THE NEW YORK CITY JAZZ RECORD

February 2013 | No. 130 Your FREE Guide to the NYC Jazz Scene nycjazzrecord.com

CHRIS POTTER • KRIS DAVIS • CLIFFORD BARBARO • UMLAUT RECORDS • EVENT CALENDAR

Blue Note

WORLD'S FINEST JAZZ CLUB & RESTAURANT

GATO BARBIERI
2/4 & 18

RON CARTER QUARTET
2/5-10

BILL EVANS SOULGRASS
FEATURING JOHN MEDESKI & GUESTS
ERIC KRASNO OF SOULIVE (2/26-27)
JOHN POPPER OF BLUES TRAVELER (2/26-28)
& JAKE CINNINGER (2/28-3/1)
2/26-3/3

VALENTINE'S DAY WEEKEND
RACHELLE FERRELL
2/14-17

DOUBLE FEATURE
KARRIN ALLYSON & RAUL MIDÓN
2/19-24

LATE NIGHT GROOVE SERIES:

SINKANE 2/1
SEAN SCHULICH 2/2
AMANDA RUZZA 2/8
DESSY DiLAURO 2/16
TIM GREEN 2/22
JUICEBOX 2/23
COLLETTE 3/1
VICKIE NATALE 3/2

SUNDAY BRUNCH SERIES:

RALPH LALAMA & HIS NYU ENSEMBLE 2/3
AMINA FIGAROVA TRIO 2/10
JUILLIARD JAZZ BRUNCH 2/17
ROY ASSAF NEW TRIO 2/24

131 W. 3RD ST NEW YORK CITY 212.475.8592 WWW.BLUENOTEJAZZ.COM

TWO SHOWS NIGHTLY:
8PM & 10:30PM

FRIDAY & SATURDAY
LATE NIGHTS: 12:30AM

SUNDAY BRUNCH:
12:30PM & 2:30PM

AMERICAN EXPRESS PREFERRED SEATING
TELECHARGE.COM

"BEST JAZZ CLUBS OF THE YEAR 2012"

BEST OF 2012 THE NEW YORK CITY JAZZ RECORD BEST OF 2012

SMOKE JAZZ & SUPPER CLUB • HARLEM, NEW YORK

FEATURED ARTISTS

Friday & Saturday Feb 1 & 2
BILL STEWART QUARTET
Seamus Blake (t sax) • Kevin Hays (p) • Peter Washington (b)

Friday & Saturday Feb 8 & 9
UGONNA OKEGWO QUARTET
Rich Perry (sax) • Xavier Davis (p) • Obed Calvaire (dr)

Friday & Saturday Feb 15 & 16
TADD DAMERON BIRTHDAY CELEBRATION
VANESSA RUBIN
& THE JOE FARNSWORTH QUARTET
Vincent Herring (alto sax) • David Hazeltine (p) • Nat Reeves (b)

Friday & Saturday Feb 22 & 23
DAVID BERKMAN QUARTET
FEATURING VICTOR LEWIS
Jimmy Greene (t sax) • Ed Howard (b)

Friday & Saturday Mar 1 & 2
BILLY HARPER QUINTET
FT FRANCESCA TANKSLEY

NEW WEEKEND SET TIMES
7pm, 9pm & 10:30pm
+ two sets of late night band
11:30 & 12:45

ONE NIGHT ONLY

Wednesday Feb 6
Gregg August Septet

Wednesday Feb 13
Champian Fulton
Harry Allen (sax) • Stephen Fulton (flugelhorn)
Hideki Tanaka (b) • Pete Zimmer (dr)

Wednesday Feb 20
Misha Piatigorsky Quintet
Joel Frahm (t sax) • Tatum Greenblatt (tr)
Danton Boller (b) • Rudy Royston (dr)

Wednesday Feb 27
Dmitry Baevsky Quartet
David Hazeltine (p) • John Webber (b) • Joe Strasser (dr)

RESIDENCIES

Mondays Feb 4, 11, 18, 25
John Farnsworth Quintet & Friends
John Farnworth (t sax) • Andrew Beals (alto sax) • Mike LeDonne (p)
Dwayne Burno (b) • Joe Farnsworth (dr)

Tuesdays Feb 5, 12, 19, 26
Mike LeDonne
Groover Quartet
Eric Alexander (sax) • Peter Bernstein (g) • Joe Farnsworth (dr)

Thursdays Feb 7, 14, 21, 28
Gregory Generet

Sunday Feb 10
SaRon Crenshaw Band
George Papageorge (organ) • Thomas Hutchings (sax)
Richard Lee (tr) • Cliff Smith (b) • Damon Due White (dr)

Sundays Feb 17, 24
Allan Harris Band

Sundays
Jazz Brunch
With vocalist Annette St. John and her Trio

STEINWAY & SONS.

212-864-6662 • 2751 Broadway NYC (Between 105th & 106th streets) • www.smokejazz.com

SMOKE

THE NEW YORK CITY JAZZ RECORD

4 **New York@Night**

6 **Interview: Chris Potter**
by Brad Farberman

7 **Artist Feature: Kris Davis**
by Martin Longley

9 **On The Cover: Joe Lovano**
by Russ Musto

10 **Encore: Clifford Barbaro**
by Clifford Allen

Lest We Forget: Eubie Blake
by Ken Dryden

11 **Megaphone**
by Mort Weiss

VOXNews
by Katie Bull

12 **Label Spotlight: Umlaut Records**
by Ken Waxman

Listen Up!:
Jamison Ross & Colin Stranahan

14 **CD Reviews:** Wayne Shorter, Hasidic New Wave, Avishai Cohen, Dexter Gordon, Mostly Other People Do the Killing, Fred Ho and more

34 **Event Calendar**

41 **Club Directory**

43 **Miscellany:** In Memoriam • Birthdays • On This Day

The poet RH Newell, writing about months like February, said "Surely as cometh the Winter, I know / There are Spring violets under the snow." It may be hard to believe, when cold wind slaps you in the face and your extremities seem like distant memories. But we at *The New York City Jazz Record* are bringing the spring violets up a bit early, with three important releases tied to our triumvirate of features this month. Saxophonist Joe Lovano (On The Cover) has released *Cross Culture*, his 23rd album for Blue Note and third with his Us Five quintet. One of the living legends of the music, Lovano brings the group to Jazz at Lincoln Center's Allen Room for two nights this month. Saxophonist Chris Potter (Interview) has appeared on ECM albums by Paul Motian, Steve Swallow and, most notably, Dave Holland's Quintet and Big Band but now he steps out as a leader with his ECM debut *The Sirens* and celebrates with a week at Village Vanguard. And rising star pianist Kris Davis (Artist Feature) follows up her excellent solo debut for Clean Feed Records with the quintet outing *Capricorn Climber* and a CD release concert at Cornelia Street Café.

If that doesn't warm up the fingers and toes a bit, how about features on Strata-East Records/Sun Ra stalwart drummer Clifford Barbaro (Encore), leading a group at Cleopatra's Needle; pianist Eubie Blake (Lest We Forget), fêted at Queensborough College Performing Arts Center; progressive European imprint Umlaut (Label Spotlight); a Megaphone by clarinetist Mort Weiss; Listen Ups on two of the recent Thelonious Monk Institute of Jazz Competition winners and all the CD Reviews and concerts you could shake a leafless stick at?

February may not have any jazz tunes named for it (Does Julie London's "February Brings The Rain" count?) but that doesn't make it any less jazzy of a month, especially in New York, where bad weather never kept anyone sitting at home when there was good music to be heard.

We'll see you (bundled up) out there...

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

On the cover: **Joe Lovano (Photo by Jimmy Katz/Courtesy Blue Note Records)**

Corrections: **In last month's Globe Unity: Austria threefer review, only one member of the Barcode Quartet is based in the UK. In last month's birthday spotlight, saxophonist Steve Potts' birthday was incorrect (he was born Jan. 21st, 1943) and his time with Chico Hamilton was, in fact, documented on two Solid State albums from 1968 and 1969 (he appeared as Stephen Potts).**

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

The New York City Jazz Record
www.nycjazzrecord.com / twitter: @nycjazzrecord

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

Staff Writers
David R. Adler, Clifford Allen, Fred Bouchard, Stuart Broomer, Katie Bull, Tom Conrad, Ken Dryden, Donald Elfman, Sean Fitzell, Graham Flanagan, Kurt Gottschalk, Tom Greenland, Alex Henderson, Marcia Hillman, Terrell Holmes, Robert Iannapollo, Francis Lo Kee, Martin Longley, Wilbur MacKenzie, Marc Medwin, Matthew Miller, Sharon Mizrahi, Russ Musto, Sean O'Connell, Joel Roberts, John Sharpe, Elliott Simon, Jeff Stockton, Andrew Vélez, Ken Waxman

Contributing Writers
Brad Farberman, Laurel Gross, George Kanzler, Mort Weiss

Contributing Photographers
Jim Anness, Peter Gannushkin, Jimmy Katz, Alan Nahigian, John Rogers, Michael G. Stewart

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

Laurence Donohue-Greene: ldgreene@nycjazzrecord.com
Andrey Henkin: ahenkin@nycjazzrecord.com
General Inquiries: info@nycjazzrecord.com
Advertising: advertising@nycjazzrecord.com
Editorial: editorial@nycjazzrecord.com
Calendar: calendar@nycjazzrecord.com

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

JAZZ AT LINCOLN CENTER
25 YEARS OF JAZZ

FEB

JOE LOVANO *Photo by Frank Stewart*

FEB 9
1PM & 3PM

JAZZ FOR YOUNG PEOPLE
FAMILY CONCERT: WHAT IS LATIN JAZZ?
Drummer, percussionist, and educator Bobby Sanabria and his Multiverse Big Band
Free pre-concert activities at 12:15pm & 2:15pm

FEB 21–23
8PM

BLOOD ON THE FIELDS
Pulitzer Prize work featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis, special guest pianist Eric Reed, and vocalists Gregory Porter, Kenny Washington, and Paula West

FEB 22–23
7:30PM & 9:30PM

JOE LOVANO US FIVE
Saxophonist Joe Lovano with bassist Esperanza Spalding, pianist James Weidman, drummers Otis Brown III and Francisco Mela, and special guest guitarist Lionel Loueke

BOX OFFICE BROADWAY AT 60TH
CENTERCHARGE 212-721-6500
JALC.ORG | jazz

MasterCard
Preferred Card of Jazz at Lincoln Center
Bank of America
Entergy
JFYP Lead Corporate Sponsors

Having endured as a working band for nearly a decade and a half, **The Bad Plus** doesn't lack for material. The first Sunday set at Village Vanguard (Jan. 6th) featured pieces from the trio's latest *Made Possible* but also others stretching back to *Give* (2004) and *Suspicious Activity?* (2005). It's a repertoire of great distinction and all of it in this set was original, with each of the bandmates (pianist Ethan Iverson, bassist Reid Anderson, drummer Dave King) contributing tunes. No deconstructed rock-pop-disco-electronica covers for now - but note that originals have made up the bulk of the band's work from the start. Iverson's "Mint" led it off, stormy and rubato, pushing toward chaos and yet unmistakably precise. King's "Wolf Out" followed with insistent polyrhythm and faster, higher precision - a strong example of the band's willingness to foreground composition entirely, leaving improv temporarily to the side. Yet there were solos as well and powerful ones: King's commanding statements toward the end of Anderson's "You Are" and Iverson's "Reelect That" brought the energy in the house to a high. The playing was extraordinary, the musical language inimitable: melodically pure and pop-like, 'swinging' in the broad sense, at times as dense and intricate as the most modern chamber group. Anderson took to the role of banterer between tunes, winding the audience up in deadpan fashion with tales of body sprays, science fair volcanoes and a tabla-playing E.T.

- David R. Adler

Photo by Jim Anness

The Bad Plus @ Village Vanguard

While the late author Josef Škvorecký was the star of an evening of music and readings at the Bohemian National Hall Jan. 9, the Czech pianist **Emil Viklický** was a worthy stand-in for his jazz-loving countryman. Škvorecký is known for his 1967 novella *The Bass Saxophone* and that instrument was well represented in Viklický's quartet by Scott Robinson during a half-dozen tunes interspersed with readings of Škvorecký's work and reminiscences about the Czech dissident, who died in January 2012 at the age of 87. The program included an adaptation of a Czech folk song also used by the composer Janácek, the title song from a film adaptation of Škvorecký's "The Little Mata Hari of Prague", an arrangement of Dvořák's "Humoresque" and an inventive arrangement of Gershwin. Appropriately enough, Robinson's massive horn dominated without amplification in the small room, even at a whisper - and with Viklický's penchant for rich, Ellingtonian arrangements, the spirit of Harry Carney was never far from the room either. The strongest piece was Viklický's arrangement of "Summertime" (a particular favorite of Škvorecký's), which cast the piano, bass and drums very much as rhythm section while Robinson richly carried the melody. When Viklický took the melody for the second chorus, Robinson rocketed into an impossibly high register and then, as if to prove the might of his sax, dropped in a flash to somewhere below the floorboards. Škvorecký would have been thrilled. ***- Kurt Gottschalk***

Photo by Alan Nahigian

Emil Viklický Group @ Bohemian National Hall

Pianist **Gerald Clayton** told his audience at Smalls (Jan. 9th) that he had to "work up the courage" to call tenor saxophonist Mark Turner when putting together the band. It was Clayton's first gig there in some time and the quartet, with Turner, bassist Matt Brewer and drummer Obed Calvaire, offered something different from Clayton's celebrated working trio. They started simply, with the midtempo Charlie Parker blues "Relaxin' at Camarillo" serving as a launch pad into space. No matter how far they stretched, however, they swung and Brewer maybe most of all: his solos held the room rapt with their rhythmic authority, lithe technique and pure soul, especially on "Under Mad Hatter Medicinal Group On", Clayton's homage to Billy Strayhorn's "U.M.M.G.". Calvaire brought something indispensable to Dizzy Gillespie's "Con Alma", maintaining a tight, staccato triplet feel and using every percussive detail of the drum kit. With "Vibe Quota", the set ended in a quieter way: first came the bass/tenor unison theme in a low register, then contemplative tenor and piano solos, finally a brighter vamp with a smoking drum send-off from Calvaire. Turner seemed the most cerebral and restrained of the group, but the fact that he projected plenty of sound, with no mic, in front of a rhythm section as driving as this one was remarkable. His compositional voice was also in the mix: the second set opened with an intriguing, uncommonly slow interpretation of his "Myron's World". ***(DA)***

Among his many projects, tenor saxophonist **David Murray** has been serving as Musical Director for the R&B singer **Macy Gray** for several years so it was only a matter of time before they flipped the relationship and Gray took a turn as jazz diva in a Murray-led big band. They made their New York debut at Iridium over the weekend of Feb. 11th and the first set of the run showed an easygoing and fun-loving relationship between the pair. And in true diva fashion, Gray let the band take an instrumental first and disappeared mid-set for a costume change. Murray's big band included a healthy number of younger players, but featured a few names (saxist Alex Harding, bassist Jaribu Shahid, trumpeter James Zollar) from his Monday nights at the Knitting Factory in the '90s. Gray came off as an unusual mix of confident and vulnerable, evoking a bit of the great Billie Holiday, who she's cited as an inspiration. Sandwiched between Murray's music stand and Marc Cary's Hammond organ, she let fly on her own "Relating to a Psychopath" with a voice that pushed through the band rather than trying to soar over; few of the new generation of soul singers would understand such assimilation with the music. Near the end, Gray even took a turn conducting the band, cueing solos before laughter overtook her. But of course the finest moments came when Murray (who also took several tenor solos) molded the band around the singer's voice, dropping horns, pulling in funky basslines and giving the singer star treatment. ***(KG)***

One just assumes that everyone has played with everyone else and thus it comes as a great surprise when two veteran improvisers meet for the first time after nearly a collective century of playing. Saxophonist **Joe McPhee** (73) and cellist **Tristan Honsinger** (63) have probably appeared at the same festivals a hundred times but it took a gig at ShapeShifter Lab (Jan. 14th), organized by bassist **Ingebrigt Håker Flaten**, to have them share a stage. Filling out the quartet was drummer **Chris Corsano**, one of those musicians who always seems to have developed exponentially since last viewing. The resulting 50 minutes were fascinating. Flaten exulted in his bowing, a counterpoint and complement to Honsinger's violent sawing; together they formed a perverse chamber duo, Corsano buffeting them with percolating mallet rolls and his own bowed snare. McPhee, never a wallflower, was remarkably yielding. Perhaps following pianist Paul Bley's maxim to wait until the music needs you and then step aside when it doesn't, McPhee often stood in multi-colored shadow, letting his bandmates skirt around noise and urgency. Wearing a fedora, he was like a mob boss calmly watching his goons bust up a joint. When he did enter, it was with authoritative squeals and yelps, echoed instrumentally and vocally by Honsinger. The first piece was 33 expansive minutes, sparse more often than dense, but the closing 11-minute piece started out Oscar Pettiford, oozed into near-silence and then exploded. ***- Andrey Henkin***

Peter Gannushkin/DOWNTOWNMUSIC.NET

Flaten/Corsano/McPhee/Honsinger @ ShapeShifter Lab

Although scaled down in both the size of its setting and number of honorees, the **2013 NEA Jazz Masters** Awards Ceremony and Concert (Jan. 14th) remained a most auspicious occasion, celebrating this year's inductees - vocalist/pianist Mose Allison, alto saxophonist Lou Donaldson, pianist Eddie Palmieri and Village Vanguard proprietress Lorraine Gordon - at Dizzy's Club before an invited audience filled with many of the music's greatest masters. The evening's host, 2011 awardee Wynton Marsalis, got the musical festivities started by proudly introducing the night's "house band to end all house bands" - drummer Jimmy Cobb, bassist Ron Carter and pianist Kenny Barron, NEA Jazz Masters all - who kicked things off with an elegant reading of recently departed Jazz Master Dave Brubeck's "In Your Own Sweet Way". Allison took the piano next, joined by daughter Amy, who sang his insightful remembrance "Was". Pianist Randy Weston celebrated other deceased masters playing his classic "Hi-Fly" with Carter and Cobb. Barron then rejoined the pair to accompany tenor saxophonist Jimmy Heath, who performed "Sweet Lorraine" to honor the absent ailing Ms. Gordon. Before playing his "Iraida", Palmieri, in a humble role reversal, lauded his inductor, McCoy Tyner, as the "greatest pianist he ever heard". Sheila Jordan tore things up on a blues, as did Donaldson on his "Blues Walk", before the show closed with Paquito D'Rivera and Dave Liebman going toe to toe on "All Blues". ***- Russ Musto***

Photo by Michael G. Stewart

Eddie Palmieri @ NEA Jazz Masters Awards Ceremony

Playing music is, at its core, about negotiation. Two or more musicians come together, each with their own experiences, language and requirements; the resulting music is (ideally) the midway point between these components, a treaty of sorts. But what makes musical encounters interesting (and the United Nations the opposite) is when players who seem irreconcilably different mix deference and determination to create something unexpected. At Downtown Music Gallery (Jan. 6th) this process was on display. On the surface, trombonist **Steve Swell** and trumpeter **Thomas Heberer** would appear to occupy mutually exclusive segments of the avant garde firmament; the latter is American, brash, voluble; the former European, painstaking, elusive. But Swell works often overseas and Heberer is now a New Yorker so their worlds are not so separate. So how would they collectively bargain? The most important decision was to play tunes, evenly split between the pair, rather than free improvise. Heberer's pieces had names like "Gravity 1213" and "Sunny Side Up" while Swell offered three numbered sketches. The structure allowed each player to inhabit the other's aesthetic slowly and methodically. Swell often played with mutes and admirable restraint (he could have easily blown out the small space) on Heberer's abstraction compositions while Heberer put more lung-power into his extended techniques when Swell's turn on the music stand came. Is circular breathing the new international language? ***(AH)***

Spread out expansively across the Blue Note stage, the **Donald Harrison-Ron Carter-Billy Cobham Trio** may have appeared somewhat scant, but the absence of a piano on the bandstand supplied additional space not only for the three musicians to move, but to the music they played. Standing center-stage, alto saxophonist Harrison opened the band's second-night first set (Jan. 9th) with a solo chorus, joined in succession by Carter to his right and Cobham at his left, in an airy exchange that climaxed in the former's authoritative introduction of the potent bassline to "So What" and buoyed by the latter's dynamically rising rhythms. The spirited interaction of the threesome in an ebb and flow of sound set the tone for an evening of engaging music in which background and foreground merged in a holistic unity. The staccato rhythms of the melody to Carter's "Cut and Paste", articulated in unison by sax, bass and drums, provided a most fitting setting for Harrison's searing solo, which aptly interpolated witty quotations of Thelonious Monk's "Nutty" and the bop anthem "All God's Children Got Rhythm". The saxophonist's soulful sound came to the fore in his interpretation of the ballad "I Can't Get Started", as did Carter's beautiful tone on his feature "You Are My Sunshine", both songs reprised from the group's *This Is Jazz - Live At The Blue Note* recording, along with "Seven Steps To Heaven", a showcase for Cobham's vibrant drumming. The set closed with the trio swinging together on "Cherokee". ***(RM)***

WHAT'S NEWS

The annual **Mingus High School Festival and Competition** will take place Feb. 15th-18th. Events will include a film showcase, student jams and instrumental clinics at Manhattan School of Music, three nights of the Mingus Big Band at Jazz Standard and a concert by the Mingus Orchestra conducted by Gunther Schuller at St. Bartholomew's. For more information, visit mingusmingusmingus.com.

A recent *New York Times* article wrote of Sharon Preston-Folta, who claims to be the only child of legendary trumpeter **Louis Armstrong**, long thought to be without progeny. According to the article, Armstrong's last wife and estate deny any Armstrong offspring but in December Preston-Folta auctioned off a number of letters from the trumpeter to her mother that she claims offer evidence to the contrary.

As part of the National Football League Superbowl festivities, event airer CBS will present *Let The Good Times Roll* Feb. 3rd at noon, an hour-long special on host city New Orleans, narrated by Crescent City native **Wynton Marsalis**.

Herbie Hancock and **Wayne Shorter** have been named distinguished professors at the Thelonious Monk Institute of Jazz Performance at the UCLA Herb Alpert School of Music. For more information, visit monkinstitute.org.

The Western Front in Vancouver, an artist-run center for contemporary art and new music, have plans to issue a limited edition LP of the final concert from saxophonist **Evan Parker**'s 1978 solo tour of the US and Canada. Potential buyers may pre-order with Tom Whalen at tomwhalen@front.bc.ca.

Fresh Sound Records proprietor **Jordi Pujol** has been awarded the 2012 L'Academie du Jazz de France prize in recognition of his 30 years of work for the label.

Sony Masterworks has announced that it is reviving the **Okeh** label, which was originally active from 1951-70 and released albums by Erroll Garner, Arnett Cobb, Ahmad Jamal, Count Basie, Duke Ellington and many others. The imprint will be Sony's jazz-specific outlet, with plans to release music by Bill Frisell, David Sanborn/Bob James and John Medeski among its initial batch of 2013 offerings. For more information, visit SonyMasterworks.com.

On Feb. 2nd at 3 pm at the Museum of the Moving Image in Queens, there will be a screening of ***Passing Through***, a 1977 jazz film that features footage of the Horace Tapscott Pan African Arkestra and a soundtrack with music from Ornette Coleman and Sun Ra. For more information, visit movingimage.us.

Bob Gluck, author of *You'll Know When You Get There: Herbie Hancock and the Mwandishi Band* (reviewed in our November 2012 issue), will give a talk on the book at 92YTribeca Feb. 8th at 12 pm. For more information, visit 92y.org.

In the continuing saga with **Lenox Lounge**, owner Al Reed, Sr. has promised to reopen the club two blocks north of its original Harlem location (which has been taken over by restaurateur Richard Notar, who intends to have his own music venue/eatery), with plans to be open by summer 2013.

Submit news to info@nycjazzrecord.com

Photo: © John Rogers / ECM Records

Chris Potter

by Brad Farberman

Twice in the following Q&A, saxophonist/bass clarinetist Chris Potter chalks a musical experience up to luck. But good fortune could hardly explain a 25-year career that has seen over a dozen albums as a leader plus sideman work with trumpeter Red Rodney, drummer Paul Motian, pop band Steely Dan and a trio of important Daves (trumpeter Douglas, bassist Holland and saxophonist Binney). Potter's recent activities include the gloriously grooving Underground - a quartet rounded out by guitarist Adam Rogers, Fender Rhodes scholar Craig Taborn and drummer Nate Smith - and the released-late-last-month The Sirens, *an album that features, on some tracks, both Taborn and David Virelles on keyboard instruments. Notably,* The Sirens *is also Potter's first effort as a leader for ECM. Over cookies and coffee at a café across 110th Street, the reedist made his mission statement clear: "For me, the whole point of it is to feel alive."*

The New York City Jazz Record: You moved to New York in 1989. What was the scene like then?

Chris Potter: It was definitely different than it is now. I think there was more of an emphasis on straightahead playing. I think there was a resurgence of that after Wynton first got signed. That happened in the mid '80s; I think that kind of changed the whole thing. Not to mention the fact that there were more of the original guys that used to do that around. I was lucky enough to get a chance to listen to and work with some of them, which I'm very glad of now. I didn't even think about it at the time. But now that most of them are not with us anymore, you realize just how special that was. I started playing in Red Rodney's band shortly after I came to town. Having a chance to work with the trumpet player on those Charlie Parker records and play those tunes with him was such an education and such a great place to be as a young musician. Especially since from age 12-13 I was just listening to Charlie Parker records over and over and over again, trying to figure out what on earth he was doing. So that was a great sense of roots to have in the music.

TNYCJR: What have you learned from working with Dave Holland in ensembles like his Quintet or Big Band?

CP: The more I've had a chance to work with my heroes, the people that have really done something in this music, the more I realize they're all extraordinary people. And don't accept easy answers for themselves and are not afraid to jump in there. For many years, Dave was playing almost exclusively avant garde music, because that's really what he wanted to do. And I'm sure he paid a financial cost for that, and probably a fame cost. But that's what he wanted to do. And he's always just done what he wants to do. And it's inspiring to be around people like that, that have an idea and make it happen over years and years and years.

TNYCJR: What did you take away from playing with Paul Motian?

CP: A lot. He's a very, very big inspiration for me. And especially now that he's not here, oftentimes I'll bring one of his tunes in to play. I loved his compositions and just his whole approach to music. Very organic. He was very brave, in a certain way, to go out there and try and abandon everything that he had learned. I always had that feeling that he was trying to approach the set of drums like he'd never seen it before. And just rely on his instincts, his aesthetic instincts. And his aesthetic instincts were very, very good. And he would just go with that. I was lucky enough to have a chance to play with him in a lot of different contexts. Like, playing music that wasn't free with him but music in time. He swung so hard and had such a great time feel. He wasn't restricted to one way of playing or another; he really chose a path for himself. Now, most of his own music was free and didn't even have a tempo. But somehow it did. Like, he would say, "Well, this one's kind of a tango." But it was out of time. Free. But some kind of conceptual tango for him. [laughs] There was some organizational thing.

TNYCJR: You've recorded songs by The Beatles, Radiohead, Bob Dylan and Willie Nelson. And you have a song called "Pop Tune #1". Where do pop and rock meet jazz?

CP: It's all music. It's all just music. It's hard to imagine this happening now, but at the Isle of Wight [Festival in 1970], there was Jimi Hendrix and Miles. It wasn't quite so separate. And radio stations in the earlier days - you'd hear some Motown and you might hear "My Favorite Things" and then something else. It wasn't nearly as separated as it is now. And it doesn't seem to me that it has to be.

TNYCJR: You've used guitarists like Wayne Krantz, John Scofield, Kurt Rosenwinkel and Adam Rogers. And just last year, you were on records by Pat Metheny and Mike Stern. The guitar seems to play a recurring role in your musical life.

CP: It's just a sound that I like. [But] it's not just that I'm using guitar; I'm thinking of those people when I'm calling them. I'm thinking of their sound and what they bring to the music. There's a certain thing that [guitar] brings to the music, very different than a keyboard sounds. The thing about Underground that I like is that the Rhodes and the guitar mixed have this really cool thing. And then the way that Craig [Taborn] is able to play the bass on the Rhodes, which no one else does, means that there's a really thick texture going on without that many people in the band. The more people there are in the band, the less flexible it tends to get. So it's still really flexible but very rich. Because you've got the guitar able to play melodies or chords or riffs and the Rhodes kind of occupying that same thing. What it requires is that they have to really listen to each other about what role they're going to fill at any given time. That it adds up to more than the sum and not less, that they're not just stepping on each other. A difficult terrain for guitarists and keyboard players to negotiate is how to play together. But that's one of the strengths of the band that gives it its character, I think.

TNYCJR: Why the move to a more funk-oriented sound with Underground?

(CONTINUED ON PAGE 42)

AN INDEPENDENT
NEW YORK CITY MUSIC LABEL
Jazzheads
DO YOU ♥ JAZZ?
www.jazzheads.com

THE VILLAGE VANGUARD
www.villagevanguard.com
★FEBRUARY 1ST - FEBRUARY 3RD★
DAVID VIRELLES
CONTINUUM
BEN STREET, ANDREW CYRILLE, ROMAN DIAZ
★FEBRUARY 5TH - FEBRUARY 10TH★
CHRIS POTTER QUARTET
ETHAN IVERSON, LARRY GRENADIER, ERIC HARLAND
★FEBRUARY 11TH - FEBRUARY 18TH★
VANGUARD JAZZ ORCHESTRA
47TH ANNIVERSARY WEEK
★FEBRUARY 19TH - FEBRUARY 24TH★
PETER BERNSTEIN QUARTET
HAROLD MABERN, JOHN WEBBER, JIMMY COBB
★FEBRUARY 26TH - MARCH 3RD★
THE HEATH BROTHERS
JIMMY HEATH, JEB PATTON,
DAVID WONG, ALBERT "TOOTIE" HEATH
COMING IN MARCH
★RENEE ROSNES★
★FABIAN ALMAZAN★
★KURT ROSENWINKEL★
★TOM HARRELL★
MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA
MONDAY THRU SUNDAY
9PM & 11PM
STEINWAY & SONS
178 7TH AVE. SOUTH AT 11TH STREET 212-255-4037

Peter Gannushkin/DOWNTOWNMUSIC.NET

Kris Davis

by Martin Longley

In just over a decade, the Canadian pianist Kris Davis has become an important player on the NYC alternative jazz scene. Early this month, she'll be marking the release of a quintet album on the Portuguese Clean Feed label. This Cornelia Street Café gig will reunite the makers of *Capricorn Climber*, promising to harness its refined, bittersweet aura. Davis has sculpted an exquisite construction of chamber ice, which is frequently populated by ripping molten outbursts, alternating with marshaled themes: an ambulatory Monkishness can (and indeed does) evolve into a sparse séance 'scape.

Davis is joined by Mat Maneri (viola), Ingrid Laubrock (saxophones), Trevor Dunn (bass) and Tom Rainey (drums). This quintet played their first gig at Barbès in Brooklyn two years ago. At that genesis point, they were solely concerned with improvisation. Then Davis decided that she wanted to write for this lineup, the five subsequently playing at Cornelia Street Café and The Jazz Gallery.

"It's a mix," says Davis, just before a meeting at the latter venue, where she was set to finalize the details of an artist residency. "A lot of composed things that are manipulated by the artists. I wanted to allow them to have the space to be free, to do whatever they feel is right for the music. But I still want there to be a written component, so they interpret whatever I have there."

Clean Feed has been the main home for the pianist's work in recent years, whether as a bandleader, bandmember or even as a completely solo performer (*Aeriol Piano*, 2009). "There are solo sections," she continues, explaining the *Capricorn Climber* method. "Some of it is collective, some is completely written, trying to sound completely improvised. I wrote for those specific players, but sometimes the situation is that you're writing for a project and you don't know who's going to be playing, so you go with what your concept is at the time. There isn't a set way that I write, I'm usually exploring an idea for an individual piece."

A pivotal outfit is Paradoxical Frog, where Davis is joined by Laubrock and drummer Tyshawn Sorey. This is one of the most mystically ritualistic combos on the scene, specializing in composed music that sounds improvised (is some kind of pattern developing here?), with all three members contributing pieces. "We take a lot of liberties with it," Davis admits. "But we have pages and pages of material! For the first record we had pieces separately and we just brought them in, but for the last record we wrote them specially for the group."

Davis' journey went from Calgary to Toronto and then down to New York. "I always wanted to live here and I had met a lot of New York people at the Banff Centre For The Arts, so when I came down I already knew a few people. I didn't know if I'd be able to make it work, but I wanted to try. Right after I finished school, I came down and dove in, tried to find my way. There were a couple of times when I thought I wasn't going to be able to stay, being a Canadian, for immigration reasons. But I found someone to sponsor me and I was able to work here legally. Once that happened, I knew I was going to stay. The scene here is flourishing and things are changing all the time. It's an exciting place to be!"

Davis studied and practiced in the classical mode, but became attuned to jazz at a very early stage, drinking in Miles Davis, Herbie Hancock and Keith Jarrett. She studied with Jim McNeely in New York and Benoît Delbecq in Paris, then met the saxophonist Tony Malaby at Banff. "He was a big influence for me," says Davis. "When I moved to New York I hadn't really composed that much and he encouraged me. After I did *Lifespan* (Fresh Sound-New Talent, 2003) I wanted to explore blurring the lines between improvisation and composition."

For the first half of her career Fresh Sound was a prime supporter and then the emphasis switched to Clean Feed for the second stage, at least so far. Davis penned all of the arrangements for Malaby's 2011 large ensemble *Novela* album. "It was the first time I'd written for a group like that and heard a whole large-scale project come together. I've just been awarded a grant to write for a large ensemble, so I'll be doing that this year. I want it to focus on bass clarinets, three or four of them, plus piano, accordion, organ, guitar and trumpets."

I quiz Davis on whether she's ever felt drawn to electronic keyboards. "I don't know if I will end up doing that. I haven't really experimented with that. I feel like that's such a large world, you can really fall into it."

Even though most of her output is composed, Davis still has a firm commitment to improvisation. The 2005 *Fiction Avalanche* Clean Feed album found her working as part of the RIDD Quartet with saxophonist Jon Irabagon, bassist Reuben Radding and drummer Jeff Davis. "That record was completely improvised," she confirms. "We worked a lot on improvising concepts together, for a year before we recorded."

Another fully improvising project is soon coming: a continuation of a quartet with Laubrock, Rainey and trumpeter Ralph Alessi. An album was recorded last year and will be released later in 2013.

That above-mentioned residency at The Jazz Gallery was indeed finalized and will take place in May, revolving around new works written for Davis' trio with Rainey and bassist John Hébert. "There's so much history and so many people doing it and, as hard as it is, that's also attractive, to find your own way of doing it."

Deep contrasts are the Davis way, with composition that sounds like improvisation, improvisation that sounds composed, cerebral constructions delivered with glacial calm and heat-of-the moment inventions negotiated with a vigorous emotional attack. All of these will doubtless transpire at that enticing Cornelia record release party. ❖

For more information, visit krisdavis.net. Davis is at Cornelia Street Café Feb. 2nd with Capricorn Climber and 22nd-23rd with Ellery Eskelin. See Calendar.

Recommended Listening:

- RIDD Quartet - *Fiction Avalanche* (Clean Feed, 2005)
- Kris Davis - *Rye Eclipse* (Fresh Sound-New Talent, 2007)
- Kris Davis - *Aeriol Piano* (Clean Feed, 2009)
- Paradoxical Frog - *Eponymous* (Clean Feed, 2009)
- Tony Malaby Novela - *Eponymous* (Clean Feed, 2011)
- Kris Davis - *Capricorn Climber* (Clean Feed, 2012)

GINNY'S
SUPPER CLUB

CRAIG HARRIS
& Tailgaters Tales
FEB 2
8PM & 10PM

JAZZPLUS LATIN
w/ BOBBY SANABRIA & QUARTETO ACHE
presented by G&J Productions
FEB 7 & 8
8PM & 10PM

CHINESE NEW YEAR
w/ FRED HO &
The Celestial Green Monster Big Band
FEB 9
8PM & 10PM

♥VALENTINE'S DAY♥
w/ MAYA AZUCENA
FEB 14
7PM & 8:30PM

JAZZ MASTERS
w/ The BENNY GOLSON Quartet
presented by G&J Productions
FEB 21, 22 & 23
8PM & 10PM

ENJOY GREAT FOOD, SPECIALTY COCKTAILS & LIVE SHOWS!

LE CABARET NOIR

feat. BLUE NEFERTITI
from Les Nubians
FEB 13 - 8PM
FEB 20 - 7:30PM & 10PM

HARLEM LEGENDS JAZZ SERIES

PATIENCE HIGGINS
FEB 6
7PM, 8:30PM & 10PM

BILL SAXTON
FEB 27
7PM, 8:30PM & 10PM

GOSPEL SUNDAYS

feat. VY HIGGINSEN'S
Gospel for Teen Choir
11AM - 3PM

GINNY'S SUPPER CLUB RESIDENCIES
FRIDAY NIGHTS: DJ Moma - 11PM
SATURDAY NIGHTS: DJ Cosi - 11PM

310 LENOX AVE • HARLEM NYC
GINNYSSUPPERCLUB.COM
212.421.3821

RED ROOSTER HARLEM MUSIC RESIDENCIES
SUNDAY GOSPEL BRUNCH - *Boncellia Lewis*
SUNDAY NIGHT JAZZ - *Nate Lucas*
UNPLUGGED MONDAYS - *Raklem Walker Project*
LATIN TUESDAYS - *Special Guests*

He's available now! Call Steve's cell at 630-865-6849.

STEVE MAXWELL
New York Chicago
VINTAGE & CUSTOM DRUMS

Manhattan's Only Independent Drum Shop

- **Great vibe**
- **Friendly, knowledgeable staff**
- **Vintage and custom specialists**
- **Stock always changing**
- **Always buying**

Midtown Manhattan
723 Seventh Avenue, 3rd Floor
New York, NY 10019 Ph: 212-730-8138

www.maxwelldrums.com

Photo by Jimmy Katz/Courtesy Blue Note Records

JOE LOVANO
US FIVE TO NINE
by Russ Musto

"This is 23 for me, which is amazing, man," Joe Lovano says with a proud, yet humble sense of astonishment, noting the number of recordings he's now made for Blue Note. With the release of his newest album *Cross Culture*, the renowned saxophonist advances one step nearer to becoming the most recorded leader in the label's celebrated history - closing in on fellow tenor saxophonist Hank Mobley and iconic trumpeter Lee Morgan. What is truly amazing is the sheer variety of situations in which Lovano has presented himself within that discography: duos, trios, quartets, quintets, nonet, big band and working with vocals and strings.

"I feel really blessed," the charming horn man graciously states. "You know it's been so beautiful to be able to create so many different situations and follow them through. I did three dates with [late pianist] Hank Jones. I have three Nonet recordings on Blue Note and now this is the third with Us Five. I feel really fortunate to be able to develop within these different ensembles. And they're still ongoing." Alive and well - both bands Us Five and the Nonet, will be appearing in New York in the near future – the former, with guest guitarist Lionel Loueke, in Jazz at Lincoln Center's Allen Room this month, the latter at Village Vanguard in May.

Lovano's success at maintaining two working bands during these hard times can be attributed to a conscientious work ethic and an intelligent approach to performance. "One thing I've learned about keeping things happening," he says, "is to write specific music for the people in the groups and to try to focus the repertoire specifically for who you're playing with. So when I play with other people in other situations I'm playing different repertoires. But when you come to hear Us Five you're going to hear some special repertoire from that band. And the same with the Nonet. When I play with the Nonet, that repertoire is specifically set for that group and it's growing in certain directions."

While the award-winning Nonet features Lovano the forward-looking traditionalist, expanding the bebop tradition with contemporary arrangements of Tadd Dameron, Miles Davis and Thelonious Monk, the relatively new Us Five band is the brainchild of Lovano the worldly futurist. The group's distinctive two-drummer configuration is not a gimmick, but the realization of a rhythmically complex musical concept that its leader had long contemplated. "Through the years I've done a lot of different projects that involved multiple percussionists and drummers. In Cleveland back in the '70s, playing opposite Elvin Jones, I had a quartet with two drummers, Rodney Browning and Carmen Castaldi - two cats I had been playing with back there. That's when I first met Elvin and sat in with him. Then one time in the Stanford Jazz Workshop, I was there with Cedar Walton, Rufus Reid and Billy Higgins and Tootie Heath. Billy had just come through one of his operations and they had Tootie there sharing the drum spot with him for the workshop. And for my concert that week we played together as a quintet with Billy and Tootie together, which was amazing. They played with so much respect and love for each other."

"That was the essence of putting Us Five together, really," Lovano proclaims. "To share the space, to create a quintet with many different possibilities within the rhythm section - to create different quartets that could emerge, different trios, different duets. And of course the full quintet ensemble sound, where the drummers change roles." Speaking about the band's two drummers, Francisco Mela and Otis Brown III, he observes, "Sometimes one will play more melodically in the frontline with me while the other is accompanying us, playing rhythm. Sometimes they play in tandem as a percussion section and with the variety of tunings and the interchanging of mallets and brushes and sticks, there's always different colors and textures that can happen. It's a matter really of paying attention, having a lot of trust. Leaving the right spaces…and playing in the right places," he notes poetically. "That makes it happen!

"And to have a pianist like James Weidman, who is so versatile - that can play in many different directions - is key," continues Lovano, who himself plays a wide variety of wind and percussion instruments in the group. "Also, having someone like Esperanza Spalding on bass that can maneuver between both drummers and play with an awareness and a conception that is all encompassing. So she has developed in this band from the beginning." Us Five is actually an amalgamation of two earlier Lovano bands. "I was playing trio with Mela and Esperanza up in Boston," the leader recalls. "Esperanza was in one of my ensembles. [Lovano has held the Gary Burton Chair of Jazz Performance at Berklee College of Music since 2001.] She came to Berklee in 2004 when she was around 19 and was placed in one of my ensembles. At that time Mela was teaching at Berklee and we started to play together and become familiar with each other, so we started playing in some trio settings at that point."

Going back a little further, Lovano recollects meeting Otis Brown III prior to that at a Thelonious Monk workshop in Aspen, where the saxophonist was playing in a quartet with Herbie Hancock, John Patitucci and Lewis Nash. "I had Otis in one of my ensembles there," he remembers, "and at that time Lewis was in my Nonet and Idris Muhammad was playing in my trio. When they missed a couple of gigs, I called Otis to make some hits with us. So then I put a quartet together with James Weidman, Dennis Irwin and Otis. I had these two little different things going on and I thought it was really fun to play with all these different personalities - these young folks - and that's when I started to put the idea together to have an actual quintet, a working band with double drummers. And it really emerged in 2007."

The band did not immediately come together as smoothly as Lovano had imagined. Francisco Mela comically recalls, "When Joe called me to join this band, I had already played with him a little bit in a trio with Esperanza. And so one day during that period, he comes to us and says, 'Guys I want do this band Us Five.' At the same time he was playing with Otis. So he says, 'Let's put this band together with two drummers and Esperanza and Weidman.' Of course I didn't know what was happening. I thought that he wanted to fire me, but he just didn't know how to. So I said to him, 'Joe, you've been a blessing in my life. As a Cuban drummer for me to be playing with you is an amazing thing and so don't worry about it, you gave me an opportunity, now play with Otis. You don't have to put me in this situation'. And Otis felt the same. He told me, 'I was going to say the same thing to Joe. You don't have to put me there. You want to play with Mela, play with Mela.'"

Mela continues, "So Joe came to us and told us 'Guys, this is an idea that I have and the two of you together is going to be a combination, a concept that I have in my mind. I just want you guys to learn to play together the way horn players do and other instruments do. Why can't drummers play together?' So we're playing the first gig and I start to show off and Otis does too. Then in the middle of the set, Lovano said, 'Wait a minute! Hold on, stop right there! Guys, this is not a drummers' war or a drum competition. I want you to play the music the way that both of you interpret it, in your own way. But play the music. Don't just play drums. Play music behind me. Mela - forget about that Otis is here, Otis - forget about that Mela is there and complement each other. At the same time, leave some space. This is a concept.' That was the moment that we realized that he really wanted both of us."

Since their first recording, *Folk Art*, the group has grown into a cohesive unit with its very own sound, putting an inimitable stamp on the music of Charlie Parker with its succeeding disc, *Bird Songs*. Now, with the addition of Lionel Loueke as a guest on *Cross Culture*, they move further out into newer territory. Lovano declares, "I feel that rhythmically there are some tribal elements that emerge that tie together a lot of the world of music I've been in… The combination of the more organic feelings in the rhythm of things - not so much mathematical, but from the soul. I like to say tribal elements because it's like it becomes a chant within the music. And then to incorporate that with the sophistication of the harmonic structures of modern jazz and its melodies and forms, that combination becomes another kind of journey in music." ❖

For more information, visit joelovano.com. Lovano's Us Five is at Allen Room Feb. 22nd-23rd. See Calendar.

Recommended Listening:

- Paul Motian - *Monk in Motian* (JMT-Winter & Winter, 1991)
- Joe Lovano - *Quartets: Live at the Village Vanguard* (Blue Note, 1994)
- Joe Lovano - *Rush Hour* (Blue Note, 1995)
- Joe Lovano - *Trio Fascination (Edition One)* (Blue Note, 1998)
- Joe Lovano Nonet - *On This Day at the Village Vanguard* (Blue Note, 2003)
- Joe Lovano Us Five - *Cross Culture* (Blue Note, 2012)

Clifford Barbaro

by Clifford Allen

It's always somewhat surprising when a musician who has been part of the New York community for decades has eluded major recognition, despite being an anchor and a regular fixture in performance. Drummer Clifford Barbaro is just such a figure - Smalls Jazz Club drummer of choice for several years, Barbaro is a fluid and commanding player whose work has transcended idioms from postbop to the avant garde. Barbaro was born in New York on Jun. 7th, 1948 and raised in Spanish Harlem. As a youngster he frequented The Apollo Theater. "My parents took me [there] and I saw Dizzy Gillespie's band and thought that's what I want to do. All the bands that played Birdland would play The Apollo the next week and there was a space for the kids. Shows would start at noon so we would play hooky. We'd say, 'well, we've got algebra at 12 and we're not going to that,' so we'd check out The Apollo until the show was over and then go back to school." Harlem was a vital place for the music; inspired by Gillespie drummer Chano Pozo and the music of Pucho, Barbaro took quickly to the drums, performing both Latin music and at jazz sessions.

Barbaro studied at Harnett Conservatory under Stanley Spector, though his true education was via personal associations and making countless sessions. "The neighborhood's so-called hero was Ben Riley. There were always great sessions in Harlem. I also took a few lessons from Philly Joe Jones in the '70s. I kept playing and doing local gigs until I got better and my first tour was with [vibraphonist] Lionel Hampton. After Lionel Hampton I was with [pianist] Ray Bryant. Moving up the ladder, I joined [vocalist] Betty Carter for about five years. After her it was [trumpeter] Charles Tolliver." Barbaro was an on-call player in the landscape of inside/outside jazz during the '70s-80s. His jobs included work with saxophonists Tyrone Washington, Arnett Cobb and John Stubblefield, pianist John Hicks and trumpeters Woody Shaw, Don Cherry and Ted Curson. Barbaro recorded twice for the Strata-East label, once under Tolliver's leadership (*Live in Tokyo*, 1973) and once with Hicks (*Hells Bells*, 1975, for which he penned the title composition).

In addition to Philly Joe, one can also hear the influence of Elvin Jones and Shelly Manne; "Philly Joe used to say, 'look, man, I'm showing you this stuff, but don't try to play like me. Never try to play like me - play like you.' It took me a while; the hardest drummer that I heard where it was tough not to play like him was Elvin. I'd go home and the next day I'd play a gig and I'd be like, 'wait a minute - I heard that last night!'"

One of Barbaro's most curious associations was with Sun Ra, toward the end of the latter's career, spanning several discs on Leo and Black Saint. On joining the Arkestra, Barbaro recalls: "I'm playing and all of a sudden here comes Sun Ra and he stood right in front of me and I'm like 'oh man!' I was a little nervous; after the gig he came over and said, 'I want you in my band - would you like to play?' 'Yeah!' That was really a great experience playing with him. When I first got into it I wasn't ready for the kind of music they were playing, because I was more traditional, a bebop player. Here comes Sun Ra with his avant garde music; he'd always say 'this is not a jazz band - this is the avant garde' and I'd say 'what's he talking about?' But the more I played in the band the more I understood his concept and what the deal was. Sun Ra was pretty tough. I'd have someone come to my room with a message that Ra wanted to see me. He'd be in bed and telling me 'I want you to listen to and learn this rhythm.' There would be three drummers playing - how could I learn one rhythm among three drummers? But he acknowledged what I was doing, so it was cool."

Currently Barbaro splits his work between trumpeter Richie Vitale, the Japanese-born pianist Kyoko Oyobe and tenor saxophonist Ralph Lalama's Bop Juice trio, all favored and rewarding units. In recent years he has also been a member of the New York Hardbop Quintet with trumpeter Joe Magnarelli, saxophonist Jerry Weldon, pianist Keith Saunders and bassist Bim Strasberg, though that group is no longer active. Building on "Hells Bells", Barbaro is currently putting greater effort into composition - as he says, "you have to work and see what develops and try different things. The concept that I have in mind is that I don't want to be too avant garde because I want people to listen to it. But I don't want to be too much of a traditionalist and I want to keep it loose. That's what I'm trying to develop as far as playing and composing."

That fluidity, marked by empathy and urgency, has characterized Barbaro's work over the past four-plus decades and speaks to his vitality within contemporary improvisation. ❖

Barbaro is at Smalls Feb. 8th with Ralph Lalama and 23rd with Richie Vitale and Cleopatra's Needle Feb. 15th as a leader. See Calendar.

Recommended Listening:

- Charles Tolliver - *Mosaic Select 20* (Strata-East-Mosaic, 1970/1973)
- John Hicks - *Hells Bells* (Strata-East, 1975)
- Sun Ra & His Year 2000 Myth Science Arkestra - *Live at the Hackney Empire* (Leo, 1990)
- Luther Thomas Quartet - *Leave It To Luther* (CIMP, 2003)
- The Cosmosamatics - *Reeds & Birds* (Not Two, 2004)
- Ralph Lalama - *Bop Juice: Live at Smalls* (smallsLIVE, 2010)

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

February 5th
Cecilia Coleman Trio

February 12th
Enrico Granafei

February 19th
Ray Blue Ensemble

February 26th
Mike Longo Trio plays
The Great American Songbook

New York Baha'i Center
53 E. 11th Street
(between University Place and Broadway)
Shows: 8:00 & 9:30 PM
Gen Adm: $15 Students $10
212-222-5159
bahainyc.org/nyc-bahai-center/jazz-night

Eubie Blake (1887-1983)

by Ken Dryden

The last living pianist considered to be a ragtime pioneer, Eubie Blake had several major periods during his long career. The Baltimore native was born Feb. 7th, 1887 (not 1883 as it always listed), the only child of two former slaves to live to adulthood. Drawn to the family pump organ at an early age, Blake began playing ragtime piano in 'sporting houses' as a teenager; he was composing rags ("Charleston Rag" dates from 1898) and making piano rolls within the next decade.

Meeting vocalist Noble Sissle in 1916, they had an early success by co-composing "It's All Your Fault", which was performed by night club star Sophie Tucker. They began work on their musical *Shuffle Along*, which premiered in 1921 and became one of the first Broadway hits by an African-American songwriting teams while also gaining exposure for future stars like Josephine Baker, Florence Mills and Paul Robeson. Popular songs from the show included "I'm Just Wild About Harry" (which was used as President Harry Truman's campaign theme in 1948) and "Love Will Find a Way". Blake later partnered with lyricist Andy Razaf to write the standard "Memories of You".

After his Broadway career faded in the '30s, Blake performed for troops and attended college during World War II, mastering the Schillinger system of composing. In the late '50s, Blake was rediscovered when a search was launched for authentic ragtime players and he recorded two LPs for 20th Century Fox, *The Wizard of Ragtime Piano* and *The Marches I Played on the Old Ragtime Piano*.

In 1969, after a period of relative inactivity, Blake's career was revived once more, thanks in part to his formidable two-LP set *The 86 Years of Eubie Blake*, which featured a reunion with Sissle and lots of solo piano as well. The pianist performed on talk and variety shows, along with many jazz festivals. He launched his own record label, Eubie Blake Music, issuing some long-lost music from early in his career and many new recordings while continuing to compose new songs.

Hank O'Neal, producer of the Chiaroscuro album *Jazz Piano Masters*, noted that when Blake was playing a concert as one of several artists, that, "You can't follow him because anything else would be anti-climatic, besides, he played twice as long as anyone else." A late '70s appearance by Blake at the Palm Beach Jazz Festival featured eight encores following his regular set. In 1978, a Broadway revival, *Eubie!*, opened, which compiled music from Blake's collective works. In spite of being a lifelong smoker, Blake outlived both of his wives and continued to perform until shortly before his one-hundredth-birthday celebration on Feb. 7th, 1983. He died five days later. ❖

A Blake tribute is at Queensborough Performing Arts Center Feb. 17th. See Calendar.

Septuagenarian is not a sexual proclivity!

by Mort Weiss

Backstage at a concert I was doing a few years back, I heard the house announcer, getting ready to bring me on, doing his thing. I'm checking to see if my fly was zipped and I hear the words (not in any particular order): jazz, clarinet, septuagenarian and Mort Weiss. I remember thinking - what the f**k? OK, I was asked to write something about my now-well-known little break that I took from the scene for 40 years and that upon returning in 2001 led Scott Yanow, critic, reviewer and internationally acclaimed writer and jazz historian, to write and proclaim that "Mort Weiss' return to the jazz scene is one of the happier events in the jazz world in the 21st century."

When I had made the decision to start playing again, I began a very intensive work ethic of practicing and physical exercise, which continues to this day, only more so and more intense. I started going out to clubs in LA and Hollywood where I knew the cats that were playing and sat in with them; it started to feel good again - having said that, let me back up a sentence or two. The very first time that I got up on the stand I was scared shitless, my freakin' hands were shaking. You see it was also the very first time that I had played without taking a hit or two from a jug and having a cigarette to go with it. I had put all that down many many years before. But those of you who know what I'm saying - know what I'm saying, DIG?

What I remember most about that first time - the audience! I can remember it today as if it happened last night. As the first tune was being counted off, during the eight-bar intro, I, for the first time, looked out into the house and saw this sea of white hair all through out the house. What are all of these old people doing here??? I've been called the Rip Van Winkle of jazz times two. When I had quit - yes, quit, not stopped - back in 1965, we were the young lions, the young bloods, the cutting edge and the audiences at least tried to look and dress the part: the chicks, the hipsters, the heads. The whole freakin' atmosphere resonated with HIP! Man, you talk about reality checks! So here I'm coming up on my 78th birthday in April this year and if I felt any better, I couldn't stand it nor could my wife.

New York City, wow! "The Apple", the destination of dreams and the boulevards paved with the many broken ones. New York and San Francisco. Two cities that can turn your head every which way but loose. As I looked at the graphics of *The New York City Jazz Record*'s logo, Vernon Duke's "Autumn in New York" started going around in my head and has been since I was asked to do a piece for this Megaphone spot.

I'd been to New York City a few times way back in my day. Once with my parents in 1943, again in 1950 when I was there doing the Paul Whiteman show and was at Times Square on New Year's Eve and once again in 1955 leaving the Brooklyn naval yards on a troop-ship as a soldier in the US Army off to Germany. Oh yeah! And before that final curtain falls. All I can say is "Autumn in New York, it's good to live it a-gan". Be Kind to one another and live in the moment, for that's all there really is, isn't there? ❖

For more information, visit smsjazz.com

Mort Weiss is a bebop-oriented clarinet player with ten albums as leader to date. After having taken 40-odd years off from playing, Weiss came to musical life as a leader in 2003 with The Mort Weiss Quartet *(SMS Jazz). Born in 1935 in Pennsylvania, Weiss began clarinet lessons when he was nine years old. After moving with his family to Los Angeles, he continued playing classical music and during his teens studied with the LA Philharmonic Orchestra's esteemed clarinetist, Antonio Remondi. Weiss' exposure to jazz began with Dixieland but when he first heard a Charlie Parker record, he was hooked. He frequented jazz clubs, participating in after-hours jam sessions and spending many hours in the woodshed honing his craft. Bebop clarinetist Buddy DeFranco became his idol. In the '60s, traveling in the proverbial fast lane became a rapid trip down the wrong speedway. Weiss eventually found himself in jail, his life in "total shambles", playing the "wrong" instrument to support a dead-end life style. In that moment of clarity, Weiss decided to "put everything down, including playing music." In the summer of 2001, Weiss read an advertising flyer that asked "Do You Want To Play Jazz?" It was enough to make him dust off his clarinet case and begin practicing.*

40Orpheus CHAMBER ORCHESTRA

Featuring Wayne Shorter Quartet

WAYNE SHORTER, Saxophone
DANILO PÉREZ, Piano
JOHN PATITUCCI, Bass
BRIAN BLADE, Drums

Friday, February 1 at 8PM

Tickets from $29

CarnegieCharge: 212.247.7800
www.orpheusnyc.org

Stern Auditorium | Perelman Stage at Carnegie Hall

by Katie Bull

A question I hesitate to ask is: what makes a jazz vocalist a 'jazz' vocalist? We might have to duck some tomatoes just mentioning the thought. In fact, I might throw a tomato just having it. The 'answer' is: "Ah, but what is the question?" (to quote Gertrude Stein). A deep inquiry would take all kinds of twists and turns, ranging from respectful discussions of history to radical proclamations such as "They're dead, let's move on", plus everything in between and outside the 'definition' box.

No matter where you fall in the debate, it is part of a broader conversation re: "What is jazz?" and it's worthy territory to investigate. Why? Well, in less than 500 words: a jazz vocalist is not Taylor Swift singing "We Are Never, Ever, Ever, Ever, Getting Back Together, Like Ever" as the New Year's Eve ball drops in Times Square.

Witnessing the #1 song of 2012 in the popular world made me think about the pop singers who have called themselves "jazz" artists over the years and the various jazz singers who have 'broken up' with jazz. Semantics, travesty, or evolution? Decide for yourselves and, meanwhile, come listening. The proof is in the listening.

Vocalist/pianist/childhood trumpet player and prodigious 27-year-old **Champian Fulton** from Oklahoma is a vivacious sparking breath of fresh air in the jazz world. On her new CD, *Champian Sings and Swings* (Sharp Nine), Fulton offers a relaxed yet energetic bounce in pure, richly dimensional intonation. While her style and range evoke a cross between Dinah Washington and Blossom Dearie, what comes across is a positive and strong-minded individual ready to roll and spar with the downbeat. Fulton might - for some - epitomize a 'real' jazz singer. Hear Fulton's CD release event at Smoke (Feb. 13th).

Jazz diva **Dee Dee Bridgewater** is the "featured" vocalist at the Apollo Club Harlem (Feb. 18th, 22nd-23rd); also on those nights a singer lit from the collective spark of the 'greats' - rising star **Cécile McLorin Salvant** - will melt you with melodic lines that float and swirl in a beautiful, truthful ease. Hear Salvant pour her Sarah Vaughan-like expression into standards as part of the Apollo event and at the Lincoln Center American Songbook tribute (Feb. 2nd).

Mark Murphy, a living legend on par with Frank Sinatra and Tony Bennett, offers his classy swing with the Brandi Disterheft All-Stars at Metropolitan Room (Feb. 7th). He will move your heart.

Lastly, if you don't feel like going out, I recommend taking a recorded journey to the 'out' side of jazz with *Three Compositions* (Rogue Art). Roscoe Mitchell (compositions/conduction) and flutist Nicole Mitchell's 11-piece Black Earth Ensemble features vocalist **Mankwe Ndosi**, a multi-disciplinary artist who sonically shapeshifts from a bird into a wild cat into a poet. Now if that ain't some 'real' jazz, I'll eat my sur-real hat. ❖

Umlaut Records

by Ken Waxman

For Swedes the umlaut, or two dots over common vowels, transforms one sound into another. The transformative concept appealed to Swedish-born, Berlin-based bassist Joel Grip so much that when he founded a record label he decided to adopt Umlaut as its name. Since 2004, Umlaut, now a musical collective with members in Sweden, Germany and France, has released 25 productions. The discs feature a cross-section of young improvisers, including Grip, trumpeters Axel Dörner and Niklas Barnö, saxophonist Pierre-Antoine Badaroux and pianist Alexander Zethson plus established musicians like drummer Sven-Åke Johansson.

Initially, Grip, who describes himself as Umlaut's "founding father" started the label and began producing concerts "as soon as I realized that no concerts or CD productions would come to me sitting at home waiting for the phone to ring." Until around 2008 he administered Umlaut by himself while organizing tours and festivals. "Umlaut evolved from being a one-man job to a collective one when the one man - me - realized that it was too much job for one man, especially when this one man is foremost a musician," he notes. Luckily, by that time he had met other similarly committed musicians in Paris including Badaroux and pianist Eve Risser and saxophonist Pierre Borel in Berlin, who joined forces with him and Sweden's Barnö. Today 11 musicians are involved.

"Each entity works independently on artistic and creative issues," he elaborates. "We coordinate and share the administrative workload, such as distribution, press/media contacts, online sales, website, etc. For example: when a record is released in Sweden, the collectives in France and Germany make sure it's covered in the media and distributed in their territories and vice versa. The responsibilities among us are constantly changing. One day you're the head producer, the next day you're cleaning the toilet at the concert."

Despite the number of people involved, everyone has the same power and decisions are made on democratic principles. It's then up to the producer of the decided-upon project to procure funds. Sometimes the money comes from musicians' own pockets or from concert or CD sales; just as frequently some sort of state association, such as the Swedish National Council of Cultural affairs, helps. About 1,000 CDs are pressed and at this point Corpulent's *Wolfwalk* and Donkey Monkey's *Quature* have already sold out. Any profits made are shared among the participants.

Dörner, featured on two Umlaut CDs, became involved when, after playing a Paris concert, he recorded a date with the Peeping Tom band. "What I like about the experience was that everything was on a high professional and technical level and realized in a very efficient way," he recalls. "The record came out shortly after it was recorded and it sounded good - we also communicated about the mix - and it had a very tasteful cover and design. Joel and the other members do a good job organizing small festivals around the label and I think this is very clever. If, as a label, you organize a festival and you later want to release music from the concerts, you already have publicity from the festival and just have costs of the CD cover and pressing." Explains Grip: "One big part of Umlaut's activity is getting live music heard. In both Berlin and Paris we organize regular concert series. In Sweden it's more irregular. Since we're all active musicians we're constantly looking for new possibilities. I've been organizing tours, festivals and concerts for Umlaut musicians as well as non-affiliated artists during the last 10 years. I especially like to take improvised music to places where it's not usually heard."

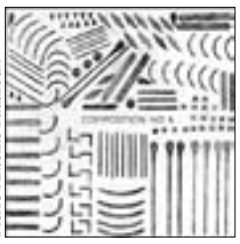
With this emphasis on in-person merchandizing, although some Umlaut discs are available for download, those sales don't contribute much to the bottom line. Any LPs are also in that format purely for artistic reasons. "I wanted to make a completely analog recording to get as close as possible to the natural sound of the bass," explains Grip about *Pickelhaube*, his solo LP. "Also, I like the restrictions applied on an analog recording; there are time limits; there's an end to it. Sometimes in the digital world, the feeling of 'no-end' reduces creativity."

Some of Umlaut's artists are familiar with LPs, having begun playing when the 12-inch format was the only medium. Why does Grip figure established figures want Umlaut releases? "This collaboration with the older guys took shape out of a mutual interest in learning from each other and playing together. What makes them great is that they continuously want to develop themselves and their music. I don't think they see us as young and un-established, just as we don't

(CONTINUED ON PAGE 42)

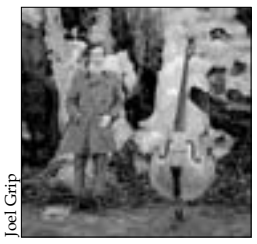
Mistluren
Je Suis!

Boperation
Peeping Tom



Composition no. 6
Pierre-Antoine Badaroux

1974-2004
Wallin/Johansson


Pickelhaube
Joel Grip

LISTEN UP!

Jamison Ross, winner of the 2012 Thelonious Monk International Jazz Drum Competition is a native of Jacksonville, Florida. He is a graduate of The Florida State University, where he received a Bachelors of Music in Jazz Studies. Ross currently resides in New Orleans, Louisiana where he is pursuing his Masters of Music in Jazz Studies.

Teachers: Leon Anderson, Marcus Roberts, Jason Marsalis.

Influences: Billy Higgins, Frankie Dunlop, Shannon Powell.

Current Projects: This year I will be creating a joyful musical sound that will touch the hearts and souls of the world. With a recording contract with Concord Jazz, I will be releasing my debut album in January 2014. This project will embody the sound of great original compositions performed by world-class musicians, but most importantly it will serve as an experience of joy and soul.

By Day: Family, friends, gym, fun.

I knew I wanted to be a musician when... I realized that music chose me.

Dream Band: This is tough… Nate Werth (percussion), Dayve Stewart (tenor and alto saxophone and EWI), Rick Lollar and Kurt Rosenwinkel (guitars), Daryl Hall (bass) and Eddie Brown (piano/keyboards).

Did you know? I also won awards for my vocal ability.

For more information, visit jamisonrossmusic.com. Ross is at Tribeca Performing Arts Center Feb. 2nd as part of Monk in Motion. See Calendar.

Jamison Ross

Colin Stranahan

Born in Denver, CO and son of a jazz educator, drummer **COLIN STRANAHAN** has always been surrounded by music. By his teenage years he was already actively working on the local Denver scene and had recorded two records as a leader (*Dreams Untold* [Capri, 2004] and *Transformation* [Capri, 2006]). After receiving the prestigious NFAA Presidential Scholar in the Arts Award in 2005, he studied in California for one year as a Brubeck Institute fellow. Shortly thereafter he attended the college program at Thelonious Monk Institute of Jazz. Stranahan was 2nd runner-up in the 2012 Thelonious Monk International Jazz Drum Competition.

Teachers: Paul Romaine, Ari Hoenig, Nasheet Waits, Terri Lyne Carrington, Brian Blade, Lewis Nash, Herlin Riley, Rudy Royston.

Influences: Elvin Jones, Tony Williams, Paul Motian, Jeff Ballard, Marcus Gilmore, Kurt Rosenwinkel, The Beatles.

Current Projects: Kurt Rosenwinkel Trio; Jonathan Kreisberg Quartet/Trio; Stranahan/Zaleski/Rosato; Noah Preminger Quartet; Lagarto; Zodiac Ensemble.

By Day: I am a musician…I am always listening, writing or practicing something. Of course I take time away for films, food or whatever else, but MUSIC!

I knew I wanted to be a musician when... I got into the Denver School of the Arts. I saw many different artists around me, not just musicians but all kinds of artists that were passionate in the same way that I was.

Dream Band: My current band but also lots of people I dreamed of playing with I have had the honor to: Fred Hersch, Kurt Rosenwinkel, Herbie Hancock, Wayne Shorter and many more.

Did you know? I have been told I am very good at impressions of people.

For more information, visit stranahanzaleskirosato.com. Stranahan is at Tribeca Performing Arts Center Feb. 16th as part of Monk in Motion. See Calendar.

Photo Credits: Older Milt: Philadelphia 1992 - Photo by Robert Asman© - Milt Hinton as photographer - Photo by Chuck Stewart, 1959 - Younger Milt: Havana, Cuba 1941 - The Milton J. Hinton Photographic Collection©

Celebrating Milt Hinton
Bassist, Educator, Photographer
and NEA Jazz Master

PREZ FEST 2013
March 3

January 24 – March 3: Photographs by Milt Hinton
The Living Room Gallery at Saint Peter's Church

March 3

3:00 PM Documentary Film: *"Keeping the Time: The Life, Music and Photographs of Milt Hinton"* followed by panel discussion.
Moderator: David G. Berger with Bill Crow, Dan Morgenstern, Rufus Reid and Joe Wilder
The Legend Wall: Historical exhibit of the life of Milt Hinton

5:00 PM Jazz Vespers with Ben Williams

7:30 PM "The Keeping Time Concert" featuring music Milt Hinton performed and styles of ensembles with which he performed.

- Purchase Jazz Orchestra conducted by Todd Coolman with Catherine Russell, Frank Wess and others
- Jay Leonhart
- "The Judge Meets the Section" organized by Rufus Reid: A Bass Quartet of Milt Hinton Scholarship winners: Peter Dominguez, Mimi Jones aka Miriam Sullivan, Douglas Weiss, Sue Williams and bass soloist Elias Bailey.
- Bass Soloist
- Small Ensemble
- Grand Finale: Large Bass Choir (at least 20 bassists) led by Rufus Reid and organized by Ike Sturm

$25 Suggested Ticket Donation at the Door
$15 Suggested Student Ticket Donation with ID
$20 Tickets in Advance at: www.saintpeters.org/events

Saint Peter's Church
619 Lexington Avenue at 54th Street · New York City
(212) 935-2200
"E" train to Lexington Avenue or "6" to 51st Street

Prez Fest 2013 Produced by the Jazz Committee
Midtown Arts Common at Saint Peter's Church

MIDTOWN ARTS COMMON
JAZZMINISTRY AT SAINT PETER'S

Facebook.com/saintpeters.jazz · www.MiltHinton.com

BMCC TribeCA
PERFORMING ARTS CENTER

Jamison Ross

Monk in Motion: the Next Face of Jazz is a partnership between BMCC Tribeca PAC and the Thelonious Monk Institute that presents the top three winners of the Annual Thelonious Monk International Jazz Competition. Jazz drummers competed September 22, 2012 at the Kennedy Center. They will perform separately with their combos. Also two free film screenings and a panel discussion have been added this year! **Concert is $25 each (students & seniors $15).**

Saturday, February 2 at 8:30PM, $25

Jamison Ross

First Place Winner

21st Century Drummer's Roundtable
Moderated by **Willard Jenkins,**
with **Carl Allen, Allison Miller** & more.
Sat., Feb. 2 at 7PM - FREE

Saturday, February 16 at 8:30PM, $25

Colin Stranahan

2nd Runner Up

Art Blakey: The Jazz Messenger
Sat., Feb. 16
at 7PM - FREE

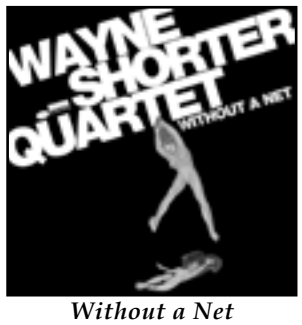
Saturday, March 2 at 8:30PM, $25

Justin Brown

1st Runner Up

Elvin Jones Jazz Machine
Sat., March 2
7PM - FREE

Tickets may be purchased by calling 212-220-1460, at the Box Office:
199 Chambers St. Between Greenwich and West St. or online www.TribecaPAC.org



Without a Net
Wayne Shorter (Blue Note)
by Jeff Stockton

It seems as if we just got past the Best of 2012 year-end lists and now in 2013 we already have a new CD from the Wayne Shorter Quartet. This is *The* Quartet: Danilo Pérez on piano, John Patitucci on bass and Brian Blade on drums, with the leader now mostly playing soprano sax. *Without a Net* is the fourth recording from the 12-year-old band, this time a compilation of performances drawn from a 2011 European tour. You already know you have to hear it.

Without a Net is as thrilling as *Footprints Live*, as challenging as *Beyond the Sound Barrier* and as compositionally ambitious as *Alegria*. The rest is academic. Of the nine tracks, eight are Shorter originals, the one cover a version of "Flying Down to Rio", best remembered as a Fred Astaire/Ginger Rogers vehicle. Among the originals, six are brand new, the other two being "Orbits" from *Miles Smiles* and "Plaza Real", an old Weather Report chestnut. Among the six, "Pegasus" is a 23-minute suite recorded separately at Disney Hall in Los Angeles with the Imani Winds augmenting the Quartet. At over 77 minutes, *Without a Net* is a full dose of new Wayne Shorter music.

Shorter is nearing 80 and the development of his personal musical style over the last 60 years has resulted in a signature sound. These compositions begin with Pérez' piano setting the melodic course, joined by Patitucci's bedrock bass and Blade's percussive accents. Shorter plays little runs on his horn, stabbing and darting as all four musicians talk to each other and find their way. Then, as the tension ratchets up, Pérez starts to pound clusters of notes, Patitucci digs in, Blade adds punctuation with cymbals and kick drum and Shorter intensifies his soprano blasts. Occasionally, one of the musicians will call out to the other, "Hey!", cueing the listener to the excitement they are feeling themselves.

The band knows the songbook, it knows each other and it knows where its leader wants it to go. It moves with harmonious agility and makes the most thrilling and intense improvised music in the business. They strive for nothing less than to change the world, as it exists without us and within.

For more information, visit bluenote.com. This group is at Stern Auditorium Feb. 1st with the Orpheus Chamber Ochestra. See Calendar.

Smash
Patricia Barber (Concord)
by Marcia Hillman

Patricia Barber goes her own way in creating a musical niche on this Concord debut. The Chicago-based vocalist/pianist is accompanied by bassist Larry Kohut, drummer Jon Deitemyer and guitarist John Kregor on this journey through 12 of her compositions. Barber has an arresting vocal instrument that she controls beautifully. She can sing softly or powerfully - whatever is needed for the material - and her compositions are more like paintings than songs. She shies away from writing in the standard AABA song form (the format either all A or AB) and her melodies are tuneful but it is her lyrics that excel. She possesses an extensive vocabulary, used to great advantage on "Spring Song" and "Scream", the latter a protest song against aspects of our current society. Her lyric-writing stands out on "Redshift", a traditional bossa nova, where she describes a relationship in scientific terms, using words not usually found in American Songbook love songs.

There is only one instrumental on this album but Barber's band display their talents on several tracks. Listen for Kregor's sensitive guitar work on "Missing" (the only piece that could be interpreted by other vocalists), Kohut's lyrical bass on "The Wind Song" and Deitemyer's fine drumming on the uptempo "Bashful".

It is difficult to call this a jazz album. The styles run from rock (the title track or "Code Cool", reminiscent of The Doors) to protest songs to some that could even be theater pieces or operatic arias ("The Storyteller"). The compositions are all very personal and live and die by Barber's performances. *Smash* is an interesting offering from a talented artist managing to create her own musical genre.

For more information, visit concordmusicgroup.com. This group is at Jazz Standard Feb. 1st-2nd. See Calendar.

Take A Little Trip
Jason Palmer (SteepleChase)
by Russ Musto

For his fourth release as a leader trumpeter Jason Palmer documents for the first time his ongoing project of original orchestrations (or "derangements" as he dubs them) of songs written by or associated with singers who have strongly influenced his eclectic musical sensibilities. This disc, exploring the music of much lamented soul superstar Minnie Riperton (1947-79), offers an initial exposure to Palmer's unique musical process.

He opens the date with an unaccompanied reading of the Stevie Wonder-penned title track (written for Riperton's *Perfect Angel* album, whose classic cover Palmer reimagines with his own). The sound of the song fills out with the entrance of the leader's working band of guitarist Greg Duncan, bassist Edward Pérez and drummer Lee Fish, augmented for the date by keyboardist Jake Sherman, whose fine Fender Rhodes work recalls the signature sound of the '70s, when the disc's seven titles were first heard. The trumpeter stretches out on Riperton's mega-hit "Lovin' You", demonstrating his rhythmic acuity, opening the arrangement with a martial drumline intro and then improvising consecutive choruses in decreasing meters of 7, 6, 5, 4, 3, 2 and 1/4 (while retaining the classic's soulful feel) after which Sherman (on acoustic piano) and Duncan solo straightahead over walking bass before the band vamps out over Fish's exciting drum feature.

Riperton's "I'm In Love Again" (originally recorded as a duet with Michael Jackson) is heard in its original form, as a warm ballad, with Palmer's mellifluous, burnished tone investing a sense of pathos into the beautiful line so as to make it sound like some lost gem from the Great American Songbook. The Riperton-Joe Sample collaboration "Adventures In Paradise" opens with an absorbing free flowing trumpet-bass dialogue and then segues into the lilting melody, arranged in an engaging 5/4. The remaining tracks, "Inside My Love", "Memory Lane" and "I'm A Woman", each receive similarly adventurous treatments through either inventive metric conversions and/or creative reharmonizations, all marking Palmer as an innovative musical mind.

For more information, visit steeplechase.dk. Palmer is at The Jazz Gallery Feb. 2nd. See Calendar.

RECOMMENDED NEW RELEASES

- Gregg August - *Four By Six* (Iacuessa)
- Ryan Blotnick - *Solo, Volume 1* (s/r)
- Ken Hatfield Sextet - *For Langston* (Arthur Circle)
- Rudresh Mahanthappa - *Gamak* (ACT)
- Eric Revis - *Parallax* (Clean Feed)
- Wayne Shorter Quartet - *Without a Net* (Blue Note)

David Adler, *New York@Night Columnist*

- Ben Goldberg - *Subatonic Particle Homesick Blues* (BAG Prod.)
- Grant Green - *The Holy Barbarian St. Louis 1959* (Uptown)
- Mostly Other People Do the Killing - *Slippery Rock!* (Hot Cup)
- Eric Revis - *Parallax* (Clean Feed)
- Wayne Shorter Quartet - *Without a Net* (Blue Note)
- Watershed (with Nicole Mitchell, et.al.) - *Eponymous* (Rogue Art)

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

- Barry Altschul - *The 3Dom Factor* (TUM)
- Grass Roots - *Eponymous* (AUM Fidelity)
- The InBetweens - *Out on a Limb* (Layered)
- Mahogany Frog - *Senna* (MoonJune)
- *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz 1960 - 1975* (Reel Recordings)
- Laura Toxvaerd/Jacob Anderskov - *Phone Book* (ILK Music)

Andrey Henkin
Editorial Director, The New York City Jazz Record

The Complete Recordings
Hasidic New Wave (Tzadik)
by Elliott Simon

This artfully packaged boxed set from Tzadik presents a band that itself defined a new Radical Jewish Culture: Hasidic New Wave (HNW). Their name invited raised eyebrows but it oddly captured their musical ethos: traditional Hasidic niggunim (wordless tunes) as a foundation for encountering jazz, funk, punk and the avant garde. The result was yet another way in which Jewish music and culture could be hip.

There was the edgy Klezmatics but HNW was something entirely different. Its leaders, saxophonist Greg Wall and trumpeter Frank London, met at New England Conservatory and ended up playing in NYC Hasidic dance bands. London was and is a member of the Klezmatics, but HNW was a musical experience unlike any other - a combination of in-your-face euphoria and mystical spiritual meditation. Fantastic improvisation, great horn charts, pumping rhythms and slicing guitar became their hallmark, all of course rooted in mystical Hasidic melodies.

The band went on to release four albums for the Knitting Factory's JAM label and each is presented here in its entirety. The remastered sound quality is superb and the artwork and notes of the original releases are included in a 28-page booklet. Reminiscences from London and Wall, new photos and new liner notes from Jake Marmer add to the core four recordings. The fifth CD makes up for the absence of the band's *Live in Cracow* (Not Two, 1998) with a compendium of live tunes and recordings previously unavailable or part of Knitting Factory compilations.

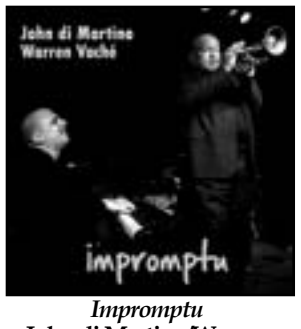
With its Oliver Nelson-inspired title, 1997's *Jews and the Abstract Truth* is the first of the four JAM releases. Consisting of tracks recorded in 1993 and 1996 it is the rawest of the four. Songs like "Welcome to the McDonalds in Dachau" let you know that this is a no-holds-barred band. In addition to laying out the format of reworking Hasidic melodies and traditional prayers, *Truth* is also notable for drummer Aaron Alexander and guitarist David "Fuze" Fiuczynski adding their musical voices to London and Wall's vision. Alexander, fresh from Seattle's grunge scene, helps define HNW with his broad drumming and Fuze jolts the mixture to life with electric thrust and parry.

From 1998, *Psycho-Semitic* amazes with its musical and structural development. This is a cohesive statement and bassist Fima Ephron's contributions can't be overstated. His funky thumping coalesces perfectly with Alexander and this release is a *Sgt. Pepper* of sorts for the band. *Psycho-Semitic* is structured around the seven priestly blessings; a short free-form interpretation of each separates the remaining extended cuts. Classics like Alexander's danceable "AKS" and the anthemic "Hebe Bop" make this a must-have. Third CD *Kabalogy* is an unrestrained extension of *Psycho-Semitic* and begins with the fantastic jam band excursion "Purple Vishnu". This is followed by the Middle-Eastern-tinged and beautifully meditative "Benigni". The title cut is a jazz fusion masterpiece featuring excellent Fuze guitar work while "H.W.N." (parts 1 and 2) step back to the band's roots. These two CDs are the band's defining statement.

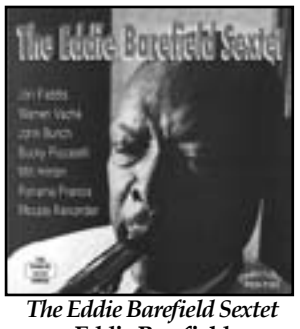
From the Belly of Abraham unites HNW with the Senegalese drummers Alioune Faye & Yakar Rhythms. Captioned "Adventures of the Afro-Semitic Diaspora" and conceived by Alexander, it is most remarkable for the seamlessness and synergy that the two rhythm sections find in each other. The music is hot, danceable and both presages later individual releases and exposes the African roots of HNW's multiple influences. Each bandmember contributes a strong composition to this multi-cultural excursion but London's "Spirit of Jew-Jew" and "Sea of Reeds" capture all the pieces, especially the jazz ones, best.

A lot has happened in Jewish Alternative Music since these heady early days. The JAM scene at the Knit is gone. Wall is now a rabbi with his own synagogue on Sixth Street, hosting the edgiest Jewish/jazz programs in Manhattan. Each of HNW's members has continued to be a significant musical innovator. Perhaps the best testimony to HNW's legacy, so beautifully captured in this release, is that it is no longer new or all that radical to mix Jewish spirituality with cutting-edge jazz.

For more information, visit tzadik.com. London is at The Stone Mondays with his Shekhina Big Band (with Greg Wall) and Symphony Space Leonard Nimoy Thalia Feb. 6th. See Calendar.



Impromptu
John di Martino/Warren Vaché (Kilamanjaro Disques)



The Eddie Barefield Sextet
Eddie Barefield (Progressive)

by Alex Henderson

Warren Vaché has often been painted as strictly a swing/Dixieland musician. But that characterization of the veteran cornetist/trumpeter (now 61) overlooks the impact that bop and cool jazz have had on his playing. That he has been affected by everyone from Louis Armstrong and Bix Beiderbecke to Clifford Brown and Miles Davis is among his positive attributes and serves him well on *The Eddie Barefield Sextet* and *Impromptu*, an encounter with pianist John di Martino.

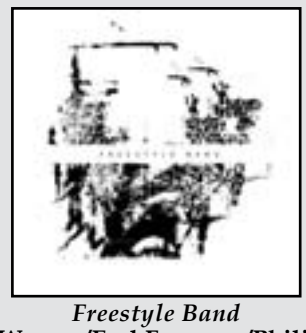
These albums were recorded during different periods of Vaché's career. *The Eddie Barefield Sextet* was recorded at two sessions in 1977 (the year Vaché turned 26) while *Impromptu* is a 2012 release. Vaché sticks to trumpet on the latter and cornet on the former, yet on both albums his lyrical and melodic but swinging solos are the work of a musician who appreciates the jazz that came both before and after Charlie Parker.

Impromptu, an album of intimate piano/cornet duets, finds Vaché acknowledging the trumpeters and cornetists of different eras. Vaché's appealing lyricism is clearly Miles-minded when he plays a muted cornet on the standards "You're My Thrill" and "Love Me or Leave Me" and Cuban songwriter Osvaldo Farrés' famous bolero "Tres Palabras". Yet on "Do You Know What It Means to Miss New Orleans", Vaché's affection for '30s-era Armstrong is evident. And on a delightfully bluesy "Willow Weep for Me", Vaché looks to both '50s cool jazz and Beiderbecke for inspiration. Vaché and di Martino enjoy a warm, friendly rapport throughout the album, turning their attention to a variety of material that ranges from Billy Strayhorn's "Isfahan" to Jule Styne's Barbra Streisand-associated "People".

The Eddie Barefield Sextet ranges from the relaxed to the exuberant. The tenor saxophonist didn't do much recording as a leader and this album gives listeners a rare chance to hear him in the driver's seat. Barefield was in his late 60s in 1977 and he oversees multi-generational lineups including John Bunch (piano), Jon Faddis (trumpet), Milt Hinton (bass), Bucky Pizzarelli (guitar) and Mousie Alexander or Panama Francis (drums). That's a diverse cast certainly but they have no problem finding common ground and the tenor man is in fine form on everything from "For Grandma Webster" (a laid-back blues) to hard-swinging items such as "Barefield's Lady", "Spud" and "Brown Baby". This is a Jimmy Carter-era date with a mid '40s flavor, recalling a time when small-group swing was giving way to early bebop. And Vaché, who is featured prominently, fits right in.

For more information, visit kilamanjarodisques.com and jazzology.com/progressive_records.php. Vaché is at Metropolitan Room Feb. 3rd with Jeanne Gies and Tuesdays with Annie Ross (as is di Martino) and Somethin' Jazz Club Feb. 9th with Lynn Stein/John Hart Group. See Calendar.

UNEARTHED GEM



Freestyle Band
Henry P. Warner/Earl Freeman/Philip Spigner (NoBusiness)
by Ken Waxman

This CD gathers all the tracks by a trio whose chamber-skronk never received the attention it should have in 1984, when free jazz was supposed to have given way to the Neo-Cons. Now its LP has been reissued with nearly 22 extra minutes of music.

Despite the quality of the session one can understand the reason for the group's obscurity. The best-known player was bass guitarist Earl Freeman (1939-84), sideman with Noah Howard, Sunny Murray and Archie Shepp, who would die within the year. Philip Spigner creates his beats with nothing but hand drums, at a time when mammoth percussion kits were the norm. And the only horn was that of clarinetist Henry P. Warner, who worked with William Parker and Billy Bang, but soon afterwards traded New York for Mt. Vernon.

Jumbling the stridency of Energy Music with the sonic circumspection of minimalism, the textures of these all-original compositions were both ahead of their time and behind them, as a track like "Pelican" demonstrates. On it Spigner's constant slaps, taps and smacks ignore conga conventions and rarely settle on a steady backbeat. Still his arrhythmic interface is constant enough to suggest African drumming. Freeman's distorted resonations on tunes like "Dr. Nunez" not only emphasize both definitions of his instrument - with arpeggio filigree at times and rhythmic flanges elsewhere - but his timbres also ape organ-like resonation and thumb-piano twangs. Meanwhile Warner's powerful tremolo trills build to strident irregular vibrations or sink to juddering chalumeau to make emotional points, as on "The Roach Approach".

As the three change positions, moving from foreground to background and then up front again from one track to the next, the thematic center shifts frequently. Besides unaccompanied passages, there are many instances of parallel yet unaffiliated lines. Yet somehow through sequence repetition and bravura tone bending, cohesion is achieved. As the instrumentation and band name make clear, individuality is exactly the aim. That's why this nearly 30-year-old session deserves a hearing.

For more information, visit nobusinessrecords.com

GLOBE UNITY: SLOVENIA

Zvočna Polja za T.S. (Sound Fields for T.S.)
Zlatko Kaučič Kombo/Orkester Rara Roza
(ZKP RTVS)
Siberian Bear **Kristijan Krajnčan Ensemble (Edict)**
Abstract Society **Jure Pukl (Storyville)**
by Tom Greenland

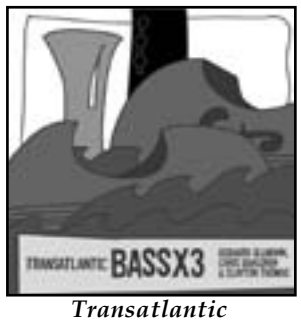
The Slovak (not to be confused with the Czech) Republic lies at the nexus of Eastern and Western Europe, a breeding ground for consummate jazz artists like Juraj Bartoš, Laco Déczi, Ondrej Krajňák, Peter Lipa, Ľuboš Šrámek, Radovan Tariška, Martin Valihora and Marián Varga. Lesser known stateside, Slovakia's improvisers deserve closer attention.

On *Zvočna Polja za T.S.* (a suite of "sound fields" dedicated to late journalist Tomaž Simon), veteran drummer Zlatko Kaučič conducts his youngblood Kombo of three electric guitars and a three-drumkit rhythm section, featuring trumpeter Herb Robertson, pianist Bruno Cesselli, plus a 15-piece string section. The pieces range in mood from bouncy rock riffs (think Blue Oyster Cult) to irenic tone-poetry, most tracks consisting of frequent short solos connected by equally short composed sections, the strings generally regulated to a subordinate role of providing harmonic 'pads' and chorale textures. Robertson and Cesselli inject their colorful personalities, but overall this is a team effort, a chameleonic collage of sweeping orchestral textures, rigorous yet highly accessible.

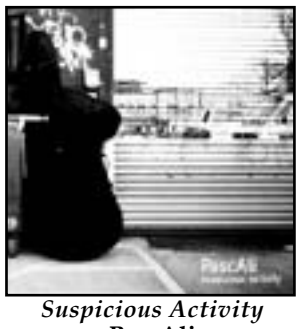
Drummer Kristijan Krajnčan propels his Ensemble through *Siberian Bear*, an all-original debut with trumpeter Ambrose Akinmusire, saxist Jimmy Greene, EVI (electronic valve instrument) player Lojze Krajnčan, pianist Tarek Yamani, bassist Nate Allen, with a cameo by the Perpetuum Jazzile chorus. Krajnčan's writing and arranging are evocative and unpredictable, creative yet engaging, displaying various approaches, notably innovative rhythmic concepts, which create cohesion while allowing for free interpretation. The three winds blend as one, Lojze Krajnčan's robotic 'trum-bone' (or 'trom-pet'?) providing novel tones, Akinmusire and Greene adding excitement while the leader's commanding time-keeping bounces all around the beat, assertive but never obvious.

Saxist Jure Pukl reveals the dual influences of Coltrane's dense sound 'sheets' and Steve Coleman's rhythms and intervals, evolving a style both cool and cutting edge. With pianist Vijay Iyer, bassist Joe Sanders, and drummer Damion Reid, Pukl's sixth release, *Abstract Society*, is decidedly high concept. "Waterfalls" opens on a complex rhythmic scheme of shrinking measures, followed by a free-form middle section. On the title track, Pukl's microtonal soprano notes float over a drone like an Indian shehnai. "Random Logic" and "7 Up" are rhythm workouts; "Intermission: Sir Dracula" sounds like minimalism in overdrive; "O. M." balances three musical dimensions at once and "Sequence II" shifts chromatically through various keys.

For more information, visit kaucic-zk.si, edictrecords.com and storyvillerecords.com



Transatlantic
BassX3
(Leo)



Suspicious Activity
PascAli
(Creative Sources)

by Ken Waxman

Experiments with ensembles featuring double basses and low-pitched instruments or just double basses aren't exactly commonplace, but over the past couple of decades innovators such as Barre Phillips, Joëlle Léandre, Barry Guy and William Parker have demonstrated that this unusual instrumentation can be both appropriate and stimulating. Here are two more sessions that can be added to that distinguished canon.

Directed by Gebhard Ullmann, BassX3 blends his bass flute or bass clarinet timbres with the weighty bull fiddle activities of Chris Dahlgren and Clayton Thomas. Ullmann, who composed all the tracks, lives in Berlin, as do Dahlgren and Thomas.

Although the exploitation of subterranean tones is *Transatlantic*'s raison d'étre, weighty muddiness is avoided with the subtle introduction of other textures. Vibraharp-like plinks meet harp-like arpeggios on "The No Piece", during which Ullmann's wispy bass flute tone could come from a dizi (Chinese transverse flute), while a suggestion of music box tinkles is present on "The Epic". That languid yet sinewy track is also notable for Ullmann's bass clarinet output, which ranges from fog-horn-like blowing to reed biting.

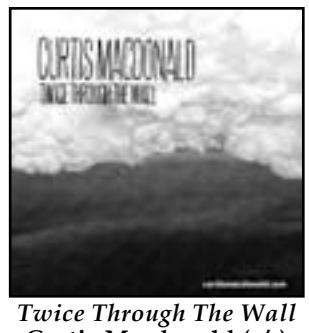
Despite the preceding track title, the CD's true epic is the three-part title suite, which begins and ends the disc, as well as animates its middle. "Transatlantic (Part One)" simply outlines the narrative, contrasting flimsy and robust tones from Ullmann and dual string-slicing; "Transatlantic (Part Two)" merely confirms the yawning density of the trio's creation. However, at nearly 20 minutes, "Transatlantic (Part Three)" is the major statement. As much a summation of the group's ethos as the suite's finale, the shifting string-stopping and guttural bass clarinet whines create an original landscape as weighty as it is pointillistic. Eventually the protoplasmic mass inflates enough so that the combination of intense vibrations from Ullmann and the col legno strategy of Thomas and Dahlgren almost take on electronic properties. While the ending may be as shredded as sounds fed into a granular software program, the tune maintains its shape even as it becomes more agitated.

Sean Ali and Pascal Niggenkemper create an original sonic language by preparing their acoustic basses with items including kitchenware, aluminum cans, lampshades and other objects. The resulting reverberations end up sounding as if they could come from a variety of other instruments. *Suspicious Activity* unrolls during 22(!) short tracks and neither electronics nor processing is present on any of PascAli's self-described "little monster children". And with the mini-tune times ranging from 54 seconds to less than four minutes, there's no space for prolonged expression.

But the triumph of this CD's program is how many unexpected textures the two can produce acoustically without interest or ideas flagging. With the re-jigged bass strings allowing them to use extended techniques in a unique fashion, at points the warm woodiness of the basses is almost completely absent. Instead string friction, scrubs and stretches expose canine-like yelps and barks, aviary-like squeaks and squeals, car motor grinds, log-sawing and what could be throat-clearing. On "Witch Tricks", for instance, one man's bass screams as if screws are being driven into its body as the other player outputs narrow snarls that could come from an English horn. On "Chicken Talk" the parallel, though never harmonious, string stops take on altissimo properties usually associated with reed instruments. Mallet blows suggest pick-axe patterns from one bull fiddler as the other sympathetically strums and twangs on "Japanese Garden". Narratives may also involve quirks such as Ali and Niggenkemper sounding col legno strokes from scroll to spike during "Mechanics at the Balloonparty" or tightening and loosening the strings while vibrating them on "Serene Moment". Yet despite these mad-scientist-like experiments, there's never a question that the properties of the acoustic double bass itself is the center of this research.

This focus is what makes *Transatlantic* and *Suspicious Activity* valuable, not only as listening experiences but as glimpses into the bass' continuing musical evolution.

For more information, visit leorecords.com and creativesourcesrec.com. PascAli is at The 109 Gallery Feb. 5th. See Calendar.



Twice Through The Wall
Curtis Macdonald (s/r)
by David R. Adler

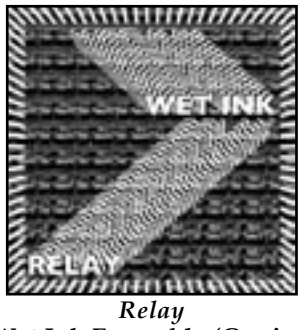
The second offering from altoist Curtis Macdonald is an EP with a running time of just 20 minutes. Far from hurrying, Macdonald paces himself, devoting the first two minutes of the opening "Social Inheritance" to a drum solo intro from Adam Jackson. Ensemble-wise, the language picks up right where *Community Immunity*, the leader's excellent 2011 debut, left off. Most of the same players are heard, although Jackson, taking the place of Greg Ritchie, is easily a standout on the opener and the two remaining pieces.

On the closing "Physical Memory", it is pianist David Virelles who provides a minute-long solo intro. Working with meditative and spiraling cross-rhythms, Virelles sets up a groove ever more fractured and tumultuous once Jackson and bassist Chris Tordini join in. There's a gut-level energy on this, as well as "Social Inheritance", that defines Macdonald's rhythm section, Virelles very much included.

Macdonald and tenor saxophonist Jeremy Viner pair nicely throughout, getting their horns around intricate unison melodies and presenting widely contrasting solo voices. Macdonald tends to be lighter, more vulnerable, reaching high enough in the alto's range to sound like a soprano on "Comic Fortress", the middle selection. Viner is grittier, more immersed in the Coltrane/Liebman/Lovano side of things. His eruptive solo toward the end of "Physical Memory" is what brings the piece to peak intensity.

Jackson lends a strong Caribbean flavor to "Comic Fortress" with every subtle drum-head inflection and polyrhythmic aside, transforming a trio feature for Macdonald's alto sax into a compelling full-band statement. With no chordal backing Macdonald is set free. But rather than stretching wildly, he focuses on the lyrical composition at hand and the astute trio conversation it prompts, right up to the hip ascending alto/bass figure that ends it.

For more information, visit curtismacdonald.com. Macdonald is at Cornelia Street Café Feb. 6th and Korzo Feb. 19th. See Calendar.



Relay
Wet Ink Ensemble (Carrier)
by Kurt Gottschalk

Conventional jazzbo wisdom holds that the 'jazz composer' is the great, underrated genius. Ever since Gunther Schuller's "Third Stream" of the '50s-60s, musicians have been striving to merge 'classical' levels of formalism with jazz linguistics. But that same jazzbo doctrine holds that "classical musicians can't improvise." Meanwhile, and for at least as long a time, composers in the classical tradition have been working with group improvisation, nontraditional scores and other structural strategies that run counter to the staid reputation of the institutionalized classical ensemble.

The truth lies somewhere in the middle. And New York of late has been home to a number of challenging chamber ensembles: the string quartet JACK; the ensemble ICE and So Percussion are just some of the brilliant ensembles blurring lines between perceived camps. Add to that list the wonderful Wet Ink, whose new release features screaming saxophones, electro-noise, a composition by a jazz master and the honed precision of a finely tuned chamber ensemble.

On *Relay*, the group's third full release, the ensemble employs the unusual instrumentation of flute, violin, saxophone, piano and percussion with Sam Pluta on electronics and the remarkable soprano Kate Soper. Four of the six compositions are by ensemble members, with strong contributions by Rick Burkhardt and trombonist/scholar George Lewis.

The album opens with saxophonist Alex Mincek's "Color, Form, Line", employing the ensemble's well-oiled dynamics in exciting stops and flutters. Burkhardt's "Alban" follows and is one of the high points of the album, making great use of Soper's particular talent for moving with slippery ease between operatic singing, abstract vocalese, authoritative narrative and plain speak in what seems to be increasingly fragmented news stories. While her own short suite on the album tends a bit toward the melodramatic, here she is wonderfully authoritative. Pianist Eric Wubbels' "Katachi" - at 20 minutes the longest piece on the disc - uses a variety of devices to pass threads across the group, making for plenty of fast interplay before being taken over by an electronic drone. This leads quite naturally into Pluta's unhinged "American Tokyo Daydream V", the jazziest piece, Mincek's sax soaring over a nest of pops and blasts.

The final track is another high mark, Lewis' hilariously dense and unexpected and fittingly titled "Anthem", which heralds the band as champions worthy of a Pete Townsend lyric in an overblown smugness worthy of Frank Zappa. If the allusions at this point fall out of the realms of jazz or classical and into dinosaur rock, it's only because Lewis embraced the opportunity to occupy the unmapped terrain between musical provinces that Wet Ink inhabits.

For more information, visit carrierrecords.com. This group is at The DiMenna Center Feb. 8th. See Calendar.

Twelve
Amina Figarova (In & Out)
by George Kanzler

The relatively stable, long-term working band has become increasingly rare in jazz, so it is impressive that two of them with decade-plus tenures are led by women: singer Tierney Sutton's Band and pianist Amina Figarova's Sextet. The latter group is closing in on two decades and is anchored by the leader, who was born and raised in Azerbaijan, and her husband, the flute player Bart Platteau. Other members are tenor/soprano saxophonist Marc Mommaas, trumpeter Ernie Hammes, bassist Jeroen Vierdag and drummer Chris "Buckshot" Strik. Figarova and Platteau relocated from Europe to New York (Forest Hills, Queens) a couple of years ago and *Twelve*, Figarova's 12th album as a leader, is a suite of 12 songs reflecting her impressions of their move and new home.

Working together under the unifying direction of a single composer-player-leader, the sextet produces a group sound that is unique and identifiable. It is a highly nuanced, delicately calibrated sound, buoyed by a resiliently nimble rhythm team and tonally homogenous blend of flute with sax and trumpet that often creates an impression of a mellifluous ensemble section rather than three disparate instruments. Figarova's piano is also a crucial element in the group sound, reminiscent of John Lewis' role in the Modern Jazz Quartet. Like Lewis, Figarova has a spare, forthright sound with a limpid touch and weaves strikingly unadorned, lyrical lines through the music. That music is the triumph of this album, tunes that achieve perfect equilibrium between communal form and individual expression.

There is expansiveness here in the breadth of the compositions, although intimacy and a deft intricacy are also part of the fabric of the music. Figarova ranges from a "subway tango" ("NYCST"), a title tune in 12/8 and a dreamy, pastel-washed "Morning Pace" with piano-stroked melody and obbligati to a fast, skittery "Sneaky Seagulls" and refined takes on hardbop ("New Birth") and Horace Silver-ish soul jazz ("On the Go"). Ballads are definite winners, especially "Isabelle", with Mommaas' soprano solo keying in a lovely, rhapsodic piano coda, and the gently sweeping melody of "Another Side of the Ocean".

This is a rich album that reveals new facets - like the sly reference to Cole Porter's "Heat Wave" on "Leila" - with repeated listening, as well as one that showcases one of jazz' very best working bands.

For more information, visit inandout-records.com. Figarova is at Blue Note Feb. 10th. See Calendar.

THE NATIONAL
JAZZ MUSEUM
IN HARLEM

OUR VISITORS CENTER WILL BE REOPENING IN MARCH. PLEASE CHECK WEBSITE FOR DATES. WWW.JMIH.ORG

THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

Photo copyright Richard Conde.

Harlem Speaks

A SPECIAL SERIES HONORING HARLEM HEROES

2/28: NATE CHINEN

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

RMA

harlem in the himalayas

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

ALL-ACOUSTIC JAZZ COMBOS
FRIDAYS AT 7 PM
BOX OFFICE 212.620.5000 x344
ADMISSION $18 ADVANCE $20 AT DOOR

Feb. 1: John Raymond Ensemble

TICKETS: www.rmanyc.org/harleminthehimalayas

RUBIN MUSEUM OF ART • 150 WEST 17TH STREET • NEW YORK NY 10011 • TEL 212.620.5000 x344 • WWW.RMANYC.ORG

JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem and its legacy

BLACK HISTORY MONTH: THE WOMEN

TUESDAYS 7:00 - 8:30 P.M.
Metropolitan Community United Methodist Church,
NE Corner of 126th Street and Madison Avenue, enter on 126th
FREE For more information: 212-348-8300
Attend any individual class.

2/5: Ethel Waters
2/12: Mary Lou Williams
2/19: Abbey Lincoln
2/26: Cassandra Wilson

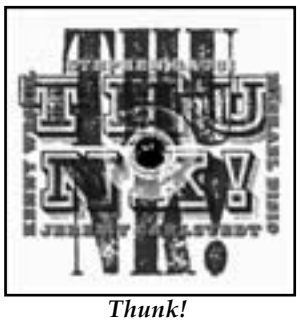
Jazz at The Players

Feb. 20: Jon Faddis and Friends

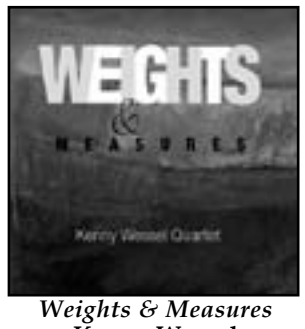
7:00pm | $20 | The Players, 16 Gramercy Park S.
reservations@theplayersnyc.org | 212-475-6116

SPECIAL EVENT
STANFORD
Jazz Talks @ the Cantor
February 21 | 12:00 pm
The Savory Collection
Side A: The Jam Sessions
With Loren Schoenberg
-FREE EVENT-
Cantor Arts Center
Stanford Universtity
328 Lomita Drive, Stanford, CA 94305
For more information: (650) 723-4177

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



Thunk!
Gauci/Wessel/Bisio/ Carlstedt (Not Two)



Weights & Measures
Kenny Wessel (Nonotes)

by John Sharpe

Though still best known for his 12-year tenure with Ornette Coleman as one of the twin engines powering Prime Time, guitarist Kenny Wessel has carved out a niche as a thoughtful player who explores structure and freedom across a range of genres.

Wessel shares equal billing with the three other participants on *Thunk!*, a collection of eight familiar Thelonious Monk charts, dressed in new clothes by the band. By now there's nothing remarkable in having a piano-less interpretation of the Monk canon, but they execute it with such a sense of fun that it's hard to quibble about the need. Leading the frontline alongside the guitarist is the sweet-toned tenor saxophonist Stephen Gauci, coming out of Coltrane but with a beautiful wavering delivery on the ballads that evokes Archie Shepp. On drums Jeremy Carlstedt proves to be a sensitive accompanist, but it is the inventive bass playing of Michael Bisio that elevates this session out of the ordinary.

His repeated patterns drive the uptempo rendition of "Bemsha Swing" while he uses the first two notes of the theme as an underlying motif in a multi-tempo version of "Nutty", which inspires both Wessel and Gauci to strong statements. Bisio's arrangement of "Let's Cool One" reimagines the tune as a sort of lilting bossa nova, with a free section to spice up the solos. Wessel's finest moment comes on an arrangement of "Off Minor", which has a hint of the *Pink Panther* refrain and a ringing bass figure, before moving away from Monk with an angular darting guitar solo. Carlstedt has to wait to the last for his opportunity to shine, between the staccato phrasing of "Well You Needn't", which, as with the rest of this likeable disk, rejoices in subtle but involved interplay.

A similar ethos prevails on *Weights & Measures*, a quartet date recorded back in 2006, showcasing eight Wessel originals and one cover. Catchy and tuneful, most reside in the modern mainstream, notwithstanding the occasional burst of dissonance from tenor saxophonist Joel Frahm, particularly when exchanging views with guest reedman Peck Allmond on the opening "Swamp Meyna". On the title track, loosely inspired by Jimi Hendrix' "Hey Joe", the leader gets appropriately rocky, but elsewhere his clean singing lines and sweetly bent notes sometimes take on a country twang. He even recalls Indian tonalities in the out-of-tempo introduction to "Bahut Acha", inspired by Prime Time percussionist Badal Roy, before settling into a rolling groove. Wessel is at his most lyrical appropriately on a brace of tunes written for his young son: "Lullaby #1" is the subject of a tender duet with tenor saxophone while "Lullaby #2" features some wonderfully gentle exchanges between the foursome. Brad Jones' slippery bass ostinato on "Bone Dance", abetted by Kenny Wollesen's funky syncopation and Wessel's choppy probing, prompts Frahm to an exciting outpouring replete with odd angles and intervals. However, it is the corkscrewing harmolodic riff of "City Living", penned by the guitarist's erstwhile employer, which is most animated and unpredictable, suggesting fertile ground for Wessel in the future.

For more information, visit nottwo.com and kenwessel.com. Wessel is at The Firehouse Space Feb. 9th and 16th. See Calendar.

Eponymous
Joel Miller & Honeycomb (Effendi)
by Donald Elfman

This new recording by versatile and talented saxophonist/composer Joel Miller has taken this reviewer by complete and delightful surprise. Here is a knockout jazz album where the tunes and feel are mostly from the world of Latin music and showcase the leader in a get-out-of-your-chair-and-groove set. Looking at Miller's various projects, one could probably be prepared for him to get down to the infectious sensibility of Latin music - he's done it before - but this session is still a joyous surprise.

The opening "Chevere" pulls the listener immediately into that sense of joy. Throughout Latin America the word means "great" or "cool" or any number of positive adjectives. Here's a positively catchy, uplifting groove - cumbia, in fact - whose eminently danceable theme leads to in-the-pocket tenor work from Miller. He takes a fiery solo complete with growls and wails, followed by keyboardist John Roney, who provides a perfectly electronic complement for the album. Kiko Osorio and Kullak Vigor Rojas never let up their playful yet powerful percussion.

The groove is universal throughout this recording but Miller never lets us forget that his saxophone chops have roots in the traditions of this music. "Salsa Coltrane" aptly demonstrates that adventurous playing and the movements of the dance need not be exclusive pursuits. Miller comes right in after a brief riffing intro and he launches a statement that feels at once modal and positively engaging. Leader and pianist fly high but also have their feet clearly on the ground and moving forward.

There are countless kinds of rhythmic sensibilities at work here: "Horse Power", a cumbia, gallops; "This is That", combination reggae and cumbia, shuffles; "Smash Smash" is a slow, bluesy bossa, but Miller calls it New Brunswick bossa nova, a nod to his native Canada. In every case, the jazz improvisations are enriched and deepened by this beautiful and diverse array of colors.

For more information, visit effendirecords.com. This group is at ShapeShifter Lab Feb. 13th. See Calendar.

Triveni II
Avishai Cohen (Anzic)
by Joel Roberts

Israeli-born trumpeter Avishai Cohen is a busy man. He's currently associated with at least three important, but very different, groups: the star-studded SFJAZZ Collective; multiculti jam band Third World Love and the 3 Cohens, the group with his sister, clarinetist-saxophonist Anat, and brother, saxophonist Yuval.

Cohen also fronts the powerhouse trio Triveni - the name comes from a Sanskrit word for the place where three sacred rivers meet - with fellow Israeli Omer Avital (bass) and Nasheet Waits (drums). The group's second album is an eclectic effort, at times composed and cerebral, at others unruly and experimental, skirting the line between straightahead and avant garde jazz.

The composers Cohen includes here clearly signal his wide-ranging influences. Ornette Coleman is an obvious touchstone and two of his tunes are covered, along with one by Coleman's trumpet comrade Don Cherry, but there are also nods to Dizzy Gillespie and Charles Mingus, whose plaintive "Portrait" is treated with particular beauty. There's even a delightfully raucous, muted trumpet take on "Willow Weep for Me", which makes a perfect counterpart to Cohen's own gutbucket blues original "Get Blue". Of Cohen's other originals, one called "Nov. 30th", with its somber Middle Eastern feel, is especially moving.

Cohen proves himself a versatile and virtuosic trumpeter on the diverse playlist, able to handle just about anything, whether it's free or traditional, quiet or loud, fast or slow. Avital, a longtime colleague and fellow member of Third World Love, has an uncanny rapport with the trumpeter while Waits, who's played in trios with the likes of Jason Moran and Fred Hersch, provides energetic drum work throughout. The absence of a piano here affords the trio added harmonic freedom and they take advantage of it with some soaring, adventurous improvising.

For more information, visit anzicrecords.com. Cohen is at Zankel Hall Feb. 15th with the 3 Cohens. See Calendar.

It Came From Baltimore: Live at the Windup Space, Vol. 1
Lafayette Gilchrist & The New Volcanoes
(Creative Differences)
by Terrell Holmes

Pianist Lafayette Gilchrist has always been upbeat, irreverent and perhaps even a little eccentric. He and his band, New Volcanoes, have just released *It Came From Baltimore*, a double-CD live set filled with energy, drive, first-class playing and a wonderful lack of subtlety. The songs don't have a lot of changes and the shortest one is just under 13 minutes, so neither band nor audience gets shortchanged. In other words, the music reflects Gilchrist's personality.

New Volcanoes synthesizes elements from various genres to create its vibrant sound. The songs develop gradually, then explode into riotous, brass-framed colors. Gregory Thompkins unleashes his cyclonic, intense tenor on the dynamic "Unscripted". Michael Cerri's trumpet on "Lifeline" sounds like Dixieland free jazz, bringing to mind the homophonically named Don Cherry. Thompkins' tenor counterpart, Tiffany Defoe, plays with formidable power and facility. The pace decreases, but not the intensity, on the slithering "Plugged In". Carl Filipiak's fierce guitar and a lowdown electric bass by the appropriately nicknamed Anthony "Blue" Jenkins steep this song in blues and funk.

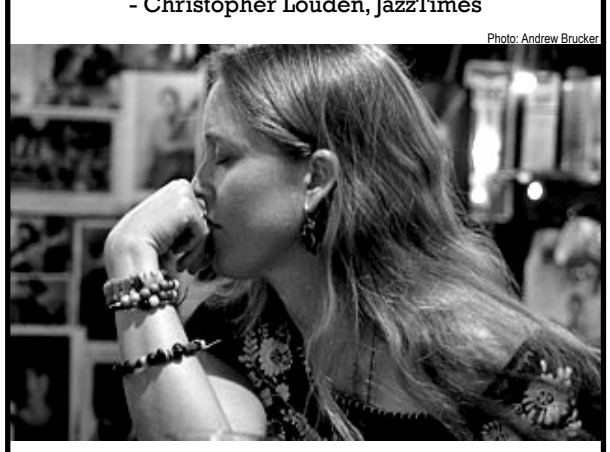
The composing is as mischievous as the playing: "The Work", which has a touch of "I Put A Spell on You" flowing in its veins; the opening strains of "The Fast Con" suggests a shared pedigree with the theme from *The Twilight Zone*. Thompkins and Defoe provide incendiary sax and John Dierker doesn't play the clarinet, he testifies. Gilchrist's passages usually serve as bridges to his bandmates, but he stretches out brilliantly on "Simmering" and his tender gospel-influenced voicing on "Step Lightly" is a tease that leads to Filipiak's unbridled, distorted guitar. This album is relentless, right down to the ferocious percussive battle waged between drummer Nathan Reynolds and percussionist Kevin Pender on the no-holds-barred closer "Duped Again Mr. Jinx!"

Listening to *It Came From Baltimore* is like Seattle Seahawk Marshawn Lynch's run against the New Orleans Saints in the NFL playoffs a couple of years ago: no feints or hesitations, just a straight-up, smashmouth, in-your-face good time.

For more information, visit creativedifferences.us. Gilchrist is at The Stone Feb. 15th. See Calendar.

"...a career that can only be described as singular... ...think of vocalist Katie Bull as a jazz prism, refracting musical light in endlessly unpredictable ways."
- Christopher Louden, JazzTimes

Photo: Andrew Brucker



The Katie Bull Group Project
ALL HOT BODIES RADIATE
new compositions
from the next album to be released in 2013

February 2nd, 8 p.m. set
The Firehouse Space, Wiliamsburg
thefirehousespace.org
$10 General Admission $5 Seniors & Students

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

katiebull.com

Special Edition
Jack DeJohnette (ECM)
by Marc Medwin

Drummer Jack DeJohnette's Special Edition is the subject of this year's first *Old and New Masters* boxed set series and, as with previous installments, the venerable ECM label presents a well-documented picture of a crucial phase in the artist's career.

By 1979, when Special Edition recorded its first disc, there was no doubting that DeJohnette was one of the finest and most versatile drummers on the scene, having lent his plummy bass drum and sizzling cymbal work to albums by everyone from Miles Davis to Michael Mantler. Less known were his abilities as arranger, keyboardist, composer and vocalist, all of which are showcased on the four albums in this set.

The band's eponymous first offering is a bold debut, presenting, in microcosm, the constantly morphing sonic panoramas that would become its trademarks. "One for Eric" slams into gear, offering up the blend of adventurousness and homage for which the group is remembered, the track also containing some of the set's best solos, courtesy of reedmen David Murray and Arthur Blythe. DeJohnette's electronically modified melodica provides eerie bass textures that open the apocalyptic "Journey to the Twin Planet", but also complements Blythe and Murray in ensemble passages, almost sounding like a clarinet over Peter Warren's bowed bass in versions of Coltrane's "Central Park West" and "India". Throughout, the group slips in and out of what liner note writer Bradley Bamberger calls chamber jazz and these shifting sonic plains are of a piece with DeJohnette's compositions, as can be heard in the cleverly titled "Zoot Suite"'s dynamic and timbral intrigues.

Tin Can Alley and *Inflation Blues* find Chico Freeman and John Purcell filling the saxophone chairs, trumpeter Baikida Carroll and bassist Rufus Reid also joining the fold on the latter disc. Carroll contributes typically excellent atmosphere and panache to the energetic "Islands". *Album Album* benefits from the return of Murray and the addition of baritone sax-and-tuba man Howard Johnson. Despite personnel changes, the group's horn-based aesthetic of homage and exploration remains consistent. At times, they sound a bit like Tony Williams' Lifetime, as on the percussion and organ-driven "Gri Gri Man", and in the next breath, with "I know", they're channeling some of the same fun energy that informed Henry Threadgill's contemporaneous work, DeJohnette's raw vocals disarming and engaging. By 1984, DeJohnette had added drum machines to his arsenal and, despite their rather dated contributions to "New Orleans Strut", the technology's interaction with authentic skins and the various overdubs on the album holds up well.

One advantage of all the *Old and New Masters* boxes is that each album can be heard in context of the others. The two versions of "Zoot Suite" work well when heard in close proximity, bookending this compendium in which excellent group interaction and first-rate compositions are equaled only by superb recorded sound. While just the tip of the iceberg in DeJohnette's output, Special Edition captures a period of innovation and retrospection that justifies its inclusion in this important series of reissues.

For more information, visit ecmrecords.com. DeJohnette is at ShapeShifter Lab Feb. 16th. See Calendar.

Live Lemuria **Vein (feat. Dave Liebman) (Unit)**
Surreality
Dave Liebman/Lewis Porter (Enja)
Circular Dreaming **Quest (Enja)**
by Ken Dryden

With numerous, diverse projects always on the drawing board, tenor/soprano saxophonist David Liebman keeps a busy schedule, recording several CDs a year with different lineups. Whether he is playing with musicians for the first time or rekindling an old friendship of many decades, the National Endowment for the Arts Jazz Master's inventive playing inspires all those who play with him.

Liebman has frequently performed with Vein, a Swiss trio with pianist Michael Arbenz, bassist Thomas Lähns and drummer Florian Arbenz, during his trips to Europe. The six selections on *Live Lemuria* come from performances in Paris, France and Cologne, Germany in the fall of 2011.

Starting with a peppy interpretation of Dave Brubeck's jazz standard "In Your Own Sweet Way", the group adds a few twists to this vintage chestnut from the mid '50s, Liebman's quirky soprano sax and the rhythm section's driving, imaginative accompaniment blending well. The pianist's "Lemuria" provides a dramatic shift in mood with its angular blend of postbop and funk, as Liebman wails on soprano. He switches to tenor sax for a lush, moving setting of George Gershwin's timeless ballad "I Loves You, Porgy", which also showcases a haunting solo by the pianist. Gershwin's "Summertime" seems in danger of overexposure, but the musicians find a novel approach, opening with Lähns' abstract bass solo, then shifting into a brisk arrangement with an AfroCuban backbeat, spotlighting Liebman's expressive, free-spirited tenor. Liebman's dark and abstract "Climbing" is a tense affair, with his powerful tenor fueled by the superb rhythm section. The drummer's explosive "Evolution" has the energy of early '60s free jazz while also showcasing the composer to good effect. It's a safe bet that future collaborations by David Liebman with Vein are in the works.

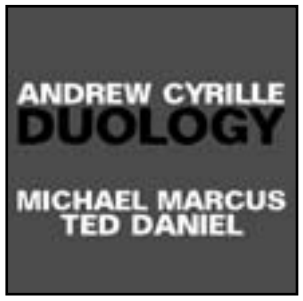
Liebman and pianist/jazz scholar Lewis Porter had previously worked together on a few occasions, so as they collaborated on the saxophonist's autobiography, they decided to make *Surreality*. The choice of guitarist Marc Ribot, bassist Brad Jones and drummer Chad Taylor, none of whom had worked with Liebman before, provided added inspiration to the saxophonist, who is known for his many different stylistic interests and ideas, represented in a prolific and diverse discography.

"Untitled Free Ballad 1" seems thoroughly composed at times, with a moody meandering theme, Liebman's emotional tenor sax conveying a sense of sorrow over the brooding rhythm section. Two Albert Ayler works are played as a medley. Ribot's frenetic guitar is prominent in "Omega is the Alpha", an arrangement that blends a rockish sound with the feeling of Baroque music on steroids in the introduction. Porter's brief interlude on Yamaha Motif provides the transition to Liebman's passionate tenor sax, which conveys the anguish of Ayler without cloning his sound. "Trigonometry", the unusual Ornette Coleman/Pat Metheny composition (from 1985's *Song X*), also provides fertile ground for the quintet's experiments, with Liebman's darting soprano sax and Ribot's jagged chords fueled by the free-spirited rhythm section. The stunning conclusion is a forceful setting of John Coltrane's "Alabama", with Jones' dramatic arco bass, Ribot's edgy guitar, Liebman's impassioned tenor and Porter's anguished piano.

Liebman and pianist Richie Beirach have collaborated for decades, first in the '70s fusion band Lookout Farm. They co-founded Quest in the '80s, working with several different rhythm sections, though bassist Ron McClure and drummer Billy Hart have been with them for some time. Due to Beirach's home in Europe, Quest reunites sporadically (seemingly and welcomingly more frequent these days) and the results never prove disappointing.

Circular Breathing is a tribute to Miles Davis, including six of Wayne Shorter's compositions from the period during the mid '60s when he worked with the trumpeter and his "second great quintet". Beirach's fiery playing is the highlight of "Pinocchio" while the aggressive attack in "Footprints" showcases Liebman's powerful tenor, fueled by the rhythm section's inventive accompaniment. The introspective take of Shorter's "Nefertiti" has a mysterious air, with Liebman (on soprano) and Beirach taking a meandering introduction before stating the theme as McClure and Hart enter. Liebman's abstract "M.D." has an eerie air, opening with a tense Beirach solo. Beirach's title ballad has a sorrowful tone, elegantly played by the quartet. There's also a hidden bonus track: a spunky, Liebman/Beirach duet of "Footprints" from a concert, tenor saxophonist and pianist blending a delightful mix of humor and adventure in their romp.

For more information, visit unitrecords.com and enjarecords.com. Quest is at Birdland Feb. 19th-23rd. See Calendar.



Eponymous
Duology (with Andrew Cyrille) (Jazzwerkstatt)
by Clifford Allen

By now it should be clear that in this music, the number of personnel listed on a recording or in a performance doesn't necessarily result in a 'band'. An unfamiliar quintet can still be shaky on its feet while a duo can have such breadth and history that their music is telepathic and massive without respect to size. Duology - a two-person ensemble made up of brass multi-instrumentalist Ted Daniel and clarinetist Michael Marcus - is an example of the latter. Over the course of regular performances and two prior discs (2007's *Duology* on Boxholder and 2009's *Golden Atoms* on Soul Note), Daniel and Marcus have developed a language of communication and depth that circumvents a spare instrumental palette. For their third and latest recording, Duology are joined by drummer Andrew Cyrille for a program of six original compositions, which both reflect and expand upon on these musicians' partnerships. Daniel and Cyrille are, of course, no strangers - the latter's small groups of the '70s and early '80s often featured the trumpeter/flugelhornist. Cyrille is one of the last living links between bebop drumming and the new music of the '60s, building out of Max Roach, Kenny Clarke and AfroCaribbean drumming practices into studied melodic and rhythmic invention, heard here in startling clarity.

One of the disc's most powerful works is the brass-rhythm duo "Tripartite (Body, Soul and Spirit)", composed by Daniel and beginning with the haunting and taut interplay of Moroccan bugle, toms and mallets, Cyrille's cyclic patterns mating with Daniel's rhythmic blats. Switching to flugelhorn, Daniel spreads out in breathy smears and delicate modulations that recall Bill Dixon, painstaking applications of chiaroscuro to Cyrille's subtle reconstructions of beat. There are snatches of boppish swagger, incisive and condensed phrases appearing out of a subtonal mist. Following a crackling martial figure, Daniel switches to trumpet and the pair embraces a brash and swinging approach, though these quicker runs are clearly evolved from the measured delicacy of preceding sections. Marcus' "Epicycles" closes the set, recalling the traditionalism of Daniel's International Brass & Membrane Corps in its early-jazz fanfare voicings, shuffling blocks of rhythm ricocheting off of the skirls and shouts of clarinet and trumpet, which dovetail with approaches as modern as Sam Rivers and as historic as King Oliver.

For more information, visit jazzwerkstatt.eu. Duology is at Roulette Feb. 20th. See Calendar.

Allotrope
Peter Knight (Listen Hear Collective)
by Andrey Henkin

Speaking in broad terms (and desperately trying to avoid an argument), it can be said that jazz has been moved forward during its history by groups of instrumentalists. The early to mid '50s were about drummers while the second half of the musical decade was under the sway of saxophonists, giving way to a class of innovative trumpeters in the beginning of the '60s and then guitarists into the '70s.

The cycle repeats itself and we are, during the last few years, in a renaissance period when it comes to trumpeters. But unlike the HubbMorgByrDorh Era, today's young trumpeters are using the instrument less for its brasher qualities and more as a voluminous aural chamber, capable, in the right hands and lips, of creating a remarkable range of sounds. And often they are doing it solo.

Add to the list Australian trumpeter Peter Knight. His new album *Allotrope* (a chemistry term referring to the various states of an element) features his solo trumpet or flugelhorn but hardly unaccompanied. Knight augments and transmogrifies his beautifully pure tone with electronics and various effects pedals across seven tracks and 39 minutes. While the pieces are separate and varied, the ultimate effect is suite-like, but in the way that sounds in a forest across an entire day and night are connected. Sometimes Knight's instrument is insectile or recreates the noises from a room of air conditioners. It can be clarion or claustrophobic. It can be a Miles Davis soundtrack to the new TRON movie. But no matter how abstract and far away from the native character of the trumpet Knight moves, he creates landscapes of surprisingly placid beauty. If his trumpet is an element, then Knight is an alchemist.

For more information, visit listenhearcollective.com. Knight plays solo at Ibeam Brooklyn Feb. 23rd. See Calendar.

mutablemusic

Ahead of the Curve

First Two Mutable Music Releases In our New All-Digital Format!

Thomas Buckner, J.D. Parran, Mari Kimura, & Earl Howard: Particle Ensemble
Richard Teitelbaum: Solo Live

With our two newest releases, Mutable Music begins a new era. Mutable Music has decided to respond to the changing marketplace for recorded media, and is switching to an all-digital format. All new titles, including downloadable artwork and liner notes, will be offered in both high definition and mp3 formats. On our new website you will be able to hear sound samples of all our titles, read artist bios and reviews, and find out about performances. Upcoming releases include new music by ROSCOE MITCHELL, the REVOLUTIONARY ENSEMBLE live, and the trio of THOMAS BUCKNER, JOELLE LEANDRE, & NICOLE MICHELL!

www.mutablemusic.com

mutablemusic
109 West 27th
Street, 8th Floor
New York, NY 10001
Ph: 212-627-0990
Fax: 212-627-5504

FRESH SOUND NEW TALENT
PRESENTS

CD RELEASE PARTY
LIVE AT CORNELIA St. CAFÉ
29 CORNELIA St. N.Y.C.
THURSDAY, FEBRUARY 7th, 8PM

FSNT 410
www.jeremyudden.com

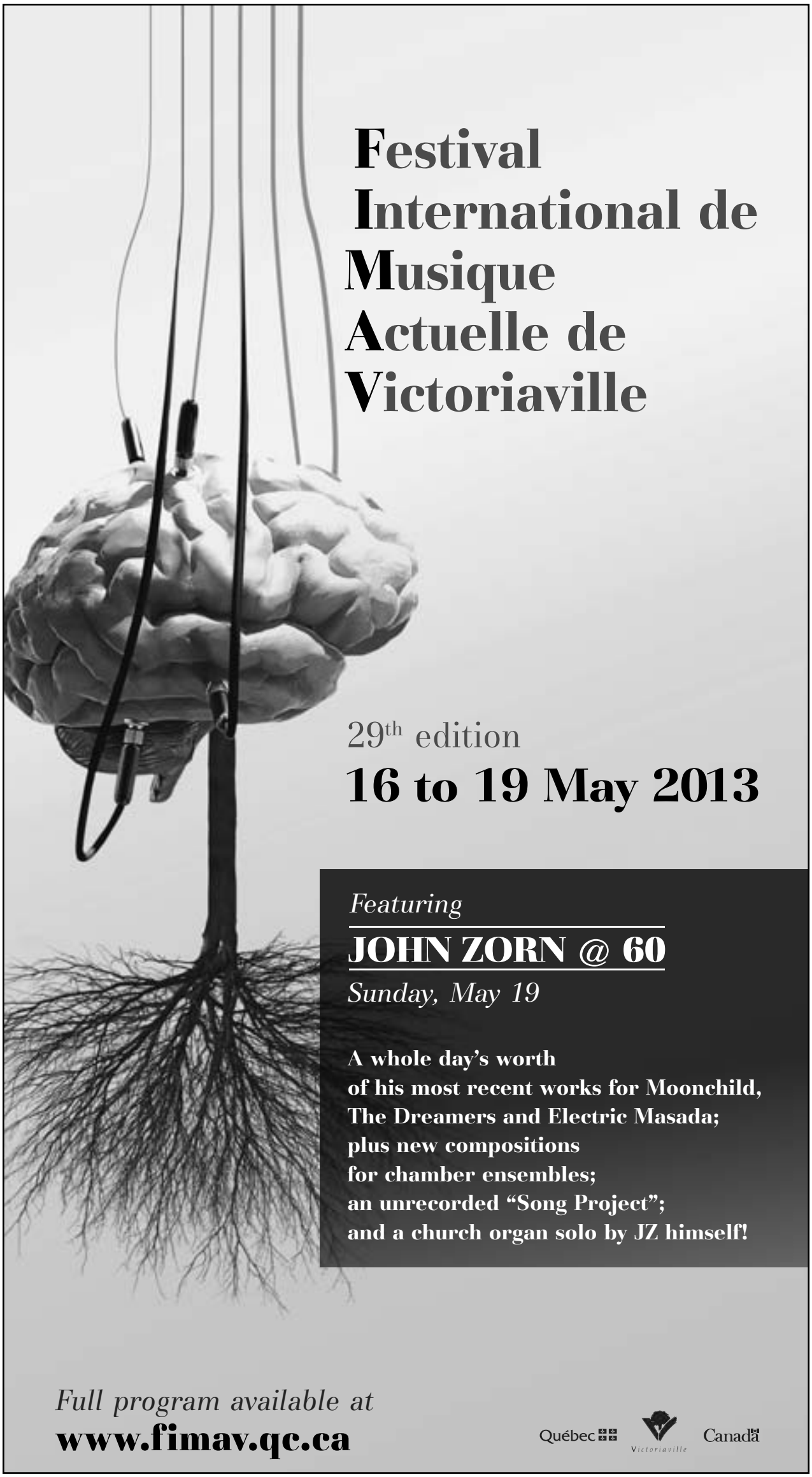
JEREMY UDDEN
"Folk Art"

Jeremy Udden (ss, as), with **Brandon Seabrook** (banjo), **Jeremy Stratton** (b) and **Kenny Wollesen** (d)

"More often than not, Udden's music opts for a more gentle, almost pastoral quality - although it retains a muscle and grit to balance the lyric softness. The more difficult Udden's music becomes to classify, the better it seems to get." —Peter Margasak, DownBeat

Photo credits: Scott Friedlander (Jeremy Udden), Shoji Ichikawa (Kenny Wollesen)
Andrzej Pilarczyk (Jeremy Stratton), Michael Weintrob (Brandon Seabrook)

available on
freshsoundrecords.com
Amazon *and* **iTunes**



Modern Inventions
Frank Basile
(s/r)

Vitalogy
(featuring Frank Basile)
Richie Vitale (Gut String)

by Laurel Gross

Baritone saxophonist Frank Basile is the go-to guy to keep esteemed veteran Gary Smulyan's chair warm in the Vanguard Jazz Orchestra's Monday gigs at the Village Vanguard. But Basile has proven himself more than just an impressive sub over the years, as evident in two new recordings. Still young (born in 1978), one looks forward to hearing how he'll develop further.

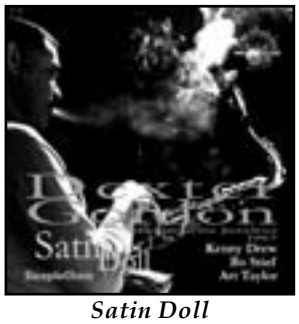
For his own *Modern Inventions*, this quality player, with soul and sensitivity on his instrument as well as technical prowess and composing gifts, has enlisted a group of excellent, on-the-younger-side New York-based musicians he's worked with in varied contexts: tenor saxophonist Alex Hoffman, pianist Ehud Asherie, bassist David Wong, drummer Peter Van Nostrand and a lyrical trumpeter from France, Fabien Mary. Together they realize lively straightahead jazz, which includes pleasing Basile originals and swinging classics from the songbooks of Clare Fischer, Kenny Dorham, Billy Reid, Jimmy Heath and Jerome Kern-Otto Harbach.

Basile is a savvy leader who gives his able crew plenty of opportunities to stand out. But his experience in first-class big bands, including the Vanguard Jazz Orchestra but also those led by Jimmy Heath, Bob Mintzer, Jon Faddis and Joe Chambers, seem to have made him especially aware of overall texture, that play-as-one sound. He's also got a good ear for fomenting engaging conversations between his baritone, Hoffman's tenor and Mary's trumpet, whether in originals or established tunes and within arrangements or during improvisations.

A few of his compositions at times feel reminiscent of earlier eras ("Fountain City Bounce" for example, apparently inspired by a Count Basie recording) but that's deliberate and due to the confident writing and polished and relaxed execution they sound fresh and immediate. Basile also smartly programs varied tempos and moods throughout *Modern Inventions*, with Reid's sweetly slow-paced horn-feature "The Gypsy" easing into Heath's rousing "Project S", featuring nimble piano work from Asherie. Basile's neat arrangement of Kern-Harbach's "Smoke Gets In Your Eyes" brings things home with snap.

Basile's work on trumpeter Richie Vitale's *Vitalogy* shows why baritone sax can be so easy to love. Whether as soloist or ensemble player, Basile's emotional depth, sure tone and inventiveness makes it a must-hear instrument. Vitale sparkles throughout this album of his evocative originals, whether energizingly upbeat, Latin-accented ("Rumba Para Los Ninos") or ballad-like ("Eulogy for Freddie" - Hubbard - with Vitale on tantalizing flugelhorn). Appealing pianist Nial Djuliarso plays with delicacy, clarity and precision. Clifford Barbaro displays the benefits of experience, offering subtle touches on high hats and drums. Tasteful bassist Paul Gill never grand-stands and Chacho Ramirez charms on bongos in "Rumba". As a composer, this seasoned trumpeter has a knack for creating new works so likeable and natural that they can make you feel you must already know them.

For more information, visit frankbasilemusic.com and gutstringrecords.com. Basile is at Smalls Feb. 23rd with Richie Vitale and Village Vanguard Feb. 4th and 25th with Vanguard Jazz Orchestra. See Calendar and Regular Engagements.



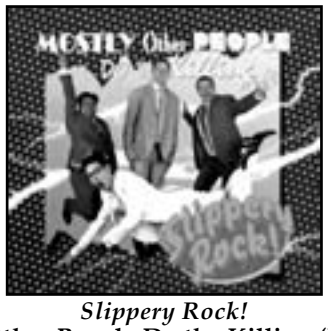
Satin Doll
Dexter Gordon (SteepleChase)
by Sean O'Connell

In June of 1967, Dexter Gordon was 44 years old. He had been steadily blasting east from Los Angeles to New York before hopping the Atlantic in 1962. Copenhagen became his home base for the remainder of the '60s and much of the '70s, with the Montmartre Jazzhus becoming his regular office. 15 years ago Blue Note Records unearthed recordings of Gordon backed by pianist Kenny Drew, bassist Bo Stief and drummer Art Taylor. This newest collection hails from that same summer engagement, pitting Gordon against Taylor's popping snare for three epic battles while Kenny Drew rows the boat for a Gordon ballad standby.

The album opens with the swinging title track, finding Gordon working the full range of his horn in honks and hoots as Taylor dances boisterously around his phrases. In the liner notes, Stief speaks of his nervousness on the gig. Only 20 and surrounded by legends, it was understandable but none of that apprehension is heard on "It's You or No One", as he takes an extended, brisk quarter-note solo. Gordon is especially intense, locked in with Taylor. "Darn That Dream" gets a flowery accompaniment from Drew that allows Gordon to stretch out, Taylor sticking to brushes as Drew digs into his own tasteful moment in the spotlight. "Billie's Bounce" closes out the set with a playful spoken intro from Gordon before the band launches into a slightly reworked spin on Charlie Parker's melody. Each member gets plenty of room to open up as Taylor closes out the solos, trading 12-bar intervals before seemingly driving the drum kit straight through the floor.

The playing is delightfully fierce. Gordon and Taylor give it everything they've got on the bandstand, with "It's You or No One" and "Billie's Bounce" combining for a running time of over 35 minutes. How many more of these recordings lie in the vault? And how soon can we hear them?

For more information, visit steeplechase.dk. A Gordon tribute is at Dizzy's Club Feb. 26th-27th. See Calendar.



Slippery Rock!
Mostly Other People Do the Killing (Hot Cup)
by Stuart Broomer

Bassist/composer Moppa Elliott's latest theme for MOPDtK is smooth jazz, an unlikely choice for a band that's pitched between hardbop and free, but more grist for Elliott's irony mill and more material for the deconstructionists that make up the quartet: trumpeter Peter Evans, saxophonist Jon Irabagon and drummer Kevin Shea. The liner essay presents a compelling history of smooth jazz as the Ur-form of jazz, "a music born as instrumentalists freed themselves from the restraints of rock and roll", cites "classic early jazz records such as *Breezin'* and *Mr. Magic*" and invites the listener to "Witness the smooth clarion sound of Peter Evans as he floats majestically over a sterile groove. Listen with rapt attention to the heart-rending cries of Jon Irabagon as his saxophone seductively swirls around a mechanical hi-hat."

While smooth jazz tends to be technology-rich and content-thin, *Slippery Rock!* retains the straight acoustic format of MOPDtK as well as its penchant for complex collective improvisation, however banal the themes. The prettiness of "President Polk" is exaggerated by the squeaking highs of piccolo trumpet and sopranino saxophone; "Is Granny Spry?" begins with a little trumpet lick worthy of Chris Botti, which serves to open an extended passage of circularly breathed multiphonics. Those kinds of techniques appear throughout, as simple funk riffs trigger free improvisation or a bass ostinato anchors virtuoso pyrotechnics, Evans and Irabagon pressing runs into shorter and shorter spaces.

Ironic though it may be, the collision of funk and free jazz just as often suggests something like Lee Morgan's "Sidewinder" played by a '60s-era Don Cherry quartet, a kind of free-jazz boogaloo that's linked to smooth jazz primarily by isolated motifs and the urge to ridicule. MOPDtK emerges intact from this sight-seeing trip to the nadir of music as the tightest and liveliest working band in jazz.

For more information, visit hotcuprecords.com. This group is at Cornelia Street Café Feb. 28th. See Calendar.

CHAMPIAN FULTON
Champian Sings and Swings
CD Release Party February 13
with special guest Harry Allen

SMOKE
Jazz & Supper Club
2751 Broadway, NY, NY
7pm & 9pm dinner sets
10:30pm $20 minimum
No music charge
Reservations recommended

February 27: Dmitry Baevsky Quartet
featuring David Hazeltine
smokejazz.com 212.864.6662

Sandy Sasso's latest release "Hands On"
Available February 14th

Always swinging,
Always eclectic,
Always Sasso

Available at www.cdbaby.com
or www.sandysasso.com

CUNEIFORM RECORDS

DYLAN RYAN / SAND
Sky Bleached

Timothy Young (guitar), **Devin Hoff** (bass), **Dylan Ryan** (drums).
"I had the idea to write songs for a jazz band that had elements of Black Sabbath, the Cure, Jaco-era Joni Mitchell, and free jazz, reflecting the different things I grew up on. It reflects the fact that I am playing jazz, but that I wasn't born in 1945." — Dylan Ryan.

ROB MAZUREK OCTET
Skull Sessions

Rob Mazurek was just voted **International Musician of the Year** by *Musica Jazz Italy*. *Skull Sessions* combines two of Rob's groups: *Sao Paulo Underground* and *Starlicker* plus more, and features drummer **John Herndon** (of Tortoise), flutist **Nicole Mitchell** and vibraphonist **Jason Adasiewicz** among others.

THE KANDINSKY EFFECT
Synesthesia

Conceived on Paris's cosmopolitan jazz scene and forged on the road in America, **The Kandinsky Effect** is a post-modern jazz trio, searching for new ways to work within the jazz idiom by blending the borders of jazz, rock, electronica, hip-hop and experimental sounds using sax, bass, drums, laptops and electronics.

CURTIS HASSELBRING
Number Stations

Leader/trombonist/composer **Curtis Hasselbring** leads **Mary Halvorson** (guitar), **Trevor Dunn** (bass), **Matt Moran** (vibes and marimba), **Chris Speed** (tenor sax and clarinet) and dual drummers **Ches Smith** and **Satoshi Takeishi** through great charts with plenty of room for everyone to shine.

GUAPO
History Of The Visitation
(CD + DVD)

The return of the UK's masters of dark, exploratory rock! The band now sees drummer and founding member **David J. Smith** with mainstays **Kavus Torabi** (*Cardiacs*, *Knifeworld*) on guitar and **James Sedwards** (*Nøght*) on bass, joined by recent addition **Emmett Elvin** (*Chrome Hoof*, *Knifeworld*) on keyboards.

For soundclips and further information:
www.cuneiformrecords.com

Buy these and thousands of other interesting releases at our secure, online store: **www.waysidemusic.com**

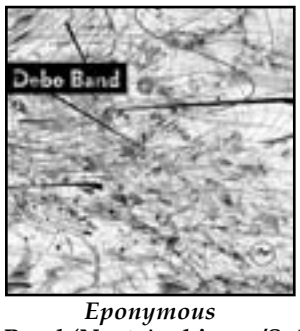
Two at the Top
Frank Wess/Johnny Coles (Uptown)
by Sharon Mizrahi

In the album notes to *Two at the Top* is a photo that strikingly embodies the dynamic between saxist Frank Wess and trumpeter Johnny Coles. Wess stands in front of Coles, pointing a finger at the trumpeter while Coles puts a finger to his own lips. Indeed, assertiveness and subtlety come together as one on this CD reissue of two recording sessions from 1983 and 1988.

Bassist Reggie Johnson and drummer Kenny Washington bounce the 1983 studio session into action on the upbeat "Whistle Stop". Wess and Coles rise as a singular, swinging brass voice, which continues even as they part ways, Wess taking off in a relaxed and self-assured direction while still keeping the pace. Though Coles' solo is louder, a soft-spoken quality emerges from his slurs and high notes. Pianist Kenny Barron's solo echoes the gentle undertone, stitching a seamless path of intuitive curves and unexpected twists. Throughout the album, Wess and Coles continue the precedent set on the opener: starting a tune in unison, then independently pursuing their own ingenious inclinations. Yet the formula never becomes formulaic.

Oakland, California club Yoshi's serves as the setting for the second disc - a perfect complement to Wess' 91st birthday/CD release celebration at Birdland last month. The immediacy in the album recording is uncanny, notably in "Morning Star". Though Smith Dobson (piano), Larry Grenadier (bass) and Donald Bailey (drums) craft a catchy rhythmic backbone, Wess and Coles pioneer subtle experimentalism. The two keep their swing, but phase out their peppy flair in favor of pensive wandering. Grenadier's complex solo is all it takes to ingrain their new direction, which continues throughout the album (all tracks are previously unissued). 25 years later, Wess still evokes the spirit of his longtime companion (Coles died in 1997). Equipped with a new band at Birdland, the saxist primarily joined forces with guitarist Roni Ben-Hur's fluidly tangy sound. Their dynamic musical conversations intensely recalled those of the earlier pairing, infusing the evening's music with a taste of the past amid fresh beginnings.

For more information, visit uptownrecords.net



Eponymous
Debo Band (Next Ambiance/Subpop)
by Tom Greenland

Like their Boston colleagues, the venerable Either/Orchestra, Debo Band has been inspired by Francis Falceto's *Éthiopiques* series, recordings that captured the late '60s Golden Age of Ethio-jazz. Debo, led by baritone/tenor saxist Danny Mekonnen, is a 12-piece outfit that includes charismatic frontman/vocalist Bruck Tesfaye, violinists Jonah Rapino and Kaethe Hostetter, accordionist Marié Abe, tenor saxist Gabriel Birnbaum, trumpeter Danilo Henriquez, trombonist David Harris, guitarist Brendon Wood, sousaphonist Arik Grier, bassist PJ Goodwin and drummer Adam Clark. But while Either/Orchestra leans to the avant garde, Debo is all about dancing: 'pop' songs with catchy, if quirky, melodies and rhythms; improvised solos kept short and to the point and a tremendous beat, compelling bodily response. Rhythms are often in fast 6/8 meter, with a heavy bottom boom provided by the team of Grier and Goodwin, peppered by Wood's crispy Telecaster. The songs are mostly interpretations of Ethiopian popular and traditional repertoire, plus several originals, one, "DC Flower", with English lyrics. The horns, violins and accordion often play in unison, creating thick melody colored by individual instrumental sounds and ornaments, a decidedly Arabic approach to arranging in that melodies take precedence over harmonies. Tesfaye's voice is warm and flexible, inflected with a distinctive vibrato and ornamentations, his soulful quavers heightening the dramatic impact of "Tenesh Kelbe Lay", "Medinanna Zelesegna" and the painfully romantic "Ambassel".

Debo Band's set last month at Bowery Electric during Winter Jazzfest was dynamic and well-received. Although most of the short solos got buried in the mix, the overall impact of the band's sound and feel (sans Harris and Hostetter) was undeniable and Tesfaye proved himself an engaging showman, throwing off sprightly steps and moving into the crowd to encourage dancing, jumping and hand-waving. In addition to "Ney Ney Weleba", "Yefeker Wegagene" and "Asha Gedawo", all from the album, the set featured the polyrhythmic reggae of "Jeguol Naw Betwa", the hard-rocking "Belomi Benna" and the funk-fired "Oromo".

For more information, visit subpop.com

New From CCM Records
CHIP SHELTON: "Limited Edition"
A sampler of previously-unreleased material from two diverse settings… one exotic, the other momentous

Setting 1: Recorded in 2005 before a live audience at Rive Gauche, Cairo Egypt
Musicians: CHIP SHELTON, VALERIE TIEREN, DARREN PICKERING, VASILY VAMITSKII, HANI EL ALZARI

Setting 2: Recorded Oct. 30 & 31, 2008, Halloween Weekend at Cecils Jazz Club in support of Barack Obama, three days prior to his election
Musicians: CHIP SHELTON, LOU VOLPE, JON DAVIS, MARCUS MCLAURINE, DWAYNE COOK BROADNAX, DAOUD DAVID WILLIAMS

Digital Download:
chipsheltonjazz@aol.com
site: www.chipshelton.com

Upcoming Events:

CREOLE
3rd Av. @ 118th St. NYC
Saturdays Feb. 9 & 23, 7-11pm

MILLER LIBRARY
489 Bergen Av. Jersey City, NJ,
Saturday Feb. 16, 8-10pm

THE PRIORY
233 West Market St. Newark, NJ,
Friday, Mar. 1, 7-10pm

NEW ROCHELLE PAC
311 Huguenot St. New Rochelle, NY,
Satirday Mar. 9, 7-10pm

WHOLE FOODS
235 Prospect Av. W.Orange, NJ.
Tuesday, Mar. 19, 6-8pm

PENSACOLA JAZZFEST
Wednesday Apr. 3, 6-9pm

CLEOPATRAS NEEDLE
2485 Broadway, NYC
Friday Apr. 26, 8-12pm

Never Let Me Go
Thomas Chapin (Playcape)
by Robert Iannapollo

In the annals of jazz there are way too many "gone-too-soons". One of the more notable losses of recent vintage was the passing of saxophonist/flutist Thomas Chapin at the age of 40 from leukemia 15 years ago this month. Chapin was an alto saxophonist who seemed to draw inspiration from every era of jazz, including playing free jazz with conviction. He had a great knowledge of standards and composed interesting pieces in his own right. Chapin was mostly recorded with his trio (the best way to hear him) but around 1994-95 he did two quartet dates for the Arabesque label that were a little more straightahead than was his norm. *Never Let Me Go* is a three-CD bonanza that collects two live quartet concerts from the same period (Flushing Town Hall, 1995 and Knitting Factory, 1996) recorded with pianist Peter Madsen and the rhythm sections of Kiyoto Fujiwara and Reggie Nicholson (Flushing Town Hall) or Scott Colley and Matt Wilson (Knitting Factory).

The first two discs are taken up by the Flushing concert and they sound programmed in sequence. The first disc sounds like an early set but it has its highlights, including a stunning interpretation of Artie Shaw's "Moonray" and Chapin's "Opuwo". But the second set really opens up for some looser playing from all concerned. On Monk's "Ugly Beauty", done as a duet with Madsen, Chapin sounds uncannily like Johnny Hodges, bending his notes and swooping his phrases. This segues nicely into a high-energy version of Charlie Parker's blues "Red Cross". Many of these tracks were studio recorded for the Arabesque discs but these live versions are freer and more expansive.

The Knitting Factory date, a year later, is the highlight. Chapin's approach to the quartet seems to have loosened up considerably and the energy level is cranked up. "Sky Piece" is more than double its studio length and goes in unexpected directions. Madsen seems particularly inspired and his interaction with Chapin is almost psychic. The rousing concluding track, "Lovellevellilloqui" by Rahsaan Roland Kirk, is a fitting tribute to one of Chapin's prime inspirations. And *Never Let Me Go* is a fitting tribute to Chapin, one of the finest players of the '90s who was gone too soon.

For more information, visit playscape-recordings.com

Live at Smalls
David Schnitter (smallsLIVE)
by Jeff Stockton

Plenty of melody, tasteful soloing and a band whose integrated instrumentation adds up to a whole greater than its parts is the sound of the music as defined by the David Schnitter Quartet. While hardly a household name, for five years in the '70s tenor saxist Schnitter was a member of Art Blakey's Jazz Messengers, but after having released a few recordings as a leader, Schnitter was quiet on CD until *Stretch* in 2004. *Live at Smalls* was recorded in November 2011 so while the band may be working in the style of Blue Note-era Joe Henderson by way of John Coltrane, it qualifies as a fair representation of this quartet's sound today.

Schnitter's own "Drone Tone" and "Squeamish" kick off a well-paced and varied hardbop program, with the former's ebullience offset by the latter's tonal poetics. Vocalist Marti Mabin joins the band to sing lyrics in a husky, Sarah Vaughan-range to Horace Silver's "Peace" before the band stretches out for a long take of Gene De Paul's "Star Eyes". The leader's tone is authoritative, smooth yet a little greasy, and his ideas are nuanced and plentiful. And while drummer Anthony Pinciotti plays exactly what's called for, bassist Ugonna Okegwo and pianist Spike Wilner distinguish themselves as sympathetic and supportive sidemen with the beauty of their well-chosen solos. The band's linkage with quartets past is made explicit with the inclusion of two songs associated with Coltrane. "Soul Eyes" is as gorgeous as ever, enhanced by another Mabin vocal, and "Wise One" is profound and gripping, with Schnitter delivering a version informed by his own experience and artistic depth.

As one of the latest entries in the ongoing *Live at Smalls* series, the Schnitter quartet epitomizes the best of the famed Greenwich Village club: intimacy, excitement, quality musicianship and an understanding of tradition informed by a contemporary sensibility. This CD makes the case that this music is best made with players in the same room, in front of an audience and on the spot.

For more information, visit smallslive.com. Schnitter is at Smalls Feb. 24th. See Calendar.

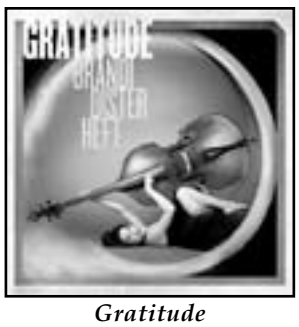
Ciudad de Los Reyes
Gabriel Alegría Afro-Peruvian Sextet (Saponegro)
by Elliott Simon

There is a noticeably quicker pace and harder edge to *Ciudad de Los Reyes* (City of Kings) than is found on previous releases from trumpeter Gabriel Alegría's Afro-Peruvian Sextet. A swagger born of increased comfort with their distinctive fusion of jazz and AfroPeruvian music combines with compositions that paint an intentionally frank portrait of Peru's capital city of Lima, infusing this offering with urban excitement. The resulting session is a whirlwind tour of the Afro-Peruvian jazz that Alegría and his bandmates developed and continue to advance.

Alegría is not only a masterful trumpet player but is also a commanding leader. Effortlessly navigating the band between genres, he is best when he brings the 'jazz' to tunes like CD opener "La Puertecita" and thoughtfully infuses a sophisticated modern feeling into "La Esquina Del Pensamiento". Joining Alegría is saxophonist Laura Andrea Leguía, who co-leads through both instrumental command and compositional skill. The two share the soloing spotlight on most of the songs and blend well for exquisite voicings. They wrote an almost equal number of tunes on the 13-cut session, with the only non-original a beautifully muted version of Henry Mancini's "Moon River". Guitarist Yuri Juárez adds delicate color while also acting as an essential member of the rhythm section. His contribution to Alegría's two-part suite "A Lima Llegó El Tondero" is wonderfully emotive and essential to the story as country comes to the city.

With no clave, the rhythms are more dependent on indigenous percussion instrument the cajón (a tuneable 'box' slapped with the hands). And while Alegría and Leguía carry the majority of the melodic and harmonic weight, the sextet's rhythm section is at the heart of the band's sound. These rhythms excite as bassist John Benitez and drummers Hugo Alcázar and Shirazette Tinnin combine expertly to present the varied Peruvian rhythmical structures and at times morph them into more familiar jazz time. Freddy "Huevito" Lobatón continues to be a strong presence in this sextet. His traditional percussive instruments, dancing, shouts and exhortations add a strong sense of the traditional, resulting in a beautiful and expansive cultural blend.

For more information, visit gabrielalegria.com. This group is at Zinc Bar Feb. 21st. See Calendar.



Gratitude
Brandi Disterheft (Justin Time)
by Marcia Hillman

Brandi Disterheft knows how to treat a bass and displays it on her second Justin Time outing. The Canadian native is accompanied by Renee Rosnes (piano) and Gregory Hutchinson (drums) and joined on some tracks by alto saxophonist Vincent Herring, trumpeter Sean Jones and flutist Anne Drummond. The material is three standards ("But Beautiful", "The Man I Love" and "Compared To What"), one Rosnes original and tunes by Disterheft for the remainder.

Disterheft can handle any kind of playing style from walking to slap to arco but what most impresses is her tone, full, rich and solid, very reminiscent of the legendary Ray Brown. Her writing is just as melodic as her playing, especially on bluesy numbers (such as opener "Blues For Nelson Mandela" and "Kissing The Cheek of Providence"). And to add to her list of talents, she can also handle a vocal, which she does on three tracks: "Le Regarder La Recontrer Encore" (self-penned and sung in French); Gene McDaniels' "Compared To What" (popularized by Roberta Flack and Les McCann) and the Burke-Van Heusen standard "But Beautiful", Disterheft's soft and breathy vocal quality suiting the latter perfectly.

This album contains much for the ear to enjoy. Drummond's flute on "But Beautiful" is exquisite and haunting. Jones lends a fiery trumpet solo to Rosnes' bop-oriented "Mizmania". And Rosnes' nimble fingers are featured on "Open" as are Hutchinson's drums while on "Compared To What" he and Disterheft enjoy a percussive conversation.

Musicians often like to make fun of bass solos but it might change their minds upon hearing Disterheft's unaccompanied take on "The Man I Love". She is the driving force behind this CD – her ever-present, ever-inspiring basswork generating lots of excitement.

For more information, visit justin-time.com. Disterheft's All-Stars are at Metropolitan Room Feb. 7th with Mark Murphy. See Calendar.

Snake-Eaters
Fred Ho & The Saxophone Liberation Front (Mutable/Big Red Media)

Present The Music of Cal Massey (A Tribute)
Fred Ho & Quincy Saul (Mutable/Big Red Media)

by Ken Waxman

Revolutionary Marxist, convinced polemicist and canny social critic, baritone saxophonist Fred Ho is all this and more. He's particularly skillful in forging into music expressions of his beliefs, which include the need for oppressed people's liberation and the intrinsic beauty of indigenous African-American and Oriental-sourced sounds. *Snake-Eaters*, a matchless demonstration of Ho's talents, uses only the reed textures available from a saxophone quartet. *Present The Music of Cal Massey (A Tribute)* is even more spectacular; via a larger sonic canvas available with 12 players, Ho interprets compositions by another politically sophisticated improviser.

Ho's Saxophone Liberation Front (SLF) - Hafez Modirzadeh: soprano; Bobby Zankel: alto; Salim Washington: tenor and Ho - work in a manner midway between the ROVA quartet's aleatory conception and the studied funkiness of the World Saxophone Quartet. Although the SLF's sophisticated interpretive techniques are aptly demonstrated on a couple of Thelonious Monk covers plus a jokey "Misty", the key components are two suites: "Yellow Power, Yellow Soul Suite" and "Beyond Columbus and Capitalism".

Building on traditional Far Eastern melodies, parts of the first suite are surprisingly tender, especially Modirzadeh's lines. Most tunes, however, mix reed vamps and screeches with Oriental-sounding motifs to demonstrate Ho's Black Music-Yellow Music cohesion. "Hero Among Heroes" is the major statement. Fittingly there appears to be echoes of Amerindian sounds added to the Oriental and Europeanized narratives as the sequence balances the soprano's angled oboe-like tone with quivering intensity from Washington and Ho's hefty bottom tones.

Alternately mocking and celebratory, the four-part "Beyond Columbus and Capitalism" was composed by Ho in 1992 to point out that the Columbus quincentennial was no celebration for indigenous and anti-imperialist forces. Standout sequences include the exquisite stair-step harmonies on "Civilization or Syphillisation" while "The New World Odor (The Huge Farts of Red-meat Eating Imperialists Foul the Earth)" features tongue-slapping mostly from Ho, aurally demonstrating what the title promises. The concluding "Ghost Dance on the Grave of Capitalism" has the most joyous melody, a dance macabre sounding like an invitation to the dance floor.

Zankel and Washington also appear on *Present The Music of Cal Massey*, conducted by Whitney George. Massey (1928-72), best known for his association with Archie Shepp and John Coltrane, was a Philadelphia-based trumpeter and Black Nationalist, who recorded sparingly. Ho has long championed Massey's repertoire, with Massey's politics striking a responsive chord with him. In the jazz repertory spirit, Ho sets out to demonstrate the contemporary relevance of Massey's major statement, *The Black Liberation Movement Suite*, a nine-part work from the '70s. Although in 2013 honoring Eldridge Cleaver as a hero of Black Liberation alongside Coltrane, Malcolm X, Martin Luther King, Huey Newton and Marcus Garvey is questionable, it doesn't alter the music's excellence.

As complex as contemporary notated compositions, Massey did a lot more than compose an Afrocentric suite for jazz-oriented big band (in Ho's case four saxes, three trumpets, two trombones, rhythm section, viola and cello). Royal Hartigan's African percussion colors the proceedings throughout and first-rate contributions are made by Zankel's irregularly bisected reed trills, trombonist Frank Kuumba Lacy's kinetic lines (combining gutbucket grit with a JJ Johnson-like staccato attack) and Jackie Coleman's muted trumpet work. But the string players aren't there for mere prettiness. For instance, on "(Hey God-damn-it) Things Have Got to Change", pinched, double-stopping from violist Melanie Dyer helps describe the agitated narrative alongside reed riffs. The tune's finale melds swinging horn riffs with musicians chanting the lyrics in a style that's half-agitprop and half-ring-shout. Coleman's plunger tones are put to good use on tracks such as "The Damned Don't Cry", contrasted by swaying sheets of sound from the reed section with counterweight in the form of Wes Brown's bass pumps.

As with all of Ho's works, this CD blends selected traditionalism with musical modernism and advanced political consciousness. When the band showcases the closing "Back to Africa", for instance, clichéd Dark Continent-like percussion displays aren't upfront. Instead pianist Art Hirahara's muscular key patterning helps Lacy's undulating grace notes construct a broken-octave exposition completed by Count Basie band-like riffs and Latin music suggestions. As these narratives echo extended works such as Charles Mingus' "The Black Saint and the Sinner Lady" and, through that masterpiece, Duke Ellington's suites, Massey's - and by extension Ho's - affinity for the jazz tradition is cemented.

As much as Ho dislikes the word "jazz", which he insists is a racial slur ghettoizing the art form, these CDs show how he's made important contributions to the genre.

For more information, visit mutablemusic.com. Ho's Green Monster Big Band is at Ginny's Supper Club Feb. 9th. See Calendar.

Songs From This Season
Tim Green (True Melody Music)
by George Kanzler

Alto saxophonist Tim Green, who took second place in the 2008 Thelonious Monk International Jazz Saxophone Competition, draws on music he's written in the last half-decade plus and a shifting cast of sidemen in groups ranging from trio to tentet for his ambitious album debut. There's a religious/Christian subtext to the CD, which begins with the brief invocation "Psalm One", hymn-like sax theme over piano, bass and very discreet synthesizer; ends with "Hope" and includes biblical titles as well as one unabashedly gospel-inspired song, "Shift". But Green wears other influences on his sleeve as well, from Wayne Shorter to Bach, modern jazz pianists to John Patitucci and rock. The only non-originals among the 13 tracks are Shorter's "Pinocchio", in a scintillating trio turn with bassist Kris Funn and drummer Rodney Green, and Billie Holiday's "Don't Explain" by an estimable quintet that adds Warren Wolf (vibes) and Orrin Evans (piano or Fender Rhodes), which is also heard on three other tracks.

Those five tracks exude a vintage Blue Note label vibe and feature Green's most in-the-pocket, hardbop-centered playing, as well as some inspired contributions from Wolf and Evans, especially in their trades on "Dedication" and solos punctuating Green's lead/solo role on "Don't Explain". But the rest of the album veers from the hard charge of "Siloam", a 12-bar blues in 10/4 with a bristling coming out-of-the-theme solo from guitarist Gilad Hekselman, to smooth, tropical rhythm-inflected pieces like "ChiTown" and "Peace", suggesting CTI more than Blue Note. In that context, Green's fairly light tone suggests smooth or pop jazz. But that isn't necessarily a minus, as Green's flair for melody produces a tunefulness in his originals that is a rarity among younger jazz musicians today. And that tunefulness can take on heft as well as sweetness, for instance, on the rocking "Time for Liberation" or the organ-driven "Hope".

For more information, visit timgreenmusic.com. Green is at Blue Note Feb. 11th-13th with Carl Allen and 22nd as a leader and 92YTribeca Feb. 20th. See Calendar.

Essence of Ellington: Live in Milano
William Parker Orchestra (Centering)
Altitude
Joe Morris/William Parker/Gerald Cleaver (AUM Fidelity)
Live at the Guelph Jazz Festival
Kidd Jordan/Joel Futterman/William Parker/Alvin Fielder (Creative Collective)
by Kurt Gottschalk

Among the many - and often quite colorful - hats worn by William Parker is that of arranger. His flair for working large ensembles was evident back in the Little Huey Creative Music Orchestra days, but has more recently been evidenced in his treatments of Curtis Mayfield and now Duke Ellington. *Essence of Ellington* is a big 175 minutes of Dukeness, recorded live in Milano with a 14-piece band, and it's a wonderful tribute to the great master of jazz. That said, it's not a recreation. Three of the eight tunes are what Parker terms "essences", working with Ellington's linguistics but not his compositions. And it's not the tight ship the Duke once ran. This is still (as it should be) a scrappy Downtown band decades after the Duke's reign. But what comes through that is another level of tribute. Ellington famously composed for the individual members of his band and likewise Parker knows how to steer his ship. The playing is blurry at times, themes are split in two and played concurrently and drift into waves of Ellingtonia with some astounding soloing (notably pianist Dave Burrell in "Sophisticated Lady" and alto saxophonist Rob Brown's unaccompanied introduction to "Caravan") rising to the surface. There are plenty of faithful Ellington masquerades out there - which is exactly what makes Parker's take so great.

Altitude is a solid set from a hot night at The Stone in June 2011. With Parker on bass and guembri, Joe Morris on guitar and Gerald Cleaver on drums, the four compositions (clocking in at a total 73 minutes) drip with the sound of the room - perhaps quite literally, as Morris remembers in his liner notes the band being "soaked through our clothes playing this music, but we didn't let the heat stop us or even slow us down." The extended multi-linearity of Parker and Morris will be familiar (but no less blissful) to longtime listeners. They have a long history of working together, going back at least to *Invisible Weave*, a great duo set released in 1997. Here as ever they wrap single-note runs around each other like a DNA double helix, tightly-packed information progressing systematically and interdependently. Cleaver's sure-footed, ever-shifting dynamics add subtle thrust and undercurrents, but what might be most noticeable in this age of unending audio availability is the recording quality. Taped by Jimmy Katz and mixed and mastered by Petr Cancura, the music sounds soft and round. Likely captured by a stereo microphone set up at a single point in the small room, it doesn't have the in-your-face presence of most studio set-ups, but doesn't fall victim to the flatness of many room recordings. The playing is great, as is to be expected, but the document itself makes this a record that will invite repeat listens.

I had the pleasure of introducing the set preserved on *Live at the Guelph Jazz Festival 2011* and at the time was struck by the spirit of survival on that day and among the band's members: septuagenarians Kidd Jordan on saxophone and Alvin Fielder on drums, both going strong as ever; pianist Joel Futterman, who had been undergoing physical therapy after a hand injury, and bassist William Parker, visiting (like myself) from New York City on the 10th anniversary of the World Trade Center attacks. It was difficult not to ruminate on such things, being far from home during a Sunday morning concert and that spirit of survival comes through in the record. There's a lot of shared history here, with Jordan being the common denominator, and in a sense the set revolves around him. His short, quick lines - often at the upper register of the tenor, drive the charge. Futterman's piano is powerful: he's a pounder, but an unusually melodic one and he often seems to grab phrases from Jordan to explore within his own timeframe. The dynamic between the two of them - playing together, playing apart - gives Fielder and Parker the space to move between search and support. The four move together, in a sense, as a matter of trust and the eight untitled tracks feel like a suite, just under an hour of assuredness of spirit rendered in sound.

For more information, visit aumfidelity.com and joelfutterman.com. Parker is at Roulette Feb. 14th-16th. See Calendar.

JAZZ at KITANO
Music • Restaurant • Bar
"ONE OF THE BEST JAZZ CLUBS IN NYC" ... NYC JAZZ RECORD
LIVE JAZZ EVERY WEDNESDAY - SATURDAY
$10 WED./THUR + $15 Minimum/Set.
$25 FRI./SAT. + $15 Minimum/Set
2 SETS 8:00 PM & 10:00 PM
JAZZ BRUNCH EVERY SUNDAY
TONY MIDDLETON TRIO
11 AM - 2 PM • GREAT BUFFET - $35
OPEN JAM SESSION MONDAY NIGHTS
8:00 PM - 11:30 PM • HOSTED BY IRIS ORNIG
SOLO PIANO EVERY TUESDAY IN JANUARY • 8:00 PM - 11:00 PM
FEB. 5, 12, 19 & 26 - ANGELO DI LORETO
FRI. & SAT. FEBRUARY 1 & 2
"BRAZILIAN TRIO"
CELEBRATING THE CD "CONSTELACÃO"
HELIO ALVES, NILSON MATTA
DUDUKA DA FONSECA
$25 COVER + $15 MINIMUM
WED. FEBRUARY 6
VOLORA HOWELL QUARTET
VOLORA HOWELL, ISAAC BEN AYALA
BELDEN BULLOCK, VINCENT ECTOR
$10 COVER + $15 MINIMUM
THURS. FEBRUARY 7
PAUL BEAUDRY & PATHWAYS
PAUL BEAUDRY, TIM ARMACOST
BENNETT PASTER, TONY JEFFERSON
$10 COVER + $15 MINIMUM
FRI. & SAT. FEBRUARY 8 & 9
RONI BEN-HUR TRIO
CD RELEASE EVENT "OUR THING"
RONI BEN-HUR, SANTI DEBRIANO
DUDUKA DA FONSECA
$25 COVER + $15 MINIMUM
WED. FEBRUARY 13
MIHO NOBUZANE QUARTET
MIHO NOBUZANE, HENDRIK MEURKENS
TETSUYA SATO, VICTOR JONES
$10 COVER + $15 MINIMUM
THURS. FEBRUARY 14
FRED HERSCH/ JULIAN LAGE DUO
FRED HERSCH, JULIAN LAGE
$10 COVER + $15 MINIMUM
FRI. & SAT. FEBRUARY 15 & 16
FRED HERSCH/ JULIAN LAGE DUO
FRED HERSCH, JULIAN LAGE
$25 COVER + $15 MINIMUM
WED. FEBRUARY 20
GLAFKOS KONTEMENIOTIS TRIO
GLAFKOS KONTEMENIOTIS, APOSTOLOS SIDERIS
SCOTT NEUMANN
$10 COVER + $15 MINIMUM
THURS. FEBRUARY 21
JB JANGEUN BAE TRIO
JB JANGEUN BAE, YASUSHI NAKAMURA
JUSTIN BROWN
$10 COVER + $15 MINIMUM
FRI. FEBRUARY 22
BRANDON WRIGHT QUARTET
BRANDON WRIGHT, HELEN SUNG
BORIS KOZLOV, DONALD EDWARDS
$25 COVER + $15 MINIMUM
SAT. FEBRUARY 23
ROB DUGUAY'S SONGEVITY
ROB DUGUAY, ABRAHAM BURTON
JUSTIN KAUFLIN, NADAV SNIR-ZELNIKER
$25 COVER + $15 MINIMUM
WED. FEBRUARY 27
NICKY SCHRIRE QUARTET
NICKY SCHRIRE, GLENN ZALESKI
MATT ARONOFF, ROSS PEDERSON
$10 COVER + $15 MINIMUM
THURS. FEBRUARY 28
PHIL MARKOWITZ/ ZACH BROCK QUARTET
PHIL MARKOWITZ, ZACH BROCK
JAY ANDERSON, TBA - DRUMS
$10 COVER + $15 MINIMUM
RESERVATIONS - 212-885-7119
VISIT OUR TWEETS AT: http://twitter.com/kitanonewyork
www.kitano.com • email: jazz@kitano.com ò 66 Park Avenue @ 38th St.

Fri, Feb 1	**MARIO PAVONE'S ARC TRIO 9PM & 10:30PM** Craig Taborn, Gerald Cleaver
Sat, Feb 2	**KRIS DAVIS CAPRICORN CLIMBER QUINTET - CD RELEASE PARTY 9PM & 10:30PM** Ingrid Laubrock, Mat Maneri, Eivind Opsvik, Tom Rainey
Sun, Feb 3	**JANGEUN BAE - CD RELEASE PARTY 8:30PM** David Binney, Daniel Foose, Ross Pederson
Mon, Feb 4	**AMRAM & CO 8:30PM** David Amram, Kevin Twigg, John de Witt, Adam Amram
Wed, Feb 6	**CURTIS MACDONALD QUARTET - CD RELEASE: TWICE THROUGH THE WALL 8:30PM** Bobby Avey, Chris Tordini, Adam Jackson **TRAVIS REUTER GROUP 10PM** Peter Evans, Miles Okazaki, Jeremy Viner, Danny Sher
Thu, Feb 7	**JEREMY UDDEN - FOLK ART CD RELEASE PARTY 8:30PM** Brandon Seabrook, Jeremy Stratton, Kenny Wollesen
Fri, Feb 8	**GEORGE GARZONE TRIO 9PM & 10:30PM** Peter Slavov, Pete Zimmer
Sat, Feb 9	**THE FRINGE 9PM & 10:30PM** George Garzone, John Lockwood, Bob Gullotti
Tue, Feb 12	**VOXIFY: "THE FUTURE SCARES ME" FEATURING SONIA SZAJNBERG 8:30PM** Eli Sundelson, Nir Felder, David Christian **VOXIFY: DOUBLE BASS DOUBLE VOICE FEATURING NANCY HARMS & EMILY BRADEN 10PM** Steve Whipple Nicky Schrire, host
Wed, Feb 13	**JEAN-MICHEL PILC DUO FEATURING GILAD HEKSELMAN 8:30PM**
Thu, Feb 14	**SARA SERPA, ANDRÉ MATOS TRIO 10PM** Tommy Crane
Fri, Feb 15	**PETE ROBBINS QUARTET 9PM & 10:30PM** Carlos Homs, Carlo DeRosa, Tyshawn Sorey
Sat, Feb 16	**ENDANGERED BLOOD 9PM & 10:30PM** Chris Speed, Oscar Noriega, Michael Formanek, Jim Black
Sun, Feb 17	**PAUL JONES SEXTET 6PM** Alex LoRe, Matt Davis, Glenn Zaleski, Johannes Felscher, Dustin Kaufman **NEW BRAZILIAN PERSPECTIVES: KAY LYRA 8:30PM** Zé Luis Oliveira, Itaiguara Brandão, Rogério Boccato
Tue, Feb 19	**JULIAN SHORE 8:30PM** Alexa Barchini, Shelly Tzarafi, Gilad Hekselman, Jorge Roeder, Tommy Crane
Wed, Feb 20	**TOM CHANG QUARTET 8:30PM** Jason Rigby, Chris Lightcap, Jeff Davis
Thu, Feb 21	**JESSE STACKEN QUARTET 8:30PM** Tony Malaby, Sean Conly, Tom Rainey **40TWENTY 10PM** Jacob Garchik, Jacob Sacks, Dave Ambrosio, Vinnie Sperrazza
Fri, Feb 22 **Sat, Feb 23**	**ELLERY ESKELIN TRIO 9PM & 10:30PM** Kris Davis, Billy Mintz
Tue, Feb 26	**ST. THERESA IN OUTER SPACE 8:30PM** Roman Filiu, Ben Van Gelder, Sam Harris, Ross Gallagher, Martin Nevin, Craig Weinrib **BEN VAN GELDER QUINTET 10PM** Sam Harris, Peter Schlamb, Rick Rosato, Craig Weinrib
Wed, Feb 27	**ANDREW RATHBUN QUARTET 8:30PM** Gary Versace, Jay Anderson, Bill Stewart
Thu, Feb 28	**MOSTLY OTHER PEOPLE DO THE KILLING - CD RELEASE 8:30PM** Peter Evans, Jon Irabagon, Kevin Shea, Moppa Elliott

www.corneliastreetcafe.com

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

Coexist
Winard Harper and Jeli Posse (Jazz Legacy Prod.)
by Donald Elfman

Like one of his early heroes, the great Cannonball Adderley, drummer Winard Harper has that rare quality of making the familiar always sound fresh, soulful and joyous. It's terrific to encounter a musician who regularly sounds as if he's enjoying himself and wants you to do the same.

Harper's new band is called Jeli Posse and they have an esprit de corps in line with the leader's philosophy: "I see Jeli Posse as a place to nurture musical and social consciousness from the audience and musicians." The longest tune on *Coexist* is about seven minutes long and thus the musicians cut to the chase, forcefully and with great vitality. The first number is aptly called "Something Special" and it's a bluesy romp that sounds as if we've heard it all of our jazz lives. A beautiful and spirited surprise is the group's take on "Amazing Grace". It's the rich, beautiful, deeply felt hymn we've known, but the lovely arrangement and funky muted trombone by Michael Dease as well as the rolling gospel piano of guest Tadataka Unno leaves you wanting more yet assuring you that the three minutes you got are just about perfect.

There's a personal favorite up next. The late jazz producer Joel Dorn used to have a jazz show in Philly, one of the first such programs I ever heard. David 'Fathead' Newman's recording of "Hard Times" was the theme of that show. Harper takes it for a happy ride and features another guest, Mark Gross on alto, backed by the hard but glorious drive of the band.

Harper has dedicated this recording to the memories of some passed and past jazz masters - Max Roach, Billy Higgins, Billy Taylor, Red Holloway, Jackie McLean, James Moody and Bob Colley - and he and his posse have done them proud. Whether it's playing standards like "In A Sentimental Mood" or "Dedicated to You" or music by some of the younger masters, Harper has made a potent and well realized plea for coexistence.

For more information, visit jazzlegacyproductions.com. This group is at Metropolitan Room Feb. 16th. See Calendar.

men in jazz. That may be in part because critics tend to save their highest accolades for those they deem trailblazers or genre-busters, rather than skilled journeymen like Hazeltine who work within a tradition, perfecting it and carrying it forward for future generations.

Hazeltine's latest effort, *The New Classic Trio*, with veteran George Mraz on bass and frequent collaborator Joe Farnsworth on drums, comes 16 years after he first introduced his *The Classic Trio* with veterans Peter Washington and Louis Hayes. Like that superb date, the new release includes a mix of Hazeltine's strong originals, new twists on familiar standards and homages to two of Hazeltine's piano heroes, Bud Powell and Cedar Walton. There's also a nice nod to Buddy Montgomery, the piano-playing brother of Wes, who was a mentor of Hazeltine's during his formative years in Milwaukee.

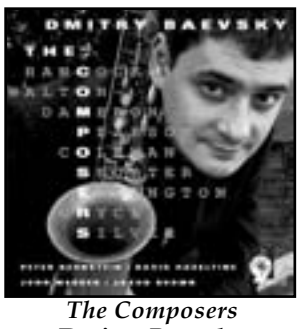
Hazeltine is a consistently satisfying pianist, seldom overwhelming but always swinging and on the money, whether delivering hard-driving bebop, like on his own "The Rebound", or sweet ballads like Walton's "I'll Let You Know". And he is no hog for attention, giving plenty of room for his sidemen to shine - which they do. Mraz' standout moment is his sly, bluesy introduction to "Come Rain or Come Shine" while Farnsworth impresses with an energetic drum solo on Hazeltine's "Another Divergence".

Hazeltine himself appears as a key sideman on *The Composers*, a new release from Dmitry Baevsky, a young alto saxophonist originally from St. Petersburg, Russia who's been a New Yorker for the past 15 years. The album's thematic device (call it a gimmick if you want, but it's a pretty good one) is to focus exclusively on lesser-known tunes by a wide range of jazz greats. Everyone from Duke Ellington (whose "Self Portrait of the Bean" is given a gorgeous treatment) to Ornette Coleman (represented by the serpentine blues, "Tears Inside") is covered and Baevsky (along with his quintet of guitarist Peter Bernstein, bassist John Webber and drummer Jason Brown, plus Hazeltine) moves between the different eras and disparate styles of the disc's nine tunes with confidence and ease. Baevsky is a technically accomplished player with a silky, soulful sound and he makes a strong impression here.

Baevsky's fresh and energetic takes on obscure gems from the pens of Wayne Shorter, Herbie Hancock and Horace Silver, as well as the attention he draws to overlooked composers like Gigi Gryce and Duke Pearson, are a welcome antidote to the overplayed 'classics' and run-of-the-mill originals heard on too many jazz albums.

For more information, visit sharpnine.com. Hazeltine is at Smoke Feb. 15th-16th as part of a Tadd Dameron celebration and 27th with Dmitry Baevsky. See Calendar.

The New Classic Trio
David Hazeltine
(Sharp Nine)



The Composers
Dmitry Baevsky
(Sharp Nine)

by Joel Roberts

David Hazeltine is hardly an unknown figure to jazz aficionados, but he's stayed remarkably under the radar despite more than two decades as one of New York's first-call mainstream pianists. He's released nearly two dozen albums for labels in the US, Europe and Japan and is one of the leaders of the modern hardbop scene centered around the club Smoke. Yet his name seldom comes up in discussions of the top piano

Two of a Kind
Ted Brown/Brad Linde (Bleebop)
by Terrell Holmes

On *Two of a Kind* tenor saxophonists Ted Brown and Brad Linde capture two elements of classic jazz sounds. The first one recalls the spirit of West Coast Cool, made famous by giants like Chet Baker and Gerry Mulligan. The prime mover here, though, is the feathery saxophone of Lester Young and both sax men capture the tone and simple elegance of his style perfectly.

The lineup of Michael Kramer (guitar), Dan Roberts (piano), Tom Baldwin (bass) and Tony Martucci (drums) swings easily and lightly; all of the playing is relaxed and inspired. The saxes shadow and chase each other wonderfully on Brown's "Smog Eyes", with Roberts and Kramer echoing their interplay. Great pizzicato by Baldwin energizes the supple "Slippin' and Slidin'". When the sextet plays its outstanding translation into the jazz idiom of the third movement of Tchaikovsky's *Souvenir d'un lieu cher* ("Opus 42"), it shares the kind of classic melancholy that defines chestnuts like "Everything Happens to Me". "My Melancholy Baby" and "Background Music" are excellent, as is "Lennie's", Lee Konitz' reworking of "Lennie's Pennies". Another standout is the band's refreshingly indirect reading of "Body and Soul". The standard melody is recalled but not strictly adhered to; everyone plays the song out on its melodic fringes, which gives this ballad an uncommon edge. It seems, too, that this album wouldn't have been complete without the leaders giving a tip of the pork pie hat to Pres with a splendid version of his "Pound Cake", where both saxophonists present their strongest rendering of Young's sound.

Throughout *Two of a Kind* Brown, Linde and the band play with a smoothness and simpatico that is an absolute pleasure. This is an album to be savored, a reminder of exactly how good jazz is at its essence.

For more information, visit bradlinde.com. Brown and Linde are at Ibeam Brooklyn Feb. 16th and The Drawing Room Feb. 17th. See Calendar.

A Celebration of Diz and Miles
Mike Longo Trio (CAP)

The Three of Us
Junior Mance (JunGlo Music)

by Ken Dryden

The piano trio with bass and drums has a long tradition in jazz, but Nat King Cole put a different twist on it, substituting a guitar in place of drums, inspiring Art Tatum and Oscar Peterson to follow suit. There is still plenty of room for exploration in the usual format, as heard on Mike Longo's *A Celebration of Diz and Miles*, but Junior Mance tries a different path, adding a violinist, for *The Three of Us*.

Mike Longo has led many different sized groups but is best known to most fans playing with a traditional piano trio. For this 2012 concert from the NYC Baha'i Center, he is joined by two veterans with whom he's worked often over the decades, bassist Paul West and drummer Ray Mosca, playing a mix of songs either written or recorded by Miles Davis or Dizzy Gillespie. The beauty of this approach is that the rhythm section was only handed the setlist just before the performance, so there were no arrangements, just pure jazz. The musicians also have a knack for improvising without the need to stretch out excessively.

The evening begins with a sublime take on Davis' "All Blues" and though no new ground is broken, it is a marvelous interpretation with inventive variations. Since Longo spent several years in Gillespie's band, he is well versed in much of the trumpeter's repertoire. He opens "Con Alma" by playing a virtuoso solo introduction with plenty of flourishes before the rhythm section joins him on his jaunty journey through this jazz standard. "Ow" is a tasty blues that is more often than not performed by horn players; Longo's whimsical rendition features West's strong groove and Mosca's potent pulse. Longo's left hand chording in his take of the standard "Summertime" proves infectious while he infuses "You Don't Know What Love Is" with a sense of heartbreak and drama in a moving interpretation. The evening wraps with a pulsating take of "So What", followed by an equally inspired "A Night in Tunisia". The one minor gripe is with the packaging, which omits composer credits, even though many fans will know this information, instead listing individual tracks of audience reaction.

Junior Mance has held court on Sundays at Café Loup for a long time, appearing frequently with bassist Hide Tanaka, and sometimes adding one or more of his students. But violinist Michi Fuji is more than a former Mance pupil at the New School; she is now a working member of the pianist's trio, which was recorded live last spring for *The Three of Us*.

They cover a good number of familiar songs, including a breezy opener of "Broadway", which showcases the leader and Tanaka's intricate bass. The spotlight moves to Fuji for an extended workout of "Whisper Not", in which she is reminiscent of Jean-Luc Ponty very early in his career. "Tin Tin Deo" is another masterpiece, a natural choice given Mance's stint with Dizzy Gillespie. Tanaka's vibrant supporting line buoys Mance's rambunctious solo and Fuji's more subtle effort. Mance's unusual approach to Johnny Mandel's lovely standard "Emily" blends liberal use of tremolo and space as well, with Tanaka playing airy accompaniment for most of the performance. Fuji dives full force into Mance's "Jubilation", keeping up with her teacher, engaging in some playful exchanges. Duke Pearson's "Idle Moments" is one of many gems by the overlooked pianist; the trio's rendition mixes a solemn, bluesy air with a touch of humor. Finally, Mance's "Harlem Lullaby" blends gospel, blues and a little funk in a playful manner, with Fuji stealing the show with her effective solo.

For more information, visit jazzbeat.com and juniormance.com. Longo's Trio is at NYC Baha'i Center Feb. 26th. Mance's trio is at Café Loup Sundays. See Calendar and Regular Engagements.

Riverloam Trio
Mikołaj Trzaska/Olie Brice/ Mark Sanders (NoBusiness)

What Country is This?
The Resonance Ensemble (Not Two)

by Clifford Allen

Improvised music is truly a world music - that much has become clear over the last few decades. European and Asian musicians have long been as vital as their American counterparts, despite the occasional (and without merit) stateside protest that this music is on a path that rejects or sidesteps its AfroAmerican roots. With the dissolution of the Eastern Bloc, artists from Poland and the former Czechoslovakia and Yugoslavia have furthered relationships with musicians throughout Europe and the US, making up for lost time as artists whose work was important on the nascent European jazz scene went practically unheard in the States.

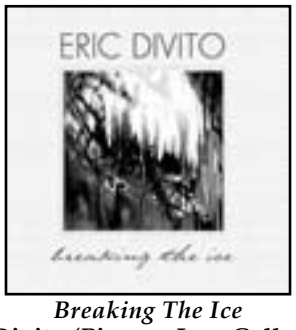
Polish altoist and bass clarinetist Mikołaj Trzaska has, over the past two decades, become a leading light of the country's improvised music scene and worked across geographic demarcations with such figures as Ken Vandermark, Joe McPhee, Lester Bowie, Peter Brötzmann, Johannes Bauer and Peter Uuskyla. *Riverloam Trio* finds Trzaska joined by the English rhythm section of bassist Olie Brice and drummer Mark Sanders on a program of five improvisations recorded in Birmingham, England in May 2011.

On "Ostrich Season" his dusky bass clarinet is given to dirt and elegance; Brice and Trzaska saw and ululate with Sanders accenting in flits and clatters. Switching to alto, Trzaska's tone is measured and dry but with a fullness of impact, each tonal construction hovering between brittleness and muscularity. There's certainly a felt kinship with recent Brötzmann (with whom Sanders has collaborated), at least tonally, but Trzaska seems more coiled or controlled. The proceedings build to a hard charge, albeit briefly, and it's clear that the reedman could resolutely peel the paint off the walls if and when necessary. "Carnival of Shapes" is similarly sparse but more agitated, Trzaska curling and cursing before his statements unfurl in hoarse wails and bitter conversational scraps. *Riverloam Trio* presents some of the finest Trzaska on record, not to mention the work of sympathetic and exciting collaborators.

Reedman and composer Ken Vandermark is noted for his steadfast efforts in bringing together a diverse range of European and American musicians for tours and recordings (starting with Peter Brötzmann Chicago Tentet), the logistics of which are often hard to appreciate completely. The Resonance Ensemble was first convened in 2007 and joins ten players from Eastern Europe, Scandinavia and the United States. From Chicago are Vandermark, saxophonist Dave Rempis and drummers Tim Daisy and Michael Zerang; from New York, trombonist Steve Swell; from Sweden, tuba player Per-Åke Holmlander and trumpeter Magnus Broo; from Poland, Trzaska and reedist Waclaw Zimpel and from the Ukraine, bassist Mark Tokar.

For *What Country is This?*, Tokar was unable to perform, so Chicago bassist Devin Hoff stands in. Though the Ensemble can get extraordinarily raucous, the most compelling moments are lush and/or delicate, such as the cyclic walk that begins midway through "Fabric Monument", brushes and bass parsing soft footfalls as brass, clarinets and alto whisper, comment and swagger. Zimpel's clarinet solo is particularly extraordinary and vivacious, considering and rejecting the solemnity of its surroundings. "Acoustic Fence" is punchy and knotty at its outset, recalling some of the better rockist moments of the Vandermark 5, Broo's skittering trumpet smears a fine lead-in for Trzaska's curiously funky alto solo. Zerang and Swell engage in a beautiful duet, reinforcing the primacy of contrast in these compositions. It's hard to imagine this band existing at any other time in jazz history and their now-ness obliterates any remaining divisionary perception.

For more information, visit nobusinessrecords.com and nottwo.com. Trzaska is at David Rubenstein Atrium Feb. 21st as part of Shofar Trio. See Calendar.



Breaking The Ice
Eric Divito (Pioneer Jazz Collective)
by Sharon Mizrahi

Guitarist Eric DiVito proves that ice was made to be broken both in the studio and in concert last month at the chic Jazz at Kitano. The title track ripples open in a few sparse yet evocative guitar chords, setting the scene for this sublime album. Electric bassist Motohito Fukushima tightly follows DiVito's lead, hovering with a buzz that saturates the track in immense depth. Corcoran Holt's appearance on upright bass is also intriguing. He doesn't trail DiVito's footsteps so much as subtly guides his own way without departing from the pack. As the piece continues, the initial guitar chord sequence emerges as the backbone for all that follows. Drummer Nadav Snir-Zelniker provides momentum for the affair, expressing the breadth of his creative versatility. "Shoot the Messenger" further features the drummer at the top of his inventive craft.

Tenor saxist Jake Saslow's brazen gregariousness - a bit subdued on the album - shone brightly live. He rarely stopped to take a breath, emerging as a powerhouse of intense energy. Yet amid such a distinct set of artists, DiVito manages to embody the frontman role effortlessly. The guitarist vividly illustrated his understated leadership on stage, serenely closing his eyes for the breezy melody in "For Maria". Fukushima's bass didn't leave DiVito's side for a moment in the impeccably synchronized piece. On disc, Saslow and Snir-Zelniker add a sultrier layer to the slow tune, taking the guitar-bass duo's place in the front lines.

The slower and more sensual "Tango" takes on darker undertones as DiVito passionately trickles up and down his guitar. Saslow echoes the sentiment in yet another gripping slur of tenor sax that seems to last from the first to final second of the track. As the piece simmered to a smooth close on the Kitano bandstand, a concertgoer enthusiastically whispered praise for the romantic vibe left lingering in the air.

For more information, visit pjcrecords.ca. DiVito is at The Flatiron Room Thursdays. See Regular Engagements.

Hudson City Suite
Scott Healy Ensemble (Hudson City)
by George Kanzler

Longtime member of the Basic Cable Band on the Conan O'Brien late night TV show and keyboardist with an array of rock-pop musicians over the years, Scott Healy takes a surprising yet assured step into the realm of Duke Ellington, Gil Evans and thoroughly modern and personal jazz composing-arranging on *Hudson City Suite*. Originally inspired by Ellington's suites, the album is nine somewhat thematically related pieces by a tentet featuring four brass, three reeds and piano, bass and drums. Personnel vary and trumpeter Tim Hagans is added as a soloist on some tracks.

Healy favors inventive, through-composed pieces rather than repeating themes and forms like AABA 32-bars. "Summit Avenue Conversation" may be described in the notes as "a pure, unadulterated old school burner in the tradition of Count Basie and Jimmie Lunceford big bands", but that's selling it short. Before it picks up a head of hard-riffing steam, shout choruses and a swinging, swaggering tenor sax solo over roaring horns, it begins with a sly appropriation, in sax phrases over piano, of Coltrane's *A Love Supreme*. Probably more 'old school' is "Franklin Steps", reminiscent of Ellington's many locomotive train pieces, with Kim Richmond's alto sax channeling Johnny Hodges and bluesy piano from the leader. Other Ellington flourishes include voicings nodding to "Mood Indigo" reed/brass mixing and generous use of brass mutes. Closing track "Prelude" is Ellingtonian in its sumptuous weaving of tonal colors in the horns.

There's an impressionistic, almost cinematic scope to the suite - dedicated to a 19th Century community subsumed into modern day Jersey City - as Healy deploys a wide range of colors and timbres, making especially creative use of drummers Kendall Kay and Bill Wysaske. Two pieces lean alluringly toward art music: "Princess Tonga" has horns wafting over shifting, drifting rhythms exotically toward a final ensemble mélange featuring tandem clarinet and soprano sax while "Koko on the Boulevard" features a descending baritone sax-led line expanding into passages incorporating brief time shifts (4/4 to 3/4 to 6/8) and accelerating tempo. Healy has conjured up a captivating, amazingly varied and colorful range of sounds and moods with just a tentet here, showing that less can be more in jazz ensembles.

For more information, visit hudsoncityrecords.com

Hammered
Ches Smith and These Arches (Clean Feed)
by Kurt Gottschalk

One might on occasion be given to pause and consider the future of music in the hands of people who have grown up with the history of recorded music just a YouTube search away, in a world we might conceive of as (or even hope will be) post-genre. That generation might well already be looking at such players as drummer Ches Smith to mark the way. Smith has been largely a rock drummer who has booked time with such familiar-to-these-pages personalities as Trevor Dunn, Fred Frith, Ben Goldberg and Marc Ribot.

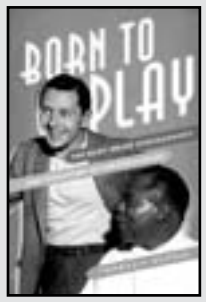
More central (perhaps) to Smith's own field of vision are his oddly fascinating duo Good for Cows (with former Deerhoof bassist Devin Hoff), his equally offbeat solo project Congs for Brums and These Arches, a group he leads with the stellar lineup of saxophonists Tim Berne and Tony Malaby, guitarist Mary Halvorson and Andrea Parkins on accordion and electronics. What perhaps holds his contributions to all of these projects together is a fluidity with rhythm - contrasting, overlaid and sliced with the ease of a hip-hop DJ.

Such characterization might be unexpected for a record given the name *Hammered*, but Smith is as solid as he is nuanced behind the kit and this, the second outing for These Arches, is a rewarding, exciting listen. The band does hammer away at times and in fact several of the compositions - according to Smith - were originally written with a rock band in mind, but they are still roomy enough for healthy improvisation, namechecking in its titles such departed influences as Chicago drummer Phillip Wilson and Haitian Vodou drummer Frisner Augustin, suggesting a couple more touchpoints informing Smith's work.

With the addition of Berne to the band's original lineup, the group's sound is now thick with, well, sound. They've crossed that nebulous line between sounding like some people in a room and becoming a blur of groupthink. In very different ways, Berne and Parkins have traipsed that territory for decades and here in fine company they are continuing to hammer away at blurry lines.

For more information, visit cleanfeed-records.com. This group is at ShapeShifter Lab Feb. 26th. See Calendar.

IN PRINT



Born To Play: The Ruby Braff Discography and Directory of Performances
Thomas P. Hustad (Scarecrow Press)
by Ken Dryden

Ruby Braff was a gifted cornetist and trumpeter who focused on playing only great melodies that inspired his rich, logical improvisations. A devoted fan of Louis Armstrong who managed to find his own voice on his horn early in his career, Braff's interest in swing set him apart from many members of his generation. Braff had a phenomenal career that spanned 54 years as a recording artist and performer and he continued to work even as ailments made touring difficult, finally retiring not long before his death ten years ago this month.

Thomas P. Hustad's exhaustive book attempts to document not only every known record date, but also every broadcast, private recording, performance and interview, a seemingly impossible task. The author also collected and reviewed many of the unissued performances. Hustad's research includes interview transcriptions, excerpts of previously published reviews and articles, along with period advertisements for bookings, all meticulously footnoted. The result is a comprehensive, critical look at Braff's career.

There are a number of surprising chapters in Braff's career. The young trumpeter sat in with an amused Fats Waller, not knowing who the pianist was. During the '50s, Braff had a non-speaking role as a trumpeter in a Rodgers-Hammerstein musical that ran for six months. He recorded a soundtrack for a softcore porn film, a session he regretted.

There is no doubt that Braff set high standards for himself and he expected everyone else to measure up to the same expectations. Braff would rather turn down a job if he didn't approve of the musicians for the date or was not allowed to choose the songs. He thought the failure to preplan a set for a concert to be unprofessional, reasoning that audiences shouldn't be subjected to musicians discussing what to play next.

Hustad's book is not a fast read, but one that serious Ruby Braff fans will savor as they learn new facets of his career and seek out additional LPs, CDs and broadcasts featuring him that circulate among collectors.

For more information, visit rowman.com/Scarecrow

Listen Both Ways
George Schuller's Circle Wide (Playscape)
by Donald Elfman

For over 30 years drummer George Schuller has been a stalwart recording artist and champion of the power of improvisation. Circle Wide is, as he notes, his most recent "personal compass" in continuing to "hone in on a sound, a vibe, a concept". On *Listen Both Ways*, a quintet of powerful musicians focuses on Schuller's compositions and bring their own individual colors to tunes that seem to continue evolving.

The "both ways" in the title defines Schuller's outlook - moving forward while knowing what has come before. The album opens with a question that the composer suggests is better left unanswered - "Could This Be the Year?". It's a pulsing, joyous celebration of what is and what might be. After an intro from guitarist Brad Shepik, the other instruments enter with Peter Apfelbaum's tenor singing, living the question. It's plaintive and emotional but also positive and looking ahead. The underlying pulse continues with Schuller, Shepik and bassist Dave Ambrosio providing the bedrock and then Shepik, vibraphonist Tom Beckham and Apfelbaum all soloing, each heading out but somehow also staying close to the center.

There are a couple of lovely extra surprises here, too. Carla Bley's "Jesus Maria" was introduced in a band led by reedman Jimmy Giuffre over 50 years ago, but it still has the capacity to wow in a quiet way. It opens with an introductory riff and then the main melody played on melodica by Apfelbaum. It's slow and brooding but points hauntingly to Latin America for its harmony and rhythm.

Margo Guyan is a little-known but important figure in circles that included the Modern Jazz Quartet, Ornette Coleman and Bob Brookmeyer. Her "Edwin" from 1960 is jaunty and spirited, a tribute to Ed Schuller, the leader's bassist brother. Again, the soloists take flight on Schuller's loving exploration of the original.

For more information, visit playscape-recordings.com. This group is at Korzo Feb. 26th. See Calendar.

Whispers from the Archive
Juma Sultan's Aboriginal Music Society (Porter)
by Clifford Allen

One of the most anticipated sets of 2011 was the Eremite release *Father of Origin*, a boxed set including two LPs, a CD and a book documenting snatches of the expansive tape and ephemera archive of bassist, percussionist, recording engineer, artist and activist Juma Sultan and the Aboriginal Music Society (AMS), which he co-led with percussionist Ali Abuwi from 1968-78. Practicing the mantra of "any song, any key, any time, anywhere", the AMS consisted of a roving cast of musicians, first based near Woodstock and later integral to the Lower East Side lofts. Their music was an AfroAmerican/AfroAsian analog to the Spontaneous Music Ensemble and the People Band in England, non-idiomatic and enveloping players from various ability levels and approaches into an open percussive and harmonic fabric. *Whispers from the Archive* draws from the collective's more languid affairs, at times atmospheric and at others hooky.

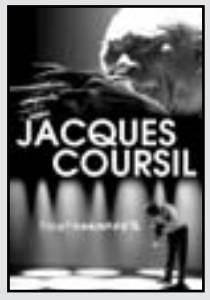
The 20-minute "Ams" opens the set, joining Abuwi and Sultan with pianist Kasa Allah, tenor saxophonist Art Bennett and guitarist James "Blood" Ulmer on a recording waxed at (Rashied) Ali's Alley in 1978. As with many AMS performances, not all of the musicians here are known - in addition to conga, bells, shakers and metal percussion, the group consists of uncredited trap drums and soprano saxophone. Following a meaty passage of palm rhythms and accented flecks, the ensemble settles into a bright vamp, slinking saxophones woven between thick pizzicato, cracking drums, wiry guitar and Allah's light, Lonnie Liston Smith-like chordal constructions. Ultimately, the music isn't out of step with Pharoah Sanders' mid '70s groups or privately issued modal jazz of the period - though Ulmer's contributions seem to shake the ensemble up nicely - but there's an ethos and history wrapped into this music that compels where individual statements might not always take.

Things get a little weirder with the next piece, chants of "Shake Your Money Maker" augmented by Sultan's throaty bass, Abuwi's flute and the pummeling rhythms of drummer Art Lewis, but it's only a fragment, gone as quickly as it appeared. It's hard to know what to make of music like this or the acrid R&B rave-up of "Darn My Socks", featuring Richie Havens' back-up singer Daniel Ben Zebulon evincing a ragged collegiate-band/DIY take on James Brown. Without Abuwi and Sultan present (the former engineered the session), AMS music is still possible - witness the two-part "She Made Me Feel Like Glory", primarily a quartet for pianist Saint Strickland, reedman Tarika Blue and percussionists Rahman Ndiaye and Claude Lateef Jones. The music is an enveloping trance-like environment, developing out of a loping and vaguely psychedelic folk entreaty from an uncredited vocalist (likely one of the percussionists).

Whispers from the Archive is another important and uncompromising window into one of the most interesting creative ensembles to come out of the AfroAmerican counterculture.

For more information, visit porterrecords.com

ON DVD



Photogrammes
Jacques Coursil (La Huit)
by John Sharpe

Paris-born French trumpeter Jacques Coursil boasts a fascinating back-story, but you wouldn't know the half of it from the impressionistic portrait conveyed by *Photogrammes*, a film by Guillaume Dero. Coursil's part in the '60s New Thing, when he recorded with Sunny Murray and Frank Wright for ESP-Disk and played with iconoclasts like Sun Ra, Bill Dixon and Marion Brown, is mentioned only in passing. Likewise his extra-musical life, which diverted him from music for some 35 years, in which he collected two PhDs and taught literature and linguistics at universities in France, Martinique and the US, including tutoring a young John Zorn, who returned the compliment by inviting his mentor to return to the recording studio for the session which yielded *Minimal Brass* (Tzadik, 2004).

Focusing on the here and now, the film centers around two strands: a 2010 performance from the Parisian Banlieues Bleues festival, where the trumpeter is accompanied by a trio of young compatriots, and animated recitations of texts by the Martinican writer Frantz Fanon, whose works have incited and inspired anti-colonial liberation movements around the world. Intercut with these are excerpts from rehearsals both instructing his trio and alone, interviews taken as Coursil walks the streets and brief footage from a promotional gig in a record store with tenor saxophonist Archie Shepp.

Coursil's statement that "the trumpet is a pathway for my tears" aptly describes his lyrical, poetic declamations, which come on like a gentle Miles, sustained by unobtrusive circular breathing and multiple-tongued flutters. He further equates his music with passing ambient sounds and explains his love of unusual intervals. In the concert extracts, his trumpet drifts over the merest skeletal underpinning supplied by his band. Well shot, with a variety of interesting camera angles in both performance and recitation, Dero artfully contrasts tightly framed shots of mouth, fingers and hands with wide-angle scenes. Ultimately Coursil remains an enigmatic figure, though if the 43-minute film inspires viewers to delve more deeply into his life and music, it will have achieved a positive outcome.

For more information, visit lahuit.com

COBI is now at ZEB'S!

CHANGE IN DAY FOR OUR OPEN MIC-JAM SESSIONS + FILMS AGAIN!

Beginning Saturday, February 2, 2013, our Open Mic/Jam Sessions for Singers, Tap Dancers, Instrumentalists, hosted by Frank Owens, will be held every Saturday, from 1 to 6 p.m. At 1 p.m., our film curator Walter Taylor will present films celebrating Black musicians, entertainers and movie stars from the old days. Our Open Mic/Jam Sessions start at approx. 2:30 p.m. and go to 6 p.m. Admission: $10

SUNDAY, FEBRUARY 3, 3013, 7 P.M.

A Love Supreme: A Celebration of the Spiritual Music of JOHN COLTRANE

Produced by Megan Haungs & Toes Tiranoff

Featuring: The Sugar Hill Quartet: Patience Higgins, Musical Director & sax; Marcus Persiani, piano; Alex Hernandez, bass; Dave Gibson, drums
Singers: Maki Mototsu, Carol Randazzo, Kumiko Yamakado
Tap Dancers: Megan Haungs, Kazu Kumagai, Michela Marino Lerman, Toes Tiranoff

OPEN JAM on closing number: bring your tap shoes, musical instruments, voices, Coltrane poems, etc.
Admission $18

ZEB'S
223 W. 28 Street (between 7th & 8th Avenues)
2nd floor walk-up, NYC (above Greenwich Village Plumbing Supply)

BOXED SET

Charles Mingus
The Jazz Workshop Concerts 1964-65 (Mosaic)
by Stuart Broomer

In 1964-65 Charles Mingus was at the peak of his musical powers both as composer and as bandleader, two roles that are closely entwined in his work. In 1963 he had recorded *The Black Saint and the Sinner Lady*, the LP-long suite generally viewed as his masterwork, while in 1966 he virtually withdrew from public view, neither performing nor recording for four years. This seven-CD set chronicles five concerts by Mingus' Jazz Workshop that took place between April 1964 and September 1965. The bands range from 5 to 12 pieces, the music from standards to extended compositions, but it's all imbued with the singular force of Mingus' personality, from impassioned protest and the utopian vision of collective improvisation to jocular, corrosive satire.

Mingus' muse looked backward as well as forward. There are celebrations of the past, including Ellington tunes and a medley of standards; there's "A.T. F.W.", pianist Jaki Byard's solo invocation of Art Tatum and Fats Waller, and there's Mingus' own similarly titled "The Arts of Tatum and Freddie Webster". There are also pieces alive with the energies of the times, directly addressing the state of American civil rights, like "Don't Let It Happen Here" and "A Lonely Day in Selma, Alabama".

The same is true of Mingus' ensembles. The band with Eric Dolphy represents Mingus at his most spontaneous and experimental, but there are also extensive performances that feature trumpeter Lonnie Hillyer and altoist Charles McPherson, a frequent Mingus frontline relatively boppish in its orientation. They shine here, in a different way, in a Minneapolis performance from May 1965 that adds an hour of music to the original LP release *My Favorite Quintet*.

The first two concerts and four CDs - from New York's Town Hall (Apr. 4th, 1964) and Amsterdam's Concertgebouw (Apr. 10th, 1964) - present one of Mingus' greatest bands: the sextet with Dolphy, Byard, saxophonist Clifford Jordan, trumpeter Johnny Coles and Mingus' perennial drummer Dannie Richmond. The band was widely recorded and filmed during a long spring tour of Europe and in American concerts prior to their departure, but each performance reveals its own facets.

This release adds nearly an hour to the Town Hall material, the music possessing a manic energy. The Amsterdam concert includes an extended performance of "Fables of Faubus" (nearly 20 minutes longer than New York's six days before), which is shaped into a complex of different moods and directions by its extended improvisations, including passages of unaccompanied improvisation from each soloist. Dolphy is on fire in this music, from the sweetness of his flute to the mad whoops and cries of his bass clarinet, so closely in sync with Mingus' bass.

One of the benefits of this set is the evolving versions of Mingus' extended "Meditations". It's heard on both sextet concerts, first as "Praying with Eric" in New York, then on the Amsterdam concert as "Meditations on a Pair of Wire Cutters". The final version, "Meditations on Integration", is played by a 12-piece band at Mingus' triumphant Monterey Jazz Festival appearance in September 1964. The band, expanded from the quintet with Hillyer and McPherson, includes key Mingus associates like reed players John Handy and Buddy Collette and Red Callender, Mingus' bass teacher, on tuba.

There's also the complete performance from Mingus' truncated set at the 1965 Monterey Festival, almost a miniature of Mingus' struggles for recognition. There are brilliant solos by trumpeter Jimmy Owens and a powerful spoken-word passage on "It Can't Happen Here", but a sudden signal to wrap up has Mingus going suddenly from "They Trespass the Land of the Sacred Sioux" to a cartoon-ish rendition of "The Saints" as the band departs the stage, Mingus turning rage into humor.

This is a remarkable composite portrait, including substantial material that has never appeared on CD and about two hours that has never appeared in any form. It gives substantial shape to an important period in Mingus' creative life.

For more information, visit mosaicrecords.com. The annual Mingus Big Band High School Competition takes place at Jazz Standard and Manhattan School of Music Feb. 15th-17th. See Calendar.

Dizzy's Club Coca-Cola

JAN 31-FEB 3
RENÉ MARIE QUARTET

FEB 4
ROSWELL RUDD QUARTET

FEB 5-6
GERALD CLAYTON TRIO

FEB 7-10
MULGREW MILLER & WINGSPAN

FEB 11
MOLLY JOHNSON

FEB 12
GREGOIRE MARET

FEB 13-17
NILSON MATTA'S "BLACK ORPHEUS"
Featuring Leny Andrade – CD Release

FEB 18
NELLIE MCKAY & THE AMIGOS BAND
A Grand Experiment of Song

FEB 19
TOSHIKO AKIYOSHI-LEW TABACKIN JAZZ QUARTET

FEB 21-24
TIA FULLER QUARTET

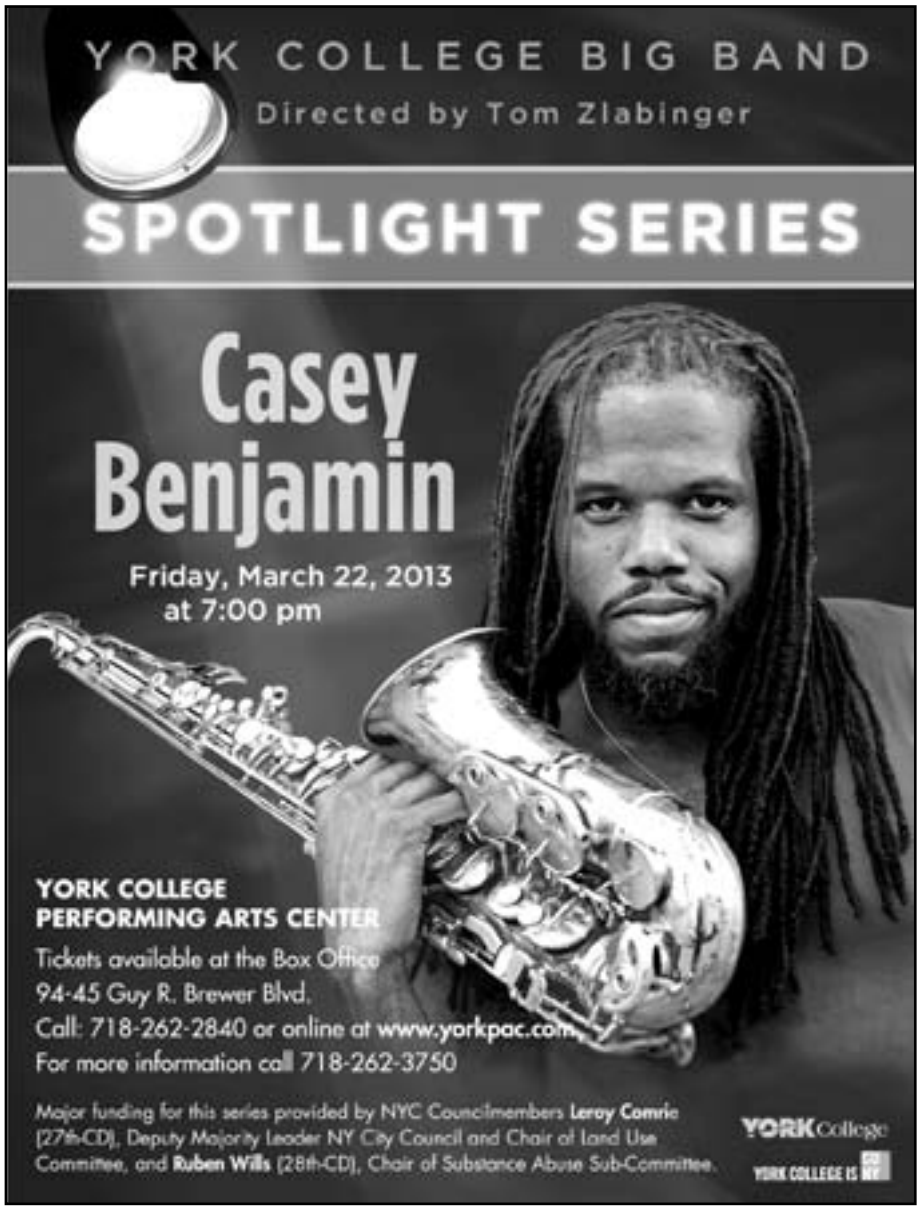
FEB 25
JUILLIARD JAZZ ENSEMBLE

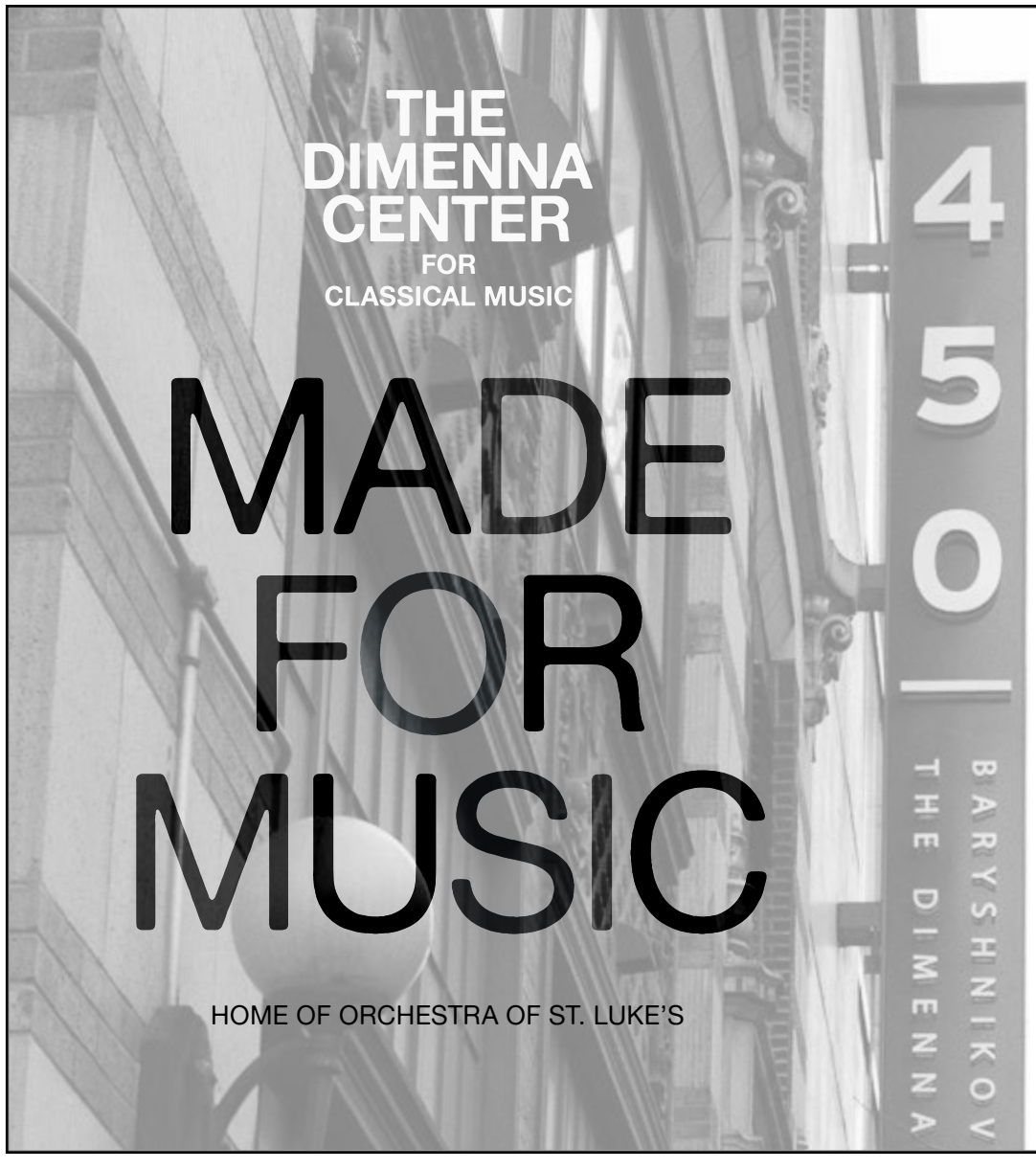
FEB 26-27
THE MUSIC OF DEXTER GORDON
A Celebration

FEB 28
WOLFF & CLARK EXPEDITION

RESERVATIONS 212-258-9595 / 9795

JALC.ORG/DIZZYS





State-of-the-Art Acoustics
Competitive Rates
Convenient Midtown Location
Lounge, Café and Resource Center

REHEARSAL & RECORDING SPACES
Small ensemble to full orchestra and chorus

EVENT SITE
Conferences, workshops, seminars, and concerts

RESERVATIONS & INFORMATION
DiMennaCenter.org or call **212.594.6100**
450 West 37th Street, New York City

Make Music Your Life!

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

Music Performance
Music Business
Music Education
or Audio Recording

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

Scholarships and Financial Aid Available

FIVE TOWNS COLLEGE **www.ftc.edu**
305 N. Service Road Dix Hills, New York 11746 *email: admissions@ftc.edu*

ENTERTAINMENT

Dix Hills Performing Arts Center
Jazz at dhPAC
FIVE TOWNS COLLEGE
305 North Service Road, Dix Hills, NY 11746

For a complete list of DHPAC Performances or to buy tickets call
631-656-2148
or visit
www.dhpac.org

JAZZ SHOWS ARE FREE FOR ALL STUDENTS

Friday, February 1

★**Wayne Shorter Quartet with Danilo Pérez, John Patitucci, Brian Blade and Orpheus Chamber Orchestra** Stern Auditorium 8 pm $29-110
★**Russ Lossing plays Paul Motian** Greenwich House Music School 8 pm $12
★**Mario Pavone ARC Trio with Craig Taborn, Gerald Cleaver** Cornelia Street Café 9, 10:30 pm $15
★**Bill Stewart Quartet with Seamus Blake, Kevin Hays, Peter Washington** Smoke 7, 9, 10:30 pm $35
★**David Virelles' Continuum with Ben Street, Andrew Cyrille, Román Díaz and guest Roman Filiu** Village Vanguard 9, 11 pm $25
★**Rene Marie Quartet with Kevin Bales, Elias Bailey, Quentin Baxter** 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 $30
• **Marc Johnson/Eliane Elias with Victor Jones** 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
• **East Meets West: Arturo O'Farrill's Afro-Latin Jazz Orchestra with guest John Santos** Symphony Space Peter Jay Sharp Theatre 8 pm $20
★**Cooper-Moore/Brian Price Duo; Tyshawn Sorey/Fay Victor Duo** Clemente Soto Velez Cultural Center 9 pm $11-16
• **Sam Raderman/Luc Decker; Ray Gallon Trio with Kiyoshi Kitagawa, Peter Van Nostrand; Michael Dease Group** Smalls 4, 7:30, 10:30 pm $20
• **Jean-Michel Pilc Trio + 1 with Sam Minaie, Ross Pederson** ShapeShifter Lab 8 pm $12
• **Brazilian Trio: Helio Alves, Nilson Matta, Duduka Da Fonseca** Jazz at Kitano 8, 10 pm $25
• **Adam Larson Quintet with Can Olgun, Nils Weinhold, Martin Nevin, Guilhem Flouzat** The Jazz Gallery 9, 10:30 pm $20
• **John Raymond Ensemble with Sullivan Fortner, Linda Oh, Austin Walker** Rubin Museum 7 pm $20
• **Cadillac Moon Ensemble: Patti Kilroy, Roberta Michel, Meaghan Burke, Sean Statser; Iktus: Chris Graham, Steven Sehman, Justin Wolf, Nicholas Woodbury, Cory Bracken; New Morse Code: Hannah Collins/Michael Compitello** The Firehouse Space 8 pm $10
• **Marko Djordjevic Trio with Bobby Avey, Desmond White** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Rob Duguay/Jon Davis** Knickerbocker Bar and Grill 9:45 pm $5
• **Matthew Silberman's Water Wins with Carlos Homs, Simon Jermyn, Tyshawn Sorey** Turtle Bay Music School 7 pm
• **Rome Neal Quartet Tribute to Joe Carrol and Alma Carrol** Jazz 966 8 pm $10
• **Sapphire Adizes Quintet with Donnie Sackman, Jochem Le Cointre, Lucas del Calvo, Zack Hartmann** University of the Streets 9 pm $10
• **Maya Nova/Tuomo Uusitalo; Paula Jaakkola with Saku Nousiainen, Stephen Purcell; New York Bakery Connection: Antonello Parisi, Joseph Han, Luiz Ebert** Somethin' Jazz Club 7, 9, 11 pm $10
• **Jason Yeager Duo** Tomi Jazz 9 pm $10
• **Masami Ishikawa Organ Trio** Cleopatra's Needle 8 pm
• **Sharón Clark** Metropolitan Room 7 pm $20
• **Antonio Ciacca** The Bar on Fifth 8 pm
• **Hide Tanaka Trio; Kevin Dorn and the BIG 72** The Garage 6, 10:30 pm
• **Rakiem Walker Project** Shrine 6 pm

Saturday, February 2

★**Kris Davis with Ingrid Laubrock, Mat Maneri, Eivind Opsvik, Tom Rainey** Cornelia Street Café 9, 10:30 pm $15
★**The Life and Times of Olu Dara aka Charlie Jones: Avery Brooks, Cassandra Wilson, Olu Dara Band with Lady Cantrese, Sounds In Motion, Melba Joyce, The Brawner Brothers, Amiri Baraka, Omar Edwards, Tony Terrell Caribbean Jazz Quartet, Makane Kouyate with Dembaya, Kwatei Jones-Quartey** The Schomburg Center 7:30 pm $30-60
★**Monk in Motion - The Next Face of Jazz: Jamison Ross** Tribeca Performing Arts Center 8:30 pm $25
★**A Tribute to Jayne Cortez: Bill Cole, Warren Smith, Joseph Daley; Brian Settles/Jeremy Carlstedt** Clemente Soto Velez Cultural Center 9 pm $11-16
★**Craig Harris** Ginny's Supper Club 8, 10:30 pm $15
• **Yoron Israel Stevie Wonder Tribute** Sistas' Place 9, 10:30 pm $25
★**Cécile Mclorin Salvant** Allen Room 8:30 pm $30-225
• **George Coleman Jr. and The Rivington Project with Alexander McCabe, Paul Odeh, Chris Haney** ShapeShifter Lab 8:30, 9:45 pm $15
• **Jason Palmer with Mark Shim, Godwin Louis, Leo Genovese, Edward Perez** The Jazz Gallery 9, 10:30 pm $20
• **Laura Andel with Daniel Binelli, Elliott Sharp, Carl Maguire, Andrew Drury** Roulette 8 pm $15
• **Fiery String Sistas!: Nioka Workman, Charisa Dowe-Rouse, Melissa Slocum, Riza Printup and guests Camille Thurman, EJ Strickland** BAMCafé 9:30 pm
★**Amanda Monaco 3 with Sam Trapchak, Vinnie Sperrazza** Domaine Wine Bar 8:30 pm
★**Billy Mintz Quartet with John Gross, Roberta Piket, Putter Smith** Ibeam Brooklyn 8:30 pm $10
★**Katie Bull with Landon Knoblock, Ratzo Harris, Jeff Lederer, George Schuller; Cécile Broché/Russ Lossing** The Firehouse Space 8, 9:30 pm $10
• **Dan Wilson Trio with Eduardo Belo, Adriano Santos** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Banana Puddin' Jazz: Beautiful Young Ladies in Jazz with Jun June Ogawa, Kimberly Garzon, Joy Hanson, Exenia Rocco, Lauren Henderson, Yunie Mojica, Joanna Sternberg** Nuyorican Poets Café 9 pm $15
• **Mike Serrano Dance Band with Stephen C. Josephs** University of the Streets 8 pm $10
• **Aaron Ward's NuGen Jazz Project with Keith Curbow, Joe Alterman, Chris Perkins, Jesse Bielenberg, Jim Bloom; Jeff Richardi Quartet with Yuma Sung, John Feliciano, Doron Lev; The Circuit: Erin Blatti, Isamu McGregor, Alex Goumas, Rodrigo Bonelli; Brett Sandler Trio with Peter Longofono, Adam Pin** Somethin' Jazz Club 5, 7, 9, 11 pm $10
• **Haruna Fukasawa Duo** Tomi Jazz 11 pm $10
• **Kayo Hiraki Trio** Cleopatra's Needle 8 pm
★**Bill Stewart Quartet with Seamus Blake, Kevin Hays, Peter Washington** Smoke 7, 9, 10:30 pm $35
★**David Virelles' Continuum with Ben Street, Andrew Cyrille, Román Díaz and guest Roman Filiu** Village Vanguard 9, 11 pm $25
★**Rene Marie Quartet with Kevin Bales, Elias Bailey, Quentin Baxter** Dizzy's Club 7:30, 9:30 pm $35
• **Lawrence Leathers Group** Dizzy's Club 11:30 pm $20
• **Patricia Barber Quartet with John Kregor, Larry Kohut, Jon Deitemyer** Jazz Standard 7:30, 9:30 pm $30
• **Marc Johnson/Eliane Elias with Victor Jones** 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
• **Sean Schulich** Blue Note 12:30 am $10
• **East Meets West: Arturo O'Farrill's Afro-Latin Jazz Orchestra with guest John Santos** Symphony Space Peter Jay Sharp Theatre 8 pm $20
• **Dwayne Clemons/Sasha Perry Group with Josh Benko, Murray Wall, Jimmy Wormworth; Joel Press Group; Michael Dease Group** Smalls 4, 7:30, 10:30 pm $20
• **Brazilian Trio: Helio Alves, Nilson Matta, Duduka Da Fonseca** Jazz at Kitano 8, 10 pm $25
• **Rob Duguay/Jon Davis** Knickerbocker Bar and Grill 9:45 pm $5
• **The Music of Now Marathon: Shayna Dunkelman; Ursula Oppens; Yosvany Terry Bohemian Trio with Ruben Kodheli, Orlando Alonso; PUBLIQuartet; Jane Ira Bloom with Dean Johnson, Bobby Previte; Adam O'Farrill Band with Livio Almeida, Gabe Schnider, Guy Mintus, Walter Stinson** Symphony Space Leonard Nimoy Thalia 4 pm $15-20
• **Marie-Claire; Sharón Clark** Metropolitan Room 4, 7 pm $20
• **Antonio Ciacca** The Bar on Fifth 8 pm
• **Larry Newcomb Trio; Evgeny Sivtov Trio; Akiko Tsuruga Trio** The Garage 12, 6, 10:30 pm

Sunday, February 3

★**Billy Mintz Group; Bucky Pizzarelli/Ed Laub; Johnny O'Neal; Spike Wilner** Smalls 4, 7:30, 9:30 pm 12 am $20
★**Jessica Pavone solo; Shayna Dulberger Quartet; Matthew Shipp/Michael Bisio** ShapeShifter Lab 7 pm $10
• **Jeanne Gies and the Jazz Masters with Howard Alden, Warren Vaché, Kelly Friesen** Metropolitan Room 7 pm $20
★**Gene Bertoncini solo** The Drawing Room 7 pm $20
• **JB Jangeun Bae with David Binney, Daniel Foose, Ross Pederson** Cornelia Street Café 8:30 pm $10
• **Jon Davis solo** The Bar on Fifth 8 pm
• **Peter Mazza Trio with Dan Wilson, Marco Panascia** Bar Next Door 8, 10 pm $12
• **Out of Your Head: Patrick Breiner, Josh Reed, Rick Parker, Ryan Pate, Ethan Snyder; Drew Williams, John Blevins, Achilles Kallergis, Jeff McLaughlin, Tim Kuhl** The Backroom 9:30, 11 pm
• **Jungsik Lee Nonet with Yongmun Lee, Jungsik Lee, Kyunggu Lee, Yoosun Nam, Matthew Huntington, Jonathan Saraga, Jason Disu, Yesuk Lee, Jeff Dingler, Bomi Choi** Somethin' Jazz Club 9 pm $7
★**David Virelles' Continuum with Ben Street, Andrew Cyrille, Román Díaz and guest Roman Filiu** Village Vanguard 9, 11 pm $25
★**Rene Marie Quartet with Kevin Bales, Elias Bailey, Quentin Baxter** Dizzy's Club 7:30, 9:30 pm $35
• **Diane Schuur** Blue Note 8, 10:30 pm $20-35
• **Yoshi Fruchter, Nick Millevoi, Jeremiah Cymerman, Kevin Zubek; Sohrab Saadat Ladjervardi** Downtown Music Gallery 6 pm
• **Sara Caswell/Joseph Brent** Saint Peter's 4 pm
• **Daniel Levin and Friends with Ivo Perelman, Jason Kao Hwang, Juan Pablo Carletti** Clemente Soto Velez Cultural Center 3 pm $11
• **Ralph Lalama NYU Ensemble** Blue Note 12:30, 2:30 pm $29.50
• **Roz Corral Trio with Freddie Bryant** North Square Lounge 12:30, 2 pm
• **Josh Lawrence Quartet; David Coss Quartet** The Garage 11:30 am 7 pm

Monday, February 4

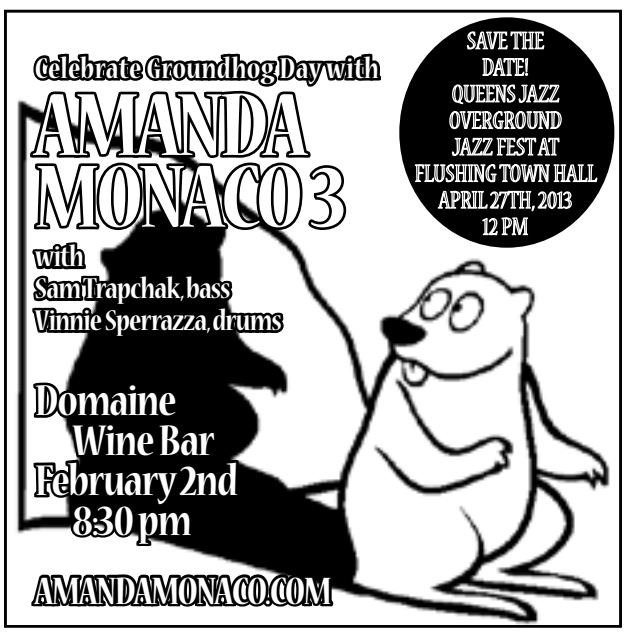
★**Pat Martino** Iridium 8, 10 pm $35
• **Gato Barbieri with Charles Blenzig, Lincoln Goines, Vince Cherico, Luisito Quintero** Blue Note 8, 10:30 pm $35
★**Roswell Rudd Quartet with Lafayette Harris Jr, Ken Filiano, Sunny Kim** Dizzy's Club 7:30, 9:30 pm $25
★**Frank London's Shekhina Big Band with Greg Wall, Marty Ehrlich, Matt Darriau, Zach Mayer, Paul Shapiro, Doug Wieselman, Jessica Lurie, Justin Mullens, Steven Gluzband, Ron Horton, Pam Fleming, Rob Henke, Curtis Hasselbring, Jacob Garchik, Matt Haviland, Brian Drye, Yoshie Fruchter, Anthony Coleman, Uri Sharlin, Brian Glassman, Roberto Rodriguez, Renato Thoms** The Stone 8 pm $10
★**Mingus Orchestra** Jazz Standard 7:30, 9:30 pm $25
• **Juilliard Jazz Ensembles with guest Wycliffe Gordon** Paul Hall 8 pm
• **David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram** Cornelia Street Café 8:30 pm $10
• **Sean Wayland Trio; Aaron Parks Trio with Ben Street, Billy Hart; Spencer Murphy Jam** Smalls 7:30, 9:30 pm 12 am $20
★**Dave Sewelson Group; Ingrid Laubrock/Mary Halvorson Duo; BariSop: Tony Malaby, Michaël Attias, Pascal Niggenkemper, Jeff Davis** Clemente Soto Velez Cultural Center 7:30 pm $11-22
• **The Pookestra; Carolin Pook, Christoph Knoche, Brian Sanders, Werner Dickel, Pascal Niggenkemper, Craig Akin, David Mason, Mike Doughty; Danny Fox Trio with Chris van Voorst, Max Goldman; Sebastian Noelle's KOAN with Marc Mommaas, Thomson Kneeland, Tony Moreno** ShapeShifter Lab 7:30, 8:30, 10 pm $10
• **Javier Arau Jazz Orchestra** Tea Lounge 9, 10:30 pm
• **Daniela Schächter Trio with Marco Panascia, Owen Howard** Bar Next Door 8:30, 10:30 pm $12
• **Charles Turner** Zinc Bar 7 pm $8
• **Patrick Breiner Ensemble** Sycamore 9 pm
• **Jen Bianchi Quartet with Jerry Weldon, Pat Bianchi, Byron Landham; Lola Regenthal with Jonas Tauber, Allison Miller** Somethin' Jazz Club 7, 9 pm $10-15
• **Lluis Capdevila Trio** Tomi Jazz 8 pm $10
• **Antonio Ciacca** The Bar on Fifth 8 pm
• **Howard Williams Jazz Orchestra** The Garage 7 pm

Tuesday, February 5

★**Chris Potter Quartet with Ethan Iverson, Larry Grenadier, Eric Harland** Village Vanguard 9, 11 pm $25
• **Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos** Blue Note 8, 10:30 pm $20-35
★**Lou Donaldson Organ Quartet** Birdland 8:30, 11 pm $30-40
★**Gerald Clayton Trio with Joe Sanders, Justin Brown** Dizzy's Club 7:30, 9:30 pm $30
• **Benny Benack III Quartet** Dizzy's Club 11:30 pm $10
★**Mike Rodriguez Quintet with John Ellis, Robert Rodriguez, Kiyoshi Kitagawa, Rodney Green** Jazz Standard 7:30, 9:30 pm $20
• **Cecilia Coleman Trio** NYC Baha'i Center 8, 9:30 pm $15
• **Jack Jeffers and the New York Classics with Antoinette Montague** Zinc Bar 8, 10 pm
★**David Binney with Jacob Sacks, Eivind Opsvik, Dan Weiss** 55Bar 10 pm
★**Tyshawn Sorey Brass Quintet; Jeff Lederer String Quartet Project with Mary LaRose, Mark Feldman, Felicia Wilson, Nicole Federici, Marika Hughes, Renee Hart, Matt Wilson** Korzo 9, 10:30 pm $5
• **Spike Wilner solo; Smalls Legacy Little Big Band with Josh Evans, Frank Lacy, Theo Hill; Kyle Poole and Friends** Smalls 7, 9:30 pm 12 am $20
• **Erika Dagnino; The Red Microphone: John Pietaro, Ras Moshe, Rocco John Iacovone, Nicolas Letman-Burtinovic; Eyebone: Nels Cline, Teddy Klausner, Jim Black** ShapeShifter Lab 7, 8, 9:30 pm $10
• **Angelo Di Loreto solo** Jazz at Kitano 8 pm
★**PascAli: Sean Ali/Pascal Niggenkemper** The 109 Gallery 8 pm
• **Rale Micic Trio with Tom Beckham, Peter Slavov** Bar Next Door 8:30, 10:30 pm $12
• **Cyrille Aimee; East West Quintet** Rockwood Music Hall 11 pm
• **Geila Zilkha with Doug Richardson, Toru Dodo, Eric Lemon; Matt Garrison and CodeName with Mike Finoia, Nick Consul, George Delancey, Ryan Cavan** Somethin' Jazz Club 7, 9 pm $10
• **Yoo Sun Num Trio** Tomi Jazz 8 pm $10
• **The Anderson Brothers** The Garage 7 pm
• **David Greer; Megumi Hakuba** Shrine 8, 9 pm
• **Antonio Ciacca** The Bar on Fifth 8 pm

Wednesday, February 6

• **Zmiros Project: Frank London, Lorin Sklamberg, Rob Schwimmer** Symphony Space Leonard Nimoy Thalia 7:30 pm $33
★**Valery Ponomarev "Our Father Who Art Blakey" Big Band** Zinc Bar 8 pm
• **Mary Halvorson/Jessica Pavone** Barbès 8 pm $10
★**Gregg August Septet with John Bailey, Yosvany Terry, John Ellis, Xavier Davis, Rudy Royston** Smoke 7, 9, 10:30 pm
• **Jonathan Kreisberg solo and Quartet with Will Vinson, Rick Rosato, Colin Stranahan** Jazz Standard 7:30, 9:30 pm $20
• **Joe Martin Group** Smalls 9:30 pm $20
• **Mike Baggetta 4tet with Jason Rigby, Jeremy Stratton, George Schuller** Seeds 8:30 pm $10



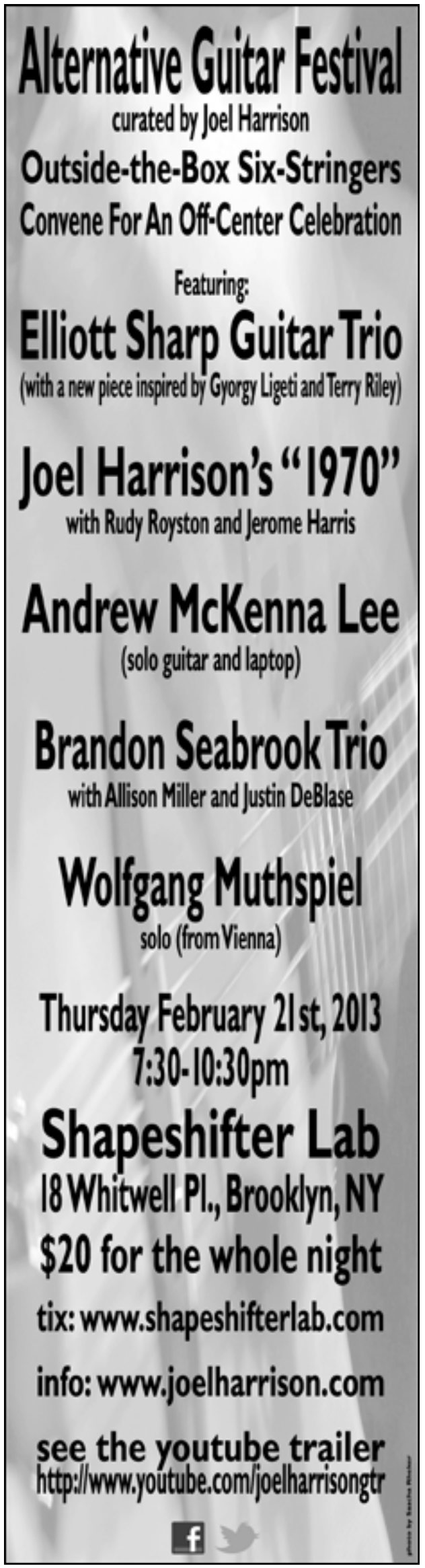
★**Patience Higgins** Ginny's Supper Club 7, 8, 10:30 pm $15
• **Volora Howell Quartet with Isaac Ben Ayala, Belden Bullock, Vincent Ector** Jazz at Kitano 8, 10 pm $10
• **Curtis Macdonald Quartet with Bobby Avey, Chris Tordini, Adam Jackson; Travis Reuter Group with Peter Evans, Miles Okazaki, Jeremy Viner, Danny Sher** Cornelia Street Café 8:30, 10 pm $10
• **André Matos 4tet with Jacob Sacks, Eivind Opsvik, Billy Mintz; Jeremy Udden Band with Jeremy Stratto, Brandon Seabrook, Kenny Wollesen; Sara Serpa with André Matos, Dan Blake, Linda Oh** ShapeShifter Lab 7:30 pm $10
• **Alma and Rale Micic Trio** An Beal Bocht Café 8, 9:30 pm $15
• **Joe Alterman** Caffe Vivaldi 9:30 pm
• **Ray Parker; Scott Kulick 6 with Atsushi Ouchi, Jackson Hardaker, Sebastien Ammann, Evan Jagels, Nico Dann** Somethin' Jazz Club 7, 9 pm $10
• **Antonello Parisi Trio** Tomi Jazz 8 pm $10
• **Mark Devine Trio** The Garage 7 pm
★**Chris Potter Quartet with Ethan Iverson, Larry Grenadier, Eric Harland** Village Vanguard 9, 11 pm $25
• **Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos** Blue Note 8, 10:30 pm $20-35
★**Lou Donaldson Organ Quartet** Birdland 8:30, 11 pm $30-40
★**Gerald Clayton Trio with Joe Sanders, Justin Brown** Dizzy's Club 7:30, 9:30 pm $30
• **Benny Benack III Quartet** Dizzy's Club 11:30 pm $10
• **Antonio Ciacca** The Bar on Fifth 8 pm
• **Jayne Cortez Celebration** Cooper Union Great Hall 2 pm
• **Hilary Kole** Saint Peter's 1 pm $10

Thursday, February 7

• **Mark Murphy with Brandi Disterheft All-Stars; Ross Kratter Jazz Orchestra** Metropolitan Room 9:30, 11:30 pm $20
• **Mulgrew Miller and Wingspan with Steve Nelson, Antonio Hart, Duane Eubanks, Rodney Green** Dizzy's Club 7:30, 9:30 pm $30
• **Dafnis Prieto Sextet with Ralph Alessi, Roman Filiu, Felipe Lamoglia, Osmany Paredes, Ben Street** Jazz Standard 7:30, 9:30 pm $25
★**Bobby Sanabria** Ginny's Supper Club 7, 9 pm $20
• **Authority Melts From Me: Bobby Avey Band with Miguel Zenón, Ben Monder, Thomson Kneeland, Jordan Perlson** Symphony Space Leonard Nimoy Thalia 7:30 pm $15-30
★**George Schuller Trio with Ugonna Okegwo, Jerome Harris** Bar Next Door 8:30, 10:30 pm $12
• **Giuseppi Logan Quartet; Gil Selinger Ensemble** The Firehouse Space 8, 9:30 pm $10
• **Paul Beaudry and Pathways with Tim Armacost, Bennett Paster, Tony Jefferson** Jazz at Kitano 8, 10 pm $10
• **Mike McGinnis and The Roadtrip Band with Jeff Hermanson, Brian Drye, Justin Mullens, Ohad Talmor, Barry Saunders, Matt Blostein, Jacob Sacks, Dan Fabricatore, Vinnie Sperrazza** Barbès 8 pm $10
• **Jeremy Udden's Folk Art with Brandon Seabrook, Jeremy Stratton, Kenny Wollesen** Cornelia Street Café 8, 9:30 pm $10
★**Jonah Parzen-Johnson solo; Jesse Stacken, Vinnie Sperrazza, Matt Pavolka** Ibeam Brooklyn 8:30, 10 pm $10
• **Aaron Burnett with Carlos Homs, Andy Berman, Nick Jozwiak, Tyshawn Sorey** The Jazz Gallery 9, 10:30 pm $15
• **Robin Verheyen; Music For Images: Ryan Ferreira/Chris Dingman** Lark Café 8 pm
• **Gregorio Uribe Big Band** Zinc Bar 9, 10:30 pm 12 am
• **Brian Adler Helium Music Project with Nick Kadajski, Danny Fox, Mark Lau, Rohin Khemani; Aruán Ortiz/Bob Gluck** ShapeShifter Lab 8, 9:30 pm $10
• **Marcelo Peralta Trio with Dan Peck, JP Carletti** The Diana Center 7 pm
• **Amy Cervini and Jazz Country with Jesse Lewis, Matt Aronoff and guests** 55Bar 7 pm
• **Cathy Harley Trio** Cleopatra's Needle 7 pm
★**Deborah Latz; Sarah Kervin with Perry Smith, Julia Adamy, Matt D. Hurley** Somethin' Jazz Club 7, 9 pm $10
★**Champian Fulton Trio** The Garage 7 pm
• **MetaSonic Band** Shrine 7 pm
• **Jon Roche Jam; Joe Martin Group** Smalls 4, 9:30 pm $20
★**Chris Potter Quartet with Ethan Iverson, Larry Grenadier, Eric Harland** Village Vanguard 9, 11 pm $25
• **Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos** Blue Note 8, 10:30 pm $20-35
★**Lou Donaldson Organ Quartet** Birdland 8:30, 11 pm $30-40
• **Antonio Ciacca** The Bar on Fifth 8 pm

Friday, February 8

★**George Garzone Trio with Peter Slavov, Pete Zimmer** Cornelia Street Café 9, 10:30 pm $15
• **Ugonna Okegwo Quartet with Rich Perry, Xavier Davis, Obed Calvaire** Smoke 7, 9, 10:30 pm $30
★**Will Calhoun's Native LandsTrio** BAMCafé 9:30 pm
• **Sam Raderman/Luc Decker; Ralph LaLama and Bop Juice with David Wong, Clifford Barbaro; Neal Smith Group** Smalls 4, 7:30, 10:30 pm $20
• **Roni Ben-Hur Trio with Santi Debriano, Duduka Da Fonseca** Jazz at Kitano 8, 10 pm $25
• **Brooklyn Wide Open: Andrew Rathbun Large Ensemble with Ben Kono, David Smith, John Carlson, David Ambrosio, Rob Wilkerson, Taylor Haskins and WORKS: Michel Gentile, Daniel Kelly, Rob Garcia** Brooklyn Conservatory of Music 8 pm $15
• **Dee Daniels and Marcus McLaurine Quartet with Erica Lindsey, John Chin, Sylvia Cuenca** Brooklyn Public Library Central Branch 8 pm
★**Wet Ink with Yarn/Wire and Mivos Quartet** The DiMenna Center for Classical Music 8 pm $15
• **Jack Wilkins Trio with Andy McKee, Mike Clark** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Russ Kassoff** Knickerbocker Bar and Grill 9:45 pm $5
• **The Underworld Fusionist: Collin Young, Mike Bardash, Tehrin Cole, Daryle Pooser; Sebastien Ammann Quartet with Michaël Attias, Noah Garabedian, Nathan Ellman-Bell** ShapeShifter Lab 8, 9:30 pm $10
• **Jonas Tauber Quartet with Adam Diller, Hans Tammen, Billy Mintz** Ibeam Brooklyn 8:30 pm $10
• **Jeff King** Jazz 966 8 pm $10
• **Parhelion Trio - Colored in Velvet: Sarah Carrier/ Andrea Christie** The Firehouse Space 8 pm $10
• **Franziska Katharina/Hagen Moeller; Somethin' Vocal with Matt Baker Trio** Somethin' Jazz Club 7, 9 pm $10-12
• **Gray Negbaur solo** Tomi Jazz 9 pm $10
• **Justin Wert Trio** Cleopatra's Needle 8 pm
• **Ben Banack Quartet; Hot House** The Garage 6, 10:30 pm
• **Mulgrew Miller and Wingspan with Steve Nelson, Antonio Hart, Duane Eubanks, Rodney Green** Dizzy's Club 7:30, 9:30 pm $35
• **Benny Benack III Quartet** Dizzy's Club 11:30 pm $20
• **Dafnis Prieto Sextet with Ralph Alessi, Roman Filiu, Felipe Lamoglia, Osmany Paredes, Ben Street** Jazz Standard 7:30, 9:30, 11:30 pm $30
★**Bobby Sanabria** Ginny's Supper Club 7, 9 pm $20
★**Chris Potter Quartet with Ethan Iverson, Larry Grenadier, Eric Harland** Village Vanguard 9, 11 pm $25
• **Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos** Blue Note 8, 10:30 pm $20-35
★**Lou Donaldson Organ Quartet** Birdland 8:30, 11 pm $30-40
• **Antonio Ciacca** The Bar on Fifth 8 pm
• **Rakiem Walker Project** Shrine 6 pm



Saturday, February 9

★**The Fringe: George Garzone, John Lockwood, Bob Gullotti** Cornelia Street Café 9, 10:30 pm $15
★**Fred Ho Green Monster Big Band** Ginny's Supper Club 8, 10 pm $25
★**Frank Kimbrough/Scott Robinson** Greenwich House Music School 8 pm $12
★**Joe Maneri Celebration: Michäel Attias, Dave Ballou, Lucian Ban, Roy Campbell, Juan Pablo Carletti, Steve Dalachinsky, Ben Gerstein, Ben Holmes, Sten Hostfalt, Simon Jermyn, Noah Kaplan, Tony Malaby, Abe Maneri, Terrence McManus, Christopher Meeder, Matt Moran, Matt Pavolka, Randy Peterson, Jean Carla Rodea, Ed Schuller, Josh Sinton, Gavin Smith, Jesse Stacken, Jonathan Wood Vincent** Douglass Street Music Collective 8 pm $10
• **Kenny Wessel Quartet with Lisa Parrott, Matt Pavolka, Russ Meissner; Ursel Schlicht's SonicExchange with Cécile Broche, Dafna Naphtali, Hans Tammen, Abraham Gomez-Delgado, Rachel Bernsen, Melanie Maar, Taylor Ho Bynum, Kevin James, Phill Niblock** The Firehouse Space 8, 9:30 pm $10
• **Alan Ferber Nonet + Strings with John Ellis, Jon Gordon, Doug Yates, Scott Wendholt, Nate Radley, Bryn Roberts, Matt Clohesy; Rose & the Nightingale: Jody Redhage, Sara Caswell, Leala Cyr, Laila Biali and guest Ben Wittman** ShapeShifter Lab 8, 9:30 pm $10
• **Revolutionary Snake Ensemble** BAMCafé 9:30 pm
• **Neil Clarke** Sistas' Place 9, 10:30 pm $25
• **Steven Feifke Big Band; Adam Larson Quintet; Armand Hirsch Trio** 92YTribeca 9 pm $10
• **Ben Monder Trio with Chris Lightcap, Jochen Rueckert** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Chip Shelton** Creole 7 pm
• **The Music of Louis Armstrong: Hot Lips Joey Morant and Catfish Stew** Lucille's at BB King's Blues Bar 8 pm $25
• **Sarah Slonim Quartet with Jon Beshay, Dylan Shamat, Josh Davis; Lynn Stein/John Hart Group with Warren Vaché, Sean Smith; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor** Somethin' Jazz Club 7, 9, 11 pm $10
• **Miki Yamanaka; Justin Purtill** Tomi Jazz 8, 11 pm $10
• **Allan Rosenthal** Cleopatra's Needle 8 pm
• **Richard Vitale Quartet** Oceana Restaurant 9 pm
• **Ugonna Okegwo Quartet with Rich Perry, Xavier Davis, Obed Calvaire** Smoke 7, 9, 10:30 pm $30
• **Dwayne Clemons/Sasha Perry Group with Josh Benko, Murray Wall, Jimmy Wormworth; Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Neal Smith Group** Smalls 4, 7:30, 10:30 pm $20
• **Roni Ben-Hur Trio with Santi Debriano, Duduka Da Fonseca** Jazz at Kitano 8, 10 pm $25
• **Russ Kassoff** Knickerbocker Bar and Grill 9:45 pm $5
• **Mulgrew Miller and Wingspan with Steve Nelson, Antonio Hart, Duane Eubanks, Rodney Green** Dizzy's Club 7:30, 9:30 pm $35
• **Dafnis Prieto Sextet with Ralph Alessi, Roman Filiu, Felipe Lamoglia, Osmany Paredes, Ben Street** Jazz Standard 7:30, 9:30, 11:30 pm $30
★**Chris Potter Quartet with Ethan Iverson, Larry Grenadier, Eric Harland** Village Vanguard 9, 11 pm $25
• **Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos** Blue Note 8, 10:30 pm $20-35
★**Lou Donaldson Organ Quartet** Birdland 8:30, 11 pm $30-40
• **Antonio Ciacca** The Bar on Fifth 8 pm
• **Moth To Flame** Shrine 6 pm
★**What is Latin jazz?: Bobby Sanabria Multiverse Big Band** Rose Hall 1, 3 pm $12-28
• **Daniela Schächter Trio with Michael O'Brien, Brian Fishler; Austin Walker Trio; Virginia Mayhew Quartet** The Garage 12, 6, 10:30 pm

Sunday, February 10

★**Curtis Hasselbring's Number Stations with Chris Speed, Matt Moran, Mary Halvorson, Chris Lightcap, Satoshi Takeishi, Jim Black** ShapeShifter Lab 8, 9:15 pm $10
• **John Merrill; Gene Bertoncini solo; Johnny O'Neal; Ken Fowser/Behn Gillece Group with Rick Germanson, Gerald Cannon, Jason Brown** Smalls 4, 7:30, 9:30 pm 12 am $20
• **Tony Falco's I.C.E. with Josh Sinton, Owen Stewart-Robertson, Aryeh Kobrinsky; Kevin Diehl' s Sonic Liberation Front** Douglas Street Music Collective 8 pm $10
• **Dafna Naphtali, Michael Gregory, Ras Moshe; O.D.D. Trio; Lisa Dowling, Damien Olsen, Adam Dym** The Firehouse Space 8, 9:30 pm $10
• **Nils Weinhold Trio with Bastian Weinhold** Bar Next Door 8, 10 pm $12
• **Jon Davis solo** The Bar on Fifth 8 pm
• **Nick Finzer Group** The National 7, 8:30 pm
• **Albert Marques Trio with Walter Stinson, Zach O'Farrill; IN Trio: Tim Armacost, Harvie S, Christian Finger** Somethin' Jazz Club 7, 9 pm $10-15
• **Marie-Claire** Metropolitan Room 9:30 pm $20
• **Mulgrew Miller and Wingspan with Steve Nelson, Antonio Hart, Duane Eubanks, Rodney Green** Dizzy's Club 7:30, 9:30 pm $30
• **Dafnis Prieto Sextet with Ralph Alessi, Roman Filiu, Felipe Lamoglia, Osmany Paredes, Ben Street** Jazz Standard 7:30, 9:30 pm $25
★**Chris Potter Quartet with Ethan Iverson, Larry Grenadier, Eric Harland** Village Vanguard 9, 11 pm $25
• **Ron Carter Quartet with Renee Rosnes, Payton Crossley, Rolando Morales-Matos** Blue Note 8, 10:30 pm $20-35
• **Benefit Show for ABC NO-Rio: Kali Z. Fasteau, Peter Knoll, Cristian Amigo, Kenny Millions, Chris Welcome, Nick Gianni, Dikko Faust, Stan Nishimura, Diana Wayburn, Cheryl Pyle, Nicolas Letman-Burtinovic, Emmanuelle Zagoria, John Pietaro, Claire de Brunner, Jesse Dulman, Jason Candler, Evan Gallagher, Rocco John Iacovone, Josh Sinton, Erika Dagnino, Cécile Broche, Francois Grillot, Vin Scalia, Jochem Van Dijk, Blaise Siwula** ABC No-Rio 6 pm
• **Andy Haas/Ken Aldcroft; Marcelo Peralta/JP Carletti** Downtown Music Gallery 6 pm
★**Blue Pipa Trio: Min Xiao-Fen, Dean Johnson, Steve Salerno** Saint Peter's 5 pm
★**Amina Figarova Trio with Joe Sanders, Winard Harper** Blue Note 12:30, 2:30 pm $29.50
• **Roz Corral Trio with Nir Felder, Boris Kozlov** North Square Lounge 12:30, 2 pm
• **Lou Caputo Quartet; David Coss Quartet** The Garage 11:30 am 7 pm

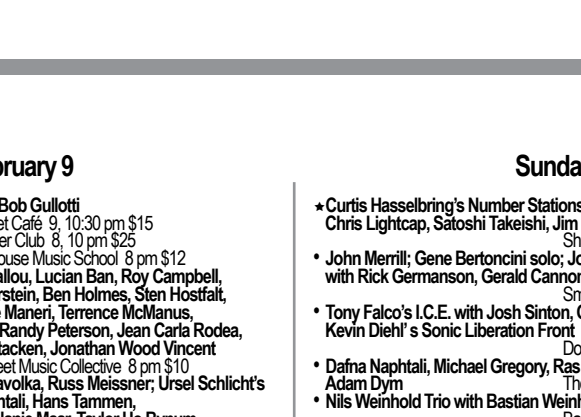
Monday, February 11

★**Vanguard Jazz Orchestra 47th Anniversary Celebration** Village Vanguard 9, 11 pm $25
★**Frank London's Shekhina Big Band with Greg Wall, Marty Ehrlich, Matt Darriau, Zach Mayer, Paul Shapiro, Doug Wieselman, Jessica Lurie, Justin Mullens, Steven Gluzband, Ron Horton, Pam Fleming, Rob Henke, Curtis Hasselbring, Jacob Garchik, Matt Haviland, Brian Drye, Yoshie Fruchter, Anthony Coleman, Uri Sharlin, Brian Glassman, Roberto Rodriguez, Renato Thoms** The Stone 8 pm $10
★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
• **Molly Johnson with Seamus Blake, Robi Botos, Mike Downes, Larnell Lewis** Dizzy's Club 7:30, 9:30 pm $25
• **Asuka Kakitani Jazz Orchestra** Drom 7:15 pm $10
• **Tyrone Birkett Group with Paula Ralph-Birkett, Gregory Royals, Johnny Mercier, Reggie Young, Jason Patterson; Seung-Hee Quintet with Adam Kolker, Toru Dodo, Thomson Kneeland, George Schuller** ShapeShifter Lab 7, 10 pm $10
• **Randy Ingram Trio; Jaleel Shaw Group; Spencer Murphy Jam** Smalls 7:30, 9:30 pm 12 am $20
• **Alma Micic Trio with Doug Wamble, Corcoran Holt** Bar Next Door 8:30, 10:30 pm $12
• **Aimee Allen** Zinc Bar 7 pm $8
• **Anders Nilsson solo; Gospel of Mars: Jef Brown, Aaron Moore, Robert Jones** Otto's Shrunken Head 10 pm
• **Dahi Divine Legacy Quintet with James Tillman, Chris Smith, Khary Shaheed** Somethin' Jazz Club 9 pm $7
• **Maya Stoyanova Duo** Tomi Jazz 8 pm $10
• **Martha Lorin's Love Songs for Jazz Lovers with Vic Juvis, Harvie S; Yoshino Nakahara Quartet** Metropolitan Room 9:30, 11:30 pm $20
• **Simona Premazzi** The Bar on Fifth 8 pm
• **Kyle Athayde Big Band** The Garage 7 pm
• **Michael Eaton Quartet; Jonathan Wood Vincent; Rita Ferreira Trio** Shrine 7, 9, 10 pm

Tuesday, February 12

★**Luciana Souza/Romero Lubambo** Jazz Standard 7:30, 9:30 pm $25
• **Gregoire Maret with Federico Pena, Ben Williams, Clarence Penn** Dizzy's Club 7:30, 9:30 pm $25
• **Luca Santaniello Quartet** Dizzy's Club 11:30 pm $10
• **Cyrille Aimee** Birdland 8:30, 11 pm $30-40
• **Enrico Granafei** NYC Baha'i Center 8, 9:30 pm $15
★**Mark Sanders Duos with Nate Wooley, Lafayette Gilchrist** Douglass Street Music Collective 8 pm $10
• **Yayoi Ikawa Trio with Francois Moutin, Tyshawn Sorey; Matt Mitchell/Ches Smith** Korzo 9, 10:30 pm $5
• **Maria Neckam with Aaron Parks, Nir Felder, Mariel Roberts, Thomas Morgan, Tommy Crane; Noah Preminger/Ben Monder; Bennett Paster Group with Tim Armacost, Alex Pope Norris, Gregory Ryan, Willard Dyson** ShapeShifter Lab 7:30, 9, 10 pm $10
★**Spike Wilner solo; Scott Hamilton Group; Kyle Poole and Friends** Smalls 7, 9:30 pm 12 am $20
• **Stan Killian Evoke Quintet with Mike Moreno, Benito Gonzalez, Corcoran Holt, McClenty Hunter** 55Bar 7 pm
• **Tim Hayward Trio with Hans Glawischnig, Steve Johns** Bar Next Door 8:30, 10:30 pm $12
• **Sonia Szajnberg with Eli Sundelson, Nir Felder, David Christian; Double Bass Double Voice: Nancy Harms, Emily Braden, Steve Whipple** Cornelia Street Café 8:30, 10 pm $10
• **Child Abuse; Radiation Blackbody; Mario Diaz de Leon's Oneirogen; Procatrocist: Mick Barr, Eston Browne, Joe Merolla, Weasel Walter** Saint Vitus Bar 8 pm $8
• **Angelo Di Loreto solo** Jazz at Kitano 8 pm
• **Joelle Lurie Band with Jeremy Viner, Nick Consol, Ben Gallina, Conor Meehan; Marla Sampson/Matt Baker** Somethin' Jazz Club 7, 9 pm $7-12
• **Yoo Sum Num Trio** Tomi Jazz 8 pm $10
• **John Raymond Quartet** The Garage 7 pm
★**Vanguard Jazz Orchestra 47th Anniversary Celebration** Village Vanguard 9, 11 pm $25
• **Simona Premazzi** The Bar on Fifth 8 pm

Flushing Town Hall
Jazz



Randy Sandke

EBONY HILLBILLIES
SAT, FEB 9, 8 PM
$15/$10 Members and Students with ID
One of the last black string bands in the U.S., The Ebony Hillbillies keep an important legacy alive with rootsy, homegrown style of All American Music-Jazz.

RANDY SANDKE –
HOMAGE TO LOUIS ARMSTRONG + BIX BEIDERBECKE
SAT, MAR 9, 8 PM
$15/$10 Members and Students with ID
Rand Sandke performs an homage to these greats who called Queens their home. Join us for a post-show Q & A and Birthday Cake in honor of Bix, who was born March 10, 1903.

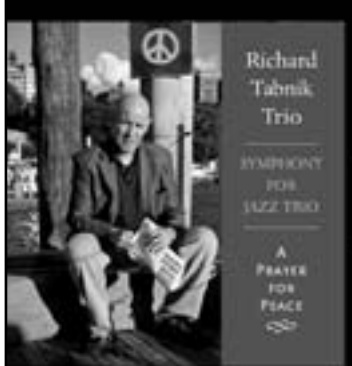
Ebony Hillbillies

FLUSHING TOWN HALL

ORDER TICKETS TODAY!
(718) 463-7700 x222 flushingtownhall.org
Flushing Town Hall, 137-35 Northern Blvd., Flushing, NY 11354

Supported by National Endowment for the Arts; New York State Council on the Arts, a State Agency; New York City Department of Cultural Affairs; Bloomberg Philanthropies; New York Community Bank Foundation and Macy's.

RICHARD TABNIK TRIO
Richard Tabnik (alto saxophone) • Roger Mancuso (drums) • Adam Lane (bass)



Symphony for Jazz Trio
A Prayer for Peace

BEST OF 2012 THE NEW YORK CITY JAZZ RECORD BEST OF 2012
Honorable Mention - New Releases

Special 2-fer CD:
Studio set & Live at The Stone NYC

AVAILABLE FROM www.newartistrecords.com • #NA1053CD
ALSO AVAILABLE AT www.klompfoot.com

Wednesday, February 13

- **Nilson Matta's Black Orpheus with Leny Andrade, Klaus Mueller, Fernando Saci, Alexandre Kautz, Steve Wilson** Dizzy's Club 7:30, 9:30 pm $30
- **Luca Santaniello Quartet** Dizzy's Club 11:30 pm $10
- **Jean-Michel Pilc/Gilad Hekselman** Cornelia Street Café 8:30, 10 pm $10
- **Miho Nobuzane Quartet with Hendrik Meurkens, Tetsuya Sato, Victor Jones** Jazz at Kitano 8, 10 pm $10
- ★**Scott Hamilton Group** Smalls 9:30 pm $20
- **Orrin Evans Group with Denise King** Zinc Bar 9, 10:30 pm 12 am
- ★**Michäel Attias Group** Seeds 8:30 pm $10
- **Joseph Moffett's Claque with Noah Kaplan, Dov Manski, Jason Nazary** Barbès 8 pm $10
- ★**Champian Fulton with Harry Allen, Stephen Fulton, Hideki Tanaka, Pete Zimmer** Smoke 7, 9, 10:30 pm
- **Joel Miller with Ingrid Jensen, Gary Versace, Matt Clohesy, Greg Ritchie** ShapeShifter Lab 8:30 pm $15
- **Paul Abler/Helio Alves** Whole Foods Midtown Eastside 7 pm
- **Colonic Youth: James Ilgenfritz, Dan Blake, Kevin Shea, Phillip White; 10^32K: Frank Lacy, Kevin Ray, Andrew Drury** Douglass Street Music Collective 8 pm $10
- **Aaron Comess Group with Steven Bernstein, Erik Lawrence, Matt Penman, Barney Mcall** Somethin' Jazz Club 9 pm $10
- **Sam Kulok Trio** Tomi Jazz 8 pm $10
- **Nick Moran Trio** The Garage 7 pm
- ★**Luciana Souza/Romero Lubambo** Jazz Standard 7:30, 9:30 pm $25
- **Cyrille Aimee** Birdland 8:30, 11 pm $30-40
- ★**Vanguard Jazz Orchestra 47th Anniversary Celebration** Village Vanguard 9, 11 pm $25
- **Simona Premazzi** The Bar on Fifth 8 pm
- **Mark Sanders solo** Downtown Music Gallery 6 pm

Thursday, February 14

- ★**William Parker's Alphaville Suite with Rob Brown, Lewis Barnes, Cooper-Moore, Jason Kao Hwang, Jean Cook, Mazz Swift, Alex Waterman** Roulette 8 pm $15
- ★**Highlights In Jazz 40th Anniversary Gala: Barbara Carroll/Jay Leonhart; Bria Skonberg/ Ken Peplowski; Harlem Blues and Jazz Band: Joey Morant, Fred Staton, Art Baron, Zeke Mullins, Jackie Williams, Bill Wurtzel, Michael Max Fleming and guests Ehud Asherie, Steven Frieder, Marion Felder** Tribeca Performing Arts Center 8 pm $37.50-40
- ★**Fred Hersch/Julian Lage Duo** Jazz at Kitano 8, 10 pm $10
- **John Zorn Valentine's Day Improv Night** The Stone 8 pm $25
- ★**Rachelle Ferrell** Blue Note 8, 10:30 pm $30-55
- ★**Chembo Corniel Quintet with Ivan Renta, Elio Villafranca, Carlo DeRosa, Vince Cherico** Drom 6, 8:30 pm $69
- **Ben Perowsky, Chris Speed, Brad Shepik** Doma 8 pm $30
- **Sara Serpa, André Matos, Tommy Crane** Cornelia Street Café 10 pm $10
- **Jon Roche Jam; Camila Meza Duet; John Ellis Group** Smalls 4, 7, 9:30 pm $20
- **Roz Corral Quartet with Nir Felder, Boris Kozlov, Steve Smith** 55Bar 7 pm
- **Tomoko Omura Quintet with Jeff Miles, Glenn Zaleski, Noah Garabedian, Ronen Itzik; Tammy Scheffer Sextet with Jeremy Udden, Dan Pratt, Chris Ziemba, Daniel Foose, Ronen Itzik** ShapeShifter Lab 8, 9:30 pm $75
- **Mary Cherney Ensemble with Matt Lavelle, Claire de Brunner, Francois Grillot, Todd Capp; Matt Lavelle and the Blessing** The Firehouse Space 8, 9:30 pm $10
- **Mike Rood Trio with Rick Rosario, Rogério Boccato** Bar Next Door 6:30, 9 pm $72.50
- **Tommy Crane; Timaeus: Douglass Bradford, Zach Lober, Cody Brown** Lark Café 8 pm
- **Terry Vakirtzoglou Quartet with Tuomo Uusitalo, George Kostopoulos, Joao Motta** Somethin' Jazz Club 9 pm $10
- **Yoshino Nakahara Quartet** Tomi Jazz 9 pm $10
- **Michika Fukumori Trio** Cleopatra's Needle 7 pm
- **Valentine Quartet with Paul Nedzela** Oceana Restaurant 9 pm
- **David Coss and Trio** The Garage 7 pm
- **Nilson Matta's Black Orpheus with Leny Andrade, Klaus Mueller, Fernando Saci, Alexandre Kautz, Steve Wilson** Dizzy's Club 7:30, 9:30 pm $30
- ★**Luciana Souza/Romero Lubambo** Jazz Standard 7:30, 9:30 pm $30
- **Cyrille Aimee** Birdland 8:30, 11 pm $30-40
- ★**Vanguard Jazz Orchestra 47th Anniversary Celebration** Village Vanguard 9, 11 pm $25
- **Simona Premazzi** The Bar on Fifth 8 pm

Friday, February 15

- ★**Heart Sound Music: Milford Graves, William Parker, Patricia Nicholson** Roulette 8 pm $15
- ★**Clifford Barbaro Trio** Cleopatra's Needle 8 pm
- **Mingus Big Band High School Competition** Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**3 Cohens Sextet: Anat, Avishai and Yuval Cohen, Aaron Goldberg, Omer Avital, Johnathan Blake** Zankel Hall 9:30 pm $40-50
- **Tadd Dameron Birthday Celebration: Vanessa Rubin and Joe Farnsworth Quartet with Vincent Herring, David Hazeltine, Nat Reeves** Smoke 7, 9, 10:30 pm $35
- **Lafayette Gilchrist solo and Quartet with Sabir Mateen, Hilliard Greene, Mark Sanders** The Stone 8, 10 pm $10
- **Sam Raderman/Luc Decker; Carol Morgan Quartet with Joel Frahm, Corin Stiggall, Clarence Penn; Otis Brown III Group** Smalls 4, 7:30, 10:30 pm $20
- **Emilio Solla's Bien Sur! with Chris Cheek, Victor Prieto, Jorge Roeder, Ziv Ravitz** Flushing Town Hall 8 pm $15
- **Reggie Quinerly Quartet with Sarah Elizabeth Charles, Jesse Elder, Steve Whipple** Church of the Intercession 7 pm $20
- ★**Pete Robbins Quartet with Carlos Homs, Carlo DeRosa, Tyshawn Sorey** Cornelia Street Café 9, 10:30 pm $15
- **Neil Clarke** Jazz 966 8 pm $10
- **ZAHA Enseble directed by Evan Mazunik** The Firehouse Space 8 pm $10
- **Paul Bollenback Trio with Ugonna Okegwo, Sylvia Cuenca** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **James Cammack Quartet with Alan Eicher, Frank Bellucci, Bob Baglione; Jane Getter with Adam Holzman, James Genus, Anton Fig, Vivian Sessoms** ShapeShifter Lab 8, 9 pm $10
- **Casimir Liberski Trio** Nublu 9 pm
- **Jason Yeager solo; Michel Reis solo** Ibeam Brooklyn 8:30 pm $10
- **Vocal Summit: Beat Kaestli, Camila Meza, Elisabeth Lohninger, Melissa Stylianou, Jamie Reynolds; Alan Leatherman** Somethin' Jazz Club 7, 9 pm $10
- **Maya Stoyanova Trio** Tomi Jazz 9 pm $10
- **Kay Matsukawa** Metropolitan Room 11:30 pm $20
- **Alex Layne Trio; Jason Prover and the Sneak Thievery Orchestra** The Garage 6, 10:30 pm
- ★**Fred Hersch/Julian Lage Duo** Jazz at Kitano 8, 10 pm $25
- ★**Rachelle Ferrell** Blue Note 8, 10:30 pm $30-55
- ★**Chembo Corniel Quintet with Ivan Renta, Elio Villafranca, Carlo DeRosa, Vince Cherico** Drom 6, 8:30 pm $69
- **Nilson Matta's Black Orpheus with Leny Andrade, Klaus Mueller, Fernando Saci, Alexandre Kautz, Steve Wilson** Dizzy's Club 7:30, 9:30 pm $35
- **Luca Santaniello Quartet** Dizzy's Club 11:30 pm $20
- **Cyrille Aimee** Birdland 8:30, 11 pm $30-40
- ★**Vanguard Jazz Orchestra 47th Anniversary Celebration** Village Vanguard 9, 11 pm $25
- **Simona Premazzi** The Bar on Fifth 8 pm
- **Rakiem Walker Project** Shrine 6 pm

Saturday, February 16

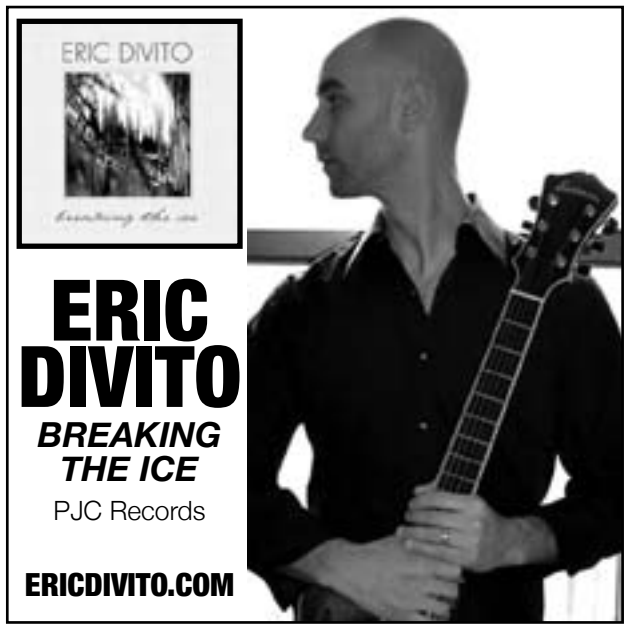
- ★**Dianne Reeves and Friends with George Duke, Esperanza Spalding, Terri Lyne Carrington, Peter Martin, Romero Lumbabo, Reginald Veal, Terreon Gully** Stern Auditorium 7:30 pm $15-75
- ★**Jack DeJohnette, Ravi Coltrane, Matt Garrison** ShapeShifter Lab 8, 9:30 pm $25
- ★**William Parker's Essential Orchestra with Rob Brown, Darius Jones, Roy Campbell, Lewis Barnes, Josh Roseman, Masahiko Kono, James Brandon Lewis, Sabir Mateen, Dave Sewelson, Dave Hofstra, Dave Burrell** Roulette 8 pm $15
- ★**Curtis Fuller Quintet with Javon Jackson, George Cables, John Webber, McClenty Hunter** Brooklyn Conservatory of Music 7, 9 pm $25
- ★**Ted Brown's Freewheeling Sextet with Kirk Knuffke, Brad Linde, Dan Tepfer, John Hébert, Deric Dickens; Freddie Redd Sextet with Kirk Knuffke, Jeff Lederer, Brad Linde, John Hébert, Deric Dickens** Ibeam Brooklyn 8:30, 9:30 pm $10
- ★**Alex Blake** York College Performing Arts Center 7 pm $10-20
- **Stefon Harris and Blackout with Casey Benjamin, Marc Cary, Ben Williams, Terreon Gully** Miller Theatre 8 pm $25-30
- ★**Winard Harper and Jeli Posse** Metropolitan Room 11:30 pm $20
- ★**Endangered Blood: Chris Speed, Oscar Noriega, Michael Formanek, Jim Black** Cornelia Street Café 9, 10:30 pm $15
- ★**Tony Malaby/Lucian Ban** Greenwich House Music School 8 pm $12
- ★**Monk in Motion - The Next Face of Jazz: Colin Stranahan** Tribeca Performing Arts Center 8:30 pm $25
- **Michael Kammers MK Orchestra with John Beaty, Joe Beaty, Thomas Cummings, Tomoaki Kanno, Tatum Greenblatt, Jonathan Powell, Dan Reitz, Abe Seiferth, Aaron Shafer-Haiss, Kevin Smith, Christopher Tordini** The Stone 8, 10 pm $10
- **Reggie Woods** Sistas' Place 9, 10:30 pm $25
- **Cécile Broché, Bill Gagliardi, Ken Filiano, Lou Grassi; Cécile Broché/Kenny Wessel** The Firehouse Space 8, 9:30 pm $10
- **Ethan Mann Trio with Sean Smith, Jerome Jennings** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Dissident Arts Orchestra: John Pietaro, Nora McCarthy, Cheryl Pyle, Quincy Saul, Rocco John Iacavone, Patrick Brennan, Ras Moshe, Alon Nechustan, Javier Hernandez-Miyares, Laurie Towers, Nicolas Letman-Burtinovic, Hollis Headrick** 17 Frost Theater of the Arts 8 pm
- **Sarpay Ozcagatay Quartet with Jesse Taitt, Tyreek Jackson, Angelo Spampinato; Eugene Marlow's The Heritage Ensemble with Bobby Sanabria, Michael Hashim, Frank Wagner, Matthew Gonzales; Level 10 Band: Levy DeAndrade, Rex Freligh, Yovannis Roque, Nicko Pelley** Somethin' Jazz Club 7, 9, 11 pm $10-15
- **Daniel Bennett Trio; Hyuna Park Quartet** Tomi Jazz 8, 11 pm $10
- **Kuni Mikami Trio** Cleopatra's Needle 8 pm
- **Mingus Big Band High School Competition** Jazz Standard 7:30, 9:30, 11:30 pm $30
- **Tadd Dameron Birthday Celebration: Vanessa Rubin and Joe Farnsworth Quartet with Vincent Herring, David Hazeltine, Nat Reeves** Smoke 7, 9, 10:30 pm $35
- **Dwayne Clemons/Sasha Perry Group with Josh Benko, Murray Wall, Jimmy Wormworth; Richard Sussman Group with Joe Magnarelli, Tim Ries, Mike Richmond, Jeff Williams; Otis Brown III Group** Smalls 4, 7:30, 10:30 pm $20
- ★**Fred Hersch/Julian Lage Duo** Jazz at Kitano 8, 10 pm $25
- ★**Rachelle Ferrell** Blue Note 8, 10:30 pm $30-55
- **Nilson Matta's Black Orpheus with Leny Andrade, Klaus Mueller, Fernando Saci, Alexandre Kautz, Steve Wilson** Dizzy's Club 7:30, 9:30 pm $30
- **Cyrille Aimee** Birdland 8:30, 11 pm $30-40
- ★**Vanguard Jazz Orchestra 47th Anniversary Celebration** Village Vanguard 9, 11 pm $25
- **Simona Premazzi** The Bar on Fifth 8 pm
- **Thana Alexa Quintet with Ben Flocks, John Escreet, Ricky Rodriguez, Eric Doob** 55Bar 6 pm
- **Mayu Saeki Trio; Mark Marino Trio** The Garage 12, 6 pm

Sunday, February 17

- ★**Brad Linde's Standard Bearers with Ted Brown, Sarah Hughes, Freddie Redd, Paul Sikivie, Jeff Brown; Brad Linde/Sarah Hughes Quartet with Paul Sikivie, Deric Dickens** The Drawing Room 7, 8:30 pm $10
- ★**Keystone Korner Nights: Dezron Douglas, Cyrus Chestnut, Neal Smith and guests** Iridium 8, 10 pm $25
- **Michael Gregory** The Stone 8, 10 pm $10
- **Marko Djordjejevic, Pini Shavit, Matt Garrison** ShapeShifter Lab 7, 8:30 pm $15
- ★**Ras Moshe, Jason Kao Hwang, Matt Lavelle, John Pietaro, Tom Zlabinger, Sean Conly, Joel Freedman; Vincent Chancey's Phat Chance with Steve Bloom, Jeremy Carlstedt; Larry Roland/Daniel Carter** Brecht Forum 7 pm $11
- **Alberto Pibiri Trio; Chris Flory/Joe Cohn Duo; Johnny O'Neal; Spike Wilner** Smalls 4, 7:30, 9:30 pm 12 am $20
- **Paul Jones Sextet with Alex LoRe, Matt Davis, Glenn Zaleski, Johannes Felscher, Dustin Kaufman; Kay Lyra with Zé Luis Oliveira, Itaiguara Brandão, Rogério Boccato** Cornelia Street Café 6, 8:30 pm $10
- **Peter Mazza Trio with Misha Tsiganov, Thomson Kneeland** Bar Next Door 8, 10 pm $12
- **Out of Your Head: Danny Gouker, Joe Moffett, Dave Miller, Sebastian Noelle, Flin van Hemmen; Nathaniel Morgan, Jonah Parzen-Johnson, Dan Peck, Simon Jermyn, Kate Pittman** The Backroom 9:30, 11 pm
- **Marie-Claire** Metropolitan Room 9:30 pm $20
- **Human Equivalent: Leah Gough-Cooper, Andrew Baird, Sean McCluskey, Bryan Percivall, Bob Edinger; Yiorgos Kostopoulos Quintet with Jan Kus, Marius Duboule, Tuomo Uusitalo, Yiorgos Kostopoulos, Yiorgos Maniatis** Somethin' Jazz Club 7, 9 pm $10
- **Matt Panayides** Shrine 8 pm
- **Mingus Big Band High School Competition** Jazz Standard 7:30, 9:30 pm $25
- ★**Rachelle Ferrell** Blue Note 8, 10:30 pm $30-55
- **Nilson Matta's Black Orpheus with Leny Andrade, Klaus Mueller, Fernando Saci, Alexandre Kautz, Steve Wilson** Dizzy's Club 7:30, 9:30 pm $30
- ★**Vanguard Jazz Orchestra 47th Anniversary Celebration** Village Vanguard 9, 11 pm $25
- **Federico Ughi/Jeff Snyder** Downtown Music Gallery 6 pm
- ★**Carol Morgan Quartet with Joel Frahm** Saint Peter's 5 pm
- **Black Stars of the Great White Way: Norm Lewis, Ted Levy, Frank Owens, Chapman Roberts** Queensborough Performing Arts Center 3 pm $35
- **Juilliard Jazz Brunch** Blue Note 12:30, 2:30 pm $29.50
- **Jenny Arrigo Trio with Saul Rubin, George Delancey** North Square Lounge 12:30, 2 pm
- **Iris Ornig Quartet; David Coss Quartet** The Garage 11:30 am 7 pm

Monday, February 18

- ★**Apollo Club Harlem: Maurice Hines, Dee Dee Bridgewater, Cécile McLorin Salvant, Storyboard P, Dormeshia, David Berger, Daryl Waters** Apollo Theater 8:30 pm $45-125
- **Gato Barbieri with Charles Blenzig, Lincoln Goines, Vince Cherico, Luisito Quintero** Blue Note 8, 10:30 pm $35
- **Nellie McKay and The Amigos Band with Justin Poindexter, Sam Reider, Eddie Barbash** Dizzy's Club 7:30, 9:30 pm $30
- ★**Frank London's Shekhina Big Band with Greg Wall, Marty Ehrlich, Matt Darriau, Zach Mayer, Paul Shapiro, Doug Wieselman, Jessica Lurie, Justin Mullens, Steven Gluzband, Ron Horton, Pam Fleming, Rob Henke, Curtis Hasselbring, Jacob Garchik, Matt Haviland, Brian Drye, Yoshie Fruchter, Anthony Coleman, Uri Sharlin, Brian Glassman, Roberto Rodriguez, Renato Thoms** The Stone 8 pm $10
- ★**Mingus Orchestra** Jazz Standard 7:30, 9:30 pm $25
- **Mario Castro Group; Ulysses Owens Trio; Spencer Murphy Jam** Smalls 7:30, 9:30 pm 12 am $20
- **Albert Marques/Adam O'Farrill Band with Travis Reuter, Walter Stinson, Zack O'Farrill, Shakoor Sanders; Suchaporn: Nicola Wincenc, Lucio Westmoreland, Nick Katz, Russell Holzman** ShapeShifter Lab 8, 9:30 pm $10
- **Dida Pelled Trio with Barak Mori, Joe Strasser** Bar Next Door 8:30, 10:30 pm $12
- **La Voz de Tres** Zinc Bar 7 pm $8
- **Lucio Ferrara** The Bar on Fifth 8 pm
- **Howard Williams Jazz Orchestra** The Garage 7 pm



Tuesday, February 19

★**Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart** Birdland 8:30, 11 pm $30-40
★**Toshiko Akiyoshi-Lew Tabackin Jazz Quartet with Paul Gill, Aaron Kimmel** Dizzy's Club 7:30, 9:30 pm $30
• **Emmet Cohen Trio** Dizzy's Club 11:30 pm $10
★**Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb** Village Vanguard 9, 11 pm $25
★**David Gilmore and Energies of Change Quintet with Marcus Strickland, Luis Perdomo, Ben Williams, Rudy Royston** Jazz Standard 7:30, 9:30 pm $25
• **Karrin Allyson with Rod Fleeman, Steve Nelson, Ed Howard, Todd Strait; Raul Midón** Blue Note 8, 10:30 pm $15-25
• **Ray Blue Ensemble** NYC Baha'i Center 8, 9:30 pm $15
★**Eddie Allen Quintet with Frank Fontaine, Jeb Patton, Corcoran Holt, Neal Smith** Zinc Bar 8, 10 pm
• **Alex Skolnick Trio with guests** The Stone 8, 10 pm $10
★**David Binney with Jacob Sacks, Eivind Opsvik, Dan Weiss** 55Bar 10 pm
★**9 Volt: Rick Parker, Tim Berne, Eyal Maoz, Yonadav Halevy; Curtis Macdonald, James Carney, Noah Garabedian, Devin Gray** Korzo 9, 10:30 pm $5
• **Shai Maestro** ShapeShifter Lab 8, 9:30 pm $15
• **Spike Wilner solo; Smalls Legacy Little Big Band with Josh Evans, Theo Hill, Frank Lacy; Kyle Poole and Friends** Smalls 7, 9:30 pm 12 am $20
• **Julian Shore with Alexa Barchini, Shelly Tzarafi, Gilad Hekselman, Jorge Roeder, Tommy Crane** Cornelia Street Café 8:30 pm $10
• **Tom Guarna Trio with Joe Martin, Donald Edwards** Bar Next Door 8:30, 10:30 pm $12
• **Angelo Di Loreto solo** Jazz at Kitano 8 pm
• **Dorian Wallace and His Big Band with Cam Collins, Lynn Ligammari, 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
• **Maya Stoyanova Trio** Tomi Jazz 8 pm $10
• **JB Baretsky and Trio** The Triad 9:30 pm $10
• **Eyal Vilner Quartet** The Garage 7 pm
• **Lucio Ferrara** The Bar on Fifth 8 pm

Wednesday, February 20

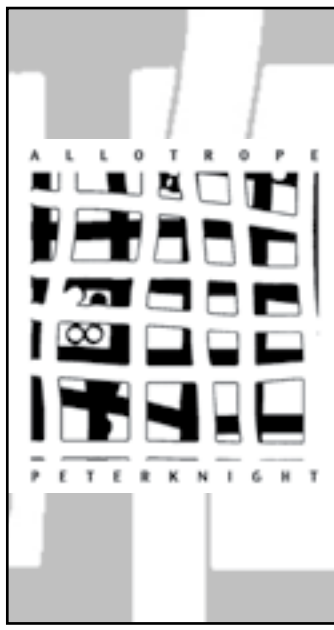
★**William Hooker's The Gift with Roy Campbell, David Soldier; Duology: Michael Marcus/Ted Daniel; Renku: Michaël Attias, John Hébert, Satoshi Takeishi** Roulette 8 pm $15
• **Jon Faddis and Friends** The Players Club 7 pm $20
• **Misha Piatigorsky Quintet with Joel Frahm, Tatum Greenblatt, Danton Boller, Rudy Royston** Smoke 7, 9, 10:30 pm
• **Henry Butler's The Ghost Of Don Pullen** The Stone 8, 10 pm $10
• **Mary Lou Williams Celebration: Deanna Witkowski, Linda Oh, Willard Dyson, Tammy Scheffer, Brenda Earle Stokes** Park Avenue Christian Church 8 pm $20-50
★**Keystone Korner Nights: The O'Farrill Family Band: Arturo, Adam and Zach O'Farrill, Livio Almida, Boris Kozlov** Iridium 8, 10 pm $25
• **Eli Degibri Group** Smalls 9:30 pm $20
• **SLAP: Matt Mitchell, Kate Pittman, Dustin Carlson** Barbès 8 pm $10
• **Zack Lober Ancestry Project with Chet Doxas, Dabe Binney, John Escreet, Damion Reed; Adam Nussbaum 3 with Nate Radley, Ohad Talmor** Seeds 8:30, 10 pm $10
• **Glafkos Kontemeniotis Trio with Apostolos Sideris, Scott Neumann** Jazz at Kitano 8, 10 pm $10
• **Tom Chang Quartet with Jason Rigby, Chris Lightcap, Jeff Davis** Cornelia Street Café 8:30 pm $10
• **Kelli Sae's Brooklyn Grind** ShapeShifter Lab 8 pm $10
• **Andy Winter Group with Robert Brentley, Walter Fischbacher, Eddy Khaimovich; Rob Reich** Somethin' Jazz Club 7, 9 pm $10
• **Antonello Parisi Trio** Tomi Jazz 8 pm $10
• **John Chin Trio** The Garage 7 pm
★**Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart** Birdland 8:30, 11 pm $30-40
• **Emmet Cohen Trio** Dizzy's Club 11:30 pm $10
★**Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb** Village Vanguard 9, 11 pm $25
★**David Gilmore and Energies of Change Quintet with Marcus Strickland, Luis Perdomo, Ben Williams, Rudy Royston** Jazz Standard 7:30, 9:30 pm $25
• **Karrin Allyson with Rod Fleeman, Steve Nelson, Ed Howard, Todd Strait; Raul Midón** Blue Note 8, 10:30 pm $15-25
• **Lucio Ferrara** The Bar on Fifth 8 pm
• **Arden Yonkers Group** Shrine 6 pm
★**Sheila Jordan/Cameron Brown** Saint Peter's 1 pm $10

Thursday, February 21

• **Blood on the Fields: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guests Eric Reed, Gregory Porter, Kenny Washington, Paula West** Rose Hall 8 pm $30-120
★**Benny Golson** Ginny's Supper Club 7:30, 9:30 pm $30
★**Joel Harrison Alternative Guitar Festival: Wolfgang Muthspiel; Elliott Sharp Guitar Trio; Brandon Seabrook Trio; Andrew McKenna Lee solo; Joel Harrison's 1970 with Jerome Harris, Rudy Royston** ShapeShifter Lab 8 pm $20
★**Benny Green Trio with Peter Washington, Kenny Washington** Jazz Standard 7:30, 9:30 pm $25
★**Tia Fuller Quartet with Orrin Evans, Alexander Toth, Ralph Peterson Jr. and guest Sean Jones** Dizzy's Club 7:30, 9:30 pm $30
• **Harriet Tubman: Melvin Gibbs, JT Lewis, Brandon Ross** The Stone 8, 10 pm $10
★**Jesse Stacken, Tony Malaby, Sean Conly, Tom Rainey; 40Twenty: Jacob Garchik, Jacob Sacks, Dave Ambrosio, Vinnie Sperrazza** Cornelia Street Café 8, 9:30 pm $10
• **Interpretations: Thomas Buckner with Ensemble L'Art Pour L'Art** Roulette 8 pm $15
• **Olga Mieleszczuk's Polesye Project; Shofar Trio: Raphael Roginski, Mikołaj Trzaska, Macio Moretti** David Rubenstein Atrium 7:30 pm
★**Gabriel Alegría Afro-Peruvian Sextet with Freddy "Huevito" Lobatón, Hugo Alcazar, Shirazette Tinnin, Yuri Juarez, John Benitez** Zinc Bar 8:30, 10:30 pm $25
• **Noah Garabedian's Big Butter & The Egg Men; Jonah Parzen-Johnson solo; Feather on the Breath: Josh Sinton, Liz Kosack** Douglass Street Music Collective 8 pm $10
• **Welf Dorr Unit with Dave Ross, Dmitry Ishenko, Joe Hertenstein** Nublu 9 pm
• **Assaf Kehati Trio with Ehud Etten, Ronen Itzik** Bar Next Door 8:30, 10:30 pm $12
★**Joel Forrester Trio** Cleopatra's Needle 7 pm
• **JB Jangeun Bae Trio with Yasushi Nakamura, Justin Brown** Jazz at Kitano 8, 10 pm $10
★**Charles Waters Ensemble with Andrew Barker, Chris McIntyre, George Rush and guests Mick Rossi, Adam Roberts; Ryan Sawyer Ensemble** The Firehouse Space 8, 9:30 pm $10
• **Juilliard Jazz Orchestra** Juilliard School Peter Jay Sharp Theater 8 pm
• **The Bridge Trio: Conun Pappas, Max Moran, Joe Dyson** The Jazz Gallery 9, 10:30 pm $15
• **HAG: Brad Henkel, Sean Ali, David Grollman; Dan Loomis** Lark Café 8 pm
• **Dre Barnes Project** The Garage 7 pm
• **Alexander McCabe; Tim Lancaster Group** Somethin' Jazz Club 7, 9 pm $10
• **Jon Roche Jam; Eli Degibri Group** Smalls 4, 9:30 pm $20
★**Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart** Birdland 8:30, 11 pm $30-40
★**Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb** Village Vanguard 9, 11 pm $25
• **Karrin Allyson with Rod Fleeman, Steve Nelson, Ed Howard, Todd Strait; Raul Midón** Blue Note 8, 10:30 pm $15-25
• **Lucio Ferrara** The Bar on Fifth 8 pm
• **Nue Jazz Project** Shrine 6 pm

Friday, February 22

★**Joe Lovano Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Francisco Mela and guest Lionel Loueke** Allen Room 7:30, 9:30 pm $55-65
★**Apollo Club Harlem: Maurice Hines, Dee Dee Bridgewater, Cécile McLorin Salvant, Storyboard P, Dormeshia, David Berger, Daryl Waters** Apollo Theater 8:30 pm $45-125
★**David Berkman Quartet with Jimmy Greene, Ed Howard, Victor Lewis** Smoke 7, 9, 10:30 pm $30
★**Ellery Eskelin Trio with Kris Davis, Billy Mintz** Cornelia Street Café 9, 10:30 pm $15
• **Alan Ferber Big Band with John O'Gallagher, Rob Wilkerson, John Ellis, Jason Rigby, Chris Cheek, Taylor Haskins, Alex Norris, Dave Smith, Clay Jenkins, Tim Albright, Josh Roseman, Jen Wharton, David Cook, Anthony Wilson, Matt Pavolka** The Jazz Gallery 9, 10:30 pm $20
• **Sam Raderman/Luc Decker; Champian Fulton Trio with Zimmer; John Fedchock NY Sextet** Smalls 4, 7:30, 10:30 pm $20
• **Brandon Wright Quartet with Helen Sung, Boris Kozlov, Donald Edwards** Jazz at Kitano 8, 10 pm $25
★**Scott Neumann Trio with Michael Blake, Chris Lightcap** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Mazz Swift; Genes & Machines: Leon Gruenbaum, Ava Farber, Shawn Banks, Adrian Romero, Leon Lamont, Gintas Janusonis and guests** The Stone 8, 10 pm $10
• **13th Amendment: LaFrae Sci, Mazz Swift, Micah Gaugh, Bruce Mack** BAMCafé 9:30 pm
• **Secret Architecture: Fraser Campbell, Wade Ridenhour, Julian Smith, Zach Mangan; Ricardo Grilli Quintet with Gustavo D'Amico, Christian Li, Edward Perez, Lee Fish** ShapeShifter Lab 7:30, 9:30 pm $10
• **Eugene Marlow's Heritage Ensemble** Nuyorican Poets Café 7:30 pm $7-15
• **Deborah Carter/Naomi Johnson and Quartet** Jazz 966 8 pm $10
• **David Broome/Amir Khosrowpour** The Firehouse Space 8 pm $10
• **Richard Clements Trio** Cleopatra's Needle 8 pm
• **Rosemary Loar's When Harry Met the Duke** Metropolitan Room 7 pm $20
• **Singers Showcase: Cherette, Marisela & Sound Kulture, Omniblaize, Jason Vitelli, Marquese Dukes; Maya Nova Quintet with Yasuno Katsuki, Tuomo Uusitalo, Eduardo Belo, Joao Mota; Sean McCluskey Trio with Nick Jost, Peter Kronreif** Somethin' Jazz Club 7, 9, 11 pm $10
• **Joel Perry Trio; Kevin Dorn and the BIG 72** The Garage 6, 10:30 pm
• **Blood on the Fields: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guests Eric Reed, Gregory Porter, Kenny Washington, Paula West** Rose Hall 8 pm $30-120
★**Benny Golson** Ginny's Supper Club 7:30, 9:30 pm $30
★**Benny Green Trio with Peter Washington, Kenny Washington** Jazz Standard 7:30, 9:30, 11:30 pm $30
★**Tia Fuller Quartet with Orrin Evans, Alexander Toth, Ralph Peterson Jr. and guest Sean Jones** Dizzy's Club 7:30, 9:30 pm $35
• **Emmet Cohen Trio** Dizzy's Club 11:30 pm $20
★**Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart** Birdland 8:30, 11 pm $30-40
★**Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb** Village Vanguard 9, 11 pm $25
• **Karrin Allyson with Rod Fleeman, Steve Nelson, Ed Howard, Todd Strait; Raul Midón** Blue Note 8, 10:30 pm $15-25
• **Tim Green Group** Blue Note 12:30 am $10
• **Lucio Ferrara** The Bar on Fifth 8 pm
• **Casimir Liberski Trio** Drom 6:30 pm
• **Rakiem Walker Project** Shrine 6 pm



Peter Knight
New solo album
'Allotrope'
reviewed on p.21
Available now
listenhearcollective.com

Playing at
iBeam Brooklyn
February 23rd

Peter Knight trumpet/
laptop/amplifier/pedals

Solo and in quartet with
Quinsin Nachoff tenor,
Michael Bates bass,
Jeff Davis drums

peterknightmusic.com
ibeambrooklyn.com

Saturday, February 23

- **Give Me Fever - The Many Voices of Peggy Lee: Billy Stritch, Mark Waldrop, Barbara Fasano, La Tanya Hall, Gabrielle Stravelli, Marilyn Maye, John Hart, Tom Hubbard, Ray Marchica** 92nd Street Y 8 pm $52
- ★**Oliver Lake Trio** The Stone 8 pm $10
- ★**Eddie Allen** Sistas' Place 9, 10:30 pm $25
- ★**Peter Knight solo and Quartet with Quinsin Nachoff, Michael Bates, Jeff Davis** Ibeam Brooklyn 8:30 pm $10
- **Yard Byard - The Jaki Byard Project: Jamie Baum, Adam Kolker, Jerome Harris, Ugonna Okegwo, George Schuller; Diane Moser/Ken Filiano** The Firehouse Space 8, 9:30 pm $10
- **Kaleidoscope Trio: Freddie Bryant, Patrice Blanchard, Willard Dyson** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Chip Shelton** Creole 7 pm
- **Rob Duguay's Songevity with Abraham Burton, Justin Kauflin, Nadav Snir-Zelniker** Jazz at Kitano 8, 10 pm $25
- **Jowee Omicil and The Core** Metropolitan Room 11:30 pm $20
- **Soul Understated: Mavis "Swan" Poole, Jeremy "Bean" Clemons, Josh David, Brian Jackson, Ben Tyree** BAMCafé 9:30 pm
- **Linda Presgrave Quartet with Stan Chovnick, Fred Weidenhammer, Seiji Ochiai; The Grautet: Andrew Grau, Austin Day, Alessandro Fadini, Luke Markham; Terry Vakirtzoglou Quartet with Tuomo Uusitalo, George Kostopoulos, Joao Motta** Somethin' Jazz Club 5, 7, 9 pm $10
- **Hajime Yoshida; Arthur Sadowsky** Tomi Jazz 8, 11 pm $10
- **Sharon Fisher Quartet** Cleopatra's Needle 8 pm
- **Ryan Hayden Quartet** Oceana Restaurant 9 pm
- ★**Joe Lovano Us Five with James Weidman, Esperanza Spalding, Otis Brown III, Francisco Mela and guest Lionel Loueke** Allen Room 7:30, 9:30 pm $55-65
- ★**Apollo Club Harlem: Maurice Hines, Dee Dee Bridgewater, Cécile McLorin Salvant, Storyboard P, Dormeshia, David Berger, Daryl Waters** Apollo Theater 8:30 pm $45-125
- ★**David Berkman Quartet with Jimmy Greene, Ed Howard, Victor Lewis** Smoke 7, 9, 10:30 pm $30
- ★**Ellery Eskelin Trio with Kris Davis, Billy Mintz** Cornelia Street Café 9, 10:30 pm $15
- **Alan Ferber Big Band with John O'Gallagher, Rob Wilkerson, John Ellis, Jason Rigby, Chris Cheek, Taylor Haskins, Alex Norris, Dave Smith, Clay Jenkins, Tim Albright, Josh Roseman, Jen Wharton, David Cook, Anthony Wilson, Matt Pavolka** The Jazz Gallery 9, 10:30 pm $20
- **Dwayne Clemons/Sasha Perry Group with Josh Benko, Murray Wall, Jimmy Wormworth; Richie Vitale Quintet with Frank Basile, Niál Djuliarso, Paul Gill, Clifford Barbaro; John Fedchock NY Sextet** Smalls 4, 7:30, 10:30 pm $20
- **Blood on the Fields: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guests Eric Reed, Gregory Porter, Kenny Washington, Paula West** Rose Hall 8 pm $30-120
- ★**Benny Golson** Ginny's Supper Club 7:30, 9:30 pm $30
- ★**Benny Green Trio with Peter Washington, Kenny Washington** Jazz Standard 7:30, 9:30, 11:30 pm $30
- ★**Tia Fuller Quartet with Orrin Evans, Alexander Toth, Ralph Peterson Jr. and guest Sean Jones** Dizzy's Club 7:30, 9:30 pm $35
- ★**Quest: Dave Liebman, Richie Beirach, Ron McClure, Billy Hart** Birdland 8:30, 11 pm $30-40
- ★**Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb** Village Vanguard 9, 11 pm $25
- **Karrin Allyson with Rod Fleeman, Steve Nelson, Ed Howard, Todd Strait; Raul Midón** Blue Note 8, 10:30 pm $15-25
- **Lucio Ferrara** The Bar on Fifth 8 pm
- **Marsha Heydt Quartet; Champian Fulton Trio; Virginia Mayhew Quartet** The Garage 12, 6, 10:30 pm

Sunday, February 24

- **Jerome Harris** The Stone 8, 10 pm $10
- **John Merrill; Lezlie Harrison; Johnny O'Neal; David Schnitter Quartet with Spike Wilner, Ugonna Okegwo, Anthony Pinciotti** Smalls 4, 7:30, 9:30 pm 12 am $20
- ★**John Clark's Odd Couple Quintet with Michael Rabinowitz, Freddie Bryant, Mark Egan, Abe Fogel** ShapeShifter Lab 8 pm $10
- **Lyric Fury: Cynthia Hilts, Jack Walrath, Lily White, Lisa Parrott, Deborah Weisz, Marika Hughes, Ratzo Harris, Scott Neumann** The Firehouse Space 8 pm $10
- **Gary Levy and Friends with Michael Kanan, Jimmy Halperin, Aidan O'Donnell, Taro Okamoto** The Drawing Room 7 pm $10
- **Manner Effect: Sarah Elizabeth Charles, Caleb Curtis, Logan Evan Thomas, PJ Roberts, Josh Davis** Cornelia Street Café 8:30 pm $10
- **Jon Davis solo** The Bar on Fifth 8 pm
- **Richard Padron Trio with Dan Martinez, Kenny Grohowski** Bar Next Door 8, 10 pm $12
- **Jill Burton, Jane Scarpantoni, Claire Elizabeth Barratt** ABC No-Rio 7 pm $5
- **Racha Fora with Hiroaki Honshuku, Rika Ikeda, Mauricio Anrade, Rafael Russi, Negah Santos; Tal Gur Quartet with Judy Lewis, Ehud Ettun, Ronen Itzik** Somethin' Jazz Club 7, 9 pm $10
- **Give Me Fever - The Many Voices of Peggy Lee: Billy Stritch, Mark Waldrop, Barbara Fasano, La Tanya Hall, Gabrielle Stravelli, Marilyn Maye, John Hart, Tom Hubbard, Ray Marchica** 92nd Street Y 2, 7 pm $52
- ★**Benny Green Trio with Peter Washington, Kenny Washington** Jazz Standard 7:30, 9:30 pm $25
- ★**Tia Fuller Quartet with Orrin Evans, Alexander Toth, Ralph Peterson Jr. and guest Sean Jones** Dizzy's Club 7:30, 9:30 pm $30
- ★**Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb** Village Vanguard 9, 11 pm $25
- **Karrin Allyson with Rod Fleeman, Steve Nelson, Ed Howard, Todd Strait; Raul Midón** Blue Note 8, 10:30 pm $15-25
- ★**KARL 2000: Daniel Rovin, Austin White, Dave Miller** Downtown Music Gallery 6 pm
- **James Weidman Group** Saint Peter's 5 pm
- **Amy Cervini's Jazz Kids!** 55Bar 2 pm $5
- **Roy Assaf New Trio** Blue Note 12:30, 2:30 pm $29.50
- **Ronny Whyte Trio with Dave Stryker, Boots Maleson** North Square Lounge 12:30, 2 pm
- **Joonsam Lee; David Coss** The Garage 11:30 am 7 pm

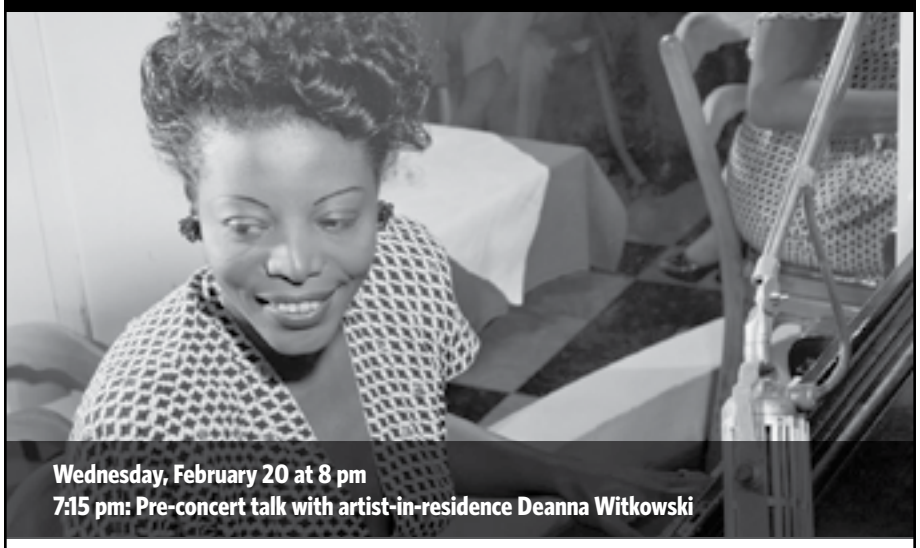
Monday, February 25

- ★**Keystone Korner Nights: Bucky Pizzarelli All Stars** Iridium 8, 10 pm $35
- ★**Frank London's Shekhina Big Band with Greg Wall, Marty Ehrlich, Matt Darriau, Zach Mayer, Paul Shapiro, Doug Wieselman, Jessica Lurie, Justin Mullens, Steven Gluzband, Ron Horton, Pam Fleming, Rob Henke, Curtis Hasselbring, Jacob Garchik, Matt Haviland, Brian Drye, Yoshie Fruchter, Anthony Coleman, Uri Sharlin, Brian Glassman, Roberto Rodriguez, Renato Thoms** The Stone 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
- **Ari Hoenig; Spencer Murphy Jam** Smalls 9:30 pm 12 am $20
- **Jaimeo Brown** The Bar on Fifth 8 pm
- **Hiromi Suda Sextet with Keita Ogawa, Julian Shore, Yasushi Nakamura, Tatsuya Sakurai, Anne Drummond; Nate Radley Quartet with Loren Stillman, Matt Pavolka, Ted Poor; Ted Poor Blues Project with Pete Rende, Ben Street** ShapeShifter Lab 7, 8:30, 10 pm $10
- **Mike Webster's Leading Lines** Tea Lounge 9, 10:30 pm
- **The Magic Trio: Chris McNulty, Paul Bollenback, Ugonna Okegwo** Bar Next Door 8:30, 10:30 pm $12
- **Emma Larsson** Zinc Bar 7 pm $8
- **Leo Volskiy Trio** Somethin' Jazz Club 9 pm $10
- **Maya Stoyanova Duo** Tomi Jazz 8 pm $10
- **Lou Caputo Not So Big Band** The Garage 7 pm
- **Give Me Fever - The Many Voices of Peggy Lee: Billy Stritch, Mark Waldrop, Barbara Fasano, La Tanya Hall, Gabrielle Stravelli, Marilyn Maye, John Hart, Tom Hubbard, Ray Marchica** 92nd Street Y 2, 7:30 pm $52

Tuesday, February 26

- ★**The Music of Dexter Gordon - A Celebration: George Cables, Victor Lewis, Joe Locke, Jerry Weldon, Walter Blanding Jr., Brandon Lee, Dezron Douglas and guests** Dizzy's Club 7:30, 9:30 pm $35
- **Bruce Harris Quintet** Dizzy's Club 11:30 pm $10
- ★**The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong** Village Vanguard 9, 11 pm $25
- ★**Gary Peacock, Marc Copland, Joey Baron** Birdland 8:30, 11 pm $30-40
- **Bill Evans Soulgrass with Etienne Mbappe, Josh Dion, Ryan Cavanaugh, Mitch Stein and guests John Medeski, John Popper, Eric Krasno** Blue Note 8, 10:30 pm $20-35
- **Ravi Coltrane** Jazz Standard 7:30, 9:30 pm $25
- **Ben Perowski's Mood Swing Orchestra** The Stone 8, 10 pm $10
- **Mike Longo Trio** NYC Baha'i Center 8, 9:30 pm $15
- **Next Collective: Logan Richardson, Walter Smith III, Matthew Stevens, Gerald Clayton, Kris Bowers, Ben Williams, Jamire Williams and guest Christian Scott** Le Poisson Rouge 10 pm $18
- ★**Ches Smith and These Arches with Tim Berne, Tony Malaby, Mary Halvorson, Andrea Parkins** ShapeShifter Lab 8, 9:30 pm $10
- **George Schuller's Circle Wide with Peter Apfelbaum, Brad Shepik, Tom Beckham, Dave Ambrosio; Jeff Davis Trio + 1 with Russ Lossing, Eivind Opsvik and guest** Korzo 9, 10:30 pm $5
- **Spike Wilner solo; Smalls Legacy Little Big Band with Josh Evans, Theo Hill, Frank Lacy; Kyle Poole and Friends** Smalls 7, 9:30 pm 12 am $20
- **St. Theresa in Outer Space: Roman Filiu, Ben Van Gelder, Sam Harris, Ross Gallagher, Martin Nevin, Craig Weinrib; Ben van Gelder Quintet with Sam Harris, Peter Schlamb, Rick Rosato, Craig Weinrib** Cornelia Street Café 8:30, 10 pm $10
- **Samir Zarif Trio with Zack Lober, Phillipe Lemm** Bar Next Door 8:30, 10:30 pm $12
- **John Lester "Jazz?" Quartet with Joel Frahm, Michael Wolff, Tim Bulkley** Zinc Bar 8, 10 pm $15
- **On The Way Out: KillerKate; Gordon Beeferman** The Backroom 8:30 pm $10
- **Angelo Di Loreto solo** Jazz at Kitano 8 pm
- **Tim Basom Organ Trio with Christian Nourijanian, John Suntken** Somethin' Jazz Club 9 pm $7
- **Lluis Capdevila Trio** Tomi Jazz 8 pm $10
- **Guy Mintus Trio** The Garage 7 pm
- **Jaimeo Brown** The Bar on Fifth 8 pm

Mary Lou Williams: A Celebration
Jazz pianist, composer and innovator



Wednesday, February 20 at 8 pm
7:15 pm: Pre-concert talk with artist-in-residence Deanna Witkowski

Featured performers:
Artist-in-residence, jazz pianist and composer Deanna Witkowski
Bassist Linda Oh
Drummer WIllard Dyson
12-voice choir featuring Sara Serpa, Miles Griffith, Tammy Scheffer, Brenda Earle Stokes, and others performing Williams' liturgical works

Program:
Music for Peace – Mary Lou Williams (1910-1981)
Instrumental compositions – Mary Lou Williams
Musical tributes to Mary Lou Williams –
Deanna Witkowski and others

Arts at The Park

Park Avenue Christian Church
1010 Park Avenue at
85th Street, New York
(212) 288-3246 (x300)
artsatthepark.org

Tickets: $50 Front Orchestra • $25 General Admission • $20 Students/Seniors
Smarttix.com • (212) 868-4444

BROOKLYN CENTER FOR THE PERFORMING ARTS AT BROOKLYN COLLEGE
2012-2013 SEASON
Brooklyn College

The FREDDY COLE QUARTET
SATURDAY, MARCH 16, 2013 AT 8PM
Tickets: $36

"Freddy Cole is, overall, the most maturely expressive male jazz singer of his generation, if not the best alive."
— *The New York Times*

Sponsored by: conEdison

BrooklynCenterOnline.org or 718-951-4500
Walt Whitman Theatre at Brooklyn College
2/5 train to Flatbush Avenue / on-site paid parking available

Wednesday, February 27

★**Ethan Iverson solo** Weill Recital Hall 8 pm $35
★**Keystone Korner Presents: Pete Levin with Lew Soloff, Howard Johnson, John Clark, Lenny White** Iridium 8, 10 pm $30
• **Andrew Rathbun Quartet with Gary Versace, Jay Anderson, Bill Stewart** Cornelia Street Café 8, 9:30 pm $10
• **Graham Haynes 21st Century Tones** The Stone 8, 10 pm $10
★**Dmitry Baevsky Quartet with David Hazeltine, John Webber, Joe Strasser** Smoke 7, 9, 10:30 pm
★**Bill Saxton** Ginny's Supper Club 7, 8, 10:30 pm $15
• **Brad Shepik Trio with Matt Pavolka, Mark Ferber** Barbès 8 pm $10
• **Taylor Eigsti Group** Smalls 9:30 pm $20
• **Nicky Schrire with Glenn Zaleski, Matt Aronoff, Ross Pederson** Jazz at Kitano 8, 10 pm $10
• **Christophe Knoche 4tet with Miles Okazaki, Zack Lober, Damion Reid; Roman Filiu 4tet with David Virelles, Craig Weinrib, Jack Hill** Seeds 8:30, 10 pm $10
• **2x3 Series: Joe Moffett/Kristin Slipp; Mike Baggetta/Jeremy Udden; Josh Deutsch/Nico Soffiato** Launch Pad Gallery 8 pm $5
• **Saninde: Amit Chatterjee, Lincoln Goines, Rocky Bryant** ShapeShifter Lab 8:30 pm
• **Tomoyasu Ikuta** Somethin' Jazz Club 9 pm $7
• **Sam Kulok Trio** Tomi Jazz 8 pm $10
• **Stan Killian Jam** The Backroom 11:30 pm
• **Rob Edwards Quartet** The Garage 7 pm
• **Manu Koch Band; Eric Pierce** Shrine 6, 8 pm
★**The Music of Dexter Gordon - A Celebration: George Cables, Victor Lewis, Joe Locke, Jerry Weldon, Walter Blanding Jr., Brandon Lee, Dezron Douglas and guests** Dizzy's Club 7:30, 9:30 pm $35
• **Bruce Harris Quintet** Dizzy's Club 11:30 pm $10
★**The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong** Village Vanguard 9, 11 pm $25
★**Gary Peacock, Marc Copland, Joey Baron** Birdland 8:30, 11 pm $30-40
• **Bill Evans Soulgrass with Etienne Mbappe, Josh Dion, Ryan Cavanaugh, Mitch Stein and guests John Medeski, John Popper, Eric Krasno** Blue Note 8, 10:30 pm $20-35
• **Ravi Coltrane** Jazz Standard 7:30, 9:30 pm $25
• **Jaimeo Brown** The Bar on Fifth 8 pm
• **Aaron Graves** Saint Peter's 1 pm $10

Thursday, February 28

★**Preservation Hall Jazz Band** City Winery 8 pm $35-45
★**Steven Bernstein vs Burnt Sugar** The Stone 8, 10 pm $10
★**Mostly Other People Do The Killing: Jon Irabagon, Peter Evans, Moppa Elliott, Kevin Shea** Cornelia Street Café 8, 9:30 pm $10
★**Ted Nash's The Creep with Ron Horton, Paul Sikivie, Ulysses Owens** Greenwich House Music School 8 pm $12
★**Wolff & Clark Expedition: Michael Wolff, Mike Clark, James Genus, Alex Foster, Lenny Pickett** Dizzy's Club 7:30, 9:30 pm $25
• **Phil Markowitz/Zach Brock Quartet with Jay Anderson** Jazz at Kitano 8, 10 pm $10
• **Faith: Matt Lavelle, Ryan Sawyer, Francois Grillot; Tim Stocker and Fechner's Law** The Firehouse Space 8, 9:30 pm $10
• **Asuka Kakitani Jazz Orchestra with John O'Gallagher, Ben Kono, Jason Rigby, Chris Bacas, Kenny Berger, Jeff Wilfore, David Spier, Matt Holman, John Bailey, Mark Patterson, Matt McDonald, JC Sanford, Jeff Nelson, Pete McCann, Mike Eckroth, Dave Ambrosio, Mark Ferber, Sara Serpa; Michael Bianco Group** ShapeShifter Lab 8, 9:30 pm $10
• **Old Time Musketry: JP Schlegelmilch, Adam Schneit, Phil Rowan, Max Goldman; Jeremy Udden/Mike Baggetta** Lark Café 8 pm
• **John Raymond Trio with Joe Sanders, Austin Walker** Bar Next Door 8:30, 10:30 pm $12
• **Hyuna Park Quintet with Leonor Falcon, David Bertrand, Amadis Dunkel, Joseph Han, Russell Carter Jr.; Clemens Orth Trio** Somethin' Jazz Club 9, 11 pm $10
• **Mamiko Taira Trio** Tomi Jazz 9 pm $10
• **Art Lillard Trio** Cleopatra's Needle 7 pm
• **Kathryn Allyn, Frank Ponzio, Tom Hubbard** The Triad 7 pm $20
• **Rick Stone Trio** The Garage 7 pm
• **Dorian Wallace and His Big Band** Metropolitan Room 11:30 pm $20
• **Jon Roche Jam; Glenn Zaleski solo; Taylor Eigsti Trio** Smalls 4, 7, 9:30 pm $20
★**The Heath Brothers: Jimmy and Albert "Tootie" Heath, Jeb Patton, David Wong** Village Vanguard 9, 11 pm $25
★**Gary Peacock, Marc Copland, Joey Baron** Birdland 8:30, 11 pm $30-40
• **Bill Evans Soulgrass with Etienne Mbappe, Josh Dion, Ryan Cavanaugh, Mitch Stein and guests John Medeski, John Popper, Jake Cinninger** Blue Note 8, 10:30 pm $20-35
• **Ravi Coltrane** Jazz Standard 7:30, 9:30 pm $25
• **Jaimeo Brown** The Bar on Fifth 8 pm
• **Harlem Speaks: Nate Chinen** Jazz Museum in Harlem 6:30 pm

REGULAR ENGAGEMENTS

MONDAYS

• **Tom Abbott Big Bang Big Band** Swing 46 8:30 pm
• **Ron Affif Trio** Zinc Bar 9, 11pm, 12:30, 2 am
• **Woody Allen/Eddy Davis New Orleans Jazz Band** Café Carlyle 8:45 pm $125
• **Bryan Beninghove's Hangmen** ZirZamin 9:30 pm
• **Michael Brecker Tribute with Dan Barman** The Counting Room 8 pm
• **Sedric Choukroun and The Brasilieros** 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)
• **John Farnsworth Quintet and Jam Session** Smoke 7, 9, 10:30 pm
• **Joel Forrester solo** Brandy Library 8 pm
• **George Gee Swing Orchestra** Gospel Uptown 8 pm
• **Vince Giordano's Nighthawks** Sofia's 8 pm (ALSO TUE)
• **Grove Street Stompers** Arthur's Tavern 7 pm
• **JFA Jazz Jam** Local 802 7 pm
• **Roger Lent Trio Jam** Cleopatra's Needle 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
• **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 Tuscany 7 pm (ALSO WED-SUN)
• **George Gee Swing Orchestra** Swing 46 8:30 pm
• **Loston Harris** Café Carlyle 9:30 pm $20 (ALSO WED-SAT)
• **Art Hirahara Trio** Arturo's 8 pm
• **Yuichi Hirakawa Trio** Arthur's Tavern 7, 8:30 pm
• **Sandy Jordan and Larry Luger Trio** Notaro 8 pm
• **Mike LeDonne Quartet; Jason Marshall Quartet** Smoke 7, 9, 10:30, 11:30 pm
• **Metro Room Jazz Jam with guests** Metropolitan Room 11:30 pm $10
• **Russ Nolan Jazz Organ Trio** Cassa Hotel and Residences 6 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

• **Joe Alterman** Caffe Vivaldi 9:30 pm
• **Astoria Jazz Composers Workshop** Waltz-Astoria 6 pm
• **Sedric Choukroun and the Eccentrics** Chez Oskar 7 pm
• **Roxy Coss** Smoke 11:30 pm
• **Walter Fischbacher Trio** Water Street Restaurant 8 pm
• **Jeanne Gies with Howard Alden and Friends** Joe G's 6:30 pm
• **Les Kurtz Trio; Joonsam Lee Trio** Cleopatra's Needle 7, 11:30 pm
• **Jonathan Kreisberg Trio** Bar Next Door 8:30, 10:30 pm $12
• **Guillaume Laurent Trio** Bar Tabac 7 pm
• **Jake K. Leckie Trio** Kif 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)
• **Eric DiVito** The Flatiron Room 8 pm
• **Gregory Generet** Smoke 7, 9, 10:30 pm
• **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 11:45 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** Zeb's 1 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
• **UOTS Jam Session** University of the Streets 11:30 pm $5 (ALSO SAT)

SATURDAYS

• **Cyrille Aimee** The Cupping Room 8:30 pm
• **Avalon Jazz Quartet** Matisse 8 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 11:45 pm
• **Skye Jazz Trio** Jack 8:30 pm
• **Michelle Walker/Nick Russo** Anyway Café 9 pm
• **Bill Wurtzel Duo** Henry's 12 pm

SUNDAYS

• **Avalon Jazz Quartet** The Lambs Club 11 am
• **Birdland Jazz Party** Birdland 6 pm $25
• **Bill Cantrall Trio** Crescent and Vine 8 pm
• **Marc Devine Trio** TGIFriday's 6 pm
• **JaRon Eames/Emme Kemp** Eats 6 pm
• **Ear Regulars with Jon-Erik Kellso** The Ear Inn 8 pm
• **Marjorie Eliot/Rudell Drears/Sedric Choukroun** Parlor Entertainment 4 pm
• **Sean Fitzpatrick and Friends** Ra Café 1 pm
• **Joel Forrester solo** Grace Gospel Church 11 am
• **Nancy Goudinaki's Trio** Kellari Taverna 12 pm
• **Enrico Granafei solo** Sora Lella 7 pm
• **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
• **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

PARIS
BERLIN
STOCKHOLM

UMLAUT
transformation of sound
RECORDS
www.umlautrecords.com

CLUB DIRECTORY

- **17 Frost Theater of the Arts** 17 Frost Street (646-389-2017) Subway: L to Bedford Avenue www.17frost.com
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street ***www.55bar.com***
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street ***www.92y.org***
- **92YTribeca** 200 Hudson Street (212-601-1000) Subway: 1, A, C, E to Canal Street ***www.92ytribeca.org***
- **The 109 Gallery** 109 Broadway Subway: 4, 5 to Wall Street
- **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J,M,Z to Delancey Street ***www.abcnorio.org***
- **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***
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street ***www.anbealbochtcafe.com***
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street ***www.antibesbistro.com***
- **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***
- **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.lalanternacaffe.com***
- **The Bar on Fifth** 400 Fifth Avenue (212-695-4005) Subway: 6 to 33rd Street ***www.capellahotels.com/newyork/bar-on-fifth-en.html***
- **Barbès** 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
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street ***www.birdlandjazz.com***
- **Blackbird's** 41-19 30th Avenue (718-943-6898) Subway: R to Steinway Street ***www.blackbirdsbar.com***
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.bluenotejazz.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 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.casavillenyc.com***
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000 Subway: B, D, F, 7 to Fifth Avenue ***www.cassahotelny.com***
- **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.bistrolola.com***
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue ***www.chezoskar.com***
- **Church of the Intercession** 550 W. 155th Street (212-283-6200) Subway: 1 to 157th Street ***www.intercessionnyc.org***
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street ***www.citywinery.com***
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street ***www.csvcenter.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***
- **Cooper Union Grand Hall** 7 East 7th Street Subway: 6 to Astor Place
- **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
- **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***
- **The DiMenna Center** 450 West 37th Street (212-594-6100) Subway: A, C, E to 34h Street-Penn Station ***www.dimennacenter.org***
- **The Diana Center** 3009 Broadway Subway: 1 to 116th Street ***www.barnard.edu***
- **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***
- **Doma** 17 Perry Street (212-929-4339) Subway: 1, 2, 3 to 14th Street ***www.domanyc.com***
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue ***www.domainewinebar.com***
- **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***
- **The Drawing Room** 70 Willoughby Street Subway: N, R to Jay Street/Metrotech
- **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.earinn.com***
- **Eats Restaurant** 1055 Lexington Avenue (212-396-3287) Subway: 6 to 77th Street ***www.eatsonlex.com***
- **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***
- **The Flatiron Room** 37 West 26th Street (212-725-3860) Subway: N, R to 28th Street ***www.theflatironroom.com***
- **Flushing Town Hall** 137-35 Northern Boulevard (718-463-7700) Subway: 7 to Main Street ***www.flushingtownhall.org***
- **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.ginnyssupperclub.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
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue ***www.ibeambrooklyn.com***
- **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***
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU ***www.knickerbockerbarandgrill.com***
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425) Subway: R to Prospect Avenue ***www.korzorestaurant.com***
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street ***www.thelambsclub.com***
- **Lark Café** 1007 Church Avenue, Brooklyn (718-469-0140) Subway: Q to Beverly Road ***www.larkcafe.com***
- **Launch Pad Gallery** 721 Franklin Avenue, Brooklyn (718-928-7112) Subway: S to Park Place ***www.brooklynlaunchpad.org***
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.lepoissonrouge.com***
- **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***
- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street ***www.matissenyc.com***
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street ***www.metropolitanroom.com***
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University ***www.millertheater.com***
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square ***www.bahainyc.org***
- **The National** 557 Lexington Avenue (212-715-2400) Subway: 6 to 51st Street ***www.thenationalnyc.com***
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.ninostuscany.com***
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street ***www.northsquarejazz.com***
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400) Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, 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***
- **Otto's Shrunken Head** 538 E 14th Street between Avenues A and B (212-228-2240) Subway: L to First Avenue
- **Park Avenue Christian Church** 1010 Park Avenue at 85th Street (212-288-3246) Subway: 4, 5, 6 to 86th Street ***www.parkavenuechristian.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***
- **Queensborough Performing Arts Center** 222-05 56th Avenue (718-631-6311) Subway 7 to Main Street ***www.qcc.cuny.edu***
- **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***
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street ***www.saintpeters.org***
- **Saint Vitus Bar** 1120 Manhattan Avenue Subway: G to Greenpoint Avenue ***www.saintvitusbar.com***
- **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***
- **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***
- **Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue ***www.carnegiehall.org***
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue ***www.thestonenyc.com***
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street ***www.swing46.com***
- **Sycamore** 1118 Cortelyou Road (347-240-5850) Subway: B, Q to 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.triadnyc.com***
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street ***www.tribecapac.org***
- **Turtle Bay Music School** 244 East 52nd Street (212-753-8811) Subway: 6 to 51st Street ***www.tbms.org***
- **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
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street ***www.carnegiehall.org***
- **Whole Foods Midtown Eastside** 226 E. 57th Street, 2nd floor (646-497-1222) Subway: E, M to Lexington Avenue/53 Street ***www.wholefoods.com***
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center ***www.york.cuny.edu***
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street ***www.carnegiehall.org***
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street ***www.zebulonsoundandlight.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***
- **ZirZamin** 90 West Houston Street (646-823-9617) Subway: B, D, F, M to Broadway-Lafayette Street ***www.zirzaminnyc.com***

(INTERVIEW CONTINUED FROM PAGE 6)

CP: Because it was a challenge to try and figure out how to make it work. I didn't really know how it would work. I could imagine a sound but it wasn't exactly like anything that I had heard. And it just kinda had to happen by osmosis. Obviously, I could write music that would maybe help steer it in that direction, but a lot of it was just playing the music night after night. And to me, it feels like it really grew. It really changed as we got focused into what it was. Just because everybody kind of figured, myself included, "What do I do in this situation? What do I hear a saxophone doing?"

And I'm still trying to figure that out sometimes, when we do gigs. It just feels a little bit uncharted, in a way that I liked because it forces me to not be comfortable and to try and build something new. That was always the attraction of it. And it still is. I'm hoping that it's not over. I want to continue doing work with that group.

TNYCJR: *The Sirens* was inspired by the Greek poet Homer's epic *The Odyssey*. How did you translate those themes into music?

CP: It was really just first impressions. I didn't read the book thinking, "I'm gonna write some music about it." I just wanted to read it again. There have been a few recent projects that I've done where I did something that was kind of new, which was thinking of a story and then writing the music. It kind of helped me get out of my own way. Like, thinking from a mood. That it's a song about something or a musical portrait of something.

So I finished reading the book and I thought, "Wow, it's so great, so evocative, let me just write different episodes." And I wrote it all very quickly, as I recall, within a couple of weeks. Because there's not a whole lot of written material. It's more how we use it. That was the point. And hopefully the written material that's there is what's vital to create that mood. That was how I approached it. I had this more spacious sound in mind. And that seemed to be a good catalyst to get myself to write that way.

TNYCJR: You don't have two pianos on every track.

CP: No, it's only on four tunes. And David [Virelles] is never playing straight piano. The piano was prepared - paper clips and stuff like that - to have a more percussive thing. I was thinking, like, kalimba. And then the sound of the celeste. And the harmonium is kind of a key part, like on "The Sirens". The way the harmonium has a droney kind of sound. I really didn't hear an electric sound in there, but I wanted something else. Some other change of texture. And also, we had done some gigs and I had originally thought of the band with Craig [Taborn], because I've known him for so long and I'm such a fan. He wasn't able to make the first gig and I called David. And he did such a great job, I really wanted him in there. To me, it really does change the sound of the record. That there's this other element in there that's a little hard to pin down. ❖

For more information, visit chrispottermusic.com. Potter is at Village Vanguard Feb. 5th-10th. See Calendar.

Recommended Listening:
- Chris Potter Quartet - *Sundiata* (Criss Cross, 1993)
- Chris Potter - *Moving In* (Concord, 1996)
- Dave Douglas - *Leap of Faith/Magic Triangle* (Arabesque-Green Leaf Music, 1997-98)
- Dave Holland Quintet - *Extended Play (Live at Birdland)* (ECM, 2001)
- Chris Potter 10 - *Song for Anyone* (Sunnyside, 2006)
- Chris Potter - *The Sirens* (ECM, 2011)

(LABEL CONTINUED FROM PAGE 12)

see them as old and established. We simply like each other's way of working and want to create something together. I think they will continue to put out discs on Umlaut because of a shared desire to develop, experiment and explore live and recorded music."

Johansson, whose recording history goes back to Peter Brötzmann's 1967 album *For Adolphe Sax* (itself on a musician-run label) concurs. "It seems that most of my preferences and my aesthetics correspond to those of a lot of the younger players," he notes "I've been a friend of Joel for some time and we play in different groups together. He's interested in new recorded music as well as historically important ones and we plan to bring out more new and historical music together, such as my cooperation with Bengt Nordström."

In fact Umlaut's most spectacular future release will be a boxed set of discs from 1970, 1977 and 1982 by Swedish alto saxophonist/producer Bengt 'Frippe' Nordström with pianist Alexander von Schlippenbach and Johansson. Says Grip: "Many American free jazz fans don't know Nordström's great work, which, among other things, resulted in Albert Ayler's first released recording [on Nordström's Bird Note imprint]. 'Frippe' became an underground figure, but always showed up at concerts with his horn like Ayler, pushing music to its outer limits - or to its most inner howl."

That sort of commitment can be linked to the free-music idealism of Umlaut as well. "Umlaut isn't owned by anyone but itself and the music it creates," says Grip. "Umlaut is a voice by itself, but it listens and reacts to the voices of the collective's members." ❖

For more information, visit umlautrecords.com

JAZZMINISTRY AT SAINT PETER'S
Lexington Avenue at 54th Street New York City www.saintpeters.org
FEBRUARY 2013
JAZZ VESPERS
Sundays at 5:00 P.M. — All Are Welcome
Free
3 Sara Caswell and Joseph Brent
10 Blue Pipa Trio
17 Carol Morgan Quartet featuring Joel Frahm
24 James Weidman Group
JAZZ FOR ALL
February 3 at 4:00 P.M.
"Piazzolla: Libertango!"
Sara Caswell, violin
Joseph Brent, mandolin
Free Improvisation Workshop for families and people of all ages
MIDTOWN JAZZ AT MIDDAY
Sponsored by Midtown Arts Common
Wednesdays at 1:00 P.M. — ($10 suggested)
6 Hilary Kole, singer/pianist
13 Ash Wednesday — No Concert
20 Sheila Jordan, singer
Cameron Brown, bass
28 Aaron Graves, piano

IN MEMORIAM

DAVID ALLYN - The vocalist began his career singing with Jack Teagarden's big band and working with saxophonist Lucky Thompson, later appearing with the large ensembles of Stan Kenton, Count Basie and others. He returned to music in the '70s and released several albums, the last coming in 1994. Allyn died Nov. 21st at 93.

FONTELLA BASS - The vocalist had a huge soul hit in 1965 with "Rescue Me". Four years earlier while singing with Little Milton Campbell in St. Louis, she met future husband, trumpeter Lester Bowie. After initial success, her career stalled and she went with Bowie and his Art Ensemble of Chicago mates to Paris, appearing on a 1970 album with the group. In the '90s she returned to music in a more traditional gospel vein. Bass died Dec. 26th at 72.

DAVE BRUBECK - It isn't too much of a stretch to say that the pianist's 1959 track "Take Five" is as iconic in jazz as Miles Davis' "So What" or Duke Ellington's "In a Sentimental Mood". While studying at Mills College in Oakland, composer Darius Milhaud encouraged him to go into jazz, which he did with his Octet. In 1951, Brubeck formed his most famous band, a quartet with alto saxophonist Paul Desmond, the group that recorded *Time Out* (the first jazz album to sell over a million copies). Brubeck's popularity was buoyed in the '50s-early '60s by the brilliant idea to tour colleges along with more traditional jazz venues. During and after the quartet's tenure, Brubeck was a prolific composer for his own groups and classical ensembles. He was a NEA Jazz Master, an inductee into the American Classical Music Hall of Fame and a "Living Legend" as designated by the US Congress. Brubeck died Dec. 5th, one day before his 92nd birthday.

KEN CHANEY - An early participant in the Association for Advancement of Creative Musicians, the Canadian pianist came to the Windy City in the early '60s. In 1968, he participated in the recording of "Soul Strut" by soul band Young-Holt Unlimited, a single that would sell a million copies. He then returned to jazz through his sextet The Awakening, mentoring young Chicago musicians and organizing local concerts until his death Dec. 19th at 73.

JOE CINDERELLA - A veteran guitarist since the '50s, Cinderella (son of a banjoist and brother of a bassist) worked with vocalist Chris Connor and bandleader Gil Melle as well doing extensive uncredited studio and film work, taking some half a decade to release his debut as a leader, 2001's *Concept*. Cinderella died Oct. 27th at 85.

JAYNE CORTEZ - The poetess was married to Ornette Coleman from 1954-64 and their son, drummer Denardo Coleman, played in her Firespitters Band alongside other Ornette alumni such as Bern Nix. But she was very much her own artist, releasing numerous volumes of poetry and albums starting in the early '70s. In 1991 she co-founded the Organization of Women Writers of Africa. Cortez died Dec. 28th at 76.

BOB FRENCH - The New Orleanian drummer took over the Original Tuxedo Jazz Band in 1977 from his banjoist father, who had taken it over in the '50s from founder Oscar "Papa" Celestin (the band was kept in the family upon Bob French's retirement, given over to drumming nephew Gerald). He was also a longtime radio deejay and the subject/featured artist of a tribute album on Marsalis Music in 2007. French died Nov. 12th at 74.

ED GASTON - The bassist was born in North Carolina but his jazz career began in Australia after his discharge from the US Army. He joined the short-lived Australian Jazz Quintet in the late '50s and later split his time between Los Angeles and Sydney before settling Down Under permanently in the '60s, becoming one of the most active jazz musicians and teachers in the country. Gaston died last fall at 83.

DICK HAFER - A veteran of numerous big bands, such as those of Claude Thornhill, Woody Herman, Bobby Hackett and Benny Goodman, the tenor saxophonist's later credits included work on Impulse albums by Johnny Hartman (*The Voice That Is!*) and Charles Mingus (*Mingus Mingus Mingus Mingus Mingus* and *The Black Saint and the Sinner Lady*) in the early '60s and a pair of albums for the Progressive and Fresh Sound labels as a leader in the early '90s. Hafer died Dec. 15th at 85.

GUNTHER KLATT - In addition to a handful of albums as a leader, the Munich-born saxophonist (who came to the instrument in his late teens), had credits with Lala Kovačev, the German-American band New York Razzmatazz and a mid '90s duo album with pianist Aki Takase, playing Ellington ballads. Klatt died Dec. 8th at 55 after a long illness.

PATTI PAGE - She may have been better known as a pop singer who, in 1953, asked "(How Much Is That) Doggie In the Window", or three years earlier scored a huge hit with "Tennessee Waltz", but Page's early career found her working with Benny Goodman and, concurrent with her pop success, singing with the bands of Ray Anthony and Tommy Dorsey. Page died Jan. 1st at 85.

RAY PITTS - The American saxist made Denmark his home in 1962. He appeared on George Russell's 1965 album *At Beethoven Hall*, was a musical mainstay in his adopted Copenhagen and a longtime arranger/composer/Director of the Danish Radio Jazz Group. Pitts died Nov. 2nd at 80, the same day he was to receive the prestigious Leo Mathisen Prize.

HAL SCHAEFER - Diamonds may not have been Marilyn Monroe's best friend if it weren't for the vocal coaching of the pianist. Schaefer played in the '50s big bands of Benny Carter and Harry James and was an accompanist for many vocalists. He released several albums in the '50s, '70s and '90s and also was an accomplished composer. Schaefer died Dec. 8th at 87.

PETE (LA ROCA) SIMS - Though the drummer's visibility lessened after the '70s, when he left music for a decade to pursue law, in the '60s, under his La Roca pseudonym, he was among the busiest drummers in jazz. His credits include albums with Jaki Byard, Art Farmer, Don Friedman, Joe Henderson, Freddie Hubbard, Charles Lloyd, Jackie McLean, Sonny Rollins and George Russell, among others. His debut as a leader, 1965's *Basra*, is a classic while his 1968 followup became misidentified as a Chick Corea album. Sims returned to music in the '90s with another disc for Blue Note (1997's *Swingtime*). Sims died Nov. 20th at 74.

ERWIN WHITEY THOMAS - The trumpeter's greatest visibility came during World War II as part of Glenn Miller's Air Force Band, with whom Thomas made several recordings. During his active period through the mid '50s, he worked with Tex Beneke, Jule Styne and Ella Fitzgerald, among others. Thomas died Nov. 9th at 92.

BIRTHDAYS

February 1
†James P Johnson 1894-1955
†Tricky Sam Nanton 1904-46
Sadao Watanabe b.1933
Tyrone Brown b.1940
Bugge Wesseltoft b.1964
Joshua Redman b.1969

February 2
†Sonny Stitt 1924-82
†Mimi Perrin 1926-2010
†Stan Getz 1927-91
James Blood Ulmer b.1942
Louis Sclavis b.1953

February 3
†Lil Hardin Armstrong 1898-1971
†Dolly Dawn 1919-2002
†Snooky Young 1919-2011
†Chico Alvarez 1920-92
John Handy b.1933
Leroy Williams b.1937
Bob Stewart b.1945
Greg Tardy b.1966
Rob Garcia b.1969

February 4
†Manny Klein 1908-96
†Artie Bernstein 1909-64
†Harold "Duke" DeJean 1909-2002
†Jutta Hipp 1925-2003
†Wally Cirillo 1927-77
†Tony Fruscella 1927-69
†John Stubblefield 1945-2005

February 5
†Roxelle Claxton 1913-95
†Gene Schroeder 1915-75
Rick Laird b.1941
Bill Mays b.1944

February 6
†Ernie Royal 1921-83
Sammy Nestico b.1924
†Bernie Glow 1926-82
Tom McIntosh b.1927
†Nelson Boyd 1928-1985
Oleg Kiryev b.1964
Michael Griener b.1968
Scott Amendola b.1969

February 7
†Eubie Blake 1887-1983
†Ray Crawford 1924-97
†Ray Alexander 1925-2002
†King Curtis 1934-71
Sam Trapchak b.1984

February 8
†Lonnie Johnson 1889-1970
†Buddy Morrow 1919-2010
†Pony Poindexter 1926-88
†Eddie Locke 1930-2009
Renee Manning b.1955

February 9
†Walter Page 1900-57
†Peanuts Holland 1910-79
†Joe Dodge 1922-2004
†Joe Maneri 1927-2009
Steve Wilson b.1961
Daniela Schaechter b.1972
Behn Gillece b.1982

February 10
†Chick Webb 1909-39
†Sir Roland Hanna 1932-2002
†Walter Perkins 1932-2004
Rahn Burton b.1934
Rufus Reid b.1944
"Butch" Morris b.1947
Michael Weiss b.1958
Paolo Fresu b.1961

February 11
†Claude Jones 1901-62
†Matt Dennis 1914-2002
†Martin Drew 1944-2010
Raoul Björkenheim b.1956
Didier Lockwood b.1956
Jaleel Shaw b.1978

February 12
†Paul Bascomb 1912-86
†Tex Beneke 1914-2000
†Hans Koller 1921-2003
†Art Mardigan 1923-77
†Mel Powell 1923-98
Juini Booth b.1948
Bill Laswell b.1955
Ron Horton b.1960
Szilard Mezei b.1974

February 13
†Wingy Manone 1900-82
†Les Hite 1903-62
†Wardell Gray 1921-55
†Ron Jefferson 1926-2003
Keith Nichols b.1945

February 14
†Perry Bradford 1893-1970
†Jack Lesberg 1920-2005
Elliot Lawrence b.1925
Phillip Greenlief b.1959
Jason Palmer b.1979

February 15
†Harold Arlen 1905-86
†Walter Fuller 1910-2003
Nathan Davis b.1937
Kirk Lightsey b.1937
Henry Threadgill b.1944
†Edward Vesala 1945-99
Herlin Riley b.1957
Dena DeRose b.1966

February 16
†Bill Doggett 1916-96
†Charlie Fowlkes 1916-80
Howard Riley b.1943
Jeff Clayton b.1954

February 17
†Wallace Bishop 1906-86
†Charlie Spivak 1906-82
†Harry Dial 1907-1987
†Alec Wilder 1907-80
Buddy DeFranco b.1923
†Buddy Jones 1924-2000
Fred Frith b.1949
Nicole Mitchell b.1967

February 18
†Hazy Osterwald 1922-2012
†Frank Butler 1928-84
†Billy Butler 1928-91
Jeanfrancois Prins b.1967
Gordon Grdina b.1977

February 19
†Johnny Dunn 1897-1937
Fred Van Hove b.1937
Ron Mathewson b.1944
Blaise Siwula b.1950
David Murray b.1955

February 20
†Jimmy Yancey 1894-1951
†Fred Robinson 1901-84
†Oscar Aleman 1909-80
†Frank Isola 1925-2004
†Bobby Jaspar 1926-63
Nancy Wilson b.1937
Lew Soloff b.1944
Anthony Davis b.1951
Leroy Jones b.1958
Darek Oles b.1963
Iain Ballamy b.1964

February 21
†Tadd Dameron 1917-65
†Eddie Higgins 1932-2009
†Nina Simone 1933-2003
†Graham Collier 1937-2011
Akira Sakata b.1945
Herb Robertson b.1951
Warren Vaché b.1951
Matt Darriau b.1960
Christian Howes b.1972

February 22
†James Reese Europe 1881-1919
†Rex Stewart 1907-67
†Claude "Fiddler" Williams 1908-2004
†Buddy Tate 1914-2001
Joe Wilder b.1922
Dave Bailey b.1926
George Haslam b.1939
Marc Charig b.1944
Harvey Mason b.1947
Joe La Barbera b.1948

February 23
†Hall Overton 1920-72
†Johnny Carisi 1922-92
†Richard Boone 1930-99
†Les Condon 1930-2008
Wayne Escoffery b.1975

February 24
†Eddie Chamblee 1920-99
†Ralph Pena 1927-69
†Andrzej Kurylewicz 1932-2007
Michel Legrand b.1932
†David "Fathead" Newman 1933-2009
Steve Berrios b.1945
Vladimir Chekasin b.1947
Bob Magnusson b.1947
Maggie Nicols b.1948

February 25
†Tiny Parham 1900-43
†Ray Perry 1915-50
Fred Katz b.1919
†Rene Thomas 1927-75
†Sandy Brown 1929-75
†Tommy Newsom b.1929-2007
†Ake Persson 1932-75
Brian Drye b.1975

February 26
Dave Pell b.1925
†Chris Anderson 1926-2008
†Hagood Hardy 1937-97
Trevor Watts b.1939
Yosuke Yamashita b.1942
Guy Klucevsek b.1948

February 27
†Leo Watson 1898-1950
†Mildred Bailey 1907-51
†Abe Most 1920-2002
†Dexter Gordon 1923-90
†Chuck Wayne 1923-97
Rob Brown b.1962
Joey Calderazzo b.1965

February 28
†Louis Metcalf 1905-81
Svend Asmussen b.1916
†Bill Douglass 1923-94
†Donald Garrett 1932-89
†Willie Bobo 1934-83
Charles Gayle b.1939
Pierre Dørge b.1946
Hilliard Greene b.1958
Mikko Innanen b.1978

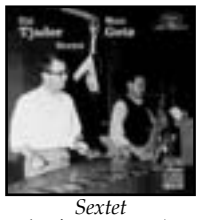
February 29
†Jimmy Dorsey 1904-56
†Paul Rutherford 1940-2007
Richie Cole b.1948

RICK LAIRD
February 5th, 1941

Listeners primarily know bassist Rick Laird for his solid low-end in the first and most revered edition of The Mahavishnu Orchestra (MO, 1971-73). But that ignores his musical career before that group as well as his work as a photographer in subsequent decades. Born in Dublin, Ireland, Laird's career started in New Zealand in the late '50s before a 1962 move to England. By 1964, Laird was house bassist at Ronnie Scott's before moving to Boston to attend Berklee College of Music and then playing with Buddy Rich. After his tenure with MO, Laird worked with different groups, wrote bass instruction books and made one album as a leader before committing himself fully to photography in the '80s. ***-AH***

ON THIS DAY

by Andrey Henkin

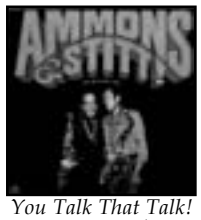


Sextet
Cal Tjader/Stan Getz (Fantasy)
February 18th, 1958

Vibraphonist Cal Tjader and saxophonist Stan Getz were innovators on their respective instruments, coming up in the same era (though Getz started as a leader several years before Tjader). Interestingly, this is their only recorded encounter, the titular band rounded out by Vince Guaraldi (piano), Eddie Duran (guitar), Scott LaFaro (bass) and Billy Higgins (drums). Tjader contributed three of seven tunes, Guaraldi one, the other three selections standards like "I've Grown Accustomed To Her Face".

Happenings
Bobby Hutcherson (Blue Note)
February 8th, 1966

Vibraphonist Bobby Hutcherson dove right into the Blue Note pool shortly after moving to the East Coast in 1961, working with Jackie McLean, Grachan Moncur III and Andrew Hill. Like his first two Blue Note albums under his own name, this session features drummer Joe Chambers and brings back pianist Herbie Hancock from Hutcherson's label debut. Bassist Bob Cranshaw is the fourth member of the quartet. Always an interesting composer, he wrote six of seven tunes here, the other Hancock's legendary "Maiden Voyage".

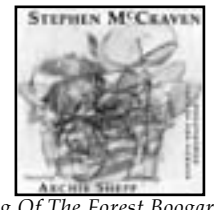


You Talk That Talk!
Ammons & Stitt! (Prestige)
February 8th, 1971

Saxists Gene Ammons (son of pianist Albert) and Sonny Stitt first worked together decades before this session in the orchestra of Billy Eckstine. From 1950 on they were regular partners (or, to quote an early album, battlers). Their long collaboration came to an end with Ammons' death in 1974 and this album was one of their last studio sessions. Joining them for a six-tune program of mostly covers are Leon Spencer (organ, composer of the title track), George Freeman (guitarist in Ammons' groups of the time) and Idris Muhammad (drums).

Iwontunwonsi (Live at Sweet Basil)
Cecil Taylor (Sound Hills)
February 8th, 1986

He may have had bands ranging from duets with drummer Max Roach to trios with various members and large ensembles, but the distillation of the pianist is in his solo performances. Therein his power and vision are most (in)accessible. This is the first half of a concert, held at the legendary and long defunct West Village club (the other volume is *Amewa*, also on Sound Hills). None of three tracks here (or two on the other disc) have names but move from a three-minute opener and minute-closer to the nearly 44-minute literal centerpiece.



Song Of The Forest Boogaraboo
Stephen McCraven (World McC)
February 8th, 1994

A student of Alan Dawson at Berklee College of Music, Stephen McCraven's career started in the late '70s groups of Marion Brown, who released his debut album in 1979. In Boston, the drummer also was under the tutelage of saxophonist Archie Shepp, who appears here as a guest in McCraven's quintet, alongside Ed Byrne (trombone), Avram Fefer (tenor sax), Tom McClung (piano) and Nat Reeves (bass). The album was recorded live at Guy's Boogitie Shoe Shop in Shutesbury, Massachusetts (not the only album to be made there).

CARNEGIE HALL

presents

Dianne Reeves and Friends

Saturday,
February 16
at 7:30 PM

Tickets start at $15.

Esperanza Spalding

George Duke

Lalah Hathaway

Terri Lyne Carrington

Dianne Reeves has been at the top of the jazz world for more than two decades. The esteemed vocalist brings her robust, sultry voice to the Carnegie Hall stage, performing favorites from her vast songbook with special guests **Esperanza Spalding** (Grammy Award–winning bassist and vocalist), **George Duke** (keyboard pioneer), **Lalah Hathaway** (born to the late R&B music legend Donny Hathaway and hailed as the First Daughter of Soul), and **Terri Lyne Carrington** (Grammy Award–winning jazz drummer).

carnegiehall.org | 212-247-7800
Box Office at 57th and Seventh

Bank of America
Proud Season Sponsor

Photos: Reeves by Christian Lantry, Spalding by Carlos Pericas, Carrington by Tracy Love.
Artists, programs, dates, and ticket prices subject to change. © 2013 CHC.