



THE NEW YORK CITY JAZZ RECORD

April 2013 | No. 132

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The history of jazz is most commonly presented as music developed from the traditions of African slaves in the American south, slowly and often painfully gaining acceptance among larger audiences, finally reaching its current position and level of diversity. It has also come full circle, as musicians from Africa transform this music spearheaded by their forbears. Among the most accomplished of these is South African trumpeter/vocalist Hugh Masekela (On The Cover). Alongside countrymen like Abdullah Ibrahim, Masekela created a new jazz sound in the '50s and then brought that sensibility to the United States for three decades before returning home in 1990. To celebrate his 74th birthday this month, Masekela brings his group to the PACE University Schimmel Center for the Arts.

Of course, jazz remains vibrant because it is open to reinterpretation by all manner of practitioners, who celebrate the tradition by endowing it with their own experience and enthusiasm. Keyboardist/composer Jamie Saft (Interview) throws jazz, reggae, metal and electronica into his personal blender, creating a deliciously frothy concoction. This month, he helps inaugurate The Stone's new weekly artist residencies with eight performances of expected variety, from solo piano and solo electronics to a CD release event featuring his New Zion Trio with guest vocalist H.R. of Bad Brains. Guitarist Julian Lage (Artist Feature) has accomplished quite a bit in his 25 'tender' years, working with Gary Burton, Nels Cline and Jim Hall (to name only guitarists) while releasing a pair of well-regarded albums as a leader. In addition to bringing his band to Dizzy's Club this month, he also appears with drummer Eric Harland's band at Jazz Standard.

We also have features on drummer Tommy Campbell (Encore, bringing his Vocal-Eyes group to Smoke), late pianist Borah Bergman (Lest We Forget, memorialized mid-month at Saint Peter's), a Megaphone from Matthew Shipp (playing a week at The Stone), a Label Spotlight on British imprint Bo'Weavil and a two-page spread of remembrances for the late Butch Morris.

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

On the cover: Hugh Masekela (© 2010 Jack Vartoogian/FrontRowPhotos)

Corrections: In last month's NY@Night about the ABC No-Rio benefit, Jason Candler actually played alto saxophone. In the Recommended New Releases, the actual name of the Silke Eberhard/Ulrich Gumpert album is *Peanuts & Vanities*. In our January issue, James "Blood" Ulmer was erroneously identified as born in Mississippi, instead of South Carolina.

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It's clear right away that pianist **Fred Hersch's** *My Coma Dreams* is not a typical concert experience. Hersch premiered the "jazz theater" piece in New Jersey in 2011; the new production at Columbia University's Miller Theatre (Mar. 2nd) was altered but substantially similar. Narrator-vocalist Michael Winther portrayed both Hersch and his partner, Scott Morgan, describing the composer's near-death experience from complications of AIDS. When he sang, Winther brought us inside the dream world that Hersch inhabited while unconscious for six weeks. Hersch played with a calm and luminous authority, fronting a mid-sized ensemble of reeds, brass, strings and rhythm conducted by Gregg Kallor (with standout solos from tenor saxophonist Adam Kolker, alto saxophonist Bruce Williamson and trumpeter Ralph Alessi). The music floated largely free of genre, although bassist John Hébert and drummer John Hollenbeck ensured that it swung when needed on episodes such as "Dream of Monk" and "Jazz Diner". Winther was drowned out a couple of times by the band - something that didn't happen at the premiere - but otherwise the sound was pristine. Hersch's solitary piano on "The Boy" and Joyce Hammann's viola feature on "Brussels" were simply stunning. In detailing a medical trauma, the show arrived at moving insights on life, love and the human condition. One haunting line in "The Knitters" took on multiple meanings as it was repeated: "We end as we begin."

- David R. Adler



Fred Hersch's *My Coma Dreams* @ Miller Theatre

From the loopy, elliptical way that drummer **Billy Hart** addressed the second-set crowd at Dizzy's Club (Mar. 14th), it was easy to see how at home he feels with the members of his working quartet - tenor saxophonist Mark Turner, pianist Ethan Iverson and bassist Ben Street. Continuing in the exploratory vein of *All Our Reasons*, the band's extraordinary 2012 debut for ECM, Hart shifted his focus to new music, some of which could appear on a follow-up for ECM in the works. "Yard", based on the Charlie Parker blues "Cheryl", was wide open harmonically (after his venturesome turn, Iverson got off the bench and let Turner solo without chords). Hart's "Amethyst", radically reworked from its early '90s origins, grew from slow atmospheric rubato to raging dissonance, at last falling into tempo for an elegant written theme and finish. "Motional", another earlier Hart composition, took on an easygoing Caribbean lilt while Iverson's "Neon", from the 2006 HighNote release *Quartet*, closed the set in a 12/8 feel full of urgency and tension. Turner and Iverson showed a fearsome rapport on the pianist's "Big Trees", trading full choruses on rhythm changes, mostly without bass. Turner's contribution, the lyrical midtempo swinger "Sonnet for Stevie" ("dig that," remarked Hart when he said the title) highlighted the leader's ability to reorient the conversation with a perfectly placed accent, a drop in ride cymbal volume, just the right thing in the moment. The time ebbed and flowed but never wavered. (DA)

A night of commemoration and memorial at Clemente Soto Velez Cultural Center (Mar. 2nd) opened with a solo trumpet set by Joe McPhee, before which he invoked the memory of the ever-present audience member Peter Cox, who had passed away that morning and included a duet by McPhee on sax and **Charles Gayle** on upright bass. McPhee noted simply and solemnly that marking deaths and birthdays (Gayle celebrated his two days before) was "the way it should be, the way it has to be" before the two played a crying take on "Ev'rytime We Say Goodbye". Gayle then delivered a set of standards on tenor sax that seemed to balance on the branches of a willow tree during a windstorm conjured by Larry Roland (who mightily dwarfed his double bass) and Michael TA Thompson, who took four solos over the course of the set, a deserved feature for a drummer who possesses the quality of never losing clarity, even when the throttle is fully open. Some Bird flew by, "Oleo" soared at breakneck speed and "Giant Steps" made a quick run. "Ghosts" opened an Ayler medley with McPhee joining in to stand in the role of trumpeter brother Donald to Gayle's Albert. The band played it more faithfully than anything else that night, with the respect of something sacred. But for the most part, the notion of 'standards' seemed swept up in sonic jetties. Or maybe they were the standards of free, from a 74-year-old man who has been at it for decades. Anthems, even, that never have the same notes twice.

- Kurt Gottschalk



Charles Gayle Band @ Clemente Soto Velez Cultural Center

A memorial concert for the drummer **Tom Bruno**, who died in August, at Saint Peter's Jazz Ministry (Mar. 4th) proved to be an appropriately free affair: it wasn't quite a jam session, but flowed without agenda although it'd been planned at least since October, when Hurricane Sandy forced its delay. Roy Campbell played a beautifully mournful trumpet solo and was gradually joined by saxophonists Daniel Carter and Sabir Mateen, then Ras Moshe on flute and finally Lou Grassi on drums and Ellen Christi on vocals. Falling at midpoint in an evening of performances and memories, it made for a beautiful group statement. Bruno's band (Carter, Mateen and bassist Matt Heyner) also played a short improvisation as a trio, with Mateen announcing, "This is Test and we're going to carry on and let the spirit bring our next drummer, because that's what Tom would want." Unsurprisingly, the evening also included a number of heartfelt testimonials about Bruno's commitment to freeform musicmaking and playing on the streets and in the subway. But what was surprising was the upbeat blues jam that closed the night. With a meter blown on harmonica by Juan Quiñones, Christi, Grassi, Heyner and horns along with guitarist Anders Nilsson, percussionist Tom Sturgall, Matt Motel (who recalled Bruno teaching him to "always keep your neck warm") on piano and others joining the fold gave a joyous (and metered) end to the night and farewell to a drummer committed - perhaps more than anything else - to playing all the time. (KG)

If the term “jazz” has been found limiting by many of its practitioners, despite taking in a remarkable swathe of players and styles, think about what it must be like to play “klezmer”. Luckily, any tradition is fodder for innovation in the right hands. One such pair of extremities belongs to clarinetist Michael Winograd, who ostensibly led **Leviticus** at The New York Klezmer Series at Stephen Wise Free Synagogue (Mar. 5th). Joining him was trombonist Daniel Blacksberg, a kindred spirit, guitarist Todd Neufeld and drummer Tyshawn Sorey. The group played traditional music, at least that is what they said they played; their takes on liturgical Jewish repertoire isn’t going to get them any Bar Mitzvah gigs soon. If the tropes of klezmer are steady rhythms and predictable chord progressions, then Leviticus certainly threatened the relationship between God and the world with its ‘defilement’ of ritual. But that’s what often happens with diasporic music and mazel tov! The quartet trafficked in snatches of sound and abstracted melodies or split down the middle with the horns in opposition to the rhythm, Neufeld able and willing to switch allegiances as he saw fit. The proceedings were, at turns, remarkably dense, featuring Blacksberg’s extended techniques, and sparse as a field in winter, at one point the buzzing from Neufeld’s amp the loudest thing in the synagogue basement. By the time a discernible theme and martial beat emerged, we had forgotten what we were supposed to be hearing.

- Andrey Henkin



Michael Winograd @ Stephen Wise Free Synagogue

One complaint often aired by jazz critics is that there are too many leaders these days, everyone wanting to be out front and dozens of underdone albums arriving daily. But leadership skills are not a function of age or, frankly, experience; instead a musician either has that balanced mix of assertiveness and trust or they don’t. A bit of outside-the-box thinking doesn’t hurt either. For the quartet he presented at Cornelia Street Café (Mar. 7th), bassist **Peter Brendler**’s masterstroke was his choice of frontline: trumpeter Peter Evans and saxophonist Rich Perry are both hot stuff in their respective ‘worlds’ but also versatile and responsive, the former a piquant foil to the latter’s creamier playing. But it’s not enough to bring people together. Brendler also wrote all the tunes, a heady mix of bop, whether the be-, post- or free varieties, delivered with a looseness resulting from a nice hookup with drummer Vinnie Sperrazza. “Drop The Mittens” was a perky blowing vehicle showcasing Evans’ stamina while “Indelible Mark” featured a bowed counterpoint to a long-toned frontline melody. For the third of five tunes, Brendler invited saxophonist Jon Irabagon on stage for “Pharmacology”, soprano sax combining with trumpet and tenor for a burner seemingly plucked from Prestige Records’ Golden Age. The set closed in opposite fashion to how it began - “The Golden Ring” was another dark-toned Brendler piece, which gave way to the prototypical swing and hip ascending/descending hook of “Lawn Darts”.

(AH)

Since the recent dissolution of his longtime working quartet, tenor/soprano saxophonist **Ravi Coltrane** has begun experimenting with various ensembles featuring an array of players from the international jazz scene. At Jazz Standard late February into early March, he utilized four distinct units, employing both veteran artists such as pianist Billy Childs and younger players like trumpeter Jason Palmer to explore a wide range of material indicative of the searching nature of his current musical quest. Not surprisingly it was the unit featuring the youthful rhythm section of Cuban pianist David Virelles, bassist Dezron Douglas and drummer Johnathan Blake that delivered some of the stand’s most exciting sounds. The band opened their late set Saturday night (Mar. 2nd) with the leader on tenor, blowing dark airy notes over Douglas’ bass in a meandering duet. This resolved easily into the middle section of Monk’s “Epitaph” before Virelles and Blake joined the fray and the quartet took off on the melody, with the pianist demonstrating the breadth of his style, running the gamut from flowing boppish lines to percussive Cecil Taylor-like chordal clusters. For “Coincide”, a playful outing first heard on Coltrane’s mid-aughts *In Flux* album, he switched to soprano, blowing intensely over the free-flowing and edgy rhythm section, which also supplied an engaging environment for his tenor on the intriguing “A 6 Minor/Cough.” The set ended with the group swinging Ralph Alessi’s “Cobbs Hill”.

- Russ Musto



Ravi Coltrane @ Jazz Standard

Founded in 1961, **Warren Smith and the Composers Workshop Ensemble** has come together periodically in the ensuing decades since its legendary early Strata East recordings to bring to fruition the music of some of New York’s most talented journeyman artists. In its most recent incarnation, at the John Birks Gillespie Auditorium of the New York Baha’i Center (Mar. 5th), the group performed the music of multi-instrumentalist Smith, who was heard on vibraphone, drum kit and percussion while also conducting the unit through his episodic musical pieces. Opening the second set with “Whole Georgia”, Smith’s vibes took center stage, followed by Yoham “Chiqui” Ortiz’ electric bass solo and Stanton Davis’ trumpet while the saxophones of Craig Rivers, Douglas Yates, James Stewart, Patience Higgins and Howard Johnson blew smooth backgrounds. Recalling his days with Gil Evans, Smith introduced his “That New Bilbao Song” on tambourine, evoking the historic Spanish tinge of the old city before introducing a dissonant countermelody that portrayed the metropolis’ current modernity. The evening’s centerpiece, “Gaudi’s Phaedra”, found Smith conducting the five-man sax section through a wild collective free improvisation before settling into grooving dialogues, concluding with a soulful vamp out. The leader took to the drums to swing the band through “Cat’s Stealin’ My Shit” before ending the set with his “Love In The Open”, an extended feature for Joe Daley’s mellifluous tuba.

(RM)

WHAT’S NEWS

The **Queens Jazz OverGround** (QJOG) is having its inaugural Jazz Fest at Flushing Town Hall Apr. 27th, starting at 12 pm. In addition to performances by its members and a guest appearance by Queens resident/jazz legend James Spaulding, QJOG will present workshops and clinics for all ages during this free, all-day event. For more information, visit queensjazz.org.

Just a reminder for those that don’t celebrate it every day, April 30th is officially **International Jazz Day**, with programs and events coordinated with all 195 Member States of UNESCO (United Nations Educational, Scientific and Cultural Organization). This is the culmination of Jazz Appreciation Month, designated by The Smithsonian Museum. For more information, visit unesco.org and smithsonianjazz.org.

In a long effort, reported in this column and spearheaded by a program called “Friends of the Coltrane Home”, **John Coltrane**’s home in Dix Hills, Long Island, is to be converted into an education center honoring the late saxophonist. For more information, visit thecoltranehome.org.

Saxophonist/composer **Fred Ho** is being honored with a sculpture portrait, commissioned by the Knox Gallery and created by Leah Poller, to be displayed as part of an exhibition, “Mirrors of the Soul”, beginning Apr. 11th and including screenings of *Diary Of The Dragon: The (R)Evolution Of Fred Ho*, a documentary, and a book signing for his tome, *Yellow Power, Yellow Soul - The Radical Art of Fred Ho* (University of Illinois Press). For more information, visit knoxgallery.com.

Blue Note Records, in honor of the passing of trumpeter **Donald Byrd** in February, is streaming a previously unavailable 1973 live recording from the Montreux Jazz Festival. To listen, visit bluenote.com.

Sony’s **Legacy Recordings** has begun an initiative whereby fans can suggest and vote on rare and out-of-print items from the label’s vault, which includes the catalogues of Columbia, Epic, RCA Victor, Arista, Buddah and other labels, to be issued digitally. To participate, visit LegacyRecordingsVault.com.

Blues for Smoke, an “interdisciplinary exhibition that explores a wide range of contemporary art through the lens of the blues and blues aesthetics” is at the Whitney Museum through Apr. 28th. In conjunction with the exhibition, named after an album by pianist Jaki Byard, there will be events and performances through April, including concerts by Matana Roberts, Keiji Haino, Loren Connors and Annette Peacock. For more information, visit whitney.org.

The **Creative Music Studio**, founded by Ornette Coleman, Ingrid Sertso and Karl Berger, is celebrating its 40th anniversary with an intensive workshop May 20th-24th. Artists confirmed to participate include Dave Douglas, Steven Bernstein, Oliver Lake, Don Byron, Marilyn Crispell, Mark Helias and others to be named. For more information, visit creativemusicfoundation.org/cms-40th-anniversary-workshop.html.

Dee Dee Bridgewater has been cast in the title role of the revival of *Lady Day*, a musical about Billie Holiday written and directed by Stephen Stahl, which will have area performances at the Little Shubert Theatre starting Sep. 26th. For more information, visit ladydaythemusical.com.

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Jamie Saft

by Sean Fitzell

For more than 20 years, Jamie Saft has been a fixture of the creative music community as a keyboardist, pianist, guitarist, bassist, engineer and producer. Best known for his frequent collaborations with John Zorn, as both a performer and recording engineer, he's also maintained several longstanding projects with drummers Bobby Previte and Mike Pride. Saft embodies the notion that it's all just music and effortlessly moves between ecstatic improv, reggae-roots dub styles, microtonal avant-noise metal, children's music and wherever else his muse leads. This month at The Stone he'll feature a typically eclectic range of work.

The New York City Jazz Record: You have a new record coming out with New Zion Trio.

Jamie Saft: That is correct, pre-orders start 4-20, Record Store Day. The new album is called *Chaliwa*: [bassist] Brad Jones, [drummer] Craig Santiago and me and also we have special guest H.R. of Bad Brains. H.R., 'Human Rights', is on a track or possibly two, depending on how things come out. But the one track that's definitely on the record is absolutely spectacular and just next level for us. [It's] very exciting to have H.R.

TNYCJR: How did that happen?

JS: I played on the last couple of Bad Brains records. Specifically, I played all the keys on *Build a Nation*, which came out - I don't know, maybe six or seven years ago. That was produced by Adam Yauch, from Beasties, may he rest in peace. So I played all the keys on that and then there's a couple of tracks from those same sessions on the new Brains record, *Into the Future*. You know Santi [Craig Santiago] has known the Brains guys for many years: Darryl [Jenifer, bassist] and [guitarist] Dr. Know live upstate where we do. Santi and I both live in the Catskills, near Kingston, New York and near Woodstock. And Doc and Darryl are a big part of the community there. Santi has been hanging with H.R. for many years and is friendly with him and knows his people and so Santi was able somehow to get him to my studio and it was just absolutely magical. H.R. is just such a genius, just one of the brilliant minds of the music and is often called "crazy", [but] is actually absolutely the furthest thing from "crazy" that you can imagine. I mean the guy is so brilliant and so focused and so he's a great master himself, I must say. I was really just blown away by the depth of musicianship he brought to the studio.

TNYCJR: He'll be at the end of the week you're doing at The Stone?

JS: Yes, 4-20 is the Saturday night. I have quite an intense week at The Stone. Starting on Tuesday with Slobber Pup, which is a new, really spectacular project I have with Joe Morris on guitar, Trevor Dunn on bass and amazing Hungarian drummer named Balazs Pandi, a good friend of mine and master metal

drummer from Budapest. I was just hanging with him in Vienna at our New Zion show. This band is really something special: it's sort of microtonal, avant, blues project - rock and blues, but with you know sort of grindcore bass and lots of microtonal avant insanity. It's really next level. And then Wednesday night I'm doing a solo concert and then Balazs and I are premiering a new band we have called the Gerald Fletcher Memorial Grindcore Explosion with the amazing [singer] Dylan Walker from Baltimore.

I have the great master Jerry Granelli coming down from Halifax, Nova Scotia, who I did a duo record with a bunch of years back. And Jerry is just an absolute master of the highest level: was the drummer on most of the Vince Guaraldi stuff back in the day, the *Peanuts* theme and the *Peanuts Christmas* music, and also used to accompany Lenny Bruce, was best of friends with Trungpa Rinpoche and hung with Allen Ginsberg at Naropa back in the day. I mean Jerry is the real deal and I'm absolutely thrilled that he's coming down to play with me at The Stone. That should be a really spectacular show. That's Thursday night with Jerry, then Friday night we have New Zion Trio and a possible really great special guest, who I can't announce yet, but hopefully. Then Saturday night we have H.R. with us, two sets. And then Sunday night, Santi and I are premiering our other strictly roots-reggae project, which is called Kingston Yard and that's Santi and I duo and we're working on some special guests for that.

TNYCJR: Is it difficult for you to switch between that many different types of bands in one week?

JS: That is my specialty [laughs]. That's what I do. It's all one big music to me. I mean we can talk about putting names to it and descriptive terms for it, but really it's all one music to me whether it's microtonal death metal or spiritual reggae [laughs]. It all sort of comes from a similar place, you know, it's all music.

TNYCJR: When you're writing for these groups, do you start with an idea or do you start with particular people in mind?

JS: You know each group is really different. One of the things that I've learned from some of the great leaders that I've worked with over the years, people like John Zorn, is that in the end you end up writing for your musicians. Each one of these bands is a very specific cast of characters and I work really hard to put them together properly and when the musicians fall into place the music just writes itself.

Something like New Zion Trio is really the culmination of a lifetime of my musical path. I've always been looking for a space to bring together roots-reggae and dub styles with this sort of spiritual jazz, trance, ecstatic states, Kabbalah, mysticism; all those things to me are the path. And so when I finally met Craig Santiago - Santi Dread, my drummer from

New Zion Trio - [he] was the first guy that I met who had the sort of complete understanding of the history of reggae music and the tradition, but at the same time had the depth of understanding of improvised music and could be flexible in ways that most reggae drummers could not. New Zion sort of presents a difficult path sometimes, in that it's not just about playing reggae or playing whatever improvised music you feel. New Zion Trio is actually an exercise in what you don't play and it's all about creating this sort of trance-like state within the music. It's a very selfless state.

TNYCJR: Are you doing much with Zorn coming up?
(CONTINUED ON PAGE 50)

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Photo by Ingrid Hertfelder



Julian Lage

by Ken Dryden

Though only in his mid 20s, Julian Lage is somewhat of a veteran on the music scene. The subject of an Academy Award-nominated documentary, *Jules at Eight*, shortly after he started learning guitar at five, Lage was already interested in learning many styles of music and blending them into something of his own, a trait that has become a cornerstone of his work. The guitarist made his recording debut at 11 and was a sideman on two Gary Burton CDs prior to graduating from high school. Not long after graduating from college, his debut album *Sounding Point* earned a Grammy nomination.

Yet the Santa Rosa, California native is a modest musician who feels that he still is developing and is generous with praise for people who helped him. The youngest of five children, Lage explained, "Dad picked up a guitar when I was four and I enjoyed it and wanted to do it with him. It was cultivated because my family was supportive and hip to different kinds of music and avenues for getting better." His father shared the knowledge from his guitar lessons. "I learned that in playing a blues scale, any note is right as long as I played the blues progression. He didn't want to discourage me, so he told me to play anything within these parameters and then I wanted to expand them." Randy Vincent was Lage's first jazz teacher. "I studied with him from ages 8 to 12, doing two three-hour lessons a week. George Marsh, a wonderful drummer, exposed me to free and new music; we played a lot with Randy in a trio. Jason Bodlovich was helpful in terms of being a colleague. He looked out for me and taught me Brazilian music."

Lage played with locals and soon was getting opportunities to play with internationally known artists. Carlos Santana invited the seven-year-old Lage to join him on stage, but the young boy felt he wasn't quite ready, though he did play with Santana the following year. A few years later, Lage was introduced to mandolin virtuoso David Grisman. "I met David at an annual Marin County guitar show/swap meet. We discovered we knew a lot of similar people and he afforded me a lot of time and opportunities to play." At 11, Lage made his recording debut on Grisman's *Dawg Duos*, earning co-composer credit for "Old Souls".

The young guitarist's appearance on the Grammy Awards at the age of 12 proved fortuitous. Vibraphonist Gary Burton immediately recognized something special in Lage's playing the first time he heard him, as he explained in a 2010 interview. "I discovered Julian when I saw him playing on the Grammy telecast. They were promoting jazz education. [Pianist] Eldar was also in the band. Julian played about 20 seconds, he sounded so natural. I got in touch with his parents and invited him to play with me at a California event near where he lived. That went well, so during the next few years, I'd find a low-key job we could play together. He kept getting better. By the time he was in high school, we were playing and recording together. I'm sure I saw a lot of my own history in Julian."

Burton's influence on Julian Lage's development is considerable. "I can't acknowledge all the ways that Gary Burton has helped me grow. He works on so many levels: musician, bandleader, educator. He taught me how to create the life that you want. Gary never treated me like a kid that he was trying to help out, but like a colleague. He let me see the discrepancies between us and that he was available to help out if I needed him. He knows how to be strong and directive while giving you tons of space to realize your own potential." Burton also recommended Berklee College of Music to Lage, where the guitarist graduated in 2008.

Lage is rather reserved about his composing skills. "I feel like a baby when it comes to writing, I have favorite composers who are so prolific and formidable; their pieces are bulletproof, great, well-structured songs. My writing has largely been based on curiosity, when I wonder if a musical idea is possible, then try to realize it. It's a 'throw it against the wall and see what sticks' mentality. It helps when I need it for a gig or record date.

"When I asked Chick Corea for advice to a young composer, he said, 'If you have six ways to write a song, write six different songs, then pick the best one.' Writing is about contending with options. The great composers seem to know how to not squash that, but honor all of them."

Lage has several recordings either completed or scheduled. "I've been wanting to do a solo project for awhile. It's terrifying, because I'm wondering how I can make it something that as a fan I would want to hear. I also have a duo project with Nels Cline, a wonderful guitarist from the band Wilco, that will be a little more avant garde record with free sensibilities. We'll also be doing some touring. Then I have a duo record with [pianist] Fred Hersch, though we haven't heard the tapes from the shows. After a tour in April, I'm recording with [drummer] Eric Harland's band, which I'm a part of with Taylor Eigsti, Walter Smith III and Harish Raghavan. Then Gary Burton's new band is coming out with a new record. I also have a duo project with Chris Eldridge of the Punch Brothers. We have a modern take on flat-picking guitar. We'll both be playing pre-World War II Martins. My own band is in transition, going to a more modular approach: bass, sax and guitar, reminiscent of the Jimmy Giuffre 3 but a more modern take on it."

The guitarist's musical curiosity continues to expand. In addition to his several upcoming projects, Lage has other people whom he wants to work with but his interests don't stop with jazz and bluegrass. "I've wanted to interact more with contemporary classical composers; I'd love to commission a piece by Thomas Adès. I also have an interest in electronica." Lage's quest to broaden his horizons and ability to incorporate them into his playing style has already served him well during his formative years as a full-time professional. ❖

For more information, visit julianlage.com. Lage is at Jazz Standard Apr. 11th-14th with Eric Harland and Dizzy's Club Apr. 15th as a leader. See Calendar.

Recommended Listening:

- Gary Burton - *Generations* (Concord, 2003)
- Julian Lage - *Sounding Point* (Decca/Emarcy, 2008)
- Eric Harland - *Voyager (Live By Night)* (Spacetime-Sunnyside, 2008)
- Julian Lage - *Gladwell* (Decca/Emarcy, 2010)
- The New Gary Burton Quartet - *Common Ground* (Mack Avenue, 2010)
- Anthony Wilson - *Seasons (Live at the Metropolitan Museum of Art)* (Goat Hill, 2011)

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HUGH MASEKELA

REJOICING

by Russ Musto



Photograph © Jack Vartoogian/FrontRowPhotos.

"I'm like a pig in dirty mud. We should all be so fortunate," trumpeter/vocalist Hugh Masekela says with typical candor and mirth. He is describing the expansive breadth of his life in music as he returns home to South Africa following a hectic ten days of performances in Australia, New Zealand and Japan in preparation for a month-long North American tour, with local appearances at the Tarrytown Music Hall upstate and downtown at the Schimmel Center for the Arts. Bra Hugh, as he's affectionately known in his homeland, will be returning to the city where he first stepped into the international music world's spotlight more than half a century ago, playing a blend of jazz and African idioms in a manner decidedly his own.

Growing up in pre-Apartheid South Africa, an adolescent Masekela resolved to become a jazz trumpeter at 14 after hearing Harry James' solos in the classic cinema biopic *Young Man with a Horn*. The already brash teenager was so moved by Kirk Douglas' portrayal of Rick Martin (based on cornetist Bix Beiderbecke) that when his school's headmaster, Father Trevor Huddleston, asked him what he really wanted to do with his life, the troublesome student told the future anti-Apartheid activist, "Father, if you could get me a trumpet I won't bother anybody anymore." Soon afterwards, horn in hand, the young trumpeter became a member of the school's music group, known as Huddleston's Jazz Band.

Masekela's ability grew and he soon graduated to playing professionally with some of South Africa's most talented musicians, performing in composer Todd Matshikiza's musical *King Kong* and later becoming a member of the legendary South African group, the Jazz Epistles, alongside pianist Adolph Johannes "Dollar" Brand (now known as Abdullah Ibrahim), saxophonist Kippie Moeketsi and trombonist Jonas Gwangwa. Further fame came through his association with vocalist Miriam Makeba.

Despite his growing success in South Africa, like most jazz trumpeters of his age, Masekela's dream was to come to New York and play with Art Blakey and the Jazz Messengers, the band after which the Jazz Epistles was modeled. Suffering under the racist oppression of the National Party's Apartheid policy, he relentlessly lobbied Huddleston and others for an opportunity to escape the country to study music abroad. Through the efforts of the activist cleric, as well as Harry Belafonte, Dizzy Gillespie and Makeba, Masekela left South Africa for musical studies in New York at the Manhattan School of Music. "When I came to New York, I was a walking anthology of swing and bebop," he recalls. "I could tell you the taxi fare from the Apollo Theater to Birdland through Central Park and knew the way to every club and concert hall. I strived to become a better player through the multiple jazz sessions at private homes and some clubs. Cecil Collins, my trumpet teacher at Manhattan School of Music, was instrumental in upgrading my technique and knowledge of the instrument."

The trumpeter's fellow students at school included Donald Byrd, Booker Little, Ron Carter, Richard Davis,

Herbie Hancock and Larry Willis, the latter who would become a lifelong friend. Willis, who was a voice major and just beginning to grow as a pianist, warmly recollects, "Hugh and I sort of just hooked. At that time he was aspiring and playing a lot of Clifford Brown. So we talked and he said, 'Hey man, you've got some talent. There's this guy I met in South Africa that played with us there and he's a great piano teacher by the name of John Mehegan.'" Masekela remembers: "John Mehegan ran 'jazz' classes at his Greenwich Village home and at Juilliard, where he taught us the way to improvisation with guest visitors like Les McCann, John Handy, Horace Silver and many more. That's where Larry and I became his 'star' students and later went on to form our first quartet. Larry and I lived in New York clubs at night, along with Stewart Levine, our fellow student, who later produced almost all of my early LPs and is also a lifetime friend." Willis adds that, "we would have jam sessions in our neighborhood. [Drummer] Al Foster would have jam sessions in his house and Hugh would come over and he would come by my house. One thing would lead to another and we continued to play together. When we both left Manhattan School of Music he decided to form a band. We went through a few bass players and drummers and came up with the bassist Hal Dotson and drummer Henry Jenkins, who was really extraordinary. And that's how we started. We made our first record live at the Village Gate in 1966."

The album, *The Americanization of Ooga-Booga*, which featured a blend of jazz and world music - from Masekela's Miles and Trane tribute "Mixolydia" and Hancock's "Cantaloupe Island" to Jorge Ben's "Mas Que Nada" and several South African anthems - was a unique outing for the time, one that practically defined the changing American culture in its attitude. "We're talking about the '60s and this music that came out of that space," remembers Willis. "Not only was it different and foreign to what we had known, but it was embracing a social and political situation." The music connected to the country's youth and cognoscenti, launching Masekela's successful career in popular music, going well beyond the jazz ghetto.

"Thanks to Miriam [Makeba], Harry [Belafonte], Miles and Dizzy, who turned me away from 'jazz' and towards my African 'roots'," the trumpeter says today. Davis was instrumental and in his autobiography, Masekela recounts the older Miles telling him, "Hughie, there are thousands of us jazz musicians in this country. You're just going to be a statistic. But if you play some of that shit from South Africa and mix it with the shit you know from here, you gonna come up with something none us can do." Miles' words were prophetic and Masekela's music became a hot music business commodity. When Philemon Hou's "Grazing In The Grass", recorded as a last-minute filler for Masekela's 1968 album *The Promise of a Future*, climbed to Number One on the *Billboard* Hot 100 Chart, the South African expatriate was catapulted to instant stardom.

Masekela became a popular culture icon in

America and around the world. He used his fame to preach with both his words and music against the injustices of racism and oppression, particularly in South Africa. But he was unequipped to resist temptations and the often homesick star embarked on a decades-long descent into a life of hedonism. Yet throughout his self-described "insane" period, Masekela managed to create some masterful music: *Home Is Where the Music Is* (with Willis, saxophonist Dudu Pukwana, bassist Eddie Gomez and drummer Makaya Ntshoko) and *I Am Not Afraid* (featuring The Crusaders' Joe Sample and Stix Hooper) remain classics. The powerful music from these '70s outings led to a triumphant return to the New York scene.

Saxophonist Rene McLean was a member of Masekela's new New York band and fondly recalls those days. "There were lines around the block every week when we played at Mikel's," he says. "The Bottom Line, The Village Gate, wherever we played, there was always a wonderful response." McLean was just as proud of his association with Masekela's political persona. "He was an activist, at the center of the anti-Apartheid and African liberation movements." Yet, as Masekela admits in his book, "All over the world, not every participant in the struggle was sober." Despite impressive successes in the '80s with Paul Simon's *Graceland* tours and the hit Broadway play *Sarafina!*, sex and substance abuse continued to threaten his life for the remainder of the century.

These days a sober, rehabilitated Masekela is enjoying life on his farm back in South Africa, where he was finally permitted to return after the fall of Apartheid in the early '90s, a change he helped bring about. His latest recordings also find him returning to his roots. On 2011's Grammy-nominated *Jabulani*, Masekela revisits the songs of his youth, played with a band of fellow South African musicians that will be heard during the upcoming tour. Of more recent vintage, *Friends* reunites him with Willis, playing Great American Songbook standards from the pair's college practice sessions (the duo will be at Jazz Standard this June). "To me it's all music I am unable to analyze, but absolutely delight in immersing myself in," Masekela muses. "I look forward to further immersing myself in every kind of heritage activity and pushing its restoration as much as I possibly can." ❖

For more information, visit hughmasekela.co.za. Masekela is at Schimmel Center for the Arts Apr. 20th. See calendar.

Recommended Listening:

- Hugh Masekela - *The Lasting Impressions of Ooga Booga* (*The Americanization of Ooga Booga/The Lasting Impression of Hugh Masekela*) (MGM-Verve, 1965)
- Hugh Masekela - *The Emancipation of Hugh Masekela* (Chisa-Uni, 1966)
- Hugh Masekela - *The Promise of a Future* (Uni, 1968)
- Hugh Masekela - *Home Is Where the Music Is* (Chisa/Blue Thumb - Verve, 1972)
- Hugh Masekela - *Hope* (Triloka-Worldly Music, 1993)
- Hugh Masekela/Larry Willis - *Friends* (HOM, 2011)

Tommy Campbell

by Suzanne Lorge



In 1979 drummer Tommy Campbell was about three weeks away from graduating with a performance degree from Berklee College of Music when the administration told him he was six credits short. “My mother had borrowed money for me to go to college and was completely tapped out,” he said. “I remember walking home from the administration office, wondering what I was going to do.” The next day Dizzy Gillespie invited him to go on tour.

Campbell was a sophomore at Berklee when he first met Gillespie. Mickey Roker, Gillespie’s drummer and a friend of Campbell’s father, a dance band musician, had arranged for Campbell to sit in when Gillespie’s band passed through Boston. That night “we didn’t play any jazz,” Campbell remembers. “We just played a bunch of funk and had a good time.”

Campbell toured steadily with Gillespie’s band through 1982 and then periodically until the trumpeter’s death in 1993. This was Campbell’s first big gig, but not the first time that he had played with world-class musicians. Campbell had grown up in the heart of Philadelphia’s jazz community: his uncle, pioneering jazz organist Jimmy Smith, introduced him to both the playing and the players.

When he wasn’t touring with Gillespie, Campbell played in his own band with former college roommate and childhood friend, guitarist Kevin Eubanks. Other bandleaders began to notice the gifted young drummer and big offers came in: Campbell started working with saxophonist Sonny Rollins in 1981 and guitarist John McLaughlin in 1982. Each taught Campbell something new. McLaughlin mentored Campbell in the art of jazz fusion while Rollins helped Campbell develop his musical sensitivity. “I suddenly realized on stage that [Sonny] was playing these great quotes,” Campbell

explains. “...And that gave me one of my greatest lessons in jazz. Half of playing is listening.”

One of the unlikely things that Campbell listened to was Muzak. The softness of the music gave him some insight into how to write vocal lines. He’d also noticed how audiences responded to Gillespie’s charismatic vocal performances. “Dizzy wasn’t really a singer, but he could really send a message,” Campbell says. Campbell’s interest in vocal music grew when he began to play for the vocal jazz group Manhattan Transfer in the late ‘80s. Campbell approached singer Janis Siegel with his ideas for a vocal group of his own, Vocal-Eyes, which would draw on his interest in odd meters and fusion. With Siegel’s help, he launched the group and “was able to find a nice balance of musicianship and vocals,” he said. “A lot of vocalists don’t get the chance to play in 7/8 and 13/8 and 5/4.”

During the ‘80s Campbell’s career expanded into a glorious mashup of recording, touring, bandleading and teaching at Berklee. “I got into teaching because of my endorsements with Zildjian and Pearl,” Campbell says, noting that his visible career made him an attractive candidate for a position at his almost-alma mater. It was through his teaching that Campbell made his first trip to Japan in 1985 as part of a faculty team sent to establish a Berklee educational program there. (Later, in 1994, the school also presented Campbell with the Distinguished Alumni Award, despite those six missing credits.) As the years progressed Campbell found a highly receptive audience in Japan and in 1998 he moved his base of operation to Tokyo. After 13 years, however, Campbell decided to return to the States. Not only had Japan’s jazz business slowed after the tsunami of March 2011, but Campbell admitted, “I wanted to get home.” In January 2012 Campbell moved back to New York and began to rebuild his creative life here. He opened Stirling Studios to continue his teaching practice and started booking major gigs right away. He also reconnected with bebop master Miles Griffith, one of the original members of Vocal-Eyes, to create the next iteration of the group, inviting powerhouse singer Carolyn Leonhart to join them.

Campbell waxes optimistic on his plans for 2013. Vocal-Eyes will release an album this year and he’s

already busy playing and teaching. But both New York and the music industry have changed in Campbell’s time away; today a New York artist needs to do more marketing and self-promotion. Campbell gives a nod to this even as he asserts his belief that music simply “should be made to be heard and to inspire people”, what Gillespie heard more than three decades ago. ❖

For more information visit tommycampbell.com. Campbell’s *Vocal-Eyes* is at *Smoke* Apr. 17th. See Calendar.

Recommended Listening:

- Dizzy Gillespie - *Salt Peanuts* (Just A Memory, 1981)
- Sonny Rollins - *Sunny Days, Starry Nights* (Milestone, 1984)
- Tommy Campbell - *My Heart* (Jazz City, 1988)
- Clifford Jordan Big Band - *Play What You Feel* (Mapleshade, 1990)
- Ray Anderson Alligatory Band - *Don’t Mow Your Lawn* (Enja, 1994)
- Richie Cole - *Plays West Side Story* (Musicmasters-Venus, 1996)

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LEST WE FORGET

Borah Bergman (1926-2012)

by Ken Waxman

For someone who didn’t even record until he was in his 40s, Borah Bergman’s prodigious talent soon marked him as one of jazz’ most skillful experimental pianists. An enigmatic figure, Brooklyn-born Bergman was 86 when he died last October, contrary to most information. He claimed to have shaved seven years off his age in the biography for his first record date in 1975. That relatively mainstream disc only hinted at his powers, which came to the fore during the subsequent decades in solo performances and in partnerships with many of free jazz’ heavy hitters.

Bergman’s improvising was most incredible in the former setting; after years of practice he developed his left hand so that he could play as speedily with it as the right, also allowing each hand to operate independently of the other. When he played ballads he used a crossed-hands technique: right hand for bass notes, treble for the left. Often described as an ambidextrous player, he preferred the term “ambi-ideation” since it stressed the equality of both hands.

Ironically for such an Ur-modernist, Bergman’s first influence, which he often cited, was the powerful near-stride styling of Earl Hines, who he first heard at 12 on the “Potato Head Blues” record with Louis

Armstrong. As a teenager he was also impressed by one-handed classical pianist Paul Wittgenstein, famous for commissioning and performing Maurice Ravel’s “Concerto for the Left Hand Alone”. But by the time he was in his 20s, Bergman was a bopper, with a preference for the keyboard advances of Lennie Tristano and Bud Powell. During that time he rarely performed in public, however, concentrating on his career as a teacher of English and Music in the New York school system and practicing his unique approach.

Crucially, his mature style was seeded in the ‘60s when he first heard saxophone-centered ‘energy music’. Already impressed by chamber music, Bach and Dixieland as well as modern jazz, Ornette Coleman’s first LPs with Don Cherry, where the instruments played both contrapuntally and polyphonically, made him decide to replicate that freedom in a solo setting. Similarly, the stamina, speed and passion John Coltrane brought to his mammoth solo on “Chasin’ the Trane”, which Bergman also heard at that time, was another influence. Listening to the LP at 45 rpm he practiced along with it, gradually evolving a stream-of-consciousness method to liberate his own playing from its technical restrictions.

After he was introduced to the producer of Italy’s Soul Note/Black Saint records by the editor of *Musica Jazz* and released well-received discs like *Upside Down Vision* in the early ‘80s, he became renowned for his solo playing. And he was indefatigable. Few will forget

an appearance at a late ‘90s Vision Festival when he came on after 1 am and was still improvising at full intensity more than an hour later.

Later on Bergman aptly demonstrated that empathy existed alongside this technical prowess, sharing recordings with drummers like Hamid Drake and Andrew Cyrille and more spectacularly with saxophonists such as Oliver Lake, Roscoe Mitchell, Anthony Braxton, Ivo Perelman, Evan Parker, Frode Gjerstad and, on three separate occasions, fellow go-for-broke improviser Peter Brötzmann. *Eight By Three* (Mistry Records, 1996), with Braxton, Brötzmann and Bergman, is particularly rewarding.

One trio session from 1997 featuring the pianist, Brötzmann and Cyrille is entitled *Exhilaration*. And that feeling is what’s often experienced listening to Bergman’s matchless performances. ❖

A Bergman Memorial is at Saint Peter’s Apr. 15th. See Calendar.

Recommended Listening:

- Borah Bergman - *Discovery* (Chiaroscuro, 1975)
- Borah Bergman - *The Human Factor* (Soul Note, 1992)
- Borah Bergman - *Reflections on Ornette Coleman and the Stone House* (Soul Note, 1995)
- Borah Bergman/Thomas Chapin - *Toronto 1997* (Boxholder, 1997)
- Borah Bergman - *Meditations for Piano* (Tzadik, 2003)
- Borah Bergman - *Luminiscence* (Tzadik, 2008)

The existential crisis of having your own voice

by Matthew Shipp

A couple of years ago I was a so-called master artist at an arts center and had a great group of students. I developed a very deep bond with one tenor player in particular. He was working on his own language in a very particular way and had his own ideas about what he wanted to do in the music. He was very headstrong in how he projected his emerging voice but in a positive manner radiating both independence and respect for the tradition he came out of, however that is defined.

As I got to know him better, he told me that he had been rejected by a couple of jazz departments in universities across the country, although he did end up at a known school with a jazz department and graduating. This struck me as very odd. Despite the fact that he had his own ideas, he had all the so-called music skills and technique one could ask for in a 'younger music student'.

So this started a cascade of questions in my mind - most without answers. I don't think there can be any 'answers' in words to the mysteries of jazz pedagogy. Anyone who purports to give answers to these questions in platitudes is a snake oil salesman in my opinion - maybe the whole edifice of jazz education is a snake oil business. We are all such unique individuals, whose brains process information in different ways. I think any answer can only be a flesh and blood synthesis in the moment; in other words if a musician gets up and plays a solo, that is the answer - not any formulas that can be stated in discursive language, which are usually concatenations of preconceived ideas not equal to dealing with the phenomenon in front of them, if in fact that person is playing something new on their instrument, whatever that would mean.

One of the main problems with jazz pedagogy is that insofar as it tries to explain any of the great models we have in jazz - Bird, Trane, Monk - it fails. Those models are inexplicable. There are no theories to be

given as to why those people did what they did or are what they are. They are each a nexus of social and aesthetic forces caught up in whatever the moment was that created them. It's like Zen. It is what it is and they are what they are. So for me facing my students with honesty, it's all questions with no distinct answers. The only answer is the praxis of getting the fuck out of bed each morning and keep working on whatever your subconscious mind tells you to work on.

Now let's start with the first cliché of jazz pedagogy: the importance of having your own voice. Now what is that supposed to mean? Tell that to a kid and you are dealing with an existential black hole - they have the whole weight of all history in front of them plus the censor of authority, whether that authority is jazz teachers or critics - and you are telling them to step in the void and create their own thing. Well, yes. And then they have to deal with the fact that even though the jazz world spouts this cliché about developing your own voice, if you do the jazz world will be the last to know what hits them. To the jazz world, to think your ideas are more important than the prevailing constructs are "Hey, who do you think you are"? As Ralph Waldo Emerson says, "For nonconformity the world whips you with its displeasure."

As a young music student, how do you know who to trust? So many teachers might have information but are blinded by whatever contours their own career or non-career might have taken. Some teachers, because of whatever things are playing in their mind, might unconsciously try to stifle any impulses a gifted young player might have to get to their own thing. The teacher might just be dumb and think there is a correct way in nature to play an instrument. Or a teacher might be older and might have known Trane or Bird or Monk and think "they know" when in fact that may disqualify them from knowing what's going on because they are too trapped in useless paradigms from the past. On the other hand, there are loads of educators who have the best interests of the students in mind, are not dogmatic and have some intuition about the needs of creative individuals and can help point the way.

Again I have no answers, just questions generated

from the fact that an obviously gifted and skilled student of mine had been turned down from some jazz programs.

At the end of the day self-knowledge is the important factor in all this. For instance, if someone wants to be a new voice on their instrument in the way that say Andrew Hill was or Paul Bley is they would have to ascertain in some abstract, intuitive way what their voice would be, even before it is manifest on their instrument, and then develop a methodology and practice routine to construct that nascent voice. The process of doing that is completely different than if you decided you wanted to be a studio musician and that is what fit your needs. But the most important aspect of self-knowledge is trusting in yourself to know which mentors to listen to and who not, despite whatever 'knowledge' they might have. Along anyone's path are people that can nudge you in the right direction. Some balance must be reached between realizing that you don't have all the answers and being who you are, for better or worse, willing to stand with integrity, no matter what, the world be damned. ❖

For more information, visit matthewshipp.com. Shipp is at The Stone Apr. 2nd-7th in various configurations. See Calendar.

Matthew Shipp was born in 1960 in Wilmington, Delaware. He started piano at five years old with the regular piano lessons most kids have experienced. He fell in love with jazz at 12. After moving to New York in 1984 he quickly became one of the leading lights in the New York jazz scene. He was a sideman in the David S. Ware Quartet and also for Roscoe Mitchell's Note Factory before making the decision to concentrate on his own music. Shipp has recorded a lot of albums but his two most enduring relationships have been with two labels. In the '90s he recorded a number of chamber jazz CDs with hatOLOGY, a group of albums that charted a new course for jazz, which, to this day, the jazz world has arguably not realized. In the 2000s, Shipp has been Curator and Director of the Thirsty Ear label's "Blue Series" and has also recorded for them. In this collection of recordings he has generated a whole body of work that is visionary, far-reaching and multi-faceted.

VOXNEWS

Gone Today, Here Tomorrow

by Katie Bull

Why is it that when a jazz vocalist performs a tribute to a vocal jazz icon some ask, "Are they just doing a sound-alike night or will they innovate?" When an instrumentalist performs a tribute to a 'Great', it is assumed they will bring their own artistry to the act of honoring legacy. So the above question reveals a different set of assumptions for jazz vocalists. This month we have the opportunity to hear singers offer tributes to those who are no longer with us. Consider the singers' individual styles and energies in the context of varying approaches and you will find the tribute that excites your listening sensibilities.

As part of Flushing Town Hall's Celebrating Women In Jazz series, **Antoinette Montague** will channel Nina Simone, Alberta Hunter, Sarah Vaughan, Bessie Smith and Etta Jones in *A Tribute to the Ladies Who Swing* (Apr. 6th). Montague is a bluesy swing-warrior. Like a tributary, her stream of energy connects with the rivers of the women she respects, yet she is her own voice.

Seasoned and truthfully cool, **Vicki Burns** will pay tribute to Anita O'Day at Metropolitan Room (Apr. 23rd). Burns' voice is a resonant blend of bright upper tones and warm chest sounds and her supple phrasing

and timbre are uncannily similar to O'Day's. Burns lilts, slides and scats percussively, invoking O'Day but maintaining her own identity.

The first definition of the word "tribute" in Merriam-Webster's dictionary is not in reference to a performance or oratory method of honoring; instead it is a tax paid to display submission and to obtain protection by those in power. Run to Jazz at Lincoln Center's Allen Room to hear cabaret great **Michael Feinstein** 'pay' Ellington his due in *Elegant Ellington* (Apr. 24th-25th). Feinstein's voice paints pictures of the Duke's world, evoking shiny brass instruments in motion, crisp tuxedos and winged gowns. It's interesting to note what Feinstein has acknowledged in past interviews: "While some things are set, we let it be changeable."

Sometimes a concept about genres is the tribute. **Miles Griffith** and **Carolyn Leonhart** are both featured in drummer Tommy Campbell's Vocal-Eyes group, where the idea is to fuse traditional, ethnic, contemporary and progressive jazz. Boy, does he have the right singers for that approach. When Griffith blasts off the stage, there is no telling where he might go. The entire spectrum of sonic communication, from primordial to traditional to alien and back again, is at this man's vocal beck and call. Interwoven is Leonhart's energetically calm and beautifully sensual voice. Vocal-Eyes is a tribute to the art of song itself. Hear the band at Smoke (Apr. 17th).

A way of life can be honored in tribute. *Don't Cry for No Hipster* (Nardis), from singer/keyboardist **Ben Sidran**, is an entertaining album featuring 12 original songs celebrating the hipster way. In his liner notes Sidran quotes theater improvisation legend Del Close: "The hipster has the Taoist's aversion to pinning down the changing world." Sidran's album sates his curiosity about the changing hipster culture - he's one of the artists who helped create it. Enjoy Sidran "hooglin'" at Jazz Standard (Apr. 24th).

CD releases falling into the tribute realm this month include **Giacomo Gates'** wonderful *Miles Tones: Giacomo Gates Sings Miles Davis* (Savant). Gates is completely in the Davis pocket on this album. Singing vocalese in warm, husky long tones that are weighty, he leaves plenty of space. Trumpeter Freddie Hendrix is the highlight of Gates' seamlessly connected sextet.

Finally, **Stephanie Jordan's** cohesive album *The Stephanie Jordan Big Band: Yesterday When I Was Young (A Tribute to Lena Horne)* (Vige) is a straightahead knockout. Since surviving Hurricane Katrina, Jordan picked herself up and this album unites her with Horne's kindred steadfast spirit. The music is a tribute to persistence, a quality Jordan's voice embodies.

Whether inspired by the invocation or innovation impulse, good tributes say seize the day - with gratitude. While gone today, jazz greats live on tomorrow through their legacies. Looking back in tribute, the artist pays it forward. ❖

Bo'Weavil Records

by Ken Waxman

Although he states “jazz has always been my first love,” when Mark Morris founded London-based Bo’Weavil Records in 2004 it was with the conviction that “the walls between genres are coming down.” Since then the label has released 57 different titles, on LP and CD, mixing traditional British and American folk music with modern singer/guitarists and a hearty helping of free jazz.

“People who listen to a lot of free music also listen to a lot of traditional music. There’s a linked authenticity,” says Morris. “If you listen to records by C Joynes [represented by seven Bo’Weavil releases], for example, some quite different compositions are equally influenced by ethnic folk forms from, let’s say, Africa or the music of Albert Ayler. [Progressive composer/fiddler] Henry Flynt was certainly influenced by the wealth of avant garde music, be that free improv, electro-acoustic composers or minimalist composers like Morton Feldman. Flynt was interested in applying minimalist principles to American folk music.”

As a matter of fact, Bo’Weavil’s first release was a two-LP reissue of Flynt’s *Back Porch Hillbilly Blues Vol. 1*. At that point Morris, who has since moved to Australia, though the label remains located in the UK, already had years of record retailing experience. He decided to invest in an imprint which “reflects my

taste in music; it was never going to be a one genre kind of label.”

Although named for the song “Mississippi Bo’ Weavil Blues” by ‘20s bluesman Charley Patton and while Bo’Weavil has reissued discs by classic traditional musicians such as Roscoe Holcomb and Shirley Collins, the focus has always been on the link between folk and avant garde music. Do the number of genres and formats available on Bo’Weavil confuse the consumer? Not according to Morris. “There are those that buy the more improv/avant releases and those that buy the more folk releases and there are those that buy both,” he declares. “What’s confusing about that?”

As for the multiplicity of formats, it’s a response to market forces. “At first I only wanted to do LPs, but then started to do CDs as it seemed worthwhile for new artists,” Morris relates. “But now I’m slowly moving back to LP only. It’s becoming very hard to sell CDs. I do CD runs of between 300 and 1,000 depending on the artist and vinyl between 350 and 500. It depends on what I think I can realistically sell.” As for downloads: “All the titles I’ve released that aren’t licensed from another label are available to download,” he reveals. “But they sell very little as downloads and it’s not a path I really want to follow.”

What he wants to maintain is his commitment to jazz. “I was always going to release jazz, but I was waiting for the right sessions that I wanted to release. These came from contemporary [British] artists like [drummer] Steve Noble, [bassist] John Edwards and [saxophonist] Alan Wilkinson, plus reissuing [saxophonist] Noah Howard’s *The Black Ark*.” Other

improvisers with Bo’Weavil releases include bassist Simon H. Fell, percussionist Robbie Avenaim, guitarists Oren Ambarchi and Tetuzi Akiyama and saxophonist Joe McPhee.

“I’ve always tried to get my music to as wide an audience as possible,” relates Noble, featured with different bands on eight Bo’Weavil sessions. “As Bo’Weavil has quite a wide variety of styles on its releases it seemed that this would help get the releases that I’m on reviewed. It’s also very helpful to have someone support you and push your ideas forward. In fact the Decoy trio [with Edwards and keyboardist Alexander Hawkins] actually came about after a few conversations with Mark about the Hammond organ. Mark suggested a session with me and John and it was up to us to choose who would play the Hammond. I asked Alexander and a date was booked – out of which came the CD *Spirit* and the LP *The Deep*. Not bad for a day in the studio. This was also the only session that Mark actually attended, mainly because a lot of the releases were recorded live or in the rehearsal studio that I shared with Alan Wilkinson. With three musicians and a recording engineer there’s not much room for others.”

Most Bo’Weavil discs arise from similar circumstances. “I’ve never released a record that came to me as a demo,” says Morris. “Some musicians have approached me that I’ve been interested in but most of the time a session comes from me approaching people that I want to work with and it tends to always be people I’ve seen play live.”

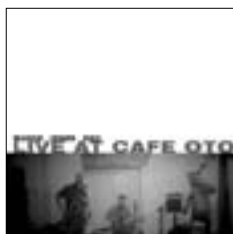
(CONTINUED ON PAGE 50)



The Black Ark
Noah Howard



One Night in Burnantofts
Brötzmann/Wilkinson Quartet



Live at Cafe Oto
Wilkinson/Edwards/Noble



OTO
Decoy & Joe McPhee



Two Falls & A Submission
Hession/Wilkinson/Fell

LISTEN UP!

Born in 1987 in Israel, pianist **SHAI MAESTRO** started as a classical music student and soon after began playing jazz. After graduating high school with honors, Maestro joined bass player Avishai Cohen for a five-year collaboration in Cohen’s trio with drummer Mark Guiliana. Maestro moved to New York in December 2009 and quickly started playing with the city’s best musicians, such as Ari Hoenig, Scott Colley, Gilad Hekselman, Antonio Sanchez, Donny McCaslin, Matt Penman, Clarence Penn and Will Vinson, to name a few. Today, Maestro leads his own trio, which tours around the world playing around 60 concerts a year in clubs, concert houses, theaters and festivals and brings together freedom and structure using a very distinct voice.

Teachers: Benjamin Oren, Irena Kravitz, Sam Yahel.

Influences: Jazz, flamenco, Cuban music, Israel folk music.

Current Projects: Shai Maestro Trio with bassist Jorge Roeder and drummer Ziv Ravitz. I also lead a monthly residency at ShapeShifter Lab in Brooklyn, where I play a double bill with a different artist every month.

By Day: Practice, compose, read, go to the gym.

I knew I wanted to be a musician when... I was a teenager and realized that music is what I feel at home with. It was a very natural process.

Dream Band: Duet with guitarist Paco de Lucía.

Did you know? I studied tabla and Indian classical music in Israel.

For more information, visit shaimaestro.com. Maestro is at ShapeShifter Lab Apr. 26th and Bar Next Door Apr. 29th with Mika Hary. See Calendar.



Shai Maestro



Kassa Overall

KASSA OVERALL, instead of defining his ‘self’ as a particular type of musical creator, boils his offering down to a most basic element that can then be divided, shaped and used in a number of different ways. Overall is a pop artist. He wants a million dollars. Yet at another moment in time he is anti-pop and only concerned with expression of self and the human experience. He is an idiot rapper, an extremely dedicated [jazz] drummer or a perfectionist producer. He works with an array of eclectic geniuses including Geri Allen, Steve Coleman, Vijay Iyer, Das Racist, Tecla

and Francis and the Lights.

Teachers: Billy Hart, Wendell Logan, Gary Bartz and Marcus Belgrave.

Influences: John Coltrane Quartet, Kahlil Gibran, Og Mandino, Napoleon Hill, Andre 3000, Snoop Dogg.

Current projects: Kassa Overall Experience (solo drums/electronics/guests); Kassa Overall solo rap-ish project; Kool + kass (Kool A.D./Kassa Overall); Toothpaste (Tecla/Kassa Overall); Vegansnacks (Kassa Overall/Arnold Lee).

By day: Drummer, producer, rapper, singer-songwriter, internet icon, positive thinker.

I knew I wanted to be a musician when... I had an out-of-body experience playing with my high school big band.

Dream band: I have my dream band(s).

Did you know? I have been writing raps, playing drums, making beats and messing with a four-track since I was a toddler.

For more information, visit kassaoverall.com. Overall is at The Jazz Gallery Apr. 4th, Blue Note Apr. 5th with Theo Croker and Cornelia Street Café Apr. 24th with Peter Evans. See Calendar.

The first release from the relaunched *OKeh* Records

A DIFFERENT TIME

JOHN MEDESKI

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Medeski, Martin & Wood's
renowned keyboard master



"...a stunningly original solo set"
- *Chicago Tribune*

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Not so much an innovation, but rather an extension of an ancient tradition in music, Conduction and Butch's music in general was a modernistic conception of how to organize music and large ensembles in particular. A great composer in the traditional sense, Butch was always inspired by improvisation, its potential in particular, and understood that music is first and foremost a social experience. Enough said. He had a million friends, he loved to eat and drink, to hang out. His laugh was what I will miss the most except for everything else I will miss about him. He was a mentor, a teacher, a friend. His support and affection were effortless. He seemed to always handle himself with grace. He went through life self-directed and with purpose but always seemed open to any and all possibilities, large and small.

- WAYNE HORVITZ, KEYBOARDIST

Butch Morris created beautiful music as a spontaneous composer and arranger, working both from his own writing and from the output of his collaborators. He created a set of tools, Conduction, to help manifest this music. Conduction is not just Butch's personal syntax, but a universally applicable approach to the architecture of extemporaneous sound. Butch the Conductor was exacting in his use of Conduction and demanded that it, and he, be taken seriously. But this desire for perfection in sound never contradicted Butch the person: warm, funny, spontaneous. These qualities were always evident in the music - there was no separation from the personality. He was a fearless musician, trusting his ears and instincts and able to conjure deeply soulful sounds from diverse musicians with literally a wave of his hands. Butch and I first met in 1981 and over the years shared many great times. It's difficult to believe that he's left this plane but he's given us a vital legacy to work with and share.

- ELLIOTT SHARP, GUITARIST

I remember Butch Morris came to my first gig ever at the Ladies Fort, Joe Lee Wilson's space. I was 19, still in college. Butch was just starting to experiment with Conductions. Over the years I learned so much about music-making from his leadership, compositions, conducting and beautiful orchestrations of people and sounds. Early on he had Khan Jamal on vibes, Thurman Barker on marimba and Myra Melford on piano to create this amazing shimmer within the music. J.A. Deane, Shelley Hirsch, Billy Bang, David Soldier, Frank Lowe, Vincent Chancey, Marion Brandis, Janet Grice, Ahmed Abdullah and I were among the many regulars at that time in his ever-evolving ensembles. Butch had an exciting, limitless imagination that probed the process and nature of improvisation with both insights and instincts, creating music that obliterated definitions and genres.

- JASON KAO HWANG, VIOLINIST

Lawrence D. "Butch" Morris. The man who changed us all here at Nublu. Over the last few years we probably performed more than 100 concerts as "Nublu orchestra conducted by Butch Morris". I believe Butch's Conduction was about elevating your mind and consciousness to a point where your thoughts start being changed to a positive and higher level of thinking (or no thinking) and within that, art is being produced. That is the experience all musicians in the Nublu orchestra shared. Of course, the ones who were close to him also knew that his art and music life started way before showtime. In many high-spirited dinners and long nights at the bar, we discussed life and how to relate it into our music!

-ILHAN ERSAHIN,NUBLU PROPRIETOR

Whenever I saw, met and/or interacted with Butch, it's just as I see him now in my mind's eye - happy, witty, humorous, dedicated, focused, talking about and working creatively and diligently on his projects. On occasion, it was my good fortune to have played music with Butch Morris.

- ANDREW CYRILLE, DRUMMER

When I heard Butch passed I went into my CDs and played music by him as the cornet player. That's the Butch I first met and I had not heard that music in a long time - the work with Frank Lowe, David Murray, Billy Bang and his own music. Butch was a lyrical, mellow, melodic mind always flowing and easy - able to create spacious phrases with that quiet airy tone of his, always insightful and to the point. He was always thinking of the broader picture as to the role of the improviser and their influence on the composition - how both coexist and create each other simultaneously. In many working situations it was a pleasure to see Butch, as an instrumentalist, navigate his way through many musical mazes, bringing composition and improvisation into an expressive ONE and always with that special sense of style.

- CRAIG HARRIS, TROMBONIST

Butch Morris could be fierce. If he didn't like the way things were going or how you were reacting he could fling sparks of anger across the stage that were absolutely devastating. A friend of mine came up to me at the break in one of our rehearsals and said he wasn't sure he'd make it. He was convinced Butch had it in for him. But when Butch got what he was looking for, man, it was heaven.

I'm glad I got to experience that magic. Butch could lead a room full of musicians to unimagined and unparalleled places. It was nirvana for me to be a part of it; being in a swinging band is the pinnacle of belonging. It's like making something from nothing, a scaffolding built on a diverse community of musical language. Butch knew what he was after and worked on it over many, many years.

For several seasons Festival of New Trumpet Music brought in Butch to create a piece with only trumpeters. The band ranged from the low teens to over 30 players. These were special nights of community for those who played and those who attended. Butch worked hard with us. It was a serious endeavor. I'll never forget how he bent to our needs and reimagined our sounds. And flashed thunderbolts as needed. Butch was a brilliant man and a friend in music. We'll miss him.

- DAVE DOUGLAS, TRUMPETER

I met Butch in the Bay Area in the early '70s. I discovered him at the helm of a very creative collective scene of forward-thinking musicians and he pulled me right in. Later, we learned each other's music and played in unusual configurations and Butch encouraged the most creative aspects of my musical thought and concept. He was one of the few in the Bay Area at that time that could and did help me along in the direction I was already heading. As of 1978, we were both based in New York and continued our association. There were jewels that he handed me that ring in my ears always. One was "You should begin writing for more instruments. Since you are already playing all their parts on the piano - look at your left hand." Another was "You should return to that theme. One needs to hear it again." I treasure Butch, his musicality, his personality, his generosity and the way he challenged each of us to be more of what was the best of us.

- MICHELE ROSEWOMAN, PIANIST

Butch was the first person to record me when I got to NYC and the first person to take me to Europe. I estimate we played over 150 gigs together. Butch called me a few weeks before he died and told me I was his favorite horn player. I can't listen to that message without weeping.

- KIRK KNUFFKE, CORNETIST

I first played with Butch Morris in Los Angeles in 1965 so I knew him during both the early and later years of his journey. I was always impressed by his fearlessness, curiosity and sense of purpose. His ability to absorb his life experience into his music, as well as his humor, kindness and brilliance as an artist will be greatly missed.

- DON HEFFINGTON, DRUMMER

I met Butch Morris in probably 1983, at Sweet Basil, in NYC. I have this very vivid - and yet almost vague - recollection of Butch coming up to me and asking me if I wanted to play in a band he was forming. I played music with Butch (on and off) from then until he did what he had a (sometimes irksome) talent for doing...left too soon. He was abruptly and sadly gone, after becoming a close friend, mentor and colleague over those 29 years we played, discussed, appreciated, debated, delighted in, music together. Musicians have a sartorial 'thing' - a taste for hipness and the extraordinary (at least the ones I know) and Butch and I shared a true enthusiasm for clothes of a personal vision of style and taste. Butch could turn a table napkin into the most elegant clothing accessory, causing you to ask him where he bought that beautiful scarf.

Just like his innovation, Conduction, he created unseen beauty out of the ordinary. I share the honor of having been in the ensemble for Conduction #1. The series reached number 189, touched several thousand musicians and multiple continents, graced a broad and stellar array of cities and has (as will be seen more and more) changed the way music is thought of and made in real time. Butch is loved by so many people in so many places. He had that rare quality of being able to relate with just about anyone, make them feel as important to him as anyone else he cared about.

- BRANDON ROSS, GUITARIST

I first met Butch in the mid '70s when he came to New York from L.A. Butch was only playing cornet then. We played in several ensembles together and I was struck by his originality, even though I could hear and see the influence from Don Cherry in his playing. He seemed to be searching for something different. I could always feel his mind questioning the status quo. He was looking for a new approach. He soon began his Conduction concept, which he told me was an extension of a method that he learned from Horace Tapscott. He went a lot farther in refining it to his own system. I played in most of his first ensembles while he was developing his hand and conducting symbols. It was a learning experience for both us players and Butch at this point.

Butch was an original in his music, his dress and style. I have a shoe store in NYC and invited Butch to come check it out because we only carry unique handmade shoes. I told Butch that I was sure that he would be interested in some of the styles. He came and looked around and said to me, "I don't like any of these shoes." I began to pull out some that I thought he would like. He told me again, "Vincent, I don't like these shoes." He was an original. He always knew what he wanted and he found it.

- VINCENT CHANCEY, FRENCH HORN PLAYER

When I reflect on what Butch Morris achieved, the words genius and courage come to mind. First, the genius: conceiving a world in which an improvising conductor functions literally as a centralized conduit of musical current linking other improvisers; discovering that this way of making music could produce a new and far more believable notion of music as a universal language and creating a new model of community-in-performance while at the same time showing that even the most traditional, even authoritarian of musical functions - the conductor - could be reimagined in ways that offered inspiration to artists around the world.

Next, the courage: refusing to enter the standard categories that seem always to glower over the crib in which new music is always trying to grow to maturity; overcoming the misunderstandings and misrepresentations that can dog a fertile imagination and exemplifying artistic self-determination by "making a way out of no way". As Lester Bowie once put it, "We're free to express ourselves in any so-called idiom, to draw from any source, to deny any limitation." In fact, like Lester, Butch Morris' place in musical history and in the hearts of those who knew or will come to know his work, moved beyond idiom and genre long ago - quiet as it's kept, even as the music shouted it from the rooftops.

- GEORGE LEWIS, TROMBONIST

I met Butch in the summer of '73. He was driving a VW van, which had been modified on the inside and everything seemed to tinkle. There were many ornaments and bells tied to strings everywhere. Butch could see or hear music in different ways than others around him. He would always take the cerebral path, always opting for an individual approach, never quoting an icon, never any licks, just pure original improvisation. Once we were practicing different tunes together that we had both written. I would write things and sometimes throw them away like the garbage they were at the time. He went into the trash can and took it out and played it in a different way. That was how the song I wrote for Dewey Redman, "Dewey's Circle", came to be.

We traveled to Boston in the '80s with the Big Band to do a tribute to Paul Gonsalves, Ben Webster and Lester Young with 20 strings. After the soundcheck, Butch and I went across the street to eat in an Indian restaurant. Seiji Ozawa, the renowned conductor of the Boston Symphony Orchestra at the time, walked in and came straight to our table, reached right over me and shook Butch's hand and went on and on about his new creation of Conduction and how all the conductors around the world were talking about this new phenomenon. He said Butch had innovated the "art of conducting" and brought a whole new fresh concept to the baton. I can't describe the look on Butch's face, one of finally being satisfied and accepted by his peers.

Butch was also a clever composer, a hit maker. I was compelled to record at least one of his songs on many of my recordings and play his music all over the world with my quartet: "Red Car", "Joann's Green Satin Dress", "Nowhere Ever After" and many others were all underground hits that made us all happy and dance. From the time we met until now, our lives and careers have been linked. We were so close it was hard to distinguish his music from mine, but what I did know was that what we were doing was something different, creative and quite futuristic, something that would eventually create its own legacy. We were constantly inventing things together and apart but the power of both was greater. Lawrence Douglas Butch Morris, thank you for being such an extraordinary and dear friend.

- DAVID MURRAY, SAXOPHONIST



BUTCH MORRIS
1947-2013



Magic Beans Benny Green (Sunnyside)
Live at the Village Vanguard
 Enrico Pieranunzi (CAM Jazz)
Nordic Noon Peter Zak (SteepleChase)
The Vanguard Date Steve Kuhn (Owl-Sunnyside)
 by Ken Dryden

The stream of great jazz piano trio CDs keep flowing. Here are four recommended titles, including one reissue and three new releases, all beautifully recorded.

Benny Green apprenticed with both Betty Carter and Art Blakey's Jazz Messengers in the second half of the '80s, then turned heads on his own. *Magic Beans* features his regular trio with two equally seasoned veterans, bassist Peter Washington (a fellow Blakey alum) and drummer Kenny Washington. Together they explore ten Green originals inspired by some of his favorite Blue Note recordings of the '50s-60s by bands with several horns. The opener is "Benny's Crib", bristling with energy and featuring Green's sizzling chops and a potent drum solo. "Jackie McLean" is an intense workout full of sudden twists, seasoned with the pianist's whimsical insertion of quotes from "Lullaby of the Leaves" and "Hot House". "Harold Land" is just as inviting, with its introspective lines and crisp brushwork. The exotic title track shows a bit of Horace Silver's influence, though the complex melody line and lighter touch are all Green. It's little wonder that the late Oscar Peterson named him as one of his favorite young pianists.

Enrico Pieranunzi has long been one of Europe's top jazz pianists and he more than holds his own with two frequent collaborators: bassist Marc Johnson and the late drummer Paul Motian. These performances come from two nights at the Village Vanguard in 2010. While the trio hadn't worked together for extended periods, the two Bill Evans veterans knew intuitively how to interact with Pieranunzi, whether interpreting a standard or playing a thoughtful original. Among the familiar songs, "I Mean You" swings straightahead, not as humorous as Monk played it, but no less effective while "My Funny Valentine" recalls the energy of Evans' trio yet is not derivative. Lee Konitz' "Subconscious Lee" (based on "What is This Thing Called Love") crackles with energy, including a potent drum break and Pieranunzi's formidable technique. The tension swirls throughout the pianist's intricate ballad "Pensive Fragments", with a lovely yet brooding atmosphere while his "Fellini's Waltz" and "Unless They Love You" showcase a more lyrical side.

With now eight CDs for SteepleChase, Peter Zak has consistently demonstrated that he is an imaginative pianist and arranger. For *Nordic Noon*, he is joined by two veterans, bassist Peter Washington and drummer Billy Drummond. One of Zak's strengths is uncovering hidden gems by jazz greats. His take of Woody Shaw's "Joshua C" has a bossa nova undercurrent, alternating between moody and bright inflections. Long a champion of Duke Pearson's neglected compositions, a tender interpretation of "So Sweet My Little Girl" is almost whispered. The afterburners are lit for a romp through Bobby Hutcherson's "Herzog" while the playful rendition of Joe Zawinul's "Scotch and Water" would please any nightclub crowd. Zak also has the confidence to tackle oft-played standards, featuring

Washington in a swinging "The Touch of Your Lips" and Drummond in the breezy setting of "East of the Sun". Zak is also a talented composer, penning the intricate "Rara Avis", robust waltz "Legs" and shimmering, spacious title ballad.

Steve Kuhn's *The Vanguard Date* is a straight reissue of the earlier Owl release, recorded live during a 1986 booking. Well accompanied by bassist Ron Carter and drummer Al Foster, the pianist mixes originals with standards and obscurities. A fresh approach is taken to "I Thought About You", beginning with a hint at "Round Midnight" before gradually working toward the Jimmy Van Heusen ballad without playing the theme outright, Carter and Foster providing a soft background. The whispered waltz arrangement of Jule Styne's "Dance Only With Me" is elegant in its simplicity. Carter's "Little Waltz", one of the bassist's best-known pieces, opens softly and makes great use of space, with Carter and Kuhn exchanging the lead as Foster's subtle brushwork stays in the background. Kuhn inflects Tadd Dameron's delightful "Superjet" with some humorous touches in a brisk rendition. R&B singer Phil Perry's "Music Prayer For Peace" is an unusual choice, but the trio molds it into explosive postbop. Kuhn's compositions also deserve to be more widely known: bossa nova "Clotilde" is a peppy opener; sauntering "The Zoo" has a reggae flavor and "Lullaby" has a haunting air.

For more information, visit sunnysiderecords.com, camjazz.com and steeplechase.dk. Green is at Blue Note Apr. 2nd-7th. Pieranunzi is at Village Vanguard Apr. 2nd-7th. Zak is at Smalls Apr. 18th with Carlos Abadie and Blue Note Apr. 28th with Walt Weiskopf. Kuhn is at Birdland Apr. 30th-May 4th. See Calendar.



Greatest Hits
 Matthew Shipp (Thirsty Ear)
 by Tom Greenland

What defines the tracks on Matthew Shipp's new collection as "hits"? And why are these his "greatest"? The album documents the pianist's recent decade on Thirsty Ear, culling personal favorites from 2000's *Pastoral Composure* up through last year's *Elastic Aspects*, representing 11 albums. As such, it completely overlooks Shipp's seminal work on hatOLOGY and any number of important collaborations, but makes a compelling case for his ability to create high concept music with relatively widespread appeal. In this sense, at least, he's a 'hit-maker'.

The first three cuts - "Gesture" from *Pastoral Composure*, the title track from *New Orbit* and "Cohesion" from *Equilibrium* - all utilize bassist William Parker and drummer Gerald Cleaver, the first a free modal piece fronted by Roy Campbell's flamenco trumpet, the second a brief vignette with trumpeter Wadada Leo Smith, the last a heavily produced 'dance' track with vibraphonist Khan Jamal and mixmaster FLAM. Parker and Cleaver reappear on "New Id", Shipp's biggest concession to 'popular' tastes, but they are dominated by FLAM's heavy-handed post-processing. "Module" and "4D" are from solo piano albums recorded in 2005 and 2010, respectively, the first evoking a Billy-Strayhorn-meets-Thelonious-Monk sensibility of angular melodies and snarky chords, the second alternating between spaciousness and claustrophobia. Drummer Whit Dickey is an important player, appearing on five trio cuts in

collaboration with bassists Joe Morris or Michael Bisio, delivering freebop in 5/4 time on "GNG", lightly riffing the 'blues' on "Key Swing" or exploring the outré limits on *Elastic Aspects'* title track.

The collection closes triumphantly with "Circular Temple #1", an epic 16-minute workout with Dickey and Bisio captured live in Troy, NY, a rambling yet cohesive exploration and summation of the multifarious textures and moods of Shipp's mercurial imagination.

For more information, visit thirstyear.com. Shipp is at The Stone Apr. 2nd-7th in various configurations, including trio Apr. 2nd and 5th-7th. See Calendar.

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Overview; 1996-2006

Vinny Golia Large Ensemble (Nine Winds)
by Stanley Zappa

The Vinny Golia Large Ensemble *Overview; 1996-2006* is a well-faceted and weighty earful of music. *Overview* is a must for anyone interested in sound if for no other reason than to hear Golia's bass saxophone in an ensemble setting. Further, there is a decade-long chronological element that both merits dialectic and our awe that this particular program on the Vinny Golia Network could carry on for this time. While *Overview* is a polished and finished thing all of its own, the work asks the listener for more time and another chance. Golia deserves whatever extension he wants and a MacArthur 'genius' grant too.

There are some issues to be addressed by Golia before the Big Mac acceptance speech is written. Question one: for whom did he write this music? There's just enough up-down-left-right of the baton to make lovers of that tiny, creative and perennially hamstrung subsection of music head for the door and more than enough improvisation to make those addicted to waving sticks demand their money back in a huff. While it is probably a good indicator that there is enough interest in the fusion of the two methodologies to support an ensemble of this size for that long, it's hard not to "scent reification in Golia's postulate" (to quote Adorno) and harder still not to feel betrayal, regardless of who's team you're on. But there again, those moments are fleeting and when set against the totality of *Overview's* achievement, it's a non-issue.

Further, there is so much right with *Overview*, it's possible to hear the weakest moments as part of a larger strategy. The first nine minutes of Disc 1 don't so much highlight Golia's compositional verve as distinguish him as among the best we have. Then, the next thing we know we are cast into a faux Hispaniola, with Rob Blakeslee as matador at large. While there is nothing wrong with how Blakeslee operates the trumpet, the distance between *Sketches of Spain* and his immediately obsolete contribution within that garish construct is much further than the distance between Giorgio Locatelli and The Olive Garden. Mercifully, from that flaccid point forward the musicality of the players and overall aesthetic trajectory markedly stiffens. Aside from the excellence of Golia's solo on "Critical Mystery", MVP goes to violinist Harry Scorzo, who brings the same joy and excitement Michel Sampson brought to 1966 Albert Ayler. Other than that, the tutti ensemble writing (and playing) is the real highlight and the rhythm section of drummer Alex Cline with David Johnson on mallets and Brad Dutz on percussion contribute well in excess of the sum of their parts throughout the entire 1996 live performance.

Disc 2 was recorded live in Los Angeles four years later. In many ways, it is the inverse of Disc 1; individual soloists eclipse the ensemble, especially when listened to sequentially. Again Scorzo distinguishes himself as a soloist capable of generating considerable excitement on "Bot" and later in the same piece we have Bruce Fowler on trombone. When isn't it a joy to hear Bruce Fowler on trombone? Hollywood is writ large on Disc 2. When my muse said, "you can really hear the movie in it", it was meant as a compliment. As my eyes rolled heavenward in those moments of spy-music pastiche, isorhythmic contrivance and when the ensemble evokes half-time marching band memories, I was confronted with,

"Why the eye roll...because it sounds like music?"

Disc 3 and 4 are DVDs. Though George McMullen's trombone playing ultimately wins out over his untucked shirt on "Zup & Barfle", I couldn't help but notice I was noticing that. Down went the laptop screen and open went the ears. Recorded in 2006 at the Redcat Theatre, again in Los Angeles, this is the largest iteration of the Vinny Golia Large Ensemble and, instrumentally, the most adventurous. Aside from the usual suspects there is an African drum section, two bassoons, bass trombone, euphonium and tuba plus a string section of 15. Golia plays ryuteki, soprillo, sopranino saxophone, contrabass flute, bass saxophone, taragato and the tubax and plays them all masterfully. Not your every day instrumentation but less a departure and more a deepening of materials presented on Discs 1 and 2 - allusions are more blatant and the shifting between them more aggressive. Less melting pot, more mosaic. Among the tiles are Zappa's Petti Wazoo, the Second Viennese School, above-average commodity jazz and, when Golia puts horn in mouth and knuckle to cheek, the main reason to seek out *Overview*. "Transition", featuring Phil Teele (bass trombone), Andrew Pask (bass clarinet) and Golia (tubax), is a major work in and of itself, making amends for everything that preceded it, from Spanish fantasies to saxophone solos verging on the pedantic. Very simply, no one gets their freak on quite like Golia. Of what use are half-truths and simulacra? And when it comes to music in 2013, what is there left to conserve?

Those on the supply side of the music industry know all too well the difficulties in maintaining any ensemble in today's art-adverse economies, let alone one the size of the Vinny Golia Large Ensemble. And yet it is ensembles like Golia's that auger for the large improvising ensemble not only as a relevant vehicle for creating art, but the inevitable and ultimate one, uniquely capable of addressing the musical exigencies of our day that Mozart's *The Magic Flute* cannot.

For more information, visit ninewinds.com. Golia is at Roulette Apr. 4th. See Calendar.



Milagre

Maucha Adnet/Helio Alves (ZoHo)
by Marcia Hillman

This album comes from the hearts of two Brazilians - singer Maucha Adnet and pianist Helio Alves. Both now based in the metropolitan area and frequent collaborators, *Milagre* is their first duo recording.

Adnet and Alves have chosen their material from what can be called the Great Brazilian Songbook - pieces from masters such as Antonio Carlos Jobim, Gilberto Gil, Dori Caymmi, Caetano Veloso and Toninho Horta, among others. The songs are all sung in Portuguese with the exception of Moacir Santos' "April Child", with a lyric by Jay Livingston and Ray Evans, and Jobim's "Waters of March", the only English lyrics he ever wrote to his own melodies. But monolingualists need not be scared: Adnet has the ability to transcend the language barrier with the nuances in her singing. Unlike many Brazilian singers with a lovely and soft tonal quality, Adnet possesses a powerful instrument and total control. It is a mature voice, tinged with experience of both happiness and sorrow. Alves is able to express the same emotions with his technique and innovative solos.

The opening "O Cantador", one of the first songs

the two ever performed as a duo, is a beautiful melody and delivered with a building intensity. Listen also for Hermeto Pascoal's "Vale Do Ribeira", a 'baiao' featuring exquisite piano teamed with a wordless chorus. A fun track is "Tico-Tico No Fubá", a samba once sung by Carmen Miranda, who participated in American's love affair with Brazilian music long before bossa nova appeared on the scene.

This album, from artists who know how to celebrate life with their music, should be savored.

For more information, visit zohomusic.com. Adnet and Alves are at Jazz at Kitano Apr. 5th-6th with Duduka Da Fonseca. See Calendar.

UNEARTHED GEM



Newark 1953

Hank Mobley (Uptown)
by Stuart Broomer

Hank Mobley was one of the key tenor saxophonists of the hardbop movement, working with Dizzy Gillespie, Max Roach, Art Blakey, Horace Silver and Miles Davis. During his career he was obscured by Sonny Rollins and John Coltrane, not just tenor players but the dominant musicians of the day. In time though, Mobley's Blue Note records from the mid '50s-late '60s have become classics.

Newark 1953 provides a view of Mobley at the dawn of his career, stretching out on familiar material in a local club just a few months after his first recording with Roach. The two-CD set documents a night at The Picadilly, where once a week a visitor from Manhattan was backed by the local house band, in this case Mobley, then 23, pianist Walter Davis Jr., drummer Charli Persip and the little-known bassist Jimmy Schenck. This night the guest was trombonist Bennie Green.

The music is joyous and celebratory, in touch with the Basie spirit of relaxed swing as well as the modern movement. The repertoire consists of standards and bop anthems, Gershwin and Kern tunes rubbing up against Gillespie's "Ow". Green plays with a bluesy bluster and a lyricism rare for bop trombonists.

Mobley, the most prominent soloist, already possessed brilliant melodic fluidity and incisive rhythmic ingenuity, qualities encased in a warm round sound, a comfortable blend of Lester Young and Charlie Parker. The way he interpolates playful quotations suggests Dexter Gordon as another key influence. He has the solo space on "Lullaby of Birdland" all to himself, making the most of its melodic possibilities and he brings tremendous invention to extended blowing tunes like "Pennies from Heaven", all of it driven along by Persip's inspired drumming (the sole survivor, Persip shares his memories of the times in Bob Blumenthal's expansive liner notes. He went directly from this gig to regular work with Dizzy Gillespie).

What the recording may lack in sound quality, the music makes up in enthusiasm. The audience isn't quiet (neither is the bandstand: Green may be coach as well as guest), but that adds to the spirit.

For more information, visit uptownrecords.net

GLOBE UNITY: SWEDEN



Die Harke Und Der Spaten
Sven-Åke Johansson (Umlaut)
Eponymous Honey Leap (Øyvind Jazzforum)
Eponymous Isabel Sörling Farvel (Unit)
by Andrey Henkin

Jazz in Sweden is far more than simply "Dear Old Stockholm". In fact, much of the Scandinavian country's most interesting music happens outside of its capital, or even its borders, as these three releases demonstrate.

One of the original proponents of Swedish jazz, father to its avant garde world, is drummer Sven-Åke Johansson, known for his work with Germans (saxophonist Peter Brötzmann in the '60s and pianist Alexander von Schlippenbach in the '70s-90s). His work has grown increasingly abstract over the years and sometimes he fronts his albums purely as a vocalist/narrator, as he does on *Die Harke Und Der Spaten* (The Rake and The Spade), subtitled "About the Love Life of the Garden Tools", recorded in Malmö, just across from Denmark, in 1998. A group of younger Swedish improvisers, Johansson's aesthetic heirs, join him: Mats Gustafsson (saxophone), Per-Åke Holmlander (tuba), Sten Sandell (piano) and Raymond Strid (drums), plus two Germans, bassist Matthias Bauer and trumpeter Axel Dörner. Conceived as a stage piece, the music can be incidental or the only thing that makes the work listenable, depending on one's tastes.

The collaboration between Sweden and Norway is of long standing, from Jan Garbarek's '70s groups with Bobo Stenson to today's The Thing. Joining the ranks of such Nordic meetings is Honey Leap, a quartet of Fredrik Ljungkvist (tenor saxophone/clarinet), Klas Nevvin (piano/zither), Per Zanussi (bass) and Øyvind Skarbø (drums). Recorded in the Norwegian capital of Oslo, the album is brimming with modern European swing, the group frosting its melodicism with a tart insouciance. Everyone but Skarbø contributes pieces, which have a range inclusive of various strains of postbop expression, perky at times, bleaker at others, showing a group that is still seeking its specific voice but having fun in the process.

Let's not forget that Sweden is also famous for its pop music. That's not to say that the music of Isabel Sörling Farvel is radio-friendly but the vocalist/leader brings a certain indie-rock aesthetic to the nine pieces, written by various subsets of the group (Kim Aksnes, trumpet; Odis Sandsjö, tenor saxophone; Henrik Magnusson, piano; Alfred Lorinius, bass; Carl-Johan Groth, drums), with arrangements and lyrics (mostly in Swedish) by Sörling. Recorded in the university town of Göteborg, the album can be prettier than pretty and then tumble quite jarringly into dissonance, Sörling often initiating the turns with violent shifts in her vocals, from pastoral to pathological. The band does subsume itself into the vocal textures but doesn't lose its firmness for doing so.

For more information, visit umlautrecords.com, oyvindskarbo.com and unitrecords.com



Four MFs Playin' Tunes
Branford Marsalis Quartet (Marsalis Music)
by Russ Musto

Despite its transitioning rhythm section (pianist Joey Calderazzo for the late Kenny Kirkland over a decade ago and the recent replacing of drummer Jeff "Tain" Watts with Justin Faulkner) the three-decades-old Branford Marsalis Quartet remains one of the most exciting small groups in jazz.

Calderazzo's opening "The Mighty Sword" is somewhat typical of the band's repertoire and approach. The pianist opens the piece unaccompanied, playing the quirky melody in parallel octaves, before Marsalis enters at the end of the first chorus to double the line on soprano sax. The pianist digs in for an extended improvisation, which recalls the late John Hicks in its powerful rhythmic drive, hyper-articulate lyricism and multi-climactic energy. The peculiar melodic line of "Brews", by bassist Eric Revis, is flawlessly executed by Marsalis on soprano, his most identifiably personal horn, before he launches into a blues-drenched solo, followed by funky explorations from Calderazzo and Revis. The mood changes on Revis' second contribution, "Maestra", a wistfully romantic piece, featuring Marsalis 'singing' pretty in his soprano's sweetest voice.

Switching to tenor, the leader demonstrates his prowess on a tour de force arrangement of Monk's "Teo" (constructed over second-line rhythms and deep-groove walking bass) and his own blistering "Whiplash", a drum feature in the mold of Ornette Coleman's "T.N.T.". Back on soprano for Calderazzo's "As Summer Into Autumn Slips", Marsalis revisits the pastoral impressionism of his 1986 album *Romances For Saxophone* before returning to tenor for his own "Endymion" and a Rollins-esque interpretation of "My Ideal". Marsalis pays soprano homage to his hometown's favorite son, Sidney Bechet, on the concluding "bonus track", "Treat It Gentle", named for Bechet's posthumous autobiography.

For more information, visit marsalismusic.com. Marsalis' Quartet is at Rose Hall Apr. 5th-6th. See Calendar.



Strong Place
Ingrid Laubrock Anti-House (Intakt)
by Stuart Broomer

Saxophonist Ingrid Laubrock's current work draws on a significant range of musical activity. Since first recording in England in 1997, she has played in contexts from postbop to European free improvisation, along the way exploring Monk, Mingus and Tristano repertoire as well as Brazilian and African rhythms. Her voices on tenor and soprano are both distinct and capable of tremendous expressive range, from a classical evenness to Getz-ian air and soulful grit, sometimes in close proximity. Since settling in Brooklyn a few years ago, she's worked in several ongoing

bands, including drummer Tom Rainey's trio with guitarist Mary Halvorson and the cooperative Paradoxical Frog with pianist Kris Davis and drummer Tyshawn Sorey. Laubrock's own quintet, Anti-House, builds on the familiarity, with Halvorson, Rainey, Davis and bassist John Hébert. Given all that trio work, Anti-House sounds almost orchestral.

Among Laubrock's musical interests is the idea of hatchet, a medieval technique also found in African music, in which rhythmic patterns are developed between different voices. It's one of the keys to the particularly thoughtful architecture of her pieces, whether articulated in the composed or improvised dialogues with different members of the group or in Laubrock's own development of different saxophone voices, sometimes ricocheting back and forth between different timbres, ranges and dynamics in the development of a solo. It's apparent in the sudden shifts of a composition like "Count 'em", but heard as well in the dialogues that arise from her compositions, continuous close listening leading to genuine group improvisation. In the opening "An Unfolding" her role is continually reshaped as a series of conversations with Rainey, Halvorson and Davis in turn.

Strong Place may be Laubrock's most developed recording to date. Her compositions can play against any expectations, like the unusual "From Farm Girl to Fabulous, Vol. 1", which begins in skittering free improvisations and moves through composed passages in which different instruments tap out a monotone pulse. Along with creating unusual structures, Laubrock gives plenty of space to a very creative band.

For more information, visit intaktrec.ch. Laubrock is at Spectrum Apr. 5th, Douglass Street Music Collective Apr. 9th, Downtown Music Gallery Apr. 14th and JACK Apr. 29th. See Calendar.



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Atemwende
Bojan Vuletić (with Mivos Quartet & Nate Wooley)
(Ignoring Gravity Music)
 by Kurt Gottschalk

Atemwende marks the beginning of an ambitious effort by Yugoslavian composer Bojan Vuletić: a set of 12 compositions inspired by artists working in poetry, literature, visual art, photography, theater and dance. Written in nine parts and dedicated to the Romanian poet Paul Celan, the suite is played quite beautifully by trumpeter Nate Wooley with the Mivos Quartet.

A pairing of trumpet and string quartet is both unusual and challenging: the former could easily overwhelm the latter without half trying. Not that Wooley is the sort of musician to let that happen. He can play softly without losing articulation and his extended techniques let him breathe easily alongside the strings. It seems likely, in fact, that the piece was written with him in mind: Wooley and Mivos gave it its premiere at Issue Project Room in June of 2011 and the CD was recorded the following day.

The disc opens with a lovely piece built from prolonged tones, slowly folding the inhalations and exhalations of the horn in among the quartet's lines. The second piece sets strings and trumpet in a sort of round robin of phrases. By the third the group has become an integrated quintet of soundmakers, exploring quieter and less strictly musical textures. From there the group is opened to mournful melodies, romantic sways and occasionally harsh passages. If a bit disjointed at times, it's nevertheless quite striking.

The composing itself is dramatic and sometimes quite beautiful, and also a bit puzzling - at least once attempts are made to take it apart and put it together again. It doesn't quite hang together as a single work even though it's presented as such, closer to a series of studies in texture between breath and brass on the one hand and bows and strings on the other. Inclusion of some of Celan's poetry would have gone a long way toward framing the music. That's an obstacle to understanding the work, but it's not a problem in the music. As a set of short compositions (between 3 and 11 minutes) it works wonderfully well and, of course, it doesn't need to be more than that. And even without the source material, it might best be seen as a set of poems, not tied together linearly but connected in feel.

For more information, visit ignoring-gravity.com. Wooley is at Douglass Street Music Collective Apr. 3rd with Mivos Quartet. See Calendar.



See Dream Blues
Rob Duguay Songevity (s/r)
 by Sharon Mizrahi

Three years have passed since Rob Duguay's last album but that time has been anything but a hiatus. The bassist performed in various local and national venues and even ventured overseas for a mini-tour

with his newest band, Songevity. With *See Dream Blues*, the adventure makes it to record. The five-track album, 2011 live recordings from Jazz Standard and The Kitano, bustles with intriguing textures and narratives.

Duguay illustrates the "Value of Time" in a slow, solo opener. Drummer Nadav Snir-Zelniker breaks the tension with a playful, outspoken rhythm, Abraham Burton crafting sleek runs on tenor saxophone, and this 15-minute musical dance begins. But no tune is ever as it first appears. Burton's growlingly pitchy sound pulls the tight composition into free-form territory. Pianist Justin Kauflin pounds out agitated notes to complement the brassy screeches. And suddenly, the high tide settles to reveal Snir-Zelniker's stripped-down drum solo.

"Works (in Wood)"'s percussive element shines most in the brass section, particularly trumpeter Nabate Isles' solo, where he alternates slurs with broken notes, echoing Snir-Zelniker's heavy beat. After a few silent moments, Kauflin wittily reenacts the drummer's rhythm as the audience claps to keep time. The closing "Win Some; Blues Some" further illustrates the band's constant evolution, as Duguay often stops and restarts the piece to pursue a new sound. A deep rhythm permeates the first 30 seconds while Duguay and Snir-Zelniker play in near-hypnotic sync. Without warning the tune halts and Burton emerges into the spotlight. The heaviness dissipates as Kauflin sprinkles the air with pristine piano flourishes. But soon, the tune stops - eliciting a knowing laugh from an audience member - and the dense vibe returns to the forefront, sparking a new cycle of improvisation.

For more information, visit robduguay.com. Duguay is at Knickerbocker Bar and Grill Apr. 5th-6th. See Calendar.



Parallax
Eric Revis (Clean Feed)
 by David R. Adler

Bassist Eric Revis, with his immense tone and supple sense of swing, has helped define the sound of the Branford Marsalis Quartet for over 15 years. As a leader, he's taken an eclectic approach, starting from acoustic jazz but adding electric guitar, strings and other textures. In recent years he has embraced a freer concept, working with the likes of Peter Brötzmann, Avram Fefer and Michael Marcus. *Parallax*, with Ken Vandermark (tenor saxophone and clarinet), Jason Moran (piano) and Nasheet Waits (drums), leans strongly in that direction as well. (It's pertinent that Revis, Waits and *Parallax* co-producer Orrin Evans are the core of the free-leaning ensemble Tar Baby.)

Revis is featured on three solo tracks: the opening "Prelusion", with frenetic bowing; "Percival", a tight pizzicato miniature (the title is Cecil Taylor's middle name) and the finale/title track, rich in somber overtones and washes of sound. But the main focus is the band, switching up from red-blooded ferocity ("Hyperthral", Vandermark's "Split") to a subtler chamber-like aesthetic ("MXR", "Celestial Hobo").

As much as *Parallax* is 'free', it's also strongly compositional: Revis' "Edgar", a nod to fellow bassist Edgar Meyer, stands out for its repeating double-stop arco pattern and contrapuntal piano-clarinet theme emerging from chaos. "Dark Net", an ensemble theme of daunting complexity - and no solos at all - is by Clean Feed labelmate Michaël Attias (a fine move to highlight work by an underrated composer and peer).

Many don't realize, but avant garde jazz operates from a position of deepest respect for the tradition. For Revis and certainly for Moran's own work, the enthusiasm stretches back well before bebop. Their reading of Fats Waller's "I'm Going to Sit Right Down and Write Myself a Letter" begins with the melody almost exactly as written, but against a backdrop of wild sonic abstraction. Jelly Roll Morton's "Winin' Boy Blues" acquires a slow, booming beat true to Morton's own accurate description of the song: "smutty".

For more information, visit cleanfeed-records.com. Revis is at Rose Hall Apr. 5th-6th with Branford Marsalis and Village Vanguard Apr. 30th-May 5th with Bill McHenry. See Calendar.

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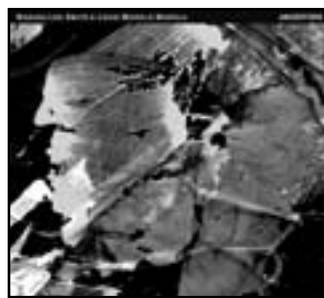
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Ancestors
Wadada Leo Smith/Louis Moholo-Moholo (TUM)
by Thomas Conrad

Not many artists reach creative peaks at age 70. *Ancestors* is the latest of five powerful albums that trumpeter Wadada Leo Smith recorded on the TUM and Cuneiform labels right before and after his 70th birthday. The others are mostly ambitious multi-disc projects with expanded ensembles and emphasize Smith's role as composer/sound sculptor. *Ancestors* is different, a duo album with South African drummer Louis Moholo-Moholo, the stark, minimalist format placing the emphasis on Smith's unique, fearless improvisations.

But Moholo-Moholo equally defines *Ancestors*. On the opening "Moholo-Moholo/Golden Spirit", the dark ritual of his slow, steady bass drum, interrupted with occasional cymbal flashes of light, creates a new atmosphere for a Smith album. Smith responds with fierce lyricism in long lines, cut with the knife-edge of his muted trumpet. "No Name in the Street, James Baldwin" and "Jackson Pollock-Action" are intermittently explosive. Out of Moholo-Moholo's looming, stirring, mostly quiet backgrounds, tense with implicit energy, Smith's open horn erupts, stammers, fires, falls silent, then soars. His episodic trumpet language is perfect for his subject matter: his scattered outbreaks, jagged or streaming, get Baldwin's passion and Pollock's submergence of self in the sanctity of the moment. Moholo-Moholo's "Siholaro", written for his father, who died in Apartheid South Africa in 1961, is a rapt, restive, edgy memorial.

The title track is a 26-minute spontaneous improvisation in five parts, recorded in one continuous take. Its spasmodic gestures never aggregate to something larger. But even Smith's failures keep you curious. At any moment he may come upon something startling, a piercing stand-alone muted trumpet song or a sudden sweeping arc.

For more information, visit tumrecords.com. Smith is at Greenwich House Music School Apr. 6th. See Calendar.



The Soundtrack of Things To Come
Jaleel Shaw (Changu)
by Laurel Gross

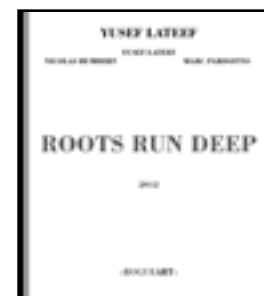
Words won't satisfactorily describe what alto saxophonist Jaleel Shaw has achieved with his terrific new recording but they will have to do until you can fully experience this music for yourself.

Shaw, an impressive sideman with Roy Haynes, is a 'complete' musician, adept in the tradition but also committed to moving music forward. His technique is prodigious, his tone beautiful and he plays with great composure and assurance, amply in evidence on these 10 exceptional originals, interpreted by bandmates whose skills mesh so well with the leader's musical aims it seems like they can read his mind.

Shaw composes with solid, grounded logic, investigating varied and challenging rhythmic patterns (as in "Leel's Tune" and "The Understanding"), switching dynamics purposefully and adjusting his style from emphatic to gentle, sometimes even playful. Thus he avoids the repetitiveness that plagues many young composers. His liner notes about the circumstances in which he created his works is complementary yet the music is so strong one need not know that the immensely moving "I Wish I Didn't Know" is related to the death of his father and his sister's grief as he tells her the news or that "Faith" is a kind of hymn to African-Americans.

Shaw's voice on alto (and soprano for two pieces) is distinctive and soaring. His arrangements offer superb opportunities for pianistic explorations and Lawrence Fields delivers perfect accompaniment and vibrant lyrical inventions. Johnathan Blake, an expert and subtle drummer who featured Shaw on his own *The Eleventh Hour*, and sensitive bassist Boris Kozlov complete this winning and memorable ensemble.

For more information, visit jaleelshaw.com. This project is at The Jazz Gallery Apr. 6th. See Calendar.



Roots Run Deep
Yusef Lateef (Rogue Art)
by Sean O'Connell

Yusef Lateef was 83 years old when filmmakers Nicolas Humbert and Werner Penzel spent a week at his home in Western Massachusetts, resulting in the short documentary *Brother Yusef*. They recorded his performances and meditations every day, leaving hours of performance material off of their finished project. Nine years later, Rogue Art has released a lovingly compiled collection of some of those unused performances from that week, seamlessly blended into a brief, flowing album that finds Lateef both playful and introspective.

The album is bookended by extended improvisations that provide this album's title and feature a melancholy mix of vocals, piano and flute. Lateef is the only performer on the album and it is his vocals that stand out the most. A strained but honeyed knowingness imbues the entire project with relaxed wisdom. Four of the seven tracks feature Lateef reading short stories from his 1975 book *Spheres*: behind the brief but amusing "Cream Puff" Lateef provides a honking tenor for a tale of his practicing limitations while "Goodbye" remains a largely unadorned reflection on death until the end of the piece pops with descending sounds from his saxophone. The most resounding piece on the album features a repeated and spacious piano figure used throughout the record as Lateef sings a slow and tragic rendition of the traditional blues standard "Motherless Child".

The CD package includes a 22-page booklet with remembrances of that week from the filmmakers, a few words from Lateef, a handful of photographs and some sheet music. Now 92, Lateef is still performing, no doubt still wrestling with many of the themes he revisited in 2004 and originally conceived of in 1975. It is a beautiful project, which is sadly far too short but serves as an intriguing companion to the documentary.

For more information, visit web.roguart.com. Lateef celebrates his 75 years in music at Roulette Apr. 6th with various artists. See Calendar.



Ig Bo Duet: Good Medicine
Joseph Bowie/Adam Rudolph (Meta/Defunkt Music)
by Terrell Holmes

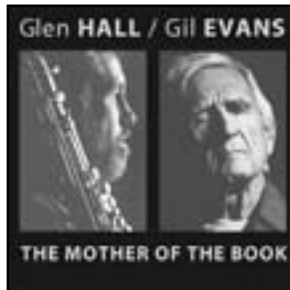
Music as a healing art is one aspect of Adam Rudolph and Joseph Bowie's *Good Medicine*. The pair, also known as Ig Bo, describe their music as "ancient to the future" - integrating timeless world music structures and themes with modern genres and instrumentation to create a consciousness-expanding hybrid of percussion and brass that is truly for body and soul.

Overdubbing and what Bowie calls "brass-electronics" enhance and layer the music on opener "Spiritized", Bowie's trombone and Rudolph's steady conga beat working their way out into the cosmos, effectively leading into "Atmos". Bowie's harmonica and trombone, with Rudolph's treasury of bells and cymbals, make this tune as formidable as space itself: lots of openness, yet full of life. The murmuring and enhanced vocalizing on the exquisite "Soul-celestial" sound like Tibetan Monk chants, sunbaked blues and a griot singing the history of his village over the elemental sound of a thumb piano. The sounds of the rainforest are evoked on "Aja's Language Temple", Rudolph's flute and Bowie's waterphone continuing the soothing aquatic theme on "Water to Light".

Not all of the songs are so abstract. With its

improvisatory sounding lyrics, sung effectively by Bowie along with his Bourbon-Street-at-midnight trombone, the down-to-earth "Y-Do-U Treat Me So Bad" sounds like an incantation against, and celebration of, love gone badly. "All Alone Blues" is in the same vein, the elemental vocals and Bowie's harmonica wailing a clear example of how all of the musical styles and themes on *Good Medicine* are related, unchanged yet brand new.

For more information, visit metarecords.com. Rudolph is at Roulette Apr. 6th with Yusef Lateef and ShapeShifter Lab Apr. 8th and 22nd as a leader. See Calendar.



The Mother of the Book
Glen Hall/Gil Evans (Tarsier)
by Donald Elfman

Saxophonist Glen Hall and composer/arranger Gil Evans recorded this collaboration nearly 30 years ago, an exceptional document of a very inspired meeting. Evans had met Hall and, struck with the arranging possibilities of the latter's challenging yet heartfelt music, they gathered together a big band with a broad spectrum of instrumentation. The music, says Hall, "takes the form of a suite/fantasia, a group of compositions linked more by their emotional character

and mood than by any traditional thematic unity."

The suite opens with "Kikue", an extended (just shy of 14 minutes) modal piece in 3/8 time. Percussion sets up the foundation for the other instruments to the pace of an elegant and leisurely dance. Over the rhythmic pulse Trevor Tureski (vibraphone), Trichy Sankaran (Mrdangam, a wooden, double-headed drum), the composer on soprano saxophone and trumpeter Chase Sanborn all expressively solo as the colors around them increase in intensity.

Hall remembers Evans talking about many different kinds of music and, in particular, of the blues as "where it all comes from". *The Mother of the Book* includes a stunning tribute to those roots in the multi-part composition "Muddy Waters", a mosaic of portraits and sounds, which opens with the nutty blues groove "Little Walter" and Hall's wailing tenor saxophone, the band throbbing over and under him as he screams for mercy or the truth or just more of the primal sound. The ensemble plays a brief theme dedicated to Lakeshore Boulevard in Chicago and out of their gentle prodding (so beautifully Evans-textured) comes a quietly insistent bass statement dedicated to Willie Dixon and played by electric bassist David Piltch. Then up steps "Otis", an earthy and soulful section with Tureski's vibes goosed along - sometimes in a straight 4/4 - by Piltch and drummer Terry Clarke and then the simple theme of "Whisper Fr" leading to a fadeout. The whole performance is seamless and organic.

The Mother of the Book's orchestral arranging is classic Gil Evans, always powerful and expressive but in more subtle fashion than often heard in big bands.

For more information, visit cdbaby.com/cd/glenhallgilevans. A Gil Evans tribute is at Dizzy's Club Apr. 7th. See Calendar.

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Cork 7-29-10 Han-earl Park/Marian Murray
Nor Cal 8-2011 Gargantius Effect +1+2+3
Birmingham 2-15-11
Paul Dunmall/Han-earl Park/Mark Sanders
(Busterandfriends.com)
by Marc Medwin

Han-earl Park's relationship to the guitar is something akin to John Butcher and the saxophone. Both know how to fill a space and manipulate amplification with skill, but there's no way of predicting what sounds will emerge as the next moment approaches. These live dates find Park in starkly different contexts.

Cork 7-29-10, much of it solo, might be the best way into Park's protean guitar syntax. The space is huge, which allows for exploration of resonance, but the recording is also fairly close, facilitating clarity of detail. The latter proves especially important as Park slams through blocks of sound and these deteriorate into shreds and scraps, punctuated with what can only be described as ululations, which become more prominent as things proceed. Park's often-distorted fingerwork, much of it conjuring shades of the human voice, also references Derek Bailey's rapid-fire volume shifts and Joe Morris' fleet runs while sounding like neither. While violinist Marian Murray does not exactly speak Park's language, there is certainly a shared interest in brief but pithy phrases and space that keeps communication at a high level.

In front of a small but appreciative audience, the California-based *Gargantius Effect*, including Park, Murray Campbell, Randy McKean, Scott Looney and Gino Robair, slip in and out of something approaching Webern-ian counterpoint on *Nor Cal 8-2011*. Looney and Robair join in later on this disc of various tour dates, leaving the other three to explore the outer limits of timbre, especially on the epic "Old Robots Never Rust". Campbell's violin slides are an excellent foil to the more vocal qualities in Park's improvising, not to mention similar devices used by multi-reedist Randy McKean as the trio converge and diverge in pitch space. When Robair and Looney appear, electronics and hyperpiano are difficult to distinguish, but first-rate audio keeps everything in proper perspective and the improv is always edge-of-seat energetic.

Closest to free jazz, though not always that close, is *Birmingham 2-15-11* with saxophonist Paul Dunmall and drummer Mark Sanders. That said, the second track opens in a Eurofree improv mode similar to the other two discs. Indeed, there's a fair amount of AMM vibe here as long tones intertwine, separate and join again, something not heard on the other Park collaborations. Of course, things heat up fairly quickly and much of this material is presented at high volume, eschewing conventional groove but adhering to solos and telepathic communications, conjuring the jazz trio hierarchy as imagined by Albert Ayler. Dunmall even channels some Ayler, his tenor growling and moaning through key moments as Park handles guitar and bass duty simultaneously. Only Sanders' occasional chiming percussion bespeaks a more contemporary vibe. As always, Park fills out the texture as much or more than do most keyboard instruments, but his playing is never overwhelming and always tasteful.

For more information, visit busterandfriends.com. Park is at *The Backroom* Apr. 7th and *ABC No-Rio* Apr. 21st. See Calendar.



The Messenger
Kevin Eubanks (Mack Avenue)
 by Alex Henderson

Although Kevin Eubanks is a skillful and impressive guitarist, his recording history has been somewhat erratic. The GRP period of the '80s was full of slick jazz fluff that didn't reflect his formidable skills as an improviser, but his Blue Note sessions of the early '90s were a major improvement. His recordings as a leader after leaving Blue Note were all self-released, much of his attention given to the 15 years he spent as Music Director for NBC's *The Tonight Show with Jay Leno* (a position he left in 2010). Eubanks was in fine form when he reemerged on Mack Avenue with 2010's *Zen Food* and he keeps the creative momentum going with *The Messenger*, with one foot in fusion and another in postbop.

Eubanks leads his cohesive working quartet of tenor/soprano saxophonist Bill Pierce, bassist Rene Camacho and drummer Marvin "Smitty" Smith, with Eubanks' brothers Robin (trombone) and Duane (trumpet) appearing as guests. The leader's own compositions dominate *The Messenger* and for those who like their jazz with plenty of rock and funk muscle, it is great to hear him letting loose on memorable originals like the moody "Sister Veil", driving "420"



Photography donated by Brian Wilder. Musician photos: © photography by Bradley Smith.

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and bluesy "M.I.N.D.". On "JB" (written in honor of James Brown) and the title track, Eubanks is passionate, funky and energetic while "Loved Ones", "The Gloaming" and "Queen of Hearts" are more quietly introspective. The Philadelphia native also turns his attention to John Coltrane's "Resolution" (which receives a funk-influenced makeover) and keyboardist Max Middleton's "Led Boots" (made famous by guitarist Jeff Beck on his 1976 album *Wired*), underscoring his diversity.

While Eubanks is a jazz improviser first and foremost, he has never made any secret of his love of rock, R&B and the blues. And his eclectic nature yields consistently strong results on *The Messenger*.

For more information, visit mackavenue.com. This project is at Birdland Apr. 9th-13th. See Calendar.



A Different Time
John Medeski (Okeh)
 by Robert Milburn

Few musicians are afforded the liberty of stretching beyond their creative boundaries in search of something new but then again few musicians are John Medeski. The keyboardist's newest release is branded, by the newly resurrected Okeh Records, as a back-to-basics showcase of Medeski's talent. After 20 fruitful years with the genre-bending Medeski, Martin & Wood (MMW) trio, the tone of this release marks a significant departure.

The album's title draws inspiration from Medeski's youth, an era when the average listener actively engaged in the complexities of music rather than modern day pop music's indulgence in the proverbially obvious. To capture such profundities, Medeski settled into Henry Hirsh's Hudson Valley studio, housed in a 19th-century church, and explored late into the night.

The solo piano affair seats Medeski behind a pre-modern Gaveau piano and swaps MMW's groove-oriented riffing for 19th Century European romanticism, with spare, introspective compositions that never stray far from melancholy. Within these self-imposed confines, Medeski manages to extract rich textures and stark beauty through concentrated repetition, expressed best on the brooding title track. The pianist occasionally evokes a tender warmth, as on the lush spiritual "His Eye Is on the Sparrow" or the delicate "Waiting at the Gate", composed while he was still a teenager.

But Medeski's best expositions delve deeply into thematic motifs with emotional undertones. "Lacrima", the Italian word for "tear", communicates a gentle dissonance, at once as subtle as it is unsettling. "Luz Marina" was written for the founder of a Peruvian orphanage whose first adopted daughter died at a young age. Its lamentations and slowly plodding accompaniment are so light and deliberate Medeski deserves praise for his sensible understatement.

The final track "Otis" provides an interesting coda. Originally recorded by MMW for their 1992 debut album *Notes From the Underground*, the song feigns serenity while its movement never truly achieves consonance. The result leaves us yearning for resolution that never comes. As if by design, Medeski has deftly prepped listeners for a follow-up.

For more information, visit sonymasterworks.com. Medeski plays solo at Le Poisson Rouge Apr. 10th. See Calendar.



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Witchcraft
Harvie S/Kenny Barron (Savant)
by George Kanzler

Bassist Harvie S, who debuted in a leader role at Savant in 2008 with a duo album, *Now Was the Time*, featuring Kenny Barron on piano, reprises that combo on his latest Savant CD. In the notes he remembers that back in the '70s-80s, when there was a cabaret law in New York City restricting horns and drums in many music venues, duos consisting of pianists and bassists were common and S (Swartz back then) spent more than half of every year playing in them. 2010 NEA Jazz Master Barron was one his partners back in those days and the two produce a balanced duo collaboration, not just a piano-with-bass-accompaniment session, on this indelible album. The bassist presents a notably uncliché repertoire, ranging from Rudy Vallee to Stevie Wonder, on an album as notable for its clarion fidelity - Barron's piano has rarely sounded better, ditto S' bass - as its sterling jazz interpretations.

"Autumn Nocturne", a Sonny Rollins favorite, kicks off the proceedings, S plucking the melody and soloing before dropping into walking mode for Barron's lead. The pianist demonstrates his articulate delineation of bebop lines on Vallee's "Deep Night", reimagined in an homage to bop pianist Sonny Clark's take on the old tune. Wonder's "Creepin'" is developed from its harmonies upward to the melody, bass and piano exchanging leads, generating vamps and creating a duo equivalent of an R'n'B band arrangement. A Deodato tune, "Juan's Theme", is limned by bowed bass, the sultry mood revved up to swing tempo during Barron's solo.

Both musicians are fond of playing Brazilian tunes so "Rio" and Barron's "Sonia Braga" dig into samba and bossa feels, respectively. The bassist's "Until Tomorrow" is, surprisingly, a showcase for the pianist's transcendently flowing ideas in a solo that simply dazzles. But the album's pièce de résistance is Duke Ellington's "Wig Wise", a tune from the *Money Jungle* sessions with Charles Mingus and Max Roach 50 years ago. Like the performance on that classic session, S and Barron defy conventions, all the while channeling the spirits of their respective muses. It's one of the most eventful four minutes you're likely to hear on a jazz album this year.

For more information, visit jazzdepot.com. Harvie S is at Whole Foods Midtown Eastside Apr. 10th, Bar Next Door Apr. 15th with Linda Ciafalo and Smoke Apr. 17th with Tommy Campbell. See Calendar.



Lock My Heart
Heather Masse/Dick Hyman (Red House)
by Andrew Vélez

Lock My Heart is an album of duets that finds pianist Dick Hyman, at 85, still swinging mightily and in total command of his instrument. Here he is paired with

singer-songwriter Heather Masse, also known as a member of the Billboard-charting folk group The Wailin' Jennys. Hyman's long history includes having played with the likes of Red Norvo and Benny Goodman and a series of memorable recordings with Ruby Braff. Listening to these modern duets, mixing American Songbook classics with a beautiful pair of Masse originals, any thought of the more than five decades of difference in their ages becomes irrelevant in this joining of a brilliant young singer with a jazz master.

From the first piano notes on the opening Rodgers-Hart's "Bewitched, Bothered and Bewildered", Hyman's simple and meditative wandering is eloquent, gentle and pensive. Masse joins in quietly with her lovely, velvety alto, reminiscent of young Judy Collins. She meanders through the lyrics, ends quietly and Hyman completes the conversation with a few final haunting bars.

Full of gems, there's a swinging "Lullaby of Birdland" on which Masse soars with "...we're in love..." to an atmospheric finish. And a funky rumbling by Hyman on "Since I Fell For You" perfectly complements Masse's luminous delivery before they float into "Our Love Is Here To Stay". Hyman lends barrelhouse accompaniment to Masse's so-fun Rose Murphy-ish chee chee take on "I'm Gonna Lock My Heart and Throw Away The Key". In a different vein but no less striking is "September Song", on which Masse's wording of "They have little to offer but the song they sing" is ironic and heartbreaking. There's not a single unnecessary note in this album. Just call it an instant classic.

For more information, visit redhouzerecords.com. Hyman is at Jazz at Kitano Apr. 12th-13th. See Calendar.

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Benoît Delbecq/Fred Hersch Double Trio (Songlines)
by Robert Iannapolo

It seems that since pianist Fred Hersch came back from his near-death experience (slipping into an AIDS-related coma in 2008), he's found a renewed urge to challenge himself: he assembled a challenging new trio; produced a jazz-theatre piece based on his recent experiences called *My Coma Dreams* and recorded this double-piano trio disc with French pianist Benoît Delbecq, who is a bit further to the left than Hersch but still quite complementary.

Delbecq chose two long-time collaborators - bassist Jean-Jacques Avenel and drummer Steve Arguelles - while Hersch invited players with whom he's worked on and off since the late '80s: bassist Mark Helias and drummer Gerry Hemingway. Though among today's more exploratory pianists, Delbecq's probing style works comfortably with Hersch's more melodic instincts and pushes him into unexpected areas.

The general tone of the material is abstract yet rhapsodic, with slowly unfolding lines. The opening "Hushes" finds Delbecq playing prepared piano while Hersch plays the long arcing melody line underneath. "Night For Day" finds both pianists playing angular lines off each other. As for the doubled bass-and-drums

setup, it's surprising that it doesn't clutter the playing field. All four members of the 'rhythm section' are very active yet very attentive players, perfect for this music. Arguelles also has an electronics setup he uses judiciously on a few tracks, establishing an otherworldly ambience that operates in the mid-ground. A haunting version of Ornette Coleman's "Lonely Woman" (Delbecq once again preparing his piano) concludes *Fun House* with an appropriate standard. Let's hope this configuration does more.

For more information, visit songlines.com. Hersch is at New School Apr. 12th and Brooklyn Conservatory of Music Apr. 13th. See Calendar.



Fantastic Pictures
Pugs & Crows (s/r)
by Elliott Simon

While electric guitarist Cole Schmidt wrote the songs and lays down the meanest riffs on *Fantastic Pictures*, Pugs & Crows is structured such that the music doesn't degenerate into a blues-drenched, guitar-driven confab. In fact, violinist Meredith Bates colors the sound more than Schmidt and at her best she can take you around the world with a single draw of her bow.

Groundbreaking '60s-70s jazz/rock violin-based

fusion such as *It's a Beautiful Day*, *Seatrains* and Michael Urbaniak inform Pugs & Crows. But a 21st century postmodern worldliness runs throughout and the band cleverly borrows from folk, rock, jazz, Spanish, Rom, Eastern European and the avant garde to form a complex yet very accessible and even danceable mixture. Even with all that, gorgeous melodies remain central to most of these compositions.

Pianist Cat Toren has an ear for melody whether taking the lead or engaging bassist Russell Sholberg and drummer Ben Brown for a very fluid and at times jazzy rhythm section. She makes sure that the band stays true to "Hibernation"'s lovely melody through front-and-center expression and adds a rhythmic grounding that ensures that "We Must Befriend the Ice Queen" doesn't lose sight of its melodic edginess.

While the intense fusion of the frenetically driving "Sam and Sara" amazes with its virtuosity and slick lock-step playing, other pieces offer a broader soundscape. These make for the more interesting excursions, especially when Sholberg uses his warm arco to form a rich bottom that summons a European classical feel in combination with Bates' beautiful bow work. "Bitter Cup" is a standout. At first it impresses as a deeply reverential and spiritual instrumental but discovers the naïve folkloric underpinnings of its stark spirituality when reprised with vocalist Debra-Jean Creelman.

Pugs & Crows is a very together group of talented young musicians whose sound owes allegiance to many influences. On *Fantastic Pictures* these are artfully combined into a worldly spirituality.

For more information, visit pugsandcrows.com. Cat Toren is at Sycamore Apr. 15th and Ibeam Brooklyn Apr. 27th. See Calendar.

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Number Stations
Curtis Hasselbring (Cuneiform)
by Sean Fitzell

Inspired by Cold War-era intrigue, trombonist Curtis Hasselbring weaves an engagingly dense sonic tapestry on *Number Stations*. Joining his two working bands - The New Mellow Edwards with multi-reedist Chris Speed, bassist Trevor Dunn and drummer Ches Smith and Decoupage with guitarist Mary Halvorson, vibraphonist Matt Moran and drummer Satoshi Takeishi - gives Hasselbring a broad range of timbres and familiar personalities with which to work. Often subdividing the ensemble to play complementary or opposing parts, he allows the music to breathe, with spirited improvisations tempering complex written sections.

Strong rhythmic phrases reminiscent of Morse code underpin many of the pieces. After a patient percussive introduction, guitar and marimba build a phased pattern as the spine of “First Bus to Bismarck”. A countering groove supports an angular unison theme of clarinet, vibes and guitar, for layers of sound. Bass and guitar chirp code on “Tux is Traitor”, as longer tenor and trombone phrases are punctuated by resonant vibraphone and percussion, the parts cascading while a rockish guitar cuts through. The sparring drummers, raking guitar and emphatically

pounding theme of “Make Anchor Babies” gives way to a lounge-y vibe and slick bass. The horns trade licks before constructing a repeating two-note pattern that swells amid guitar washes and percussive colors.

Bashing uptempo drums and pulsing bass on the rollicking “Green Dress...” are contrasted by an interlude of descending notes and a guitar feature. The episodic “It’s Not a Bunny” spotlights the group: Hasselbring’s spare melodic solo, Moran’s lengthy accelerating run, Speed’s contemplative statement filigreed by Halvorson and the concluding drum duet. Hasselbring pits jauntily swinging drums against heavier guitar while the horns echo Moran’s theme to create internal tensions resolved throughout the final piece.

For more information, visit cuneiformrecords.com. Hasselbring is at Korzo and Barbès Apr. 16th, Seeds Apr. 24th and The Firehouse Space Apr. 27th. See Calendar.



The Visitor
Roland Vazquez Band (s/r)
by Fred Bouchard

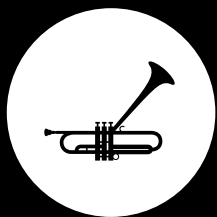
Here’s Roland Vazquez - drummer turned meticulous composer/conductor and valued clinician - contributing a savvy, urbane big band session in Midtown that clearly delineates and salutes his Cal-

Latino DNA. His cuke-cool studio charts unfold with Bill Holman-esque logic-bending clarity - and a chili kick, ‘50s-flecked with Cal Tjader’s vibes and Armando Peraza’s snapping congas. That chill slow-burn title track’s out-chorus? Right out of *CSI: San Diego*. But, hey: personnel’s bi-coastal; date’s laid four-square at late-lamented Clinton Studios on 10th Avenue.

Seven originals unfold unhurriedly - bell-clear, witty - a-bristle with cross-sectional dialogues and written solos that neatly fit their spaces, yet stretch to the edges of ever-evolving philosophical issues. Joel Frahm’s tenor sax perfectly underplays the role of thoughtful, principled investigator in the title track. Even the virtuosic “Whirlpool”, with its cameo for alto saxophonist Aaron Heick, blends fun and funky while harboring a few quizzical asides.

Ensembles, sandpapered pitch-perfect, sail coolly on a crackling, elegant rhythm section of pianist Luis Perdomo, ur-drummer Ignacio Berroa, conguero Samuel Torres, James Genus tickling electric bass. Perdomo’s crystalline, precise lines pervade the translucent textures with unshowy, spot-on comping and methodical montunos - feel the earth shift halfway through “Guarabé” - perhaps inspired by touching the very piano Bill Evans and Wynton Kelly played on *Kind of Blue*. The title track relates tales of easy listening couched in bravura ensemble writing, but also exposes matters of deep thought and pedagogical inquiry that merit replays. “The Paths of Change” sums up tidily, as a classic horn chorale; bouncing montunos and cresting lines with vibraphone and flute gradually make way for guitarist Pete McCann, Perdomo and the drummers to spike the punch with splashes of tequila.

For more information, visit rolandvazquez.com. Vazquez is at ShapeShifter Lab Apr. 19th. See Calendar.



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**Purification/Dissolution
Sky Burial
Jeremiah Cymerman (5049 Records)**

by Andrey Henkin

When thought about conceptually, music is nothing more than an ordered collection of sounds and those sounds are, at their most elemental, the vibration of air as produced by various instruments. So to call Jeremiah Cymerman a clarinetist or even a composer is too reductionist. His work is about convulsing the world around him, whether it be solo or with a group, plumbing the faultline between acoustic creation and electronic manipulation. It is grandly ambitious and often terrifying.

Purification/Dissolution, Cymerman's solo album and inaugural entry in his 5049 Records discography, is aptly titled, both terms having definitions in biology and philosophy. Five pieces take his clarinet and transmogrify its natural sound through electronics and amplification, the results then augmented by synthesizers and edited after the fact. Despite the involved process, it still counts as a solo album, just one that takes place over time as well as through space. Sometimes the clarinet is submerged so deeply *The X-Files'* Fox Mulder couldn't find its truth while at others a ghostly beauty recalls wind through a forest from whence the instrument's material was obtained. But unlike many experiments of this nature, Cymerman's music never comes across as artificial or inhuman, retaining emotional resonance no matter how alien the sounds. And, again against the grain of such forays, there is a narrative arc to the pieces so that the 45 minutes closes resolutely and organically.

Having established his working methods and conceptual architecture on *Purification/Dissolution*, Cymerman now applies them to a group setting on *Sky Burial*. But crucial to the success of the album (and the August 2012 Roulette performance witnessed by this writer) is that Cymerman brought in three companions who were already on similar journeys with their own work. Trumpeters Peter Evans and Nate Wooley and saxophonist Matt Bauder add their own improvisatory sensibilities to Cymerman's vision, like reflections on a crystal. Things threaten to spiral out of control but keep stopping short of the precipice, leaving a listener feeling as wonderfully manipulated as the quartet's instruments. Completely non-hierarchical, Cymerman has made music for the birth and death of universes.

For more information, visit jeremiahcymerman.com/5049. Cymerman plays solo at Silent Barn Apr. 20th and is at Roulette Apr. 30th with Mantra Percussion. See Calendar.



**La Peur Du Vide
Bill McHenry (Sunnyside)
by Joel Roberts**

Tenor saxophonist Bill McHenry's new release, recorded live at the Village Vanguard in March 2012,

marks his 20th year as a New York resident and introduces the considerable talents of his fine new quartet: Orrin Evans (piano), Eric Revis (bass) and Andrew Cyrille (drums).

The album's title translates as "fear of the void", but McHenry is not a musician who seems particularly frightened by empty spaces. For an avant gardist, or at least an artist who straddles the line between straightahead and freer jazz, he's remarkably restrained, playing with a measured assuredness that belies the complexity of his music. His saxophone evokes everyone from John Coltrane and Joe Henderson in his more expansive moments to Ben Webster and Paul Desmond in his more contemplative ones.

McHenry takes things pretty far out at times, like on "Siglo XX", a sprawling, edgy tune dedicated to both trumpeter Woody Shaw and singer/activist Paul Robeson, which Evans enlivens with some dramatic chordal clusters. McHenry stays much closer to home on "In Sight", a hard-driving, in-the-pocket bebop workout. And on "Today", a soulful, two-octave ballad inspired by Stevie Wonder, McHenry shows his soft side, playing with moderation and beauty. Two other compositions are dedicated to tenor sax contemporaries: "Trillard", written for Stacy Dillard, is a long, wide open series of solos held together by Cyrille's masterful drumming while "Recognition", written for JD Allen, is mostly free with a soft, spiritual core.

McHenry's music is a series of dichotomies: soothing and provocative, cerebral and ethereal, mainstream and forward-looking. There's a lot going on, but it works with his calm and cool leadership.

For more information, visit sunnysiderecords.com. This project is at Village Vanguard Apr. 30th-May 4th. See Calendar.

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Live at Glenn Miller Café
Noah Howard Quartet (JaZt Tapes)
 by Ken Waxman

More than a typical nightclub set, the untitled tracks that make up this passionate and high-quality performance from 2000 also serve as an inadvertent retrospective of saxophonist Noah Howard's long career. The New Orleans-born Howard (Apr. 6th, 1943-Sep. 3rd, 2010) was a second wave New Thing player, who moved to Europe in the early '70s, initially working with fellow expatriates like saxophonist Frank Wright and pianist Bobby Few and then, following his move to Belgium in the early '80s, after time in Africa, gigging with jazzers from everywhere. His collaborators included Europeans such as Dutch drummer Han Bennink and French pianist François Tusques plus South African bassist Johnny Dyani.

Live at Glenn Miller Café picks up on most of the musical currents Howard always brought to a performance. Especially on the first, third and final tracks, playing tenor saxophone, Howard spins out series of choruses, in an extended Trane-like mode but leavened with a blues overlay and some heartfelt Crescent City soul. Few is even more dazzling here, providing McCoy Tyner-like modal expression where needed, yet elsewhere chording like a funky combination of Wynton Kelly and Ray Charles. Furthermore, when Howard switches to a balladic mode, the pianist manages to mate blues tonality and traditional romanticism in response.

Howard's internalization of African sounds is expressed on a couple of later tracks. Here the measured backbeat of Cape Town-born, Swedish-resident drummer Gilbert Matthews predominates, mixed with Few's gospelish runs. But the performances are hardly conventional. Capable journeyman bassist Ulf Åkerhjelm interrupts the most extended variants with some faux-baroque bowed basslines while the alto saxophone solo evolves from a theme statement of bugle-like cadences to splayed and pressurized multiphonics.

Howard never lost the populism that kept him working steadily until his death from a cerebral hemorrhage and he amply demonstrates it here. One track is a close cousin to "Work Song", albeit deconstructed with some reed snarls, Few contributing boogie-woogie licks plus a shuffle beat from Matthews. The leader even adds some revival singing of "We Come from the Mountain" as he introduces the band. This CD captures Howard in the prime of his life and is a fitting memorial for a jazz survivor.

For more information, visit janstrom.se



Schlippenbach Plays Monk (Piano Solo)
Alexander von Schlippenbach (Intakt)
 by Clifford Allen

In conversation this writer had with Dutch pianist

Misha Mengelberg, the idea was put forth that, aesthetically and conceptually, Thelonious Monk's music is from the mind of an "architect" while Herbie Nichols' is from that of a "painter". Monk and Nichols have both been favorites of Mengelberg in terms of interpretation; by comparison, the pieces of the former are painstakingly constructed albeit whimsical in their relationships while the latter's work is brushy and gestural - Alexander Calder versus Willem de Kooning.

A fellow linchpin of European improvisation, German pianist Alexander von Schlippenbach, who turns 75 this month, has brought Monk's music into expressive play for decades, whether as a soloist, with a trio or in the context of the Globe Unity Orchestra. The apex of Schlippenbach's engagement was *Monk's Casino*, a setting for the pianist and the quartet Die Enttäuschung (Rudi Mahall, bass clarinet; Axel Dörner, trumpet; Jan Roder, bass; Uli Jennsen, drums) released on Intakt in 2005. That set tore through the composer's entire songbook across three CDs. On a smaller scale, Schlippenbach revisits Monk solo with *Schlippenbach Plays Monk*, combining 8 revered tunes with 12 short and spiky linking improvisations.

Early on associated with the quintet of trumpeter Manfred Schoof, in which his pianistic style was reminiscent of early Cecil Taylor (and like Taylor, somewhat of an outgrowth of Horace Silver), Schlippenbach's work became either extraordinarily 'free' or archly composed. So it is natural that, in a sense, he interprets Monk in terms of both what is on the page and in feelings that emerge when engaging Monk-ian architecture - ie, responding to Monk's 'meaning'. To bring it all back home, Schlippenbach moves through both the structural and expressively gestured realms, operating on levels befitting both Nichols and Monk (to use Mengelberg's bifurcated notions).

He is haunting and stately, hanging in the air on "Reflections", where he develops interleaved eddy-like cells and languid, shining whirls that are somehow both personal and dauntingly massive. Two interludes follow, brief and compressed flourishes that serve to summarize and open a space for the ensuing "Brilliant Corners", at once pompous and hilariously microcellular and interesting to hear disassociated from the penultimate blatting saxophones of Sonny Rollins and Ernie Henry. "Pannonica" is lushly superimposed, creeping and motivic, yet as much a letter of gratitude to the piano as the Baroness de Koenigswarder herself. Rarely is Monk's music interpreted so personally as to rival the ingenuity of the original.

For more information, visit intaktrec.ch



Singen Sollst Du...
**Silke Eberhard/
 Alex Huber**
 (Not Two)



Peanuts & Vanities
**Silke Eberhard/
 Ulrich Gumpert**
 (Jazzwerkstatt)

by John Sharpe

German saxophonist Silke Eberhard has been a rising star of the Berlin scene for a while now. As well as leading her own bands she has been involved in two notable repertory projects: leading an unconventional two-reed, two-brass ensemble through the complete works of Eric Dolphy on *Potsa Lotsa* (Jazzwerkstatt, 2009-10) and reinvigorating Ornette Coleman's oeuvre in conjunction with Japanese pianist Aki Takase on

Anthology (Intakt, 2006). Eberhard shows a continued affinity for small groupings, manifest in a duet with American pianist Dave Burrell, as well as the brace of twosomes here that emphasize different facets of her craft.

On *Singen Sollst Du...*, the German goes head to head with up-and-coming Swiss drummer Alex Huber across a set of 13 short extemporizations. Even from the first, where Huber's annunciatory tattoo rattles as if he has chains draped across his drumheads, there is a clear sense of exploratory zeal. Eberhard demonstrates her credentials as an accomplished free jazz saxophonist, deploying a litany of fraying overtones, vocalized inflections, gruff honks and overblown shrieks to magnificent effect. Lest that seems too daunting, she also reveals a sweeter aspect in the conversational "Song B" and the honeyed solo "Nach dir". Huber deals in non-metric cadences, in which roiling tumult alternates with tappy clatter. Excepting an unaccompanied outing by each, both create excitement through energetic interplay and astute timbral exchange. If anyone leads it is Eberhard as she brings to bear her seasoned imagination and great instrumental prowess. Most cuts linger in a single mood, though "Alpinechant" bucks the trend by going from keening to mellow over its six-minute span. Programmed to showcase contrasts in both tempo and dynamics, the album convinces as one of the saxophonist's best to date.

On *Peanuts & Vanities*, Eberhard accentuates her lyrical side in the company of veteran East Berlin pianist Ulrich Gumpert during a program of 15 cuts, only two of which approach the six-minute barrier. They combine in a mercurial duet, instant composing in the truest sense, calling on a shared rhythmic and melodic ethos. For the most part the saxophonist maintains a pure-toned breathiness, at times evoking the coolness of Lee Konitz in her tart flowing lines, governed by their own internal logic. For Gumpert, freedom is something that allows rather than excludes and he incorporates elements from both Monk and Ellington into his unfettered palette, toying with both meter and harmony. Even when Eberhard invokes dissonance and aggression, Gumpert draws her back towards the tradition through his response. Elsewhere the pair move hand in glove through gauzy atmospherics, an abstract ballad and even touch on a distorted bebop feel courtesy of Eberhard's Dolphy-esque intervallic leaps on alto. But even this doesn't explain the "peanut" iconography, which interpolates two renditions of Dizzy Gillespie's whimsical "Salt Peanuts" and then finishes the set with the only other song title referencing peanuts in a straight reading of the sentimental "The Peanut Vendor".

For more information, visit nottwo.com and jazzwerkstatt.eu

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Duke Ellington (Storyville)**

by Ken Dryden

To celebrate the 100th anniversary of the Emancipation Proclamation in 1963, Duke Ellington was invited to create a show as part of Century of Negro Progress Exposition in Chicago. Ellington conceived, wrote and staged *My People*; other commitments kept him from taking part in the live shows, though he was present for the after-hours recording sessions. Jimmy Jones, no stranger to working on Ellington record dates, served as pianist and conductor while the orchestra included a mix of current, former or future Ellington sideman such as trumpeters Bill Berry and Ray Nance, trombonists Booty Wood, Britt Woodman and John Sanders, saxophonists Russell Procope and Harold Ashby, bassist Joe Benjamin and drummer Louis Bellson, augmented by vocalists Joya Sherrill, Lil Greenwood and Jimmy Grissom, in addition to the Irving Bunton Singers. While the bulk of this album has been previously released, a dozen unissued tracks have been added. Ellington incorporated both old and new material into the production, taking excerpts from his major 1943 work *Black, Brown and Beige* including "Montage", which features Nance's sassy plunger muted trumpet, along with Sherrill's dramatic vocal of "The Blues Ain't". The Bunton Singers deliver a majestic rendition of Ellington's moving "Come Sunday", with the composer's alter ego Billy Strayhorn playing celeste. Some of the music is better suited to stage than to listening, such as the narratives like "Heritage (My Mother, My Father and Love)" and "My People (Soap Box)". The choir feature "King Fit the Battle of Alabam" projects Dr. Martin Luther King as Joshua tearing down the walls of racism (rather than Jericho) by exposing the excesses of the Birmingham police during a civil rights protest while its companion instrumental "King" is straightahead swing with numerous short, effective solos. *My People* is in some ways a preview of Ellington's later *Sacred Concerts*; in any case, it remained a source of pride for the composer for the remainder of his life.

The *Treasury Shows* were conceived as a way to raise funds to finance World War II and postwar treatment for wounded military personnel. Ellington

showed his patriotism by donating his services, recording weekly transcriptions for distribution to radio stations between 1945-46. The shows were a mix of new and old Ellington compositions, standards and vocal features, including outside guests like The Mellotones. The live announcements and occasional bond promos make the programs a bit different in character from a live performance, though the source material is in excellent condition. Among the high points are "Frustration" (a showcase for baritone saxophonist Harry Carney); "Passion Flower", featuring composer Billy Strayhorn at the piano; an extended excerpt from *Black, Brown & Beige* featuring trumpeter Cat Anderson and bassist Lloyd Trotman and a swinging "Cottontail" with tenor saxophonist Al Sears. Due to the frequent announcements and bond pitches, these live shows will appeal more to serious Ellington collectors.

For more information, visit storyville-records.com. Ellington tributes are at Symphony Space Leonard Nimoy Thalia Apr. 18th, Allen Room Apr. 24th-25th, Rose Hall Apr. 25th-27th and David Rubenstein Atrium Apr. 25th. See Calendar.



**Functional Arrhythmias
Steve Coleman and Five Elements (Pi)**
by Tom Greenland

Steve Coleman has been praised for his revolutionary ideas, even as he has been accused of taking an overly cerebral approach to music, a paradoxical positioning that highlights his unique impact on the jazz scene. *Functional Arrhythmias*, the latest in almost 20 releases with his Five Elements, suggests that his music may be slowly resolving these inherent conflicts, becoming at last an outlet for both the head and the heart.

The core quartet, including Coleman (alto sax), Jonathan Finlayson (trumpet), Anthony Tidd (bass) and Sean Rickman (drums), with guitarist Miles Okazaki sitting in on 5 of the 14 tracks, has been working together at least a dozen years, more than ample time to absorb and internalize the intricate structures of Coleman's compositions, with the result that the musicians 'speak' his ostensibly alien musical language with native fluency. Deriving inspiration from the interconnected biorhythms of the biological systems of the human body (and taking a cue from drummer Milford Graves), the album features amazing interplay between Coleman and Finlayson, who play heads in unisons and close harmonies, bounce off each other in hiccupping hocket textures or pass the improvisational 'baton' back and forth like relay runners apt to change direction at any moment. Tidd and Okazaki play mostly supportive roles, outlining the imbricated rhythms and melodic structures with precise relaxation while Rickman is the sinew connecting muscle and bone, slamming down brawny but flexible backbeats.

While a number of cuts come off like etudes, ending abruptly as if the musical concept had exhausted itself, elsewhere, particularly on "Cerebellum Lean", "Lymph Swag" and "Hormone Trig", Coleman's music transcends its tricky rhythms and high-concept conceits, exuding the sweat-soaked funk and communal vibe that translate music of the mind to the body and soul.

For more information, visit pirecordings.com. Coleman is at The Stone Apr. 23rd-28th. See Calendar.

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Hard Hat Area Allan Holdsworth (Polydor-Moonjune) by Stanley Zappa

By the time Allan Holdsworth's *Hard Hat Area* was released in 1993, the guitar had experienced its own cultural revolution with Grunge as Chairman Mao. Guitar intellectuals and their ornate constructs no longer enjoyed the unanimous admiration to which they had grown so accustomed. The bar chord was again the uncontested official expression of North American musical culture. Grunge-wear appeared on the racks of Walmart and Rock and Roll Camps for Girls followed shortly there after. Lucky us.

Set against that sonic hegemony, even the agnostics began to turn on Holdsworth. Because Art™ really isn't about sharing, his ultra legato attack, the impossible-to-grab chords, capital intensive and occasionally saccharine tonal palette became its own truncheon; more than a few aspiring grunge capitalists have derided the presence of a 7th, 9th, 11th or 13th among the resainted triad as being "a fucking Allan Holdsworth chord". Witness the strictly enforced harmonic no-fly zone our culture industry continues to enforce today.

Not that Holdsworth is easy to copy or assimilate. Herbie Hancock has covered "Smells Like Teen Spirit", not "Low Levels, High Stakes", the fourth tune on the newly reissued *Hard Hat Area*. While aesthetic pressure washers wielded by custodians of commodity culture successfully alienated the instrumental sonorities on "House of Mirrors" and ultra-optimistic triumphalism of "Ruhkukah" (it was the early '90s after all), no amount of drubbing will ever erode Holdsworth's unimpeachable lines.

The meat of Holdsworth's music is his solos. They have always been and will always be a more than ample listening experience, regardless of the setting (in this case a 'traditional' quartet with Steve Hunt, keyboards; Skúli Sverrisson, bass and Gary Husband, drums). Few have or ever will equal Holdsworth in his ability to string one note after another, both in terms of agility or creative vision. If the synth patches (courtesy of Hunt and/or Holdsworth's SynthAxe) are too much, mentally substitute a trumpet or tenor saxophone and instantly Holdsworth's centrality in improvised music becomes clear.

For more information, visit moonjune.com. Holdsworth is at Madison Square Garden Apr. 12th with Kurt Rosenwinkel as part of Eric Clapton's Crossroads Festival. See Calendar.



Quatuor Créole (featuring Karl Berger) Sylvain Leroux (Completely Nuts-Engine Studios) by Stuart Broomer

Sylvain Leroux, originally based in Montreal, has been recording with African and world-beat ensembles since 1978, so he comes to this debut as leader with a fully developed musical personality. He also studied at

the Creative Music Studio in Woodstock in its early years and in 1981 founded a quartet called Mysterioso, devoted to the music of Thelonious Monk, influences that are also apparent here. Leroux started out as a flutist/alto saxophonist and while he plays those instruments, a trip to Guinea in the mid '90s expanded his sonic palette considerably: he studied the tambin (Fulani reed flute) and he also plays the donso ngoni, a West African lute. The khaen, a Laotian mouth organ, completes his arsenal.

Quatuor Créole sets Leroux, his various instruments and his compositions in a fine quartet with bassist Matt Pavolka, Haitian percussionist Sergo Décus and Karl Berger, Leroux' mentor from the Creative Music Studio, on piano and vibraphone. The initial impression of the music is, perhaps inevitably, that it's exotic, its frequently African-sourced rhythms articulated by Berger's glittering vibraphone and Pavolka's percussive bass, all matched with Décus' hand drums and Leroux' airy flutes, buzzing lute and sometimes chanted vocals. But once you're immersed in it, you realize how comfortably attuned they are to all of this and just how much they're accomplishing.

The approach is ultimately minimal. The sounds might be both distinctive and diverse, but everyone is creating maximum rhythmic effect with the fewest possible notes and richest sounds, fusing complex polyrhythms and infectious melodies without unnecessary decoration. A certain hyper-resonance infuses the music with a spacious outdoor feeling, as if it's taking place in a sun-lit forest. The instruments sound continuous with the materials from which they're made and the musicians playing them.

For more information, visit engine-studios.com. This project is at ShapeShifter Lab Apr. 25th. See Calendar.

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FluiDensity
Brian Groder/Tonino Miano (Latham/Impressus)
 by Kurt Gottschalk

The cross fertilization of classical and jazz can make for a cumbersome hybrid, if for no other reason that neither term can actually be defined. Louis Moreau Gottschalk and George Gershwin borrowed from slave songs and swing something like a century ago and some decades later Gunther Schuller attempted to formalize jazz and ratchet it up a few canonical notches. As is the case with country-rock, there's no clear-cut formula; it's just somewhere in there.

The term "improvised classical" comes closer to being something useful. It at least suggests a stylistic language while telling us that the music wasn't preconceived - or at least wasn't written down beforehand. Such splicing of semantics does, indeed, run counter to the making of music, but it does also help us approach the remarkable music of trumpeter Brian Groder and pianist Tonino Miano.

If the word "classical" really means anything here, it simply suggests that both men play with absolute precision. Miano may be more the "classicist" here, with thick clusters and thoughtful arpeggios combining to form prolonged, cohesive lines of thought. It may be noteworthy that while he has a background as a

classical pianist, he is also a trained physicist. Groder, then, might be the jazzier, having recorded with both Burton Greene and Sam Rivers, but his playing here suggests that his comfort levels playing Verdi or alongside Dave Douglas might not be altogether unbalanced.

Their duo recording is divided into nine tracks with only two breaking the eight-minute mark. Titular references touch on painting and mathematics and one piece is built of "melodic and textural references" to composer Frederic Rzewski, so if it wasn't already clear that this is a heady affair, that should be a tip off. The recording is rich and detailed, giving full scope to their ambitious (if without preconception) intentions.

For more information, visit briangroder.com. This project is at The Firehouse Space Apr. 21st. See Calendar.



Naptown Legacy
"Killer" Ray Appleton (Hollistic MusicWorks)
 by Sharon Mizrahi

Drummer "Killer" Ray Appleton puts Indianapolis back on the map as he celebrates Naptown's esteemed musicians: Wes Montgomery, JJ Johnson and Freddie Hubbard are a few of the legends whose tunes Appleton's sextet takes through spirited renditions.

Hubbard's "Luana" unfolds mysteriously, as pianist Rick Germanson sparks an opening refrain resonating with eerie familiarity. But Appleton keeps the affair upbeat and trumpeter Brian Lynch jumps in with outspoken lyricism, demonstrating versatility with each slur, climb and dip. At the Jazz Standard CD release last month, Little Johnny Rivero added a layer of percussive complexity on the congas, accenting Appleton's athletic style with a down-to-earth vibe.

Guitarist Peter Bernstein is anything but a "Quiet Thing" in the Montgomery classic. His notes swing and sway as Appleton simultaneously breezes through a layer of acerbic cymbals and subdued drums. Bassist Bob Sabin promptly takes over for Bernstein, his curt double stops paving the way for the tune's distinctive forward momentum. The melancholy "Bamboo" evoked a similar feel at Jazz Standard; alto and tenor saxophonists Ian Hendrickson-Smith and Todd Herbert were the main engine for this tribute to late organist Melvin Rhyne. Germanson grounded the saxists' lilting melody in a bittersweet context, heightened by a pensive solo. The mellow-meets-energetic interplay between Rivero and Appleton, however, peppered the tune with an unexpected savory twist.

By the end of the album, it's clear that what Appleton's sextet has most is a keen sense of charm. The riveting JJ Johnson tune "Fatback" brings home the group's irresistible musical appeal. Germanson strides across the piano; Lynch, Hendrickson-Smith and Herbert swing in pitch-perfect unison; Sabin bounces across the track with bubbly energy. And Appleton lets the good times roll as he pours out the finest rhythms, transforming the sextet into a captivating 'little big band' that makes Indy proud.

For more information, visit hollisticmusicworks.com



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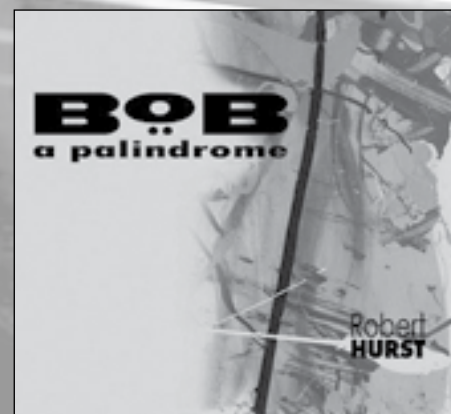
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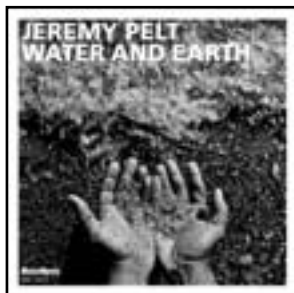
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Water and Earth
Jeremy Pelt (HighNote)
 by Sean O'Connell

Trumpeter Jeremy Pelt sets the tone quickly with his newest release. An ever-present, oscillating Rhodes played by David Bryant slides into place alongside Burniss Earl Travis' sympathetic bass for half a minute. Pelt enters gently, building up steam until a Return to Forever-esque vocal chorus soars with him. In just under an hour, with the aid of voices, electricity and effects, Pelt experiments with a psychedelic soul sound without abandoning his command of the straightahead.

He has written all but one of the tunes. "Mystique" and "Meditations on a Conversation We Had" hold the spirit of Pelt's straightahead leanings. He gives a confident, blaring solo over the quickly moving changes on the former while Bryant switches to piano on the latter, swaying gently on Pelt's breathy ballad. "Boom Bishop" is the most adventurous track. Pelt plugs in, getting his wah on and getting downright funky on the extended workout. It's a departure but it grooves. "Stay" quickly digs into some post-production with effects heaped on everyone's performances. Bryant's Rhodes pans rapidly from left to right in almost nauseating fashion while Frank LoCrao lays down some decaying keyboard effects. Vocalist Ra-Re

Valverde grooves with herself in a swirling call-and-response. Drummer Dana Hawkins keeps it funky as he does throughout the record. Pelt stretches out nicely on "Pieces of a Dream", Travis' low-end splat bouncing off of the trumpeter's streaking sound before letting tenor saxophonist Roxy Coss wail over Hawkins' perpetual syncopated snap.

The liner notes consist of a single promise from Pelt: "This music isn't about a change in direction as much as it's about strengthening my commitment to my art at present." There will likely be some people caught off guard by the amount of electrical outlets required by Pelt's new direction and whether they're all necessary will probably take a couple of releases to sort out. In the meantime, this is a promising exploration into a new realm.

For more information, visit jazzdepot.com. This project is at *Jazz Standard* Apr. 9th-10th. See Calendar.



Louie's Dream (For Our Jazz Heroes)
Eli Yamin/Evan Christopher (Yamin Music)
 by Donald Elfman

As a performer and educator, Eli Yamin's career has taken him around the world as a representative of the powers of music and the importance of passing on

knowledge and spirit. On *Louie's Dream*, Yamin joins forces with another 'ambassador', clarinetist Evan Christopher, who has brought the essence of New Orleans to many settings. Together they have made an educational album of sorts: original music in honor of their heroes - Louis Armstrong, Duke Ellington, Sidney Bechet, Mahalia Jackson, John Coltrane and Amiri Baraka - as well as music written by some of the same.

The album opens with the title track, a jauntily swinging number evoking both its honoree and all the music that followed him. Christopher sweetly plays the theme and Yamin follows with a deft modern solo that is very much to the point. Christopher follows suit with his brand of elegant and very swinging lyricism. Then the two trade fours and eights before seamlessly weaving back into the main theme. Christopher pays regal tribute to Sidney Bechet with his gorgeous paean "You Gotta Treat It Gentle"; it's glorious when music this slow can swing and Christopher accomplishes that with soulful dignity. Particularly engaging is a version of Ellington's astonishingly graceful "Dancers In Love". The tune was originally written as a tribute to Fats Waller and Yamin, with some smart punctuation from Christopher, recreates the magic of the 1953 trio version, complete with finger snaps. In just over two-and-a-half minutes, it's a whole magnificent story. Yamin and Christopher together have created a hymn to that master of hymning, Mahalia Jackson. "Let His Love Take Me Higher" blends jazz and gospel purity with rolling chords of praise from Yamin and an exquisite tale of glory from Christopher.

There are a baker's dozen such stories of sheer beauty here, in a variety of moods and colors.

For more information, visit eliyamin.com. This project is at *Dizzy's Club* Apr. 9th. See Calendar.

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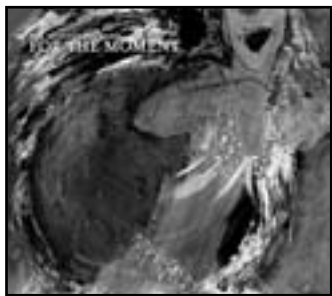
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For the Moment
Bob Mintzer Big Band (MCG Jazz)
 by Robert Milburn

Bob Mintzer has been arranging and composing for big bands since his days with Buddy Rich, Thad Jones/Mel Lewis and Jaco Pastorius. The saxophonist's new release marks his 19th big band album as a leader. The theme underpinning Mintzer's continuously brilliant arranging? An exuberant homage of Brazilian music.

The influence is immediately palpable. Fresh takes on Baden Powell's "Berimbau" and Antonio Carlos Jobim's "Corcovado" steep the album in classics with Mintzer's deft arrangements providing a lively spark. On the former, Mintzer's woodwind section gradually swells in sonic color while trombones interject ancillary vigor and trumpets add a dexterous punch. Mintzer offers a brawny tenor solo, which builds into a screeching climax. The latter is an atmospheric bossa, featuring São Paulo vocalist/guitarist Chico Pinheiro, his voice exquisitely tender with wind instruments supplying an effervescent sway. Pinheiro lends two compositions to the disc, one the gently simmering "Um Filme", with a bold brass section that complements the composer's silky vocals and sinewy guitar work.

Mintzer recruits from his usual cast of West Coast collaborators, pilfering fellow University of Southern California instructors Peter Erskine and Russell Ferrante, his bandmate in the Yellowjackets. Erskine's drumming fortifies the plucky complexity of "Irrequieto", with its knotty pairing of flutes, baritone saxophone and brass while his subtlety on the majestic "For All We Know" buoys the swelling textures of flutes and a gentle brass section. Of note, Ferrante's keyboard riffing on the elusive "Recife" couples nicely with the interplay of Erskine and percussionist Alex Acuña. The intrigue adds beautiful pastoral texture, which gradually reaches its apex amid Scott Wendholt's bold trumpet soloing. In complete juxtaposition, "For the Moment" provides a welcoming reprieve in its airy fluidity. The album's emotional range alone could earn Mintzer praise but doing so belies his other talents.

For more information, visit mcgjazz.org. Mintzer is at Birdland Apr. 23rd-27th with the Yellowjackets. See Calendar.



Southern Exposure (featuring Richard Galliano)
Christian Howes (Resonance)
 by George Kanzler

There's musical syncretism at work on this album from Christian Howes, especially in the distinctive and cohesive ensemble sound generated by the quintet of the leader's violin alongside Richard Galliano (accordion), Josh Nelson (piano), Scott Colley (bass) and Lewis Nash (drums). Thematically, it is an embrace of Southern, mostly Iberian-American sounds and traditions, largely from, but not confined to, Brazil and Argentina. The music flows across and among

instruments, solo moments emerging from and blending back into ensemble passages seamlessly. The tonal blend of violin and accordion coalesces with admirable synergy and a tangible vibrancy, which illuminates passages like the buoyant lines of Egberto Gismonti's joyous opening tune "Ta Boa, Santa? (Are You OK, My Dear?)" or the quick-stepping stop-times of Galliano's episodic "Heavy Tango".

For Howes, who has worked in avant garde and fusion circles as well as straightahead contexts, this is a rather audience-friendly CD, but informed by his impressive technical command of his instrument and an open espousal of Southern forms and styles. The instrumentation may suggest a Gallic vibe, but only Galliano's two originals could qualify. "Heavy Tango" is a tight ensemble piece mostly through-composed in classic tango style, while "Spleen", an accordion-violin duet, displays the sentiments of a silent movie melodrama accompaniment.

The other nine tracks defy conventional expectations, however, as the quintet ranges through sambas and bossa novas, tangos and even a revival of pianist Ray Bryant's salsa/soul classic "Cubano Chant", a highlight for its ensemble verve as well as memorable solos from Howes and Nelson. While Howes and Galliano have featured billing, Nelson's contributions and solos are critical to the overall success of the album (check out his clever Monk gestures on Howes' very jazzy "Tango Doblado"). Other highlights include Howes' emotionally resonant solo on Astor Piazzolla's "Oblivion" and he and Colley's sumptuously romantic turns on Paco De Lucía's "Cancion de Amor".

For more information, visit resonancerecords.org. This project is at Dizzy's Club Apr. 16th-21st. See Calendar.



Zebulon Trio
Peter Evans (More is More)
 by Andrey Henkin

Trumpeter Peter Evans is possessed of prodigious technique and a keen exploratory mind. He travels the world playing with a remarkable complement of musicians of all ages and genres. He has released a string of compelling albums equally lauded by listeners and critics. And he's tall with good hair. Jeez, Evans, leave something for the rest of us.

Most know him as one-quarter of Mostly Other People Do the Killing but for this writer, that is not the best reflection of his abilities or aesthetic. His solo fanfares are unmatched and his participation in a variety of improvisatory groups on both sides of the Atlantic is typically fascinating. But his two trios - Pulverize the Sound and the posthumously named Zebulon Trio - are perhaps his greatest vehicles. The former is sadly as yet undocumented but the latter has finally debuted with a remarkable live release taken from its titular birthplace, the now defunct Williamsburg club.

Part of the appeal of the Zebulon Trio is the seeming disparity between its component members. Bassist John Hébert is a gooier player than Evans' other associates on the instrument while drummer Kassa Overall is definitely of the species percussious funkus. So Evans wisely has composed music that crosses the streams, layering his manic precision over Hébert's pliant swing and Overall's jittery punctuation.

The trio is not shy. The album is nearly 80 minutes

but only four tracks. And there is hardly any letup; don't go to the bathroom during one of Hébert's solos or you'll be missing out on something extraordinary. But for tunes that are so long and so dense, they are neither meandering or obtuse, constantly shifting and deliberately repetitive simultaneously. Part of this comes from Evans the composer, who has assimilated the Duke Ellington Orchestra and solo Evan Parker in equal measure, one of a new breed of jazz musicians who actually listens to and creates music rather than polemicizes about it.

For more information, visit moreismorerecords.com. This project is at Cornelia Street Café Apr. 24th. See Calendar.



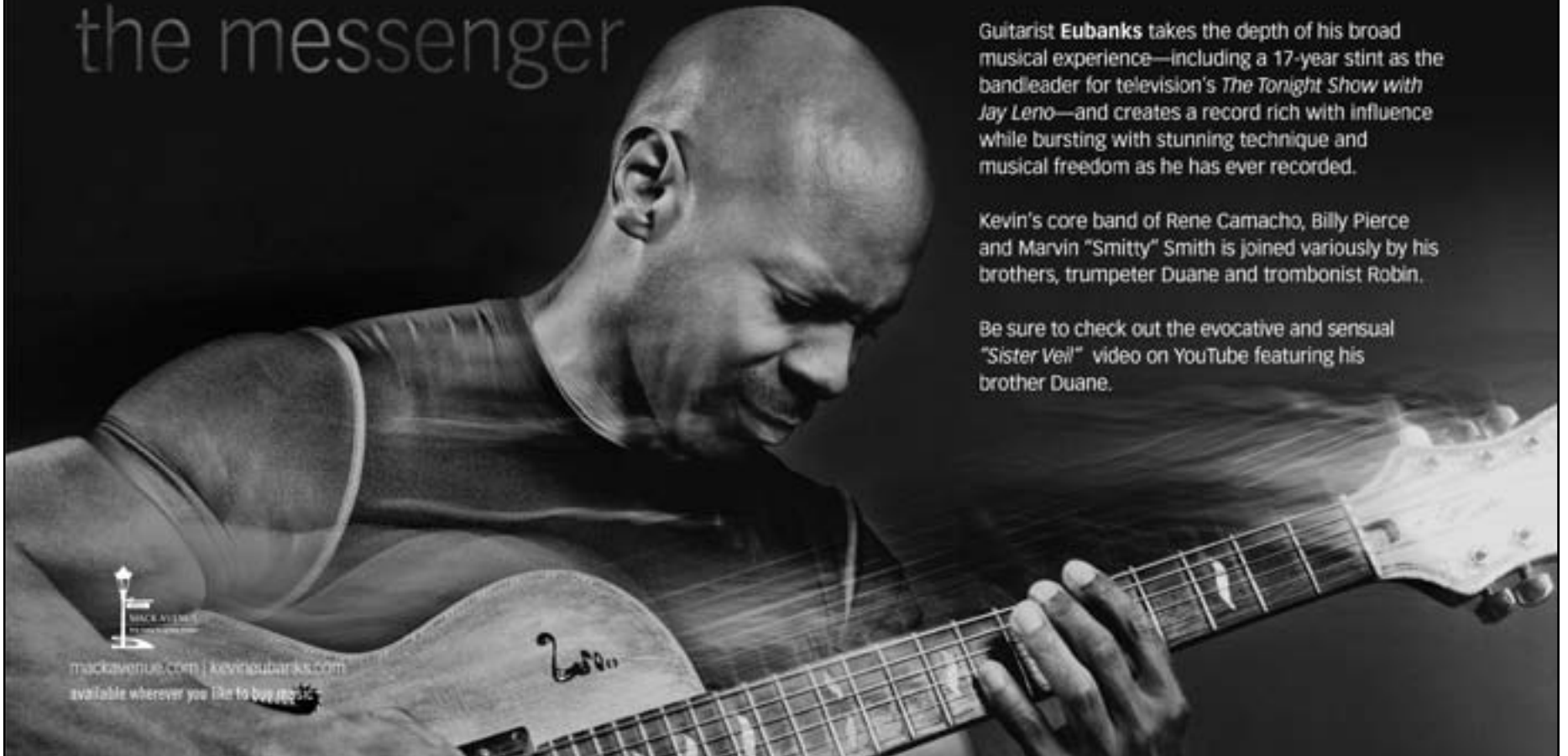
kevin eubanks

the messenger

Guitarist Eubanks takes the depth of his broad musical experience—including a 17-year stint as the bandleader for television's *The Tonight Show with Jay Leno*—and creates a record rich with influence while bursting with stunning technique and musical freedom as he has ever recorded.

Kevin's core band of Rene Camacho, Billy Pierce and Marvin "Smitty" Smith is joined variously by his brothers, trumpeter Duane and trombonist Robin.

Be sure to check out the evocative and sensual "Sister Vell" video on YouTube featuring his brother Duane.



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Lost Tapes: The German Recordings 1952-1955
Jutta Hipp
(Jazzhaus)



With Joki Freund '54 Jutta Hipp Quintet (L+R/Bellaphon - Jazzhus Disk)

by Clifford Allen

Most people have a picture of postwar (then-West) German improvised music as excoriating the horrors of Hitler and asserting the country's aesthetic independence from American music and art - witness the work of reedmen Peter Brötzmann and Alfred Harth, trombonist Albert Mangelsdorff, pianist Alexander von Schlippenbach and trumpeter Manfred Schoof. Of course, in Nazi Germany, jazz and improvisation was seen as low culture (ditto abstract art), so in the years following the war, those 'base' modalities were often accentuated to improbable heights. It is with this in mind that the music of pianist Jutta Hipp (Feb. 4th, 1925-Apr. 7th, 2003) is worth considering; born and raised in Leipzig, she fled to Munich during the Russian occupation, concentrating on painting and instrumental studies. In the early to mid '50s, she worked with saxophonist Hans Koller, guitarist Attila Zoller and trumpeter Charly Tabor, eventually leading her own small groups and relocating to the States for a series of three well regarded Blue Note 12-inches.

What are presumably Hipp's first recordings have surfaced on *The German Recordings 1952-1955* (also available as an archival LP). Here she's joined on ensemble numbers by Zoller, Koller, Mangelsdorff and tenor saxophonist Joki Freund. The rhythm sections consist of either Franz Roeder or Harry Schell on bass and Karl Sanner or Rudi Sehring on drums. The first side consists of 1952 live recordings either in trio or with Koller added; they're a bit low fidelity and the feel is slightly stiff, especially on the trio tracks. That said, Hipp's distinctiveness is apparent from the opening "Blues After Hours" as her left hand insistently roils and her right appropriates a minimal, pointillist boogie-woogie. On "Errol's Bounce", Hipp's lines move deliberately and could bog down, though offset by enough flourishes to remain jaunty. Introducing Koller's pillowy tone to the proceedings gives the music a gooey uncertainty, especially on a clambering "You Go to My Head", which seems to inspire Hipp to delve deep and flourish. Mangelsdorff's composition "Sound-Koller" opens the second side, crisp studio recordings apparently made for Brunswick in 1954 that offer elegant motivic interplay from the horns as inklings of the Lennie Tristano-school influence on this sector of German jazz become clear. Two of the final four tracks add Zoller and Freund is on tenor, including the particularly spry "Daily Double", though the bright and somewhat atonal piano features they bookend are truly indicative of an assured new face.

Under the direction of famed German jazz producer Horst Lippmann, Hipp recorded a fine and individual quintet around the same time that showed the pianistic influences of Tristano and Kenny Drew. Supported by Sanner and bassist Hans Kresse and featuring Freund and alto saxophonist Emil Mangelsdorff (elder brother of Albert), half of these tunes first appeared on the Blue Note 10-inch LP *New Faces - New Sounds from Germany*. The program is a mixture of originals and standards, including Frank Foster's "Simone", "Don't Worry About Me", "Ghost of a Chance", "Laura" and Cole Porter's "Anything Goes". The horns interweave and recall Lee Konitz and

Ted Brown at first, though Freund's steely tone is concentrated in the lower register and seems closer to Pepper Adams' baritone. Mangelsdorff is incisive and charged, ready to burst forth once the heads are played through. Like Tristano, Hipp limits the solo structure to piano and reeds, so if the bass and drums are to 'swing', it isn't discernible through significant solo opportunities. That said, Kresse in particular chugs like Paul Chambers, giving robust motion to the nearly atonal foxtrot of the opening "Yogi". "Frankfurt Bridges" has an inflected, slinky push while "Simone" lends itself perfectly to the quintet's sped-up Tristano-like knots, Mangelsdorff howling with jubilation over the changes. Hipp is often a florid player, though economical, and packs a lot of ideas into the short soli these three-minute tunes offer (moreso on the few trio numbers). While at first the music of the quintet seems aligned with "Cool Jazz", the group is certifiably exuberant and signifies steps toward freedom (in the broad sense) across these fascinating bebop nuggets.

For more information, visit jazzhaus-label.com and downtownmusicgallery.com



Dim Sum
Min Xiao-Fen (Blue Pipa)
by Kurt Gottschalk

Pipa player Min Xiao-Fen has run parallel paths for over a decade since leaving her native China (where she was a well-regarded classical player) and relocating to San Francisco then New York and discovering the alternate trails of jazz and free improvisation along the way. She cut her avant teeth in a cold-call session with free improv granddaddy Derek Bailey in 1998 and has since worked with Wadada Leo Smith, Randy Weston and others, merging her traditional background with various strains of Western discoveries. Recordings under her own name have been few along the way, however, and her new album might be seen as a pinnacle thus far. Like the meal it's named for, *Dim Sum* serves up a variety of small pieces, which, taken together, make for a satisfying whole.

The album's 10 tracks draw heavily on her traditional musical upbringing while namechecking Miles Davis and John Cage and featuring a variety of voices - from a toy pipa and one run through amplification and distortion to the subtle underpinnings of the inventive percussionist Satoshi Takeishi. But never do her avant impulses get in the way of the purity of her music. Xiao-Fen is a virtuosic musician and a remarkable vocalist and any breaks with tradition here only serve her own artistic vision.

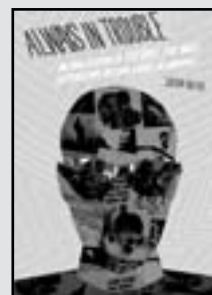
Xiao-Fen presented some of the pieces from the album, along with arrangements for her Blue Pipa Trio and some new material, in an afternoon concert at the Brooklyn Public Library last month. She played the dedications to Cage, "ABC (American Born Chinese)", making deft use of a guitar slide on her pipa, and Davis, the mood-swinging "Blue Pipa", as well as a wonderful arrangement of Monk's "Misterioso" during the unaccompanied first half. She also played what could be her keynote solo, "Tan Tan, Chang Chang" (also from the new record), where she found common ground between Chinese opera and folk and American bluegrass and blues.

The second half of the program featured Xiao-Fen's Blue Pipa Trio with guitarist Steve Salerno and bassist Dean Johnson. Xiao-Fen's full talents aren't as

at the forefront as an ensemble player but the trio shows her in a jazzier mode and the three stringed instruments wove together wonderfully. Xiao-Fen's arrangements inventively interpolated Buck Clayton, Count Basie and George Gershwin with traditional Chinese songs and a lovely take on the Appalachian standard "Wildwood Flower". Salerno's big hollow-body had a lovely, rich tone and he's an exemplary accompanist while Johnson proved an unusually melodic bassist. The three gave full voice to what might be Xiao-Fen's mission - not to find a multilingual music but to craft a single cross-cultural language.

For more information, visit bluepipa.org

IN PRINT



Always in Trouble: An Oral History of ESP-Disk
Jason Weiss (Wesleyan University Press)
by Ken Waxman

Visionary, charlatan, crook, naïf - these are just a few of the epitaphs applied to Bernard Stollman, who founded the legendary ESP-Disk label in the early '60s. Interviewing Stollman and almost three dozen ESP artists, Jason Weiss tries to make sense of its history.

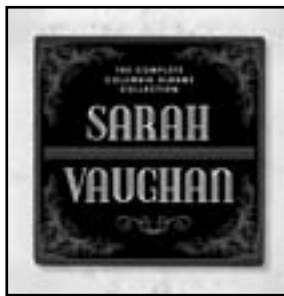
An attorney with aspirations towards art and entrepreneurship, Stollman made ESP a full-fledged imprint after hearing tenor saxophonist Albert Ayler. By chance he had stumbled upon a fertile jazz scene, rife with players who lacked recording opportunities. Soon ESP provided many of the era's most important musical innovators with the freedom to record without interference. ESP jazz artists included Ayler and other saxophonists like Giuseppi Logan, Marion Brown, Frank Wright and Noah Howard, pianists Burton Greene and Paul Bley, drummer Milford Graves, Sun Ra plus rockers such as The Fugs and Pearls Before Swine.

Then problems arose. Most musicians insist they never received royalties for sessions, which were subsequently licensed around the world. Some are sanguine. "If nobody was going to record you then where would you be if it wasn't for ESP... putting you out there?" asks Graves. Others are harsher, like Greene: "Nobody expected anybody to get money out of the deal...[but] every time I heard he leased stuff...I said 'What's going on?' He said 'They burned me'...I said 'Look Bernard you weren't born yesterday.'"

In essence the truth about ESP-Disk and Stollman is revealed by inference. Despite the label and its artists' subsequent fame, contemporary radio programmers, record stores and the general public didn't buy in, or buy in great quantities. Plus while Stollman loved signing new acts and releasing records, he ignored day-to-day business dealings. A first-class talent scout, by leaving the minutiae to others he was ultimately the author of his own - and the label's - checkered reputation.

As today a resuscitated ESP-Disk repackages its past while trying to rectify its spotted history, Weiss' volume captures its initial impact on the nascent experimental scheme in its participants' own words.

For more information, visit wesleyan.edu/wespress



The Complete Columbia Albums Collection
Sarah Vaughan (Columbia-Legacy)
 by George Kanzler

- Mon, Apr 1** **DAVID AMRAM & CO 8:30PM**
 Kevin Twigg, John de Witt, Adam Amram
- Tue, Apr 2** **VOICE BOX: CHARENEE WADE 8:30PM**
VOICE BOX: CHRISTINE CORREA TRIO 10PM
 Jeremy Udden, Frank Carlberg; Sara Serpa, Host.
- Wed, Apr 3** **JEFF DENSON, SECRET WORLD 8:30PM**
 Ralph Alessi, Vadim Neselovskyi, Dan Weiss
- Thu, Apr 4** **LIFE SIZE 8:30PM**
 Brian Krock, Frederick Menzies, Olli Hirvonen,
 Dan Rufolo, Philippe Lemm, Leo Sherman
- Fri, Apr 5** **MOSTLY OTHER PEOPLE DO THE KILLING**
9PM & 10:30PM
 Peter Evans, Bryan Murray, Dave Taylor, Brandon Seabrook,
 Ron Stabinsky, Moppa Elliott, Kevin Shea
- Sat, Apr 6** **TOMAS FUJIWARA & THE HOOK UP 9PM & 10:30PM**
 Jonathan Finlayson, Brian Settles, Mary Halvorson, Adam Hopkins
- Sun, Apr 7** **DAN WEISS & MILES OKAZAKI 8:30PM**
- Tue, Apr 9** **SPLIT CYCLE, CD RELEASE PARTY 8:30PM**
 Samuel Blais, Aki Ishiguro, Nicolas Letman-Burtinovic, Jeff Davis
PAUL JONES COLLECTIVE QUARTET 10PM
 Leon Boykins, Michael Mitchell, Sean Richey
- Wed, Apr 10** **EMILIE WEIBEL, OMOO SOLO VOICE 8:30PM**
CAPTAIN FOR DARK MORNINGS 10PM
 Emma Alabaster, Charlie Rauh, Zach Dunham
- Thu, Apr 11** **WATER SIGN 8:30PM**
 Sam Trapchak, Tom Chang, Greg Ward, Nick Anderson
- Fri, Apr 12** **RYAN BLOTNICK 9PM & 10:30PM**
 Mat Maneri, Michael Blake, Eliot Cardinaux,
 Eivind Ospvik, Randy Peterson
- Sat, Apr 13** **REZ ABBASI TRIO WITH SPECIAL GUEST 9PM & 10:30PM**
 John Hébert, Satoshi Takeishi
- Sun, Apr 14** **GLOBAL LIVING ROOM: NACHO ARIMANY 8:30PM**
 Robert Rodriguez, Michael O'Brien, Julio Botti
 Gerard Edery, Host.
- Tue, Apr 16** **VOXIFY: GIAN SLATER 8:30PM**
 Chris Hale, Barney McAll, Ben Vanderwal
VOXIFY: NICKY SCHRIRE 10PM
 Fabian Almazan, Sam Anning, Jake Goldbas, Ben Wendel
- Wed, Apr 17** **ANNA WEBBER, CD RELEASE:**
PERCUSSIVE MECHANICS 8:30PM
 Oscar Noriega, Matt Mitchell, Patricia Franceschy,
 Adam Hopkins, Kate Pittman, Devin Gray
- Thu, Apr 18** **THE CLAUDIA QUINTET 8:30PM / 9PM & 10:30PM**
Fri, Apr 19 John Hollenbeck, Chris Speed, Red Wierenga,
Sat, Apr 20 Matt Moran, Chris Tordini
- Sun, Apr 21** **NEW BRAZILIAN PERSPECTIVES:**
MAURICIO MAESTRO 8:30PM
 Billy Newman, Host.
- Tue, Apr 23** **BENJAMIN SCHEUER 8:30PM**
JEAN ROHE 10PM
- Wed, Apr 24** **PETER EVANS' ZEBULON TRIO,**
CD RELEASE: ZEBULON 8:30PM
 John Hébert, Kassa Overall
- Thu, Apr 25** **MAT MANERI TRIO 8:30PM**
 Ed Schuller, Randy Peterson
- Fri, Apr 26** **SCOTT WENDHOLT/ADAM KOLKER QT. 9PM & 10:30PM**
 Ugonna Okegwo, Victor Lewis
- Sat, Apr 27** **ENDANGERED BLOOD 9PM & 10:30PM**
 Chris Speed, Oscar Noriega, Michael Formanek, Jim Black

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It is conventional wisdom that jazz singers take much longer to develop and mature than instrumentalists. Yet Sarah Vaughan (Mar. 27th, 1924-Apr. 3rd, 1990) was a complete jazz singer, with a sophisticated command not only of jazz but also the intricacies of bebop, by her late teens. And by her mid 20s, she was making hit records and singing as well as any of the older singers who had extensive Swing Era experience. Early recordings Vaughan made from 1949-51 make up the contents of the first two CDs here, only albums in hindsight since they were made as singles during the dawn of the LP era, gathered together later. The other two discs were made as albums in the beginning of the compact disc age.

It's no accident that Vaughan was known as "The Divine One". She had one of the greatest musical voices of the 20th Century, an instrument so rich, voluminous and multi-hued that she could have been an opera diva or classical contralto as easily as a jazz and pop star. Her brilliance and hints of her hip jazz sensibility are amply demonstrated on the first disc, *After Hours with Sarah Vaughan*, mostly standard ballads, recorded with lush string orchestras or big bands for the pop market. Some may be bland or sugary, but Vaughan's voice never is. Her manipulation of tonal and timbral colors on "Deep Purple" is more complete than a rainbow, the song flowing sensuously even though inflections and vibrato change seemingly from note to note. Her early hit "Black Coffee" belies her youth in its mature delivery and she manages to display her bop chops at faster tempos, as in playful breaks and melismas (a technique she developed long before later pop-soul singers) on "I Cried For You" or her scatting on "Perdido". "Just Friends" recalls Charlie Parker's version, also with strings. And don't miss her tender reading of Lucky Thompson's forgotten ballad gem "While You Are Gone".

The heart of the other CD from the post-war period, *Sarah Vaughan in Hi-Fi*, is eight tunes (seven reprised in alternate takes) recorded with an octet that included, as a rare sideman, trumpeter Miles Davis. It includes early versions of tunes that would become part of Vaughan's basic repertoire during the years she toured the world's concert stages as one of the first jazz artists dependent on performance revenue for their livelihood. Among them are "East of the Sun", "Nice Work If You Can Get It" and "It Might As Well Be Spring", featuring Davis prominently. There are also orchestra tracks, most notably "The Nearness of You" and a plush "Pinky", wordlessly crooned throughout over strings. This CD should be heard and studied by all aspiring young jazz singers.

Over the three decades between the first two CDs and last pair, Vaughan's voice deepened in hue and heft and she embraced her quasi-operatic diva role. So in some ways *Michael Tilson Thomas/Sarah Vaughan: Gershwin Live!*, a recording with the LA Philharmonic in 1982, is a natural culmination of her later career. It showcases every aspect of Vaughan's incomparable voice, especially on a 10-minute tour de force "The Man I Love", which begins with wordless, semi-classical chanting, moves through an intimate slow delivery of the lyrics and ends with Vaughan swinging them and scatting with her trademark "shoo be doos". "Summertime" here is light years from the jazzy

version from arranger Tadd Dameron on the first CD and "Do It Again" is even more deliciously salacious than on her '50s Gershwin album.

Sarah Vaughan: Brazilian Romance, the last CD and last solo album she made (1987), is a bit of an anticlimax. Producer Sergio Mendes overdoes the lush strings. An inter-hemisphere duet with guitarist Milton Nascimento on "Love and Passion" and quietly ravishing take of "So Many Stars" are the highlights but Vaughan seems subdued and contained, not nearly as involved in Brazilian sounds or as adventurous as on her late '70s Brazilian albums.

For more information, visit legacyrecordings.com

ON DVD



Bill Frisell: The Disfarmer Project
Guillaume Dero (La Huit)
 by Joel Roberts

If there was ever a jazz album and concert performance that demanded to be documented on film, it's Bill Frisell's *Disfarmer*. The guitarist's 2009 release was inspired by an eccentric and curmudgeonly photographer, Mike Disfarmer, who made a remarkable series of black and white portraits of his fellow townsfolk in rural Heber Springs, Arkansas in the '40s-50s.

Frisell used those photos as the basis for an album of sparse, evocative musical snapshots, many less than a minute long, meant to capture the spirit of the time and place of Disfarmer's pictures. Most of the tunes start out as simple Country-and-Western melodies, but often end up in unexpected places. Some sound like old-timey twang, others like Philip Glass minimalism. It's a quiet, almost pastoral recording, but there's a sense of despair, even danger lurking just below the surface, as in Disfarmer's deceptively carefree images.

This DVD package includes three separate parts: a 44-minute documentary intermingling an interview with Frisell with clips from a concert showcasing the album at a French jazz festival; a full-length version of the concert and an extended version of the Frisell interview.

The concert footage features Frisell and his superb string quartet (pedal steel guitarist Greg Leisz, bassist Viktor Krauss and fiddler Carrie Rodriguez) performing with constantly changing projections of the Disfarmer photos surrounding them. It's a sleek, modern presentation of a folksy project that works exceptionally well on film. The music gels with the images seamlessly to create a rather haunting vision of mid-century America.

The interview with Frisell is valuable, too. Interestingly, he says, "the music is not really supposed to represent the pictures. That's where it started, but then I started thinking more about Disfarmer himself and maybe what he was imagining. ...It's just complete fantasy, the whole thing." The soft-spoken, cerebral guitar player also offers some helpful insights into his creative process. "Music is my language. What I feel comes out."

For more information, visit lahuit.com. Frisell is at Allen Room Apr. 12th-13th with *The Bad Plus*. See Calendar.



Live in Europe 1969: The Bootleg Series, Vol. 2
Miles Davis Quintet (Columbia-Legacy)
 by George Kanzler

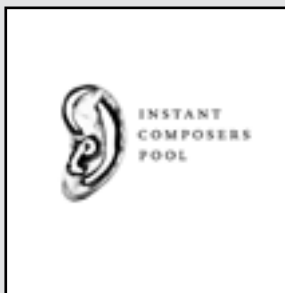
In the notes to this boxed set, Miles Davis is quoted as regretting that the band captured here in live performances wasn't recorded by Columbia, because "it was really a bad (m-f-r)". The title affixed to those notes: "Field recordings from a future-leaning past" is a more accurate assessment. Davis was in a state of flux, compass shifting from the group he once referenced as "the hardest music I ever played in my life", his mid '60s quintet, toward the group eventually formed in the wake of the success of *Bitches Brew*, what drummer Jack DeJohnette would call the "steady beat" Miles. The short-lived working band heard here retained saxophonist Wayne Shorter from the celebrated former quintet, but brought in newcomers Chick Corea (on Fender Rhodes electric piano), bassist Dave Holland and DeJohnette.

The four discs here divide neatly on both sides of a stylistic shift that took place with the recording of the *Bitches Brew* sessions in August 1969. The first two were recorded in July at Antibes while the third CD and DVD come from concerts in Stockholm and Berlin, respectively, in November. These recordings also capture the tail-end of Davis' most adventurous and technically virtuosic period as a trumpeter, playing with a range and breadth of command developed with the former quintet he would never quite achieve again. The CD of the first (of two) nights at Antibes suffers from iffy fidelity and a balky Fender Rhodes, but it also reflects the ambivalence of Davis toward this new quintet. Attempts to emulate the rubber-band tight flexibility between ensemble execution and free interplay of the earlier quintet often come off as anarchic and Miles veers from *Bitches Brew* tunes to old standards, including an abstracted, almost entropic "'Round Midnight". The next night's set is more focused in its collective energy, with better versions of "Directions" and "Miles Runs the Voodoo Down", plus, from former times, "Nefertiti" and "No Blues".

The Stockholm CD begins with "Bitches Brew", but the hipster vibe is skewed by the failure of the electric keyboard and it becomes a drum kit-driven brace of intense solos from Miles, Shorter and Holland. When Corea takes up the acoustic piano, the set reverts to a reflection of the earlier quintet in repertoire and style. Only "This", a Corea tune tacked on from a later set, with the composer back on Fender Rhodes, is forward-looking. The DVD not only shows the new, hippie-inspired sartorial about-face of the band from the previous quintet's suits and ties, but also is by far the best set of music in this release. "Bitches Brew", with full tonal atmospherics from Fender Rhodes, is mysterious and involving, from the long rubato opening with trumpet and rhythm section to final episodes of tenderness and anger from trumpet. The entire set is played as a non-stop suite, with "Bitches Brew" as the centerpiece, bookended by a calmer-than-on-the-CDs "Directions" and moody versions of "It's About Time" and "Sanctuary". It's a precursor to the more cinematic, texturally dense sets Davis would create with his later fusion bands.

For more information, visit legacyrecordings.com. Miles Davis tributes are at Dizzy's Club Apr. 7th, Borden Auditorium Apr. 17th, Iridium Apr. 24th-27th and Blue Note Apr. 27th. See Calendar.

BOXED SET



45 Years
ICP Orchestra (ICP)
 by Clifford Allen

Eric Dolphy, on recordings in Hilversum, Holland from June 1964, stated, "once you hear music, it's gone in the air. You can never capture it again." Prophetic words, somewhat ironically presented at the close of his final commercially issued studio date, able to be spun innumerable times. Joined by the Dutch rhythm section of Jacques Schols (bass), Misha Mengelberg (piano) and Han Bennink (drums), *Last Date* remains a classic. For the session, Mengelberg composed "Hypochristmutreefuzz", a tune that, according to the pianist, was written to exhaust Dolphy's circular-breathing abilities. Within two years, Mengelberg and Bennink were co-leading a powerful quartet that featured altoist Piet Noordijk and bassist Rob Langereis. While labels like Fontana, Artone and Relax would make some of this music (barely) available commercially, it was up to Bennink and Mengelberg to present performances and recordings of their new music, which by 1967 also included that of multi-reedist Willem Breuker. The collective Instant Composers Pool (ICP) was founded that year and rung in with a searing and maddening Bennink-Breuker LP titled *New Acoustic Swing Duo*. Issued in a small run with hand-drawn/stamped/desecrated covers by Bennink, it is one of the few ICP LPs to have been reissued.

For the most part, the early discography of the ICP has remained woefully out of print, almost purposefully so. The recording quality and pressings weren't always that hot, but the first 20-odd releases captured a fascinating sector of Dutch and European improvised music, including fellow travelers like saxophonists John Tchicai, Steve Lacy, Evan Parker and Peter Brötzmann, guitarist Derek Bailey and trombonists Willem van Manen and Paul Rutherford. The presentation was often fascinating - a two-volume set of Breuker's theater music was housed in a repurposed chocolate box while the reedman's *Lunchconcert for Three Barrel Organs* was cut to mimic a barrel-organ scoring sheet. Further recordings from the quartet with Dolphy surfaced as a single-sided LP, with the other side purportedly Mengelberg's parrot eating the rest of the tape. The cheap and ephemeral flexi-disc was the favored medium for a boxed set of Mengelberg-Bennink duos, rendered basically unplayable and existing mostly as an artist's multiple.

That has all changed somewhat, with nearly the entire ICP discography now reissued as part of a 45th-anniversary boxed set. The 49 discs and two DVDs cover the group's 1967 beginnings up through ICP 050 (2009), their most recent LP-only release. Housed in a heavy LP-sized box signed and numbered by Bennink with a 120-page book of photos and annotations by Peter Boersma, the collective's tireless documenter, *45 Years* also includes a diagram of the 1987 performance "With Sincerest Regards from the Camel", wherein a wooden chair was sawed apart and remade into a camel sculpture. There are a few heretofore-unissued gems now made available, including a set of 1967

Hilversum Radio recordings with fellow Dutch avant garde ringleaders reedman Theo Loevendie and trumpeter Neddy Elstak, as well as the German trumpeter Manfred Schoof. There are also a pair of Mengelberg-Bennink duets that have been uncovered and are billed here as ICP 017/018, although unfortunately the music is duplicated on both discs (this defect appears to be across all boxes). *Midwoud 77*, another fine Mengelberg-Bennink duo performance, is listed on the box but is sadly not included here (again, a set-wide oversight). This brings us to an unfortunate point: while there is a hefty amount of fascinating music present, not all of it has been realized with the utmost quality control. Also, some of the transfers from LPs are quite rough sounding. True to form, ICP vinyl was consistently inconsistent in terms of manufacture, but in the digital era and for a monumental set, such problems should be avoidable - for example, this writer has a crisp LP of ICP 002 (Mengelberg-Bennink-Tchicai), yet the source for the CD copy included in this set seems to have lived a hard life. Similar issues mar the cassette-only *Extension: Red, White & Blue*, a rare 1984 Herbie Nichols program that sounds as though the tape were crumpled and warped.

Faring better is the more recent material, realized with the solidified ICP Orchestra lineup: Mengelberg, Bennink, bassist Ernst Glerum, trumpeter Thomas Heberer, cellist Tristan Honsinger, violinist/violist Mary Oliver, trombonist Wolter Wierbos and reedmen Michael Moore, Tobias Delius and Ab Baars. What's great about this boxed set is that one can see how the group's aesthetic has developed over the years, from woolly free improvisation and subversive counterpoint to a fresh and somewhat anarchic take on Ellingtonia, Monk and Nichols. ICP 026, the first ICP CD, consists of gorgeous 1984 and 1986 arrangements of the latter two, featuring trombonists George Lewis and Garrett List, violist Maurice Horsthuis, cellist Ernst Reijseger, tuba player Larry Fishkind and saxophonists Sean Bergin and Paul Termos. While the Orchestra has been popular for their theatrical vibe - dating to their earliest work - it's important to keep their musicianship front and center. The cracking "52+" from ICP 026 features Bennink's incessant ride cymbal and snare shots while Mengelberg recalls early Cecil Taylor, with garrulous trombone from Lewis. When Bennink has his foot on the snare or swings a towel around, it's easy to forget that he's one of the most fluid and swinging drummers to come along in the last 50 years.

Of course, the caveat with much of the post-ICP 025 material is that while not all of it may technically be 'in print', it is mostly 'around' and obtainable for half or less than the cost-outlay for the whole box. Nevertheless, it's good to be reminded of such gems as the Tobias Delius Quartet or Mary Oliver's solo disc *Witchfiddle*, which may get lost among the variety of wonderful tentet recordings. In recent years, Mengelberg has suffered health issues and his obstinate shove is less a part of the proceedings, though much of the group's tension has relied on a back-and-forth between his direction and the swagger and career of the frontline. Going back to 2005's *Weer is een dag voorbij* (*Weather is a day gone*) (ICP 043), the group is somewhat top-heavy but frighteningly infectious on pieces like "Perdido", "Criss-Cross" and Mengelberg's early tune "Peer's Counting Song".

The ICP is a formidable ensemble that recordings can only hint at and their evolved mark on the world of modern jazz is indelible - whether this boxed set affirms or complicates that fact is hard to say.

For more information, visit icporchestra.com. The ICP Orchestra is at Littlefield Apr. 13th. See Calendar.

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CALENDAR

Monday, April 1

- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Rodney Green Trio with Jeb Patton, David Wong Dizzy's Club 7:30, 9:30 pm \$25
- Andrew Raffo Dewar Interactions Quartet East with Mary Halvorson, Jessica Pavone, Aaron Siegel Roulette 8 pm \$15
- David Amram and Co. with Kevin Twigg, John De Witt, Adam Amram Cornelia Street Café 8:30 pm \$10
- Gian Slater; Victor Jones/Jay Rodriguez' In The Spirit of Gil Zinc Bar 7, 9:30, 11 pm 1 am
- Improv Pool Party; Pascal Niggenkemper Trio Sycamore 8, 10 pm
- Luca Nostro Unser Quartet with Michaël Attias, Damion Reid ShapeShifter Lab 8 pm \$10
- Scott Reeves Jazz Orchestra with Jon Gordon, Vito Chiavuzzo, Rob Middleton, Jim Salzman, Terry Goss, Seneca Black, Andy Gravish, Bill Mobley, Dave Smith, Tim Sessions, Matt McDonald, Pete McGuinness, Max Seigel, Mike Holober, Aidan O'Donnell, Scott Neumann Tea Lounge 9, 10:30 pm
- Lucio Ferrara The Bar on Fifth 8 pm
- Dorian Devins Trio with Lou Rainone, Alex Gressel Tagine 8:30 pm
- Laura Brunner Trio with Saul Rubin, Marco Panascia Bar Next Door 8:30, 10:30 pm \$12
- Clemens Orth Trio; AmmoCake: Dorian Wallace, Carl Limbacher, Max Maple Somethin' Jazz Club 7, 9 pm \$10
- Antonello Parisi Tomi Jazz 8 pm \$10
- Howard Williams Jazz Orchestra The Garage 7 pm
- Fractal Attraction; Noah MacNeil Shine 9, 10 pm

Tuesday, April 2

- ★Matthew Shipp Trio with Michael Bisio, Whit Dickey The Stone 8, 10 pm \$10
- ★Monterey on Tour: Dee Dee Bridgewater, Christian McBride, Benny Green, Lewis Nash, Chris Potter, Ambrose Akinmusire Blue Note 8, 10:30 pm \$45
- ★Pat Martino Organ Trio Birdland 8:30, 11 pm \$30-40
- ★Enrico Pieranunzi Trio with Marc Johnson, Joe La Barbera Village Vanguard 8:30, 10:30 pm \$25
- ★Peter Bernstein Quintet with Frank Wess, Harold Mabern, John Webber, Jimmy Cobb 54 Below 7, 9:15 pm \$25-35
- John Hollenbeck Large Ensemble with Ben Kono, Jeremy Viner, Ellery Eskelin, Charles Pillow, Bohdan Hilash, Mark Patterson, Rob Hudson, Jacob Garchik, Alan Ferber, Tony Kadleck, John Bailey, Jon Owens, Laurie Frink, Matt Mitchell, Matt Clohesy, Patricia Franceshy, Theo Bleckmann, Kate McGarry, JC Sanford Jazz Standard 7:30, 9:30 pm \$20
- Manhattan School of Music 30th Anniversary Festival: MSM Afro Cuban Jazz Orchestra directed by Bobby Sanabria Dizzy's Club 7:30, 9:30 pm \$35
- Yasushi Nakamura Quartet Dizzy's Club 11 pm \$10
- Lou Volpe Group NYC Baha'i Center 8, 9:30 pm \$15
- Juilliard Jazz Ensembles with guest Paquito D'Rivera Paul Hall 8 pm
- Kenny Werner NYU Ensemble: Friends and Strangers: Mark Turner, Henry Cole, Matt Brewer, Gregoire Maret, Kenny Werner ShapeShifter Lab 7, 8, 9:30 pm
- Harlem Resonance Festival - How To Get Started: Arturo O'Farrill/Ralph Lemon Symphony Space Leonard Nimoy Thalia 7:30 pm \$30
- ★Ryan Keberle's Catharsis with Mike Rodriguez, Jorge Roeder, Eric Doob Joe's Pub 7:30 pm \$14
- Jack Jeffers and the New York Classics with Antoinette Montague Zinc Bar 8, 10 pm
- Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi; Sarah Bernstein Quartet with Kris Davis, Stuart Popejoy, Ches Smith Roulette 8 pm \$15
- Voice Box: Charenee Wade; Christine Correa Trio with Jeremy Udden, Frank Carlberg Cornelia Street Café 8:30, 10 pm \$10
- Spike Wilner solo; Smalls Legacy Band: Josh Evans, Theo Hill, Frank Lacy; Kyle Poole and Friends Smalls 7, 9:30 pm 12 am \$20
- Jerry Costanzo with Tedd Firth, Joe Cohn, Neal Miner, Jonathan Mele, Brian Pareschi and guest Giada Valentí Metropolitan Room 7 pm \$20
- David Lopato Trio with Ratzo Harris, Gene Jackson Korzo 9 pm
- Billy Test solo Jazz at Kitano 8 pm
- Torben Waldorff Trio with Adam Birnbaum, Jon Wikan Bar Next Door 8:30 pm \$12
- Jake Shulman-Ment Band Stephen Wise Free Synagogue 7:30 pm \$15
- Beat Kaestli with Jesse Lewis, Matt Wigton 2nd Floor at Clinton 8, 9:30 pm
- Lucio Ferrara The Bar on Fifth 8 pm
- Troy Roberts Quartet; Alex DeZenzo Trio with Dave Lowenthal, David Comejo Somethin' Jazz Club 7, 9 pm \$10
- Greg Merritt Tomi Jazz 8 pm \$10
- Thomas Heflin Shrine 7 pm
- Paul Francis Trio The Garage 6:30 pm

Wednesday, April 3

- ★Helio Alves Quartet with Mike Moreno, Peter Slavov, Alex Kautz; Conference Call: Gebhard Ullmann, Michael Jeffy Stevens, Joe Fonda, George Schuller ShapeShifter Lab 8:15, 9:30 pm
- ★Chris Speed/Dave King Duo Barbès 8 pm \$10
- ★Matthew Shipp/Ivo Perelman; Matthew Shipp/Darius Jones The Stone 8, 10 pm \$10
- ★Louis Hayes, Harold Mabern, Gerald Cannon An Beal Bocht Café 8, 9:30 pm \$15
- Nat Adderley Jr. with Don Braden, Kenny Davis, Vincent Ector Smoke 7, 9, 10:30 pm
- ★Connie Crothers solo; Allen Lowe's Music for every Occasion with Randy Sandke, Lewis Porter, Kevin Ray, Ray Suhy, Christopher Meeder, Rick Moody Roulette 8 pm \$15
- ★Valery Ponomarev "Our Father Who Art Blakey" Big Band Zinc Bar 8 pm
- ★Keystone Komer Presents: Diva Jazz Orchestra with Sherrie Maricle, Tomoko Ohno, Noriko Ueda, Tanya Darby, Jami Dauber, Carol Morgan, Nadje Noordhuis, Sharel Cassity, Leigh Piltzer, Janelle Reichman, Roxy Coss, Lisa Parrott, Deborah Weisz, Jennifer Krupa, Leslie Havens Idium 8:30, 10:30 pm \$30
- Aaron Diehl Quartet with Warren Wolf, David Wong, Rodney Green Jazz Standard 7:30, 9:30 pm \$20
- EJ Strickland Group Smalls 9:30 pm \$20
- Now vs Now: Jason Lindner, Panagiotis Andreou, Mark Guiliana Rockwood Music Hall 10:30 pm
- Emilio Teubal with Sam Sadigursky, Moto Fukushima, John Hadfield, Marika Hughes Le Poisson Rouge 10 pm \$15
- ★Mivos Quartet with guests Dan Blake, Timucin Sahin, Nate Wooley Douglass Street Music Collective 8 pm \$10
- Jeff Denson's Secret World with Ralph Alessi, Vadim Neselovskyi, Dan Weiss Cornelia Street Café 8:30 pm \$10
- Jim Ridl Trio Jazz at Kitano 8, 10 pm \$10
- Manhattan School of Music 30th Anniversary Festival: The LeBoeuf Brothers with Linda Oh, Henry Cole Dizzy's Club 7:30, 9:30 pm \$35
- Yasushi Nakamura Quartet Dizzy's Club 11 pm \$10
- Jim Carney Trio with Jonathan Goldberger; Carlo DeRosa Cross Fade with Mark Shim, Luis Perdomo, John Davis Seeds 8:30, 10 pm
- Split Cycle: Samuel Blais, Akira Ishiguro, Nicolas Letman-Burtinovic, Jeff Davis Grotto 8 pm

- Scot Albertson Trio with Ron Jackson, Matt Baker; Harrison Young Quartet with Nick Indelacio, Adrian Moring, John Czolacz Somethin' Jazz Club 7, 9 pm \$10-12
- Andy Martinek Tomi Jazz 8 pm \$10
- ★Monterey on Tour: Dee Dee Bridgewater, Christian McBride, Benny Green, Lewis Nash, Chris Potter, Ambrose Akinmusire Blue Note 8, 10:30 pm \$45
- ★Pat Martino Organ Trio Birdland 8:30, 11 pm \$30-40
- ★Enrico Pieranunzi Trio with Marc Johnson, Joe La Barbera Village Vanguard 8:30, 10:30 pm \$25
- ★Peter Bernstein Quintet with Frank Wess, Harold Mabern, John Webber, Jimmy Cobb 54 Below 7, 9:15 pm \$25-35
- Lucio Ferrara The Bar on Fifth 8 pm
- The Anderson Brothers The Garage 6:30 pm
- Funny Jazz Chicks: Joan Crowe, Sue Matsuki, Janice Friedman Saint Peter's 1 pm \$10

Thursday, April 4

- ★Randy Weston African Rhythms Quintet with TK Blue, Robert Trowers, Alex Blake, Neil Clarke Jazz Standard 7:30, 9:30 pm \$30
- ★Sylvie Courvoisier/Mark Feldman Quartet with Scott Colley, Billy Mintz; Vinny Golia's Music for Strings, Piano, and Woodwinds Roulette 8 pm \$15
- Janis Siegel/John di Martino Duo Jazz at Kitano 8, 10 pm \$10
- Steve Smith and Vital Information NYC Edition 30th Anniversary with Andy Fusco, Mark Soskin, Vinny Valentino, Baron Browne Idium 8, 10 pm \$30
- Matthew Shipp/Steve Dalachinsky; Matthew Shipp/Rob Brown The Stone 8, 10 pm \$10
- Manhattan School of Music 30th Anniversary Festival - MSM Combo Night: Manhattan Society Orchestra: Leonardo Pelligrino, Mike Davis, Joshua Holcomb, Sharik Hasa, Kate Davis, Arthur Vint; MSM Mingus Ensemble: Patrick Bartley, Jonathan Beshay, Adam O'Farrill, St. Clair Simmons, Tony Madruga, Martin Kennedy, Evan Sherman Dizzy's Club 7:30, 9:30 pm \$35
- Yasushi Nakamura Quartet Dizzy's Club 11 pm \$10
- Gregorio Uribe Big Band Zinc Bar 9, 10:30 pm 12 am
- JC Hopkins Biggish Band Le Poisson Rouge 7 pm \$15
- Karl Berger's Improvisers Orchestra El Taller LatinoAmericano 7:30 pm
- ★Kassa Overall Experience The Jazz Gallery 9, 10:30 pm \$15
- JC Maillard's Grand Baton with Ari Hoenig; Jeff Lederer, Rene Hart, Allison Miller; Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Ted Poor ShapeShifter Lab 7, 8, 9:30 pm
- Joel Forrester Trio Cleopatra's Needle 7 pm
- Dave Scott Group The Firehouse Space 8 pm \$10
- Jacob Varmus, Leonard Thomson, Hashem Assadullahi Bar Next Door 8:30, 10:30 pm \$12
- Malika Zarra Baruch College Performing Arts Center 7:30 pm \$25
- Life Size: Brian Krock, Frederick Menzies, Oli Hirvonen, Dan Rufo, Philippe Lemm, Leo Sherman Cornelia Street Café 8:30 pm \$10
- Asako with Michael Kanan, Michael Petrosian Metropolitan Room 7 pm \$20
- Chris Welcome Trio with Jonathan Moritz Lark Café 8 pm
- Shoko Amano and Friends with Toru Yamashita, Tony Ventura, Kaori Yamada; Billy Carrion Jr. with Luke Celenza, Jon Di Fiore Somethin' Jazz Club 7, 9 pm \$10
- Yui Tsuchida Tomi Jazz 9 pm \$10
- ★Champion Fulton Quartet The Garage 7 pm
- EJ Strickland Group Smalls 9:30 pm \$20
- ★Monterey on Tour: Dee Dee Bridgewater, Christian McBride, Benny Green, Lewis Nash, Chris Potter, Ambrose Akinmusire Blue Note 8, 10:30 pm \$45
- ★Pat Martino Organ Trio Birdland 8:30, 11 pm \$30-40
- ★Enrico Pieranunzi Trio with Marc Johnson, Joe La Barbera Village Vanguard 8:30, 10:30 pm \$25
- Lucio Ferrara The Bar on Fifth 8 pm
- Peter Honan Shrine 6 pm

Friday, April 5

- ★Portraits of the Jazz Saxophone: Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner; Ali Jackson's Big Drum Rose Hall 8 pm \$30-120
- ★Matthew Shipp Trio with Michael Bisio, Whit Dickey The Stone 8, 10 pm \$10
- ★Michele Rosewoman and New Yor-Uba's 30th Anniversary and Birthday Celebration with Freddie Hendrix, Oliver Lake, Gary Thomas, Vincent Gardner, Howard Johnson, Pedrito Martinez, Roman Diaz, Abraham Rodriguez, Yunior Terry, Adam Cruz Roulette 8 pm \$15
- ★Harlem Resonance Festival: Wycliffe Gordon's Within our Gates with Tim Brumfield, Aaron Diehl, Corcoran Holt, Marion Felder, Jumanne Smith, Bria Skonberg, Mike Dease, Ron Wilkinson, Natalie Cressman, Saint-Clair Simmons, Brianna Thomas, Milton Suggs, Adrian Cunningham, Pete Anderson, Will Anderson Symphony Space Peter Jay Sharp Theatre 8 pm \$45
- ★Harlem Resonance Festival: Mimi Jones Trio Symphony Space Bar Thalia 8 pm
- Duduka Da Fonseca Quintet with Maucha Adnet, Helio Alves, Paulo Levi, Leonardo Cioglia Jazz at Kitano 8, 10 pm \$25
- ★Central Brooklyn Jazz Festival: Sonny Fortune Jazz 966 8, 10 pm \$15
- Central Brooklyn Jazz Festival: The New Cookers BAMCafé 9 pm
- Central Brooklyn Jazz Festival: Lezlie Harrison Sankofa Aban Bed & Breakfast 9 pm \$20
- ★Mostly Other People Do The Killing: Peter Evans, Bryan Murray, Dave Taylor, Brandon Seabrook, Ron Stabinsky, Moppa Elliott, Kevin Shea Cornelia Street Café 9, 10:30 pm \$15
- ★Ingrid Laubrock, Nate Wooley, Sylvie Courvoisier; Koh Ohtera/Sean Ali Spectrum 8 pm
- Manhattan School of Music 30th Anniversary Festival: MSM Chamber Jazz Ensemble plays Oliver Nelson's The Blues and the Abstract Truth Dizzy's Club 7:30, 9:30 pm \$35
- Yasushi Nakamura Quartet Dizzy's Club 11 pm \$20
- ★Tatsuya Nakatani, Edward Wilkerson, William Parker; Other Dimensions in Music: Roy Campbell, William Parker, Daniel Carter, Charles Downs Clemente Soto Velez Cultural Center 8, 9:30 pm \$11-16
- Richard Boukas Trio with Gustavo Amarante, Francisco Mela Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Terrence McManus' Knot Topos with Tim Beme, Ches Smith Brooklyn Conservatory of Music 8 pm \$10
- Justin Robinson Quartet with Brandon McCune, Dwayne Burno, Quincy Phillips Smoke 7, 9, 10:30 pm \$35
- Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Jonathan Kreisberg Group Smalls 7:30, 10:30 pm \$20
- Ben van Gelder Quintet with Sam Harris, Peter Schlamb, Rick Rosato, Craig Weinrib The Jazz Gallery 9, 10:30 pm \$20
- Marko Djordjevic and Sveti; Sean Nowell and The Kung-Fu Masters with Art Hirahara, Panagiotis Andreou, Marko Djordjevic; Jocelyn Medina Quartet with Pete McCann, Zack Lober, Paul Wittgen ShapeShifter Lab 7, 8:30, 9:45 pm \$10
- Rob Duquay/Jon Davis Knickerbocker Bar and Grill 9:45 pm \$5
- Nadje Noordhuis with Vitor Goncalves, James Shipp Metropolitan Room 11:30 pm \$20
- Alla Turca with Husnu Senlendirici Drom 8 pm \$30-75
- Casimir Liberski Trio with Louis De Mieuille, Jeff Witherell Ibeam Brooklyn 8:30 pm \$10

- Hot Sardines Joe's Pub 9:30 pm \$15
- Skye Steele's Railroad Rodia ZirZamin 9 pm
- Ladies Day: MJ Territo, Linda Presgrave, Iris Ormig; Hye-Jeung with Nitzan Gavriel, Filip Novosel, Zan Tetickovic; Billy Kaye Quartet with James Zeller, Jack Glottman, Hassan Shakur Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Yuka Tadano Tomi Jazz 9 pm \$10
- Masami Ishikawa Organ Trio Cleopatra's Needle 8 pm
- Hide Tanaka Trio; Jason Prover and the Sneak Thievery Orchestra The Garage 6, 10:30 pm
- ★Randy Weston African Rhythms Quintet with TK Blue, Robert Trowers, Alex Blake, Neil Clarke Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Steve Smith and Vital Information NYC Edition 30th Anniversary with Andy Fusco, Mark Soskin, Vinny Valentino, Baron Browne Idium 8, 10 pm \$30
- ★Monterey on Tour: Dee Dee Bridgewater, Christian McBride, Benny Green, Lewis Nash, Chris Potter, Ambrose Akinmusire Blue Note 8, 10:30 pm \$45
- Theo Croker Afrosonic Quintet with Anthony Ware, David Bryant, Eric Wheeler, Kassa Overall and guest Dee Dee Bridgewater Blue Note 12:30 am \$10
- Pat Martino Organ Trio Birdland 8:30, 11 pm \$30-40
- ★Enrico Pieranunzi Trio with Marc Johnson, Joe La Barbera Village Vanguard 8:30, 10:30 pm \$25
- Lucio Ferrara The Bar on Fifth 8 pm

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Saturday, April 6

- ★Yusef Lateef - Celebrating 75 Years of Music: Yusef Lateef/Adam Rudolph Duo; Momenta Quartet: Emilie-Anne Gendron, Adda Kridler, Stephanie Griffin, Michael Haas; JD Parran, Marty Ehrlich, Alan Won; Taka Kigawa
Roulette 8 pm \$30
- ★Wadada Leo Smith/Angelica Sanchez
Greenwich House Music School 8 pm \$20
- ★Jimmy Owens' The Bronx Suite with Wycliffe Gordon, Patience Higgins, Michael Howell, Danny Mixon, Kenny Davis, Winard Harper
Fordham University Bronx Campus 8 pm
- ★Art Blakey Tribute: Josh Evans, Stacy Dillard, Rick Germanson, Dezron Douglas, Ralph Peterson
Ginny's Supper Club 8, 10:30 pm \$15
- ★Central Brooklyn Jazz Festival: Bluiett
Sistas' Place 9, 10:30 pm \$25
- Central Brooklyn Jazz Festival: TC III
Sankofa Aban Bed & Breakfast 9 pm \$20
- William Hooker Quartet with Dave Ross, Adam Lane, Mark Smith; Thuman Barker Quartet with Alex Hood, Michael Foster, Eric Silberberg
Clemente Soto Velez Cultural Center 8, 9:30 pm \$11-16
- Onaje Allan Gumbs and New Vintage
BAMCafé 9 pm
- Taking a Chance on Love - The Music of Vernon Duke: Heidi Blickenstaff, James Clow, Rebecca Luker, Erin Mackey, Matthew Scott, Kylie Lewallen, Michaeljon Slinger, Joseph Thalken, Dave Noland, Sarah Seiver, Bill Ellison, Dave Ratajczak
92nd Street Y 8 pm \$52
- ★Tomas Fujiwara and The Hook Up with Jonathan Finlayson, Brian Settles, Mary Halvorson, Adam Hopkins
Cornelia Street Café 9, 10:30 pm \$15
- ★Jaleel Shaw with Lawrence Fields, Linda Oh, Johnathan Blake
The Jazz Gallery 9, 10:30 pm \$20
- Manhattan School of Music 30th Anniversary Festival: MSM Swing Band
Dizzy's Club 7:30, 9:30 pm \$35
- Yasushi Nakamura Quartet
Dizzy's Club 11 pm \$20
- ★Carol Robinson/Frances-Marie Uitti with guests Nate Wooley, Satoshi Takeishi
Issue Project Room 8 pm \$15
- ★Queens Jazz OverGround: Josh Deutsch, Amanda Monaco, Mark Wade, Brian Woodruff
Domaine 8:30 pm
- ★Tipple: Frode Gjerstad, David Watson, Kevin Norton; The Collapse Guitar Quartet;
Spectrum 7, 9 pm \$10
- Keith A, Dames' Happy Birthday, Lady Day; Zig Zag Quartet: Alexander Wu, Danny Mallon, Francisco Roldan, Hilliard Greene and guests Diego Blanco, Ana Padron-Zum
Metropolitan Room 7, 11:30 pm \$20
- ★Melissa Aldana Trio with Pablo Menares, Francisco Mela
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Eshran Elisha Ensemble with Haim Elisha, Roy Campbell, Sam Bardfeld, Dave Phillips; Eyecore: Eshran Elisha, Michaël Attias, Sean Conly, Yoni Kretzmer, Rick Parker
Ibeam Brooklyn 8:30 pm \$10
- Hiromi Kasuga Band with Joe Magnarelli, Marco Panascia, Mark Taylor; John Lester "Jazz?" Quartet with Dayna Stephens, Dahveed Behroozi, Tim Bulkley; Yuko Okamoto with Linus Wyrsh, Brian Girty, Tatsuya Sakurai, Kenji Yoshitake, Kentaro Nakayama
Somethin' Jazz Club 7, 9, 11 pm \$10
- Miki Yamanaka; Sam Kulok
Tomi Jazz 8, 11 pm \$10
- Kathy Harley
Cleopatra's Needle 8 pm
- Joe Alterman
Eats Restaurant 8:30 pm
- ★Portraits of the Jazz Saxophone: Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner; Ali Jackson's Big Drum
Rose Hall 8 pm \$30-120

- ★Matthew Shipp Trio with Michael Bisio, Whit Dickey
The Stone 8, 10 pm \$10
- Duduka Da Fonseca Quintet with Maucha Adnet, Helio Alves, Paulo Levi, Leonardo Cioglia
Jazz at Kilano 8, 10 pm \$25
- Justin Robinson Quartet with Brandon McCune, Dwayne Burno, Quincy Phillips
Smoke 7, 9, 10:30 pm \$35
- Joel Press with Tardo Hammer, Sean Smith, Steve Little; Jonathan Kreisberg Group; Ian Hendrickson-Smith
Smalls 7:30, 10:30 pm 1 am \$20
- Rob Duguay/Jon Davis
Knickerbocker Bar and Grill 9:45 pm \$5
- ★Randy Weston African Rhythms Quintet with TK Blue, Robert Trowers, Alex Blake, Neil Clarke
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Steve Smith and Vital Information NYC Edition 30th Anniversary with Andy Fusco, Mark Soskin, Vinny Valentino, Baron Browne
Iridium 8, 10 pm \$30
- ★Monterey on Tour: Dee Dee Bridgewater, Christian McBride, Benny Green, Lewis Nash, Chris Potter, Ambrose Akinmusire
Blue Note 8, 10:30 pm \$45
- ★Pat Martino Organ Trio
Birdland 8:30, 11 pm \$30-40
- ★Enrico Pieranunzi Trio with Marc Johnson, Joe La Barbera
Village Vanguard 8:30, 10:30 pm \$25
- Lucio Ferrara
The Bar on Fifth 8 pm
- Larry Newcomb Quartet; Catherine Toren; Akiko Tsuruga Trio
The Garage 12, 6, 10:30 pm

Sunday, April 7

- Keystone Komer Presents: Clifton Anderson
Iridium 8, 10 pm \$30
- ★Manhattan School of Music 30th Anniversary Festival - Miles Ahead: In Honor of Gil Evans' Centennial: MSM Jazz Orchestra with guest Dave Liebman
Dizzy's Club 7:30, 9:30 pm \$35
- Dan Weiss/Miles Okazaki
Cornelia Street Café 8:30 pm \$10
- John Ellis Expanded Trio with Sylvain Leroux, Max Johnson, Chris White and guest Olivia Foschi
Ibeam Brooklyn 8:30, 10 pm \$10
- Scruffy Herbert's: Kenji Herbert, Peter Herbert, Tommy Campbell, Adam Kolker, Franz Hackl
ShapeShifter Lab 9:30 pm \$10
- Jon Davis solo
The Bar on Fifth 8 pm
- Broc Hempel, Sam Trapchak, Christian Coleman with guest Peter Evans
Dominie's Astoria 9 pm
- Cheryl Pyle/Nicolas Letman-Burtinovic; Bob Meyer Trio with Steven Frieder, Luke Franco; Sult
ABC No-Rio 7 pm \$5
- Hess is More; 9Volt; diNMachine; Vusac
Bowery Electric 7 pm \$10
- Jonathan Greenstein Group; Hilary Gardner Duo
Smalls 4, 7:30 pm \$20
- Out of Your Head: Jasmine Lovell-Smith, Kenny Warren, Jesse Stacken, Adam Hopkins, Max Jaffe; Ed Rosenberg, Owen Stewart-Robertson, Han-earl Park, Nathan Elman-Bell
The Backroom 9:30, 11 pm
- Devin Bing
Metropolitan Room 7 pm \$20
- Swingadelic
Swing 46 8:30 pm
- Joe Alterman
Eats Restaurant 7:30 pm
- Human Equivalent: Leah Gough-Cooper, Andrew Baird, Sean McCluskey, Bryan Percivall, Bob Edinger; Karl Antila
Somethin' Jazz Club 7, 9 pm \$10
- Shrine Big Band
Shrine 8 pm
- Taking a Chance on Love - The Music of Vernon Duke: Heidi Blickenstaff, James Clow, Rebecca Luker, Erin Mackey, Matthew Scott, Kylie Lewallen, Michaeljon Slinger, Joseph Thalken, Dave Noland, Sarah Seiver, Bill Ellison, Dave Ratajczak
92nd Street Y 2, 7 pm \$55

- ★Matthew Shipp Trio with Michael Bisio, Whit Dickey
The Stone 8, 10 pm \$10
- ★Randy Weston African Rhythms Quintet with TK Blue, Robert Trowers, Alex Blake, Neil Clarke
Jazz Standard 7:30, 9:30 pm \$30
- ★Monterey on Tour: Dee Dee Bridgewater, Christian McBride, Benny Green, Lewis Nash, Chris Potter, Ambrose Akinmusire
Blue Note 8, 10:30 pm \$45
- ★Enrico Pieranunzi Trio with Marc Johnson, Joe La Barbera
Village Vanguard 8:30, 10:30 pm \$25
- ★Baba Olatunji Drums of Passion Tribute Concert
Symphony Space Peter Jay Sharp Theatre 6 pm \$20-100
- Daniel Carter and Dissipated Face
Downtown Music Gallery 6 pm
- Karrin Allyson
Saint Peter's 5 pm
- Andrew Drury solo; The Music Now Unit: Ras Moshe, Shayna Dulberger, John Pietaro
Clemente Soto Velez Cultural Center 2, 3 pm \$11-16
- Chris Potter NYU Ensemble
Blue Note 12:30, 2:30 pm \$29.50
- Emily Braden Trio with Eden Ladin, Alex Claffy
North Square Lounge 12:30, 2 pm
- Jerry Costanzo; David Coss Quartet
The Garage 11:30 am 7 pm

Monday, April 8

- ★Mingus Orchestra
Jazz Standard 7:30, 9:30 pm \$25
- BANN: Seamus Blake, Jay Anderson, Oz Noy, Adam Nussbaum
Blue Note 8, 10:30 pm \$15
- Dimitri Vassilakis Quartet with Theo Hill, Essiet Essiet, Sylvia Cuenca and guests Michela Marino, Nana Simopoulos
Dizzy's Club 7:30, 9:30 pm \$25
- ★Adam Rudolph's GO: Organic Orchestra
ShapeShifter Lab 8 pm \$15
- ★Chamett Moffett solo; Ari Hoenig Trio with Kenny Werner, Johannes Weidenmuller; Spencer Murphy
Smalls 7:30, 10 pm 12:30 am \$20
- Lisa Sokolov/Jake Sokolov-Gonzalez; MaryAnne deProphetis The Quetzalcoat Project with Christopher Forbes, Ron Horton, Jason Kao Hwang; Fay Victor Ensemble with Ken Fillano, Anders Nilsson
Clemente Soto Velez Cultural Center 7:30, 8:30, 9:30 pm \$11-22
- Yuhuan Su with guest Greg Osby
Metropolitan Room 11:30 pm \$20
- Pete McGuinness Jazz Orchestra with Dave Pietro, Steve Kenyon, Tom Christensen, Jason Rigby, Dave Riekenberg, Tony Kadleck, Jon Owens, Bill Mobley, Chris Rogers, Bruce Eidem, Mark Patterson, Matt Haviland, Jeff Nelson, Ted Kooshian, Andy Eulau, Scott Neumann
Tea Lounge 9, 10:30 pm
- Cheryl Pyle Duo; The Dissident Arts Orchestra: Sana Shabazz, John Pietaro, Cheryl Pyle, Nick Gianni, Rocco John Iacovone, Ras Moshe, Steve Bloom, Laurie Towers; Split Cycle: Samuel Blais, Akira Ishiguro, Nicolas Letman-Burtinovic, Jeff Davis
Sycamore 8, 9, 10 pm
- Sean Smith Trio with Vic Juris, Russell Meissner
55Bar 7 pm
- Magos Herrera Trio with Mike Moreno, Hans Glawischnig
Bar Next Door 8:30, 10:30 pm \$12
- Milton Suggs
Zinc Bar 7 pm
- M.A.S.: Michael O'Brien, Sandro Albert, Aaron Comess
Somethin' Jazz Club 9 pm \$10
- Masako Fujimoto
Tomi Jazz 8 pm \$10
- Lou Caputo Not So Big Band
The Garage 7 pm
- Sean Clapis; Antoine Cara
Shrine 6, 8 pm
- Antonio Ciacca
The Bar on Fifth 8 pm
- Taking a Chance on Love - The Music of Vernon Duke: Heidi Blickenstaff, James Clow, Rebecca Luker, Erin Mackey, Matthew Scott, Kylie Lewallen, Michaeljon Slinger, Joseph Thalken, Dave Noland, Sarah Seiver, Bill Ellison, Dave Ratajczak
92nd Street Y 2, 7:30 pm \$52

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April 8th - The Garage 7 pm / April 10th - Saint Peters 1 pm

Lou Caputo Quintet
April 14th - Suffolk Theater, Riverhead NY 2 pm

Lou Caputo Quartet
April 21st - The Garage 11:30 am

Loucaputo.com; CaputoJazz@Twitter

Tuesday, April 9

- ★Barbara Carroll Quartet with Ken Peplowski
 - 54 Below 7, 9:15 pm \$25-35
 - Blue Note 8, 10:30 pm \$45
- ★Al DiMeola/Gonzalo Rubalcaba
 - Birdland 8:30, 11 pm \$30-40
- ★Kevin Eubanks with Bill Pierce, Rene Camacho, Nate Smith
 - Jazz Standard 7:30, 9:30 pm \$20
 - Birdland 8:30, 11 pm \$30-40
- ★Jeremy Pelt Show with Roxy Coss, Frank LoCraso, David Bryant, Richie Goods, Dana Hawkins
 - Jazz Standard 7:30, 9:30 pm \$20
- ★Jeff Ballard Fairgrounds with Eddie Henderson, Kevin Hays, Jeff Parker, Larry Grenadier
 - Village Vanguard 8:30, 10:30 pm \$25
- ★Eli Yamin Quartet with Evan Christopher, Nicki Parrot, LaFrae Sci
 - Dizzy's Club 7:30, 9:30 pm \$25
 - Dizzy's Club 11 pm \$10
- Peter and Will Anderson Quintet
 - Dizzy's Club 7:30, 9:30 pm \$25
- Falkner Evans Quintet with Marc Mommaas, Ron Horton, Belden Bullock, Matt Wilson
 - NYC Bahai Center 8, 9:30 pm \$15
- Kenny Werner NYU Ensemble; Chant: Gilad Hekselman, Johannes Weidenmueller, John Hatfield, Billy Drewes, Kenny Werner
 - ShapeShifter Lab 7, 8, 9:30 pm
- ★Gowanus Co.: Ingrid Laubrock, Kyoko Kitamura, Josh Sinton, Catherine Sikora, Patrick Breiner, Louise D.E. Jensen, Dominic Lash, Will McEvoy, Tom Blancarte
 - Douglass Street Music Collective 8 pm \$10
- ★Matt Mitchell Trio with Chris Tordini, Dan Weiss; Kirk Knuffke/Mike Pride
 - Korzo 9, 10:30 pm
- Spike Wilner solo; Smalls Legacy Band: Josh Evans, Theo Hill, Frank Lacy; Kyle Poole and Friends
 - Smalls 7, 9:30 pm 12 am \$20
- Hendrik Meurkens Trio with Misha Tsiganov, Gustavo Amarante
 - Bar Next Door 8:30, 10:30 pm \$12
- Split Cycle: Samuel Blais, Aki Ishiguro, Nicolas Letman-Burtinovic, Jeff Davis; Paul Jones Collective Quartet with Sean Richey, Leon Boykins, Michael Mitchell
 - Cornelia Street Café 8:30, 10 pm \$10
 - Jazz at Kitano 8 pm
- Billy Test solo
- York College Faculty Concert: Mark Adams, Mike Espar, Lex Samu, Yoichi Uzeki, Tom Zlabinger
 - York College Illinois Jacquet Performance 7 pm
- Jon Madof's Zion 80 with Greg Wall, Frank London, Jessica Lurie, Zach Mayer, Yoshie Fruchter, Aram Bajakian, Shanir Blumenkranz, Brian Marsella, Rich Stein, Marlon Sobol, Yuval Lion
 - The Stone 8, 10 pm \$10
- Deborah Strauss/Jeff Warschauer Duo
 - Stephen Wise Free Synagogue 7:30 pm \$15
- Chico Batera Trio with Helio Alves, Nilson Matta
 - Somethin' Jazz Club 9 pm \$12
 - Tomli Jazz 8 pm \$10
 - The Bar on Fifth 8 pm
 - The Garage 6:30 pm
 - Shrine 6 pm
- Kevin Wang
- Antonio Ciacca
- Guy Mintus Trio with David Coss
- Neuropath

Wednesday, April 10

- ★John Medeski solo
 - Le Poisson Rouge 7 pm \$30
- ★Keystone Korner Presents: Charnett Moffett solo; Houston Person Quartet
 - Idium 7:30, 8:30, 10:30 pm \$30
- Art Lande Quartet with Bruce Williamson, Dean Johnson, Tony Moreno
 - Jazz at Kitano 8, 10 pm \$10
- Tessa Souter Quartet with Christian Tamburr, Boris Kozlov, Keita Ogawa
 - Dizzy's Club 7:30, 9:30 pm \$25
 - Dizzy's Club 11 pm \$10
- Peter and Will Anderson Quintet
 - Dizzy's Club 7:30, 9:30 pm \$25
- ★The Horns Band: Matt Pavolka, Kirk Knuffke, Loren Stillman, Jacob Garchik, Ben Perowsky
 - Barbès 8 pm \$10
- Reggie Quinerly with Antoine Drye, Matt Ray, Ben Wolfe
 - Smoke 7, 9, 10:30 pm
 - Metropolitan Room 11:30 pm \$20
 - Roulette 8 pm \$15
- ★Charnett Moffett solo
- Mari Kimura/Kyoko Kitamura
 - Metropolitan Room 11:30 pm \$20
 - Roulette 8 pm \$15
- ★Brian Charette Organ Sextette with Jay Collins, Mike DiRubbo, Kenny Brooks, John Ellis; Jamale Davis
 - Smalls 9:30 pm 12 am \$20
- Emilie Weibel solo; Captain For Dark Mornings: Emma Alabaster, Charlie Rauh, Zach Dunham
 - Cornelia Street Café 8:30, 10 pm \$10
- Ryan Slotnik's Evil Giraffes; Unity
 - ShapeShifter Lab 8, 9:30 pm \$10
- Spring String Quartet
 - Seeds 9 pm
- Harvie S/Yotam Silberstein
 - Whole Foods Midtown Eastside 7 pm
- Jake Henry/Sean Ali
 - Branded Saloon 8 pm
- Alex Collins Quartet with Gian Tomatore; Liberte-Anne Lymberiou Group with Michael King, Kyle Poole
 - Somethin' Jazz Club 7, 9 pm \$15
 - Tomli Jazz 8 pm \$10
- Tom Blatt
- ★Barbara Carroll Quartet with Ken Peplowski
 - 54 Below 7, 9:15 pm \$25-35
 - Blue Note 8, 10:30 pm \$45
- ★Kevin Eubanks with Bill Pierce, Rene Camacho, Nate Smith
 - Birdland 8:30, 11 pm \$30-40
- ★Jeremy Pelt Show with Roxy Coss, Frank LoCraso, David Bryant, Richie Goods, Dana Hawkins
 - Jazz Standard 7:30, 9:30 pm \$20
- ★Jeff Ballard Fairgrounds with Eddie Henderson, Kevin Hays, Jeff Parker, Larry Grenadier
 - Village Vanguard 8:30, 10:30 pm \$25
- Jon Madof's Zion 80 with Greg Wall, Frank London, Jessica Lurie, Zach Mayer, Yoshie Fruchter, Aram Bajakian, Shanir Blumenkranz, Brian Marsella, Rich Stein, Marlon Sobol, Yuval Lion
 - The Stone 8, 10 pm \$10
 - The Bar on Fifth 8 pm
- Antonio Ciacca
 - The Bar on Fifth 8 pm
- Marc Devine Trio
 - The Garage 6:30 pm
- Gabe Valle
 - Shrine 6 pm
- Lou Caputo Not-So-Big-Band
 - Saint Peter's 1 pm \$10

Thursday, April 11

- ★Rudresh Mahanthappa's Gamak with David "Fuze" Fuczyński, François Moutin, Dan Weiss
 - Le Poisson Rouge 7:30 pm \$18
- ★Juilliard Jazz Quartet: Ron Carter, Ron Blake, Frank Kimbrough, Carl Allen
 - Dizzy's Club 7:30, 9:30 pm \$35
 - Dizzy's Club 11 pm \$10
- Peter and Will Anderson Quintet
 - Dizzy's Club 7:30, 9:30 pm \$35
- ★Eric Harland's Voyager with Taylor Eigsti, Julian Lage, Walter Smith III, Harish Raghavan
 - Jazz Standard 7:30, 9:30 pm \$25
- Ed Palermo Big Band with guest Ray White
 - Idium 7, 10 pm \$30
- Harlem Resonance Festival: Harlem Quartet: Ilmar Gavilan, Melissa White, Jaime Amador, Matthew Zalkind with guest Kaneza Schaal
 - Symphony Space Leonard Nimoy Thalia 7:30 pm \$30
- ★CadenceFest: David Amer Trio with Jay Rosen, Michael Bisio; Tomas Ulrich's Cargo Cult; Adam Lane Full Throttle Orchestra; Primitive Arkestra #1
 - ShapeShifter Lab 7 pm \$10
- Bob Rodriguez Trio with Steve LaSpina, Bill Tesar
 - Jazz at Kitano 8, 10 pm \$10
- Manhattan School of Music Harlem Old School Salon
 - Ginny's Supper Club 8, 10:30 pm \$15
- Brian Drye/Jesse Stacken Quartet with Chris Tordini, Jeff Davis; Secret Architecture: Fraser Campbell, Julian Smith, Wade Ridenhour, Zach Mangan
 - Ibeam Brooklyn 8:30, 10 pm \$10
- Shane Endsley Trio with Matt Brewer, Ben Perowsky
 - Sycamore 9:30 pm
- Water Sign: Sam Trapchak, Tom Chang, Greg Ward, Nick Anderson
 - Cornelia Street Café 8:30 pm \$10
- Camille Thurman with Luis Perdomo, Ugonna Okegwio, Johnathan Blake
 - The Jazz Gallery 9, 10:30 pm \$15
- Jonathan Greenstein Trio with Linda Oh, Mark Whitfield Jr.
 - Bar Next Door 8:30, 10:30 pm \$12

- Jeron White Quartet
 - Metropolitan Room 11:30 pm \$20
- Taylor Ho Bynum
 - The Firehouse Space 8 pm \$10
- Yuka Mito with Allen Farnham, Dean Johnson, Tim Horner; Rob Reich
 - Somethin' Jazz Club 7, 9 pm \$10
 - Tomli Jazz 9 pm \$10
- Haruna Fukuzawa
 - Cleopatra's Needle 7 pm
- Kate Cosco Trio
 - The Garage 7 pm
- Adrian Cunningham Quartet
 - The Garage 7 pm
- ★Brian Charette Organ Sextette with Jay Collins, Mike DiRubbo, Kenny Brooks, John Ellis; Emmet Cohen Trio
 - Smalls 9:30 pm 12 am \$20
- ★Al DiMeola/Gonzalo Rubalcaba
 - Blue Note 8, 10:30 pm \$45
- ★Charnett Moffet solo
 - Birdland 6 pm \$25
- Kevin Eubanks with Bill Pierce, Rene Camacho, Nate Smith
 - Birdland 8:30, 11 pm \$30-40
- ★Jeff Ballard Fairgrounds with Eddie Henderson, Kevin Hays, Jeff Parker, Larry Grenadier
 - Village Vanguard 8:30, 10:30 pm \$25
- Jon Madof's Zion 80 with Greg Wall, Frank London, Jessica Lurie, Zach Mayer, Yoshie Fruchter, Aram Bajakian, Shanir Blumenkranz, Brian Marsella, Rich Stein, Marlon Sobol, Yuval Lion
 - The Stone 8, 10 pm \$10
 - The Bar on Fifth 8 pm
- Antonio Ciacca
 - The Bar on Fifth 8 pm
- Jussi Reijonen with Utar Artun, Bruno Råberg, Tareq Rantisi, Sergio Martinez
 - Shrine 6 pm

Friday, April 12

- ★Eric Clapton's Crossroads Festival with Jeff Beck, Kurt Rosenwinkel, Allan Holdsworth, Earl Klugh, John Scofield
 - Madison Square Garden 7:30 pm \$75-300
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King with guest Bill Frisell
 - Allen Room 7:30, 9:30 pm \$55-65
 - Jazz at Kitano 8, 10 pm \$25
- ★Dick Hyman/Ken Peplowski Duo
 - Jazz at Kitano 8, 10 pm \$25
- ★Ben Perowsky Trio with Chris Speed, Scott Colley; Chris Speed's Trio Iffy with Jamie Saff, Ben Perowsky
 - ShapeShifter Lab 8, 9:30 pm
- Harlem Resonance Festival: Habana/Harlem: Onel Mulet, Roman Diaz, Antoine Roney, LaTasha N. Nevada Diggs, Kojo Roney
 - Symphony Space Leonard Nimoy Thalia 7:30 pm \$30
- ★Cuttin' Up: Lew Tabackin and JD Allen with Aaron Diehl, Dwayne Burno, Mark Taylor
 - Ginny's Supper Club 8, 10 pm \$15
- Russell Malone Quartet with Rick Germanson, Gerald Cannon, Willie Jones III
 - Smoke 7, 9, 10:30 pm \$35
- ★Greg Ward Quartet with Dave Miller, Zack Lober, Tomas Fujiwara
 - The Jazz Gallery 9, 10:30 pm \$20
 - Roulette 8 pm \$15
- Kathleen Supové
 - Ryan Blotnick with Mat Maneri, Michael Blake, Eliot Cardinaux, Eivind Ospvik, Randy Peterson
 - Cornelia Street Café 9, 10:30 pm \$15
- David Stoler Trio; Alex Graham Quartet
 - Smalls 7:30, 10:30 pm \$20
- Nir Felder Trio with Ben Wolfe, Jochen Rueckert
 - Bar Next Door 7:30, 9:30, 11:30 pm \$12
- The Flail: Dan Blankenship, Matt Zebrowski, Stephen Moutot, Brian Marsella, Reid Taylor
 - BAMCafé 9 pm
- Dave Scott Violin Band with Sarah Bernstein, Nate Radley, Leonard Thompson, Dave Ambrosio, Bruce Hall
 - Ibeam Brooklyn 8:30 pm \$10
- diNMacchine: Michael J. Schumacher, Sean Moran, Hari Ganglberger, Nisi Jacobs; Ben Neil
 - The Firehouse Space 8, 9:30 pm \$10
- Central Brooklyn Jazz Festival: Kathy Farmer
 - Sankofa Aban Bed & Breakfast 9 pm \$20
 - Metropolitan Room 7 pm \$20
- Kathrynne Langford
 - Metropolitan Room 7 pm \$20
- Double Voice: Maya Nova/Kathleen Pottin; Tatiana Eva-Marie; Mind Open: Andrew Ahr, Chris Covais, Dave Pellegrino, Hugo Lopez
 - Somethin' Jazz Club 7, 9, 11 pm \$10
 - Tomli Jazz 9 pm \$10
- Marc Devine
 - Cleopatra's Needle 8 pm
- Dan Furman Trio
 - Cleopatra's Needle 8 pm
- Michika Fukumori Trio; Kevin Dom and the BIG 72
 - The Garage 6, 10:30 pm
- Juilliard Jazz Quartet: Ron Carter, Ron Blake, Frank Kimbrough, Carl Allen
 - Dizzy's Club 7:30, 9:30 pm \$35
 - Dizzy's Club 11 pm \$20
- Peter and Will Anderson Quintet
 - Dizzy's Club 11 pm \$20
- ★Eric Harland's Voyager with Taylor Eigsti, Julian Lage, Walter Smith III, Harish Raghavan
 - Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Ed Palermo Big Band with guest Ray White
 - Idium 7, 10 pm \$30
 - Blue Note 8, 10:30 pm \$45
- ★Al DiMeola/Gonzalo Rubalcaba
 - Blue Note 8, 10:30 pm \$45
- Kevin Eubanks with Bill Pierce, Rene Camacho, Nate Smith
 - Birdland 8:30, 11 pm \$30-40
- ★Jeff Ballard Fairgrounds with Eddie Henderson, Kevin Hays, Jeff Parker, Larry Grenadier
 - Village Vanguard 8:30, 10:30 pm \$25
- Antonio Ciacca
 - The Bar on Fifth 8 pm
- ★Jane Ira Bloom/Fred Hersch
 - New School Wollman Hall 1 pm
- ★Fred Hersch
 - New School Arnhold Hall 4 pm

Saturday, April 13

- ★ICP Orchestra: Han Bennink, Michael Moore, Ab Baars, Tobias Delius, Thomas Heberer, Wolter Wierbos, Tristan Honsinger, Ernst Glerum, Mary Oliver
 - Littlefield 9 pm \$18
- ★Rez Abbasi Trio with John Hébert, Satoshi Takeishi
 - Cornelia Street Café 9, 10:30 pm \$15
- Fred Hersch/Ralph Alessi; Daniel Kelly Trio with Dave Ambrosio, Rob Garcia
 - Brooklyn Conservatory of Music 8 pm \$15
- ★Ohad Talmor's Mass Transformation with Shane Endsley, Pete McCann, Matt Pavolka, Mark Ferber and Spring String 4tet: Christian Wirth, Markus Wall, Julian Gillesberger, Stephan Punderlitscheck
 - Joe's Pub 9:30 pm \$20
- Cuttin' Up: Antonio Hart and Sherman Irby with Aaron Diehl, Dwayne Burno, Mark Taylor
 - Ginny's Supper Club 8, 10:30 pm \$15
- Antoinette Montague
 - Flushing Town Hall 8 pm \$15
- ★Central Brooklyn Jazz Festival: Phillip Harper
 - Sistas' Place 9, 10:30 pm \$25
- ★CadenceFest: Dom Minasi Trio with Ken Filiano, Jay Rosen; Blaise Siwula Group with Harvey Valdes, Gian Luigi Diana; Blue Spirit Band with Adam Lane; Primitive Arkestra #3
 - Ibeam Brooklyn 8:30 pm \$10
 - Idium 8, 10 pm \$35
- Jeff Lorber
 - Idium 8, 10 pm \$35
- Phillip Greenleaf, Sara Schoenbeck, Kyoko Kitamura, Suzanne Thorpe, Jen Baker
 - JACK 10:30 pm \$10
- SEFIRA: Sachal Vasandani, Malika Zarra, Sofia Rei, Keita Ogawa, Mathias Kunzli
 - BAMCafé 9 pm
- Brett Walberg Group with Jeremy Quilb, Matt Mahoney, Jungtho Kang; Miles Okazaki Quartet with Donny McCaslin, François Moutin, Dan Weiss
 - ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- Paul Bollenback Trio with Joseph Lepore, Rogerio Boccato
 - Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Gabriel Alegria Afro-Peruvian Sextet with Laura Andrea Leguia, Yuri Juarez, John Benitez, Freddy "Huevito" Lobaton, Shirazette Tinnin; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor; James Robbins Quintet with Christoph Huber, Nat Janoff, Tuomo Uusitalo, Charles Gould
 - Somethin' Jazz Club 7, 9, 11 pm \$10-20
- Allegra Levy; Justin Purtil
 - Tomli Jazz 8, 11 pm \$10
- Swingadelic
 - Swing 46 8:30 pm
- Alan Rosenthal Trio
 - Cleopatra's Needle 8 pm
- Hendrik Meurkens
 - Eats Restaurant 8:30 pm
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King with guest Bill Frisell
 - Allen Room 7:30, 9:30 pm \$55-65
- ★Dick Hyman/Ken Peplowski Duo
 - Jazz at Kitano 8, 10 pm \$25

- Russell Malone Quartet with Rick Germanson, Gerald Cannon, Willie Jones III
 - Smoke 7, 9, 10:30 pm \$35
- Lafayette Harris Group; Alex Graham Quartet; Philip Harper
 - Smalls 7:30, 10:30 pm 1 am \$20
- Juilliard Jazz Quartet: Ron Carter, Ron Blake, Frank Kimbrough, Carl Allen
 - Dizzy's Club 7:30, 9:30 pm \$45
 - Dizzy's Club 11 pm \$20
- Peter and Will Anderson Quintet
 - Dizzy's Club 11 pm \$20
- ★Eric Harland's Voyager with Taylor Eigsti, Julian Lage, Walter Smith III, Harish Raghavan
 - Jazz Standard 7:30, 9:30, 11:30 pm \$30
 - Blue Note 8, 10:30 pm \$45
- ★Al DiMeola/Gonzalo Rubalcaba
 - Blue Note 8, 10:30 pm \$45
- Kevin Eubanks with Bill Pierce, Rene Camacho, Nate Smith
 - Birdland 8:30, 11 pm \$30-40
- ★Jeff Ballard Fairgrounds with Eddie Henderson, Kevin Hays, Jeff Parker, Larry Grenadier
 - Village Vanguard 8:30, 10:30 pm \$25
- Jon Madof's Zion 80 with Greg Wall, Frank London, Jessica Lurie, Zach Mayer, Yoshie Fruchter, Aram Bajakian, Shanir Blumenkranz, Brian Marsella, Rich Stein, Marlon Sobol, Yuval Lion
 - The Stone 10 pm \$10
 - The Bar on Fifth 8 pm
- Antonio Ciacca
 - The Bar on Fifth 8 pm
- Matt Heister Band
 - Shrine 6 pm
- Women in Jazz Festival with guest Melba Joyce
 - Saint Peter's 1 pm \$25
- Daniela Schaechter Trio; Brooks Hartell Trio; Virginia Mayhew Quartet
 - The Garage 12, 6, 10:30 pm



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Sunday, April 14

- ★ **Keystone Komer Presents Hitting The Jug - Music of Gene Ammons:** Jerry Weldon, Harold Mabern, Ray Drummond, Joe Farnsworth
Iridium 8, 10 pm \$35
- ★ **Bibi Ferreira and Orchestra**
Alice Tully Hall 8 pm \$40-75
- ★ **Charnett Moffet solo**
Joe's Pub 9:30 pm \$15
- ★ **Mimi Jones/Arco Iris Sandoval Project; Sebastian Ammann with Michaël Attias, Noah Garabedian, Nathan Ellman-Bell**
ShapeShifter Lab 7, 9:30 pm
- ★ **Azande "Drummin" Cummings and the 2013 Ase' Jazz Band with Yuki Yamaguchi, Herb Lewis, Shelly Spruill**
Metropolitan Room 11:30 pm \$20
- ★ **CadenceFest: Attention Screen:** Liam Sillery, Bob Reina, Chris Jones, Mark Flynn; Jack DeSalvo Group with Matt Lavelle, Tom Cabrera; David Haney/Blaise Siwula
ABC No-Rio 7 pm \$5
- ★ **Split Cycle:** Samuel Blais, Akira Ishiguro, Nicolas Letman-Burtinovic, Jeff Davis
55Bar 10 pm
- ★ **Tom Blatt with Andy O'Neil, Charles Ramsey, Michele Smith; Parias Ensemble:** Jessica Pavone, Vasko Dukovski, Brett Sroka, Luis Ianes, Daniel Reyes Llinás
The Firehouse Space 8, 9:30 pm \$10
- ★ **Nacho Arimany with Robert Rodruquez, Michael O'Brien, Julio Botti**
Cornelia Street Café 8:30 pm \$10
- ★ **Hendrik Meurkens**
Eats Restaurant 7:30 pm
- ★ **Alberto Pibiri solo**
The Bar on Fifth 8 pm
- ★ **Nolan Marsh Trio with Isaac Sleanor, Cole Davis; Jeff Richiardi Quartet;** Arun Luthra Quartet with Mike Eckroth, Thomson Kneeland, Jordan Perlson
Somethin' Jazz Club 5, 7, 9 pm \$10
- ★ **Brett Walberg**
Shrine 8 pm
- ★ **Juilliard Jazz Quartet:** Ron Carter, Ron Blake, Frank Kimbrough, Carl Allen
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Eric Harland's Voyager with Taylor Eigsti, Julian Lage, Walter Smith III, Harish Raghavan**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Al DiMeola/Gonzalo Rubalcaba**
Blue Note 8, 10:30 pm \$45
- ★ **Jeff Ballard Fairgrounds with Eddie Henderson, Kevin Hays, Jeff Parker, Larry Grenadier**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Jon Madof's Zion 80 with Greg Wall, Frank London, Jessica Lurie, Zach Mayer, Yoshie Fruchter, Aram Bajakian, Shanir Blumenkranz, Brian Marsella, Rich Stein, Marlon Sobol, Yuval Lion**
The Stone 8, 10 pm \$10
- ★ **Philip Greenief/Ingrid Laubrock**
Downtown Music Gallery 6 pm
- ★ **Deanna Witkowski Quartet**
Saint Peter's 5 pm
- ★ **Central Brooklyn Jazz Festival: Steve Cronin and Trio**
Two Steps Down 6 pm
- ★ **Ras Moshe, Michael Moss, Daniel Carter, Dave Ross, Charles Downs**
Brecht Forum 5, 6 pm
- ★ **Regina Carter Reverse Thread Quintet**
Abyssinian Baptist Church 4 pm \$20
- ★ **Michael Blanco Group**
Smalls 4 pm \$20
- ★ **Frank Sinatra School of the Arts Jazz Ensemble**
Jazz Standard 2 pm
- ★ **Jana Herzen with Charnett Moffett**
Blue Note 12:30, 2:30 pm \$29.50
- ★ **Roz Corral Trio with Paul Meyers, Boris Kozlov**
North Square Lounge 12:30, 2 pm

Monday, April 15

- ★ **Borah Bergman Memorial**
Saint Peter's 7:30 pm
- ★ **Julian Lage Quartet with Dan Blake, Larry Grenadier, Eric Harland**
Dizzy's Club 7:30, 9:30 pm \$25
- ★ **Catherine Russell with Matt Munisteri, Jon Erik-Kellso, Dan Block, Mark Shane, Marion Felder**
Symphony Space Peter Jay Sharp Theatre 7:15 pm \$35
- ★ **Mingus Big Band**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Ralph Peterson Berklee Sextet with Daniel Ko, Torner Ron, Davis Whitfield, Anthony Tóth, Erena Terakubo, Kazuhiro Odagiri, Jared Mulcahy**
Blue Note 8, 10:30 pm \$15
- ★ **Peter Bernstein solo; Aaron Parks Trio; Spencer Murphy**
Smalls 7:30, 10 pm 12:30 am \$20
- ★ **Jazzmeia Horn Quartet**
Metropolitan Room 11:30 pm \$20
- ★ **International Orange: Todd Isler, Phelps, Gaku Takanashi, Adrian Mira Group**
ShapeShifter Lab 8:15, 9:30 pm \$10
- ★ **Peter and Will Anderson Group**
The Bar on Fifth 8 pm
- ★ **New Yorkestra**
Tea Lounge 9, 10:30 pm
- ★ **Sean Sonderegger Ensemble with Areni Agbabian, Harvey Valdés, Greg Chudzik, Joe Hertenstein; Cat Toren/Javier Moreno Collective with Michaël Attias, Nathan Ellman-Bell; Eva Novoa Trio**
Sycamore 8, 9, 10 pm
- ★ **Linda Cialfo Trio with John Hart, Harvie S**
Bar Next Door 8:30, 10:30 pm \$12
- ★ **Hiromi Suda**
Zinc Bar 7 pm
- ★ **Yoo Sun Nam**
Tomi Jazz 8 pm \$10
- ★ **Howard Williams Jazz Orchestra**
The Garage 7 pm
- ★ **Quentin Angus Quartet**
Shrine 6 pm

Tuesday, April 16

- ★ **Eddie Palmieri Septet with Jose Clausell, Vicente "Little Johnny" Rivero, Luques Curtis, Orlando Vega, Louis Fouche, Jonathan Powell**
54 Below 7, 9:15 pm \$25-35
- ★ **Slobber Pup: Jamie Saft, Joe Morris, Trevor Dunn, Balazs Pandi**
The Stone 8, 10 pm \$10
- ★ **John Scofield "Hollow Body Band" with Mike Stern, Ben Street, Bill Stewart**
Birdland 8:30, 11 pm \$30-40
- ★ **Richard Galliano/Christian Howes Quintet with Josh Nelson, George Delancey, Cedric Easton**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Vitaly Golovnev Group**
Dizzy's Club 11 pm \$10
- ★ **Wayne Escoffery Quintet with Rachel Z, Orrin Evans, Hans Glawischnig, Jason Brown**
Jazz Standard 7:30, 9:30 pm \$20
- ★ **Gerald Clayton Trio with Joe Sanders, Justin Brown**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Hiromi: The Trio Project with Anthony Jackson, Simon Phillips**
Blue Note 8, 10:30 pm \$35
- ★ **Jenny Werner NYU Ensemble; Chant: Gilad Hekselman, Johannes Weidenmueller, John Hatfield, Billy Drewes, Kenny Werner**
ShapeShifter Lab 7, 8, 9:30 pm
- ★ **Juilliard Jazz Ensembles**
Paul Hall 8 pm
- ★ **The New Mellow Edwards: Curtis Hasselbring, Chris Speed, Trevor Dunn, John Hollenbeck,; Crop Duster: Curtis Macdonald, James Carney, Noah Garabedian, Devin Gray**
Korzo 9, 10:30 pm
- ★ **Spike Wilner solo; Smalls Legacy Band: Josh Evans, Theo Hill, Frank Lacy; Kyle Poole and Friends**
Smalls 7, 9:30 pm 12 am \$20
- ★ **Ben Holmes, Curtis Hasselbring, Matt Pavolka, Vinnie Sperrazza**
Barbès 7 pm \$10
- ★ **Nina Hennessey The Love Project with Don Rebic, Jeff Ganz, Ray Marchica**
Metropolitan Room 7 pm \$20
- ★ **Angelo Di Loreto solo**
Jazz at Kitano 8 pm
- ★ **Joelle Lurie and The Pinehurst Trio with Nick Consol, Ben Gallina, Conor Meehan; Voxify: Gian Slater with Chris Hale, Barney Mcall, Ben Vanderwal; Nicky Schrire with Fabian Almazan, Sam Anning, Jake Goldbas, Ben Wendel**
Cornelia Street Café 6, 8:30, 10 pm \$10
- ★ **Tom Tallitsch Trio with Jared Gold, Rudy Royston**
Bar Next Door 8:30, 10:30 pm \$12
- ★ **French Exchange Student Groups NYC Bahai Center 8, 9:30 pm \$15**
- ★ **Morrie Louden Group with Andrew Gould, Eitan Kenner, Brad Koegel; Dorian Wallace Big Band with Cam Collins, Lynn Ligammani, 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 7, 9 pm \$10

- ★ **Greg Merritt**
Tomi Jazz 8 pm \$10
- ★ **Michael Gallant's Completely with Linda Oh**
The Underground Lounge 7 pm \$5
- ★ **Sruli and Lisa Family Band**
Stephen Wise Free Synagogue 7:30 pm \$15
- ★ **Larry Corban; Casimir Liberski**
Shrine 6, 8 pm
- ★ **Peter and Will Anderson Group**
The Bar on Fifth 8 pm
- ★ **Ray Blue Quartet**
The Garage 6:30 pm

Wednesday, April 17

- ★ **Burning Genitals: Jamie Saft solo; Gerald Fletcher Memorial Grindcore Explosion: Jamie Saft, Balazs Pandi, Dylan Walker**
The Stone 8, 10 pm \$10
- ★ **Tommy Campbell's "Vocal Eyes" with Miles Griffith, Carolyn Leonhart, Ben Sher, Harvie S**
Smoke 7, 9, 10:30 pm
- ★ **Sam Newsome Solo and Duo with Jim Black**
Zürcher Studio 7:30 pm \$10
- ★ **Ideal Bread: Josh Sinton, Kirk Knuffke, Stephan Crump, Tomas Fujiwara**
Barbès 8 pm \$10
- ★ **Tyshawn Sorey Quartet with Masabumi Kikuchi, Todd Neufeld, Thomas Morgan and guest Jacob Garchik**
Greenwich House Music School 8 pm \$15
- ★ **Diego Urcola Group; John Raymond Group**
Smalls 9:30 pm 12 am \$20
- ★ **Anna Webber's Percussive Mechanics with Oscar Noriega, Matt Mitchell, Patricia Franceschy, Adam Hopkins, Kate Pittman, Devin Gray**
Cornelia Street Café 8:30 pm \$10
- ★ **Miles Davis' On The Corner: MSM Chamber Jazz Ensemble with guest Dave Liebman**
Borden Auditorium 7:30 pm \$12
- ★ **Andrea Veneziani Trio**
Jazz at Kitano 8, 10 pm \$10
- ★ **Cheryl Pyle/Nicolas Letman-Burtinovic; The Red Microphone: John Pietaro, Ras Moshe, Rocco John Iacovone, Nicolas Letman-Burtinovic; Nick Gianni's Evolution**
ZirZamin 8 pm
- ★ **Terry Vakirtzoglou Quartet with Tuomo Uusitalo, George Kostopoulos, Joao Motta**
Somethin' Jazz Club 9 pm \$10
- ★ **David Engelhard**
Tomi Jazz 8 pm \$10
- ★ **John Scofield "Hollow Body Band" with Mike Stern, Ben Street, Bill Stewart**
Birdland 8:30, 11 pm \$30-40
- ★ **Richard Galliano/Christian Howes Quintet with Josh Nelson, George Delancey, Cedric Easton**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Vitaly Golovnev Group**
Dizzy's Club 11 pm \$10
- ★ **Wayne Escoffery Quintet with Rachel Z, Orrin Evans, Hans Glawischnig, Jason Brown**
Jazz Standard 7:30, 9:30 pm \$20
- ★ **Gerald Clayton Trio with Joe Sanders, Justin Brown**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Hiromi: The Trio Project with Anthony Jackson, Simon Phillips**
Blue Note 8, 10:30 pm \$35
- ★ **Nina Hennessey The Love Project with Don Rebic, Jeff Ganz, Ray Marchica**
Metropolitan Room 7 pm \$20
- ★ **Peter and Will Anderson Group**
The Bar on Fifth 8 pm
- ★ **John Chin Trio**
The Garage 6:30 pm
- ★ **Natalie Galey**
Shrine 6 pm
- ★ **Melissa Hamilton/Ratzo Harris**
Saint Peter's 1 pm \$10

Thursday, April 18

- ★ **Jamie Saft solo; Jerry Granelli/Jamie Saft Duo**
The Stone 8, 10 pm \$10
- ★ **Harlem Resonance Festival: Joe Temperley Celebrates Duke Ellington**
Symphony Space Leonard Nimoy Thalia 8 pm \$40
- ★ **Central Brooklyn Jazz Festival: Arturo O'Farrill and the Brooklyn College Jazz Ensemble with guest Papo Vazquez**
Brooklyn College Studio 312 Roosevelt 7 pm
- ★ **Steve Wilson Quintet with Alex Sipiagin, George Cables, Larry Grenadier, Ulysses Owens Jr.**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **The Claudia Quintet: John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Chris Tordini**
Cornelia Street Café 8:30 pm \$10
- ★ **Sirius Quartet with guest Uri Caine**
The Jazz Gallery 9, 10:30 pm \$15
- ★ **Ben Monder Trio with Joe Martin, Adam Cruz**
Bar Next Door 8:30, 10:30 pm \$12
- ★ **Tomas Fujiwara Red Carpet Trio with Loren Stillman, Matt Pavolka**
Ibeam Brooklyn 8:30 pm \$10
- ★ **Daryl Sherman Trio**
Jazz at Kitano 8, 10 pm \$10
- ★ **Karl Berger's Improvisers Orchestra; Alon Nechushtan Quartet**
ShapeShifter Lab 9, 10 pm
- ★ **Chris Dingman**
The Firehouse Space 8 pm \$10
- ★ **Matt Heister Trio with Jeong Parker, Casey Dodd; Cristina Morrison with Peter Brainin, Misha Piatigorsky, Marcus McLaurine, Willard Dyson**
Somethin' Jazz Club 7 pm \$10-20
- ★ **Champion Fulton Trio**
Cleopatra's Needle 7 pm
- ★ **Dre Barnes Trio**
The Garage 7 pm
- ★ **Diego Urcola Group; Carlos Abadie Group with Joe Sucato, Peter Zak, Clovis Nicolas, Luca Santaniello**
Smalls 9:30 pm 12 am \$20
- ★ **John Scofield "Hollow Body Band" with Mike Stern, Ben Street, Bill Stewart**
Birdland 8:30, 11 pm \$30-40
- ★ **Richard Galliano/Christian Howes Quintet with Josh Nelson, George Delancey, Cedric Easton**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Vitaly Golovnev Group**
Dizzy's Club 11 pm \$10
- ★ **Gerald Clayton Trio with Joe Sanders, Justin Brown**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Hiromi: The Trio Project with Anthony Jackson, Simon Phillips**
Blue Note 8, 10:30 pm \$35
- ★ **Peter and Will Anderson Group**
The Bar on Fifth 8 pm

Friday, April 19

- ★ **Harlem Resonance Festival: Jazzmobile Big Band led by Jimmy Heath**
Symphony Space Peter Jay Sharp Theatre 8 pm \$45
- ★ **Jamie Saft's New Zion Trio with Brad Jones, Craig Santiago**
The Stone 8, 10 pm \$10
- ★ **Diana Krall**
Beacon Theatre 8 pm \$75-125
- ★ **Kings of the Crescent City: Victor Goines Ensemble with Marcus Printup, Kenny Rampton, Chris Crenshaw, Don Vappie, Reginald Veal**
Rose Hall 8 pm \$30-120
- ★ **John Eckert Group; Ralph LaLama's Bop-Juice with David Wong, Clifford Barbaro; Jeremy Manasia Trio**
Smalls 7:30, 10 pm 1 am \$20
- ★ **Jim Snidero Quartet with Paul Bollenback, Linda Oh, Rudy Royston**
Jazz at Kitano 8, 10 pm \$25
- ★ **Larry Carlton Quartet**
BB King's Blues Bar 8 pm \$40
- ★ **Roland Vazquez Big Band; Todd Clouser's A Love Electric with Cody McKinney, Tim Kuhl, Cyro Baptista**
ShapeShifter Lab 8, 9:30 pm \$10
- ★ **Central Brooklyn Jazz Festival: Ray Abrams Big Band**
Jazz 966 8, 10m \$15
- ★ **Lucas Pino Trio with Ugonna Okegwo, Colin Stranahan**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ **Catherine Schneider/Takeshi Asai**
Faust Harrison Pianos 8 pm
- ★ **Laila and Smitty: Kenny Warren, Myk Freedman, Jeremiah Lockwood, Noah Garabedian, Carlo Costa**
Brooklyn LaunchPad 9 pm
- ★ **Glenn White**
ZirZamin 9 pm
- ★ **Sean Clapis Band with Nick Roseboro, Tim Norton, Jay Sawyer**
Somethin' Jazz Club 11 pm \$10
- ★ **Kayo Hiraki solo**
Tomi Jazz 9 pm \$10
- ★ **Soils Puoane Organ Trio**
Cleopatra's Needle 8 pm
- ★ **Steve Wilson Quintet with Alex Sipiagin, George Cables, Larry Grenadier, Ulysses Owens Jr.**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Steve Turre Quintet with Billy Harper, Larry Willis, Buster Williams, Dion Parson**
Smoke 7, 9, 10:30 pm \$35

- ★ **The Claudia Quintet: John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Chris Tordini**
Cornelia Street Café 9, 10:30 pm \$15
- ★ **John Scofield "Hollow Body Band" with Mike Stern, Ben Street, Bill Stewart**
Birdland 8:30, 11 pm \$30-40
- ★ **Richard Galliano/Christian Howes Quintet with Josh Nelson, George Delancey, Cedric Easton**
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Vitaly Golovnev Group**
Dizzy's Club 11 pm \$20
- ★ **Gerald Clayton Trio with Joe Sanders, Justin Brown**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Hiromi: The Trio Project with Anthony Jackson, Simon Phillips**
Blue Note 8, 10:30 pm \$35
- ★ **Peter and Will Anderson Group**
The Bar on Fifth 8 pm
- ★ **Ben Benack Quartet; Hot House**
The Garage 6, 10:30 pm

Saturday, April 20

- ★ **Hugh Masekela**
Schimmel Center for the Arts 7:30 pm \$30-55
- ★ **Darcy James Argue's Secret Society**
BAMCafé 9 pm
- ★ **Kong Nay solo and with guests Ben Allison, Marc Ribot, Rudy Royston**
Asia Society 8 pm \$25
- ★ **Central Brooklyn Jazz Festival: Ted Daniel International Brass and Membrane Corps with Charles Burnham, Joseph Daley, Newman Taylor Baker**
Sistas' Place 9, 10:30 pm \$25
- ★ **Arturo O'Farrill Trio**
Ginny's Supper Club 8, 10:30 pm \$15
- ★ **Matana Roberts; Keiji Haino; Loren Connors**
Whitney Museum 8 pm
- ★ **Little Women: Travis Laplante, Darius Jones, Andrew Smiley, Jason Nazary; Mick Barr solo**
92Y/Tribeca 9 pm \$20
- ★ **Jeremiah Cymerman solo**
Silent Barn 9 pm
- ★ **Michael Marcus and Magic Door with Aruan Ortiz, Rashaan Carter, Jay Rosen, Chad Taylor**
Brecht Forum 8 pm \$15
- ★ **John di Martino Trio with Boris Kozlov, Shinnosuke Takahashi and guests**
Jazz at Kitano 8, 10 pm \$25
- ★ **Warren Vaché, Marion Cowings**
Jazz at Kitano 8, 10 pm \$25
- ★ **Louis Armstrong Tribute: "Hot Lips" Joey Morant and Catfish Stew**
BB King's Blues Bar 8 pm \$20
- ★ **Luiz Simas; Kay Matsukawa**
Metropolitan Room 9:30, 11:30 pm \$20
- ★ **Ed Cherry Trio with Pat Bianchi, Chris Beck**
Bar Next Door 7:30, 9:30, 11:30 \$12
- ★ **Will Arvo Trio with Max Johnson, Lou Grassi**
Ibeam Brooklyn 8:30 pm \$10
- ★ **LathanFlinAli: Lathan Hardy, Sean Ali, Flin van Hermmen; Carl Testa solo**
Prospect Series 8 pm \$10
- ★ **Linda Presgrave Quartet with Stan Chovnick, Fred Weidenhammer, Seiji Ochiai; Gary Fogel Lagtet with Jonathan Saraga, Matt Chiasson, Josh Holcomb, Daro Behroozi, Harry Miller, Brian Questa; Noshir Mody Quintet with Tsuyoshi Niwa, Carmen Staaf, John Lenis, Yutaka Uchida**
Somethin' Jazz Club 5, 7, 9 pm \$10
- ★ **Momoi Hironori; Jeron White**
Tomi Jazz 8, 11 pm \$10
- ★ **Kayo Hiraki Trio**
Cleopatra's Needle 8 pm
- ★ **Champlan Fulton**
Eats Restaurant 8:30 pm
- ★ **Jamie Saft's New Zion Trio with Brad Jones, Craig Santiago and guest H.R.**
The Stone 8, 10 pm \$10
- ★ **Kings of the Crescent City: Victor Goines Ensemble with Marcus Printup, Kenny Rampton, Chris Crenshaw, Don Vappie, Reginald Veal**
Rose Hall 8 pm \$30-120
- ★ **David Schnitter Quartet; Ralph LaLama's Bop-Juice with David Wong, Clifford Barbaro; Philip Harper**
Smalls 7:30, 10 pm 1 am \$20
- ★ **Steve Wilson Quintet with Alex Sipiagin, George Cables, Larry Grenadier, Ulysses Owens Jr.**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Steve Turre Quintet with Billy Harper, Larry Willis, Buster Williams, Dion Parson**
Smoke 7, 9, 10:30 pm \$35
- ★ **Deborah Latz with Jon Davis, Zach Brock, Ray Parker, Willard Dyson**
Cornelia Street Café 6 pm
- ★ **The Claudia Quintet: John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Chris Tordini**
Cornelia Street Café 9, 10:30 pm \$15
- ★ **John Scofield "Hollow Body Band" with Mike Stern, Ben Street, Bill Stewart**
Birdland 8:30, 11 pm \$30-40
- ★ **Richard Galliano/Christian Howes Quintet with Josh Nelson, George Delancey, Cedric Easton**
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Vitaly Golovnev Group**
Dizzy's Club 11 pm \$20
- ★ **Gerald Clayton Trio with Joe Sanders, Justin Brown**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Hiromi: The Trio Project with Anthony Jackson, Simon Phillips**
Blue Note 8, 10:30 pm \$35
- ★ **Peter and Will Anderson Group**
The Bar on Fifth 8 pm
- ★ **Ryoko Fujimoto**
Shrine 6 pm
- ★ **Alex Layne Trio; Mark Marino Trio**
The Garage 12, 6 pm
- ★ **Central Brooklyn Jazz Festival: Jazz! The Women's Point of View: Cynthia Holiday, Azania, Bertha Hope, Nikita White, Renee Manning, Monique Ngozi Nri**
Skylight Gallery 1 pm \$10

Sunday, April 21

- ★ **Tri-Centric Orchestra**
Roulette 8 pm \$15
- ★ **Jean Rohe and the End of the World with Richie Barshay, James Shipp, Rogério Boccato, Liam Robinson, Ilusha Tsinadze, Skye Steele; Petr Cancura's Down Home**
ShapeShifter Lab 8:15, 9:30 pm \$10
- ★ **FluidDensity: Tonino Miano/Brian Groder**
The Firehouse Space 8 pm \$10
- ★ **Han-earl Park Ensemble; Elliott Levin, Denis Beuret, Gene Janas**
ABC No-Rio 7 pm \$5
- ★ **Jon Davis solo**
The Bar on Fifth 8 pm
- ★ **Jon Roche Trio; Marianne Solivan Duo; Dmitry Baevsky Quartet**
Smalls 4, 7:30, 11 pm \$20
- ★ **Mauricio Maestro**
Cornelia Street Café 8:30 pm \$10
- ★ **Out of Your Head: Jacob Teichrow, Harvey Valdes, Will McEvoy, Noel Brennan; Danny Gouker, Dustin Carlson, Noah Garabedian, Carlo Costa**
The Backroom 9:30, 11 pm
- ★ **Swingadelic**
Swing 46 8:30 pm
- ★ **Ralph LaLama Quintet with Nicole Pasternak, Helmut Kagerer, Rusty Holloway, Bernd Reiter; Steve Kaiser Quartet with Kevin Golden, George Cotten, Matt Garrity**
Somethin' Jazz Club 7, 9 pm \$10-15
- ★ **Champion Fulton**
Eats Restaurant 7:30 pm
- ★ **Jamie Saft's New Zion Trio with Brad Jones, Craig Santiago; Kingston Yard: Jamie Saft, Craig Santiago and guests**
The Stone 8, 10 pm \$10
- ★ **Steve Wilson Quintet with Alex Sipiagin, George Cables, Larry Grenadier, Ulysses Owens Jr.**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Richard Galliano/Christian Howes Quintet with Josh Nelson, George Delancey, Cedric Easton**
Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Gerald Clayton Trio with Joe Sanders, Justin Brown**
Village Vanguard 8:30, 10:30 pm \$25
- ★ **Hiromi: The Trio Project with Anthony Jackson, Simon Phillips**
Blue Note 8, 10:30 pm \$35
- ★ **Stan Killian Evoke Quintet with Ben Monder, Benito Gonzales, Corcoran Holt, McClerty Hunter and guest**
55Bar 6 pm
- ★ **Dave Ross; Elliott Levin/Denis Beuret**
Downtown Music Gallery 6 pm
- ★ **Patrick Poladian Trio**
Saint Peter's 5 pm
- ★ **Juilliard Jazz Brunch**
Blue Note 12:30, 2:30 pm \$29.50
- ★ **Jane Irving Trio with Ron Affif, Kevin Hailey**
North Square Lounge 12:30, 2 pm
- ★ **Lou Caputo Quartet; David Coss Quartet**
The Garage 11:30 am 7 pm

Monday, April 22

- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Maceo Parker Blue Note 8, 10:30 pm \$35
- Purchase Jazz Orchestra with guest **Steve Wilson** Dizzy's Club 7:30, 9:30 pm \$30
- ★Adam Rudolph's GO: Organic Orchestra ShapeShifter Lab 8 pm \$15
- ★Peter Bernstein solo; Ari Hoenig Trio with Gilad Hekselman, Orlando Le Fleming; Spencer Murphy Smalls 7:30, 10 pm 12:30 am \$20
- Adam Schneit Band with Sean Moran, George Schuller, David Ambrosio; Heavy Merge: Russ Lossing, Jason Rigby, Jeff Davis Sycamore 8, 9:30 pm
- ★Organik Vibe Trio: Dave Samuels, Ron Oswanski, Marko Marcinko 55Bar 7 pm
- Josh Shneider's Love Speaks Orchestra Tea Lounge 9, 10:30 pm
- The Magic Trio: Chris McNulty, Paul Bollenback, Ugonna Okegwo Bar Next Door 8:30, 10:30 pm \$12
- Emily Braden Zinc Bar 7 pm
- Kristen Lee Tomi Jazz 8 pm \$10
- Antonio Ciacca The Bar on Fifth 8 pm
- Kyle Athayde Big Band The Garage 7 pm

Tuesday, April 23

- ★Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, David Bryant, Anthony Tidd, Sean Rickman and guests The Stone 8, 10 pm \$10
- Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Dana Hall Village Vanguard 8:30, 10:30 pm \$25
- Yellowjackets: Russell Ferrante, Bob Mintzer, Felix Pastorius, William Kennedy Birdland 8:30, 11 pm \$30-40
- ★Maceo Parker Blue Note 8, 10:30 pm \$35
- Greg Lewis' Organ Monk with Reggie Woods, Riley Mullins, Jeremy 'Bean' Clemons Dizzy's Club 7:30, 9:30 pm \$30
- Evan Sherman Group Dizzy's Club 11 pm \$10
- Osmany Paredes solo Jazz Standard 7:30, 9:30 pm \$20
- Gary Morgan and Panamericana with Seneca Black, John Walsh, Andy Gravish, John Bailey, Noah Bless, Matt McDonald, Mark Miller, Max Seigel, Chris Komer, Andrew Fierova, Norbert Stachel, Matt Hong, Tim Armacost, Quinsin Nachoff, Paul Nedzela, Bob Quaranta, David Ambrosio, Ray Marchica, Carlos Maldonado, Richard Boukas NYC Baha'i Center 8, 9:30 pm \$15
- Kenny Werner NYU Ensemble: Kenny Werner Quintet with Benjamin Koppel, Gilad Hekselman, Johannes Weidenmueller, Ari Hoenig ShapeShifter Lab 7, 8, 9:30 pm \$10
- Spike Wilner solo; Smalls Legacy Band: Josh Evans, Theo Hill, Frank Lacy; Kyle Poole and Friends Smalls 7, 9:30 pm 12 am \$20
- Marcus Goldhaber Iridium 8, 10 pm \$25
- ★Adam Nussbaum 3 with Ohad Talmor, Nate Radley; Alexis Marcelo Quartet with Jonathan Moritz, Peter Bitenc, Mike Pride Korzo 9, 10:30 pm
- Aural Dystopia: Tom Blancarte; Marc Edwards' Slipstream Time Travel; Briggan Krauss' Han Blasts Panel; Stuart Popejoy JACK 8 pm \$10
- Anita O'Day Tribute: Vicki Burns and Quartet with Leonard Thompson, Ed MacEachen, Tom Hubbard, Phil Stewart Metropolitan Room 7 pm \$20
- Fulminate Trio: Michael Evans, Ken Filiano, Anders Nilsson and guest Scott Robinson The Backroom 10 pm \$10
- Benjamin Scheuer; Jean Rohe Cornelia Street Café 8:30, 10 pm \$10
- Gabrielle Stravelli 2nd Floor at Clinton 8, 9:30 pm
- Tantshoysz Stephen Wise Free Synagogue 7:30 pm \$15
- Nate Birkey 55Bar 7 pm
- Caleb Curtis Trio with Adrian Moring, EJ Strickland Bar Next Door 8:30, 10:30 pm \$12
- Ali Carter with Matt Baker, John Gray Somethin' Jazz Club 9 pm \$10
- Kevin Wang Tomi Jazz 8 pm \$10
- Antonio Ciacca The Bar on Fifth 8 pm
- Benjamin Drazen Group The Garage 6:30 pm

Wednesday, April 24

- ★Peter Evans' Zebulon Trio with John Hébert, Kassa Overall Cornelia Street Café 8:30 pm \$10
- Elegant Ellington: Michael Feinstein, Kurt Elling, Brianna Thomas, Jerron "Blind Boy" Paxton, Tedd Firth and guests Allen Room 7, 9 pm \$55-65
- ★4 Generations of Miles: Jimmy Cobb, Sonny Fortune, Buster Williams, Mike Stern Iridium 8, 10 pm \$35
- Grant Stewart Quartet with Tardo Hammer, John Webber, Philip Stewart Dizzy's Club 7:30, 9:30 pm \$30
- Evan Sherman Group Dizzy's Club 11 pm \$10
- Ben Sidran with Will Bernard, John Ellis, Leo Sidran, Tim Luntzel, Moses Patrou Jazz Standard 7:30, 9:30 pm \$20
- Connie Crothers/Jessica Jones; Music and Meditation: Blaise Siwula, Ken Silverman, Josh Morris, Giancarlo Mazzu, Luciano Troja; Lars Graugaard with Jean-Michel Pilc ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- Hot & Cold: Aaron Dugan, Anders Nilsson, Sean Conly, Tim Keiper Barbès 8 pm \$10
- Chris Bergson Band with Jay Collins, Craig Dreyer, Matt Clohesy, Tony Leone Smoke 7, 9, 10:30 pm
- Seung Hee Group; Curtis Hasselbring, Kirk Knuffke, Simon Jermyn, Vinnie Sperrazza Seeds 8:30, 10 pm
- George Burton Group; Craig Wuepper's Earsight Smalls 9:30 pm 12 am \$20
- Hot Sardines: Evan "Bibs" Palazzo, Miz Elizabeth, "Fast Eddy" Francisco, Jason Prover, Nick Myers, Peter Anderson, Joe McDonough, Josh Holcomb, Evan "Sugar" Crane, Alex Rademan, Kevin McDonald, Bob Parins, Pete Lancot Rockwood Music Hall 7 pm \$12
- Daniel Smith's Bassoon & Beyond Jazz at Kitano 8, 10 pm \$10
- Tal Gur Quartet Somethin' Jazz Club 7 pm \$10
- Miki Yamanaka Tomi Jazz 8 pm \$10
- ★Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, David Bryant, Anthony Tidd, Sean Rickman and guests The Stone 8, 10 pm \$10
- Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Dana Hall Village Vanguard 8:30, 10:30 pm \$25
- Yellowjackets: Russell Ferrante, Bob Mintzer, Felix Pastorius, William Kennedy Birdland 8:30, 11 pm \$30-40
- Maceo Parker Blue Note 8, 10:30 pm \$35
- Antonio Ciacca The Bar on Fifth 8 pm
- Rob Edwards Quartet The Garage 6:30 pm
- ★Gene Bertoncini/Michael Moore Saint Peter's 1 pm \$10

Thursday, April 25

- ★Celebrating Duke Ellington: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Hall 8 pm \$30-120
- ★Catherine Russell with Matt Munisteri, Mark Shane, Lee Hudson, Mark McLean Dizzy's Club 7:30, 9:30 pm \$35
- Evan Sherman Group Dizzy's Club 11 pm \$10
- Christian Scott Sextet with Braxton Cook, Warren Wolf, Lawrence Fields, Vicente Archer, Corey Fonville Jazz Standard 7:30, 9:30 pm \$25
- Essentially Ellington Alumni All Stars David Rubenstein Atrium 7:30 pm
- ★Kevin Norton's Breakfast of Champignons with Esther Noh, Angelica Sanchez, JD Parran, Ehud Ettun, Kevin Norton Greenwich House Music School 8 pm \$10
- Mat Maneri Trio with Ed Schuller, Randy Peterson Cornelia Street Café 8:30 pm \$10
- Vadim Neselovskyi and Friends with Tammy Scheffer, Ronen Itzik, Daniel Foose and guests Jazz at Kitano 8, 10 pm \$10
- Colin Stranahan with Ben Monder, Pete Rende, Thomas Morgan; Sylvain Leroux Quatuor Créole with Karl Berger, Matt Pavolka, Sergio Décius ShapeShifter Lab 7, 9:30 pm \$10
- ★Ideal Bread: Josh Sinton, Kirk Knuffke, Adam Hopkins, Tomas Fujiwara; Sunshine Soldier: Brad Henkel, Dustin Carlson, Booker Stardrum; Vavatican: Nathaniel Morgan, Owen Stewart-Robertson, Weston Minissali, Booker Stardrum La Sala 8 pm \$10
- Eunice Newkirk Ginny's Supper Club 8, 10:30 pm \$15
- Mark Guiliana's Beat Music Rockwood Music Hall 10 pm
- Emilio Teubal The Firehouse Space 8 pm \$10
- ★Fay Victor with Anders Nilsson, Ratzo Harris, Jason Nazary 55Bar 7 pm
- D-istant3: Giancarlo Mazzu, Blaise Siwula, Luciano Troja Sapphire Lounge 7 pm
- Kevin McNeil Trio with Noriko Kamo, Tom Baker Bar Next Door 8:30, 10:30 pm \$12
- Randy Johnston's NYU Ensemble with Ethan Silverman, Nathaniel Vito, Ross Kratter, Henry Vaughn; Nelson Riveros Somethin' Jazz Club 7, 9 pm \$10
- Art Lillard Trio Cleopatra's Needle 7 pm
- Rick Stone Trio The Garage 7 pm
- Rodrigo Bonelli; The Ujima Jazz Collective Shrine 6, 10 pm
- Elegant Ellington: Michael Feinstein, Kurt Elling, Brianna Thomas, Jerron "Blind Boy" Paxton, Tedd Firth and guests Allen Room 7, 9 pm \$55-65
- ★4 Generations of Miles: Jimmy Cobb, Sonny Fortune, Buster Williams, Mike Stern Iridium 8, 10 pm \$35
- ★Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, David Bryant, Anthony Tidd, Sean Rickman and guests The Stone 8, 10 pm \$10
- Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Dana Hall Village Vanguard 8:30, 10:30 pm \$25
- Yellowjackets: Russell Ferrante, Bob Mintzer, Felix Pastorius, William Kennedy Birdland 8:30, 11 pm \$30-40
- ★Maceo Parker Blue Note 8, 10:30 pm \$35
- Antonio Ciacca The Bar on Fifth 8 pm

Friday, April 26

- ★Blues for Smoke: Annette Peacock Whitney Museum 6 pm
- Vincent Herring Quintet with Alex Sipiagin, Cyrus Chestnut, Brandi Disterheft, Carl Allen Smoke 7, 9, 10:30 pm \$35
- Arturo Sandoval Blue Note 8, 10:30 pm \$45
- ★Frank Sinatra School of the Arts Jazz Ensemble with guest Marvin Stamm Tony Bennett Concert Hall 7 pm \$15
- ★Central Brooklyn Jazz Festival: Bob Cunningham Jazz 966 8, 10m \$15
- Central Brooklyn Jazz Festival: Cynthia Holiday Sankofa Aban Bed & Breakfast 9 pm \$20
- Grant Stewart Quartet; Ehud Asherie Trio Smalls 7:30 pm 12 am \$20
- Mark Sherman Quintet with Bob Franceschini, Mitchel Forman, Jay Anderson, Adam Nussbaum Jazz at Kitano 8, 10 pm \$25
- Scott Wendholt/Adam Kolker Quartet with Ugonna Okegwo, Victor Lewis Cornelia Street Café 9, 10:30 pm \$15
- Dayna Stephens The Jazz Gallery 9, 10:30 pm \$20
- Shai Maestro; Camila Meza ShapeShifter Lab 8:15, 9:30 pm \$15
- Sheryl Bailey Trio with Ron Oswanski, Tim Horner Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Ron Dabney with Barry Levitt Trio; Shepley Metcalf sings Laura Nyro with Janice Friedman, Jim Whitney, Willard Dyson Metropolitan Room 7, 9:30 pm \$20
- Attention Screen: Bob Reina, Liam Sillery, Mark Flynn, Chris Jones The Firehouse Space 8 pm \$10
- Chip Shelton Quartet with Lou Volpe, Dwayne Cook Broadnax, David Patterson and guest Cleopatra's Needle 8 pm
- Eugene Marlow's Heritage Ensemble Nuyorican Poets Café 7:30 pm \$15
- Veronica Nunn and Trio with Travis Shook, Sean Conly, Willard Dyson; Somethin' Vocal with Scott Morgan, Phil Levy, Dawn Derow and Matt Baker Trio; The Grautet: Andrew Grau, Austin Day, Alessandro Fadini, Luke Markham Somethin' Jazz Club 7, 9, 11 pm \$10
- Lionelle Hamanaka solo Tomi Jazz 9 pm \$10
- Nick Moran Trio; Kevin Dorn and the BIG 72 The Garage 6, 10:30 pm
- ★Celebrating Duke Ellington: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Hall 8 pm \$30-120
- ★Catherine Russell with Matt Munisteri, Mark Shane, Lee Hudson, Mark McLean Dizzy's Club 7:30, 9:30 pm \$45
- Evan Sherman Group Dizzy's Club 11 pm \$20
- Christian Scott Sextet with Braxton Cook, Warren Wolf, Lawrence Fields, Vicente Archer, Corey Fonville Jazz Standard 7:30, 9:30, 11:30 pm \$30
- 4 Generations of Miles: Jimmy Cobb, Sonny Fortune, Buster Williams, Mike Stern Iridium 8, 10 pm \$35
- ★Steve Coleman and Five Elements with Jonathan Finlayson, Anthony Tidd, Sean Rickman The Stone 8, 10 pm \$20
- Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Dana Hall Village Vanguard 8:30, 10:30 pm \$25
- Yellowjackets: Russell Ferrante, Bob Mintzer, Felix Pastorius, William Kennedy Birdland 8:30, 11 pm \$30-40
- Antonio Ciacca The Bar on Fifth 8 pm
- Kendra Shank Group with Ben Monder, Dean Johnson, Tony Moreno 55Bar 6 pm
- A Small Dream In Red: Nora McCarthy/Jorge Sylvester Mid-Manhattan Library 6 pm

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Saturday, April 27

- ★ Tongues of Fire Choir: Amiri Baraka, Abiodun Oyewole, Rakim, Tariq Trotter, Craig Harris' Nation of Imagination and guests Regina Carter, Bobbi Humphrey, Wunmi, Vernon Reid, Liza Jessie Peterson Apollo Theater 8 pm \$25-45
- ★ Vijay Iyer: Solo, Trio, Sextet with Stephan Crump, Tyshawn Sorey, Steve Lehman, Mark Shim, Graham Haynes Zankel Hall 9:30 pm \$40-50
- ★ Queens Jazz OverGround Spring Fest: York College Big Band; Formula One: Amanda Monaco, Greg Ward, Sean Conly, Jeff Davis; Mark Wade Trio with Tim Harrison, Scott Neumann; Pannonia: Josh Deutsch, Mark Feldman, Mike Fahie, Gary Wang, Ronen Itzik; Darius Jones Big Gurl Trio with Adam Lane, Jason Nazary; James Spaulding with Amanda Monaco, Mark Wade, Brian Woodruff; Mike Baggetta Band with Jonathon Haffner, Matt Pavolka, Tommy Crane; Brian Woodruff Sextet with Lisa Parrott, Jacob Varmus, Mike Fahie, Sebastian Noelle, Kevin Thomas Flushing Town Hall 5 pm
- ★ Endangered Blood: Chris Speed, Oscar Noriega, Michael Formanek, Jim Black Comelia Street Café 9, 10:30 pm \$15 The Jazz Gallery 9, 10:30 pm \$20
- ★ Tyshawn Sorey
- ★ Central Brooklyn Jazz Festival: Greg Lewis and Organ Monk Sistat Place 9, 10:30 pm \$25
- Tammy McCann with Lafayette Harris, Lonnie Plaxico, Steve Wilson and guest Houston Person Ginny's Supper Club 8, 10:30 pm \$15
- Joe Magnarelli Quartet; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 7:30 pm 1 am \$20
- The Four Of Us: Traci Mann, Al Heyward, Jeff Sorg, Natalie Raimondi and Frank Owens Trio with Paul West, Greg Bufford Zeb's 7 pm \$15
- Cat Toren/Javier Moreno Collective with Nathan Ellman-Bell Ibeam Brooklyn 8:30 pm \$10
- Jon De Lucia's Luce Trio with Ryan Ferreira, Chris Tordini Sycamore 9 pm Nublu 11:30 pm
- Underground Horns
- Mark Cocheo Trio with Tyson Stubelek, Mark Zaleski Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Rob Fulton's Just Friends with Naimah Mustafa, Sheila Bees; Shepley Metcalf sings Laura Nyro with Janice Friedman, Jim Whitney, Willard Dyson Metropolitan Room 4, 7:30 pm \$20
- Reach Sextet: John Petrucci, Adam Machaskee, Peter Park, Jack Giannini, Will Macirowski, Jon Di Fiore; Deborah Latz with Jon Davis, Ray Parker, Willard Dyson; James Robbins Quintet with Christoph Huber, Nat Janoff, Tuomo Uusitalo, Charles Gould Somethin' Jazz Club 7, 9, 11 pm \$10
- Akemi Yamada; Sam Kulok Tomi Jazz 8, 11 pm \$10
- Hot Sardines Wiif's End 8 pm
- George Stella Trio Cleopatra's Needle 8 pm
- JaRon Eames Eats Restaurant 8:30 pm
- Vincent Herring Quintet with Alex Sipagin, Cyrus Chestnut, Brandi Disterheft, Carl Allen Smoke 7, 9, 10:30 pm \$35 Blue Note 8, 10:30 pm \$45
- Arturo Sandoval
- Mark Sherman Quintet with Bob Franceschini, Mitchel Forman, Jay Anderson, Adam Nussbaum Jazz at Kitano 8, 10 pm \$25
- ★ In The Spirit Of Miles, Beyond The Cellar Door: Ingrid Jensen, Jay Rodriguez, Amanda Ruzza, Jason Miles, Will Calhoun Tomi Jazz 12:30 am \$10
- ★ Celebrating Duke Ellington: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Hall 2, 8 pm \$30-120
- ★ Catherine Russell with Matt Munisteri, Mark Shane, Lee Hudson, Mark McLean Dizzy's Club 7:30, 9:30 pm \$45 Dizzy's Club 11 pm \$20
- Evan Sherman Group
- Christian Scott Sextet with Braxton Cook, Warren Wolf, Lawrence Fields, Vicente Archer, Corey Fonville Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ 4 Generations of Miles: Jimmy Cobb, Sonny Fortune, Buster Williams, Mike Stern Iridium 8, 10 pm \$35
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Anthony Tidd, Sean Rickman The Stone 8, 10 pm \$20
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Dana Hall Village Vanguard 8:30, 10:30 pm \$25
- Yellowjackets: Russell Ferrante, Bob Mintzer, Felix Pastorius, William Kennedy Birdland 8:30, 11 pm \$30-40
- Antonio Ciacca The Bar on Fifth 8 pm
- ★ Sazet Band; Kočani Orkestar Le Poisson Rouge 6:30 pm \$20
- ★ The Firehouse Festival: Levy Lorenzo; Curtis Hasselbring; The Guidonian Hand Trombone Quartet; Daryl Shaw; Lisa Dowling; Stuart Diamond/Don Slepian; Matthew Henning; Lars Graugaard; Robert Dick; The Emily Danger Band; Li'l Miss Dolemite The Firehouse Space 6 pm \$15
- Marsha Heydt Quartet; Champion Fulton Quartet; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm

Sunday, April 28

- Keystone Komer Presents: Abe Ovadia Quartet with Anthony Pocetti, Michael Feinberg, Shareef Taher Iridium 8, 10 pm \$25
- Frank Perowsky Big Band; Rachel Brotman ShapeShifter Lab 4, 8, 9:30 pm
- ★ Juan Pablo Arredondo Trio; D-istante3: Giancarlo Mazzu, Blaise Siwula, Luciano Troja ABC No-Rio 7 pm \$5
- Jon Davis solo The Bar on Fifth 8 pm
- Rose Bonanza's More Memories of Las Vegas; Alia Shawkat Metropolitan Room 4, 9:30 pm \$20
- Terry Vakirtzoglou Quartet with Tuomo Uusitalo, George Kostopoulos, Joao Motta Somethin' Jazz Club 9 pm \$10
- Eats Restaurant 7:30 pm
- JaRon Eames Blue Note 8, 10:30 pm \$45
- ★ Catherine Russell with Matt Munisteri, Mark Shane, Lee Hudson, Mark McLean Dizzy's Club 7:30, 9:30 pm \$35
- Christian Scott Sextet with Braxton Cook, Warren Wolf, Lawrence Fields, Vicente Archer, Corey Fonville Jazz Standard 7:30, 9:30 pm \$25
- ★ Steve Coleman and Five Elements with Jonathan Finlayson, Anthony Tidd, Sean Rickman The Stone 8, 10 pm \$20
- Terrell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Dana Hall Village Vanguard 8:30, 10:30 pm \$25
- Mat Maneri solo 61 Local 6 pm
- Leo Ciesa solo; Jesse Dulman/Jason Candler Downtown Music Gallery 6 pm
- Marco Albonetti and Terra Madre Saint Peter's 5 pm
- ★ Central Brooklyn Jazz Festival: Wycliffe Gordon Quartet with Aaron Diehl, Corcoran Holt, Alvin Atkinson, Jr. Emmanuel Baptist Church 3 pm
- Amy Cervini's Jazz Kids! 55Bar 2 pm \$5
- ★ Wolf Weiskopf Group with Peter Zak Blue Note 12:30, 2:30 pm \$29.50
- Roz Corral Trio with Freddie Bryant, Santi Debrano North Square Lounge 12:30, 2 pm
- Iris Omig Quartet; David Coss Quartet The Garage 11:30 am 7 pm

Monday, April 29

- ★ Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- Purchase Jazz Orchestra with guest Jon Faddis Blue Note 8, 10:30 pm \$15
- ★ Black Art Jazz Collective: Jeremy Pelt, Wayne Escoffery, James Burton, Xavier Davis, Dwayne Burno, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$35
- Loren Stillman's Elderflower with Ryan Ferreira, Billy Mintz; Carmen Staaf with Adam Kolker, Jorge Roeder, Rudy Royston ShapeShifter Lab 8, 9:30 pm
- ★ Ingrid Laubrock/Tom Rainey JACK 8, 9:30 pm \$10
- Ari Hoenig with Joel Frahm, Tivon Pennicott; Spencer Murphy Smalls 10 pm 12:30 am \$20
- Sean Smith Trio with John Ellis, Russell Meissner 55Bar 7 pm

- Unattended Parking: Nicolas Letman-Burtinovic, Tony Malaby, Tyshawn Sorey, Bobby Avey; Juan Pablo Carletti Trio with Tony Malaby, Chris Hoffman Sycamore 8, 9:30 pm
- Asuka Kakitani Band 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, Jeff Davis, Sara Serpa Tea Lounge 9, 10:30 pm
- Mika Hary Trio with Shai Maestro, Ziv Ravitz Bar Next Door 8:30, 10:30 pm \$12
- Charenee Wade Zinc Bar 7 pm
- Antonio Ciacca The Bar on Fifth 8 pm
- Michael Eaton Trio with Rus Wimbish, Carter Bales; JeSante with Dave Mullen, Evan Ubiera, Kaley Puckett, Alex Minier, Cody Rahn, Tony Rodriguez, Jimmy Lopez Somethin' Jazz Club 7, 9 pm \$10-12
- Yoo Sun Nam Tomi Jazz 8 pm \$10
- Cecilia Coleman Big Band The Garage 7 pm
- D-istante3: Giancarlo Mazzu, Blaise Siwula, Luciano Troja Casa Italiana NYU 6 pm

Tuesday, April 30

- ★ Steve Kuhn Trio with Buster Williams, Joey Baron Birdland 8:30, 11 pm \$30-40
- ★ Bill McHenry Quartet with Orrin Evans, Eric Revis, Andrew Cyrille Village Vanguard 8:30, 10:30 pm \$25
- Michel Camilo Trio with Lincoln Goines, Cliff Almond Blue Note 8, 10:30 pm \$45
- Edward Simon Trio with Scott Colley, Brian Blade Jazz Standard 7:30, 9:30 pm \$20
- ★ Black Art Jazz Collective: Jeremy Pelt, Wayne Escoffery, James Burton, Xavier Davis, Dwayne Burno, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$35
- Alexander Claffy Group Dizzy's Club 11 pm \$10
- Charli Persip Super Sound Big Band NYC Bahai Center 8, 9:30 pm \$15
- Kenny Werner NYU Ensemble; Kenny Werner Quartet with Dan Blake, Jorge Roeder, Richie Barshay ShapeShifter Lab 7, 8, 9:30 pm
- ★ Cyro Baptista Banquet of the Spirits with Brian Marsella, Shanir Blumenkranz, Tim Keiper and guest Nonoko Yoshida The Stone 8, 10 pm \$20
- Mantra Percussion with Ikue Mori, Brandon Seabrook, Jeremiah Cymerman Roulette 8 pm \$15
- International Jazz Day Celebration hosted by Jonathan Batiste and Stay Human Band MIST 8 pm
- ★ Nate Wooley/Ben Vida; Jim Sauter/Weasel Walter JACK 8, 9:30 pm \$10
- Spike Wilner solo; Smalls Legacy Band: Josh Evans, Theo Hill, Frank Lacy; Kyle Poole and Friends Smalls 7, 9:30 pm 12 am \$20
- Mara Rosenbloom Quartet with Darius Jones, Sean Conly, Nick Anderson; Sweet Talk: Jake Henry, Dustin Carlson, Devin Drobka Korzo 9, 10:30 pm
- Ed MacEachen Trio with Mike McGuirk, Elliot Zigmund Bar Next Door 8:30, 10:30 pm \$12
- Angelo Di Loreto solo Jazz at Kitano 8 pm
- Lyric Fury: Cynthia Hlits, Jack Walrath, Lily White, Lisa Parrott, Deborah Weisz, Leigh Stewart, Ratzo Harris, Scott Neumann; Kevin Harris Project with Kendall Eddy, Steve Langone Somethin' Jazz Club 7, 9 pm \$12-15
- Daan Kleijn Tomi Jazz 8 pm \$10
- Antonio Ciacca The Bar on Fifth 8 pm
- Dylan Meek Trio The Garage 6:30 pm



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@ JACK, in Brooklyn
All Profits will go to 350.org for climate change solutions

Music
Andrew Drury – The Pipeline Solo 6pm
Andrew Drury, percussion
Ras Moshe Unit 7pm
Ras Moshe, reeds; Anders Nilsson, guitar; Ratzo Harris, bass & Andrew Drury, drums
Exposed Blues Duo 8pm
Fay Victor, vocals & Anders Nilsson, guitar
The Katie Bull Group Project 9pm
Katie Bull, vocals; Jeff Lederer, reeds; Landon Knoblock, piano & electronics; Joe Fonda, bass & Deric Dickens, drums

Visual Art
Fran Bull – paintings/prints
Robert Black – photography
Aaileen Gural – talismans

Dance
Alex Romania & Amanda Hunt – movement improvisation

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REGULAR ENGAGEMENTS

- MONDAYS**
 - Tom Abbott Big Bang Big Band Swing 46 8:30 pm
 - Ron Affit 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
 - Big Band Night; John Farnsworth Quintet Smoke 7, 9, 10:30 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)
 - 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
 - Jam Session with Jim Pryor 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
 - Diego Voglino Jam Session The Village Lantern 9:30 pm
 - Jordan Young Group Bflat 8 pm (ALSO WED 8:30 pm)
- TUESDAYS**
 - Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
 - Rick Bogart Trio with Louisa Poster L'Ybane 9 pm (ALSO FRI)
 - Orrin Evans Evolution Series Jam Session Zinc Bar 11 pm
 - Irving Fields Nino's 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: Mike DiRubbo B3-3 Smoke 7, 9, 10:30, 11:30 pm
 - Metro Room Jazz Jam with guests Metropolitan Room 11 pm \$10
 - Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
 - Annie Ross The Metropolitan Room 9:30 pm \$25
 - Jam Session Cleopatra's Needle 8 pm
 - Diego Voglino Jam Session The Fifth Estate 10 pm
- WEDNESDAYS**
 - Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
 - Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
 - Brianna Thomas Quartet 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**
 - Michael Blake Bizarre Jazz and Blues Band Bizarre 9 pm
 - 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
 - Craig Harris and the Harlem Night Songs Big Band MIST 9, 10:30 pm \$15
 - Jazz Open Mic Perk's 8 pm
 - Lapis Luna Quintet The Plaza Hotel Rose Club 9 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
 - Finkel/Kasuga/Tanaka/Solow San Martin Restaurant 12 pm \$10
 - 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
 - Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
 - Richard Russo Quartet Capital Grille 6:30 pm
 - Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
 - Bill Saxton and the Harlem Bebop Band Bill's Place 9, 11 pm \$15 (ALSO SAT)
 - UOTS Jam Session University of the Streets 11:30 pm \$5 (ALSO SAT)
 - Rakiem Walker Project Shrine 6 pm
- 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
 - Frank Owens Open Mic Zeb's 1 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 Lams Club 11 am
 - Birdland Jazz Party Birdland 6 pm \$25
 - Marc Devine Trio TGIFriday's 6 pm
 - Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
 - Marjorie Eliot/Rudell Dreads/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 Gronafei solo Sora Lella 7 pm
 - Broc Hempel/Sam Trapchak/Christian Coleman Trio Dominie's Astoria 9 pm
 - Annette St. John; Allan Harris; Roxy Coss Smoke 11:30 am, 7, 11:30 pm
 - Bob Kindred Group Café Loup 12:30 pm
 - Boncellina Lewis; Nate Lucas All Stars Ginny's Supper Club 11:30 am 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
 - Sara Serpa/André Matos Pão Restaurant 2 pm
 - Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
 - Cidinho Teixeira Zinc Bar 10, 11:30 1 am
 - Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
 - Brian Woodruff Jam Blackbird's 9 pm

CLUB DIRECTORY

- **2nd Floor at Clinton** 67 Clinton Street (212-529-6900) Subway: F to Second Avenue [www.2ndflooronclinton.com](#)
- **54 Below** 254 West 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue [www.54below.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](#)
- **61 Local** 61 Bergen Street (347-763-6624) Subway: F, G to Bergen Street [www.61local.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](#)
- **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J, M, Z to Delancey Street [www.abcnorio.org](#)
- **Abyssinian Baptist Church** 132 Odell Clark Place/W. 138th Street (212-862-5959) Subway: 2, 3 to 135th Street [www.abysinnian.org](#)
- **Alice Tully Hall** (at Lincoln Center) 1941 Broadway at 65th Street (212-875-5050) Subway: 1, 2 to 66th Street-Lincoln Center [www.lincolncenter.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.LindasJazzNights.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
- **Asia Society** 725 Park Avenue (212-288-6400) Subway: 6 to 68th Street [www.asiasociety.org](#)
- **Ave D** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **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](#)
- **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](#)
- **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 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](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Baruch College** 17 Lexington Avenue at 23rd Street (646-312-3924) Subway: 6 to 23rd Street [www.baruch.cuny.edu/bpac](#)
- **Beacon Theatre** 2124 Broadway at 74th Street (212-496-7070) Subway: 1, 2, 3 to 72nd Street [www.beacontheatre.com](#)
- **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](#)
- **Bizarre** 12 Jefferson Street Subway: J, M, Z to Myrtle Avenue [www.facebook.com/bizarrebushwick](#)
- **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](#)
- **Borden Auditorium** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street [www.msmnyc.edu](#)
- **The Bowery Electric** 327 Bowery (212-228-0228) Subway: 6 to Bleecker Street [www.theboweryelectric.com](#)
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street [www.brandedsaloon.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 College** 2900 Bedford Avenue (718-951-5655) Subway: 2 to Flatbush Avenue - Brooklyn College
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](#)
- **Brooklyn LaunchPad** 721 Franklin Avenue (718-928-7112) Subway: S to Park Place [www.brooklynlaunchpad.org](#)
- **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](#)
- **Caffé Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, M to W. 4th Street [www.caffevivaldi.com](#)
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street [www.thecapitalgrille.com](#)
- **Casa Italiana NYU** 24 West 12th Street (212-998-8739) Subway: 4, 5, 6, L, N, Q, R [www.nyu.edu](#)
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [www.casavillennyc.com](#)
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000) Subway: B, D, F, 7 to Fifth Avenue [www.cassahotelnyc.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street [www.csvcenter.org](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleleny.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190) Subway: 4, 5, 6 to 59th Street [www.clubasteak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street [www.corneliastreetcafé.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860) Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 th 116th Street [www.creolenyc.com](#)

- **The Cupping Room** 359 West Broadway between Broome and Grand Street (212-925-2898) Subway: A, C, E to Canal Street
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **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](#)
- **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](#)
- **El Taller LatinoAmericano** 2710 Broadway (at 104th Street - 3rd floor) (212-665-9460) Subway: 1 to 103rd Street
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue [www.ebccconnects.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Faust Harrison Pianos** 205 W. 58th Street Subway: N, R, Q, W to 57th Street
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue [www.fifthestatebar.com](#)
- **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](#)
- **Fordham University Bronx Campus** 441 East Fordham Road (718-817-4339) Subway: B, D to Fordham Road [www.fordham.edu](#)
- **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.ginnysupperclub.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](#)
- **The Grotto** 100 Forsyth Street (212-625-3444) Subway: B, D to Grand Street [www.grotto-nyc.com](#)
- **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: 4, 5 to Borough Hall [www.issueprojectroom.org](#)
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue [www.jacknyc.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](#)
- **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](#)
- **La Sala** 58 N. 3rd Street between Kent and Wythe Subway: L Train to Bedford Avenue [www.cantinaroyal.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](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lepoissonrouge.com](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.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](#)
- **Madison Square Garden** 4 Pennsylvanian Plaza (212-465-6741) Subway: 1, 2, 3, to Penn Station [www.thegarden.com](#)
- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street [www.matisseennyc.com](#)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Mid-Manhattan Library** 455 Fifth Avenue at 40th Street (212-340-0863) Subway: B, D, F, 7 to Fifth Avenue [www.nypl.org](#)
- **MIST - My Image Studios** 40 West 116th Street Subway: 2, 3 to 116th Street
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)
- **New School Arnold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschool.edu](#)
- **New School Wollman Hall** 66 West 12th Street (212-229-5600) Subway: F, V to 14th Street [www.newschool.edu](#)
- **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.northsquareny.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](#)
- **Pao Restaurant** 322 Spring Street (212-334-5464) Subway: C, E to Spring Street [www.paonewyork.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](#)
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, M to Second Avenue [www.rockwoodmusicall.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](#)
- **Sankofa Aban Bed & Breakfast** 107 Macon Street (917-704-9237) Subway: A, C to Nostrand Avenue [www.sankofaaban.com](#)
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sapphire NYC** 333 E. 60th Street (212-421-3600) Subway: 4, 5, 6, N, Q, R to 59th Street [www.nysapphire.com](#)
- **Schimmel Center for the Arts** 3 Spruce Street (212-346-1715) Subway: 2, 3, 4, 5, A, C, J, Z to Fulton Street [www.pace.edu](#)
- **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](#)
- **Silent Barn** 603 Bushwick Avenue Subway: J, M, Z to Myrtle Avenue [www.silentbarn.org](#)
- **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](#)
- **Skylight Gallery** 1368 Fulton Street (718-773-2252) Subway: A, C to Nostrand Avenue [www.cbjc.bpt.me](#)
- **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](#)
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F, M to Second Avenue
- **Stephen Wise Free Synagogue** 30 W. 68th Street (212-877-4050) Subway: 1 to 66th Street [www.swfs.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, Peter Jay Sharp Theatre & Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Tomí Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Tony Bennett Concert Hall** at Frank Sinatra School of the Arts 30-20 Thomson Avenue, Queens Subway: 7 to 33rd Street-Rawson
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street [www.tribecapac.org](#)
- **The Underground Lounge** 955 West End Avenue at West 107th Street Subway: 1 to 110th Street
- **Two Steps Down** 240 DeKalb Avenue near Vanderbilt Avenue (718-399-2020) Subway: G to Clinton-Washington Avenues
- **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 Lantern** 167 Bleecker Street (212-260-7993) Subway: A, B, C, D, E, F, M to W. 4th Street
- **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
- **Whitney Museum** 1845 Madison Avenue at 75th Street (800-944-8639) Subway: 6 to 77th Street [www.whitney.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
- **Wit's End** 205 West 54th Street Subway: B, D, E, N, Q, R to Seventh Avenue
- **York College Illinois Jacquet Performance Space** 94-20 Guy R. Brewer Blvd., Subway: E to Jamaica Center york.cuny.edu
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](#)
- **Zeb's** 223 W. 28th Street (212-695-8081) Subway: 1 to 28th Street [www.zebulonoundandlight.com](#)
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincbar.com](#)
- **ZirZamin** 90 West Houston Street (646-823-9617) Subway: B, D, F, M to Broadway-Lafayette Street [www.zirzaminnyc.com](#)
- **Zürcher Studio** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette [www.galeriezurcher.com](#)

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DEAN JOHNSON, TONY MORENO

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THURS. APRIL 11

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BOB RODRIGUEZ, STEVE LASPINA, BILL TESAR

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(INTERVIEW CONTINUED FROM PAGE 6)

JS: Yep, there's tons of stuff. This is Zorn's 60th birthday year, so starting in May we just have tons of shows. In Europe we have San Sebastian, Gent festival, Marciac, Victoriaville, Moers Festival, Paris Days de la Musique, Warsaw Jazz Days, I mean it just goes on and on. He's doing tons of shows this year for his 60th birthday and I'm just thrilled to be a part of those. Some Masada shows, The Dreamers, Electric Masada, he's bringing out all of his biggest projects.

TNYCJR: You're playing a lot more guitar recently. Is this something you've picked up recently?

JS: Nah, I've been doing that since I was a kid. I sort of had a moment when I was maybe 10 years old where I had to choose my path and sort of apply to one and it seemed the piano was the thing at the time. But I've been playing guitar since I was a kid and once I got back to New York and had finished training at New England Conservatory. I did the five-year double degree program with New England Conservatory and Tufts University also, so I had very heavy schooling in contemporary piano styles and studied with many amazing people at NEC. Specifically, Joe Maneri was one of my great mentors and teachers and inspirations and I spent many years studying privately with Joe and [in] ensembles playing with him. And Joe's whole trip really informed my music and changed the way I think about music completely.

After NEC, I came back to New York and I was sort of on this further path, not always interested in sort of traditional jazz piano. In fact, really it's not much of an interest of mine at all. I feel like that's been done, between Monk and Bill Evans and Herbie Nichols and Andrew Hill and so many great jazz piano players. I was always interested in taking the music wherever it led me and it certainly wasn't towards traditional jazz piano styles. It's only recently that I've sort of gotten back to the more acoustic jazz piano stuff. For many years I had no interest in acoustic piano and I was all about electronic music. Back in the mid-to-late '90s I was really involved in the electronic music scene in New York. Live drum and bass - I used to work with Jojo Mayer and Nerve and many of the early live electronic music projects in the Downtown world. I've always been interested in metal and rock music and in the mid '90s I did a bunch of pop and rock tours and sort of spent some time in that world. And I've always had this interest in reggae music, so guitar has always been just another part of my arsenal.

For me, I've done studio engineering since I was very young and have always been interested in making records. I opened a recording studio very early on in my time in New York City, in my basement, called Frank Booth, where really the idea was [to] open a studio just long enough to buy all the gear [so] that I could make my own records. It turned into great work for me and I was very happy to have done so many amazing records down there at Frank Booth, including dozens of records with John Zorn. Zorn's records, including some of the ones I am most proud of, are records like *Songs from the Hermetic Theatre*, *IAO*, *The Gift*, many of the *Filmworks* records were done at my studio, like maybe *Filmworks 10* through *20*, or something like that. So the studio turned into this other life for me. I did a lot of amazing engineering of records. I recorded Wadada Leo Smith's amazing large ensemble record called *Lake Biwa*, which is a record I'm super proud of. That was with three drummers and multiple pianos and was an incredible feat of engineering for me and very proud to be a part of that. I also played a little bit on that record.

I was just so lucky to be part of such a fertile scene of musicians. Between the Radical Jewish Culture series and Tonic and Zorn's world I had many, many great and satisfying years of making music in Brooklyn.

So in a sense it is bittersweet that I moved upstate and I certainly miss that incredible community of people. Obviously, I still do a lot of work with these guys, so it's not like I disappeared, I'm just a couple hours upstate. But at the same time, being upstate and being out in the country has inspired me to create music that I probably wouldn't have the sort of clarity of mind to have created in New York City. You know, that quiet space that gets a little air around your brain and much more positive music seems to come out [laughs]. That's not to say that I don't still satisfy my darker-arts side of things and I still make difficult and heavy music... I sort of dabble all over the place. ❖

For more information, visit jamiesaft.com. Saft is at ShapeShifter Lab Apr. 12th with Chris Speed and The Stone Apr. 16th-21st. See Calendar.

Recommended Listening:

- Bobby Previte's Latin For Travelers - *My Man in Sydney* (Enja, 1997)
- John Zorn - *Music Romance, Vol. 3: The Gift* (Tzadik, 2000)
- Dave Douglas - *Keystone* (Greenleaf Music, 2005)
- Jamie Saft Trio - *Trouble* (Jamie Saft Plays Dylan) (Tzadik, 2006)
- Jamie Saft - *Borscht Belt Studies* (Tzadik, 2010)
- New Zion Trio - *Fight Against Babylon* (VEAL, 2011)

(LABEL CONTINUED FROM PAGE 12)

"I've never felt any pressure to perform or promote a release and Mark has always said that he'd default to my preferred choice in any decision with regards to a finished piece of music or artwork," adds pianist/guitarist Tom James Scott, who has had three records on Bo'Weavil. As for recording folk-styled instrumentals for a label with a strong improv music component, Scott points out that "the composition process for me is nearly always preceded and informed by a great deal of improvisation, with pieces usually formed by expanding on short phrases or groupings of notes, which have caught my attention during long periods of exploration. Some pieces have certain sections which are left looser than others, so there's still room for spontaneity within the structure."

Bo'Weavil's business model is simple. "I pay for everything," says Morris. "Mark has been very supportive in terms of covering part of the studio costs incurred with each release, even when certain sessions have been left unused," adds Scott. "Bo'Weavil seems unconcerned by the fact that a release might not sell huge numbers, whereas other labels view each artist or release as a financial investment and hope to see a good return." Comments Noble: "I think the main problem for anyone with a small label is selling through shops; they seem to be disappearing."

Undaunted by this, new Bo'Weavil records planned or just released include *Globe Et Dynastie*, the second album, which is on both CD and LP, from Reines D'Angleterre, a band with the great Ghédalia Tazartès and two young Parisians: Jo Tanz and El-g. Then there's another LP with Ambarchi doing ecstatic noise drones and a folk duo of Stephanie Hladowski and C Joynes on CD and LP doing English traditional music. There's an upcoming reissue of a kind of noise rock record from the late '90s by a New Zealand band called Garbage & the Flowers and a reissue of Joe McPhee's great *Nation Time* on LP.

Morris' jazz sensibility is confirmed when asked if anything in particular figures on his wish list. "I wish Milford Graves would let someone reissue *Babi Music*. It's screaming out for a reissue, but he isn't interested. Maybe someone can convince him." ❖

For more information, visit boweavilrecordings.com

IN MEMORIAM

by Andrey Henkin

JACQUES BISCEGLIA - Anyone with BYG-Actuel albums in their collection knows the photographer's work, which captured numerous performances from the '60s onwards in his native France. Bisceglia was also a producer for the label, bringing in many of the ex-pat Americans, like Archie Shepp and the Art Ensemble of Chicago, who had settled abroad. More recently he did photography for the Rogue Art label, which published a collection of his works in 2009. Bisceglia died Mar. 1st at 72.

DONALD BYRD - The trumpeter's output for Blue Note Records - 24 albums between 1958-76 - are a microcosm of jazz history. Byrd started recording as a leader at 23 and was among the instrument's luminaries in the '50s-60s, both by himself and in the groups of Art Blakey, Horace Silver and Hank Mobley. By 1960, Byrd was releasing at least a couple of albums a year (giving Herbie Hancock his first discographical entries), classics like *Free Form* (1961), *A New Perspective* (1963), *The Creeper* (1967), *Fancy Free* (1969) and *Ethiopian Nights* (1971), where he applied his pyrotechnic virtuosity to bebop, postbop, avant garde and funk jazz (he was extensively sampled by many hip-hop artists and worked with Guru's Jazzmatazz project in the '90s). Sadly, later health problems curtailed his playing but he was named an NEA Jazz Master in 2000. Byrd died Feb. 4th at 80.

RUDOLF DAŠEK - The Czech guitarist had a lengthy partnership with countryman flutist Jiří Stivín, among his many collaborations since the early '60s, which also included fellow Czech musicians like George (Jiří) Mraz, Karel Velebný and Gustav Brom as well as a duo with German guitarist Toto Blanke. Dašek died Feb. 1st at 79.

PAT HALCOX - He replaced Ken Colyer on trumpet in Chris Barber's band in 1954 and stayed with the British trad group until 2008, also performing occasional vocal numbers. Barber kept him quite busy over the years, reflected in Halcox' discography, which lists only a few outside sessions and albums as a leader. Halcox died Feb. 4th at 82.

JEF LEE JOHNSON - As a longtime session musician, the guitarist played with a wide array of musicians in a number of styles but managed to log some impressive jazz credits along the way, Ronald Shannon Jackson, Onaje Allan Gumbs, Jamaaladeen Tacuma, James Carter, George Duke, Michel Portal, Stanley Clarke and others all calling upon his talents. His own albums as a leader reflected this eclecticism. Johnson died Jan. 28th at 54.

JÁNOS KÖRÖSSY - The Romanian pianist was among his country's first jazz players and was noted for interposing folk forms into his music. He left Romania in 1969 to settle in the States, earning the ire of the Communist government but working with Phil Woods, Lee Konitz and Milt Jackson, among others. Later his work was acknowledged by the new democratic republic. Körössy died Jan. 21st at 86.

MANFRED NIEHAUS - The German composer/violist was a major figure in new music in his native Köln, writing works for chamber groups, organ, vocalists and stage productions. But he was also a great supporter of his German jazz contemporaries in his work with West German radio and the Moers Jazz Festival as well as appearing on albums by Manfred Schoof and Michael Sell. Niehaus died Feb. 19th at 79.

VICTOR NTONI - The bassist was a teenager when he joined the trio of Abdullah Ibrahim (then Dollar Brand). Later in his career he expanded his skills to songwriting and singing, becoming one of the most revered musicians in his native South Africa, and working with countrymen like Hugh Masekela and Dudu Pukwana. He released one album as a leader in 2004, *Heritage*, which was nominated for a South African Music Award for "Best Contemporary Jazz Album". Ntoni died Jan. 28th at 65.

SANTO "SONNY" RUSSO - Coming from a musical family, the trombonist worked steadily from the late '40s on in the groups of Artie Shaw, Tito Puente, Buddy Rich, Neal Hefti, the Dorsey Brothers, Benny Goodman and Maynard Ferguson, among many others. Russo was also a fixture in Broadway pit orchestras and a longtime member of *The Tonight Show Orchestra*. His biggest associations later in his career were years in the bands of Frank Sinatra and participation in the allstar World's Greatest Jazz Band. Russo died Feb. 23rd at 84.

PAUL TANNER - Many listeners know Tanner's work from his electro-theremin on The Beach Boys' "Good Vibrations". But decades earlier, he played trombone with Glenn Miller's Orchestra as well as in the bands of Les Brown, Henry Mancini, Nelson Riddle and others. Tanner also worked as first trombone for the American Broadcast Company, helped launch the UCLA jazz program in the late '50s, where he taught for 23 years, and wrote numerous seminal jazz and trombone methodology books. Tanner died Feb. 5th at 95.

BIRTHDAYS

April 1
†John LaPorta 1902-2004
†Harry Carney 1910-74
†Duke Jordan 1922-2006
Frank Tusa b.1947
†Gil Scott-Heron 1949-2011
Antoine Roney b.1963

April 2
Max Greger b.1926
†Booker Little 1938-61
†Sal Nistico 1940-91
Larry Coryell b.1943
Rahsaan and Roland Barber b.1980

April 3
†Bill Potts 1928-2005
†Scott LaFaro 1936-61
†Jimmy McGriff 1936-2008
†Harold Vick 1936-87
Eric Kloss b.1949
Tessa Souter b.1956
Ali Jackson b.1976

April 4
†Gene Ramey 1913-84
Buster Cooper b.1929
†Jake Hanna 1931-2010
Hugh Masekela b.1939
Ole Kock Hansen b.1945
Ray Russell b.1947
Michel Camilo b.1954
Gary Smulyan b.1956
Benny Green b.1963

April 5
†Stan Levey 1925-2005
†Stanley Turrentine 1934-2000
Evan Parker b.1944
Jerome Harris b.1953
Håkon Kornstad b.1977

April 6
†Charlie Rouse 1924-88
Randy Weston b.1926
†Gerry Mulligan 1927-96
André Previn b.1929
†Art Taylor 1929-95
†Bill Hardman 1933-90
†Horace Tapscott 1934-99
Manfred Schoof b.1936
Gene Bertoni b.1937
†Noah Howard 1943-2010
John Pizzarelli b.1960

April 7
†Billie Holiday 1915-59
†Mongo Santamaria 1922-2003
†Victor Feldman 1934-87
†Freddie Hubbard 1938-2008
†Pete La Roca Sims 1938-2012
Alex von Schlippenbach b.1938
†Bob Berg 1951-2002
Fredrik Lundin b.1964

April 8
†George Dixon 1909-94
†Carmen McRae 1922-94
Paul Jeffrey b.1933

April 9
†Teddy Roy 1905-66
†Julian Dash 1916-74
Steve Gadd b.1945
Dave Allen b.1970

April 10
†Fess Williams 1894-1975
†Morty Corb 1917-96
†Fraser MacPherson 1928-93
Claude Bolling b.1930
†Lea Barbara 1929-2011
Omar Sosa b.1965
Roy Assaf b.1982

April 11
†John Levy 1912-2012
Emil Mangelsdorff b.1925
Matt Lavelle b.1970
Jakob Bro b.1978

April 12
†Johnny Dodds 1892-1940
†Russ Garcia 1916-2011
Herbie Hancock b.1940
Ryan Kisor b.1973

April 13
†Bud Freeman 1906-91
†Teddy Charles 1928-2012
Rusty Jones b.1932
†Eddie Marshall 1938-2011
Simon Spang-Hanssen b.1955
John Ellis b.1974

April 14
†Shorty Rogers 1924-94
†Gene Ammons 1925-74
†Monty Waters 1938-2008
Steve Davis b.1967
Rafi Malkiel b.1972

April 15
†Bessie Smith 1894-1937
†Charlie Smith 1927-66
Richard Davis b.1930
Sy Johnson b.1930
†Herb Pomeroy 1930-2007
†Gene Cherico 1935-94

April 16
†Herbie Mann 1930-2003
Sabir Mateen b.1951
Jukka Tolonen b.1952
†Esbjörn Svensson 1964-2008
Junko Onishi b.1967
Landon Knoblock b.1982

April 17
Chris Barber b.1930
Sam Noto b.1930
Warren Chiasson b.1934
Han Bennink b.1942
Buster Williams b.1942
Jan Hammer b.1948
Mark Sherman b.1957
Sam Sadigursky b.1979

April 18
†Tony Mottola 1918-2004
†Leo Parker 1925-62
†Ken Colyer 1928-88
Freddy Hill b.1932
Hal Galper b.1938
Susanna Lindeborg b.1952

April 19
†Tommy Benford 1905-94
†Alex Hill 1906-37
Randy Ingram b.1978

April 20
†Lionel Hampton 1909-2002
Ran Blake b.1935
"Sonny" Brown b.1936
†Beaver Harris 1936-91
†Billy James 1936-2009
Joe Bonner b.1948
Avishai Cohen b.1971
Matt Brewer b.1983

April 21
†Johnny Blowers 1911-2006
†Joe Dixon 1917-98
Mundell Lowe b.1922
Slide Hampton b.1932
†Ian Carr 1933-2009
Alan Skidmore b.1942
†Peter Kowald 1944-2002
Mike Holober b.1957

April 22
†Buzzy Drootin 1910-2000
Candido Camero b.1921
†Charles Mingus 1922-79
†Tommy Turrentine 1928-97
†Paul Chambers 1935-69
Barry Guy b.1947

April 23
†Jimmie Noone 1895-1944
†Little Benny Harris 1919-75
†Tito Puente 1920-2000
†Bobby Rosengarden 1924-2007
Bunky Green b.1935
Pierre Courbois b.1940
Alan Broadbent b.1947
Narada Michael Walden b.1952
Kendra Shank b.1958
Bryan Carrott b.1959
Chris Lightcap b.1971
Petr Cancura b.1977

April 24
†Rube Bloom 1902-76
†Aaron Bell 1922-2003
†Fatty George 1927-82
†Johnny Griffin 1928-2008
Frank Strazzeri b.1930
†Spanky DeBrest 1937-73
†Joe Henderson 1937-2001
†Colin Walcott 1945-84
Stafford James b.1946
Trudy Silver b.1953

April 25
†Earl Bostic 1913-65
George Johnson b.1913
†Ella Fitzgerald 1918-96
†Rick Henderson 1928-2004
†Willis "Gator" Jackson 1932-87
†Harry Miller 1941-83
Carl Allen b.1961

April 26
†Dave Tough 1907-48
†Jimmy Giuffre 1921-2008
†Teddy Edwards 1924-2003
†Herman Foster 1928-99
†Bill Byrne 1942-2002
Axel Dörner b.1964

April 27
†Connie Kay 1927-94
†Sal Mosca 1927-2007
Calvin Newborn b.1933
Ruth Price b.1938
†Freddie Waits 1943-89
Scott Robinson b.1959
Martin Wind b.1968

April 28
†Russ Morgan 1904-69
†Blossom Dearie 1926-2009
†Oliver Jackson 1933-94
†John Tchicai 1936-2012
Mickey Tucker b.1941
Willie Colon b.1950

April 29
†Duke Ellington 1899-1974
†Philippe Brun 1908-94
Toots Thielemans b.1922
Big Jay McNeely b.1927
†Ray Barretto 1929-2006
†Andy Simpkins 1932-99
†George Adams 1940-92
†Hugh Hopper 1945-2009
Julius Tolenfino b.1975

April 30
†Sid Weiss 1914-94
†Percy Heath 1923-2005
†Dick Twardzik 1931-55
Abdul Wadud b.1947
Russ Nolan b.1968



SCOTT ROBINSON
April 27th, 1959

This small space could easily be taken up solely with a list of the various instruments Scott Robinson plays - from alto clarinet, trumpet, and bass saxophone to obscure items like theremin and ophicleide - but would still be incomplete. He is a musical omnivore, both in the tools he uses and the people and styles he uses them with, from Lionel Hampton to Anthony Braxton. A 20+-year veteran of Maria Schneider's Big Band, as well as other large ensembles such as the Mingus Big Band and Toshiko Akiyoshi Jazz Orchestra, Robinson has been a US State Department Ambassador, a Berklee College of Music faculty member and released 12 albums as a leader to go along with a sideman discography of over 200 sessions. *-AH*

ON THIS DAY

by Andrey Henkin



The Happy Blues
Gene Ammons (Prestige)
April 23rd, 1956

After breaking into music as a 20-year-old member of Billy Eckstine's Orchestra in the mid '40s and as part of his father Albert's groups, tenor saxophonist Gene Ammons worked almost exclusively as a leader or co-leader until his death in 1974. By the time of this jam session-style, four-track album, Ammons was established on Prestige and featured labelmates like trumpeter Art Farmer and alto saxophonist Jackie McLean not just as players but as composers of a song each, alongside standards "The Great Lie" and "Can't We Be Friends".



Suddenly the Blues
Leo Wright (Atlantic)
April 23rd, 1962

The 15th anniversary of Atlantic Records was a strong year, featuring some classic albums, including this relatively rare leader turn by alto saxophonist/flutist Leo Wright, a followup to his more famed *Blues Shout* from two years earlier. The band here is the lyrical pairing of guitarist Kenny Burrell and bassist Ron Carter, buoyed by versatile drum veteran Rudy Collins. Nine succinct pieces make up the album, including three Wright originals, Jobim's "A Felicidade", the traditional "Greensleeves" and other standards.



Natural & Spiritual
Malachi Favors Magoustous (AECO)
April 23rd, 1977

AECO was the 'house' label for the Art Ensemble of Chicago, releasing solo (as in unaccompanied) albums by group members in the mid to late '70s (switching to full group albums from the '90s on). Bassist Malachi Favors Magoustous made this album, recorded live at The University of Chicago, at a time when the solo bass format was far from common and Favors' take is close aesthetically to the music of the Art Ensemble in its use of peripheral percussion instruments and vocalizing, effectively evoking the title qualities.



in Retrospect
Mal Waldron (Baybridge)
April 23rd, 1982

Pianist Mal Waldron, veteran of the groups of Max Roach, Eric Dolphy and Charles Mingus, began recording in Japan in 1970-71 and then throughout the '80s-90s, often in the company of local musicians. *in Retrospect* is a quartet album, with Akira Miyazawa (tenor saxophone, flute), Isao Suzuki (bass) and Hironobu Fujisawa (drums). The title is apt: Waldron was revisiting his 1971 album *Mal: Live 4 To 1*, another sax-piano quartet disc with Suzuki and also including the tunes "All Alone" and "Straight, No Chaser".



You Or Me
Jimmy Heath (SteepleChase)
April 23rd, 1995

Saxophonist Jimmy Heath is the middle entry of the Heath Brothers (older: late bassist Percy; younger: drummer Albert "Tootie"). He has been a sideman since the mid '40s, with credits too many to mention, and a leader since 1959. *You Or Me* is his second album for SteepleChase, a quartet outing with Tony Purrrone (guitar), Kiyoshi Kitagawa (bass) and Albert 'Tootie' behind the kit. Also known for his composing, Heath wrote half the tunes here, the others jazz standards from various eras, all in which Heath took part.

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Steve Lehman, Soprano and Alto Saxophones

Mark Shim, Tenor Saxophone | Graham Haynes, Trumpet

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