MARCH 2015–ISSUE 155 YOUR FREE GUIDE TO THE NYC JAZZ SCENE NYCJAZZRECORD.COM

THE NEW YORK CITY JAZZ RECORD

VIJAY IYER
IN THE BREAK

WOMEN'S HISTORY MONTH REVIEWS

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JAMES FALZONE

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BETTY CARTER

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THE NEW YORK CITY JAZZ RECORD

MARCH 2015–ISSUE 155

NEW YORK@NIGHT	4	
INTERVIEW : CARL ALLEN	6	BY ALEX HENDERSON
ARTIST FEATURE : JAMES FALZONE	7	BY CLIFFORD ALLEN
ON THE COVER : VIJAY IYER	8	BY SUZANNE LORGE
ENCORE : ALPHONSE MOUZON	10	BY ANDERS GRIFFEN
LEST WE FORGET : BETTY CARTER	10	BY DONALD ELFMAN
LABEL SPOTLIGHT : RUNE GRAMMOFON	11	BY KEN WAXMAN
VOXNEWS	11	BY KATIE BULL
IN MEMORIAM	12	BY ANDREY HENKIN
FESTIVAL REPORT	13	
CD REVIEWS	14	
MISCELLANY	41	
EVENT CALENDAR	42	

Jazz, more than any other genre, is a baton relay. Elder generations pass off the music to their heirs, who then themselves become veterans and the cycle repeats. Where some people see tumultuous shifts, we see an unending font of vitality. Jazz is like a Thanksgiving turkey, made more succulent by the application of new creative marinades.

Pianist Vijay Iyer (On The Cover) has become one of the premier practitioners on his instrument; he continues a long piano tradition with his ECM trio debut and a concert at the Metropolitan Museum of Art's Temple of Dendur. Drummer Carl Allen (Interview) took lessons learned from folks like George Coleman, Freddie Hubbard and Jackie McLean and handed them down as the longtime Artistic Director of Jazz Studies at The Juilliard School. This month he performs at Smoke with his band fêting his influences Elvin Jones and Art Blakey. And clarinetist James Falzone (Artist Feature) continues the rich Chicago jazz tradition, bringing his new all-reed sextet to Roulette. And to celebrate Women's History Month and their many contributions to the history of jazz, we have front-loaded our CD reviews with a gaggle of female-led and co-led albums (pg. 14-19).

If you don't learn from history, you are doomed to repeat it, which is not what jazz is about.

On The Cover: **Vijay Iyer (photo by Lena Adasheva)**

In Correction: In last month's Encore, Linda Sharrock's birthday is Apr. 3rd.
In last month's On This Day, Lorenzo Bandini's fatal crash was in 1967.

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Blue Note

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CHRISTIAN MCBRIDE (3/13),
ROY HARGROVE (3/14),
& SAVION GLOVER (3/15)
MAR 13-15

MACEO PARKER
MAR 17-22

JAMES MOODY 90TH BIRTHDAY
FEAT. DEE DEE BRIDGEWATER,
JAMES CARTER, JON FADDIS,
WALLACE RONEY, NAJEE,
RUSSELL MALONE, ANTONIO HART,
RANDY BRECKER, ROBERTA GAMBARINI,
ROY HARGROVE, JANIS SIEGEL & MORE
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THE MAURICE BROWN EFFECT MAR 23 • **RUTGERS FACULTY JAZZ SEPTET & UNIV. JAZZ ENSEMBLE DIR. BY CONRAD HERWIG** MAR 30 • **GATO BARBIERI** MAR 31

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TBA MAR 15 • **TBA** MAR 22 • **COMBO NUVO** MAR 29

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MARCH 2015

MARCH WEEKENDS

3/6, 3/7 & 3/8
BUSTER WILLIAMS QUARTET
Bruce Williams [sax] Eric Reed [p]
Buster Williams [b] Carl Allen [d]

3/13, 3/14 & 3/15
"SPIRITMAN" CD RELEASE
STEVE TURRE QUINTET
Steve Turre [tb & shells]
Bruce Williams [sax] Xavier Davis [p]
Gerald Cannon [b] Willie Jones III [d]

3/20, 3/21 & 3/22
WARREN WOLF & WOLFPACK
Warren Wolf [vibes] Alex Brown [p]
Vicente Archer [b] Pete Van Nostrand [d]

3/27, 3/28 & 3/29
"THE ART OF ELVIN"
CARL ALLEN'S TRIBUTE TO
ART BLAKEY & ELVIN JONES
Keith Loftis [sax] Eric Reed [p]
Yasushi Nakamura [b] Carl Allen [d]

MARCH WEEKNIGHTS

M	3/2	THE CAPTAIN BLACK BIG BAND
Tu	3/3	MIKE LEDONNE'S GROOVER QUARTET
W	3/4	JOANNA PASCALE QUARTET
Th	3/5	CYNTHIA HOLIDAY
M	3/9	THE CAPTAIN BLACK BIG BAND
Tu	3/10	MIKE LEDONNE'S GROOVER QUARTET
W	3/11	WALT WEISKOPF QUARTET
Th	3/12	ALEXIS COLE
M	3/16	THE CAPTAIN BLACK BIG BAND
Tu	3/17	MIKE LEDONNE'S GROOVER QUARTET
W	3/18	ALLYN JOHNSON QUARTET
Th	3/19	STEVEN KROON LATIN JAZZ SEXTET
M	3/23	THE CAPTAIN BLACK BIG BAND
Tu	3/24	MIKE LEDONNE'S GROOVER QUARTET
W	3/25	REGGIE QUINERLY QUINTET
Th	3/26	SARON CRENSHAW
M	3/30	THE CAPTAIN BLACK BIG BAND
Tu	3/31	MIKE LEDONNE'S GROOVER QUARTET

MARCH 'ROUND MIDNIGHT

Tu	EMMET COHEN ORGAN TRIO
W	CAMILLE THURMAN QUARTET
Th	NICKEL & DIME OPS
F	PATIENCE HIGGINS' SUGAR HILL QUARTET
Sa	JOHNNY O'NEAL & FRIENDS
Su	WILLERM DELISFORT QUARTET

JAM SESSION
M JAM SESSION w/CAPTAIN BLACK BIG BAND

SUNDAY JAZZ BRUNCH
Su ANNETTE ST. JOHN & HER TRIO

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also at 11:45PM

MON at 7 & 9pm only
MON Jam Session starts at 10:30pm

SUN Brunch sets at 11:30am,
1:00pm & 2:30pm

Jazz at Lincoln Center kicked off its celebration of Lady Day's centennial (Feb. 7th) with a children's concert in the Rose Theater under the banner **"Who Is Billie Holiday?"** Holiday is a tough sell as a role model but pianist and bandleader Aaron Diehl did his best in emceeing the matinee, talking about staying true to oneself with only a passing mention of staying away from drugs. (Staying out of abusive relationships was a lesson left for another time.) The music fared better, with Diehl's septet remaining faithful to the music without playing retro dress-up. In the challenging part of singer and frontwoman was Charenee Wade, looking elegant in a black-and-white print dress, who charmed in the title role even if she couldn't resist stretching beyond Holiday's limited range now and again. They ran through seven songs (nicely including the less often heard "He Ain't Got Rhythm" and "Laughing at Life" as well as a captivating "Strange Fruit") but between pieces Diehl was given to a fair bit of hyperbole. Calling her "one of the greatest musicians in the history of music" might be challenged in some quadrants. Saxophonist Dan Block's Coleman Hawkins/Lester Young comparison worked better, discussing the evolution of the music without worrying about the winner's circle. Holiday is certainly deserving of praise, of course, and there'll be much more of it in the months to come. Let's only hope that in two years' time, the equally great (and decidedly less tragic) Ella Fitzgerald sees equally royal treatment. ***—Kurt Gottschalk***

In a flip of the usual jazz script, a single token male (Dave Trigg subbing on lead trumpet) was surrounded by an all-female big band when the **DIVA Jazz Orchestra** warmed up Iridium's second-set crowd on Valentine's Day (Feb. 14th). After romping through three numbers, which included bassist Noriko Ueda's fine arrangement of Stanley Kay-Jon Hendricks' "Nothin'", drummer/bandleader Sherrie Maricle called out vocalist **Diane Schuur** (known as "Deedles" to fans), who immediately set a new tone when she sat down at the piano wearing a sparkly red jacket with matching cat-eye sunglasses, launched the band into "I Just Found Out About Love" and threw them a few rhythmic curveballs with her loose, playful phrasing. Moving to a tall stool for the remainder of the evening, Schuur primed the crowd with naughty double entendres and dazzling displays of her vocal dexterity. Her set included the standards "Easy To Love", "We'll Be Together Again", "Love for Sale" and "'Deed I Do"; R&B-inflected "Caught a Touch of Your Love" and "Louisiana Sunday Afternoon"; ending with a fast mambo version of "Besame Mucho". In the course of her performance, Schuur toggled between two very different vocal sounds: a soulful, belting chest voice and high, piercing head voice. Her shifts in register could be abrupt, with some intonation problems in the middle range, but when she was on there was no question of her mastery and authority.

—Tom Greenland

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Aaron Diehl & Charenee Wade @ Rose Theater

©ERIKAKAPIN

Diane Schuur @ Iridium

Close to two dozen effects pedals populated The Stone's floor with a table of paints and brushes, sponges and feathers between them when guitarists **Henry Kaiser** and **Ava Mendoza** met for an improvised session with visual artist **Brandy Gale** (Feb. 6th). The set went beyond the usual "live painting" concert experience as the Canadian painter is a synaesthete; she experiences a blurring of the senses—a sound might trigger a visual perception or a taste might seem to have a particular shape, for example. From the outset the two guitarists were moving quickly and thinking carefully, both playing single-note runs, unconcerned with intersection, before descending into a shared sludge. Gale, meanwhile, applied florescent colors to black paper and white canvases with a childlike sense of discovery, walking circles around her easel, brush held prone, using feathers and sponges and eventually her fingers, painting flowers and mountain scenes and then caressing them into more abstract imagery. She gave occasional written prompts such as "Kittens" or "Iceberg", the latter, no doubt, more familiar subject matter for Kaiser, who spent six months in Antarctica on a National Science Foundation grant. Perhaps these particular improvisers were better prepared to imagine a town made of ice then a sonic kitten realization (or perhaps this reviewer was just better prepared to hear it) but in any event, it was during that satisfyingly blocky and brittle section that the inner workings of the trio became enjoyably discernible. ***(KG)***

While emceeing the second concert (Feb. 8th) of the fifth annual Alternative Guitar Summit, founder/guitarist Joel Harrison noted that many of the event's artists fall "between the cracks", an apt image for the microtonal, between-the-frets explorations to follow that night at Rockwood Music Hall. First on the docket, acoustic guitarist **Gyan Riley**, backed by percussionist **David Cossin**, played a set of modal pieces combining classical, flamenco and jazz fingerpicking techniques. On originals like "Eyes of Orion" and "Sombra", Ryan showed impeccable dynamic control and on "Dance of 29" revealed a flair for richly voiced chords. Next, South Indian guitarist **Prasanna** used the traditional Carnatic (classical music) form of ragam-talam-pallavi to perform three kritis (devotional songs) by Tyagaraja, all in adi (eight-beat meter), the first a solo, the next two duets with his 12 -year-old student Shiam Kannan. Following an amazing swara (improvisation) on the third tune, he closed with a solo rendition of his folksy "Bowling for Peace". Last but not least was **Dave Fiuczynski's Planet Microjam** trio, with vocal percussionist Adam Matta and Turkish keyboardist Utar Artun. Wielding a double-necked guitar (the top one fretless), "Fuze" led the group through four originals that shifted mercurially between sections, combining heavy dance beats with Middle Eastern melodic inflections. A guitarists' guitarist, he never let his formidable chops outshine his soulful delivery.

(TG)

Eight years (minus two days) since their first and only New York City appearance, Nordic group **Atomic** arrived for a followup at ShapeShifter Lab (Feb. 3rd), albeit in a different format, both intentional and as victim to the vagaries of international travel. The quintet, with new drummer Hans Hulbækmo taking over for Paal Nilssen-Love, was temporarily a quartet, pianist Håvard Wiik sorting out visa issues in order to join the rest of the U.S. tour. The result was a freebopping group quite different than the current work of bassist Ingebrigt Håker Flaten, saxophonist/clarinetist Fredrik Ljungkvist and trumpeter Magnus Broo. The analog that kept coming to this reviewer's mind was the mighty Bill Barron-Ted Curson Quartet of the mid '60s. The pluckiness of the melodies was more apparent without the knottiness of Wiik behind them and Hulbækmo is a very straightforward drummer. If Flaten's muscularity was still present, it was in service of a much more rhythmic function (a marked departure from his improvised bass duet at JACK from January). What marked them as a modern group was the way they handled structure: there were heads and solos but often hanging together loosely, even within relatively compact renditions (eight to ten minutes). During the frontline solos of the last piece, a fast-walking fanfare, another comparison presented itself: Lee Morgan and Wayne Shorter in Art Blakey's late '50s Jazz Messengers. I guess that's why the band is called Atomic, not Nuclear. ***—Andrey Henkin***

Family, friends and fellow artists gathered at Saint Peter's Church (Feb. 9th) to pay tribute to the late **Lawrence "Butch" Morris** on the eve of what would have been the celebrated innovator's 68th birthday. Billed as *The Long Goodbye*, the program assembled a diverse cast of musicians, many of whom had studied under and performed with the cornet player/conductor, whose image was projected over the church's altar throughout the evening in a poignant slide show. The music began with an improvised duet by trumpeter Stephanie Richards and guitarist Brandon Ross, which started with the former blowing low moaning sounds into pedaled open piano strings as the latter coaxed ambient high-pitched tones from his guitar, before engaging each other in a disjointed dialogue that ended with Ross strumming the melody to one of Morris' best known pieces, the idyllic "Nowhere Ever After". The same heavenly melodic line, this time emanating from a miniature mechanical music box long ago crafted for Morris in Europe, opened the set by the Nublu Orchestra, a 15-piece ensemble comprised of brass, reeds, electric bass and guitars, dual drums and percussion. Conducted by Morris compatriot Kenny Wollesen, the band engaged in a kaleidoscopic collective improvisation running the gamut from supple harmonics to grating dissonances in dynamic interplay. The night ended with Graham Haynes playing electronically altered solo cornet.

—Russ Musto

PETER GANNUSHKIN/DOWNTOWNMUSIC.NET

Fredrik Ljungkvist @ ShapeShifter Lab

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Graham Haynes @ Saint Peter's

It is said that being a bassist means never being out of work. Over the past two decades, **John Hébert** has matched quantity with quality, voluminousness with variety, alongside such disparate players as Andrew Hill, Fred Hersch, Geri Allen and Benoît Delbecq, to name only pianists. In recent years, he has taken turns at leading or co-leading groups, all very different from each other. But none were as intriguing on paper for its seeming incongruities as his Bridge and Tunnel with guitarist Peter Bernstein, saxophonist Dayna Stephens and drummer Eric McPherson, which played Cornelia Street Café (Feb. 7th). Hébert and McPherson are a known quantity, originally as Hill's last rhythm section and in numerous situations since, while Bernstein and Stephens are two of their respective generations' stars. But how would the foursome acquit themselves as, well, a foursome? Hébert provided an eclectic setlist—three originals to go along with H. Eugene Gifford's "Smoke Rings", Mal Waldron's "Fire Waltz" and "Cheer Up, Charlie" from 1971's *Willy Wonka and the Chocolate Factory*—and self-deprecating stage banter. McPherson was understated throughout and Bernstein demonstrated a particularly Attila Zoller-ian pliability between melodic focus and open exploration. Stephens, youngest of the group and a contrast to Hébert's usual saxophone partners like Michaël Attias, was solid, if unremarkable, in his contributions. It's nice to hear Bernstein stretch out and Hébert play in a more 'traditional' group so maybe a trio is in order? ***(AH)***

Despite having earned a degree from the Manhattan School of Music a decade ago, Oakland-born trumpeter **Ambrose Akinmusire** had never played in his alma mater's uptown neighborhood until his Harlem Stage Gatehouse debut (Feb. 5th). Performing a free "neighborhood concert" in conjunction with Carnegie Hall at the magnificently converted 19th century edifice, the winner of the 2007 Thelonious Monk International Jazz Competition led his quintet of guitarist Charles Altura, pianist Sam Harris, bassist Harish Raghavan and drummer Justin Brown through a program that highlighted his prowess as an innovative composer stretching the boundaries of contemporary jazz. The opening "Roll Call For Those Absent", a memorial to black men who died in recent shootings, began with Akinmusire repeatedly intoning the name Trayvon Martin (who would have turned 20 that day) as Brown played a funereal drum roll. The music's temperament moved from dark moodiness to bright ethereal atmospherics, with the trumpeter's tone initially recalling the boppish sound of Miles Davis and Dizzy Gillespie, then taking on the slurred note character reminiscent of Don Cherry and Lester Bowie. Surprise guest, vocalist Becca Stevens, who Akinmusire unabashedly praised as his "favorite composer", joined the group for her "Our Basement" and pianist Gerald Clayton added his voice to proceedings, sitting in for the closing "Confessions To My Unborn Daughter". ***(RM)***

WHAT'S NEWS

The winners of the **2015 Grammy Awards** have been announced. Best Traditional Pop Vocal Album: Tony Bennett & Lady Gaga—*Cheek To Cheek* (Streamline/Columbia/RPM/Interscope); Best Improvised Jazz Solo: Chick Corea—"Fingerprints" from *Trilogy* (Concord); Best Jazz Vocal Album: Dianne Reeves—*Beautiful Life* (Concord); Best Jazz Instrumental Album: Chick Corea Trio—*Trilogy* (Concord); Best Large Jazz Ensemble Album: Gordon Goodwin's Big Phat Band—*Life In The Bubble* (Telarc); Best Latin Jazz Album: Arturo O'Farrill & The Afro Latin Jazz Orchestra—*The Offense Of The Drum* (Motéma); Best Arrangement, Instrumental and Vocals: Billy Childs—"New York Tendaberry" from *Map To The Treasure: Reimagining Laura Nyro* (Masterworks); Best Album Notes: Ashley Kahn for *John Coltrane—Offering: Live At Temple University* (Resonance/Impulse). For more information, visit grammy.com.

The Robert D. Bielecki Foundation is honoring the **AACM New York Chapter**, led by AACM founder Muhal Richard Abrams, with a $25,000 matching grant for their 50th Anniversary Fall 2015 Celebration, to be used to help underwrite a series of concerts in New York City as well as strengthen the organization's infrastructure and outreach. Donations to meet the match can be made at aacm-newyork.com. For more information, visit RDBF.org.

Saxophonist **Charles Lloyd** has signed to Blue Note Records, for whom he last recorded in 1983, ending a relationship with ECM Records that began in 1989 and yielded 15 acclaimed releases. Lloyd's new album will come out in April, a week before he receives his NEA Jazz Master award, and will be celebrated at the Metropolitan Museum of Art's Temple of Dendur. For more information, visit bluenote.com.

The estate of **Duke Ellington** has lost a court battle over unpaid royalties. The New York State Court of Appeals ruled in favor of EMI, who argued that the extra commissions taken by subsidiaries not in existence at the time of the original 1961 contract are legal and binding. In other legal news, actress Samantha Cesena, who was engaged to saxophonist **Stan Getz** at the time of his 1991 death, has filed a suit to have the administrator of a trust Getz made in her name removed and information about his management of said trust revealed. Cesena claims not to have received payments from the trust since July 2013.

Cadence Magazine has made the contents of their new issues available for free at cadencejazzworld.com.

Larry Coryell's music has reached the masses via a sampling of his "The Opening" (taken from the 1971 Vanguard live disc *At The Village Gate*) by the British indie rock band Cornershop's "Candyman" and featured in a Miller Lite TV spot.

The **Institute of Jazz Studies** (IJS) at Rutgers University—Newark has an opening for its Executive Director. For more information and to apply, visit higheredjobs.com/details.cfm?JobCode=176013952.

Blue Note Records has announced its first-ever jazz cruise, in partnership with Cunard Line. The inaugural voyage will take place in the Queen Mary 2 in late October and feature performances by Blue Note Records' 75th Anniversary All Star Band Our Point of View and Q&A sessions with label president Don Was. For more information, visit cunard.com.

Somethin' Jazz Club has changed ownership. After a truncated March schedule, bassist Richard Bona will take over the space.

Submit news to info@nycjazzrecord.com

PHOTO COURTESY OF CARL ALLEN

CARL ALLEN

BY ALEX HENDERSON

When Carl Allen, now 53, first emerged in the '80s, the term "Young Lion" was often used in connection with the New York City-based drummer and Milwaukee native. Allen was part of the wave of young acoustic jazz improvisers and his hard-swinging yet nuanced playing was mindful of Art Blakey, Elvin Jones, Billy Higgins, Philly Joe Jones and other drummers who had come out of the '50s. Along the way, Allen has built a long résumé working as a sideman for jazz heavyweights like alto saxophonist Jackie McLean, trumpeter Freddie Hubbard, flugelhornist Art Farmer and tenor saxophonist George Coleman. His own catalogue has ranged from two albums for Atlantic Records (1993's The Pursuer *and 1994's* Testimonial*) to dates co-led with bassist Rodney Whitaker for Mack Avenue in the late '00s (*Get Ready *and* Work to Do*). 2014 found Allen forming his group The Art of Elvin, which has been paying homage to the legacies of Blakey and Jones.*

The New York City Jazz Record: 30 years have passed since you played on Freddie Hubbard and Woody Shaw's *Double Take* for Blue Note Records. In what ways have you evolved as a drummer since the '80s?

Carl Allen: I hope there's been an evolution. I like to think that as I've grown and matured, so has my music. I think I've become a better listener. I think that one of the things that comes with maturing is the ability to listen more and speak less. When you're younger and you hear stuff, you feel like you have to let people know that you hear it. But when you mature, you don't always have to do that. When you hear something, you can acknowledge it in a non-verbal way. Another way I think I've grown is in how I orchestrate. I think I've gotten a little better with that over the years.

TNYCJR: Talk about The Art of Elvin.

CA: The concept behind The Art of Elvin is to use the band as a platform to nurture young talent and, also, to remember Elvin Jones and Art Blakey. The idea is to play music associated with Elvin and the Jazz Messengers as well as playing original material.

TNYCJR: Finding and nurturing young talent is certainly appropriate for a band focused on Jones and Blakey since they were both great at exposing young, promising musicians.

CA: Absolutely. Both of them were very committed to nurturing young talent and trying to help them fulfill their visions. I'm 53 now and after playing on 200-something records—and after all the people that I've played with—I think I also have to do that. It doesn't mean that I'm the only guy to do it; certainly, there are a lot of other guys who should also be doing it. But that's part of the evolution. That's part of one's growth and development.

TNYCJR: One thing that separates jazz is that age is more respected. Younger musicians are more likely to look to older musicians for guidance.

CA: It goes back to the musicians supporting one another. The music business is a tough business. But I've never felt that I had it rough and so you should also have it rough. I never had that mindset. If I can nurture or do something to help younger musicians, I want to do that.

TNYCJR: Although you are associated with straightahead jazz, you have included R&B and rock songs in your repertoire. The albums you recorded with Rodney Whitaker for Mack Avenue included The Isley Brothers' "Work to Do", The Beatles' "Eleanor Rigby" and Marvin Gaye's "Inner City Blues".

CA: Rodney and I go back 30 years, or close to it—we played together with [trumpeter] Terence Blanchard and [saxophonist] Donald Harrison. Sometimes I think musicians are too concerned about what other musicians are going to think about their albums. But I think that as you mature, you become a little bit more secure. You become more honest. In other words, when Rodney and I did those songs by Marvin Gaye and The Beatles and The Isley Brothers, we weren't really concerned with what the jazz police were going to say. And you know that there are jazz police out there (laughs). But Rodney and I both grew up in the church. We both grew up hearing R&B/soul and, truth be told, a lot of our peers did as well. There was a time when musicians wanted the jazz police to think they were playing Charlie Parker all the time, but the reality is that it was not the case. We were also listening to R&B/soul.

TNYCJR: Bird didn't listen to jazz exclusively. He was known for being a country music fan and enjoyed Hank Williams, Sr.

CA: That's part of the evolution of the music. Many of the tunes that we now know as standards in jazz—"Someday My Prince Will Come", "On Green Dolphin Street"—were pop tunes of their day, whether they came from Broadway or films. At this point in my life, I'm not really concerned with what the jazz police are going to say. I'm just trying to be honest and express myself.

TNYCJR: For so long, a lot of great R&B and rock songs didn't receive enough attention in improvised music. They were ignored by many or played as note-for-note covers by smooth jazz musicians, but there weren't enough examples of Stevie Wonder or Marvin Gaye songs being used for serious jazz improvisation.

CA: I agree with that. One thing I learned playing with Jackie McLean, and also with George Coleman, is that if you have a great melody, you can do a lot of different things with it. And that's kind of how Rodney and I were approaching those songs.

TNYCJR: You and Rodney performed The Temptations' hit "Get Ready" in a Coltrane-ish way.

CA: Rodney and I were just expressing what we felt.

TNYCJR: You and Rodney also performed "With You I'm Born Again," the 1979 hit by Billy Preston and Syreeta Wright. That song could have easily lent itself to a smooth jazz version, but you played it as a serious straightahead jazz ballad.

(CONTINUED ON PAGE 50)

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JAMES FALZONE

BY CLIFFORD ALLEN

Chicago-based clarinetist James Falzone, a stalwart figure on the Windy City's improvisation scene for the better part of 15 years, would be intriguing enough on the basis of his varied output—he currently leads three different units in addition to a host of sideman and solo appearances—but being an improvising composer requires only a fraction of the responsibility to which Falzone has committed himself. Born in Chicago (Sep. 1st, 1971), he has been on the faculty of Columbia College for seven years, teaching jazz history, liberal arts courses, theory, composition and clarinet. As he put it in a recent email exchange, "At this point in my life I see a synthesis of the many activities I'm involved in. Teaching and artistry intermingle in instructive and surprising ways. Teaching jazz history to a room full of college students, many of whom have very little interaction with or knowledge of the music, reminds me how deep and vast the subject truly is. We're doing some things traditionally—going through texts and touching upon the important epochs and people in the music—but also overturning some tables by bringing in many guests." In addition to formal college coursework, Falzone also teaches improvisation and composition privately and in master class settings.

From a philosophical perspective, Falzone approaches teaching as a "way of knowing. To paraphrase Saint Augustine, it is the teacher. Studying music involves much more than I can say, but the basis is the self. I do think of this as serious business. My study of music, from my first trials and errors as a 10-year-old with a clarinet in my hands to advanced academic study, has formed my understanding of the world and my place in it." Falzone began with lessons from Chicago reedplayer Rich Corpolongo (who recorded the *Sonic Blast* LP with fellow reedplayer Joe Daley in 1983) and at the New England Conservatory under pianist Ran Blake, but his education in the field has been collaborative—indeed much more than 'Continuing Ed'. These cohorts have included drummers Tim Daisy and Tim Mulvenna, vibraphonist Jason Adasiewicz, trombonist Jeb Bishop, bassist Jason Roebke, oud player Ronnie Malley and accordion player Jeremiah McLane. But Falzone didn't just jump into the deep end—"When I moved back to my hometown after several years in Boston, I spent a fair amount of time just listening and trying to understand the sonic landscape of the community, figuring out who I shared some common language with. I have always tried to keep a few different projects going at once, representing different sides of my interests, to open up a sort of dialogue with myself."

It may not be surprising that Falzone's musical landscape is equally self-directed and curious; while improvisation may be paramount in how he engages with the world, his work also includes Arabic, French and Jewish traditional music as well as contemporary chamber music and jazz. His latest group is an all-reed sextet of Ken Vandermark, Ben Goldberg, Jason Stein, Ned Rothenberg and Keefe Jackson called Renga Ensemble (full disclosure: this writer penned the liners for their forthcoming disc *The Room Is*) and blurs open music and composition by focusing on individual players' personalities and their interactions within and without a set of structures. "Timbre is important but so is bringing together very individual voices and creating music that alternately celebrates and frustrates that individuality. I made a list of players who had a deep connection to the clarinet and who had singular voices as improvisers. Most of them had never worked together before [a few had never even met] and we had a beautiful week in Chicago rehearsing, performing and recording." KLANG, a quartet with Adasiewicz, Roebke and Daisy, falls somewhere in between the axes of taut composition, gently-swinging rigor and freedom espoused by Perry Robinson, Jimmy Giuffre and Teddy Charles. A New York performance in late 2012 with Bishop's trombone in for Adasiewicz' vibraphone carried a different weight and, while utterly contemporary in its approach, leaned in the direction of early '60s Loft jazz.

The change that an individual voice brings to a work and an experience is no accident—"My pieces are not finished until I bring them before my ensembles and always the ensemble members are people I have a serious connection with," Falzone says. "To put this a bit more metaphorically, when I compose for Renga, at the top of the page I don't write 'Baritone Saxophone', I write 'Ken Vandermark'. It makes all the difference." Furthermore, for Falzone "improvisation is at the center of who I am and I think of it as a compositional tool, a way of organizing material. Even when I'm making fully composed music I use improvisation as a means to generate my ideas. It's the way I work and the way that, circling back to Saint Augustine, I know. My favorite way of working is when the composed and the improvised coalesce and the line between the two becomes permeable. Part of the reason this is so important to me is that I think of improvisation as existential—it mirrors life. We exist in simultaneous dialogue with the known (the composed) and the unknown (the improvised) and I'm interested in music that reflects a sense of this mystery."

While experiencing what isn't knowable beforehand is necessary for creation, Falzone moves ahead with necessary conviction. In addition to being an educator, instrumentalist and composer, he runs the Allos Documents label, curating between-the-lines releases of his music and those whose work reflects similar values. "Growing up, my parents always had their own businesses and an entrepreneurial spirit has been with me since before I understood what that meant. When I began to think about how I wanted to articulate my career, or, perhaps said more accurately, the way I improvised within a developing situation, it was clear my parents' D.I.Y. mentality was fully intact." Nobody is going to experience things for you, but Falzone's work and life are fine models for a few ways of doing things ethically and creatively. ❖

For more information, visit allosmusica.org. Falzone's Renga Ensemble is at Roulette Mar. 4th. See Calendar.

Recommended Listening:

- James Falzone/Allos Musica—*The Sign and The Thing Signified* (Allos Documents, 2005)
- Jorrit Dijkstra's The Flatlands Ensemble—*Maatjes* (Clean Feed, 2008)
- Frank Rosaly—*Cicada Music* (Delmark, 2008/2011)
- VOX ARCANA—*Aerial Age* (Allos Documents, 2010)
- KLANG—*Brooklyn Lines… Chicago Spaces* (Allos Documents, 2012)
- James Falzone's Renga Ensemble—*The Room Is* (Allos Documents, 2013)

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VIJAY IYER
IN THE BREAK
BY SUZANNE LORGE

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Pianist Vijay Iyer has not followed the usual path to acclaim in the jazz world. He received little formal training in piano and is a largely self-taught composer. While studying the sciences at Yale and University of California-Berkeley in the '90s, he was playing in jazz clubs and touring Europe as a sideman. Even as he was garnering academic credentials in math and physics, he was starting to write his own jazz compositions. "None of that was normal," he admitted with a laugh in a recent phone interview. Not normal, perhaps, but not confused or aimless, either. Iyer's approach to art—open, experiential and interactive—suggests a shift in the way that we can understand music in general and jazz in particular. For jazz musicians, Iyer might argue, this type of understanding is nothing new. Jazz has always been about responding to what is happening in real time, interacting outside of one's normal environment and collaborating with others.

In reference to his unconventional career path to jazz celebrity, Iyer points out that the jazz world has always had its autodidacts, such as Duke Ellington. "There are a lot of different approaches to the piano, to all instruments," he explains. "People cultivate their own relationship to [an] instrument that is organic, the result of inquiry and experimentation." This view—that both the creation and perception of music emerge from an individual's subjective experience in a specific body and culture—lies at the heart of Iyer's work.

The foundation of Iyer's musical training is Western classical music; he began studying the violin at age three and continued playing until he was 18. All the while he was dabbling in piano playing, but he "didn't view [it] as a purposeful thing until I was in high school," he said. "I guess my relationship to the piano was more like a rock musician, in the sense that it didn't come from a lot of theoretical knowledge. That [knowledge] came a bit later."

Iyer began to play with rock and jazz ensembles in high school, at which point he began "to consciously listen to jazz and analyze it and find my relationship to it." Increasingly he was drawn to the recordings of players such as pianist Herbie Hancock and hornplayers Wynton Marsalis, Miles Davis and John Coltrane. But it was the music of pianist Thelonious Monk that truly captivated Iyer. Monk's music "was a real inspiration for me," Iyer reports. "It was mysterious and it was subtle and powerful and raw and full and empty and all these things I couldn't really understand."

So inspired, Iyer began composing in college, trying to emulate the writing styles of the players he was listening to in the early '90s: saxophonists Donald Harrison and Steve Coleman and trumpeter Terence Blanchard. "There were a lot of new ideas in the music at that time—about rhythm and form and pretty open tunes—tunes that had unnamable harmonies," Iyer recalls. "Big things with a lot of power and clarity to them."

As part of his own inquiry and experimentation—to cultivate his own relationship with the piano—Iyer says that he "would write in a way that would push beyond my immediate capability, whether in a rhythmic framework or dealing with—setting up—situations that I would have to respond to that would be unfamiliar. My technique developed in response to the demand of the music."

However Iyer arrived at his expertise, at day's end it's hard to argue with the results. Iyer has about 20 recordings as a bandleader to his credit and earned a Grammy nomination for his trio release *Historicity* (ACT Music, 2009). He received a MacArthur fellowship grant in 2013 and a tenured professorship at Harvard University's Department of Music in 2014. In the last three months alone, he premiered a solo work for piano and performed with a chamber orchestra in the final concert of BAM's New Wave Festival; completed a week-long residency at The Stone, each set with a different configuration of musicians; and released *Break Stuff* (ECM), with his working trio of Stephan Crump (bass) and Marcus Gilmore (drums).

For some, it's tempting to look at these sorts of results and find fault. They really are not usual, of course, and it's hard to imagine how one person can compose and perform equally well for the club, concert hall, studio and academy. Iyer's response to such skepticism is that the musical context does not change the musical content; he uses many of the same ingredients across all of his work no matter what the context and, after all, he's still the same person at the piano. For instance, when he writes for various and sometimes-unconventional groupings of instruments, Iyer says he's not trying to be stylistically different. He is merely responding musically to a situation, partaking in a musical collaboration that he was invited to join.

Because of his musical collaborations with jazz musicians and his academic accomplishments in physics, Iyer is in a unique position to initiate discussions about the little-understood space where the artistic world and the physical world intersect. In his PhD dissertation, *Microstructures of Feel, Macrostructures of Sound: Embodied Cognition in West African and African-American Musics*, Iyer discusses how the creation of music begins with the individual's physical reaction to an environment. "There are some basic things that bodies do that is the foundation of what music is. Like breathing, walking, talking, moving our fingers and dancing," he says. Beyond this, he adds, "we have to understand how bodies are heard, which is very culturally specific." For Iyer, one's cultural reality begins with one's physical reality.

Despite his intimate knowledge of the two seemingly disparate worlds of art and science, Iyer is somewhat reluctant to enter discussions about what he calls the "romantic marriage of science and art." The reason for his reluctance, he says, is that he has seen first-hand what science cannot do. "Music and art are the most meaningful things that we as a species have ever done. Trying to explain things scientifically is kind of missing the point. [Music] is a social process that is about how we interact and build together and how we make peace with each other."

Iyer can cite his experience with his trio of 12 years as an example of how this social process works to a creative end. On *Break Stuff*, Iyer's third album for ECM and first with the trio for that label, the easy understanding and trust between the players are apparent. In their performances, the players respond to each other organically, moving through the shifting moods and colors without any hint of who is leading or following. "It's unforced," is the way Iyer describes the performances on the album, which the trio has been "developing incrementally" for many years. "The important thing to me about this trio is that there's not a lot of soloing—there's a lot of collective development, a lot of grooving, texture and thinking about sound and dynamics." In short, both the process and the message of the album speak to "the stuff that kinda grows when you don't expect it to," Iyer says. He goes on to say that the title of the album is often misunderstood; the title is not about breaking stuff—it's about "the stuff that happens in the breaks."

To be sure, jazz is one of those things that happened in the break. The "music that we call jazz…was born in a crucible," Iyer observes. "We keep…grasping at this thing called jazz, as if it's this unified thing. But if you look at the last 100 years, it's been nothing but constant change. From Louis Armstrong to Charlie Parker in 15 years? That's a lot of change."

In many ways, Iyer is on the vanguard of that ongoing change today and he takes his role in that change seriously. In the undergrad class that he teaches at Harvard, for example, Iyer forthrightly conveys the principles that he espouses in all aspects of his work: the value of listening to the world and responding in real time; the need to expand one's community; and the unexpected joy that can happen when we collaborate with others in a positive, sustainable fashion. "Part of my work is to ask [the students], what if you become an artist? What does that mean?" Iyer asks. "Particularly if you are invested in this thing called jazz. What is your relationship to that history and that sense of community? Do you have a sense of community, or are you in it for yourself?"

Iyer has answered these questions for himself and so seems ready to take on new questions. In music and society, he says, "[there are] a lot of things we can build that we don't have a name for yet." Until we do, perhaps "break stuff" will serve. ❖

For more information, visit vijay-iyer.com. Iyer's trio is at Metropolitan Museum of Art's Temple of Dendur Mar. 7th. See Calendar.

Recommended Listening:

- Vijay Iyer—*Architextures* (Asian Improv/Red Giant, 1996)
- Wadada Leo Smith Golden Quartet—*Tabligh* (Cuneiform, 2000)
- Fieldwork—*Your Life Flashes* (Pi, 2002)
- Vijay Iyer/Rudresh Mahanthappa—*Raw Materials* (Savoy Jazz, 2005)
- Vijay Iyer—*Solo* (ACT Music, 2010)
- Vijay Iyer—*Break Stuff* (ECM, 2014)

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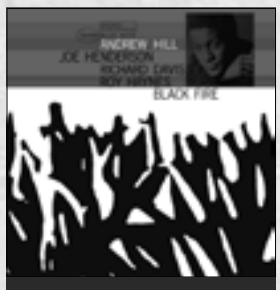

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ALPHONSE MOUZON

BY ANDERS GRIFFEN

Looking over the career of musician Alphonse Mouzon a steady, inspired output is revealed. From his beginnings drumming behind pianist McCoy Tyner and as an original member of fusion supergroup Weather Report, Mouzon has sustained an active musical career for decades. He has performed with Stevie Wonder, Carlos Santana, Eric Clapton and Jeff Beck, as well as an incredible list of jazz greats including Gil Evans, Miles Davis, Herbie Hancock, Ron Carter, Dizzy Gillespie, Sonny Rollins, Donald Byrd, Jaco Pastorius and dozens more. He has been a widely sought after and a hugely influential drummer across multiple genres. "Miles was trying to get me to leave McCoy Tyner," Mouzon recounts, "He sat down beside my drums at the Village Vanguard and beat on my bass drum. McCoy said, 'Oh, man, I'm in trouble.'"

Outspoken about his influence has been the band Led Zeppelin. In his Rock and Roll Hall of Fame acceptance speech on behalf of the band, vocalist Robert Plant mentions Alphonse Mouzon. Music journalist Stephen Davis, author of two books about Led Zeppelin, talks about John Bonham thundering along to his Alphonse Mouzon records before, after and between gigs. Mouzon was one of the 30 drummers who recently performed at "The Bonzo Bash" at the Santa Ana Observatory in January. Video excerpts from that concert, as well as Robert Plant's speech, can be found online. Mouzon was also an inspiration to drum builder Canopus, which he now endorses. They are currently working on an Alphonse Mouzon signature snare drum.

On Oct. 13th, 1970 Wayne Shorter recorded *Creation*, with Mouzon, Tyner, bassist Miroslav Vitous and percussionist Barbara Burton, but it was never released. "We were actually the first version of Weather Report before Joe Zawinul replaced McCoy and Airto replaced Barbara," recalls Mouzon. "It was Wayne's vision." Shorter's vision had been hinted at on his previous release, *Odyssey Of Iska*, also with Mouzon.

After Weather Report, Mouzon worked with Tyner for two years, producing memorable performances and five albums like 1972's *Sahara* and *Song For My Lady* and 1973's *Enlightenment* (all on Milestone). From 1972-74 he also released three progressively impactful albums under his own name for Blue Note: *The Essence of Mystery*, *Funky Snakefoot* and *Mind Transplant*. Next was the powerful fusion group Larry Coryell & The Eleventh House, with the titular guitarist, which lasted for just a few years before a brief run as the Coryell/Mouzon Band. German record label MPS has recently launched a reissue campaign, which includes two Mouzon classics from 1977 and 1979 respectively: *In Search Of A Dream,* a jazz-rock powerhouse, and *Baby Come Back*, a disco-funk party. Both titles have been remastered for digital download; the former is also available on CD.

Mouzon was just 19 years old when Mongo Santamaria recorded two of his compositions, thus launching the publishing company, Mouzon Music. Over the years he has licensed his music to television and film and he is hopeful that copyright reform will come to favor musicians. "It's about time the copyright office woke up! Composers, songwriters, publishers and labels [need] more control. Radio and TV will have to come clean and pay up! Music is not for free! I've been losing $60,000-$100,000 a year because of illegal file-sharing and downloads." In 1992 he started Tenacious Records, "because I don't give up, I'm resilient and tenacious like a pit bull, I've got to keep going."

In addition to a steady output of new recordings, Tenacious reissued a number of earlier records, which he could do because he always owned all of his music. "Own your stuff," Mouzon advises. "If you're the owner of a pizza place, own the recipe. Record companies will rip you off if you don't watch it. You could have 15 million plays and they might give you a thousand dollars." The reissues include titles from the '80s, which feature several of Mouzon's regular collaborators including Herbie Hancock, Freddie Hubbard, Michael Brecker, Hubert Laws, Ronnie Laws, Lee Ritenour, Paul Jackson, Jr. and many more. Tenacious kept a steady output through the '90s and into the 2000s.

"What's current," Mouzon reports, "is my straightahead record, my allstar record, called *Angel Face*, with Wallace Roney, Arturo Sandoval, Christian McBride, Ernie Watts, Bob Vincent, Kenny Barron and the late, great Cedar Walton. On a song called 'Never Say Never', I play lead trumpet and solo. I'm working on two albums, I just have to mix: *High Noon*, more bluesy funk, and *Smooth As Silk*, which is more smooth contemporary jazz. The late great guitarist Jeff Golub, along with guitarists Larry Coryell, Chuck Loeb, Julian Coryell and Jeff Richman are playing on [both records and they] feature me on lead trumpet, as well as on drums and keyboards."

Mouzon and Coryell continue to build on their musical partnership of over 40 years. The Eleventh House was reborn in 1998 and toured the world. On Apr. 5th, 2013 they performed a reunion concert for Coryell's 70th birthday with the original members of the band. Meanwhile, "I'm planning on going back on the road," says Mouzon. "I have a super group with Wallace Roney called Miles Smiles [with] people that associated with Miles. We tour all over, sell out the concerts and it's big." If that's not enough to keep him busy, Mouzon is a part-time actor. He appeared in 1996 alongside Tom Hanks in *That Thing You Do!* and the last film he did was *The Dukes* with Chazz Palminteri and Robert Davi; he licensed a couple of tunes and played the part of a doo-wop singer. ❖

For more information, visit tenaciousrecords.com

Recommended Listening:

- Weather Report—*Eponymous* (Columbia, 1971)
- McCoy Tyner—*Sahara* (Milestone, 1972)
- Larry Coryell & The Eleventh House—*At Montreux* (Vanguard, 1974)
- Alphonse Mouzon—*Mind Transplant* (Blue Note, 1974)
- Albert Mangelsdorff/Jaco Pastorius/Alphonse Mouzon—*Trilogue – Live!* (MPS, 1976)
- Alphonse Mouzon—*In Search Of A Dream* (MPS-Edel, 1977)

BETTY CARTER

BY DONALD ELFMAN

Betty Carter was a one-of-a-kind artist. She remains the embodiment of modern fullest jazz singing, her art comprising composition, daring improvisation, a unique sense of time and harmony and a desire to find and teach young talented vocalists and instrumentalists.

Born Lillie Mae Jones in Flint, Michigan on May 16th, 1929, Carter studied piano at the Detroit Conservatory of Music. As a teenager she played with artists—notably Charlie Parker—when they worked Detroit. Carter won an amateur contest and, in 1948, joined the Lionel Hampton band, performing as Lorraine Carter. Hampton coined the nickname "Carter Be-Bop" and, though she didn't care for it, changed her stage name to Betty Carter and moved to New York after traveling there with the Hampton band.

In New York, Carter played shows at The Apollo and worked with such luminaries as Dizzy Gillespie and Max Roach. She became known as an artist who didn't take to any notion of mainstream style. She made her first recording in 1955 with pianist Ray Bryant (*Meet Betty Carter and Ray Bryant*); this and several other recordings received little attention. But she was gaining some notoriety as an independent artist and woman, thanks, in part, to the influence of Gladys Hampton, Lionel's wife. Still, Carter needed a break and it came from Ray Charles, through Miles Davis. Acting upon Miles' recommendation, Ray signed her to do a recording of duets with him. *Ray Charles and Betty Carter* became a giant hit, popular with audiences and the press. It even had a smash single, "Baby It's Cold Outside".

But Carter was raising a family and so chose not to capitalize on the success of the recording. She did record several albums in 1963 and 1964, but essentially did no other recording from 1961-68. In 1969, she decided she wanted back into the business. She did a few albums for Roulette and then started her own label, Bet-Car. The Bet-Car albums are considered by many to be among the finest jazz vocal albums. *The Betty Carter Album*, *Betty Carter* (reissued later as *At The Village Vanguard*), *I Didn't Know What Time It Was* and, the apex of these recordings, *The Audience with Betty Carter*, are brilliant, fiercely independent statements made by an artist who was increasingly sure of her own stunning talents and also enthusiastic about nurturing talented young musicians who could beautifully negotiate the challenges of this music. Among these were pianists Stephen Scott, Mulgrew Miller, John Hicks and Cyrus Chestnut; saxophonists Mark Shim, Craig Handy and Don Braden; and drummers Kenny Washington and Winard Harper.

After *Whatever Happened to Love* (1982) and the *Carmen McRae Betty Carter Duets*, recorded live in San Francisco (1987), Carter signed an agreement with Verve Records, which not only released new recordings but also reissued the majority of her older material. From the late '80s through the '90s, Carter thrived. She received a Grammy award, performed at the White House and was a major feature of Verve's 50th anniversary celebration in 1994 at Carnegie Hall. And there's Betty Carter's Jazz Ahead, a special educational residency at The Kennedy Center in Washington, DC, which identifies talented players and gives them a special chance to learn and perform (launching careers for pianists Jacky Terrasson and Jason Moran). Carter died Sep. 26th, 1998. ❖

A Betty Carter tribute is at The Appel Room Mar. 6th-7th. See Calendar.

Recommended Listening:

- Betty Carter—*Out There With Betty Carter (What A Little Moonlight Can Do)* (Peacock-Impulse, 1958)
- Ray Charles/Betty Carter—*Ray Charles and Betty Carter* (ABC Paramount, 1961)
- Betty Carter—*Betty Carter* (*At The Village Vanguard*) (Bet-Car/Verve, 1970)
- Betty Carter—*The Audience with Betty Carter* (Bet-Car/Verve, 1979)
- Betty Carter—*Look What I Got* (Bet-Car/Verve, 1988)
- Betty Carter—*Feed The Fire* (Verve, 1993)

RUNE GRAMMOFON

BY KEN WAXMAN

Helping to define and preserve sometimes uncategorizable improvised music was one of the goals of Norwegian Rune Kristoffersen when he started his Oslo-based Rune Grammofon (RG) label in 1997. "A new scene was forming with young artists doing exciting music," he recalls. "But they had nowhere to release the music since the majors weren't interested." Kristoffersen decided to fill the gap and, as of the end of 2014, RG has released 176 sessions touching on aspects of folk, jazz, ambient, electronic and rock. Artists include Supersilent, Hedvig Mollestad Thomassen's trio and Mats Gustafsson's Fire! Orchestra, with some popular discs like Supersilent's reprinted many times and most of the catalogue still in print. That's an impressive indication of support for novel Nordic sounds from someone who, in the '80s, released six albums as one-half of the fashionable Norwegian pop duo Fra Lippo Lippi.

By the mid '90s however, Kristoffersen had become Norwegian label manager for ECM Records. Excited by the local scene, he also wanted to work "with artists from scratch, not just with the finished product, as I did with ECM," he says. Although the label's name is made up of combination of his and gramophone, "runes are also ancient language inscriptions," he explains, "so, it has a certain relevant connection to the medium."

Since the introductory session of Supersilent, RG's first signing, many artists have been associated with the label, some of whom came to him, some of whom he sought out. Why sign a certain artist? "It will normally be a combination of me liking the music, seeing originality there and feeling that the music deserves to be heard and put out. Any thread would be my own quite broad taste in music," he insists.

"Rune is highly professional and dedicated to the music. I love the fact that he says that he has to burn for the music, otherwise it won't be released," says Swedish saxophonist Gustafsson, who has recorded for RG in small groups and with his big band. "We do all the artistic work and the decisions about the music. Then when the music is done, Rune takes over."

Most of RG's artists are from his homeland. And while there aren't hard and fast rules, Kristoffersen says "these days there is so much local talent that it's very unlikely I'll sign new artists that aren't from Norway." Jokes Gustafsson: "Since with Fire! we wanted someone that could really focus on us and our music, it was an easy choice to approach Rune and ask him for collaboration. We also thought it would be good for him to not only work with Norwegian groups."

"Rune Grammofon was the only label in Norway where we wanted our records released," stresses guitarist Thomassen, whose trio has put out three RG CDs. "We recorded our first album without any record company involved. But I only contacted Rune, no other label. I had met him before working with some of the artists on his label and knew that he knew about the trio. I emailed him and he wanted to hear what we had and that's what's on the first record."

What about the idea that many RG artists are considered to be pop, rock or anything but jazz or improvised music? "I never had the intention to be a jazz label, but to release music in most categories that met certain standards set by me," insists Kristoffersen. "A lot of my artists fall in between normal categories, which is considered a nightmare for marketing departments. But I never aim for anything in that regard and I don't consider how I can market an artist. I just want to release great records."

"We identify very much with many of the other bands on Rune Grammofon," explains Thomassen. "Rune also has a deep respect for the artists' artistic vision. That doesn't mean that we don't disagree on different matters, but it means that he's respectful if the band has one unison opinion."

18 years after its beginnings, Rune Grammofon remains a one-man show. Available on a project-to-project arrangement are a couple of freelance out-of-country PR folks, plus Kim Hiorthøy, who is responsible for RG's distinctive sleeve design. "RG's graphic work is amazing and that Rune works so close with Hiorthøy is very important for me personally," adds Gustafsson.

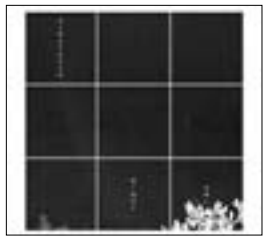
In most cases RG's recording artists are responsible for all expenses until the finished master. Meanwhile, RG stays afloat through funding from Norwegian government agencies and catalogue sales. That too has changed as physical sales decrease, Kristoffersen notes. While most RG releases are available for digital download, "it's not a major part of the business as of today." Another adjustment is the popularity of vinyl,

(CONTINUED ON PAGE 50)

12
Supersilent

Enter
Fire! Orchestra

What / If / They Both Could Fly
Evan Parker & Joe McPhee



Night
Albatrosh

First Detail
Detail

HERSTORY

BY KATIE BULL

Women's History Month invites gratitude, respect and celebration of all the jazz vocalists who have come before us and those who are forging ahead.

Iconic three-time Grammy winner **Dee Dee Bridgewater** will be at Blue Note (March 10th-12th and 24th-29th, the latter as part of the annual James Moody Birthday Tribute). The legendary Bridgewater has four decades of recordings and national and international performances to her name. She is powerfully present—in fact, her performances define presence.

In 2012 Bridgewater was awarded a Bistro Award; this year New York's own Bronx-born jazz great **Carol Fredette**, also rooted in tradition, is a featured winner of the 2015 Bistro Awards' Outstanding Major Engagement (for her 2014 performances at 54Below). Fredette's effortless straightahead swinging is melodic, vulnerable and gritty. Other Bistro jazz winners include jazz vocalist **Marissa Mulder** for Best Vocalist and **Gabriella Stravelli** for Best Jazz Vocalist. The event will be held at the Gotham Comedy Club (Mar. 4th).

Two octogenarian jazz legends mentioned in previous columns will grace the Birdland stage with powerful voices. You can never get enough of NEA Jazz Master vocalist **Sheila Jordan**, who will appear with pianist Steve Kuhn's trio (Mar. 31st-Apr. 4th). And every time there's a chance to hear singer/piano player **Barbara Carroll** just go. She's in residency every Saturday. To say "they make it look easy" doesn't scratch the surface of the stunning truth and simplicity their mastery yields.

Speaking of residencies, **Melissa Stylianou**'s tones are earthy, rounded and swing with a refreshing purity. Her album of standards, *No Regrets* (Anzic), is a gorgeous extension of the Great American Songbook. Stylianou can be heard at 55Bar every third Wednesday (Mar. 18th). She'll also be at Saint Peters (Mar. 1st, 8th, 22nd and 29th) and singing in harmony "Boswell Sisters" style with jazz vocal group **Duchess** (Stylianou, Amy Cervini and Hilary Gardner) for the release of their eponymous Anzic CD at Jazz Standard (Mar. 3rd).

As part of the Lady Got Chops festival (which features numerous singers!) **Charenee Wade** (Mar. 12th) and **Marianne Solivan** (Mar. 24th), two of the best contemporary vocalists around, will bring gutsy blues edges to Harlem's historic Minton's. On the other end of the spectrum, improvising vocalists will acknowledge avant garde pioneer vocalist **Meredith Monk** as an influence who altered their assumptions about "chops". Monk celebrates 50 years of inventing and stretching the voice beyond known bounds at Zankel Hall (Mar. 22nd). Numerous luminous 'friends' will participate from multiple genres, including jazz vocalist Theo Bleckmann and composer John Zorn.

In the Meredith Monk lineage, a genre-defying 'jazz' vocalist to watch out for is the young **Chloe Levy**, whose exquisite lyric soprano voice can slide like Björk into rich jazzy alto depths. Levy is spontaneous, meditative and fiercely engaging; she will appear with guitarist Ben Monder at The Firehouse Space (Mar. 27th) and solo at SEEDS (Mar. 18th) and Bowery Arts + Science (Mar. 22nd) for the CD release of her new solo album *Dust* (Unit).

Another jazz vocalist outside the box is **Yoon Sun Choi**, who will appear with pianist Jacob Sacks at Weill Recital Hall (Mar. 25th), performing repertoire of a wide range of American composers, from Charles Ives and Hank Jones to Ira Gershwin. Choi sings with unrestrained, embodied gusto and her free-spirited sense of ironic humor is fun.

In the realm of jazz, groove, r&b and pop fusion, New York-born, Croatian-raised vocalist **Thana Alexa** recently was awarded second place in the Made In New York Jazz Competition. Alexa will meld genres as she celebrates her new release *Ode to Heroes* (Jazz Village) at SubCulture (Mar. 23rd).

In response to questions about attitudes towards women in jazz more than one respected vocalist has said, keep the focus on the music. However, were it not for female musicians of the past stepping up in the face of gender inequality, we wouldn't have the joy of that focus today. ❖

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CLIFFORD ADAMS

BY ANDREY HENKIN

Clifford Adams, trombonist for R&B-funk band Kool & the Gang since the late '70s, whose early experience was in the bands of Charles Earland, Thad Jones and Lonnie Liston Smith and later worked with Slide Hampton, Bobby Watson, Charles Davis and Vincent Herring, as well as releasing a handful of straightahead and R&B jazz albums in the late '90s-early '00s, died Jan. 12th at age 62 after a battle with liver cancer.

Adams was born Oct. 8th, 1952 in Trenton, NJ. After singing in the church choir, he began playing the trombone—"bought it with the $75 I received as a gift when I graduated from junior high school" he said on his website—and was taught by Tommy Gryce, younger saxophonist brother to Gigi. His first professional gigs came in his late teens in local funk bands. While attending Trenton State College for music, he frequented the Fantasy Lounge and met a number of musicians with whom he would later work. Organ player Charles Earland used a then-20-year-old Adams for his Prestige albums *Soul Story* (1971), *Live At The Lighthouse* and *Intensity* (both 1972) and *Kharma* (1974). During the late '70s, Adams recorded with keyboard player Lonnie Liston Smith, guitarist Reggie Lucas, organ player Rhoda Scott, saxophonist Charlie Rouse and the Thad Jones/Mel Lewis Orchestra and toured with Duke Ellington's orchestra and drummer Max Roach's band.

Adams' first recorded work with Kool & the Gang came on the 1979 platinum album *Ladies' Night*, which marked a change in their style to more pop-oriented funk from their original soul and R&B output. He would go on to appear on albums through 2013's *Kool for the Holidays*, playing trombone and providing backing vocals and occasional arrangements. His jazz work didn't stop, however, as heard with trombonist Slide Hampton's World of Trombones, saxophonists Charles Davis, Bobby Watson, Mario Escalera and Jimmy McGriff, Earland again and, most recently, the Spirit of Life Ensemble and the groups of saxophonist Vincent Herring and trumpeter Anthony Branker.

In 1998, Adams released his first album as a leader, a straightahead jazz outing called *The Master Power* for Naxos Jazz with saxophonist Antonio Hart, Kenny Barron, Ray Drummond and Lewis Nash and featuring mostly his originals. This was followed by *Cliff Notes* and *Love's Gonna Get You*, both of which were released by Orpheus and included Kool & the Gang bandmates. His final album was 2006's *I Feel Your Spirit* (BCS Records). Perhaps his observations about the aforementioned *Cliff Notes* best sums up his career: "My initial intent...was to use the trombone as a voice to merge two genres together in a way that was palatable for the general public... I feel [it] offers music that has deep jazz roots as well as commercial overtones."

JEFF GOLUB (Apr. 15th, 1955—Jan. 1st, 2015) The smooth jazz guitarist, in addition to 12 albums as a leader for Atlantic, GRP and E1 since 1988 and credits in the rock and blues worlds, worked with Bill Evans, Bob James, Gato Barbieri, David Benoit and Kirk Whalum. Golub died Jan. 1st at 59.

IVAN JULLIEN (Oct. 27th, 1934—Jan. 3rd, 2015) The French bandleader, trumpeter and composer worked with Jef Gilson, Eddy Louiss and other countrymen, wrote arrangements for Didier Lockwood and a number of French vocalists like Charles Aznavour and led the Paris Jazz All Stars in the '60s. Jullien died Jan. 3rd at 80.

TOMMY RUSKIN (Jul. 15th, 1942—Jan. 1st, 2015) The Kansas City drummer stayed in his hometown to local acclaim, performing regularly at numerous venues, worked with Zoot Sims, Clark Terry, Bill Watrous, Carl Fontana and Billy Eckstine and recorded with Mike Metheny, the older brother of Pat, the latter to whom Ruskin gave his first playing opportunities as a teenager. Ruskin died Jan. 1st at 72.

PAUL SERRANO (Jan. 1st, 1932—Jan. 15th, 2015) The trumpeter and recording engineer had early performing credits with James Moody, Mongo Santamaria, Art Farmer, Duke Ellington and Bunky Green, led a 1960 quintet session for Riverside produced by Cannonball Adderley and was the engineer for albums by Ahmad Jamal, Sonny Stitt, Ramsey Lewis and numerous R&B acts. Serrano died Jan. 15th at 82.

WARD SWINGLE (Sep. 21st, 1927—Jan. 19th, 2015) The American pianist and singer founded the Grammy-winning French vocal group Les Swingle Singers in the early '60s (which featured jazz vocalist Christiane Legrand), bringing jazz cadences and improvisation to the works of classical composers, and later similar groups with slightly different names in the UK and US. Swingle died Jan. 19th at 87.

Pae Kollektiiv consists of 10 young, ardent musicians who met while studying in the Estonian Academy of Music. This ensemble was born in spring 2013 when they came together to record some arrangements made by other students. After working together they discovered a great vibe and synergy, and they have been playing together ever since.

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soundcloud.com/paekollektiiv

PANAMA JAZZ FEST

BY SUZANNE LORGE

NÉSTOR AYALA

Danilo Pérez & John Patitucci

At the opening of the Panama Jazz Festival (Jan. 12th-17th), Lorena Castillo García de Varela, the first lady of Panama, formally pledged ongoing governmental support for the annual weeklong event. First, she awarded pianist and native Panamanian Danilo Pérez, who founded the festival 12 years ago, an ambassadorship. Second, she announced that the government would take over as a primary sponsor of the festival, emphasizing the important role it plays in Panama's economy. These pledges give Pérez both the authority and means to promote Panama globally as a jazz hub in Latin America, a mission that he espouses with enthusiasm. His enthusiasm is no less for the broader mission that he has taken on with his wife, Chilean-born saxophonist Patricia Zarate: to demonstrate how music can facilitate social change. The festival itself—packed with workshops, auditions and performances featuring jazz headliners, music educators and elite jazz students—offers a compelling example of the transformative power of music.

Pérez is probably best known as one-third of saxophonist Wayne Shorter's Grammy-winning rhythm section with bassist John Patitucci and drummer Brian Blade. He is also an UNESCO Artist for Peace, founder of the Danilo Pérez Foundation and the nearby jazz club in Panama City and Artistic Director at the Berklee Global Jazz Institute (BGJI) in Boston. It's a heavy workload, to be sure, but no heavier than Pérez' commitment to this work. "We are guardians of the creative process," he asserts.

As such, Pérez and Zarate present a festival that offers more than musical entertainment (though the festival does indeed offer plenty of this). Local residents are able to participate in a variety of music classes and attend any of several free outdoor concerts. Jazz masters from around the globe offer clinics for up-and-coming players during the day, before taking to the stage in the evening. Music therapists from Latin America and the U.S. present daily lectures explaining how music works to enhance personal and social well-being. And after hours, at Danilo's Jazz Club in the elegant American Trade Hotel, there is a nightly jam session. Beneath the excitement of the performances and rigor of the classes, however, lies a deep understanding of the conditions that help to shape musical creativity—proper education, health, performance opportunities and social connection. Pérez attributes his understanding of these principles to his father, a teacher and musician who gave a great deal of thought to the role that music could play in society and Pérez and Zarate see the beneficial effects in action each day at the Danilo Pérez Foundation, their center for music education that sits in the heart of Casco Viejo, a once-gang-torn section of Panama City. At the center they not only offer music training to students of all ages and socioeconomic backgrounds, Zarate says, but they work to "instill self-respect" in their students, with inspiring results. "Hundreds of kids who could be in jail today are not in jail," she affirms. "They'd rather play music".

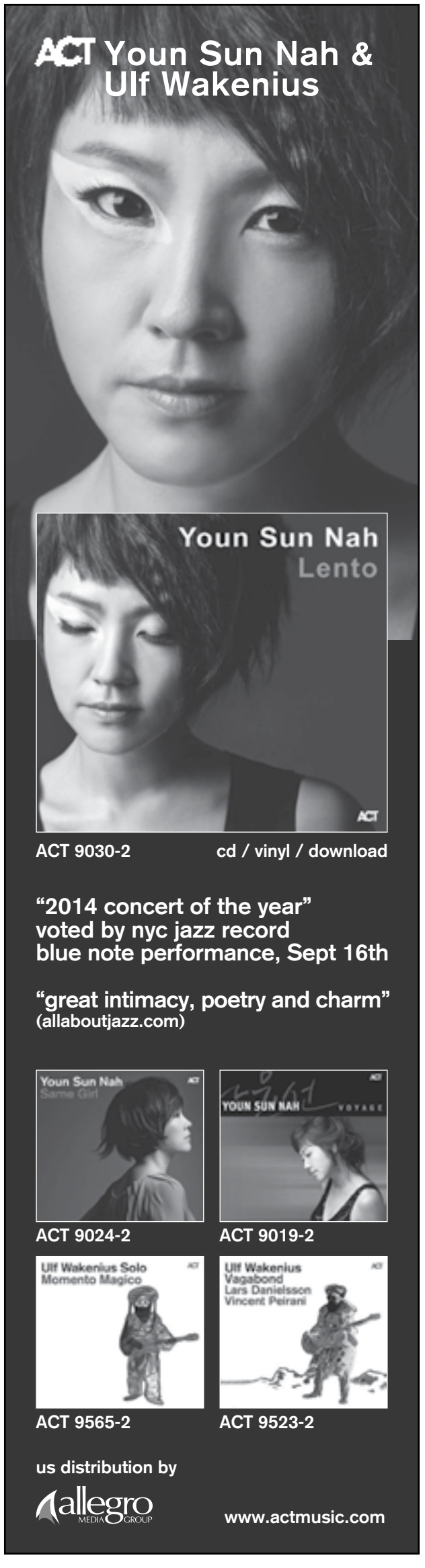
In the early years of the Foundation, Pérez held the festival in the music center's classrooms and salons. But when the size of the festival's audiences grew beyond the center's capacity, Pérez decided to move the festival to Ciudad del Saber, or City of Knowledge, a sprawling complex on the site of the former U.S. Army base in Panama. "We purposely moved [to the City of Knowledge] because of the tension between the U.S. and Panama, literally to heal the relationship between the two countries," Zarate explained. "It's not a military base anymore. We're in a new era…Now we are going to be the soldiers of peace who are going to be lining up here." The City of Knowledge comprises the school buildings where the workshops and auditions happen during the day; the Teatro Nacional (National Theater), where the headliners performed each evening; and an expansive lawn for the grand finale outdoor concert. This lawn is the former muster grounds of the army base. Today more than 20,000 concertgoers congregate in the same space to listen to some of the world's most prominent jazz musicians.

Among those musicians this year were performing artists from all over Europe, Asia and the Americas, each emphasizing the contribution that Latin America has made to jazz. For instance, trombonist Phil Ranelin played an exhilarating tribute to Eric Dolphy, born to Panamanian parents; Pérez, Patitucci and Blade backed singers Rubén Blades and Omar Alfanno in moving renditions of Panamanian tunes; and Puerto Rican saxophonist Miguel Zenón led the spectacularly talented BGJI students through some of his complex, high-powered compositions.

It's in young players such as the BGJI students that Pérez looks to instill both the sense of responsibility and the practical tools for using music to evoke social change. Besides giving these students the opportunity to play alongside world-class musicians, he has them perform in hospitals and nursing homes, always admonishing them to "think about the disadvantaged."

At the end of the final concert of the festival, just before the salsa dancing began, Pérez brought five young students from the Foundation up to the stage. Each had auditioned for and won a scholarship to Berklee's summer school program in Boston. "I'm really emotional about it," Pérez said. "We've been talking about the restoration of an area [of the city], but here we are talking about the restoration of humanity." One young musician at a time. ❖

For more information, visit panamajazzfestival.com



Spark
Marianne Solivan (Hipnotic)
by Donald Elfman

The pleasure of *Spark* is Marianne Solivan's sense of adventure in love songs. She takes on so many types, listeners will be dazzled by a sense of discovery.

On the opening title track, Solivan dives into a challenge of her own creation, which takes unexpected turns as it speaks of the power of love. She throws out a flurry of lyrics over bass and drums, sending her melody spinning. Pianist Xavier Davis follows with a pungent solo, full of harmonic and rhythmic activity, then Solivan returns and brings the song to a conclusion reflective of its explosive title. Other Solivan originals vary in mood and color, such as the tender Latin-ish pulse of "If I Were to Love You" and romantic intimacy of "On a Clear Night". She also wrote lyrics for Davis' pointed-yet-gentle "The Dove" and throbbing music for poet Frederico Garcia Lorca's "First Desire".

And then there are the classics. Solivan has chosen a rare Oscar Brown Jr. tune, "Hum Drum Blues"; though it's about being in a rut, the singer shows that she's anything but, driving it forward with the help of bluesy piano, a range of bass textures from Matthew Parrish and rhythmic punctuation by Gregory Hutchinson. Other surprises abound in the standards, culminating in Frank Loesser's "What Are You Doing New Year's Eve", a glorious tune on which Solivan finds a great combination of hope and yearning.

Solivan has a darkly beautiful voice, subtle understanding of vocal shading and ability to work with a great band. Most importantly, she can express the diverse feelings that love engenders.

For more information, visit hipnotic.com. Solivan is at Antibes Bistro Mar. 3rd, The Astor Room Fridays, Smalls Mar. 8th and Minton's Mar. 24th. See Calendar.

Luminosa
Anat Cohen (Anzic)
by Mark Keresman

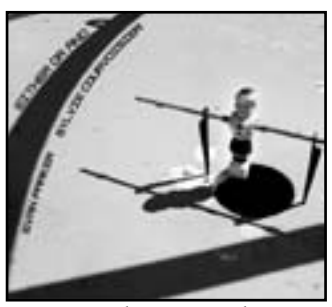
Israeli-born, NYC-residing clarinetist Anat Cohen is one of the straight-reed-instrument stars of our time, with a rich, deeply sonorous tone and contextual variety. *Luminosa* is music of or inspired by Brazil, all wrapped up in a package undeniably all her(s).

The festivities begin with Milton Nascimento's "Lilia", in which clarinet soars like early '60s John Coltrane and Daniel Freedman's drums crack like the great drummers of New Orleans. Restless, modal-sounding "Cais" finds Cohen on bass clarinet, sumptuously velvety, suavely negotiating the restless ocean currents of pianist Jason Lindner. The ebullient, swirling "Espinha de Bacalhau" features Cohen in the company of accordionist Vitor Gonçalves, finding the common ground between choro and klezmer. "Ima" is one of four Cohen originals—a beautiful modern jazz ballad, lush and languid, sprinkled with the moonlight of a bossa nova tune, Linder's electric keys shimmering like starlight, Freedman goosing the tune along, giving it subtle but certain forward motion.

Closer "The Wein Machine", a tribute to famed jazz impresario George Wein, is the sole departure from the Brazilian mode. Joe Martin's bass establishes a too-cool groove over which Cohen engages in some blues-tinged hardbop on tenor saxophone in the old-school style of Sonny Rollins and (especially) Dexter Gordon while the ghostly guitar of Gilad Hekselman moans like the wind through an old house.

Luminosa is marked by economy and variety of moods, mixing acoustic and electric instrumentation in a vividly imaginative manner. This isn't Cohen's Brazilian album—it's the album where she commingles aspects of Brazilian music with her own style in an edgy yet engagingly accessible framework.

For more information, visit anzicrecords.com. This project is at Jazz Standard Mar. 4th-8th. See Calendar.



Either Or And
Evan Parker/Sylvie Courvoisier (Relative Pitch)
by John Sharpe

With a slew of residencies at The Stone, English saxophone legend Evan Parker has established himself as a familiar presence in NYC. Pianist Sylvie Courvoisier has been a regular guest at these events, but until *Either Or And* hadn't recorded with Parker. With such a distinctive voice as Parker's, it can be a challenge to know how to reciprocate. That's especially so for Courvoisier, who has so many options—responsive improv, contemporary abstraction and, as proven with her trio on *Double Windsor* (Tzadik, 2014), tradition-oriented jazz—at her disposal.

Generally though she chooses to meet Parker on his own turf. That's the case on the powerful opener "IF/OR", where she answers rapid-fire gobbets of snarled tenor saxophone with assertive evenly articulated runs recalling Cecil Taylor. "Stonewall", another highlight, begins with breathy harmonics and pretty chords but, gradually, become subverted by increasingly bracing exchanges, culminating in a headlong rush of yelping saxophone and ringing piano. But the Englishman doesn't get it all his own way. On "Oare" Courvoisier opens with gentle strums inside the piano, evoking a ghostly banjo, which eventually draw a tentatively drifting tenor drone, spiced with angular multiphonic squawks.

The piano innards provide a fertile palette for Courvoisier. Such excursions frequently lead Parker to run his notes together into an unbroken stream, particularly on soprano saxophone, where his billowing yapping lines float above the percussive clanking, reaching glorious apogee on "Stillwell", the combination resembling a runaway hurdy gurdy pursued by a string of cans tied to its undercarriage. Parker has worked with many accomplished pianists in the past but this encounter ranks among the best.

For more information, visit relativepitchrecords.com. Courvoisier is at The Stone Mar. 10th-15th. See Calendar.

RECOMMENDED NEW RELEASES

- **Admiral Awesome (Jacob Danielsen/Thomas Sejthen/Christian Windfeld)—*Makeout Music for Modern Lovers (feat. Mikko Innanen)* (Gateway Music)**
- **Criss Cross—*Live at the Red Sea* (K2B2)**
- **Jack DeJohnette—*Made in Chicago* (ECM)**
- **Albert "Tootie" Heath Trio—*Philadelphia Beat* (Sunnyside)**
- **Luc Houtkamp/Simon Nabatov/Martin Blume—*Encounters* (Leo)**
- **Chloe Levy—*Dust (solo)* (Unit)**
- **Free Nelson Mandoomjazz—*Awakening of a Capital* (RareNoise)**
- **Stefan Pasborg—*The Firebirds* (ILK Music)**
- **Alister Spence/Joe Williamson/Christopher Cantillo—*Begin* (s/r)**
- **Mary Stallings—*Feelin' Good* (HighNote)**

Laurence Donohue-Greene, Managing Editor

- **Jeff Cosgrove/Frank Kimbrough/Martin Wind—*Conversations with Owls* (Grizzley Music)**
- **DRKWAV—*The Purge* (Royal Potato Family)**
- **Duchess—*Eponymous* (Anzic)**
- **Free Nelson Mandoomjazz—*Awakening of a Capital* (RareNoise)**
- **Laisser L'Esprit Divaguer—*Eponymous* (Studio 234)**
- **ROIL (Chris Abrahams/Mike Majkowski/James Waples)—*Raft of the Meadows* (NoBusiness)**
- **John Russell/Steve Beresford/John Edwards/Ståle Liavik Solberg—*Will It Float?* (Va Fongool)**
- **Schlippenbach Trio—*Features* (Intakt)**
- **Matthew Shipp Trio—*To Duke* (Rogue Art)**
- **Nate Wooley/Ken Vandermark—*East by Northwest* (Pleasure of the Text/Audiographic)**

Andrey Henkin, Editorial Director

Among The Stars
Kelley Suttenfield/Tony Romano (s/r)
by Marcia Hillman

This is as simple as musical storytelling gets—one voice and one nylon-string guitar. Vocalist Kelley Suttenfield and guitarist Tony Romano have joined together to deliver a collection of eclectic material, including standards and folk, R&B, pop and Broadway theater tunes. Romano provides excellent support to Suttenfield's vocals. He plays only rhythm and fills except for one solo on "Beautiful Love", where he shows off his fluid style ably.

What immediately strikes you about this intimate CD is the slow tempo used on all of the tracks (with the exception of the oldie "Beautiful Love", which is only slightly uptempo) and the lack of any kind of heavy musical arrangements. This results in a soft, quiet, almost lullaby-like feel to the performances. However, because of Suttenfield's ability to sing in many styles, this slow pace does not make the listener lose interest. She has a wide range of sounds, starting off with the first track ("Fly Me To The Moon") on which she displays a breathiness reminiscent of Peggy Lee (who also recorded the song). Her straightahead theatrical approach is heard on "People Will Say We're In Love", done as a bossa and in which she plays with the melody. There is even a bit of a folksy twang in her voice to be heard on renditions of Bob Dylan's "I'll Be Your Baby Tonight" and Neil Young's "Harvest Moon". Her slow version of the Gerry Goffin-Carole King pop hit "One Fine Day" is refreshing, almost like a new song. The standout track is a moving version of Buffy Sainte-Marie's "Until It's Time For You To Go", sung to highlight all the song's emotional impact.

Although Suttenfield may not have a true jazz voice, she is an accomplished songbird of many musical colors.

For more information, visit kelleysuttenfield.com. This project is at Perez Jazz Mar. 15th. See Calendar.

Dust (solo)
Chloe Levy (Unit)
by Laurence Donohue-Greene

It's been six years since Chloe Levy's debut *Leinicha* (also on Unit), a vocal/piano duo recorded at Oslo's Rainbow Studio, legendary for hundreds of ECM sessions. Levy has returned with a well-crafted solo statement, which, like her first release, is impeccably recorded at another wisely chosen locale. The acoustics of an ancient Catalonian church accentuate the fragility of the voice as an instrument and the natural reverberations reinforce the album's extreme intimacy.

This is a daringly sparse and personal statement, with only ethereal kalimba as accompaniment. Renditions of such standards as "I Fall in Love Too Easily", "My Favorite Things" and "Strange Fruit" are given nearly complete melodic overhauls in confident yet risky reworkings, reflecting the deep familiarity she has developed with each piece. In Levy's voice we hear extensive work beyond her jazz background—having sung the works of Schoenberg, performed in orchestral settings and initiated a project based on Ned Rorem's song cycle *Ariel* from poems by Sylvia Plath. Levy's extended techniques include fluttering notes like a hummingbird's wings (e.g., "My Favorite Things") and piercing crescendos à la Patty Waters, providing contrast to a charmingly girlish delivery in the vein of Blossom Dearie or Björk ("I Fall In Love Too Easily").

Inspired by medieval composer Hildegard von Bingen (of the nine selections, two are hers), Levy's melodies soar and linger over kalimba shadings. That tiny instrument's significance cannot be understated, adding a necessary backdrop not only to the bending of sung words but also to the poetic quality of the lyrics and Levy's frequent improvised flights. Her playing on "My Favorite Things" hauntingly replicates church bells while on "Strange Fruit" the kalimba sounds like a slowly wound music box one moment, a delicately played wooden Balinese Tongue Drum the next.

From the hypnotic opening title track to just-as-mesmerizing closer ("Tree")—two of her three original compositions—it's 45 minutes that magically fly by before you know it, beckoning closer listens.

For more information, visit unitrecords.com. Levy is at SEEDS Mar. 18th, Bowery Arts + Science Mar. 22nd and The Firehouse Space Mar. 27th. See Calendar.

The Secret Escapades of Velvet Anderson
Nicole Mitchell's Sonic Projections (Rogue Art)
by Ken Waxman

Although not as overly programmatic as the recording of *Intergalactic Beings*, her Afrofuturistic sci-fi suite, this CD is another instance of how Nicole Mitchell's burgeoning compositional abilities are keeping pace with her acknowledged command of the flute. With *The Secret Escapades of Velvet Anderson*, Mitchell's quartet honors one of her mentors, tenor saxophonist Fred Anderson (1929-2010), with a nine-part linked composition.

Mitchell, now based in California, established her flute mastery during two decades in Chicago, one of many younger musicians offered gigs at Anderson's Velvet Lounge club. Reimagining him as a superhero, symbolically named Velvet Anderson, the titles of the composition are suitably heroic to fit the graphic escapades of a comic book hero, elucidated musically by Sonic Projects, Mitchell's own version of the Fantastic Four with New Yorkers, drummer Chad Taylor and pianist Craig Taborn, and tenor saxophonist David Boykin, Mitchell's long-time Chicago colleague. Buoyant power is maintained throughout via keyboard surges and percussion energy, with diamond-hard flute bleats and saxophone breaths outlining and toughening the themes.

Framed by an introduction ("Bright City") and coda ("The Heroic Rescue"), Mitchell and Boykin use parallel expositions to define themselves as hero and sidekick on "For the Cause", the darkening scene set by kinetic piano runs. Dramatic keyboard flourishes help build up suspense on the subsequent "Scaling the Underground", as rugged puffs and glottal abstractions from flute and tenor cut through the TV-cop-show-like exposition to offer genuine discursive and deconstructed improvisations. Mitchell's ingenuous flutter-tonguing slyly undercuts the rock-inflected and percussive narrative that characterizes "Running the Rooftops" and is later expanded with the penultimate "The Labyrinth of Capture". By the end of that track, Taborn mirrors Mitchell's lead so that the suite's nerve-wracking poignancy is replaced by a heraldic fanfare.

Honoring her mentor in a unique fashion, Mitchell has created a sophisticated tone poem that moves in its own fashion and might inspire a line of action figures.

For more information, visit roguart.com. Mitchell is at The Stone Mar. 24th with Myra Melford. See Calendar.

IN PRINT

Jazz Child: A Portrait of Sheila Jordan
Ellen Johnson (Rowman & Littlefield)
by Marcia Hillman

If anyone had a story to tell, it's vocalist Sheila Jordan. Ellen Johnson has painstakingly crafted this portrait of a unique jazz talent.

Born in Detroit, Jordan was left by her mother to be raised by her grandparents in a poor coal-mining region of Pennsylvania, reunited with her mother in Detroit as a teenager. Her grandparents, mother and other members of her maternal family were alcoholics and Jordan has fought a battle with alcohol for most of her life. What saved a teenaged Jordan was the music of Charlie "Bird" Parker. Bird became her mentor, her inspiration, her prophet, a close friend and her reason for deciding to live a life "in jazz".

The book tells of hanging out with jazz musicians as a teenager in Detroit, writing words to Bird's solos, Jordan's relationship with saxophonist Frank Foster and her move to New York City in 1949. There she married Duke Jordan, had a daughter and sang wherever and whenever she had the opportunity. Her divorce left her in the same position as her mother—a single parent—and as late as her 50s, Jordan held down a full-time job in order to bring up her child. It wasn't until 1962 that Jordan made her leader debut after having guest appearances on records. Since then she has been busy recording, performing and educating a new generation of jazz vocalists. She was named an NEA Jazz Master in 2012.

Johnson candidly portrays Jordan's career history, battle with addiction in an environment where alcohol and drugs were easily available and struggle with a biracial marriage and raising a biracial daughter in a time when society frowned upon such relationships.

The book contains a bibliography, discography and reproductions of music and lyrics for Jordan's songs, such as "The Crossing"—about her decision to fight her addiction—which she still performs.

In this fascinating read, Johnson has captured Jordan's engaging personality—a legend surviving life's ups and downs with the clear vision of an inner child, sustained by her love of music.

For more information, visit rowman.com. Jordan is at Birdland Mar. 31st-Apr. 4th. See Calendar.

GLOBE UNITY:ESTONIA

The Enchanted 3
Vlady Bystrov/Anto Pett/Anne-Liis Poll (Leo)
Eponymous
Maria Faust Sacrum Facere (Barefoot)
Eponymous
Pae Kollektiiv (s/r)
by Tom Greenland

Estonia has not been known for its jazz artists, but three recent releases prove that the jazz spirit is alive and well on the Baltic Rim.

The Enchanted 3, recorded at the Estonian Academy of Music and Theatre in Tallinn, captures a series of free improvisations by vocalist Anne-Liis Poll and pianist Anto Pett, both professors at the academy, and Russian-born reedplayer Vlady Bystrov. The group's close rapport is immediately apparent, for they interact with lightning-quick reflexes, picking up each other's unfinished phrases, making radical transitions with unerring ease. Poll, a classically trained singer, achieves all manner of vocal effects, from Wagner-ian chromatic leitmotivs and high-speed pseudo-conversations to pinched squeaks, yawning siren-calls and bawdy cackles. Pett switches off between traditional and prepared pianos, the latter rigged to mimic Gamelan gongs and other metallophones. Bystrov appears on five different saxophones and clarinets, achieving a seamless sound on each. Together, the trio finds new forms and new stories in the chaos of the moment.

Sacrum Facere, an album featuring Estonian reedplayer Maria Faust's arrangements for octet, was recorded in her adopted city of Copenhagen, but betrays its Estonian roots in the presence of Kristi Mühling, who plays the kannel, an Estonian plucked zither, and in the inclusion of a recording of traditional folksong "Tütre itk" in the background of the concluding track. Each member of the octet, which also includes clarinetist Francesco Bigoni, tenor saxophonist Ned Ferm, pianist Emanuele Maniscalco, trumpeter Tobias Wiklund, trombonist Mads Hyhne and tuba player Daniel Herskedal, has a distinctive, conversational sound and each (except Mühling) is the featured soloist on one of the charts. Faust likes to set the instruments in hymn-like chorale textures, voiced in pared-down chords with pentatonic melodies that move gracefully through related key areas. The instruments blend together like rough-voiced singers in a street-corner choir, their subtle song creating a lasting impression.

Pianist/composer Kirke Karja is the guiding light behind Pae Kollektiiv, a nonet composed of students who met at the Estonian Academy of Music. Like Faust, she has a strong background in contemporary classical music and evinces a fondness for chorale textures. In general, though, her compositions are more through-composed, with greater variations in texture and the presence of guitarist Madis Meister, bassist Siim Usin and drummer Tönu Tubli gives the music considerable edge. Her charts, arranged for three saxophones, trumpet and trombone, often with the guitar joining as a sixth voice, typically unfold in a series of tutti, soli and unison sections, a few in odd meters like 7/4, many with two harmonic rhythms juxtaposed. Amidst the floating harmonies and rolling climaxes, Karja's own playing is elegant and understated.

For more information, visit leorecords.com, barefootrecords.com and soundcloud.com/paekollektiiv

Snowy Egret
Myra Melford (Enja/Yellowbird)
Everything Here Is Possible
Alister Spence/Myra Melford (s/r)
by Marc Medwin

Myra Melford's pianism and compositions occupy an introspective and contemplative space. No matter how rhythmically intense her playing or the melodies she writes become, there is somehow room for reflection, for the nuance that allows each note a chance to be heard, absorbed and felt before moving to the next.

The debut album by her *Snowy Egret* quintet is a case in point. Time is suspended as each note of the brief "Times of Sleep and Fate" hangs blissfully in the air; bass guitarist Stomu Takeishi and drummer Tyshawn Sorey are as melodically and contrapuntally inclined as guitarist Liberty Ellman and trumpeter Ron Miles. Parts of the following piece, "Little Pockets-Everyone Pays Taxes", work along similarly meditative lines, but its opening bristles with energy as one of those wonderfully fragmented Melford melodies, full of syncopated displacement and infectious rhythmic propulsion, bounces along. While the loss of meter is sudden, the transition back to a metric focus is first stealthy and then exciting, Melford and Takeishi's ostinato guiding everyone back into the head while Sorey and Ellman bandy patterns back and forth. Miles and Melford intertwine melodic threads over the Latin percussion of "Ching Ching", the latter stretching out on what sounds like melodica rather than harmonium, as the notes state. Though these miniatures were initially part of a multimedia event, they stand perfectly well on their own.

Melford finds an equally sympathetic partner in Australian pianist Alister Spence on *Everything Here Is Possible*. The duo performs on a pair of beautifully matched Steinway D concert grand pianos, freely improvising in a concert acoustic that is warm without ever being overly resonant. As with *Snowy Egret*, no matter how frenetic the musical rhetoric becomes, excitement always leads to, or emerges from, moments of repose. "Why say Dreams are White" shifts gradually from dreamy modality to controlled freedom and back while "A Bird Translates" follows similar trajectories further out and over a much longer duration. "Circular Dispersion of Tones" is just that, a series of low- to middle-register melodic patterns, rife with accented interaction and juxtaposition, which slowly fans out and intensifies before dissolving. The duo also engages the pianos' full sonic capabilities, especially on the pointillistic title track. Overtones are sprinkled liberally throughout the neo-Cage-ian dialogue of percussive timbres, melodic scrapings and rhythmic counterpoint.

Melford's music demands a first-rate recording and it is granted in both cases. The subtlety of her pianism—her dynamic shadings and the way she projects certain notes of a melodic line to create layers of contrapuntal ambiguity—is matched by the way she engages the notions of freedom and tradition in her compositions. Through it all emerges the sense of each note and phrase being of the utmost importance and it is only disappointing that specific descriptions of the way each of the *Snowy Egret* pieces relate to their accompanying extramusical material were not provided in the liner notes.

For more information, visit jazzrecords.com/enja and alisterspence.com. Melford is at The Stone Mar 24th-29th, including Snowy Egret Mar. 28th. See Calendar.

My Dance
Judi Silvano (with Michael Abene) (JSL)
by Alex Henderson

Judi Silvano showed herself to be an imaginative interpreter of melodies and lyrics when saxophonist Joe Lovano produced her first album, *Dancing Voices*, back in 1991. And she hasn't become any less daring since, whether embracing Tin Pan Alley standards, pianist Mal Waldron's pieces or the Duke Ellington/Billy Strayhorn songbook. *My Dance* is an interesting departure because she performs her own material exclusively, with only pianist Michael Abene for accompaniment.

The album's material is varied and far-ranging. Silvano is at her most accessible on the festive, Caribbean-flavored "Calypso" (which was on the aforementioned *Dancing Voices*) and bluesy "Kokopelli's Dance" but her more abstract side asserts itself on "F minor", angular "Make It a Classic" and impressionistic "Echo Cardio". The poppy "It's So Amazing" sounds a bit like something singer-songwriter Carole King would pen while "Dust" is very much in the spirit of '60s postbop.

Another thing that makes *My Dance* unpredictable is the fact that the listener never knows whether or not Silvano will be performing lyrics. Silvano sticks to wordless scatting on "Samba 33", "Dust", the title track, "F minor", "Calypso", "Echo Cardio" and "Kokopelli's Dance" but shows her talents as a lyricist on "It's So Amazing", "Bougainvillea", "Make It a Classic" and "Our World". Occasionally, Silvano's expressive scatting moves into Brazilian territory: "Samba 33" and "My Dance" are equally reminiscent of the type of scatting one associates with Flora Purim or Tania Maria.

Abene is a major asset throughout *My Dance*. Some pianists would have been intimidated if they had to accompany a singer as adventurous as Silvano without the input of a bassist or drummer. But Abene has no problem rising to the occasion and handling the many different types of songs that Silvano explores. *My Dance* is a consistently pleasant surprise from this veteran singer.

For more information, visit judisilvano.com. This project is at Cornelia Street Café Mar. 30th. See Calendar.

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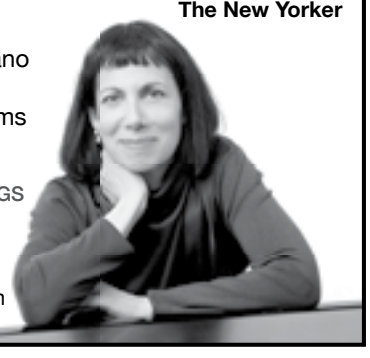

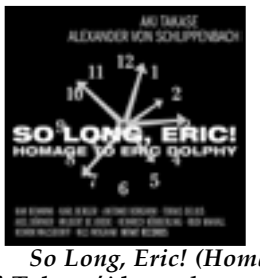

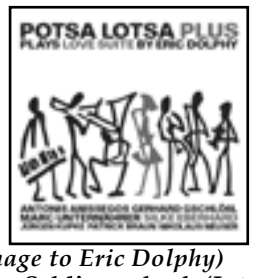

So Long, Eric! (Homage to Eric Dolphy)
Aki Takase/Alexander von Schlippenbach (Intakt)
Plays Love Suite by Eric Dolphy
Potsa Lotsa Plus (Jazzwerkstatt)
by Andrey Henkin

European jazz as we know it now was born from a commingling of folk traditions, classical foundations and martial ensembles. All it took to liberate Europeans from slavish aping of American jazz was a group of players one generation removed from WWII (setting aside old political and ethnic animosities in lieu of collaboration) and an extended visit from an American himself breaking away from blues-based forms towards something more through-composed. That was alto saxophonist/bass clarinetist/flutist Eric Dolphy and, shortly after recording *Out to Lunch!*, he went to Europe, first as part of the Charles Mingus Quintet throughout April 1964 and then a number of concerts with various 'pickup' bands until his tragic death on Jun. 29th in Berlin (little did Mingus know that "So Long Eric", named in anticipation of Dolphy leaving the group, would become his requiem). European musicians should thank Dolphy for what he helped wrought and now some, based in the city of his death, have: husband-wife pianist pairing of Alexander von Schlippenbach/Aki Takase and saxophonist Silke Eberhard.

While Takase and von Schlippenbach have explored Dolphy separately (though in both cases utilizing bass clarinetist Rudi Mahall, who also appears on *So Long, Eric!*), this is their first time doing so together. This live disc is also notable for the first time since 1966 that Schlippenbach has recorded with vibraphonist Karl Berger and only the second time since the mid '70s with drummer Han Bennink. The rest of the duodectet is filled out by younger players from the European freeish scene like saxophonist Tobias Delius and Henrik Walsdorff, trumpeter Axel Dörner and trombonist Nils Wogram and the material covers Dolphy's compositions from 1960's *Outward Bound* to *Out to Lunch!*. Even though pieces were written for quartets/quintets, the pliant swing is kept intact by the large group, no surprise with Bennink in tow. What is surprising is how most of the tunes are presented in renditions comparable in length or shorter than Dolphy's album versions, the exceptions being "Hat and Beard" and "Miss Ann". Of all the recent Dolphy tributes, this one comes closest to capturing his restless spirit.

Along with five of her own romantically dense and knotty pieces, alto saxophonist/bass clarinetist Eberhard and her band Potsa Lotsa, a sextet of horns with key contributions from Antonis Anissegos on electronics and keyboards, perform two Dolphy obscurities: the never-completed three-part "Love Suite" and "Song for the Ram's Horn", a piece Dolphy played with a quintet in November 1962 and inspired by a poem read at the same concert by Ree Dragonette. "Love Suite" was being written by Dolphy at the time of his death, to be performed at his upcoming wedding by a brass quintet and rhythm section with himself as the soloist. At that point, electronics in music were still in their formative stages so one wonders what the composer would have thought of their inclusion here; to modern ears it breaks up the texture of the horns nicely, puncturing a bit the stuffiness in the suite, born of some of *Out To Lunch!*'s more classically-inspired moments, while adding a mid '60s sci-fi element. "Song for the Ram's Horn" impressionism works better within the context of this stately ensemble.

For more information, visit intaktrec.ch and jazzwerkstatt.eu

Coin Coin Chapter Three: River Run Thee
Matana Roberts (Constellation)
by Phil Freeman

Saxophonist and composer Matana Roberts' multi-part work *Coin Coin*, each chapter its own album, has gotten more and more intimate as it's gone on. The first chapter featured a large ensemble performing ambitious, broad-canvas orchestrations, horns and strings and rhythm all swirling around and tumbling over each other. The second chapter was arranged for a smaller, more traditional jazz group and had an abstract, meditative swing. This third chapter is a solo disc, but only in the sense that Roberts is the only performer. It foregrounds her voice (singing and reciting), atop a bed constructed out of layers of saxophone, keyboard drones, taped voices (including a speech by Malcolm X) and more.

"Why do we try so hard? / Because we should", Roberts sings on the opening "All Is Written", her voice soft and mournful. Behind her, what sound like harmoniums drone in pulsing waves and ribbons of saxophone float to the surface of the music, then recede. Additional voices (all by Roberts—some are reciting Bible verses, others are mere narration, as though preserving an oral history) emerge, swirl around each other, then disappear, like the snatches of conversation between songs on Pink Floyd's *The Dark Side of the Moon*.

As the album progresses seamlessly through its various sections, the music becomes noisier and weirder. On "Nema, Nema, Nema", Roberts sings a plainsong-ish melody up front, as in the background an analog synth or some other kind of electronic sound generator whoops and buzzes like it's either dying or achieving self-awareness. And the next track, "A Single Man O'War", is built of piercing sine waves and some of the skronkiest saxophone on the album, with electronically lowered voices in the background that recall Diamanda Gálas. On "This Land is Yours", two saxophone melodies are heard, first operating separately but eventually coming into harmony with one another.

Because of its sheer density, this album requires repeated, focused listening. Pick an element and concentrate on it; next time, pick out something else. You could be at it for quite a while and never feel like you've wasted your time.

For more information, visit cstrecords.com

The Detour Fish (Live in Ljubljana)
De Beren Gieren & Susana Santos Silva (Clean Feed)
by Stuart Broomer

De Beren Gieren is a young Belgian piano trio developing a distinct identity at the fractures of styles. It's witty and surreal (the band's name means nothing and translates from the Flemish as "The Bears Vultures"), reminiscent in that regard of numerous neighboring Dutch musicians from Willem Breuker to Cor Fuhler. *The Detour Fish* chronicles the trio's meeting with Portuguese trumpeter Susana Santos Silva at the Ljubljana Jazz Festival in 2014, but it's hardly a casual jam. The musicians were in residence there and the results documented reflect both empathy and effort. The eight fish-related titles (trans-species inspiration seems to be a theme) feel like a suite, with four compositions by pianist Fulco Ottervanger, three by Santos Silva and the collectively credited improvisation "Weirs". Further underlying the music is a certain inspiration from Schubert's *Trout Quintet*.

The collective idiom is as fluid as water itself. The members of De Beren Gieren have a remarkable collective process, their music advancing as a continuous melodic flow passed back and forth among the members—bassist Lieven Van Pée and drummer Simon Segers as well as Ottervanger—with little distinction for solos or where composition ends and improvisation begins. Santos Silva might be the ideal collaborator, an equally flexible musician whose linear focus is both a complement and a central voice. The group's four-way dialogue is never clearer than on her "Battle with Fishself".

While Santos Silva can bring her trumpet voice down to mere air or touch on the instrument's traditional bravura, it's her expressive range and middle register that command absolute attention, from the subtly expressive pitch gradations that she brings to her "Dance of Trouts", reminiscent of Kenny Wheeler, to the sudden explosive outbursts called for in Ottervanger's episodic "Sweet Repose Threat", a work that reveals everyone's capacity for a kind of brooding, looming drama.

These musicians may not yet be widely known, but are already producing memorable, original work.

For more information, visit cleanfeed-records.com

Eponymous
Duchess (Anzic)
by Donald Elfman

Good old-fashioned swing, a sassy sense of humor, sweet '30s-40s-inspired harmonies and a charming approach to songs of different vintages defines the debut album by Duchess. The group is helmed by three veterans of the New York vocal scene in Melissa Stylianou, Hilary Gardner and Amy Cervini; Oded Lev-Ari (Cervini's husband) suggested the project and wrote the skillful arrangements. The singers stress that, despite the fact that the Boswell and Andrews Sisters are the inspirations, these songs are not recreations.

That's immediately clear from "I Love Being Here With You". The song is a 1960 Peggy Lee composition but the singers swing it with a straightahead groove, aided by an in-the-pocket rhythm section of pianist Michael Cabe, bassist Paul Sikivie and drummer Matt Wilson. The ladies have added some up-to-date lyrics about their current scene and the full complement of players have a blast as they wail through to a happy ending. This a rich mixture of the sublime and ridiculous, evident in the nutty version of an already nutty song, '50s "Lollipop" (check out the wailing sax solo by Jeff Lederer), and a devoutly sincere take of Doris Day movie hit "Que Sera Sera".

The singers each get a chance to take the lead: Gardner on George Tibbles-Ramez Idriss' rarely performed "My Brooklyn Love Song"; Cervini on the Cy Coleman-Carolyn Leigh novelty "A Doodlin' Song"; and Melissa Stylianou on Sammy Fain's "Hummin' to Myself". These three women have full-throated, melodious voices and each knows how to sell a lyric.

"I'll Be Seeing You" gives proof that these singers bring a modern yet timeless sensibility to a ballad. Then they close the proceedings with a wacky '20s approach to the old favorite "Heebie Jeebies". Duchess has a serious sense of humor and it informs all they do for an engaging experience from start to finish.

For more information, visit anzicrecords.com. This project is at Jazz Standard Mar. 3rd. See Calendar.

Introducing
Colleen Clark (s/r)
by Mark Keresman

An NYC-based drummer in her mid 20s, Colleen Clark has helmed one of the most impressive debut discs these semi-jaded ears have heard in many months of Sundays. While the pyrotechnics of Buddy Rich and Gene Krupa initially inspired her, Clark is a brilliantly self-effacing drummer. She propels her band with both swing and groove and in a way that's virtually melodic. Further, there are no over-performed standards to be heard—the program is all original compositions.

Opener "Happiness Is Fast and Slow" has a pensive, gently undulating melody buoyed by Clark's understated crackle, Nir Naaman's bittersweet alto saxophone, Jay Rattman's velvety bass clarinet and Bria Skonberg's sleek, yearning trumpet. "Scaling" is a dandy bit of old-school bebop, with a melodic line mixing perky with quirky in Monk-like fashion. There's a sizzling alto solo from Sharel Cassity and a deceptively mellow one from guitarist Alex Wintz that's crisp and slightly blues-tinged. Cassity is back with "La Tristeza" and her blues-laced solo aches like a fresh-as-yesterday heartache.

The ironically-titled "Pyrotechnics" features a cyclically repetitive introduction before Skonberg's clarion trumpet arises with a Spaghetti Western-flavored motif. Then it's back to Beboptown, with some blazing Cassity, pianist Young Joo Song punchy and driving and Clark cooking on all burners. The closer "Fresh" has a languid, hot-fun-in-the-summertime feel—Clark crashes like the surf against the breakers, Wintz subdued yet his six-strings speaks with full, fat chords and Song's keys spare and lyrical.

Introducing is a virtually ideal jazz album—memorable compositions, variety of moods, inspired soloing, tight ensemble playing and a sense of economy. Clark takes nary a solo—another Clark(e), bebop innovator Kenny, in fact, disdained drum soli—but she's always steady as a heartbeat.

For more information, visit colleenclarkmusic.com. Clark is at ShapeShifter Lab Mar. 26th. See Calendar.

Live at Kitano
Janice Friedman Trio (CAP)
by Marcia Hillman

On Jul. 20th, 2011, the Janice Friedman Trio (pianist Friedman, bassist Ed Howard and drummer Victor Lewis) played two sets at NYC's Jazz at Kitano. The result is Friedman's first live recording and her fifth as a leader. The material is a combination of familiar songs plus four Friedman original compositions.

Starting off with one of the originals, the Oscar Peterson-inspired and appropriately titled "Get Set", Friedman sends out a swinging message that holds true for the entire album. The lady has a whole keyboard at her command and demonstrates that she knows how to use it, with breathtaking runs (note the use of her flexible fingers on Dr. Billy Taylor's "I Wish I Knew How It Feels To Be Free"), use of both the bass and treble clef and ability to build an exciting solo. There is also a complete connection with her bandmates, exhibiting energy and enjoyment.

Friedman also can sing, as she does on three tracks: her original "Lonely Sky", lyric by Lee Charles Kelley, with a haunting melody and done as a bossa nova; the Billie Holiday-Arthur Herzog, Jr. standard "God Bless The Child", done with a bluesy touch and Friedman playing a little with the melody; and Alan Jay Lerner-Frederick Loewe's "Wouldn't It Be Loverly?" in an exciting rendition with tempo that alternates between superfast double-time and straightahead swing.

Lewis, who knows how to play melody as well as keep time, demonstrates his mastery on the original "Ripplin'" as well as on the Cal Tjader number "Curacao"—not to overlook his work on the aforementioned "Wouldn't It Be Loverly?". Howard contributes throughout with his production of rich bottom tones and shines on tracks such as "Half and Half" and "God Bless The Child".

If you take a tip from the applause and whoops of the responsive audience, you will agree that this was a delightful concert, well-paced, with something happening on every track.

For more information, visit jazzbeat.com. Friedman is at Smalls Mar. 9th and Jazz at Kitano Mar. 18th. See Calendar.

"*Her interpretations are incredibly personal,
turning a tune as widely known as "My favourite things"
into something suave, alien, and
absolutely stunning*." François Couture

"*Chloé Lévy, a whispering presence,
steeped in sensuality and audacity*." Luca Sabbatini

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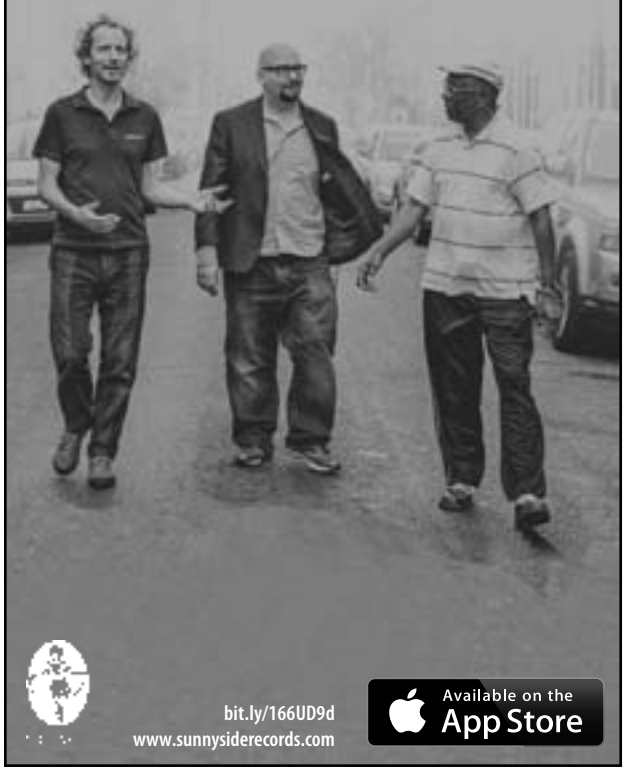
ALBERT "TOOTIE" HEATH
ETHAN IVERSON
BEN STREET
Philadelphia BEAT
SSC 1403 - IN STORES 3/3/2015

Last September, Albert "Tootie" Heath took his students Ethan Iverson and Ben Street back to his hometown Philadelphia for a gig, a hang with old friends, and this record date of music associated with his long career. A lavish booklet includes new and vintage photos plus commentary by Iverson and Hyland Harris.

Appearing at VILLAGE Vanguard March 3 - 8



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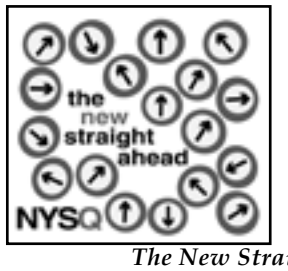
KÖLN
Marshall Gilkes/WDR Big Band (Alternate Side)
by George Kanzler

Forget all the clichés about Teutonic rigidity. The WDR Big Band sounds lithe, flexible, even airy playing the often captivating, sometimes whimsical compositions and arrangements of trombonist Marshall Gilkes, a member of the orchestra from 2010-13. We have no exact analogue for this quasi-official German national jazz orchestra here, with its own studio and dozens of recordings, many featuring big-name guests. Probably the Jazz at Lincoln Center Orchestra comes closest, but the WDR Big Band can be a lot more chameleon-like in its complete acclimation to a wide variety of styles.

Gilkes' style is deceptively complex, built in multi-faceted layers from simple foundations, melodic or harmonic kernels often adapted from tunes originally composed for his small group recordings. Here he builds polyphony and counterpoint with a panoply of voicings, utilizing brass, reeds and woodwinds in novel combinations. He tips his hand with the opening track and only non-original, the standard "My Shining Hour". Winds-brass voicings of splayed melody over rushing drum brushes present the theme in deconstructed fragments before Gilkes' trombone takes over to state it at a gallop, flowing into an improvisation interacting with crisp, breezy ensemble passages in shifting tempos and melody segments. Moaning trombones and a rubato shout offer a touch of whimsy before Gilkes' trombone takes it out over shadowy chords. Much like Duke Ellington, Gilkes elaborates on the blues form in "Plant Bassed", a feature for bassist John Goldsby over blues choruses with a Latin bridge, opening the piece up for a fiery trumpet solo from Michael Rodriguez.

Other pieces eschew familiar big band templates, especially the pair of two-part works rooted in brass chorales: "Edenderry" and "End in Sight". The former begins with an actual four-plus-minute brass chorale, which expands into a concerto for Gilkes' masterfully sustained trombone solo; the latter finds the ensemble elaborating on a short chorale with syncopated rhythms to usher in alto and tenor sax solos over clever, sprightly riffs and shouts. Every original is distinctive, from a "Vespers" that begins as advertised only to morph into a Chuck Mangione-like rhythmic romp to the concluding "Downtime", clarinet and flute dropping like snowflakes on a walking bassline to introduce a final Gilkes trombone feature.

For more information, visit alternatesiderecords.com. Gilkes is at Jazz Standard through Mar. 1st with Rufus Reid and 92nd Street Y Mar. 14th as part of Latin on Lex. See Calendar.



The New Straight Ahead
The New York Standards Quartet (Whirlwind)
Live at Lifetime
New York Standards Quartet (D-Musica)
by Joel Roberts

Lots of musicians play standards, so the mission of the New York Standards Quartet isn't exactly a novelty. Still, what the band (formed in 2006) does with the repertoire of classic jazz songs, as well as pop and show tunes that have become part of the established canon known to every jazz musician, sets it apart from the crowd and makes for interesting listening.

Rather than simply playing familiar songs in familiar ways, the group offers what saxophonist Tim Armacost calls "twisted" arrangements of them, tweaking the harmonies and tempos and using the core of each tune as a springboard for inventive improvisation. As the title of their latest release, *The New Straight Ahead*, implies, the group does this within a mostly mainstream context, stretching well-known tunes without breaking them, taking them in new directions while remaining true to their original intent.

A few of the standards covered here, like Charlie Parker's "Ah-leu-cha" and Monk's "Misterioso", are given fairly standard, if extremely well played, arrangements. Most, however, are more radically reinterpreted. "Autumn Leaves", for example, usually performed as a sweet ballad, gets a heavy soul-jazz treatment here, propelled by Daiki Yasukagawa's funky bass and Gene Jackson's hard-hitting drums. Also nearly unrecognizable is "It Don't Mean a Thing (If It Ain't Got That Swing)", which opens with a soaring soprano sax solo from Armacost before the rest of the band kicks in for a unique and surprising romp through the Ellington warhorse. Superb pianist David Berkman offers a gorgeous Bill Evans-like intro to "When You Wish Upon A Star" while he and Armacost are heard in tandem on the brief, dreamy opening and closing takes of "Polka Dots and Moonbeams".

Another recent release by the band, *Live at the Liftetime*, recorded live in Japan in 2012, covers similar ground and offers equally imaginative redesigns of oft-heard fare. Armacost's powerful tenor and Berkman's sparkling piano take the opener, Coleman Hawkins' "Sweet and Lovely", into uncharted territory while Armacost excels on the lovely ballad "For Heaven's Sake". The rest of the album turns to compositions by jazz giants of somewhat more recent vintage, with commanding readings of John Coltrane's "Giant Steps", Wayne Shorter's "Nefertiti" and a bluesy, crowd-pleasing take on Hank Mobley's "The Turnaround". The closer, "Hidden Fondness", is a rarity for the group, an original by Berkman, which sounds as if it's built on, you guessed it, a standard, in this case the old Doris Day tune "Once I Had a Secret Love". But, as usual with this creative ensemble, what starts out as something familiar ends up as a unique and exhilarating musical statement.

For more information, visit whirlwindrecordings.com and d-musica.co.jp. This group is at Smoke Mar. 1st. See Calendar.

Blue Shift
Rex Richardson/Steve Wilson (Summit)
by Ken Dryden

Rex Richardson is a versatile trumpeter equally at home in jazz, crossover and classical music while also one of the few to use the piccolo trumpet in jazz, an instrument that had been, until recent years, fairly obscure since the heyday of Baroque music. He has performed or recorded with Benny Carter, Ray Charles, Joe Henderson, Dave Liebman, Dave Holland, Stefon Harris, Wycliffe Gordon and many others. *Blue Shift*, co-led by veteran alto saxophonist Steve Wilson and rounded out by a top-shelf rhythm section of guitarist Trey Pollard, bassist Randall Pharr and drummer Brian Jones, recognizes no musical boundaries, drawing from various jazz styles.

The band covers seven originals, with each member contributing at least one composition. The first song, Pollard's "Tell, Tell Me Again", gives the impression that it is heading into early '60s avant garde territory, then shifts to a mellow ballad setting, connected by brief vamps between choruses reflecting a more free sound. The trumpeter's energetic "Red Shift" is a sizzling fusion vehicle featuring his frenetic horn and boisterous saxophone, with distorted guitar creating the vibe. Jones' subdued, lyrical ballad "Cyclical" provides a breather from the tension, with magical interplay between rich flugelhorn and saxophone. "Seeing Star (Blue Shift)" recalls some of the edgy compositions of Eric Dolphy in the early '60s, with inspired exchanges between the two leaders. Wilson's "The Benevolent One" has a wistful air, with the alto saxophonist as the lead voice and Richardson adding harmony on flugelhorn. "Big Sur" is the catch-all piece of the session, written by Jones. It blends a Latin rhythm with a hip urban groove and Pollard's as-hip guitar solo. Richardson conveys the adventurous spirit and forward thinking of Woody Shaw in their interpretation of the late trumpeter's "Tomorrow's Destiny". Finally, Pharr's moody "Blues For David Henry" features Pollard and the composer, along with marvelous interplay by the leaders.

For more information, visit summitrecords.com. Wilson is at Smoke Mar. 1st with New York Standards Quartet. See Calendar.

Philadelphia Beat
Albert "Tootie" Heath Trio (Sunnyside)
by Phil Freeman

Philadelphia Beat is the second studio album, and third release overall, by the trio of pianist Ethan Iverson (of The Bad Plus), bassist Ben Street and drummer Albert "Tootie" Heath. Though it was the pianist's idea to assemble the group, the younger men defer to the drummer all the way. Indeed, Street is so subservient he's barely there while Iverson, carrying all the melodic weight, is fine, if you like his somewhat crude style—he's a boxer who telegraphs every swing. A more light-fingered player would be a much better partner for a drummer like Heath.

The tunes are almost all standards, both known ("Bags' Groove", "Speak Low", "Bye-Ya", "Memories of You", "Con Alma") and more obscure ("Everything Must Change"). The trio also tackles "Bakai", which Heath first recorded on John Coltrane's 1957 debut album. The two candidates for most unexpected piece, though, are a version of the Gloria Gaynor disco hit "I Will Survive" and an interpretation of the Bach chorale "Wachet Auf, Ruft Uns Die Stimme".

The mix is constructed so that the drums are the dominant instrument, not because Heath is doing anything showboaty (he hasn't suddenly become Billy Cobham), but it's his show. And while there are a few moments where he shows his age—the otherwise rock-steady beat suffers a noticeable lurch about 25 seconds into "I Will Survive"—for the most part, he's dead on and hitting hard. His kick drum positively booms, giving impact to the Bach chorale's intro that counterbalances the trilling melody. Easily one of the highlights of the disc is the version of Yusef Lateef's "Pentatonic Etude", on which Iverson switches to electric piano, Street picks up a bow and Heath limits himself to toms and cymbals; it has an ominous power not unlike the introduction to Led Zeppelin's "No Quarter". It also serves as a perfect intro to the closing track, the aforementioned hard-swinging version of "Bakai" on which rolling beat and clicking sticks grant a furious momentum to looping piano improvisations.

Ultimately, this trio's weird, lurching approach recalls *Money Jungle*, the famous Ellington/Mingus/Roach summit conference, more than it does your average tinkly cocktail-hour piano trio disc. And the mix of expected and unexpected song choices keeps the listener's interest level high throughout.

For more information, visit sunnysiderecords.com. This group is at Village Vanguard Mar. 3rd-8th. See Calendar.

Mosaica
Eugene Marlow's Heritage Ensemble (MEII Ent.)
by Elliott Simon

Pianist Eugene Marlow approaches differing Jewish musical genres, jazz, Latin and various world musics to construct his own unique *Mosaica*. His band, known as the Heritage Ensemble, includes heavy Latin jazz underpinnings courtesy of drummer/percussionists Bobby Sanabria and Matthew Gonzalez. They turn the hackneyed "Hava Nagila" into a pleasantly surprising set opener. Marlow's mournful piano intro evolves into a new hook and an extended AfroLatin percussion break before saxophonist Michael Hashim takes the tune to its more familiar environs.

Melodies drawn from the Jewish liturgy and holiday celebrations share space with more recent Israeli-informed pieces and powerful Holocaust-related material. The drawback to this mosaic approach is that not all of these pieces easily fit together. This is compounded by vocalist Shira Lissek, whose offerings are a bit out of place in this setting. That said, the ensemble's modern jazz take on the usually haunting "Ani Ma'amin" shows how the formula can work and plays to the band's rhythmic and percussive strengths. Juxtaposing two aspects of the Passover Seder on the all-too-short "Mah Nishtanah Halaylah Haze" serves as a lovely forum for Marlow's emotive touch and elegant interpretive skills.

"Zikkaron/Kristallnacht", in both instrumental and spoken word versions, is a striking portrait. An opening sample from Nazi propaganda minister Joseph Goebbels is followed by crashing glass. This is starkly contrasted with poignant remembrances from Ruth Rack, who experienced the "Night of Broken Glass" first hand as a 10-year-old. Her presentation is superb as she begins with a detached recitation that captures naïve disbelief and concludes with chilling certainty. This *Mosaica* has several tiles that will hopefully be built upon through further exploration and expansion.

For more information, visit eugenemarlow.com. This group is at Somethin' Jazz Club Mar. 4th. See Calendar.

UNEARTHED GEM

Hamburg '72
Keith Jarrett/Charlie Haden/Paul Motian (ECM)
by Terrell Holmes

This live set by pianist Keith Jarrett, bassist Charlie Haden and drummer Paul Motian is an enlightening backward glance at musical foundations being laid and reputations being built. The concert, part of the first European tour put together by ECM (the label with which Jarrett had recently signed), captures the 27-year-old Jarrett at a comparatively early stage in his career, a portrait of the artist as a young multi-instrumentalist.

The opener, "Rainbow", is an augur of the shape of jazz to come. Jarrett's intro shows a fully formed lyricism and harmonic mastery that would define his later solo piano work (perhaps to the dismay of some, his moaning and ululating is also fully formed). As Haden and Motian fall in behind Jarrett on this beautiful waltz one can hear interplay similar to the later Jarrett/Peacock/ DeJohnette trio.

Steady pizzicato and percussion underpin Jarrett's spirited and strident flute playing on "Everything That Lives Laments". There might have been better flute players but there were none more confident and enthusiastic. He exhibits a similar ferocity on soprano saxophone for "Piece for Ornette", a nod to Haden's former boss. He's not an undisciplined saxophonist; he has impressive range and dexterity on the instrument, playing with a growling, avian polytonality on an intense piece where he invokes John Coltrane as much as Coleman.

"Take Me Back" and the cautiously optimistic "Life, Dance" are vigorous straightahead workouts that lead to the album's showcase, Haden's rarely played "Song for Che". He sets the tone with flamenco-style plucking; Jarrett, back on soprano, picks up on the idea and adds a few bars of "Spain" to his solo. Jarrett's elephantine screeching inspires Motian to add African-inspired percussive cues. Haden ups the ante by playing arco, Jarrett hops back on the piano and floods the keyboard with dense, flowing chords and Motian returns to the drum kit, completely changing the song's texture, feeling and landscape. Jarrett's interjections and shouts here are understandable, as he clearly can't contain his joy at the amazing music being made.

For more information, visit ecmrecords.com. Jarrett plays solo at Stern Auditorium Mar. 3rd. See Calendar.

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John O'Gallagher (alto sax), Johannes Weidenmuller (double bass) and Mark Ferber (drums)

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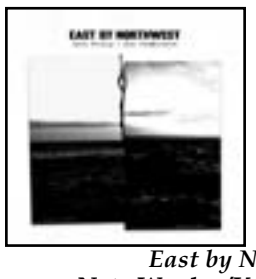


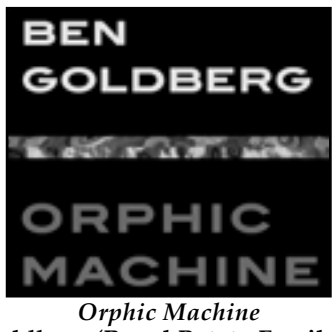
East by Northwest
Nate Wooley/Ken Vandermark (Pleasure of the Text-Audiographic)
In The Abstract
Side A (Not Two)
by John Sharpe

Chicago-based reedplayer Ken Vandermark should be as lauded for his flow of inventive composition as his uncompromising improvising. Busy as ever, he also contributes charts to co-operative endeavors with a varied and ever-increasing list of collaborators.

Inspired by a shared love for the works of late clarinetist John Carter and cornet player Bobby Bradford, Vandermark pairs with trumpeter Nate Wooley on *East by Northwest*, a set of seven originals and two covers, one by each of the seminal twosome. Wooley possesses an astonishing tonal range matched by imagination, which brings out the best in Vandermark, who delves deep into the further extremes of his technique. Opening with Carter's "And She Speaks", the duo establish the parameters for their project as time and again the elegant strains of the tune blossom into squalling exchanges. It's a high-octane duet in terms of jostling interplay rather than energy levels. Each supplies novel textures against which the other can react or propose his own lines. Vandermark has never been afraid to dwell on repeated motifs even in free settings and it shows here on Bradford's "Song For The Unsung", the standout cut, where Vandermark's baritone saxophone vamp serves as the substructure for Wooley's airy blues-inflected dance. Elsewhere, Wooley goes through a dizzying array of expression, from mutters, breaths and buzzes that expand into voice-augmented shrieks (heard to great effect on "Call The Numbers") to the gibbering vocal exclamations featured on the intro to "Direct Cut".

Vandermark reunites with pianist Håvard Wiik and drummer Chad Taylor to form Side A, a similarly collective venture. *In The Abstract* represents their sophomore outing and, like the first, everyone chips in to the program. On clarinet as well as baritone saxophone, Vandermark keeps the jazz influence to the fore while Wiik occasionally adds contemporary tonalities to his structural underpinnings. Taylor primarily handles momentum, as well as timbral color, but does so with so much variation that a bassist is never missed. Inevitably, the different authors result in a diversity of moods, from the relatively straightforward, like Taylor's driving "Virano", where Vandermark spins effervescent tales on clarinet, to the more knotty, such as Wiik's "Semiology", which blends the cerebral with the unfettered and at times resembles Anthony Braxton's work in its darting figures. But they are egalitarian in execution as well as the credits. Every piece provides space for improvisation and solos, built around the charts. Taylor shines on Vandermark's assertive opener "Cadeau", where a polyrhythmic drum interlude amid the piping clarinet and freewheeling piano counterpoint recalls a sped-up Ed Blackwell. The concluding "4 From 5 To 6" might have sprung from the Vandermark 5 songbook as a series of interlocking thematic materials combine in a stop-time riff, sparking excitement from all involved, rounding matters off in fitting style.

For more information, visit audiographicrecords.com and nottwo.com. Vandermark is at Roulette Mar. 4th with James Falzone. Wooley is at Roulette Mar. 5th, The Stone Mar. 13th with Mephisto and Delroy's Cafe and Wine Bar Mar. 30th. See Calendar.



Orphic Machine
Ben Goldberg (Royal Potato Family/BAG)
by Fred Bouchard

Clarinetist Ben Goldberg's intimate chamber pieces here serve as settings for philosophically didactic poems from Allen Grossman's *Summa Lyrica*. Classic structures enshroud, primarily on four lengthy tracks, gently rambling, echoing poems sung with disarming intimacy by Carla Kihlstedt's breathy, eggshell-fragile voice, each eventually accumulating gale force. "Reading" first bares to us the poet's reasoned, if claustrophobic, world: taut, snappy chorales frame Kihlstedt, overcoming hesitancy in cumulative strophes in a world-weary voice; after a spot for Greg Cohen's leisurely blue bass, a forwardly gyrating ensemble sets up Myra Melford's piano excursion and Ron Miles' lucid trumpet. Three more cautious, stately chamber sketches—"Immortality", "Care", the title piece—evolve into folksy-bluesy jam-outs for Nels Cline's snarly guitar: at the climax of "Care", he overtakes Kihlstedt's poised declaration of her death as a dance, then subsides in a poised chorale; on the epic title track, with crystal piano meditations and orotund clarinet, his cannonades overwhelm all in the Furies' screeching hellfire.

More modest in scope are "Line Of Less Than Ten", where Miles echoes Kihlstedt over jaunty rhythm with piano rising into tart mariachi-like brass figures over an exquisite fade of shimmering electronics and marimba, and "The Present", dissonant pizzicato bass and violin yielding to Kenny Wollesen's vibraphone and chimes scraping against detuned guitar. If some texts strike one as imponderable gibberish, no matter: Kihlstedt delivers them, sweet and stately, over Goldberg's consonant, precision charts, abrim with tasty solo passages. Nor is it all about setting texts: Goldberg daubs taut instrumental interludes that recall punchy Modern Jazz Quartet Third-Stream: "What Was That" and "Bongoloid Lens" showcase the leader's quizzical clarinet, Miles' sly remarks and Ches Smith's thumping tubs. More enjoyable with relistening!

For more information, visit bengoldberg.net. Goldberg is at Roulette Mar. 4th with James Falzone, Korzo Mar. 24th, The Stone Mar. 25th-26th with Myra Melford and Prospect Range Mar. 27th. See Calendar.

Afterimage
Pandelis Karayorgis Quintet (Driff)
Live in Toledo
The Urge Trio (Veto-Records)
by Ken Waxman

Saxophonist/clarinetist Keefe Jackson, Fayetteville, Arkansas' gift to improvised music, is gradually expanding from his new base of Chicago, where he leads several ensembles. Both *Live in Toledo* and *Afterimage* offer unique displays of his talent. Skewed chamber-jazz, the former calculates how many varied tones can be sourced from the dual tenor saxophones and bass clarinets of Jackson and Christoph Erb, with Tomeka Reid's cello the single chordal instrument. Also recorded live, but a more formal date, *Afterimage* features four Windy Cityers—reedplayers Jackson and Dave Rempis, bassist Nate McBride and drummer Frank Rosaly—playing the compositions and arrangements of Boston pianist Pandelis Karayorgis.

With the caveat that today's musical world is very different, *Afterimage* could be Karayorgis' *Monk's Music*. That doesn't mean that the Athens, Greece-born pianist imitates the 1957 classic; instead the distinctively angular tunes bring out bandmembers' talents as unequivocally as Monk's compositions did for his crew. It's the arrangements that stand out since each is given a specific role, which lock together architecturally or contrast with the others' work.

"Haunt", for instance, is defined by McBride's thumping bass intro, which leads into a comprehensive melody via off-side runs from Karayorgis. Later, staccato peeps from Jackson and Rempis reflect rather than shred the positioned swing. "Velocipede" is built from low-key slurps and irregular altissimo squeaks from both hornplayers, with piano key tolling speeding to such an extent that the piece almost reaches "Salt Peanuts"-like velocity. "Obsession" is more complex and edges towards abstraction as the saxophonists ready themselves to battle.

Karayorgis' economical keyboard strategies owe something to Monk, although his playing is seasoned with reflections of Lennie Tristano's imperturbable lines plus echoes of Bud Powell-like strength. It's the rhythmic sophistication of the title track that best defines his originality. Resting on Rempis' distinctive baritone saxophone continuum, the melody is relaxed, but includes enough rhythmic stress to ensure motion isn't lumpy. Karayorgis' themes may not be as distinctive as Monk's, but they're less repetitive and more controlled. With this CD he has organized the perfect band to showcase them at their best.

Moving from a composer's showcase to pure improvisation, The Urge Trio disc doesn't bother with anything as mainstream as theme and variations on its two-track CD. Linked by cavernous tongue slaps and hippo-like snorts, Erb and Jackson still spend time vibrating altissimo shrieks that are both aviary and canine. With these textures used to both disrupt and mark place, a certain dramatic range is established on the extended "Upward, Behind the Onstreaming". Eventually, disconnected and juddering lines are wrapped into a final duet of tongue percussion from tenor saxophone and string-thin shrieks from bass clarinet so that finality, if not contentment, is achieved. The appropriately titled "Manne du Ciel" is far more successful at half the length. Experienced AACMer Reid, who limits herself to singular strums or plucks on the first track, becomes more animated in her playing. Taking charge, her tough cross-plucking gives way to harsh staccato strokes that could have come from Derek Bailey's guitar and command the same linear directness.

Although only one of the players on these CDs, Jackson demonstrates that his connective qualities are valuable in contradictory contexts. Both bands and sessions are notable, but there's a vastly different audience and little crossover for each.

For more information, visit driffrecords.com and veto-records.ch. Keefe Jackson is at Roulette Mar. 4th with James Falzone. See Calendar.

The Purge
DRKWAV (Royal Potato Family)
by Brad Cohan

Not to be confused with the punk rock subgenre darkwave, the movement that spawned goth-rock, among a glut of spinoffs, this particular DRKWAV happens to be a Herculean trio comprised of saxophonist Skerik, keyboardist John Medeski and drummer Adam Deitch, whose über-dark and groove-galvanizing aesthetics are fitting of its moniker. As veterans and titans entrenched in the underground jazz, rock and hip-hop scenes, it's no wonder this threesome would dig deep into its cache of musical sensibilities and create genre-defying, jam-intensive euphoria.

By incorporating the densely stylistic amalgam of its members' many visages—jazz-rock of Seattle-based Skerik's Syncopated Taint Septet and Critters Buggin'; unclassifiable sonic explorations of Medeski, Martin & Wood (MMW); and mind-bending electronic and rap leanings of Deitch—DRKWAV, a project three years in the making and the result of a Kickstarter campaign, finally debuts with *The Purge*, an ecstatic trip into acid jazz, hard funk and psychedelic rock territory sure to rile up jazz purists.

On par with MMW's unique positing as a presence in rock-tailored venues, on the "jam-band" tour circuit and in the tony jazz club sphere, DRKWAV's vision is cut from a similar cloth but with a harder edge; this protean supergroup can wield powerhouse jazz fusion, herky-jerky funk and electronics-obsessed grooves in one fell swoop, certainly pleasing the rock music-thirsty coterie.

On its eight perky and strangely danceable tracks, DRKWAV manifests itself as a groove machine on a hallucinogenic binge of ghostly sounds. Contagiously repetitious tracks like The Thing-meets-MMW thwacking funk bliss of "Count Chokulous" and "Scars" show Medeski and Skerik taking star turns, one serving up organ-driven splatter as the other dishes out gale-force blows. Meanwhile, Deitch holds the fort with metronomic fury. From its onset, *The Purge* is a sweaty affair swarming with glitchy, futuristic soundscapes radiating from Medeski's keyboards cache and Skerik's effects-laden, bobbing and weaving patterns and blasts, as Deitch, serving as DRKWAV's hard-hitting general, pilots its noisy attack with meticulous and incessantly funky rhythms.

While jazz elitists may cry foul over the bouncy, yet gnarled, deconstruction of an Eric Dolphy tune ("Gazzelloni", taken from *Out To Lunch!*), the provocateurs in DRKWAV are uncompromising in their quest for frenzied grooves swathed in caustic ambience.

For more information, visit royalpotatofamily.com. This project is at Brooklyn Bowl Mar. 5th. See Calendar.

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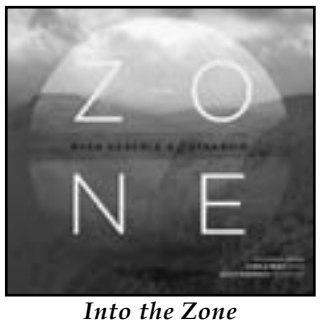

Into the Zone
Ryan Keberle & Catharsis (Greenleaf Music)
by Tom Greenland

Trombonist Ryan Keberle brings strong, flexible chops and an ever clearer sense of his mission to *Into the Zone*, his fifth release as a leader and second with Catharsis. In addition to trumpeter Mike Rodriguez, bassist Jorge Roeder and drummer Eric Doob, the group is augmented on most tracks by vocalist Camila Meza and/or tenor saxophonist Scott Robinson.

Like the group's debut, *Into the Zone* has a bluesy, soulful backbone, though the references are oblique, distilled through Keberle's elegant arrangements, which employ complex counterpoint, rigorous intervallic development and overlapping textures, all of which create the illusion of a little big band. "Inevitable Blues" begins as a dirge but moves into bouncy swinging hardbop. "Gallop", a brisk samba with fine scatting by Meza and tandem brass comping behind Robinson's tenor solo, climaxes in a polyphonic blowing section. "Simple Sermon", a slow bossa, boasts a spare but catchy melody served by tasteful obbligati from the horns.

There are three covers: Fran Landesman's "Ballad of the Sad Young Men", Charlie Parker's "Cheryl" and Cole Porter's "Easy to Love". "Cheryl" is reimagined in Latin 6/4 with excellent individual and collective soloing by the three hornplayers while "Easy to Love", a swinging off-kilter waltz, is beautifully arranged, utilizing Meza's voice as both the lead melody and as the third harmony in the horn section. "Zone", the final track, opens with hocketing brass figures leading to Meza's passionate but contained vocal, a flamenco-esque bass solo, rapid-fire runs from Rodriguez and a gentle landing at the very end.

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

Come Fly With Me
Sinatra and Swingin' Brass
Moonlight Sinatra
Frank Sinatra (Frank Sinatra Enterprises-Universal)
by Andrew Vélez

Frank Sinatra, who died in 1998 at 82, continues to inspire new generations of fans in 2015, the centennial of the singer's birth, with the legacy of his music, which is substantial and solid. Known for being astute in his choice of orchestrators and conductors, these reissues show him in peak middle age form with three of the best: Billy May, Neal Hefti and Nelson Riddle.

The release of *Come Fly With Me* in 1957 began the inspired partnership with orchestrator, big band leader, trombonist and composer Billy May, the first of a trio of successful albums together. His ability to record in a broad range of musical styles is evident as the romantically expressive and strings-laden "London By Night" is balanced with playful spontaneity on faster-paced tunes. Capitalizing on the then-popular image of Sinatra as a world-class jet setter, May's big band sets up a swinging lead-in to Sammy Cahn-Jimmy Van Heusen's title tune. The once soft-voiced crooner who inspired bobbysoxer frenzy has evolved into America's middle aged playboy, having a ball as he roars "pack up, let's fly away". That image is further accentuated on "Isle of Capri". May's sly musical brass punctuations inspire humorous adlibs by Sinatra: "...She wore a lovely meatball on her finger, t'was goodbye at the Villa Capri", an allusion to a popular Los Angeles restaurant. Even more delightfully, their wizardry transforms the old chestnut "On The Road to Mandalay" into something jubilant, climaxed with totally swinging temple bells.

For *Sinatra and Swingin' Brass*, Neal Hefti booked five trombones, five trumpets, five saxes and four rhythm for this 1962 session (sadly the players are not identified). Returning to recording after a hiatus, Sinatra was gloriously in solid, big voice. His response in the play back and forth with the brass is easy and delightful. With "The Way You Look Tonight" his respect for the lyrics of the Gershwin classic shows in his polished delivery even as he finds a freshly upbeat approach to the song. His voice soars in close company with the brass and, whether romantic on "Serenade in Blue" or as playful as he is with the Gershwin song, he always convinces that he means what he is singing. The irresistible interplay between powerhouse brass and singer juicing up an oldie like "Ain't She Sweet" or giving a taste of the Swing Era with "Tangerine" leaves no doubt we have come to the right party.

The third of this trio of memorable reissues on LP is *Moonlight Sinatra*, a 1966 reunion of Sinatra with his most talented and frequent arranger, Nelson Riddle. In Riddle the singer found the perfect partner as they set about establishing what was to become nothing less than an American popular song literature. Whether gently swinging or softly romantic, Riddle supported Sinatra as an urbane sophisticate capable of exploring different adult approaches to love. It's almost impossible to imagine having a carefully crafted album of this sort happening today, one which includes lesser-known songs well worth preserving. Listen as Sinatra caresses the word "sweet" in "Moon Song (that wasn't meant for me)" or the opener "Moonlight Becomes You", a gem by Johnny Burke-Jimmy Van Heusen, originally written for a '40s Bing Crosby movie, with a blend of strings and some delicate punctuation by flutes as Sinatra croons "...you certainly know the right things to wear...". On the same team's "Oh, You Crazy Moon", trumpet and trombones relentlessly stoke the pace as Sinatra builds to "you broke my heart". A line from "Moonlight Serenade" seems to speak to what these two giants could do: "I bring you and I sing you..."

For more information, visit sinatra.com. Sinatra tributes are at Measure Mar. 9th-14th and B.B. King's Blues Bar Mar. 23rd. See Calendar.

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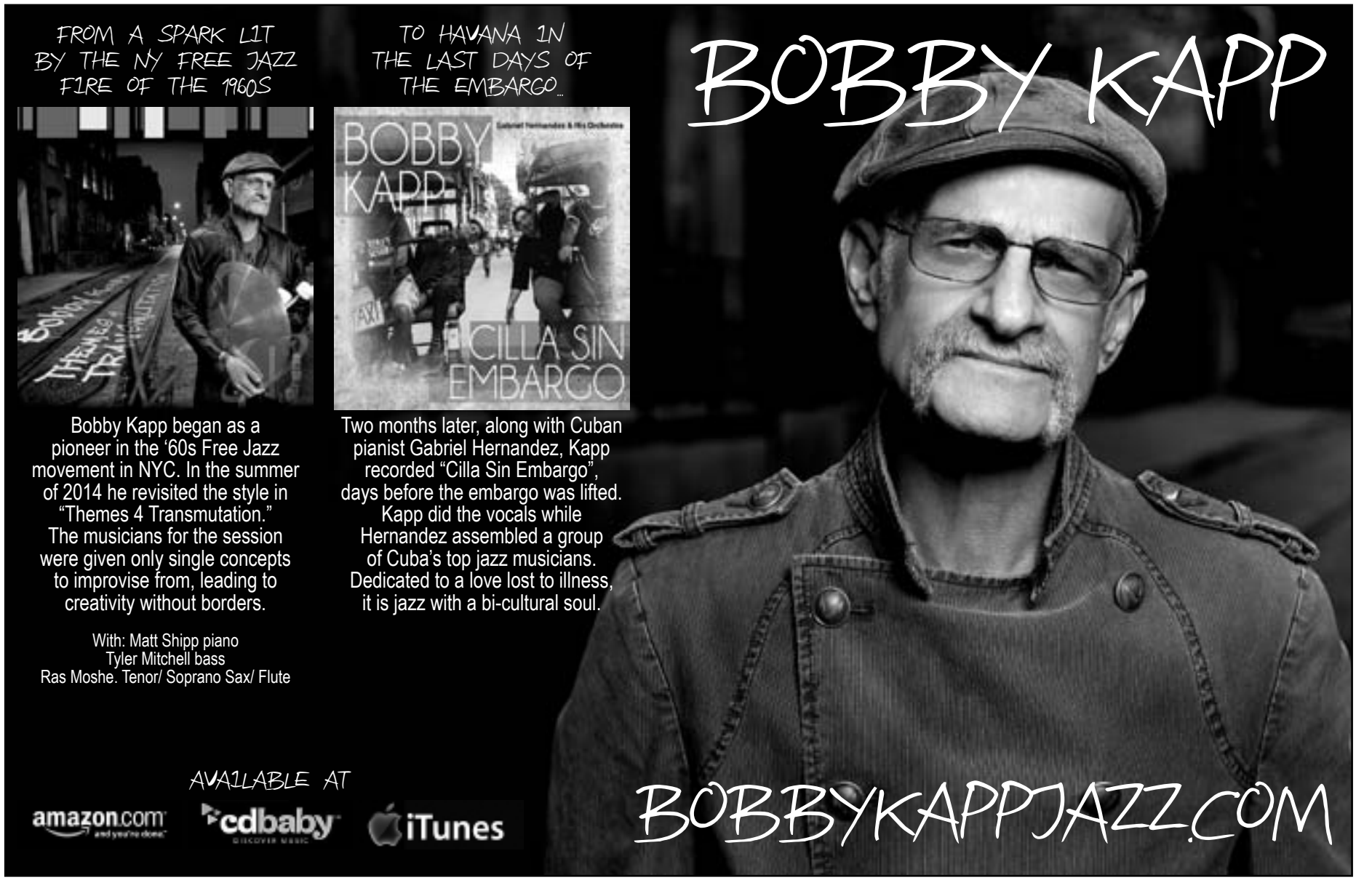
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Take This
Jacky Terrasson (Impulse)
by Ken Micallef

Pianist Jacky Terrasson has experienced a twisting career trajectory since his debut recording, 1992's *What's New* (Jazz aux Remparts). The following year, he won the Thelonious Monk International Piano Competition, then toured with Betty Carter and followed that up with ten albums on Blue Note. Never restricting himself to a single style or strain of jazz, Terrasson has brilliantly covered the canon and made strong compositional contributions, but ultimately he's an entertainer in the best sense of the word.

While many jazz musicians stake their claims performing ultra-challenging music, Terrasson's latest is a rumination on what's possible using jazz purely as a texture, with clever use of voice, electronics and percussion framing his reflections. Terrasson reworks standards and pop songs with such a singular, sensual touch that you sometimes don't recognize a song until Terrasson (piano, Fender Rhodes, vocals, percussion, human beatbox, synthesizer bass) and his group of Sly Johnson (vocals, human beatbox), Burniss Earl Travis II (bass), Lukmil Perez Herrera (drums) and Adama Diarra (percussion) are well under way.

Opener "Kiff" establishes the template, human beatbox sounds and an itching groove giving way to lush solo piano. Bud Powell's "Un Poco Loco" blasts out of the gate like lightning while "Blue In Green" is sparse, spectral and beautiful. Terrasson remakes "Take Five" as a barely recognizable bass and percussion workout while his rendition of The Beatles' "Come Together" sounds like Bobby McFerrin strolling and singing on a sunny day over barrelhouse piano. Finally, Terrasson and Co. create a jazz/hip-hop makeover of Gotye's 2011 global hit "Somebody That I Used to Know", using rolling hand drums, pizzicato piano, odd sounds and rubbery electric bass that recalls nothing less than electrified Bach.

By approaching jazz from the soul up rather than the brain down Jacky Terrasson continues to carve out a singular place in popular music.

For more information, visit impulse-label.com. This project is at Dizzy's Club Mar. 13th-15th. See Calendar.

Five Years Later
Ralph Towner/John Abercrombie (ECM)
Duets
Kevin Eubanks/Stanley Jordan (Mack Avenue)
by Terrell Holmes

Four of the best jazz guitarists in the business appear on a pair of albums that take strikingly different approaches to playing duets. Each player has a distinct style but creating balanced, harmonically opulent music is the organizing principle.

Five Years Later, an album of originals by John Abercrombie and Ralph Towner recorded in 1981 (a followup to the 1976 ECM recording *Sargasso Sea*), isn't merely a guitar duet. Their profound explorations enhance and expand this LP reissue's sonic and thematic ranges. Abercrombie's electric polytonal landscape on "Late Night Passenger" complements Towner's flamenco lyricism and gut-punch chord punctuation on the 12-string acoustic.

The spare, stunning "Microthema" is as visual as a song can be, with Abercrombie and Towner's querulous call and response evoking a long distance disagreement that becomes a face-to-face argument. Towner plays reflectively on "Caminata" as Abercrombie's ascending four-note figure, transposed over an airy electric guitar background, builds suspense. They handle the challenging melody and harmonies of "The Juggler's Etude" with aplomb. "Bumabia" is a suite-like piece touching bluegrass and bop and these master guitarists, as they do throughout the album, make the transitions seamlessly.

Kevin Eubanks and Stanley Jordan expand on the two-guitar concept on their new album *Duets* by adding bass, piano and keyboards to the palette and delving into standards and contemporary tunes as well as originals. Each man lays down his trademark sound on the electric/acoustic dialogue "Morning Sun": Eubanks' confident, robust chords contrast wonderfully with Jordan's deft, light-fingered touch at the midrange and upper register.

"Summertime" features Eubanks overdubbed on electric bass and acoustic guitar and the stripped-down, endearing rawness of his sound is like listening to a blues master on his porch strumming in the Delta heat. Eubanks makes room on that porch and provides a deep bass pulse beneath Jordan's blues-steeped version of "Nature Boy", where his famous "touch" technique makes it sound like a trio is playing. Jordan also performs his usual splendid chord gymnastics on Thad Jones' "A Child Is Born".

Both men are on electric guitars for the good-time improv "Old School Jam". In contrast, "Vibes" is the album's most layered song, with Eubanks overdubbed on keyboard, bass, acoustic steel and nylon-string guitars. He and Jordan fill this song with beautiful harmony and vibrant colors, qualities that carry over to Eubanks' soulful take on "Blue In Green", with Jordan on piano.

Their interpretations of contemporary songs involve genre reassignment. With both men on electric guitar and Eubanks laying down Sunday morning harmony on piano, their cover of Adele's "Someone Like You" has a country rock attitude. And they transform Ellie Goulding's dance tune "Lights" into a sensual ballad, which leads perfectly to "Goin' On Home", the valediction from an excellent work.

For more information, visit ecmrecords.com and mackavenue.com. Jordan is at Birdland Mar. 17th-21st. Abercrombie is at Birdland Mar. 24th-28th. See Calendar.

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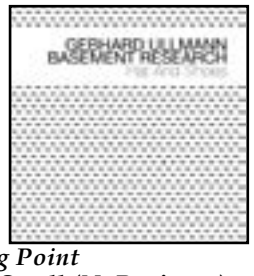

Turning Point
Dave Burrell/Steve Swell (NoBusiness)
Hat And Shoes
Gebhard Ullmann Basement Research (Between The Lines)
by Clifford Allen

By the time trombonist Steve Swell began recording in 1984, the trombone in free improvisation had seen an incredibly wide range of practitioners. Being aware of history and tradition while pushing forward is a hallmark of improvisation in its ideal state and such a mindset has been a part of Swell's music, which has brought him into contact with established veterans and young upstarts, each result being unique.

Turning Point is Swell with pianist Dave Burrell on a program of seven of the latter's originals, the third of his suites of music exploring the Civil War and its aftermath. The pieces were performed at the Rosenbach Library in Philadelphia, where Burrell is composer-in-residence. Like Swell, Burrell is a musician who has often found himself at the crux of history and the contemporary. The disc's centerpiece is a solo piano work titled "Paradox of Freedom", which could be read both politically and improvisationally and finds Burrell in a ringing stomp, right hand telescoping upward into areas that are both densely packed and crystalline in clarity while the left hand maintains an earthy, voluminous funk. Swell's garrulous plunger flicks limn the martial theme of "One Nation", drawn from Burrell's *After Love* (America, 1970). Teased out by singsong melody, Swell's clarion tone is French horn-like and his phrases splay out from holding a chortling groove into brash, metallic neighs and measured huffs, egged on by Burrell's glinting, pulsed clusters. "Church Picnic Celebration" is a traditional camp meeting sermon, jovial and full of garrulous repartee, while "Disease Hits Contraband Camp" overturns its wistful meditations with rolling rejoinders and Swell's brightly burred athleticism, sliding between resonant suspensions and bundled jabs. The give and take between piano and trombone is profoundly well orchestrated and finds both musicians able to mine a seam of creative and historical resources that few are able, toward ends both free and resolute.

Since 1995, German saxophonist Gebhard Ullmann has convened two separate ensembles under the name Basement Research, the second of which features Swell in addition to English reedplayer Julian Argüelles, New York-via-Detroit drummer Gerald Cleaver and a recent conscript in German bassist Pascal Niggenkemper. *Hat And Shoes* presents seven knotty Ullmann tunes in a robust three-horn arsenal (Ullmann doubles on tenor saxophone and bass clarinet while Argüelles is on baritone saxophone). The trombonist's primary feature is "Flutist with Hat and Shoe", which begins with a delicate, crisply unaccompanied foray, exhibiting classical 'purity' and control, along with a Albert Mangelsdorff-like sense of circular-breathed pacing. Switching to the plunger, Swell is laconic and slushy with pizzicato and brush accompaniment, soft jitters outlined by a halting saxophone melody, echoing drawn-out blats with arrhythmic purrs. One gets a fine view of Swell's range, vocal effects and deft, terse action weaving through this surreal landscape of woodwind commentary and clattering rhythm. "Don't Touch My Music" is an earlier Ullmann piece and, rooted in a deceptively simple, gradually fraying thematic overlap, encourages a massive sound from the quintet. Here, Argüelles is the primary improvising voice, his mouthy baritone shimmying against guttural bass preparations and a healthy vamp reminiscent of the Roswell Rudd-Archie Shepp group. Captured by an extremely detailed recording, Basement Research has never sounded tougher or fuller than it does here.

For more information, visit nobusinessrecords.com and betweenthelines.de. Swell is at Soup & Sound Mar. 12th and Downtown Music Gallery solo Mar. 22nd. See Calendar.

Just One of Those Things
Alan Broadbent (Edition Longplay)
by Donald Elfman

Alan Broadbent is perhaps jazz' most eloquent Renaissance man, a composer, arranger, sideman and leader with many fine recordings to his credit. He's a stunningly musical pianist, fluent in the vocabulary of jazz history, his playing sculpted in a classical fashion.

Listeners are directed to the performance of John Lewis' "Django" on side two of this limited edition live LP. Broadbent reveals stunning technique, vast diversity to the styles he incorporates and sense of showmanship that wows the audience. He opens with a hymned statement of the passionate theme, dark and lovely, and is soon bouncing along in a boppish improvisation, which seamlessly takes in the blues and also Bach in its range of feeling. What's most delightful about Broadbent's playing is the joy he takes in the art of invention. So we get playful yet fully committed romps through chestnuts of jazz and popular music: "Autumn Leaves", almost summery in its dazzle and shine; "All The Things You Are", strolling into view with a strong left hand; and the title track, which can be studied for its form, understanding and verve.

Broadbent tackles both Dave Brubeck and Richard Rodgers-Lorenz Hart by impressionistically blending a pair of tunes from each: "In Your Own Sweet Way/ Strange Meadowlark" by the former and "My Romance/Spring is Here" by the latter pair. And he throws a beautiful modern curve with "The Birds Will Still Be Singing" from Elvis Costello's 1992 album *The Juliet Letters*. It's heartbreakingly intimate, Broadbent finding both the pathos and the strength in a performance of striking sensitivity and a fitting summation of the emotional power of this entire album.

For more information, visit editionlongplay.com. Broadbent is at Saint Peter's Mar. 18th. See Calendar.

In Concert
Phil Haynes No Fast Food (CornerStoreJazz)
Cycling
Samuel Blais/David Liebman (Effendi)
The Miami Jazz Project
Arthur Barron/Dave Liebman/Abel Pabon (ZOHO)
by Robert Iannapollo

Saxophonist Dave Liebman is an elder statesman in jazz and he uses that status in most generous ways. He's a mentor to many younger players (three members of his most recent quintet, Expansions, are all under 30) and his generosity also extends to his peers, recording as a sideman with many of them. Liebman seems just as inspired by these forays as the other players. Touching on 70, he's making some of the best music of his long and storied career.

No Fast Food is the trio of drummer Phil Haynes, bassist Drew Gress and Liebman. Haynes and Liebman have been playing in various formations for the past ten years (particularly the superb duet record *The Code*) and Haynes and Gress have been a regular rhythm section since the '90s. It all comes together in the double-disc set *In Concert*. The compositions of Haynes are a varied lot but share a wide-open sensibility, ranging from the gentle 3/4 opener "Dawn on the Gladys Marrie" and "The Last Dance", which dissolves into a section of beautiful abstraction, to the insistent staggered theme of "The Code". There's plenty of burning freebop as would be expected but what makes this release so worthwhile is the range of material covered. Liebman seems to relish playing with this rhythm section but these listening musicians form a trio of equals. Let's hope there's more to come.

A younger player who studied with Liebman, Canadian saxophonist Samuel Blais (baritone and alto) recruited Liebman into augmenting his trio of bassist Morgan Moore and drummer Martin Auguste for his third release *Cycling*. And it's clear from the playful phrases opening his solo on "Chli Bli" that Liebman is clearly enjoying himself. There's a lot to savor here, such as the contrast between Liebman's soprano and Blais' baritone, a rarely used voicing, and a virtuosic bass solo on Liebman's "Return To Napanoch". Liebman contributes three tunes to the set including the wistful title piece. Liebman's "The Crusher" (previously recorded in the '90s with guitarist Mick Goodrick) is a tricky head that receives an exemplary reading and is also notable for Auguste holding things together through the complexity. *Cycling* is a great set and already sounds like a working group.

Saxophonist Arthur Barron studied with Liebman in the '70s and has had a productive career. *The Miami Jazz Project* starts out with a strong version of Coltrane's "Dahomey Dance", cooking nicely on a dense bed of percussion. But the tenor of the album changes and it veers off in a decidedly fusion direction: "Lordy Lourdes", co-written by Barron and keyboardist Abel Pabon, has a funky backbeat, wah-wah piano and flute and it percolates nicely but "Jinnistan" is marred by unsubtle, crashing synth flourishes and an attractive Liebman ballad, "Winter Day", is upended by an overlay of synth 'strings'. Coltrane makes another appearance on "Mr. Q", more than a little redolent of the master's "Equinox", but, to be fair, it is dedicated to Coltrane. Sadly, the bulk of this album falls prey to fusion excesses and is the least satisfying of the three discs under consideration.

For more information, visit cornerstorejazz.com, effendirecords.com and zohomusic.com. Dave Liebman is at Dizzy's Club Mar. 23rd with Manhattan School of Music Jazz Orchestra. See Calendar.

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When not on the road with the Monheit band, Michael performs and records with his own groups. He has made two trio recordings for Barcelona's Fresh Sound New Talent label: "Convergence" and "The Gentleman Is A Dope" and recorded a duet with his alto saxophonist Nat Su, entitled "Dreams And Reflections". He can be heard around New York with his trio featuring drummer Eliot Zigmund and bassist Lee Hudson.

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Bird Calls
Rudresh Mahanthappa (ACT Music)
by Russ Musto

Alto saxophonist Rudresh Mahanthappa is an innovative modernist steeped in both the jazz tradition and the music of his Asian Indian heritage. *Bird Calls* is an extension of his previous work melding elements of jazz and contemporary pop, funk and hip-hop with Indian folk and classical forms. Mahanthappa employs the pioneering music of Charlie Parker as the focal point for his compositional explorations. An inspired program of 13 original songs—eight based on specific Parker compositions and five others, shorter pieces titled "Bird Call # 1- 5"—is played by a fiery quintet of trumpeter Adam O'Farrill, pianist Matt Mitchell, bassist François Moutin and drummer Rudy Royston.

Opening "Bird Calls # 1" begins with raga-like bowed bass, rubato piano and sprawling drums over which Mahanthappa plays an earthy fanfare in a broad reedy tonality hearkening to the nagaswaram. O'Farrill's clarion trumpet phrases recall Don Cherry before coalescing in a fading calm, contrasting dramatically with the horns' frenetic freebopping phraseology that begins "On The DL", an episodic restructuring of "Donna Lee". Alto and trumpet duet with fugue-like fluidity on "Bird Calls # 2", before segueing into "Chillin'", a lyrical outing springing from Parker's "Relaxin' At Camarillo", featuring explosive horn exchanges and a fabulous bass interlude. "Bird Calls #3" is a multi-hued solo saxophone prelude to "Talin Is Thinking", an engaging march launched from the chord changes of "Parker's Mood", which is followed by the rhythmic tour de force "Both Hands" (based on "Dexterity") propelled by Royston's dynamic drumming.

Moutin's unaccompanied bass is spotlighted on "Bird Calls # 4", a stirring introduction to "Gopuram", an Eastern-tinged take on "Steeplechase". Similarly inventive (and cleverly titled) originals stemming from the Parker songbook—"Maybe Later" (based on "Now's The Time"), "Sure Why Not" (based on "Confirmation" and "Barbados") and "Man, Thanks For Coming" (based on "Anthropology")—fill out this disc, which pays tribute to one the greatest innovators of jazz history while confirming Mahanthappa as an important voice for the music's future.

For more information, visit actmusic.com. This project is at Jazz Standard Mar. 24th. See Calendar.

Going Home
Joey Calderazzo (Sunnyside)
by Thomas Conrad

Joey Calderazzo has been the piano player for two of the major saxophonists of our time. Since 1987, in the concerts and recordings of the late Michael Brecker and Branford Marsalis, Calderazzo's features have stood out as highlights. He has also made strong albums of his own, going back at least to 1995's *Secrets* (Audioquest). But Calderazzo's finest achievement to date may be this new trio recording. Bassist Orlando Le Fleming and drummer Adam Cruz create a kinetic, indeterminate harmonic and rhythmic environment. Calderazzo responds with sustained inspiration. He sounds deeply reflective yet centered. Whatever the tempo, he never hurries. He plays like someone immersed in musical autobiography, encountering and contemplating pivotal moments from the arc of his experience.

On this journey he uses new originals like the 12-tone "Manifold" and older ones like "Legend", a mystery introduced darkly by Cruz. There are also reharmonized standards like "Why Me", based on "All of Me", and fresh, personal engagements with the Great American Songbook. The rapt atmosphere of this album is so integrated that diverse pieces flow into one another like a suite. Even when Branford Marsalis joins for one tune, the fervent ballad "I Never Knew", his new instrumental voice intensifies rather than breaks the spell.

"Stars Fell on Alabama" stays faithful to the song's joyfulness, even as Calderazzo and Le Fleming fragment and reconfigure its form. Since 1961, it has been a risky business for a piano trio to undertake "My Foolish Heart", because Bill Evans at the Village Vanguard left no room for improvement. Calderazzo finds his own way into its emotion. Instead of Evans' infinite connotation, Calderazzo is firm, specific and accepting. The title track takes acceptance deeper, closing the album with the resonant finality of finding home at last.

For more information, visit sunnysiderecords.com. This project is at Dizzy's Club Mar. 24th. See Calendar.

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Niño/Brujo
Juan Pablo Carletti/Tony Malaby/ Christopher Hoffman (NoBusiness)
by Stuart Broomer

Argentine percussionist and composer Juan Pablo Carletti has been working in New York since 2006, playing in numerous combinations, including saxophonist Rob Brown's quartet and in duo with cellist Daniel Levin. *Niño/Brujo* (Child/Warlock), a limited edition LP, is both the debut of Carletti as bandleader of a trio with saxophonist Tony Malaby and cellist Christopher Hoffman and Carletti's first sustained statement as a composer. It's an auspicious launch on both counts, not only because of Carletti's strong identity as a writer, but because the band's approach is a singular extension of his composing.

Carletti's pieces are both strongly melodic and near minimalist, their short figures repeated and incrementally varied, with his spare drumming functioning almost as counter-melody to Malaby's leads. The saxophonist generally curtails his more exploratory impulses, applying himself to Carletti's kernel melodies and their gradual development on pieces like "Miranda" and Western-tinged "El Brujo". On "Ballerina" and "Orange" he creates passages of sustained multiphonics, developing a tenuous beauty suspended between air and abrasion. Each member of the group is alive to sonic suggestion, exploring the possibilities with special empathy, as in the blend of bowed cello and multiphonic tenor on the elegiac "José". Hoffman is as adept at pizzicato as he is with a bow while his guitar-like plucking on "Folkus" adds another dimension to the piece.

While many of the tracks have the concentrated feel of études, the relatively extended 13-minute "Lateral Thinking (for Edward de Bono)" moves from segment to segment with relative freedom, Carletti employing glockenspiel and melodica in a series of encounters and dialogues that retain the precision and knotting attention developed on the shorter pieces while giving Malaby more expansive ground to explore.

For more information, visit nobusinessrecords.com. This project is at Korzo Mar. 24th. See Calendar.

Viper's Drag
Henry Butler-Steven Bernstein and the Hot 9 (Impulse)
by Mark Keresman

At first, this collaboration of New Orleans blues-charged pianist Henry Butler and NYC Downtowner trumpeter Steven Bernstein may seem odd. But Bernstein helms the Millennial Territory Orchestra, an outfit devoted to the danceable music of big bands from the years preceding the Swing Era, and Butler is a modern player, neither throwback nor limited by an idealized past. With a little big band in tow, Butler and Bernstein survey the music of pianists Jelly Roll Morton and Fats Waller, tunes from a time when the jazz was a variety of pop music, with some slight detours into the N'awlins rhythm & blues tradition and a couple of originals. The band is skimmed from the cream of the city's cutting-edge jazz scene, including Peter Apfelbaum (saxophone), Charlie Burnham (violin), Doug Wieselman (clarinet) and Bernstein's former Lounge Lizards mates trombonist Curtis Fowlkes and saxophonist Michael Blake. Butler sings on three tracks.

The opening title track is given a surging, slightly thorny introduction before the loping, sardonic, slightly ominous theme comes to the fore. Butler evokes the joie de vivre of Waller while playing with thoroughly modern drive, the group's playing taut and swinging. "Buddy Bolden's Blues" features a hearty, slightly suave vocal from Butler, the sparse bluesy notes dripping from his fingers like honey, the band braying joyously behind him. Then there's the gleeful, nearly manic "Henry's Boogie" (a Butler original) in which he struts his stuff in the manner of the old-school boogie woogie pianists. The most ambitious piece here is "King Porter Stomp". While it swings from start to finish, it's constructed like a suite: beginning with the elegance of a New Orleans funeral march, then bebop-flavored dashing swing and Dixieland-ish strut until all these tangents come together over Herlin Riley's thundering drums. The closer is "Some Iko", a variation of the chestnut "Iko Iko", featuring a rollicking Butler vocal.

While Butler and Bernstein capture and project the essence of New Orleans jazz and proto-swing, there are no overt attempts to recreate those forms and no ironic attempts to burlesque them either. Simply put, this album is a good time waiting to happen.

For more information, visit impulse-label.com. Bernstein is at Symphony Space Leonard Nimoy Thalia Mar. 27th. See Calendar.

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Remembrance
Elvin Jones Jazz Machine (MPS-Kultur Spiegel)
Ju Ju
Wayne Shorter (Blue Note)
by Anders Griffen

These are two recent reissues featuring Elvin Jones: Wayne Shorter's *Ju Ju* and *Remembrance* by the drummer's own Jazz Machine. When thinking of or listening to Jones, it is natural to think of Coltrane. Together, they were half of one of the greatest jazz ensembles of all time and, indeed, Jones was himself one of the most influential drummers in jazz. While he should be considered on his own artistic merits and The Jazz Machine, in various incarnations, was an inspired band in its own right, Coltrane is a prime inspiration on both of these records, especially for the approach(es) to improvisation on modal forms.

It should come as no surprise that *Remembrance* was chosen by MPS Records as part of its recently undertaken reissue initiative. The February 1978 session was recorded in Stuttgart, Germany with Pat LaBarbera and Michael Stuart (saxophones), Roland Prince (guitar) and Andy McCloud III (bass). The greater half of the compositions were penned by LaBarbera and the set consists largely of structures for modal blowing. "Beatrice" is an exception, a tune by McCloud and more changes-based. The title track is reminiscent of "The Drum Thing" from Coltrane's *Crescent* (1964), comparable in mood and both primarily an extended drum solo, the band playing only on the head in and out. Even if most of the tunes don't depend on a lot of harmonic changes, the mood and emotion do move around while the band has a consistent, unified character.

Saxophonist Wayne Shorter has been in the jazz spotlight since joining Art Blakey's Jazz Messengers in 1959 and the Blue Note records he made under his own name are seminal. Recorded in August 1964, *Ju Ju* (this LP reissue is part of Blue Note's 75th anniversary celebration) has been widely regarded as one of the most explicitly influenced by Coltrane, from the modal chord structures right down to the rhythm section, including Coltrane regulars Jones and pianist McCoy Tyner and sometimes bass player Reggie Workman. However, Shorter's personality is undeniable. The title track is indicative of the entire session: aggressive, but not simply loud; collective storytelling; unwavering in spirit. Jones swings hard throughout and his accents on "Deluge" complement the melody. Opening with a beautiful drum solo, the exotic "Mahjong" suggests a 3 feel over 4. With its disproportional AABA form "Yes Or No" sounds the most straightahead while "House Of Jade" is ballad-like. The closing blues, "Twelve More Bars", reflects the after-hours activity of the city that never sleeps.

Both of these reissues have been produced with care. Jones is often remembered for powerful, fiery drumming and those qualities are certainly present here, but one should not miss the nooks and crannies, the subtlety in his performance. Jones was already a mature musician at 36 years old when *Ju Ju* was recorded, but in the nearly 14 full years before *Remembrance* was recorded, he continued to grow. In the liner notes to the latter, producer Joachim-Ernst Berendt states: "There are many drummers today whose hands are faster than their heads. With Elvin, head and hand, body and soul are a single entity."

For more information, visit mps-music.com and bluenote.com. A Jones tribute is at Smoke Mar. 27th-29th. See Calendar.

Swing Makes You Happy!
George Gee Swing Orchestra (Rondette Jazz)
by Marcia Hillman

There has to be a reason why, in this day and age of limited venues even for small groups, a nine-piece orchestra enjoys a steady weekly gig for 18 years. The answer may be the title of the George Gee Swing Orchestra's new CD. Gee and his collaborator, musical director and trombonist David Gibson, have put together an offering of 19 tracks that swing from the horn section blast on the opener to the final note. The album includes standards, five originals (all of the arrangements by Gibson with a salute to the basic Basie ingredients), plus three transcriptions taken from the Chick Webb Orchestra book. The ensemble is composed of Gibson, Freddie Hendrix and Andy Gravish (trumpets), Ed Pazant (alto), Michael Hashim (tenor), Tony Lustig (baritone), Steve Einerson (piano), Marcus McLaurine (bass) and Willard Dyson (drums), plus a pair of traditional band vocalists (one female, one male) in Hilary Gardner and John Dokes.

Because of the size of the group, each musician gets a chance to shine on one track or the other so there are many enjoyable solos throughout. Notable on the tracks with vocals is Dokes showing he can do a blues holler with the best of them on "I'd Rather Drink Muddy Water" and Gardner (who can sing anything) proving she can belt it out on "Sweet Pumpkin" (where she is reminiscent of Dinah Washington). The three Webb orchestra transcriptions ("Lindyhoppers' Delight", "Midnight In A Madhouse" and "Blue Minor"), from the days when the drummer's orchestra was the epitome of swing, are the highlight of the CD and sound just as fresh as when they were first played.

This album demonstrates Gee and Gibson's vision of swing as a "living thing". It is a toe-tapper and definitely makes one smile. From the philosophy of the classic Ellington/Mills opus, this CD "means a thing!"

For more information, visit rondettejazz.com. This band is at Swing 46 Mar. 13th, 20th and Tuesdays. See Calendar and Regular Engagements.

New Vocabulary
Ornette Coleman/Jordan McLean/Amir Ziv/ Adam Holzman (System Dialing)
by Kurt Gottschalk

There's no way to listen to the self-titled debut recording by New Vocabulary without hearing a 50-year thread through the history of jazz. There's also no reason to try to listen to it any other way.

The album opens with a couple of distantly discordant, atmospheric tones before one of the most recognizable voices ever to emanate from a saxophone flits over the top of it. The saxophonist is Ornette Coleman, perhaps the most revolutionary figure jazz has known and who turns 85 this month. His bandmates are New Yorkers half his age—trumpeter Jordan McLean, drummer Amir Ziv and, on three tracks, pianist Adam Holzman. The recordings were made back in 2009 when Coleman met the younger musicians after seeing the play *Fela!* on Broadway (McLean was Associate Music Director and played in the pit band). How these recordings were allowed to sit on the shelf (or on the hard-drive) for five years is a mystery but at the same time it doesn't matter. Nothing I might say about the record matters because the simple fact of the matter is there is a new Ornette Coleman record. Let me repeat: there is a new Ornette Coleman record. There is a fresh chance to hear that pinched alto, that thin and persistent cry, that sax that almost sounds like it has a Texan accent. Anyone who counts themself as a fan of Coleman's music owes it to said self to obtain a copy.

How it measures up to Coleman's other records is beside the point. It's hard to imagine anyone thinking *New Vocabulary* would either outshine or be a radical departure from his greatest works, before or after hearing it. It's an uneven album. Having a dozen songs of five or so minutes each is hardly unusual for a Coleman release. But the tracks don't ever quite coalesce into a unified statement. There are electronic washes and rumbling drums and passages of fine interplay but the group never quite finds its way into being a band. That doesn't make it a bad record, it just makes it an odd one. It's still a valid entry into the discography, even if it will sit alongside other odd ones, like the *Naked Lunch* soundtrack or the clean and reverberating 1986 meeting with Pat Metheny or Shirley Clarke's fantastically odd 1975 documentary *Ornette: Made in America*. *New Vocabulary* might not be a great record, but it's an important one.

For more information, visit systemdialingrecords.com

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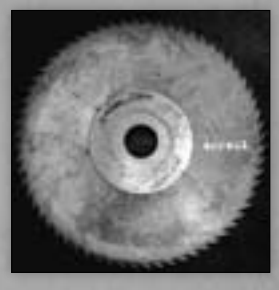

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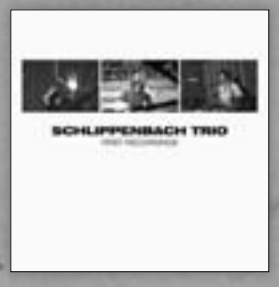

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THE SNAP SAXOPHONE QUARTET 9PM & 10:30PM
Phil Markowitz, Yasushi Nakamura, Sam Dillon,
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Sat, Mar 7 — **GEORGE GARZONE, MIKE MAINIERI DUO 9PM & 10:30PM**

Tue, Mar 10 — **MICHEL REIS QUARTET,**
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Aaron Kruziki, Eddy Khaimovich, Jonas Burgwinkel

Wed, Mar 11 — **BEN VAN GELDER SEPTET 8:30PM**
Matt Brewer, Craig Weinrib, Peter Schlamb,
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Thu, Mar 12 — **HARRIS EISENSTADT AND GOLDEN STATE 8:30PM**
Marty Ehrlich, Sara Schoenbeck, Eivind Opsvik

Fri, Mar 13
Sat, Mar 14 — **MICHAEL FORMANEK'S**
CHEATING HEART 9PM & 10:30PM
Tim Berne, Brian Settles, Jacob Sacks, Dan Weiss

Sun, Mar 15 — **NEW BRAZILIAN PERSPECTIVES:**
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Michael O'Brien, Conor Meehan
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Wed, Mar 18 — **TOM CHANG QUARTET 8:30PM**
Quinsin Nachoff, Sam Minaie, Jim Black

Fri, Mar 20 — **BARRY ALTSCHUL 3DOM FACTOR 9PM & 10:30PM**
Joe Fonda, Jon Irabagon

Sat, Mar 21 — **THE FLAME: FLAMENCO INFUSED JAZZ: INFLAME 6PM**
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Wed, Mar 25 — **YUHAN SU SEXTET 8:30PM**
Matt Holman, Kenji Herbert, Petros Klampanis,
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Thu, Mar 26 — **NATE RADLEY QUARTET 8:30PM**
Loren Stillman, Matt Pavolka, Ted Poor

Fri, Mar 27 — **SCOTT DUBOIS QUARTET 9PM & 10:30PM**
Jon Irabagon, Eivind Opsvik, Kresten Osgood

Sat, Mar 28 — **JOHN HÉBERT TRIO 9PM & 10:30PM**
Dayna Stephens, Eric McPherson

Sun, Mar 29 — **MARTIN NEVIN GROUP 8:30PM**
Tom Finn, Matt Marantz, Sam Harris, Craig Weinrib

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What You Mean To Me
Joel Forrester Trio (Ride Symbol)
In New York (Introducing Christina Clare)
Joel Forrester Quintet (Ride Symbol)
by George Kanzler

Jazz has boasted many eclectic pianists whose versatility allows them to range through the myriad styles that have marked the music's history. Joel Forrester is one of them but also has an ace up his sleeve as an equally diverse composer, blessed with that indispensable gift of all the best songwriters: an instinct for memorable melody. He's written well over 1,600 compositions in a five-decade career and 31 of the 32 (two are repeated on both albums) on these CDs are among them. Eight of them, on *In New York*, include his lyrics.

Forrester is best known to jazz fans as the co-leader, with saxophonist Phillip Johnston, of The Microscopic Septet. *What You Mean To Me* is a trio with bassist Dave Hofstra and drummer Matt Garrity (both also heard on *In New York*) that had a steady gig in New York playing to what Forrester describes, with gleeful appreciation, as "a rigorously indifferent audience", which, he says, allowed them to develop the original repertoire heard on the album without such interferences as suggestions or requests. Recorded all in one afternoon, it reflects the empathetic unity of the trio, with bass and drum solos melding with, rather than intruding on, the flow established by the leader's piano. The range of the songs is impressive, from ready-for-lyrics potential popular song standards like "Some Things Don't Work Out" and "Did You Ever Want To Cry" to a New Orleans shuffle, "Max' Ramble"; a modern blues recalling John Lewis, "Loser's Blues"; a soul march, "Soldiers in the Army"; and a "Mock Time" that conjures memories of the great Herbie Nichols. There's also an exotic boogie, an exercise in sophisticated counterpoint and modern styles ranging from ruminative to hardbop. Most impressive is all of them boast distinctive melodies.

So it's a bit surprising that of the eight tunes Harrison provides with lyrics for Christina Clare on *In New York*, only the title tune of the trio album and "Evil Dreams" are genuine melodic ballads. Most of the others are in the novelty, patter or jump categories, some sounding very retro-Swing Era, especially as sung by Clare in her bright, almost Betty Boop voice. But they are clever. Like Cole Porter, Forrester revels in internal rhymes and bouncy, rhyming lyrics. The title tune is a paean with rhymes like "rockin' mama/karma" and "I hope you dug my ditty/In praise of New York City". Other songs run with skewed perspectives, such as "A Ventriloquist's Dummy Dreams of Silence", about the yearning not to speak; "Not Like That", a vocalese-like dressing down of a cynic; and "Happy As A Clam", extolling the joys of reclusive agoraphobia. "Marching Backwards", meanwhile, is a stingingly funny satire of militaristic America. The other member of the quintet is tenor saxophonist Vito Dieterle, whose style neatly straddles swing and bop. So do the seven instrumentals that complete *In New York*, ranging from the old timey rolling shuffle "The Cop-Out", Raymond Scott jingle-y "Rapture" and Duke-ish "Your Little Dog" to the Horace Silver-y "What She Does", cool bop "Sharp Turn" and Monk-like "Mary's Blues".

For more information, visit ridesymbol.com. Forrester is at The Stone Mar. 5th and Smalls 19th, both with The Microscopic Septet, Cleopatra's Needle Mar. 12th and Vespa Thursdays with Christina Clare. See Calendar and Regular Engagements.

Spiritman
Steve Turre (Smoke Sessions)
by Joel Roberts

Some people play jazz, others seem to live and breathe it. Steve Turre is one of the latter. From early stints with the likes of pianist Ray Charles, reedplayer Rahsaan Roland Kirk, trumpeter Woody Shaw and drummer Art Blakey, he's developed into one of the premier trombonists of his generation while also introducing the conch shells to jazz and holding down a 30-year gig with the *Saturday Night Live* band.

There's always been a deep devotion to the jazz tradition evident in Turre's music, along with a strong sense of spirituality. Both those qualities are on display in his outstanding new release. The album includes updated versions of standards and tributes to some of Turre's jazz heroes, as well as tunes that explore both societal and metaphysical concerns.

The opener is an original written in honor of and in the style of Blakey, one of Turre's mentors, who brought him to New York to play in his *Buhaina*-era Jazz Messengers in the early '70s. It's an energetic hardbop workout featuring some of Turre's most impressive soloing, along with fine turns by saxophonist Bruce Williams and pianist Xavier Davis. "Funky Thing", a tune Turre wrote for his *Saturday Night Live* gig, is also in the hardbop vein, strongly recalling the late pianist Horace Silver, to whom Turre pays direct tribute later on the album with a poignant version of Silver's "Peace".

The album's centerpiece is the Turre composition "Trayvon's Blues", a powerful tune that starts out softly and slowly builds into an explosion of noise and rage, culminating in Turre playing the shells in what he describes as a call for help. Another strong Turre original, "Nangadef", is a sort of African blues that adds congo player Chembo Corniel to the album rhythm section of bassist Gerald Cannon and drummer Willie Jones III.

The session closes on a high note with a track that combines the title cut with Miles Davis' "All Blues" and features Turre playing the conch shells directly into the piano to create a hypnotic, ethereal effect.

For more information, visit smokesessionsrecords.com. This project is at Smoke Mar. 13th-15th. See Calendar.

Rush
Tom Guarna (BJU Records)
by Ken Dryden

Brooklyn native Tom Guarna has been active in his hometown apart from a brief sojourn to Los Angeles in the late '80s. The guitarist has several recordings for SteepleChase and *Rush* is devoted to his compositions, which lean toward fusion without taking a full plunge away from his roots.

He's accompanied by old friend Joel Frahm (tenor and soprano saxophones), keyboardist Danny Grissett, bassist Orlando Le Fleming and drummer Johnathan Blake. The opening title track defies easy categorization. The infectious theme synchronizes guitar and soprano, fueled by the tight rhythm section in the head, leading into diverse solos by the leader and Grissett (on Fender Rhodes). "Beringia" is more straightahead and upbeat, again leading off with a unison line by Guarna and Frahm (on tenor), showcasing Frahm's explosive horn and the guitarist's solo.

"Dreamland" changes the mood rapidly with its mellow blend of tenor with guitar providing harmony and Grissett's raindrop-like interludes. "Shambleau" smolders with intense playing all around and a hook that never releases the listener. The touching ballad (and suddenly topical) "Elegy For Etan (Dedicated to Etan Patz)" honors the memory of a young boy who disappeared in Manhattan in 1979 and whose body was never found. Guarna's playing suggest the dreams of a young child with a bittersweet air that acknowledges they will never be realized, accented by the ominous recurring pulse of piano and bass, with Frahm sitting out. Both Le Fleming and Blake provide superb accompaniment throughout the session.

For more information, visit bjurecords.com. Guarna is at 55Bar Mar. 22nd. See Calendar.

Morphoses
Nate Radley (Fresh Sound-New Talent)
by Phil Freeman

Guitarist Nate Radley's third album is a unique and thoroughly pleasurable blend of country, rock, blues and a dash of jazz. Recorded with saxophonist Loren Stillman, bassist Matt Pavolka and drummer Ted Poor, it's got a slow-burning but unpredictable energy, sustaining a mood without devolving into a series of pointless interludes. (In other words, if you've never managed to stay awake all the way through one of Bill Frisell's "Americana" albums, this may be for you.)

Radley layers the guitar on many tracks, picking out a melody while adding atmospheric sliding tones to the background via lap steel. Poor is intuitive and serves the music quite well; rock-ish energy is evident, though on a more laid-back piece like "Travis" or "Ramble", he can slap out a simple country groove and make it swing. The way lap steel and saxophone harmonize on the melody (which is a real melody you could set lyrics to, not just some little music-school squiggle with a tricky turnaround) is quite beautiful.

As a soloist, Radley is quite a picker, venturing from twang to bluesy rock and back in a single phrase, at times recalling country fretboard wizards like Merle Travis or Junior Brown. The album has a strong aura of Bakersfield country to it; hearing Merle Haggard set lyrics to some of these pieces would be a genuine marvel. The only time it disappoints is on "Long Notes", when he abandons twang and sting in favor of mellowed-out 'jazz guitar' meandering. Fortunately, "Mechanics" picks up the energy level quite a bit, moving in a tick-tock, almost math-rock direction. *Morphoses* lives up to its title, warping various familiar sounds in new and fascinating ways, proving in the process that swing and improvisation are possible (and welcome) within any genre or style.

For more information, visit freshsoundrecords.com. This project is at Cornelia Street Café Mar. 26th. See Calendar.

Shofarot Verses
Paul Shapiro (Tzadik)
by Elliott Simon

The idea behind saxophonist Paul Shapiro's *Shofarot Verses*, reimagining Jewish liturgical melodies and modes through a modern worldly jazz lens, is not a new one. What makes it so engaging though is the way Shapiro mixes in the blues, R&B, surf and other genres to create mature new music, not world jazz with token Jewish signifiers. With the help of this first-call Tzadik quartet, the band deftly avoids the dual pitfalls of turning the Jewishness into caricature and 'overjazzing' the music at the expense of its soul.

Shapiro can be intensely spiritual. On the session opener his mournful alto saxophone is a bluesy cantor praying for the people through the melody from "Shema Koleinu", which morphs into an equally devotional "Hashivenu". Marc Ribot's jangly guitar is paired with alto for an appropriately transcendental "Ashamnu" while "Surfin Salami" takes advantage of Ribot's quintessential surf punk guitar as he channels Dick Dale's "Misirlou" in freygish.

Bassist Brad Jones and drummer Tony Lewis are well acquainted with Shapiro's soulful musical stew. They allow "Search Your Soul" to glide through its smoky hot course as Shapiro and Ribot trade hot solos. They do cook when needed and find a bit of reggae to give "Get Me to the Shul on Time" its immediacy and "In Phyrigia" its polyrhythmical core. They turn "Daven Dance" into a two-tone take on Hasidic ecstasy and "Halil" into a Bo Diddley raver. Percussionist Adam Rudolph guests on "With Reeds and Skins", closing out the session as an exotic Middle Eastern duet. Throughout all of this, Shapiro and Ribot are most magical when they infuse their command of the blues into these worldly waters to lay bare a foundation of soulful bedrock. These are the moments when the sounds of the shofar are truly seen.

For more information, visit tzadik.com. Shapiro is at City Winery Mar. 8th. See Calendar.

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Fantasm (The Loft Sessions)
Albrecht Maurer/Lucian Ban/Mat Maneri (Nemu)
by Ken Waxman

German violinist Albrecht Maurer, Romanian pianist Lucian Ban and American violist Mat Maneri have created a CD of shadowy subtlety that redefines the idea of a string trio. The three unearth a distinguishing blend, which takes as much from Eastern European memories, early music and microtonal inferences as jazz or notated music. Ban, now New York-based, and Maneri have explored similar concepts on previous CDs but *Fantasm*'s sound experiments are given added resonance from Cologne-based Maurer, a reformed fusion musician.

It's probably no surprise that the consummate definition of what this trio can achieve takes place during the violinist's two-part suite "Aura". Sequentially dark and light, the 11-plus-minute composition begins with Ban reconstituting tremolo strums so that they suggest an accordion's shuddering bellows, as the fiddlers' spiccato lines reference folkloric airs. Bridged by scratching pizzicato from one string player, the second movement is more overtly impressionistic, especially when it reaches a crescendo mixing dynamic piano patterns plus aviary flanges from the strings. Most compelling is how near-Asiatic motifs, referencing Eastern Europe's Ottoman history, are craftily interpolated into the narrative.

The trio's compositions reflect their individualism. Maneri's "Last Steps" is the most melancholic, with spindly string jabs meeting piano patterns for expressive tonal dislocation. Ban's five compositions share a more upbeat attitude: besides a methodical exposition, they encompass discreet Romanian folklore twists on "Irreverence"; locked-groove jazz pulsing on "El Corazon"; and deepening swing constructed from comprehensive harmonies on "Pina". The one composition that appears to have arrived intact from the 19th century romantic tradition is the title track, which was actually composed by the late drummer Paul Motian, an unhyphenated jazz master. It allows both violinist and violist to vibrate tender textures in contrast with Ban's focused key-crunching until all three relax into a polyphonic rapprochement.

Playing as a duo or in larger ensembles, Maneri and Ban have proven that they're excellent interpreters of each other's ideas. Maurer's sympathetic partnership makes this trio expansion even more imposing.

For more information, visit nemu-records.com. Ban and Maneri are at Greenwich House Music School Mar. 13th and Cornelia Street Café Mar. 21st. See Calendar.

New Throned King
Yosvany Terry (5Passion Music)
by Tom Greenland

The impact of Congolese, Yoruba, and other African cultures on Cuban music is well documented, but a lesser known yet equally vital influence comes from the Fon of Benin, called the Arará by Cubans. On *New Throned King*, Cuban alto saxophonist/composer Yosvany Terry pays tribute to this rich heritage, influenced by his upbringing in the province of Matanzas, a center of diasporic Arará culture, and by his initiation into the Arará Sabalú cabildo (lodge) at the behest of his (recently deceased) padrino, Mario "Maño" Rodríguez. The album is thus a reverent rendering of traditional chants and toques (drum patterns) that honor and call forth various manifestations of Fon spirits.

The title track, for example, is played for Asojano, an Arará version of the Yoruba deity Babalú (familiar to North Americans through Ricky Ricardo's signature song on the *I Love Lucy* TV series). Terry's group Ye-Dé-Gbé (Fon for "approval of the spirits") includes pianist Osmany Paredes (Jason Moran guests on "Reuniendo la Nación"), bassist Yunior Terry (Yosvany's brother), guitarist Dominick Kanza and drummer Justin Brown. Author/poet Ishmael Reed performs spoken word on "Mase Nadodo". The core of the album's sound, however, comes from Pedro Martínez, Sandy Pérez and Román Díaz, who perform on a special commissioned set of Arará drums (similar in size and function to the Yoruba Batá drums). Martínez' keening soulful vocals on tracks like "Ojún Degara" and "Healing Power" make this music highly accessible, and yet it is not a repertory project, for Terry has interjected his own jazz sensibilities throughout, especially in the piano chord voicings and improvised solos. The high production value of the recording also lends a contemporary sheen, belying the traditionally rooted, gritty essence of the music. What we're left with is a compelling hybrid of old and new.

For more information, visit 5passion.com. Terry is at 92nd Street Y Mar. 13th as part of Latin on Lex. See Calendar.

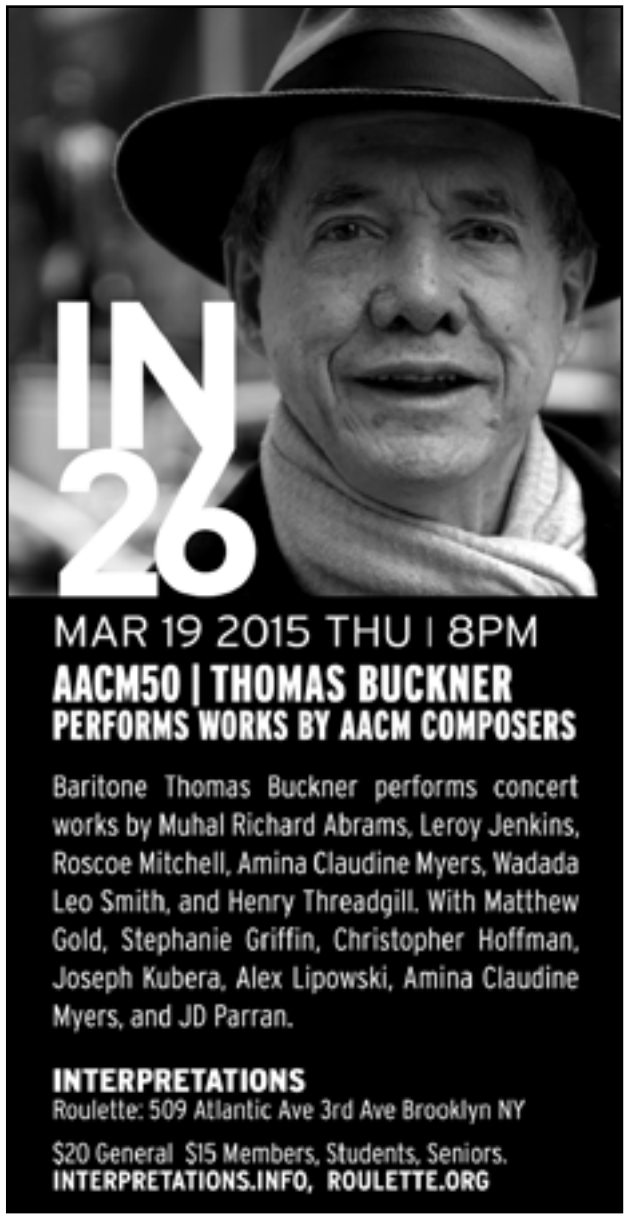
4 Blokes
Louis Moholo-Moholo Quartet (Ogun)
by Clifford Allen

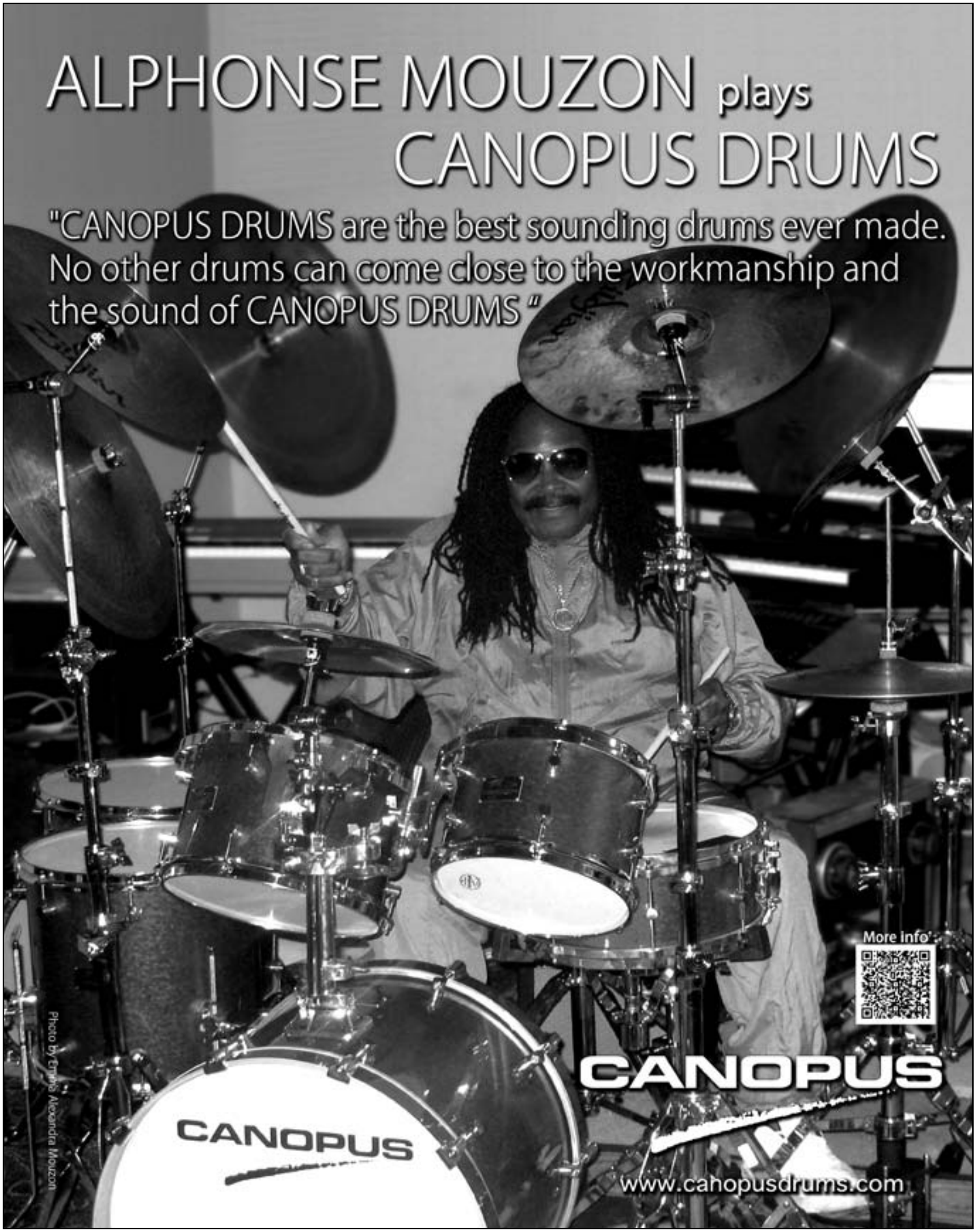
It's a curious thing that several architects of English free music came from elsewhere, putting their experiential stamp on a rather tough environment for creative musicians. Among the settlers were The Blue Notes, an integrated South African band of saxophonists Dudu Pukwana, Nick Moyake and Ronnie Beer, trumpeter Mongezi Feza, drummer Louis Moholo-Moholo, bassist Johnny Dyani and pianist Chris McGregor (the only white player in the group) fleeing apartheid, who arrived in the country in 1965 and would prove among the most influential collectives on British and European jazz. Moholo-Moholo, who turns 75 this month and resettled in South Africa in 2005, is the only surviving member and has been active in European free music for 50 years, having led his own groups and worked with an extraordinary range of vanguard players both within and outside the United Kingdom.

With a blend of Sunny Murray's pulsative waves and the rhythmic inversions of Milford Graves and Ed Blackwell, filtered through the detail of Max Roach and economy of Kenny Clarke, it is a wonder that Moholo-Moholo isn't spoken of with equal reverence (at least in this country) as those players. His latest ensemble features pianist Alexander Hawkins along with bassist John Edwards and alto/soprano saxophonist Jason Yarde, which previously recorded as part of an octet on *For the Blue Notes* (Ogun, 2012). Moholo-Moholo has long favored piano-driven groups; in addition to McGregor, he's performed and recorded with Keith Tippett, Stan Tracey and Dutchman Kees Hazevoet. Hawkins falls somewhere between the rhapsodic intensity of Tippett and percussive insistence of Tracey and McGregor, with a penchant for curling, delicate minimalism. Abetted by Edwards' robust tugs and Yarde's dry, sputtering clamber, the quartet of *4 Blokes* engenders a formidable but appealing unity.

The opening "For the Blue Notes" captures Hawkins' rambunctious cellular insistence perfectly as Moholo-Moholo fragments a martial beat against Yarde's bitter turns and harried forward volleys. Hawkins is the next soloist, harmonics spreading out into overlapping chunks, all taking place in a compact, five-minute piece. For all that Moholo-Moholo brings to and from the kit, it's important to recognize that *4 Blokes* is a collective recording and much space is given to the other three members to explore the nine compositions' possible directions. Pukwana's "Khwalo", drawn out slowly from the spare "All of Us", is a kwela-inspired, gospel-like refrain that spirals out as alto erupts into high-pitched squeals and dusky, flywheel-like jabs, nudged by ringing upper-register chords and the pattering thrum of brushes and pizzicato. "Tears for Steve Biko" is the disc's longest work at 16 minutes, supple pot-stirring and dry chatter a relentless anchor for explosively skirling soprano, in declamatory recapitulations atop Hawkins' nattering, resonant right hand. This latest salvo is a fine reminder that the British-South African artistic linkages remain as strong as ever.

For more information, contact ogunrecords@googlemail.com

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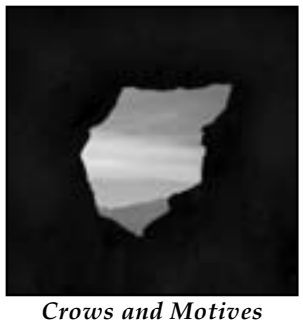
What I Heard
Oliver Lake Organ Quartet (Passin' Thru)
To Roy
Oliver Lake/William Parker (Intakt)
by Russ Musto

Few jazz musicians of note have plied their trade in as many different settings as Oliver Lake. Yet the veteran alto saxophonist's voice remains uniquely personal, as can be heard in the sophomore outing by his organ quartet and a debut duo with bassist William Parker.

What I Heard finds Lake fronting a foursome featuring Jared Gold on Hammond B3 organ, along with trumpeter Freddie Hendrix and drummer Chris Beck. The date features a program comprised entirely of typically idiosyncratic originals by the leader, displaying his engaging command of an ever-evolving rhythmic architecture and distinctive harmonic palette. The versatile Hendrix once more proves to be the perfect foil for Lake; capable of both subtle or jarring tonal modulation throughout his expansive range, his sound alternately blends and contrasts with Lake to express a far reaching range of emotions. Gold, too, is in complete control of his instrument, coaxing a kaleidoscope of sounds from the keyboard and pedals to give the ensemble a character anything but typical of the standard organ group. Beck's polyrhythmic drumming fills things out worthily, providing shifting pulses that reinforce the pieces' episodic narratives. Lake, as always, leaps authoritatively out of the different environments, be it the ethereal Miles-ian mode of "6 & 3", strident Eric Dolphy-esque dissonance of "What I Heard" or bopping bluesiness of "Root".

Within the pared-down framework of *To Roy*, both Lake and Parker's skills as improvisers come to the fore. Comprised of 11 concise duets (the shortest just under three minutes, the longest slightly more than six), the studio date (a memorial to the late trumpeter Roy Campbell) is a multi-hued sound odyssey. Parker's "Variation on a Theme of Marvin Gaye" opens the set soulfully, Lake blowing passionately over the altered "What's Going On" bassline, while Lake's "Check" and "Is It Alright?" have the pair conversing intensely, moving back and forth between lyrical melodic statements and raucous multiphonic exclamations. Two Parker dedications—brooding "Bisceglia" and Spanish-tinged "Victor Jara"—prove him to be an accomplished composer, just as the collaboratively composed "2 of Us" and "To Roy" confirm the duo to be an exceptionally well-matched team.

For more information, visit passinthru.org and intaktrec.ch. Lake is at Village Vanguard Mar. 24th-29th. See Calendar.



Crows and Motives
Noah Kaplan/Giacomo Merega/Joe Moffett
(Underwolf)
by Stuart Broomer

Tenor saxophonist Noah Kaplan, electric bassist Giacomo Merega and trumpeter Joe Moffett have developed their relationships for a decade. Kaplan and Merega first recorded together with guitarist David Tronzo in 2006 and since then have worked together in various configurations, most notably in Kaplan's quartet with guitarist Joe Morris. In 2012 Kaplan and Merega also appeared in Moffett's Ad Faunum quintet.

That long relationship is necessary to develop the kind of music they play together, whether composed or improvised. Kaplan especially is devoted to quarter-tone improvisation and its integration into his music as a structural principle. That, coupled with the complex internal structures of even his freely-improvised music, requires the closest of associations. The improvised pieces heard here arose between recording three-voice extracts from one of Renaissance composer Josquin des Prez' settings of *L'Homme Armeé*.

The counterpoint and arising dissonance of Josquin's music underlie these concentrated works—10 pieces in 33 minutes—each of them a studied exercise in close listening and pacing. No line—no tone—develops independently. Each musician's part is engaged with a complex whole that is gradually realized, the timbres themselves—the brassy shards of trumpet; round and hollow sound of tenor; warm, electric hum of bass—allowing each sound to pass through or to combine, identity arising everywhere as sonic relationship.

Occasionally a piece will jump out for its greater animation, like the aptly named "Buzz" or concluding "Discontinuity with Finale", but each is an exercise in scrutinizing pitch, its character and the nature of its combinations. It's singularly demanding listening, with correspondingly high rewards.

For more information, visit underwolf.com. Merega is at Prospect Range Mar. 27th. Moffett is at Delroy's Cafe and Wine Bar Mar. 16th. See Calendar.

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Meets the Classics
Paquito D'Rivera (Sunnyside)
by George Kanzler

Don't let the title put you off. There's nothing solemn, sanctimonious or polite about this plunge into the classical music repertoire from Paquito D'Rivera's sextet, captured live during a mid-2012 gig at Jazz at Lincoln Center's Dizzy's Club. The atavistic image conjured by the cover photo of the band in embroidered 18th Century jackets and waistcoats is belied by the downhome brio of the music, which exuberantly combines classical themes with myriad AfroLatin and jazz rhythms. And in a refreshing departure from the usual jazz/classical forays, there's not a hint of Bach. Of the ten musical selections, four tap Chopin, two Mozart and one Beethoven. Latin American composers provide the balance, including pianist Pepe Rivero, who replaces Alex Brown on three tracks, including his own rollicking "Pa Bebo".

After finishing the popping, quicksilver finale of "Fantasia Impromptu" (based on Chopin's "Impromptu in C# minor"), D'Rivera quips: "That was a nice one—if you don't have to play it." Of course he has no trouble at all playing it, his clarinet prancing ebulliently through the tricky first theme before Diego Urcola's valve trombone essays the familiar, slower second theme (source of "I'm Always Chasing Rainbows") over a tropical rhythm, one that heats up for exchanges from trumpet (Urcola again), D'Rivera and Brown. In introducing the "Adagio" from Mozart's clarinet concerto, D'Rivera voices suspicions that the composer was not born in Austria but Louisiana, hence the New Orleans second-line feel of the band's version, capped off by a clarinet cadenza that wouldn't have been out of place back in 18th-century Vienna. The irrepressible D'Rivera favors his clarinet here, occasionally alternating it with soprano saxophone; the two higher reeds blend and contrast winningly with Urcola's valve trombone, although he does contribute two memorable Harmon-muted solos on trumpet, one on "Valse de la Media Hora", a Latinization of Chopin's "Minute Waltz". Cuban composer Ernesto Lecuona's "Al Fin Te Vi" becomes a sprightly clarinet-electric bass (Oscar Stagnaro) duet while Paraguayan Augustin Barrios' "Las Abejas" largely features Brown. Throughout, D'Rivera infuses the rhythmic spirit of Latin America into the classical music with which he is equally enthused.

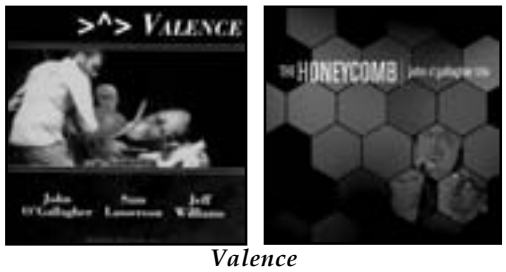
For more information, visit sunnysiderecords.com. D'Rivera is at Rose Theater Mar. 27th-28th. See Calendar.

Violinspiration
Stephane Grappelli/Diz Disley Trio
(MPS-Kultur Spiegel)
by Ken Dryden

Stéphane Grappelli is one of the best-known jazz violinists, his recording career lasting from the mid '30s to shortly before his death in 1997, gaining fame through his partnership with the brilliant gypsy jazz guitarist Django Reinhardt. Grappelli left France at the start of World War II while Reinhardt remained behind; they attempted a postwar reunion, but listener tastes had changed and the chemistry wasn't the same. Grappelli continued to record on occasion, but his career took off around the same time that guitarist Diz Disley, who died five years ago this month at 78, began working with him in the early '70s. They toured and recorded extensively for nearly a decade with a second guitarist and bassist, building upon the gypsy jazz format but expanding beyond it at times, tackling modern works along with Grappelli's originals.

This 1975 session (previously reissued on CD as *Shades of Django*) features Grappelli with Disley, guitarist Ike Isaacs and bassist Isla Eckinger. The focus is mostly on chestnuts the violinist recorded with Reinhardt and although they retain the gypsy swing vibe, their spirited performances and obvious chemistry keep things fresh. Grappelli plays improvised flights that sound effortless, with the chugging rhythm section providing solid accompaniment and potent solos on occasion by Disley and Eckinger. Among the highlights: the heartfelt interpretation of "Solitude", in which Grappelli focuses on the lower range of his instrument; whimsical treatment of "Ain't Misbehavin'" that showcases the two guitarists sharing the solo space; and the lively take of "Cherokee", which is introduced with an Irish jig flavor. Two tracks add a bit of variety: Grappelli plays electric piano and overdubs violin on his mellow ballad "Souvenir De Villages" while Isaacs contributes the twisting bossa nova "Joy". The sound of this new remastering makes it worth the investment for those who own earlier versions.

For more information, visit mps-music.com



Valence
John O'Gallagher/Sam Lasserson/Jeff Williams
(Willful Archives)
The Honeycomb
John O'Gallagher Trio (Fresh Sound-New Talent)
by Tom Greenland

In a city of highly trained, forward-thinking creative improvisers it's easy to get lost in the shuffle, but over the last 25 years alto saxophonist John O'Gallagher has collaborated with some of New York's most progressive jazz artists. Two recent outings show off the considerable strengths of this talented musician.

Veteran drummer Jeff Williams is the driving force behind *Valence*, an album of originals performed with bassist Sam Lasserson and O'Gallagher, the former from his London-based group, the latter from his North American quartet. Recorded live in Switzerland, the CD lacks the fidelity of a studio date but more than compensates with high-energy performances. "Borderline", the calypso-esque opener with a repetitive bluesy theme, shows the group's taste for chromatic melodic architecture. "Skullduggery", another repetitive theme, features a beautifully constructed alto solo capped by Williams' tasteful cross-sticked coda. Lasserman breaks up the beats of "Under the Radar" with subtle unorthodox accents. "Go Where You're Watching" (O'Gallagher's sole contribution) begins with a four-and-a-half-minute alto soliloquy that sustains considerable interest without forcing its hand, followed by an equally compelling bass feature. Williams plays with brio throughout, but is especially edgy on "The Messenger", where he seems to clip his phrases and delivers an extended thematic solo. "Double Life", the final track, contains another rigorously structured, through-phrased solo by O'Gallagher, followed by a bass solo that sounds as if Lasserson is having a conversation with himself, then a double-cadenza finish. To judge from the band's laughter, it was a fun gig.

O'Gallagher scoots over to the driver's seat for *The Honeycomb*, a trio date with bassist Johannes Weidenmueller and drummer Mark Ferber, both long-term collaborators who understand his modus operandi. *The Honeycomb* displays O'Gallagher's continuing penchant for pushing chromatic melodicism to its final frontiers. The freebop veneer masks a carefully structured approach: melodies and improvisations that initially seem outward bound eventually circle back on themselves. "Uroboros" is based on a 12-tone row and O'Gallagher's solo of fast, finely wrought lines builds with taut internal logic. "Extralogical Railman", based on Charlie Parker's "Relaxin' at Camarillo", recalls the original, but seems to exist in a parallel intervallic universe; O'Gallagher's exciting doubled-up solo never loses coherence in the midst of the maelstrom. This is musicians' music in the sense that the more one can appreciate the complexity of O'Gallagher's concept, the more one is blown away by the seemingly effortless, high-speed delivery of his ideas. His remarkable solos on "Petulant Snoot", the title track, "Eve Day" and "Kerberos" collectively reinforce the impression that here is an artist thoroughly in tune with—and perhaps slightly ahead of—his musical times.

For more information, visit willfulmusic.com and freshsoundrecords.com. O'Gallagher's trio is at Greenwich House Music School Mar. 6th. See Calendar.

BOXED SET

A Good Time Was Had By All
Danish Radio Big Band (Storyville)
by George Kanzler

When cornetist-composer-arranger Thad Jones abruptly left New York for Denmark in late 1977, the American jazz world was perplexed, to put it mildly. After all, he was abandoning what he and drummer Mel Lewis had forged into one of America's top jazz big bands, The Thad Jones-Mel Lewis Jazz Orchestra, resident Monday nights at the Village Vanguard since 1966. In fact the band won a 1978 Grammy for an album recorded in 1977. Jones decamped to take over as the director-conductor of the Danish Radio Big Band (DRBB), which had two years of seniority over the band he was leaving. His move was a signal moment in the growing reality that jazz had become a genuinely worldwide music, not just a parochial American one.

Copenhagen had long been a jazz hub in Europe by that time, a favorite of expatriates from America, some of whom, like Jones, adopted the city as their home, including tenor saxophonist Ben Webster and pianist Kenny Drew. But the city had also been developing local jazz talent for years too and Danes and other Scandinavians have always comprised the vast majority of the players in the DRBB, which celebrated its 50th anniversary last year with the release of this six-CD boxed set, a tantalizing sampler of the band's vast output over the previous half-century. For what Jones was taking over in 1977 was a jazz big band more akin to the world's famous symphony orchestras than the Monday night big band he was leaving. Fully funded by the Danish government, the DRBB had regularly scheduled rehearsals, broadcasts and concerts and a star-studded cast of guest artists, composers and conductors. And while Jones greatly increased the DRBB's reputation in international jazz circles, that reputation would only continue long after he had moved on. The DRBB, along with the establishment of the richest prize in jazz, The Jazzpar, in 1990 (it was given annually through 2004), cemented Copenhagen's reputation as a jazz capital, with the band often an integral part of the annual Jazzpar ceremony concerts.

A Good Time Was Had By All is culled from broadcast and concert recordings, most issued on European labels over the years. Roughly chronological across the six CDs, the first begins out-of-order with a 1988 concert that is, paradoxically, in sequence stylistically, as it is a reunion with the band's first director, Ib Glindemann and his style. Reinforcing that early band's sound is a 1966 concert featuring an early influence, Stan Kenton, leading at the piano. Also heard in a series of dates from the late '60s and 1970 is Ben Webster, playing both Ellingtonia and a sumptuous "Cry Me A River". The second CD features six Thad Jones-led tracks from a 1978 concert, proof of his sterling work in developing the band, as well as four tracks from the band's first United Kingdom tour in 1987.

The last four CDs spotlight the '90s through 2001, with a final track contributed by the 2014 DRBB featuring guest composer-pianist Michel Camilo. Several tracks continue a trend first represented in the early years, showcasing guest singers. Included are some top vocalists little known on this side of the pond, from Lise Reinau and Birgit Brüel in the beginning to Georgie Fame, Marie Bergman and Silvana Malta later on.

The '90s were also the prime decade of the Jazzpar Prize and the band collaborated with many of the winners, as well as commissioning often long and adventurous works from top modern talents. Among the highlights are Jazzpar laureates English keyboardist Django Bates, in excerpts from his *Like Life*; British clarinetist Tony Coe when trombonist Bob Brookmeyer led the band; and French pianist Martial Solal. The DRBB also paid tribute to jazz immortals, including a Duke Ellington Centennial suite; "The Governor", a Jim McNeely arranged and conducted tribute to Bill Evans; and McNeely's "The Power and the Glory Medley", honoring some of Louis Armstrong's most famous early recordings, with New Orleans trumpeter Leroy Jones as guest artist. There are also excerpts of major works that expanded the creative parameter of big band music by trumpeter Palle Mikkelborg and pianist Thomas Clausen, further reminders that the DRBB has often been at the cutting edge of modern jazz.

For more information, visit storyvillerecords.com

dizzy's club Coca-Cola

MAR 1
the music of dexter gordon

MAR 2
eastman jazz ensemble with dave glasser

MAR 3–5
cyrus chestnut trio

MAR 6–8
the incredible jazz guitar of wes montgomery

MAR 9
chihiro yamanaka trio

MAR 10
anton schwartz quintet

MAR 11
the artistry of jazzmeia horn

MAR 12
gregory generet

MAR 13–15
jacky terrasson quintet

MAR 16
for strayhorn: new york youth symphony jazz with luis bonilla

MAR 17–19
renee rosnes quartet with steve nelson, peter washington & lewis nash

MAR 20–22
brussels jazz orchestra

MAR 23
msm jazz orchestra featuring dave liebman

MAR 24
joey calderazzo trio

MAR 25
larry ridley jazz legacy ensemble

MAR 26
the ladybugs sing *the sound of music*

MAR 27–29
michele rosewoman's new yor-uba

MAR 30
gabriel alegría afro-peruvian sextet

MAR 31–APR 5
christian mcbride big band

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THE STONE, MARCH 3-8
AVENUE C AND 2ND STREET
8, 10 PM $15

MARCH 3:
8PM Phillip Johnston solo
10PM Phillip Johnston's Idea

MARCH 4:
8PM Phillip Johnston/ Edward Johnson Duo
10PM Phillip Johnston's New Big Trouble

MARCH 5:
8PM Guy Klucevsek/ Phillip Johnston Duo
10PM Microscopic Septet

MARCH 6:
8PM Joe Ruddick/ Phillip Johnston Duo
10PM The Spokes

MARCH 7:
8PM Microscopic Saxophone Quartet + Friends
10PM Pat Irwin/ Phillip Johnston/ Ed Tomney

MARCH 8:
8PM Ned Rothenberg/ Phillip Johnston Duo
10PM Large Ensemble

Mar. 13th, 7:30PM - Wordless! with Art Spiegelman, Heyman Center, Miller Theater, Columbia University
Mar. 19th - 9:30&11.30PM The Microscopic Septet, Smalls Jazz Club, 183 W. 10th Street, Greenwich Village

PHILLIPJOHNSTON.COM

ON THIS DAY

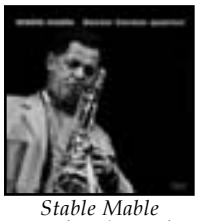
by Andrey Henkin

Jazz Collaborations, Vol. 1
Thad Jones/Charles Mingus (Debut)
March 10th, 1955

Trumpeter Thad Jones and bassist Charles Mingus (separated in age by less than a year) first worked together on record seven months before this date, another EP released (under Jones' name) on the latter's Debut Records. Here the pair are joined by the bassist's regular rhythm section partner of the period in drummer Max Roach, plus pianist John Dennis (who recorded his own Debut debut with Mingus and Roach on the same day!). Jones' "One More" and "More Of The Same" are heard alongside tunes by Cole Porter and Ira Gershwin-Vernon Duke.

The Illinois Concert
Eric Dolphy (Blue Note)
March 10th, 1963

Eric Dolphy's death at 36, 15 months after this concert, ended a career in some ways just beginning with his Blue Note debut *Out to Lunch!* His discography looks impressive but is filled out by posthumous live albums with John Coltrane and Charles Mingus' bands. This disc was first released in 1999 and features the leader with Herbie Hancock (piano), Eddie Khan (bass) and J.C. Moses (drums) on five originals and two standards, "Red Planet" and "G.W." also including the University Of Illinois Big Band (with a then-20-year-old Cecil Bridgewater).

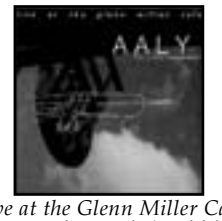


Stable Mable
Dexter Gordon (SteepleChase)
March 10th, 1975

Just before his celebrated return from more than a decade in Europe, tenor saxophonist Dexter Gordon made this album in his adopted home of Copenhagen with fellow ex-pats pianist Horace Parlan and drummer Tony Inzalaco ("on loan" from Kurt Edelhagen) alongside Gordon's longtime Danish bassist Niels-Henning Ørsted Pedersen. Along with the Benny Golson almost-title track, the quartet performs a program of jazz standards like Miles Davis' "So What", Ellington's "In a Sentimental Mood" and Charlie Parker's "Red Cross".

The Trumpet Summit Meets The Oscar Peterson Big 4 (Pablo Today)
March 10th, 1980

This session brings together pianist Oscar Peterson's Big 4 of regular bassist Ray Brown, '70s-80s guitar foil Joe Pass and late '60s-70s drummer Bobby Durham with the multi-generational Trumpet Summit of Dizzy Gillespie, Clark Terry and Freddie Hubbard. The former were old friends of Peterson's while this was his first recorded meeting with the latter. The septet plays pithy takes of Clifford Brown's "Daahoud", Gillespie's "The Champ" and the standard "Just Friends" along with the presumably improvised blues "Chicken Wings".



Live at the Glenn Miller Café
AALY + Vandermark (Wobbly Rail)
March 10th, 1999

Though it would seem that reedplayer Ken Vandermark is a guest of the now-defunct Swedish trio of Mats Gustafsson (alto and tenor saxophone), Peter Janson (bass) and Kjell Nordeson (drums) for this live recording from the Stockholm club, the entire AALY discography (1996-2000) includes Vandermark, either alone or with his DKV trio. He contributes "Unit Character" while Gustafsson brings "Alva Jo", the 51-minute album filled out by pieces written before either was born: Albert Ayler's "Ghosts" and Joe Harriott's "Idioms".

BIRTHDAYS

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

March 2
†Eddie "Lockjaw" Davis 1921-86
†Doug Watkins 1934-62
Buell Neidlinger b.1936
Bob Neloms b.1942
Wolfgang Muthspiel b.1965

March 3
†Barney Bigard 1906-80
†Cliff Smalls 1918-2008
†Jimmy Garrison 1934-76
Luis Gasca b.1940

March 4
Don Rendell b.1926
†Cy Touff 1927-2003
†Barney Wilen 1937-96
David Darling b.1941
Jan Garbarek b.1947
Kermit Driscoll b.1956
Albert Pinton b.1962
Dana Leong b.1980

March 5
†Gene Rodgers 1910-87
†Bill Pemberton 1918-84
†Dave Burns 1924-2009
†Lou Levy 1928-2001
†Wilbur Little 1928-87
†Pee Wee Moore 1928-2009
David Fiuczynski b.1964

March 6
†Red Callender 1916-92
†Howard McGhee 1918-87
†Wes Montgomery 1925-68
†Ronnie Boykins 1935-80
Charles Tolliver b.1940
Peter Brötzmann b.1941
†Robin Kenyatta 1942-2004
Flora Purim b.1942
Dom Minasi b.1943
Ayelet Rose Gottlieb b.1979

March 7
Alexander von Schlippenbach b.1938
Herb Bushler b.1939

March 8
†George Mitchell 1899-1972
Dick Hyman b.1927
George Coleman b.1935
†Gabor Szabo 1936-82
†James Williams 1951-2004
Biggi Vinkeloe b.1956
Anat Fort b.1970

March 9
Ornette Coleman b.1930
Keely Smith b.1932
Kali Z. Fasteau b.1947
Zakir Hussain b.1951
†Thomas Chapin 1957-1998
Erica von Kleist b.1982

March 10
†Bix Beiderbecke 1903-31
†Pete Clarke 1911-75
†Don Abney 1923-2000
Louis Moholo-Moholo b.1940
Mino Cinelu b.1957
Bill Gerhardt b.1962
Ofer Assaf b.1976

March 11
†Miff Mole 1898-1961
†Mercer Ellington 1919-96
†Ike Carpenter 1920-98
†Billy Mitchell 1926-2001
†Leroy Jenkins 1932-2007
Vince Giordano b.1952
Judy Niemack b.1954

March 12
Sir Charles Thompson b.1918
†Hugh Lawson 1935-97
Ned Goold b.1959
Peter Knight b.1965
Vinson Valega b.1965

March 13
†Dick Katz 1924-2009
Roy Haynes b.1926
†Blue Mitchell 1930-79
Michael Jefry Stevens b.1951
Akira Tana b.1952
Terence Blanchard b.1962
Shoko Nagai b.1971

March 14
†Joe Mooney 1911-75
†Les Brown 1912-2001
†Sonny Cohn 1925-2006
Mark Murphy b.1932
†Shirley Scott 1934-2002
Dred Scott b.1964

March 15
†Jimmy McPartland 1907-91
†Spencer Clark 1908-1998
†Harry James 1916-83
Bob Wilber b.1928
Charles Lloyd b.1938
Marty Sheller b.1940
Joachim Kühn b.1944
Anne Mette Iversen b.1972

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

March 17
†Paul Horn 1930-2014
†Grover Mitchell 1930-2003
†Karel Velebny 1931-89
Jessica Williams b.1948
Abraham Burton b.1971
Daniel Levin b.1974

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

March 19
†Curley Russell 1917-86
†Lennie Tristano 1919-78
Bill Henderson b.1930
Mike Longo b.1939
David Schnitter b.1948
Chris Brubeck b.1952
Michele Rosewoman b.1953
Eliane Elias b.1960

March 20
†Marian McPartland 1920-2013
†Sonny Russo 1929-2013
Harold Mabern b.1936
Jon Christensen b.1943

March 21
†Hank D'Amico 1915-65
Mike Westbrook b.1936
Herbert Joos b.1940
Amina Claudine Myers b.1942

March 22
†Fred Anderson 1929-2010
John Houston b.1933
†Masahiko Togashi 1940-2007
George Benson b.1943

March 23
†Johnny Guarnieri 1917-85
Dave Frishberg b.1933
Dave Pike b.1938
Masabumi Kikuchi b.1940
Gerry Hemingway b.1950
Stefon Harris b.1973

March 24
†King Pleasure 1922-81
Dave MacKay b.1932
†Kalaparusha Maurice McIntyre 1936-2013
Steve Kuhn b.1938
Paul McCandless b.1947
Steve LaSpina b.1954
Renee Rosnes b.1962
Dave Douglas b.1963
Joe Fiedler b.1965

March 25
Cecil Taylor b.1929
†Paul Motian 1931-2011
†Larry Gales 1936-95
†Lonnie Hillyer 1940-85
Makoto Ozone b.1961

March 26
†Abe Bolar 1908-2000
†Flip Phillips 1915-2001
†Andy Hamilton 1918-2012
†Brew Moore 1924-73
†James Moody 1925-2010
Maurice Simon b.1929
Lew Tabackin b.1940
Hiromi b.1979

March 27
†Pee Wee Russell 1906-69
†Ben Webster 1909-73
†Sarah Vaughan 1924-90
†Harold Ashby 1925-2003
†Bill Barron 1927-89
†Burt Collins 1931-2007
Stacey Kent b.1968

March 28
†Paul Whiteman 1890-1967
†Herb Hall 1907-96
†Thad Jones 1923-86
Bill Anthony b.1930
†Tete Montoliu 1933-97
Barry Miles b.1947
Donald Brown b.1954
Orrin Evans b.1975
Jen Shyu b.1978

March 29
†George Chisholm 1915-97
†Pearl Bailey 1918-90
Allen Botschinsky b.1940
†Michael Brecker 1949-2007

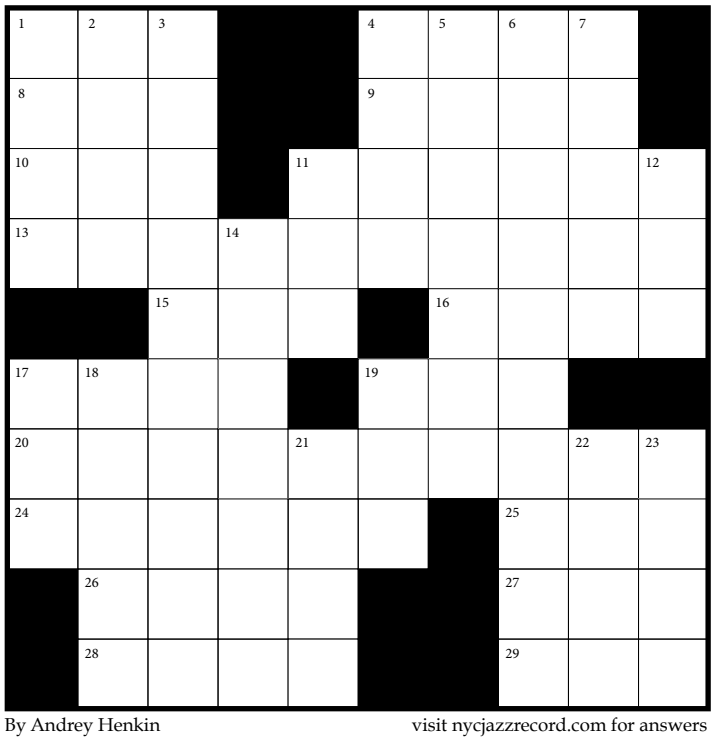
March 30
†Ted Heath 1900-69
Lanny Morgan b.1934
Karl Berger b.1935
Marilyn Crispell b.1947
Dave Stryker b.1957
Frank Gratkowski b.1963
Dan Peck b.1983

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

JESSICA WILLIAMS
March 17th, 1948

In a career that began in the mid '70s with the intriguingly titled trio date *Portal of Antrim*, pianist Jessica Williams has been Ahmad Jamal-ian in her commitment to working as a leader, with only a smattering of sideperson appearances among her over 90 albums for labels like Adelphi, Clean Cuts, Jazz Focus, Landmark Fantasy, Concord, Timeless, Blackhawk, Candid, Hep, MAXJAZZ, Origin Arts and her own Red and Blue Recordings. Her standard format is solo but she has a number of trio dates and typically plays originals from her voluminous catalogue of compositions. Her albums range from straightahead jazz piano music and tributes to jazz legends to more experimental approaches that include keyboards. ***(AH)***

CROSSWORD



By Andrey Henkin

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ACROSS

1. Jamey Aebersold children's instruction ser.
4. "_____ So Sad and Lonely"
8. French trumpeter Miguel
9. 1986 album by 3 Down
10. Pianist Waldron
11. Jazz West Coast compilation *Jazz Pianists* _____
13. Companion to Enrico Rava's *The Stars*
15. Arranger Nistico
16. Guitarist Kawasaki and pianist Fukui
17. Danish bassist Vinding
19. Anzic head Oded ___-Ari
20. Peter Brötzmann's recent vibraphone foil
24. Brazilian pianist Santos Neto
25. Brit. improvising large ens.
26. Late '60s agitating Herbie Hancock composition
27. Leni Stern's record label
28. Kenichiro Nishihara jazz electronica project
29. Ernst-Ludwig Petrowsky album ___ *Nachmittag In Peitz*

DOWN

1. Loc. of many jazz clubs
2. Female dedicatee on Vic Juris' *Roadsong*
3. The Dark Magus
4. Ethn. of 22 Down
5. Pianist who led Wingspan
6. Danish imprint
7. Harmonica player Olivier Ker
11. Evans or Coggins
12. Later EmArcy catalogue prefixes
14. Billy Strayhorn's favorite flower?
17. Opposite of min.
18. Finish this lyric from Alan Brandt-Bob Haymes' "That's All": "Say it's me that you'll _____"
19. "Cowardly" pianist Genovese?
21. *Love, Devotion, Surrender*'s "Let us Go ____ The House of the Lord"
22. Saxophonist Emanuele
23. Tzadik tzadik

CALENDAR

Sunday, March 1

★**Jimmy Heath Big Band with Charles Davis, Bobby LaVell, Antonio Hart, Mark Gross, Gary Smulyan, Frank Greene, Michael Mossman, Diego Urcola, Greg Gisbert, Steve Davis, John Mosca, Jason Jackson, Douglas Purviance, Jeb Patton, David Wong, Evan Sherman** Blue Note 8, 10:30 pm $35

★**The Big Band Sound of Rufus Reid with Steve Allee, Vic Juris, Chris Beck, Charenee Wade, Jon Irabagon, Jason Curry, Scott Robinson, Tom Christensen, Carl Maraghi, Tanya Darby, Freddie Hendrix, Tim Hagans, Scott Wendholt, Ryan Keberle, Marshall Gilkes, Dave Taylor, Luis Bonilla, John Clark, Vincent Chancey** Jazz Standard 7:30, 10 pm $30

★**Dexter Gordon Legacy Ensemble: George Cables, Gerald Cannon, Lewis Nash, Joe Locke, Abraham Burton, Craig Handy** Dizzy's Club 7:30, 9:30 pm $40

• **Robert Glasper Trio with Vicente Archer, Damion Reid** Village Vanguard 8:30, 10:30 pm $30

• **The New York Standards Quartet: Tim Armacost, David Berkman, Ray Drummond, Gene Jackson and guest Steve Wilson** Smoke 7, 9, 10:30 pm $38

• **WIS Vibes: Alva Nelson, Eli Fountain, Leon Dorsey, Warren Smith** The Stone 8, 10 pm $15

• **Jaimoe's Jasssz Band** Brooklyn Bowl 7 pm $15

• **Teri Roiger** Caffe Vivaldi 8 pm

• **Jeremy Dutton's Our Spirits Are Free with Nir Felder, James Francies, Adam O'Farrill, Matt Penman** Iridium 8 pm $20

• **Sonic Calligraphy: Jason Kao Hwang, Peggy Chew, Adrian Frey** WhyNot Jazz Room 7 pm $10

• **Split Cycle: Samuel Blais, Aki Ishiguro, Nicolas Letman-Burtinovic, Jeff Davis** Cornelia Street Café 8:30 pm $10

• **Jonathan Moritz, Ben Gerstein, Sean Ali, Flin van Hemmen; Sara Schoenbeck, Clara Weiss, Andrew Drury, Joshue Ott; Ron Stabinsky/Brandon Seabrook** The Firehouse Space 7, 8, 9:30 $10

• **Leni Stern Trio with Alioune Faye, Mamadou Ba** Barbès 7 pm $10

★**Peter Leitch/Jed Levy** Walker's 8 pm

★**Brandee Younger Quartet with Rashaan Carter, E.J. Strickland, Chelsea Baratz** Minton's 5:30, 7, 8:30 pm $10-20

• **Marco Di Gennaro** Measure 8 pm

• **Terry Waldo's Gotham City Band; Jade Synstelien's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 1 am

• **Yoonmi Choi's 7 Days with Tyler Luppi, Samvel Sarkisyan** WhyNot Jazz Room 9 pm $10

• **Will Bollinger solo; Stan Nishimura, Evan Gallagher, Blaise Siwula, Claire de Brunner** ABC No-Rio 7 pm $5

• **Kali Rodriguez Pena Quintet with Kaz George, Axel Tosca, Nick Dunston, Zack O'Farrill; RT9 Ensemble: Madeleine Jansen, Cheho Lam, Amy Bateman, Molly Aronson, Kyungmi Nam; Vadim Neselovskyi Agricultural Dreams Trio with Dan Loomis, Ronen Itzik** Somethin' Jazz Club 5, 7, 9 pm $12

• **Trample Man: Broc Hempel, Sam Trapchak, Christian Coleman with guest Kyle Nasser** Dominie's Astoria 9 pm

• **Patrick Brennan/Daniel Carter; François Grillot, Stefanie Griffin, Enrique Haneine, Jake Sakolov** Downtown Music Gallery 6, 7 pm

• **Lesedi Ntsana's Azanian Pulse** Silvana 6 pm

• **Eastman Jazz Ensemble with Dave Glasser** Saint Peter's 5 pm

• **Camille Thurman Quartet with David Bryant, Essiet Essiet, Darrell Green; Kersten Stevens** Abyssinian Baptist Church 4 pm $20

• **Vivian Sessoms** Emmanuel Baptist Church 3 pm $20

• **Joe Alterman Trio** Blue Note 11:30 am 1:30 pm $35

• **Christopher McBride and The Whole Proof with Victor Gould, Noah Jackson, Bryan Carter** Minton's 12, 1:30, 3 pm $10

• **Kelsey Jillette Trio with Pedro Rodriguez, David Silliman** North Square Lounge 12:30, 2 pm

• **Jolie Môme Band** Rainbow Room 12:30 pm $95

• **Alon Nechustan** City Winery 11 am $10

• **David Coss Quartet** The Garage 11:30 am 7 pm

Monday, March 2

★**Philm: Dave Lombardo, Gerry Nestler, Pancho Tomaselli** The Stone 8, 10 pm $20

• **BANN: Seamus Blake, Jay Anderson, Oz Noy, Adam Nussbaum** Blue Note 8, 10:30 pm $15

★**Mingus Big Band** Jazz Standard 7:30, 10 pm $25

★**Orrin Evans Captain Black Big Band** Smoke 7, 9 pm $9

• **Tribute to Billy Strayhorn: Eastman Jazz Ensemble with Dave Glasser** Dizzy's Club 7:30, 9:30 pm $35

• **Rob Brown Quartet with Kenny Warren, Peter Bitenc, Juan Pablo Carletti; Ravenact: Tara Art/Liz Kosack** Delroy's Cafe and Wine Bar 8:30, 9:45 pm $10

• **Kwami Coleman and The Future Present with Vicente Archer, Marcus Gilmore, J. Mitchell** Minton's 7, 8:30, 10 pm $10-20

• **Jocelyn Medina Trio with Jesse Lewis, Todd Isler** Bar Next Door 8:30, 10:30 pm $12

• **Ray Gallon** Measure 8 pm

• **Neal Kirkwood Quartet with Jimmy Cozier, Lindsey Horner, Lieven Venken; Marvin Dolly String Trio with Leonor Pasquali, Georgia Weber; Schapiro 17: Bryan Davis, Andy Gravish, Tom Goehring, Noyes Bartholomew, Deborah Weisz, Darius C. Jones, Nick Grinder, Walter Harris, Rob Wilkerson, Candace DeBartolo, Dan Pratt, Rob Middleton, Tim Stocker, Roberta Piket, Sebastian Noelle, David Ambrosio, Chris Benham** Somethin' Jazz Club 7, 9, 11 pm $12-15

• **Marla Sampson Duo** Tomi Jazz 8 pm

• **Lance Zitron Society Trio** Le Cirque Café 7:30 pm

• **Nathan Hook; John Suntken Quartet** Silvana 6, 8 pm

• **Howard Williams Jazz Orchestra** The Garage 7 pm

Tuesday, March 3

★**Keith Jarrett solo** Stern Auditorium 8 pm $45-110

★**Albert "Tootie" Heath, Ethan Iverson, Ben Street** Village Vanguard 8:30, 10:30 pm $30

• **Ron Carter Quartet** Blue Note 8, 10:30 pm $35

• **Mike Stern/Bill Evans Band with Tom Kennedy, Steve Smith** Birdland 8:30, 11 pm $40

★**Cyrus Chestnut Trio** Dizzy's Club 7:30, 9:30 pm $35

• **David Meader Trio** Dizzy's Club 11:30 pm $5

★**Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou with Jeff Lederer, Michael Cabe, Jesse Lewis, Paul Sikivie, Matt Wilson** Jazz Standard 7:30, 10 pm $25

• **Lenore Raphael** NYC Baha'i Center 8, 9:30 pm $15

★**Phillip Johnston solo; Phillip Johnston's Idea with David Hofstra, Joe Gallant, Richard Dworkin and guests** The Stone 8, 10 pm $15

• **Johnny O'Neal Trio with Luke Sellick, Charles Goold** Minton's 7, 8:30, 10 pm $10-20

★**James Carney Quartet with Ralph Alessi, Chris Lightcap; Roberto Gatto Quartet with Michael Blake, Nir Felder, Scott Colberg** Korzo 9, 10:30 pm

• **Alexis Cuadrado Trio with Steve Cardenas, Jordan Perlson** Barbès 7 pm $10

• **Syberen van Munster's Plunge with Ben van Gelder, Vitor Gonçalves, Martin Nevin, Mark Schilders** Cornelia Street Café 8:30 pm $10

• **Itai Kriss Trio with Petros Klampanis, Charles Ruggierio** Bar Next Door 8:30, 10:30 pm $12

• **Lady Got Chops: Noël Simoné Wippler Band of Friends with Iris Ornig, Sanah Kadoura, Lessie Vonner, Brianne Ford** Harlem On 5th Restaurant 9 pm

• **Yoonmi Choi Trio with Tyer Luppi, Jonathan Barber; Sergej Avanesov Trio with Tyler Luppi, Brevan Hampden** ShapeShifter Lab 7, 8:15 pm $10

• **NYU Jazz Orchestra** Drom 10 pm

• **Spike Wilner Trio; Kyle Poole and Friends** Smalls 7:30 pm 12:30 am $20

• **Saul Rubin** Fat Cat 7 pm

• **Marianne Solivan** Antibes Bistro 7:30 pm

• **Tantshoyz: Steve Weintraub and Amy Zakar's Fidl Kapelye** Stephen Wise Free Synagogue 7:30 pm $15

• **Der Wawawa: Ben Licks, Matthew Taylor, Tim Berkman; Odd Steinar Albrigtsen Quartet with Gianni Gagliardi, Lars Ekman, Jesse Simpson** Somethin' Jazz Club 7, 9 pm $12

• **Akemi Yamada Trio** Tomi Jazz 8 pm

• **Patrick Sargent Trio** The Garage 7 pm

• **Ray Gallon** Measure 8 pm

• **Terence Nolan** Silvana 6 pm

• **Lee Marvin Band** Shrine 6 pm

★**Ted Daniel with Newman Taylor Baker, Marvin Sewell, Joseph Daley** Rendall Memorial Presbyterian Church 12, 1 pm $15

Wednesday, March 4

★**James Falzone's Renga Ensemble with Ken Vandermark, Ned Rothenberg, Keefe Jackson, Ben Goldberg, Jason Stein** Roulette 8 pm $20

• **30th Annual Bistro Awards with Carole Fredette, Marissa Mulder, Gabrielle Stravelli, Jon Weber** Gotham Comedy Club 6:30 pm

• **Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman and guests** Jazz Standard 7:30, 10 pm $30

★**Phillip Johnston/Edward Johnson; Phillip Johnston's New Big Trouble with Joe Fiedler, Mike Hashim, Neal Kirkwood, David Hofstra, Rob Garcia** The Stone 8, 10 pm $15

• **Jay Clayton Vocal Night with Greta Kohan, Suzanne Lorge, Rosie Steinberg, Elaine Suben, Kevin Clark, Yoshi Waki** WhyNot Jazz Room 7 pm $10

• **Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth** An Beal Bocht Café 8, 9:30 pm $15

• **Joanna Pascale with Jim Ridl, Luques Curtis, Donald Edwards** Smoke 7, 9, 10:30 pm $9

• **Jeff Davis' Mountains Mountains Water with Tony Malaby, Eivind Opsvik, Jonathan Goldberger** Cornelia Street Café 8:30 pm $10

• **Ehud Asherie Trio with David Wong, Aaron Kimmel** Jazz at Kitano 8, 10 pm $15

• **Bollide: Mat Maneri, Russ Lossing, Ed Schuller, Pete Davenport, Chris Bacas; Matt Garrison Jam Session** ShapeShifter Lab 7, 9:30 pm $10

• **Willerm Delisfort Sextet with Milton Suggs, Josh Evans, Stacy Dillard, Ameen Saleem, Jeremy "Bean" Clemons** Minton's 7, 8:30, 10 pm $15-25

• **Theo Hill; Groover Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am

• **Curriculum Quartet: Will McEvoy, Josh Sinton, Ryan Snow, Max Goldman** Rye 9 pm $10

• **Roger Davidson** Caffe Vivaldi 7:15 pm

• **Queens Jazz OverGround Jazz Jam** Flushing Town Hall 7 pm $10

• **Split Cycle: Nicolas Letman-Burtinovic, Sam Blais, Akira Ishiguro** Bar Chord 9 pm

• **Alessandro Fadini; Eugene Marlow's Heritage Ensemble with Bobby Sanabria, Michael Hashim, Frank Wagner, Matthew Gonzales; Jeff Gardner Trio with Gary Wang, Anthony Pinciotti** Somethin' Jazz Club 7, 9, 11 pm $12-15

• **Akihiro Yamamoto Duo** Tomi Jazz 8 pm

• **Yvonnick Prene Quartet** The Garage 7 pm

★**Albert "Tootie" Heath, Ethan Iverson, Ben Street** Village Vanguard 8:30, 10:30 pm $30

• **Ron Carter Quartet** Blue Note 8, 10:30 pm $35

• **Mike Stern/Bill Evans Band with Tom Kennedy, Steve Smith** Birdland 8:30, 11 pm $40

★**Cyrus Chestnut Trio** Dizzy's Club 7:30, 9:30 pm $35

• **David Meader Trio** Dizzy's Club 11:30 pm $5

• **Ray Gallon** Measure 8 pm

• **Nick Grinder Group** Silvana 6 pm

• **Alex Bryson Quartet** Shrine 6 pm

★**Junior Mance Trio** Saint Peter's 1 pm $10

Thursday, March 5

★**Christian Wolff at 80: Joey Baron, Vincent Chancey, Thomas Morgan, Nate Wooley Robyn Schulkowsky** Roulette 8 pm $30

★**Guy Klucevsek/Phillip Johnston; The Microscopic Septet: Phillip Johnston, Don Davis, Mike Hashim, Dave Sewelson, Joel Forrester, David Hofstra, Richard Dworkin** The Stone 8, 10 pm $15

★**DKRWAV: John Medeski, Skerik, Adam Deitch** Brooklyn Bowl 9 pm $20

★**Bob Stewart Double Quartet** Ginny's Supper Club 7 pm $95

★**Ryan Keberle's Catharsis with Scott Robinson, Jorge Roeder, Eric Doob** Cornelia Street Café 8:30 pm $10

★**Jon Irabagon/Dan Blake; Artemisz Polonyi, Lorena Del Mar Hernandez, Lester St. Louis, Dre Hoceyar, Alex Vourtsanis, Gabriel Zucker** The Firehouse Space 8, 9 pm $10

• **Ayako Shirasaki Trio with Noriko Ueda, Lewis Nash** Jazz at Kitano 8, 10 pm $15

• **Cynthia Holiday** Smoke 7, 9, 10:30 pm $9

• **Wayne Wilentz Sextet with Nanny Assis, Lyle Link, David Jernigan, Vanderlei Pereira, Thomaz DeCastro** Iridium 8:30, 10:30 pm $20

• **Gregorio Uribe Big Band** Zinc Bar 9, 10:30 pm

• **Theo Hill Trio with Yasushi Nakamura, Rodney Green** The Jazz Gallery 8, 10 pm $15

• **Samir Zarif Trio with Hans Glawischnig, Eric Doob** Bar Next Door 8:30, 10:30 pm $12

• **Beat Kaestli's Collage with Jesse Lewis, Will Holshouser, Gary Wang, Fred Kennedy** Dweck Center at Brooklyn Public Library Ctr. Branch 7 pm

• **The Flail; Saul Rubin Zebtet** Fat Cat 7, 10 pm

• **Petr Cancura Music in Black and White** Barbès 8 pm $10

• **Albert Marques, Walter Stinson, Zack O'Farrill** Caffe Vivaldi 9 pm

• **Mark Wade Trio with Tim Harrison, Scott Neumann; JP Jofre; Luz Pinos** Somethin' Jazz Club 7, 9, 11 pm $12

• **Greg Merritt Trio** Tomi Jazz 9 pm $10

• **Larry Newcomb Trio** Cleopatra's Needle 7 pm

• **Champian Fulton Quartet** The Garage 7 pm

• **Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman and guests** Jazz Standard 7:30, 10 pm $30

★**Albert "Tootie" Heath, Ethan Iverson, Ben Street** Village Vanguard 8:30, 10:30 pm $30

• **Ron Carter Quartet** Blue Note 8, 10:30 pm $35

• **Mike Stern/Bill Evans Band with Tom Kennedy, Steve Smith** Birdland 8:30, 11 pm $40

★**Cyrus Chestnut Trio** Dizzy's Club 7:30, 9:30 pm $35

• **David Meader Trio** Dizzy's Club 11:30 pm $10

• **Ray Gallon** Measure 8 pm

• **Bruce Harris Sextet with Andy Farber, Grant Stewart, Michael Weiss, Yasushi Nakumara, Pete Van Nostrand** Minton's 6 pm $10-20

Friday, March 6

★**Salute to Betty Carter: Charenee Wade, Alvester Garnett, Craig Handy, Jacky Terrasson, Stephen Scott, Michael Bowie, Curtis Lundy, Winard Harper, Alexandria Brinae Bradley, Frances Monique Bradley, Michela Marino Lerman** The Appel Room 7, 9:30 pm $45-55

★**Buster Williams Quartet with Bruce Williams, Eric Reed, Carl Allen** Smoke 7, 9, 10:30 pm $38

★**Fred Hersch Trio with John Hébert, Eric McPherson** Flushing Town Hall 7:30 pm

★**Ned Rothenberg/Phillip Johnston; The Spokes: Andy Biskin, Curtis Hasselbring, Phillip Johnston** The Stone 8, 10 pm $15

★**Steve Coleman and Five Elements with Jonathan Finlayson, Anthony Tidd, Sean Rickman, Marcus Gilmore** The Jazz Gallery 8, 10 pm $30

★**John O'Gallagher Trio with Johannes Weidenmuller, Mark Ferber** Greenwich House Music School 8 pm $15

★**The Incredible Jazz Guitar of Wes Montgomery: Calvin Keys, Yotam Silberstein, Brian Charette** Dizzy's Club 7:30, 9:30 pm $40

• **David Meader Trio** Dizzy's Club 11:30 pm $10

• **Andrew Schiller Quartet with Drew Williams, Danny Gouker, Deric Dickens; Dialogues: Warren Smith/Edith Lettner** ShapeShifter Lab 8:15, 9:30 pm $10

• **Edmar Castañeda Trio with Shlomi Cohen, Dave Silliman and guest Andrea Tierra** Zankel Hall 9:30 pm $44-52

• **Sean Smith/David Hazeltine** Knickerbocker Bar and Grill 9:45 pm $5

★**Alex Skolnick Trio** Spectrum 8:30 pm

• **Bigg Dipper: Jon Irabagon, Noah Haidu, Peter Brendler; Marko Djordjevic's Sveti with Julian Pollack, Pablo Menares** WhyNot Jazz Room 9, 11 pm $10

• **Svetlana Shmulyian and The Delancey Five with Adrian Cunningham, Charlie Caranicas, Ben Patterson, George Delancey, Rob Garcia and guest Wycliffe Gordon** Jazz at Kitano 8, 10 pm $30

• **Antonio Ciacca** Measure 8 pm

• **Ralph Lalama's Bop-Juice with David Wong, Clifford Barbaro; Alex Norris Quartet with Troy Roberts, Pat Bianchi, Brian Floody** Smalls 7:30, 10:30 pm $20

• **Jared Gold/Dave Gibson** Fat Cat 10:30 pm

• **Paul Jones Quartet and The Snap Saxophone Quartet with Phil Markowitz, Yasushi Nakamura, Sam Dillon, Nicholas Biello, Andrew Gould, Jake Robinson** Cornelia Street Café 9, 10:30 pm $10

• **Rick Stone Trio with Harvie S, Joe Strasser** Bar Next Door 7:30, 9:30, 11:30 pm $12

• **Petros Klampanis Group** Neighborhood Church of Greenwich Village 8, 10 pm

• **BEWAA: Brittany Anjou, Mara Rosenbloom, Sean Dixon, Leon Boykins; Michael Eaton Quartet with Brad Whiteley, Daniel Ori, Shareef Taher** The Firehouse Space 8, 9 pm $10

• **Marianne Solivan** The Astor Room 7 pm

• **Rachel Therrien/Tuomo Uusitalo; Andrew McCormack; Adebayo Fayemi Group with Alfredo Colon, Elisee Augustin, Juan Bowers, Giacomo Tagliavia, Justin Henry** Somethin' Jazz Club 7, 9, 11 pm $12

• **Shin Sakaino Trio** Tomi Jazz 9 pm $10

• **Masami Ishikawa Trio** Cleopatra's Needle 8 pm

• **Sigmar Matthiasson; Kathleen Potton** Silvana 6, 8 pm

• **Evgeny Sivtsov Trio; Kevin Dorn and the BIG 72** The Garage 6, 10:30 pm

• **Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman and guests** Jazz Standard 7:30, 10, 11:30 pm $30

★**Albert "Tootie" Heath, Ethan Iverson, Ben Street** Village Vanguard 8:30, 10:30 pm $30

• **Ron Carter Quartet** Blue Note 8, 10:30 pm $35

• **Mike Stern/Bill Evans Band with Tom Kennedy, Steve Smith** Birdland 8:30, 11 pm $40

• **Eyes of the Masters: Albert "Tootie" Heath with Ethan Iverson** New School Arnhold Hall 4 pm

Saturday, March 7

★**Vijay Iyer Trio with Stephan Crump, Marcus Gilmore** Metropolitan Museum of Art Temple of Dendur 8 pm $40
★**Inventions Trio: Bill Mays, Marvin Stamm, Alisa Horn** Jazz at Kitano 8, 10 pm $30
• **Microscopic Saxophone Quartet and Friends; Pat Irwin, Phillip Johnston, Ed Tomney** The Stone 8, 10 pm $15
★**George Garzone/Mike Mainieri** Cornelia Street Café 9, 10:30 pm $10
★**Aaron Diehl Quartet with Warren Wolf, Peter Washington, Pete Van Nostrand** Miller Theatre 8 pm $20-30
★**Brooklyn Jazz Wide Open: Joe Lovano and John Hébert with WORKS: Michel Gentile, Daniel Kelly, Rob Garcia** Brooklyn Conservatory of Music 8 pm $10
• **Lakecia Benjamin and Soul Squad** Ginny's Supper Club 7:30, 9:30 pm $15
• **Maryanne de Prophetis Trio with Ron Horton, Frank Kimbrough; Ron Horton Sextet with John O'Gallagher, Marc Mommaas, Frank Kimbrough, Dean Johnson, Tim Horner and guest Maryanne de Prophetis** Ibeam Brooklyn 8:30, 9:30 pm $15
• **Ray Parker Quartet; Raphael D'Iugoff Quintet; Greg Glassman Jam** Fat Cat 7, 10 pm 1:30 am
• **Leo Genovese and Legal Aliens with Dan Blake, Uri Gurvich, Entcho Torodov, Mariano Gil, Aleks Petrov, Francesco Marcocci, Max Siegel, Agustin Uriburu, Jack Daniel, Vasko Dukovski** Nublu 10 pm
• **Dave Pietro Trio with Jay Anderson, Tony Moreno** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Brooklyn Aliens: Gianni Gagliardi, Tobias Meinhart, Yago Vazquez, Lars Ekman, Rodrigo Recabarren** WhyNot Jazz Room 10:30 pm $12
• **Awa Sangho** Sistas' Place 9, 10:30 pm $20
• **Taka Kigwa; Transient Canvas: Amy Advocat/Matt Sharrock** The Firehouse Space 8, 9 pm $10
• **New York Jazz Academy Big Band; Nathan Bellott Quartet; Valentina Marino; Brothers of Contrapuntal Swing: Jimmy Halperin, Larry Meyer, Dave Frank, Bill McCrossen, George Hooks; Fo/mo/deep: Dr. Keith Newton, Josh Boyd, Ron Holmes, Andre Scott** Somethin' Jazz Club 2, 5, 7, 9, 11 pm $12
• **Misa Ogasawara Duo; Dana Reedy Trio** Tomi Jazz 8, 11 pm $10
• **Lluis Capdevila Trio** Cleopatra's Needle 8 pm
• **Sivan Arbel; Edith Lettner's Voyagers** Silvana 6, 8 pm
★**Salute to Betty Carter: Charenee Wade, Alvester Garnett, Craig Handy, Jacky Terrasson, Stephen Scott, Michael Bowie, Curtis Lundy, Winard Harper, Alexandria Brinae Bradley, Frances Monique Bradley, Michela Marino Lerman** The Appel Room 7, 9:30 pm $45-55
★**Buster Williams Quartet with Bruce Williams, Eric Reed, Carl Allen** Smoke 7, 9, 10:30 pm $38
★**Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman** The Jazz Gallery 8, 10 pm $30
★**The Incredible Jazz Guitar of Wes Montgomery: Calvin Keys, Yotam Silberstein, Brian Charette** Dizzy's Club 7:30, 9:30 pm $45
• **David Meader Trio** Dizzy's Club 11:30 pm $20
• **Sean Smith/David Hazeltine** Knickerbocker Bar and Grill 9:45 pm $5
• **Antonio Ciacca** Measure 8 pm
• **Alex Norris Organ Quartet with Troy Roberts, Pat Bianchi, Brian Floody; Eric Wyatt Quartet with Benito Gonzalez, Essiet Essiet, Jonathan Barber** Smalls 10:30 pm 1:30 am $20
• **Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman and guests** Jazz Standard 7:30, 10, 11:30 pm $30
★**Albert "Tootie" Heath, Ethan Iverson, Ben Street** Village Vanguard 8:30, 10:30 pm $30
• **Ron Carter Quartet** Blue Note 8, 10:30 pm $35
• **Mike Stern/Bill Evans Band with Tom Kennedy, Steve Smith** Birdland 8:30, 11 pm $40
• **Larry Newcomb Quartet; Al Marino Quartet; Hot House** The Garage 12, 6, 10:30 pm

Sunday, March 8

• **Joe Ruddick/Phillip Johnston; Phillip Johnston Large Ensemble** The Stone 8, 10 pm $15
★**James Brandon Lewis Trio with Max Johnson, Dominic Fragman; Chris Speed Trio with Chris Tordini, Ben Perowsky; Musicianer: Josh Sinton, Jason Ajemian, Chad Taylor** Threes Brewing 8, 9, 10 pm $15
★**Anders Nilsson/Michaël Attias; Peter Brendler Quartet with Peter Evans, Rich Perry, Vinnie Sperrazza** WhyNot Jazz Room 7, 10 pm $10
★**Peter Leitch/Harvie S** Walker's 8 pm
• **Marianne Solivan Big Band with John Chin, Neal Caine, Chris Smith, Mike Sailor, Andy Gravish, Todd Bashore, Alex Terrier, Stacy Dillard, Carl Maraghi, Peter Nelson, David Gibson; The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Charles Goold** Smalls 4:30, 10:30 pm $20
• **Alphonso Horn with Jazzmeia Horn, Chris Pattishall, Yasushi Nakamura, Sammy Miller, Patrick Bartley** Minton's 5;30, 7, 8:30 pm $10-20
• **Lady Got Chops: Annette A. Aguilar Quartet** Sankofa Aban Bed & Breakfast 9 pm
• **Marco Di Gennaro** Measure 8 pm
• **Terry Waldo's Gotham City Band; Ark Ovrutski Quintet with Michael Thomas, Benny Benack III, Emmet Cohen, Jonathan Barber; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 1 am
• **Gao Jiafeng/Sean Ali; Brad Farberman Ensemble** ABC No-Rio 7 pm $5
• **Bob Rodriguez Trio with Steve LaSpina, Matt Kane; Eric Wollman Trio with Bill Kratz, Gary Weiss; Stephen Lynerd Quartet with Will Kurk, Tim Seisser, Phil Beale** Somethin' Jazz Club 5, 7, 9 pm $12-15
• **Trample Man: Broc Hempel, Sam Trapchak, Christian Coleman with guest Joel Frahm** Dominie's Astoria 9 pm
• **Aleksi Glick Trio with Richard Saunders** Metropolitan Room 9:30 pm $20
• **John Lander Trio** Caffe Vivaldi 9 pm
★**Buster Williams Quartet with Bruce Williams, Eric Reed, Carl Allen** Smoke 7, 9, 10:30 pm $38
★**The Incredible Jazz Guitar of Wes Montgomery: Calvin Keys, Yotam Silberstein, Brian Charette** Dizzy's Club 7:30, 9:30 pm $35
• **Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman and guests** Jazz Standard 7:30, 10 pm $30
★**Albert "Tootie" Heath, Ethan Iverson, Ben Street** Village Vanguard 8:30, 10:30 pm $30
• **Ron Carter Quartet** Blue Note 8, 10:30 pm $35
• **BDM: Ben Bennett, David Grollman, Michael Foster; Omar Tamez/Angelica Sanchez** Downtown Music Gallery 6, 7 pm
• **David Love Trio** Silvana 6 pm
• **Aaron Shragge/Ben Monder** Saint Peter's 5 pm
• **Elaine Dame with Ben Patterson, Jon Burr, Mark Ferber** Rainbow Room 12:30 pm $95
• **Int'l Women's Day: Women of the World** Blue Note 11:30 am 1:30 pm $35
• **Candice Hoyes** Minton's 12, 1:30, 3 pm $10
• **Roz Corral Trio with Gilad Hekselman** North Square Lounge 12:30, 2 pm
• **Paul Shapiro Ribs & Brisket Revue** City Winery 11 am $10
• **Lou Caputo Quartet; David Coss Quartet** The Garage 11:30 am 7 pm

Monday, March 9

★**Mingus Big Band** Jazz Standard 7:30, 10 pm $25
★**Orrin Evans Captain Black Big Band** Smoke 7, 9 pm $9
• **Chihiro Yamanaka Trio with Yasushi Nakamura, Kush Abadey** Dizzy's Club 7:30, 9:30 pm $25
• **The Frikativ Quartet: Sarah Bernstein, Scott Tixier, Stephanie Griffin, Malcolm Parson** Cornelia Street Café 8:30 pm $10
• **Michael Sachs/Michael Buishas; Double Double: Patrick Breiner, Adam Hopkins, Will McEvoy, Flin van Hemmen** Delroy's Cafe and Wine Bar 8:30, 9:45 pm $10
• **Janice Friedman Trio; Ari Hoenig Quartet with Tivon Pennicott, Jean-Michel Pilc, Scott Colley; Jonathan Michel** Smalls 7:30, 10:30 pm 1 am $20
• **Ned Goold Quartet; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
• **Antonio Ciacca's Cheek to Cheek Double Quartet** Measure 8 pm
• **Ark Ovrutski Quintet with Michael Thomas, Benny Benack III, Emmet Cohen, Jonathan Barber** Zinc Bar 9 pm
• **Abe Ovadia Quartet with Anthony Pocetti, Michael Feinberg, Jarrett Walser** WhyNot Jazz Room 9 pm $10
• **The Magic Trio: Chris McNulty, Paul Bollenback, Ugonna Okegwo** Bar Next Door 8:30, 10:30 pm $12
• **Martin Reuter Band with Sergey Marchenko, Arthur Sadowsky, Anthony Pocetti** ShapeShifter Lab 7:30 pm $8
• **Chase Baird; Antonello Parisi Quartet with Livio Almeida, Bryan Campbell, Michael Gam, Zack O'Farrill** Somethin' Jazz Club 7, 9 pm $12
• **Matt Panayides Trio** Tomi Jazz 8 pm
• **Danny Bacher** Le Cirque Café 7:30 pm
• **New York Youth Symphony Big Band** The Garage 7 pm

Tuesday, March 10

★**Celebrating The 80th Anniversary Of The Village Vanguard—Solo Piano: Kenny Barron, Stanley Cowell, Fred Hersch, Ethan Iverson, Jason Moran** Village Vanguard 8:30, 10:30 pm $30
★**Dee Dee Bridgewater** Blue Note 8, 10:30 pm $45
★**Lady Got Chops: Bertha Hope Trio** Harlem On 5th Restaurant 9 pm
• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $45-135
★**MALPHAS: Sylvie Courvoisier/Mark Feldman; Sylvie Courvoisier/Marc Ribot** The Stone 8, 10 pm $15
★**Edward Simon Ensemble Venezuela with Edmar Castañeda, John Ellis, Elena Pinderhughes, Roberto Koch, Adam Cruz, Luis Quintero** Jazz Standard 7:30, 10 pm $30
• **Kevin Mahogany with Craig Handy, Helen Sung, Marco Panascia, Victor Lewis** Birdland 8:30, 11 pm $40
• **Anton Schwartz Quintet with Scott Wendholt, Danny Grissett, Ugonna Okegwo, Lorca Hart** Dizzy's Club 7:30, 9:30 pm $30
• **Steven Feifke Septet** Dizzy's Club 11:30 pm $5
• **Mike Longo Trio** NYC Baha'i Center 8, 9:30 pm $15
★**Isabelle Duthoit/Franz Hautzinger** JACK 8 pm $10
• **Melanie JB Charles with Axel Tosca Laugart, Jonathan Michel, David Frazier, Tivon Pennicott and guests** Minton's 7, 8:30, 10 pm $10-20
• **Douglas Bradford's The Longest Day Of The Year with Patrick Breiner, Christopher Hoffman, Nick Anderson; Stephan Crump's Rhombal with Ellery Eskelin, Adam O'Farrill, E.J. Strickland** Korzo 9, 10:30 pm
• **(718): Matthew Fries, Phil Palombi, Eric Halvorson** ShapeShifter Lab 8:15, 9:30 pm $10
• **Spike Wilner Trio; Kyle Poole and Friends** Smalls 7:30 pm 12:30 am $20
• **Saul Rubin; Peter Brainin; Latin Jazz Workshop** Fat Cat 7, 9 pm
• **Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, McClenty Hunter** 55Bar 7 pm
• **Klezmerfest!: Greg Wall, Jordan Hirsch, Zev Zions, Brian Glassman, Aaron Alexander** Stephen Wise Free Synagogue 7:30 pm $15
• **Michel Reis Quartet with Aaron Kruziki, Eddy Khaimovich, Jonas Burgwinkel** Cornelia Street Café 8:30 pm $10
• **Jacob Deaton Trio with Spencer Murphy, Lawrence Leathers** Bar Next Door 8:30, 10:30 pm $12
★**Deborah Latz with Zach Brock, Ray Parker, Anthony Pinciotti; Uta Habbig Quartet with Filipe Duarte, Devon Gillingham; Jim Donica Quartet** Somethin' Jazz Club 7, 9, 11 pm $12
• **Rob Edwards Quartet** The Garage 7 pm
• **Antonio Ciacca's Cheek to Cheek Double Quartet** Measure 8 pm
• **Sagi Kaufman Trio** Silvana 6 pm
• **Ronnie Burrage** Rendall Memorial Presbyterian Church 12, 1 pm $15

Wednesday, March 11

★**Celebrating The 80th Anniversary Of The Village Vanguard—Poetry: Jason Moran and Bandwagon with Taurus Mateen, Nasheet Waits and guests Elizabeth Alexander, Yusef Kumunyakaa** Village Vanguard 8:30, 10:30 pm $30
★**Sylvie Courvoisier Trio with Scott Colley, Jim Black; Sylvie Courvoisier/Taylor Ho Bynum** The Stone 8, 10 pm $15
• **Tyshawn Sorey's KOAN II with Todd Neufeld, Mat Maneri, Ben Gerstein** Roulette 8 pm $20
★**Raphael D'Iugoff; Harold Mabern Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **JC Hopkins Biggish Band with Wayne Tucker, Seneca Black, Corey Wallace, Claire Daily, Julian Pressley, Patience Higgins, Troy Roberts, Noah Jackson, Charles Goold and guest Queen Esther** Minton's 7, 8:30, 10 pm $15-25
• **Walt Weiskopf Quartet with Peter Zak, Mike Karn, Donald Edwards** Smoke 7, 9, 10:30 pm $9
• **Jazzmeia Horn with Nesedi Ntsame, Victor Gould, Eric Wheeler, Kush Abadey, Alexandrea Johnson, Phantom Knoet** Dizzy's Club 7:30, 9:30 pm $30
• **Steven Feifke Septet** Dizzy's Club 11:30 pm $5
• **Sarah Silverman/Bruce Barth Duo** Jazz at Kitano 8, 10 pm $15
• **Elin** Iridium 8:30 pm $20
★**Isabelle Duthoit/Franz Hautzinger; Matt Garrison Jam Session** ShapeShifter Lab 7, 9:30 pm $10
• **Ben van Gelder Septet with Matt Brewer, Craig Weinrib, Peter Schlamb, Adam O' Farrill, Kyle Wilson** Cornelia Street Café 8:30 pm $10
• **Kali Z. Fasteau** Glasshouse Project 8 pm
• **Arun Luthra's Konnakol Jazz Project** New School Arnhold Hall 8 pm
• **Danny Fox Trio with Chris van Voorst van Beest, Max Goldman; Mareike Wiening Band with Rich Perry, Alex Goodman, Angelo Di Loreto, Patricia Franceschy, Marty Kenney** SEEDS 8:30, 10:30 pm
• **Will Vinson Band with Gilad Hekselman, Aaron Parks, Rick Rosato, Clarence Penn; Adam Larson Quintet with Matt Stevens, John Escreet, Luques Curtis, Jonathan Pinson** Smalls 9:30 pm 12 am $20
• **Chris Clark Quartet with Perry Smith, Sam Minaie, Mark Ferber; JP Jofre; Aron Caceres Trio with Matt Malanowski, Panagiotis Kostopoulos** Somethin' Jazz Club 7, 9, 11 pm $12
• **Valentina Marino Duo; Terence Nolan Trio** Tomi Jazz 8, 11 pm
• **Kazuki Yamanaka New York Quartet; Joe Alterman** Caffe Vivaldi 7, 8:15 pm
• **Diana Wayburn Ensemble; Philip Sirois Project; Dennis Shafer Project** Branded Saloon 7, 8, 9 pm $5-10
• **The Anderson Brothers** The Garage 7 pm
• **Anna Elizabeth Kendrick** Flute Gramercy 7 pm
★**Dee Dee Bridgewater** Blue Note 8, 10:30 pm $45
• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $45-135
★**Edward Simon Ensemble Venezuela with Edmar Castañeda, John Ellis, Elena Pinderhughes, Roberto Koch, Adam Cruz, Luis Quintero** Jazz Standard 7:30, 10 pm $30
• **Kevin Mahogany with Craig Handy, Helen Sung, Marco Panascia, Victor Lewis** Birdland 8:30, 11 pm $40
• **Antonio Ciacca's Cheek to Cheek Double Quartet** Measure 8 pm
• **Jon Sheckler Trio** Shrine 6 pm
• **Russ Kassoff Big Band** Saint Peter's 1 pm $10

Thursday, March 12

★**Celebrating The 80th Anniversary Of The Village Vanguard—Comedy: Jason Moran and Bandwagon with Taurus Mateen, Nasheet Waits and guests Marina Franklin, Keith Robinson, David Alan Grier** Village Vanguard 8:30, 10:30 pm $30
★**Latin on Lex: Eddie Palmieri Afro-Caribbean Jazz Octet with Donald Harrison, Steve Davis, Luques Curtis, Vincente "Little Johnny" Rivero, Anthony Carillo, Camilo Molina, Brian Lynch** 92nd Street Y 8 pm $35
★**Steve Kuhn Trio with Buster Williams, Joey Baron** Jazz Standard 7:30, 10 pm $30
★**Sylvie Courvoisier/Mark Feldman New Quartet with Scott Colley, Billy Mintz** The Stone 8, 10 pm $15
★**Harris Eisenstadt's Golden State with Marty Ehrlich, Sara Schoenbeck, Elvind Opsvik** Cornelia Street Café 8:30 pm $10
• **Brandee Younger's Prophetika with Mia Theodoratus, Courtney Bryan** Greenwich House Music School 8 pm $10
• **Gregory Generet with Orrin Evans, Gerald Cannon, Willie Jones III** Dizzy's Club 7:30, 9:30 pm $30
• **Steven Feifke Septet** Dizzy's Club 11:30 pm $10
• **Michael Foster/Ben Bennett; Isabelle Duthoit/Franz Hautzinger** Soup & Sound 7 pm $15
• **Alexis Cole** Smoke 7, 9, 10:30 pm $9
• **Patrick Brennan's Transparency Kestra with Angelo Branford, Gene Coleman, Ken Filiano, Haruna Fukazawa, Hilliard Greene, Stephanie Griffin, Brian Groder, Thomas Heberer, Patrick Holmes, Jason Kao Hwang, Yasuno Katsuki, Richard Keene, Christof Knoche, David Sidman, Warren Smith, Harvey Valdes, Rod Williams** ShapeShifter Lab 8 pm $8
• **Marta Sanchez Quintet with Jerome Sabbagh, Roman Filiu, Jason Burger** The Jazz Gallery 8, 10 pm $15
• **Joe Saylor and Friends** Ginny's Supper Club 8 pm $10
• **Anke Helfrich Quartet with Tim Hagans, Martin Wind, Jonas Burgwinkel** Jazz at Kitano 8, 10 pm $15
• **Sheryl Bailey 3** 55Bar 7 pm
• **Joel Forrester Trio with David Hofstra, Matthew Garrity** Cleopatra's Needle 7 pm
• **Jesse Harris Star Rover Trio** Russ & Daughters Café 8 pm
• **Andrew Gutauskas Trio with Dave Baron, Luca Santiniello** Bar Next Door 8:30, 10:30 pm $12
• **Greg Glassman Quintet** Fat Cat 10 pm
• **David Kardas; Elmar Brass Trio with Andrea Veneziani, Jesse Simpson; Jacob Varmus/Leonard Thompson** Somethin' Jazz Club 7, 9, 11 pm $12
• **Scot Albertson Trio with Tom Beckham, Eddy Khaimovich** Tomi Jazz 9 pm $10
• **Albert Marques, Walter Stinson, Zack O'Farrill** Caffe Vivaldi 9 pm
• **Steve Piccataggio Trio** The Garage 7 pm
• **Will Vinson Band with Gilad Hekselman, Aaron Parks, Rick Rosato, Clarence Penn; Nick Hempton Band with Tadataka Unno, Dave Baron, Dan Aran** Smalls 9:30 pm 12 am $20
★**Dee Dee Bridgewater** Blue Note 8, 10:30 pm $45
• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $45-135
• **Kevin Mahogany with Craig Handy, Helen Sung, Marco Panascia, Victor Lewis** Birdland 8:30, 11 pm $40
• **Antonio Ciacca's Cheek to Cheek Double Quartet** Measure 8 pm
★**Charenee Wade Septet with Brandon McCune, Lonnie Plaxico, Alvester Garnett, Nikara Warren, Lakecia Benjamin, Dave Stryker** Minton's 6 pm $10-20
• **Scott and Eric Reeves Generations Quartet with Kenny Pexton, Phil Rowan** Silvana 6 pm
• **Andrew Hartman** Shrine 6 pm

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Friday, March 13

★**Celebrating The 80th Anniversary Of The Village Vanguard—The Story of Thelonious Monk: Jason Moran and Bandwagon with Taurus Mateen, Nasheet Waits** Village Vanguard 8:30, 10:30 pm $30
★**Latin on Lex—Cuban Jazz and the New York Experience: Yosvany Terry, Gregory Tardy, Manuel Valera, Pedrito Martinez, Hans Glawischnig, Obed Calvaire, Brian Lynch** 92nd Street Y 8 pm $35
★**Roy Haynes 90th Birthday with Pat Metheny, Christian McBride, Jaleel Shaw, Martin Bejerano, David Wong** Blue Note 8, 10:30 pm $75
★**Jacky Terrasson Quintet** Dizzy's Club 7:30, 9:30 pm $40
• **Steven Feifke Septet** Dizzy's Club 11:30 pm $10
★**Michael Formanek's Cheating Heart with Tim Berne, Brian Settles, Jacob Sacks, Dan Weiss** Cornelia Street Café 9, 10:30 pm $10
• **Steve Turre's Spiritman with Bruce Williams, Xavier Davis, Gerald Cannon, Willie Jones III** Smoke 7, 9, 10:30 pm $38
★**Mephista: Sylvie Courvoisier, Ikue Mori, Susie Ibarra; Mephisto: Sylvie Courvoisier, Ikue Mori, Nate Wooley, Jim Black** The Stone 8, 10 pm $15
• **Art Spiegelman's Wordless: Phillip Johnston Sextet** Miller Theatre 7:30 pm $25-45
• **Lucian Ban/Mat Maneri** Greenwich House Music School 8 pm $15
• **Charenee Wade Gil Scott-Heron Project** The Jazz Gallery 8, 10 pm $22
★**Franz Hautzinger/Isabelle Duthoit; Franz Hautzinger, Isabelle Duthoit, Peter Evans, Brandon Lopez** Ibeam Brooklyn 8:30, 10 pm $15
• **Tina Fabrique Quartet with Lafayette Harris, Eric Wheeler, Dwayne "Cook" Broadnax** Jazz at Kitano 8, 10 pm $30
• **Tardo Hammer/Lee Hudson** Knickerbocker Bar and Grill 9:45 pm $5
• **George Gee Swing Orchestra** Swing 46 9:30 pm
• **From The Roots Up: Steve Hudson, Christopher Hoffman, Zach Brock, Ches Smith** The Firehouse Space 8 pm $10
• **Tom Beckham Trio with Peter Slavov, Ferenc Nemeth** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Christopher McBride and The Whole Proof** Fat Cat 10:30 pm
• **Marianne Solivan** The Astor Room 7 pm
• **Ditch Panther: Brad Linde, Erika Dohi, Deric Dickens; Lou Volpe; Moth to Flame: Tyson Harvey, Ivo Lorenz, John Krtil, Ken Marino** WhyNot Jazz Room 7, 9, 11 pm $10
• **Zach Mama with Sam Greenfield, Dan Nissenbaum, Tony Tixier, Nick Dunston; Mitch Marcus Trio with Yoshi Waki, Jesse Simpson; Aimee Allen with Toru Dodo, Brandi Disterheft, Jacob Melchior** Somethin' Jazz Club 7, 9, 11 pm $12
• **Jason Yeager Duo** Tomi Jazz 9 pm $10
• **Doug White Quintet** Sugar Bar 8 pm
• **Rob Silverman** Indian Road Café 8 pm
• **Joanna Sternberg** Cleopatra's Needle 8 pm
• **Bob Gingery Trio** Inkwell Café 7 pm
• **Fukushi Tainaka Trio; Peter Valera Jump Blues Band** The Garage 6, 10:30 pm
★**Steve Kuhn Trio with Buster Williams, Joey Baron** Jazz Standard 7:30, 10, 11:30 pm $35
• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $55-155
• **Kevin Mahogany with Craig Handy, Helen Sung, Marco Panascia, Victor Lewis** Birdland 8:30, 11 pm $40
• **Antonio Ciacca's Cheek to Cheek Double Quartet** Measure 8 pm
• **Sining Qiu Band** Silvana 6 pm
• **Eyes of the Master: Maria Schneider** New School Arnhold Hall 4 pm

Saturday, March 14

★**Celebrating The 80th Anniversary Of The Village Vanguard—Live:Time // The Quilts of Gee's Bend: Jason Moran and Bandwagon with Taurus Mateen, Nasheet Waits and guests Bill Frisell, Alicia Hall Moran** Village Vanguard 8:30, 10:30 pm $30
★**Latin on Lex—The Bolero Meets Jazz: Phil Woods, Ivan Renta, Ralph Moore, Ron Blake, Marshall Gilkes, Zaccai Curtis, Yunior Terry, Vince Cherico, Reinaldo de Jesus, Xiomara Laugart, Brian Lynch** 92nd Street Y 8 pm $35
★**Gary Bartz Quartet with Paul Bollenback, James King, Greg Bandy** Jazz at Kitano 8, 10 pm $30
• **Diana Krall** Beacon Theatre 8 pm $75-125
★**Sylvie Courvoisier Octet; Sylvie Courvoisier/Mark Feldman** The Stone 8, 10 pm $15
• **Gregorio Uribe Big Band with Sam Hoyt, Jonathan Powell, Hugo Moreno, Mike Fahie, Matt McDonald, George Saenz, Sharel Cassity, Linus Wyrsch, Justin Flynn, Carl Maraghi, Ignacio Hernández, Andrés Rotmistrovsky, Jonathan Gómez, Marcelo Woloski, Juan Felipe Mayorga** Roulette 8 pm $25
• **Arturo Stable Group** The Jazz Gallery 8, 10 pm $22
• **Matt Lavelle and The 12 Houses** The Firehouse Space 8 pm $10
• **Tulivu Donna Cumberbatch, Monnette Sudler and guests** Sistas' Place 9, 10:30 pm $20
• **The Music of Ray Barretto and Celia Cruz** Ginny's Supper Club 7:30 pm $15
• **Nadav Remez Trio with Ben Patterson, Dan Aran** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Maria Guida Quartet with James Weidman, Marcus McLaurine, Tony Moreno; Pascalito Neostalgia Trio with Luiz Simas, Leco Reis** Metropolitan Room 7, 9:30 pm $20
• **Raptor Billy: Tara Kannangara, Brad Linde, Erika Dohi, Jules Bows, Jonathan Taylor** Ibeam Brooklyn 8:30, 10 pm $15
• **Elsa Nilsson Quintet** Rockwood Music Hall Stage 2 7 pm
• **Nagi Okamoto Quintet with Yuto Kanazawa, Takafumi Suenaga, Yujiro Nakamura, Kenji Yoshitake; Hyuna Park; Emeraldo: Alice Ricciardi/Simona Premazzi; Andre Carvalho Quintet** Somethin' Jazz Club 5, 7, 9, 11 pm $12
• **Standard Procedures; Tak Iwasaki Trio** Tomi Jazz 8, 11 pm $10
• **CJ Everett Trio** Cleopatra's Needle 8 pm
★**Roy Haynes 90th Birthday with Roy Hargrove, Jaleel Shaw, Martin Bejerano, David Wong** Blue Note 8, 10:30 pm $55
★**Jacky Terrasson Quintet** Dizzy's Club 7:30, 9:30 pm $45
• **Steven Feifke Septet** Dizzy's Club 11:30 pm $20
★**Michael Formanek's Cheating Heart with Tim Berne, Brian Settles, Jacob Sacks, Dan Weiss** Cornelia Street Café 9, 10:30 pm $10
• **Steve Turre's Spiritman with Bruce Williams, Xavier Davis, Gerald Cannon, Willie Jones III** Smoke 7, 9, 10:30 pm $38
• **Tardo Hammer/Lee Hudson** Knickerbocker Bar and Grill 9:45 pm $5
★**Steve Kuhn Trio with Buster Williams, Joey Baron** Jazz Standard 7:30, 10, 11:30 pm $35
• **Herb Alpert/Lani Hall** Café Carlyle 8:45, 10:45 pm $55-145
• **Kevin Mahogany with Craig Handy, Helen Sung, Marco Panascia, Victor Lewis** Birdland 8:30, 11 pm $40
• **Antonio Ciacca's Cheek to Cheek Double Quartet** Measure 8 pm
• **Sara Decker's Cloud and Birds with Oskar Stenmark, Caleb Mason, Giorgi Mikadze, Kaisa Mäensivu, Jeroen Truyen** WhyNot Jazz Room 6 pm $10
• **Daniela Schaechter Trio; Masami Ishikawa Trio; Virginia Mayhew Quartet** The Garage 12, 6, 10:30 pm

Sunday, March 15

★**Celebrating The 80th Anniversary Of The Village Vanguard: Charles Lloyd New Quartet with Jason Moran, Reuben Rogers, Eric Harland** Village Vanguard 8:30, 10:30 pm $30
★**Sylvie Courvoisier solo; Sylvie Courvoisier, Mark Feldman, Ned Rothenberg** The Stone 8, 10 pm $15
• **Tony Malaby's Paloma Recio with Ben Monder, Eivind Opsvik, Nasheet Waits** Greenwich House Music School 7:30 pm $15
• **Jason Ennis, Michael O'Brien, Conor Meehan; Abelita Mateus with Kim Daseul, Phillip Gillette** Cornelia Street Café 8:30, 10 pm $10
• **Daniel Carter/Jair-Rohm Parker Wells; Biggie Vinkeloe and Friends with Daniel Carter, Jair-Rohm Parker Wells, Andrea Wolper; Noshir Mody Quartet with Paul Tafoya, Steve Blanco, John Lenis, Yutaka Uchida** WhyNot Jazz Room 7, 8:30, 10 pm $10
★**Peter Leitch/Harvie S** Walker's 8 pm
★**Christian Sands Trio with Yasushi Nakamura, Rodney Green** Minton's 5:30, 7, 8:30 pm $10-20
• **Lady Got Chops: Tina Fabrique and Friends with Sheryl Bailey, Lucianna Padmore** Sankofa Aban Bed & Breakfast 9 pm
• **Marco Di Gennaro** Measure 8 pm
• **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am
• **Henry Fraser, Jesse Dulman, Ras Moshe, Ken Lieberson** ABC No-Rio 7 pm $5
• **Janine Gilbert-Carter with Eric B. Byrd, Wes Biles, Jeff Neal** Metropolitan Room 7 pm $20
• **Nelson Riveros; Concetta Donato; Peter & Hermon** Somethin' Jazz Club 5, 7, 9 pm $12
• **Joe Lander Trio** Caffe Vivaldi 9 pm
★**Roy Haynes 90th Birthday with Savion Glover, Jaleel Shaw, Martin Bejerano, David Wong** Blue Note 8, 10:30 pm $55
★**Jacky Terrasson Quintet** Dizzy's Club 7:30, 9:30 pm $35
• **Steve Turre's Spiritman with Bruce Williams, Xavier Davis, Gerald Cannon, Willie Jones III** Smoke 7, 9, 10:30 pm $38
★**Steve Kuhn Trio with Buster Williams, Joey Baron** Jazz Standard 7:30, 10 pm $30
• **Biggi Vinkeloe and Raw Sound Sweden; Cheryl Pyle/Biggi Vinkeloe** Downtown Music Gallery 6, 7 pm
• **Sound Painting Workshop** The Firehouse Space 6 pm $10
• **Zolaland** Silvana 6 pm
• **Marike van Dijk's Stereography Project** Saint Peter's 5 pm
• **Eyal Vilner Big Band with Charenee Wade, Andrew Gould, Dan Block, Asaf Yuria, Joel Frahm, Eden Bareket, Bryan Davis, Matthew Jodrell, Wayne Tucker, John Mosca, Eric Miller, Max Seigel, Tadataka Unno, Jennifer Vincent, Joe Strasser** Smalls 4:30 pm $20
• **Lady Got Chops: Kim Kalesti's Kimsitry** St. Mark's Church 3:30 pm
• **Kelley Suttenfield with Tony Romano** Perez Jazz 3 pm $20
• **Shirazette Tinnin with Nimrod Speaks, Jason Curry, Jesse Elder** Minton's 12, 1:30, 3 pm $10
• **Roz Corral Trio with Dave Stryker, Paul Gill** North Square Lounge 12:30, 2 pm
• **Carte Blanche Jazz Band** Rainbow Room 12:30 pm $95
• **Kyoko Oyobe Trio; Rob Edwards Quartet** The Garage 11:30 am 7 pm

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SONGBIRDS OF CIVIL RIGHTS WOMEN'S HISTORY MONTH CELEBRATION CONCERT

Thursday, March 19, 2015 - 7PM-10PM
Gerald W. Lynch Theater
John Jay College of Criminal Justice

presented by

The Department of Africana Studies in association with Cobi Narita's Jazz Center of New York and The Center for Student Involvement and Leadership

Honoring Lena Horne / Nina Simone / Melba Liston / Sarah Vaughan / Hazel Scott / Billie Holiday / Ethel Waters / Mary Lou Williams Ella Fitzgerald / Bessie Smith

Singer-Actresses Joyce Griffin, Tina Fabrique, Baano, Melba Joyce, Ejaye Tracey and Jude Narita ; Pianists Emme Kemp, Deanna Witkowski and Kiyoko Yamaoka; Sue Samuels' JazzRoots Dance Company; NEA Jazz Master Jimmy Owens, Trumpet, Guitarist Saul Rubin, Bassist Saadi Zain, and Sylvia Cuenca, drums; and JJAY Staff Yvonne Purdie, Sherry Gibson, Sabura Rashid and Angeline Butler

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Monday, March 16

★**Terri Lyne Carrington's Money Jungle** Schomburg Center 7 pm $30
• **George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
★**Lukas Ligeti/Thollem McDonas** Spectrum 8:30 pm
• **Cooper-Moore solo; Related Toy Situation: Jack Wright, Joe Moffett, Michael Evans** Delroy's Cafe and Wine Bar 8:30, 9:45 pm $10
• **Simon Jermyn, Jerome Sabbagh, Jim Black; Anna Webber, Edward Johnson, Adam Hopkins, John Burk** Ibeam Brooklyn 8:30, 10 pm $10
★**Michael Marcus Quartet** Zinc Bar 9 pm
★**Mingus Big Band** Jazz Standard 7:30, 10 pm $25
★**Orrin Evans Captain Black Big Band** Smoke 7, 9 pm $9
• **For Strayhorn: New York Youth Symphony Jazz with guest Luis Bonilla** Dizzy's Club 7:30, 9:30 pm $35
• **Avi Rothbard Trio with Pat Bianchi, Darrell Green; Spencer Murphy with Tlvon Pennicott, John Chin, Lawrence Leathers** Smalls 7:30 pm 1 am $20
• **Alice Ricciardi OPTICS with Simona Premazzi, Andrew Renfroe, Desmond White, Adam Arruda** ShapeShifter Lab 7 pm $10
• **Antonio Ciacca** Measure 8 pm
• **Linda Ciafalo Trio with Dave Solomon, Ratzo Harris** Bar Next Door 8:30, 10:30 pm $12
• **Takeshi Asai Trio with Kazuo Nakamura, Andrew Swift; Michael Eckroth; Eva Klesse** Somethin' Jazz Club 7, 9, 11 pm $12
• **Setsuko Trio** Tomi Jazz 8 pm
• **Lance Zitron Society Trio** Le Cirque Café 7:30 pm
• **Matt Baker and Trio with Nicolas King** The Garage 7 pm
• **Brian Krock** Silvana 6 pm

Tuesday, March 17

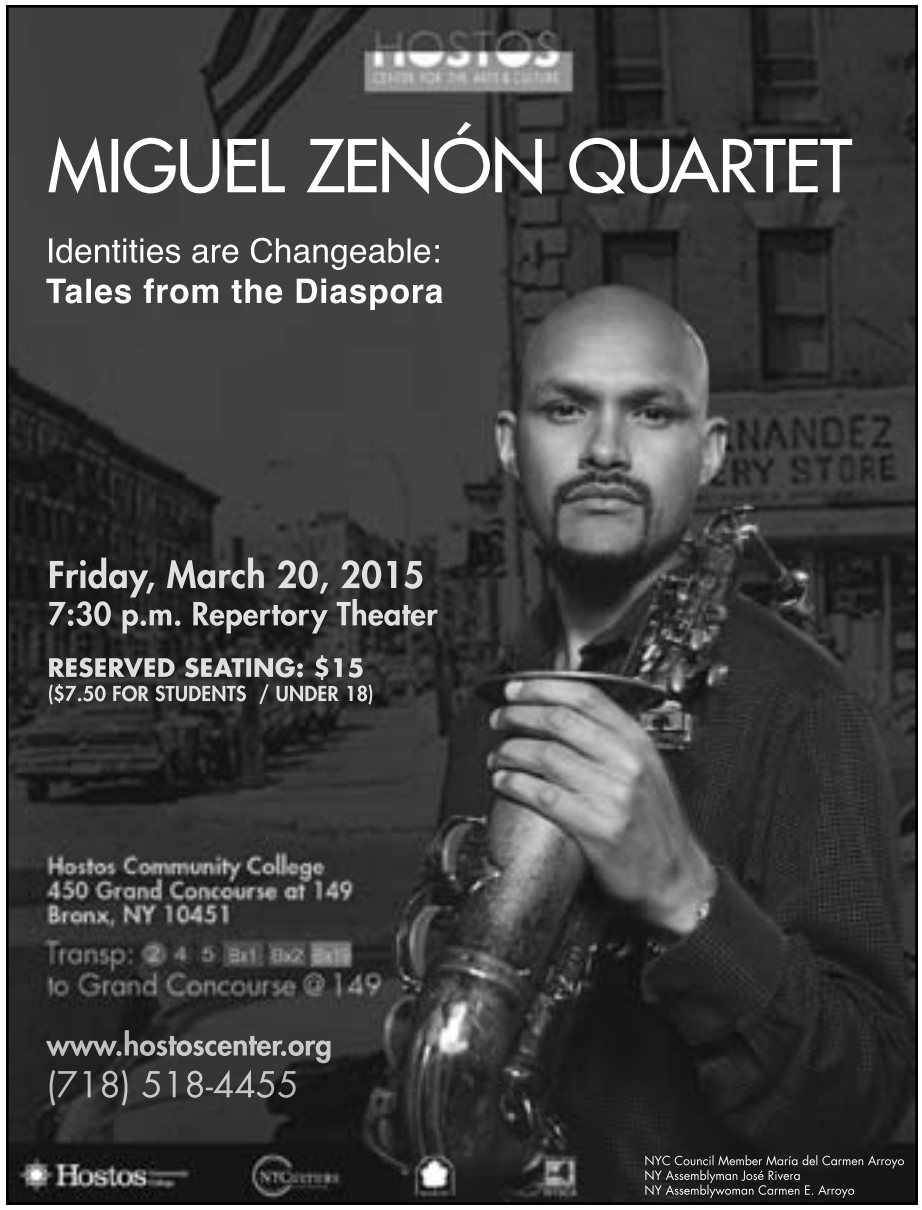
★**Bill Frisell/Thomas Morgan** Village Vanguard 8:30, 10:30 pm $30
• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $45-135
★**Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash** Dizzy's Club 7:30, 9:30 pm $35
• **Adam Larson** Dizzy's Club 11:30 pm $5
★**NettWork Trio: Charnett Moffett, Stanley Jordan, Jeff Tain Watts** Birdland 8:30, 11 pm $40
★**Maceo Parker** Blue Note 8, 10:30 pm $35
• **Kendrick Scott Oracle with John Ellis, Mike Moreno, Taylor Eigsti, Joe Sanders** Jazz Standard 7:30, 10 pm $25
• **Russ Kassoff Orchestra with Catherine Dupuis** NYC Baha'i Center 8, 9:30 pm $15
• **Guy Klucevsek/Alan Bern Unit** The Stone 8 pm $20
• **Bob Ostertag solo; Jim Staley/Ikue Mori** Roulette 8 pm $20
• **Jon Irabagon Trio with Akiko Tsuruga, Jason Tiemann** Bar Next Door 8:30, 10:30 pm $12
• **Johnny O'Neal Trio with Luke Sellick, Charles Goold** Minton's 7, 8:30, 10 pm $10-20
• **Stephanie Richards' Urban Surveyors with James Carney, Sam Minaie, Andrew Munsey; Magico: Vincent Chancey, Angelica Sanchez, Omar Tamez** Korzo 9, 10:30 pm
• **Sara Serpa/André Matos; Ditmas Quartet: Michaël Attias, Eva Novoa, Max Johnson, Jeff Davis** ShapeShifter Lab 7, 8:15 pm $12
• **Lady Got Chops: Nora McCarthy Quartet** Harlem On 5th Restaurant 9 pm
• **Spike Wilner Trio; Kyle Poole and Friends** Smalls 7:30 pm 12:30 am $20
• **Saul Rubin; John Benitez** Fat Cat 7, 9 pm
• **Benjamin Sutin Ensemble with Elijah Shiffer, Grant Goldstein, Ben Rosenblum, Luca Rosenfeld, Curtis Nowasad, Ani Challa; Sigmar Matthiasson Trio with Hyojin Kim, Mario Irigoyen; Barbara Levy Daniels Quartet with Tedd Firth, Cameron Brown, Abdul Qadir** Somethin' Jazz Club 7, 9, 11 pm $12
• **Eileen Howard** Tomi Jazz 8 pm
• **Jason Yeager** Caffe Vivaldi 8 pm
• **Victor Baker Quartet** The Garage 7 pm
• **Antonio Ciacca** Measure 8 pm
• **Danny Jonokuchi** Silvana 6 pm
• **Tom Blatt Project** Shrine 6 pm
• **Art Baron** Rendall Memorial Presbyterian Church 12, 1 pm $15

Wednesday, March 18

• **Marcus Miller** B.B. King's Blues Bar 7:30, 10 pm $40
• **Janice Friedman Trio with Ed Howard, Mark McLean** Jazz at Kitano 8, 10 pm $15
• **Allyn Johnson Quartet** Smoke 7, 9, 10:30 pm $9
• **Alex Brown Quintet** Iridium 8:30 pm $20
• **Teetering on the Verge of Normalcy: Peter Brown, Kamala Sankaram, Jed Distler, Todd Reynolds, Guy Klucevsek** The Stone 8 pm $20
• **JC Hopkins Biggish Band with Wayne Tucker, Seneca Black, Corey Wallace, Claire Daily, Julian Pressley, Patience Higgins, Troy Roberts, Noah Jackson, Charles Goold and guests Melanie Charles, Charles Turner, King Solomon Hicks** Minton's 7, 8:30, 10 pm $15-25
• **Melissa Stylianou Quintet with Jamie Reynolds, Pete McCann, Gary Wang, Mark Ferber** 55Bar 7 pm
★**Chloe Levy solo; Marta Sanchez Group with Camila Meza, Patricia Franceschy, Charlotte Greve, Rick Rosato** SEEDS 8:30, 10 pm
• **Tom Chang Quartet with Quinsin Nachoff, Sam Minaie, Jim Black** Cornelia Street Café 8:30 pm $10
• **How to Make a Mountain: Patrick Breiner, Josh Sinton, Jesse Stacken, Adam Hopkins, Martin Urbach; Sweet Talk: Jake Henry, Dustin Carlson, Cody Brown** Brooklyn Conservatory of Music 8, 9 pm $10
• **Raphael D'Iugoff; Don Hahn/Mike Camacho Band; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Billy Carrión, Jr. Quartet with Campbell Charshee, Eddy Khaimovich, Sanah Kadoura; Marvin Dolly Quartet with Leonor Falcón Pasquali, Georgia Weber, Alvester Garnett** WhyNot Jazz Room 7, 9 pm $10
• **Ben Sher; Clovis Nicolas Quintet with Riley Mulherkar, Pete Anderson, Jeb Patton, Pete Van Nostrand; Pedro Laco** Somethin' Jazz Club 7, 9, 11 pm $15
• **Marc Devine Trio** The Garage 7 pm
★**Bill Frisell/Thomas Morgan** Village Vanguard 8:30, 10:30 pm $30
• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $45-135
★**Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash** Dizzy's Club 7:30, 9:30 pm $35
• **Adam Larson** Dizzy's Club 11:30 pm $5
★**NettWork Trio: Charnett Moffett, Stanley Jordan, Jeff Tain Watts** Birdland 8:30, 11 pm $40
★**Maceo Parker** Blue Note 8, 10:30 pm $35
• **Kendrick Scott Oracle with John Ellis, Mike Moreno, Taylor Eigsti, Joe Sanders** Jazz Standard 7:30, 10 pm $25
• **Antonio Ciacca** Measure 8 pm
• **Claude Diallo Trio with Luques Curtis** Happy Ending 6 pm
• **Diego Urbano** Silvana 6 pm
• **Steve Kaiser Band** Shrine 6 pm
★**Harvie S/Alan Broadbent** Saint Peter's 1 pm $10

Thursday, March 19

★**Highlights In Jazz—Saxophones Supreme: Battle of the Saxes with Peter and Will Anderson, Grant Stewart, Neal Miner, Ken Peplowski, Ehud Asherie, Aaron Kimmel; Lou Donaldson Quartet with Randy Johnston, Fukushi Tainaka, Akiko Tsuruga** Tribeca Performing Arts Center 8 pm $45
★**Lee Konitz/Dave Douglas Quintet with Matt Mitchell, Linda Oh, Ches Smith** Jazz Standard 7:30, 10 pm $35
★**The Microscopic Septet: Phillip Johnston, Don Davis, Mike Hashim, Dave Sewelson, Joel Forrester, David Hofstra, Richard Dworkin** Smalls 9:30 pm $20
• **Interpretations: Thomas Buckner AACM 50th Anniversary Tribute** Roulette 8 pm $20
★**Songbirds Of Civil Rights—Women's History Month Celebration Concert Honoring Lena Horne, Nina Simone, Melba Liston, Sarah Vaughan, Hazel Scott, Billie Holiday, Ethel Waters, Mary Lou Williams, Ella Fitzgerald, Bessie Smith: Joyce Griffin, Tina Fabrique, Baano, Melba Joyce, Ejaye Tracey, Jude Narita, Emme Kemp, Deanna Witkowski, Kiyoko Yamaoka; Sue Samuels' Jazzroots Dance Company; Jimmy Owens, Saul Rubin, Saadi Zain, Sylvia Cuenca** John Jay College Of Criminal Justice 7 pm $20
★**Howard Alden/Warren Vaché** Bar Next Door 8:30, 10:30 pm $12
• **Johnny O'Neal Trio** Ginny's Supper Club 8 pm $10
• **Michael Bates, James Carney, Jeff Davis, Loren Stillman; Aaron Irwin Trio with Mike Baggetta, Jeff Hirshfield** ShapeShifter Lab 8:15, 9:30 pm $10
• **Sebastien Ammann's Color Wheel with Michael Attias, Noah Garabedian, Nathan Ellmann-Bell** Ibeam Brooklyn 8:30, 10 pm $10
• **Steve Kroon Sextet** Smoke 7, 9, 10:30 pm $9
• **Guy Klucevsek solo** The Stone 8 pm $20
• **John Dokes Quintet with Steve Einerson, David Gibson, Alex Claffy, Jay Sawyer** Jazz at Kitano 8, 10 pm $15
• **Senri Oe Quartet with Arun Luthra** The Jazz Gallery 8, 10 pm $15
• **Controlled Chaos: Lisa Pegher/Chris Hemingway** The Firehouse Space 8 pm $10
• **Point of Departure** Fat Cat 10 pm
• **Chiemi Nakai Trio with Carlo De Rosa, Joel Mateo; Jacinta Clusellas Group with Rob Taylor, Tiago Michelin; Gianni Gagliardi** Somethin' Jazz Club 7, 9, 11 pm $12
• **Benjamin Serveney Trio** Tomi Jazz 9 pm $10
• **Albert Marques, Walter Stinson, Zack O'Farrill** Caffe Vivaldi 9 pm
• **Matt Baker Trio** Cleopatra's Needle 7 pm
• **Rick Stone Trio** The Garage 7 pm
★**Bill Frisell/Thomas Morgan** Village Vanguard 8:30, 10:30 pm $30
• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $45-135
★**Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash** Dizzy's Club 7:30, 9:30 pm $40
• **Adam Larson** Dizzy's Club 11:30 pm $10
★**NettWork Trio: Charnett Moffett, Stanley Jordan, Jeff Tain Watts** Birdland 8:30, 11 pm $40
★**Maceo Parker** Blue Note 8, 10:30 pm $35
• **Antonio Ciacca** Measure 8 pm
★**Orrin Evans Quartet with Stacy Dillard, Ben Wolfe, Mark Whitfield, Jr.** Minton's 6 pm $10-20



Friday, March 20

★**Barry Altshul 3Dom Factor with Jon Irabagon, Joe Fonda** Cornelia Street Café 9, 10:30 pm $10
★**Valerie Capers Trio with John Robinson, Doug Richardson** Jazz at Kitano 8, 10 pm $30
• **Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole** Hostos Center 7:30 pm $15
★**Aruán Ortiz Trio with Eric Revis, Gerald Cleaver** The Jazz Gallery 8, 10 pm $22
• **Steve Lehman Octet with Jonathan Finlayson, Mark Shim, Tim Albright, Chris Dingman, Jose Davila, Matt Brewer, Cody Brown** Brooklyn Conservatory of Music 8 pm $15-25
★**Warren Wolf and Wolfpack with Alex Brown, Vicente Archer, Pete Van Nostrand** Smoke 7, 9, 10:30 pm $38
• **Brussels Jazz Orchestra: Frank Vaganée, Dieter Limbourg, Kurt Van Herck, Bart Defoort, Bo Van Der Werf; Serge Plume, Nico Schepers, Pierre Drevet, Jeroen Van Malderen, Ben Fleerakkers, Lode Mertens, Frederik Heirman, Laurent Hendrick, Nathalie Loriers, Jos Machtel, Toni Vitacolonna** Dizzy's Club 7:30, 9:30 pm $40
• **Adam Larson** Dizzy's Club 11:30 pm $10
• **The Bantam Orchestra: Pete Donovan, Erik Friedlander, Mary Rowell, Guy Klucevsek** The Stone 8 pm $20
• **Paul Bollenback Trio with Joris Teepe, Brandon Lewis** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Biggi Vinkeloe, Steve Swell, Ken Filiano, Lisa Cay Miller, Andrew Drury** Soup & Sound 7 pm $15
• **Tony Tixier Dream Pursuit with Harish Raghavan, Craig Weinrib** ShapeShifter Lab 8 pm $10
• **David Lopato solo** Michiko Studios 8 pm $20
• **George Gee Swing Orchestra** Swing 46 9:30 pm
• **Jill McCarron** Measure 8 pm
• **Peter and Will Anderson Quintet with Jeb Patton, Mike Karn, Phil Stewart** Smalls 7:30 pm $20
• **Nu Soil** Fat Cat 10:30 pm
• **Matt Silberman** Turtle Bay Music School 7 pm
• **Marianne Solivan** The Astor Room 7 pm
• **Claude Diallo/Chiara Izzi** WhyNot Jazz Room 9 pm
• **Matt Savage Trio with Tom Berkmann, Peter Retzlaff; Isaiah Barr** Somethin' Jazz Club 7, 9 pm $12
• **Kuni Mikami Trio** Tomi Jazz 9 pm $10
• **Sarah Slonim Trio** Cleopatra's Needle 8 pm
• **Adam Rongo Trio; Kevin Dorn and the BIG 72** The Garage 6, 10:30 pm
★**Lee Konitz/Dave Douglas Quintet with Matt Mitchell, Linda Oh, Ches Smith** Jazz Standard 7:30, 10 pm $35
• **Sebastien Ammann's Color Wheel with Tony Malaby, Michael Attias, Noah Garabedian, Nathan Ellmann-Bell** Ibeam Brooklyn 8:30, 10 pm $10
★**Bill Frisell/Thomas Morgan** Village Vanguard 8:30, 10:30 pm $30
• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $55-155
★**NettWork Trio: Charnett Moffett, Stanley Jordan, Jeff Tain Watts** Birdland 8:30, 11 pm $40
★**Maceo Parker** Blue Note 8, 10:30 pm $35
• **Michael Feinberg** Silvana 6 pm
• **Donee Middleton** Shrine 6 pm

Saturday, March 21

★**Vinnie Sperrazza's Apocryphal with Loren Stillman, Brandon Seabrook, Eivind Opsvik; Loren Stillman/Russ Lossing** Greenwich House Music School 7:30 pm $20

• **The Flame: Snehasish Mozumder, Ranendra Kumar Das, Cristian Puig, Peter Basil Bogdanos** Cornelia Street Café 6 pm $10
• **Lucian Ban/Mat Maneri Quintet with Tony Malaby, Bob Stewart, Billy Hart** Cornelia Street Café 9, 10:30 pm $10
• **John Escreet** The Jazz Gallery 8, 10 pm $22
• **Leslie Pintchik Trio with Scott Hardy, Michael Sarin** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Ronny Whyte/Boots Maleson** Knickerbocker Bar and Grill 9:45 pm $5
• **Andy Suvalsky Quartet with Asen Doykin, Trifon Dmitrov, Yutaka Uchida** Jazz at Kitano 8, 10 pm $30
• **Buffalo Braunschweiger: Pete Donovan, Steve Elson, Barbara Merjan, Guy Klucevsek** The Stone 8 pm $20
• **Chris Byars Sextet with Freddie Redd, John Mosca, Stefano Doglioni, Greg Makamian** Smalls 7:30 pm $20
• **Point of Departure; Greg Glassman Jam** Fat Cat 10 pm 1:30 am
• **Sasha Dobson** BAMCafé 9 pm
• **Melvis Santa Project Cubano with David Virelles** SEEDS 9 pm
• **Hans Tammen's Dark Circuits** Spectrum 9 pm
• **Aaron Comess Quintet** Rockwood Music Hall Stage 3 9 pm $10
• **Dexter Porter; Kristine Mills with Jeff Franzel, Saadi Zain** Metropolitan Room 7, 9:30 pm $20
• **New York Jazz Academy Concert; David Glasser Quartet; Will Mac with Isaac Dye, John Petrucelli, Anthony Fazio, Rebecca Andrews, Tucker Flythe, Daniel Silverstein** Somethin' Jazz Club 5, 9, 11 pm $12
• **Yuko Ito Trio; Nick Morrison Trio** Tomi Jazz 8, 11 pm $10
• **Aki Yamamato Trio** Cleopatra's Needle 8 pm
• **Luke Hendon** Indian Road Café 8 pm
★**Warren Wolf and Wolfpack with Alex Brown, Vicente Archer, Pete Van Nostrand** Smoke 7, 9, 10:30 pm $38
• **Brussels Jazz Orchestra: Frank Vaganée, Dieter Limbourg, Kurt Van Herck, Bart Defoort, Bo Van Der Werf; Serge Plume, Nico Schepers, Pierre Drevet, Jeroen Van Malderen, Ben Fleerakkers, Lode Mertens, Frederik Heirman, Laurent Hendrick, Nathalie Loriers, Jos Machtel, Toni Vitacolonna** Dizzy's Club 7:30, 9:30 pm $45
• **Adam Larson** Dizzy's Club 11:30 pm $20
• **Jill McCarron** Measure 8 pm
★**Lee Konitz/Dave Douglas Quintet with Matt Mitchell, Linda Oh, Ches Smith** Jazz Standard 7:30, 10 pm $35
• **Sebastien Ammann's Color Wheel with Michael Attias, Noah Garabedian, Nathan Ellmann-Bell** Ibeam Brooklyn 8:30, 10 pm $10
★**Bill Frisell/Thomas Morgan** Village Vanguard 8:30, 10:30 pm $30
• **Herb Alpert/Lani Hall** Café Carlyle 8:45, 10:45 pm $55-145
★**NettWork Trio: Charnett Moffett, Stanley Jordan, Jeff Tain Watts** Birdland 8:30, 11 pm $40
★**Maceo Parker** Blue Note 8, 10:30 pm $35
• **Asako Takasaki** Shrine 6 pm
• **Wade Barnes Tribute Band: Roy Meriwether, Bill Saxton, Vincent Chancey, Philip Harper, Alex Grassel, Dave Gibson** Brownsville Heritage House 3 pm
• **Larry Newcomb Quartet; Mark Marino Trio** The Garage 12, 6 pm

Sunday, March 22

• **All Accordions All the Time: Art Bailey, Nathan Koci, Guy Klucevsek** The Stone 8 pm $20
• **Duane Eubanks Trio with Dezron Douglas, Eric McPherson** Cornelia Street Café 8:30 pm $10
★**Chloe Levy solo** Bowery Arts + Science 8:30 pm
• **The Jazz and Poetry Choir Collective: Michael TA Thompson, EJ Antonio, Rosi Hertlein, Ras Moshe, Larry Roland, Golda Solomon, Phylisha Villanueva** WhyNot Jazz Room 7 pm $10
• **Adam Caine, Connie Crothers, Ken Filiano, Federico Ughi** The Firehouse Space 8 pm $10
★**Peter Leitch/Ray Drummond** Walker's 8 pm
• **Willerm Delisfort Sextet with Milton Suggs, Josh Evans, Stacy Dillard, Ameen Saleem, Jeremy "Bean" Clemons** Minton's 5;30, 7, 8:30 pm $10-20
• **Lady Got Chops: Marylyn Myrthil and Friends** Sankofa Aban Bed & Breakfast 9 pm
• **Lady Got Chops: Julie Bluestone Quartet** Harlem On 5th Restaurant 9 pm
• **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am
• **Tom Guarna Quartet** 55Bar 10 pm
• **Nick Sanders Trio with Henry Fraser, Connor Baker and guest Alex LoRe** WhyNot Jazz Room 10 pm $10
• **John Lutz O(h)ms of Resistance Ensemble; Nick Demopoulos solo** ABC No-Rio 7 pm $5
• **Kate Cosco** Measure 8 pm
• **Tunk Trio: Chris Tunkel, Anders Nilsson, Curt Sydnor** Shrine 8 pm
• **Kew Gardens Chamber Ensemble: Pedro Villegas, Herb Gingold, Noriko Omichi, Alan Fricke, Tony Spradlin, Somer Taylor** University of the Streets 7 pm $10
★**Steve Cromity** Milk River Café 7 pm
• **Brian Melvin Trio with Tony Tixier, Tom Berkmann** Somethin' Jazz Club 9 pm $15
• **Trample Man: Broc Hempel, Sam Trapchak, Christian Coleman with guest David Binney** Dominie's Astoria 9 pm
• **Eden Bareket Trio; John Lander Trio** Caffe Vivaldi 8, 9 pm
• **Ronny Whyte/Boots Maleson** Knickerbocker Bar and Grill 9:45 pm $5
★**Warren Wolf and Wolfpack with Alex Brown, Vicente Archer, Pete Van Nostrand** Smoke 7, 9, 10:30 pm $38
• **Brussels Jazz Orchestra: Frank Vaganée, Dieter Limbourg, Kurt Van Herck, Bart Defoort, Bo Van Der Werf; Serge Plume, Nico Schepers, Pierre Drevet, Jeroen Van Malderen, Ben Fleerakkers, Lode Mertens, Frederik Heirman, Laurent Hendrick, Nathalie Loriers, Jos Machtel, Toni Vitacolonna** Dizzy's Club 7:30, 9:30 pm $35
★**Lee Konitz/Dave Douglas Quintet with Matt Mitchell, Linda Oh, Ches Smith** Jazz Standard 7:30, 10 pm $35
★**Bill Frisell/Thomas Morgan** Village Vanguard 8:30, 10:30 pm $30
★**Maceo Parker** Blue Note 8, 10:30 pm $35
★**Steve Swell solo** Downtown Music Gallery 6 pm
• **Antonello Parisi** Silvana 6 pm
• **Arturo O'Farrill and the Boss Level Sextet** Saint Peter's 5 pm
• **Frank Kohl Quartet with Tom Kohl, Steve LaSpina, Jon Doty** Smalls 4:30 pm $20
• **Kresten Osgood/Martin Philadelphy** Downtown Music Gallery 2 pm
• **Whitney Marchelle Quartet** Minton's 12, 1:30, 3 pm $10
• **Michelle Walker Trio with Paul Bollenback, Michael O'Brien** North Square Lounge 12:30, 2 pm
• **Nightingale Jazz Band** Rainbow Room 12:30 pm $95
• **Iris Ornig Quartet; David Coss Quartet** The Garage 11:30 am 7 pm

Monday, March 23

★**A Tribute to Wayne Shorter: Manhattan School of Music Jazz Orchestra with guest Dave Liebman** Dizzy's Club 7:30, 9:30 pm $35
• **Candice Hoyes with Adam Birnbaum, Ron Blake, Vincent Gardner, Carl Maraghi, Yasushi Nakamura, Ted Nash, Ulysses Owens Jr., Kenny Rampton and guest Wycliffe Gordon** Minton's 7, 8:30, 10 pm
• **Thana Alexa with guests Donny McCaslin, Antonio Sanchez** SubCulture 8 pm $20

• **Strictly Sinatra: Michael Dutra Big Band** B.B. King's Blues Bar 8 pm $25
★**Mingus Big Band** Jazz Standard 7:30, 10 pm $25
★**Orrin Evans Captain Black Big Band** Smoke 7, 9 pm $9
★**Michael Blake/Kresten Osgood** Bar Lunatico 8 pm
• **The Maurice Brown Effect** Blue Note 8, 10:30 pm $15
• **Jason Ajemian solo; Dustin Carlson Trio with Will McEvoy, Max Goldman** Delroy's Cafe and Wine Bar 8:30, 9:45 pm $10
• **Toshi Reagon's The Great Women of Blues and Jazz** Schomburg Center 7 pm $30
• **Kelley Suttenfield Quintet with Michael Cabe, Tosh Sheridan, Matt Aronoff, Brian Adler** Zinc Bar 7 pm $8
• **Stéphane Spira In Between Quartet with Sam Kulik, Steve Wood, Johnathan Blake; Jonathan Michel** Smalls 7:30 pm 1 am $20
• **Dana Reedy Trio with Pete McCann, Morrie Louden** Bar Next Door 8:30, 10:30 pm $12
• **Eduardo Belo Choro Quartet** Measure 8 pm
• **Kathryn Kristie Trio** Tomi Jazz 8 pm
• **David Budway/Kristen Lee Sergeant** Le Cirque Café 7:30 pm
• **Lou Caputo Not So Big Band** The Garage 7 pm
• **Benno Marmur** Silvana 6 pm

Tuesday, March 24

★**Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille** Village Vanguard 8:30, 10:30 pm $30
★**Rudresh Mahanthappa's Bird Calls with Adam O'Farrill, David Virelles, François Moutin, Jordan Perlson** Jazz Standard 7:30, 10 pm $25
★**James Moody 90th Birthday Tribute with Dee Dee Bridgewater, James Carter, Jon Faddis, David Hazeltine, Todd Coolman, Victor Lewis** Blue Note 8, 10:30 pm $35
★**John Abercrombie Quartet** Birdland 8:30, 11 pm $40
• **Joey Calderazzo Trio with Orlando Le Fleming, Rudy Royston** Dizzy's Club 7:30, 9:30 pm $35
• **Evan Sherman Entourage** Dizzy's Club 11:30 pm $5
• **Jay D'Amico Group** NYC Baha'i Center 8, 9:30 pm $15
★**Allison Miller/Myra Melford; Spindrift for Leroy Jenkins: Nicole Mitchell, Tyshawn Sorey, Myra Melford** The Stone 8, 10 pm $15
★**Ben Goldberg, Michael Coleman, Hamir Atwal; Tony Malaby, Chris Hoffman, Juan Pablo Carletti** Korzo 9, 10:30 pm
★**Herb Robertson/Kresten Osgood; Herb Robertson, Michael Blake, Max Johnson, Kresten Osgood** Ibeam Brooklyn 8:30, 10 pm $10
★**Rhapsody in Gershwin: Ted Rosenthal Trio with Martin Wind, Tim Horner** Riverdale Y 7:30 pm $30
• **Joanna Wallfisch/Dan Tepfer** SubCulture 8 pm $18
★**Marianne Solivan with Duane Eubanks, Sharp Radway, Matthew Parrish, McClenty Hunter** Minton's 7, 8:30, 10 pm $10-20
• **Spike Wilner Trio; Kyle Poole** Smalls 7:30 pm 12:30 am $20
• **Saul Rubin; Nu D'Lux Sálsa Y Són** Fat Cat 7, 9 pm
• **Kyle Nasser Group with Jeff Miles, Dov Manski, Chris Van Voors, Jonathan Pinson** Cornelia Street Café 8:30 pm $10
• **Tyler Blanton Trio with Matt Brewer, Mark Ferber** Bar Next Door 8:30, 10:30 pm $12
• **Michael Gallant Trio** Tomi Jazz 8 pm
• **Pasquale Grasso Quartet** The Garage 7 pm
• **Eduardo Belo Choro Quartet** Measure 8 pm
• **Aquiles Navarro/Tcheser Holmes** Silvana 6 pm
• **Kali Z. Fasteau** Rendall Memorial Presbyterian Church 12, 1 pm $15

Abby Whiteside Foundation presents:

Jacob Sacks
Yoon Sun Choi
Eivind Opsvik
Dan Weiss

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Wednesday March 25 - 8pm

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Wednesday, March 25

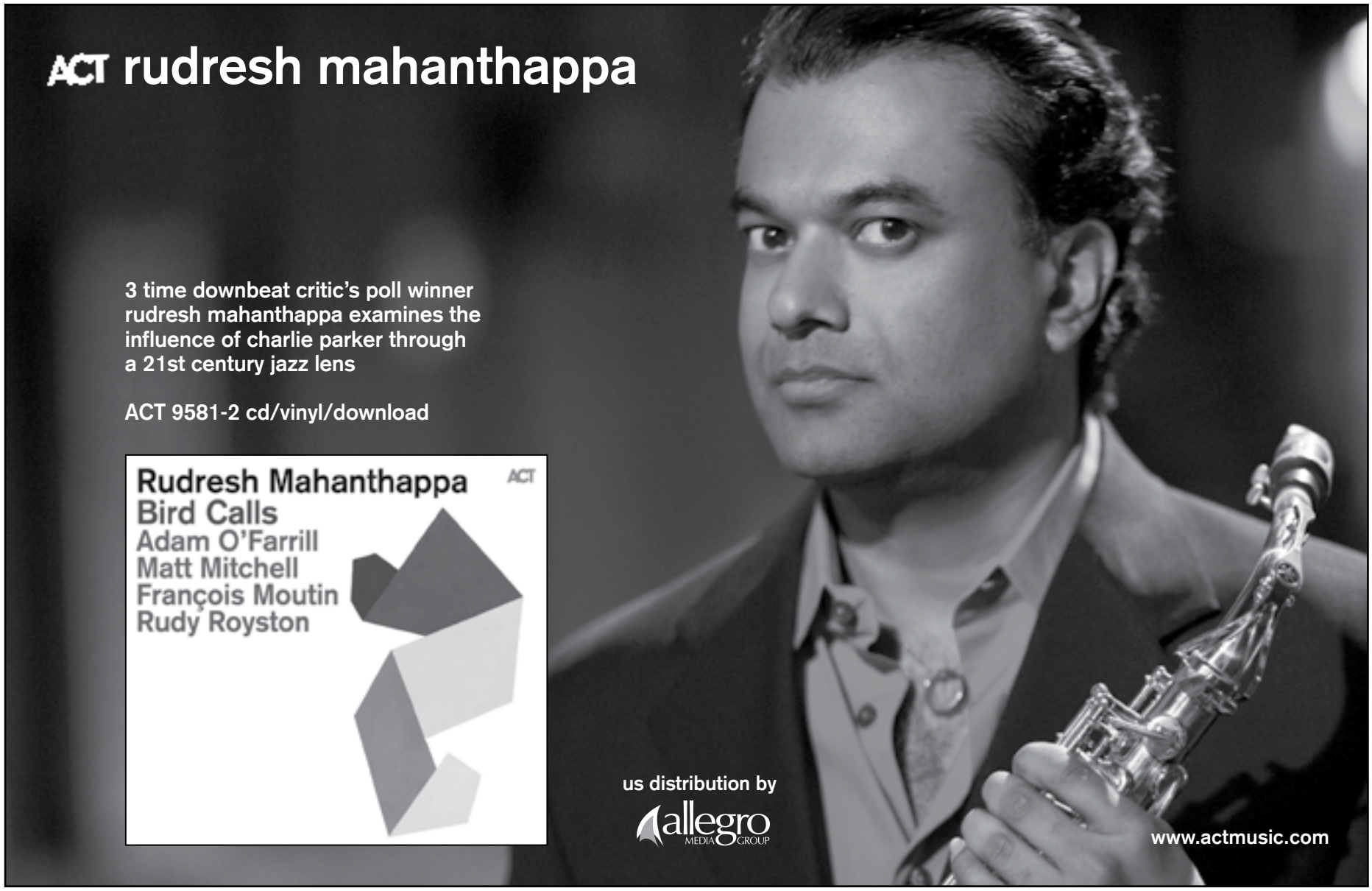
★**Larry Ridley Jazz Legacy Ensemble with Richard Wyands, Greg Bufford, Doug Harris, Tom Dempsey** Dizzy's Club 7:30, 9:30 pm $30
• **Evan Sherman Entourage** Dizzy's Club 11:30 pm $5
★**Ben Goldberg/Myra Melford; Miya Masaoka, Mary Halvorson, Myra Melford** The Stone 8, 10 pm $15
• **Standard Time with Michael Feinstein** Zankel Hall 7:30 pm $83-99
★**Cyro Baptista's Banquet of the Spirits with Brian Marsalla, Tim Keiper, Shanir Blumenkranz** Harlem Stage Gatehouse 7:30 pm
★**Jacob Sacks, Yoon Sun Choi, Eivind Opsvik, Dan Weiss** Weill Recital Hall 8 pm $35
• **Glenn Zaleski Trio with Dezron Douglas, Craig Weinrib and guest Ravi Coltrane** Jazz Standard 7:30, 10 pm $25
• **Reggie Quinerly Quartet with Jaleel Shaw, Lawrence Fields, Alan Hampton** Smoke 7, 9, 10:30 pm $9
• **Ricky Rodriguez Quintet with David Binney, Tom Guarna, Fabian Almazan, Johnathan Blake** Iridium 8:30 pm $20
• **Larry Fuller Trio with Katie Thiroux, Matt Witek** Jazz at Kitano 8, 10 pm $15
• **JC Hopkins Biggish Band with Wayne Tucker, Seneca Black, Corey Wallace, Claire Daily, Julian Pressley, Patience Higgins, Troy Roberts, Noah Jackson, Charles Goold** Minton's 7, 8:30, 10 pm $15-25
• **Yuhan Su Sextet with Matt Holman, Kenji Herbert, Petros Klampanis, Nathan Ellman-Bell, Dan Tepfer** Cornelia Street Café 8:30 pm $10
• **Seth Trachy Group with Glenn Zaleski, Felix Lecaros** SEEDS 8:30 pm
• **Raphael D'lugoff; Ned Goold Jam** Fat Cat 7 pm 12:30 am
• **Curriculum Quartet: Will McEvoy, Josh Sinton, Ryan Snow, Max Goldman** Rye 9 pm $10
• **Haleo: Nicolas Letman-Burtinovic, Matt Applebaum, Carter Bales** Bar Chord 9 pm
• **Joe Alterman** Caffe Vivaldi 8:15 pm
• **Mayu Saeki Trio** The Garage 7 pm
• **Anna Elizabeth Kendrick** Tagine 8 pm
★**Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille** Village Vanguard 8:30, 10:30 pm $30
★**James Moody 90th Birthday Tribute with Wallace Roney, James Carter, David Hazeltine, Todd Coolman, Victor Lewis** Blue Note 8, 10:30 pm $35
★**John Abercrombie Quartet** Birdland 8:30, 11 pm $40
• **Eduardo Belo Choro Quartet** Measure 8 pm
• **Josh Evans Big Band with Bruce Williams, Yunie Mojica, Mike Lee, Stacy Dillard, Lauren Sevian, Frank Lacy, Stafford Hunter, David Gibson, Max Siegal, Linda Briceno, Vitaly Golenev, Anthony Sisson, Theo Hill, Ryan Berg, Kush Abadey, Shenel Johns** Minton's 6 pm $10-20
• **Sharik Hasan** Silvana 6 pm
• **Stan Rubin's Tigertown Five** Saint Peter's 1 pm $10

Thursday, March 26

★**The Music of Frantz Casseus: Marc Ribot/Emeline Michel** Greenwich House Music School 8 pm $25
★**Jacob Garchik's Ye Olde with Mary Halvorson, Brandon Seabrook, Jonathan Goldberger, Vinnie Sperrazza** Joe's Pub 9:30 pm $15
• **Monty Alexander Harlem Kingston Express with Andy Bassford, Hassan JJ Shakur, Joshua Thomas, Karl Wright** Jazz Standard 7:30, 10 pm $35
★**Crush Quartet: Cuong Vu, Stomu Takeishi, Kenny Wollesen, Myra Melford; Be Bread Sextet: Cuong Vu, Ben Goldberg, Brandon Ross, Stomu Takeishi, Matt Wilson** The Stone 8, 10 pm $15
★**Nate Radley Quartet with Loren Stillman, Matt Pavolka, Ted Poor** Cornelia Street Café 8:30 pm $10
• **The Ladybugs: Martina DaSilva/Kate Davis** Dizzy's Club 7:30, 9:30 pm $35
• **Evan Sherman Big Band** Dizzy's Club 11:30 pm $10
• **Carl Bartlett, Jr. Quartet with Yoichi Uzeki, Eric Lemon, Sylvia Cuenca** Jazz at Kitano 8, 10 pm $15
• **Emilio Teubal Ensemble with Moto Fukushima, Sam Sadigursky, Brad Shepik, Josh Deutsch, Adam Fischer, Franco Pinna** The Jazz Gallery 8, 10 pm $15
• **Patience Higgins Sugar Hill Quartet** Fat Cat 10 pm
• **Martin Philadelphy/Kresten Osgood; Mat Maneri, Ed Schuller, Randy Peterson, Kresten Osgood** Ibeam Brooklyn 8:30, 10 pm $10
• **Saron Crenshaw** Smoke 7, 9, 10:30 pm $9
• **Chiaroscuro: Nir Naaman, Colleen Clark, Renato Diz** ShapeShifter Lab 8:15 pm
• **Anne Bassen/Edith Lettner** The Firehouse Space 8 pm $10
• **Haggai Cohen-Milo with Nadav Remez, Ziv Ravitz** Bar Next Door 8:30, 10:30 pm $12
• **Tara O'Grady** Metropolitan Room 7 pm $20
• **Yasuno Katsuki Trio** Tomi Jazz 9 pm $10
• **Diego Barbera; Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone; Albert Marques, Walter Stinson, Zack O'Farrill** Caffe Vivaldi 6:45, 8, 9 pm
• **Dan Furman Trio** Cleopatra's Needle 7 pm
• **Dre Barnes Project** The Garage 7 pm
★**Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille** Village Vanguard 8:30, 10:30 pm $30
★**James Moody 90th Birthday Tribute with Najee, Wallace Roney, Russell Malone, David Hazeltine, Todd Coolman, Victor Lewis** Blue Note 8, 10:30 pm $35
★**John Abercrombie Quartet** Birdland 8:30, 11 pm $40
• **Eduardo Belo Choro Quartet** Measure 8 pm
• **Sunfree** Shrine 6 pm

Friday, March 27

★**Carl Allen's The Art of Elvin with Freddie Hendrix, Keith Loftis, Eric Reed, Yasushi Nakamura** Smoke 7, 9, 10:30 pm $38
★**Paquito D'Rivera's Around the Americas with Alex Brown, Oscar Stagnaro, Diego Urcola, Mark Walker, Pernell Saturnino and Quinteto Cimarron: Eduardo Coma Vega, Lazaro Gonzalez Pena, Raymond Arteaga Morales, Luis Caballero Varona, Oscar Rodriguez Calvo** Rose Theater 8 pm $30-120
★**Maciste all'inferno with Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen** Symphony Space Leonard Nimoy Thalia 7:30 pm $25
★**Michele Rosewoman's New Yor-Uba with Ingrid Jensen, Roman Filiu, Aaron Djuan Burnett, Andrew Gutauskas, Chris Washburne, Gregg August, Tyshawn Sorey, Roman Díaz, Abraham Rodriguez, Mauricio Herrera, Ernesto 'El Gato' Gatell** Dizzy's Club 7:30, 9:30 pm $40
• **Evan Sherman Entourage** Dizzy's Club 11:30 pm $10
★**The Levin Brothers: Pete and Tony Levin** Iridium 8:30, 10:30 pm $25
★**Same River Twice: Dave Douglas, Chris Speed, Erik Friedlander, Michael Sarin, Myra Melford** The Stone 8, 10 pm $15
• **David Kikoski Trio with Ed Howard, Adam Cruz** Jazz at Kitano 8, 10 pm $30
• **Steve LaSpina/Billy Test** Knickerbocker Bar and Grill 9:45 pm $5
★**Scott Dubois Quartet with Jon Irabagon, Eivind Opsvik, Kresten Osgood** Cornelia Street Café 9, 10:30 pm $10
• **Ted Poor Quartet with Dayna Stephens, Josh Roseman, Ben Street** The Jazz Gallery 8, 10 pm $22
★**John Ehlis Group with Sylvain Leroux, Yasuno Katsuki, Glen Fittin and guests Christof Knoche, Sana Nagano; Matt McDonald Group with Jerónimo Carmona, Colby Inzer** ShapeShifter Lab 8, 9:30 pm $10
★**Ben Goldberg solo and duo with Giacomo Merega** Prospect Range 9 pm $10
• **Vinicius Cantuária Sings Jobim** SubCulture 8 pm $30
• **Chloe Levy/Ben Monder** The Firehouse Space 8 pm $10
• **Mark Guiliana's Beat Music** Rockwood Music Hall Stage 2 10:45 pm $12
• **World on a String Trio: Paul Meyers, Boris Koslov, Vanderlei Pereira** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Joe Abba Quartet with Thomson Kneeland, Mike Eckroth, Paul Carlon** WhyNot Jazz Room 11 pm $10
• **Manhattan School of Music Afro-Cuban Jazz Orchestra** Borden Auditorium 7:30 pm
• **Marianne Solivan** The Astor Room 7 pm
• **Takenori Nishiuchi** Tomi Jazz 9 pm $10
• **Art Lillard Trio** Cleopatra's Needle 8 pm
• **Rob Silverman** Indian Road Café 8 pm
• **Fingers DelRey** Inkwell Café 7 pm
• **Michika Fukumori Trio; Peter Valera Jump Blues Band** The Garage 6, 10:30 pm
• **Monty Alexander Harlem Kingston Express with Andy Bassford, Hassan JJ Shakur, Joshua Thomas, Karl Wright** Jazz Standard 7:30, 10, 11:30 pm $40
★**Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille** Village Vanguard 8:30, 10:30 pm $30
★**James Moody 90th Birthday Tribute with Jimmy Heath, Randy Brecker, Roberta Gambarini, David Hazeltine, Todd Coolman, Victor Lewis** Blue Note 8, 10:30 pm $45
• **Makaya McCraven** Blue Note 12:30 am $10
★**John Abercrombie Quartet** Birdland 8:30, 11 pm $40
• **Eduardo Belo Choro Quartet** Measure 8 pm
• **Nick Di Maria** Shrine 6 pm



Saturday, March 28

★**Snowy Egret: Ron Miles, Liberty Ellman, Stomu Takeishi, Ted Poor, Myra Melford** The Stone 8, 10 pm $15
★**The Wolff & Clark Expedition: Mike Clark, Jaleel Shaw, Onaje Allan Gumbs, Gerald Cannon** Jazz at Kitano 8, 10 pm $30
★**John Hébert Trio with Dayna Stephens, Eric McPherson** Cornelia Street Café 9, 10:30 pm $10
• **Peter Apfelbaum's Sparkler** The Jazz Gallery 8, 10 pm $22
• **Larry Corban Trio with Harvie S, Steve Williams** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Charenee Wade's The Gil Scott-Heron Project** Ginny's Supper Club 7:30, 9:30 pm $15-20
• **Lil Phillips** Sistas' Place 9, 10:30 pm $20
• **Steve Carrington; Lawrence Clark; Greg Glassman Jam** Fat Cat 7, 10 pm 1:30 am
• **Emeline Michel** ShapeShifter Lab 8 pm $10
• **Doug White Quintet** Williamsburg Music Center 10 pm
• **Janice and Vinnie Zummo with Cameron Brown, Ray Marchica** Metropolitan Room 7 pm $20
• **Marius Duboule Trio with Sam Trapchak, Michel Maurer; Igor Lumpert, Sebastien Ammann, Juan Pablo Carletti** Ibeam Brooklyn 8, 9:30 pm $10
• **Lady Got Chops: Aqua Ninjaz Dynamic Musique Tribute Ensemble** First Reformed Church of Jamaica 8 pm
• **Lunana and her Lunanos; Yusuke Seki** Tomi Jazz 8, 11 pm $10
• **Mike Lattimore Band** Cleopatra's Needle 8 pm
★**Carl Allen's The Art of Elvin with Freddie Hendrix, Keith Loftis, Eric Reed, Yasushi Nakamura** Smoke 7, 9, 10:30 pm $38
★**Paquito D'Rivera's Around the Americas with Alex Brown, Oscar Stagnaro, Diego Urcola, Mark Walker, Pernell Saturnino and Quinteto Cimarron: Eduardo Coma Vega, Lazaro Gonzalez Pena, Raymond Arteaga Morales, Luis Caballero Varona, Oscar Rodriguez Calvo** Rose Theater 8 pm $30-120
★**Michele Rosewoman's New Yor-Uba with Ingrid Jensen, Roman Filiu, Aaron Djuan Burnett, Andrew Gutauskas, Chris Washburne, Gregg August, Tyshawn Sorey, Roman Díaz, Abraham Rodriguez, Mauricio Herrera, Ernesto 'El Gato' Gatell** Dizzy's Club 7:30, 9:30 pm $45
• **Evan Sherman Big Band** Dizzy's Club 11:30 pm $20
★**The Levin Brothers: Pete and Tony Levin** Iridium 8:30, 10:30 pm $25
• **Steve LaSpina/Billy Test** Knickerbocker Bar and Grill 9:45 pm $5
• **Monty Alexander Harlem Kingston Express with Andy Bassford, Hassan JJ Shakur, Joshua Thomas, Karl Wright** Jazz Standard 7:30, 10, 11:30 pm $40
★**Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille** Village Vanguard 8:30, 10:30 pm $30
★**James Moody 90th Birthday Tribute with Jimmy Heath, Roberta Gambarini, David Hazeltine, Todd Coolman, Victor Lewis** Blue Note 8, 10:30 pm $45
★**John Abercrombie Quartet** Birdland 8:30, 11 pm $40
• **Eduardo Belo Choro Quartet** Measure 8 pm
• **Marsha Heydt Project of Love; Joe Pino Quartet; Virginia Mayhew Quartet** The Garage 12, 6, 10:30 pm

Sunday, March 29

★**Marty Ehrlich/Myra Melford; Myra Melford Trio with Lindsey Horner, Reggie Nicholson** The Stone 8, 10 pm $15
• **Lady Got Chops: Lakecia Benjamin/Onaje Allan Gumbs Experience** Sankofa Aban Bed & Breakfast 9 pm
• **Steve Blum And The Molecular Organ Trio** Iridium 8, 10 pm $20
• **Orchid: Todd Neufeld, Carlo Costa, Armando Montana; George Spanos Trio with Lawrence Clark, Juini Booth** WhyNot Jazz Room 7, 10 pm $10
• **Martin Nevin Group with Tom Finn, Matt Marantz, Sam Harris, Craig Weinrib** Cornelia Street Café 8:30 pm $10
★**Peter Leitch/Sean Smith** Walker's 8 pm
• **Dezron Douglas Black Lion Quartet with David Bryant, Jeremy "Bean" Clemons, Lummie Spann** Minton's 5;30, 7, 8:30 pm $10-20
• **Kate Cosco** Measure 8 pm
• **Behn Gillece with Ken Fowser, Jeremy Manasia, Joseph Lepore, Charles Ruggiero** Smalls 10:30 pm $20
• **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am
• **Dikko Faust Ensemble; Otto Willberg/David Birchall** ABC No-Rio 7 pm $5
• **Kristen Lee Sergeant; John Lander Trio** Caffe Vivaldi 8, 9 pm
★**Carl Allen's The Art of Elvin with Freddie Hendrix, Keith Loftis, Eric Reed, Yasushi Nakamura** Smoke 7, 9, 10:30 pm $38
★**Michele Rosewoman's New Yor-Uba with Ingrid Jensen, Roman Filiu, Aaron Djuan Burnett, Andrew Gutauskas, Chris Washburne, Gregg August, Tyshawn Sorey, Roman Diaz, Abraham Rodriguez, Mauricio Herrera, Ernesto 'El Gato' Gatell** Dizzy's Club 7:30, 9:30 pm $35
• **Monty Alexander Harlem Kingston Express with Andy Bassford, Hassan JJ Shakur, Joshua Thomas, Karl Wright** Jazz Standard 7:30, 10 pm $35
★**Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille** Village Vanguard 8:30, 10:30 pm $30
★**James Moody 90th Birthday Tribute with Roy Hargrove, Janis Siegel, Mike Wofford, Holly Hoffmann, David Hazeltine, Todd Coolman, Victor Lewis** Blue Note 8, 10:30 pm $35
• **Michael Morgan** Silvana 6 pm
• **Ike Sturm and Evergreen** Saint Peter's 5 pm
• **Combo Nuvo** Blue Note 11:30 am 1:30 pm $35
• **Cleave Guyton Heptet** Minton's 12, 1:30, 3 pm $10
• **Roz Corral Trio with Nir Felder, David Finck** North Square Lounge 12:30, 2 pm
• **Fleur Seule** Rainbow Room 12:30 pm $95
• **Kayo Hiraki Trio; David Coss Quartet** The Garage 11:30 am 7 pm

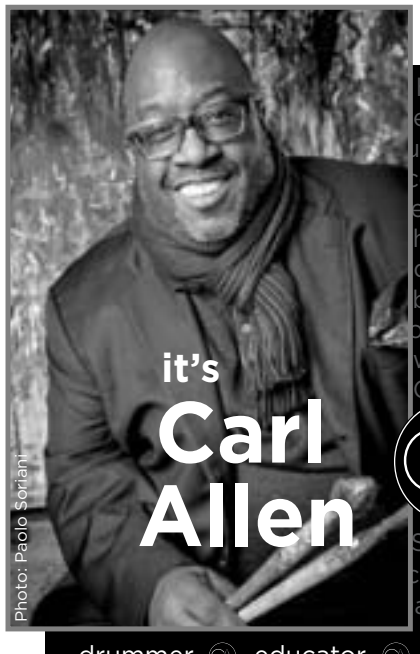
Monday, March 30

★**Gabriel Alegría Afro-Peruvian Sextet with Laura Andrea Leguía, Yuri Juárez, Freddy Huevito Lobatón, Shirazette Tinnin** Dizzy's Club 7:30, 9:30 pm $30
★**Catherine Russell/Lakecia Benjamin** Schomburg Center 7 pm $30
★**Josh Sinton/Nate Wooley; Kirk Knuffke/Christof Knoche** Delroy's Cafe and Wine Bar 8:30, 9:45 pm $10
• **Judi Silvano's My Dance with Michael Abene** Cornelia Street Café 8:30 pm $10
★**Mingus Big Band** Jazz Standard 7:30, 10 pm $25
★**Orrin Evans Captain Black Big Band** Smoke 7, 9 pm $9
• **John Raymond Quartet with Ethan Iverson, Matt Brewer, Rudy Royston; Ari Hoenig/Edmar Castañeda; Spencer Murphy with Tivon Pennicott, John Chin, Lawrence Leathers** Smalls 7:30, 10:30 pm 1 am $20
• **Rutgers Faculty Jazz Septet and University Jazz Ensemble** Blue Note 8, 10:30 pm $15
• **Juilliard Jazz Ensembles** Juilliard School Peter Jay Sharp Theater 8 pm
• **Valentina Marino Trio with Taulant Mehmeti, Cameron Brown** Bar Next Door 8:30, 10:30 pm $12
• **Michael Kanan** Measure 8 pm
• **Matthew Heath** Tomi Jazz 8 pm
• **Cole Rumbough** Le Cirque Café 7:30 pm
• **Eyal Vilner Big Band** The Garage 7 pm

Tuesday, March 31

★**Christian McBride Big Band with Nabate Isles, Freddie Hendrix, Brandon Lee, Steve Davis, Michael Dease, James Burton, Douglas Purviance, Ron Blake, Daniel Pratt, Carl Maraghi, Todd Bashore, Melissa Walker, Xavier Davis, Ulysses Owens, Jr.** Dizzy's Club 7:30, 9:30 pm $40
★**Tom Harrell Quintet with Ambrose Akinmusire, Charles Altura, Ugonna Okegwo, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $30
★**Sheila Jordan and Steve Kuhn Trio** Birdland 8:30, 11 pm $40
★**E.J. Strickland Quintet with Jaleel Shaw, Marcus Strickland, Luis Perdomo, Linda Oh** Jazz Standard 7:30, 10 pm $25
• **Corina Bartra Peruvian Jazz Ensemble** NYC Baha'i Center 8, 9:30 pm $15
★**Lukas Ligeti solo; Gary Lucas/Lukas Ligeti** The Stone 8, 10 pm $15
• **Travis Sullivan's Björkestra** Joe's Pub 9 pm $20
• **Jazzmeia Horn with Victor Gould, Noah Jackson, Joe Dyson, Lesedi Ntsane** Minton's 7, 8:30, 10 pm $10-20
• **Julien Hucq/Marius Duboule Quartet with Noah Garabedian, Alex Ritz; Dezron Douglas Trio with Willerm Delisfort, Jeremy "Bean" Clemons** Korzo 9, 10:30 pm
• **TILT Brass** JACK 8 pm $15
• **Lady Got Chops: Cheryl Pyle/Roberta Piket** Harlem On 5th Restaurant 9 pm
★**Mara Rosenbloom/Guillermo Gregorio; Mara Rosenbloom; Guillermo Gregorio; Ken Filiano** Ibeam Brooklyn 8:30, 10 pm $15
• **Hendrik Meurkens Trio with Misha Tsiganov, Chris Berger** Bar Next Door 8:30, 10:30 pm $12
• **Steve Lehman/Sam Pluta Trio; Lester St. Louis Large Ensemble** ShapeShifter Lab 7:30, 9 pm
• **Laurie Krauz Jazz Soup** Metropolitan Room 7 pm $20
• **Spike Wilner Trio; Kyle Poole and Friends** Smalls 7:30 pm 12:30 am $20
• **Saul Rubin; Itai Kriss Gato Gordo; John Benitez's Latin Bop** Fat Cat 7, 9 pm 12:30 am
• **Carl Bartlett Jr. Trio** The Garage 7 pm
• **Michael Kanan** Measure 8 pm
• **Melissa Slocum** Rendall Memorial Presbyterian Church 12, 1 pm $15

YOU WANNA KNOW WHO HAS TAUGHT AND MENTORED SOME OF TODAY'S TOP YOUNG JAZZ ARTISTS?



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chael Brecker,
avid Sanborn

drummer ◎ educator ◎ producer

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NY JS

REGULAR ENGAGEMENTS

MONDAY

• **Ron Affif Trio** Zinc Bar 9, 11pm, 12:30, 2 am
• **Woody Allen/Eddy Davis New Orleans Jazz Band** Café Carlyle 8:45 pm $155
• **Rick Bogart Trio** Broadway Thai 6:30 pm (ALSO SUN)
• **Richard Clements and guests** 11th Street Bar 8 pm
• **Emerging Artists Series** Bar Next Door 6:30 pm (ALSO TUE-THU)
• **Joel Forrester solo** Brandy Library 8 pm
• **Vince Giordano's Nighthawks** Iguana 8 pm (ALSO TUE)
• **Grove Street Stompers** Arthur's Tavern 7 pm
• **Jazz Foundation of American Jam Session** Local 802 7 pm
• **Arthur Kell and Friends** Bar Lunatico 8:30 pm
• **Renaud Penant Trio** Analogue 7:30 pm
• **Earl Rose solo; Earl Rose Trio** Bemelmans Bar 5:30, 9 pm
• **Stan Rubin All-Stars** Charley O's 8:30 pm
• **Smoke Jam Session** Smoke 11:30 pm
• **Swingadelic** Swing 46 8:30 pm
• **Vanguard Jazz Orchestra** Village Vanguard 8:30, 10:30 pm $25
• **Diego Voglino Jam Session** The Village Lantern 9:30 pm
• **Jordan Young Group** Bflat 8 pm (ALSO WED 8:30 pm)

TUESDAY

• **Daisuke Abe Trio** Sprig 6 pm (ALSO WED-THU)
• **Rick Bogart Trio** L'ybane 9:30 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 $12
• **Earl Rose; Chris Gillespie** Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
• **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
• **Mike LeDonne Quartet; Emmet Cohen Band** Smoke 7, 9, 10:30, 11:30 pm
• **Ilya Lushtak Quartet** Shell's Bistro 7:30 pm
• **Mona's Hot Four Jam Session** Mona's 11 pm
• **Annie Ross** The Metropolitan Room 9:30 pm $25
• **Slavic Soul Party** Barbès 9 pm $10
• **Diego Voglino Jam Session** The Fifth Estate 10 pm

WEDNESDAY

• **Astoria Jazz Composers Workshop** Waltz-Astoria 6 pm
• **Sedric Choukroun and the Eccentrics** Chez Oskar 7 pm
• **Rob Duguay's Low Key Trio** Turnmill NYC 11 pm
• **Jeanne Gies with Howard Alden and Friends** Joe G's 6:30 pm
• **Hilary Kole** Café Noctambulo at Pangea 7 pm $20
• **Les Kurtz Trio** Cleopatra's Needle 7 pm
• **Jonathan Kreisberg Trio** Bar Next Door 8:30, 10:30 pm $12
• **Ron McClure solo piano** McDonald's 12 pm (ALSO SAT)
• **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
• **Eve Silber** Arthur's Tavern 7 pm
• **Camille Thurman Quartet** Smoke 11:30 pm
• **Reggie Woods with Greg Lewis Organ Monk** Sapphire NYC 8 pm
• **Bill Wurtzel/Mike Gari** American Folk Art Museum Lincoln Square 2 pm

THURSDAY

• **Jovan Alexandre Band** Carroll Place 10 pm 12 am
• **Sedric Choukroun** Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
• **Richard Clements Piano Workshop** University of the Streets 5 pm
• **Joel Forrester/Christina Clare** Vespa 7:30, 9 pm
• **Craig Harris and the Harlem Night Songs Big Band** MIST 9, 10:30 pm $15
• **Jazz Jam Session** American Legion Post 7:30 pm
• **Kazu Trio** Cleopatra's Needle 11:30 pm
• **Lapis Luna Quintet** The Plaza Hotel Rose Club 8:30 pm
• **Curtis Lundy Jam Session** Shell's Bistro 9 pm
• **Renaud Penant Trio** Cadaqués 7:30 pm
• **Sol Yaged** Grata 8 pm
• **Eri Yamamoto Trio** Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAY

• **Scot Albertson** Parnell's 8 pm (ALSO SAT)
• **Gene Bertoncini** Ryan's Daughter 8 pm
• **The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen** Barbès 5 pm
• **Day One Trio** Prime and Beyond Restaurant 9 pm (ALSO SAT)
• **Gerry Eastman 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 5:15 pm $25
• **Sandy Jordan and Friends** ABC Chinese Restaurant 8 pm
• **Bernard Linnette Jam Session** University of the Streets 11:30 pm
• **The Minton's Players** Minton's 7, 8:30, 10 pm $10-20 (ALSO SAT)
• **Frank Owens Open Mic** Pearl Studios 7:30 pm $10
• **Renaud Penant Quartet** Cadaqués 8 pm
• **Richard Russo Quartet** Capital Grille 6:30 pm
• **Bill Saxton and the Harlem Bebop Band** Bill's Place 9, 11 pm $15 (ALSO SAT)
• **Joanna Sternberg Trio** Cleopatra's Needle 12:30 am

SATURDAY

• **Rob Anderson Jam Session** University of the Streets 10 pm
• **Avalon Jazz Quartet** Matisse 8 pm
• **The Candy Shop Boys** Duane Park 8, 10:30 pm
• **Curtis Lundy Trio with guests** Shell's Bistro 9 pm
• **Jonathan Moritz/Chris Welcome/Shayna Dulberger** The Graham 1 pm
• **Yoo Sun Nam** The Grain 8 pm
• **Johnny O'Neal and Friends** Smoke 11:45 pm
• **Skye Jazz Trio** Jack 8:30 pm

SUNDAY

• **Avalon Jazz Quartet** The Lambs Club 11 am
• **John Benitez Jam Session** Terraza 7 9:30 pm
• **The Candy Shop Boys** The Rum House 9:30 pm
• **Creole Cooking Jazz Band; Stew Cutler and Friends** Arthur's Tavern 7, 10 pm
• **Isaac Darch Group** Basik Bar 7 pm
• **Natalie Douglas Jazz Party** Birdland 6 pm $30
• **The EarRegulars with Jon-Erik Kellso** The Ear Inn 8 pm
• **Marjorie Eliot/Rudell Drears/Sedric Choukroun** Parlor Entertainment 4 pm
• **Joel Forrester solo** Grace Gospel Church 11 am
• **Broc Hempel/Sam Trapchak/Christian Coleman Trio** Dominie's Astoria 9 pm
• **Bob Kindred Group; Junior Mance Trio** Café Loup 12:30, 6:30 pm
• **Peter Mazza Trio** Bar Next Door 8, 10 pm $12
• **Tony Middleton Trio** Jazz at Kitano 11:30 am $35
• **Arturo O'Farrill Afro Latin Jazz Orchestra** Birdland 9, 11 pm $30
• **Artemisz Polonyi and Trio Indigo** BarSix Restaurant 8 pm
• **Earl Rose solo; Tony DeSare** Bemelmans Bar 5:30, 9 pm
• **Lu Reid Jam Session** Shrine 4 pm
• **Annette St. John; Wilerm Delisfort Quartet** Smoke 11:30 am 11:45 pm
• **Ryo Sasaki Trio** Analogue 7 pm
• **Milton Suggs** Cávo 7 pm

CLUB DIRECTORY

- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue ***www.11thstbar.com***
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street ***www.55bar.com***
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street ***www.92y.org***
- **ABC Chinese Restaurant** 34 Pell Street (212-346-9890) Subway: J to Chambers Street
- **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J,M,Z to Delancey Street ***www.abcnorio.org***
- **Abyssinian Baptist Church** 132 Odell Clark Place/W. 138th Street (212-862-5959) Subway: 2, 3 to 135th Street ***www.abyssinian.org***
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street ***www.folkartmuseum.org***
- **American Legion Post** 248 West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street ***www.legion.org***
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street ***www.LindasJazzNights.com***
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.analoguenyc.com***
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street ***www.antibesbistro.com***
- **The Appel Room** 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***
- **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
- **The Astor Room** 34-12 36th Street, Queens (718-255-1947) Subway: M, R to Steinway Street ***www.astorroom.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***
- **B.B. King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square ***www.bbkingblues.com***
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road ***www.barchordnyc.com***
- **Bar Lunatico** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.lalanternacaffe.com***
- **BarSix Restaurant** 502 Sixth Avenue (212-691-1363) Subway: 1, 2, 3, F, M to 14th Street ***www.barsixny.com***
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue ***www.barbesbrooklyn.com***
- **Beacon Theatre** 2124 Broadway at 74th Street (212-496-7070) Subway: 1, 2, 3 to 72nd Street ***www.beacontheatre.com***
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **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***
- **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***
- **Bowery Arts + Science** 308 Bowery Subway: 6 to Bleecker Street; B, D, F, M to Broadway-Lafayette Street ***www.boweryartsandscience.org***
- **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
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street ***www.tomandtoon.com***
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue ***www.brooklynbowl.com***
- **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street ***www.bqcm.org***
- **Brownsville Heritage House** 581 Mother Gaston Boulevard (718-385-1111) Subway: L to New Lots Avenue
- **Cadaqués** 188 Grand Street, Brooklyn (718-218-7776) Subway: L to Bedford Avenue ***www.cadaquesny.com***
- **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***
- **Café Noctambulo at Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue ***www.pangeanyc.com***
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square ***www.caffevivaldi.com***
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street ***www.thecapitalgrille.com***
- **Cávo** 42-18 31st Avenue, Astoria (718-721-1001) Subway: M, R, to Steinway Street ***www.cavoastoria.com***
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues ***www.bistrolola.com***
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue ***www.chezoskar.com***
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street ***www.citywinery.com***
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street ***www.cleopatrasneedleny.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***
- **Delroy's Cafe and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue ***www.facebook.com/65fenmusicseries***
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway ***www.downtownmusicgallery.com***
- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech ***www.drawingroommusic.com***
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue ***www.dromnyc.com***
- **Dweck Center at Brooklyn Public Library Central Branch** Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street ***www.earinn.com***
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue ***www.ebcconnects.com***
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square ***www.fatcatmusic.org***
- **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***
- **First Reformed Church of Jamaica** 159-29 90th Avenue Subway: J, Z to 75th Street
- **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, Flushing (718-463-7700) Subway: 7 to Main Street ***www.flushingtownhall.org***
- **Flute Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue ***www.freddysbar.com/events***
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street ***www.garagerest.com***
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street ***www.ginnyssupperclub.com***
- **Glasshouse Project** 246 Union Avenue Subway: G to Broadway ***www.glasshouseproject.org***
- **Gotham Comedy Club** 208 W. 23rd Street (212-367-9000) Subway: C, E to 23rd Street ***www.gothamcomedyclub.com***
- **Grace Gospel Church** 589 E. 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue ***www.thegrahambrooklyn.com***
- **The Grain** 893 Broadway (646-398-9663) Subway: 6 to 23rd Street ***www.thegrainnyc.com***
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street ***www.gratanyc.com***
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street ***www.greenwichhouse.org***
- **Harlem On 5th Restaurant** 2150 5th Avenue (212) 234-5600 Subway: 2, 3 to 135th Street ***www.shellsbistro.com***
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street ***www.harlemstage.org***
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th Street ***www.hostos.cuny.edu***
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue ***www.ibeambrooklyn.com***
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue ***www.iguananyc.com***
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street ***www.indianroadcafe.com***
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling Subway: 5 to Sterling Street ***www.plgarts.org***
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street ***www.theiridium.com***
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue ***www.jackny.org***
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S 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 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** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place ***www.joespub.com***
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street ***www.juilliard.edu***
- **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.konceptionsmusicseries.wordpress.com***
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street ***www.thelambsclub.com***
- **Le Cirque Café** One Beacon Court, 151 East 58th Street (212-644-0202) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.lecirque.com***
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street ***www.lepoissonrouge.com***
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street ***www.jazzfoundation.org***
- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority ***www.lybane.com***
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street ***www.mcdonalds.com***
- **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street ***www.matissenyc.com***
- **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street ***www.langhamplacehotels.com***
- **Metropolitan Museum of Art** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street ***www.metmuseum.org***
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street ***www.metropolitanroom.com***
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets ***www.michikostudios.com***
- **Milk River Café** 960 Atlantic Avenue (718) 636-8600 Subway: C, S to Franklin Avenue ***www.milkriverbrooklyn.com***
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University ***www.millertheater.com***
- **Minton's** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street ***www.mintonsharlem.com***
- **MIST Harlem** 40 West 116th Street Subway: 2, 3 to 116th Street
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **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***
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **New School Arnhold Hall** 55 West 13th 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***
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue ***www.nublu.net***
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street ***www.parlorentertainment.com***
- **Parnell's** 350 East 53rd Street #1(212-753-1761) Subway: E, M to Lexington Avenue/53 Street ***www.parnellsny.com***
- **Pearl Studios** 500 8th Avenue (212-904-1850) Subway: A, C, E to 34th Street ***www.pearlstudiosnyc.com***
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue ***www.fairmont.com***
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place ***www.primeandbeyond.com***
- **Prospect Range** 1226 Prospect Avenue Subway: F to Fort Hamilton Parkway ***www.prospectrange.com***
- **The Rainbow Room** 30 Rockefeller Plaza (212) 632-5000 Subway: B, D, F, M to 47-50th Streets - Rockefeller Center ***www.rainbowroom.com***
- **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61 (212-283-2928) Subway: 2, 3 to 135th Street
- **Riverdale Y** 5625 Arlington Avenue (718-548-8200) Subway: 1 to 242 Street - Van Cortlandt Park ***www.riverdaley.org***
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue ***www.rockwoodmusichall.com***
- **Rose Theater** 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***
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue ***www.roulette.org***
- **Rue B** 188 Avenue B (212-358-1700) Subway: L to 1st Avenue
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street ***www.edisonrumhouse.com***
- **Russ & Daughters Café** 127 Orchard Street 127 Orchard Street (212-475-4881) Subway: F to Delancey Street ***www.russanddaughterscafe.com***
- **Ryan's Daughter** 350 E 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street ***www.ryansdaughternyc.com***
- **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue ***www.ryerestaurant.com***
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street ***www.saintpeters.org***
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sankofa Aban Bed & Breakfast** 107 Macon Street (917-704-9237) Subway: A, C to Nostrand Avenue ***www.sankofaaban.com***
- **Sapphire NYC** 333 E. 60th Street (212-421-3600) Subway: 4, 5, 6, N, Q, R to 59th Street ***www.nysapphire.com***
- **The Schomburg Center** 515 Macolm X Boulevard (212-491-2200) Subway: 2, 3 to 135th Street ***www.nypl.org/research/sc/sc.html***
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza ***www.seedsbrooklyn.org***
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street ***www.shapeshifterlab.com***
- **Shell's Bistro** 2150 5th Avenue (212) 234-5600 Subway: 2, 3 to 135th Street ***www.shellsbistro.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***
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue ***www.sistasplace.org***
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1,2,3 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***
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: E to Lexington Avenue-53rd Street ***www.somethinjazz.com/ny***
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street ***www.spectrumnyc.com***
- **Stephen Wise Free Synagogue** 30 W. 68th Street (212-877-4050) Subway: 1 to 66th Street ***www.swfs.org***
- **Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue ***www.carnegiehall.org***
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue ***www.thestonenyc.com***
- **SubCulture** 45 Bleecker Street (212-533-5470) Subway: 6 to Bleecker Street ***www.subculturenewyork.com***
- **Sugar Bar** 254 W. 72 Street between Broadway and West End Avenue (212-579-0222) Subway: 1, 2, 3 to 72nd Street ***www.sugarbarnyc.com***
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street ***www.swing46.com***
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 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
- **Terraza 7** 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights ***www.terrazacafe.com***
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street ***www.threesbrewing.com***
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street ***www.tomijazz.com***
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street ***www.tribecapac.org***
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street ***www.turnmillnyc.com***
- **Turtle Bay Music School** 244 East 52nd Street Subway: 6 to 51st Street
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place ***www.universityofthestreets.org***
- **Vespa** 1625 2nd Avenue (212) 472-2050 Subway: 4, 5, 6 to 86th Street ***www.vespaitalianorestaurant.com***
- **The Village Lantern** 167 Bleecker Street (212-260-7993) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street ***www.villagevanguard.com***
- **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***
- **Weill Recital Hall (at Carnegie Hall)** 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street ***www.carnegiehall.org***
- **WhyNot Jazz Room** 14 Christopher Street (646-756-4145) Subway: 1 to Christopher Street ***www.whynotjazzroom.com***
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street ***www.carnegiehall.org***
- **Zeb's** 223 W. 28th Street 212-695-8081 Subway: 1 to 28th Street ***www.zebulonsoundandlight.com***
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.zincbar.com***

(INTERVIEW CONTINUED FROM PAGE 6)

CA: I've always been on a quest to solidify, even more, the relationship between gospel and jazz because that's where I come from and that's where I am now.

TNYCJR: Any really fond memories of Jackie McLean?

CA: Oh, boy. There are so many. Jackie and I had so much in common. One time, we were on the road and I was getting ready to leave the hotel and take a walk. Jackie asked where I was going and I said, "I'm just going around the corner." Jackie said, "It sounds like you don't want me to know where you're going." I said, "Oh, no, Jackie. I'm just going to a stationary store. I love stationary. I've always loved stationary." Jackie said, "I'm going with you." I found out that Jackie also loved stationary and, man, Jackie and I were in that store for about an hour and a half. That was when we realized that we had some little weird things in common. And Jackie was a very loyal person.

TNYCJR: You had a rapport with Freddie Hubbard.

CA: One of the things I remember about Freddie was that he never cracked a note. I played with a lot of musicians and cracking notes was kind of like a normal thing. I would say, "What's wrong with his horn? Why isn't he cracking notes?" And they would say, "Carl, we're talking about Freddie Hubbard."

TNYCJR: And George Coleman?

CA: When I started playing with George, I was impressed by the fact that he could call so many different tunes. George never rehearsed at all. With George, you had to always listen.

TNYCJR: What about saxophonist Don Braden?

CA: When I first met Don, he was a student at Harvard. After that, I brought him into Freddie Hubbard's band—and he was a very talented composer. Don always had a reputation for writing very hard harmonics. Don has a brilliant mind. When I first met him, he was studying computer science and computer programming. Don actually had a business on the side doing computer programming. Don was always very entrepreneurial in spirit, which is something we always used to talk about as well.

TNYCJR: You also had a minor outside of music.

CA: When I started college, I was majoring in music and minoring in physics. A mentor of mine said, "Why are you minoring in something? If you have something to fall back on, you're going to fall back on it." That changed my whole way of looking at things. ❖

For more information, visit carlallen.com. Allen is at Smoke Mar. 6th-8th with Buster Williams and Mar. 27th-29th with his The Art of Elvin project. See Calendar.

Recommended Listening:
- Jackie McLean Quintet—*Dynasty* (Triloka, 1988)
- Benny Green Trio—*Testifyin'! (Live at the Village Vanguard)* (Blue Note, 1991)
- Message—*The Art of Blakey* (King-Evidence, 1993)
- Carl Allen—*Testimonial* (Atlantic, 1994)
- Benny Golson—*Terminal 1* (Concord, 2004)
- Christian McBride & Inside Straight—*People Music* (Mack Avenue, 2013)

(LABEL CONTINUED FROM PAGE 11)

he reports. Starting about a decade ago many RG titles have been pressed as both CDs and LPs. Today some are even available as limited editions on colored vinyl. "With most titles we still sell more of the CD edition," Kristoffersen reports. "But the gap is closing."

Over the years the label has released one Supersilent concert DVD as well as two book/CD packages: *Money Will Ruin Everything Volumes 1* and 2. Created to coincide with the label's fifth and 10th anniversary, the books include artwork, sketches, photos and interviews. More recently RG published Johannes Rød's *Free Jazz and Improvisation on Vinyl 1965-1985*, an expansive tome offering selected discographies of 60 independent record labels beginning with ESP-Disk' and ending with the beginning of the CD era. "There might well be more books if it feels natural since I feel that the books are extensions of the music," says Kristoffersen.

Ironically as well, for a label that Kristoffersen refuses to classify as a jazz imprint, quite a lot of improvised music has appeared recently: improv quartet Spunk; vocalist Sidsel Endresen and guitarist Stian Westerhus; jazz duo Albatrosh; plus an archival recording of the Detail trio featuring Norwegian saxophonist Frode Gjerstad and late British drummer John Stevens. Supersilent's first album in four years is scheduled and 2015 will see a new album from the Fire! Orchestra.

Kristoffersen is adamant in stating that Rune Grammofon "has a very strong identity." Still, it seems that its identity comes from a commitment to excellence in diversity. ❖

For more information, visit runegrammofon.com

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Monday, March 30th
Cornelia Street Café,
29 Cornelia Street,
For reservations:
(212) 989-9319 /
corneliastreetcafe.com
Music sets at 8:45 and 9:45 pm
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$10 cover, $10 minimum drink/ food per person, per set
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