachers at Berklee. So I got together with these students from Brazil, from Puerto Rico, from Central America and they showed me all these rhythms. I was fascinated how they transferred these rhythms onto the drumset.

TNYCJR: How did you break into the Downtown scene?

ST: To make a living, I kind of relied on the knowledge of Latin and Colombian music. I got into the New York Latin jazz scene, which was Ray Barretto and "Patato" Valdes and Tito Puente. I got in that first. I got the gig with Ray Barretto's band. That was straightahead Latin jazz. Meanwhile, [I would do] all these sessions during the day with all these creative Downtown scene musicians. The community in New York is an interesting thing. Some people can go between these different communities - straightahead jazz and more experimental to rock, pop. I was playing with these Latin jazz people and also very, very creative experimental jazz scene [musicians], but I was also playing somewhat with the straightahead crowd. So I tried to do as many different styles as possible, because that was the reason why I came to New York. Basically, I went into every possible style and I will play with anybody. So, experimental music was not the only area that I was interested in. I moved around.

TNYCJR: Talk about Shoko Nagai.

ST: She grew up as an organist. Not in church; in some very popular school called Yamaha Music School, in Japan. They had this whole program training children to play this monster synthesizer, with the pedals and buttons and two keyboards. Amazing machine. And she grew up playing this instrument. We have an ongoing duo that plays mostly Shoko's compositions. And they are from contemporary 20th century music to improvised jazz to experimental songs. All these elements incorporated into this music. It's perfect for me, because I can bring everything that I know about

rhythms and music into this duo and she brings her own takes on that. We are only two persons but we try to create this music that has a lot of different elements without defining any particular genre.

TNYCJR: You and your brother have played together in many contexts. Describe your musical bond.

ST: We never really played until I came to New York. When we were growing up, he had his band and I had my band and we would never play together. But once I came to New York, he was already [an] established musician, especially in the experimental scene. Patrick Zimmerli - I think that was the first time we were in a band. And we started working seriously with Erik Friedlander. It's almost effortless. I know what he does and he knows what I do. It comes so naturally; it's a great combination. Not because he's a brother. Musically, it's an amazing combination whenever we play. But, at the same time, we move around very different circles. So recently, we haven't really played together. Last time we played together was accompanying this Romanian singer, Sanda Weigl. We were playing experimental gypsy music.

TNYCJR: You're the drummer on Anthony Braxton's *Quintet (London) 2004*. What was that experience like?

ST: I'm very honored that I had that experience working with Anthony, somebody on that level of genius and dedication and love for the music. I worked with him on and off about a year. I started to go to Wesleyan University to do these small concerts with Anthony because of this bass player Chris Dahlgren, who I had a great, great quartet [with] when he used to live in New York. He moved to Wesleyan to study with Anthony - composition and all that. So Chris would invite me to go up there and do a session with Anthony, do a small student concert with him. Anthony eventually asked me to play in his quintet, which at the time was me, Chris Dahlgren, Mary Halvorson and Taylor Ho Bynum. So that's how we studied his music. His music, if you look at it, is scary to read. [laughs] It's very complicated. But he would explain to us the system and how he wants us to play. So all that process of learning - to see the process of his composition and how he approaches his compositions and his notes - that itself was an education. I did one European tour and the London Jazz Festival live album was one of those concerts.

TNYCJR: Talk about Ray Barretto.

ST: Ray did two bands. One was a salsa band, a very traditional Latin salsa orchestra. They didn't play jazz. They just played dance music. Ray's known for that - leading a great, great dance band. He had that and the quintet I was in, which is just a jazz band - piano, bass, drums, him on congas and a couple of horns. He came

from this very traditional Latin music world but he always had love for jazz. He was on many of the great jazz records in history. So he always had this sensitivity to do this more loose way of playing Latin music. So somebody like me, going to his world, he was very flexible about what I brought into his band. He really never criticized me for not doing what he's used to hearing. If he felt uncomfortable, he would say, "Sato, I need you to play this or that." But other than that, how we improvised, how we accompanied the soloists and all that stuff, was pretty much up to me. He didn't restrict me in that way. I still remember this one night in Boston. At one point in the section,

(CONTINUED ON PAGE 41)

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The Art of the Soprano, Vol. 1

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Agustí Fernández

by Ken Waxman

A complete pianist in every sense of the word, who blends exquisite technique with innovative inspiration, Agustí Fernández is arguably Spain's most accomplished contemporary improviser. This month he's playing four nights in different configurations at The Stone, a rare series of American dates. "I like all kind of combinations, from duo to big ensembles because each one presents different challenges for a player," he explains. "Listening, language, instruments, techniques, sound, volume, interplay, etc. will be different in every setting."

In fact, Fernández, 58, who lives in a small town just outside of Barcelona, welcomes all sorts of musical situations. A regular member of The Barry Guy New Orchestra (BGNO), Evan Parker's Electro-Acoustic Ensemble (EAE) and numerous smaller European combos, at The Stone he'll work with guitarist Joe Morris, trumpeter Nate Wooley, multi-reedist Ken Vandermark, bassist Pascal Niggenkemper and other players, some for the first time, some renewing associations. "It's always very inspiring to meet or listen to your colleagues in non-usual combinations," he adds. "I've learned something from every musician I've ever played with." The Stone connection came through Morris, who is curating two weeks at the venue and with whom Fernández has recorded in the past, both in duo and a trio with Wooley. "I feel very close to Joe as a musician," says the pianist.

Born in Palma de Mallorca (in Catalonia, an autonomous region of Spain), Fernández began playing when he was four years old - "I have no memories of not playing the piano," he muses - studied classical music at the local conservatory and in 1987 won first prize at the Second Biennale of Young Creators of the Mediterranean, in Thessaloniki, Greece. After that he could have pursued a career in so-called classical music, but had already fallen under the twin influences of pianist Cecil Taylor and composer Iannis Xenakis. Of Xenakis, with whom Fernández studied, he recalls: "I was impressed by the intensity of the music, the lack of romanticism. To me it was more like a natural phenomenon, like the weather, let's say, happening through sounds, a punch in the stomach." As for Taylor, "I was impressed by his piano improvisations. I had never heard anything like him before. From both Xenakis and Taylor I learned about the decisions you have to make in order to play your own music and not someone else's. This means mainly learning what not to play, what to leave out."

Adding that "you don't learn the most important things at the conservatory, you learn them on stage or during a rehearsal", in his formative years the pianist had already been involved with as many musical projects as possible. Starting with teenage rock bands - "I had one foot in classical and another one in rock; Bach and Soft Machine," he recalls - at 18 he spent a year playing cocktail music in hotels and nightclubs. Later he created music for local theater and dance companies, composed electronic music, co-founded

the Banda D'Improvvisadors de Barcelona and taught at ESMUC, the Catalan college of music. "I've always been active in many different aspects of music, classical, commercial, avant garde, rock, jazz, contemporary, film music, music for dance, etc. sometimes with different gigs or recording sessions in the same week. But for the past 10 to 12 years 99% of what I do is improv-related," he reports.

Among those projects, besides the BGNO and EAE, are the Aurora Trio with drummer Ramon López and Guy; EFG, a trio with trumpeter Peter Evans and saxophonist Mats Gustafsson and Trio Local with saxophonist Liba Villavecchia and the late sampler player Joan Saura plus many solo concerts (a new solo album, *Pianoactivity|One*, has just been released on Sirulita). "I prefer to work in long-term groups because with them you can go deeper in your quest and refine your common artistic approach," Fernández reveals. His interest in electro-acoustic environments remains as well, which will result in an upcoming CD with electronics manipulator Joel Ryan. Additionally Catalan composer Hèctor Parra is writing a one-hour solo piano piece to feature Fernández, to be premiered in November of this year.

While he concedes that his playing reflects his background, he disagrees with those who insist on the demarcation between European and North-American improvisers. "As an improviser, my roots are in what is called the first generation of European improvisers: Derek Bailey, Evan Parker, Peter Kowald, Alex von Schlippenbach, Fred Van Hove, etc. These are the musicians who invented the music we play nowadays: my tradition. Of course, jazz has been and still is, a big influence, in the sense that I listen to a lot of jazz, old and new. But it's not the only source and not the main one. Besides improvisation, I listen to contemporary music, electronic music, ethnic music, popular music, anything. There is something in every music that may influence the way I play, even if unconsciously. The African pygmies or [alto saxophonist] Christine Sehnaoui, there's no difference for me, it's just great music.

"I also don't think there is a significant difference between American and European improv," he adds. "When I'm playing with Joe Morris or Peter Evans, let's say, it's not much different than when I'm playing with Mats Gustafsson or Barry Guy. The music may be completely different, but not because they're Americans or Europeans, but because they're different people from different backgrounds, generations, countries and lives." Similarly he dismisses the idea of his being a particular Spanish or Catalan style of improvisation. "Only nuances or hues and the way in which I approach the musical fact may relate to that. But I really don't think of my playing as Spanish, or European. It's just something that I am." ♦

For more information, visit agustifernandez.com. Fernández is at The Stone Jan. 16th-18th and 20th in various groups,

including solo. See Calendar.

Recommended Listening:

- Evan Parker/Agustí Fernández - *Tempranillo* (New Contemporary Music, 1995)
- Agustí Fernández/Peter Kowald - *Sea of Lead* (Hopscotch, 2000)
- Agustí Fernández/Mats Gustafsson - *Critical Mass* (psi, 2004)
- Peter Evans/Agustí Fernández/Mats Gustafsson - *Kopros Lithos* (Multikulti Project, 2009)
- Agustí Fernández/Barry Guy/Ramón López - *Morning Glory* (+ *Live in New York*) (Maya, 2009-10)
- Agustí Fernández - *Pianoactivity|One* (Sirulita, 2012)



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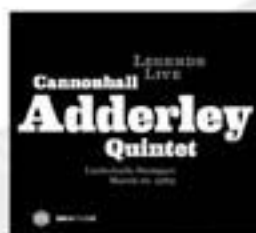
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Post-War Europe - Germany in particular - gave American jazz artists a warm reception. Following the nightmare of Nazism, Deutschland was a devastated country and culturally in ruins. The people warmly welcomed US soldiers who brought jazz to the night clubs of their cities and later the big bands and ensembles to the major venues of their towns. Many of the performers felt accepted and understood with their art for the first time in their lives - and needless to say, these circumstances improved the quality of their playing. Many of them remained in Europe, finding new homes in Paris, Copenhagen, Frankfurt, Stuttgart and Baden-Baden.

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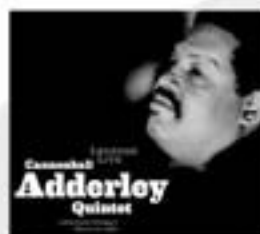


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THE FRINGE

THE FLURRY WITH THE FRINGE ON TOP

by Martin Longley



Photo by Scott Friedlander

In the often promiscuous habitat of the jazz musician, stability is unusual and, in a music that thrives on improvisation, possibly not even desirable. But The Fringe recently celebrated their 40th year together, with a largely unchanged lineup. This Boston trio are deeply immersed in spontaneous free-forming and their stability hasn't hampered their constantly renewed lust for unpredictability and exploration. They have perfected the art of familiarity facilitating sufficient looseness to take risks every single time they perform.

Tenor saxophonist George Garzone and drummer Bob Gullotti have been on board from the 1972 beginning while bassist John Lockwood is rapidly approaching his 30th year with the outfit. The original bassman Richard Appleman departed when the trio started to tour more frequently, needing to devote more time to teaching and to being with his family. In the early days, Lockwood used to sub a lot and eventually just drifted in full-time.

The band will be making a comparatively rare NYC appearance during this month's monstrous Winter Jazzfest. Also at the fest, Lockwood and Gullotti will be playing a completely improvised trio set with Leo Genovese, who is mostly known for his regular piano work with Esperanza Spalding.

"We were just doing jam sessions at my apartment," Gullotti recalls of the early '70s. "It wasn't just a trio. There were different musicians, pianists, guitarists. At one point, the other guys couldn't make it and we ended up playing as a trio and we really liked it. From that point on, I didn't call the other cats! George and I had met in an R&B band the year before. Then we got a call from WBUR who asked us to play on the radio and we ended up doing that for months, every Saturday night. Somebody heard us and we got a steady gig."

The absence of chordal instruments such as piano and guitar released The Fringe into a more abstract zone where almost anything could happen. Their extended pieces are rigorous journeys into the outer sonic limits. Garzone's rounded, gruff tone always adds a very human warmth, reflected in the deeply organic swellings, shimmerings and accumulations of Lockwood and Gullotti.

Steady gigs have provided a foundation for The Fringe. They've now maintained a weekly residency for 37 years, in four venues, the first being Michael's Pub, followed by The Willow and The Lizard Lounge, with the latest being The Lily Pad in Cambridge. "It's an art gallery that does concerts," Gullotti continues. "Very nice people run it. The audience has a lot of students, but we get people from all ages. It's a small place, but in Boston it's a very important place."

Their first haunt, Michael's Pub, was a folksy coffee house and Garzone thinks that other jazz artists wouldn't have followed there without the precedent set by The Fringe. "We were there because everyone was into it," Garzone remembers. "And people knew to leave us alone and do our own thing. We manipulate what happens, in a positive sense."

It didn't take too long before The Fringe virtually

rejected premeditated composition and set the controls for the heart of complete improvisation. "We wrote very little music, because it was evident that we were heading into the free range," says Garzone. "It kind of went that way by itself. Something else took over. There was no set decision about doing that, it just happened itself."

"We don't plan too much, we just get up and whatever happened that day comes into the music," Lockwood explains. "Crazy tunes will crop up, but we don't decide to do that before the gig, it just happens. There are no rules. It could be a standard or an original. Sometimes a standard might come up that we're not 100% on, so we create a bridge. It just evolves. We're almost more of an audience than the audience, because we're watching this thing happen. Not too much is spoken of it afterwards. That's how we've always done it."

There is a sense within the band that all three members are satisfied with their continuing state. "I think that the quality we have with the trio is probably always going to be the core," says Gullotti.

"It's getting better and better," says Garzone. "There's not too many groups that can boast 40 years of playing together. I always say that if you want to keep a band together, don't try. We just followed the music. Young people don't do that anymore, they try to steer the music, to determine where it's going to go and what's going to happen. Sometimes that works, but there's no sense of freedom and trust anymore, just letting something happen."

Lockwood remembers his early years with The Fringe: "Whenever you have a new person, they bring in their fingerprints. I definitely took a different direction, although exactly how I'm not sure. I think that's inevitable, as we don't have tunes, so it's not like we're trying to copy them in a certain way."

This seems like a good time to ask original bassman Appleman what he thinks of his time with The Fringe. "My 10-plus years were incredible. We were a musical family and our playing grew both technically and spiritually. The flow of the music went from playing the usual tunes to open jams and eventually our own originals. The residency at Michael's Pub was something that I wish all young musicians could experience. We played on Monday night for many years, hardly ever missing a week. The club was close to both New England Conservatory and Berklee College Of Music, so we had a built-in audience. During this time we developed our repertoire, an audience and our sound, which was really the fourth person in the trio."

By the mid '80s, Appleman was raising two sons, chairing the bass department at Berklee and doing a lot of theater pit work (eight shows a week with Monday night off for Fringe-ing). "I was able to hang in there for a while," he recalls. "But as the group got more offers to perform, something had to give. It became time to change bassists."

The bandmembers have some differing opinions on the Boston jazz scene. "There are less places to play.

No question of that," Lockwood observes. "But the ironic thing is there are more and more students being pumped out. In most cities there are less places to play. The colleges have taken over and they're creating more monster musicians, but there's no real work for them, so it's kinda interesting, the whole scenario."

Nevertheless, Lockwood is instrumental in bolstering the scene, involved with jam sessions at Boston's historic jazz club Wally's and also hosting nights at his own house. All three Fringers themselves emerged from Berklee and simultaneous careers in education have been important facets of their existence. Yes, they are qualified to make these observations, but that doesn't prevent a degree of ambivalence.

"It's always changing, but it's really healthy right now," says Gullotti. "There's an endless creativity. Dave Liebman's in town a little bit now and Joe Lovano plays with us quite a bit." The latter saxophonist guested on The Fringe's *Live at Zeitgeist* album in 2003. "He came in to play and it happened to be the night we were recording live."

Pianist Kenny Werner and saxophonist Jerry Bergonzi are also frequent guests, found playing at The Lily Pad whenever they're passing through. In fact, recently, Bergonzi has been delivering the gallery's opening set, with The Fringe following at 10:30 pm. The session continues until well past midnight, which is very encouraging for a Monday evening.

Garzone has plans this year to revive Gar/Gonz, the 1980s combo that united him with Bergonzi. Hopefully, we shall see an NYC date on the tour schedule.

The Fringe have only managed to release 10 albums over their four decades, but these have been spaced out quite equally. One of their highlights was 1992's *It's Time For The Fringe*, where the band revealed a penchant for caveman attire. More than half of the trio's albums have been recorded live and it seems that they are more likely to include compositions if inhabiting a studio. The Fringe are preparing their next album, a 40th anniversary live set, combining audio and DVD, recorded at the Boston Conservatory Auditorium.

There are plans afoot to release it on a Danish label, but the exact date isn't yet scheduled. Garzone describes its feel as "classical", in terms of acoustics, tonality and space. "And in the second set we dressed as neanderthals!" he laughs... ❖

For more information, visit home.comcast.net/~pfeels/TheFringe.htm. The Fringe is at Culture Project Jan. 11th as part of Winter Jazzfest. See Calendar.

Recommended Listening:

- The Fringe - *Eponymous* (Ap-Gu-Ga, 1978)
- The Fringe - *Live!* (Ap-Gu-Ga, 1980)
- The Fringe - *The Return of the Neanderthal Man* (Popular Arts-Northeastern, 1989)
- The Fringe - *Live in Israel* (Soul Note, 1997)
- The Fringe - *Live in Iseo* (Soul Note, 2000)
- The Fringe - *Live at Zeitgeist* (Resolution, 2003)

Gary Foster

by Marcia Hillman



Gary Foster is a musician for all seasons. He is a “crossover” artist, playing saxophone, clarinet and flute in genres ranging from jazz and pop to movie and classical music and managing to attain success as a master reedman and a constantly working musician for almost 50 years.

Foster (born May 25th, 1936 in Leavenworth, Kansas) started his musical career learning to play clarinet at 13. “My mother thought I should learn to play a musical instrument. And there was the clarinet,” he recalls. “I started listening to records and became more interested when I was in high school. What fascinated me was how does someone play a jazz solo and by the time I was in my 12th year of school, I was playing in the high school dance band.” At this point, Foster was listening to Woody Herman and Count Basie. What particularly inspired him was the recording of Herman’s “Four Brothers” and saxophonist Stan Getz, whose tone influenced Foster’s emerging style. Following high school, he continued his education at Central College in Fayetteville, Arkansas and then transferred to the University of Kansas, earning Bachelor degrees in Musical Education and Clarinet Performance. “In those days,” he comments, “there were no jazz studies programs in the universities and colleges. You learned by listening to records and by the trial and error method.”

By 1961, Foster had relocated to Los Angeles - playing saxophone and hoping to work as a jazz musician. When reality set in and Foster realized that he could not make enough of a living to support himself and his family as a jazz player alone, he started taking work as a studio musician, doubling on woodwinds. Living in Los Angeles at that time gave Foster the opportunity to work with some of the best in the business. “One of the major influences in my life was Stan Kenton. Although I never worked in his band, he was kind of a mentor for me and was the one who told me to follow my dream,” he explains. Important also to Foster’s further development were Warne Marsh and the late Clare Fischer.

With studio work providing Foster’s main earnings, he was kept busy performing on major movie soundtracks and also at recording sessions. He can be

heard playing behind artists such as Frank Sinatra, Mel Torme, Bob Dylan and Barbra Streisand while his TV show credits include *The Carol Burnett Show* and as part of the Academy Awards Television Orchestra. He also displayed his classical repertoire ability in regular performances with the Los Angeles Philharmonic, Chamber Orchestra and Opera Orchestra. But “I’m a jazz player at heart,” he states, so when he was invited to join the Toshiko Akiyoshi-Lew Tabackin Big Band in 1973, he jumped at the chance and toured with the band until 1982. “I really enjoyed those years and working with Toshiko and Lew. They are like family to me,” he relates. When the band moved on, Foster remained in Los Angeles and continued his studio and performing work. He went on to work at one time or another with the big bands of Clare Fischer, Louis Bellson, Ed Shaughnessy and the Marty Paich Dek-Tette. Other notables Foster performed with included Cal Tjader, Poncho Sanchez and Shelly Manne.

In addition to his busy performing and recording schedule, Foster was able to do some teaching on a collegiate level starting in the ‘60s. He has been on the faculty of the Pasadena City College and UCLA. Named Milsap Visiting Professor of Saxophone at the Conservatory of Music and Dance at the University of Missouri in Kansas City, he held that position from 1984-2000. Foster performs, lectures and conducts classes at colleges and symposiums whenever he gets a chance.

Although Foster may not be a household name, he has been able to make the kind of music he wants. “I credit my wife for all of the support she has given me over the years,” he readily admits. “She has always kept things going at home while I was out there following my dream.” And even more performances are on his schedule when he makes a rare New York City visit this month - appearing as co-leader with pianist Michael Kanan and as part of drummer Andrew Cyrille’s big band. “I am looking forward to my upcoming gigs in New York. It’s been a long time since I’ve been there,” Foster comments.

For all of Gary Foster’s history and expertise in the many “seasons” of music, jazz remains his “first priority... I love it. To say it another way, I think it was James Baldwin who wrote you ‘have to go the way the blood beats’.” ❖

Foster is at David Rubenstein Atrium Jan. 17th with Andrew Cyrille and Smalls Jan. 19th. See Calendar.

Recommended Listening:

- Dennis Budimir - *Session With Albert* (Revelation, 1963)

- Warne Marsh - *Ne Plus Ultra* (Revelation-hatART, 1969)
- Toshiko Akiyoshi-Lew Tabackin Big Band - *Mosaic Select 33 (Kogun/Long Yellow Road/Tales of a Courtesan)* (RCA-Mosaic, 1974-77)
- Gary Foster - *Make Your Own Fun* (Concord Jazz, 1991)
- Alan Broadbent/Gary Foster - *Concord Duo Series, Vol. Four* (Concord Jazz, 1993)
- Gary Foster/Putter Smith - *Perfect Circularity* (Ajl, 2006)



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LEST WE FORGET

Dorothy Ashby (1932-86)

by Donald Elfman

Though we don’t always think of the harp in connection with jazz, it has been a part of that world since the ‘20s (on a recording in 1926 by Art Kahn and His Orchestra and credited to one Russ Crandall). Throughout the ‘30s-50s, harpists played with singers, with big bands and on the recordings that featured soloists with strings, later expanding their role. The first harpist to record an album as a leader was Betty Glamann in 1955.

The first, however, really to give the harp a jazz personality was Dorothy Ashby. Her 1957 album *The Jazz Harpist* found her in the company of saxist Frank Wess, drummer Ed Thigpen and bassists Wendell Marshall and Eddie Jones and transformed the harp from simply a color to an instrument that could swing

much as a guitar.

Dorothy Jeanne Thompson was born on Aug. 6th, 1932 in Detroit and grew up around music. She attended the seminal Cass Technical High School where her classmates included Donald Byrd, Kenny Burrell and Gerald Wilson, to name a few.

After studying at Detroit’s Wayne State University, she played jazz piano but by 1952 she had made the harp her main instrument. She prevailed over jazz players’ resistance to the harp and was soon playing in shows - often with drummer/future husband John Ashby - and recording with some top-notch musicians. And she had a jazz radio program in the ‘60s.

Dorothy toured the country in trios with her husband and also worked writing scores in a theater company that he founded. Later, thanks to the assistance of singer Bill Withers, Ashby became a studio musician and, having settled in California, came to record with Stevie Wonder (she’s on the seminal 1976 album *Songs in the Key of Life*), Dionne Warwick,

Diana Ross, Billy Preston, Earth Wind and Fire and the soundtrack of *Valley of the Dolls*.

Ashby died in Santa Monica, California on Apr. 13th, 1986. But she left quite an intriguing recorded legacy and influence in unexpected places. Her own recordings - over ten as a leader, five of which have recently been reissued in the Fresh Sound boxed set *The Jazz Harpist* - include her aforementioned debut (1957), *In A Minor Groove* (1958), *The Fantastic Jazz Harp of Dorothy Ashby* (1965) and *Django Misty* (1984). She’s also on recordings by Freddie Hubbard, Gene Harris and Sonny Criss. The High Llamas, an eclectic British pop band, recorded a song called “Dorothy Ashby” in 2007 and her work has also been sampled by hip-hop bands including Jurassic 5 in 2006. All of these attest to her rooted sense of swing, seriousness about the instrument and diverse talents. ❖

A Dorothy Ashby Tribute by Brandee Younger is at Sullivan Hall Jan. 11th as part of Winter Jazzfest. See Calendar.

Widening the Frame called “Music”

by patrick brennan

How we conceive deeply affects how we hear and what we sound. Ordinarily, people talk about “music” as a sonic “thing” we “make” and listen to. But, this is only shorthand for a much larger field of activity and most musicians (at the very least, by feel) know this.

First of all, “music” is not a “thing”, but an activity, a way that happens in an interaction among people, sounds and imagination; music’s sound is the audible symptom of all this doing.

Sounds that act as music, just like any other sound, trace back to some generative source and these in particular become marked with the whoness of a composer, an agent, a person - a somebody. To compose is simply to choose among sounds. So, when we pay attention to music, we listen not only to sounds and how they interrelate, but also to what composers are doing. Composition, however, is more than the design of a sonic image. It’s also social organization - not only assembling sounds, but also coordinating connections among people. Who decides makes all the difference in musical structure.

When musicians sound the decisions of a single composer, its interactive structure could be called monological. Musical information (what to play when) flows unidirectionally toward a fixed, generally repeatable, sonic image. A lot of what’s called “composed” music (say, Beethoven, or even a pop tune) behaves this way.

Dialogical structures happen when a number of participants are composing simultaneously. Here, the information flow is multidirectional and reciprocal. Each composer’s decision stream affects all the others and the music’s sonic image changes in correspondence with these interactions. It not only doesn’t, but can’t, ‘stand still’. Where a monological structure waxes predominantly deterministic, dialogical structures bend more probabilistic. Dialogical music, also known as collective improvisation, is a gift offered (through example) to the world by black North America.

Specific compositional decisions participate in a metacompositional context. Metacompositions are communities of precomposed assumptions. For example, Euro-classical performers, in general, do not compose, but train to create very specified, standardized sounds to correspond with the

compositional messages they follow through notation. A structure like guaguancó is metacompositional. All the information necessary to contribute to a ‘straightahead’ jam session (including the tunes) is metacompositional. The actual composing (the choosing among sounds) is ordinarily called “improvising”.

In addition to the metacompositionally-based composing that’s achieved in a jam session, or through purely free improvisation, there’s also an option to compose for improvisers, which would be to invent a specific structural interface for dialogical composing. This is in some ways similar to, but still different from, composing for readers or reciters. The difference is that the information conveyed to improvisers is oriented to incite yet something else to happen that’s not been predetermined while at the same time focusing these improvisations in very specific (albeit probabilistic) ways.

The difference between a ‘tune’ or purely ‘free’ playing and a composition by Monk, Mingus or Threadgill - or Ornette’s overall compositional concepts regarding improvisation within which his ‘tunes’ are embedded (“Let’s try to play the music and not the background.”) - is that metacompositional structures by themselves tend to default to a baseline average that can only be redeemed by very exceptional playing while the interface structures proposed through a composition for improvisers raises the bar in a way to push an entire ensemble’s dialogical composing uniquely beyond what’s standard. However, this kind of composing isn’t restricted to handing out new charts. It might also be accomplished through gathering around particular generating concepts or through special understandings evolved through playing together over time.

There’s really no such thing as ‘unstructured’ music. A music’s structure includes the coordinating of sounds, the kind of thinking circulated and the interactive relationships fostered within an ensemble. Composing for a player piano, a recorded tape or a computer is very different from scaling a conception to be embodied by an actual player. And that’s equally different from a player conceptualizing and composing music in situ. All are available and all are possible. But they’re not at all the same (no matter how much recordings may make all of these seem ‘equal’ and interchangeable). It’s a matter of what kind of world you want to enact and what kind of story you want to tell. ❖

For more information, visit sonispheric.net. brennan is at El Taller Latino Americano Jan. 10th with Karl Berger. See Calendar.

patrick brennan coordinates ensembles, composes and plays alto saxophone. He’s pursued a contrarian and independent musical path for over three decades, evolving a distinct musical language that links and stretches melodified polyrhythm and collective improvisation through a multidirectional system he calls metagroove. He’s also sustained a transatlantic collaboration with the Gnawi M’allim Najib Soudani while his most recent recording is entitled *muhheankuntuk* (Clean Feed). Still in development are his ronin phasing solo project and a sound installation ensemble of three electric guitars called triangle bounce.



VOXNEWS

by Katie Bull

The VOXNews archive this writer has accumulated since taking over the column last January is formidable. Many CDs didn’t make it into the column, even though they are brilliant. So let’s reflect back on this past year and illuminate great albums we just can’t let get away. Then let’s look at the start of 2013!

What ties the reissues of 2012 together is their unforced yet intricate phrasing. Hauntingly sublime, they float through 21st century speakers like gorgeous ghosts walking through walls. **Barbara Lea’s** *A Woman in Love - Barbara Lea - Lea/In Love*; **Marilyn Moore’s** *Moody & Oh, Captain!*; **Beverly Kenney’s** *Complete Royal Roost Recordings & Complete Decca Recordings*; **Inez Jones’** *Have You Met Inez Jones?* and **Jane Fielding’s** *Embers Glow* have all been reissued on CD by Fresh Sound Records. Sauntering ahead and relaxing behind the downbeat, these silky singers are unforgettable. Legendary vocalist/pianist **Andy Bey’s**

Andy and the Bey Sisters (RCA Victor/Fontana - Blue Moon) captures a tender moment when Bey was just 20 years old! A jazz icon, this reissue is a powerfully enriching way for Bey fans to hear his beginnings.

Some of the releases highlighted in this column over the past year: **Hildegard Lernt Fliegen** - *Cinema Hildegard* (Unit); **Dr. John** - *Locked Down* (Nonesuch); **Tone Åse/Thomas Strønen** - *Voxphoria* (Gigafon); **Luciana Souza** - *The Book of Chet* (Sunnyside); **Dena DeRose** - *Travelin’ Light* (MAXJAZZ), to name only a few, are echoing strongly as the new year arrives.

Reverberating live performances included **René Marie**, **Sheila Jordan**, **Jay Clayton**, **Fay Victor**, **Sara Serpa**, **Ayelet Rose Gottlieb**, **Sofia Rei**, **Kyoko Kitamura** and **Teri Roiger**. Serpa, who sounds and phrases like a trumpet, writes with stunning complexity. She is a curator for the Voice Box Festival at Cornelia Street Café (Jan. 20th-22nd) and includes singers from her international pool of aesthetically innovative voices, including Rei. Serpa can also be

heard at ShapeShifter Lab (Jan. 23rd). Victor, an incomparably evolved experimental vocal artist, is also a curator for the Voice Box Festival and will present her “Herbie Nichols Sung” project (Jan. 22nd) as well as commencing yet another residency with her many ensembles at Ibeam Brooklyn (Jan. 5th, 12th, 19th and 26th). Brave and irreverent Marie, a vocalist/composer who writes deeply personal songs, will crack every heart open with a lightening strike of vocal honesty at Dizzy’s Club (Jan. 31st-Feb. 2nd). And the experimentally inventive Kitamura, a core member of Anthony Braxton’s world, can be heard at The Stone (Jan. 23rd) reinventing singing with grace and wit.

Finally, as the clock strikes 2013, **Marianne Solivan’s** *Prisoner of Love* (Hipnotic) must be toasted as a hearty, straightahead home run. She is a richly resonant singer, fully in tune - literally and figuratively. Solivan will sing from *Prisoner* (and will keep none) in the Hipnotic Records APAP showcase at Zeb’s (Jan. 13th). ❖

Jazzhus Disk

by Alex Henderson

When Chih-Yu Chen, president/founder of Jazzhus Disk, is asked to describe the label's philosophy and vision, the Taiwan resident responds, "jazz around the world". Indeed, the independent label has been very international in its approach, focusing heavily on reissues and live rarities (many of them previously unreleased) from European improvisers, not shy about unearthing lesser known recordings from the '50s-70s. Its catalogue has included CDs by a long list of European musicians that includes German pianist/keyboardist Wolfgang Dauner, British pianist Stan Tracey, French tenor saxophonist Barney Wilen, Italian pianist Romano Mussolini (youngest son of dictator Benito Mussolini), Norwegian pianist Svein Finnerud and the Danish Radio Jazz Group. Some of the Americans who have appeared in the Jazzhus catalogue include trumpeter Bill Coleman and pianist Bill Evans.

"Jazzhus is a label focusing on jazz music outside of the United States," Chen explains. "We have reissued albums recorded in Romania, Norway, Denmark, Sweden, Mexico, Jamaica, Argentina, the UK, France and Germany. For me, jazz music goes beyond geographical and racial boundaries. It was born in the United States, for sure, but jazz colors its life with people and cultures around the world."

Having an international outlook appears to be giving Jazzhus a very international following. Chen estimates that Jazzhus' customer base is roughly "60%

in Asia, 20% in Europe, 20% in North America."

Although Chen grew up in Taiwan and now lives in the Taiwanese capital of Taipei, the Jazzhus founder has spent a considerable amount of time in New York City and it was in 2006 that Jazzhus was started in Brooklyn. At first, the company's focus was distributing independent jazz CDs and jazz books in China. But in 2007, Chen started to envision Jazzhus as an actual record company instead of strictly a distributor. During a trip to Europe that year, Chen met the late Danish bassist Erik Moseholm and got permission to reissue his rare *Jazz Journey* album. Jazzhus released eight CDs in 2008 and the label's identity as a provider of rare jazz recordings from the past took hold. But Jazzhus' plans were derailed - at least temporarily. "Unfortunately, the global financial crisis took place that fall, starting from NYC and soon went worldwide," Chen recalls. "That affected our CD sales a lot. That year, I moved back to Taiwan for a new job and postponed the entire reissue project for almost two years. Jazzhus Disk didn't release any other CDs until the winter of 2010."

2010 was not only the year in which Jazzhus resumed its reissue program, it was also the year Chen met British jazz drummer Barry Martyn (who founded the New Orleans-based Crescent City Productions in 1976) and was excited to hear about the wealth of live recordings he had in his vaults. In addition to licensing previously released titles from Bellaphon/L&R Records in Germany (which Chen says hasn't been difficult), Jazzhus has purchased an abundance of live master tapes from Crescent Jazz, Martyn helping Jazzhus make them CD-friendly with his editing and

digital remastering. Chen notes that those old live analog recordings "need a lot of efforts to transfer them into the digital format...Barry is a really good sound engineer and editor too."

Chen's partner at Jazzhus is Mark Zhao, based in Beijing, whose responsibilities include recording and promoting live concerts. Other participants include graphic designers Claire Lin and Shibo Hsu, Masahiro Maeda (who is with Ultra-Vybe Records in Japan and helps Jazzhus with distribution and marketing in that country) and C. Chang (a consultant who helps with packaging and marketing).

A major turning point for Jazzhus came in 2012, when it released German saxophonist/clarinetist Peter Brötzmann's *China Live 2011*. That CD/DVD marked the first time that Jazzhus put out a new recording. And according to Chen, new recordings will be a high priority for Jazzhus in the future, anticipating that at some point CD output will "hopefully" consist of "30% older recordings, 70% new or previously unreleased ones."

Although jazz has been Jazzhus' focus so far, Chen sees the company getting into other types of music in the future. One of Jazzhus' goals, Chen says, is "introducing Taiwanese and Chinese musicians to the world" - and that will include not only jazz, but also, rock (including punk), electronica, world music and folk.

One thing that Chen stresses will not change is Jazzhus' preference for physical CDs. Unlike many labels, Jazzhus isn't selling digital downloads at all. "We love physical stuff and have never considered the

(CONTINUED ON PAGE 41)



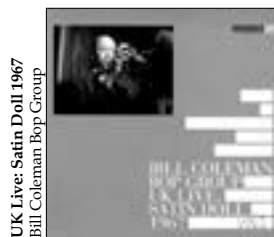
Now Jazz Ramwong
Albert Mangelsdorff Quintet



UK Live 67
Stan Tracey Trio



With Bent Axen 1960
Erik Moseholm Trio



UK Live: Satin Doll 1967
Bill Coleman Bop Group



China Live In Beijing 2011
Peter Brötzmann

LISTEN UP!

New Jersey-native **DAN PECK** is a tuba player currently residing in Brooklyn. As a teenager, he spent his time playing guitar and bass in garage bands, then decided to pursue the tuba seriously later in high school. Integrating his fascination with classical and 20th-century music with his love for jazz and improvisation, Peck's musical output spans a wide range. He likes composing, studying improvisation and taking long walks. Recent collaborators include Nate Wooley, Tim Dahl, Tom Rainey, Ingrid Laubrock, and Paul Lytton.

Teachers: Scott Mendoker, Toby Hanks.

Influences: Anthony Braxton, Iannis Xenakis, Henry Rollins, Portal.

Current Projects: The Gate (improv doomcore jazz trio with bassist Tom Blancarte and drummer Brian Osborne); Grandpa Musselman and His Syncopators (New York City's premier old-timey jazz ensemble); Tony Malaby's Novela large ensemble and Tuba Trio with John Hollenbeck. I will be launching Tubapede Records this year with my own Solo LP as the first release.

By Day: I play tuba and upright bass in the Broadway musical *Chicago*.

I knew I wanted to be a musician when... I realized that most musicians are weirdos.

Dream Band: Charles Wuorinen, Flea, Ronald Shannon Jackson.

Did you know? I am a passionate B-movie connoisseur.

For more information, visit danpeckmusic.com. Peck is at Culture Project Jan. 12th as part of Winter Jazzfest and Cornelia Street Café Jan. 13th, both with Tony Malaby, and plays solo at The Silent Taco Jan. 19th. See Calendar.



Dan Peck



Ken Fowser

New York-based tenor saxophonist **KEN FOWSER** has quickly developed a reputation as one of the finest jazz musicians of his generation. While building upon a strong foundation steeped in the jazz tradition, Fowser continues to develop his own unique voice and style as a saxophonist and composer. Mostly noted for his full-bodied tone, linear approach to jazz harmony and commitment to swing, Fowser has already made a name for himself among local and international jazz audiences alike. Along with vibraphonist Behn Gillece,

he has recorded four co-led CDs for the Posi-Tone record label. Their most recent CD, entitled *Top Shelf*, is due for release in Spring 2013.

Teachers: Eric Alexander, Harold Mabern, Ralph Lalama, Chris Farr, Tony Salicandro.

Influences: George Coleman, Dexter Gordon, Sonny Stitt, Hank Mobley, Clifford Jordan.

Current Projects: Ken Fowser/Behn Gillece Quintet, playing mostly original compositions.

By Day: Practice, compose, listen.

I knew I wanted to be a musician when... during my very first saxophone lesson, I began warming up by playing some scales. My teacher picked up his horn and began harmonizing with me. I couldn't believe that I was contributing to these beautiful sounds.

Dream Band: Cedar Walton, Sam Jones, Billy Higgins.

Did you know? I play competitive doubles beach volleyball. My volleyball playing friends have nicknamed me, "Jazz Hands".

For more information, visit kenfowserjazz.com. Fowser leads the Metropolitan Room Jazz Sessions Tuesdays starting Jan. 8th. For more information, visit Regular Engagements.

Kraków Jazz Autumn I Kraków Jazz Autumn II GIO Fest V

by Laurence Donohue-Greene

by John Sharpe

by Ken Waxman

Photo by Ziga Koritnik (www.zigakoritnik.com)



Hamid Drake & Waclaw Zimpel

Photo by Krzysztof Penarski



Barry Guy New Orchestra

(c) Susan O'Connor, www.jazzword.com



George Lewis

Situated just north of Slovakia, with the Czech Republic and Germany due west, Ukraine to the east - the ancient city of Kraków, Poland's one-time capital, is one of the country's oldest, largest and most important cities. Many improvisers have called it home and countless jazz clubs are spread throughout the city - from Western to Eastern Kraków and across the winding Vistula River to Podgórze, where there are jazz venues nestled among emotional World War II reminders of the Jewish ghetto and Oskar Schindler's factory. A progressive strand of experimental jazz thrives in Kraków, partly due to the tireless devotion of Marek Winarski, who in 1998 founded Not Two Records (nearing 200 titles) and seven years ago instigated the annual Kraków Jazz Autumn festival.

2012's edition took place from early October into the first days of December, mostly fit into two separate weeklong chunks. For Oct. 28th-Nov. 1st, the festival flaunted a diverse international focus, with a particular emphasis on drummers, starting with Hamid Drake, whose face not only graced festival posters strewn throughout the city but whose playing encompassed the festival's collaborative spirit.

At the Manggha Museum concert hall Drake and Poland's Hera sextet (its unique instrumentation including Polish clarinetist Waclaw Zimpel also on harmonium, a hurdy-gurdy player and another drummer) successfully traversed tunes ranging from an eighth century Japanese melody, a Tibetan Buddhist prayer, an East Indian tal and an indigenous tune, all with equal and astonishing aplomb. Drake's multi-rhythmic drive also catapulted the DKV Trio. Through three extended group improvisations plus a brief encore, the drummer's tempos shifted gears on moment's notice while his punctuations and escalating syncopations propelled bassist Kent Kessler and reedman Ken Vandermark (on clarinet and tenor).

The Thing, another high-octane sax, bass, drums trio, opened the festival week at Alchemia's basement space with a two-hour set, leaving little else to be said. Exclusively on tenor sax, Mats Gustafsson was perhaps more subdued without the low-end honk and force customary from his baritone (which was damaged in transit). Still the trio proved equally comfortable dripping with punk-inspired sweat and energy (drummer Paal Nilssen-Love's "Viking" had the saxophonist playing as if on electric guitar and he and bassist Ingebrigt Håker Flaten even toying with feedback) while also digging into lovely melodies like Sonny Rollins' "Theme From Alfie", Don Cherry's "Golden Heart" and the encore - Joe McPhee's "Alien".

Drummers Zlatko Kaucic and Kraków Jazz Autumn regular Tim Daisy featured their percussive talents solo. The former's resourceful floor set-up of

(CONTINUED ON PAGE 50)

An undoubted highlight of the Kraków Jazz Autumn was a four-day residency by British bassist Barry Guy's New Orchestra (Nov. 20th-23rd). The first three evenings in the intimate basement of the Alchemia club were given over to a dizzying array of small group sessions drawn from the orchestral ranks while during the day they rehearsed for the grand finale by the entire ensemble. In Guy's words, the Alchemia sessions offered an opportunity to explore what a big band could be. And what a terrific range there was, as the 12 skilled improvisers veered from hushed colloquy via incendiary free jazz to unbridled noise.

Among the high points were a brace of bravura exhibitions by the Tarfala Trio (Guy and the Swedish duo of baritone saxophonist Mats Gustafsson and drummer Raymond Strid). As a unit the trio balanced on the fulcrum between the bassist's cerebral machinations and the reedman's primal scream, buoyed by Strid's tonally inflected propulsion. The prevailing characteristic was the ebb and flow between explosive bluster and reflective threnody. At one point the Englishman built an emotionally charged solo out of a procession of silvery harmonics extracted by a combination of precise articulation and inexhaustible energy. Augmented by the trombone of Johannes Bauer and the additional percussion of Paul Lytton, there was more emphasis on the high-octane aspects. In this company, Guy avoided elaboration, at times concentrating on a determined strum, as Gustafsson flared in berserk oratory amid Bauer's blowsy smears.

Bauer was featured in two further noteworthy sets. Unaccompanied he displayed a keen sense of humor. After reiterated annunciatory fanfares, angled towards the walls and ceiling, he shifted onto exhalations, growls and chunters, with the trombone only intermittently at his lips. He even managed to incorporate having a sip of red wine into his playful discourse. Later, in a triumvirate accompanied by the seasoned Guy/Lytton pairing, the trombonist's broad impasto strokes made for a pleasing contrast to the detailed miniatures of jostling interplay essayed by bass and drums.

A later threesome found the tenor and alto saxes of Evan Parker and Trevor Watts respectively merging into intertwining combustion while pianist Agustí Fernández supplied the substructure, slamming the keys in a dense spirited soundscape. By way of complete antithesis, only the quietest of pops and snorts broke the silence at the outset of the ensuing set, ironic as the bottom heavy firepower assembled on stage comprised Gustafsson's baritone, Per Åke Holmlander's tuba and Hans Koch's bass clarinet. Sporadic proclamations from the two reeds were forged into a coherent narrative, replete with space

(CONTINUED ON PAGE 50)

Brawny and gritty, Glasgow, Scotland's largest city, has been a shipbuilding, trading and manufacturing powerhouse since the Industrial Revolution. At the same time the grey northern port has had a long-established aesthetic side, characterized by the often imitated Arts and Crafts Movement designs and structures of Charles Rennie Mackintosh (1868-1928).

Both power and passion were reflected as the city's 24-member Glasgow Improvisers Orchestra (GIO) celebrated its 10th anniversary and 5th annual festival (Nov. 29th-Dec. 1st). Performances at the city's downtown Centre for Contemporary Art included those by the entire band, its various subsets, other Scottish improvisers and guests including inventive saxophonist Evan Parker, irrepressible vocalist Maggie Nicols and polymath George Lewis utilizing trombone and computer.

Like Mackintosh's architecture, which took into account the city's unique character, "Tractatus", Lewis' GIO showpiece, was composed to reflect the band's talents. Flowing with a swing undercurrent, the sequences moved the narrative weight from section to section with equality, encompassing spritely pulls and strokes from the six-piece string section; drummer Stu Brown's inventive hand patting; flutter-tongued vamps from trumpeter Robert Henderson; a steady piano ostinato from Gerry Rossi; plus Nicols and vocalist Nicola MacDonald yelping and gibbering. Guided, rather than conducted, by Lewis, the polyphonic piece exposed varying orchestral colors, creating excitement through contrast not discord.

Even more site-specific was GIO guitarist George Burt's "Three Envelopes for E.M.", a suite which placed in an orchestral setting actor Tam Dean Burn's recitation of translated poems by Edwin Morgan (1920-2010), Glasgow's former Poet Laureate. Burn's gesticulating interpretation in guttural Scots-Gaelic was given particular weight by repetitive tremolo chords from the bandmembers. Angled plucks and wood slaps from Burt plus stop-time pressure from bassist Armin Sturm and pseudo-Ayler-ian cries from tenor saxophonist Graeme Wilson helped convey Morgan's street-wise toughness while passages that harmonized three basses and one cello with Emma Roche's peeping flute underscored certain delicacy, even if the words were incomprehensible for non-Glaswegians.

Great fun for the audience and players, but less substantial musically, was "Some I Know, Some I Don't", another GIO-commission, this one from Jim O'Rourke. A Fluxus-lite game piece, it involved musicians following directions printed on the playing cards he or she picked. Episodes where Lewis publicly cited haggis as his favorite food; MacDonald

(CONTINUED ON PAGE 50)



North, South, East... Wess / No Count
Frank Wess (Savoy-Fresh Sound)
 by Alex Henderson

Count Basie, arguably, was playing soul-jazz long before that term came into vogue. Gritty, earthy and blues-minded, Basie's band had a major influence on the tenor sax honkers of the '40s as well as the funky soul-jazz organ combos of the late '50s-'60s. And Basie's sidemen often carried a soulful aesthetic with them even when the Count wasn't around. That is alive and well on this reissue, which unites two classic Frank Wess/Frank Foster encounters from 1956 (*North, South, East...Wess* and *No Count*) on a single 73-minute CD, the former released under Wess' name while the latter was a Foster album. The septet lineup is the same on both: tenor saxophonist/flutist Wess and tenor saxophonist Foster are joined by trombonists Benny Powell and Henry Coker, guitarist Kenny Burrell, bassist Eddie Jones and drummer Kenny Clarke.

Except for Burrell and Clarke, everyone in this septet had been a member of Basie's orchestra. And his influence is impossible to miss on infectious grooves such as Wess' "Hard Sock Dance", Foster's "Apron Strings", Coker's "Lazy Sal" and producer Ozzie Cadena's "What'd Ya Say?" (a slow, relaxed blues). Much of the material was composed by Foster (including "Stop Gap", "Dill Pickles", "Alternative" and the gospel-ish "Salvation"), although the septet also turns its attention to Leroy Anderson's "Serenata" and the Rodgers-Hart standard "Dancing on the Ceiling". It should be noted that the absence of a piano on these two albums is no coincidence; the septet's participants didn't want to have a Basie-ish sound without actually having Basie on piano.

Both albums combine Kansas City swing (Wess and Foster's arrangements) with hardbop (Burrell's guitar solos and Clarke's drumming). These inspired Wess/Foster encounters continue to hold up admirably well after 56 years.

For more information, visit freshsoundrecords.com. Wess is at Birdland Jan. 1st-5th for his 91st birthday celebration and Allen Room Jan. 18th-19th. See Calendar.



Wonderful! Wonderful!
Joey DeFrancesco (HighNote)
 by Sharon Mizrahi

It's the album so nice, they named it twice. That's Joey DeFrancesco's *Wonderful! Wonderful!*, to be exact. The organist celebrates the release of his 10th disc on HighNote Records alongside two fellow jazz pioneers: guitarist Larry Coryell and drummer Jimmy Cobb.

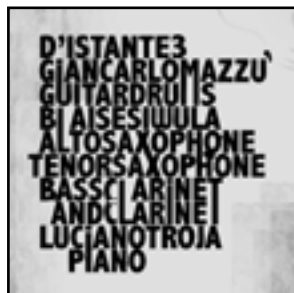
The trio's theme song is easily "JLJ Blues", named after the musicians' first initials. DeFrancesco showcases his distinctly tangy style before handing the reins to a nimble Coryell, who breezes through intricate riffs without a moment's pause. They switch places several times before forming a coalition of their own,

trading complementary chords in harmony. Cobb, however, is the glue that cinches the entire affair. With spirited splashes of cymbal rhythm, he drives the music forward at just the right speed.

DeFrancesco and his bandmates further prove to be masters of playful composition in "Love Letters". Though Victor Young and Edward Heyman originally penned the piece, the trio invigorates each refrain with crisp wit. Cobb brings his cymbal splashes down to a rich simmer while the fire between Coryell and DeFrancesco leans toward the friendly side as the two exchange irresistibly charming musical quips. "Five Spot After Dark" embodies the same innovative groove. Coryell and DeFrancesco alternate luxuriously intricate monologues as Cobb's uptempo hearkens to composer Benny Golson's era.

Darker overtones surround DeFrancesco's sound in the eponymous track "Joey D". His opening notes evoke a pensiveness that tiptoes into ominous territory. But with a few spritely twists, the organist springs back into his energetic flair. Some dark elements still linger, shrouding the piece in an intriguing curtain of mystery. Most mysteriously of all, however, is the crooning trumpet in the forefront of the jazz standard "Old Folks". As Coryell and Cobb stir up an elegant ambience, the instrument begins a sultry dance. The force behind the enchanting brass? None other than the wonderfully radiant Joey DeFrancesco.

For more information, visit jazzdepot.com. DeFrancesco is at Dizzy's Club Jan. 2nd-6th. See Calendar.



d'istante3
Giancarlo Mazzu/Blaise Siwula/Luciano Troja (SLAM)
 by Ken Waxman

After five years of intercontinental music making, Italian pianist Luciano Troja and guitarist/drummer Giancarlo Mazzù, plus New York multi-reedist Blaise Siwula, have finally recorded their co-operative trio. The wait was worth it. With interactive familiarity engendered by time, the three easily enmesh unique textures and timbres into a satisfying whole. Siwula is an improviser never inhibited by fashion or genre. That makes him a perfect foil for the other two, whose musical explorations flow equally from so-called classical music and folkloric suggestions as well as the liberation implicit in free music.

As an added bonus, *d'istantes3*'s seven tracks are divided in such a way that two unique trios could be on hand. One, more jazz-oriented, usually features Siwula playing alto or tenor saxophone in a tart, impassioned manner while Mazzù demonstrates his talent as a time-keeping drummer with a fondness for shuffle beats. Here Troja's command of blues progressions and other swing conventions is on display as well. With a style more akin to contemporary New music, the pianist helps define the second trio, alongside Mazzù's harsh rasgueado and slurred fingering on the guitar plus Siwula's extended techniques, usually expressed in the chalumeau register of the clarinet or bass clarinet.

For instance, with Mazzù's slaps and ruffs and Troja's metronomic pulsing propelling the tune forward, "Istantes 2" finds Siwula's saxophone lines evolving from hesitant flutters to multiphonic, circular smears. In contrast, "Istantes 1" could have been through-composed in early 20th century Vienna. As low-pitched clarinet puffs eventually sharpen, reed

lines are accompanied by harp-like strums from the guitarist and busy piano patterns.

Divisions aren't hard and fast, however, since many tracks exhibit both recital- and dance-hall characteristics. "Istantes 2" for example, has a blues progression and drum rolls and shuffles suggesting '30s Swing while heavily vibrated bass clarinet slurs are strictly modern. By the final selection the three have managed to forge inimitable sequences, which can call on the characteristics of other musics while maintaining an interface strictly the band's own.

For more information, visit slamproductions.net. Siwula is at Spectrum Jan. 3rd and ABC No-Rio Jan. 20th. See Calendar.



RECOMMENDED NEW RELEASES

- Michaël Attias - *Spun Tree* (Clean Feed)
- Avishai Cohen - *Triveni II* (Anzic)
- Hal Galper Trio - *Airegin Revisited* (Origin)
- Jon Irabagon's Outright! - *Unhinged* (Irabbagast)
- Reggie Quinerly - *Music Inspired by Freedmantown* (Redefinition)
- Sonic Liberation Front - *Jetway Confidential* (High Two)
- David Adler, *New York@Night Columnist*
- Christopher Alpiar Quartet - *The Jazz Expression* (Behip)
- Ted Brown/Brad Linde - *Two of a Kind* (Bleebop)
- ICP Orchestra - *45 Years* (ICP)
- Joe Lovano Us Five - *Cross Culture* (Blue Note)
- Evan Parker/Agustí Fernández - *The Voice is One* (Not Two)
- Lem Winchester - *Patrolman* (New Faces at Newport/Perform a Tribute to Clifford Brown)
- (Metro Jazz/Argo - Fresh Sound)
- Laurence Donohue-Greene
Managing Editor, The New York City Jazz Record
- Agustí Fernández - *Pianoactivity | One* (Sirulita)
- Liudas Mockunas/Barry Guy - *Lava* (NoBusiness)
- Stefan Pasborg - *Free Moby Dick* (ILK Music)
- Eric Revis - *Parallax* (Clean Feed)
- Zoot Sims - *Lost Tapes: Baden-Baden (June 23, 1958)* (Jazzhaus)
- Jesper Zeuthen - *PLUS* (Barefoot)
- Andrey Henkin
Editorial Director, The New York City Jazz Record



The James P. Johnson Songbook
Marty Grosz & The Hot
Winds (Arbors)

by Donald Elfman



Duality
Dan Block
(Miles High)

Dan Block is a phenomenon, a virtuoso on all the reed instruments, an empathetic sideman and expressive leader, expert on an amazingly diverse repertoire and a creative composer. The two albums here represent a big beautiful picture of just what he can do.

Guitarist Marty Grosz is, himself, a phenomenon, an encyclopedia of the great music of the jazz and Swing tradition and, of course, Block is a perfect complement. Here the leader and a handful of wind players present music that, for the most part, is never heard these days. Mostly rare tunes by James P. Johnson, they're gems played with, as Grosz often notes, verve and panache. (Grosz points to two players and says, "This is verve and this is panache.") Get a load of the reeds blasting out "I Need Loving". After a barreling piano solo by James Dapogny, Block on clarinet and Scott Robinson on C-melody sax wail away together on collective improvisations and then the theme again. It's a gas! And that's the way it goes throughout this sweet, lowdown and blissful recording.

Block's *Duality*, duets with a number of his musical friends, is something else again. First check the repertoire: Ellington, Gershwin and other Hall-of-Fame composers, some Brazilian fare including an original and a personal take on a waltz by Shostakovich!

"Lyric Waltz" is a great place to start. Done in conjunction with pianist Rossano Sportiello, the performance opens with the lovely theme taken in the titular rhythm but soon the pair go full force into a another kind of dance - a galloping two-step calling to mind Benny Goodman and Teddy Wilson. Block and Scott Robinson joust playfully and darkly on Ellington's "Pitter Panther Patter" - the leader on tenor and Robinson on baritone - and it's a breathtaking, forward-moving improvisation, which, like the other duets here, is natural and always intelligently musical. And listen to the way Block and drummer Tim Horner take us out of this smart, imaginative recording. The two play around and through the melody of "I'll Build a Stairway to Paradise" and create a bold approach to a standard in which each section of the performance is indeed 'a new step'. In fact, every track here feels like one of the steps on the way to jazz paradise.

For more information, visit arborsrecords.com and mileshighrecords.com. Block is at Tribeca Performing Arts Center Jan. 3rd with Vince Giordano as part of Highlights in Jazz. See Calendar.



Solo
Roberta Piket (Thirteenth Note)
by Terrell Holmes

Roberta Piket is a revelation on the piano, a virtuosa whose skill and innovation can enliven and transform

any song. Her new album displays a mastery that is frequently striking and always engaging.

Piket thrives on transforming a song, then exploring the various avenues that the transformation has opened. She frames her reflective take on "I See Your Face Before Me" with the opening notes of Erik Satie's "Gymnopedie No. 1". For the improvisation "Monk I: Variations on a Dream" she fragments the melody of "Monk's Dream" and turns it inside out, backward and sideways, molding it into an arresting harmonic dream language. Piket then delightfully and expertly picks apart the original - even Monk's signature closing trill is fair game - resulting in the kind of outré interpretation he would have enjoyed.

Her tributes to other great pianists are more implicit. Her pacing, tonality and chord structure on her uptempo original "Claude's Clawed" recall the dazzling adroitness of Bud Powell. And when Piket lays her hands on the gorgeous "In the Days of Our Love" she echoes the phrasing and sensibility of Bill Evans. She can swing lightly, as she does on the lovely "Beatrice", or play dazzling cascades of notes on full-bodied standards like "Nefertiti" and "Litha".

All the outside the box composing and playing Piket does is impressive, but she also has a gift for understatement when necessary; that is, knowing how to find the balance between complexity and simplicity. She imbues Billy Strayhorn's lament "Something to Live For" with masterful symphonic flourishes that emphasize its poignancy, but even with this grandeur manages to be concise, not laconic. And this album could have had no more fitting ending than "Improvisation Blue", a song by Piket's dad, discovered among his possessions. The song is brief and she plays it tenderly with a minimum of adornment, so perhaps her gift for brevity was an inheritance.

It's hard to believe this is Roberta Piket's maiden voyage on solo piano. Her playing reflects various influences but it's her own stunning and singular voice that makes this album so memorable.

For more information, visit thirteenthnoterecords.com. Piket plays solo at Smalls Jan. 7th. See Calendar.



The 3Dom Factor
Barry Altschul (TUM)
by Marc Medwin

Pow!! Drummer Barry Altschul and bassist Joe Fonda open this new disc with a quick but potent harbinger. Fonda then executes a sliding descent and rapid-fire rise, Altschul swinging in and out of time with the ease of a master. All this occurs before the title track's melody has even been stated. There is no warm-up, no searching to find each other. What better way to begin a celebration of Altschul's approaching 70th birthday? On paper, the album is a retrospective, recapping Altschul's career as composer and leader while also presenting three new tunes. In reality, it is a rebirth.

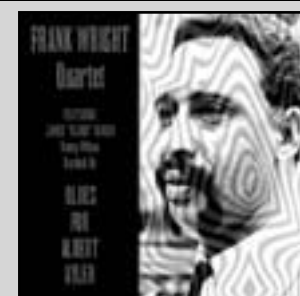
The older tunes have been reinvigorated by the youthful sound of this trio. Even when the initial feel is retained, such as on Carla Bley's "Ictus", the increased fluency of experience augments the discovery. Altschul's new compositions are as fine as anything in his repertoire. Check out the way the title track's melody nearly doubles back on itself before dissolving in an unpredictable series of Monk-ish fragments. In complete contrast are the multiple moods of "Oops", a misleadingly simple title for this chromatically

inflected and changeable head.

Fonda and saxophonist Jon Irabagon have rarely played better, as if the celebratory occasion pushed these excellent musicians beyond themselves. Fonda's resonant pedal-tones and Irabagon's fluency of ideas and timbres only hint at what each brings to the table in one of the highest-energy discs of the year. As "A Drummer's Song" concludes the album, one is reminded of Max Roach and Sid Catlett, who could fit a universe of expression in just over three minutes.

For more information, visit tumrecords.com. This project is at Roulette Jan. 8th as part of Altschul's 70th birthday celebration. See Calendar.

UNEARTHED GEM



Blues for Albert Ayler
Frank Wright (ESP-Disk)
by Ken Waxman

A player who invalidated the shibboleth that avant gardists had no jazz roots every time he put his horn to his mouth was Frank Wright (1935-90). Born in Mississippi and initially an R&B bassist, Wright settled in Cleveland, where under Albert Ayler's tutelage he began playing tenor sax. Nicknamed "The Reverend" for a soulful style mixing blues with tonal experiments, Wright moved to Europe in the late '60s, residing there until his death.

This date, recorded during one of Wright's stateside visits, is stimulating for the coupling of his raucous playing with the kinetic guitar lines of another Mississippian with a foot in both funk and free jazz: James Blood Ulmer. Taped in 1974 at Ali's Alley, other players are drummer Rashied Ali and little-known bassist Benny Wilson, whose very long solo drops the energy level several notches, the performance only getting back on track when Wright and Ulmer take charge. Meanwhile, Ali is the model of a committed, inexhaustible drummer.

Ulmer is a marvel. Fresh from his affiliation with Ornette Coleman, he moves from chicken-scratching rhythm fills to crunching echoes, staccato feints and string snapping, encapsulating the history of blues-jazz guitar, with excursions into rock and Country and Western. Despite reed bites, altissimo runs and stratospheric cries, Wright too never loses sight of the original blues theme.

"Blues For Albert Ayler Pt. 5" is the narrative's peak, with crescendos encompassing invention, speed and volume. Accompanied by metronomic thumps and walking bass, Wright abandons a roughened flute line for tenor saxophone multiphonics, melding his dyspeptic tone with the guitarist's kinetic twangs. The two intersect first with sequences, then lines and finally single tones. If Wright's strategies range from puppy yelps to siren screeches, Ulmer's bent-note funk creates concurrent lead and rhythm guitar parts.

Initially conceived as an Ayler birthday tribute, the CD can now be heard as a salute to departed musicians like Ali and Wright and, most meaningfully, as a prime instance of top-flight (free) jazz not properly appreciated in its own time.

For more information, visit espdisk.com

GLOBE UNITY: AUSTRIA



Lightning & Thunder
Katja Cruz/Howard Curtis (Ein Klang)
Fire **Georg Breinschmid (Preisler)**
You're It **Barcode Quartet (SLAM)**
 by Tom Greenland

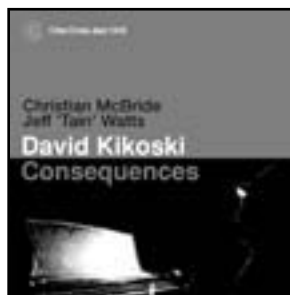
Austria, particularly Vienna, has played a seminal role in incubating innovative classic music, but has, since World War II, also supported thriving jazz scenes in Vienna and Graz, spawning the likes of Hans Koller, Fatty George, Joe Zawinul and a younger generation of improvisers discussed below.

Katja Cruz and Howard Curtis debut *Lightning & Thunder* in tribute to the elements, a buoyant live exploration of their sonic and visceral aspects. Curtis moved to Graz in 2005 to teach drums at "KUG", the first European university to institutionalize jazz studies. His free improv with Cruz is anything but academic, however: their sensitive and sympathetic exchanges range from Sturm und Drang histrionics to oases of stillness and serenity. Cruz' elastic vocal technique encompasses grunts and sighs, whispers and war whoops, timbral 'squeezes', Southeast Asian-style gamaks (shaken ornaments), tessellated glissandi, swirling vibrato, even girlish laughter, all seamlessly dovetailed to Curtis' eclectic palette of percussion effects.

Bassist Georg Breinschmid's music exudes Viennese culture, from elite concert halls to bawdy cabarets. Combining performances by two working groups - a duo with Thomas Gansch (trumpet) and a trio with brothers Frantisek (piano) and Roman Janoska (violin) - his sophomore disc *Fire* includes polka, samba, waltz, traditional Hungarian pieces, Wienerlied (local folksongs), an operatic musette and less easily defined original pieces. He generates considerable propulsion on acoustic bass by augmenting pizzicato lines with assorted percussive techniques. Musicianship is top notch throughout, tight ensemble sections and dazzling rapid-fire solos leavened with humorous musical quotations and a kaleidoscope of stylistic references. Standout tracks include "Rodeo", "Sedlacek's Mood", "Musette pour Elisabeth" and the madcap "Wien bleibt Krk".

The Barcode Quartet's *You're It* is a meeting of musical minds from the Graz and London new music scenes, Alison Blunt (violin) and Elisabeth Harnik (piano) representing the latter, Annette Giesriegl (vocals) and Josef Klammer (drums) the former. Recorded live in Frohnleiten near Graz, the foursome's interplay is intricately balanced, inherently exciting without overt melodrama, often ending in sudden hushes. So imbricated are the improvisations that it can be difficult to distinguish individual instruments. Ranging in mood from quiet 'chamber jazz' to extroverted power-rock pulsing, tracks like "Oxford Street", "Alpenglow", "Driver", "Aaahdrenalin" and "Wondering" all realize an immensely satisfying musical gestalt.

For more information, visit einklangrecords.com, preislerrecords.at and slamproductions.net



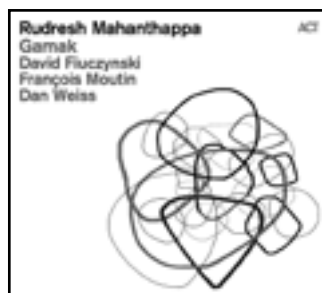
Consequences
David Kikoski (Criss Cross)
 by Russ Musto

A jazz mainstay for more than a quarter of a century, David Kikoski is known for virtuosity on both piano and keyboards. On his latest effort as a leader he forges ahead in the acoustic trio setting, where the spotlight shines brightly on his abilities as both instrumentalist and composer. Enlisting the support of bassist Christian McBride (with whom he often played in the band of longtime employer Roy Haynes) and drummer Jeff "Tain" Watts (in whose quartet he regularly performs), Kikoski embarks on an often daring journey, which, while grounded in the tradition, moves in a direction reflecting his original talent.

Easing into the date with Watts' "Blutain", a staple of the drummer's live performances, the pianist immediately distinguishes himself as an uncommonly soulful player with a distinctively inventive harmonic concept, assiduously avoiding the commonplace as he gets down on top of McBride and Watts' powerful accompaniment. The pianist's "Russian Roulette" is an imaginative march, displaying an ingenious approach to orchestration with appealingly melodic bass out front in the opening and featured in a free flowing middle section. A second original, "Drama", is a 12/8 outing on which Kikoski's McCoy Tyner-ish fluidity comes to the fore within the context of a dark bass ostinato and West African-influenced drumming. A third, "Placidity", displays his unabashed romanticism.

Returning to the Watts songbook, the trio swings explosively on "Mr. JJ", an uptempo romp that reflects the influence of Horace Silver on both the composer's writing and the pianist's playing. Kikoski's "(Still) A Glimmer Of Hope" is a particularly engaging, multi-metered episodic outing with a soulful interlude while his two-part title track is the date's most free-form excursion. It begins with a rhapsodic solo piano prelude, soon expanded to an impressionistic tapestry of sound, which culminates in the second part's exotic rhythmatism. The concluding "Never Let Me Go" features Kikoski unaccompanied, lyrically putting his stamp on a standard that many have played before, but few with as much originality and feeling.

For more information, visit crisscrossjazz.com. Kikoski is at ShapeShifter Lab Jan. 9th with Opus 5. See Calendar.



Gamak
Rudresh Mahanthappa (ACT Music)
 by Jeff Stockton

It seems equally trite and facile to emphasize alto saxist Rudresh Mahanthappa's ability to blend the sounds of Indian music with more traditional jazz influences. But blending Eastern and Western approaches to making music is central to his motivation as an artist. It's what he's always done over the course of more than a dozen albums as a leader.

Gamak is the next stage in Mahanthappa's development, reuniting the leader with longtime bandmates François Moutin (bass) and Dan Weiss (drums), who last appeared as his quartet's regular rhythm section on 2006's *Codebook*. This time out the core is augmented by electric guitarist David Fiuczynski, called a "master of microtonal guitar" in the CD's accompanying notes. Fiuczynski's sound ranges from the Chinese-inflected "We'll Make More" to the rockish "Lots of Interest" and the roaring punky coda of the "Majesty of the Blues". "Stay I", by contrast, is laid-back and brief while "Are There Clouds in India", first heard on 2002's *Black Water*, is dreamy and contemplative, both featuring Mahanthappa's horn taking the lead.

Occasionally, Mahanthappa's attack develops something of a sameness. The opening track, "Waiting Is Forbidden", sets Fiuczynski's funky counterpoint against Mahanthappa's signature staccato phrasing. "Lots of Interest", in spite of Fiuczynski's searing solo, also finds Mahanthappa latching onto a run and repeating it over and over, as does "We'll Make More". As the program draws to its conclusion, though, "Copernicus 19" is a quick dash up and down the horn, which leads into "Wrathful Wisdom", an intricate, demanding piece with alternate fingerings that asks a lot of the musicians and offers an embedded compositional variety that the other tracks don't always achieve. Finally, "Ballad for Troubled Times" slows things down, letting Mahanthappa's ringing tone come out. *Gamak* is an intriguing work from one of jazz music's most vibrant and individual voices.

For more information, visit actmusic.com. This project is at Le Poisson Rouge Jan. 12th as part of Winter Jazzfest. See Calendar.

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Hidden People
Leo Genovese (s/r)
by Elliott Simon

Hidden People pushes the envelope of the standard piano trio as pianist Leo Genovese, bassist John Lockwood and drummer Bob Gullotti deconstruct well-worn avenues on each of its eight cuts. Ironically, the session is tied together with a free-formish approach neither too free nor too decisive, the result an organized statement of diversity and creativity. This is a fun release and the tunes are reminiscent, in a clever off-centered way, of something you have heard before. But you haven't heard it quite this way before and *Hidden People* becomes a sort of intro to the piano trio through Genovese's warped historical perspective.

There are lots of hidden people "At the Market" as Genovese conjured up Jean-Jacques Perrey and Rufus Harley with Ondioline-cum-bagpipe lines on this wicked synth-sounding burner while "The South" finds Scott Joplin and Otis Spann mixing it up in a fractured bluesy rag. Lockwood and Gullotti are two-thirds of saxophonist George Garzone's The Fringe and as such are no strangers to finding concealed individuals through somewhat 'out' explorations. "Goodbye" features Lockwood bowing up cellist Fred

Katz in a poignant chamber setting courtesy of Genovese's classically inspired lines; in contrast, "Mezcalito" has Gullotti summoning Sunny Murray with a leisurely percussive exploration.

Genovese is a stylistically diverse pianist and the smooth pretty melodic lines in "Spirits Around" touchingly speak of the just-departed Dave Brubeck. Garzone himself appears on "Nomads" as Genovese switches to saxophone before the title cut pays tribute to a parade of pianists past. With no apologies to Connie Francis, things close with assorted takes on the jazz nugget "Who's Sorry Now?" *Hidden People* is enjoyable for the different characters listeners will find lurking in it.

For more information, contact leogenovese@yahoo.com. This group is at Culture Project Jan. 12th as part of Winter Jazzfest. See Calendar.



40Twenty
Jacob Garchik/Jacob Sacks/
Dave Ambrosio/Vinnie Sperrazza (Yeah-Yeah)
by Sean Fitzell

Begin 20 minutes after the hour, play to the top of the next hour and then repeat. This so-called 40-20 gig was the basis of the old dinner-club scene and *40Twenty* is the first release by the collective of trombonist Jacob Garchik, pianist Jacob Sacks, bassist David Ambrosio and drummer Vinnie Sperrazza. The music, like the name, has a vintage sound, an homage to the period of highball glasses and cigarette cases that is neither rote recreation nor snide irony. Each musician composes to instigate robust group interplay. In another nod to the past, the group recorded after completing a two-week run of shows to hone the music and forge their identity.

Sacks' quirky "Jan 20" opens the set and alternates between a lazy swing and a terse angular unison line. The ample theme provides impetus for the bass and trombone to improvise. Tinkling piano forays bookend Garchik's flight, Garchik's flight, before the two trade ripostes. Fleet cymbal work powers the elegant "Gi", penned by Garchik, who unfurls an impressively lyrical solo that gains urgency with the rhythm team's insistent support. Low rumbling piano asides provide textural contrast to the lengthy horn run. Mournfulness imbues the trombone theme of Sperrazza's "Plainchant" and the rhythm section's smoldering accompaniment has a timeless quality.

"Soon Enough" boasts a jaunty feel for Sacks and Garchik to stretch, before Sperrazza takes a rare turn with crackling snare rolls and understated tom flourishes. A spare piano theme that allows notes to sustain naturally and fade introduces Ambrosio's "One Five". His quick upper-register pizzicato explorations usher in the others and the group gradually coalesces around the loose moody theme, more about the trip than the destination. With a quicker pace and tighter construction, the concluding "MajorEe MinorEe" is an ideal romp to highlight the group: Garchik's loquacious daring; Sacks' dramatic flair and the taut, adventurous exchanges between Ambrosio and Sperrazza. Clocking in at around 45 minutes, there is also a classic air to the format and pacing of *40Twenty*, which makes a statement without overstaying its welcome.

For more information, visit yeahyeahrecords.com. This band is at Bowery Electric Jan. 12th as part of Winter Jazzfest. See Calendar.

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Live at Smalls
Dezon Douglas (smallsLIVE)
by Laurel Gross

One of the best things about being a downtown New Yorker is being able to fall out of bed and into Smalls Jazz Club (and vice-versa), a welcoming, casual basement venue on a sliver of West 10th Street that's been a magnet for young, contemporary players and fans since it was founded in 1994. Bassist Dezon Douglas' *Live at Smalls* features the straightahead jazz for which Smalls is famous and the young Douglas has assembled a crackerjack band that snaps and pops in all its individual parts but never loses sight of an ensemble ethic.

This outing (taken from two nights in March 2012) comes out of the gate swinging with Barry Harris' aptly named, upbeat "Bish, Bash, Bop", which allows for sparkling and inventive participation by Douglas and a roster of equally impressive colleagues: agile and responsive trumpeter Josh Evans; sax player Stacy Dillard, who can dazzle with his sinuous, sensuous and powerful lines; talented and lyrical pianist David Bryant (who also composed the contemplative "Nita") and the sure-handed and tasteful Willie Jones III on drums. Douglas proves himself a deft composer, with three works of varied tempi and mood: "The Puppet",

"Let's Ride" and "Power of One".

If any criticism should be offered, it's that Douglas - who gives others room to stretch - might allow himself a little more soloing time. But that's a quibble. One great thing about these performances is how everyone's contributions seem so beautifully balanced. This is how a working band should operate, as a band of equals and attuned listeners, all of whom have the technique to realize what their hearts dictate. The effect is sure-fire all the way, from the head on down.

For more information, visit smallslive.com. This project is at Sullivan Hall Jan. 12th as part of Winter Jazzfest. See Calendar.



Planet MicroJam
Dave Fiuczynski (RareNoise)
by Brad Farberman

Last month in Boston, guitarist and Berklee professor David "Fuze" Fiuczynski premiered an original composition entitled "Flam! Pan-Asian MicroJam for J Dilla and Olivier Messiaen". That tells you a lot about him. He's into improv, hip-hop, world music, avant-gardism and microtonality and he's unafraid to cram those universes into a single listening experience. This is especially evident on *Planet MicroJam*. There's so

much information that at times it's difficult to process everything. One path to enlightenment might be to follow the drummers.

Also from the Berklee faculty - not to mention the bands of Jaco Pastorius and Maceo Parker - Kenwood Dennard is called upon to assist with Fuze's epic multi-section pieces. On the album-opening "Micro Emperor", Dennard's precise, forceful trap-kitting carries the ensemble from a cheerful microtonal head to a quieter moment where Fuze slides and wiggles joyously over subtly rattling cymbals and legato bass tones. Later, mournful violin from David Radley leads to a few seconds of Latin music before a steady swing beat takes hold, with Fuze scurrying and scrambling on top. Dennard lights a fire under the many spaces and places of "Horos Fuzivikos" too, pushing it from a Middle Eastern territory to a Derek Trucks-like blues-rock chapter to a dark drum-and-bass segment.

When Fuze wants to tap into a hip-hop thing, he summons Brooklyn drummer Jovol Bell, who sets up a slow, slithery behind-the-beat foundation on "Mystic MicroJam" over which Radley can sigh, mutter and ponder. On the ominous but soulful "Apprehension", Bell dishes out authoritative rim shots and persistent hi-hat for Fuze's funky guitar chattering.

And when the music drifts out, Jack DeJohnette is at the kit. Based on a string quartet by late microtonal champion Julián Carrillo, "Meditacion" finds the drummer delivering thick, no-time blows between bouts of gently nudging swing. And on the foreboding "Madoka Blue", DeJohnette meets droning bass and rubbery fretless guitar with sparse free musings.

For more information, visit rarenoiserecords.com. Fiuczynski is at Le Poisson Rouge Jan. 12th with Rudresh Mahanthappa as part of Winter Jazzfest. See Calendar.

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Cracked Refraction
Kyle Bruckmann's
WRACK (Porter)



Next Delusion
Boris Hauf Sextet
(Clean Feed)

by John Sharpe

In a way it's not surprising that reedman Jason Stein has become the go-to guy for challenging or experimental music that needs a bass clarinet. The Chicago-based New Yorker not only specializes in the deep-toned licorice stick, but also seeks to avoid the instrument's obvious influences in his quest for the extremes. Consequently his woody fluidity frequently extends into bracing harmonics and tonal distortion. He speaks in tongues, though in a distinctive voice, heard to varying effect on two recent discs.

As part of oboist Kyle Bruckmann's WRACK, Stein contributes to an unusual frontline on *Cracked Refraction*, completed by the leader and Jen Claire Poulson's viola. Along with the accomplished pairing of Anton Hatwich (Dave Rempis Percussion Quartet) on bass and Tim Daisy (Vandermark 5) on drums, they move between tightly corralled formations and freewheeling expression in the blink of an eye, fulfilling the demands of Bruckmann's idiosyncratic compositions, which combine jazz and contemporary classical methods.

When Stein steps out it's still very much within the well-demarcated frameworks of the multi-sectioned pieces, over spritely bass and drums on the title track, amid lurching rhythms and madcap cartoon march tonalities or in a knotty tattoo on the lengthy "Imaginary Caverns", one of the standout tracks, reminiscent of Anthony Braxton's *Ghost Trance Music* in its steady stream of eighth notes and wildly bounding intervals. Bruckmann's canny arrangements achieve a bigger than expected sound through pitching subsets of the group against one another in multiple layers and tempos. Appropriately enough the concluding "NJBC", based on a lullaby which Bruckmann sings to his daughter, is the most emotionally direct cut, introduced by Stein at his most reflective and featuring the leader's vocally inflected oboe and Daisy's marimba in a sweet conclusion to a set of winningly labyrinthine astringency.

On *Next Delusion* by Berlin-based saxophonist Boris Hauf, Stein forms part of an even more unconventional lineup. There can be few instrumentations that are completely novel, but three horns matched with three drumsets recalls few precedents. Waxed on one of the German's regular trips to Chicago, Hauf has assembled a talented crew, though their abilities are almost totally sublimated to the leader's offbeat conceptions.

For much of the time, the three percussionists (Frank Rosaly, Steven Hess and Michael Hartman) are so restrained as to be subliminal and the horns (Keefe Jackson, alongside Stein and Hauf) aren't much more demonstrative. It's largely impossible to tell who does what in the four tracks, which defy categorization in their execution of Hauf's austere and rigorous charts. Dissonant unisons and subdued drones characterize the horn lines, which often sound on a parallel but unconnected track to the rumbling massed drums. Ultimately it's a curiosity that sounds like nothing else.

For more information, visit porterrecords.com and cleanfeed-records.com. Jason Stein is at *The Bitter End* Jan. 11th as part of *Winter Jazzfest*. See Calendar.

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Cuban Crosshatching
Arturo Stable (Origen)
by Sam Spokony

Crosshatching is an approach of simple, intersecting lines, a minimalistic way to create shading effects. For Cuban percussionist Arturo Stable, his lines are those of musical influence and the approach, as he writes in the album's liner notes, is one of experimentation with both his musical past and present - a way to find the many places at which those lines intersect.

Cuban Crosshatching, Stable's fourth album as a leader, and its 13 tracks find Stable mingling in a quartet with top-flight friends (tenor saxist Seamus Blake, guitarist Lionel Loueke and bassist Edward Perez) and welcoming vocalist Magos Herrera for a couple of cameos. This is a great chance to hear Stable playing really provocative and complex tunes in the studio without a drumkit behind him to clutter things up. Whether he's swinging deftly like a jazz drummer on "Mr. Brake", getting slow and emotional with cymbals on "Letters to Luz", pounding out an engaging ostinato on "Taita" or just going full blast on an improv duet with Blake, Stable keeps it all fresh and interesting, with his strong Latin roots always perceptible. And aside from a killer bongo solo on "Habana del Este" and a few other moments, Stable spends virtually the entire album focused on comping, allowing him to explore both simple and ear-poppingly wild rhythms with immense depth while placing his musicianship, rather than his virtuosity, at the forefront.

Stable gets a lot of great help from his sidemen, who can certainly claim a relatively high level of influence on the overall sound of this album. Blake and Loueke fit really nicely opposite each other as primary soloists, consistently and effectively feeding off Stable's eternal groove at every turn.

But it's Stable's fleeting, two-minute duet with Herrera that really makes this one to remember. He's playing shakers, she's singing right in the middle register. It kind of comes out of nowhere and becomes one of those moments when you're shocked that they could be doing so much with so little. And by the end, it's Herrera who's holding the tune together while Stable does the dancing.

For more information, visit origenrecords.com. Stable is at Symphony Space Leonard Nimoy Thalia Jan. 12th. See Calendar.



Live Grooves...Epic Tales
Freddie Bryant + Kaleidoscope (Hipnotic)
by George Kanzler

The tri-fold cover of this album depicts a globe-trotting Freddie Bryant, with lines on the map linking his New York base to destinations on five continents as well as Cuba and Madagascar. There is a strong sense of journey conveyed by the wide variety of music and presentation, a sense enhanced by Bryant's facility and command of various kinds of guitars and styles of

playing them. It also lives up to its title: although recorded in a studio, there is a "live" spontaneity to the music and the tunes - all but one by Bryant - do suggest epic tales, as they develop beyond the bounds of simple melodies, often blossoming out into new vistas with added strains or shifting times and rhythms.

The journey begins in the most exotic locale, musically, with "Drum On, Drum On", dedicated to a "disciple of Ravi Shankar" and suggesting a raga, with Bryant's 12-string guitar simulating a sitar, the two guest saxophonists (Donny McCaslin and Yosvany Terry) weaving skittering lines in their part of the outing. "Blues Koan" adds Juan Gallardo's piano to the basic Kaleidoscope trio (electric bassist Patrice Blanchard and drummer Willard Dyson), Bryant on his Fender Telecaster electric guitar displaying a gleaming jazz tone. On other Telecaster-featured tracks Bryant changes up aspects of his style, more funky on a soul-jazz swinger; hard-edged, twangy or choppy on R'n'B or gospel-inflected pieces. And he creates sighing tones and fluttery grace notes in his intensely lyrical electric take on the Brazilian baião-inspired "Passages", in two contrasting (jumpy and sleek) strains with compelling tenor sax from McCaslin. 12-string guitar is paired with Steve Wilson's flute on the episodic bossa "Beginner's Mind" while the Rio parade beats of *Black Orpheus* are conjured up by the joyous "La, La, Ohh!", nylon string acoustic guitar enhancing the infectious mood of the sing-along vocals. A rousing, highly syncopated "Bo Diddley" with Telecaster, eruptive drumming and both saxophonists soloing ends with a shift to samba rhythms that foreshadows the final, contemplative tune, a dreamy "Bolero" from the basic trio with Bryant on nylon-string acoustic guitar.

For more information, visit hipnotic.com. Bryant is at Zeb's Jan. 13th. See Calendar.



Different Times
Old Time Musketry (SteepleChase Lookout)
by Ken Dryden

Old Time Musketry's *Different Times* is one of the first releases in SteepleChase's new subsidiary, SteepleChase Lookout, which stretches beyond the typical postbop music heard on the main label. Tenor saxophonist/clarinetist Adam Schneit, JP Schlegelmilch (who plays piano, Wurlitzer, accordion, synthesizer and glockenspiel), bassist Phil Rowan and drummer Max Goldman (who doubles on melodica) had been playing together for around two years prior to entering the studio, drawing from numerous stylistic influences.

One of the joys of hearing an unfamiliar young band like Old Time Musketry is the constant "sound of surprise"; their music is never predictable. "Star Insignia" is an unusual opener, with Schneit's lamenting tenor sax carrying the folk-like melody in a lumbering cadence. The dissonant, ragged ebb and flow of Schneit's "Different Times" has the flavor of Ornette Coleman's work. Schlegelmilch's unusual "Cadets" begins as a playful march, showcasing Schneit's whimsical clarinet and the composer's fresh approach to accordion, though it shifts gears into a more tense avant garde atmosphere for its middle section. "Hope For Something More" is a bittersweet ballad, focusing on longing clarinet, complemented by contemplative piano and eerie melodica.

Their arrangement of American composer Henry Cowell's "Anger Dance" has a bohemian air in the

opening, though the second half incorporates free-spirited tenor sax, suspenseful accordion and a loose rhythmic structure. Schlegelmilch's infectious "Highly Questionable" is another adventurous work, suggesting a wild blend of Jewish folk, tango and Cajun musics. Schlegelmilch's deliberately muddy-sounding Wurlitzer adds a twist to his explosive dance "Underwater Volcano". Old Time Musketry has found creative ways to combine their wide-ranging interests into intriguing new compositions.

For more information, visit steeplechase.dk. This group is at Sycamore Jan. 14th and The Firehouse Space Jan. 27th. See Calendar.



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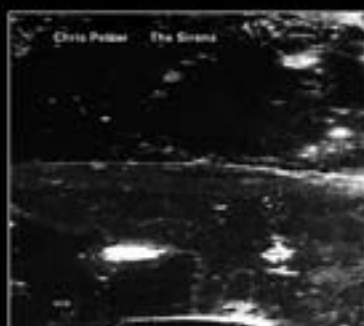
Chris Potter tenor and soprano saxophones, bass clarinet

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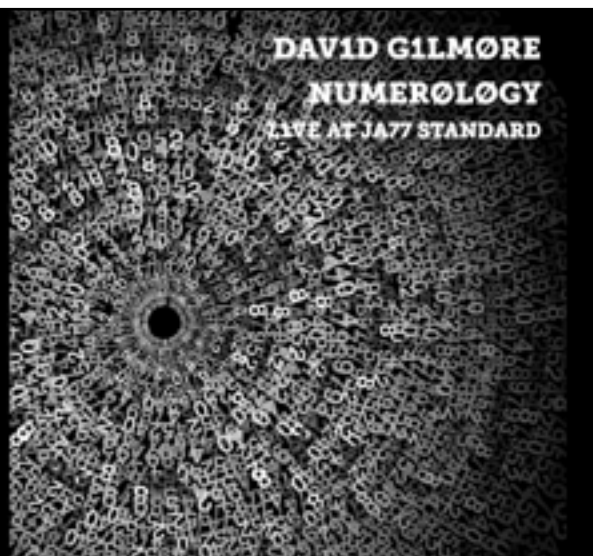
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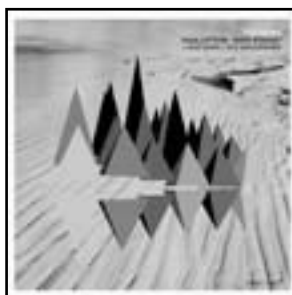
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The Nows
**Paul Lytton/Nate Wooley +
Ikue Mori and Ken Vandermark (Clean Feed)**
by Kurt Gottschalk

The British percussionist Paul Lytton and Oregon-raised, New Jersey-based trumpeter Nate Wooley, some 27 years his junior, have found a remarkable artistic sympathy in each other and have met with some fine successes as a result (check out either of their duo albums: 2007's *Untitled* or 2009's *Creak Above 33*). What holds them together, perhaps, is a shared fascination for the small sounds that their generally-loud instruments produce.

Such connections make for one of the most rewarding configurations in free improvisation: a duo with a well-articulated language joined by a third voice. That additional player might try to pick up the lingo or work against it, but either way the grounding is there. Lytton and Wooley have already recorded with David Grubbs (2007's *Seven Storey Mountain*) and Christian Weber (2009's *Six Feet Under*) and appeared on stage with many others. Now, with *The Nows*, the pair appears on disc with electronicist Ikue Mori and reedman Ken Vandermark.

With any other horn-and-drum duo, Mori might be left clutching at straws. The sounds that emanate from her laptop are usually soft and subtle and can be lost against heavier-hitting players. But Lytton and Wooley deal in the macro focus, small sounds given great attention. In this recording, from a March 2011 set at The Stone, Mori sounds great, even something like a common denominator. Her blips work well with Lytton's quick drum runs and her whooshes mesh nicely with Wooley's trumpet flutters. At their best, the three sound very much like the inner workings of some unusual machine.

The second disc finds the pair joining forces with saxophonist Ken Vandermark, recorded two weeks later on his home turf at the Hideout in Chicago. It is, unsurprisingly, a louder, 'jazzier' set than the one with Mori, but still performed with attention to detail. Vandermark has a clarinet, bass clarinet and tenor and baritone saxophones in tow, so there's a great diversity of detail as well. Both trios work well, but it's nice that the first half of each disc is the duo alone. Getting to hear how the duo works before folding a third party in makes the listening all the richer.

For more information, visit cleanfeed-records.com. Wooley and Vandermark are at The Stone Jan. 17th with Agustí Fernández and Joe Morris. See Calendar.



No Beginning No End
José James (Blue Note)
by Joel Roberts

Though he's performed straight-up jazz in the past and even released an album of standards, vocalist José James says he doesn't want to be considered a jazz

singer. And it may not be the right label for an artist whose music is equal parts jazz, funk, R&B, soul and hip-hop. On his fourth solo album and first for Blue Note (which continues to expand its non-jazz lineup), the 33-year-old James offers a unique brand of vocal stylings evoking the likes of Marvin Gaye, Donny Hathaway, Bill Withers and Gil Scott-Heron, but with an utterly contemporary feel.

Though he has a powerful baritone voice, James sings quietly most of the time, often barely above a whisper, over a rather spare instrumental background (usually just bass, drums and electric keyboards with occasional horns). The tunes, many written or co-written by James, move effortlessly between styles, from slow, sexy 'babymakers' ("No Beginning No End") and gently grooving funk ("Trouble") to Afropop ("Sword + Gun"). "Do You Feel" is a gospel-rooted tearjerker that features James' most expressive vocals while "Come to My Door", penned by singer-songwriter Emily King, is a catchy, radio-ready pop tune (and a good one - so good that it's offered in two versions, an electric one and an acoustic bonus track).

Among present-day artists, James' sound is reminiscent at various times of neo-soul singers like D'Angelo and John Legend, the R&B-meets-jazz of Gregory Porter and even the eclectic modern blues of Olu Dara. The most obvious links to jazz here are the loose, improvised feel of much of the music, the hip horn arrangements on several tunes and the presence of two superb keyboardists: Robert Glasper, who's also successfully crossed between the worlds of jazz and hip hop, and Kris Bowers, a past winner of the Thelonious Monk piano competition.

For more information, visit bluenote.com. James is at Highline Ballroom Jan. 23rd. See Calendar.

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www.victo.qc.ca



Bennink # Co.
Han Bennink Trio (ILK Music)
Coconut

**Eric Boeren/Michael Moore/
 Wilbert De Joode/Han Bennink (de Platenbakkerij)**
Live at the Bimhuis (special guest Han Bennink)
The Royal Improvisers Orchestra (Riot Impro)
 by Robert Iannapolo

Now entering his eighth decade, Dutch drummer Han Bennink shows no signs of flagging. But perhaps the most surprising development in his idiosyncratic career was the formation in 2008 of a trio that bore his name. He enlisted the services of two musicians a couple of generations removed from his, pianist Simon Toldam and clarinetist Joachim Badenhorst. On their second disc, *Bennink # Co.*, it's clear this is a working trio, Badenhorst and Toldam both providing compositions. Toldam's "Dog" starts as a knotty piano solo until Badenhorst and Bennink enter and it becomes even knottier. "Kiefer" seems based on what sounds like a loopy variation of "Honeysuckle Rose". Badenhorst's "Ganz" is a jaunty romp with the composer playing slippery lines on bass clarinet as Bennink gooses him with snappy brushwork. The compositions are linked by free improvisations and the disc concludes with a charming version of Strayhorn's "A Flower Is A Lovesome Thing". Throughout it all Bennink plays only a snare drum yet gives the music all the drive, color and texture it needs.

That is a feat he also extends to the latest album by trumpeter Eric Boeren's quartet. *Coconut* is the group's fifth release since 1997 and continues the exploration of compositions by Ornette Coleman plus originals. There's a strong bluesy base to this music and a lot of contrapuntal playing between Boeren and reed player Michael Moore. On this live set, their lines bristle with energy. Coleman's "Joy Of A Toy" goes way back in the band's book and you can hear them playing with the theme, staggering the frontline unison statements with unpredictability as Bennink and bassist Wilbert De Joode push them along. They take Coleman's improvisational ideas in their own direction and the originals are very much in that spirit. This is a very underrated band that should be better known.

The Royal Improvisers Orchestra is a group of young players in Amsterdam, grounded in Butch Morris' concept of conduction and led by Brazilian reed player Yedo Gibson. But in the five years they've been together (varying personnel), they've developed an understanding of free improvisation that is now more intuitive. They've played with members of the ICP Orchestra, Steve Beresford, Frank Gratkowski and others as featured players. The odd thing is that there are no brass players amongst the group's 20 members. *Live at the Bimhuis* was recorded in 2008 and features a scrappy ensemble that has come up with some interesting results. "Truism Turism" is a nicely quiet piece with flutes, reeds and plucked strings that seems to float in some strange ether. On "His Composition", Bennink takes over the drum chair with his distinctive patter, yet he allows the others to set the course and he follows along as they gradually build the eight-minute piece to a rousing climax.

For more information, visit ilkmusic.com, toondist.com/Platenbakkerij.html and yedogibson.com. Bennink is at Roulette Jan. 20th. See Calendar.

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Play the Music of Steve Lacy
The Whammies (Driff)
Estilhaços (Live in Lisbon)
Steve Lacy (Clean Feed)
Lost in June

Steve Lacy/Kent Carter/Andrea Centazzo (Ictus)
Il Bestiario (featuring Alvin Curran + Steve Lacy)
Maria Monti (Ri-Fi - Unseen Worlds)
 by Clifford Allen

In this music, legacies are an interesting thing. How are we to perceive/deal with the work of an esteemed musician/composer after their death? What is more important - the songbook or conjuring the 'feeling' of the absent artist? For a figure like soprano saxophonist Steve Lacy (1934-2004), whose work was both tuneful and open-ended and who saw himself in a lineage of figures liberating and extending the possibilities of form and improvisation, it's tough to figure out the 'right' response.

Challenging as it might be, Lacy's compositions are sometimes covered by others. In addition to the excellent New York quartet Ideal Bread, we can now add transatlantic group The Whammies to the list of repertory interpreters. The Whammies feature the saxophonist's former students, collaborators and estimable contemporary improvisers - pianist Pandelis Karayorgis, altoist Jorrit Dijkstra, violinist/violist Mary Oliver, drummer Han Bennink, bassist Nate McBride and trombonist Jeb Bishop. Dijkstra is a searing and quixotic player; combined with the garrulous and fleet trombone of Bishop and Karayorgis' blocky, motivic phrasing, the ensemble is knotty and swinging and hinges on a surprisingly tasteful Bennink. The Whammies are respectful yet calamitous in respect to Lacy's 'book', which needs a bit of dirt under the fingernails to remain relevant.

One of Lacy's grittiest recordings was the first LP waxed by his '70s quintet with cellist/violinist Irène Aebi, saxophonist Steve Potts, bassist Kent Carter and drummer Noel McGhie. *Estilhaços* ("shrapnel") was recorded live on Feb. 29th, 1972 at the Cinema Monumental in Lisbon during a period of colonial war and crowning tensions between the Estado Novo regime and pro-democracy resistance. Potts was coming off work with François Tusques, Alan Silva and Sunny Murray and adds acrid explosiveness to a set that is more blistering than snippy or quirky, with the leader's gold-toned soprano often closer to a thin scream of anguish, fitting in times of tumult. McGhie is an underrated percussionist, his dry and chatty propulsion giving the ensemble a jaunty ruggedness. Clean Feed has reissued this rare piece with decent fidelity and its attractive gatefold sleeve mimics the handsome original.

Lacy and Kent Carter were frequent collaborators from 1965-82, when the bassist's student Jean-Jacques Avenel took over. Among their work together was a fine mid '70s trio with Italian percussionist Andrea Centazzo, first documented on the Ictus LP *Trio Live* (1976). *Lost in June* is a summer 1977 recording by the same group, a mono audience tape that was thought lost until recently and featuring a bevy of period Lacy compositions. Sure, it's lo-fi but the music contained is incredible, extremely concentrated and methodical but

quite unfettered on the gorgeous "Coastline" that opens the set, part of a suite titled "The 4 Edges". This early version of the suite is elemental in structure, though one can feel its text-absent declarative lyricism and orchestral weight triangulated between the three musicians. *Lost in June* is an essential set from one of the more overlooked groups in Lacy's discography.

Given Lacy's interest in poetry and art song and the importance of Irène Aebi's vocals in his art, it's no surprise that he lent his instrumental accent to a variety of curious vocal-centric recordings, such as Italian chanteuse Maria Monti's 1974 LP *Il Bestiario*. Containing protest songs arranged by composer Alvin Curran, it also features guitarists Tony Ackerman and Luca Balbo and baritone saxophonist Roberto Laneri. The original (on Ri-Fi) is rare as hen's teeth, so this limited CD reissue is quite welcome. Not all of the tracks here feature Lacy - they range from fantasias for bubbling synthesizer and voice to bluesy lieder with plaintive guitar and woodwind lines. Lacy's sound is so distinctive that it adds a strong degree of curious lyrical commentary to the often-eccentric proceedings, whether playing it straight or strange. *Il Bestiario* is a great record and, as with any Lacy sideman appearance, gives one a fuller picture of this fascinating and consistently engaged improvising composer.

For more information, visit driffrecords.com, cleanfeed-records.com, ictusrecords.com and unseenworlds.net. The Whammies are at Roulette Jan. 20th. See Calendar.



The Clairvoyant
Ivo Perelman/Matthew Shipp/Whit Dickey (Leo)
The Gift
Ivo Perelman/Matthew Shipp/Michael Bisio (Leo)
Living Jelly
Ivo Perelman/Joe Morris/Gerald Cleaver (Leo)
 by Stuart Broomer

Tenor saxophonist Ivo Perelman's music is intimately linked to two other arts: his own practice as a painter is clearly rich in analogies of line, texture and color and it's safe to say that he approaches each improvising situation alive to the specific sonic materials of his collaborators as well as the possibilities of fresh interaction. For the past two years, he's also drawn inspiration from the writings of Clarice Lispector, naming his CDs and pieces for the novels, stories and essays of the great Brazilian author, whose darkly introspective fictions have provided parallels of systematic continuity, interior landscapes and a sometimes furious narrative logic all their own.

Those two resources may not reveal themselves in precise symmetries in Perelman's work, but they seem to give him some special focus. There's a specific freshness to his music, a sense that he's moving onto new ground with a different perspective. It's an attitude that helps sustain three simultaneously released CDs of improvised music, each by a different trio formation drawn from two different working bands: Perelman's quartet with Matthew Shipp, Joe Morris and Gerald Cleaver and Shipp's own trio with Michael Bisio and Whit Dickey.

The Clairvoyant and *The Gift* take parts of Shipp's current trio with strikingly different results. On *The Clairvoyant* it's Perelman, Shipp and Dickey, the latter a turbulent drummer who brings an edgy, unruly

quality to the music, a sense of risk and uncertainty that Shipp magnifies into fields of harmonic possibility, the two combining to create a dense network through which Perelman throws lines of splintering rhythms and surprising leaps, sometimes taking to his high register to stake out his own ground.

If *The Clairvoyant*'s impulse is towards a collective unconscious, a kind of speaking-in-tongues where the boundaries of self disappear, *The Gift* is very different, with bassist Michael Bisio's particularly flowing, guitar-like phrasing and sometimes traditionally secure walking lines emphasizing the song-like side of Perelman's talent. Perelman can still blow mightily, but there's an innate lyricism here, a sense of perspectives echoing back and forth amongst the group, of a sound or phrase dropped by one musician and picked up and expanded by another. There's a certain floating ease that leads to the playfully ironic swing and bird whistles of "What Is Anguish?"

Trio design takes another turn on *Living Jelly* as Perelman unites with Joe Morris and drummer Gerald Cleaver. It's definitely the most precise unit here, indebted particularly to Cleaver's energized clarity. Morris usually plays bass on his recent projects with Perelman, but here he has guitar in hand, finding a thoughtful way to match lead and support functions at the same time. At times, he seems to be reaching back to his early studies of West African string music as the three develop forceful rhythmic grooves. The concluding title track is particularly strong, with Morris and Cleaver locking onto a tight figure that eventually has Perelman soaring.

For more information, visit leorecords.com. Perelman is at The Stone Jan. 30th. See Calendar.

(CONTINUED ON PAGE 29)

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16	Warren Chiasson, vibes
23	Bob Dorough, singer/pianist
	Lisa Maxwell, singer
30	Warren Vaché, trumpet

OTHER JAZZ EVENTS

7	Jazz Memorial for David S. Ware
	at 7:30

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2012**

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HONORABLE MENTION NEW RELEASES 2012 Jesse Stacken *Bagatelles for Trio* FRESH SOUND NEW TALENT
HONORABLE MENTION NEW RELEASES 2012 Russ Lossing *Drum Music (Music of Paul Motian)* SUNNYSIDE
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HONORABLE MENTION NEW RELEASES 2012 AYCH Jim Hobbs/Mary Halvorson/Taylor HoBynum EPONYMOUS
* also Matt Mitchell & Ches Smith appear in the BEST NEW RELEASES 2012 category via Tim Berne's *Snakeoil* ECM

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ALBUMS OF THE YEAR

NIK BÄRTSCH'S RONIN - *Live* (ECM)
 TIM BERNE - *Snakeoil* (ECM)
 ORRIN EVANS - *Flip the Script* (Posi-Tone)
 FLY - *Year of the Snake* (ECM)
 JOSH GINSBURG - *Zembla Variations* (BJU Records)
 DARIUS JONES - *Book of Mae'bul: Another Kind of Sunrise* (AUM Fidelity)
 HAFEZ MODIRZADEH - *Post-Chromodal Out!* (Pi)
 LINDA OH - *Initial Here* (Greenleaf)
 GREGORY PORTER - *Be Good* (Motéma)
 MATT WILSON'S ARTS & CRAFTS - *An Attitude for Gratitude* (Palmetto)
 -David R. Adler

TIM BERNE - *Snakeoil* (ECM)
 KELAN PHILIP COHRAN & THE HYPNOTIC BRASS ENSEMBLE - *Eponymous* (Honest Jon's)
 DR. JOHN - *Locked Down* (Nonesuch)
 BILLY HART QUARTET - *All Our Reasons* (ECM)
 DAVE KING - *I'll Be Ringing You* (Sunnyside)
 BILL LASWELL - *Means of Deliverance* (Innerhythmic)
 HAFEZ MODIRZADEH - *Post-Chromodal Out!* (Pi)
 SAM NEWSOME - *The Art of the Soprano, Vol. 1* (s/r)
 SAM RIVERS/DAVE HOLLAND/BARRY ALTSCHUL - *Reunion: Live in New York* (Pi)
 JESPER ZEUTHEN - *PLUS* (Barefoot)
 -Laurence Donohue-Greene

RODRIGO AMADO MOTION TRIO & JEB BISHOP - *Burning Live at Jazz ao Centro* (JACC)
 NIK BÄRTSCH'S RONIN - *Live* (ECM)
 JACOB GARCHIK - *The Heavens* (Yestereve)
 GRASS ROOTS - *Eponymous* (AUM Fidelity)
 FRED HO & THE SAXOPHONE LIBERATION FRONT - *Snake-Eaters* (Big Red Media-Mutable)
 BILL LASWELL - *Means of Deliverance* (Innerhythmic)
 AARON NOVIK - *Secrets of Secrets* (Tzadik)
 THE THING (WITH BARRY GUY) - *Metal!* (NoBusiness)
 ZANUSSI THIRTEEN - *Live* (Moserobie)
 ZÜRIHORN - *Wanderlust* (Unit)
 -Andrey Henkin

BOXED SETS

DOROTHY ASHBY - *The Jazz Harpist* (Regent/Prestige/New Jazz/Argo/Jazzland - Fresh Sound)
 ICP ORCHESTRA - *45 Years* (ICP)
 CHARLES MINGUS - *The Jazz Workshop Concerts 1964-65* (Mosaic)
 THELONIOUS MONK QUARTET - *The Complete Columbia Studio Albums Collection* (Columbia-Legacy)
 WILLIAM PARKER - *Centering* (Unreleased Early Recordings 1976-1987) (NoBusiness)

REISSUES

BILL BARRON - *The Tenor Stylings of Bill Barron/Modern Windows/Hot Line* (Savoy-Fresh Sound)
 CHRIS MCGREGOR - *In His Good Time* (Ogun)
 ALBERT MANGELSDORFF - *Now Jazz Ramwong* (CBS-Jazzhus Disk)
 HAL RUSSELL - *NRG Ensemble* (Nessa)
 HEINER STADLER - *Brains on Fire* (Labor)

TRIBUTES

FRED HO & QUINCY SAUL - *Present The Music of Cal Massey (A Tribute)* (Mutable/Big Red Media)
 SIMON NABATOV - *Spinning Songs of Herbie Nichols* (Leo)
 TERI ROIGER - *Dear Abbey* (Inner Circle)
 SPECTRUM ROAD - *Eponymous* (Palmetto)
 THE WHAMMIES - *Play the Music of Steve Lacy* (Driff)

UNEARTHED GEMS

THE JAZZ COURIERS - *Tippin'* (Live in Morecambe 1959) (Gearbox)
 SHEILA JORDAN/HARVIE S - *Yesterdays* (HighNote)
 ALBERT MANGELSDORFF QUINTET - *Legends Live: Audimax Freiburg* (June 22, 1964) (Jazzhaus)
 PAT MARTINO - *Alone Together* (with Bobby Rose) (HighNote)
 WES MONTGOMERY - *Echoes of Indiana Avenue* (Resonance)

LARGE ENSEMBLE RELEASES

THE AARDVARK JAZZ ORCHESTRA - *Evocations* (Leo)
 FRED HO & QUINCY SAUL - *Present The Music of Cal Massey (A Tribute)* (Mutable/Big Red Media)
 THE RESONANCE ENSEMBLE - *What Country is This?* (Not Two)
 RYAN TRUESDELL/GIL EVANS PROJECT - *Centennial: Newly Discovered Works of Gil Evans* (ArtistShare)
 ZANUSSI THIRTEEN - *Live* (Moserobie)

LATIN RELEASES

EDMAR CASTAÑEDA - *Double Portion* (Arpa Y Voz Prod.)
 GONZALO RUBALCABA - *XXI Century* (5Passion)
 BOBBY SANABRIA BIG BAND - *Multiverse* (Jazzheads)
 PONCHO SANCHEZ AND HIS LATIN JAZZ BAND - *Live in Hollywood* (Concord Picante)
 PAPO VAZQUEZ MIGHTY PIRATES TROUBADOURS - *Oasis* (Picaro)

DEBUTS

JOHNATHAN BLAKE - *The Eleventh Hour* (Sunnyside)
 GRASS ROOTS - *Eponymous* (AUM Fidelity)
 DEVIN GRAY - *Dirigo Rataplan* (Skirl)
 TYLER MITCHELL - *Live at Smalls* (smallsLIVE)
 SPECTRUM ROAD - *Eponymous* (Palmetto)

VOCAL RELEASES

RAN BLAKE/CHRISTINE CORREA - *Down Here Below* (Tribute to Abbey Lincoln Vol. One) (Red Piano)
 KATJA CRUZ/HOWARD CURTIS - *Lightring & Thunder* (Ein Klang)
 DR. JOHN - *Locked Down* (Nonesuch)
 DENA DEROSE - *Travelin' Light* (MAXJAZZ)
 LUCIANA SOUZA - *The Book of Chet* (Sunnyside)

BOOKS

Mr. P.C.: The Life and Music of Paul Chambers (Equinox)
Miles Davis: The Complete Illustrated History (Voyageur Press)
Shall We Play That One Together?: The Life and Art of Jazz Piano Legend Marian McPartland (St. Martin's Press)
Herbie Hancock and The Mwandishi Band: You'll Know When You Get There (University of Chicago Press)
Always in Trouble: An Oral History of ESP-DISK', The Most Outrageous Record Label in America (Wesleyan University Press)

HONORABLE MENTIONS

Juhani Aaltonen/Heikki Sarmanto - *Conversations* (TUM) • Rez Abbasi - *Continuous Beat* (Enja) • JD Allen - *The Matador and the Bull* (Savant) • Jacob A AYCH - *Eponymous* (Relative Pitch) • Duck Baker Trio - *Amnesia In Trastevere* (Les Cousins) • Han Bennink Trio - *Bennink # Co.* (ILK Music) • Ted Brown/Kirk Knuffke - *Pound Cake* (SteepleChase) • John Butcher - *Bell Trove Spools* (Northern-Spy) • John Butcher/Guillaume Vil Brian Charette - *Music for Organ Sextette* (SteepleChase) • Chicago Trio - *Velvet Songs: To Baba Fred Anderson* (Rogue Art) • Anat Cohen - *Clarosc Chick Corea/Eddie Gomez/Paul Motian - Further Explorations* (Concord) • Marilyn Crispell/Gerry Hemingway - *Affinities* (Intakt) • Jeff Davis - *Leaf House* (Fresh Sound-New Talent) • Scott Dubois - *Landscape Scripture* (Sunnyside) • Paul Dunmall/Tony Bianco - *Thank You To Joe Fiedler - Big Sackbut* (Yellow Sound) • Foxes Fox - *Live at the Vortex* (psi) • Nobuyasu Furuya Quintet - *Agitator Naka Naka* Dennis Gonzalez Yells at Eels - *Resurrection and Life* (Ayler) • Craig Green/Dave King - *Moontower* (Long Song) • Ulrich Gumper Ig Henneman Sextet - *Live @ The Ironworks, Vancouver* (Wig) • Steve Horowitz - *New Monsters* (Posi-Tone) • François Houle 5 +1 - *Genera* (Songlines) • Danie Vijay Iyer Trio - *Accelerando* (ACT Music) • Ahmad Jamal - *Blue Moon* (The New York Session) (Jazz Village) • Kidd Jordan/Joel Futterman/William Parker Frank Kimbrough Trio - *Live at Kitano* (Palmetto) • Lee Konitz - *KnowingLee* (Out Note) • David Krakauer - *Prufala Andrew Lamb - Rhapsody in Black* (NoBusiness) • Greg Lewis Organ Monk - *Uwo in the Black* (s/r) • Living By Lanterns - *New Myth/Old Jesper Løvdal/Günter Baby Sommer - Eponymous* (ILK Music) • Paul Lytton/Nate Wooley + Ikue Mori and Ken Vandermark - *The Brad Mehldau Trio - Where Do You Start* (Nonesuch) • Liudas Mockunas/Barry Guy - *Lava* (NoBusiness) • Simon Nabatov/Nils Wog Evan Parker/John Edwards/Eddie Prévost - *Meetings with Remarkable Saxophonists, Vol. 1* (Matchless) • Evan P Bucky Pizzarelli - *Challis in Wonderland* (Arbors) • Tom Rainey Trio - *Camino Cielo Echo* (Intakt) • RED Trio + Nate Wooley - *Ste Stephen Riley - Hart-Beat* (SteepleChase) • Jason Robinson - *Tiresian Symmetry* (Cuneiform) • Scott Robinson Doctette - *Bronze Nemes Irène Schweizer - To Whom It May Concern* (Piano Solo Tonhalle Zurich) (Intakt) • Matthew Shipp Trio - *Elastic Aspects* (Thirsty Ear) • Wadada Leo Sn Richard Tabnik Trio - *Symphony for Jazz Trio* (New Artists) • Natsuki Tamura/Satoko Fujii - *Muku* (Libra) • Laura Toxvaerd/Jacob Anderskov David Virelles - *Continuum* (Pi) • Planetary Unknown - *Live at Jazzfestival Saalfelden 2011* (AUMFidelity) • Trevor Watts/Veryan Weston - *Dialogues in Two Places*

CONCERTS OF THE YEAR

STEPHAN CRUMP'S ROSETTA TRIO

Jamie Fox, Liberty Ellman
Winter Jazzfest, The Bitter End, January 7th

JEFF "TAIN" WATTS QUARTET

David Kikoski, Marcus Strickland, Orlando Le Fleming
Village Vanguard, February 4th

MATT WILSON'S ARTS & CRAFTS

Terrell Stafford, Gary Versace, Martin Wind, Kurt Elling
Dizzy's Club, March 3rd

BILLY HART QUARTET

Ethan Iverson, Mark Turner, Ben Street
Birdland, April 7th

CRAIG TABORN TRIO

Thomas Morgan, Gerald Cleaver
Village Vanguard, April 7th

AMIR ELSAFFAR QUINTET

Tony Malaby, John Escreet, François Moutin, Dan Weiss
The Jazz Gallery, May 4th

ROUND ROBIN DUETS

Undead Jazz Festival, 92YTrieca, May 12th

LIONEL LOUEKE GROUP

Derrick Hodge, Mark Guiliiana, Robert Glasper
Blue Note, September 5th

HERBIE NICHOLS PROJECT

Frank Kimbrough, Ben Allison, Michael Blake, Ted Nash, Ron Horton, Michael Sarin
Jazz Standard, November 12th

SHEILA JORDAN/STEVE KUHN

Blue Note, November 19th

-David R. Adler

SUMMIT TRIO

Scott Robinson, Gene Bertoncini, Jonathan Batiste
Rubin Museum's "Harlem in the Himalayas", January 20th

IRÈNE SCHWEIZER/PIERRE FAVRE

Intakt Records Festival, The Stone, March 10th

HAROLD MABERN TRIO

John Webber, Louis Hayes
Smoke, March 23rd

HUGH MASEKELA/LARRY WILLIS

Jazz Standard, May 1st

GERALD CLEAVER BLACK HOST

Darius Jones, Brandon Seabrook, Cooper-Moore, Pascal Niggenkemper
Undead Jazz Festival, Sullivan Hall, May 9th

BARRY HARRIS QUARTET

Charles Davis, Ray Drummond, Leroy Williams
Harlem Jazz Shrines Festival, Minton's Playhouse, May 11th

THE THING WITH JOE MCPHEE

Mats Gustafsson, Ingebrigt Håker Flaten, Paal Nilssen-Love
Vision Festival, Roulette, June 13th

TERJE RYPDAL QUARTET

Palle Mikkelborg, Ståle Storløkken, Paolo Vinacci
Le Poisson Rouge, June 27th

ERNIE ANDREWS

Houston Person, Bill Charlap, Peter Washington, Kenny Washington
92nd St.Y's "Jazz in July", July 17th

BOBBY MCFERRIN

WITH JAZZ AT LINCOLN CENTER ORCHESTRA
Allen Room, September 14th

-Laurence Donohue-Greene

PETER EVANS QUARTET

Carlos Homs, Tom Blancarte, Jim Black
Cornelia Street Café, January 17th

MARTY EHRLICH, MARY HALVORSON, TOMAS FUJIWARA

Ibeam Brooklyn, January 19th

MARK FELDMAN/PIERRE FAVRE

Intakt Records Festival, The Stone, March 8th

BB&C

Tim Berne, Jim Black, Nels Cline
ShapeShifter Lab, May 7th

THE THING WITH JOE MCPHEE

Mats Gustafsson, Ingebrigt Håker Flaten, Paal Nilssen-Love
Vision Festival, Roulette, June 13th

TERJE RYPDAL QUARTET

Palle Mikkelborg, Ståle Storløkken, Paolo Vinacci
Le Poisson Rouge, June 27th

THINK SHADOW: SEAN CONLY/MICHAËL ATTIAS

Ibeam Brooklyn, October 10th

NIK BÄRTSCH'S RONIN

Sha, Thomý Jordi, Kaspar Rast
Le Poisson Rouge, October 22nd

CACTUS TRUCK

John Dikeman, Jasper Stadhouders, Onno Govaert
Zebulon, November 1st

DAVE LIEBMAN QUINTET

Ellery Eskelin, Sam Newsome, Chris Tordini, Jim Black
Cornelia Street Café, November 24th

-Andrey Henkin

MUSICIANS OF THE YEAR

TIM BERNE (saxophone)

JACK DEJOHNETTE (drums)

BILLY HART (drums)

JON IRABAGON (saxophone)

WADADA LEO SMITH (trumpet)

LABELS OF THE YEAR

CLEAN FEED (cleanfeed-records.com)

DELMARK (delmark.com)

ECM (ecmrecords.com)

JAZZHUS DISK

NOBUSINESS (nobusinessrecords.com)

VENUES OF THE YEAR

CORNELIA STREET CAFÉ (West Village)

IBEAM BROOKLYN (Gowanus)

JAZZ STANDARD (Midtown)

SHAPESHIFTER LAB (Gowanus)

SMOKE (Upper West Side/Harlem)

CDs - NEW RELEASES

Anderskov - *Granular Alchemy* (ILK Music) • Ray Anderson Pocket Brass Band - *Sweet Chicago Suite* (Intuition) • Michaël Attias - *Spun Tree* (Clean Feed) • Josh Berman & His Gang - *There Now* (Delmark) • Jeb Bishop/Jorrit Dijkstra - *1000 Words* (Driff) • Peter Brötzmann - *Solo + Trio Roma* (Victo) • David Byrne/Eddie Prevost - *All But: Meetings with Remarkable Saxophonists, Vol. 2* (Matchless) • John Butcher/Mark Sanders - *Daylight* (Emanem) • Roberto Curo (Anzic) • Avishai Cohen - *Triveni II* (Anzic) • Sean Conly/Michaël Attias - *Think Shadow* (OutNow) • The Cookers - *Believe* (Motéma Music) • Marilyn Crispell/Mark Dresser/Gerry Hemingway - *Play Braxton* (Tzadik) • Carsten Dahl Experience - *Metamorphosis* (Storyville) • Ron Coltrane (SLAM) • Harris Eisenstadt - *Canada Day III* (Songlines) • Agustí Fernández - *Pianoactivity|One* (Sirulita) • FFEAR - *Mirage* (Jazzheads) • John Greaves (Solid) • Charles Gayle Trio - *Streets* (Northern-Spy) • David Gilmore - *Numerology (Live at Jazz Standard)* (Evolutionary Music) • John Gort/Günter "Baby" Sommer - *La Paloma* (Intakt) • Tom Harrell - *Number Five* (HighNote) • Werner Hasler - *The Outer String* (Unit) • I Humair - *Sweet & Sour* (Laborie Jazz) • Jason Kao Hwang - *Burning Bridge* (Innova) • Ircha-Mikolaj Trzaska Clarinet Quartet - *Watching Edvard* (Kilogram) • Alvin Fielder - *Live at the Guelph Jazz Festival* (Creative Collective) • David Kikoski - *Consequences* (Criss Cross) • Masabumi Kikuchi Trio - *Sunrise* (ECM) • John Klemmer (Tzadik) • Yoni Kretzmer 2Bass Quartet - *Weight* (OutNow) • Ralph Lalama BopJuice - *Live at Smalls* (smallsLIVE) • John Lurie Science (Cuneiform) • Fred Lonberg-Holm's Fast Citizens - *Gather* (Delmark) • Russ Lossing - *Drum Music (Music of Paul Motian)* (Sunnyside) • John Lurie News (Clean Feed) • Bill McHenry - *La Peur Du Vide* (Sunnyside) • Joe McPhee/Ingebrigt Håker Flaten - *Brooklyn DNA* (Clean Feed) • John McPhee/Kilogram/Tom Rainey - *Nawora* (Leo) • Ted Nash - *The Creep* (Plastic Sax) • Evan Parker/Georg Graewe - *Dortmund Variations* (Nuscope) • Evan Parker/Okkyung Lee/Peter Evans - *The Bleeding Edge* (psi) • Stefan Pasborg - *Free Moby Dick* (ILK Music) • John Patitucci (Clean Feed) • Mike Reed's People Places & Things - *Clean on the Corner* (482 Music) • Eric Revis' 11:11 - *Parallax* (Clean Feed) • John Reitz (Doc-Tone) • Ned Rothenberg - *World of Odd Harmonics* (Tzadik) • Alexander von Schlippenbach - *Plays Monk (solo piano)* (Intakt) • John Smith/Louis Moholo-Moholo - *Ancestors* (TUM) • Gary Smulyan - *Smul's Paradise* (Capri) • Jesse Stacken - *Bagatelles for Trio* (Fresh Sound-New Talent) • John Tesh (Leo) • John Tesh - *Phone Book* (ILK Music) • Trio M - *The Guest House* (Enja) • Gebhard Ullmann/Jürgen Kupke/Michael Thieke - *The Clarinet Trio: 4* (Leo) • John Tesh (Hi4Head) • Vervan Weston/Ingrid Laubrock/Hannah Marshall - *Haste* (Emanem) • Nate Wooley/Christian Weber/Paul Lytton - *Six Feet Under* (NoBusiness)



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(CONTINUED FROM PAGE 25)



Live at Jazzfestival Saalfelden 2011
David S. Ware/Planetary Unknown (AUM Fidelity)
Strange Brothers/Put Up The Fight
John Tchicai (Storyville)
With Bent Axen (1960)
Erik Moseholm Trio (Music Mecca/Hit - Jazzhus Disk)
Feat. Lol Coxhill
Max Nagl (Rude Noises)
 by Matthew Miller

The dawn of a new year is an opportunity to reflect on those we have lost in 2012. Four new releases led or co-led by those recently passed capture singular improvisers at the height of their creative powers.

After a 2009 kidney transplant gave him a new lease on life, saxophonist David S. Ware roared back onto the free music scene with an acclaimed series of recordings, including this live recording by Planetary Unknown, with longtime associates Cooper-Moore, William Parker and drummer Muhammad Ali, from Austria's Jazzfestival Saalfelden in late August 2011.



Listening to Ware's muscular, torrential tenor over the course of the album's three movements - each entirely improvised and titled "Processional" 1, 2 and 3 - it's almost inconceivable that this would be his final live performance before succumbing to complications from his transplant last November at age 62. "Processional 1" and "Processional 2" are dense thickets of contrapuntal group improvisation featuring alternately beefy and braying tenor against Cooper-Moore's untethered piano lines, Parker's bass accompaniment and Ali's provocative drum hits. "Processional 3" begins with a gorgeously expressive duet between Ware and Parker's ethereal bowed lines, which quickly evolves into another fulminating group investigation, ending with a popped saxophone exclamation and then furious applause.

Denmark lost two of its most innovative musicians within a week of each other this past October. Saxophonist John Tchicai (who died in October at 76) was born and raised in Copenhagen but spent time in '60s New York as part of the New Thing movement in ensembles like New York Eye and Ear Control and the New York Art Quintet as well as participating in John Coltrane's epochal *Ascension*. Upon moving back to Denmark in 1966, the saxophonist began a series of rewarding associations with Danish musicians like bassist Peter Danstrup and drummer Ole Rømer, both of whom are featured on a double-disc release from Storyville Records capturing Tchicai in prime form on sessions from 1977 and 1987. The music varies widely - from synthesized funk to blistering postbop and languid calypso - reflecting both Tchicai's eclectic tastes and the eras in which they were recorded, but Tchicai's beautifully focused tone on an array of woodwind instruments and commitment to spontaneous invention never wavers.

Although lesser known in the US, bassist Erik Moseholm was a household name in Copenhagen until his death last October at 82. A towering figure on both the jazz and classical scenes, Moseholm's clean tone and innate sense of swing made him a first-call player for American musicians traveling through Scandinavia and he made invaluable contributions to a boundary pushing trio co-led in the late '50s-early '60s with fellow Danes pianist Bent Axen and drummer Peter Wissing. The recently released CD reissue of a seven-inch record of this historic trio from 1960 is yet another reminder of Moseholm's contributions not just to Danish music, but jazz as a whole. The eponymous EP clocks in at little more than 11 minutes, but brims with passionate swing and improvisational and compositional daring.

Austrian saxophonist and composer Max Nagl readily admits to being a lifelong fan of the British saxophonist Lol Coxhill. "Lol has been a great influence on my musical life since I first heard (his debut album) *Ear of the Beholder* many years ago," Nagl explains on the jacket of his recently released compilation of duos and interludes the pair recorded in the late '90s-early '00s. Coxhill, who passed away at the age of 79 last July, was an imposing figure throughout Europe, known for his developed improvisational ability, which often found outlet in galvanic solo performances. On this set, Nagl and Coxhill trade solos, often playing unaccompanied for long stretches, before returning to the exploratory duets that are the most satisfying parts of the album. In between tracks, Nagl adds harpsichord interludes of no more than one minute that act as a sort of palette cleanser between saxophone barrages, in addition to other ethereal percussive and tonal effects that add depth throughout the album. The disc is a mixed bag, but moments of absolute beauty shine through and speak to the immense talent of Coxhill and Nagl and their compelling rapport.

For more information, visit aumfidelity.com, storyvillerecords.com, downtownmusicgallery.com and maxnagl.at



New CD - Moondance

Kathryn Farmer, vocals
 John DiMartino, piano and synthesizer / Aaron James, bass
 David F. Gibson, drums / Brian Lynch, trumpet
 Frank Lacy, trombone / Amanda Sedgwick, alto sax & flute
 Steven Kroon, percussion / Melvin Sparks-Hassan, guitar

TRACKS: Moondance; Bridges/Travessia;
 Never Will I Marry; When October Goes;
 Day by Day; Someone to Watch Over Me;
 Never Make Your Move Too Soon; I Can't
 Make You Love Me; The Nearness of You;
 You Must Believe in Spring

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New York City Jazz Record:
HONORABLE MENTION - NEW RELEASES (2012)

Ray Anderson at Cornelia Street Café on December 28
and 29, 2012 (duo with Bob Stewart)

JEFF DENSON: "SECRET WORLD"



Between The Lines
BITLCH# 71229

Jeff Denson (bass & vocals), **Ralph Alessi** (trumpet)
Florian Weber (piano), **Dan Weiss** (drums)

Jeff Denson at The Lily Pad, March 30th, Cambridge, MA
Jeff Denson at Cornelia Street Café, April 3rd, New York

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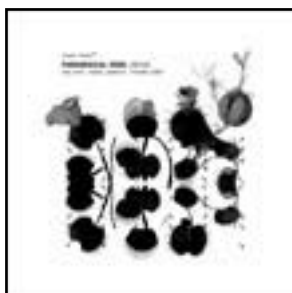
Movement/High Spirits
Joe Harriott Quintet (Columbia-Vocalion)
by Duck Baker

Joe Harriott (Jul. 15th, 1925-Jan. 2nd, 1973) was a Jamaican altoist who established himself in London in the '50s. Nowadays he is mostly remembered for two records in his 'free form' style and two others that attempted a sort of fusion of jazz and Indian classical music with pretty good results. But what Harriott was, first and foremost, was a hell of a bebop alto player and if he never shook off Charlie Parker's influence entirely, well, neither did Eric Dolphy.

Movement is one of Harriott's greatest records, but neither it nor the solid but less spectacular *High Spirits* have ever been reissued in nearly 50 years. On both, Harriott is joined by Shake Keane, another Jamaican expat of spectacular abilities, on trumpet and flugelhorn. Harriott felt that Keane was his musical soulmate and it's easy to see why; great range, tone, chops, creativity and originality, this guy had it all. The rhythm section consisted of pianist Pat Smythe, bassist Coleridge Goode and drummer Bobby Orr, all excellent players with big ears. Harriott's free-form style relied on group interaction over a series of loosely defined musical episodes and it sounded tame to ears accustomed to American free jazz, more like some kind of ultra-hip film score than Coltrane-esque catharsis. Long, flipped-out solos were generally avoided, and the music tended to be tonal, though not along the lines of predetermined harmonic progressions. *Movement* alternates modern jazz tunes with this freer style, an approach Harriott used in concert. In a way this makes it an ideal introduction to this fascinating figure.

High Spirits features music from the successful musical. Smythe's arrangements bring out the attractive tunes nicely while Harriott and Keane show how much passion they could get into short, concise solos. Songs like "You'd Better Love Me" and "If I Give You" are moderately well known and several others here should be. Harriott and Keane are all but unknown but certainly don't deserve anonymity.

For more information, visit duttonvocalion.co.uk



Union
Paradoxical Frog (Clean Feed)
by Wilbur MacKenzie

Each member of Paradoxical Frog (pianist Kris Davis, saxist Ingrid Laubrock and drummer Tyshawn Sorey) is both player and composer and the band's second album *Union* has the feel of a composers' collective, each distinct voice working towards similar goals, albeit with different materials.

After the spiky counterpoint of Sorey's brief opener "An Intermittent Procession", the trio's esoteric, understated side comes out, as Laubrock's "First Strike" could easily lead the listener to suspect they are in for a CD of bowed metal and barely-audible

multiphonics. Davis' "Fear the Fairy Dust", however, brings plenty of exquisitely sculpted long-form composition and improvisational dynamics. Sorey's "Figment 2012" unfolds gradually, calling to mind Bartók's "Music for Strings Percussion and Celesta".

The band's connection to improvisational and compositional traditions are intricately linked; the work of Jimmy Giuffre's trio with Paul Bley and Steve Swallow comes to mind often, as does some of Anthony Braxton's quartet activities in the '80s. The band's sound, however, is very much defined by the individuals' distinct voices. Davis' second contribution is the title track, located just past the midpoint. This is in some ways one of the more overtly jazz-oriented moments, though the way the melody works gradually from fragmentation towards cohesion is impressive (it's nice to hear a composition intelligently work its way towards an idea rather than spending the duration working itself away from it). This piece finds its way to some very subtle sonic spaces and the band again affirms their distinct skill at fluctuating between chaos and order. On "Masterisk", Laubrock continues to provide the more abstract compositional constructs while the final track, "Third Strike, You're Out", shows the band twisting around Laubrock's unusual repetitive idea - a fitting final statement.

For more information, visit cleanfeed-records.com. Kris Davis is at Zinc Bar and Culture Project with Michäel Attias, both Jan. 11th as part of Winter Jazzfest, Cornelia Street Café Jan. 13th with Tony Malaby and 20th with Sara Serpa and Jazz at Kitano Jan. 16th with Rob Garcia. Ingrid Laubrock is at JACK Jan. 28th. Tyshawn Sorey is at Jazz at Kitano Jan. 4th with David Lopato, Cornelia Street Café Jan. 9th, Bowery Electric Jan. 12th with Mario Pavone as part of Winter Jazzfest and Seeds Jan. 16th with Pete Robbins. See Calendar.

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QB
Fado em Si Bemol (Vidisco)
by Alex Henderson

When American jazz enthusiasts hear Portuguese-language music, they are often listening to music from Brazil. But there is another Portuguese-language tradition with a rich history: the fado music of Portugal itself. Portugal's Fado em Si Bemol doesn't pretend to be fado in the classic Amália Rodrigues/Maria Teresa de Noronha/Carlos do Carmo sense. Rather, it puts an experimental spin on fado, combining it with everything from jazz to tango to Brazilian music.

They show us their instrumental side with an intriguing arrangement of Chick Corea's "Armando's Rhumba", which has usually been heard with a Spanish or AfroCuban flavor but the familiar melody sounds perfectly natural with a fado rhythm. Instrumentals, however, are the exception rather than the rule on QB and singer Pedro Matos shows himself to be a charismatic performer on jazz-influenced offerings such as "Casa da Mariquinhas", "Marcha do Bairro Alto", "Matilde" and "Cantigas de Maio". Matos is no less expressive on "Tango para Teresa", which blends fado with Argentinean tango, both of which can be melancholy.

Fado em Si Bemol's performance of Gilberto Gil's

"Sítio do Pica-Pau" will be especially interesting to those who know a lot about Brazilian music. Gil helped pioneer a style of Brazilian pop known as tropicália. Fado em Si Bemol's version draws on both fado and tropicália and hearing Gil's lyrics performed with a Portuguese accent rather than a Brazilian one is certainly unusual. But there is no shortage of surprises on QB, which is as rewarding as it is adventurous.

For more information, visit vidisco.pt. This group is at Somethin' Jazz Club Jan. 12th, Tomi Jazz Jan. 15th, Alfama Restaurant Jan. 16th and 23rd, Metropolitan Room Jan. 17th and Drom Jan. 22nd. See Calendar.



Introducing
Joe Sanders (Criss Cross)
by Sharon Mizrahi

Introducing Joe Sanders...and what an introduction indeed. Having played with the Heath Brothers, Herbie Hancock and Gerald Clayton (among many others), this bassist is certainly no newcomer to the jazz realm. His debut album, however, brims with new ideas put into action.

A glance at some of the CD's track titles ("Bewildered Minds Wait", "Orange Blue") reveals that Sanders has a knack for ingenuity - and it

permeates far beneath the surface. In "Believe, Beleft, Below" (a composition by Esbjörn Svensson of E.S.T. fame), Luis Perdomo sets the tone with a somberly meditative refrain, inching forward with the immense restraint of a classical pianist. On bowed bass, Sanders slips in almost imperceptibly, until a raw twist in his notes transforms the piece into a subtly charged, sometimes even wrenching, duo. Sanders and Gretchen Parlato also pair up in their co-written piece "A Joy and Sorrow". The latter's breathy vocals lend a smoky air to the spritely instrumentation, forming an intriguing contrast with Sanders' own smoky voice.

Alto saxist Will Vinson contributes much of the color in "Orange Blue", offering substance alongside a hint of flamboyance. He foregoes the 'low-and-slow' approach, delving into the low (and high) registers with ceaseless energy. Sanders, drummer Rodney Green and Perdomo contrast the crisp sax with a lighter ambience, stirring a mist of double stops, cymbal taps and piano flourishes. In "Enigmatically Decided", the band drastically speeds up yet maintains this effortless harmony. Vinson slurs away while Sanders plucks one intricate sequence after another, fueled by Perdomo's stride-like piano.

And by the end of this hour-long journey, Sanders, Vinson and Perdomo make their mark as distinctive musicians with stories to tell while Parlato and Green illustrate the poignant creativity that continues to make them prominent in the jazz scene. So it can be decided - rather enigmatically, one might say - that what Sanders has crafted is of the straightforward-meets-soul-meets-refreshing wit variety: a thoughtful set of tunes that keeps the mind sharp and the ears entertained.

For more information, visit crisscrossjazz.com



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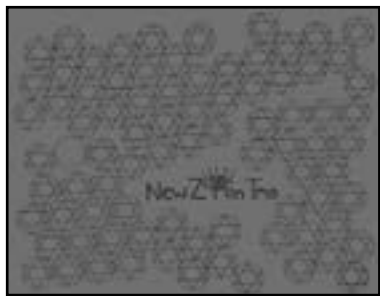
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www.jesperzeuthen.com
www.barefoot-records.com

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Fight Against Babylon
Jamie Saft's New Zion Trio (VEAL)
 by Ken Waxman

Although there are sketches of Mogen Davids on the sleeve of this CD and keyboardist Jamie Saft is a sometime member of Electric Masada, the orientation and sound of the session is more towards Rastafarian reggae interpretation rather than anything Hebraic.

Fight Against Babylon is more about what can be created in Saft's Kingston, NY studio than the sounds of Kingston, Jamaica. While veteran jazz bassist Larry Grenadier and drummer Craig Santiago, whose proficiency stretches to roots, ska and rocksteady, maintain the beat throughout, there are times when Saft's playing on piano and Fender Rhodes glides a little too close to pop-jazz and pseudo-classical. Imagine reggae drummer Sly Dunbar and bassist Robbie Shakespeare mixing it up with Crusader Joe Sample - or MOR piano king Roger Williams. As a matter of fact, when Saft's forceful syncopation kicks in on a number such as "Gates" you'd swear Country and Western piano avatar Floyd Cramer had been taped playing with locals during a Caribbean vacation.

In a more serious vein, Saft, who also composes movie scores, is able to impart a cinematic delicacy to other tracks, creating chamber reggae intermezzos whose romantic voicings could accompany a film's key scene. Such is "Fire Ablaze", where the pianist's initial flashy glissandi become sensitive key clipping by the end. Switching to the electric piano for "Hear I Jah", his retro '70s Herbie Hancock-like reverb is just sugary enough to add sweetness to the line but played with enough bravado that, combined with Santiago's foot-tapping rhythm, it maintains the composition's flow.

At the same time while the piano playing is anything but understated, Saft composes tunes that are swing-oriented enough to lock into a groove. Grenadier gets to strut his stuff on "Niceness", where his initial ostinato and later widely splayed plucks define the narrative while Saft erupts into octave flashing and impressionistic cadenzas. Balancing on the bassist's propulsive pedal point and the drummer's distinctive rim shots, "The Red Dies" is another example. Sliding across the keys, Saft's touch hardens as he asserts himself, eventually establishing the theme.

More notable for Saft's rhythmic compositions than as a keyboard showcase, *Fight Against Babylon* is still music to be enjoyed, just don't expect subtlety.

For more information, visit vealrecords.com. This group is at Cornelia Street Café Jan. 6th. See Calendar.



Eleven
Tommy Iggoe and the Birdland Big Band
 (Deep Rhythm Music)
 by Donald Elfman

Of the various joys in jazz, few compare to hearing a big band live. So head to Birdland on an early Friday

evening and you'll get the electric pleasure of drummer Tommy Iggoe and the Birdland Big Band. For its debut recording, the group offers "eleven" tunes that, according to its leader, tell the world that the band is "ready for its closeup".

Here is a dynamic, new (now not-so-new) big band with smart arrangements of mostly contemporary jazz and Latin or Latin-flavored tunes by Michael Brecker, Don Grolnick, Michel Camilo, Herbie Hancock, Mike and Leni Stern, Pedro Gutierrez, Chick Corea and two by Darmon Meader (founder, arranger, composer and more for New York Voices). The players are among New York's finest and they give great account, both as part of the band and as soloists.

Saxophonist Rob Middleton arranged the spunky and in-the-pocket arrangement of Bobby Timmons' "Moanin'". It retains the original's funky flavor but becomes something new with some gently swinging writing for the band plus an extraordinary reading from harmonica player Rob Paparozzi (as well as fine solo work from bassist Tom Kennedy and Middleton himself).

The arrangements are demanding but never so much that they lose an audience. On Corea's "Armando's Rhumba" the band tackles the jaunty theme and once again brings back the appeal of the original but with fills by the band and Iggoe's percussion, plus sassy leads from Nathan Childers (soprano sax) and Barbara Cifelli (baritone sax).

Iggoe says that the band doesn't dwell on the past and he's right. This is new music that takes just enough of the tradition to provide a foundation for excellent in-the-moment invention.

For more information, visit tommyiggoe.com. This group is at Birdland Fridays. See Regular Engagements.

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The Jazz Harpist
Dorothy Ashby (Regent/Prestige/New Jazz/Argo/
Jazzland - Fresh Sound)
by Terrell Holmes

Years before her appearance on “If It’s Magic” from Stevie Wonder’s *Songs in the Key of Life*, harpist Dorothy Ashby (1932-86) was renowned for playing jazz on a primarily orchestral instrument. She wasn’t the first harp player in jazz but she was among the first to record as a leader and five of her albums are collected in this excellent boxed set. Ashby was no light-fingered diva. She swung with crisp single notes that had a guitar-like texture and early training as a pianist gave her sound a harmonic sophistication, fluidity and soul.

From the first cut on the album *The Jazz Harpist*, a scampering arrangement of “Thou Swell”, the chemistry between Ashby and flutist Frank Wess is irresistible. (How often does one hear a flute and harp trading fours?) Ashby and Wess give “Stella by Starlight” a pastoral serenity and the harp falls like soft raindrops over bassist Eddie Jones’ bowed intro to “Dancing on the Ceiling”. Ashby’s glissandi wink at the listener on “Aeolian Groove”, a scatting original that nods to traditional harp-playing. Two other albums with Wess, *Hip Harp* and *In a Minor Groove*, underscore the breadth of her musical vocabulary. Ashby’s “Back Talk” seems to share roots with Dizzy Gillespie’s “Groovin’ High”; the classically inflected “It’s A Minor Thing” is an energetic rondo, with outstanding playing by Ashby, Wess, bassist Herman Wright and Roy Haynes on drums. Ashby also liked to slip musical references into her solos; she quotes the “Habanera” from the opera *Carmen* on the cool “Pawky” and “Four” on “Dancing in the Dark”.

Ashby’s self-titled album, a trio set with Wright and drummer John Tooley, proves that she could carry a session successfully without another lead instrument. The group plays the usually wistful “Secret Love” at a tempo reminiscent of a whirlwind romance. There’s a hip boogaloo, “John R”, and the quick-tempered workout “Booze”. In the wake of all this hardbopping the ballad “Stranger in Paradise”, based on the Polovtsian Dances from Borodin’s opera *Prince Igor*, sounds almost ironic. The atypical and vivacious quartet Ashby leads on *Soft Winds* includes vibraphonist Terry Pollard (a woman who swings as hard as Ashby

does), Wright and drummer Jimmy Cobb. The emphasis is on popular tunes and standards like the soft-strutting title cut and the poignant “My Ship”. Pollard is fabulous on the ballads “Wild is the Wind” and “Misty”. Ashby’s cleverly titled “With Strings Attached” is delightful and there’s even a light-stepping version of “The Guns of Navarone”.

Anyone who thinks the harp is irrelevant outside of a symphonic context ought to pick up their belongings at coat check. Ashby wasn’t a classical musician who slumped in the back alleys of 52nd Street but a fine jazz player who opened the door for Alice Coltrane and gave current harpists like Riza Printup and Ivo Haarla a point of reference. *Dorothy Ashby: The Jazz Harpist* will let everyone know, once again, of her greatness.

For more information, visit freshsoundrecords.com. A Dorothy Ashby Tribute by Brandee Younger is at Sullivan Hall Jan. 11th as part of Winter Jazzfest. See Calendar.



Santiarican Blues Suite
Aruán Ortiz/The Camerata Urbana Ensemble
(Sunnyside)
by Russ Musto

Pianist Aruán Ortiz has already established himself with his own distinctively original recordings as a leader and sideman work with Wallace Roney, Esperanza Spalding and Arturo Stable. A native of Santiago de Cuba, Ortiz’ formal musical education included studies in the European classical tradition on both piano and viola. Here he merges that background with a passion for the indigenous music of his eastern Cuban Oriente province in a monumental work originally commissioned by the José Mateo Ballet Theatre. Ortiz describes the groundbreaking music as being “inspired by a variety of influences that forged Cuban culture” and notes that the date “honors Spanish, French, African, and criollo (creole) traditions from Cuba, and mixes contemporary classical music with 19th Century Afro-Haitian (forms).”

Performed by a company of two pianos and a string ensemble comprised of a pair of double basses, three violins, viola and cello, the piece is driven by the masterful percussion work of Mauricio Herrera and features the stirring melodic voices of Katya Mihalova’s flute and an unnamed singer and vocal ensemble. A narrative work depicting “the evolution AfroCuban dance in Oriente”, the opening “Diaspora” begins dramatically, Herrera mournfully marking time on tympani prior to the entrance of strings and then flute in an ethereal atmosphere underscored by percussion recalling Stravinsky and Schoenberg. “Palo Monte” features powerfully spiritual solo and choral voices, as well as intriguing piano and flute interplay with the strings. The rhythmic tour de force “San Pascual Bailón”, inspired by Cuba’s Catholic processions, skillfully utilizes the tango habano form to drive flute and string melodic lines, as well as its percussive rhythms. “Sagrado”, a melancholic movement, is a modernistic variation on the classic Cuban song “Perla Marina”. The festive “Jubilee/Comparsa” concludes the suite in a celebratory commingling of traditional Cuban and contemporary classical elements.

For more information, visit sunnysiderecords.com. Ortiz is at Zinc Bar as part of Winter Jazzfest and Cornelia Street Café, both Jan. 11th. See Calendar.

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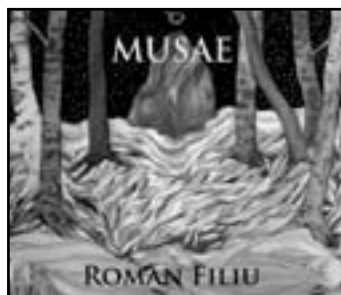
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Musae
 Roman Filiu (Dafnison Music)
 by Elliott Simon

Greek mythological musae inspired song and poetry but saxophonist Roman Filiu showcases his own set of muses for this likable but somewhat scattered release. Filiu is part of a new wave of Cuban jazz musicians who benefitted from a loosening of musical exposure in Cuba and the groundbreaking band Irakere. Although Filiu's Cuban roots inform this release they are not at its heart. *Musae* is more a contemporary jazz release than anything else but just when you think you have the groove, things change.

Filiu's sax is both sophisticated and extreme, with his alto tending toward the former and his soprano the latter. Likewise, *Musae* itself is a dichotomy with two different atmospheres and lineups. The commonalities, along with Filiu, are fellow Cuban pianist David Virelles and bassist Reinier Elizarde. They both are quite hip to Filiu's changes and keep the session from devolving into disjointedness. Half the tracks, by far the more cerebral, include drummer Marcus Gilmore and guitarist Adam Rogers. The latter is superb and he adds depth to a somewhat rambling "Summer Song" while matching Filiu note for note on the quick-stepping entry and exit of "Dark Room".

The other half of the session includes drummer Dafnis Prieto (on whose label this album is released) sans Rogers. Three of these tunes are the strongest and most tension filled of Filiu's musings. "El Nanga" and "La Montaña" are thrillingly cohesive statements while "Venus" is an exquisite nod to a smoky exotic interlude. The remaining "Episodes" (three vignettes interspersed throughout the album) with this quartet unfortunately frustrate with their brevity and are more like short songbytes than creative transition points.

While *Musae* has Filiu musing perhaps a bit too much it shows that in the right circumstance he can flat out play.

For more information, visit dafnisonmusic.com. Filiu is at The Jazz Gallery Jan. 26th. See Calendar.



Leaf House
 Jeff Davis (Fresh Sound-New Talent)
 by Sean Fittzell

Jeff Davis has quietly emerged as one of the most consistently engaging drummers of his cohort. He propels various improvising ensembles with textural dynamism and rhythmic inventiveness without resorting to bombast. On *Leaf House*, his second leader release, he composes tumultuous music for the always-elastic piano trio form. Joined by pianist Russ Lossing and bassist Eivind Opsvik, their familiarity begets a fearlessness essential for the music's success. Each takes chances, with the confidence that the others will react as necessary, creating eight selections that favor collective improvising over standard head-solo-head

forms.

Frenetically pounding keys erupt on the title track, mirrored by halting drums and bass. The theme recedes to a freer section and, as Davis and Opsvik roam, Lossing interjects with ferocious stabs; the trio orbits the initial theme before a collective restatement in conclusion. "Faded" begins with a lolling sway as cascading piano and walking bass elicit propulsive drumming. Opsvik's solo favors subdued dynamics while Lossing decelerates with colorful trills. The swelling bass of "Overath" is punctuated with percussive piano and drums tripping over the line while Lossing unfurls a fusillade over the lurching feel. An eerily atmospheric free section emerges with Davis scraping cymbal edges for metallic textures, coupled with probing bass and light piano touches.

The trio sustains moody textures for the eight-plus minutes of "Catbird", initiated by haunting bowed bass. The quick roiling piano theme of "Saint Albert" sets up Davis' extended foray and he suggests the theme while rolling around the kit. Tasteful rhythmic support props the almost romantic melodic piano line of "William Jacob", which develops a sustained groove on which Lossing pounces. It dissipates for another musical turn by Davis that features dramatic tension and release. The episodic "Transitional Whales" moves from an ethereal passage with gestural playing that alludes to a theme to a quick explicitly stated ensemble section and never returns. Thrumming bass pushes the kinetic "Lion Mouth" and Opsvik sustains it for a melodically tinged solo before deconstructing to single notes. The full trio rebuilds the pace and soars to a frenzied finish.

For more information, visit freshsoundrecords.com. This group is at Barbès Jan. 9th. See Calendar.

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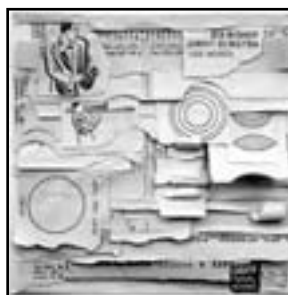
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1000 Words
Jeb Bishop/Jorrit
Dijkstra (Driff)

by John Sharpe

Although probably best known for his tenure in the Vandermark 5, Windy City trombonist Jeb Bishop brings his exciting blustery trombone to a catholic variety of settings across North America and Europe.

Bishop joins with Dutch saxophonist Jorrit Dijkstra on *1000 Words* for 12 tightly framed duets, only one of which breaches the five minute barrier. Half originate from the pen of the Dutchman, with the remainder divided joint efforts and Bishop's charts. Both men navigate the angular contours with ease, switching insouciantly between incisive unison and garrulous counterpoint, creating a stark soundscape, accentuated by insistent motifs, like the title track, which invokes the late Steve Lacy in its repeated intervallic leaps. In a session that moves from wistful melancholy to jaunty sparkle, the level of responsiveness signals a simpatico quick-witted approach, manifest most clearly in the three improvisations. One man often holds down the basics, freeing the other to take liberties, a gambit most obvious on the trombonist's riffing "Strobe", where after a tricky stop-start head, Dijkstra's tart alto shoots off at unpredictable tangents, before giving way to Bishop's multiphonics and woozy mutterings. It's an entertaining set, both levelheaded and uproarious.

Burning Live finds Bishop in Portugal alongside reedman Rodrigo Amado, fronting a freewheeling quartet. Three long cuts swing out of a series of loosely extemporized melodies created by the two horns. Bishop works in emphatic, burry lines, his broad strokes alternately declamatory and lyrical while Amado's extended emotional range is denoted by choked wailing and occasional overblowing. At best, the interplay between the two forms one of the main selling points of this set, as does the busy flow of timbral commentary and pulsing accent from drummer Gabriel Ferrandini. By way of example, the 26-minute "Imaginary Caverns" opens with a gradually accelerating give and take between trombone and alto saxophone, before blossoming into a tender ballad. But then like a rolling snowball, the foursome gathers mass and momentum, leading to a short drum solo of tonal ingenuity. Thereafter they slightly lose their way in a dreamy ambience underpinned by Miguel Mira's cello coloration until Bishop reinvigorates through some compelling interaction with drums and cello.

For more information, visit driffrecords.com and jaccrecords.wordpress.com. Bishop and Dijkstra are at Roulette Jan. 20th. See Calendar.



Santa Monica 1960
Gerry Mulligan and the Concert Jazz Band (Fresh Sound)
by George Kanzler

The mid-20th Century was a fertile time for large



Burning Live at Jazz ao Centro
Rodrigo Amado/Motion
Trio & Jeb Bishop (JACC)

ensemble jazz developments and experiments, most notably Miles Davis' *Birth of the Cool* bands of the late '40s and Gil Evans' work with Miles in the late '50s. In the vanguard of new approaches to the big band sound was Gerry Mulligan, an integral member of those *Birth of the Cool* sessions, who formed his 13-piece Concert Jazz Band (CJB) in early 1960. This double CD album is the first complete release of a concert by that band on Oct. 1st, 1960, at the Santa Monica Civic Auditorium (six tracks have appeared on a CJB Mosaic boxed set).

Mulligan built his 'little big band' sound from the bottom and core up, borrowing many concepts from the small groups - piano-less quartets and sextets - he had led in the '50s, including polyphony, dynamics, open voicings and nimble swing. Like those small groups, the CJB was largely piano-less, the rhythm section consisting of bassist Buddy Clark and drummer Mel Lewis, whose work here presages his seminal work with Thad Jones and the Vanguard Jazz Orchestra. Three trumpets, three trombones and five reeds rounded out the band, with the leader's baritone sax not just prominent as a solo instrument but also in leads in the ensembles. Mulligan also moved to the piano at this concert for his long keyboard feature: "Piano Blues", his arrangement spotlighting fine interplay between the horns and piano. Most solo spots other than the leader's are taken by valve trombonist Bob Brookmeyer, trumpeter Conte Candoli and, in the last half of each CD set, guest tenor sax soloist Zoot Sims. Alto saxophonist Gene Quill, who often plays clarinet within, not leading, the sax section, is featured soloist on "18 Carrots for Rabbit".

The band's charts and performances expand upon while never abandon the swing tradition and apply the lessons of section and voicing flexibility pioneered by Duke Ellington, whose orchestral philosophy and practice greatly informed those of Mulligan. The charts have myriad ways to involve the musicians, from shout choruses and riffing to counter-melodies, stop-times and abrupt dynamic changes. Soloists are never left alone for long with the rhythm section, keeping the rest of the bandmembers on their toes. Polyphonal interplay sparks many of the tracks, but never impedes the nimble swing momentum of the band. A perfect example is Al Cohn's arrangement of Art Farmer's "Blueport", at a flagwaving tempo that just flows along from intricate ensemble polyphony to solos over and around horn figures, all while Clark and Lewis keep the rhythm lithe and limber as the dynamics move easily from whisper to shout and back. This is, simply, a superb album from one of the great jazz ensembles of the mid-20th Century.

For more information, visit freshsoundrecords.com. A Gerry Mulligan Tribute by the Jazz at Lincoln Center Orchestra is at Rose Hall Jan. 18th-19th. See Calendar.



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And So We Carry On
Clifton Anderson (Daywood Drive)
by Joel Roberts

It's no insult to Clifton Anderson to say that he's spent most of his professional career in the shadow of a more famous relative. Not when the relative in question is his Uncle Sonny, as in Sonny Rollins. The well-respected 55-year-old trombonist's reputation rests mainly on his nearly three decades working alongside Rollins and serving as his musical director. But he's also performed with a wide range of others, including Slide Hampton, Frank Foster, McCoy Tyner and Lester Bowie and made some rewarding, though infrequent, albums as a leader. Anderson's new release, just his third under his own name (and first since 2008's *Decade*), highlights his full-bodied, postbop trombone sound and his considerable compositional skills. His playing on the nine tracks here proves that he's easily among the top mainstream trombonists in jazz today.

The six originals cover a variety of moods and styles, ranging from the intense hardbop of the title track and the Latin groove of "Remember This", featuring some expert plunger work from Anderson, to the irresistibly bouncy "Bacalou Tonight", a Calypso number that's reminiscent of similar tunes by Rollins. Three standards (Rodgers-Hart's "Where or When"

and "Falling in Love With Love", plus "Tomorrow" from the musical *Annie*) are all taken at brisk tempos and handled adroitly by Anderson and his talented colleagues, who include his excellent working group (pianist Donald Vega, tenor saxophonist Eric Wyatt, bassist Essiet Essiet and drummer Steve Williams) along with some high-profile guests, including pianist Monty Alexander, saxist Kenny Garrett, trumpeter Wallace Roney and drummer Jeff "Tain" Watts.

With Anderson at the helm, the entire ensemble blends together seamlessly, creating a feel-good album of finely executed, heartfelt jazz, which shines overdue attention on a talented team player getting a rare and well-earned moment in the light.

For more information, visit daywooddrive.com. Anderson is at NYC Baha'i Center Jan. 29th with Dave Chamberlain's *Band of Bones*. See Calendar.



Instruments of Change
Construction Party (Not Two)
by Clifford Allen

Almost every sleeper record becomes a well-regarded rarity someday - witness the high demand for albums that were doyens of '70s cutout bins. In similar fashion, it might be easy to overlook this excellent release by Chicago saxophonist Dave Rempis and the Boston triumvirate of trumpeter Forbes Graham, pianist Pandelis Karayorgis and drummer Luther Gray. The name "Construction Party" presumably refers to the reformist (anti-Ahmadinejad) Iranian political party and as Graham, Rempis and Gray are known for work in freer realms of improvisation, the disc's penchant for composition means the name is oddly apt.

Instruments of Change consists of a solid 70 minutes of music spread across eight tunes, with each member of the quartet composing two pieces. It's an interesting ensemble structure - trumpet, alto saxophone, piano and drums (no bass), with Karayorgis' robust left-hand movements holding down the bottom end. The pianist's "Two-ophony" offers detailed rent-party swing, Gray's flitting brushwork an athletic counterpoint to Rempis' acerbic loquaciousness. Karayorgis is aesthetically a student of such masters as Herbie Nichols, Hasaan Ibn Ali, Misha Mengelberg and the early work of Cecil Taylor. Graham - whose recordings are relatively small in number - is positively awesome on this disc, with a crumpled finesse that recalls Bill Dixon acolyte Marc Levin, able to convey a broad textural/emotional range with short bursts and incisive whines. His low barbs on Rempis' "Hover" are striking for their unsettled simplicity, with a deep and stomach-projected oration.

On the trumpeter's "Fibbin'", loose traditionalism gives way to collective sparks as Karayorgis' right hand teases and undoes before working into a stubborn and rangy behind-the-beat solo, quoting "Satin Doll" with drunken discomfort. The quartet is formally well balanced between improvisation and composition, able to stray from the tunes' centers while also offering taut and sometimes frightening measurement. Yet there is a sizeable fire burning throughout and in a time of "office cubicle free jazz", recordings like *Instruments of Change* are scarce and not to be missed.

For more information, visit nottwo.com. Pandelis Karayorgis is at Roulette Jan. 20th with *The Whammies*. Luther Gray is at The Stone Jan. 22nd and 26th. See Calendar.

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Classic Coleman Hawkins Sessions 1922-1947 (Mosaic)

by Stuart Broomer

The contours and some of the highlights of Coleman Hawkins' career can be sketched quickly. He joined the Fletcher Henderson Orchestra in 1923 at age 18 and remained in the band for a decade. Just as Henderson was defining the Swing era big band, Hawkins was defining the saxophone as a solo instrument and his own style: rugged, declamatory, intrepid and marked by chordal exploration and harmonic innovation.

His 1939 recording of "Body and Soul" was a landmark in the improviser's art and he would become the model of the serious jazz artist. He worked constantly and toured widely, usually in a mainstream context, but he possessed rare flexibility and vision, playing and recording with virtually every major figure in jazz, from Louis Armstrong and Duke Ellington to Sonny Rollins and John Coltrane.

This new Mosaic boxed set is a brilliant survey of the first quarter-century of Hawkins' career, not only for its choice of many of his golden moments but for the way it effectively spans so much of jazz in its 190 tracks from 60 recording sessions, spread over a 25-year period from 1922-47, facilitated by the number of small record companies now owned by Sony, resulting in unique access to the breadth of Hawkins recordings both as leader and sideman. Among the material are 12 previously unissued tracks.

The set begins with the teenage Hawkins playing broad, slap-tongue tenor as one of singer Mamie Smith's Jazz Hounds, then tracks his rapid progress, including classic performances of "King Porter Stomp" and "Sugar Foot Stomp" during his decade with Fletcher Henderson, touching along the way on sessions with other great bands of the day like McKinney's Cotton Pickers and Benny Carter's Chocolate Dandies. Hawkins and bassist Pops Foster integrate a studio version of Red McKenzie's Mound City Blues Blowers (with a young Glenn Miller on trombone). There are sideman appearances with Hawkins' most famous contemporaries, like Benny Goodman, Count Basie and Lionel Hampton and a 1946 Metronome All-Star session with Frank Sinatra and Nat "King" Cole that appears here with previously unissued false starts and studio dialogue. Elsewhere

Hawkins exchanges inspiration with close associates, among them the trumpeters Henry "Red" Allen, Rex Stewart and Charlie Shavers.

Throughout the set one traces Hawkins' distinctive lines of development, the course of his ballad playing, increasing harmonic experimentation and tremendous sense of drama and construction. The 1939 session with that famous version of "Body and Soul" is included, as well as small-group sessions from the early '40s in which he embraces bebop with younger players like Oscar Pettiford and Max Roach. Hawkins is heard backing singers here and, at the opposite extreme, improvising unaccompanied on the two-part "Hawk's Variations", breaking ground later explored by Sonny Rollins and myriad others.

Hawkins' genius is evident everywhere in the wealth of material here, but it's the quality of presentation that lends ready access to the significance of specific performances. Loren Schoenberg's biographical essay and track commentary are a superb combination of scholarship and enthusiasm, continuously conveying the importance of individual moments, like Hawkins' phrasing on the 1926 "Stampede" and its influence on Roy Eldridge, from whom it would pass to Dizzy Gillespie, or the innovative daring of his solo on "Strangers" from 1932. This kind of survey is a relatively new departure for Mosaic and this set couldn't be done any better.

For more information, visit mosaicrecords.com



Graffiti in Two Parts
Joe Morris (Rogue Art)
by Ken Waxman

Paradoxically, the overriding fascination of this 1985 Cambridge, Mass. session is with its least-known player. Unlike guitarist Joe Morris, cornetist Butch Morris and violinist Malcolm Goldstein, this is only the second record featuring Lowell Davidson (1941-90), who only plays percussion and aluminum acoustic bass here, unlike his 1965 ESP-Disk debut as a pianist.

Someone who studied biochemistry at Harvard, after the trio date Davidson returned to Boston, where after taking too many chemicals himself, found his increasingly erratic behavior meant few gigs. He met Joe Morris in the early '80s and played with him on-and-off from then on. Davidson, whose piano styling had quirky Herbie Nichols-early Cecil Taylor intonation, approaches other instruments in a more rudimentary and more abstract manner, resulting in off-center coloration rather than time-keeping while the aluminum bass almost lacks double bass properties and is instead mostly involved with upper-partial tremolos. Frequently it's also difficult to distinguish the bass work from Joe Morris' abrasive plucks and pops plus Goldstein's flying spiccato and other extended string techniques. Meanwhile Butch Morris uses his cornet to flick muted tones or plunger whines into the mix. Among the others' dense and agitated timbres, his mewling grace notes stand out.

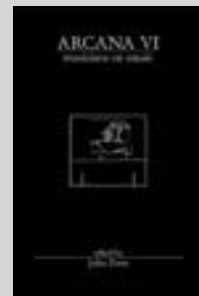
Overall, the textures on "Graffiti-Part I" and "Graffiti-Part II" are sympathetically aligned, but the presentation is nearly opaque. Combining the cornetist's ghostly puffs, the guitarist's sharp twangs and the fiddler's angled multiphonics with occasional metallic string thumps and irregular drumbeats allows for few pauses. One does occur in the final variation of the second track when Davidson reveals an uncommon

bassline equal parts rubber-band stretching and agitated string rubs until it's suddenly cut off by Butch Morris' low-toned brass burbling.

Satisfying enough as this CD is displaying Davidson improvising on his secondary instruments, the answer to how his piano prowess changed over time remains moot. Perhaps someone will release those tapes of Davidson's piano playing that are rumored to exist in the Boston area.

For more information, visit web.roguart.com. Morris is at Saint Peter's Jan. 7th as part of a David S. Ware memorial. He also curates the second half of January at The Stone and is there Jan. 16th-19th, 22nd-27th and 29th-31st. See Calendar.

IN PRINT



Arcana VI: Musicians on Music
Edited by John Zorn (Hips Road-Tzadik)
by Tom Greenland

Arcana VI, the latest edition of John Zorn's anthology series of musicians discussing music, collects personal perspectives from various composers and improvisers associated with "new music", from contemporary classical to Downtown experimentalism. Continuing the established format of soliciting 30 or so artists who are given free rein to expound (if the frequent punctuation errors are any indication, Zorn's editorial policy is decidedly laissez faire), the volume includes everything from rambling memoirs, travelogues, personal notes, philosophical musings and the like to practical technical advice on writing and performing.

Contributors include veterans Karl Berger, Jeff Gauthier, Richard Teitelbaum and Charles Wuorinen alongside up-and-comers like Jeremiah Cymerman, David Fulmer, Mary Halvorson, Jesse Harris, Stephen Lehman, Jessica Pavone and Nate Wooley. Many, like Eve Beglarian, Anna Clyne, John Corigliano, Judd Greenstein, David Lang, Mary Jane Leach and Tobias Picker are primarily 'composers' while others are more known as 'interpreters', though these facile distinctions between writing and improvising, jazz and classical approaches or any other arbitrary dichotomies become largely irrelevant in the sense that all of these artists, as Zorn puts it in his prefatory remarks, "are carrying the torch of truth through the Dark Ages."

John Corigliano discloses his counterintuitive compositional process, moving from macro to micro levels; Alan Gilbert gives a conductor's-eye view of realizing a score; Judd Greenstein argues music can be deep and didactic simultaneously; David Lang reveals the mundane that underlies the magical; Rudresh Mahanthappa considers questions he is often asked by fans and writers, both for what these queries reveal about those asking and what his responses reveal about himself; Stephen Lehman explains how spectral composers extrapolate timbral elements to make compositional and improvisational decisions; Jon Rose describes working with barbed wire fences and Richard Teitelbaum passes on anecdotal wisdom gleaned from his times with John Cage. All grist for the creative mill, theirs and ours.

For more information, visit tzadik.com

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Legends Live
Dizzy Gillespie Quintet (Jazzhaus)
by George Kanzler

This album, recorded live in Stuttgart and Frankfurt in late November 1961, is a worthy companion piece to the classic one recorded the next summer at Antibes, on the French Riviera, by a Dizzy Gillespie group with the same frontline: trumpet, Leo Wright's alto sax and flute and Lalo Schiffrin's piano. This quintet is rounded out by bassist Bob Cunningham and, in a rare appearance with Gillespie, drummer Mel Lewis. This frontline was one of Gillespie's most ebullient and a large reason for its flair was the presence of Schiffrin, whose command of his instrument was as thorough and masterly as that of Gillespie. And Dizzy, then in his early 40s (who died 20 years ago this month), was at the top of his game, a jazz giant with a deeply personal, highly virtuosic style incorporating bebop into the wide jazz mainstream.

The longest tracks on the album - both clocking in at over 15 minutes - are also the highlights. Gillespie turns Duke Ellington's "The Mooche" into a modern-day swinger, with Lewis adding the interesting touch of a tambourine on the theme. The performance builds inexorably, beginning with a bass solo, followed by Wright's spritely alto sax and a trumpet solo effortlessly

gliding over the heady rhythms with complex aplomb. Schiffrin then picks up where Gillespie leaves off, stirring up multi-note lines, culminating in churning block chords, delivered over horn backgrounds with the gusto of soul jazz and puckishness of Erroll Garner. Gillespie's "Kush" is more exotic, with stirring dynamics from a tightly muted trumpet soloing over a racing eight-beat bassline and dancing brushes. The effect is mesmerizing and is followed by Wright's Middle-Eastern inflected alto solo and a high-range Schiffrin solo incorporating swirling clusters like those that became a hallmark years later in the playing of the late Don Pullen.

The album also includes two versions, from different concert nights, of "Con Alma", Gillespie's Latin jazz vamp tune, with Lewis adding cowbell to create a montuno-like groove and Schiffrin digging into the rhythms with brio. Rounding out the program are three short pieces, ballads featuring flute and trumpet, plus a novelty bop vocal tune.

Hearing this album, and the aforementioned Antibes recording, one can't help lamenting Lalo Schiffrin's decision largely to abandon his performing career as a pianist for the far more lucrative career of a Hollywood composer and arranger. But let's be thankful Schiffrin left us his exuberant, vivacious playing on this indelible performance.

For more information, visit jazzhaus-label.com



In His Good Time
Chris McGregor (Ogun)
by Ken Waxman

Justly famous as the leader of the South-Africans-in-Europe Blue Notes combo and the Brotherhood of Breath big band, which mixed Apartheid exiles with British free music players, the piano talents of Chris McGregor (1936-90) were never properly appreciated. This CD should go a long way towards rectifying that. Adding four tunes recorded at the same 1977 Paris concert to the original Ogun LP, *In His Good Time* confirms McGregor's keyboard and compositional skills.

Exposed early on to rousing hymns and Xhosa folk melodies while growing up at a Church of Scotland mission in the South African hinterlands, McGregor's melodies - he composed 9 of 13 tracks here - would continue to reflect those influences even as he internalized modern jazz and classical sounds.

Practically stream-of-consciousness playing, with almost no breaks between tunes, McGregor's well-modulated solid and swinging lines easily reflect his background. Studded with Kwela and ecclesiastical tropes, he's a jazzman with no recourse to the blues. When he doesn't sound as if he's playing for a foot-stomping religious service or a simple dance, his tremolo muscularity can be linked to the sounds of Herbie Nichols, McCoy Tyner, or, when he breaks into free time contrasting dynamics, early Cecil Taylor. However some pieces like the staccato "Mngqusho" skirt a George Shearing-like facility without enough menace.

More fundamentally though, it's the original lines plus a pair of tunes composed by Blue Note associates Dudu Pukwana and Mongezi Feza (this album was recorded about two years after his death) that allow his talents their greatest exposure. Feza's "Sonia" is one of those uniquely South African melodies: infectiously

simple, highly rhythmic and definitely jazz. With equal weight for left-hand walking bass and right-hand melody elaboration, McGregor's instant arrangements are highlighted more so here than when spread over clusters of two or three tunes. "Umhome", McGregor's arrangement of a traditional melody, is another stand-out. Here maximal vibrations emphasize the ingenious mood and color changes as dense chording is lightened by the piece's Africanized beginnings.

Like Duke Ellington in his solo forays, this selection for Reissue of the Year proves that McGregor was a lot more than the band's piano player.

For more information, contact ogunrecords@googlemail.com

ON DVD



Artistry in Rhythm
Stan Kenton (Jazzed Media)
by Ken Dryden

Few bandleaders have attracted as many critics' brickbats as Stan Kenton, whose recordings were often dismissed as bombastic and stiff. Producer/director Graham Carter crafts a fascinating portrait by compiling numerous film and video excerpts of Kenton performances over his long career, along with audio excerpts of interviews with Kenton and commentary by numerous band alumni, family, producers and jazz critics.

As a young man, Kenton made test pressings of his band's recordings to sell owners of ballrooms and clubs on booking him. Signed to the newly formed Capitol in 1942, he avoided being obscured by the recurring Musicians' Union strikes against labels, since Capitol settled early, giving this orchestra exposure that eluded other big bands.

Kenton wasn't averse to covering standards and featuring vocalists like Anita O'Day and June Christy to sell records, as it subsidized his more experimental writing. Furiously working on new charts while on the road, Kenton recruited a number of great arrangers, including Bill Holman, Gerry Mulligan, Johnny Richards, Lennie Niehaus, Marty Paich and Pete Rugolo. The bandleader coined the term "progressive jazz" to describe his music, which evolved through several distinctive periods. Breaking up his band in 1948, Kenton returned with a 43-piece orchestra with strings and was an early explorer of AfroCuban rhythms.

The Kenton alumni include Lee Konitz, Richie Kamuca, Frank Rosolino, Art Pepper, Zoot Sims, Shelly Manne, Mel Lewis, Howard Rumsey, Maynard Ferguson, Mike Vax and Carl Saunders, among others. Rumsey, Holman, Saunders, Vax, Dr. Herb Wong and LA Jazz Institute Director Ken Poston are among the prominent interview subjects. Kenton was one of the early advocates for promoting jazz education, conducting workshops with students, which included Keith Jarrett, Gary Burton, Pat Metheny, Randy Brecker and Peter Erskine. While Kenton's bands in his final years didn't have the star power of those he led in the '40s-50s, his contributions as a forward-thinking leader and composer are reaffirmed in this documentary.

For more information, visit jazzedmedia.com

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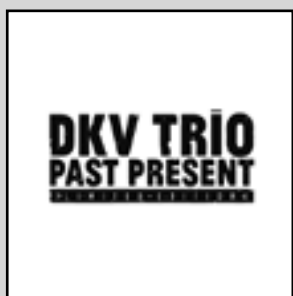
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BOXED SET



Past Present
DKV Trio (Not Two)
by Clifford Allen

For all the focus given to Chicago reedman Ken Vandermark's various projects and worldwide associations, it's his regular working units that are often the most rewarding. That's not to say that, as a musician-composer, he hasn't learned a great deal from collaborative units and one-offs or that they aren't 'good' - that is clearly why Vandermark is as busy as he is. Yet there's something to be gleaned from the adage that "the band that plays together stays together", as challenging as it may be for globetrotting artists to do so. Not being able to work regularly necessitated a hiatus of the DKV Trio, Vandermark's excellent group with drummer Hamid Drake and bassist Kent Kessler, though they have reconvened regularly since 2008.

The group is remarkably simple in its construction and approach. DKV is a collective improvisation ensemble rooted in earthy rhythms and spry, open-ended blowing; and while all three

members are well versed in non-idiomatic free improvisation, the 'spontaneous music' that DKV engages is within the jazz tradition and fairly accessible. Not quite a power trio in the sense of The Thing or similar outfits led by saxophonists Peter Brötzmann and the late Mike Osborne, the supple and often trance-like rhythms and breakneck motion channeled by Drake and Kessler act as bedrock for Vandermark's flinty, heel-digging tenor and baritone (his warbling clarinet is more sparsely applied, but part of the arsenal). The group's feel is clearly aligned with fellow Chicago tenorman Fred Anderson and his trios with Drake and a revolving cast of bassists - indeed Anderson recorded with the DKV Trio and the group performed often at his Windy City club, the Velvet Lounge. While Vandermark is obviously not steeped in the milieu that produced improvisers like Anderson, Gene Ammons, Clifford Jordan and Von Freeman, nevertheless it is contexts like this that exemplify his range and blowing ability. Importantly, the band is not just a vehicle for the reedman - Drake's expanding and contracting cross-rhythms and cracking, Blackwell-ian swing is a necessary part, as is Kessler's throaty arco and callus-flaying pizzicato.

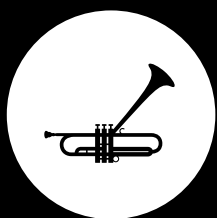
Another in a series of major Not Two Vandermark documents, *Past Present* is a seven-disc boxed set comprised of live performances waxed between 2008 and 2011, including a program of the music of Don Cherry (recorded at the Sant'Anna Arresi Jazz Festival in 2008). The latter is a rare instance of the trio engaging the work of a composer outside the group, at least in a literal rather than implicit sense. Of course, DKV make these pieces entirely their own, with Vandermark both jubilant and searing in

his muscular, linear improvisations on tunes from "Brown Rice" to "Elephantasy". All of the sets are very well recorded and convey the sheer workmanlike joy that these three musicians feel in playing together - "workmanlike" in that so much of their music is a matter of getting things done, imbued with a no-frills approach to improvising.

There is nothing extraneous here, just spirited and consistently powerful playing. Perhaps time away from the group allowed each of the band's members to refine their approach; compared to earlier recordings the music on *Past Present* seems more incisive and the improvisations (especially those of Vandermark) effectively colorful.

18 years together and apart will necessarily generate a bevy of experiences that translate into deeper levels of communication and it's clear that DKV has grown as a unit. That's not to say every moment is perfection - this writer has never completely been able to get behind the backbeat sections that occasionally crop up with this group, though admittedly the groovy close to Disc Six' second piece (all of the improvisations are untitled) is pretty fine. Furthermore, seven discs is also a lot to get through, especially with a format that's pretty basic. Nevertheless, in going through the set one finds that any single disc "toe dip" will be rewarding and overall *Past Present* is extremely consistent. The set's size shouldn't deter anyone interested in these three musicians' work and even if there are a few flagging moments, the process of hearing and assimilating the DKV Trio's music is very worthwhile.

For more information, visit nottwo.com. Ken Vandermark is at The Stone Jan. 17th-18th. See Calendar.



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(INTERVIEW CONTINUED FROM PAGE 6)

I almost reduced what I played to one stick on the side of the drums. And Ray started playing his conga with his fingers, which is unheard of. [It was] against this convention of Latin conga drumming. To play conga with fingers, you know? That was how flexible he was. He could just adjust to whatever happened to the music. Patato was the same way. He was a very traditional Cuban conga player. He never told me what to do or restricted what I could do.

TNYCJR: So you were in Patato's band also?

ST: I didn't make any CDs with Patato, but I made a bunch of tours in Europe and we played a lot here, in New York. He was an amazing character. Ray was very straight. He didn't drink, he didn't smoke, he didn't party. Just kind of a very straight guy. But Patato is the opposite. He would stay up later than any of us and there were a bunch of younger players in the band. Then the next morning, we're totally tired [and] he would show up in a three-piece suit and totally awake and he's ready to go. Very interesting character to work with. The way he led the band was singing. He wouldn't speak in musical terms. He would just sing to [the musicians]. So that was beautiful, to see the way he thought about the music. Very unique. And very different from Ray. Ray had more conventional knowledge of musical forms and musical ideas. He was very clear about directing how the music should sound.

TNYCJR: Your drumming, in general, is subtle and it seems like you're concerned with not overpowering the groups in which you play.

ST: My strongest concept is that the drumset consists of different instruments with different timbres, frequencies and functions. That is very important for me. I think that's one of the reasons that I tend to play few instruments at the same time. That leads to not overpowering other people. Drumset can overpower anything, not just by playing loud, but just playing everything that drumset has to offer. Because it covers all the frequencies - cymbals to bass drum. Especially if you're playing a string instrument, or acoustic instruments, it's a problem. If you start playing cymbals too loud when you're playing with the violin or cello, you will lose something of their sound. I think I'm very, very sensitive to that idea: drumset as an orchestra instrument. It really came from all these [Berklee] drummers showing me the percussion parts on drumset, which is to really think about these instruments as one entity. So I guess it's finding that balance: when to overpower and when not to overpower. I need to overpower sometimes. [laughs] It's a great thing. Sometimes the drummer just takes over. I like to have both worlds at the same time. ❖

For more information, visit home.earthlink.net/~takeishi. Takeishi curates at The Firehouse Space and is at Brooklyn Museum of Art Jan. 5th with Ljova and the Kontraband, Zinc Bar Jan. 12th with Rez Abbasi as part of Winter Jazzfest, Tea Lounge Jan. 14th with JC Sanford, Brecht Forum Jan. 18th with Marco Cappelli, Douglass Street Music Collective Jan. 23rd with Hans Tammen and Arlene's Grocery Jan. 27th with Marvin Sewell. See Calendar.

Recommended Listening:

- Ray Barretto & New World Spirit - *Hot Hands* (Ancestral Messages/Taboo) (Concord Picante, 1993-94)
- Patrick Zimmerli Ensemble - *Expansion* (Songlines, 1998)
- Erik Friedlander - *Grains of Paradise* (Tzadik, 2001)
- Tom Christensen - *New York School* (Playscape, 2004)
- Anthony Braxton - *Quintet (London) 2004: Live at Royal Festival Hall* (Leo, 2004)
- Michäel Attias - *Renku In Coimbra* (Clean Feed, 2008)

(LABEL CONTINUED FROM PAGE 12)

digital format since the first day we started this tiny business," Chen explains.

Jazzhus' biggest sellers so far have included German trombonist Albert Mangelsdorff's *Now Jazz Ramwong* (originally released in 1965) and British pianist Stan Tracey's *UK Live 1967, Volumes 1 and 2* (which boast tenor saxophonists Ben Webster and Ronnie Scott). When Chen is looking for rare studio recordings or previously unreleased live recordings to put out, what exactly goes into the selection process? Chen responds: "I think I was attracted to the uniqueness and personality of certain jazz artists, sometimes to the nostalgia of the distant past. Like the real world, the jazz scene has superstars, such as Miles Davis, and underrated figures at the same time. Everybody loves stars, but I always have more fun when listening to the body of works of those less-known jazz musicians. They might not leave many materials behind. I usually need to reconstruct their lives by the information from liner notes, old magazines or pictures. A jazz collector, like an archaeologist, enjoys digging [into] things, but the difference is one looks for fossils and the other for the smell and rhythm of the time."

Chen continues: "I think the criteria involved in deciding to spotlight certain musicians are very personal, but in one way or another, it represents what Jazzhus Disk looks like. If you ask me what this label looks like, I'd say it's an outsider - just like these jazz artists were in their time." ❖

For more information, visit downtownmusicgallery.com



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April 14: Shapeshifter Lab, Brooklyn, NY

April 15: ABC NO RIO, New York, NY

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CALENDAR

Tuesday, January 1

- ★ Frank Wess 90th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- ★ John Coltrane Festival - My Favorite Things: Harold Mabern/Eric Alexander Quartet with John Webber, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$35
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 9, 11 pm \$25
- John Zorn Improv Night with David Fulmer and guests
The Stone 8, 10 pm \$25
Blue Note 8, 10:30 pm \$40-75
The Iridium 8, 10 pm \$20
- Chris Botti
- Abe Ovadia
- Dmitry Baevsky Trio with Mike Kam, Joe Strasser
Bar Next Door 8:30 pm \$12
Caffe Vivaldi 6:15 pm
- Jason Yeager
- The Music of Louis Armstrong: Hot Lips Joey Morant and Catfish Stew
BB King's Blues Bar 12 pm \$25
- Michika Fukumori Trio; Cecilia Coleman Quintet; Mayu Saeki Trio
The Garage 11:30 am 5, 9:30 pm

Wednesday, January 2

- ★ John Coltrane Festival - A Love Supreme: Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Brandon Lewis
Smoke 7, 9, 10:30 pm \$35
- ★ Keystone Komer Nights: Wes Montgomery Celebration with Jimmy Cobb, Harold Mabern, Eric Alexander, Peter Bernstein, John Webber
Iridium 8, 10 pm \$25
- ★ Background Music - The Music of Lennie Tristano: Matt Mitchell, Chris Speed, Oscar Noriega, Trevor Dunn, Dan Weiss
Barbès 8 pm \$10
- Joey DeFrancesco Plays Miles Davis and John Coltrane
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11 pm \$15
- ★ David Berkman Group with Tom Harrell, Ed Howard, Johnathan Blake
Smalls 9:30 pm \$20
- ★ Valery Ponomarev "Our Father Who Art Blakey" Big Band
Zinc Bar 8 pm
- Lisa Gary Quartet with David Cook, Marcus McLaurine, Ulysses Owens
Jazz at Kitano 8, 10 pm \$10
- The Anderson Brothers; Anders Nilsson and the Hot Trio
The Garage 6, 10 pm
- ★ Frank Wess 90th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$40-75
- Chris Botti

- Matthew Garrison Music Workshop
ShapeShifter Lab 3 pm \$10
Saint Peter's 1 pm \$10
- Luiz Simas/Sue Terry

Thursday, January 3

- ★ Highlights in Jazz: Vince Giordano and the Nighthawks; Jonathan Batiste New Orleans Stay Human Band; Vinnie Knight
Tribeca Performing Arts Center 8 pm \$40
- ★ John Abercrombie Quartet with Seamus Blake, Gary Versace, Adam Nussbaum
Jazz Standard 7:30, 9:30 pm \$25
- ★ Mary Halvorson Jazz Festival: Mary Halvorson Trio with John Hébert, Ches Smith
Comelia Street Café 8:30 pm \$10
- ★ Ed Palermo Big Band with guest Napoleon Murphy Brock
Iridium 8, 10 pm \$30
Zinc Bar 9, 10:30 pm 12 am
- Gregorio Uribe Big Band
- Tri-Fi 3: Matthew Fries, Phil Palombi, Keith Hall
Jazz at Kitano 8, 10 pm \$10
- Sooyun Kim solo; Anthony Coleman
The Stone 8, 10 pm \$10
- Ras Moshe/Dafna Naphtali; Blaise Siwula, Mossa Bildner, Harvey Valdes, Gian Luigi Diana
Spectrum 7, 9:30 pm
- Platform: Jonas Cambien, Jan Martin Gismervik, Katrine Schiott with guest Nate Wooley
Ibeam Brooklyn 8:30 pm \$10
- Brian Drye/Kirk Knuffke; Flowers of Darkness: Joao Guimaraes, Travis Reuter, Simon Jermyn and guest Sanako Nagano
Lark Café 8, 9 pm
- David Sanford and the Pittsburgh Collective with Ted Levine, Kelley Hart-Jenkins, Geoff Vidal, Jon Irabagon, Brad Hubbard, Tony Kadleck, Tim Leopold, Darryl Shaw, Wayne J. du Maine, Hugh Ragin, Mike Christianson, Jim Messbauer, Josh Roseman, Steve Gehring, Ray Stewart, Dave Fabris, Dave Phillips, Geoff Bureson, John Ferrari, Theo Moore; Julian Shore Band with Gilad Hekselman, Jochen Rueckert, Phil Donkin, Shelly Tzarafi, Alexa Barchini
ShapeShifter Lab 8:30, 10 pm \$10
- Craig Yaremkio Trio with Matt King, Jonathan Peretz
Bar Next Door 8:30 pm \$12
Metropolitan Room 9:30 pm \$20
Cleopatra's Needle 7 pm
- Rob Reich/Peter Bernstein
Somethin' Jazz Club 9 pm \$10
- Champion Fulton Trio; Brandon Less Quartet
The Garage 6, 10 pm
- ★ John Coltrane Festival - A Love Supreme: Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Brandon Lewis
Smoke 7, 9, 10:30 pm \$35
- Joey DeFrancesco Plays Miles Davis and John Coltrane
Dizzy's Club 7:30, 9:30 pm \$35
- ★ David Berkman Group with Tom Harrell, Ed Howard, Johnathan Blake
Smalls 9:30 pm \$20

- ★ Frank Wess 90th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$40-75
Shrine 6 pm
- Chris Botti
- Anders Nilsson Trio

Friday, January 4

- ★ John Coltrane Festival - George Coleman Quartet with Harold Mabern, Doug Weiss, Al Foster
Smoke 7, 9, 10:30 pm \$35
- David Lopato Trio with Ratzo Harris, Tyshawn Sorey
Jazz at Kitano 8, 10 pm \$25
- Mara Rosenbloom Trio with Sean Conly, Mark Ferber
Ibeam Brooklyn 8:30 pm \$10
- ★ John Abercrombie Quartet with Seamus Blake, Gary Versace, Adam Nussbaum
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Mary Halvorson Jazz Festival: Reverse Blue: Mary Halvorson, Chris Speed, Eivind Opsvik, Tomas Fujiwara
Comelia Street Café 9, 10:30 pm \$15
- John Marshall Group with Johan Hörten, Tardo Hammer, David Wong, Jimmy Wormworth
Smalls 10:30 pm \$20
- Russ Spiegel Trio with Thomson Kneeland, Scott Neumann
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Percy Jones with Stephen Moses, Aubrey Smith, Dave Phelps, Mike McGinnis, Jack Warren
ShapeShifter Lab 8:30, 9:30 pm \$10
- Victor Lin/Kiyoshi Kitagawa
Knickerbocker Bar and Grill 9:45 pm \$5
- Dan Furman Trio
Cleopatra's Needle 8 pm
- Scott Sharon Septet with Bruce Harris, Alex Hoffman, James Zeller, Nial Djuliarso, Mike Kam, Aaron Kimmel; Bless with Vita, Steven Mooney, George Kostopolous
Somethin' Jazz Club 7, 9 pm \$10
- Hide Tanaka Trio; Dre Barnes Project
The Garage 6, 10 pm
- Taylor Jones Quartet with Nicole Zuraitis
Shrine 8 pm
- ★ Ed Palermo Big Band with guest Napoleon Murphy Brock
Iridium 8, 10 pm \$30
Metropolitan Room 9:30 pm \$20
- Dee Lucas
- Joey DeFrancesco Plays Miles Davis and John Coltrane
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
- ★ Frank Wess 90th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
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Blue Note 8, 10:30 pm \$40-75
- Chris Botti
- Eva Cortés with Mike Moreno, Romain Collin, Luques Curtis, Kendrick Scott
Blue Note 12:30 am \$10
- Kevin Kastning/Carl Clements
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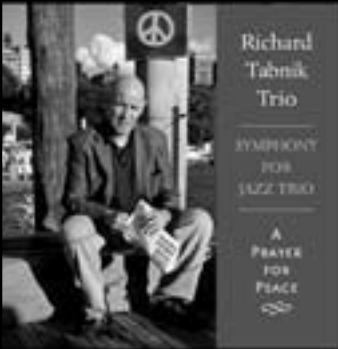
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- ★Sonelius Smith Trio Cleopatra's Needle 8 pm
- ★Joyce Breach Quartet with John di Martino, Neal Miner, Warren Vache Jazz at Kitano 8, 10 pm \$25
- ★Brad and Doug Balliett and Friends; Ches Smith The Stone 8, 10 pm \$10
- ★Herbie Nichols Sung: Fay Victor, Michaël Attias, Anthony Coleman, Ratzo Harris, Rudy Royston Ibeam Brooklyn 8:30 pm \$10
- ★George Gray Project with guest Sistas' Place 9, 10:30 pm \$25
- ★Ed Cherry Trio with Pat Bianchi, Allison Miller Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Becca Stevens ShapeShifter Lab 8:30 pm \$12
- ★Banana Puddin' Jazz: Eve Cornelious with Lafayette Harris Jr., Paul Beaudry, Jerome Jennings and guest Shawn Whitehorn Nuyorican Poets Café 9 pm \$15
- ★Soo Jin Suh/Alessandro Fadini and Friends with Jatziri Gallegos, Brandon Sherman, Nikolaj Limaskij, Kyunggu Lee, Eva Lawitts; Noshir Mody Quintet with Tsuyoshi Niwa, Carmen Staaf, John Lenis, Yutaka Uchida; Josh Levinson Sextet with Caleb Curtis, David Gibson, Mike Eckroth, Brian Fishler Somethin' Jazz Club 7, 9, 11 pm \$7-10
- ★John Coltrane Festival - George Coleman Quartet with Harold Mabern, Doug Weiss, Al Foster Smoke 7, 9, 10:30 pm \$35
- ★John Abercrombie Quartet with Seamus Blake, Gary Versace, Adam Nussbaum Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Mary Halvorson Jazz Festival: Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara Cornelia Street Café 9, 10:30 pm \$15
- ★John Marshall Group with Johan Hörlen, Tardo Hammer, David Wong, Jimmy Wormworth Smalls 10:30 pm \$20
- ★Victor Lin/Kiyoshi Kitagawa Knickerbocker Bar and Grill 9:45 pm \$5
- ★Joey DeFrancesco Plays Miles Davis and John Coltrane Dizzy's Club 7:30, 9:30, 11:30 pm \$40
- ★Frank Wess 90th Birthday Celebration Birdland 8:30, 11 pm \$30-40
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$25
- ★Chris Botti Blue Note 8, 10:30 pm \$40-75
- ★Matt Geraghty Scott Blue Note 12:30 am \$10
- ★Ljova and the Kontraband with Inna Barmash, Patrick Farrell, Satoshi Takeishi, Mike Savino Brooklyn Museum of Art 5 pm
- ★Larry Newcomb Trio; Justin Wood; Akiko Tsuruga Trio The Garage 12, 6, 10:30 pm

Sunday, January 6

- ★Jamie Saft New Zion Trio with Brad Jones, Craig Santiago Cornelia Street Café 8:30 pm \$10
- ★John Marshall Group with Tardo Hammer, David Wong, Jimmy Wormworth Little Branch 10:30 pm
- ★Ray Parker Trio with Zack Brock, John Hart Metropolitan Room 9:30 pm \$20

- ★Steve Bloom Trio with Danton Boller, Jeremy Carlstedt Bar Next Door 8, 10 pm \$12
- ★Jorn Swart Quartet with Chad Lefkowitz-Brown, Scott Colberg, Dan Pugach ShapeShifter Lab 8 pm \$10
- ★Peter Knoll Trio; David Pleasant Ensemble ABC No-Rio 7 pm \$5
- ★Shayna Dulberger Quartet with Yoni Kretzmer, Chris Welcome, Carlo Costa Goodbye Blue Monday 10 pm
- ★Lee Feldman and his Problems with Byron Isaacs, Bill Dobrow Somethin' Jazz Club 5 pm \$10
- ★John Abercrombie Quartet with Seamus Blake, Gary Versace, Adam Nussbaum Jazz Standard 7:30, 9:30 pm \$25
- ★Joey DeFrancesco Plays Miles Davis and John Coltrane Dizzy's Club 7:30, 9:30 pm \$35
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$25
- ★Chris Botti Blue Note 8, 10:30 pm \$40-75
- ★Thomas Heberer/Steve Swell; Electroacoustic Trio: Gian Luigi Diana, Ben Gerstein, Mike Pride Downtown Music Gallery 6 pm
- ★Clay Jenkins/Gene Bertoncini Saint Peter's 5 pm
- ★Matthew Garrison Music Workshop ShapeShifter Lab 3 pm \$10
- ★Brad Shepik Quartet with Tom Beckham, Jorge Roeder, Mark Ferber Blue Note 12:30, 2:30 pm \$29.50
- ★Roz Corral Trio with Gilad Hekselman, Chris Berger North Square Lounge 12:30, 2 pm
- ★Brian Landrus with Lonnie Plaxico, Rudy Royston 92nd Street Y Weill Art Gallery 1 pm
- ★Mayu Saeki Trio; David Coss Quartet; Abe Ovadia Trio The Garage 11:30 am 7, 11:30 pm

Monday, January 7

- ★David S. Ware Memorial: Cooper-Moore solo; William Parker; Muhammad Ali/ Darius Jones; Joe Morris/Warren Smith; Andrew Cyrille, Daniel Carter, Joe Morris; Matthew Shipp, William Parker, Guillermo E. Brown Saint Peter's 7:30 pm
- ★Deborah Davis & A Few Good Men 15th Annual Leukemia & Lymphoma Benefit Blue Note 8, 10:30 pm \$25
- ★Erik Charlston JazzBrazil Plays The Music of Hermeto Pascoal with Ted Nash, Mark Soskin, Jay Anderson, Rogério Boccato, Café, Zé Mauricio Dizzy's Club 7:30, 9:30 pm \$25
- ★Jazz Standard 7:30, 9:30 pm \$25
- ★Mingus Orchestra Dizzy's Club 7:30, 9:30 pm \$25
- ★Fima Ephron's Symmetry Band with Samir Zarif, Rick Molina, Greg Richie; Denver General: Kirk Knuffke, Jonathan Goldberger, Jeff Davis; Max Johnson Trio with Kirk Knuffke, Ziv Ravitz ShapeShifter Lab 7:30, 8:30, 9:30 pm \$10
- ★David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram Cornelia Street Café 8:30 pm \$10
- ★Smalls 7:30 pm \$20
- ★Roberta Piket solo

- ★Frank Carlberg's Monk Dreams, Hallucinations and Nightmares with John Carlson, Alan Ferber, Ben Holmes, Albert Leusink, Max Seigal, John O'Gallagher, Jeremy Udden, Kenny Pexton, Brian Landrus, Gary Wang, Mark Ferber, Jason Yeager Tea Lounge 9, 10:30 pm
- ★Double Bass, Double Voice Trio: Nancy Harms, Emily Braden, Steve Whipple Bar Next Door 8:30 pm \$12
- ★SPOKE: Andy Hunter, Justin Wood, Dan Loomis, Danny Fischer Somethin' Jazz Club 7 pm \$5
- ★Howard Williams Jazz Orchestra; Ben Cliness Trio The Garage 7, 10:30 pm

Tuesday, January 8

- ★Barry Altschul 70th Birthday Bash: The 3Dom Factor with Jon Irabagon, Joe Fonda; BRAHMA" with Ray Anderson, Mark Helias Roulette 8 pm \$15
- ★Donald Harrison, Ron Carter, Billy Cobham Blue Note 8, 10:30 pm \$20-35
- ★Chano Dominguez Flamenco Jazz with Dafnis Prieto Dizzy's Club 7:30, 9:30 pm \$35
- ★Yasushi Nakamura Quartet Dizzy's Club 11 pm \$15
- ★Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 9, 11 pm \$25
- ★Kurt Elling Birdland 8:30, 11 pm \$30-40
- ★Sachal Vasandani with Camila Meza, Gerald Clayton, Buster Hemphill, Nate Smith Jazz Standard 7:30, 9:30 pm \$20
- ★Duane Eubanks Quintet with Abraham Burton, Orrin Evans, Luques Curtis, Greg Hutchinson Smoke 7, 9, 10:30 pm
- ★John Burr Big Band NYC Bahá'i Center 8, 9:30 pm \$15
- ★Jack Jeffers and the New York Classics with Antoinette Montague Zinc Bar 8, 10 pm
- ★Jean-Michel Pilc solo Jazz at Kitano 8 pm \$10
- ★Uri Caine; Stephanie Griffin The Stone 8, 10 pm \$10
- ★Dan Weiss Percussion Festival: Dan Weiss/Miles Okazaki Cornelia Street Café 8:30 pm \$10
- ★Ben Holmes Quartet with Curtis Hasselbring, Matt Pavolka, Vinnie Sperrazza and guest Barbès 7 pm \$10
- ★Stan Killian's Evoke Quintet with Mike Moreno, Benito Gonzalez, Corcoran Holt, McClenty Hunter 55Bar 7 pm
- ★Ben Van Gelder Trio with Rick Rosato, Craig Weinrib Bar Next Door 8:30 pm \$12
- ★CPR Electrio: Karel Ruzicka Jr., Ondrej Pivec, Russell Carter, Andrew Horowitz Group; Megan Cox ShapeShifter Lab 8, 9, 10 pm \$10
- ★Jason Yeager; Danny Fox Trio Caffè Vivaldi 6:15, 10:30 pm
- ★Marla Sampson Quartet with Matt Baker, Kevin Hailey, Jacob Melchior; Nancy Danino with Kevin Thomas, Mike Eckroth, Chris Benham, Chris Parello Somethin' Jazz Club 7, 9 pm \$10-12
- ★Eyal Vilner Big Band; David Caldwell Mason Trio The Garage 7, 10:30 pm

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#2 Rising Star Guitarist
CMJ Radio Chart #1 *Continuous Beat***

January NYC Performances:

**Jan. 11th @ Cornelia Street Café
9:00 pm**

**Rez Abbasi's INVOCATION -
Rudresh Mahanthappa, Vijay Iyer,
Johannes Weidenmueller, Dan Weiss**

**10:30 pm
Cuban-Pak Collective -
Aruan Ortiz, Roman Filiu O'Reilly,
Rez Abbasi, Mike Sarin**

**Jan. 12th @ Winterjazzfest
Zinc Bar 11:45pm**

**Rez Abbasi Trio -
Michael Formanek, Satoshi Takeishi**

**Jan. 14th @ Cornelia Street Café
Kiran Ahluwalia Group**

**APAP attendees please RSVP:
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- The Ottawa Citizen**

**"Eye popping, dazzling virtuosity with
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- Signal to Noise**

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Wednesday, January 9

- Nue Jazz Project: Chris Massey, Adam Larson, Benny Benack III, Willem Delisfort, Chris Talio; Opus 5: Seamus Blake, Alex Sipiagin, David Kikoski, Boris Kozlov, Donald Edwards; Andy Hunter Group
ShapeShifter Lab 8:30, 9:30, 10:30 pm \$10
- Gerald Clayton Group with Mark Turner, Matt Brewer, Obed Calvaire
Smalls 9:30 pm \$20
- William Hooker Grooves with Akustyx, Ravish Momin, Gary Heidt, Tom Hamilton, Larry Roland, Zach Layton, Thom Zlabinger, Michaël Attias, Andrew Lamb, David Watson, David First, Matt Lavelle, David Soldier, Mike Noordzy
Knitting Factory 8 pm \$15
- Dan Weiss Percussion Festival: Tyshawn Sorey Group
Cornelia Street Café 8:30 pm \$10
- Jeff Davis Trio with Russ Lossing, Eivind Opsvik
Barbès 8 pm \$10
- Dvorak in Love meets The Bass Saxophone - A Jazz and Literary Tribute to Josef Skvorecky: Emil Viklicky Quartet with Scott Robinson, Klaus Suonsaari
Bohemian National Hall 7 pm \$20
- Eric DiViTo Group with Jake Saslow, Moto Fukushima, Nadav Snir-Szeliniker
Jazz at Kitano 8, 10 pm \$10
- Sean Lyons Quintet with Eddie Henderson, Harold Mabern, John Webber, Joe Farnsworth
Smoke 7, 9, 10:30 pm
- Louise DE Jansen with Tom Blancarte, Brandon Seabrook, Kevin Shea
JACK 8 pm \$10
- Carol McGonnell; Chuck Bettis
The Stone 8, 10 pm \$10
- Zeena Parkins solo
Seeds 9 pm \$10
- Antonio Madrugá Quartet with Chad Lefkowitz-Brown, Russell Hall, Jake Goldbas
Zinc Bar 9, 10:30 pm 12 am
- Richard Davidson; Equilibrium; Joe Alterman
Caffè Vivaldi 7:15, 8:30, 9:30 pm
- Marko Churnchetz Quartet with Igor Bezget, Damion Reid; Sean McCluskey Trio with Nick Jost, Peter Kronreif
Somethin' Jazz Club 7, 9 pm \$7-10
- Marc Devine Trio; New Tricks
The Garage 6, 10 pm
- Matthew Harnett Trio
Sasa's Lounge 9 pm
- Lee Marvin
Shrine 8 pm
- Donald Harrison, Ron Carter, Billy Cobham
Blue Note 8, 10:30 pm \$20-35
- Chano Dominguez Flamenco Jazz with Dafnis Prieto
Dizzy's Club 7:30, 9:30 pm \$35
- Yasushi Nakamura Quartet
Dizzy's Club 11 pm \$15
- Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 9, 11 pm \$25
- Kurt Elling
Birdland 8:30, 11 pm \$30-40
- Sachal Vasandani with Camila Meza, Fabian Almazan, Buster Hemphill, Nate Smith
Jazz Standard 7:30, 9:30 pm \$20
- Junior Mance, Hide Tanaka, Michi Fuji
Saint Peter's 1 pm \$10

Thursday, January 10

- Tanya Tagaq' Nanook of the North David Rubenstein Atrium 7:30 pm
- Dr. Lonnie Smith Trio with Jonathan Kreisberg, Allison Miller
Jazz Standard 7:30, 9:30 pm \$25
- Robert Glasper and Friends
SOB's 8, 10:15 pm \$25
- Gregory Porter with Chip Crawford, Emanuel Harold, Aaron James, Yosuke Sato
Schomburg Center 7 pm
- The Wolff and Clark Expedition: Michael Wolff, Mike Clark, Steve Wilson, Ugonna Okegwo; Will Calhoun Trio with Robert Rodriguez, John Benitez
Zinc Bar 8:30, 9:45, 11:15 pm
- Jeff Williams Group with Duane Eubanks, John O'Gallagher, Joe Martin and guest Mary Halvorson
Smalls 9:30 pm \$20
- Kendra Shank Quartet with Frank Kimbrough, Dean Johnson, Tony Moreno
Jazz at Kitano 8, 10 pm \$10
- Dan Weiss Percussion Festival: Samir Chatterjee solo
Cornelia Street Café 8:30 pm \$10
- Becca Stevens
ShapeShifter Lab 8 pm \$12
- Bark and Scream Series: Hans Tammen & ZAVODNIKS! with Briggan Krauss, Michael Lytle, Ursel Schlicht, Andrea Parkins, Dafna Naphtali, Lola Regenthal, Jonas Tauber, Lukas Ligeti, Andrew Drury
The Firehouse Space 8 pm \$10
- Karl Berger's Improvisers Orchestra
El Taller Latino Americano 7:30 pm
- Mike Clark Trio
Sasa's Lounge 9 pm
- Eugene Marlow's Heritage Ensemble
Caffè Vivaldi 9 pm
- Timothy Hayward Trio with Thomson Kneeland, Steve Johns
Bar Next Door 8:30 pm \$12
- Eli Asher/Ben Holmes; Javier Moreno Sanchez, Eva Nova, James Brandon Lewis
Lark Café 8, 9 pm
- Alix Paige with Bennett Paster Trio/Metropolitan Room 9:30 pm \$20
- The McCarron Brothers: Paul Carlon, Mark McCarron, Phil Palombi, Russ Meissner; Burning Gums: Ron Jackson, Norbert Marius, Matsu
Somethin' Jazz Club 7, 9 pm \$10
- George Weldon Trio; Randy Johnston Trio
The Garage 6, 10 pm
- Pablo Masis; Jessie Davis
Shrine 6, 10 pm
- Donald Harrison, Ron Carter, Billy Cobham
Blue Note 8, 10:30 pm \$20-35
- Chano Dominguez Flamenco Jazz with Dafnis Prieto
Dizzy's Club 7:30, 9:30 pm \$35
- Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 9, 11 pm \$25
- Kurt Elling
Birdland 8:30, 11 pm \$30-40

Friday, January 11

- Winter Jazzfest: Ibrahim Malouf; Catherine Russell with Matt Munisteri, Ehud Asherie, Lee Hudson, Mark McLean; Monty Alexander Harlem - Kingston Express; Don Byron Quartet with Xavier Davis, Cameron Brown, Rudy Royston; Evolutionary Minded! - The music of Gil-Scott Heron Re-visioned with M1, Kentyah, Brian Jackson and The New Midnight Band with Ron Holloway, Robert Gordon, Martin Luther, Mike Clark, Will Calhoun, Sanga of the Valley, Juma Sultan; Freedom Party
Le Poisson Rouge 6 pm \$35

- Winter Jazzfest: Marcus Strickland Twi-Life with Raydar Ellis, Frank Lacy, Yuki Hirano, Mark Kelley, Charles Haynes, Jean Baylor; Revive Big Band led by Igmar Thomas; A Tribute to Dorothy Ashby: Brandee Younger with Casey Benjamin, Sharel Cassidy, Ameen Saleem, Kim Thompson, Raydar Ellis; Corey King and TAFFY with Tia Fuller, Takuya Kuroda, Max Siegel, Jef Lee Johnson, Leo Genovese, Jamire Williams, Adam Jackson; CHURCH with Mark de Clive-Lowe, Nia Andrews, Mark Kelley, Jaleel Shaw, John Robinson
Sullivan Hall 7:45 pm \$35
- Winter Jazzfest: Music of Ryuichi Sakamoto: Meg Okura's Pan Asian Chamber Jazz Ensemble with Jamie Baum, Helen Sung, Dezron Douglas, EJ Strickland; Dan Tepfer/ Lee Konitz; Jaimeo Brown's Transcendence with JD Allen, Chris Sholar; Eric Revis, Kris Davis, Andrew Cyrille; Felix Pastorius' The Social Experiment with Chris Ward, Will Tatge, Devin Collins, John Bendy; AfroHORN: Aruán Ortiz, Rahsaan Carter, Roman Diaz, Andrew Daniels, Francisco Mora-Catlett, Alex Harding, Bruce Williams, Salim Washington; Ernest Dawkins Afro-Straight
Zinc Bar 6:45 pm \$35
- Winter Jazzfest: Yosvany Terry Quintet with Michael Rodriguez, Osmany Paredes, Yuniór Terry, Obed Calvaire; Krystal Warren and the Faculty with David Moore, Zachary Djanikian, Solomon Dorsey, Michael Riddleberger, Jonathan Anderson; Julian Lage/Nels Cline; Roy Nathanson Sotto Voce with Curtis Fowlkes, Sam Bardfield, Napoleon Maddox, Tim Kiah; Charnett Moffett, Marc Cary, Will Calhoun; Jason Stein Quartet with Jon Irabagon, Pascal Niggenkemper, Tomas Fujiwara
The Bitter End 7:30 pm \$35
- Winter Jazzfest: Bryan & The Aardvarks: Chris Dingman, Jesse Lewis, Fabian Almazan, Bryan Copeland; Michaël Attias Spun Tree with Ralph Alessi, Kris Davis, Sean Conly, Tom Rainey; Sunny Kim's Painter's Eye; The Fringe: George Garzone, John Lockwood, Bob Gullotti; Nasheet Waits' Equality with Vijay Iyer, Mark Helias, Logan Richardson; Seabrook Power Plant; Spontaneous Construction
Culture Project 7 pm \$35
- Winter Jazzfest: Bobby Previte Bari Trio with Mike Gamble, Fabian Rucker; Erik Deutsch with Avi Bortnick, Jeff Hill, Tony Mason; Jacob Garchik's The Heavens with Josh Roseman, Curtis Hasselbring, Reut Regev, Jason Jackson, Alan Ferber, Brian Drye, Joe Daley, Kenny Wollesen; Debo Band
Bowery Electric 6:15 pm \$35
- David Murray Big Band with Macy Gray, Nathaniel Cross, Trevor Edwards, Tom White, Tony Kofi, Chris Biscoe, Brian Edwards, Richie Garrison, Laurence Wesley Jones, Noel Langley, Mario Morejon, Byron Wallen, Mingus Murray, Marc Cary, Jaribu Shahid, Renzell Merritt
Idium 8, 10 pm \$45
- Steve Nelson Quartet with Mulgrew Miller
Smoke 7, 9, 10:30 pm \$35
- Greg Hutchinson Group
Smalls 10:30 pm \$20
- Rez Abbasi Invocation with Vijay Iyer, Rudresh Mahantappa, Johannes Weidenmueller, Dan Weiss; Cuban-Pak Collective: Roman Filiu O'Reilly, Aruán Ortiz, Rez Abbasi, Michael Sarin
Cornelia Street Café 9, 10:30 pm \$15
- Jon Irabagon Trio with Alex Smith, Shawn Baltazor
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Kyoko Oyobe Quartet with Peter Marshall, Matt Wilson
Jazz at Kitano 8, 10 pm \$25
- And Then She Wrote: Peter Marshall, Carol Welsman, Denise Donatelli
Metropolitan Room 7, 9:30 pm \$35
- :atlas obscura: Douglas Bradford, Pascal Niggenkemper, Cody Brown and guest
The Firehouse Space 8 pm \$10
- John Zorn's The Book of Heads: James Moore
Incubator Arts Project 8 pm \$15
- Operation Northwoods: Douglas Detrick, Hashem Assadullahi, Andrew Oliver, Dan Duval
Ibeam Brooklyn 8:30 pm \$10
- Alex Garcia and Afro Mantra with Ole Mathisen, Mike Eckroth, Ariel de la Portilla
ShapeShifter Lab 8:30 pm
- Jay Dreier
Knickerbocker Bar and Grill 9:45 pm \$5
- Masami Ishikawa Trio
Cleopatra's Needle 8 pm
- Les Grant 5 with John Chin, Joel Frahm; Roberta Donnay and the Prohibition Mob Band with Michael Wolff, Sam Bevan, Michael Barsimanto, Mob Band Horns
Somethin' Jazz Club 7, 11 pm \$7-10
- Doug McDonald Trio; Hot House
The Garage 6, 10 pm
- KREation Jazz Ensemble; Tamara Davidson
Shrine 8, 9 pm
- Dr. Lonnie Smith Trio with Jonathan Kreisberg, Allison Miller
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Donald Harrison, Ron Carter, Billy Cobham
Blue Note 8, 10:30 pm \$20-35
- Marika Hughes and Bottom Heavy with Charlie Burnham, Kyle Sanna, Fred Cash, Tony Mason
Blue Note 12:30 am \$10
- Chano Dominguez Flamenco Jazz with Dafnis Prieto
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Yasushi Nakamura Quartet
Dizzy's Club 12:45 am \$20
- Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 9, 11 pm \$25
- Kurt Elling
Birdland 8:30, 11 pm \$30-40

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Special Guest: Mary Halvorson**

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Saturday, January 12

- ★Winter Jazzfest: Celebrate The Great Women of Blues & Jazz: Toshi Reagon, Allison Miller and Friends with Christelle Durandy, Tamar Kali, Imani Uzuri, Mimi Jones, Alex Nolan, Liza Jessie Peterson, Michelle Dorrance; The Big Picture with Krakauer: Sara Caswell, Greg Cohen, Adam Rogers, Michael Sarin, Rob Schwimmer; The Cookers: Billy Harper, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart; Rudresh Mahanthappa's Gamak with David "Fuze" Fiuczynski, François Moutin, Dan Weiss; James Carter Organ Trio with Gerard Gibbs, Leonard King; Gregory Porter; Bugge 'n Friends: Bugge Wesseltoft, Erik Truffaz, Ilhan Ersahin, Joaquin "Joe" Clausell, Marius Reksjø, Erik Holm, Andreas Bye
Le Poisson Rouge 6 pm \$35
- ★Winter Jazzfest: Ari Hoenig Group with Tivon Pennicott, Wayne Krantz, Mike League; Dezron Douglas' Jazz Workshop with Lummie Spann, Josh Evans, David Bryant, Chris Beck; Sömi; Otis Brown III Quartet with John Ellis, Kris Bowers, Ben Williams; George Burton Group with Tim Warfield, Craig Magnano, Luques Curtis, Wayne Smith Jr; John Raymond Project with Gilad Hekselman, Javier Santiago, Ben Williams, Otis Brown III
Sullivan Hall 7:45 pm \$35
- ★Winter Jazzfest: Tigran; Donny McCaslin; Alexis Cuadrado Group 'A Lorca Soundscape' with Claudia Acuña, Miguel Zenón, Yosvany Terry, Dan Tepfer, Mark Ferber; Omer Avital and His Band of The East with Greg Tardy, Jason Lindner, Nadav Remez, Daniel Freedman; Rez Abbasi Trio with Michael Formanek, Satoshi Takeishi; Amir ElSaffar Quintet with Ole Mathisen, John Escreet, François Moutin, Dan Weiss; JC Hopkins with Camila Meza, Roxy Coss, Dorota Piotrowska, Joanna Sternberg
Zinc Bar 6:45 pm \$35
- ★Winter Jazzfest: Pedrito Martinez Group with Jhair Sala, Alvaro Benavides, Araicne Trujillo; Claudia Acuña with Pablo Vergara, Mark Kelley, Mike Moreno, Yayo Serka; Colin Stetson solo; Brian Carpenter's Ghost Train Orchestra with Andy Laster, Dennis Lichtman, Petr Cancura, Curtis Hasselbring, Mazz Swift, Brandon Seabrook, Ron Caswell, Rob Garcia; Hazmat Modine: Wade Schuman, Joe Daley, Steve Elson, Reut Regev, Pam Fleming, Michael Gomez, Pete Smith, Rich Huntley, Rachelle Garniez; Rafiq Bhatia; Oran Etkin
The Bitter End 7:30 pm \$35
- ★Winter Jazzfest: Michael Formanek's Cheating Heart with Chris Speed, Jacob Sacks, Dan Weiss; Leo Genovese Trio with John Lockwood, Bob Gullotti; Tony Malaby Tuba Trio with Dan Peck, John Hollenbeck; Kneebody: Adam Benjamin, Shane Endsley, Ben Wendel, Kaveh Rastegar, Nate Wood; Jason Lindner Breeding Ground; Merger: Andrew D'Angelo, Kirk Knuffke, Ben Street, Nasheet Waits; Spontaneous Construction
Culture Project 7 pm \$35
- ★Winter Jazzfest: Frank Lacy's 10 32k with Kevin Ray, Andrew Drury; Mario Pavone Trio with Dave Ballou, Tyshawn Sorey; 40Twenty Band: Jacob Garchik, Jacob Sacks, Dave Ambrosio, Vinnie Sperrazza; Red Baraat!
Bowery Electric 6:15 pm \$35
- Nat King Cole Tribute with Ramsey Lewis, John Pizzarelli
Blue Note 8, 10:30 pm \$35

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musical light in endlessly unpredictable ways."
- Christopher Louden, JazzTimes*

Photo: Andrew Brucker



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vocals/compositions
LANDON KNOBLOCK,
piano; electric piano/electronics
GEORGE SCHULLER, drums
RATZO HARRIS, bass
JEFF LEDERER, tenor

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- Arturo Stable's Cuban Crosshatching with Lionel Loueke, Edward Perez, Seamus Blake, Magos Herrera; Dos y Mas: Arturo Stable/Elio Villafranca
Symphony Space Leonard Nimoy Thalia 8 pm \$25
- Mambo to Borscht: The Klezmatiks; Arturo O'Farrill's Afro Latin Jazz Orchestra
92Y Tribeca 8 pm \$18
- ★Ben Monder/Theo Bleckmann Duo; World Time Zone: Michael Blake, Ben Allison, Rudy Royston; Michael Blake Band with Landon Knoblock, Michael Bates, Greg Ritchie
Cornelia Street Café 8:30, 10, 11 pm \$15
- Mark Soskin Trio with Jay Anderson, Matt Wilson and guest Peter Eldridge
Jazz at Kitano 8, 10 pm \$25
- Arturo O'Farrill
Ginny's Supper Club 8, 10:30 pm \$20
- Ned Rothenberg; Fred Sherry/Meaghan Burke
The Stone 8, 10 pm \$10
- Patrick Cornelius Trio with Ben Wolfe, Donald Edwards
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Bow Ribbons; Dawn of Midi: Aakaash Israni, Qasim Naqvi, Amino Belyamani
The Firehouse Space 8 pm \$10
- Ken Filiano's Quantum Entanglements with Michäel Attias, Michael TA Thompson, Tom Hamilton; Fay Victor Ensemble with Anders Nilsson, Ken Filiano
Ibeam Brooklyn 8:30, 9:30 pm \$10
- Beat Kaestli with Jesse Lewis, Vitor Gonçalves, Matt Wigton, Fred Kennedy
BAMCafé 9 pm
- Manuel Valera
ShapeShifter Lab 8, 9 pm
- Eric Wyatt Quartet
Oceana Restaurant 9 pm
- Sachmo Mannan Quartet
Cleopatra's Needle 8 pm
- Paul Kogut Trio with François Moutin, Ben Scholz; Alon Tayar Trio with Or Bareket, Daniel Dor; Fado em Si Bemol: Pedro Matos, Miguel Silva, Paulo Parreira, Nuno Campos, Manuel Santisteban; Zeke Martin Project with Scott Tarulli, Rusty Hughes, Joe Sumrell
Somethin' Jazz Club 5, 7, 9, 11 pm \$7-10
- ★David Murray Big Band with Macy Gray, Nathaniel Cross, Trevor Edwards, Tom White, Tony Kofi, Chris Biscoe, Brian Edwards, Richie Garrison, Laurence Wesley Jones, Noel Langley, Mario Morejon, Byron Wallen, Mingus Murray, Marc Cary, Jaribu Shahid, Renzell Merritt
Iridium 8, 10 pm \$45
- ★Steve Nelson Quartet with Mulgrew Miller
Smoke 7, 9, 10:30 pm \$35
- Greg Hutchinson Group
Smalls 10:30 pm \$20
- And Then She Wrote: Peter Marshall, Carol Welsman, Denise Donatelli
Metropolitan Room 7, 9:30 pm \$35
- Jay Dreier
Knickerbocker Bar and Grill 9:45 pm \$5
- ★Dr. Lonnie Smith and The "In the Beginning" Octet with Andy Gravish, Ian Hendrickson-Smith, John Ellis, Jason Marshall, Ed Cherry, Allison Miller, Little Johnny Rivero
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Chano Dominguez Flamenco Jazz with Dafnis Prieto
Dizzy's Club 7:30, 9:30, 11:30 pm \$45
- ★Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 9, 11 pm \$25
- Kurt Elling
Birdland 8:30, 11 pm \$30-40
- Matt Grossman
Shrine 6 pm
- John Zorn's The Book of Heads: James Moore
Incubator Arts Project 2 pm \$15
- ★Roulette for Kids: Steve Swell
Roulette 1 pm
- Erica Dagnino with Ras Moshe, John Pietaro
Nomad's Choir 4 pm
- Daniela Schaechter Trio; Fukushi Tainaka Trio
The Garage 12, 6 pm

Sunday, January 13

- ★Tamarindo: Tony Malaby, William Parker, Mark Ferber; Paloma Trio: Tony Malaby, Ben Monder, Nasheet Waits; Tony Malaby's Novela with Dave Ballou, Ben Gerstein, Michäel Attias, Andrew Hadro, Joachim Badenhorst, Dan Peck, Kris Davis, Tom Rainey
Cornelia Street Café 8:30, 10, 11:15 pm \$15
- Don Braden/Julie Michels Project with David Restivo; Sammy Figueroa and His Latin Jazz Explosion
Zinc Bar 7, 9 pm
- Sheryl Bailey 4 with Jim Ridl, Gary Wang, Joe Strasser
Fat Cat 9 pm
- Dmitry Baevsky Quartet with Jeb Patton, David Wong, Rodney Green
Smalls 11:30 pm \$20
- Peter Mazza Trio with Kevin Farrell, Rogério Boccato
Bar Next Door 8, 10 pm \$12
- Jay Campbell solo; Nonoko Yoshida
The Stone 8, 10 pm \$10
- Michael Kwong/Anthony Cerretani; Chemical Composition: John Cacciatore, Constance Cooper, Tom Desisto; KO.NO.DA
ABC No-Rio 7 pm \$5
- Ben van Gelder Quartet with Rick Rosato, Craig Weinrib
ShapeShifter Lab 8, 9 pm \$10
- Poemjazz: Robert Pinsky/Laurence Hobgood
Le Poisson Rouge 10:30 pm \$22
- David Jimenez Trio with Charles Evans, Dan Asher; Jumbie Records and Friends: Grupo Los Santos; Imaginary Homeland; Kakande
Somethin' Jazz Club 5, 7 pm \$10
- Nat King Cole Tribute with Ramsey Lewis, John Pizzarelli
Blue Note 8, 10:30 pm \$35
- ★David Murray Big Band with Macy Gray, Nathaniel Cross, Trevor Edwards, Tom White, Tony Kofi, Chris Biscoe, Brian Edwards, Richie Garrison, Laurence Wesley Jones, Noel Langley, Mario Morejon, Byron Wallen, Mingus Murray, Marc Cary, Jaribu Shahid, Renzell Merritt
Iridium 8, 10 pm \$45
- ★Dr. Lonnie Smith and The "In the Beginning" Octet with Andy Gravish, Ian Hendrickson-Smith, John Ellis, Jason Marshall, Ed Cherry, Allison Miller, Little Johnny Rivero
Jazz Standard 7:30, 9:30 pm \$25
- Chano Dominguez Flamenco Jazz with Dafnis Prieto
Dizzy's Club 7:30, 9:30 pm \$35
- Yasushi Nakamura Quartet
Dizzy's Club 11 pm \$10
- ★Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 9, 11 pm \$25
- ★Hipnotic Records Showcase: Marianne Solivan; Todd Marcus Quartet; Freddie Bryant
Zeb's 6 pm
- James Ilgenfritz/Steve Dalachinsky; JD Parran/Kevin Ray
Downtown Music Gallery 6 pm
- ERIS 136199: Han Earl-Park, Catherine Sikora, Nick Didkovsky; Music Now! with Ras Moshe, Luke Stewart, Tom Zlabinger, Max Johnson, John Pietaro, Tor Yochai Snyder; We Free Strings: Melanie Dyer, Sonya Robinson, Nioka Workman, Charles Burnham, Larry Roland, David Harewood
Brecht Forum 6 pm \$11

- Mid-Atlantic Collegiate Jazz Orchestra
Saint Peter's 5 pm
- Dion Parson Band
Abyssinian Baptist Church 4 pm \$10
- And Then She Wrote: Peter Marshall, Carol Welsman, Denise Donatelli
Metropolitan Room 4 pm \$35
- Juilliard Jazz Brunch
Blue Note 12:30, 2:30 pm \$29.50
- Nancy Harms Trio with Yotam Silberstein, Paul Gill
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss Quartet; Masami Ishikawa Trio
The Garage 11:30 am 7, 11:30 pm

Monday, January 14

- ★NEA Jazz Masters Awards Ceremony: Mose Allison, Lou Donaldson, Lorraine Gordon, Eddie Palmieri, Wynton Marsalis, Kenny Barron, Ron Carter, Jimmy Cobb, Paquito D'Rivera, Sheila Jordan, Dave Liebman, Randy Weston
Dizzy's Club 7:30 pm
- ★Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen
55Bar 10 pm
- ★Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- And Then She Wrote: Peter Marshall, Carol Welsman, Denise Donatelli; Brandi Disterheft All-Stars
Metropolitan Room 7, 11:30 pm \$20-35
- ★James Cammack Group; HNH: Thomas Heberer, Pascal Niggenkemper, Joe Hertenstein; Ingebrigt Håker Flaten Quartet with Tristan Honsinger, Joe McPhee, Chris Corsano
ShapeShifter Lab 8, 9, 10 pm \$10
- Paul Kogut/Drew Gress Duo; Vinnie Sperrazza and Friends
Ibeam Brooklyn 8:30, 10 pm \$10
- JC Sanford Orchestra with Dan Willis, Ben Kono, Chris Bacas, Kenny Berger, Taylor Haskins, Matt Holman, Chris Komer, Mark Patterson, Jeff Nelson, Meg Okura, Will Martina, Jacob Garchik, Tom Beckham, Aidan O'Donnell, Satoshi Takeishi
Tea Lounge 9, 10:30 pm
- Old Time Musketry: Adam Schneit, Max Goldman, JP Schlegelmilch, Phil Rowan
Sycamore 9:30 pm
- Indian Music Festival: Kiran Ahluwalia, Rez Abbasi, Nitin Mitta, Rob Curto, Nikku Nayar
Cornelia Street Café 8:30 pm \$10
- Melissa Stylianou Quartet with Pete McCann, Gary Wang, Mark Ferber; Amy Cervini Jazz Country and Friends with Jesse Lewis, Matt Aronoff, Matt Wilson
55Bar 7 pm
- Andrea Wolper Trio with Michael Howell, Ken Filliano
Bar Next Door 8:30 pm \$12
- NY Jazz Force: Jenny Hill, Jameel Battle, Patrizia Scascitelli, James Battle, Amit Shamir; Yoshino Nakahara Quartet with Jeff Miles, Leon Boykins, Nahum Corona
Somethin' Jazz Club 7, 9 pm \$10
- Howard Williams Jazz Orchestra; Al Marino Quintet Birthday Bash
The Garage 7, 10:30 pm
- Don Braden and Big Funk
Zinc Bar 6 pm

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40Twenty.bandcamp.com
yeahyeahrecords.com

jacobgarchik.com jacobacks.com davidambrosio.com vinniesperrazza.org

Tuesday, January 15

- ★Benny Goodman Reinvented - 75th Anniversary, Carnegie Hall Concert: Ken Peplowski, Lew Tabackin, Wess “Warmdaddy” Anderson, Ehud Asherie, Terell Stafford, Linda Oh, Martin Wind, Willie Jones III, Yotam Silberstein, Monte Croft
 - Blue Note 8, 10:30 pm \$15-25
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
 - Village Vanguard 9, 11 pm \$25
 - Birdland 8:30, 11 pm \$30-40
- Terence Blanchard Quintet
- Oberlin College Jazz Faculty All Stars
 - Dizzy’s Club 7:30, 9:30 pm \$25
 - Dizzy’s Club 11 pm \$10
- Chris Pattishall Group
- ★Cristina Pato and The Migrations Band with Victor Prieto, Edward Pérez, Eric Doob, John Hadfield
 - Jazz Standard 7:30, 9:30 pm \$20
- Jay D’Amico Group
 - NYC Bahá’i Center 8, 9:30 pm \$15
- ★Jean-Michel Pilc solo
 - Jazz at Kitano 8, 10 pm \$10
- Indian Music Festival: Arun Ramamurthy Trio with Perry Wortman, Sameer Gupta
 - Cornelia Street Café 8:30 pm \$10
- Matthew Garrison Residency with Seamus Blake, Joy Askew
 - ShapeShifter Lab 8 pm \$10
- Saskia Laroo/Warren Byrd 4tet with Dorota Piotrowska; Brandee Younger Quartet with Stacy Dillard, Dezron Douglas, EJ Strickland
 - Zinc Bar 7, 8, 10 pm
- Fado em Si Bemol: Pedro Matos, Miguel Silva, Paulo Parreira, Nuno Campos, Manuel Santiesteban
 - Tomi Jazz 8 pm
- Juilliard Jazz Orchestra
- ★Bria Skonberg Trio with Matt Munisteri, Sean Cronon
 - Bar Next Door 8:30 pm \$12
- Dorian Wallace Big Band with Cam Collins, Lynn Ligammar, Tim McDonald, Zach Mayer, Frank London, Wayne Tucker, Alphonso Horne, John Raymond, Andy Hunter, Frank Niemeyer, Joe McDonough, Frank Cohen, Tim Basom, Dmitri Kolesnik, Mike Campenni, Madison Cano
 - Somethin’ Jazz Club 9 pm \$10
- Lou Caputo’s Not So Big Band; Justin Lees Trio
 - The Garage 7, 10:30 pm
- PJ Rasmussen
 - Shrine 8 pm

Wednesday, January 16

- ★Agustí Fernández/Joe Morris; Agustí Fernández, Joe Morris, Nate Wooley
 - The Stone 8, 10 pm \$10
- ★Billy Cobham’s Spectrum 40 with Jerry Goodman, Dean Brown, Gary Husband, Ric Fierabracci
 - BB King’s Blues Bar 8 pm \$35
- Ornette Coleman’s Free Jazz: Jaleel Shaw, Joe Lovano, Jeremy Pelt, Tim Hagens, Ben Allison, Lonnie Plaxico, Billy Drummond, Matt Wilson
 - Jazz Standard 7:30, 9:30 pm \$25
- ★Music of John Lewis: Aaron Diehl, Warren Wolf, David Wong, Rodney Green
 - Dizzy’s Club 7:30, 9:30 pm \$30
- Chris Pattishall Group
 - Dizzy’s Club 11 pm \$15
- Chihiro Yamanaka Trio with Yoshi Waki, John Davis
 - Idium 8, 10 pm \$25
 - Smalls 9:30 pm \$20
- Seamus Blake Group
- Manuel Valera New Cuban Express with Yosvany Terry, Mike Moreno, John Benitez, Ludwig Afonso, Samuel Torres
 - Zinc Bar 9, 10:30 pm 12 am
- Rob Garcia 4 with Noah Preminger, Kris Davis, John Hébert
 - Jazz at Kitano 8, 10 pm \$10
 - The Players Club 7 pm \$20
 - Smoke 7, 9, 10:30 pm
- Indian Music Festival: Roopa Mahadevan/Nishanth Chandran
 - Cornelia Street Café 8:30 pm \$10
- ★Gowanus Bass Quartet: Stephan Crump, Garth Stevenson, Sean Conly, Reuben Radding; Pete Robbins Quartet with Carlos Horns, Carlo DeRosa, Tyshawn Sorey
 - Seeds 8:30, 10 pm \$10
- Brian Settles with Jeremy Carlstedt, Jean Marie Collatin Faye
 - Barbès 8 pm \$10
- Manhattan Vibes: Christos Rafalides, Sergio Salvatore, Mike Pope, Vince Cherico
 - Drom 9:30 pm \$20
- Sofijazz Quartet: Sofija Knezevic, Tuomo Uusitalo, Luques Curtis, Otis Brown III
 - Somethin’ Jazz Club 9 pm \$15
- Nick Moran Trio; Steve Kortyka Trio
 - The Garage 6, 10 pm
- Adam Larson; Jonathan Parker; Erica Dagnino with Ras Moshe, John Pietaro
 - Shrine 6, 7, 8 pm
- ★Benny Goodman Reinvented - 75th Anniversary, Carnegie Hall Concert: Ken Peplowski, Lew Tabackin, Wess “Warmdaddy” Anderson, Ehud Asherie, Terell Stafford, Linda Oh, Martin Wind, Willie Jones III, Yotam Silberstein, Monte Croft
 - Blue Note 8, 10:30 pm \$15-25
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
 - Village Vanguard 9, 11 pm \$25
 - Birdland 8:30, 11 pm \$30-40
- Terence Blanchard Quintet
- Quentin Angus Trio with Linda Oh, Kenneth Salters
 - Bar Next Door 6:30 pm
- Fado em Si Bemol: Pedro Matos, Miguel Silva, Paulo Parreira, Nuno Campos, Manuel Santiesteban
 - Alfama Restaurant 6:30 pm
- Warren Chiasson
 - Saint Peter’s 1 pm \$10

Thursday, January 17

- ★Andrew Cyrille’s 21st Century Big Band Unlimited with Gary Foster, Bruce Williams, Billy Harper, Alex Harding, Cecil Bridgewater, Clay Jenkins, Art Baron, Craig Harris, Stephanie O’Keefe, Putter Smith
 - David Rubenstein Atrium 7:30 pm
- ★Dave Liebman
 - Miller Recital Hall 7:30 pm
- ★Nate Wooley, Agustí Fernández, Ken Vandermark, Joe Morris; Nate Wooley, Agustí Fernández, Ken Vandermark, Joe Morris, Pascal Niggenkemper, Ben Hall
 - The Stone 8, 10 pm \$10
- ★Jeff “Tain” Watts’ Blu 4 with Mark Whitfield, Manuel Valera, Yuniør Terry Cabrera
 - Jazz Standard 7:30, 9:30 pm \$25
- ★Darius Jones Mæ’bul Quartet with Matt Mitchell, Sean Conly, Chad Taylor
 - The Jazz Gallery 9, 10:30 pm \$15
- Bark and Scream Series: Curtis Hasselbring, Briggan Krauss, Jim Black
 - The Firehouse Space 8 pm \$10
- ★Clarino: Thomas Heberer, Joachim Badenhorst, Pascal Niggenkemper; Patrick Breiner
 - Lark Café 8, 9 pm
- Cyrille Aimee Quartet with Thomas Enhco, Or Bareket, Rajiv Jayaweera
 - Jazz at Kitano 8, 10 pm \$10

- Aaron Parks Group with Mike Moreno, Harish Raghavan, Eric Harland
 - ShapeShifter Lab 8 pm
- Martin Luther King Jr. Celebration: Natalie Douglas Ensemble with Mark Hartman, Saadi Zain, Joe Choroszewski
 - Museum of Jewish Heritage 7 pm \$15
- Fado em Si Bemol: Pedro Matos, Paulo Gonçalves, Miguel Silva, Nuno Campos, Manuel Santiesteban
 - Metropolitan Room 11:30 pm \$20
- Leslie Pintchik Trio with Scott Hardy, Michael Sarin
 - Bar Next Door 8:30 pm \$12
 - Tomi Jazz 9 pm \$10
 - Cleopatra’s Needle 7 pm
- Scot Albertson/Matt Baker
- Mamiko Watanabe Trio
- Eric Reeves Ensemble with Alec Spiegelman, Bryson Barnes, Jack Giannini, Adrian Moring, Eric Reeves
 - Somethin’ Jazz Club 9 pm \$7
- Rick Stone Trio; Ben Benack Quartet
 - The Garage 6, 10 pm
- ★Music of John Lewis: Aaron Diehl, Warren Wolf, David Wong, Rodney Green
 - Dizzy’s Club 7:30, 9:30 pm \$30
 - Smalls 9:30 pm \$20
- Seamus Blake Group
- Brazilian Festival: Rogério Boccato Quarteto with Dan Blake, Nando Michelin, Gary Wang; Richard Miller Trio with Itaiгуara Brandão, Zé Mauricio
 - Cornelia Street Café 8:30, 10 pm \$10
- ★Benny Goodman Reinvented - 75th Anniversary, Carnegie Hall Concert: Ken Peplowski, Lew Tabackin, Wess “Warmdaddy” Anderson, Ehud Asherie, Terell Stafford, Linda Oh, Martin Wind, Willie Jones III, Yotam Silberstein, Monte Croft
 - Blue Note 8, 10:30 pm \$15-25
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
 - Village Vanguard 9, 11 pm \$25
 - Birdland 8:30, 11 pm \$30-40
- Terence Blanchard Quintet

Friday, January 18

- ★Ken Vandermark/Agustí Fernández; The Abstract Forrest Quartet: Joe Morris, Joachim Badenhorst, Pascal Niggenkemper, Ben Hall
 - The Stone 8, 10 pm \$10
- ★Al Foster’s 70th Birthday Celebration with Wallace Roney, Adam Birnbaum, Doug Weiss
 - Smoke 7, 9, 10:30 pm \$35
- ★The Music of Gerry Mulligan and John Lewis: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest Jonathan Batiste
 - Rose Hall 8 pm \$30-120
- The Cool School: Bill Charlap with Frank Wess, Mary Stallings, Bucky Pizzarelli
 - Allen Room 7:30, 9:30 pm \$55-65
 - University of the Streets 8 pm \$10
- ★Sam Newsome solo
- ★Matana Roberts’ Coin Coin
- ★Marco Cappelli Acoustic Trio with Ken Filiano, Satoshi Takeishi
 - Brecht Forum 8 pm \$15
- Harry Allen with Joel Forbes, Alvin Atkinson
 - Smalls 10:30 pm \$20
- Pedro Giraudo Jazz Orchestra
 - The Jazz Gallery 9, 10:30 pm \$20
- Roseanna Vitro and The RNP Band with Mark Soskin, Sara Caswell, Dean Johnson, Tim Horner
 - Jazz at Kitano 8, 10 pm \$25
- Michael Wolff Trio
 - Knickerbocker Bar and Grill 9:45 pm \$5
- Brazilian Festival: Billy Newman Quartet with Eric Schugren, Leco Reis, Vanderlei Pereira; Rob Curto Trio with Gustavo Amarante, Gil Oliveira
 - Cornelia Street Café 9, 10:30 pm \$15
- 2x3 Series: Dan Blake/Leo Genovese; Aaron Shraggel/Ben Monder; Josh Deutsch/Nico Soffiato
 - The Firehouse Space 8 pm \$10
- Art Bailey Trio with Michael Bates, Owen Howard; Kirk Knuffke Group
 - Ibeam Brooklyn 8:30, 9:30 pm \$10
- Dave Stryker Trio with Jared Gold, Steve Williams
 - Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Andrew Sterman with Mick Rossi, Jeff Carney
 - Rubin Museum 7 pm \$20
 - Metropolitan Room 11:30 pm \$20
- Lynn Stein/John Hart
- Manhattan School of Music Jazz Philharmonic
 - Borden Auditorium 7:30 pm
 - Cleopatra’s Needle 8 pm
- Lonnie Gasperini Trio
- Emily Wolf Project with Satish Robertson, Leah Gough-Cooper, Andrew Baird, Jason Yeager, Danny Weller, Matt Rousseau; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor
 - Somethin’ Jazz Club 9, 11 pm \$7-10
- Alex Layne Trio; Jason Prover and the Sneak Thievery Orchestra
 - The Garage 6, 10 pm
 - Sasa’s Lounge 9 pm
- John Cooksey Trio
- ★Jeff “Tain” Watts’ Blu 4 with Mark Whitfield, Manuel Valera, Yuniør Terry Cabrera
 - Jazz Standard 7:30, 9:30, 11:30 pm \$30
 - ShapeShifter Lab 8 pm
- Aaron Parks Group
- ★Music of John Lewis: Aaron Diehl, Warren Wolf, David Wong, Rodney Green and MJA String Quartet
 - Dizzy’s Club 7:30, 9:30, 11:30 pm \$30
- Chris Pattishall Group
 - Dizzy’s Club 12:45 am \$20
- ★Benny Goodman Reinvented - 75th Anniversary, Carnegie Hall Concert: Ken Peplowski, Lew Tabackin, Wess “Warmdaddy” Anderson, Ehud Asherie, Terell Stafford, Linda Oh, Martin Wind, Willie Jones III, Yotam Silberstein, Monte Croft
 - Blue Note 8, 10:30 pm \$15-25
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
 - Village Vanguard 9, 11 pm \$25
 - Birdland 8:30, 11 pm \$30-40
- Terence Blanchard Quintet
- Faiz Lamouri
 - Shrine 6 pm

- John Cooksey Trio
 - ★Jeff “Tain” Watts’ Blu 4 with Mark Whitfield, Manuel Valera, Yuniør Terry Cabrera
 - Jazz Standard 7:30, 9:30, 11:30 pm \$30
 - ShapeShifter Lab 8 pm
 - Aaron Parks Group
 - ★Music of John Lewis: Aaron Diehl, Warren Wolf, David Wong, Rodney Green and MJA String Quartet
 - Dizzy’s Club 7:30, 9:30, 11:30 pm \$30
 - Chris Pattishall Group
 - Dizzy’s Club 12:45 am \$20
 - ★Benny Goodman Reinvented - 75th Anniversary, Carnegie Hall Concert: Ken Peplowski, Lew Tabackin, Wess “Warmdaddy” Anderson, Ehud Asherie, Terell Stafford, Linda Oh, Martin Wind, Willie Jones III, Yotam Silberstein, Monte Croft
 - Blue Note 8, 10:30 pm \$15-25
 - ★Barry Harris Trio with Ray Drummond, Leroy Williams
 - Village Vanguard 9, 11 pm \$25
 - Birdland 8:30, 11 pm \$30-40
 - Terence Blanchard Quintet
 - Faiz Lamouri
 - Shrine 6 pm
- Friday, January 18
- ★Ahmed Abdullah’s Diaspora
 - Sistas’ Place 9, 10:30 pm \$25
 - ★Michael Carvin Experience with Keith Loftis, Yayoi Ikawa, Jansen Cinco
 - Jazz at Kitano 8, 10 pm \$25
 - John Zorn Improv Night with Joe Morris and guests
 - The Stone 8, 10 pm \$25
 - Brazilian Festival: Mauricio Zottarelli Group with Oriente Lopez, Klaus Mueller, Mike Pope; Amanda Ruzza Group with Ben Flocks, Chris Stover, Alex Nolan, Mamiko Watanabe, Mauricio Zottarelli
 - Cornelia Street Café 9, 10:30 pm \$15
 - ★Fay Victor Ensemble with Anders Nilsson, Ken Filiano; Hot & Cold: Anders Nilsson/ Aaron Duggan
 - Ibeam Brooklyn 8:30, 9:30 pm \$10
 - Outer Bridge Ensemble: Stephen Hudson, Soren Nissen, Jerome Jennings, David Freeman, Mark DeJong
 - Union Hall 10 pm
 - Oscar Penas Trio with Moto Fukushima, Franco Pinna
 - Bar Next Door 7:30, 9:30, 11:30 pm \$12
 - Rosemary Loar’s When Harry Met the Duke
 - Metropolitan Room 7 pm \$20

- Frank Owens Singers: Maki Mototsu, Carol Randazzo, Ron Saltus with Frank Owens, Paul West, Greg Bufford
 - Zeb’s 8 pm \$10
- Pat Bianchi Trio with Craig Ebner, Byron Landham
 - Oceana Restaurant 9 pm
 - Cleopatra’s Needle 8 pm
- Kazu Trio
- Gary Fogel Lagtet with Jonathan Saraga, Matt Chiasson, Josh Holcomb, Harry Miller, Brian Questa; Alex Levine with Danny Fisher-Lochhead, Julian Smith, Jay Sawyer; Reach Sextet: John Petrucci, Adam Machaskee, Peter Park, Jack Giannini, Will Macirowski, Jon Di Fiore
 - Somethin’ Jazz Club 7, 9, 11 pm \$10
- ★Al Foster’s 70th Birthday Celebration with Wallace Roney, Adam Birnbaum, Doug Weiss
 - Smoke 7, 9, 10:30 pm \$35
- ★The Music of Gerry Mulligan and John Lewis: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest Jonathan Batiste
 - Rose Hall 2, 8 pm \$30-120
- The Cool School: Bill Charlap with Frank Wess, Mary Stallings, Bucky Pizzarelli
 - Allen Room 7:30, 9:30 pm \$55-65
- ★Gary Foster/Michael Kanan Quartet with Putter Smith, Billy Mintz; Harry Allen with Joel Forbes, Alvin Atkinson
 - Smalls 7:30, 10:30 pm \$20
- Pedro Giraudo Jazz Orchestra
 - The Jazz Gallery 9, 10:30 pm \$20
- Michael Wolff Trio
 - Knickerbocker Bar and Grill 9:45 pm \$5
- ★Watts Family Reunion Band: Don Byron, Yosvany Terry, Jacam Manricks, Claire Daly, Lew Soloff, Alex Sipiagin, Laura Kahle, Frank Lacy, Clark Gayton, David Budway, Paul Bollenbeck, Chris Smith, Jeff “Tain” Watts
 - Jazz Standard 7:30, 9:30 pm \$30
- Aaron Parks Trio with Ben Street, RJ Miller
 - ShapeShifter Lab 8 pm
- ★Music of John Lewis: Aaron Diehl, Warren Wolf, David Wong, Rodney Green and MJA String Quartet
 - Dizzy’s Club 7:30, 9:30, 11:30 pm \$40
- ★Benny Goodman Reinvented - 75th Anniversary, Carnegie Hall Concert: Ken Peplowski, Lew Tabackin, Wess “Warmdaddy” Anderson, Ehud Asherie, Terell Stafford, Linda Oh, Martin Wind, Willie Jones III, Yotam Silberstein, Monte Croft
 - Blue Note 8, 10:30 pm \$15-25
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
 - Village Vanguard 9, 11 pm \$25
 - Birdland 8:30, 11 pm \$30-40
- Terence Blanchard Quintet
- ★Joachim Badenhorst solo; Dan Peck solo
 - The Silent Taco 6 pm
- Larry Newcomb Trio; Mark Marino Trio; Virginia Mayhew Quartet
 - The Garage 12, 6, 10:30 pm

- Aaron Parks Trio with Ben Street, RJ Miller
 - ShapeShifter Lab 8 pm
- ★Music of John Lewis: Aaron Diehl, Warren Wolf, David Wong, Rodney Green and MJA String Quartet
 - Dizzy’s Club 7:30, 9:30, 11:30 pm \$40
- ★Benny Goodman Reinvented - 75th Anniversary, Carnegie Hall Concert: Ken Peplowski, Lew Tabackin, Wess “Warmdaddy” Anderson, Ehud Asherie, Terell Stafford, Linda Oh, Martin Wind, Willie Jones III, Yotam Silberstein, Monte Croft
 - Blue Note 8, 10:30 pm \$15-25
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
 - Village Vanguard 9, 11 pm \$25
 - Birdland 8:30, 11 pm \$30-40
- Terence Blanchard Quintet
- ★Joachim Badenhorst solo; Dan Peck solo
 - The Silent Taco 6 pm
- Larry Newcomb Trio; Mark Marino Trio; Virginia Mayhew Quartet
 - The Garage 12, 6, 10:30 pm

Sunday, January 20

- ★Agustí Fernández solo; Agustí Fernández, Joachim Badenhorst, Kyoko Kitamura
 - The Stone 8, 10 pm \$10
- ★The Whammies play Steve Lacy: Jorrit Dijkstra, Pandelis Karayorgis, Jeb Bishop, Nate McBride, Mary Oliver, Han Bennink
 - Roulette 5 pm \$15
 - ShapeShifter Lab 8 pm
- Zach Brock Group
- Voice Box Festival: Sara Serpa 5tet with André Matos, Kris Davis, Aryeh Kobrinsky, Tommy Crane; Sofia Rei/Jorge Roeder
 - Cornelia Street Café 8:30, 10 pm \$10
- Lynette Washington with Chris Hunter, Dennis Bell, Alex Blake, Victor Jones
 - Metropolitan Room 7 pm \$20
- Peter Mazza Trio with Tim Hayward, Thomason Kneeland
 - Bar Next Door 8, 10 pm \$12
- John Dunlop Ensemble; Between the Lines: Blaise Siwula/François Grillot; Dafna Naphtali/Kitty Brazelton
 - ABC No-Rio 7 pm \$5
- ★Watts Family Reunion Band: Don Byron, Yosvany Terry, Jacam Manricks, Claire Daly, Lew Soloff, Alex Sipiagin, Laura Kahle, Frank Lacy, Clark Gayton, David Budway, Paul Bollenback, Chris Smith, Jeff “Tain” Watts
 - Jazz Standard 7:30, 9:30 pm \$25
- ★Music of John Lewis: Aaron Diehl, Warren Wolf, David Wong, Rodney Green and MJA String Quartet
 - Dizzy’s Club 7:30, 9:30 pm \$30
- ★Benny Goodman Reinvented - 75th Anniversary, Carnegie Hall Concert: Ken Peplowski, Lew Tabackin, Wess “Warmdaddy” Anderson, Ehud Asherie, Terell Stafford, Linda Oh, Martin Wind, Willie Jones III, Yotam Silberstein, Monte Croft
 - Blue Note 8, 10:30 pm \$15-25
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
 - Village Vanguard 9, 11 pm \$25
- Han-Earl Park, Louise DE Jensen, Michael Evans
 - Downtown Music Gallery 6 pm
 - Saint Peter’s 5 pm
- TK Blue Ensemble
- ★Drums for Warren Smith!: Jason Kao Hwang’s EDGE; Roy Campbell/Henry Grimes; Warren Smith, Bill Cole, Andrew Lamb; Ras Moshe’s Music Now!; Thurman Barker; Newman Taylor Baker; Karl Berger; Andrew Drury; Larry Roland; JD Parran; Will Connell, Tomas Ulrich, Anders Nilsson; Cheryl Pyle/John Pietaro; Dick Griffin/ François Grillot; William Trigg; Zane Massey; The Red Microphone; Warren Smith Composers Workshop Ensemble
 - Brecht Forum 2 pm \$10
- Donald Vega Trio with Yasushi Nakamura, Marion Felder
 - Blue Note 12:30, 2:30 pm \$29.50
- Roz Corral Trio with Dave Stryker, Chris Berger
 - North Square Lounge 12:30, 2 pm
- Joonsam Lee Trio; David Coss Quartet; Mauricio DeSouza Trio
 - The Garage 11:30 am 7, 11:30 pm

Monday, January 21

- Martin Luther King, Jr. Tribute: Marc Cary Focus Trio with guests
 - Dizzy’s Club 7:30, 9:30 pm \$25
- ★Mingus Big Band
 - Jazz Standard 7:30, 9:30 pm \$25
- Javier Moreno Group with Tony Malaby, George Dulin, Gerald Cleaver
 - Ibeam Brooklyn 8:30 pm \$10
- Adrian Harpham’s Namia with Deron Johnson, Gabriel Gordon, Jonathan Levy
 - ShapeShifter Lab 8 pm
- Voice Box Festival: Emilie Weibel solo; Kristin Slipp/Dov Manski
 - Cornelia Street Café 8:30, 10 pm \$10
- Mika Hary Trio with Gilad Hekselman, Nir Felder
 - Bar Next Door 8:30 pm \$12
- Nathan Parker Smith Big Band
 - Ten Lounge 9, 10:30 pm
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet
 - The Garage 7, 10:30 pm
 - Shrine 6 pm
- Karen Taylor

Tuesday, January 22

- ★Al Foster Quartet with Eric Alexander, Adam Birnbaum, Doug Weiss
Village Vanguard 9, 11 pm \$25
- ★Sonny Fortune Group with Michael Cochrane, David Williams, Steve Johns
Blue Note 8, 10:30 pm \$10-20
- ★Cyrus Chestnut 50th Birthday Celebration with Wess Anderson, Dezron Douglas, Neal Smith
Dizzy's Club 7:30, 9:30 pm \$35
- Sammy Miller Quintet
Dizzy's Club 11 pm \$15
- Ann Hampton Callaway
Birdland 8:30, 11 pm \$30-40
- Gilad Hekselman Band with Mark Turner, Joe Martin, Marcus Gilmore
Jazz Standard 7:30, 9:30 pm \$20
- Mike Longo's NY State of the Art Jazz Ensemble
NYC Baha'i Center 8, 9:30 pm \$15
- Stafford Hunter
Zinc Bar 8, 10 pm
- Matthew Garrison Residency with guests; Gene Lake Group
ShapeShifter Lab 8:30, 9:30 pm \$10
- ★Jean-Michel Pilc solo
Jazz at Kitano 8, 10 pm \$10
- Carl Testa, Anne Rhodes, Joe Morris; Wildlife: Jim Hobbs, Petr Cancura, Luther Gray, Joe Morris
The Stone 8, 10 pm \$10
- Voice Box Festival: Akiko Pavolka and House of Illusion with Loren Stillman, Nate Radley, Matt Pavolka, Bill Campbell; Herbie Nichols Sung: Fay Victor, Michäel Attias, Anthony Coleman, Ratzo Harris, Rudy Royston
Comelia Street Café 8:30, 10 pm \$10
- Geoff Vidal Trio with Dezron Douglas, Neal Smith
Bar Next Door 8:30 pm \$12
- On The Way Out: Aaron Dugan, Sean Conly, Tim Keiper; Jonas Tauber Quartet with John Gross, Hans Tammen, Billy Mintz
The Backroom 8:30, 10 pm \$10
- Danny Jonokuchi Sextet; Maya Nova Trio with Andrew Lim, Peter Slavov
Somethin' Jazz Club 7, 9 pm \$7-10
- Cecilia Coleman Big Band; Emmet Cohen Trio
The Garage 7, 10:30 pm
- Fado em Si Bemol: Pedro Matos, Miguel Silva, Paulo Parreira, Nuno Campos, Manuel Santiesteban and guest Nathalie Pires
Drom 6:30 pm

Wednesday, January 23

- ★Sam Newsome, Tim Berne, Ethan Iverson, Andrew Cyrille
Smalls 9:30 pm \$20
- ★Rudresh Mahanhattappa Quartet with Craig Taborn, François Moutin, Dan Weiss
Brooklyn Public Library Central Branch 7 pm
- Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
Jazz Standard 7:30, 9:30 pm \$25
- José James
Highline Ballroom 8 pm \$18
- Hot Club of Detroit: Evan Perri, Julien Labro, Jon Irabagon, Shawn Conley, Paul Brady and guest Cyrille Aimee
Iridium 8, 10 pm \$25
- Noah Haidu with Jon Irabagon, McClenty Hunter, Ariel De La Portilla; Richie Goods and Nuclear Fusion with Tom Guarna, Xavier Davis, Mike Clark
Zinc Bar 7, 9, 11 pm 12:30 am
- Armand Hirsch B3 3 X 3 with Brian Charette, Joe Strasser; with Emmet Cohen, Mark Whitfield Jr.; with Jake Sherman, Jake Goldbas
Smoke 7, 9, 10:30 pm
- Stephen Haynes, Kyoko Kitamura, Michael Evans, Joe Morris; Taylor Ho Bynum, Sara Schoenbeck, Joe Morris
The Stone 8, 10 pm \$10
- ★Tomas Fujiwara Trio with Ralph Alessi, Brandon Seabrook
Barbès 8 pm \$10
- Miguel Fernandez Group with Jason Palmer, Leo Genovese, Chris Lightcap, Joe Hunt; Hans Tammen's ZAVODNIKS with Dan Blake, Josh Sinton, Ursel Schlicht, Shoko Nagai, Dafna Naphtali, Lola Regenthal, Jonas Tauber, Satoshi Takeishi, Andrew Drury
Douglass Street Music Collective 8 pm \$10
- Igor Lumpert Quartet with Ben Street, Nasheet Waits
Jazz at Kitano 8, 10 pm \$10
- Ben Monder solo; Jean Carla Rodea/Gerald Cleaver Group with Joachim Badenhorst
Seeds 8:30, 10 pm \$10
- Roz Corral Quartet with Saul Rubin, Paul Gill, Alvester Garnett
Zeb's 8:30 pm
- Simon Yu The Exotic Experiment with Sean Nowell, Tomoko Omura, Rozhan Razman, Tobias Ralph; 'Nuf Said: Ioana Vintu, Andrew Gould, Teriver Cheung, Justin Stanton, Rozhan Razman, Avishai Rozen; Bob Lanzetti Group with Justin Stanton, Michael League
ShapeShifter Lab 8:30 pm \$8
- Joe Alterman
Caffe Vivaldi 9:30 pm
- Alex Wyatt Sextet; Paul Francis Trio
The Garage 6, 10 pm
- ★Al Foster Quartet with Eric Alexander, Adam Birnbaum, Doug Weiss
Village Vanguard 9, 11 pm \$25
- ★Sonny Fortune Group with Michael Cochrane, David Williams, Steve Johns
Blue Note 8, 10:30 pm \$10-20
- ★Cyrus Chestnut 50th Birthday Celebration with Wess Anderson, Dezron Douglas, Neal Smith
Dizzy's Club 7:30, 9:30 pm \$35
- Sammy Miller Quintet
Dizzy's Club 11 pm \$15
- Ann Hampton Callaway
Birdland 8:30, 11 pm \$30-40
- Fado em Si Bemol: Pedro Matos, Miguel Silva, Paulo Parreira, Nuno Campos, Manuel Santiesteban
Alfama Restaurant 6:30 pm
- Bob Dorough/Lisa Maxwell
Saint Peter's 1 pm \$10

Thursday, January 24

- ★Tim Berne's Paraphrase with Drew Gress, Tom Rainey
Greenwich House Music School 8 pm \$15
- Matthew Shipp, William Parker, Joe Morris; William Parker, Joe Morris, Gerald Cleaver
The Stone 8, 10 pm \$10
- Bark and Scream Series: Shoko Nagai, Todd Reynolds, Jonathan Goldberger, Pascal Niggenkemper
The Firehouse Space 8 pm \$10
- Giacomo Merega solo; Tom Beckham/Brad Shepik
Lark Café 8, 9 pm
- Florian Hoefner Quartet with Mike Ruby, Sam Anning, Peter Kronreif
Jazz at Kitano 8, 10 pm \$10
- 4 solo(s): Jessica Pavone, Josh Sinton, Charlie Rauh, Austin Vaughn
Douglass Street Music Collective 8 pm \$10
- Becca Stevens
ShapeShifter Lab 8:30 pm \$12

- Quentin Angus' Perception with Will Vinson, Shai Maestro, Linda Oh, Kenneth Salters
Metropolitan Room 11:30 pm \$20
- Lev Zhurbin with Sam Sadigursky, Pablo Aslan
Comelia Street Café 8:30 pm \$10
- Alex Brown
The Jazz Gallery 9, 10:30 pm \$15
- Jacam Manricks Trio with Gianluca Renzi, Ross Pederson
Bar Next Door 8:30 pm \$12
- Rudi Mwongozi Trio
Cleopatra's Needle 7 pm
- Steven Feifke with Jared LaCasce, Dave Pietro, Chad Lefkowitz-Brown, Mike Rood, Raviv Markovitz, Jimmy Macbride; John Lester "Jazz?" Quartet
Somethin' Jazz Club 7, 9 pm \$10
- Josh Lawrence Quartet; Alan Chaubert Trio
The Garage 6, 10 pm
- Omar Sosa/Paolo Fresu Duo
Blue Note 8, 10:30 pm \$15-25
- ★Sam Newsome, Tim Berne, Ethan Iverson, Andrew Cyrille
Smalls 9:30 pm \$20
- Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
Jazz Standard 7:30, 9:30 pm \$25
- Hot Club of Detroit: Evan Perri, Julien Labro, Jon Irabagon, Shawn Conley, Paul Brady and guest Cyrille Aimee
Iridium 8, 10 pm \$25
- ★Al Foster Quartet with Eric Alexander, Adam Birnbaum, Doug Weiss
Village Vanguard 9, 11 pm \$25
- ★Cyrus Chestnut 50th Birthday Celebration with Wess Anderson, Dezron Douglas, Neal Smith
Dizzy's Club 7:30, 9:30 pm \$35
- Ann Hampton Callaway
Birdland 8:30, 11 pm \$30-40

Friday, January 25

- ★Jimmy Cobb's 84th Birthday Celebration
Smoke 7, 9, 10:30 pm \$35
- ★Alvin Curran's Fakebook
Roulette 8 pm \$15
- Sirius Quartet: Fung Chern Hwei, Gregor Huebner, Ron Lawrence, Jeremy Harman and guest Uri Caine
ShapeShifter Lab 8 pm \$12
- ★Bill Cunliffe Trio
Jazz at Kitano 8, 10 pm \$25
- Linda Oh Quartet with Dayna Stephens, Fabian Almazan, Rudy Royston
The Jazz Gallery 9, 10:30 pm \$20
- Mess Hall: Joe Morris, Steve Lantner, Jerome Deupree; The Spanish Donkey: Jamie Saft, Joe Morris, Mike Pride
The Stone 8, 10 pm \$10
- Myron Walden Group
Smalls 10:30 pm \$20
- Michael Wolff Trio
Knickerbocker Bar and Grill 9:45 pm \$5
- Jean Rohe/Vitor Gonçalves; Jean Rohe/Rogério Boccato
Comelia Street Café 9, 10:30 pm \$15
- Daniel Levin, Russ Lossing, Gerald Cleaver
The Firehouse Space 8 pm \$10
- ★Fay Victor
BAMCafé 9 pm
- Melissa Aldana Trio with Pablo Menares, Greg Hutchinson
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- AirSpace: Claire de Brunner, Jochem van Dijk, Carol Liebowitz; The Quetzalcoatl Project: Christopher Forbes/Maryanne de Prophetis
Ibeam Brooklyn 8:30 pm \$10
- Nick Millevoi solo; Jeremiah Cymerman
Spectrum 7 pm
- ZigZag Quartet: Alexander Wu, Danny Mallon, Francisco Roldan, Hilliard Greene
Mannes College of Music 8 pm \$10
- Yaacov Mayman Trio
Cleopatra's Needle 8 pm
- Ladies Day: MJ Territo, Linda Presgrave, Iris Ormig: Somethin' Vocal with Matt Baker Trio; Jonathan Saraga Quintet
Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Rob Edwards Quartet; Joey Morant Trio
The Garage 6, 10 pm
- Livio Almeida Quintet
Shrine 8 pm
- Omar Sosa/Paolo Fresu Duo
Blue Note 8, 10:30 pm \$15-25
- Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Al Foster Quartet with Eric Alexander, Adam Birnbaum, Doug Weiss
Village Vanguard 9, 11 pm \$25
- ★Cyrus Chestnut 50th Birthday Celebration with Wess Anderson, Dezron Douglas, Neal Smith
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Sammy Miller Quintet
Dizzy's Club 12:45 am \$20
- Ann Hampton Callaway
Birdland 8:30, 11 pm \$30-40

Saturday, January 26

- ★Rahn Burton Trio
Cleopatra's Needle 8 pm
- ★Jason Rigby Detroit-Cleveland Trio with Cameron Brown, Gerald Cleaver
Comelia Street Café 9, 10:30 pm \$15
- Steve Lantner Quartet with Allan Chase, Luther Gray, Joe Morris; Joe Morris Bass Quartet with Taylor Ho Bynum, Allan Chase, Luther Gray
The Stone 8, 10 pm \$10
- Interpretations: Ekmeles Vocal Ensemble; Pheeroan akLaff's Music of Global Mantras with Scott Robinson, Jerome Harris, Aska Kaneko, Jun Miyake, DK Dyson, Hsuan Ma, Michael Rogers
Roulette 8 pm \$15
- ★Winard Harper
Sistas' Place 9, 10:30 pm \$25
- Roman Filiu Group
The Jazz Gallery 9, 10:30 pm \$20
- Carla Kihlstedt with International Contemporary Ensemble
Merkin Concert Hall 7:30 pm \$25
- Eric Comstock/Barbara Fasano Quartet with Sean Smith, Vito Lesczak
Jazz at Kitano 8, 10 pm \$25
- ★Yoni Kretzmer 2Bass Quartet with Sean Conly, Reuben Radding, Mike Pride and guest Herb Robertson
The Firehouse Space 8, 9:30 pm \$10
- ★Fay Victor Ensemble with Anders Nilsson, Ken Filiano
Ibeam Brooklyn 8:30, 9:30 pm \$10
- The Luce Trio: Jon De Lucia, Ryan Ferreira, Chris Tordini
Sycamore 10 pm \$10
- Avi Rothbard Trio with Yoshi Waki, Pete Zimmer
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Colin Stranahan, Glenn Zaleski, Rick Rosato
Oceana Restaurant 9 pm
- Rosella Stone Quartet with Ira Jackson, John Weiss, Hill Greene, Vince Cherico and guests
Billie's Black Bar 8, 10 pm \$10
- Zach Resnick Quintet with Mitch Guido, Gianni Bianchini, Ross Kratter, Steve Picataggio; Michael Webster Quintet with Chris Dingman, Jesse Lewis, Ike Sturm, Jared Schonig; Fredrick Levore
Somethin' Jazz Club 5, 7, 9 pm \$10

- ★Jimmy Cobb's 84th Birthday Celebration
Smoke 7, 9, 10:30 pm \$35
- Virginia Mayhew Group with Noah Bless, Gary Wang; Myron Walden Group
Smalls 7:30, 10:30 pm \$20
- Michael Wolff Trio
Knickerbocker Bar and Grill 9:45 pm \$5
- Omar Sosa/Paolo Fresu Duo
Blue Note 8, 10:30 pm \$15-25
- Chris Massey's Nue Jazz Project with Adam Larson, Benny Bennack III, Willem Delisfort, Chris Talio
Blue Note 12:30 am \$10
- Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Al Foster Quartet with Eric Alexander, Adam Birnbaum, Doug Weiss
Village Vanguard 9, 11 pm \$25
- ★Cyrus Chestnut 50th Birthday Celebration with Wess Anderson, Dezron Douglas, Neal Smith
Dizzy's Club 7:30, 9:30, 11:30 pm \$45
- Ann Hampton Callaway
Birdland 8:30, 11 pm \$30-40
- Marsha Heydt Quartet; Champion Fulton Trio; Carl Bartlett Jr. Quartet
The Garage 12, 6, 10:30 pm

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**FRIDAY NITE OPEN MIC/JAM SESSION AT ZEB'S! For Singers, Tap Dancers & Instrumentalists
EVERY FRIDAY, 6 TO 10 P.M. AUDIENCE WELCOME! \$10**

Sunday, January 27

- Sketchy Black Dog: Misha Piatigorsky, Chris Wabich, Danton Boller, Liv Wagner, Hilary Castle, Colin Benn, Agnes Nagy
Iridium 8, 10 pm \$25
- Joshua Shneider Love Speaks Orchestra
Roulette 8 pm \$15
- Jean Carla Rodea with Eva Novoa, Ryan Ferreira; Frank Carlberg Quartet with Joe Morris, Pascal Niggenkemper, Luther Gray
The Stone 8, 10 pm \$10
- Old Time Musketry: Adam Schneit, Max Goldman, JP Schlegelmilch, Phil Rowan
The Firehouse Space 8 pm \$10
- Gene Ess' Fractal Attraction with Sara Serpa, David Berkman, Aidan O'Donnell, Rudy Royston; Andrea Wolper Ensemble
Ibeam Brooklyn 8:30 pm \$10
- Marvin Swell Goup with Satoshi Takeishi
Arlene's Grocery 8 pm
Shrine 8 pm
- Cyrille Aimee
- Tom Dempsey Trio with Chris Berger, Dion Parson
Bar Next Door 8, 10 pm \$12
- Rosemary Loar's When Harry Met the Duke
Metropolitan Room 7 pm \$20
- Electroacoustic Trio: Gian Luigi Diana, Ben Gerstein, Mike Pride; The Red Microphone: John Pietaro, Ras Moshé, Rocco John Iacovone, Nicolas Letman-Burtinovic; Luke Schwartz with Quiet City
ABC No-Rio 7 pm \$5
Sasa's Lounge 9 pm
- Alvin Rogers Band
- Omar Sosa/Paolo Fresu Duo
Blue Note 8, 10:30 pm \$15-25
- Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
Jazz Standard 7:30, 9:30 pm \$25
- Al Foster Quartet with Eric Alexander, Adam Birnbaum, Doug Weiss
Village Vanguard 9, 11 pm \$25
- Cyrus Chestnut 50th Birthday Celebration with Wess Anderson, Dezron Douglas, Neal Smith
Dizzy's Club 7:30, 9:30 pm \$35
- Nacho Arimany New World-Jazz Quartet
Drom 7 pm \$20
- Alan Sondheim, Azure Carter, Chris Diasparra; Hans Tammen, John Gross, Jonas Tauber, Billy Mintz
Downtown Music Gallery 6 pm
- Melissa Stylianou Trio with Bruce Barth
Saint Peter's 5 pm
- Hiroshi Yamazaki and Friends with Ryan Berg, Nadav Snir
Somethin' Jazz Club 5 pm \$20
- Mamiko Taira with Toru Dodo, Steve Whipple, Shinnosuke Takahashi
Blue Note 12:30, 2:30 pm \$29.50
- Frank Senior Trio with Paul Meyers, Paul Beaudry
North Square Lounge 12:30, 2 pm
- Iris Ormig Quartet; David Coss Quartet; Dave Kain Group
The Garage 11:30 am 7, 11:30 pm

Monday, January 28

- Jim Black Trio with guest
ShapeShifter Lab 8, 9 pm \$10
- Mary Halvorson/Ingrid Laubrock
JACK 8 pm \$10
- Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Juilliard Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$25
- Juan P Carletti Trio with Tony Malaby, Chris Hoffman
Sycamore 9:30 pm
- Sonia Szajnberg Trio with Matt Davis, Martin Urbach
Bar Next Door 8:30 pm \$12
- Masako Fujimoto Quartet with Leo Tatis, Greg Feingold, Nahum Corona
Somethin' Jazz Club 9 pm \$7
- Howard Williams Jazz Orchestra; Guy Mintus Trio
The Garage 7, 10:30 pm

Tuesday, January 29

- David Virelles' Continuum with Ben Street, Andrew Cyrille, Román Díaz
Village Vanguard 9, 11 pm \$25
- Gerald Cleaver's Black Host with Cooper-Moore, Darius Jones, Brandon Seabrook, Pascal Niggenkemper; Noah Kaplan Quartet with Joe Morris, Giacomo Meregá, Jason Nazary
The Stone 8, 10 pm \$10
- Matt Garrison Residency; Victor Bailey
ShapeShifter Lab 8:30, 9:30 pm
- Marc Johnson/Eliane Elias Group
Iridium 8, 10 pm \$35
- Nicole Henry
Dizzy's Club 7:30, 9:30 pm \$35
- John Pizzarelli Quartet
Birdland 8:30, 11 pm \$30-40
- Diane Schuur
Blue Note 8, 10:30 pm \$20-35
- Ben Williams and Sound Effect with Marcus Strickland, Alex Wintz, Christian Sands, John Davis
Jazz Standard 7:30, 9:30 pm \$20
- Dave Chamberlain's Band of Bones with Mike Boscarino, Sam Burtis, Charley Gordon, Nate Mayland, Matt McDonald, Mark Patterson, Max Seigel, Dale Turk, Kenny Ascher, Jerry DeVore, Mike Campenni, Chembo Cornel, Kat Gang and guests Steve Turre, Clifton Anderson
NYC Baha'i Center 8, 9:30 pm \$15
- John Blum/Weasel Walter
JACK 8 pm \$10
- Nate Wooley/Josh Sinton Duo; Charity Chan solo
Douglass Street Music Collective 8 pm \$10
- Jared Gold Trio with Avi Rothbard, Kevin Kanner
Bar Next Door 8:30 pm \$12
- Cynthia Sayer Band with guest Charlie Giordano
Joe's Pub 7:30 pm \$20
- Jean-Michel Pilc solo
Jazz at Kitano 8, 10 pm \$10
- Manhattan School of Music Concert Jazz Band
Borden Auditorium 7:30 pm
- Kathleen Pottón Band with Troy Robert, Tuomo Uusitalo
Somethin' Jazz Club 9 pm \$7
- Kyle Athayde Big Band; Kyle Hernandez Trio
The Garage 7, 10:30 pm

Wednesday, January 30

- Omer Avital, Lage Lund, Chris Smith, Nasheet Waits
Smalls 9:30 pm \$20
- Cory Weeds Quintet with Steve Davis, Tilden Webb, Ken Lister, Jesse Cahill
Smoke 7, 9, 10:30 pm
- Ivo Perelman Quartet with Matthew Shipp, Gerald Cleaver, Joe Morris; Stephen Haynes with Warren Smith, William Parker, Joe Morris
The Stone 8, 10 pm \$10
- Erika Matsuo Quintet with Helio Alves, Juancho Herrera, Ben Zwerin, Harvey Wirht
Jazz at Kitano 8, 10 pm \$10
- Tessa Souter Quartet
Cornelia Street Café 8:30 pm \$10
- Noah Garabadien Sextet; Troy Roberts Quartet with Tarek Yamani, Alex Claffy, Dag Markhus
ShapeShifter Lab 8:30, 10 pm \$8
- Kate Pittman's Denial and Error with Josh D Reed, Landon Knoblock, Adam Hopkins
Barbès 8 pm \$10
- Ted Poor solo
Seeds 8:30 pm \$10

- Rosemary Loar's When Harry Met the Duke; Sharon Clark
Metropolitan Room 7, 9:30 pm \$20
- Joe Alterman
Caffe Vivaldi 9:30 pm
- Matt Panayides Group with Rich Perry, Bob Sabin, Jeff Davis
Somethin' Jazz Club 9 pm \$10
- John Chin Trio; Austin Walker Trio
The Garage 6, 10 pm
- Tyrone Govan Trio
Sasa's Lounge 9 pm
- David Virelles' Continuum with Ben Street, Andrew Cyrille, Román Díaz and guest Henry Threadgill
Village Vanguard 9, 11 pm \$25
- Marc Johnson/Eliane Elias Group
Iridium 8, 10 pm \$35
- Nicole Henry
Dizzy's Club 7:30, 9:30 pm \$35
- John Pizzarelli Quartet
Birdland 8:30, 11 pm \$30-40
- Diane Schuur
Blue Note 8, 10:30 pm \$20-35
- Ben Williams and Sound Effect with Marcus Strickland, Alex Wintz, Christian Sands, John Davis
Jazz Standard 7:30, 9:30 pm \$20
- Warren Vache
Saint Peter's 1 pm \$10

Thursday, January 31

- Rene Marie Quartet
Dizzy's Club 7:30, 9:30 pm \$35
- Patricia Barber Quartet with John Kregor, Larry Kohut, Jon Deitemyer
Jazz Standard 7:30, 9:30 pm \$25
- Howard Alden/Warren Vache Duo
Bar Next Door 8:30 pm \$12
- Lava Bat: Joe Morris, Mary Halvorson, Chris Cretella, Yasmine Azaiez, David Cordes; Ultra: Joe Morris, Tanya Kalmanovitch, Yasmine Azaiez, Geni Skendo, Junko Fujiwara
The Stone 8, 10 pm \$10
- Bark and Scream Series: Frank London/Jeremiah Lockwood's Songs of Zebulon with Shoko Nagai, Brian Drye, Ron Caswell
The Firehouse Space 8 pm \$10
- Melissa Aldana Quartet with Gordon Au, Pablo Menares, Jochen Rueckert
The Jazz Gallery 9, 10:30 pm \$15
- Luiz Simas with Adriano Santos, Gustavo Amarante and guest Eliane Amherd
Metropolitan Room 9:30 pm \$25
- Tony Jefferson Quartet with Paul Meyers, Bennett Paster, Paul Beaudry
Jazz at Kitano 8, 10 pm \$10
- Geoff Vidal 3 with Dezron Douglas, Neal Smith; Tyler Blanton 3 with Matt Penman, Colin Stranahan
Cornelia Street Café 8:30, 10 pm \$10
- Nico Soffiato/Andrew Smiley; Joe Hertenstein
Lark Café 8, 9 pm
- Becca Stevens
ShapeShifter Lab 8:30 pm \$12
- Vadim Neselovskyi
Caffe Vivaldi 9:30 pm
- Katsuko Tanaka Trio
Cleopatra's Needle 7 pm
- Harmony Keeney; Troy Roberts Quartet
Somethin' Jazz Club 7, 9 pm \$10
- Dylan Meek Trio; Stan Killian Quartet
The Garage 6, 10 pm
- Omer Avital, Lage Lund, Chris Smith, Nasheet Waits
Smalls 9:30 pm \$20
- David Virelles' Continuum with Ben Street, Andrew Cyrille, Román Díaz and guest Henry Threadgill
Village Vanguard 9, 11 pm \$25
- Marc Johnson/Eliane Elias Group
Iridium 8, 10 pm \$35
- John Pizzarelli Quartet
Birdland 8:30, 11 pm \$30-40
- Diane Schuur
Blue Note 8, 10:30 pm \$20-35
- Alex Brown
Shrine 5 pm



REGULAR ENGAGEMENTS

- MONDAYS**
- Tom Abbott Big Bang Big Band
Swing 46 8:30 pm
 - Ron Affif Trio
Zinc Bar 9, 11pm, 12:30, 2 am
 - Woody Allen/Eddy Davis New Orleans Jazz Band
Café Carlyle 8:45 pm \$125
 - SMOKE or Captain Black Big Band; John Farnsworth
Smoke 7, 9, 10:30 pm
 - Michael Brecker Tribute with Dan Barman
The Counting Room 8 pm
 - Sedric Choukroun and The Brasileros
Chez Lola 7:30 pm
 - Pete Davenport/Ed Schuller Jam Session
Frank's Cocktail Lounge 9 pm
 - Emerging Artists Series
Bar Next Door 6:30 pm (ALSO TUE-THU)
 - Joel Forrester solo
Brandy Library 8 pm
 - George Gee Swing Orchestra
Gospel Uptown 8 pm
 - Vince Giordano's Nighthawks
Sofia's 8 pm (ALSO TUE)
 - Grove Street Stompers
Arthur's Tavern 7 pm
 - JFA Jazz Jam
Local 802 7 pm
 - Roger Lent Trio Jam
Cleopatra's Needle 8 pm
 - Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
 - 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
Ave D 9 pm
 - Stan Rubin All-Stars
Charley O's 8:30 pm
 - Vanguard Jazz Orchestra
Village Vanguard 9, 11 pm \$30
 - Rakiem Walker Project
Red Rooster 7:30 pm
 - Jordan Young Group
Bflat 8 pm (ALSO WED 8:30 pm)
- TUESDAYS**
- Daisuke Abe Trio
Sprig 6 pm (ALSO WED-THU)
 - Rick Bogart Trio with Louisa Poster
L'Ybane 9 pm (ALSO FRI)
 - Orrin Evans Evolution Series Jam Session
Zinc Bar 11 pm
 - Irving Fields
Nino's Tuscan 7 pm (ALSO WED-SUN)
 - George Gee Swing Orchestra
Swing 46 8:30 pm
 - Loston Harris
Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
 - Art Hirahara Trio
Arturo's 8 pm
 - Yuichi Hirakawa Trio
Arthur's Tavern 7, 8:30 pm
 - Sandy Jordan and Larry Luger Trio
Notaro 8 pm
 - Mike LeDonne Quartet; Jason Marshall Quartet
Smoke 7, 9, 10:30, 11:30 pm
 - Metro Room Jazz Jam with guests
Metropolitan Room 11:30 pm \$10
 - Russ Nolan Jazz Organ Trio
Cassa Hotel and Residences 6 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
 - Slavic Soul Party
Barbès 9 pm \$10
 - Ed Vodicka Trio with guests
Pier 9 8 pm (ALSO WED-THU; FRI-SAT 9 PM)
- WEDNESDAYS**
- Astoria Jazz Composers Workshop
Waltz-Astoria 6 pm
 - Sedric Choukroun and the Eccentrics
Chez Oskar 7 pm
 - Roxy Coss
Smoke 11:30 pm
 - Roger Davidson/Pablo Aslan
Caffe Vivaldi 6 pm
 - Walter Fischbacher Trio
Water Street Restaurant 8 pm
 - Jeanne Gies with Howard Alden and Friends
Joe G's 6:30 pm
 - Les Kurtz Trio; Joonsam Lee Trio
Cleopatra's Needle 7, 11:30 pm
 - Jonathan Kreisberg Trio
Bar Next Door 8:30, 10:30 pm \$12
 - Guillaume Laurent Trio
Bar Tabac 7 pm
 - Jake K. Leckie Trio
Kif Bistro 8 pm
 - Jed Levy and Friends
Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
 - Greg Lewis Organ Monk with Reggie Woods
Sapphire NYC 8 pm
 - Ron McClure solo piano
McDonald's 12 pm (ALSO SAT)
 - John McNeil/Mike Fahie Tea and Jam
Tea Lounge 9 pm
 - Jacob Melchior
Philip Marie 7 pm (ALSO SUN 12 PM)
 - Alex Obert's Hollow Bones
Via Della Pace 10 pm
 - David Ostwald's Louis Armstrong Centennial Band
Birdland 5:30 pm \$20
 - Saul Rubin Vocalist Series
Zeb's 8 pm \$10
 - Stan Rubin Orchestra
Swing 46 8:30 pm
 - David Schnug
Papa's Gino's Restaurant 8:30 pm
 - Alex Terrier Trio
Antibes Bistro 7:30 pm
 - Justin Wert/Corcoran Holt
Benoit 7 pm
 - Bill Wurtzel/Mike Gari
American Folk Art Museum Lincoln Square 2 pm
 - Bill Wurtzel Duo
Velour Lounge 6:30 pm
- THURSDAYS**
- Jason Campbell Trio
Perk's 8 pm
 - Sedric Choukroun
Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
 - Jazz Open Mic
Perk's 8 pm
 - Lapis Luna Quintet
The Plaza Hotel Rose Club 9 pm
 - Michael Mwenso and Friends
Dizzy's Club 11 pm (ALSO SAT 11:30 pm)
 - Eri Yamamoto Trio
Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS**
- The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen
Barbès 5 pm
 - Deep Pedestrian
Sintir 8 pm
 - Charles Downs' Centipede
The Complete Music Studio 7 pm
 - Gerry Eastman's Quartet
Williamsburg Music Center 10 pm
 - Patience Higgins & The Sugar Hill Quartet
Smoke 11:30 pm
 - Tommy Igoe Birdland Big Band
Birdland 5 pm \$25
 - Kengo Nakamura Trio
Club A Steakhouse 11 pm
 - Brian Newman Quartet
Duane Park 10:30 pm
 - Frank Owens Open Mic
The Local 802 6 pm
 - Albert Rivera Organ Trio
B Smith's 8:30 pm (ALSO SAT)
 - Brandon Sanders Trio
Londel's 8, 9, 10 pm (ALSO SAT)
 - Bill Saxton and Friends
Bill's Place 9, 11 pm \$15
- SATURDAYS**
- Cyrille Aimee
The Cupping Room 8:30 pm
 - Candy Shop Boys
Duane Park 8, 10:30 pm
 - Jesse Elder/Greg Ruggiero
Rothmann's 6 pm
 - Joel Forrester solo
Indian Road Café 11 am
 - Guillaume Laurent/Luke Franco
Casaville 1 pm
 - Johnny O'Neal
Smoke 12:30 am
 - Skye Jazz Trio
Jack 8:30 pm
 - UOTS Jam Session
University of the Streets 11:30 pm \$5 (ALSO SAT)
 - Michelle Walker/Nick Russo
Anyway Café 9 pm
 - Bill Wurtzel Duo
Henry's 12 pm
- SUNDAYS**
- Birdland Jazz Party
Birdland 6 pm \$25
 - Bill Cantrall Trio
Crescent and Vine 8 pm
 - Barbara Carroll
54Below 1 pm \$30-40
 - Marc Devine Trio
TGIFriday's 6 pm
 - JaRon Eames/Emme Kemp
Eats 6 pm
 - Ear Regulars with Jon-Erik Kelloso
The Ear Inn 8 pm
 - Marjorie Eliot/Rudell Drears/Sedric Choukroun
Parlor Entertainment 4 pm
 - Gene Ess Jam Session
ShapeShifter Lab 3 pm \$3
 - Sean Fitzpatrick and Friends
Ra Café 1 pm
 - Joel Forrester solo
Grace Gospel Church 11 am
 - Nancy Goudinaki's Trio
Kellari Taverna 12 pm
 - Enrico Cordanefi solo
Sora Lella 7 pm
 - Broc Hempel/Sam Trapchak/Christian Coleman Trio
Dominie's Astoria 9 pm
 - Annette St. John; Allan Harris; Cynthia Soriano
Smoke 11:30 am, 7, 11:30 pm
 - Bob Kindred Group
Café Loup 12:30 pm
 - Nate Lucas All Stars
Ginny's Supper Club 7 pm
 - Alexander McCabe Trio
CJ Cullens Tavern 5 pm
 - Junior Mance Trio
Café Loup 6:30 pm
 - Arturo O'Farrill Afro-Latin Jazz Orchestra
Birdland 9, 11 pm \$30
 - Lu Reid Jam Session
Shrine 4 pm
 - Vocal Open Mic; Johnny O'Neal
Smalls 4:30, 8:30 pm
 - Rose Rutledge Trio
Ardesia Wine Bar 6:30 pm
 - Secret Architecture
Caffe Vivaldi 9:45 pm
 - Gabrielle Stravelli Trio
The Village Trattoria 12:30 pm
 - Cidinho Teixeira
Zinc Bar 10, 11:30 1 am
 - Jazz Jam hosted by Michael Vitali
Comix Lounge 8 pm
 - Brian Woodruff Jam
Blackbird's 9 pm

CLUB DIRECTORY

- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street www.55bar.com
- **92nd Street Y Weill Art Gallery** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street www.92y.org
- **92YTribeCa** 200 Hudson Street (212-601-1000) Subway: 1, A, C, E to Canal Street www.92ytribeca.org
- **ABC No-Rio** 156 Rivington Street (212-254-3697)
Subway: J,M,Z to Delancey Street www.abcnorio.org
- **Abyssinian Baptist Church** 132 Odell Clark Place/W. 138th Street (212-862-5959) Subway: 2, 3 to 135th Street www.abyssinian.org
- **Alfama Restaurant** 214 East 52nd Street (212-759-5552)
Subway: 6 to 51st Street; E, M to Lexington Avenue/53rd Street www.alfamanyc.com
- **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 www.jalc.org
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street www.folkartmuseum.org
- **Antibes Bistro** 112 Suffolk Street (212-533-6088)
Subway: J, Z to Essex Street www.antibesbistro.com
- **AnyWay Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305)
Subway: A, B, C, D, 2, 3 to 125th Street www.apollotheater.org
- **Ardesia Wine Bar** 510 W. 52nd Street (212-247-9191) Subway: C to 50th Street www.ardesia-ny.com
- **Arlene's Grocery** 95 Stanton Street (212-358-1633) Subway: F, V to Second Avenue
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street www.arthurstavernnyc.com
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Ave D** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue www.bam.org
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144)
Subway: 1, 2, 3, 7 to 42nd Street/Times Square www.bbkingblues.com
- **Bflat** 277 Church Street (between Franklin and White Streets)
Subway: 1, 2 to Franklin Streets
- **The Backroom** 627 5th Avenue (718-768-0131)
Subway: D, N, R to Prospect Avenue www.freddysbar.com
- **Bar 4** 15th Street and 7th Avenue (718-832-9800) Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue www.bar4brooklyn.com
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, B, C, D, E, F, M to W. 4th Street www.lalaternacaffe.com
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Billie's Black Bar** 271 W. 119th Street between St. Nicholas and Frederick Douglas (212-280-2248) Subway: 2, 3, A, B, C to 116th Street reservations www.billiesblack.com
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, to 42nd Street www.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 www.blackbirdsbar.com
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F, M to W. 4th Street www.bluenotejazz.com
- **Bohemian National Hall** 321 East 73rd Street Subway: 6 to 68th Street www.bohemiannationalhall.com
- **Borden Auditorium** Broadway and 122nd Street (212-749-2802 ext. 4428)
Subway: 1 to 116th Street www.msmnyc.edu
- **The Bowery Electric** 327 Bowery (212-228-0228) Subway: 6 to Bleecker Street www.theboweryelectric.com
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Brecht Forum** 451 W. Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street www.brechtforum.org
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway www.brooklynmuseum.org
- **Brooklyn Public Library Central Branch**
Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 E. 76th Street (212-744-1600)
Subway: 6 to 77th Street www.thecarlyle.com
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street www.cafeloupnyc.com
- **Caffe Vivaldi** 32 Jones Street
Subway: A, B, C, D, E, F, M to W. 4th Street www.caffevivaldi.com
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street www.casavillennyc.com
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000) Subway: B, D, F, 7 to Fifth Avenue www.cassahotelny.com
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues www.bistolola.com
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue www.chezoskar.com
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street www.cleopatrasneedleny.com
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street www.clubasteak.com
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue www.completemusic.com
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F, M to W. 4th Street www.corneliastreetcafé.com
- **The Counting Room** 44 Berry Street (718-599-1860)
Subway: L to Bedford Avenue www.thecountingroombk.com
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 th 116th Street www.creolenyc.com
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 E. 30th Street (212-696-2593)
Subway: 6 to 33rd Street www.thecrookedknife.com
- **Culture Project** 45 Bleecker Street (212-925-1806) Subway: 6 to Bleecker Street www.cultureproject.org

- **The Cupping Room** 359 West Broadway between Broome and Grand Street (212-925-2898) Subway: A, C, E to Canal Street
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.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 www.jalc.org
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street www.295douglass.org
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway www.downtownmusicgallery.com
- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue www.dromnyc.com
- **Duane Park** 157 Duane Street (212-732-5555)
Subway: 1, 2, 3 to Chambers Street www.duaneparknyc.com
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street www.earinnc.com
- **Eats Restaurant** 1055 Lexington Avenue (212-396-3287) Subway: 6 to 77th Street www.eatsonlex.com
- **El Taller LatinoAmericano** 2710 Broadway (at 104th Street - 3rd floor) (212-665-9460) Subway: 1 to 103rd Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square www.fatcatmusic.org
- **The Firehouse Space** 246 Frost Street
Subway: L to Graham Avenue www.thefirehousespace.org
- **For My Sweet Restaurant** 1103 Fulton Street at Claver Place (718-857-1427) Subway: C to Franklin Avenue
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street www.garagerest.com
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street www.redroosterharlem.com
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)
Subway: J, M train to Myrtle Avenue www.goodbye-blue-monday.com
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street www.gospeluptown.com
- **Grace Gospel Church** 589 E. 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- **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 www.highlineballroom.com
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Incubator Arts Project** 131 East 10th Street (at Second Avenue) (212- 674-6377) Subway: 6 to Astor Place
- **Indian Road Café** 600 W. 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street www.indianroadcafe.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1,2 to 50th Street www.theiridium.com
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall; A, C, F, N, R to Jay Street www.issueprojectroom.org
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue www.jackny.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 www.jazz966.com
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central www.kitano.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063)
Subway: N, R to 28th Street www.jazzgallery.org
- **Jazz Museum in Harlem** 104 E.126th Street (212-348-8300)
Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street www.jazzstandard.net
- **Joe G's** 244 W. 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place www.joespub.com
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **Kellari Taverna** 19 W. 44th Street (212-221-0144)
Subway: B, D, F, M, 7 to 42nd Street-Bryant Park www.kellari.us
- **Klavierhaus** 211 West 58th Street (212-245-4535)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.klavierhaus.com
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490)
Subway: N, R to 8th Street-NYU www.knickerbockerbarandgrill.com
- **Knitting Factory** 361 Metropolitan Avenue (347-529-6696) Subway: L to Lorimer Street www.knittingfactory.com
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425)
Subway: R to Prospect Avenue www.korzorestaurant.com
- **Lark Café** 1007 Church Avenue, Brooklyn (718-469-0140) Subway: Q to Beverly Road www.larkcafe.com
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F, M to W. 4th Street www.lepoissonrouge.com
- **Little Branch** 22 Seventh Avenue South (212-929-4360) Subway: 1 to Houston Street www.littlebranch.net
- **The Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street www.jazzfoundation.org
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)
Subway: 1 to 145th Street www.londelsrestaurant.com
- **L'ybane** 709 8th Avenue (212-582-2012)
Subway: A, C, E to 42nd Street-Port Authority www.lybane.com
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street www.mcdonalds.com
- **Mannes College of Music** 150 West 85th Street (800-292-3040) Subway: 1 to 86th Street www.newschooledu
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center www.kaufman-center.org
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440)
Subway: N, R to 23rd Street www.metropolitanroom.com
- **Miller Recital Hall** 120 Claremont Avenue (212-749-2802) Subway: 1 to 116th Street www.msmnyc.edu
- **Museum of Jewish Heritage** 36 Battery Place (212-968-1800) Subway: 4, 5 to Bowling Green; N, R to Whitehall Street; J, M, Z to Broad Street www.mjhnyc.org
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square www.bahainyc.org
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue

- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.ninostuscany.com
- **Nomad's Choir** 353 West 48 Street Subway: C, E to 50th Street
- **North Square Lounge** 103 Waverly Place (212-254-1200)
Subway: A, B, C, E, F to West 4th Street www.northsquarejazz.com
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, M to Second Avenue www.nublu.net
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, M to Second Avenue www.nuyorican.org
- **Oceana Restaurant** 120 W. 49th Street (212-759-5941)
Subway: B, D, F, M to 47-50 Streets - Rockefeller Center www.oceanarestaurant.com
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street www.parlorentertainment.com
- **Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street www.theplayersnyc.org
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue www.fairmont.com
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, M to Second Avenue www.rockwoodmusichall.com
- **Rose Hall** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle www.jalc.org
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **Rubin Museum** 150 W. 17th Street (212-620-5000)
Subway: A, C, E to 14th Street www.rmanyc.org
- **Rue B** 188 Avenue B (212-358-1700) Subway: L to First Avenue
- **SOB's** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street www.sobs.com
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- **Sapphire NYC** 333 E. 60th Street (212-421-3600)
Subway: 4, 5, 6, N, Q, R to 59th Street www.nysapphire.com
- **The Schomburg Center** 515 Macolm X Boulevard (212-491-2200) Subway: 2, 3 to 135th Street www.nypl.org/research/sc/sc.html
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza www.seedsbrooklyn.org
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapeshifterlab.com
- **Showman's** 375 W. 125th Street at Morningside) (212-864-8941)
Subway: A, B, C, D to 125th Street www.showmansjazz.webs.com
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street www.shrinenyc.com
- **The Silent Taco** 28-26 44th Street Astoria (347-244-2444) Subway: M, R to 46th Street
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1,2,3,9 to 14th Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)
Subway: 6 to 51st Street; E to Lexington Avenue-53rd Street www.somethinjazz.com/ny
- **Sora Lella** 300 Spring Street (212-366-4749)
Subway: C, E to Spring Street www.soralellanyc.com
- **Sasa's Lounge** 924 Columbus Avenue (212-865-5159) Subway: 1, B, C to 103rd Street www.yolasite.com
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F, M to Second Avenue
- **The Stone** Avenue C and 2nd Street
Subway: F to Second Avenue www.thestonenyc.com
- **Sullivan Hall** 214 Sullivan Street (212-634-0427) Subway: A, B, C, D, E, F, V to W. 4th Street www.sullivanhallnyc.com
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street www.swing46.com
- **Sycamore** 1118 Cortelyou Road (347-240-5850)
Subway: B, Q to to Cortelyou Road www.sycamorebrooklyn.com
- **Symphony Space Leonard Nimoy Thalia and Peter Jay Sharp Theatre** 2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3, 9 to 96th Street www.symphonyspace.org
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street www.tealoungeNY.com
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street www.tomijazz.com
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921) Subway: B, C to 72nd Street www.triادنyc.com
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460)
Subway: A, 1, 2, 3, 9 to Chambers Street www.tribecapac.org
- **Union Hall** 702 Union Street (718-638-4400)
Subway: R to Union Street; F to 4th Avenue www.unionhallnyc.com
- **University of the Streets** 130 E. 7th Street (212-254-9300) Subway: 6 to Astor Place www.universityofthestreets.org
- **Velour Lounge** 297 10th Avenue (212-279-9707) Subway: C, E to 23rd Street www.velournyc.com
- **Via Della Pace** 48 E. 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 W. 3rd Street (212-598-0011)
Subway: A, B, C, D, E, F, M to W. 4th Street www.thevillagetrattoria.com
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria www.Waltz-Astoria.com
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Zeb's** 223 W. 28th Street (212-695-8081) Subway: 1 to 28th Street www.zebulonoundandlight.com
- **Zinc Bar** 82 W. 3rd Street (212-477-8337)
Subway: A, B, C, D, E, F, M to W. 4th Street www.zincbar.com

(KRACÓW I CONTINUED FROM PAGE 13)

self-made instruments came across like a long lost field recording. His two toothbrushes, though, served as the set's musical and visual highlight: placing the non-bristle end at the center of an upturned cymbal, the toothbrush magically seemed to maintain a pulsating rotation, like a clock's second hand. Due to the kinetic energy of the vibrations from occasional strikes of the cymbal, an eerie, screeching overtone effect was produced, which Kaucic then accompanied, playing the other toothbrush on the rest of his kit.

Daisy's set was more traditional drum solo fare. Playing behind a kit, he dedicated solos to two of Poland's top-tier improvisers Mikolaj Trzaska and Zimpel, one to dancer/choreographer Merce Cunningham and a climactic tribute to Danish reedman John Tchicai, who had recently passed away. In the DOT Trio debut, with frequent collaborator Ukrainian bassist Mark Tokar and Polish baritone saxophonist Paulina Owczarek, Daisy ironically used a heavier percussive approach than his solo set. But the young Owczarek proved to be too tentative to match let alone complement either of her more confident partners.

The sole multi-media performance included dancer Malgorzata Haduch. Accompanying Poland's Mikrokolektyw trumpet/electronics-drums duo, their set quickly revealed itself to be a collaboration in concept only: Haduch reacted while the musicians hardly if ever interacted, let alone glanced up from their instruments. As the set wore on (a perfect ending sadly was bypassed at the 40-minute mark), less attention was paid to sound effects, more to the impressive rhythmic floor acrobatics.

The penultimate night Peter Brötzmann played with the clamorous Konstrukt. The German reedman entered the stage half an hour into their set but his sense of urgency on alto and taragato quickly made up for any lost time. Afterwards was his Damage Is Done with Kessler, Michael Zerang (drums) and brass/reedman Joe McPhee, whose more melodic playing was a perfect foil to his counterpart's grittier tone. The two intertwined ideas with harmonic cooperation, syncing beautifully-controlled lines and finishing one another's phrases. Rarely does the description "gorgeous" come to mind to describe music associated with Brötzmann, but much of this set proved to be an exception. But as fast as an Etch A Sketch is shaken clear, the group moved into ecstatic free-for-all blowouts. The second group improvisation featured an intense two-tenor frontline spitting musical fire. It was as if the mythical Wawel dragon of Polish folklore (whose lair lay directly across the river) had come to life to terrorize Cracovians once more. ❖

For more information, visit Kraków-info.com/7jazzfal.htm

(KRACÓW II CONTINUED FROM PAGE 13)

and stop-start momentum, as chortled snuffles suddenly exploded into stentorian bellows.

The grouping that everyone was waiting for was the long standing Parker/Guy/Lytton combo and they didn't disappoint. Their set sparkled with a dervish frenzy derived from three interwoven streams of consciousness, which transcended instrumental technique. Such was the speed of interaction that it was barely possible to keep track. Guy touched on a phrase, Parker instantaneously took it up as a motif to develop and swiftly leave in his wake. Lytton belayed an unpredictable asynchronous rattle while Guy switched between bow and fingers as the moment took him, as all three moved in continuous bustling counterpoint, conversing in a language entirely their own.

Parker also figured heavily in the concluding concert in the well-appointed auditorium of the Manggha Museum, in a meeting with Fernández. Capable, like the Englishman, of compressing swarms of notes into convoluted gnarly branches, the pianist jabbed tremolos, crashed the heels of his hand and pawed the keyboard in repeated glissandi. Parker responded in kind in a conversational tour de force.

Much anticipated, the full orchestra delivered a compelling amalgam of thought-provoking structures and thrilling improvisation, though their first piece "Amphi", a chamber work featuring Maya Homburger's baroque violin with various subsets of the band, corralled freewheeling group interchange into a coolly abstract setting. Later Parker's atmospheric "Bosteen 2" showcased Watts' impassioned alto wandering like a lost soul in a hostile wilderness of bristling horns while the outstanding number of the night was the leader's "Radio Rondo". After the tremendous opening tutti, which erupted from nothing, as if a radio was turned on, to reveal the band in mid expression, came a sequence of animated smaller groupings featuring Fernández between quick fire orchestral blasts. A joyous duet for Herb Robertson's expressive muted trumpet and Bauer's blustery trombone inaugurated a series of overlapping phrases from paired horns, which fizzed around the stage. At the end, with pummeling drums and piano, Guy conducted an ultimate all-out assault, precipitately halted, as if the radio had been unplugged. A barrage of applause from the enraptured audience ensured that after the curtain calls and the presentation of flowers, Guy and Parker returned for a brief swansong: a mercurial duet, wonderful in its unalloyed communication. ❖

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saxophonist Parker, who at other times, also duetted memorably with Lewis' computer program and was part of the GIO reed section. 40 years of playing together means that trio cohesion was almost immediate; within five minutes sounds of the pianist's percussive chording, drummer's cymbal clatter and subtle stick rubs and Parker's circular-breathing seemed as inevitable as tides on the River Clyde that bisects Glasgow. Surprises were present nonetheless: von Schlippenbach's progress sometimes included stride piano allusions while the tenor saxophonist's flutter-tonguing was as melodic as it was multiphonic.

That ad-hoc meetings can be as potent musically as the Schlippenbach Trio's lengthy collaboration was also proven conclusively by the GIO's duo and trio linkages, such as Nicols' performance with Roche and bassist Una McGlone. Roche's staccato chirps or flat-line runs united disparate strategies as McGlone used two bull fiddles to catch up with Nicols' unpredictable vocalese. Resting one bass on its side and distorting its tone with an electronic pickup, she smacked a mallet, a wire-brush or a triangle against the strings for distinctive col legno pops and resonating stops. When McGlone finally began pacing the others with upright bass strokes, Nicols became a show unto herself. The vocalist's split-second timing allowed her to slide instantaneously from keening melancholy to Bedlam-like laughter, using lyric soprano interjections and phrase and syllable mixing to create rational-sounding tall tales more gibberish than Gaelic. She also did her own version of the Highland fling, encompassing ballet-like steps and foot stomps.

Adding to the localized musical gestalt was a set by the 12-piece Shetland Improvisers Orchestra (SIO), which drove 400-plus miles to play at the festival. Hailing from a Scottish island so remote that the second language is Norn rather than Gaelic, the SIO's music was close to free jazz, especially when Jeff Merrifield put aside his trumpet to produce blood-curdling tenor saxophone screams. Blending primitivist recorder timbres and hand-percussion interludes with low-key orchestrations, electric fiddle sawing and soprano saxophone cries, the band honored the late Lol Coxhill with a melancholy slow-motion piece, touched on prog-rock and parceled out brief improvisations to matched duos from the ensemble.

Organized after a proselytizing visit by MacDonald and Burt a couple of months earlier, the SIO could be the first of many improvising ensembles formed elsewhere in the country. If this happens and the innovative GIO keeps evolving at the same impressive pace as it has over the previous decade, Scotland could soon be as celebrated for its improvising musicians as for its ballad singers and bagpipers. ❖

For more information, visit glasgowimprovisersorchestra.com



(GIO CONTINUED FROM PAGE 13)

exited briefly and returned with drinks for herself, Burt and pedal-point-line-emphasizing guitarist Neil Davidson and Nicols cunningly using a cell phone to converse from across the stage with GIO Artistic Director/alto saxophonist Raymond MacDonald, were charmingly quirky. But players who intensified the command's sonic qualities fared better. Cellist Peter Nicholson, for instance, defiantly scratched his strings to curtail a faux jazzy interlude from the two guitarists; Brown sourced unusual pings from his tower of segmented cymbals; a horizontal stick placed across the strings helped pull ukulele-like tones from Catriona MacKay's harp while Lewis improvised using only his slide detached from the rest of his horn.

When it came to smaller groupings, nothing could surpass a set by Alex von Schlippenbach's Trio. Besides the evocative piano lines, apt contributions came from prepossessing drummer Paul Lovens and inimitable



IN MEMORIAM 2012

BUCKY ADAMS
FLAVIO AMBROSETTI
CHUCK AUSTIN
BOB “BADGE” BADGLEY
DON BAGLEY
WADE BARNES
LIONEL BATISTE
BILLY BEAN
GRAEME BELL
SEAN BERGIN
BORAH BERGMAN
EDDIE BERT
JOSE ROBERTO BERTRAMI
FARUQ Z. BEY
BILL BRIMFIELD
FREDERICK J. BROWN
JANICE BROWN
DAVE BRUBECK
TOM BRUNO
BARBARA BUCHHOLZ
JOE BYRD
BILL CALDWELL
TEDDY CHARLES
JODIE CHRISTIAN
JOE CIAVARDONE
JOE CINDERELLA
DOUG COLE
MARIA HAWKINS COLE
LOU COLUMBO
PETE COSEY
LOL COXHILL

JOSE CURBELO
TED CURSON
KAY DAVIS
JACK DIEVAL
MAT DOMBER
JERRY DORN
EDWIN DUFF
MAURIE FABRIKANT
JEAN FANIS
CLARE FISCHER
CHARLES FLORES
VON FREEMAN
BOB FRENCH
JOKI FREUND
VICTOR GASKIN
JEF GILSON
BURRELL JOSEPH GLUSKIN
TONY GOLDMAN
JERRY GORDON
RODGERS GRANT
STANLEY GREIG
RUNE GUSTAFSSON
ANDY HAMILTON
JOHN WILLIAM HARDY
JIMMY HARRISON, SR.
EDDIE HARVEY
RED HOLLOWAY
MARGIE HYAMS
SONNY IGOE
DON INGLE
STEVE BEN ISRAEL

JIMMY “JUNEBUG” JACKSON
PHOEBE JACOBS
ART JENKINS
EDDIE JENKINS
VINNIE JOHNSON
VIRGIL JONES
JACKIE KELSO
GUNTHER KLATT
DICK KNISS
FRANK KÖLLGES
JERRY KRANTZ
ANNIE KUEBLER
BEN KYNARD
BYARD LANCASTER
JOHN LEVY
WARREN LUENING
WALTER MALLI
LARANCE MARABLE
FRANK MAROCCO
TONY MARSH
HAL MCKUSICK
MIKE MELVOIN
GEORGE MESTERHAZY
CHUCK METCALF
ILHAN MIMAROGLU
ERIK MOSEHOLM
ANN MARIE MOSS
JOE MURANYI
TOMMY NEWSOM
HAZY OSTERWALD
FRITZ PAUER

AUSTIN PERALTA
RAY PITTS
PAUL PLUMMER
ROB PRONK
LOUIS REYES RIVERA
PETE SABERTON
JACKY SAMSON
JODY SANDHAUS
BERNARDO SASSETTI
PATRICK SAUSSOIS
HAL SCHAEFER
KHALIL SHAHEED
DICK SHANAHAN
SHIMRIT SHOSHAN
PETE (LAROCA) SIMS
CARRIE SMITH
SUNE SPANGBERG
KENO SPELLER
UELI STAUB
TOMASZ SZUKALSKI
JOHN TCHICAI
YOMO TORO
NABIL TOTAH
ROB VAN DEN BROEK
VINCE WALLACE
DAVID S. WARE
HORST WEBER
BERT WEEDON
ZBIGNIEW WEGEHAUPT
ABRAM WILSON
JAN WINTER

BIRTHDAYS

January 1
†Al McKibbin 1919-2005
†Milt Jackson 1923-99
†Helmut Brandt 1931-2001
Sonny Greenwich b.1936
†Susannah McCorkle 1946-2001
Chris Potter b.1970
James Shipp b.1980

January 2
†Nick Fatool 1915-2000
†Arthur Prysock 1929-97
Noah Jarrett b.1978

January 3
†Preston Jackson 1902-83
†Herbie Nichols 1919-63
Musa Kaleem b.1921
†Geezil (Harolde) Minerve
1922-92
†John Jenkins 1931-93
†Motohiko Hino 1946-1999
James Carter b.1969

January 4
†Frankie Newton 1906-54
†Joe Marsala 1907-78
†Slim Gaillard 1916-91
Frank Wess b.1922
Al Dreare b.1929
John McLaughlin b.1942
Eugene Chadbourne b.1954
Alex Cline b.1956

January 5
†Wild Bill Davison 1906-89
†Lennie Hastings 1927-78
Dizzy Reece b.1931
Chuck Flores b.1935
Myra Melford b.1957

January 6
†Bobby Stark 1906-45
†Keith Christie 1931-80
†Danny Moore 1941-2005
Barry Altschul b.1943
Adam Larson b.1990

January 7
†Henry “Red” Allen 1908-67
†Chano Pozo 1915-48
†Keg Purnell 1915-65
†Sam Woodyard 1925-88
†Kenny Davern 1935-2006
†Eldee Young 1936-2007

January 8
†Wendell Culley 1906-83
†Bobby Tucker 1923-2007
Bill Goodwin b.1942
Thurman Barker b.1948
Marilyn Mazur b.1955
Dan Tepfer b.1982

January 9
†Kenny Clarke 1914-85
†Jimmy Maxwell 1917-2002
†Betty Roche 1920-99
†Roger Guerin 1926-2010
Bucky Pizzarelli b.1926
†Carson Smith 1931-97
Malcolm Cecil b.1937

January 10
†Haywood Henry 1913-94
†Buddy Johnson 1915-77
†Max Roach 1924-2007
†Willie Dennis 1926-65
†Allen Eager 1927-2003
William Parker b.1952
Mike Stern b.1954

January 11
†Wilbur De Paris 1900-73
†Tab Smith 1909-71
†Bob Enevoldsen 1920-2006
†Osie Johnson 1923-66
†Cal Massey 1927-72

January 12
†Trummy Young 1912-84
†Jay McShann 1916-2006
†Guy Lafitte 1927-98
Ronald Jackson b.1940
Ernst Bier b.1951
Jane Ira Bloom b.1955
Ivo Perelman b.1961
Ingrid Jensen b.1966
Gene Lake b.1966

January 13
†Quentin Butter Jackson
1909-76
†Otis Johnson 1910-94
†Melba Liston 1926-99
†Joe Pass 1929-95
Bill Easley b.1946
Eero Koivistoinen b.1946

January 14
†Jimmy Crawford 1910-80
†Billy Butterfield 1917-88
†Joe Muranyi 1928-2012
Kenny Wheeler b.1930
Grady Tate b.1932
Nguyen Le b.1959

January 15
†Gene Krupa 1909-73
†Artie Shapiro 1916-2003
†Bob Maize 1945-2004
Baikida Carroll b.1947

January 16
†Irving Mills 1884-1985
Aldo Romano b.1941

January 17
†Big Sid Catlett 1910-51
†George Handy 1920-97
Cedar Walton b.1934
†Ted Dunbar 1937-98
Billy Harper b.1943
Pheeroan akLaff b.1955

January 18
Don Thompson b.1940
Al Foster b.1944
Steve Grossman b.1951
Clark Gayton b.1963
Dominic Lash b.1980

January 19
†JR Monterose 1927-93
Horace Parlan b.1931
Hod O'Brien b.1936
Phil Wilson b.1937
†Sam T. Brown 1939-77
Joe Magnarelli b.1960

January 20
Jimmy Cobb b.1929
Valery Ponomarev b.1943
†Chuck Domanico 1944-2002
Andy Sheppard b.1957
Jeff “Tain” Watts b.1960
Tatsuya Nakatani b.1970

January 21
Steve Potts b.1945
Lou Grassi b.1947
Kevin Norton b.1956
Jason Moran b.1975

January 22
†Juan Tizol 1900-84
†Teddy McRae 1908-99
†JJ Johnson 1924-2001
†Teddy Smith 1932-79
†Jean-Louis Viale 1933-84
Alan Silva b.1939
Eberhard Weber b.1940
Maarten Altena b.1943
Michael Urbaniak b.1943

January 23
†Benny Waters 1902-98
†Django Reinhardt 1910-53
†Teddy Napoleon 1914-64
†Scoops Carry 1915-70
†Ray Abrams 1920-92
†Marty Paich 1925-95
†Curtis Counce 1926-63
Harold Ousley b.1929
Gary Burton b.1943
Andre Hayward b.1973

January 24
†Avery Parrish 1917-59
†Jimmy Forrest 1920-80
†Joe Albany 1924-88
Lennie McBrowne b.1933
†Bobby Scott 1937-90
†Julius Hemphill 1938-95
Marcus Printup b.1967
Duane Eubanks b.1969

January 25
†Wellman Braud 1891-1966
†Truck Parham 1913-2002
†Floyd Smith 1917-82
Barbara Carroll b.1925
†Antonio Carlos Jobim 1927-95
Alexis Cuadrado b.1971

January 26
†Stephane Grappelli 1908-97
Alice Babs b.1924
Dick Nash b.1928
Benny Golson b.1929
Aki Takase b.1948

January 27
†Oran “Hot Lips” Page 1908-54
Jimmie Smith b.1938
Bobby Hutcherson b.1941

January 28
†Ronnie Scott 1927-96
Buddy Terry b.1941
Bob Moses b.1948
Kent Kessler b.1957
Lorenzo Sanguedolce b.1975

January 29
†Arnold Ross 1921-2000
†Ed Shaughnessy b.1929
†Frank Assunto 1932-74
†Derek Bailey 1932-2005
†Jeff Clyne 1937-2010
†Jeanne Lee 1939-2000

January 30
†Roy Eldridge 1911-89
†Bernie Leighton 1921-94
†Ahmed Abdul Malik 1927-93
†Tubby Hayes 1935-73
†Tony Levin 1940-2011
Ralph Lalama b.1951

January 31
†Bobby Hackett 1915-76
Garnett Brown b.1936
Frank Ricotti b.1949
Per Zanussi b.1977



STEVE POTTS
January 14th, 1930

Despite a career that began in the '60s and included work with Roy Ayers, Joe Henderson and Chico Hamilton (none of which was recorded), saxophonist Steve Potts is best known for a long association with Steve Lacy. Potts was born in Ohio, was inspired to play sax by his older cousin Buddy Tate and spent time in New York before relocating to Europe in 1970. There he worked as a sideman and leader before meeting Lacy in 1973. Potts would work with him for over 20 years and record over 20 albums, including some of Lacy's most adventurous discs. Potts is still based in Paris, had a long residency at the Sept Lézards club last decade and still performs and records with his own groups. *-AH*

ON THIS DAY

by Andy Henkin



Bags & Trane
Milt Jackson/John Coltrane (Atlantic)
January 15th, 1959

In the middle of saxist John Coltrane's second go-around with Miles Davis and over three years before his classic quartet came this album, a somewhat unusual but classic entry into his discography. Coltrane had worked with vibraphonist Milt Jackson almost a decade earlier in the group of Dizzy Gillespie but had almost never recorded with the instrument again before this one-off date, which also includes Hank Jones (piano), Paul Chambers (bass) and Connie Kay (drums) on standards, Jackson originals and Gillespie's "Bebop".



The Flamboyant, Queens, NY 1963
Kenny Dorham (Uptown)
January 15th, 1963

Kenny Dorham was yet another jazz trumpeter dead before his time. After early work with Charlie Parker in the late '40s, Dorham set out as a leader and semi-regular sideman. This unearthed Queens concert (released over 45 years after its recording) came just a few months before he waxed his most well-regarded album, *Una Mas* (Blue Note), and includes that disc's title track and "Straight Ahead" (called "My Injun from Brazil" and "Dynamo", respectively) played by a group of Joe Henderson, Ronnie Mathews, Steve Davis and JC Moses.



Live
Art Ensemble of Chicago (Delmark)
January 15th, 1972

The group that became known as the Art Ensemble of Chicago got its start in 1967 with three-fifths of its permanent members (Lester Bowie, Malachi Favors, Roscoe Mitchell; Joseph Jarman and Don Moye came on board later). The group's first official recordings came after a 1969 move to Paris for several European labels of various notoriety. Their return to the States in 1972 was documented in a concert at the University of Chicago's Mandel Hall, a 76-minute set of "Duffvipels/ Checkmate/Dautalty/Mata Kimasu".



Colour
Hugh Lawson (Soul Note)
January 15th, 1983

The late pianist Hugh Lawson is best known for his appearances on a decade's worth of albums by Yusuf Lateef. He had sparse sideman credits from the '80s on until his death in 1997. This is one of only three albums Lawson did as a leader, a piano trio with bassist Calvin Hill and fellow Detroitier Louis Hayes on drums. Lawson wrote most of this session's music, tunes like "Georgie Porgie", "23rd Street Blues" and "Creepy Chicken", complemented by Bread's "If" and a movement from *Pictures At An Exhibition* by Mussorgsky.



Downtown Lullabye
John Zorn (Depth of Field)
January 15th, 1998

Not only does this live recording feature a quartet of Downtown jazz legends in Elliott Sharp (guitar), Wayne Horvitz (keyboards), Bobby Previte (drums) and John Zorn (alto saxophone), the seven improvised pieces are all named for various now-defunct performance venues in the city such as Soundscape, 8 BC, The Mudd Club, Studio Henry, CBGB's and the original locations of The Kitchen and Roulette. All the members had worked together before but this was the only time they met as a quartet.



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